

TCM

TURNER **CLASSIC** MOVIES

Presents

OUT OF THIS WORLD!

NOVEMBER 21



Bonhams

NEW YORK

TURNER CLASSIC MOVIES AND BONHAMS: THE DEFINITIVE PARTNERSHIP FOR CLASSIC MOVIE MEMORABILIA



TCM PRESENTS... OUT OF THIS WORLD!

Tuesday November 21, 2017 at 1pm
New York

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

Los Angeles

Friday, November 3,
10am to 5pm
Saturday, November 4,
12pm to 5pm
Sunday, November 5,
12pm to 5pm

New York

Friday, November 17,
10am to 5pm
Saturday, November 18,
12pm to 5pm
Sunday, November 19,
12pm to 5pm
Monday, November 20,
10am to 5pm
Tuesday, November 21,
10am to 1pm

SALE NUMBER: 24465

Lots 1000 - 1408

CATALOG: \$35

**JOIN US FOR A LIVE
DEMONSTRATION OF
ROBBY THE ROBOT ON
NOVEMBER 4 AT 2 PM IN OUR
LOS ANGELES GALLERIES.**

BIDS

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

To bid via the internet please visit
www.bonhams.com/24465

Please note that telephone bids
must be submitted no later than
4pm on the day prior to the
auction. New bidders must also
provide proof of identity and
address when submitting bids.

Please contact Client Services
with any bidding inquiries.

Please see pages 172 to 176
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

INQUIRIES

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

Claire Tole-Moir
Specialist
London
+44 020 7393 3984
claire.tolemoir@bonhams.com

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

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

Justin Humphreys
Consulting Cataloguer

ILLUSTRATIONS

Front cover: lot 1070
Inside front cover: lot 1010
Session page 1: lot 1010
Session page 2: lot 1070
Session page 3: lot 1187
Session page 4: lot 1109
Session page 5: lot 1130
Session page 6: lot 1166
Session page 7: lot 1190
Session page 8: lot 1216
Session page 9: lot 1228
Session page 10: lot 1314
Session page 11: lot 1381
Inside back cover: lot 1074
Back cover: lot 1166

THE WAR OF THE

TABLE OF CONTENTS

| | |
|---|----------|
| Welcome Letter by Ben Mankiewicz | page 3 |
| The Estate of Harper Goff: Disney's Visionary | page 4 |
| Out of this World! Science Fiction and Horror Films | page 30 |
| Robby the Robot: Sci-Fi Icon and Director William Malone's "Pal" by Roger Fristoe | page 36 |
| "Ha, Ha, Ha, Ho, Ho, Ho, and a Couple of Tra La Las": Comedy and Musical Films | page 48 |
| Live and Let Love: Drama and Romance Films | page 56 |
| Detective Stories: Film Noir and Crime | page 67 |
| Property from the Estate of Emmanuel Gerard | page 72 |
| Property from the Estate of Peter Falk | page 74 |
| Tough Guys Wear Tights: Swashbucklers and Superheroes | page 84 |
| True Grit: Western Films and the Modern Cowboy | page 94 |
| Property from the Estate of James Gammon | page 98 |
| Studio Business | page 102 |
| "Fasten Your Seatbelts!" The Estate of Joseph Mankiewicz | page 108 |
| Leading Men and Leading Ladies | page 127 |
| Animation Art: The Property of a Gentleman, Part II | page 144 |

Welcome to another intriguing auction from Bonhams and Turner Classic Movies...



I'll begin with this question: In roughly ten decades of writing about Hollywood, have Robby the Robot and Joseph L. Mankiewicz ever been included in the same sentence? Or did you just read Hollywood history?

Both Robby and Joe will be featured at the "Out of This World" auction. Robby will be there, quite literally — the original Robby the Robot from *Forbidden Planet*, the groundbreaking science fiction film from 1956. *Forbidden Planet* was one of the first big budget sci-fi pictures released in color by a major studio. It was MGM's first sci-fi movie of any kind. The list of science fiction creators influenced by *Forbidden Planet* is long and illustrious: Roddenberry, Lucas, Spielberg, Cameron.

Alongside Robby, a number of items from the estate of my great uncle, Joe Mankiewicz, will be available for auction. These include custom-bound scripts for many of Joe's pictures, including *All About Eve*; a handwritten draft of his script for *The Barefoot Contessa*; Joe's director's chair; and a Golden Globe for *All About Eve*.

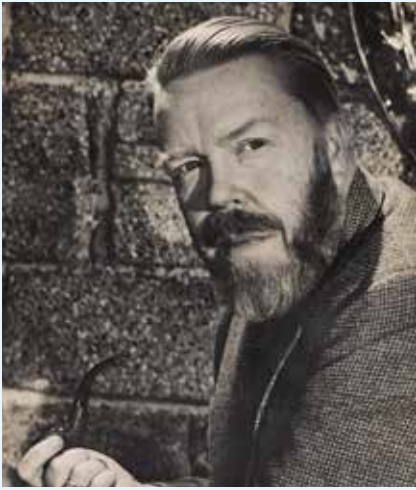
Here's a fact few people know about Joe Mankiewicz and Robby the Robot. Joe was planning a sequel to *All About Eve* in 1961 — Eve would be living in a Beverly Hills mansion with Robby as her butler. But when Joe was offered *Cleopatra*, he shelved *More About Eve*, never returning to it. Here's another fact: None of that is true, but be honest, you'd watch.

It's been a busy year for TCM's partnership with Bonhams. We collaborated on "Rock & Roll Through the Lens" in March, then followed it up with "An Important Animation Art Collection: The Property of A Gentleman" in June. We're thrilled that you're joining us once again.

There's so much selection at this auction, it's hard to know what to highlight, but here are a couple of items that jumped out at me: a lightsaber (a lightsaber!) from *Return of the Jedi*, a George Reeves Superman costume from *Adventures of Superman*, and an original Harper Goff scrapbook from his work on *20,000 Leagues Under the Sea*.

You can find all the great memorabilia available for auction inside the pages of this catalogue. What you won't find anywhere is a copy of Joe Mankiewicz' *More About Eve*, starring Robby the Robot. TCM and Bonhams make a great team, but we have our limits. Thanks for coming!

Ben Mankiewicz



THE ESTATE OF HARPER GOFF, DISNEY'S VISIONARY

By Justin Humphreys

Few people know Harper Goff's name, but untold millions love his creations: The stunning Victorian Nautilus submarine of *20,000 Leagues Under the Sea* (1954); Disneyland's Jungle Cruise; the Proteus submarine of *Fantastic Voyage* (1966); the wildly inventive world of *Willy Wonka and the Chocolate Factory* (1971); and EPCOT Center's World Showcase. Goff was a true renaissance man: A production designer, accomplished illustrator, architect, actor, and banjo player for Walt Disney's popular Firehouse Five Plus Two.

Born in Ft. Collins, Colorado, Goff was raised there and in Santa Ana, California. After studying at the Chouinard Art Institute, he contributed illustrations to magazines like *Esquire* and *Colliers*. Goff began work in film as a production illustrator at Warner Brothers where he contributed to *A Midsummer Night's Dream* (1935) and *Casablanca* (1942), among many others.

In 1951, a chance encounter at a London hobby shop changed Goff's life forever. Goff was interested in a model train and discovered it was already spoken for by Walt Disney himself. The two met and Goff discovered that Disney was familiar with his magazine illustrations. Disney hired him soon after, and Goff began intensively working on designing Disneyland that very year. (Goff's original pencil drawings of an alternate vision of the park are available in this auction.) As a key Imagineer, Goff contributed to Disney's international theme parks up until his final years. In 1993, Goff was officially declared a Disney Legend.

Disney asked Goff to prepare conceptual paintings for an undersea film he was planning using Jules Verne's title *20,000 Leagues Under the Sea* but jettisoning Verne's story. Instead, Goff took the initiative to paint illustrations based directly on Verne's novel. Despite initial reservations, Disney chose to adapt the book as his studio's very first full-length live-action feature, and also one of the very first features to be filmed in Cinemascope. The mega-budget movie was a huge gamble, and Goff made every penny of its sumptuous production values come vividly alive onscreen. Goff's crowning achievement was the film's centerpiece, Captain Nemo's (James Mason) rococo submarine, the supremely Victorian Nautilus, a fearsomely elegant masterpiece of design. The film won an Academy Award® for Best Art Direction–Decoration, Color. Tragically, since Goff was not a union member, he received neither a nomination nor a trophy.

Goff's film design work remained consistently varied and excellent, whether he was crafting the authentically Norse world of *The Vikings* (1958) or the Jazz Age milieu of *Pete Kelly's Blues* (1955). In 1969, Goff's incredible imagination ran wild in *Willy Wonka and the Chocolate Factory*. Goff outdid himself concocting Wonka's wildly intricate, Rube Goldberg-like inventions: The Wonkamobile; the Wonkavator; the S. S. Wonkatania; and many other whimsical wonders. It would be his final film assignment, and one of his lasting masterworks. Bonhams is proud to offer many of Goff's previously unpublished concept drawings from that film, and many other extraordinary items from the estate of this highly influential genius.

1000

A BUST OF HARPER GOFF

Molded plaster bust, hollow, unpainted, with engraved signature ("Salvatore C. Pietro 69"). A bust of Goff, bearded, by Los Angeles-based sculptor Salvatore Pietro, which Goff displayed at his home. 9 x 9.5 x 20.5 in.

\$1,500 - 2,000

1001

A HARPER GOFF HAND-ILLUSTRATED AUTOBIOGRAPHY OF HIS EARLY LIFE, TITLED *UNLIKELY COWBOY*

Approximately 105 illustrations, mostly Xerographic reproductions hand-colored with acrylics and watercolors, various sizes, with 6 small original pen and ink drawings on tracing paper, with handwritten captions throughout, 1985-1986, 58 pp (44 pp feature art), pp 1-41 hand-numbered in ink, with 2 original photographs, silver gelatin prints, 1 loose typed page of autobiographical notes, housed in a large blue photo album with a tab taped to inner front cover labeled "*Unlikely Cowboy*" in green marker. A fascinating unpublished visual autobiography of Harper Goff's youth in Ft. Collins, Colorado, circa the 1920s. Goff's nostalgic drawings affectionately record the people, places, wildlife, and everyday occurrences of his rustic upbringing. Goff depicts himself as a youngster periodically throughout. Goff's love of small-town Americana, which heavily impacted his designs for Disneyland, is vividly apparent in these warmhearted drawings. *Album: 2.25 x 12.5 x 16.5 in.*

\$4,000 - 6,000

1002°

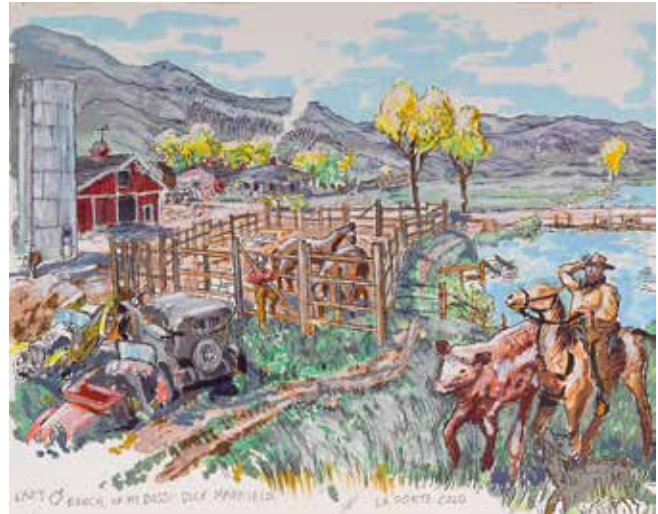
A *MIDSUMMER NIGHT'S DREAM* PREMIERE PROGRAM

Warner Bros., 1935. 42 pp program pasted within a gatefold parchment cover with red cord tie, metal plaque on velvet depicting reliefs of Shakespeare, the Warner Brothers, and Max Reinhardt, with credits list, 4 pp, and information. Max Reinhardt's lavish all-star adaptation of Shakespeare's *A Midsummer Night's Dream* was one of Goff's earliest film assignments as a production illustrator. This very elaborate program was prepared for the film's star-studded Los Angeles premiere on October 16, 1935. *Program: 11 x 13.5 in.*

\$300 - 500



1000



1001



1002



1004



1005



1006

1003°

A LOT OF 1940S WARNER CLUB NEWS MAGAZINES

17 issues (including one duplicate), June, 1942-June, 1945, 4to, approximately 26 pp each. Goff's collection of issues of the Warner Bros. Studios' house organ for its crewmembers from when he was working in their art department. Each illustrated issue features articles about various departments and the films in production. Goff occasionally contributed illustrations to the magazine. 12.5 x 9.5 in.

