

**TCM**  
TURNER CLASSIC MOVIES

**PRESENTS ... VINTAGE MOVIE  
POSTERS FEATURING THE IRA RESNICK  
COLLECTION**

Monday November 20, 2017  
New York

**SHOW  
ON  
EARTH**

**A  
WARNER  
BROS.  
& VITAPHONE  
PRODUCTION**

**GOLD  
DIGGER  
of 1933**

Bonhams





# ESSENCE



# BY the SEA

Featuring **CHARLIE CHAPLIN**

# TCM PRESENTS... VINTAGE MOVIE POSTERS FEATURING THE IRA RESNICK COLLECTION

Monday November 20, 2017 at 1pm  
New York

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### **New York**

Friday, November 17, 10am to 5pm  
Saturday, November 18, 12pm to 5pm  
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**SALE NUMBER:** 24309

Lots 1 - 393

**CATALOG:** \$35

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## **INQUIRIES**

Dr. Catherine Williamson  
Vice President, Director  
Entertainment Memorabilia  
+1 (323) 436 5442  
[catherine.williamson@bonhams.com](mailto:catherine.williamson@bonhams.com)

Claire Tole-Moir  
Specialist  
London  
+44 020 7393 3984  
[claire.tolemoir@bonhams.com](mailto:claire.tolemoir@bonhams.com)

Dana Hawkes  
Consultant  
+1 (978) 283 1518  
[dana.hawkes@bonhams.com](mailto:dana.hawkes@bonhams.com)

Caren Roberts-Frenzel  
Cataloguer/Administrator  
Entertainment Memorabilia  
+1 (323) 436 5409  
[caren.roberts@bonhams.com](mailto:caren.roberts@bonhams.com)

Automated Results Service  
+1 (800) 223 2854

Bonhams would like to thank  
Wallace and Hodgson  
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## **ILLUSTRATIONS**

Front cover: Lot 290  
Inside front cover: Lot 153  
Session page 1: Lot 337  
Inside back cover: Lot 258  
Back cover: Lot 127



## **MAGNIFICENT OBSESSION: IRA RESNICK'S DEDICATION TO MOVIE POSTER ART**

Ira Resnick's devotion to movie advertising art began more than 40 years ago when he bought three items from movies of the mid-1930s. He paid \$50 for a title card from *Stage Door* (1937), starring Katharine Hepburn and Ginger Rogers; and \$35 each for one-sheet posters from *Love Before Breakfast* (1936), starring Carole Lombard; and *The Awful Truth* (1937), starring Cary Grant and Irene Dunne. Now recognized as a premier collector of original movie art, Resnick has seen his collection grow to about 5,000 pieces, spanning 1912-1962.

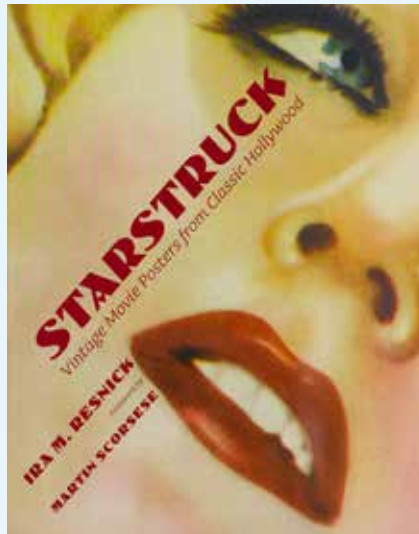
"It's a way you can touch and hold a piece of production from those years," Resnick said of the collecting process in a recent telephone interview from his office in Manhattan. "When you buy a DVD or a Blu-ray of these movies, you know the object was created last week or a year ago, but this material is from the time when the picture came out."

More than 340 posters and lobby cards are included in the TCM/Bonhams auction "Vintage Movie Posters Featuring the Ira Resnick Collection." Among them are several of the collector's personal favorites, including posters from the mid-1930s Warner Bros. productions *Gold Diggers of 1933* (1933), directed by Mervyn LeRoy, with musical numbers by Busby Berkeley and starring Ruby Keeler and Dick Powell; and *A Midsummer Night's Dream* (1935), directed by Max Reinhardt and William Dieterle and featuring an all-star cast headed by James Cagney. The former poster features primary colors and drawings of scantily-clad showgirls with emphatic lettering that modestly proclaims the movie to be "The Biggest Show on Earth!" The latter is more subtle and dignified, with a painting in misty grays and blues of a dreamy, bare-breasted nymph, along with prominent billing for Shakespeare and Mendelssohn.

Resnick, who grew up collecting baseball cards in New Rochelle, NY, became a professional photographer who shot such celebrities as Lily Tomlin, Sissy Spacek, Joni Mitchell and Paul McCartney. He also studied at the NYU Film School under a variety of instructors including Martin Scorsese. This background helped him appreciate the composition, design and artwork of his beloved movie posters, but he noted that it's "the stars and the story behind the film" that also attracted him.

Resnick's friends tease that he "falls in love with dead actresses." From viewing silent films, he came to adore such stars as Lillian Gish, Mary Pickford, Gloria Swanson and Louise Brooks. Movies of the sound era created more favorites including Barbara Stanwyck, Greta Garbo, Marlene Dietrich and Carole Lombard. Resnick's love of these actresses helped shape his collection as he was naturally drawn to artwork featuring his heroines.





The collection also features his favorite male stars, such as John Barrymore, the Marx Brothers, Cary Grant and Gary Cooper. Barrymore is represented in the Bonhams auction by one-sheet posters from the 1924 film *Beau Brummel*, featuring a striking painting that showcases the legendary profile; and *Rasputin and the Empress* (1932), with an illustration of John, Ethel and Lionel Barrymore in the only film starring all three siblings.

Resnick describes a Gary Cooper poster in the auction, from the 1930 film *Morocco*, as “very rare and very special; I’ve never seen another one like it.” In soft yet glowing colors, close-up paintings of Cooper and Adolphe Menjou are combined with a provocative full-figure illustration of Marlene Dietrich and a caption that reads, “The unforgettable story of LOVE – of a fiery, all-consuming LOVE!” Resnick said his interest in Cooper is heightened by the fact that the star’s daughter, Maria Cooper Janis, is a personal friend.

In order to share his wealth of movie art with others, Resnick opened the Motion Picture Arts Gallery in New York City in 1982. The first gallery devoted exclusively to the art of the movies, it is now located in East Rutherford, New Jersey. The gallery has helped him “fine-tune” his private collection and keep only the best movie art from each film represented there. “For example, if I have a *King Kong* lobby card and then find a better card, one that I love more, I’ll take the first card to the gallery.”

In 2010, through Abbeville Press, Resnick published a stunning coffee table book developed from his collection, *Starstruck: Vintage Movie Posters from Classic Hollywood*. The book amounts to a personal tour of movie history from the silent era to the early 1960s, illustrated with captivating graphics from hundreds of posters, lobby cards and stills. The foreword is by Martin Scorsese, who writes that “Posters carry the DNA of their era.”

Resnick lives in New York City with his wife, Paula, and their two children. He is a trustee of the Film Society of Lincoln Center and served as chairman of the board from 1999 to 2005.

In choosing pieces for the auction, Resnick said he tried to select items that will not only attract seasoned collectors but “will be interesting and rare for people who are new to collecting this kind of material. I think that’s important, and one of the reasons I wanted to do this is to bring new people to collecting movie art.”



1

1  
**THE DICTATOR**

Famous Players Film Company, 1915. U.S. one sheet poster, framed.  
John Barrymore stars in this now-lost silent film based on the Richard  
Harding Davis play.  
27 x 41 in.

\$2,000 - 3,000

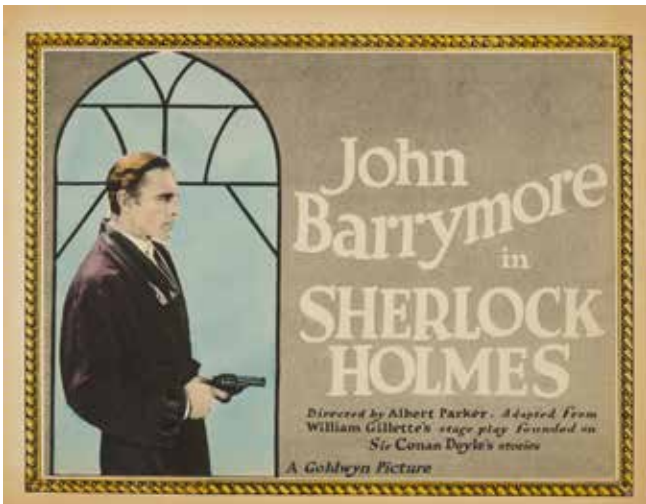




2



3



4



5

2  
**DR. JEKYLL AND MR. HYDE**

Famous Players-Lasky Corporation, 1920. Lobby card. Depicts John Barrymore as "Dr. Jekyll" before he transforms into "Mr Hyde."  
*11 x 14 in.*

**\$500 - 700**

3  
**DR. JEKYLL AND MR. HYDE**

Famous Players-Lasky Corporation, 1920. Lobby card.  
*11 x 14 in.*

**\$500 - 700**

4  
**SHERLOCK HOLMES**

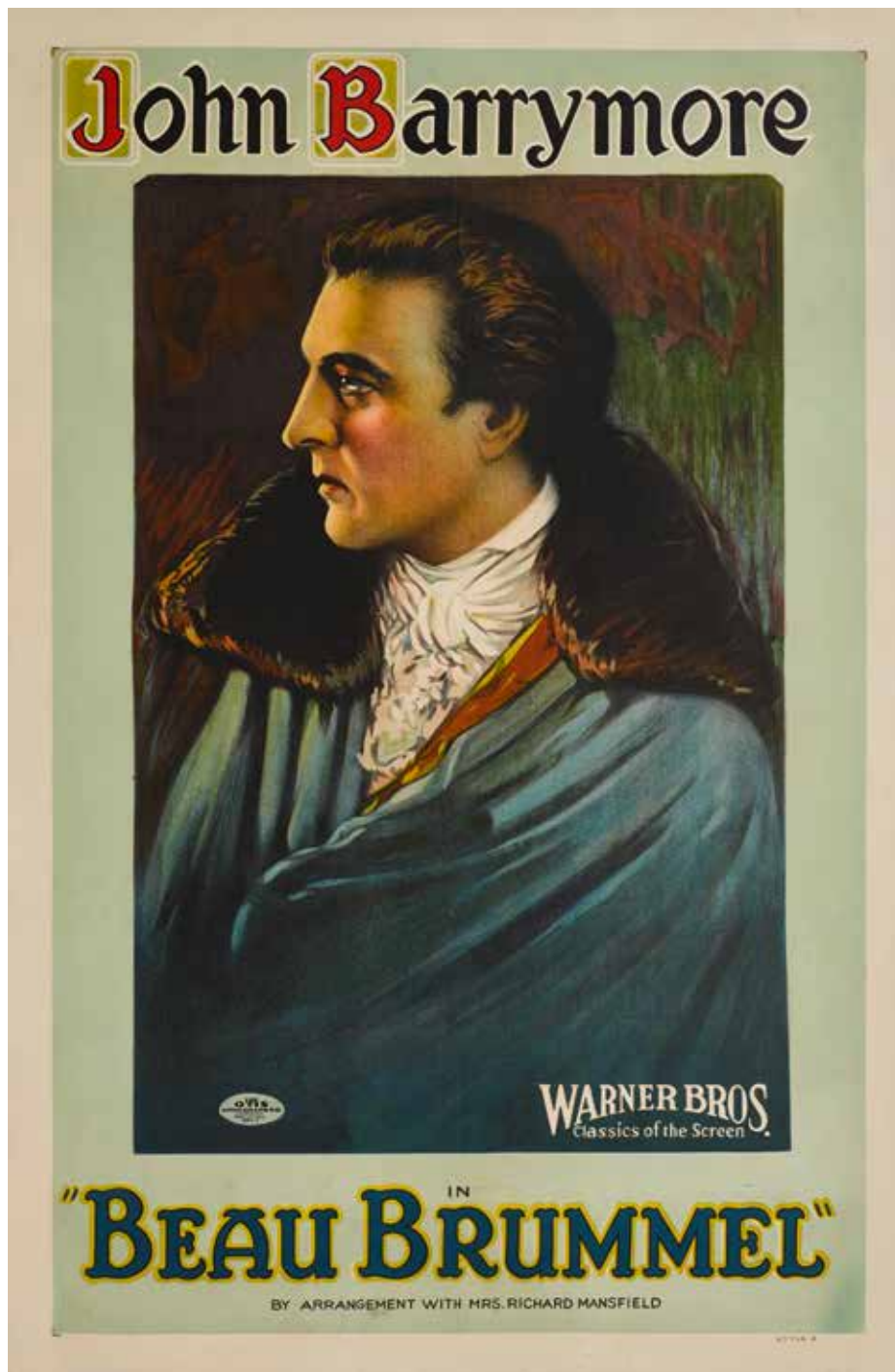
Goldwyn Pictures Corporation, 1922. Title lobby card. John Barrymore stars in this suspenseful film that was thought to be "lost" but was found and restored in the 1970s. The picture is also notable for the screen debut of William Powell.  
*11 x 14 in.*

**\$700 - 900**

5  
**SHERLOCK HOLMES**

Goldwyn Pictures Corporation, 1922. Two lobby cards. "Even a master detective can lose his heart," according to the tagline for this suspense film starring John Barrymore.  
*11 x 14 in.*

**\$400 - 600**



6

6

### **BEAU BRUMMEL**

Warner Bros., 1924. U.S. one sheet poster, style A, linen-backed. John Barrymore's majestic profile is shown to beautiful advantage in the poster art for this film, which also features a very young Mary Astor. The screen duo's behind-the-scenes romance translated into onscreen chemistry, making *Beau Brummel* a sensation with audiences.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 74.  
27 x 41 in.

**\$8,000 - 12,000**





7



8



9



10

7

**BEAU BRUMMEL**

Warner Bros., 1924. Title lobby card. John Barrymore plays the titular English dandy to Mary Astor's "Lady Margery" in this film directed by Harry Beaumont.

11 x 14 in.

\$700 - 900

8

**DON JUAN**

Warner Bros., 1926. Title lobby card. Starring John Barrymore as the legendary Don Juan.

11 x 14 in.

\$700 - 900

9

**DON JUAN**

Warner Bros., 1926. Lobby cards. Two scene cards depicting John Barrymore: one in which he grabs Mary Astor, and one in which he fences.

11 x 14 in.

\$500 - 700

10

**THE BELOVED ROGUE**

United Artists, 1927. Title lobby card. John Barrymore exercises his comedic chops in this silent romance co-starring Marceline Day. The film was thought to be "lost" for many years until the 1960s, when United Artists' founder Mary Pickford unearthed one in her collection.

11 x 14 in.

\$300 - 500



11

11  
**WHAT DO MEN WANT?**

Lois Weber Productions, 1921. U.S. one sheet poster, linen-backed. A stunning portrait of Claire Windsor measuring out a spoonful of love graces this poster, which is possibly the only copy known to exist. Writer-producer-director Lois Weber's name is at the top of the poster.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 254.  
 27 x 41 in.

**\$3,000 - 5,000**



12



13

13  
**BROKEN BLOSSOMS**

D.W. Griffith Productions, 1919. Title lobby card. The professional partnership of director D.W. Griffith and actress Lillian Gish reached its zenith with this melodrama about a physically and emotionally abused young girl who is taken care of by a warm-hearted Chinese man (played by Richard Barthelmess).

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 205.  
 11 x 14 in.

**\$1,000 - 1,500**



14

**BROKEN BLOSSOMS**

D.W. Griffith Productions, 1919. Lobby card.  
Donald Crisp appears as the heavy in this scene card.  
11 x 14 in.

\$500 - 700



14

15

**WAY DOWN EAST**

D.W. Griffith Productions, 1920. Four lobby cards. The sight of Lillian Gish prostrate on an ice floe is one of the most unforgettable scenes ever filmed. Gish, who did her own stunts, later declared that she never regained full feeling in her hand as a result of the cold.  
11 x 14 in.

\$400 - 600



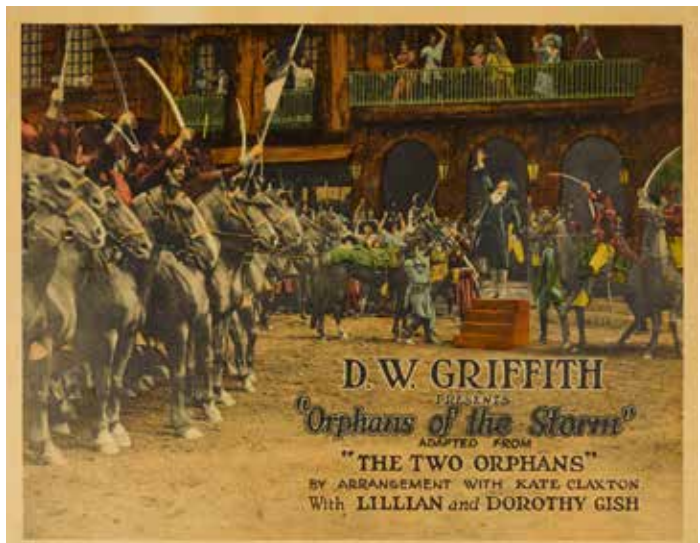
15

16

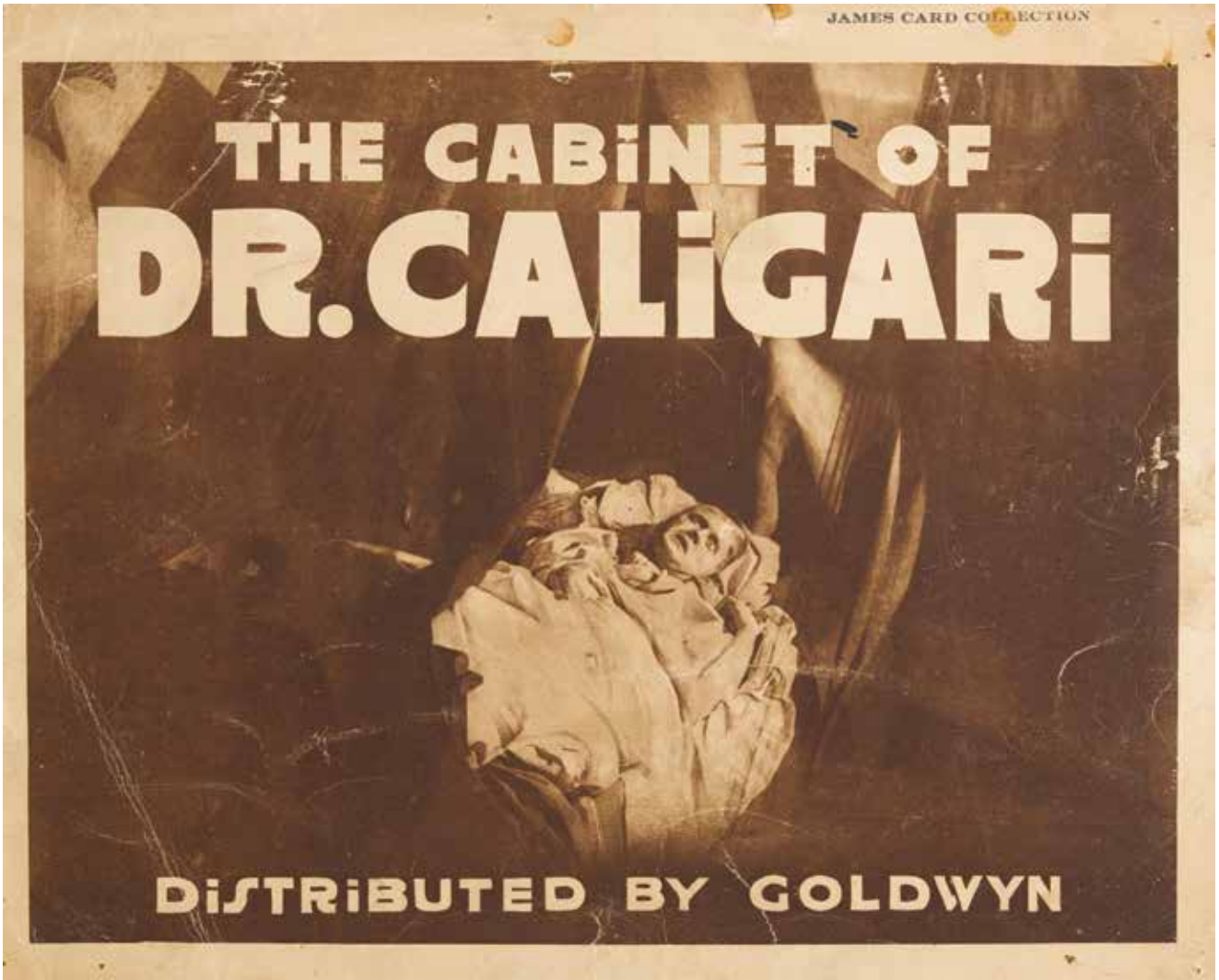
**ORPHANS OF THE STORM**

D.W. Griffith Productions, 1921. Title lobby card. Real-life sisters Lillian and Dorothy Gish suffer physical and emotional abuse as sisters in this heart-wrenching tale directed by D.W. Griffith. This was the last Griffith production to star both of the Gish sisters.  
11 x 14 in.

\$1,000 - 1,500



16



17

17

**THE CABINET OF DR. CALIGARI**

Goldwyn, 1920. Title lobby card. The somnambulist, Cesare (played by Conrad Veidt), appears as a menacing hulk about to murder a helpless victim in this extremely rare title card for German director Robert Wiene's silent horror classic, one of the most influential of the genre.

*11 x 14 in.*

**\$15,000 - 20,000**



18



19



20



21

18

**EAST IS WEST**

Constance Talmadge Film Company, 1922. Four lobby cards. Constance Talmadge stars as "Ming Toy" in this silent film directed by Sidney Franklin. Although immensely popular in the silent era, Talmadge eventually left the film industry after the introduction of sound.  
11 x 14 in.

**\$500 - 700**

19

**PETER PAN**

Famous Players Lasky Corporation, 1924. 2 Lobby cards. J.M. Barrie's famous play about a boy who doesn't want to grow up stars Betty Bronson as "Peter Pan" and Ernest Torrence as "Captain Hook." Anna May Wong appears briefly in the silent picture as "Tiger Lily."  
11 x 14 in.

**\$500 - 700**

20

**SALOME**

Nazimova Productions, 1923. Portrait lobby card. Alla Nazimova, a major silent star of the 1920s, produced and stars in this lavish drama about the famous biblical siren. In 2015, several of Nazimova's costumes which were thought to be long lost, including the headdress she wears on this lobby card, were found in an old trunk in Georgia.  
11 x 14 in.

**\$500 - 700**

21

**SALOME**

Nazimova Productions, 1923. Portrait lobby card.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 51.  
11 x 14 in.