\$500 - 700

1004

A GROUP OF HARPER GOFF SET DESIGN PAINTINGS FOR SAN ANTONIO AND PETE KELLY'S BLUES

San Antonio: Warner Bros., 1945. Eight drawings, gouache, pen, and pencil on board, matted, each mat has a mimeographed title card: "*San Antonio*" / *Art Director* / *Ted Smith* / *Illustrator* / *Harper Goff*," 5 with captioned set names in pencil, 4 are signed ("Harper Goff"), with a pencil self-portrait sketch to one mat's verso; *Pete Kelly's Blues*: Warner Brothers, 1955. One drawing, watercolor and pencil on board, "*Int. Pete's Room*" in watercolor to lower left, matted with a clear celluloid overlay. Goff worked (uncredited) as a production illustrator on the western *San Antonio* starring Errol Flynn; the film received an Academy Award® nomination for Best Art Direction (Ted Smith, Jack McConaghy). Goff's drawings depict various sets from the film. The drawing from *Pete Kelly's Blues* depicts Prohibition-Era jazz musician "Pete Kelly's" (Jack Webb) dingy cold-water flat.

San Antonio: Overall: 15 x 20 in.; within mat: 7 x 9.25 in to 10.5 x 13.5 in.; *Pete Kelly's Blues*: overall: 18 x 30 in.; within mat: 9 x 23 in.

\$2,000 - 3,000

1005

A GROUP OF HARPER GOFF'S SCRIPTS OF THE GREAT LOCOMOTIVE CHASE

Buena Vista, 1956. Typed carbon manuscript, Comprehensive Action Breakdown by Harper Goff, 25 pp, March 19, 1952, bound with brads in blue wrappers, title, "*Comprehensive action breakdown / Chase sequence*," "*Harper Goff / 3 - 19 - 52*" to Walt Disney Productions script label to front cover, bound with a metal clasp in blue wrappers. Typed carbon manuscript, Suggested Story Outline by Charles O'Neal, 35 pp, October 10, 1952, title, "*Production #1763*," "*Treatment by: Charles O'Neal / 10 - 10 - 52*" typed to Walt Disney Productions label to cover.

Mimeographed manuscript, Extended Treatment by Charles O'Neal, 98 pp, November 11, 1952, bound with brads in blue wrappers,

title, "*Extended Treatment*" and "*By / Charles O'Neal / November 11, 1952*" typed to Walt Disney Productions label to front wrapper, thumbnail sketches in pencil to title page and p 95.

Typed carbon manuscript, First Draft Screenplay by Charles O'Neal, 150 pp, January 15, 1953, bound with brads in blue wrappers, title, "*First Draft Screenplay / By / Charles O'Neal / January 15, 1953*" typed to Walt Disney Productions label to front wrapper, annotated in pencil and red pencil, several pages bookmarked with paperclips.

Typed carbon manuscript, First Draft Screenplay by Charles O'Neal, 150 pp, January 15, 1953, bound with brads in blue wrappers, title, "*First Draft Screenplay*," "*By / Charles O'Neal / January 15, 1953*" typed to Walt Disney Productions Script Department label to front wrapper, "*Jackie - / SU - 2 - 3640*" in pencil to script label.

An archive of five treatments and scripts on this live-action Disney production which stars Fess Parker and Jeffrey Hunter in the true story of Union agents who steal a Confederate train and sabotage the Confederate railroad system. Goff was a major railroading enthusiast and is credited in the film as "Production Researcher." The Comprehensive Action Breakdown of a locomotive chase for the film in this lot credited to Goff seems to indicate he had a creative hand in it. Lawrence Edward Watkin is the sole credited screenwriter on the film, but his name is absent from these scripts.

9 x 12 in.

\$2,500 - 3,500

1006

TWO ORIGINAL WARD KIMBALL CARICATURES OF HARPER GOFF

Goff only caricature: Charcoal pencil on sketchpad paper, matted; Goff and Kimball caricature: Mixed media on animation paper with registration holes in lower border, matted, both drawings signed ("Ward Kimball"). Supervising animator Ward Kimball was one of Walt Disney's legendary "Nine Old Men" and contributed heavily to many Disney classics; he was Harper Goff's peer at Disney and a fellow member of the "Firehouse Five Plus Two." These two drawings are classic examples of Kimball's excellent draftsmanship and knack for caricature. One depicts Goff seated wearing a vintage military cap and the other shows Goff singing with Kimball, surrounded by cameras, film, and a bottle.

Caricature of Goff only: overall: 20 x 26.75 in.; within mat: 14 x 20 in.; *Goff and Kimball caricature*: overall: 18 x 21 in.; within mat: 11.5 x 15 in.

\$600 - 900

1007

A HARPER GOFF PHOTOGRAPH ALBUM INCLUDING IMAGES OF THE "FIREHOUSE FIVE PLUS TWO"

Approximately 253 black-and-white and 57 color photographs, gelatin silver prints, various sizes, 1920s-1980s, 78 pp, housed in a blue photo album. This heavily illustrated photo album/scrapbook includes 13 pages of photographs and clippings related to Goff's musical career with the "Firehouse Five Plus Two." Other photographs include many candid of Goff throughout his life; numerous family snapshots; Goff drawing designs for *Willy Wonka and the Chocolate Factory*; a posed color portrait of the *Willy Wonka and the Chocolate Factory* crew on set; a color candid of Goff playing the banjo with a young girl, circa 1961 (the photo has animator Ward Kimball's name and address stamp to its verso; the girl is likely Kimball's daughter, Chloe); 5 color photographs of Ward Kimball's Grizzly Flats railroad station (circa June, 1979); Goff on a miniature railroad; and two images of Goff with director Richard Fleischer working on *The Vikings*. The ephemera in this album includes his Santa Ana High School Diploma, 1930, and Honor Society membership card; and a clipping about Goff's teenage filmmaking efforts. Also with letters, most notably an autograph letter signed ("Harper"), 1 p, July 16, 1935, in which Goff writes excitedly to his mother that he has been hired by Warner Bros.' Art Department. *Album: 2.5 x 12.5 x 16 in.*

\$800 - 1,200

1008

A HARPER GOFF BANJO AND A LARGE LOT OF "FIREHOUSE FIVE PLUS TWO" MEMORABILIA

A Bacon and Day Silver Bell four-string banjo, model No. 4, circa 1920s, featuring a wooden resonator with brass parts, a large brass plaque on resonator personalized "H Goff," "Style No. 4 / B & D Silver Bell / The Bacon Banjo Co. Inc. Groton, Conn" engraved to small brass plaque on verso, manufacturer name and model number to brass armrest, mother of pearl inlay to fingerboard, with a Weather King banjo head, a rhinestone to neck's side (missing a rhinestone on opposite side) and one rhinestone on peghead, small paper labels ("C," "EF," "F," "AF," "BF") in Goff's hand taped to neck's right side, with purple velvet-lined black leather carrying case containing extra strings and maintenance equipment (screwdrivers, etc.) in inner case, with two extra banjo heads, one with approximately 38 autographs mostly in ink, housed in original transmittal package with Joseph Rogers Jr. & Son transmittal label, with a large group of "Firehouse Five Plus Two" ephemera including a scrapbook, 68 pp (15 pp are blank), a gouache on celluloid caricature of the "Firehouse Five" featuring Goff, matted (mat's backing is an original Goff magazine illustration sketch), several "Firehouse Five" LPs, a test pressing record, programs, sheet music, a poster, framed 8 x 10 in. photograph, gelatin silver print, of Goff posing with the banjo in this lot, approximately 35 black and white and color photos (including some duplicates), gelatin silver prints, depicting Goff, the "Firehouse Five," etc., a 4 x 5 in. negative Goff portrait photograph holding the banjo, and other related materials.

Harper Goff was a talented banjo player and a member of Walt Disney's Dixieland band, the "Firehouse Five Plus Two," which was composed mainly of prominent Disney employees like Ward Kimball. After making their national radio debut on *The Bing Crosby Show* in 1950, the "Firehouse Five Plus Two" performed together on *The Mickey Mouse Club* and other TV shows, films like *Grounds for Marriage* (1951) and at public events, and recorded many albums. The band also played at Disneyland on its opening day. Goff played this gorgeous vintage banjo at public events and also plays it in his cameo opposite Janet Leigh in *Pete Kelly's Blues* (1955). The banjo has all its major parts and appears to be in working condition. The celluloid of the "Firehouse Five" included here was likely created for the band's appearance in the Disney Goofy cartoon, *How to Dance* (1953). Of special interest is a banjo head that Goff collected autographs on, mainly at his performances. The many signatures on it include Bing Crosby, Ginger Rogers, "Satchmo" (Louis Armstrong—the "Firehouse Five" performed with him in Pasadena in 1954), Mack Sennett, Joseph Cotten, Benny Goodman, Vera-Ellen, Sonja Henie, Greer Garson, Hoagy Carmichael, the Andrews Sisters (Patty, Maxene, and LaVerne),

Robert Taylor ("Robert" is smudged), Van Johnson, and others. *Banjo: 4 x 12.75 x 37 in.; banjo case: 4.75 x 16 x 40.5 in.; scrapbook: 1.5 x 12 x 14.5 in.; scrapbook: 1.5 x 12 x 14.5 in.; animation celluloid: 11 x 14 in.; framed photograph: 9.5 x 10.5 in.*

\$4,000 - 6,000

1009°

A HARPER GOFF LUDWIG AMBASSADOR BANJO WITH CARRYING CASE

A Ludwig Ambassador Deluxe 4-string Banjo, circa 1920s, featuring wooden resonator with ornamental wooden inlay to rear and sides, straight laminated neck, engraved brass resonator flange, mother of pearl inlay to fingerboard and "Ambassador / Deluxe / Ludwig" inlaid in mother of pearl to peghead, brass tailpiece engraved "Ludwig USA," housed in a black leather carrying case with gold velvet lining and inner metal "Ludwig" plaque, with a vintage tenor banjo tuner and a banjo head T-wrench housed within inner case. Harper Goff played this banjo with the "Firehouse Five Plus Two" and at public events. *Banjo: 3.75 x 13 x 33.5 in.; case: 4.5 x 15 x 35 in.*