**\$500 - 700**





22

22

### THE SON OF THE SHEIK

United Artists, 1926. U.S. one sheet poster. The silent screen's greatest lover, Rudolph Valentino, gave his final bow in this sequel to his prior box office hit, *The Sheik* (1921). In the poster art, Valentino carries Vilma Banky against a desert landscape. Critics claimed Valentino gave his greatest performance in this film; 2 weeks before the film's release, he died from peritonitis.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 71.  
27 x 41 in.

\$20,000 - 30,000



23

23

**THE SON OF THE SHEIK**

United Artists, 1926. Portrait lobby card. Depicts Rudolph Valentino seducing Vilma Banky.  
11 x 14 in.

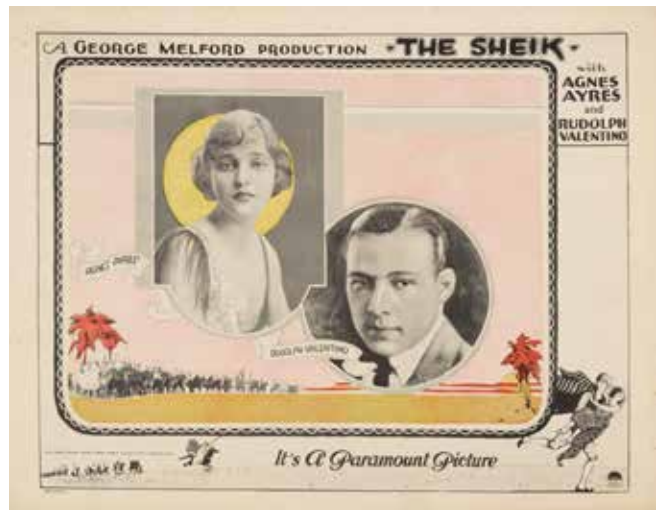
\$600 - 800

24

**THE SHEIK**

Paramount Pictures, 1921. Portrait lobby card. Directed by George Melford, *The Sheik* established Rudolph Valentino as a global star and a romantic idol to millions of women all over the world.  
11 x 14 in.

\$500 - 700



24

25

**THE SHEIK**

Paramount Pictures, 1921. Lobby card.  
11 x 14 in.

\$600 - 800

26

**THE FOUR HORSEMEN OF THE APOCALYPSE**

Metro Pictures, 1921. Lobby cards. Three scene cards, all featuring Rudolph Valentino. Hollywood executive and screenwriter June Mathis insisted that Rudolph Valentino play the part of "Julio" in this drama. His sensual tango created a sensation, and he quickly became the silent screen's most beloved star.  
11 x 14 in.

\$600 - 800



25



26





27



28



29



30

27  
**BLOOD AND SAND**

Paramount Pictures, 1922. Title lobby card. Rudolph Valentino tackles the role of "Juan Gallardo" in this tale of love, betrayal, and bullfighting; the film was remade in 1941 with Tyrone Power.  
11 x 14 in.

**\$400 - 600**

28  
**BLOOD AND SAND**

Paramount Pictures, 1922. Lobby cards. Rudolph Valentino is featured in both lobby cards, as a triumphant bullfighter and as a man torn between the two women he loves.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 70.  
11 x 14 in.

**\$800 - 1,200**

29  
**BEYOND THE ROCKS**

Famous Players-Lasky Corporation, 1922. Portrait lobby card. Two of silent cinema's most famous stars, Rudolph Valentino and Gloria Swanson, perform together under the direction of Sam Wood. The film was based on the novel by Elinor Glyn.  
11 x 14 in.

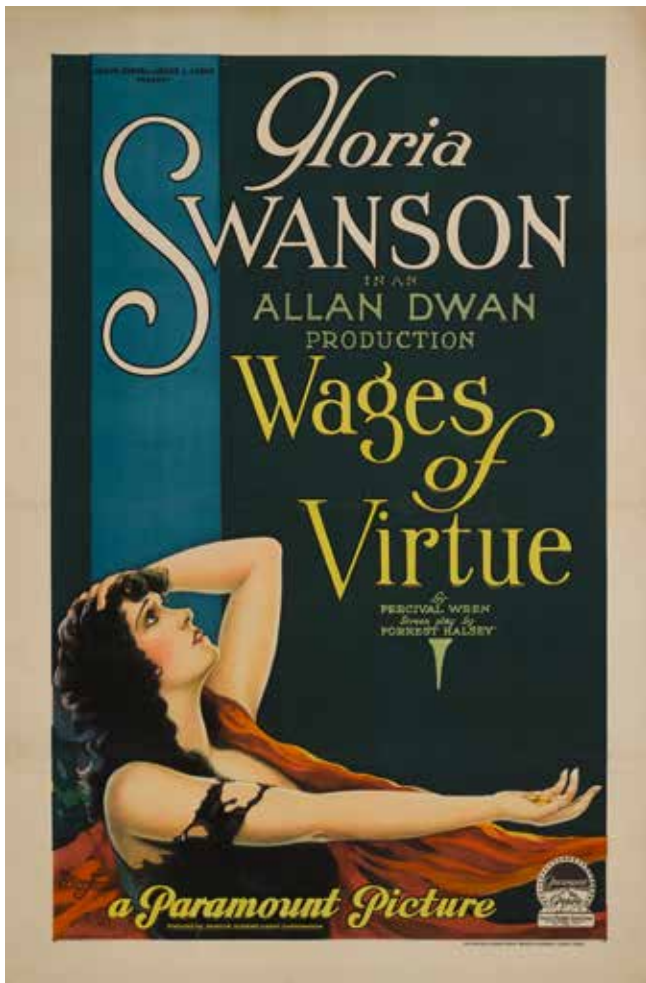
**\$400 - 600**

30  
**MY AMERICAN WIFE**

Famous Players-Lasky Corporation, 1922. Title lobby card. A brooding Gloria Swanson, looking every inch the 1920s flapper, is the focus of the lobby art for this Sam Wood-directed romance. Antonio Moreno, a very popular star of the 1920s who later became a character actor, stars as Swanson's leading man.  
11 x 14 in.

**\$700 - 900**





31

31  
**WAGES OF VIRTUE**

Famous Players-Lasky Corporation, 1924. U.S. one sheet poster, style A, linen-backed. Gloria Swanson was at the peak of her silent film career at the time this film was made. Directed by Allan Dwan and co-starring Ben Lyon, the film is now considered "lost."

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 60.  
 27 x 41 in.

\$5,000 - 7,000



32



33

32  
**GREED**

MGM, 1924. Lobby card. Director Erich von Stroheim's gritty and realistic film about the power of money over human nature was, in its original form, 4.5 hours long. In a heart-wrenching scenario, MGM cut the film down to less than 3 hours (against von Stroheim's wishes) and the rest of the footage was thrown away by a studio worker. It did not do well at the box office but has since become iconic and is responsible for introducing many camera techniques that are still utilized today. This card is the most sought after in the lobby card set.  
 11 x 14 in.

\$2,000 - 3,000

33  
**FOOLISH WIVES**

Universal Film Manufacturing Company, 1922. Lobby card. Erich von Stroheim wrote, directed, and starred in this silent film, and as was his fashion, went wildly over budget and length.  
 11 x 14 in.

\$600 - 800



34



35



36



37



38

34

**THE MERRY WIDOW**

MGM, 1925. Four lobby cards. Mae Murray (of the “bee-stung lips” fame) and silent idol John Gilbert make a passionate pair in this silent film directed by Erich von Stroheim.

Von Stroheim, because of his perfectionism and inability to get along with Mae Murray, was fired from the film and ultimately re-hired when the rest of the cast and crew rebelled in his favor.

11 x 14 in.

**\$600 - 800**

35

**THE WEDDING MARCH**

Paramount Famous Lasky Corporation, 1928. Jumbo lobby card. Fay Wray co-stars with Erich von Stroheim in this film which he also wrote and directed.

14 x 17 in.

**\$500 - 700**

36

**THE WEDDING MARCH**

Paramount Famous Lasky Corporation, 1928. 2 Lobby cards.

11 x 14 in.

**\$500 - 700**

37

**THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. Lobby card. “Man of a Thousand Faces” Lon Chaney, Sr., is arguably the most celebrated “Phantom” in film history.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 239.

11 x 14 in.

**\$1,000 - 1,500**

38

**LAUGH, CLOWN, LAUGH**

MGM, 1928. Portrait lobby card. “What did he hide behind his painted smile?” asks the tagline for this unusual tale starring Lon Chaney and a 14-year-old Loretta Young.

11 x 14 in.

**\$600 - 800**





39

39  
**THE BIG PARADE**

MGM, 1925. U.S. one sheet poster, style B, framed. Silent screen idol John Gilbert and Renée Adorée embrace in this poster art for director King Vidor's silent masterpiece about love and war.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 74.  
27 x 41 in.

**\$10,000 - 15,000**





40



41



42



43

40

**THE BIG PARADE**

MGM, 1925. Title lobby card. John Gilbert became the silent screen's most popular leading man upon the release of this tearjerker.  
11 x 14 in.

\$500 - 700

41

**WINGS**

Paramount, 1927. Title lobby card. Charles "Buddy" Rogers, Clara Bow, and Richard Arlen star in this historic aviation film directed by William A. Wellman. The film won the first ever Academy Award® for Best Picture, and its battle and aerial scenes remain some of the most realistic ever filmed. Amazingly, the film was thought "lost" for decades until it was discovered in 1992 and restored.  
11 x 14 in.

\$1,000 - 1,500

42

**THE CROWD**

MGM, 1928. Lobby card. King Vidor was nominated for an Academy Award® as Best Director for this drama starring his real-life wife, Eleanor Boardman. The film received mixed reviews at the time of its release but has since become a silent classic.  
11 x 14 in.

\$400 - 600

43

**THE DOCKS OF NEW YORK**

Paramount Pictures, 1928. Title lobby card. Josef von Sternberg directed this unusual love story about a seaman on leave who saves a woman from suicide.  
11 x 14 in.

\$500 - 700



44



45

44

**MANHATTAN COCKTAIL**

Paramount, 1928. Title lobby card. A glorious art deco skyline is the highlight of the lobby art for this silent/talking film directed by famed female director, Dorothy Arzner.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 250.  
11 x 14 in.

**\$3,000 - 5,000**

45

**HULA**

Paramount Pictures, 1927. Title lobby card. Clara Bow charms leading man Clive Brook with her recklessness in this Victor Fleming-directed pre-code film.

11 x 14 in.

**\$1,000 - 1,500**





46

46

**IT**

Famous Players Lasky Corporation, 1927. Jumbo lobby card. Clara Bow was known as the "It Girl" because she had a charisma simply known as "It."  
14 x 17 in.

\$700 - 900

47

**THE FLEET'S IN**

Paramount Pictures, 1928. Title lobby card. Clara Bow is a misunderstood dance hall girl who falls in love with James Hall in this sweet comedy that is now considered a "lost" film.  
11 x 14 in.

\$400 - 600



47

48

**THREE WEEKENDS**

Paramount Pictures, 1928. Title lobby card. Directed by Clarence Badger, this film stars Clara Bow as a gold digger who mistakenly thinks Neil Hamilton is a millionaire. It was Clara Bow's last silent picture and is considered a "lost" film.  
11 x 14 in.

\$1,000 - 1,500

49

**RED HAIR**

Paramount Pictures, 1928. Lobby card. Based on a novel by Elinor Glyn, Clara Bow plays a waitress named "Bubbles" whose charm attracts many a male admirer. Except for a short color sequence, it is now considered "lost."  
11 x 14 in.

\$500 - 700





50

50

**ROUGH HOUSE ROSIE**

Paramount Famous Lasky Corporation, 1927. Title lobby card. Wearing high heels and sporting boxing gloves, Clara Bow holds her own in director Frank R. Strayer's silent romantic comedy, now considered a "lost" film.  
11 x 14 in.

\$400 - 600

51

**THE SATURDAY NIGHT KID**

Paramount Pictures, 1929. Lobby card. Jean Harlow appears with Clara Bow in this, the first film in which she has a speaking role. Jean Arthur and character actress Edna May Oliver round out the cast.  
11 x 14 in.

\$400 - 600



51

52

**HER WEDDING NIGHT**

Paramount Pictures, 1930. Clara Bow is confused about her marital status in this comedy directed by Frank Tuttle.  
11 x 14 in.

\$600 - 800

53

**PARAMOUNT ON PARADE**

Paramount Pictures, 1930. Lobby card. Some of the studio's best directors helm this film, including Ernst Lubitsch and Dorothy Arzner. Among the stars appearing are Gary Cooper, Clara Bow, Fredric March, and Kay Francis.  
11 x 14 in.

\$500 - 700



52



53



54

**OUR DANCING DAUGHTERS**

MGM, 1928. Title lobby card. Joan Crawford appears as the quintessential "jazz baby" in this film. Directed by Harry Beaumont, the film also starred Johnny Mack Brown and would launch Crawford's career to legendary heights.

11 x 14 in.

**\$1,200 - 1,500**

54



55

**FOOLS FOR LUCK**

Paramount Famous Lasky Corporation, 1928. Lobby card. Now considered a "lost" film, this is the third and last pairing of W.C. Fields and Chester Conklin as a comedy team.

11 x 14 in.

**\$400 - 600**

55



56

**A LOUISE BROOKS ORIGINAL PASTEL PORTRAIT**

Pastel head and shoulders rendering of Louise Brooks, c.1929, framed. Artist unknown. The muse of German filmmaker Georg Wilhelm Pabst, Louise Brooks starred in silent films such as *Pandora's Box* (1929) and *Diary of a Lost Girl* (1929). A resurgence of interest in Brooks in the 1970s cemented her iconic status.

Overall: 26 x 31.5 in.; within mat: 16 x 20 in.

**\$2,000 - 3,000**

56





57

57

**STREETS OF SORROW (AKA THE JOYLESS STREET)**

Sofar-Film, 1925. U.S. one sheet poster, linen-backed. Shortly after this film was made, MGM mogul Louis B. Mayer brought Garbo to Hollywood and put her under contract. This is possibly the only known copy of this poster to exist.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 66.  
27 x 41 in.

\$4,000 - 6,000





58  
**STREETS OF SORROW (AKA THE JOYLESS STREET)**

Sofar-Film, 1925. Title lobby card.  
 11 x 14 in.

\$400 - 600

58



59  
**THE TEMPTRESS**

MGM, 1926. Title lobby card. Greta Garbo was still fairly new to American audiences when she starred in this romance with Antonio Moreno, a very popular leading man of the silent cinema.  
 11 x 14 in.

\$400 - 600

59



60  
**FLESH AND THE DEVIL**

MGM, 1926. Title lobby card. The on- and off-screen relationship between John Gilbert and Greta Garbo began with this, their first film together, directed by Clarence Brown.  
 11 x 14 in.

\$400 - 600

60



61

61  
**SNEAKY OPERATORS**

1924. Russian one sheet poster, linen-backed. Brothers Vladimir and Georgii Stenberg developed a surreal and stylistic approach to the art of the movie poster. They are best known for their poster art of the classic Sergei Eisenstein film, *Battleship Potemkin* (1925). 27 x 41 in.

\$5,000 - 8,000



62

62  
**DIE ROTHHAUSGASSE (AKA THE GREEN ALLEY)**

Richard-Oswald-Produktion, 1928. Russian poster, linen-backed. Art by Nikolai Prusakov. Prusakov was a poster illustrator and contemporary of the Stenberg Brothers, all of whom were proponents of Constructivism, a photomontage technique popular in the 1920s. *Die Rothausgasse* is a German silent film directed by Richard Oswald. 45.75 x 34 in.

\$2,000 - 3,000





63



64

63

**OCTOBER**

Sovkino, 1928. Russian poster, linen-backed. Directed by Sergei M. Eisenstein and Grigori Aleksandrov, *Oktyabr* memorialized the Russian Revolution of October 1917. The film was commissioned by the Soviet government on the 10th anniversary of the revolution and is hailed as one of Eisenstein's masterpieces, along with *Battleship Potemkin* (1925).

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 53.  
62.5 x 29.75 in.

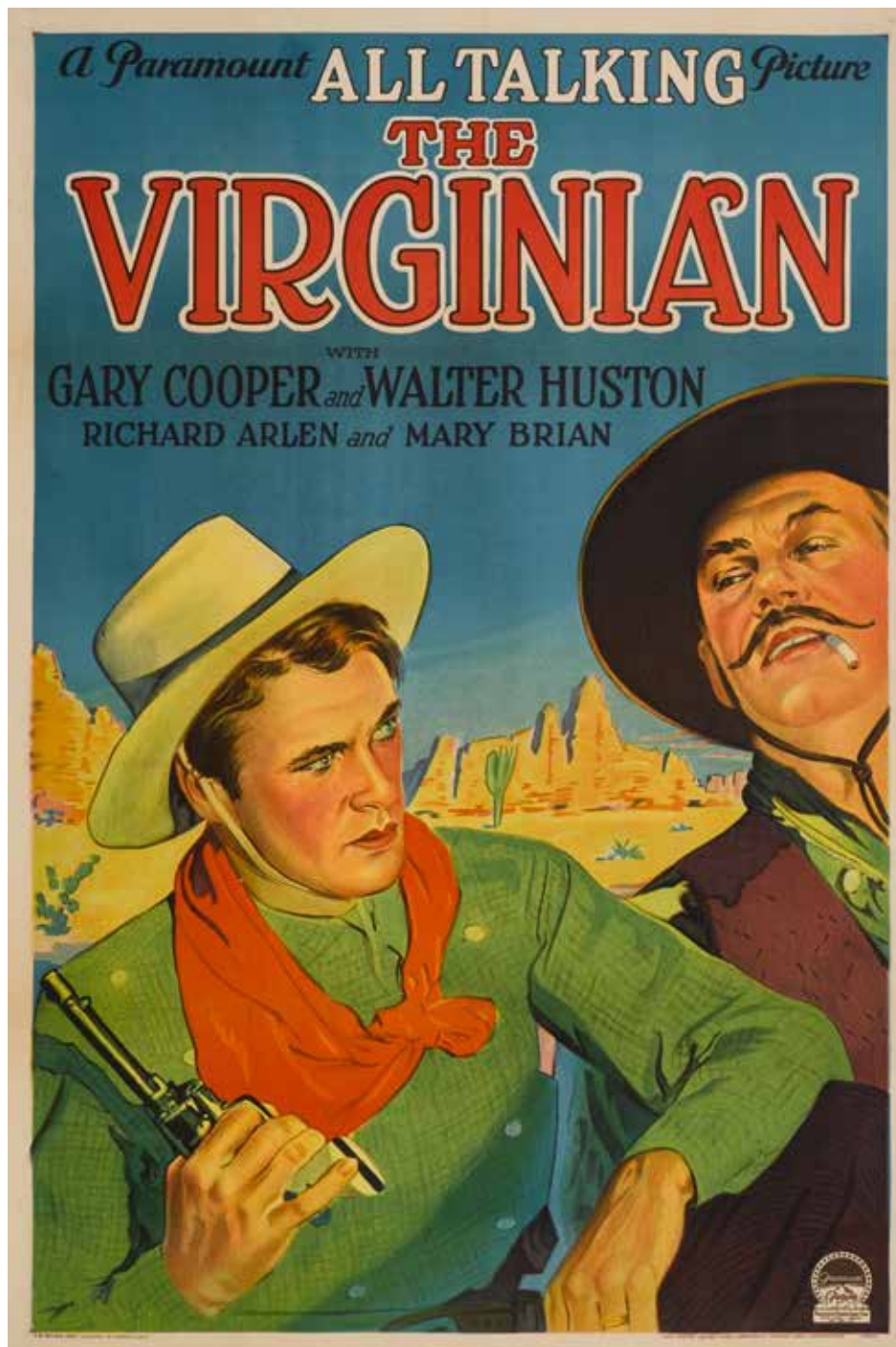
**\$8,000 - 12,000**

64

**THE MARK OF ZORRO**

Douglas Fairbanks Pictures, 1920. Russian poster, linen-backed. Starring Douglas Fairbanks, this silent swashbuckler is a precursor to the adventure films of today. Fairbanks' athleticism (he did his own stunts) made him a natural for the part of "Zorro." Interestingly, it was Fairbanks who devised the signature slashing of the sword into a "Z" that is so much a part of the image of the character. The film was a box office success and led to a revitalization of Fairbanks' career and many more adventure films.  
43.5 x 29.25 in.

**\$7,000 - 9,000**



65

65

### **THE VIRGINIAN**

Paramount Pictures, 1929. U.S. one sheet poster, style A, linen-backed. Gary Cooper's "aw shucks" persona translates well in this, his first Western. Cooper felt his voice would not do well in "talking pictures" and that sound film would be the demise of his career; however, the film was a great success and, not surprisingly, was said to be Gary Cooper's favorite of all his movies.

27 x 41 in.

**\$10,000 - 15,000**





66

66

**THE SPOILERS**

Paramount Pictures, 1930. U.S. one sheet poster, paper-backed. Gary Cooper established himself as a true Western star in this film which also stars Kay Johnson and Betty Compson. Based on a story by Rex Beach, the film was remade in 1942 with John Wayne playing Cooper's part.  
27 x 41 in.

\$5,000 - 7,000



67

67

**THE GAUCHO**

Elton Corporation, 1927. Title lobby card. Silent cinema's favorite swashbuckler, Douglas Fairbanks, wrote, produced, and starred in this adventure which paired him with the fiery Lupe Vélez.  
11 x 14 in.

\$400 - 600



68

68

**CITY STREETS**

Paramount Pictures, 1931. Portrait lobby card. Gary Cooper and Sylvia Sidney make a sizzling pair in this drama directed by Rouben Mamoulian in which Cooper tries to free Sidney from wrongful imprisonment.  
11 x 14 in.

\$400 - 600



69

69

**SEVEN DAYS LEAVE**

Paramount Pictures, 1930. U.S. one sheet poster, style A, linen-backed. A stunning portrait of Gary Cooper in a spectrum of orange colors is the captivating focus of the poster art for this sentimental drama about human frailty and wartime valor.  
27 x 41 in.

\$5,000 - 7,000





70

70  
**MOROCCO**

Paramount Pictures, 1930. U.S. one sheet poster, style A, linen-backed. Directed by Josef von Sternberg, this film stars Gary Cooper and Marlene Dietrich. Audiences raised eyebrows at Dietrich's androgynous costumes and flirtations with women in the film; they also flocked to the theaters. Dietrich was nominated for an Academy Award® as Best Actress and von Sternberg for Best Director. This is possibly the only existing copy of this particular style A poster.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 127.  
27 x 41 in.

**\$10,000 - 15,000**

30 | BONHAMS



71

71  
**THE BLUE ANGEL**

UFA/Paramount Pictures, 1930. Lobby card. Partnered with German director Josef von Sternberg, who essentially “discovered” her, Marlene Dietrich became a global sensation with this film which also stars Emil Jannings. The English and German versions of this film were shot at the same time and led both Sternberg and Dietrich to careers in America.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 215.  
 11 x 14 in.

**\$3,000 - 5,000**

72  
**SHANGHAI EXPRESS**

Paramount Pictures, 1932. Lobby card. No other director photographed Marlene Dietrich quite like Josef von Sternberg, as evidenced in this suspense film which features Anna May Wong in a small but impactful role.  
 11 x 14 in.

**\$600 - 800**

73  
**THE SONG OF SONGS**

Paramount Pictures, 1933. Jumbo lobby card. Under the direction of Rouben Mamoulian, Marlene Dietrich goes from a humble country girl to a woman whose morality is jeopardized in this melodrama which also stars Brian Aherne.  
 17 x 14 in.

**\$800 - 1,200**



72



73





74



75



76



77

74  
**THE SCARLET EMPRESS**

Paramount Pictures, 1934. Four scene cards in the original wrapper. Marlene Dietrich is once again directed by her mentor Josef von Sternberg in this historical romance based on the life of Catherine the Great.  
11 x 14 in.

**\$1,800 - 2,500**

75  
**THE DEVIL IS A WOMAN**

Paramount Pictures, 1935. Portrait lobby card. A hypnotizing Marlene Dietrich is pictured twice in the lobby art for this Josef von Sternberg-directed drama which made headlines for its risqué scenes. This was the last film in which von Sternberg would direct his longtime muse, Dietrich.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 129.  
11 x 14 in.

**\$800 - 1,200**

76  
**DESIRE**

Paramount Pictures, 1936. Jumbo lobby card, style A. In her Travis Banton-designed costume, Marlene Dietrich dazzles in the lobby art for this drama directed by Frank Borzage. Dietrich's pairing with Gary Cooper was a publicity match made in heaven, and the film became one of the year's biggest box office successes.  
17 x 14 in.

**\$1,500 - 2,000**

77  
**DESIRE**

Paramount Pictures, 1936. Jumbo lobby card, style B. Gary Cooper's blue eyes sparkle in the handsome portrait art for director Frank Borzage's romance which co-stars Marlene Dietrich.  
17 x 14 in.

**\$1,500 - 2,000**



78



79



80

78  
**BOLERO**

Paramount Pictures, 1934. George Raft, who was a professional dancer before he turned to acting, and Carole Lombard perform a dramatic dance in this film which also features "fan dancer" Sally Rand.  
11 x 14 in.

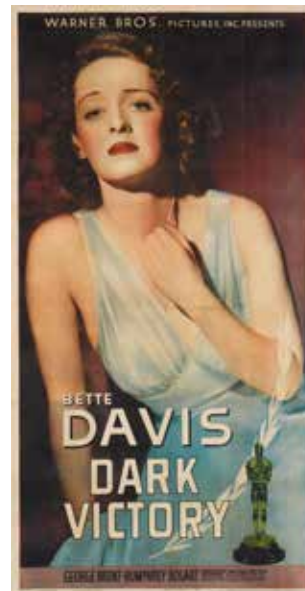
**\$1,000 - 1,500**

79

**BOLERO**

Paramount Pictures, 1934. Lobby card. Depicts Carole Lombard, William Frawley, and George Raft.  
11 x 14 in.

**\$500 - 700**



81

80  
**THE SISTERS**

Warner Bros., 1938. U.S. one sheet poster, linen-backed. A blonde Bette Davis is wooed by Errol Flynn in this drama about the lives of 3 sisters amidst the San Francisco earthquake. Directed and produced by Anatole Litvak, the film also boasts an impressive cast that includes Anita Louise, Donald Crisp, Beulah Bondi, and Ian Hunter.  
27 x 41 in.

**\$3,000 - 5,000**

81

**DARK VICTORY**

Warner Bros., 1939. U.S. three sheet poster, linen-backed. This poster touts the Academy Award® recognition that the film garnered (3 nominations, including Best Picture). Directed by Edmund Goulding, Bette Davis plays a heroic woman who loses her sight and falls in love with her doctor, played by George Brent.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 106.  
41 x 81 in.

**\$5,000 - 7,000**





82



83



84



85

82

**THE PRIVATE LIVES OF ELIZABETH AND ESSEX**

Warner Bros., 1939. Title lobby card. Though stars Errol Flynn and Bette Davis bickered over billing, this Michael Curtiz-directed historical drama, which also stars Olivia de Havilland, was a major success. 11 x 14 in.

**\$800 - 1,200**

83

**THE LETTER**

Warner Bros., 1940. Title lobby card. Bette Davis plays a character with few redeeming qualities in this film noir which once again successfully teamed her with director William Wyler, leading to another Academy Award® nomination as Best Actress.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 230. 11 x 14 in.

**\$1,000 - 1,500**

84

**THE LETTER**

Warner Bros., 1940. Lobby card. Bette Davis kills without remorse in the first scene of this film noir drama. 11 x 14 in.

**\$500 - 700**

85

**THE LITTLE FOXES**

Samuel Goldwyn Company, 1941. Title lobby card. This William Wyler-directed masterpiece was nominated for 9 Academy Awards® including Best Picture, Best Actress (Bette Davis) and Best Director (Wyler). 11 x 14 in.

**\$400 - 600**





86



87



88



89



90

86

**CHRISTOPHER STRONG**

RKO Radio Pictures, 1933. Title lobby card. The formidable combination of director Dorothy Arzner and actress Katharine Hepburn resulted in this box office success about love affairs amongst British royals. 11 x 14 in.

**\$1,000 - 1,500**

87

**LITTLE WOMEN**

RKO Radio Pictures, 1933. Title lobby card. The pristine profiles of Jean Parker, Frances Dee, and Joan Bennett are pictured with star Katharine Hepburn in the lobby art for this charming picture directed by George Cukor. Both Cukor and the film itself would be nominated for Academy Awards®. 11 x 14 in.

**\$400 - 600**

88

**THE LITTLE MINISTER**

RKO Radio Pictures, 1934. Title lobby card. Katharine Hepburn charms a Scottish clergyman, played by John Beal, in this big budget production directed by Richard Wallace. 11 x 14 in.

**\$400 - 600**

89

**SYLVIA SCARLETT**

RKO Radio Pictures, 1935. Title lobby card. Katharine Hepburn convincingly disguises herself as a boy and then falls in love with Cary Grant in this George Cukor-directed comedy. This is the first of the four Grant/Hepburn film pairings, two of which would again team them with Cukor (one of Hepburn's favorite directors). 11 x 14 in.

**\$500 - 700**

90

**SYLVIA SCARLETT**

RKO Radio Pictures, 1935. Lobby cards. Two scene cards depicting Katharine Hepburn and Cary Grant. 11 x 14 in.

**\$400 - 600**



91

91

**AN ORIGINAL ARTWORK OF SYLVIA SCARLETT BY ANSELMO BALLESTER**

RKO, 1935. Gouache and pencil, framed. Original artwork by Italian painter Anselmo Ballester for the Italian poster of the film titled, *Il diavolo è femmina*. During his career, Ballester produced artwork for over 3000 posters which were notable for their brilliant colors, lavish illustrations, and conveyance of the plot of the film through illustration alone. He created poster art for over 50 years for all of the major studios, making him one of the most prolific and admired poster artists of all time.

Overall: 24.25 x 30.75 in.; within mat: 16.5 x 23 in.

**\$4,000 - 6,000**





92

92

**A WOMAN REBELS**

RKO Radio Pictures, 1936. U.S. one sheet poster, linen-backed. Katharine Hepburn clings to Herbert Marshall in the lustrous artwork for this poster. The film was directed by Mark Sandrich and featured choreography by famed dance director, Hermes Pan, both of whom worked on the Fred Astaire and Ginger Rogers musicals at RKO.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 108.  
27 x 41 in.

\$5,000 - 7,000





93



95



94

93

**A WOMAN REBELS**

RKO Radio Pictures, 1936. Window card.  
14 x 18.5 in.

\$500 - 700

94

**STAGE DOOR**

RKO Radio Pictures, 1937. Title lobby card. Katharine Hepburn and Ginger Rogers were each vying for rights as "The Queen of RKO" when this film, directed by Gregory La Cava, was produced. The all-star cast includes Lucille Ball, Constance Collier, Eve Arden, and a very young Ann Miller.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), pp 10 & 11.  
11 x 14 in.

\$800 - 1,200

95

**QUALITY STREET**

RKO Radio Pictures, 1937. U.S. one sheet poster, framed. Katharine Hepburn was considered "box office poison" at the time of the film's release, and this film did little to change that label; however, the film acquired a new audience from later television viewings and revivals.  
27 x 41 in.

\$3,000 - 5,000



96



97



98



99

96  
**THE SINGLE STANDARD**

MGM, 1929. Portrait lobby card. Greta Garbo can't make up her mind between Nils Asther and Johnny Mack Brown in this John Robertson-directed romance.

11 x 14 in.

**\$400 - 600**

97  
**ROMANCE**

MGM, 1930. Title lobby card. Greta Garbo was nominated for a Best Actress Academy Award® for this film, as was Clarence Brown for Best Director. This was Garbo's second "talkie" and was a resounding success, as was her first, *Anna Christie* (1930). Brown directed Garbo in seven films--more than any other director.

11 x 14 in.

**\$1,500 - 2,000**

98  
**ROMANCE**

MGM, 1930. Lobby card.

11 x 14 in.

**\$500 - 700**

99  
**ANNA CHRISTIE**

MGM, 1930. Title lobby card. With trepidation, MGM launched Greta Garbo, their prize silent star, into her first "talkie," wondering if the public would take to her Swedish accent and low voice. They needn't have worried; audiences clamored to hear their idol speak and were not disappointed. Garbo was nominated for an Academy Award® as Best Actress and went on to great success in subsequent sound films.

11 x 14 in.

**\$3,000 - 5,000**





100



101



102



103

100

**ANNA CHRISTIE**

MGM, 1930. 2 Lobby cards.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 125.  
11 x 14 in.

\$800 - 1,200

101

**INSPIRATION**

MGM, 1931. Title card. All of the ingredients for a successful MGM drama went into this film produced by Irving Thalberg, directed by Clarence Brown, and starring Greta Garbo and Robert Montgomery (an unusual pairing).  
11 x 14 in.

\$500 - 700

102

**AS YOU DESIRE ME**

MGM, 1932. Title lobby card. Greta Garbo, Erich von Stroheim, and Hedda Hopper appear in this George Fitzmaurice-directed production. Garbo plays an alcoholic who takes up with a stranger who claims she is mistaken about her identity. Irving Thalberg, as the guiding hand behind Garbo's career, produced the film.  
11 x 14 in.

\$3,000 - 5,000

103

**AS YOU DESIRE ME**

MGM, 1932. Lobby card.  
11 x 14 in.

\$400 - 600





104



105



106



107

104

**GRAND HOTEL**

MGM, 1932. Title lobby card. A stellar cast of MGM's biggest stars such as Greta Garbo, John Barrymore, and Joan Crawford, a screenplay by William Absalom Drake, sets by Cedric Gibbons, and direction by Edmund Goulding helped make *Grand Hotel* one of the greatest achievements in the history of MGM Studios.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 117.  
11 x 14 in.

**\$3,000 - 5,000**

105

**GRAND HOTEL**

MGM, 1932. Lobby card.  
11 x 14 in.

**\$800 - 1,200**

106

**THE PAINTED VEIL**

MGM, 1934. Title lobby card. Greta Garbo is torn between her neglectful husband, Herbert Marshall, and her rebound lover, George Brent, in this romance based on the novel by W. Somerset Maugham.  
11 x 14 in.

**\$700 - 900**

107

**THE PAINTED VEIL**

MGM, 1934. Lobby card.  
11 x 14 in.

**\$200 - 300**



108



109



110



110

108

**ANNA KARENINA**

MGM, 1935. Title lobby card. The perfect profile of Greta Garbo as Tolstoy's ill-fated "Anna" is the focal point of the title card art for this drama directed by Clarence Brown.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 124.  
11 x 14 in.

**\$1,500 - 2,000**

109

**CAMILLE**

MGM, 1936. Title lobby card. Female moviegoers of the 1930s fell in love with Robert Taylor as the ardent lover of the ill-fated Camille, played by Greta Garbo. The tearjerker was directed by George Cukor and produced by Irving Thalberg, who died the year it was released.  
11 x 14 in.

**\$2,000 - 3,000**

110

**NINOTCHKA**

MGM, 1939. Three lobby cards. "Garbo Laughs!" reads the tagline for this film. Directed by Ernst Lubitsch, the film also stars Melvyn Douglas and was yet another motion picture released in the "magical" year of 1939. The 3 scene cards all picture Garbo.  
11 x 14 in.

**\$400 - 600**





111



112



113



114



115

111  
**PLATINUM BLONDE**

Columbia Pictures, 1931. Title lobby card. Robert Williams has to choose between society girl Jean Harlow and newspaperwoman Loretta Young in this comedy directed by Frank Capra. Harlow received kudos for her natural acting ability and charming chemistry with Williams, who tragically died shortly after the premiere of the film.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 92.  
11 x 14 in.

**\$1,000 - 1,500**

112  
**PLATINUM BLONDE**

Columbia Pictures, 1931. Lobby card.  
11 x 14 in.

**\$500 - 700**

113  
**HOLD YOUR MAN**

MGM, 1933. Portrait lobby card. Though it was their third film together, the chemistry between Jean Harlow and Clark Gable lost none of its steam in this Anita Loos vehicle directed by Sam Wood. Though somewhat more conservative than previous Harlow films (she has to pay for her sins in this picture), her popularity continued to rise.  
11 x 14 in.

**\$400 - 600**

114  
**DINNER AT EIGHT**

MGM, 1933. Title lobby card. MGM's finest turn out in this comedy starring John Barrymore, Jean Harlow, and Wallace Beery. Directed by George Cukor, the film is a commentary on, among other things, the idle rich.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 90.  
11 x 14 in.

**\$1,000 - 1,500**

115  
**DINNER AT EIGHT**

MGM, 1933. Lobby card. Depicts John Barrymore playing the aging silent movie star, "Larry Renault."  
11 x 14 in.

**\$400 - 600**



116



117



118



119

116  
**BOMBSHELL (AKA BLONDE BOMBSHELL)**

MGM, 1933. Title lobby card.  
 11 x 14 in.

**\$800 - 1,200**

117  
**BOMBSHELL (AKA BLONDE BOMBSHELL)**

MGM, 1933. Lobby card.  
 11 x 14 in.

**\$500 - 700**

118  
**RECKLESS**

MGM, 1935. Title lobby card. Director Victor Fleming paired real-life couple Jean Harlow and William Powell for this musical in the hopes that their romance would attract audiences; it didn't. Future director Joe Mankiewicz contributed to the screenplay of the film but was not credited.  
 11 x 14 in.

**\$700 - 900**

119  
**LIBELED LADY**

MGM, 1936. Title lobby card. Four of MGM's biggest moneymakers, William Powell, Myrna Loy, Jean Harlow, and Spencer Tracy, grace the artwork for this comedy directed by Jack Conway. The film was nominated for an Academy Award® for Best Picture, and MGM recycled the script in 1946 as an Esther Williams vehicle titled, *Easy to Wed*.  
 11 x 14 in.

**\$1,000 - 1,500**





120



121



122

120

**I'M NO ANGEL**

Paramount Pictures, 1933. Lobby card.  
Mae West gladly displays her voluptuous figure in a scene from this Wesley Ruggles-directed comedy, for which West wrote the screenplay. Cary Grant appears as her love interest and his association with West helped launch his career.  
*11 x 14 in.*

**\$600 - 800**

121

**I'M NO ANGEL**

Paramount, 1933. Midget window card.  
Depicts Mae West in a striking portrait.  
*11 x 8 in.*

**\$600 - 800**

122

**BELLE OF THE NINETIES**

Paramount Pictures, 1934. Midget window card. Mae West wrote the story and acted in this risqué film ripe with sexual innuendo. Directed by Leo McCarey, the censors objected to many of the scenes in the film.  
*14 x 8 in.*

**\$800 - 1,200**



123



124



125



126

123

**THE JAZZ SINGER**

Warner Bros., 1927. Lobby card. The first full-length musical to feature both dialogue and music. Star Al Jolson became a household name and was often called "The World's Greatest Entertainer."

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 84.  
11 x 14 in.

**\$2,000 - 3,000**

124

**HALLELUJAH!**

MGM, 1929. Title lobby card. Director King Vidor directed this film which chronicles the life of an African American sharecropper played by Daniel L. Haynes. The all-African American cast was a first for MGM, and Vidor received an Academy Award® nomination as Best Director. The film later became controversial for its stereotypical portrayals of African Americans.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 15.  
11 x 14 in.

**\$2,500 - 3,500**

125

**HALLELUJAH!**

MGM, 1929. Lobby card. The all-African American cast, most of whom were non-actors, are featured in the scene card for this musical film.

11 x 14 in.

**\$600 - 800**

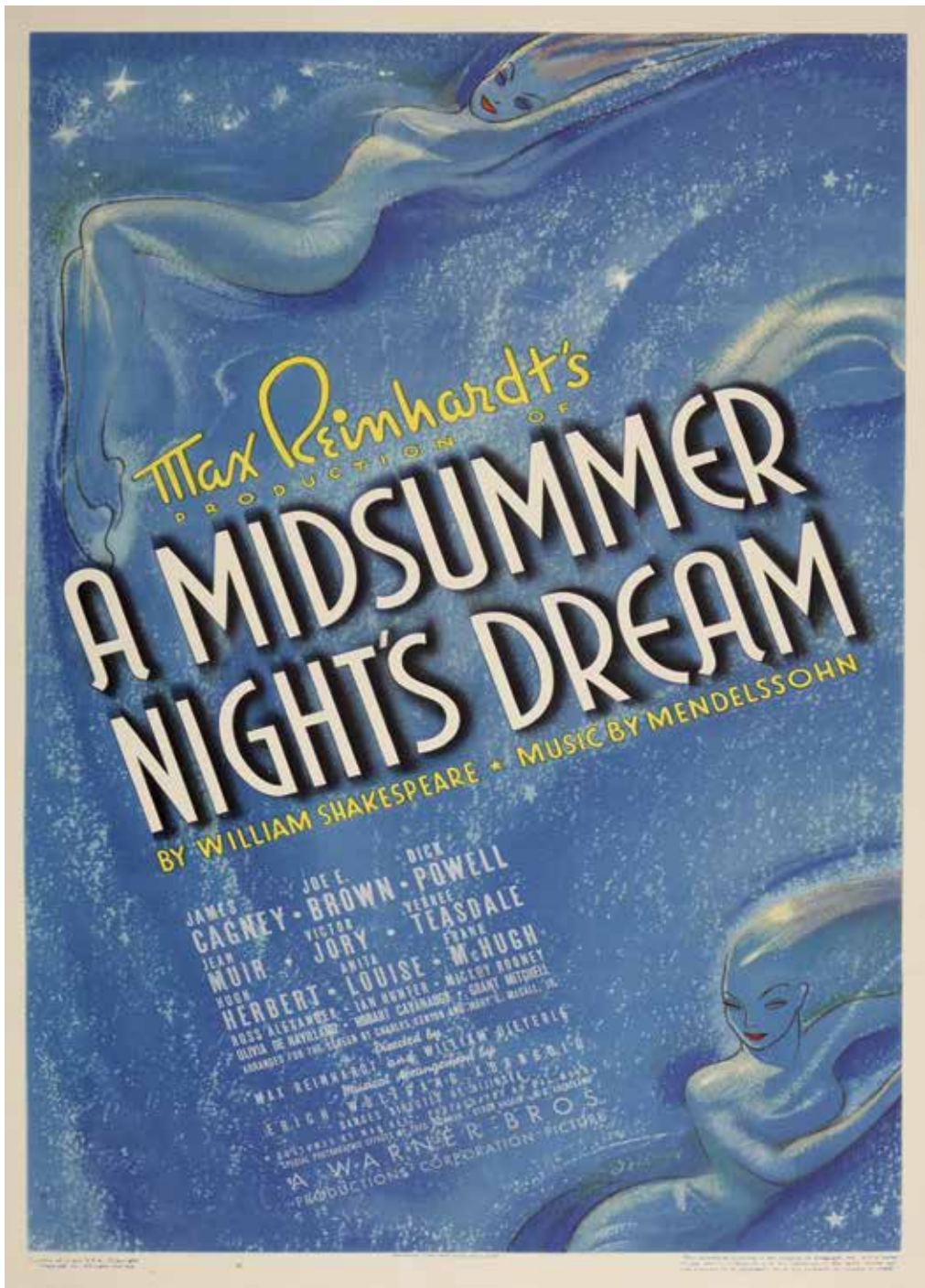
126

**CHU CHIN CHOW**

Gainsborough Pictures, 1934. U.S. window card. A sultry closeup of Anna May Wong advertises this musical directed by Walter Forde which is based on the story of *Ali Baba and the Forty Thieves*.  
22 x 14 in.

**\$800 - 1,200**





127

127

**A MIDSUMMER NIGHT'S DREAM**

Warner Bros., 1935. U.S. one sheet poster, linen-backed. Spectacular artwork of nymphs graces this poster for one of Warner Bros.' most colossal films which features a lineup of their biggest stars, including James Cagney, Dick Powell, and Mickey Rooney.  
27 x 41 in.

\$10,000 - 15,000



128



129



130



131

128

**A MIDSUMMER NIGHT'S DREAM**

Warner Bros., 1935. Title lobby card.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 17.  
11 x 14 in.

**\$1,000 - 1,500**

129

**SHOW BOAT**

Universal Pictures, 1936. Two title lobby cards. The U.S. northern and southern title lobby cards for this film differ in that the northern version gives credit to African American actor Paul Robeson, while the southern version does not. Robeson was later blacklisted in the 1950s for his political views, and this version of the film (it was remade by MGM in 1951) was not often shown.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 98.  
11 x 14 in.

**\$1,000 - 1,500**

130

**THE GREAT ZIEGFELD**

MGM, 1936. Midget window card, trimmed. Extravagantly costumed showgirls and William Powell, Myrna Loy, and Luise Rainer are on display in the lobby card art for this musical.  
11.5 x 8 in.

**\$500 - 700**

131

**THE GREAT ZIEGFELD**

MGM, 1936. Title lobby card. The lavish and opulent sets of director Robert Z. Leonard were in keeping with the showmanship of the legendary Florenz Ziegfeld, Jr., on whom the drama is based.  
11 x 14 in.

**\$500 - 700**





132



133



134



135

132

**FLYING DOWN TO RIO**

RKO Radio Pictures, 1933. Title lobby card. Dolores del Rio and Gene Raymond star in this 1933 musical, but Fred Astaire and Ginger Rogers steal the show with their one and only dance number in the film, "The Carioca." They would go on to make 9 more successful films together before their last (and only one at MGM) in 1949.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 154.  
11 x 14 in.