\$500 - 700



1007



1008



1009



1010

1010
A HARPER GOFF SCRAPBOOK PERTAINING TO 20,000 LEAGUES UNDER THE SEA

Buena Vista, 1954. Comprising 5 "lighting and mood" concept paintings by Goff of the *Nautilus* attacking the U.S.S. *Abraham Lincoln*, gouache on illustration paper, 8.75 x 11.75 in.; a "Continuity Sketch" of Ned Land carrying an unconscious man on the *Nautilus*, pen and ink on graph paper, 4.25 x 10.25 in.; a design of Captain Nemo's salon, charcoal on graph paper, signed and dated ("Harper Goff, '53"), captioned "Int. The 'Nautilus' / Early pencil sketch / suggesting props and dressing. / Note View Port," 9.25 x 13.25 in.; an original design of rudder repair scene, pen and ink on graph paper, signed ("Harper Goff, '54"), 12 x 9.5 in.; a prop San Francisco newspaper page headlined "Monster Exists, Says French Scientist in Warning to the World!" 11 x 13.5 in.; approximately 66 black-and-white and 76 color photographs, gelatin silver prints, various sizes, mostly behind-the-scenes images; approximately 31 clippings or reproductions, including 18 of interior and set designs of the *Nautilus*; photographs of Goff's continuity sketches of the squid attack sequence, April 28, 1954; an autograph letter signed ("William Beebe"), 1 p, July 18, 1930, on Bermuda Oceanographic Expedition stationery, to Goff, with transmittal envelope, with an *LA Times* story, May 6, 1930, concerning Beebe; a color photograph of a painted design of *Vulcania*, gelatin silver print, 10 x 13.5 in.; a black and white reproduction of Goff's screen credit; 2 Goff business cards,



1010

1 with Walt Disney Productions; a reproduction of Goff's design of the layout of the *Nautilus*; a color postcard of the *Nautilus*, 3.5 x 5.5 in.; an autograph letter signed ("Tom Scherman"), 1 p, October 16, 1967, with drawing by Scherman and a photograph of Scherman in a *20,000 Leagues* diving suit; an invitation to a gathering of *20,000 Leagues* fans, 1985, 14 x 8.5 in.; articles on the film; and other related ephemera; with handwritten captions throughout in pen and pencil; 82 pp (3 pp are blank), housed in a red photograph album.

Titled "A history in informal photography," this is production designer Harper Goff's personal scrapbook documenting every stage of the making of his masterpiece, Walt Disney's *20,000 Leagues Under the Sea*. This is a mother lode of original artwork, rare photographs, and ephemera from the film, curated throughout with Goff's handwritten captions. Goff's original art in this lot includes an incredible series of 5 vividly-colored, action-packed sequential paintings of the submarine *Nautilus'* attack on the USS *Abraham Lincoln*. These striking, vibrant designs depict the submarine with somewhat more fish-like eyes. Also included are Goff's impressive sketches of Captain Nemo's salon and of the rudder repair scene, both of which he replicated closely onscreen. Goff juxtaposes many of his original designs or copies of them with images of their onscreen counterparts, including the *Nautilus*, the Victorian diving gear, the cannibal sequence in the Bahamas, and the Giant Squid attack. The album is well-illustrated with behind-the-scenes photographs, many taken by Goff himself;



1010



1010



1010

they depict Goff's initial forays to Bermuda locations with director Richard Fleischer, their underwater filming, constructing the full-size *Nautilus* at Walt Disney Studios, on-location candids, and much more. Two small color underwater pre-production images are captioned "First exposure film test / of lateral visibility at / 30 ft. down. Old, slow / Technicolor film. Photo H.G." One early black and white underwater photograph of the *Nautilus* is captioned "First tank test of medium / size sub. miniature." There are several rare pictures of Goff in costume for his cameo in the film as a stranded missionary, including a behind-the-scenes photo of him, Paul Lukas, and Peter Lorre filming that deleted scene. Goff is shown in other photos pensively standing atop and alongside the massive wooden frame of the full-size *Nautilus* prior to the addition of its fiberglass hull. The film's divers are pictured suiting up and diving, including a series of three rare snapshots of Goff himself donning diving gear, captioned "Flossee caught me acting blaze [sic] / but suffering stomach moths / just before descending a ladder / into the depths of Avalon Harbor." Among the images of the film's diving gear is a rare color shot captioned "Golden-Boy Technicolor Test Suit" depicting a soaked diver in a different and much brighter version of the film's diving suits. A gag photo of Goff shows him posing with a fishing rod, holding the *Nautilus* like it was his "catch," which he captioned "Fish caught by Harper Goff / on Labor Day 1952. . . The fish has since been / named 'Oscar.'" The coverage of the cannibal sequence includes photographs of Goff painting a prop skull as an extra watches and a rare candid of Richard Fleischer, Peter



1010

Lorre, and Kirk Douglas on location. Walt Disney himself appears in one candid with Fleischer. Goff is also shown teaching Kirk Douglas how to play the banjo. A fascinating series of photos shows Goff painting a large "sheet steel pirate cut / ship photo-out" model for the film. There are several color shots that Goff took while filming the ill-fated "Sunset Squid" sequence. Notably, a set of reproductions of Goff's storyboards for the squid attack sequence included here is that "Sunset Squid" version instead of the rain-soaked final version. The *Nautilus* is, naturally, frequently represented, including two very sharp images of Goff's "Labor Day" model and two "squashed" images of it, part of the crew's anamorphic film tests. There is also an enthusiastic letter from *20,000 Leagues* fan and Goff's dear friend, Tom Scherman, dated 1967, possibly their first correspondence. Goff also delves into an early catalyst of *20,000 Leagues*: a 1930 letter from William Beebe, director of the Bermuda Oceanographic Expedition, to the teenage Goff, who had (unsuccessfully) volunteered to join Beebe's expedition to Nonsuch Island in Bermuda. The letter is preceded by an *LA Times* story about Beebe's trip in a bathysphere and followed full-circle by photographs of Goff in 1952, using that same bathysphere in an experimental underwater trip as part of his *20,000 Leagues* research! An extraordinary and unique collection of material from the true mastermind of *20,000 Leagues Under the Sea*.
Album: 2.75 x 12.5 x 16.5 in.

\$30,000 - 50,000



1010



1010



1011

1011

A GROUP OF HARPER GOFF'S 20,000 LEAGUES UNDER THE SEA SCRIPTS

Buena Vista, 1954. Mimeographic manuscript, First Draft screenplay by John Tucker Battle, 163 pp, September 5, 1952, bound with brads in blue wrappers, with title and "First Draft - Screenplay / John Tucker Battle / September 5, 1952" typed to Walt Disney Productions Script label to cover, ownership signature ("Harper Goff") in red pencil to label, with 15 divider tabs to pages' tops, each marked "BD" and numbered (#7 is missing), minimal annotations in pencil, script pages are mostly dated July 8, 1952, last 15 pp dated September 4, 1952.

Mimeographic manuscript, Final Draft screenplay by Earl Felton, 141 pp, with blue revision pages dated January 30, 1954, yellow revision pages dated February 12th, green revision pages dated March 1, and pink revision pages dated March 31, bound with brads in blue wrappers, title and "Final Shooting Script / Screenplay / by / Earl Felton" typed to Walt Disney Productions script label to cover, "Art Director / Harper Goff" typed to additional label to cover, ownership signature ("Personal / Script / Harper Goff") to title page in red ballpoint pen, minimal annotations in pencil, with mimeographic script notes from a consultant, 2 pp, stapled. With *Diving Apparatus and Other Submarine Appliances Catalog D.5*, Siebe, Gorman & Co Ltd, Surrey, United Kingdom, circa 1890s, hardbound, 4to; a black and white "Story and Pictures Preview Book," pp 1-23 (46 pp, blank versos); and the January 1946 issue of *Design* magazine with Walt Disney Library stamps and an article on Native body-painting/tattooing paper-clipped.



1012

1012

Jules Verne's book was initially adapted by screenwriter John Tucker Battle, but Walt Disney reportedly strongly disliked Battle's script and had him replaced. Director Richard Fleischer brought on his frequent collaborator Earl Felton to write the final version, which differs significantly from Battle's verbose draft. The Felton version in this lot includes several unfiled or deleted scenes, including one with Goff's cameo as a stranded missionary. Also included here is a late Victorian-era diving equipment catalog, which Goff likely used for reference for Captain Nemo's crew's diving gear; an illustrated pre-release preview book featuring artwork of the deleted "Marine monsters from the ocean's depths" scene; and a copy of *Design* magazine from the Disney Studios Library with a bookmarked 5 pp article on "Personal Ornamentation Among Natives on Malaita Island," which Goff may also have used for reference.

Various sizes

\$3,000 - 5,000

1012

A HARPER GOFF-OWNED REPLICA 20,000 LEAGUES UNDER THE SEA DIVING HELMET

"Crown"-style diving helmet and breastplate, fiberglass and other materials including corrugated rubber tubes and metal chain, mounted on a painted wooden rack. A replica of one of Captain Nemo's crewmen's Victorian-era diving helmets; this helmet was made in the 1970s or 1980s by Goff's dear friend, devoted *20,000 Leagues* fan Tom Scherman, and gifted to him. Goff displayed this helmet in his home.

Helmet: 13 x 17 x 19.5 in.; base: approximately 6 x 15 x 17.5 in.

\$5,000 - 7,000



1013



1014

1013

A HARPER GOFF-OWNED MODEL REPLICA OF THE NAUTILUS SUBMARINE

Resin model with other materials, painted. A striking replica of Goff's *Nautilus*, made and gifted to him by his dear friend and protégé, *20,000 Leagues Under the Sea* fan extraordinaire Tom Scherman, in the 1970s or 1980s.

5 x 7 x 33 in.

\$5,000 - 7,000

1014

A HARPER GOFF-OWNED MODEL REPLICA OF THE NAUTILUS SUBMARINE

Resin model with other materials, painted. A replica of Goff's "Labor Day" prototype model of Captain Nemo's *Nautilus*, made for Goff by his close friend Tom Scherman. (The original prototype model is thought to be lost.) Scherman was a major *20,000 Leagues* fan and an ongoing consultant for the Walt Disney Company on their various *20,000 Leagues* attractions. Goff can be seen holding this model in *Cinefantastique* magazine (May 1984) in a photo that was horizontally "flipped." One of Scherman's copies of this model is pictured in *Scale Modeler* magazine (October 1974).

4 x 5 x 30 in.

\$7,000 - 9,000



1015

1015°

A HARPER GOFF-OWNED 20,000 LEAGUES UNDER THE SEA MODEL OF CAPTAIN NEMO IN DIVING GEAR

Molded resin figure, circa 1980s, painted. This figure of Captain Nemo in his diving gear was cast from a sculpture by Academy Award®-nominated visual effects artist Jim Danforth and Harry Hawthorne, and was produced in limited quantities. Note: The figure originally came with a base and weapon, which are not included.

3.75 x 4 x 9 in.

\$400 - 600

1016

A HARPER GOFF-OWNED REPLIC FLINTLOCK PISTOL

A reproduction flintlock holster pistol in late 18th century style. This elaborate prop flintlock pistol is akin to the ones on display in Captain Nemo's salon within Goff's submarine *Nautilus* in *20,000 Leagues Under the Sea*. This pistol likely did not appear in the film, but may have been used as set dressing for a later Walt Disney *20,000 Leagues* attraction.

2 x 4.5 x 16 in.

\$800 - 1,200

1017°

A HARPER GOFF-OWNED MODEL OF THE SUBMARINE NAUTILUS AT SEA

Customized resin model submarine with additional clear plastic pieces, mounted on painted wooden base. A custom fan-made model of Harper Goff's *Nautilus* from *20,000 Leagues Under the Sea*, depicting the submarine partially submerged with custom water trails added to the base.

2.25 x 7 x 17.25 in.

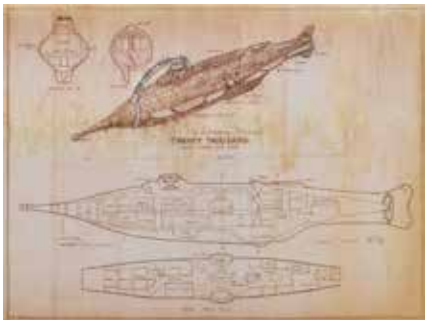
\$300 - 500



1016



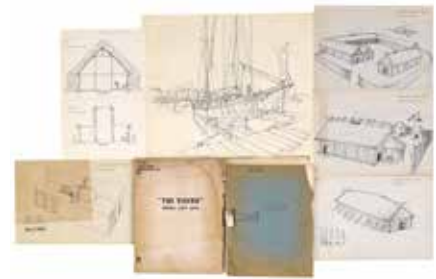
1017



1018



1019



1020

1018
FOUR OZALID DESIGNS OF THE SUBMARINES NAUTILUS, NAUTILUS II AND TWINAUTILUS

4 Ozalids, circa 1980s, including: a design titled "The Submarine 'Nautilus,'" cutaway view; 2 identical designs, titled "The Submarine 'Nautilus,'" one with additions in black pen, one with note attached: "Captain Nemo's / Nautilus II / Twin Nautilus / 1982 / Harper designed"; a design titled "Captain Nemos [sic] / Nautilus II the Twinautilus," with Xerographic signature ("Harper Goff '82"). A group of four designs of Goff's *Nautilus* submarine from *20,000 Leagues Under the Sea* and subsequent related designs. One depicts cutaway views of Goff's film version of the *Nautilus*, probably prepared long after *20,000 Leagues*. . . was completed. The other three depict the *Nautilus II*, a design closer to Jules Verne's and Walt Disney's original sleeker, futuristic concepts, and the *Twinautilus*, featuring dual hulls. The two later designs were created by Goff and his protégé Tom Scherman in the 1980s for a proposed companion film to *20,000 Leagues*. . . One of the *Nautilus II* Ozalids has an upper "rake" fin drawn in neatly in black pen by Goff.

"The Submarine Nautilus": 18.25 x 34.25 in.; "The Submarine Nautilus" with pen addition: 24 x 35.5 in.; alternate Nautilus design: 24.75 x 35.75 in.; Twinautilus: 16.5 x 24 in.

\$2,000 - 3,000

1019
A HARPER GOFF PETE KELLY'S BLUES SCREENPLAY AND TELEPLAY

Warner Bros., 1955. Mimeographic manuscript, bound with brads in beige Mark VII Productions wrappers, Shooting Final screenplay by Richard L. Breen, March 14, 1955, 113 pp, most pages folded inward to indicate completion, ownership signature ("Property of / Harper Goff") to front wrapper in ink. Teleplay: Mimeographic manuscript, teleplay by James E. Moser, 33 pp, May 16, 1958, with blue revision pages dated May 20, 1958, bound with brads in off-white Mark VII wrappers, annotated in pencil, ownership signature ("H. Goff") to cover and title page in pen, cast list bound in, most pages folded in half to indicate completion. Directed by and starring Jack Webb, *Pete Kelly's Blues* was Webb's adaptation of his own radio series about Kelly, a Prohibition-era bandleader who runs afoul of mobsters. Goff was production designer on the film and also cameos as a banjo player in it. Webb later produced a *Pete Kelly's Blues* TV series; Goff worked in some uncredited capacity on "The Gus Trumbo Story." 9 x 12 in.

\$1,000 - 1,500

1020
TWO HARPER GOFF SCREENPLAYS OF THE VIKINGS WITH HIS PRODUCTION ARCHIVE

United Artists, 1958. Mimeographic manuscript, (titled *The Viking*), Revised Final Screenplay by Noel Langley, January 17, 1957, 136 pp, with blue revision pages dated February 5th and yellow revision pages dated March 4th, annotated, bound with brads in beige wrappers, "H. Goff / Palace Hotel / Copenhagen. DK" in black marker to cover, "Harper Goff. Pers" in black marker to cover under title, with several letters folded in.

Mimeographic manuscript, (Titled *The Viking*), Revised Final Screenplay by Noel Langley, January 17, 1957, 134 pp, bound with brads in blue wrappers, ownership signature ("H. Goff") to cover in black marker, with typed carbon production notes, 12 pp and a map, housed in folded sheets of lined paper, 4 original set design drawings, 2 pp of production correspondence, annotated reference photographs, and other production ephemera, and an original drawing of a ship, pen and ink on paper.

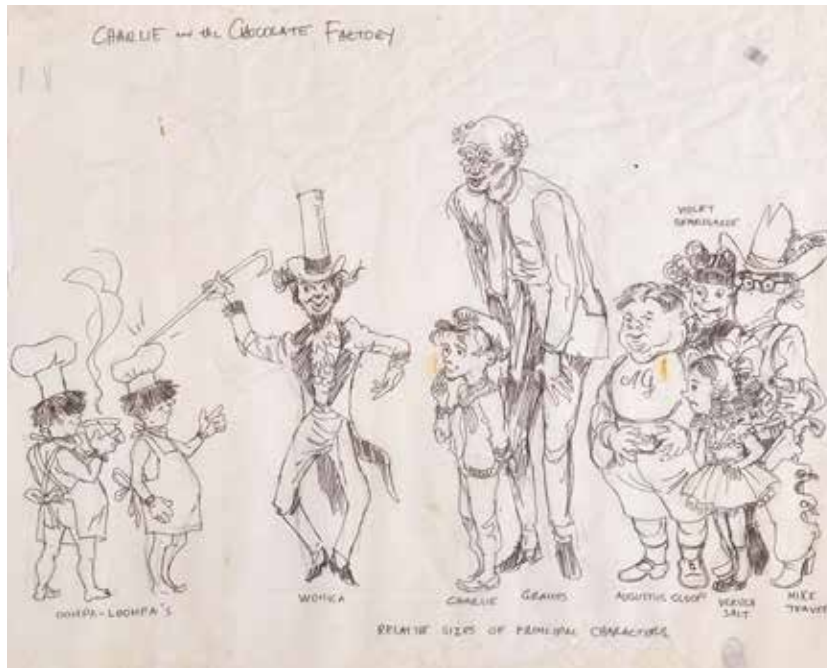
Goff reteamed with *20,000 Leagues Under the Sea* director Richard Fleischer and star Kirk Douglas (who doubled as producer on *The Vikings*) for this hit Norse adventure costarring Tony Curtis and Janet Leigh. (Goff himself cameos in the film.) Goff had to accurately re-create three Viking ships, a Viking village, and many other period details in the film's primarily Norwegian and French filming locations. Goff's focus on authenticity is reflected in these detailed production design files on Viking life, including his drawings of Viking homes. The scripts included here are the initial version by Noel Langley, co-screenwriter of *The Wizard of Oz* (1939). Fleischer championed Langley's script, but Douglas disliked Langley's dialogue and had him replaced. Calder Willingham and Dale Wasserman received final screenwriting credit, but neither of them is mentioned in these drafts, which differ noticeably from their rewritten versions.

Various sizes

\$2,500 - 3,500



1021



1022

1021

A HARPER GOFF HAND-COLORED OZALID OF THE CHOCOLATE ROOM FROM WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. Ozalid, hand-colored with watercolors, "Int. - The Chocolate Room," reproduction signature ("Harper Goff '69") within Ozalid. An elaborate design of the chocolate room, featuring details unused in the film, like ice cream-themed decorations. 18.5 x 24 in.

\$1,000 - 2,000

1022

A HARPER GOFF DRAWING OF THE MAIN CHARACTERS FROM WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. Black marker on tracing paper, labeled in black marker (L-R): "Oompa-Loompa's / Wonka / Charlie / Gramps / Augustus Gloop / Veruca Salt / Violet Beauregarde / Mike Teavee," captioned "Relative Sizes of Principal Characters." Goff's full-length drawings of the film's protagonists; his character designs cleave closely to Joseph Schindelman's illustrations for Roald Dahl's *Charlie and the Chocolate Factory*, including a bearded Willy Wonka. However, The Oompa-Loompas in this drawing look noticeably different from those in the book and the finished film. 17-7/8 x 22 in.

\$1,500 - 2,000

1023

A HARPER GOFF DESIGN OF THE CHOCOLATE ROOM FOR WILLY WONKA AND THE CHOCOLATE FACTORY WITH CANDY TREE DESIGNS

Paramount, 1971. Original drawing, black marker on tracing paper, "Int. The Chocolate Room," "78" and signed ("Harper Goff '69") to lower right; 2 smaller original drawings, marker and color pencil on paper, titled "Finger Trees / with enormous grapes / growing to the sky" and "Gum-Bear-Tree"; 1 large original drawing, pencil on tracing paper, with title and notes in German, dated "26-6-70," numbered "45" in black marker. An elaborate design featuring two scenes with Wonka in different areas of the same drawing, to show scale. This version of the Factory includes details unused in the film, like ice cream-themed decorations. Also with three designs for two of Wonka's candy trees growing within the Factory. One is a larger, more refined version of the smaller sketches, apparently drawn by someone besides Goff; the notes on it are in German, since the film was shot in Munich.

Chocolate Room: 17.75 x 24 in.; Finger Trees and Gum-Bear-Tree: 8.75 x 11.25 in.; trees on tracing paper: 16.5 x 23.25 in.

\$1,500 - 2,000

1024

TWO ORIGINAL HARPER GOFF STORYBOARDS FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. 2 original drawings, black marker on tracing paper, one drawing captioned "Step Layout for Tests Tunnel Sequence" in black marker and signed and dated ("H. Goff / June 6, '70"), with a period reproduction. One storyboard details the wild boat ride through Willy Wonka's tunnel, complete with detailed diagrams of the scene's visual effects with instructions for the film's crew; the other depicts Charlie and Grandpa Joe's adventure in the Fizzy Lifting Room, with an extended, unused second half. Also includes a smaller period reproduction of the Fizzy Lifting Room drawing.

Tunnel sequence: 17.75 x 23 in.; Fizzy Lifting Room: 16 x 23 in.; period reproduction: 12 x 16 in.