\$2,000 - 3,000

133

**FLYING DOWN TO RIO**

RKO, 1933. Portrait lobby card.  
11 x 14 in.

\$800 - 1,200

134

**THE GAY DIVORCEE**

RKO Radio Pictures, 1934. Title lobby card. Inscribed "For Bob / Fred Astaire" at upper right. In their first starring vehicle as a "team," Fred Astaire and Ginger Rogers took America by storm in this musical directed by Mark Sandrich. Audiences fell in love with the dancing duo as they danced to the romantic "Night and Day" and other Cole Porter songs.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 155.  
11 x 14 in.

\$1,000 - 1,500

135

**THE GAY DIVORCEE**

RKO Radio Pictures, 1934. Lobby card. Character actor Erik Rhodes plays chaperone to Fred Astaire and Ginger Rogers in this scene card.

11 x 14 in.

\$400 - 600



136



137



138



139

136

**THE GAY DIVORCEE**

RKO Radio Pictures, 1934. Lobby card. Fred Astaire and Ginger Rogers dance "The Continental" in this musical scene card. 11 x 14 in.

\$500 - 700

137

**THE GAY DIVORCEE**

RKO Radio Pictures, 1934. Midget window card, trimmed. Fred Astaire and Ginger Rogers are caricatured in the lobby card art for this Cole Porter musical film.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 157. 10.5 x 8 in.

\$700 - 900

138

**TOP HAT**

RKO Radio Pictures, 1935. Title lobby card. Art Deco opulence and the jubilant dancing of Fred Astaire and Ginger Rogers make up the incomparable *Top Hat*. 11 x 14 in.

\$1,000 - 1,500

139

**ROBERTA**

RKO Radio Pictures, 1935. Title lobby card. Irene Dunne is quite "lovely to look at" in *Roberta*, but Fred Astaire and Ginger Rogers steal the film. Directed by William A. Seiter, it was the last Astaire/Rogers picture in which they were not billed as the stars. 11 x 14 in.

\$400 - 600





140



141



142



143

140

**FOLLOW THE FLEET**

RKO Radio Pictures, 1936. Title lobby card. Fred Astaire and Ginger Rogers star as a sailor and his girl--with a few twists--in this Mark Sandrich-directed romp which features music by Irving Berlin. Supporting players include Harriet Hilliard (of *Ozzie and Harriet* fame) and Randolph Scott.  
11 x 14 in.

**\$600 - 800**

141

**SWING TIME**

RKO Radio Pictures, 1936. Title lobby card. Directed by George Stevens and with music by Jerome Kern and Dorothy Fields, this Fred Astaire and Ginger Rogers musical showcases them at the peak of their partnership. The "Never Gonna Dance" number is notorious for having been performed 47 times before Astaire and Rogers, both perfectionists, were satisfied.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 158.  
11 x 14 in.

**\$700 - 900**

142

**SWING TIME**

RKO Radio Pictures, 1936. Portrait lobby card.  
11 x 14 in.

**\$400 - 600**

143

**SWING TIME**

RKO Radio Pictures, 1936. Lobby card. Fred Astaire and Ginger Rogers are about to dance the lovely "Waltz in Swing Time."  
11 x 14 in.

**\$400 - 600**



144

144

**SWING TIME**

RKO Radio Pictures, 1936. Lobby card. Fred Astaire pays homage to Bill "Bojangles" Robinson in the number, "Bojangles of Harlem."  
11 x 14 in.

\$400 - 600



145

145

**SHALL WE DANCE**

RKO Radio Pictures, 1937. Title lobby card. Along with Fred Astaire and Ginger Rogers, this Mark Sandrich-directed film features the music of George and Ira Gershwin. A highlight of the film is the "Let's Call the Whole Thing Off" number, in which Astaire and Rogers dance on roller skates.  
11 x 14 in.

\$800 - 1,200



146

146

**FOOTLIGHT PARADE**

Warner Bros., 1933. Title lobby card. The "backstage musical" was at its peak when James Cagney and Ruby Keeler tap danced their way onto the bandwagon with this charmer which also starred Cagney's frequent partner, Joan Blondell, and her future husband Dick Powell. Cagney was a self-taught hooper who would have preferred making musicals over gangster films; however, audiences adored him as a tough guy. This musical gave him a chance to show off his dancing prowess.  
11 x 14 in.

\$1,000 - 1,500



147

**FOOTLIGHT PARADE**

Warner Bros., 1933. Lobby card. Famed stylistic choreographer Busby Berkeley pulls out all the stops with the "By a Waterfall" production number in this popular "backstage musical."  
*11 x 14 in.*

\$1,000 - 1,500



147

148

**FOOTLIGHT PARADE**

Warner Bros., 1933. Portrait lobby card.  
*11 x 14 in.*

\$500 - 700



148

149

**FOOTLIGHT PARADE**

Warner Bros., 1933. Lobby card.  
*11 x 14 in.*

\$800 - 1,200



149



150

150

**HOLLYWOOD PARTY**

MGM, 1934. Everyone from Laurel and Hardy to Mickey Mouse (voiced by Walt Disney) to Lupe Vélez is featured in this extravaganza which boasts "Stars! Girls! Music!" Though the film fared poorly at the box office, it is still notable today for its all-star cast and the many directors who contributed to its production. The lobby art is a delightful conglomeration of caricatures and dazzling color.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 253.  
11 x 14 in.

**\$3,000 - 5,000**



151

151

**CABIN IN THE SKY**

MGM, 1943. Complete set of 8 lobby cards. Lena Horne, in her only starring role at MGM, plays the temptress to Ethel Waters' loyal wife as they compete over the affections of Eddie "Rochester" Anderson (better known as Jack Benny's radio sidekick).

11 x 14 in.

**\$1,000 - 1,500**



152

152

**ZIEGFELD FOLLIES**

MGM, 1945. U.S. one sheet poster, style D, framed. Exotically costumed showgirls illustrated by George Petty are the focal point of the delightful poster art for this film based on the stage shows created by Florenz Ziegfeld, Jr. The film was a series of musical numbers directed by such luminaries as Vincente Minnelli and Charles Walters and starred Judy Garland, Fred Astaire, Gene Kelly, and other MGM favorites.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 16.  
27 x 41 in.

**\$3,000 - 5,000**





153

153

**BY THE SEA**

Essanay, 1915. U.S. one sheet poster, paper-backed. Charlie Chaplin is at his slapstick best in this single reeler (his last) which also stars his frequent co-star, Edna Purviance. The film was written and directed by Chaplin, and the colorful poster, which is possibly the only copy to have appeared at auction, captures "The Little Tramp" in his signature garb, laughing joyfully.  
27 x 41 in.

\$20,000 - 30,000



154

**THE GOLD RUSH**

Charles Chaplin Productions, 1925. Lobby card. Charlie Chaplin desired to be remembered most for this film which chronicles his "Little Tramp" character's adventures during the Gold Rush. 11 x 14 in.

**\$600 - 800**

154



155

**THE CIRCUS**

Charles Chaplin Productions, 1928. Title lobby card. Charlie Chaplin won an Honorary Academy Award® for "versatility and genius in acting, writing, directing, and producing" for this silent film.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 77. 11 x 14 in.

**\$2,000 - 3,000**

155



156

**CITY LIGHTS**

Charlie Chaplin Productions, 1931. Lobby card. Virginia Cherrill is a blind girl whom Charlie Chaplin's "Little Tramp" character helps to regain her sight in this sweet story which Chaplin wrote, produced, directed, and starred in.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 77. 11 x 14 in.

**\$1,500 - 2,500**

156





157



158

157

**MODERN TIMES**

Charles Chaplin Productions, 1936. Title lobby card. Chaplin's "Little Tramp" character faces an industrial world in this commentary on life in the modern 1930s. Chaplin, as usual, wrote, directed and produced the film that, along with *City Lights* (1931) is one of his greatest masterpieces. He also wrote the musical score (featuring the standard, "Smile") with some help from Alfred Newman.  
11 x 14 in.

**\$3,000 - 5,000**

158

**MODERN TIMES**

Charles Chaplin Productions, 1936. Lobby card.  
11 x 14 in.

**\$1,000 - 1,500**



159



160



161



162

159

**BACK STAGE**

Comique Film Company, 1919. Lobby card. Fatty Arbuckle stars in and directed this comedy with Buster Keaton, with whom he enjoyed a successful silent screen partnership. *11 x 14 in.*

**\$400 - 600**

160

**TWO "OUR GANG" LOBBY CARDS**

Hal Roach Studios. 2 Lobby cards. *Tire Trouble* (1924) features Joe Cobb and *The Holy Terror* (1929) features Allen 'Farina' Hoskins and several other "Our Gang" cast members. Both shorts were directed by Robert F. McGowan. *11 x 14 in.*

**\$600 - 800**

161

**HARD LUCK**

Joseph M. Schenck Productions, 1921. Lobby card. Buster Keaton appears as "Suicidal Boy" in this comedy which he also wrote and directed with Edward F. Cline. The film was long thought to be "lost" until the known pieces were put back together in the late 1980s. *11 x 14 in.*

**\$500 - 700**

162

**HARD LUCK**

Joseph M. Schenck Productions, 1921. Lobby card. *11 x 14 in.*

**\$500 - 700**





163



164



165



166

163

**SEVEN CHANCES**

Buster Keaton Productions, 1925. Title lobby card. Buster Keaton directed this silent comedy about a man who learns he can inherit millions of dollars under unusual circumstances.  
11 x 14 in.

\$1,000 - 1,500

164

**GO WEST**

Buster Keaton Productions, 1925. Title lobby card. Buster Keaton appears against type as a cowboy in this silent western.  
11 x 14 in.

\$1,000 - 1,500

165

**THE GENERAL**

Buster Keaton Productions, 1926. Title lobby card. Buster Keaton co-directed this film with Clyde Bruckman, but only in later years has it become a classic. Artwork is by Alvan "Hap" Hadley.  
11 x 14 in.

\$700 - 900

166

**BATTLING BUTLER**

Buster Keaton Productions, 1926. Title lobby card. Rich and lazy Buster Keaton pretends he is a prizefighter in order to impress his love interest, Sally O'Neil, in this silent comedy which he also directed.  
11 x 14 in.

\$600 - 800



167



168

167

**STEAMBOAT BILL, JR.**

Buster Keaton Productions, 1928. Title lobby card. In this comedy, Buster Keaton stands in the doorway of a house as it collapses around him. Keaton performed the dangerous stunt himself, and although the film was not a box office success, the stunt made film history.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 77.  
11 x 14 in.

\$2,000 - 3,000

168

**THE CAMERAMAN**

MGM, 1928. Lobby card. Buster Keaton is an object of desire of some bathing beauties in this comedy which he also co-directed with Edward Sedgwick.

11 x 14 in.

\$500 - 700



169

**HAUNTED SPOOKS**

Rolin Films, 1920. Lobby card. During promotion for this film, Harold Lloyd lost 2 of his fingers in a freak accident while posing for photos and wore a prosthetic glove for the rest of his career.  
11 x 14 in.

\$400 - 600



169

170

**SAFETY LAST!**

Hal Roach Studios, 1923. Title lobby card. Harold Lloyd stars with wife Mildred Davis in this comedy featuring one of the most famous scenes in silent film history: that of Lloyd hanging precariously off the hands of a skyscraper clock. Lloyd was a physical comedy genius who did most of his stunts himself.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 79.  
11 x 14 in.

\$1,500 - 2,500



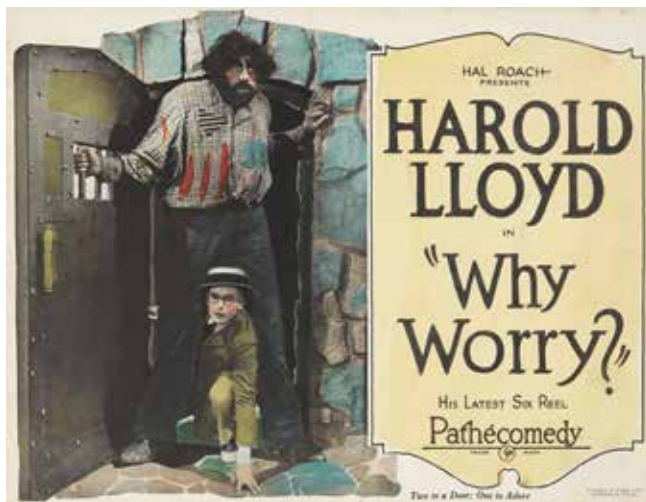
170

171

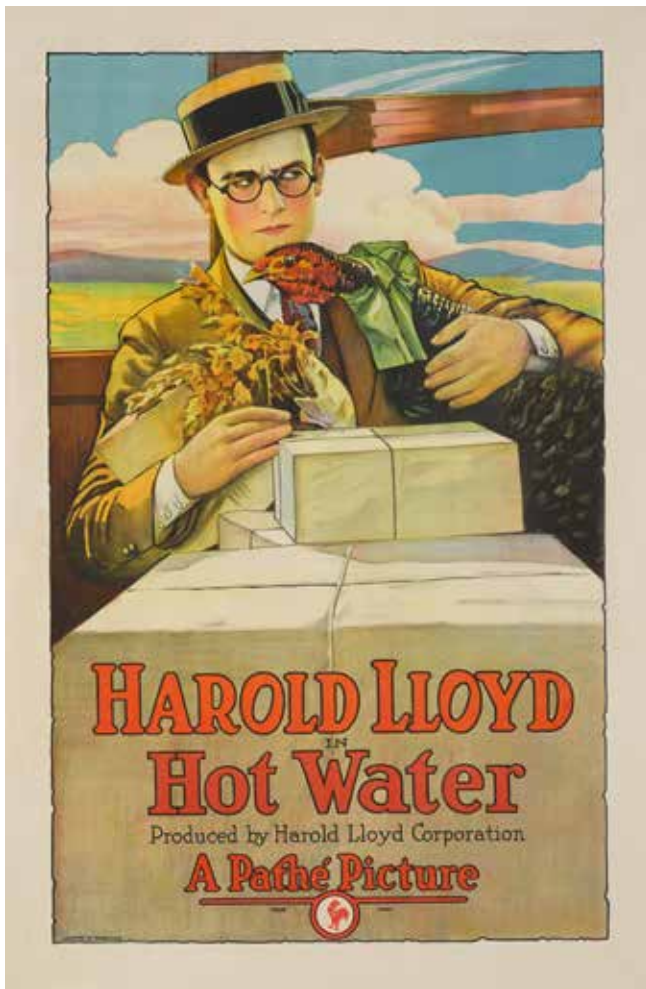
**WHY WORRY?**

Hal Roach Studios, 1923. Title lobby card. Hypochondriac Harold Lloyd and a gentle giant (John Aasen) quell a revolution with the help of Jobyna Ralston in this comedy, the last in the partnership between Lloyd and Hal Roach.  
11 x 14 in.

\$600 - 800



171



172

172

**HOT WATER**

Harold Lloyd Corporation, 1924. U.S. one sheet poster, linen-backed. Harold Lloyd struggles with a turkey in the artwork for this comical film which also features "newlywed antics" with Lloyd's frequent co-star, Jobyna Ralston.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 79. 27 x 41 in.

**\$3,000 - 5,000**



173

173

**HOT WATER**

Harold Lloyd Corporation, 1924. Lobby card. 11 x 14 in.

**\$400 - 600**



174

174

**SPEEDY**

Paramount Pictures, 1928. Jumbo lobby card. Baseball legend Babe Ruth makes a cameo appearance in this Harold Lloyd comedy about a man who gets distracted by his love for baseball. The film was Lloyd's last silent picture and, per usual for a Lloyd comedy, features a thrilling and dangerous climax; in this case, a New York car chase. 14 x 17 in.

**\$1,000 - 1,500**





175



176



177



178

175

**THE LUCKY DOG**

Sun-Lite Pictures, 1921. Lobby card. Oliver Hardy plays a robber to Stan Laurel's victim in this silent comedy directed by Jess Robbins. 11 x 14 in.

**\$1,000 - 1,500**

176

**RUPERT OF HEE-HAW**

Hal Roach Studios, 1924. Title lobby card. Stan Laurel gives a big smile to his audience as he parodies *The Prisoner of Zenda* in this silent comedy directed by Scott Pembroke. 11 x 14 in.

**\$400 - 600**

177

**THE SECOND ONE HUNDRED YEARS**

Hal Roach Studios, 1927. Lobby card. Leo McCarey wrote this Laurel and Hardy vehicle which serves as the first "bona fide" film featuring the two as a team. 11 x 14 in.

**\$400 - 600**

178

**DO DETECTIVES THINK?**

Hal Roach Studios, 1927. Lobby card. Laurel and Hardy play detectives "Ferdinand Finkleberry" and "Sherlock Pinkham" with predictable results in this silent comedy short. 11 x 14 in.

**\$500 - 700**



179



180



181



182

179

**SHOULD MARRIED MEN GO HOME?**

Hal Roach Studios, 1928. Lobby card. It's off to the golf course for more shenanigans with Stan Laurel and Oliver Hardy in this silent comedy directed by Leo McCarey.  
11 x 14 in.

\$600 - 800

180

**YOU'RE DARN TOOTIN'**

Hal Roach Studios, 1928. Lobby card. Stan Laurel and Oliver Hardy find themselves in a pants-ripping free-for-all in the finale of this silent comedy directed by Edgar Kennedy.  
11 x 14 in.

\$500 - 700

181

**PARDON US**

Hal Roach Studios, 1931. Title lobby card. In their first full-length talkie together as a starring team, Stan Laurel and Oliver Hardy end up in the big house after trying the bootlegging racket during Prohibition.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 165.  
11 x 14 in.

\$1,000 - 1,500

182

**PACK UP YOUR TROUBLES**

Hal Roach Studios, 1932. Lobby card. Stan Laurel and Oliver Hardy join the Army and try to save a homeless child in this comedy directed by George Marshall.  
11 x 14 in.

\$400 - 600



183

**THE MUSIC BOX**

Hal Roach Studios, 1932. Lobby card. Billy Gilbert is at the end of his tether with Stan Laurel and Oliver Hardy as they try to carry a piano up a very long flight of stairs.  
*11 x 14 in.*

\$800 - 1,200



183

184

**BABES IN TOYLAND**

Hal Roach Studios, 1934. Lobby card. Laurel and Hardy play "Stannie Dum" and "Ollie Dee" in this appealing children's musical. It became even more popular with the advent of television, where it was shown annually during the holiday season.  
*11 x 14 in.*

\$700 - 900



184

185

**BLOCK-HEADS**

MGM, 1938. Title lobby card. Poor Stan Laurel doesn't realize the war has been over for 20 years and is still standing guard. When he finally returns home, Oliver Hardy is there to help him create chaos wherever they go.  
*11 x 14 in.*

\$400 - 600



185



186



187



190



188



189

186

**MONKEY BUSINESS**

Paramount Pictures, 1931. Lobby card. Groucho Marx attracts beautiful women as he and his brothers, Chico, Harpo, and Zeppo stow away on an ocean liner. Actress Thelma Todd appears as the glamorous vixen who distracts the brothers.  
11 x 14 in.

**\$1,500 - 2,000**

187

**A NIGHT AT THE OPERA**

MGM, 1935. Lobby card. One of the greatest gags in film history occurs in this Marx Brothers film when a stateroom becomes stuffed with people (Harpo sleeps through it all) until they all fall out into the hall.  
11 x 14 in.

**\$1,000 - 1,500**

188

**A DAY AT THE RACES**

MGM, 1937. Title lobby card. The Marx Brothers' greatest cheerleader at MGM, producer Irving Thalberg, died during the making of this comedy, and their films at MGM faltered thereafter. The always entertaining Margaret Dumont appears as the shocked and exasperated rich matron who is the butt of the Marx Brothers' humor.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 169.  
11 x 14 in.

**\$3,000 - 5,000**

189

**ROOM SERVICE**

RKO Radio Pictures, 1938. Title lobby card. William A. Seiter directed the Marx Brothers in this zany comedy which also features Lucille Ball and a very young Ann Miller.  
11 x 14 in.

**\$1,000 - 1,500**

190

**GO WEST**

MGM, 1940. Title lobby card. Even the Wild West can't tame the Marx brothers in this film which was well received by both audiences and critics upon its release.  
11 x 14 in.

**\$600 - 800**





191



192

191

**20TH CENTURY**

Columbia Pictures, 1934. U.S. half sheet poster, framed. Carole Lombard and John Barrymore chew the scenery in this frenetic screwball comedy directed by Howard Hawks.  
Overall: 33 x 27 in.; poster: 22 x 28 in.

\$7,000 - 9,000

192

**20TH CENTURY**

Columbia Pictures, 1934. Lobby card.  
11 x 14 in.

\$1,000 - 1,500



193



195

193

**MY MAN GODFREY**

Universal Pictures, 1936. Window card. Considered by many to be the quintessential screwball comedy, this Gregory La Cava-directed film also stars the dapper William Powell as the butler, "Godfrey." Although Lombard and Powell had married and divorced each other in the past, they were still friendly and shared great chemistry on the screen.

22 x 14 in.

**\$1,500 - 2,000**

194

**MY MAN GODFREY**

Universal Pictures, 1936. Lobby card. Depicts William Powell catching Carole Lombard in a dramatic faint.

11 x 14 in.

**\$800 - 1,200**



194



196

195

**MY MAN GODFREY**

Universal Pictures, 1936. Lobby card. Depicts Carole Lombard with Jean Dixon and William Powell.

11 x 14 in.

**\$800 - 1,200**

196

**MY MAN GODFREY**

Universal Pictures, 1936. Lobby card. Depicts William Powell serving Alice Brady in bed, with glamorous Carole Lombard also pictured.

11 x 14 in.

**\$800 - 1,200**





197



198



199



200

197

**MY MAN GODFREY**

Universal Pictures, 1936. Lobby card. William Powell plants a kiss on Jean Dixon's cheek as Carole Lombard strikes a glamorous pose. 11 x 14 in.

\$800 - 1,200

198

**MY MAN GODFREY**

Universal Pictures, 1936. Lobby card. 11 x 14 in.

\$800 - 1,200

199

**THE AWFUL TRUTH**

Columbia Pictures, 1937. Title lobby card. Signed ("Irene Dunne") on the upper left-hand corner. Leo McCarey won the Academy Award® for Best Director for this screwball comedy starring Cary Grant and Irene Dunne. 11 x 14 in.

\$400 - 600

200

**BRINGING UP BABY**

RKO Radio Pictures, 1938. Title lobby card. In this, the second of their four successful film partnerships, Katharine Hepburn and Cary Grant manage the care of "Baby," a tame leopard, under the direction of Howard Hawks. 11 x 14 in.

\$2,000 - 3,000



202

201

**BRINGING UP BABY**

RKO Radio Pictures, 1938. Lobby cards. Four scene cards, all featuring Katharine Hepburn and Cary Grant. 11 x 14 in.

**\$1,000 - 1,500**



201



203

203

**HIS GIRL FRIDAY**

Columbia Pictures, 1940. Title lobby card.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 220. 11 x 14 in.

**\$400 - 600**

202

**HIS GIRL FRIDAY**

Columbia Pictures, 1940. U.S. one sheet poster, style A, framed. Cary Grant casts a wayward glance at Rosalind Russell in the poster art for this frantically paced screwball comedy directed by Howard Hawks. Based on the play, *The Front Page*, by Ben Hecht and Charles MacArthur, the movie is considered to be one of the best "newspaper" films ever made.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 148. 27 x 41 in.

**\$4,000 - 6,000**





204



205

204

**THE PHILADELPHIA STORY**

MGM, 1940. Title lobby card. Katharine Hepburn, Cary Grant, and Jimmy Stewart star in director George Cukor's masterpiece. The picture was Hepburn's "baby," as she owned the screen rights; the film's success allowed her to come out from under the moniker of "box office poison."

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 111.  
11 x 14 in.

**\$2,000 - 3,000**

205

**YOU CAN'T TAKE IT WITH YOU**

Columbia Pictures, 1938. Title lobby card. Jean Arthur and her zany family charm Jimmy Stewart in Frank Capra's whimsical comedy which also features Lionel Barrymore and Edward Arnold.  
11 x 14 in.

**\$500 - 700**



206

206

**THE SHOP AROUND THE CORNER**

MGM, 1940. U.S. one sheet poster, style D, framed. Ernst Lubitsch directed this sweet story of two anonymous pen pals, played by James Stewart and Margaret Sullavan, who are unaware that they work together.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 99.  
27 x 41 in.

**\$3,000 - 5,000**



207



208

207  
**THE SHOP AROUND THE CORNER**  
 MGM, 1940. Title lobby card.  
 11 x 14 in.

**\$600 - 800**

208  
**SULLIVAN'S TRAVELS**  
 Paramount Pictures, 1941. Lobby card.  
 Screwball comedy director Preston Sturges wrote and directed this funny yet sentimental film about movies and what they mean to people. It stars Veronica Lake and Joel McCrea and includes a formidable cast of character actors such as Eric Blore and William Demarest.  
 11 x 14 in.

**\$400 - 600**



209

209  
**THE LADY EVE**  
 Paramount Pictures, 1941. U.S. one sheet poster, style A, framed. Barbara Stanwyck has the passive Henry Fonda in her clutches as the scheming vixen in this screwball comedy directed by Preston Sturges. The film was chosen for preservation in the United States National Film Registry in 1994.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 146.  
 27 x 41 in.

**\$10,000 - 15,000**





210



211



212



213

210

**THE LOVE PARADE**

Paramount Pictures, 1929. 2 Lobby cards. Director Ernst Lubitsch contributed his special "touch" to this musical with the charming Maurice Chevalier and Jeanette MacDonald (in her film debut). The film was nominated for 6 Academy Awards®, including Best Picture and Best Director.

11 x 14 in.

\$500 - 700

211

**RAFFLES**

Samuel Goldwyn Company, 1930. Title lobby card. The debonair Ronald Colman plays a sophisticated gentleman who also happens to steal in this adventure directed by George Fitzmaurice.

11 x 14 in.

\$400 - 600

212

**CIMARRON**

RKO Radio Pictures, 1931. Lobby card. This Wesley Ruggles-directed Western based on the sweeping novel by Edna Ferber won 3 Academy Awards® (including Best Picture) and was nominated for 4 more (including Best Actress for Irene Dunne).

11 x 14 in.

\$500 - 700

213

**SVENGALI**

Warner Bros., 1931. Title lobby card. Directed by Archie Mayo, John Barrymore stars as the mad hypnotist, Svengali, who mesmerizes his Trilby, played by Marian Marsh.

11 x 14 in.

\$500 - 700



214

214

**RASPUTIN AND THE EMPRESS**

MGM, 1932. U.S. one sheet poster, style D, linen-backed. This film has the distinction of being the only movie that all three of the illustrious Barrymore family--John, Ethel, and Lionel--appear in together. Based on the story of Nicholas and Alexandra Romanov, it was produced by MGM's boy wonder, Irving Thalberg (who always declined a producing credit on the screen).

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 137. 27 x 41 in.

\$3,000 - 5,000



215

215

**RASPUTIN AND THE EMPRESS**

MGM, 1932. Title lobby card. 11 x 14 in.

\$400 - 600

216

**REUNION IN VIENNA**

MGM, 1933. Title lobby card. A scarred John Barrymore gazes at a lounging Diana Wynyard in the artwork for this pre-code romance directed by Sidney Franklin. 11 x 14 in.

\$400 - 600



216





217

217

**COUNSELLOR-AT-LAW**

Universal Pictures, 1933. Title lobby card. The great Barrymore profile is on display in the lobby card art for this William Wyler-directed drama.

11 x 14 in.

\$400 - 600

218

**SMILIN' THROUGH**

MGM, 1932. U.S. one sheet poster, style D, linen-backed. Norma Shearer plays dual roles in this Sidney Franklin-directed drama which also stars Fredric March and Leslie Howard.

27 x 41 in.

\$3,000 - 5,000

219

**A FREE SOUL**

MGM, 1931. U.S. one sheet poster, linen-backed. Norma Shearer proved to MGM and audiences that she could be sensual and alluring opposite Leslie Howard and Clark Gable in this pre-code drama directed by Clarence Brown.

27 x 41 in.

\$3,000 - 5,000



218



219



220

220

**STRANGERS MAY KISS**

MGM, 1931. U.S. one sheet poster, linen-backed. In sophisticated sepia tones, Norma Shearer and Robert Montgomery have eyes only for each other in the poster art for this pre-code drama, one of their five pairings on film. The film also stars Neil Hamilton, a very popular leading man in the 1930s but who baby boomers will better remember as "Commissioner Gordon" on the TV series, *Batman*. 27 x 41 in.

**\$3,000 - 5,000**



221

221

**PARACHUTE JUMPER**

Warner Bros., 1933. Midget window card. Douglas Fairbanks, Jr. held his own against comparisons to his father, Douglas Fairbanks, in this adventure film co-starring Bette Davis. 12 x 7.5 in.

**\$400 - 600**





222



223



224



225

222

**DESIGN FOR LIVING**

Paramount Pictures, 1933. Lobby card. The exuberant Miriam Hopkins has to choose between Gary Cooper and Fredric March in this romantic comedy--or does she? *Design for Living* was directed by Ernst Lubitsch and was quite shocking for its time; the plot revolves around one woman who wants two men, and the men agree to share her affections. Though it was based on the Noel Coward play, the finished film bears little resemblance to the stage version. *11 x 14 in.*

\$800 - 1,200

223

**DESIGN FOR LIVING**

Paramount Pictures, 1933. Lobby card. *11 x 14 in.*

\$800 - 1,200

224

**DESIGN FOR LIVING**

Paramount Pictures, 1933. Lobby card. *11 x 14 in.*

\$800 - 1,200

225

**NO MAN OF HER OWN**

Paramount Pictures, 1932. Lobby card. Before they were "Gable and Lombard" of the magnificent and tragic love affair, they were two actors who were friendly but felt no sparks as they filmed this romance directed by Wesley Ruggles. *11 x 14 in.*

\$400 - 600



226



227

226

**DANCING LADY**

MGM, 1933. Title lobby card. Clark Gable and Joan Crawford gaze lovingly at each other in the lobby card art for this splashy musical directed by Robert Z. Leonard. Crawford is caught in a love triangle between Franchot Tone (whom she would marry in 1935) and Gable. The lobby art makes it quite clear who wins Crawford's heart in the end.

11 x 14 in.

**\$2,000 - 3,000**

227

**MANHATTAN MELODRAMA**

MGM, 1934. U.S. one sheet poster, style C, framed. Myrna Loy gazes lovingly at Clark Gable as her future co-star from *The Thin Man* films, William Powell, looks on in the poster art for this drama directed by "One-Take Woody" (W.S.) Van Dyke.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 112.

27 x 41 in.

**\$8,000 - 12,000**





228



230

228  
**PENTHOUSE**

MGM, 1933. Midget window card. Myrna Loy plays a "woman of the night" in this pre-code drama which pairs her with Warner Baxter. This was the first of many Loy films directed by W.S. "Woody" Van Dyke. 14 x 8 in.

\$700 - 900

229

**THE PRIZEFIGHTER AND THE LADY**

MGM, 1933. Title lobby card. Myrna Loy surrounds herself with real-life prizefighters-turned-actors in this comedy directed by W.S. Van Dyke. The film was Max Baer's acting debut, the first in a long and successful Hollywood career.

11 x 14 in.

\$600 - 800



229



231

230  
**SIX OF A KIND**

Paramount Pictures, 1934. Lobby card. Two of the 20th century's greatest entertainers, George Burns and W.C. Fields, appear together in this scene card for director Leo McCarey's comedy which also stars Burns' wife and sidekick, Gracie Allen.

11 x 14 in.

\$400 - 600

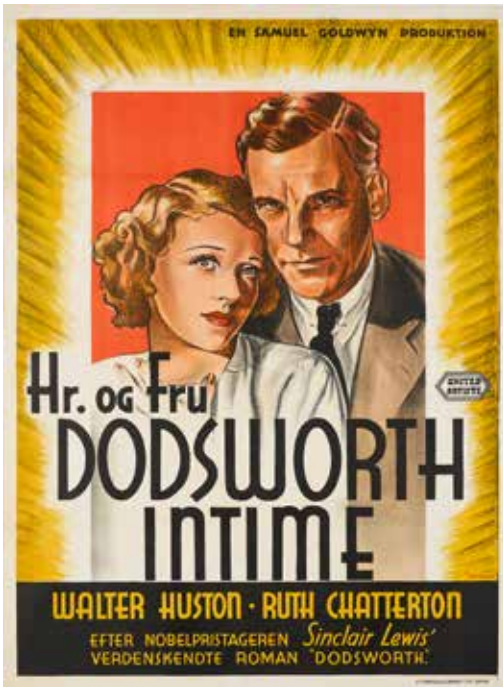
231

**DODSWORTH**

Samuel Goldwyn Company, 1936. Belgian poster, linen-backed. With the subject matter of marital unrest years ahead of its time, *Dodsworth* was one of the many jewels in William Wyler's directorial crown. The film stars Ruth Chatterton and Walter Huston.

26 x 33 in.

\$600 - 800



232

232

**DODSWORTH**

Samuel Goldwyn Company, 1936. Danish one sheet poster, linen-backed.

34.5 x 26.25 in.

\$500 - 700

233

**DODSWORTH**

Samuel Goldwyn Company, 1936. 5 lobby cards depicting the cast.

11 x 14 in.

\$700 - 900



233

234

**CRACK-UP**

Twentieth Century-Fox, 1936. Title lobby card. Peter Lorre is a menacing spy who goes by the pseudonym "Colonel Gimpy" in this tale of espionage which also stars Brian Donlevy and Ralph Morgan. 11 x 14 in.

\$500 - 700

235

**LOST HORIZON**

Columbia Pictures, 1937. Portrait lobby card. Nominated for 7 Academy Awards® (winning two), this Frank Capra-directed story of a hidden utopia stars Ronald Colman and Jane Wyatt.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 216.

11 x 14 in.

\$600 - 800





236



237



238



239

236  
**SNOW WHITE AND THE SEVEN DWARFS**  
 RKO, 1937. U.S. half sheet poster, paper-backed. Gustaf Tenggren illustrated this charming poster art which calls the film, "The Miracle of the Movies." Walt Disney won an honorary Academy Award® for the film as a "significant screen innovation which has charmed millions and pioneered a great new entertainment field."

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 38.  
 22 x 28 in.

**\$3,000 - 5,000**

237  
**GOLDEN BOY**  
 Columbia Pictures, 1939. U.S. one sheet poster, style A, linen-backed. Barbara Stanwyck came to the defense of William Holden when he was almost fired from this boxing film: No Holden, No Stanwyck, she told the powers-that-be. The gesture jump-started his career and he thanked her publicly at an Academy Awards® ceremony 40 years later.  
 27 x 41 in.

**\$2,000 - 3,000**

238  
**ONLY ANGELS HAVE WINGS**  
 Columbia Pictures, 1939. Title lobby card. Howard Hawks' aviation drama is notable, among other things, for bringing starlet Rita Hayworth into the domain of "A" list vehicles. The film also stars Cary Grant, Jean Arthur, Richard Barthelme, and a cast of veteran character actors such as Thomas Mitchell and Noah Beery, Jr.  
 11 x 14 in.

**\$400 - 600**

239  
**ONLY ANGELS HAVE WINGS**  
 Columbia Pictures, 1939. Portrait lobby card.  
 11 x 14 in.

**\$400 - 600**



240

240

**THE WIZARD OF OZ**

MGM, 1939. Title lobby card. Perhaps no other movie in the history of film has captured the hearts of the public like *The Wizard of Oz*. Its theme of good and evil, the glorious Technicolor in which it was filmed, and its sentimental message of "there's no place like home" continues to resonate with audiences.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 234 and p 245 (detail). 11 x 14 in.

\$6,000 - 8,000



241

241

**THE WIZARD OF OZ**

MGM, 1939. Lobby card. Dorothy (Judy Garland) and the Scarecrow (Ray Bolger) help the Tin Man (Jack Haley) regain his balance in this lobby card.

11 x 14 in.

\$1,200 - 1,600



242

242

**THE WIZARD OF OZ**

MGM, 1939. Lobby card. All of the main players (Jack Haley, Ray Bolger, Frank Morgan, Judy Garland, and Bert Lahr) in the Land of Oz appear in this scene card showing the Wizard of Oz leaving in his hot air balloon without Dorothy.

11 x 14 in.

\$1,200 - 1,600



243

**GONE WITH THE WIND**

MGM, 1939. Portrait lobby card. Vivien Leigh won an Academy Award® as Best Actress for the coveted role of “Scarlett O’Hara” in this civil war drama; she won her second Oscar® by playing another Southern woman, “Blanche DuBois” in *A Streetcar Named Desire* (1951).

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 245.  
11 x 14 in.

\$700 - 900



243

244

**GONE WITH THE WIND**

MGM, 1939. Portrait lobby card. Although Clark Gable did not want to play the part of the suave Rhett Butler, it’s impossible to imagine anyone else in the role. Author Margaret Mitchell wrote the part with Gable in mind, and he was eventually persuaded by MGM studio mogul Louis B. Mayer--and a very large paycheck.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 245.  
11 x 14 in.

\$700 - 900



244

245

**STAGECOACH**

United Artists, 1939. Title lobby card. This John Ford-directed Western catapulted John Wayne to fame and began an extraordinary partnership between the actor and director that led to films such as *The Quiet Man* (1952) and *The Searchers* (1956), among others.  
11 x 14 in.

\$2,000 - 3,000



245



246



247



249



248



250

246

**CHARMING SINNERS**

Paramount Pictures, 1929. Title lobby card. Based on W. Somerset Maugham's *The Constant Wife*, William Powell appears in a small role. 11 x 14 in.

**\$300 - 500**

247

**BEHIND THE MAKEUP**

Paramount Pictures, 1930. Window card. William Powell conspires to steal Hal Skelly's wife, Fay Wray. Skelly died just 4 years after this film was released. 22 x 14 in.

**\$600 - 800**

248

**STREET OF CHANCE**

Paramount Pictures, 1930. Title lobby card. William Powell co-stars with Jean Arthur and Kay Francis as a gambler who tries to save both his marriage and his brother from uncertain fates. 11 x 14 in.

**\$600 - 800**

249

**HIGH PRESSURE**

Warner Bros., 1932. U.S. three sheet poster, linen-backed. William Powell is billed as "Human Dynamite in Action" in this comedy directed by Mervyn LeRoy. This is possibly the only known copy of this poster still in existence. 41 x 81 in.

**\$700 - 900**

250

**HIGH PRESSURE**

Warner Bros., 1932. Title lobby card. 11 x 14 in.

**\$500 - 700**





251

251

**MAN OF THE WORLD**

Paramount Pictures, 1931. U.S. three sheet poster, linen-backed. William Powell is the villain (an unusual bit of casting) in this drama which also stars his real-life love, Carole Lombard. Powell didn't play the bad guy for long; even in this pre-code film directed by Richard Wallace, he sees the error of his ways and tries to make good. This is possibly the only poster in existence from this film.  
41 x 81 in.

\$500 - 700

252

**ONE WAY PASSAGE**

Warner Bros., 1932. Window card. Though William Powell is best remembered for his *Thin Man* films teaming him with Myrna Loy, he was also successfully paired with Kay Francis in 7 films during the early 1930s. Tay Garnett directed this drama about two people who fall in love while both are at death's door.  
22 x 14 in.

\$500 - 700

253

**JEWEL ROBBERY**

Warner Bros., 1932. U.S. one sheet poster, linen-backed. "He stole her jewels--but that wasn't all!" declares the poster art for this mystery starring the dapper William Powell and bewitching Kay Francis. Directed by William Dieterle, the film had all the opulence and pre-code naughtiness that attracted audiences during the Great Depression.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 94.  
27 x 41 in.

\$2,000 - 4,000



252



253



254



255



256



257

254

**JEWEL ROBBERY**

Warner Bros., 1932. Title lobby card.  
11 x 14 in.

\$600 - 800

255

**JEWEL ROBBERY**

Warner Bros., 1932. Lobby card.  
11 x 14 in.

\$400 - 600

256

**THE THIN MAN**

MGM, 1934. Lobby card. Martinis and mysteries are always in ready supply in this first of the popular *Thin Man* series of films which starred William Powell and Myrna Loy.  
11 x 14 in.

\$600 - 800

257

**THE THIN MAN**

MGM, 1934. Lobby card.  
11 x 14 in.

\$600 - 800





258

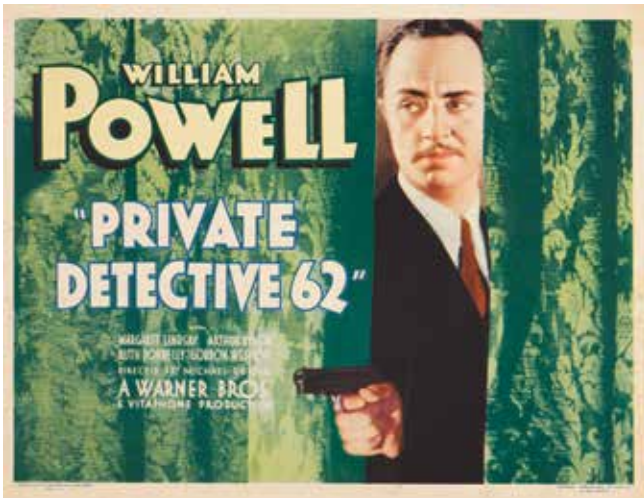
258

**PRIVATE DETECTIVE 62**

Warner Bros., 1933. U.S. one sheet poster, linen-backed. William Powell's visage is seen through the silhouette of a gun in the masterful poster art for this film directed by the formidable Michael Curtiz. In this detective story, the perpetually elegant Powell falls for a lady gambler played by Warner Brothers' stock company actress, Margaret Lindsay.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 160.  
27 x 41 in.

\$10,000 - 15,000



259

259

**PRIVATE DETECTIVE 62**

Warner Bros., 1933. Title lobby card.

11 x 14 in.

\$500 - 700



260

260

**THE ADVENTURES OF ROBIN HOOD**

Warner Bros., 1938. Title lobby card. Errol Flynn plays a dashing Robin Hood who woos and wins the lovely Olivia de Havilland in this Michael Curtiz and William Keighley-directed adventure. The film won 3 Academy Awards®, and at the time of its release, was the most costly Warner Bros. film ever.

11 x 14 in.

\$2,000 - 3,000



261

261

**THE DAWN PATROL**

Warner Bros., 1938. Title lobby card. Errol Flynn is the focus of the lobby card art for this World War I aviation film that dealt with the anguish and pain of war and of sending pilots on dangerous missions where they face almost certain death. Co-starring Basil Rathbone and David Niven, the film was directed by Edmund Goulding.

11 x 14 in.

\$1,000 - 1,500



262

**THE SEA HAWK**

Warner Bros., 1940. Title lobby card. Errol Flynn is at his swashbuckling best under the direction of Michael Curtiz in this adventurous tale which also stars Brenda Marshall, Claude Rains, and Donald Crisp.

11 x 14 in.

\$1,000 - 1,500



262

263

**THE GRAPES OF WRATH**

Twentieth Century-Fox, 1940. Title lobby card. John Steinbeck's novel about a family trying to survive the Great Depression was nominated for 7 Academy Awards®, two of which were won by John Ford as Best Director and Jane Darwell as Best Supporting Actress.

11 x 14 in.

\$800 - 1,200



263

264

**CITIZEN KANE**

RKO Radio Pictures, 1941. Title lobby card. This film, loosely based on the life of William Randolph Hearst, is considered by the American Film Institute to be the greatest film ever made.

11 x 14 in.

\$3,000 - 5,000



264



265

265

**MOON OVER MIAMI**

Twentieth Century-Fox, 1941. U.S. insert poster, paper-backed. Betty Grable shows off her million-dollar legs (later insured by Lloyd's of London for that amount) in the artwork for this Technicolor musical which also stars Don Ameche and Robert Cummings. 14 x 36 in.

\$6,000 - 8,000



266

266

**MOON OVER MIAMI**

Twentieth Century-Fox, 1941. Midget window card, trimmed. 11 x 8 in.

\$700 - 900

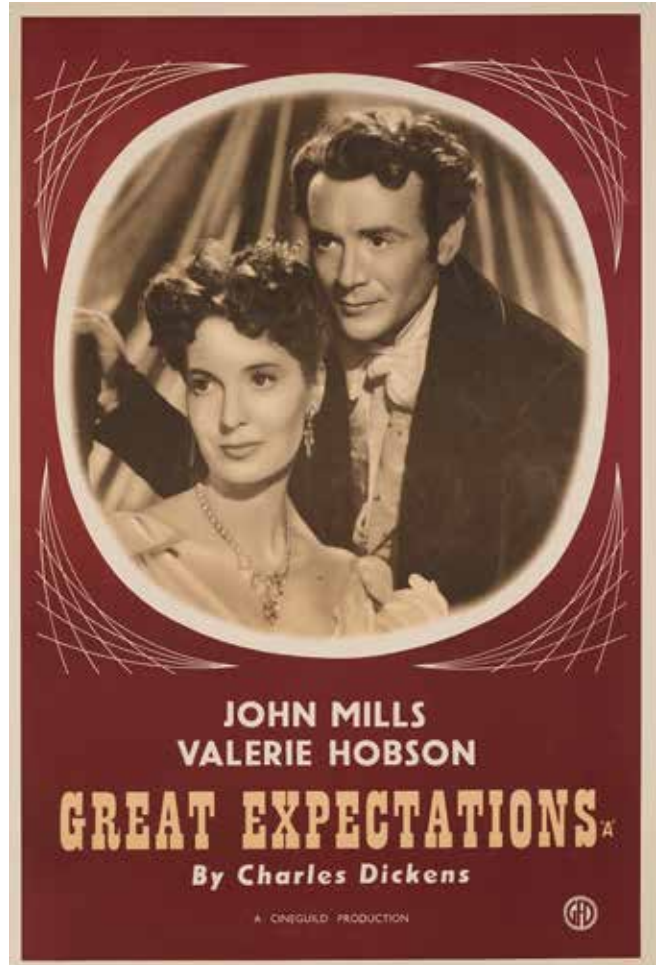




267



268



269

267

**THE OUTLAW**

Howard Hughes Productions, 1943. Lobby card. This film's risqué scenes caused so much trouble with the censors that it wasn't released until two years after final editing was finished.  
11 x 14 in.