\$3,000 - 5,000

1025

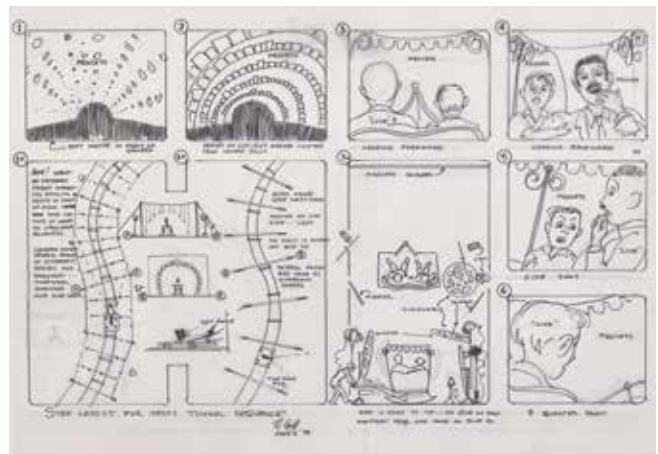
A HARPER GOFF DRAWING OF THE LONG TUNNEL FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. Black marker and pencil on tracing paper, notations to drawing in black marker: "Long tunnel with special arched rooms," "81," and signed ("Harper Goff '70") to lower right. An intricate Goff drawing depicting Wonka on a walkway between two waterways in a long tunnel. The waterways are surrounded by many numbered rooms with arched entrances to rooms where the Oompa-Loompas work.

\$1,000 - 2,000



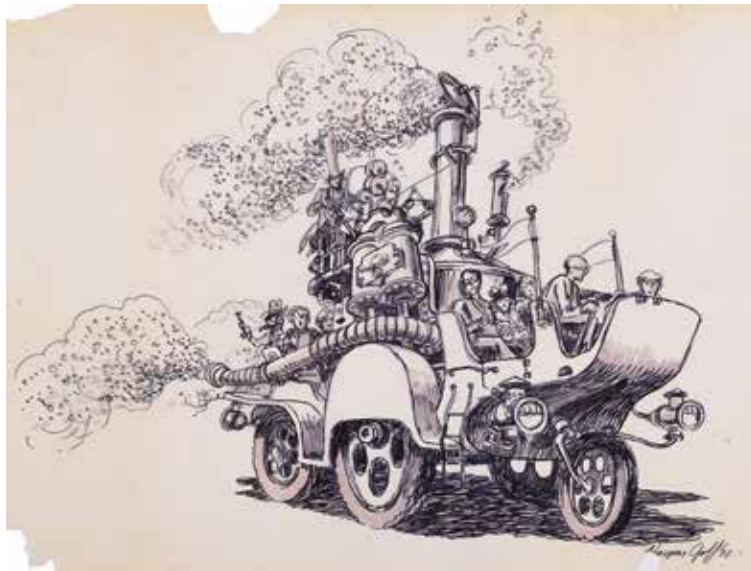
1023



1024



1025



1026

1026

A LARGE LOT OF HARPER GOFF DRAWINGS OF THE WONKAMOBILE FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. 22 original drawings, black marker and pencil on tracing paper, many signed, dated (1969-1970), and/or numbered by Goff in black marker; 17 Ozalids and other period reproductions (including 4 Ozalids heavily annotated by Goff in pencil); and a black and white photograph of Goff with the Wonkamobile, silver gelatin print, matted. An extensive archive of Goff's drawings chronicling the development of Willy Wonka's foaming car, the Wonkamobile. The original drawings in this lot mainly depict the film's characters with the vehicle or are schematics of it. Goff's earliest designs--titled "The Phizzmobile"--differ significantly from the finished product: Wonka is depicted driving the car backwards using "Front-View Mirrors," and it has many hydraulics for traveling up and down stairs.

Approximately 12 x 16 in. to 16.5 x 23 in.; photograph (matted): overall: 13 x 15 in.; within mat: 8.5 x 11 in.

\$10,000 - 15,000

1027

A HARPER GOFF PRODUCTION DRAWING OF THE CHOCOLATE FACTORY INTERIOR FROM WILLY WONKA & THE CHOCOLATE FACTORY

Paramount, 1971. Black marker and pencil on tracing paper, "77" and signed ("H. Goff '69") in black marker to lower right. A stunning drawing of one of Goff's alternate, larger, and more elaborate Factory interior designs. Willy Wonka is depicted at center surrounded by Oompa-Loompas at work.
17.75 x 23.5 in.

\$2,000 - 3,000

1028

A GROUP OF HARPER GOFF DRAWINGS OF THE S.S. WONKATANIA FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. 1 original drawing, 1 Ozalid, 1 period reproduction, and 1 reverse Photostat: Black marker on tracing paper, captioned "Wonka's Boat 1: 33 1/3" in black marker; Ozalid, captioned "The Hard Candy Boat," annotated with notes and additions in black and red marker, text in English and German; a period reproduction of a drawing titled "The Hard Candy Boat" and an identical reverse Photostat of that same drawing. This lot documents Goff's development of Willy Wonka's ship, alternately known as "The Hard Candy Boat," "The S.S. Wonkatania," or simply "Wonka's Boat." *Willy Wonka* director Mel Stuart wrote in his book *Willy Wonka, Pure Imagination* that it "was originally conceived as a sixteenth-century three-masted sailboat. However, we couldn't fit a vessel that huge on the stage." In the drawings in this lot, the boat is depicted primarily with sails and oars. Since the film was shot in Munich, the text on the "Hard Candy Boat" Ozalid is partly in German.
12 x 16 in. to 21.75 x 34.25 in.

\$1,000 - 2,000

1029

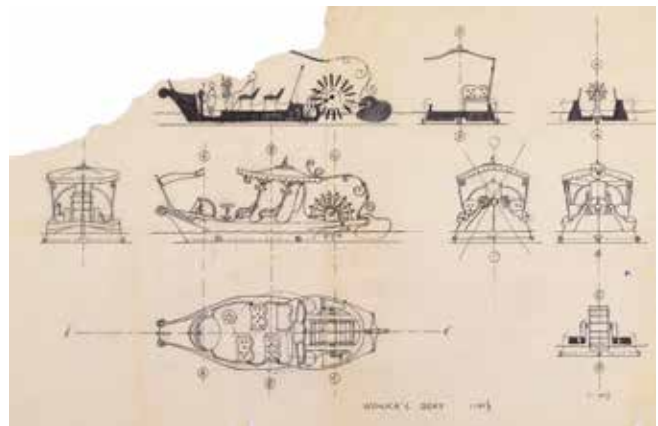
A GROUP OF HARPER GOFF DESIGN DRAWINGS OF THE GREAT GUM MACHINE FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. 3 original drawings, 1 Ozalid, and 1 period reproduction: black marker and pencil on tracing paper, labeled "Great Gum Machine," "83," signed ("Harper Goff '70"); Ozalid of the preceding drawing, "Charlie" in pencil to verso, mathematical equations in red ink to verso; Black marker on tracing paper, labeled "The Twelve Steps of Manufacture Used by the Great Gum Machine"; Period reproduction of the preceding "Twelve Steps" drawing; black marker on tracing paper, labeled "The Great Gum Machine / 82" in black marker, signed ("Harper Goff '70") in black marker, vertical note to left side: "Chocolate Factory / 1970" in brown marker. Goff's striking drawings of Willy Wonka's Great Gum Machine and its individual components. One version depicts a closed-off machine, while the others feature the machine's convoluted workings exposed. Another drawing breaks down the machine's individual steps, including "Adding the Stretchiness," "Testing for Quality," and "Dusting on the Powdered Sugar."
Approximately 17.75 x 23.75 in. "Twelve Steps" period reproduction: 12 x 16 in.

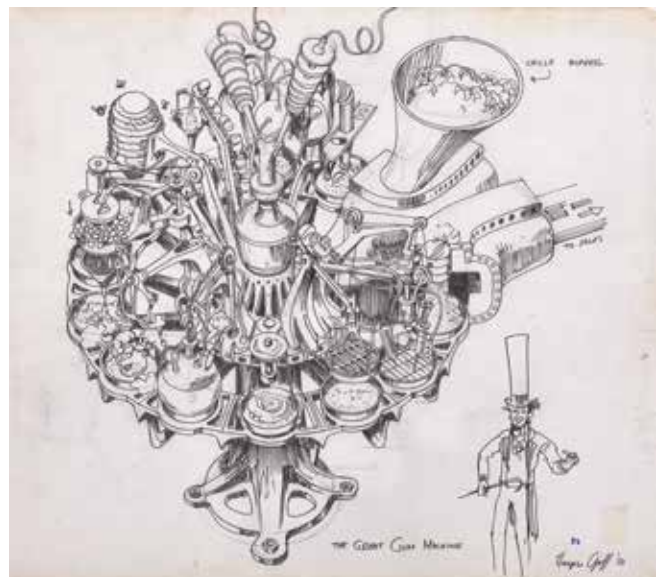
\$2,500 - 3,500



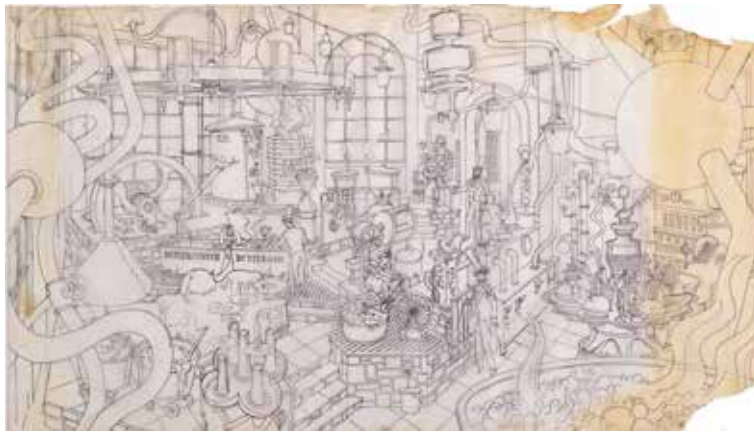
1027



1028



1029



1030



1031

1030

A HARPER GOFF PRODUCTION DRAWING OF THE INVENTING ROOM FOR *WILLY WONKA AND THE CHOCOLATE FACTORY*

Paramount, 1971. Black marker on tracing paper. A large, elaborate, unused design for Wonka's Inventing Room, featuring three Willy Wonka figures throughout to establish scale. In director Mel Stuart's book on the making of the film, *Willy Wonka, Pure Imagination*, Stuart explains how he envisioned Wonka's Inventing Room as "a chaotic mess," like the "witch's kitchen" Roald Dahl described in his novel. However, Goff's extraordinary design depicted this "sleek, stainless steel assembly line," Stuart wrote, which he asked Goff to rework. Goff was initially annoyed by the request, but eventually gave Stuart the "chaotic" look he was after.
19 x 34 in.