**\$400 - 600**

268

**IT'S A WONDERFUL LIFE**

RKO, 1946. Title lobby card. Directed by Frank Capra, this holiday classic stars Jimmy Stewart, Donna Reed, and a cast of superb character actors such as Thomas Mitchell, Lionel Barrymore, Ward Bond, and Beulah Bondi.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 218.  
11 x 14 in.

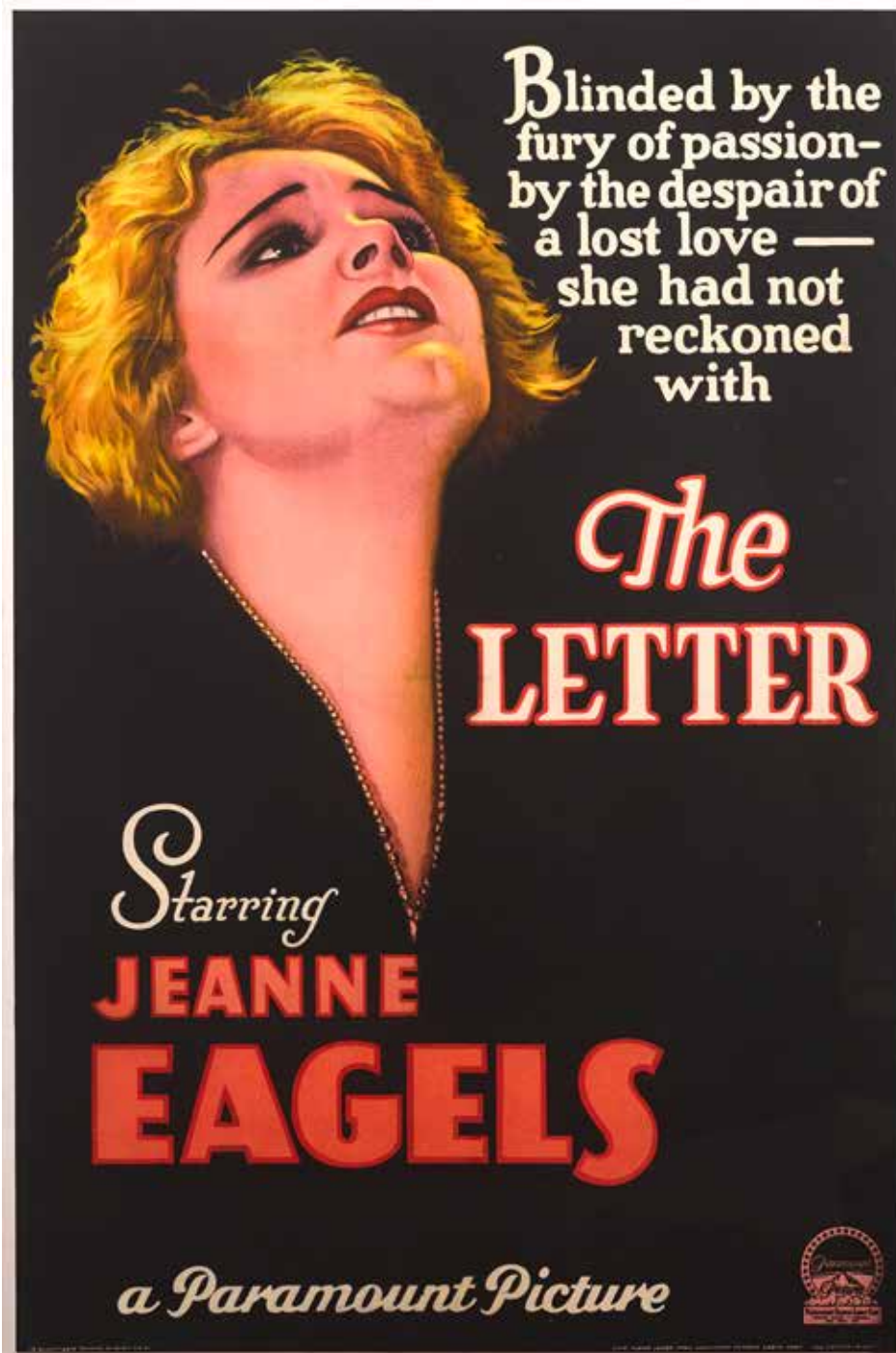
**\$800 - 1,200**

269

**GREAT EXPECTATIONS**

Cineguild, 1946. British double crown poster, linen-backed. Nominated for an Academy Award® as Best Picture, Charles Dickens' classic stars English actor John Mills as "Pip."  
21.5 x 30.5 in.

**\$600 - 800**



270

270

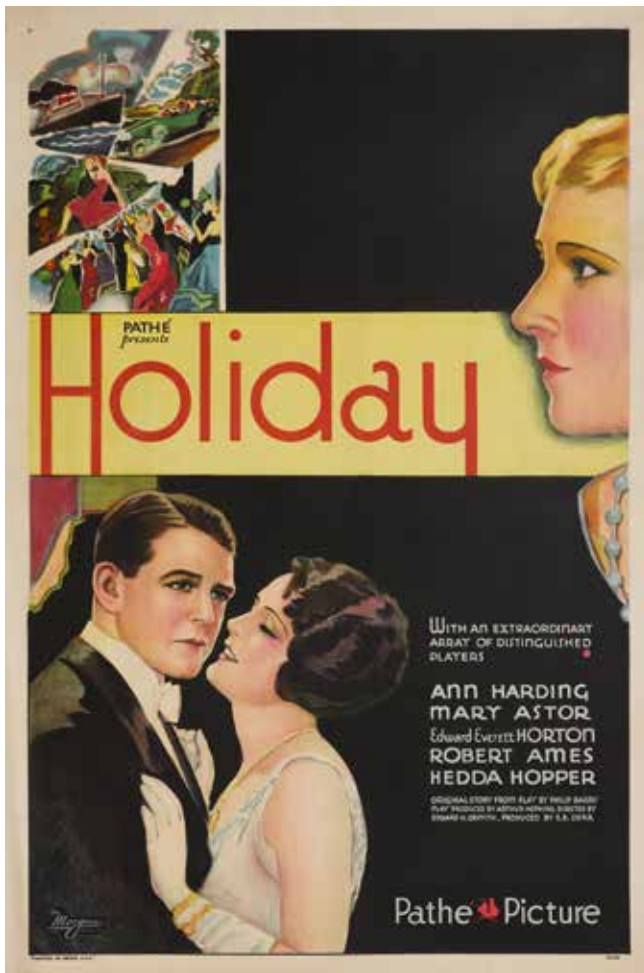
**THE LETTER**

Paramount Pictures, 1929. U.S. one sheet poster, framed. Now nearly forgotten, Jeanne Eagels's dramatic ability and beauty are impressively displayed in this poster art. Eagels died shortly after filming at the age of 39. *The Letter*, directed by Jean de Limur, was released in both silent and sound versions.

27 x 41 in.

\$10,000 - 15,000





271

271  
**HOLIDAY**

Pathe Exchange, 1930. U.S. one sheet poster, linen-backed. Ann Harding makes her presence known in this striking poster art which also features Mary Astor and Robert Ames. Character actor Edward Everett Horton co-stars in this film and reprises his role in the 1938 Columbia remake with Cary Grant and Katharine Hepburn.  
27 x 41 in.

\$1,000 - 1,500



272

272  
**THE DIVORCEE**

MGM, 1930. Two lobby cards. *The Divorcee* places star Norma Shearer in all kinds of shocking situations for the time, from adultery to drunkenness to promiscuity; she won an Academy Award® as Best Actress for her performance. The two scene cards offered here both feature Shearer.  
11 x 14 in.

\$350 - 550



273

273  
**GIRLS ABOUT TOWN**

Paramount Pictures, 1931. 2 lobby cards. This tried-and-true tale of a rich girl who looks for a millionaire but falls in love with a pauper features Kay Francis and Joel McCrea.  
11 x 14 in.

\$400 - 600



274



275



276



277

274

**GOLDIE**

Fox Film Corporation, 1931. U.S. half sheet poster. Jean Harlow dons a risqué negligee in the provocative poster art for this pre-code romantic comedy directed by Benjamin Stoloff and co-starring Spencer Tracy. Harlow and Tracy would go on to obtain contracts at MGM and make such blockbuster films together as *Riff Raff* (1936) and *Libeled Lady* (1936).

22 x 28 in.

\$3,000 - 5,000

275

**RED HEADED WOMAN**

MGM, 1932. Title lobby card. Jean Harlow is delightfully scandalous in this pre-code drama directed by Jack Conway. Co-starring Chester Morris and Lewis Stone, the screenplay by Anita Loos features Harlow as a woman devoid of morals.

11 x 14 in.

\$2,000 - 3,000

276

**RED DUST**

MGM, 1932. Title lobby card. Under the direction of Victor Fleming, Clark Gable and Jean Harlow display a steamy chemistry in the lobby art for this sexually charged drama which also stars Mary Astor.

The film would be remade in 1953, again by MGM, under the title *Mogambo*, with Gable playing the same role.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 151.

11 x 14 in.

\$3,000 - 5,000

277

**RED DUST**

MGM, 1932. Lobby card.

11 x 14 in.

\$1,000 - 1,500





278



280



279

278

**TARZAN AND HIS MATE**

MGM, 1934. Portrait lobby card. The censors were outraged when Johnny Weissmuller and Maureen O'Sullivan exhibited too much bare skin in this, the second "Tarzan" film to star Weissmuller.  
11 x 14 in.

\$400 - 600

279

**COCK OF THE AIR**

The whimsical artwork of Alvan Cordell "Hap" Hadley features stars Chester Morris and Billie Dove standing on the wings of a flying plane. Howard Hughes produced this film about his first love, aviation, and his second love, women. In 2016, the Academy of Motion Pictures Arts and Sciences Film Archive restored the film to its original uncensored pre-code release version and artfully re-dubbed the voices of the original actors using modern performers.  
27 x 41 in.

\$3,000 - 5,000

280

**HELL'S ANGELS**

The Caddo Company, 1930. Portrait lobby card. Director and producer Howard Hughes had an eye for talent; he was instrumental in bringing Jean Harlow to the public's attention in this aviation film which also stars Ben Lyon and James Hall.  
11 x 14 in.

\$400 - 600



281



283



282

281  
**ILICIT**

Warner Bros., 1931. Title lobby card. Barbara Stanwyck is in the thick of pre-code drama as she engages in scandalous behavior with co-star Charles Butterworth.  
11 x 14 in.

**\$600 - 800**

282  
**THE PURCHASE PRICE**

Warner Bros., 1932. U.S. insert poster, paper-backed. This clever poster art features Barbara Stanwyck in a glamorous pose behind a translucent price tag while George Brent looks on. Stanwyck's acting mettle was put to the test as her character underwent the transformation from gangster's moll to farmer's wife.  
14 x 36 in.

**\$3,000 - 5,000**

283  
**THE BITTER TEA OF GENERAL YEN**

Columbia Pictures, 1933. Portrait lobby card. Though not as well known as director Frank Capra's later efforts, this film has grown in popularity over the years, primarily because it was one of the first films to deal with an interracial relationship. Leading lady Barbara Stanwyck would go on to star in another Capra favorite, *Meet John Doe* (1941).

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 215.  
11 x 14 in.

**\$600 - 800**





284



285



286

284  
**TROUBLE IN PARADISE**

Paramount Pictures, 1932. Lobby card. "The Lubitsch Touch," so named because of the distinctive style of director Ernst Lubitsch, made its first appearance in this pre-code film starring Miriam Hopkins and Herbert Marshall.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 96 (detail) and p 97. 11 x 14 in.

**\$400 - 600**

285  
**FRISCO JENNY**

First National Pictures, 1932. U.S. one sheet poster, linen-backed. Ruth Chatterton plays it cool while surrounded by menacing men in the poster art for this William A. Wellman-directed pre-code drama. Both Chatterton and Wellman had reputations for being difficult; ultimately, they got on so well that they both considered this film one of their favorites. 27 x 41 in.

**\$3,000 - 5,000**



287

286  
**READY FOR LOVE**

Paramount Pictures, 1934. U.S. one sheet poster, linen-backed. Ida Lupino and Richard Arlen make a cute couple in this film about bigotry in a small town. The multifaceted Lupino would go on to be one of the first successful female directors in Hollywood and the first woman to direct a film noir.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 179. 27 x 41 in.

**\$3,000 - 5,000**

287  
**READY FOR LOVE**

Paramount Pictures, 1934. Lobby card. Depicts Ida Lupino tied to a chair. 11 x 14 in.

**\$500 - 700**



288



289

288

**I AM A FUGITIVE FROM A CHAIN GANG**

Warner Bros., 1932. Title lobby card. One of the most memorable final lines in a film are spoken by Paul Muni in this intense drama directed by Mervyn LeRoy. Nominated for 3 Academy Awards® including Best Picture and Best Actor for Muni, the film is based on a true story about a man who spends years in jail for a crime he didn't commit.  
*11 x 14 in.*

**\$1,500 - 2,500**

289

**SCARFACE**

United Artists, 1932. Lobby card. Paul Muni and coin-flipping George Raft star in this quintessential gangster film directed by Howard Hawks. The picture was loosely based on the life of gangster Al Capone and was remade in 1983 by director Brian De Palma.  
*11 x 14 in.*

**\$500 - 700**





290

290

**GOLD DIGGERS OF 1933**

Warner Bros., 1933. U.S. one sheet poster, style A, framed. This backstage musical stars Dick Powell, Ruby Keeler, Joan Blondell, and Gingers Rogers, who sings a memorable rendition of "We're In the Money" in pig Latin. A very rare poster in this style A format.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 86.  
27 x 41 in.

\$20,000 - 30,000



291



292



293



294

291

**BEAUTY FOR SALE**

MGM, 1933. Title lobby card. Alice Brady, Otto Kruger, Una Merkel, May Robson, and Phillips Holmes star with Madge Evans in this light fare about romantic mischief in a beauty salon. Future Hollywood gossip columnist Hedda Hopper makes a brief appearance as well. 11 x 14 in.

\$500 - 700

292

**SMART MONEY**

Warner Bros., 1931. Lobby card. This is the only film to feature James Cagney and Edward G. Robinson together. 11 x 14 in.

\$400 - 600

293

**THE DOORWAY TO HELL**

Warner Brothers, 1930. Lobby card. Lew Ayres, James Cagney, and Dorothy Mathews star in this gangster film directed by Archie Mayo. 11 x 14 in.

\$600 - 800

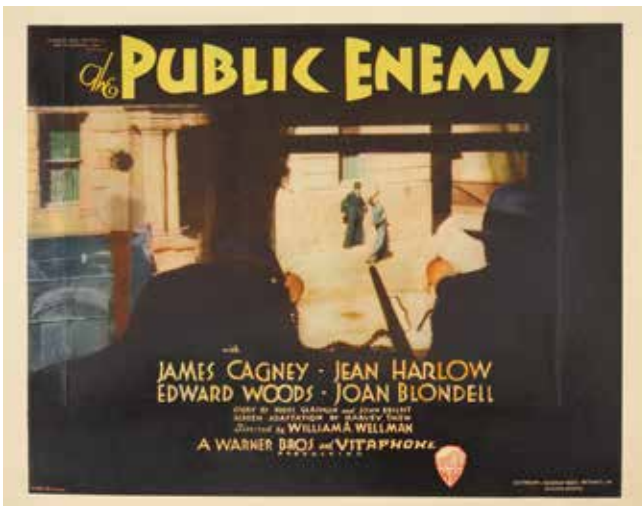
294

**BLONDE CRAZY**

Warner Bros., 1931. Title lobby card. James Cagney's charm is never so in evidence as in this film, directed by Roy Del Ruth, about a cocky con man and the woman he loves (Joan Blondell). A very young Ray Milland can also be seen competing for Blondell's affections. 11 x 14 in.

\$1,000 - 1,500





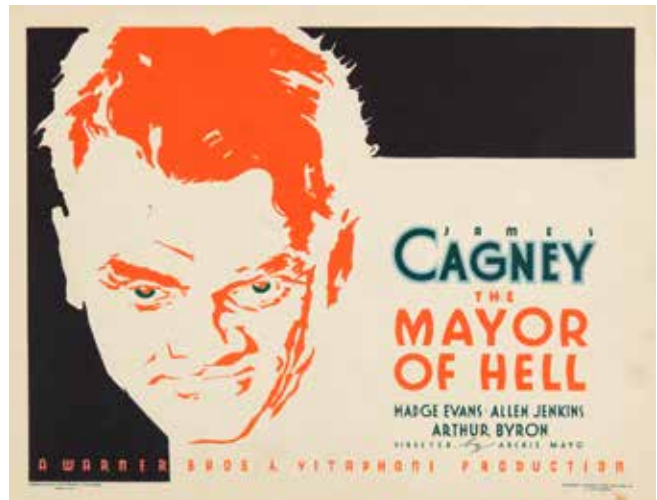
295



296



297



298

295

**THE PUBLIC ENEMY**

Warner Bros., 1931. Title lobby card. The unusual artwork for this lobby card depicts the viewpoint of the gangsters as they blast their machine guns into a rival gangster, as James Cagney looks on. *The Public Enemy* would launch Cagney into stardom and forever associate him with tough guy roles. Jean Harlow makes a memorable love interest for Cagney, and poor Mae Clarke gets a grapefruit in the face in one of the most famous scenes in movie history. 11 x 14 in.

**\$3,000 - 5,000**

296

**TAXI**

Warner Bros., 1932. Lobby card. The chemistry is palpable between James Cagney and Loretta Young in this intense drama about gangsters trying to take over the taxi industry. 11 x 14 in.

**\$600 - 800**

297

**THE CROWD ROARS**

Warner Bros., 1932. Lobby card. The charismatic team of James Cagney and Joan Blondell is together again in this fast-paced drama about race car driving and familial ties. The underrated Ann Dvorak is also featured in this Howard Hawks-directed production. 11 x 14 in.

**\$400 - 600**

298

**THE MAYOR OF HELL**

Warner Bros., 1933. Title lobby card. James Cagney is menacing but soft in his role as a corrupt hood who finds himself the head of a boys' reform school.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 144. 11 x 14 in.

**\$500 - 700**



299



300



301



302

299

**LADY KILLER**

Warner Bros., 1933. Title lobby card. There was no grapefruit in the face for Mae Clarke by James Cagney in this picture, but he did drag her by the hair. Roy Del Ruth directed a mustachioed Cagney, along with Margaret Lindsay and Leslie Fenton, in this unusual film that has Cagney transitioning from gangster to Hollywood star.

11 x 14 in.

\$1,500 - 2,500

300

**HARD TO HANDLE**

Warner Bros., 1933. Title lobby card. Warner Bros. may have cast James Cagney in this film strictly based on the title; at the time of filming, Cagney was locked in a battle with the studio over his salary.

11 x 14 in.

\$500 - 700

301

**PICTURE SNATCHER**

Warner Bros., 1933. Title lobby card. The plot of this film is loosely based on the true story of a secretly-taken photograph of a woman in the electric chair.

11 x 14 in.

\$500 - 700

302

**PICTURE SNATCHER**

Warner Bros., 1933. Lobby card. Depicts James Cagney as a savvy news photographer.

11 x 14 in.

\$400 - 600





303



304



305

303  
**JIMMY THE GENT**

Warner Bros., 1934. Lobby card. Michael Curtiz directed the blockbuster pair of James Cagney and Bette Davis in this drama which was the first of their two films together.

11 x 14 in.

**\$400 - 600**

304  
**HE WAS HER MAN**

Warner Bros., 1934. Title lobby card. James Cagney and Joan Blondell made six films together in the 1930s, having come from the same stage play and signed their Warner Bros. contracts at the same time.

11 x 14 in.

**\$700 - 900**



306

305  
**ANGELS WITH DIRTY FACES**

Warner Bros., 1938. Midget window card. Depicts the all-star cast of James Cagney, Pat O'Brien, Humphrey Bogart, and the Dead End Kids.

14 x 8 in.

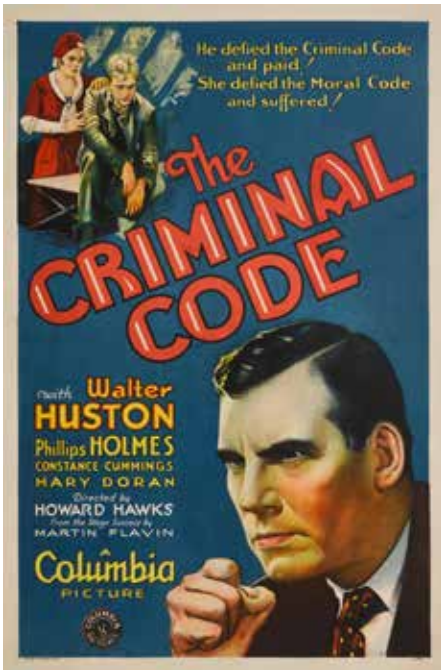
**\$800 - 1,200**

306  
**THE ROARING TWENTIES**

Warner Bros., 1939. Lobby card. Humphrey Bogart and James Cagney, the crown jewels of Warner Bros. contract players, star in this gangster film where Cagney tries to make good.

11 x 14 in.

**\$500 - 700**



307



309



308

307  
**THE CRIMINAL CODE**

Columbia Pictures, 1931. U.S. one sheet poster, style A, linen-backed. Howard Hawks directed Walter Huston and Constance Cummings in this intense drama about the effectiveness of the justice and penal systems. Boris Karloff also appears as a brutally evil prisoner who takes care of snitches in his own way.  
27 x 41 in.

**\$3,000 - 5,000**

308  
**FURY**

MGM, 1936. Portrait lobby card. Spencer Tracy and Sylvia Sidney have eyes only for each other in this portrait which belies the film's serious subject matter of justice gone wrong. Directed by Fritz Lang, the intense drama also features the dog who played "Toto" in *The Wizard of Oz* (1939).  
11 x 14 in.