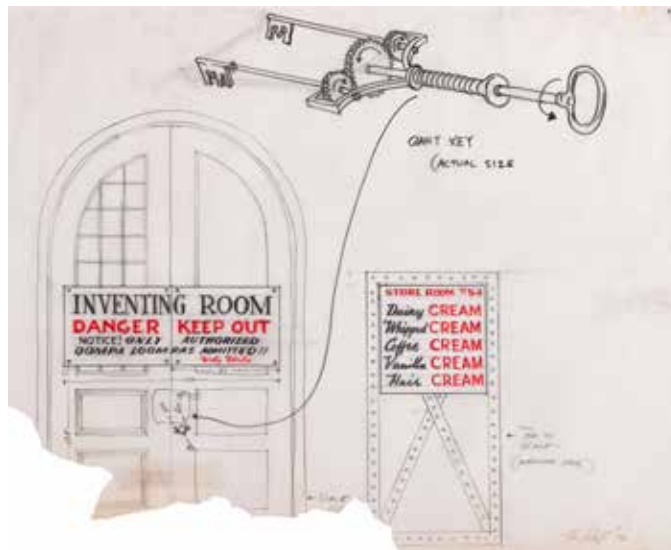
\$1,500 - 2,000

1031

A LOT OF 3 HARPER GOFF ORIGINAL DRAWINGS OF THE WONKAVATOR FOR *WILLY WONKA AND THE CHOCOLATE FACTORY*

Paramount, 1971. Black marker on tracing paper, labeled "*The Great Glass Elevator / (Boarding and Take-Off) / 80*," signed ("Harper Goff '70"); black marker on tracing paper, "*Wonka-Vator / Bursting Thru [sic] the / Roof*," signed ("Harper Goff '70"); black marker on tracing paper, "*Wonka-Vator 1:20*" with various other notations. Three original Goff illustrations of the Wonkavator from the film's closing scenes. One depicts the Elevator at rest before taking off and another depicts it shooting through the Chocolate Factory's roof and knocking over a chimney in the process. The third is an annotated diagram of the Wonkavator from various angles.
16.5 x 24 in. to 18 x 24 in.

\$2,500 - 3,500



1032



1033

1032

A MISCELLANEOUS LOT OF HARPER GOFF'S DESIGNS FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. Comprising 8 original designs, black marker on tracing paper, many signed ("Harper Goff") and dated; 4 designs, Ozalids (2 are duplicates); with an oversize color photograph of Munich, Germany, gelatin silver print, and a hand-drawn thank-you card signed to Goff by 28 crew members inscribed: "Thank you / very / much / for this wonderful / evening / To Harper Goff and / Hank Wynands / from all of the art and constr. team." A group of miscellaneous Harper Goff designs for the film including: The Goose That Lays Golden Eggs (composed of two drawings taped together); Willy Wonka's half-office; a diagram of the Chocolate Factory's interior; a diagram of a conveyor belt system; exterior and interior views of Charlie's house; lettering for Wonka's Inventing Room door; and a comic drawing of the "Wolperdingler," a legendary German winged rabbit unrelated to the film. The latter may have been drawn to kid the film's producer, David Wolper. Also with a thank-you card to Goff from his crew, and a large aerial color photograph of Munich, where *Willy Wonka* was filmed.

Approximately 16.5 x 23 in.; photograph of Munich: 18.75 x 18.75 in.; card: overall: 14.5 x 21 in.

\$3,000 - 5,000

1033

A LARGE GROUP OF OZALIDS AND OTHER PERIOD REPRODUCTIONS OF HARPER GOFF'S DESIGNS FOR WILLY WONKA AND THE CHOCOLATE FACTORY

Paramount, 1971. 20 period reproduction drawings (1 annotated in pen and pencil by Goff) including several duplicates, 9 numbered in red marker to upper right corners; 18 reverse Photostats. An incredible archive of production-used period reproductions of Goff's largely unpublished *Willy Wonka* designs, featuring some drawings available elsewhere in this auction and many others that are not. These reproductions depict various scenes, sets, and Wonka's inventions: The exterior of Wonka's factory; the S.S. *Wonkatania*; the Television Room; the Great Glass Elevator; the Great Gum Machine; and more.

12 x 16 in.

\$1,000 - 2,000



1034

1034

A HARPER GOFF PHOTO ALBUM INCLUDING EARLY DISNEYLAND DRAWINGS AND ANNOTATED JUNGLE CRUISE PHOTOGRAPHS, CIRCA 1942-1951

Comprising 7 Harper Goff Disneyland designs, pencil on paper, depicting a town square with statue and horse trough; a "Drugstore and Barbershop"; "Scheme #1 Blacksmith Shop + Livery Stable"; "Church, Graveyard, and Haunted House"; a Victorian house with carriage house; "Country Store"; "Weekly Bugle" newspaper/job printing office; all signed and dated ("Harper Goff '51"), 9 x 10 in.; 40 black-and-white and color photographs of Disneyland's Jungle Cruise under construction, silver gelatin prints, various sizes, many annotated by Goff; a caricature of Goff, crayon on paper, 5.5 x 6.25 in.; Goff's Walt Disney Productions business card; with other Disneyland ephemera; with materials related to Goff's military camouflage project: 25 black-and-white and 2 color photographs, various sizes, and three clipped articles about the project, two of which were written by Goff, and a typed letter signed ("W.H. Mohr"), 1 p, April 14, 1942 from the 601st Engineer Battalion (Camouflage) regarding Goff's enlistment into their unit; 52 pp total (7 are blank), housed in a white photograph album. In this extraordinary scrapbook, Harper Goff documents his work on Disneyland's early development and other projects. When Walt Disney first hired Goff in 1951, Goff was almost immediately assigned to Disney's theme park project. Among the key pieces in this album are Goff's seven original pencil designs of Disneyland, depicting a different, more rustic concept of the park. (These finished-looking illustrations were reproduced in Disney's *The WED-Way* magazine; a copy is included.) Goff's drawing of a haunted house atop a hill is among the very earliest renderings of what became Disneyland's Haunted Mansion. The two cities that most influenced Disneyland's overall nostalgic look are Disney's hometown, Marceline, Missouri, and Ft. Collins, Colorado, where Goff grew up. Notable among Goff's drawings is one of a newspaper office: Goff's

father owned the Ft. Collins *Express-Courier*. There are also vintage photographs of Ft. Collins' courthouse, the inspiration for Disneyland's Courthouse, and of Ft. Collins' white marble First National Bank. This album's treasure trove of Disneyana continues with an exceptional group of 40 vintage black and white photographs taken during the construction of Disneyland's Jungle Cruise, many with Goff's contemporary annotations; they are very likely unpublished. At least four of Goff's notes on the photos are addressed directly to "Walt," with daily construction reports. These images—some of them linked to create panoramas—depict the arduous process of making the Cruise. Goff drew the *Congo Queen* boat chugging down the river directly in pencil on one black and white photo of the dry Jungle Cruise basin. Goff went on many buying trips to any available tree supplier to get the necessary foliage for the Cruise. In notes to Disney, Goff describes his efforts to expand their jungle, to keep their tractor drivers from uprooting their surveyors' stakes, and the other costly daily hassles of creating the attraction. One image shows Goff standing, arms akimbo, beside the attraction's life-size crocodile figures. The sixteen color photographs of Goff and others working on the Cruise were mostly printed in May 1979 from original vintage negatives or slides; one color candid prominently features Walt Disney himself on the Cruise site. In another reproduced drawing, Goff warmly lampooned the project with a cartoon drawing comically combining the Jungle Cruise boat with his *Nautilus* submarine. Goff's work on Disneyland was gently mocked, likely by a fellow Disney employee, in an original caricature in crayon depicting a god-like Goff shaping a sunny landscape and headed "*In the beginning Goff created the Earth.*" The album's first nine pages are devoted to Goff's World War II-era work on a military camouflage project, designing paint schemes to disguise important buildings from aerial detection.

Album: 2.25 x 12.5 x 16.5 in.

\$10,000 - 15,000



1034



1034



1034



1034



1034



1035

1035

AN ORIGINAL HARPER GOFF PAINTING TITLED *HOMETOWN MAIN STREET* WITH AN ALBERT BRENET PORTRAIT OF HARPER AND FLORENCE GOFF FEATURING THAT PAINTING

HOMETOWN MAIN STREET: Gouache on board, signed ("Harper Goff") to lower right, matted and framed; Goff portrait: Gouache on paper, inscribed lower left: "To Harper and Flossie / So gratefully we are / A Brenet / 58," double-matted. Goff's *Hometown Main Street* is a long, narrow painting depicting a quintessential American small-town street, with houses, a grocery, a movie theater, drugstore, church, school, and playground. Goff loved this kind of sweet Americana, and the painting appears to have been inspired by his creative work on Disneyland's Main Street. This painting was prominently displayed in Goff's home, as evidenced by the portrait of him and his wife Flossie by Albert Brenet, which features the painting behind them. In the portrait, Goff noticeably sports the beard he grew for his cameo role in *The Vikings*.

Hometown Main Street: overall: 16 x 45 in.; within mat: 10 x 39.5 in.;
Goff portrait: overall: 32 x 40 in.; within mat: 25.5 x 34 in.

\$3,000 - 5,000



1035



1036

1036

AN ORIGINAL HARPER GOFF CONCEPT DESIGN FOR DISNEYLAND'S MAIN STREET

Pen and ink on tracing paper, 1987, "1/4" = 1/8" and "H. Goff '87" in pen to lower right. A design drawing of an unrealized concept for a group of stores and restaurants along the upper floor of the buildings on the 600 Block of Disneyland's Main Street.

11 x 29 in.

\$800 - 1,200



1037

1037

A SIGNED EARLY OZALID OF A HARPER GOFF DISNEYLAND JUNGLE CRUISE DESIGN DRAWING

Ozalid, signed and dated ("Harper Goff '54") in ink to lower right, matted. An Ozalid of a striking early Goff drawing of the entrance to the Adventureland Jungle Cruise at Disneyland and its nearby Bazaar and other buildings.

Overall: 26 x 31 in.; within mat: 17.5 x 23 in.

\$1,000 - 2,000



1038

1038

A HAND-COLORED HARPER GOFF CONCEPT DESIGN FOR DISNEYLAND'S JUNGLE CRUISE

Ozalid or other period reproduction, hand-colored with watercolors and acrylics, retouched in black ink, mounted on Crescent Board. A striking, colorful concept design of Disneyland's Jungle Cruise. The art depicts the *Congo Queen* steamboat at its final landing as its passengers disembark.

10.5 x 30.5 in.

\$2,000 - 3,000



1039

1039^o

A DISNEY GALLERY HARPER GOFF JUNGLE CRUISE CONCEPT DESIGN PRINT AND TEST SHOT

Lithograph, 1987, The Disney Gallery blindstamp to lower left, unsigned; Color Xerox working version of same print, hand-painted lower area, "Enlarge 50% Velum" [sic] in black marker to mat's lower right. A lithograph of one of Goff's vintage concept drawings for Disneyland's Jungle Cruise which was sold in a signed, limited edition by the Disney Gallery in 1987. This is Goff's personal unsigned copy of that lithograph. With a color Xerox working version of the print and with a different color scheme, it has been partially repainted (likely by Goff himself).

Framed print: 12.5 x 30 in.; unframed test shot: 9 x 22 in.

\$500 - 700

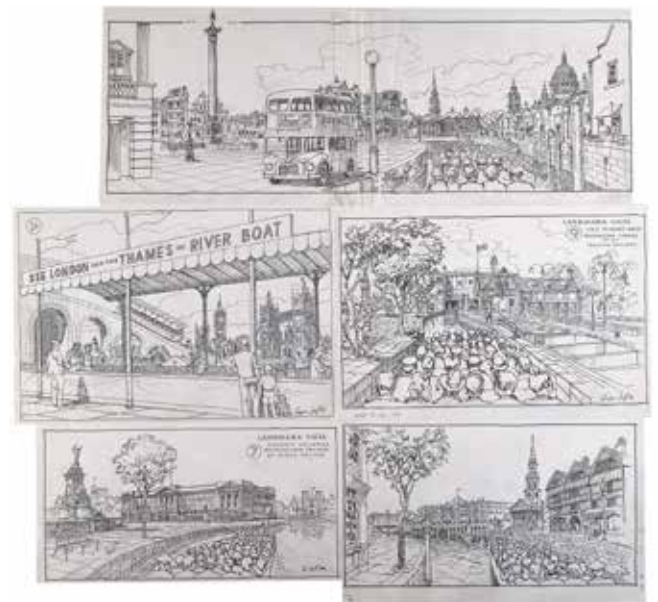
1040

A GROUP OF HARPER GOFF DESIGN DRAWINGS FOR AN UNREALIZED EPCOT THAMES RIVER RIDE

Walt Disney, 1986. 6 original drawings, pen and ink on tracing paper (1 drawing is two sheets taped at center); 26 Xerographic designs, maps, and schematics, with touchups in correction fluid; 12 Xerographic designs mounted on boards numbered 1-9 within Xeroxes ("4A" is unnumbered and hand-colored in acrylics); 4 large designs, Ozalids. Goff designed this unrealized, expansive ride recreating a boat trip through London along the Thames River for Disney World's UK Pavilion.

Original drawings: 11 x 17 in. to 15.25 x 21 in.; designs on boards: overall: approximately 16 x 20 in.; within board: approximately 13.5 x 18 in.; Xerographic designs: approximately 9.75 x 12.5 in. to 18.5 x 23.25 in.; Ozalids: 24 x 29 in. to 24 x 35 in.

\$2,000 - 3,000



1040



1041

1041

A HARPER GOFF ALBUM OF ORIGINAL ILLUSTRATIONS AND PHOTOGRAPHS, 1920S-1980S

Comprising 51 black and white and 40 color photographs, gelatin silver prints; with original sketches by Herbert Paus, McClelland Barclay, Clayton Knight, R.B. Fuller, and Russell Patterson, various media, all signed, most inscribed to Goff, some with accompanying letters and transmittal envelope; a typed letter signed ("N. McMein") and signed photograph to Goff from Neysa McMein; a letter from Goff to his mother on Red, White, and Blue: An American Revue stationery, typed letter signed ("Harper"), 1 p, March 1, 1950; 48 pp, housed in a white photograph album. In this scrapbook, Goff compiles many photographs with a series of original sketches he acquired as an aspiring illustrator in the late 1920s-early 1930s. Goff wrote to professional artists he admired for sketches and this album contains drawings he received from notables like Herbert Paus, McClelland Barclay, and Clayton Knight, most inscribed to Goff and with written responses to his fan letters. Goff also received a signed photograph and letter from illustrator Neysa McMein. (For a detailed description of the drawings and correspondence, please refer to the condition report.) The photographs in this album depict Goff in his Palm Springs studio, many images of miniature Middle Eastern buildings and unrelated factories, likely for EPCOT Center's World Pavilions, Florence Goff, Goff and others at dinner with Jack Webb, and many reference photos of buildings, ships, and cars, among other subjects. 2 x 12.5 x 16 in.

\$1,500 - 2,000



1042

1042

A HARPER GOFF EPCOT CENTER SCRIPT AND EPHEMERA

Comprising 15 color snapshots of EPCOT Center, gelatin silver prints, 3.5 x 5 in., housed in an envelope labeled "Epcot Opening"; *Your Role With Disney* guidebook; Japan Pavilion scripts and related ephemera: reference material on Japan, 24 pp, Xerographic manuscript, *The World Showcase- Japan Pavilion*, Second Draft Script by Gary Goddard, 24 pp, May 8, 1979, with reference material, 17 pp; Xerographic manuscript, Fourth Draft Treatment by Oliver Statler, 37 pp; 5 oversize color photographs of EPCOT (mainly World Showcase), gelatin silver prints; 5 color photos of World Showcase, gelatin silver prints, 8 x 10 in.; handmade thank-you booklet, 6 pp, illustrated with caricatures of Goff, signed by many of his Japan Pavilion coworkers; folder labeled "EPCOT Center / Summary Master Schedule" to cover, dated June 2, 1983, containing a 40-Acre Project report, 10 pp, including cover letter, and "Rides and Attractions / Design Date," 20 pp; with various magazines and ephemera related to EPCOT's grand opening. In his later years, Goff contributed heavily to Disney World's EPCOT Center in Florida, particularly to its World Showcase, designing the Italy, Japan, and United Kingdom Pavilions, and other unrealized ones. This is Goff's personal archive of scripts, magazines, and photographs related to EPCOT's creation and grand opening. Various sizes

\$1,000 - 1,500



1043

1043

A HARPER GOFF THEME PARK DESIGN

Mixed media on board, mounted on board. A very colorful Harper Goff design for a seaside theme park featuring a Ferris wheel, a lighthouse, and a hot-air balloon. This painting was likely created for unrealized additions to Disney World's EPCOT Center. Overall: 13.5 x 36.75 in.; within mat: approximately 6 x 29.5 in.

\$1,000 - 2,000



1044

1044

A LARGE GROUP OF HARPER GOFF EPCOT AND DISNEYLAND DESIGNS AND A PHOTO ALBUM

Comprising a design of Pleasure Island, pen and ink on tracing paper, signed ("H.G. '88"); design of the World Showcase, lagoon, and Journey Into Imagination, pen and ink and pencil on tracing paper; a large design titled "Pleasure Island Park – World Showcase Lagoon," pen and ink on paper with additional pieces pasted on; a design of Discovery Bay's Hyperion Airship and hangar, mixed media on paper; a design of Discovery Bay, pen and ink on tracing paper; a design of the Germany Pavilion, pen and ink on tracing paper, signed ("H. Goff"); a design of the World Showcase, pen and ink on paper, signed ("H. Goff '81"); a large design labeled "600 Block" likely for unrealized Disneyland restaurants, pen and ink and pencil on tracing paper; a design for the World Showcase food court, pencil on tracing paper; a design depicting various international restaurants, pencil on tracing paper; 27 large design reproductions, various sizes; with various other Disney World and Disneyland photographs and ephemera; with a photograph scrapbook album, labeled to cover "World Showcase / Conceptual Material / Disney EPCOT Center / 1976 through 1986," containing 86 color snapshots, gelatin silver prints, most approximately 3.5 x 5 in., and approximately 75 color photographs, gelatin silver prints, various sizes, 86 pp (3 are blank), housed in a blue photograph album. Throughout the 1980s, Harper Goff contributed heavily to the design of Disney World's EPCOT Center, particularly the World Showcase's Japan, United Kingdom, and Italy Pavilions as well as other unrealized Pavilions. This visual archive extensively covers his later theme park work for Disney. Goff's designs for unrealized attractions like Pleasure Island and the 20,000 Leagues Under the Sea ride Vulcania are also well-represented here. (Goff's Vulcania designs were later partially incorporated into Tokyo Disneyland's DisneySeas.) The photograph album in this lot is devoted almost exclusively to Goff's work on EPCOT, including snapshots of concept art, miniatures of the Pavilion, and much more, up to and beyond EPCOT's opening. Goff is shown in one photograph posing with EPCOT's Spaceship Earth globe in the background.

Artwork and reproductions: approximately 14 x 17 in. to 27 x 43.5 in.; loose photographs: 11 x 14 to 15 x 17 in.; album: 2.75 x 12.5 x 16.5 in.

\$3,000 - 5,000



1045



1046

1045

A HARPER GOFF CONCEPT DESIGN FOR DISNEYLAND'S DISCOVERY BAY

1982. Period reproduction painted over in gouache and watercolor, mounted on Bainbridge Board, reproduced signature ("H. Goff '82") to lower right. A striking, colorful illustration depicting the *Nautilus* submarine, the Hyperion Airship, and other Victorian wonders that would have been part of Disneyland's unrealized Discovery Bay. Goff also used the verso of the board on which to mix his paints. 24 x 30 in.

\$1,000 - 2,000

1046°

A HARPER GOFF DISCOVERY BAY CONCEPT DESIGN DRAWING FOR DISNEYLAND

Pen and ink, pencil, and red pencil on tracing paper, 1982, key reads, "Master Plan and Concept Study / Coastal Far Western U.S.--Period--Gold Rush through 1888 / for / Discovery Bay / in / Disneyland, California / Scale 1/2" = 10'-0," signed ("Harper Goff '82") in ink to lower right. Discovery Bay was the brainchild of Disney Imagineer Tony Baxter, Harper Goff's protégé Tom Scherman, and Goff. This elaborate unrealized Disneyland attraction would have continued the storyline begun with Baxter's Big Thunder Mountain railroad. Set in a super-technological late 19th century San Francisco, Discovery Bay's story involved Victoriana like Goff's *Nautilus* submarine and a Jules Verne-esque airship, the Hyperion. Disney eventually backed out because some of their own, and other studios', period science fiction projects hadn't performed well. 35 x 48 in.

\$500 - 700



1047



1049



1050



1051

1047

A HARPER GOFF DESIGN OF A 20,000 LEAGUES UNDER THE SEA VULCANIA ATTRACTION

Pen and ink and pencil on tracing paper, n.d., annotated in ink: "Captain Nemos [sic] Island / Vulcania," "Nightly eruption / of Vulcania precedes [sic] / fire works show," "New passage from open sea to crater," with 3 large photographic or other period reproductions. Goff designed Vulcania, an unrealized attraction probably originally intended for "Port Disney" in Long Beach, California. Based on Captain Nemo's secret island lair from *20,000 Leagues Under the Sea*, Vulcania incorporated various elements from that film including the *Nautilus* submarine, the *USS Abraham Lincoln*, and the island's volcano. The original drawing features a Ferris wheel and splashdown ride track. Also included are two similar reproductions of the drawing, and a reproduction of a reworked version with variations. *Original: 16.5 x 18.5 in. Blowups: 18 x 23.75 in. to 24.5 x 27.75 in.*

\$1,500 - 2,000

1048^o

AN OVERSIZE PHOTOGRAPH OF A HARPER GOFF PAINTING OF VULCANIA FROM 20,000 LEAGUES UNDER THE SEA

Buena Vista, 1954. Photograph attached to Masonite or similar board, with reproduction signature ("Harper Goff") within photographs. A large black-and-white reproduction of Goff's painting of Captain Nemo's secret island lair, Vulcania, with the *Nautilus* submarine. Goff's original was created to publicize *20,000 Leagues Under the Sea* (1954) and either it or a reproduction of it was reportedly displayed at Disneyland. Goff's basic "Vulcania" design was later reworked and used in Tokyo Disneyland's DisneySeas. *28 x 38.5 in.*

\$100 - 200

1049

A GROUP OF HARPER GOFF ORIGINAL DESIGNS AND OZALIDS FOR THE CALIFORNIA EXPOSITION

Comprising a large original design, pen and ink on treated celluloid, rolled; a set of 5 original designs, pen and ink on paper mounted with tape to boards numbered 1-3A in pencil to upper right corners; a group of 5 designs, Ozalids, various sizes; with a clipped color reproduction design of the Exposition by Goff, captioned in ink by Goff, mounted on board. In 1966, Harper Goff was an Exhibit Design Consultant on the California Exposition, built on a large tract of land by the American River, north of Sacramento. The Exposition opened in 1968.