**\$800 - 1,200**



310

309  
**THEY DRIVE BY NIGHT**

Warner Bros., 1940. U.S. three sheet poster, linen-backed. The four principals of this film noir (and four of Warner Bros.' top stars of the time) are pictured on this stunning three sheet: George Raft, Ann Sheridan, Ida Lupino, and Humphrey Bogart. The film was directed by Raoul Walsh with a plot which revolved around two truckers and the women in their lives.  
41 x 81 in.

**\$2,000 - 3,000**

310  
**THE MALTESE FALCON**

Warner Bros., 1941. Lobby card. Character actor Elisha Cook, Jr. aims his gun at Humphrey Bogart and Mary Astor as Sydney Greenstreet watches in this film based on Dashiell Hammett's novel.  
11 x 14 in.

**\$1,500 - 2,000**





311



312



313



314

311

**THE MALTESE FALCON**

Warner Bros., 1941. Lobby card. Peter Lorre gets ready to take it on the chin from Humphrey Bogart in this John Huston-directed classic film noir.

11 x 14 in.

**\$1,000 - 1,500**

312

**JOURNEY INTO FEAR**

RKO Radio Pictures, 1942. Title lobby card. Many of Orson Welles' players from his Mercury Productions appear in this suspense drama (as they did in many of his films) including Joseph Cotten, Agnes Moorehead, and Everett Sloane. Much of Welles' contributions, including producing the film and helping Cotten write the screenplay, went uncredited.

11 x 14 in.

**\$500 - 700**

313

**THE POSTMAN ALWAYS RINGS TWICE**

MGM, 1946. Lobby card.

11 x 14 in.

**\$300 - 500**

314

**THE BLUE DAHLIA**

Paramount Pictures, 1946. 2 lobby cards. Raymond Chandler penned the screenplay which paired Veronica Lake and Alan Ladd for the third time.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 180.

11 x 14 in.

**\$500 - 700**



315



316



317



318

315

**GILDA**

Columbia Pictures, 1946. British quad poster, linen-backed. "There NEVER was a woman like Gilda!" proclaims this eye-popping poster art with Rita Hayworth as the main attraction. Hayworth's erotic rendition of "Put the Blame on Mame," where she provocatively removes only one black glove in a mock striptease, captured the public's imagination and she was soon christened "The Love Goddess." Directed by Charles Vidor, it also starred Hayworth's favorite leading man, Glenn Ford. 40 x 30 in.

\$4,000 - 6,000

316

**IN A LONELY PLACE**

Columbia Pictures, 1950. U.S. half sheet poster, style B, paper-backed. Director Nicholas Ray directed his then-wife, Gloria Grahame, and Humphrey Bogart in this suspenseful thriller about Hollywood and its seamy side.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), pp 18 and 19 (detail) and p 31. 22 x 28 in.

\$800 - 1,200

317

**HUMAN DESIRE**

Columbia Pictures, 1954. Italian 2-folio poster, linen-backed. Stunning artwork by Anselmo Ballester of Gloria Grahame in terror. Directed by Fritz Lang, the thriller also stars Glenn Ford and Broderick Crawford. 41 x 56.75 in.

\$1,000 - 1,500

318

**THE MOST DANGEROUS GAME**

RKO Radio Pictures, 1932. Lobby card. Joel McCrea and Fay Wray run for their lives in this fast-paced thriller about an evil hunter, played by Leslie Banks, who makes humans his prey. 11 x 14 in.

\$600 - 800





319

319

**THE MYSTERY OF THE WAX MUSEUM**

Warner Bros., 1933. Title lobby card. Michael Curtiz directed this classic horror film, the poster art of which is both atmospheric and provocative. Starring Fay Wray, Lionel Atwill, Glenda Farrell, and Frank McHugh, the film paved the way for a slew of similarly gruesome motion pictures.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 97.  
11 x 14 in.

**\$8,000 - 10,000**



320

320

**THE BRIDE OF FRANKENSTEIN**

Universal Pictures, 1935. Lobby card. Directed by James Whale and starring Boris Karloff and Elsa Lanchester, this film was a sequel to *Frankenstein* (1931) and equally as successful. Elsa Lanchester claimed that Whale chose her for the dual roles as the bride and Mary Shelley because of her "odd" face and his feeling that "very pretty, sweet people ... had very wicked insides [and] evil thoughts." Karloff spent 5 hours in the makeup chair daily as makeup genius Jack Pierce applied the prosthetics; the result was astounding, as one reporter who visited the set noted: "Here was this cultured, quiet-spoken Englishman changed into a terrifying monster by the use of skillfully applied makeup. What an extraordinary transformation was there!" The difference, however, between Karloff's monster and other screen creatures was the kindness seen in his eyes and the gentleness he exuded.

Literature: *Boris Karloff: More Than a Monster*, Stephen Jacobs, Tomahawk Press, 2011.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 239.  
11 x 14 in.

**\$10,000 - 15,000**



321

321

**WEREWOLF OF LONDON**

Universal Pictures, 1935. Title lobby card. This film about a werewolf who has the instinct to kill the very thing he loves the most introduced the werewolf trope to American cinema. Starring Henry Hull, Warner Oland (famous for his "Charlie Chan" films) and Valerie Hobson, the film was directed by Stuart Walker.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), pp 230 and 233 (detail) and p 244.

11 x 14 in.

**\$10,000 - 15,000**



322

322

**SON OF FRANKENSTEIN**

Universal Pictures, 1939. Lobby card. This film was every bit as successful as its predecessor, *The Bride of Frankenstein* (1935), and it was the third and last picture starring Karloff as Frankenstein.

**\$1,500 - 2,500**





323

323

**THE ADVENTURES OF SHERLOCK HOLMES**

Twentieth Century-Fox, 1939. U.S. one sheet poster, linen-backed. Basil Rathbone and Nigel Bruce play Holmes and Watson in this, the second Sherlock Holmes film in which they both appeared. Stunning Ida Lupino plays the damsel in distress (a role which gave a jump-start to her career). The film series was eventually relocated to Universal, where the duo of Rathbone and Bruce continued their portrayals for 12 more films and became forever associated with the characters.

27 x 41 in.

\$10,000 - 15,000



324



325



326



327

324

**THE ADVENTURES OF SHERLOCK HOLMES**

Twentieth Century-Fox, 1939. Title lobby card. Ida Lupino clings to a gun-toting Basil Rathbone as he attempts to solve another mystery. 11 x 14 in.

**\$3,000 - 5,000**

325

**THE ADVENTURES OF SHERLOCK HOLMES**

Twentieth Century-Fox, 1939. Portrait lobby card. Depicts stars Basil Rathbone, Ida Lupino, and Nigel Bruce. 11 x 14 in.

**\$600 - 800**

326

**THE HOUND OF THE BASKERVILLES**

Twentieth Century-Fox, 1939. Lobby card. As Holmes and Watson, Basil Rathbone and Nigel Bruce contemplate the mystery of the evil hound in this suspenseful lobby card art. This was the first of the 14 Sherlock Holmes films that Rathbone and Bruce would make together. 11 x 14 in.

**\$1,000 - 1,500**

327

**SHERLOCK HOLMES AND THE SECRET WEAPON**

Universal Pictures, 1942. Title lobby card. It's Sherlock Holmes and Nigel Bruce against the Nazis in this thriller that again teamed Basil Rathbone and Nigel Bruce as Holmes and Watson. 11 x 14 in.

**\$500 - 700**





328



329



330



331

328

**SECRET AGENT**

Gaumont British Picture Corporation, 1936. Title lobby card. The gorgeous Madeleine Carroll, one of Hitchcock's favorite "cool" blonde actresses, is the center of everyone's suspicious gaze in the lobby card art for this suspense yarn. The all-star cast includes Peter Lorre, John Gielgud, and Robert Young.

11 x 14 in.

**\$1,000 - 1,500**

329

**THE LADY VANISHES**

Gainsborough Pictures, 1938. Title lobby card. Star Margaret Lockwood questions her sanity when a woman she is traveling with disappears. Alfred Hitchcock directed this suspenseful--as well as humorous--thriller which also stars Michael Redgrave.

11 x 14 in.

**\$2,000 - 3,000**

330

**REBECCA**

Selznick International Pictures, 1940. Title lobby card. Alfred Hitchcock made his American directorial film debut with this picture starring Laurence Olivier and Joan Fontaine, and it is considered one of his greatest achievements.

11 x 14 in.

**\$600 - 800**

331

**REBECCA**

Selznick International Pictures, 1940. 4 lobby cards, all of which depict Laurence Olivier and Joan Fontaine, as well as other cast members. Housed in the original brown paper wrapper.

11 x 14 in.

**\$700 - 900**



332



333



334



335



336

332

**MR. AND MRS. SMITH**

RKO Radio Pictures, 1941. Title lobby card. Carole Lombard is not the typical stately blonde who appeared in later Alfred Hitchcock films, but then again, this is not your typical Hitchcock film. This screwball comedy is one of the few motion pictures he made that is not suspense driven.

11 x 14 in.

**\$400 - 600**

333

**LIFEBOAT**

Twentieth Century-Fox, 1944. Midget window card. One of Alfred Hitchcock's most underrated films, *Lifeboat* is based on a story by John Steinbeck and stars Tallulah Bankhead and character actors John Hodiak and Hume Cronyn.

14 x 8 in.

**\$700 - 900**

334

**SPELLBOUND**

Selznick International Pictures, 1945. Title lobby card. Alfred Hitchcock was nominated for a Best Director Academy Award® for this suspenseful film about psychoanalysis. Starring Ingrid Bergman and Gregory Peck, the film also features a bizarre dream sequence created by artist Salvador Dali.

11 x 14 in.

**\$1,000 - 1,500**

335

**SPELLBOUND**

Selznick International Pictures, 1945. Polish one sheet poster, linen-backed.

23 x 33 in.

**\$400 - 600**

336

**NORTH BY NORTHWEST**

MGM, 1959. Lobby card. A chilling Mount Rushmore scene with Cary Grant and Eva Marie Saint is the focus of the lobby card art for Alfred Hitchcock's classic thriller.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 228.

11 x 14 in.

**\$500 - 700**





337



338



339



340

337

**THE DAY THE EARTH STOOD STILL**

Twentieth Century-Fox, 1951. Title lobby card. Now a cult classic, this film was directed by Robert Wise and stars Patricia Neal and Michael Rennie. Actor Billy Gray said that, during filming, every time Patricia Neal had to utter the words, "Klaatu barada nikto," she burst out laughing and could barely finish the scene. The part of the giant robot, "Gort," was played by a 7'7" former doorman at Grauman's Chinese Theater. The film's message was one of non-violence and it is still considered one of the best science fiction movies ever made. 11 x 14 in.

\$2,000 - 3,000

338

**THE WASP WOMAN**

The Film Group, 1959. Title lobby card. Prolific director and producer Roger Corman helmed this cult classic starring Susan Cabot. 11 x 14 in.

\$400 - 600

339

**THE LAVENDER HILL MOB**

Ealing Studios, 1951. British quad poster, linen-backed. Alec Guinness and Stanley Holloway star as bungling con artists in this film featuring a very young Audrey Hepburn. Artist Ronald Searle illustrated the poster art. 30 x 40 in.

\$4,000 - 6,000

340

**THE SEVEN YEAR ITCH**

Twentieth Century-Fox, 1955. Title lobby card. Marilyn Monroe is at her comedic best under the direction of Billy Wilder in this popular film about a mid-life crisis.

Resnick, Ira. *Starstruck: Vintage Movie Posters from Classic Hollywood* (Abbeville Press, NY, 2010), p 197. 11 x 14 in.

\$500 - 700

PROPERTY OF VARIOUS OWNERS



**LIMITED ENGAGEMENT !  
EXACTLY AS ORIGINALLY PRESENTED !  
NOTHING CUT ! FULL LENGTH !**



**DAVID O. SELZNICK'S**

*production of*

**MARGARET MITCHELL'S**

*Story of the Old South*





341

### LA PASSION DE JEANNE D'ARC

Societe Generale Des Films, 1928. French grande poster, linen-backed. Art by René Péron. *La Passion de Jeanne D'Arc* (*The Passion of Joan of Arc*) is a silent French film based on the actual record of the trial of Joan of Arc. Directed by Carl Theodor Dreyer and starring Maria Falconetti as Joan, it is widely regarded as a landmark of cinema, especially for its production, Dreyer's direction, and Falconetti's performance, which is often listed as one of the finest in cinema history. Regarded as one of the world's greatest French poster artists, René Péron [1904-1972] established himself and his art deco style in the 1920s and designed posters for some of the era's most memorable films (including *King Kong*, 1933), mixing his rich, vibrant colors and elegant portraiture for six decades. For *Le Passion de Jeanne D'Arc*, Peron juxtaposes passionate idealism, eroticism, and religious persecution. The film was shot on a huge concrete set modeled on medieval architecture in order to realistically portray the Rouen prison. The film is also widely known for its use of closeups, both of which are conveyed in the grey coloring, harsh contouring, shadows, and powerful expressions on Joan's and the judges' faces.

94 x 126 in.

\$25,000 - 35,000



342

342

**EXTASE**

Elektra Entertainment, 1933. French grande poster, linen-backed. Art by Carlo Mariani. *Extase* (*Ecstasy*) is an important Czech-Austrian romantic drama directed by Gustav Machatý and starring Hedy Lamarr (then Hedy Kiesler). Revolutionary in its portrayal of female sexuality, the film focuses on a young woman who marries a wealthy but much older man. After abandoning her brief passionless marriage, she meets a young virile engineer who becomes her lover. Highly controversial at the time because of its erotic scenes in which Lamarr appears naked on screen for ten minutes, the film created such an uproar that it was banned in America on its release in 1932. Artist Carlo Mariani has captured this crucial scene in his sensual closeup for the French poster and successfully illustrates the erotic glamour that Machatý set out to represent.

Literature: Nourmand, Tony. *100 Movie Posters: The Essential Collection*, (Reel Art Press, 2013).

63 x 47 in.

**\$12,000 - 16,000**





343

343  
**LA NUIT DU CARREFOUR**

Europa Films, 1932, French grande poster, linen-backed and framed. Art by Jean Bertrand. *La Nuit du Carrefour* (*Night at the Crossroads*) is a French film by Jean Renoir. The story concentrates on a gang of thieves who utilize a crossroads garage as their hideaway. During their last heist, the gang accidentally murders a jewel thief, and from here the great detective film begins. Jean Bertrand's poster captures the film noir imagery and the mysterious atmosphere that the story encompasses. The focus is on the crossroads setting as a non-place, hidden behind drizzle and fog, and by extension a kind of subconscious space, a drab suburb that hides sinister undercurrents and gothic bedrooms, where the surreal can come and go without comment.  
 63 x 47 in.

\$7,500 - 9,000

344  
**À NOUS LA LIBERTÉ**

Films Sonores Tobis, 1931. French grande poster, linen-backed. The freedom of the open road is colorfully displayed in the poster art for this René Clair-directed comedy. An interesting side note: Charlie Chaplin was sued by the production company for plagiarizing this film in *Modern Times* (1936); director René Clair was an admirer of Chaplin's and wanted no part of the litigation.  
 47 x 63 in.

\$800 - 1,200



344



345

345  
**L'ALIBI**

B.N. Films, 1937. French one sheet poster, linen-backed. Poster illustrator Jacques Bonneaud perfectly captures the mystery and eccentricity of Erich von Stroheim in the poster art for *L'alibi*, director Pierre Chenal's story of love and murder.  
 47.25 x 32 in.

\$800 - 1,200



346

346

**CHILDREN OF PARADISE (AKA LES ENFANTS DU PARADIS).**

Société Nouvelle Pathé Cinéma, 1945. French grande poster, linen-backed. French actress Arletty is being rebuffed by Jean-Louis Barrault in the stunning poster art for this film directed by Marcel Carné. Screenwriter Jacques Prévert was nominated for an Academy Award® for Best Original Screenplay. The film was shot in France during World War II while the country was occupied by Germans, thus making working conditions inordinately challenging and even dangerous. The film is considered by many, particularly other filmmakers, to be the greatest film ever made. 63 x 47 in.

**\$4,000 - 6,000**



347

347

**LES ENFANTS TERRIBLES**

Gaumont, 1950. French grande poster, style B, linen-backed and framed. Art by Jean Cocteau. *Les Enfants Terribles* (*The Terrible Children*) is a French film directed by Jean-Pierre Melville and based on Jean Cocteau's immensely popular, wicked novel about the wholly unholy relationship between a brother and sister. Melville's theatrical camera movements and Cocteau's perverse, poetic approach to character creates one of French cinema's greatest, and most surprising, meetings of minds. A true artist of the cinematic form, Cocteau's poster created an unparalleled dream world. It reflects an avant-garde, surrealist theme in a contemporary take on classical mythology. It is a visually innovative exploration of art, sex, love, and death--mementos of one of cinema's most richly creative minds. 63 x 47 in.

**\$6,000 - 8,000**





348

348

**LE CORBEAU**

Tobis, 1943. French poster, linen-backed. Art by Jean Rene Poissonnie. *Le Corbeau (The Raven)* is a French film directed by Henri-Georges Clouzot and starring Pierre Fresnay, Micheline Francey, and Pierre Larquey. The film is about a French town where a number of citizens receive anonymous letters containing libelous information, particularly targeting an abortion doctor. Produced during the German occupation in France, Clouzot created a dark and complex film through elements such as stark contrasts and exaggerated shadows, resulting in the first classic French film noir. Not only does he portray the mystery in the film's plot, but he comments on the notion of grasping for light and hope in a time of despair. 63 x 94 in.

**\$2,500 - 3,500**



349

349

**CASQUE D'OR**

Speva, 1952. French poster, style B, unfolded and linen-backed. Art by Jean Jacquelin. *Casque d'Or (Golden Helmet)* is a French film directed by Jacques Becker. It is a Belle Époque tragedy, the story of an ill-fated love affair between characters played by Simone Signoret and Serge Reggiani. Their passion ultimately leads to treachery and tragedy. In Jean Jacquelin's poster, the female figure is the epitome of Parisian Belle Époque, drenched in color and style. Jean Jacquelin [1905-1989] designed very few film posters and those that he was responsible for show unusual and abstract designs. Because of this, they were often chosen for the alternative style poster rather than the main campaign. Other examples of Jacquelin's work can be found on the French posters for *The Last Gangster* (1937), *Gaslight* (1944), and *Dédée d'Anvers* (1948).

Literature: Nourmand, Tony. *100 Movie Posters: The Essential Collection*, (Reel Art Press, 2013). 63 x 47 in.

**\$4,000 - 6,000**



350



351



352

350

### LE SILENCE DE LA MER

Pantheon, 1949. French poster, style B, linen-backed. Art by Raymond Gid. Raymond Gid [1905-2000] was a French designer and typographer, renowned for his commercial posters and his published books. His style was very free and conceptual and he had an ability to evoke an atmosphere through simple lines. *Les Diaboliques* (1955) is his most famous film poster. He is also known for *Vampyr* (1932), as well as his advertising work for Bally shoes and Amnesty International. 63 x 47 in.

\$1,500 - 2,000

351

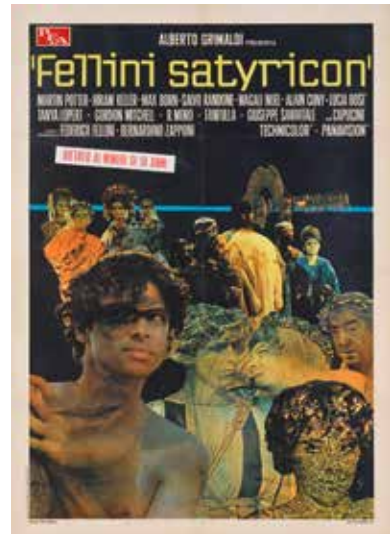
### LE SAMOURAI

Prodis, 1967. French poster, linen-backed. Art by René Ferracci. This film, the first feature film directed by Jean-Pierre Melville, caught the attention of Jean Cocteau and is the reason he wanted Melville to direct *Les Enfants Terribles* (1950).

Literature: Nourmand, Tony. *100 Movie Posters: The Essential Collection*, (Reel Art Press, 2013). 63 x 47 in.

\$500 - 700

120 | BONHAMS



353

352

### ONCE UPON A TIME IN THE WEST

Rafran Cinematografica, 1968. Italian 4-folio, linen-backed. Director Sergio Leone's spaghetti western was a financial failure in the United States but a box office bonanza in Europe. Typically cast as the hero, Henry Fonda played a truly evil character opposite such stars as Charles Bronson and Jason Robards. 79 x 55 in.

\$600 - 800

353

### FELLINI'S SATYRICON

Produzioni Europee Associati, 1969. Italian 2-folio, linen-backed. Federico Fellini won the Oscar® as Best Director for this study in hedonism and debauchery set in Roman times. 42.5 x 60 in.

\$600 - 1,000





354

354

**ANGELS WITH DIRTY FACES**

Warner Bros., 1938. U.S. one sheet poster, framed. Priest Pat O'Brien tries to temper the influence of tough guy James Cagney on the Dead End Kids, all of whom are featured in this gangster film's poster art. 27 x 41 in.

\$5,000 - 7,000



355

355

**THE LETTER**

Warner Bros., 1940. U.S. one sheet poster, framed. Bette Davis was nominated for a Best Actress Academy Award® for her role as a woman who attempts to cover up a murder. 27 x 41 in.

\$1,200 - 1,500



356

356  
**THE MALTESE FALCON**

Warner Bros., 1941. U.S. one sheet poster, framed. A two-gun-toting Humphrey Bogart as "Sam Spade" dominates the poster art of this film noir classic based on the Dashiell Hammett novel. This was the first film directed by John Huston, who would go on to form a successful actor/director partnership with Bogart.  
 27 x 41 in.

\$7,000 - 9,000



357

357  
**THIS GUN FOR HIRE**

Paramount, 1942. U.S. one sheet poster, style A, framed. "The Girl with the Peek-a-boo Bang," Veronica Lake, and film hero Alan Ladd create sparks in this, their first of four films together. Adapted from a Graham Greene novel and directed by Frank Tuttle, its success was the catalyst to Ladd's stardom.  
 27 x 41 in.

\$7,000 - 9,000





359



358

358°  
**JOURNEY INTO FEAR**  
 RKO, 1942. Insert poster, paper-backed.  
 14 x 36 in

\$500 - 700



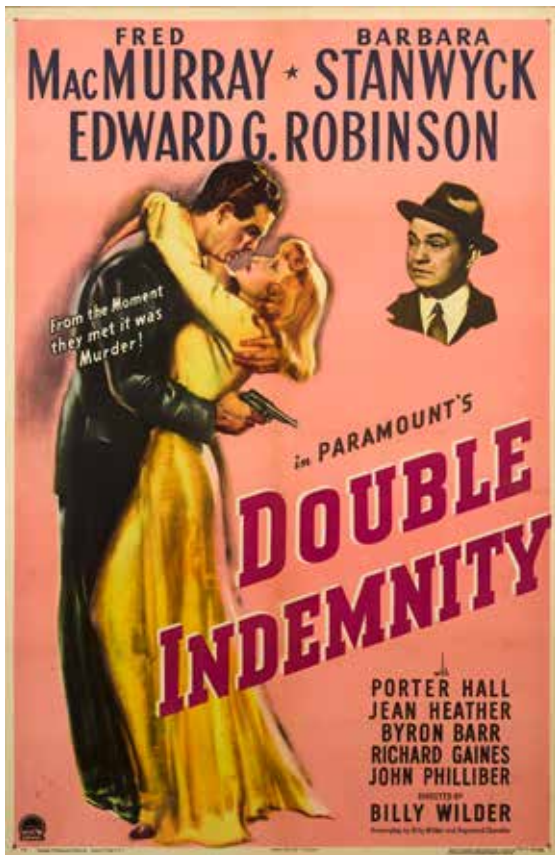
360

359  
**TO HAVE AND HAVE NOT**  
 Warner Bros., 1944. U.S. banner, 1956 re-release. Director Howard Hawks introduced a very young Lauren Bacall to audiences in this suspense film that paired her with her soon-to-be-husband, Humphrey Bogart. Their electric love scenes are best remembered for this particular line of dialogue which Bacall directs at Bogart: "You know how to whistle, don't you, Steve? You just put your lips together and blow."  
 82 x 24 in.

\$600 - 1,000

360  
**LAURA**  
 20th Century-Fox, 1944. U.S. one sheet poster, framed. Gene Tierney and Dana Andrews star in this classic film noir that the American Film Institute classified as one of the "ten best mystery films of all time." Directed by Otto Preminger, the film won an Academy Award® for Best Cinematography and will forever be remembered for the haunting "Laura" theme music composed by David Raksin.  
 27 x 41 in.

\$3,000 - 5,000



361



362



363

361

**DOUBLE INDEMNITY**

Paramount, 1944. U.S. one sheet, style A, framed. Fred MacMurray has eyes only for Barbara Stanwyck in this striking poster for director Billy Wilder's film noir classic. Wilder also co-wrote the screenplay with famed detective fiction writer, Raymond Chandler.  
27 x 41 in.

\$3,000 - 5,000

362

**THE POSTMAN ALWAYS RINGS TWICE**

MGM, 1946. U.S. one sheet poster, framed. Femme fatale Lana Turner manipulates the lovestruck John Garfield into killing her husband in this film noir classic directed by Tay Garnett. Based on the 1934 bestseller by James M. Cain, MGM had to wait until 1944 to produce the film because of its risqué plot.  
27 x 41 in.

\$2,000 - 3,000

363

**THE TREASURE OF THE SIERRA MADRE**

Warner Bros., 1948. U.S. one sheet poster, framed. John Huston directed his father, Walter Huston, to a Best Supporting Actor Academy Award® in this drama about gold prospectors.  
27 x 41 in.

\$2,000 - 3,000





364



365



366



367

364  
**THE LADY FROM SHANGHAI**  
 Columbia, 1948. One sheet poster, linen-backed.  
 27 x 41 in

\$5,000 - 7,000

365  
**THE LADY FROM SHANGHAI**  
 Columbia, 1948. Insert poster, paper-backed.  
 14 x 36 in

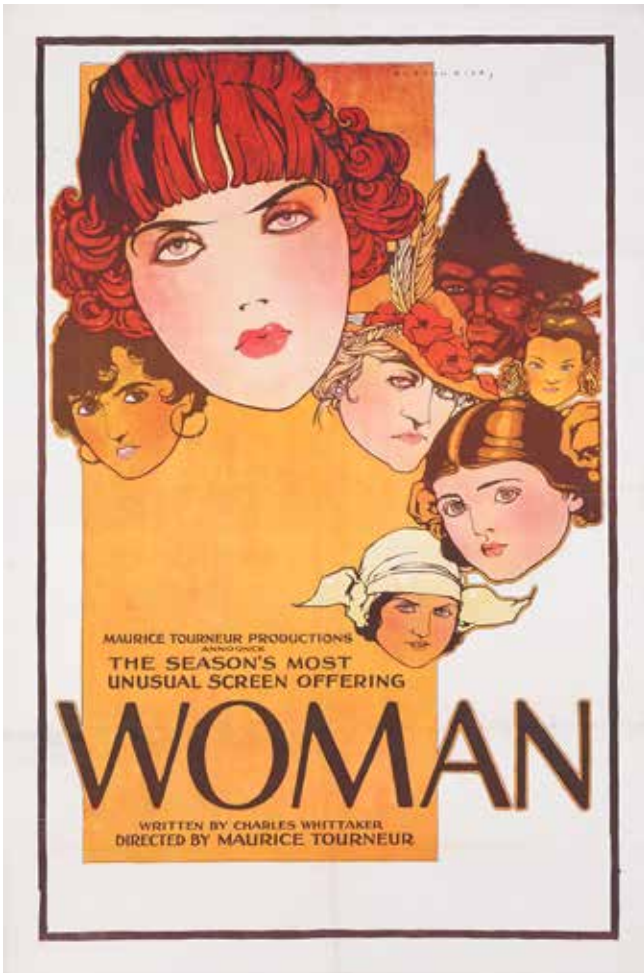
\$1,500 - 2,000

366°  
**THE LADY FROM SHANGHAI**  
 Columbia, 1948. Lobby card. Gorgeous full-length portrait card of Rita Hayworth.  
 11 x 14 in

\$500 - 700

367  
**THE LADY FROM SHANGHAI**  
 Columbia, 1948. Lobby card. Depicts Orson Welles and Rita Hayworth in the film's "hall of mirrors" sequence.  
 11 x 14 in

\$800 - 1,500



368

368

**WOMAN**

Maurice Tourneur Productions, 1918. U.S. one sheet poster, linen-backed. The lobby art for this poster touts the unusual nature of the film's subject matter, and it was indeed an anomaly for its time. The silent film revolves around a series of vignettes showing women in various historical situations which portray them in a mostly negative light.

27 x 41 in.

\$800 - 1,200



369

369

**BEAU GESTE**

Paramount, 1926. US half sheet poster, paper-backed. 22 x 28 in

\$1,000 - 1,500





370

370

**RAIN**

United Artists, 1932. U.S. one sheet poster, framed. A striking portrait of Joan Crawford as prostitute "Sadie Thompson" is the focal point of this poster. Gloria Swanson and Rita Hayworth also made film versions of this story based on the play *Rain* by John Colton and Clemence Randolph after the short story *Miss Sadie Thompson* by W. Somerset Maugham.  
27 x 41 in.

\$5,000 - 7,000



371

371

**DANCING LADY**

MGM, 1933. U.S. one sheet poster, style D, framed. A scantily clad Joan Crawford, along with dramatic closeups of Crawford and Clark Gable, highlight this poster for the film, which also marks the film debut of Fred Astaire. The Crawford/Gable partnership was a moneymaker for MGM, and the duo made a total of eight films together for the company.  
27 x 41 in.

\$3,000 - 5,000



372

372

**QUEEN CHRISTINA**

MGM, 1933. U.S. one sheet poster, framed. Greta Garbo personifies the regal Queen Christina in this arresting poster art. Directed by Rouben Mamoulian, the film also starred Garbo's real-life love, John Gilbert, in his fourth (and last) screen partnership with Garbo. 27 x 41 in.

\$3,000 - 5,000



373

373

**DAVID COPPERFIELD**

MGM, 1935. U.S. one sheet poster, style B, framed. The colorful cast of character actors such as Edna May Oliver, W.C. Fields, Lionel Barrymore, and Freddie Bartholomew are all featured on the poster art for this Charles Dickens classic directed by George Cukor. 27 x 41 in.

\$1,000 - 1,500





374



375

374  
**IT HAPPENED ONE NIGHT**

Columbia, 1934. U.S. title card, framed. This Frank Capra-directed classic was the first film to receive all 5 major Academy Awards®, a feat not achieved again until 1975's *One Flew Over the Cuckoo's Nest*. 14 x 11 in.

**\$2,500 - 3,500**

375  
**TOP HAT**

RKO, 1935. U.S. half sheet poster, framed. Arguably the best of the 10 films that Fred Astaire and Ginger Rogers made together, this poster art captures the Art Deco extravagance that helped make the film so popular during the Depression. With music and lyrics by Irving Berlin and a supporting cast of now-legendary characters actors such as Edward Everett Horton and Eric Blore, *Top Hat* became RKO's most profitable film of the 1930s, saving the studio from bankruptcy. 28 x 22 in.

**\$2,000 - 3,000**



376

376  
**SNOW WHITE AND THE SEVEN DWARFS**

RKO, 1937. U.S. insert poster, framed. Gustaf Tenggren's poster artwork shows a frightened Snow White as she imagines a forest of evil trees attacking her. As Walt Disney's first full-length animated feature, the success of *Snow White and the Seven Dwarfs* paved the way for the animated film genre and garnered Disney 11 Oscar® nominations and one honorary Oscar®. 14 x 36 in.

**\$2,500 - 3,500**



377

377

### **GONE WITH THE WIND**

MGM, 1939. U.S. three sheet poster, framed. Margaret Mitchell's tale of the love affair between Rhett Butler and Scarlett O'Hara amidst the Civil War is David O. Selznick's greatest project. This poster was produced for the 1940 general release of the film and to notify audiences that the film was its original full length and had not been cut. Directed for the most part by Victor Fleming (with some sequences directed by George Cukor and Sam Wood), *Gone With The Wind* won 10 Academy Awards®. 41 x 81 in.

**\$7,000 - 9,000**



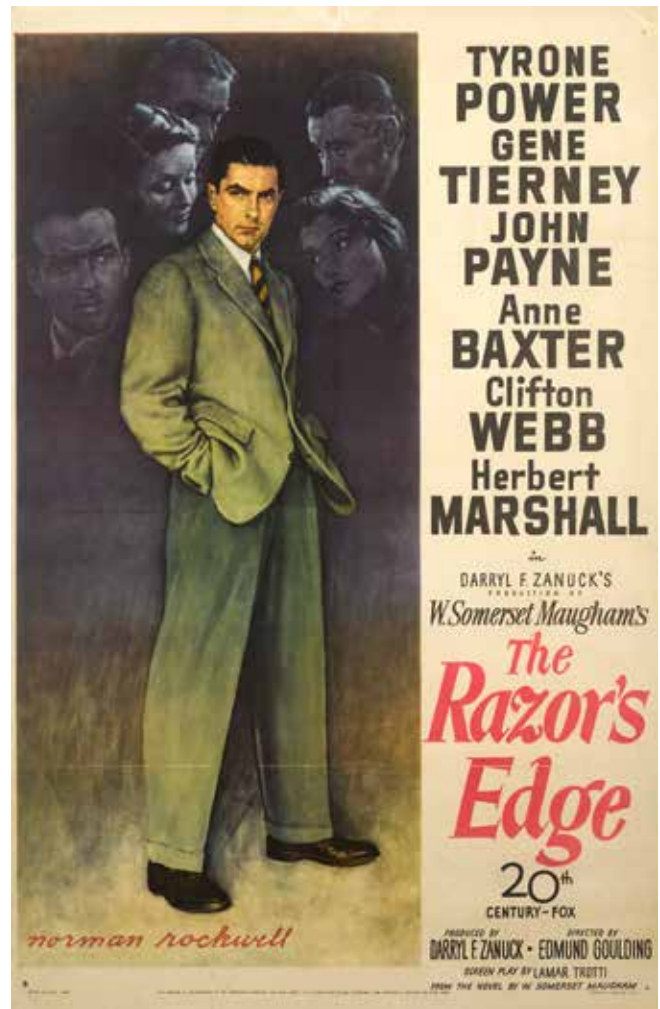


378

378  
**IT'S A WONDERFUL LIFE**

RKO, 1946. U.S. insert poster, framed. Few films have captured the affection of moviegoers to the extent of this Frank Capra-directed homespun classic. Although the film was nominated for 5 Academy Awards®, after its release it took decades for it to earn its reputation, largely because of its popularity through television viewings.  
 14 x 36 in.

\$4,000 - 6,000



379

379  
**THE RAZOR'S EDGE**

20th Century-Fox, 1946. U.S. one sheet poster, framed. Famed artist Norman Rockwell's poster artwork features Fox's longtime leading man, Tyrone Power, as the center of attention amongst his co-stars, Gene Tierney, Clifton Webb, Herbert Marshall, Anne Baxter (who won the Best Supporting Actress Oscar®), and John Payne. The film was based on a play by W. Somerset Maugham.  
 27 x 41 in.

\$3,000 - 5,000



380



381



382



383

380

**ALL ABOUT EVE**

20th Century-Fox, 1950. U.S. one sheet poster, framed. "Fasten your seat belts ... it's going to be a bumpy night," warns Bette Davis. The film won six Oscars®, including Best Director for Joseph L. Mankiewicz and also features Marilyn Monroe in one of her earliest and most significant roles.  
27 x 41 in.

**\$1,000 - 1,500**

381

**SUNSET BOULEVARD**

Paramount, 1950. U.S. one sheet poster, Style A, framed. "I am big ... it's the pictures that got small!" declares Gloria Swanson in the role of Norma Desmond, the washed-up silent screen star whose delusions of grandeur ensnare William Holden into her web. Winner of 3 Academy Awards®, *Sunset Boulevard* is considered one of the most accurate depictions of Hollywood ever filmed.  
27 x 41 in.

**\$3,000 - 5,000**

382

**SUNSET BOULEVARD**

Paramount, 1950. Half sheet poster, style A.  
22 x 28 in

**\$800 - 1,200**

383

**THE AFRICAN QUEEN**

United Artists, 1951. U.S. one sheet poster, framed. A glamorous Katharine Hepburn, a suave Humphrey Bogart, and some hungry hippos are just a few of the scenarios highlighted in this poster art. Directed by John Huston, Bogart won his only Oscar® for his performance as "Charlie Allnut." The film, which was shot on location in Africa, was selected for preservation in the United States National Film Registry in 1994.  
27 x 41 in.

**\$1,500 - 2,000**





384



385



386

384°

**STRANGERS ON A TRAIN**

Warner Brothers, 1951. Belgian poster, linen-backed.  
14 x 22 in

\$500 - 700

385

**DIAL M FOR MURDER**

Warner Bros., 1954. U.S. one sheet poster, framed. The usually amiable Ray Milland plays the sinister husband of Grace Kelly, with whom Hitchcock would make 2 more films before she became Her Serene Highness Princess Grace of Monaco in 1956.  
27 x 41 in.

\$1,500 - 2,000



387

386

**REAR WINDOW**

Paramount, 1954. U.S. half sheet poster, style A, framed. James Stewart's preoccupation with spying on his neighbors is highlighted in the poster art for Alfred Hitchcock's suspenseful masterpiece. The film also stars a luminous Grace Kelly, whose penchant for adventure (all while wearing spectacular Edith Head designs) allows Stewart to see her in a new light.  
28 x 22 in.

\$1,200 - 1,800

387

**REAR WINDOW**

Paramount, 1954. Insert poster, paper-backed.  
14 x 36 in

\$1,000 - 1,500



388



389

388

### FREAKS

Metro-Goldwyn-Mayer, R-1949. A complete set of 8 lobby cards, with original storage envelope stamped "Freaks" and "An Excelsior Picture." Tod Browning's *Freaks* (1932) offended both critics and audiences deeply, all but ending his directorial career. The film was not revived until 1949, when exploitation producer Dwain Esper reissued it, sometimes retitling it *Forbidden Love* or *Nature's Mistakes*. Esper's lobby cards luridly ballyhoo *Freaks* with ad copy like: "Do Siamese Twins make love?"

11 x 14 in

\$2,000 - 3,000

389

### CREATURE FROM THE BLACK LAGOON

Universal, 1954. U.S. half sheet poster, style B, framed. All of the action in this 3D cult favorite is captured in the poster art, including the climactic underwater sequences. Interestingly, producer William Alland's inspiration for the film was the traditional fairy tale, *Beauty and the Beast*.

28 x 22 in.

\$2,500 - 3,500





390

390

**THE SEARCHERS**

Warner Bros., 1956. U.S. one sheet poster, framed. Considered the "greatest American western" by the American Film Institute in 2008, this John Ford-directed film remains a masterpiece. 27 x 41 in.

\$1,500 - 2,000

391°

**THE SEARCHERS**

Warner Bros., 1956. Insert poster, linen-backed. 14 x 36 in

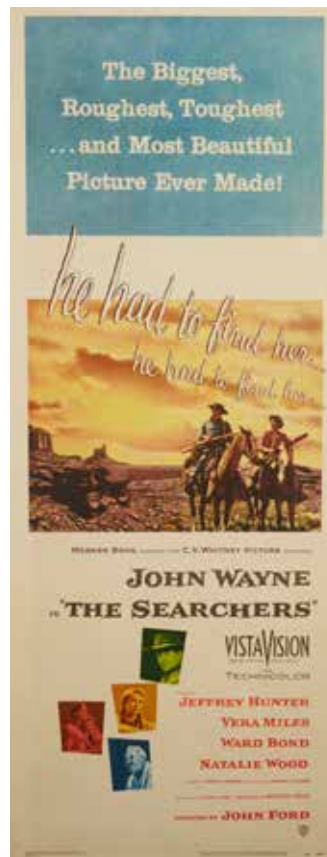
\$500 - 900

392

**LAWRENCE OF ARABIA**

Columbia Pictures, 1962. U.S. one sheet poster, roadshow style A, framed. Painter Howard Terpning illustrated this striking poster image of Peter O'Toole, whose performance in the titular role won him a Best Actor Oscar® nomination. The film won 10 Academy Awards®, including one for Best Picture and Best Director (David Lean). 27 x 41 in.

\$3,000 - 5,000



391



392



393

393

**BREAKFAST AT TIFFANY'S**

Paramount, 1961. U.S. six sheet poster, linen-backed. Audrey Hepburn plays the role for which she is best remembered, that of the vulnerable-yet-steel "Holly Golightly" in this romance which also stars George Peppard. The film was nominated for 5 Oscars® (including Best Actress for Hepburn) and won 2 for music by Henry Mancini. Art by Robert E. McGinnis (this was the first film poster he did artwork for).

81 x 81 in.

\$6,000 - 9,000

**END OF SALE**



## IMPRESSIONIST & MODERN ART

Tuesday 14 November 2017 at 5pm  
New York

PROPERTY FROM THE ESTATE  
OF DEAN AND JEANNE MARTIN  
DIEGO RIVERA (1886-1957)

*Hilando (La tejedora)*  
signed and dated 'Diego Rivera.36'  
watercolor and graphite on paper  
22 3/4 x 20 7/8 in (57.8 x 53 cm)  
\$200,000 - 300,000

**VIEWING**  
3 - 14 November 2017

**INQUIRIES**  
+1 (212) 644 9135  
william.oreilly@bonhams.com



# Bonhams

NEW YORK

[bonhams.com/impressionist](http://bonhams.com/impressionist)

**FINE JEWELRY**

Monday 4 December 2017  
New York

**A MAGNIFICENT DIAMOND  
RIVIÈRE NECKLACE, HARRY  
WINSTON, 1964**

**\$1,200,000 - 1,500,000**

Formerly owned by  
Ms Zsa Zsa Gabor

**INQUIRIES**

+1 (212) 461 6526  
[jewelry.us@bonhams.com](mailto:jewelry.us@bonhams.com)



**Bonhams**

**NEW YORK**

[bonhams.com/jewelry](http://bonhams.com/jewelry)



## THE ELEGANT HOME

November 13 - 14  
Los Angeles

**AN IMPORTANT STEINWAY &  
SONS NEOCLASSICAL STYLE  
PARCEL PAINT DECORATED  
CARVED SATINWOOD  
CONCERT GRAND PIANO**

Model D  
circa 1891  
\$30,000 - 50,000

## INQUIRIES

Andrew Jones  
+1 (323) 436 5432  
andrew.jones@bonhams.com



# Bonhams

[bonhams.com/furniture](http://bonhams.com/furniture)

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not



have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

**LIMITED RIGHT OF RESCISSION**

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND**

**EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

**LIMITATION OF LIABILITY**

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

**SELLER'S GUIDE**

**SELLING AT AUCTION**

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

**AUCTION ESTIMATES**

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

**CONSIGNING YOUR PROPERTY**

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

**PROFESSIONAL APPRAISAL SERVICES**

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

**ESTATE SERVICES**

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the  $\sigma$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until until 5pm Monday 20 November without penalty. After Monday 20 November oversized lots (noted as W next to the lot number and/or listed on page 143) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage fees will begin accruing for any lots not collected within 7 calendar days of date of the auction.

All other sold lots will be retained in Bonhams Gallery until Monday 4 December without penalty provided however that if buyers of oversized lots also buy other non-listed lots, these other lots will also be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days.** Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).





**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **5PM ON MONDAY, NOVEMBER 20** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ET ON WEDNESDAY, NOVEMBER 22.**

**Address**

Cadogan Tate  
301 Norman Ave  
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
+1 (917) 464 4346  
+1 (347) 468 9916 (fax)  
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at  
+1 (917) 464 4346 or  
c.more@cadogantatefineart.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

**OVERSIZED LOTS**

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
 580 Madison Avenue  
 New York, New York 10022  
 Tel +1 (212) 644 9001  
 Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Vintage Movie Posters Featuring the Ira Rensick Collection		Sale date: Monday November 20, 2017	
Sale no. 24309		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



MARGARET LINDSAY · ARTHUR BYRON  
RUTH DONNELLY · GORDON WESTCOTT  
DIRECTED BY MICHAEL CURTIZ  
A WARNER BROS. & VITAPHONE  
P R O D U C T I O N



**WILLIAM**

# Powell

**PRIVATE  
DETECTIVE 62**



**Bonhams**  
580 Madison Avenue  
New York, New York 10022

+1 212 644 9001  
+1 212 644 9009 (fax)

Max Reinhardt's  
PRODUCTION OF

# A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE ★ MUSIC BY MENDELSSOHN

JAMES CAGNEY • JOE E. BROWN • DICK POWELL  
JEAN MUIR • VICTOR JORY • VERREE TEASDALE  
HUGH HERBERT • ANITA LOUISE • FRANK MCHUGH  
ROSS ALEXANDER • IAN HUNTER • MICKY ROONEY  
OLVIA DE HAVILLAND • HOBART CAVANAUGH • GRANT MITCHELL  
ARRANGED FOR THE SCREEN BY CHARLES KENYON AND MARY B. MCCALL, JR.

Directed by  
MAX REINHARDT and WILLIAM DIETERLE  
Musical Arrangement by  
ERICH WOLFGANG KORNGOLD

CASTING DIRECTED BY GILJESIA  
SPECIAL PHOTOGRAPHIC EFFECTS BY PAUL HUGHES  
A WARNER BROS. PICTURE  
DISTRIBUTED BY WARNER BROS. PICTURES