Large rolled design: 31 x 52.75 in.; Ozalids: 7.5 x 21.5 to 19 x 19.75 in.; mounted designs: overall: 20 x 30 in.; within boards: 15 x 17 in.; reproduction: overall: 12.75 x 14.75 in.; within board: 6.5 x 11.25 in.

\$1,500 - 2,000

1050

A GROUP OF HARPER GOFF'S PHOTOGRAPHS AND PLANS FOR DEVELOPING THE UNIVERSAL STUDIOS TOUR

Comprising 9 large reverse Photostats of the Universal Studios property, bound accordion-style; an aerial photograph of Universal Studios; 2 schematic designs for a "Super-sonic Jet Airliner SST," "Flight Simulator- Night Landing," dated 1964; 2 large maps of Universal, Ozalids, folded, 1 is hand-shaded with black crayon, both housed in a large piece of paper labeled "Universal Studios Project" in green marker to verso; 1 large reverse transparency of a tour design drawing. In the early-mid 1960s, Goff was involved in developing Universal Studios Glamour Tram Tours and he used these photographs, maps, and designs in their early stages.

Reverse photostats: 17.75 x 22.25 in.; maps: 36 x 39 in. to 37 x 58 in.; aerial photograph: 15.75 x 19.25 in.; flight simulator: 18.5 x 23.75 in.

\$800 - 1,200

1051

A GROUP OF HARPER GOFF ORIGINAL DRAWINGS AND EPHEMERA FOR THE ASTROWORLD HOTEL'S VIP SUITES

Comprising 16 original pen-and-ink drawings on tracing paper, 1968-1972; 2 design Ozalids; an oversize color photograph of "Children's World" mural design mounted on board, with 1 color and 1 black-and-white photograph of that mural, gelatin silver prints; 2 smaller Thermofax copies of the Hotel's layout; 3 Astroworld-related magazines (1 duplicate) and a pamphlet. In the late 1960s, Harper Goff designed a series of elaborate, colorful VIP suites for the lavish Astroworld Hotel, built near the Astrodome in Houston, Texas. These theatrical-looking suites had individual themes: "The P.T. Barnum Suite," "The Sadie Thompson Room," etc. These are Goff's design drawings of those suites, along with various ephemera related to it. *Original drawings: approximately 18 x 23 in.; photographs and memorabilia: various sizes.*

\$2,000 - 3,000



1052

1052

A HARPER GOFF 1964 WORLD'S FAIR LOT INCLUDING A LARGE DESIGN OF THE UNISPHERE

Comprising 1 original design, pencil on tracing paper, 17.25 x 23 in.; 2 Unisphere design Ozalids, both captioned "Armollary Sphere / Theme Center / World's Fair / New York City," one captioned "Basin," annotated in pencil, red pencil, and marker, each 19.5 x 36.5 in.; 6 color photographs of Unisphere designs, mounted on board, overall 11 x 22.5 in.; 6 color photographs of Unisphere designs, mounted on board, overall 8 x 12.75 in.; 8 black and white and 7 color photographs, gelatin silver prints, various sizes; and various Unisphere-related ephemera. Harper Goff designed a massive armollary sphere, the Unisphere, and the "Solar Fountain" as showpieces for the 1964 World's Fair. This is Goff's personal archive detailing their design, construction, and the public reaction to them. Goff's photographs mainly depict he and his crew at work on the miniatures of the Unisphere and Fountain. The Ozalids in this lot feature his sketches.

Various sizes

\$1,000 - 2,000

1053

A GROUP OF HARPER GOFF DESIGNS FOR THE "ISLAND IN THE SKY" BALLOON ATTRACTION

Canada, 1980-81. Lot includes: 3 original pen-and-ink drawings on tracing paper, with various notations in ink, signed and dated ("H. Goff '80" or "H. Goff '81") in black pen; approximately 24 Ozalid concept drawings and blueprints (some duplicates); 1 Ozalid drawing with hand-drawn additions in pen by Goff, 2 of the Ozalids mounted on mat board. Goff designed a Victorian-style hot-air balloon attraction called "Island in the Sky," featuring observation decks, a restaurant, and lounges. This fascinating unrealized project includes antiquarian, Victorian elements somewhat akin to Goff's *Nautilus* submarine and his theme park designs. These illustrations are likely unpublished. 16.75 x 18 in. to 20.25 x 37.5 in.

\$1,000 - 2,000



1053



1054

1054

A GROUP OF MISCELLANEOUS HARPER GOFF DRAWINGS AND OZALIDS

Comprising an original pen drawing on tracing paper, captioned "Plan of Wheel an [sic] Chute House," signed ("H. Goff"), labeled "Liberty Bell" to verso; a large model town design for "Jolly Green Giant" commercials with sketched-in giant in the background, pencil on tracing paper; a birthday drawing for his wife Flossie, pencil on tracing paper; a group of 7 original designs for a Ringling Brothers Circus book cover, mixed media on tracing paper, various sizes, with 1 Ringling Brothers Ozalid; an unidentified building's blueprints annotated in pencil; a copy of a design drawing of the "Africa U.S.A. Tour Jeep," 1971, labeled "Mini-Bus" to verso; 3 designs of World War I aircraft on an airfield, Ozalids, reproduction signatures ("H. Goff '71"), some additions in pen; an oversize black and white photograph of Goff and others singing mounted on board; and 2 miscellaneous Ozalids and 2 photographs.

Approximately 11 x 11.5 in. to 23.25 x 33.25 in.

\$1,500 - 2,000

1055

A GROUP OF HARPER GOFF ATTRACTION DESIGNS INCLUDING THE TROPIC-ARIUM

Comprising a large design of the Tropic-Arium, pen and ink and watercolor on tracing paper, "Climatron / + / Roy Rogers / Village" in red marker to verso; a large Ozalid of the Tropic-Arium design; and a large reproduction design of an unknown attraction, with reproduction signature ("H. Goff '69"), mounted on board. A group of designs Harper Goff developed for attractions. The Tropic-Arium was a massive greenhouse-like building with an intricate enclosed jungle, featuring details like an idol's head overgrown with foliage. The Tropic-Arium may have been developed for Disneyland as part of Discovery Bay's "Ventureport." Also included is an Ozalid of the Tropic-Arium design and a large hand-colored Goff design reproduction of an unidentified attraction, circa 1969; interestingly, Goff mixed his paints on the verso of the latter design.

Tropic-Arium and Ozalid: 40 x 54 in.; unidentified design: 40 x 48 in.

\$600 - 900



1055



1056

1056

A PAIR OF HARPER GOFF PHOTOGRAPHIC SCRAPBOOKS

Comprising 2 photograph albums: White Album, 56 pp (18 are blank): 18 pp of illustration clippings from magazines, etc.; a program to an exhibit featuring Goff; photographs of the VIP suites at the Astroworld Hotel, gelatin silver prints, 11 pp; a typed letter from *National Geographic* magazine art director Andrew Poggenpohl, July 2, 1959, 1 p, thanking Goff for granting him access to Goff's painting of the *Titanic*; a fan letter re: the Nautilus, 2 pp, with 4 color photographs; an original Goff drawing of Rothenberg-ob-der-Tauber, Bavaria, pen and ink on paper, with a handwritten caption; a program; 8 additional black and white and color photographs; "Vol 2 / H. Goff's / Illustration" on label taped to cover, "Magazine and / Calander [sic] Ill's" in pen to masking tape on spine. Blue Album, 78 pp (19 are blank): Approximately 143 black and white and 42 color photographs, gelatin silver prints, various sizes; 2 original magazine art sketches by Goff; a letter to Goff from the Los Angeles Public Library, 1 p, 1934; photographs include: Goff's childhood photos, many images of Harper and Florence Goff (1940s-1970s), behind-the-scenes images from *Pete Kelly's Blues* and of the *Fantastic Voyage Proteus* submarine, Goff railroading, a "Jolly Green Giant" commercial, many images of Los Angeles' Bunker Hill district, and Goff and Ward Kimball talking with a railroad train's engineer; with a *Hollywood Reporter* clipping, March 21, 1954, concerning Goff's work on *20,000 Leagues Under the Sea*.

Each: 2.5 x 12.5 x 16.5 in.

\$2,000 - 3,000



1056

1057

A GROUP OF THREE HARPER GOFF SCRAPBOOK PHOTOGRAPH ALBUMS, 1920S-1980S

Comprising three photograph albums: Brown album: 18 pp, with 167 color photographs, mainly reproductions of Goff's paintings, mostly gelatin silver prints, various sizes; White album #1: 28 pp, with approximately 35 color photographs and other reproductions of Goff's paintings; a color transparency of the *Willy Wonka and the Chocolate Factory* Chocolate Room set, 5 x 7 in.; 21 black-and-white photographs, gelatin silver prints, various sizes; and other ephemera; labeled "Paintings" in red marker to album's front cover; White album #2: 38 pp, with 33 color and 18 black and white picture postcards from France, 1930s; 31 European picture postcards, 1960s; 10 black and white photographs, gelatin silver prints, various sizes; clippings; a gouache drawing of a French soldier on horseback by Albert Brenet, signed ("AB"), with a note to Goff inside from Brenet, 4.75 x 12 in. (folded); a signed card from Brenet with a 2 pp letter in pen; a Universal Studios Cafe menu cover mock-up, 1960s; and clippings of articles on Goff and his magazine illustrations. These three scrapbooks mainly concern Goff's work as an illustrator, first for magazines, then in Warner Bros.' Art Department, including various reference photographs. There are also photographs of Goff and his crew at work on the Unisphere, of Goff's home, and various other subjects.

Each album: 2 x 12 x 16.5 in.

\$2,500 - 3,500



1057



1058

1058

A HARPER GOFF ALBUM OF ORIGINAL ARTWORK AND PHOTOGRAPHS

1940s-1980s. A group of 24 original painted sketches, various sizes; 1 small original sketch, gouache on celluloid; 18 color and 2 black-and-white photographs, gelatin silver prints, various sizes; magazine clippings featuring Goff's artwork; housed in a white photo album, with a small card in spine's seam labeled "Mixed / Illustration" in pencil. This album mainly contains Goff's original painted sketches for illustrations for magazines like *Colliers* and *Esquire*, circa the 1940s. These colorful paintings include: A patriotic image of the Washington Monument; images of small-town Americana (a car stuck in mud, cows crossing railroad tracks, a wintry Christmas scene with a vintage car loaded with presents, etc.); a 19th century scene with a steam railroad, riverboat, and water mill; kids with fireworks staring at the first news photos of the atom bomb; the *Robert E. Lee* paddlewheel riverboat; World War II aircraft landing (captioned "Aleutians - Dutch Harbor"); a four-horse stagecoach; and a striking series of nine small painted sketches for an article on Prohibition-Era bootlegging titled "The Thirsty Twentys"; and more. Also, a small clipped illustration of a fireball. There are also various photographs, primarily small images of Goff's paintings. Other photographs depict Goff posing with the miniature town he designed for "Jolly Green Giant" commercials, a reproduction of his original design drawing for that miniature, and a color image of a design for the "Twinutilus," a multi-hulled version of *Nautilus* submarine that Goff created with his friend Tom Scherman. 1.5 x 12.5 x 16.5 in.

\$8,000 - 12,000



1059

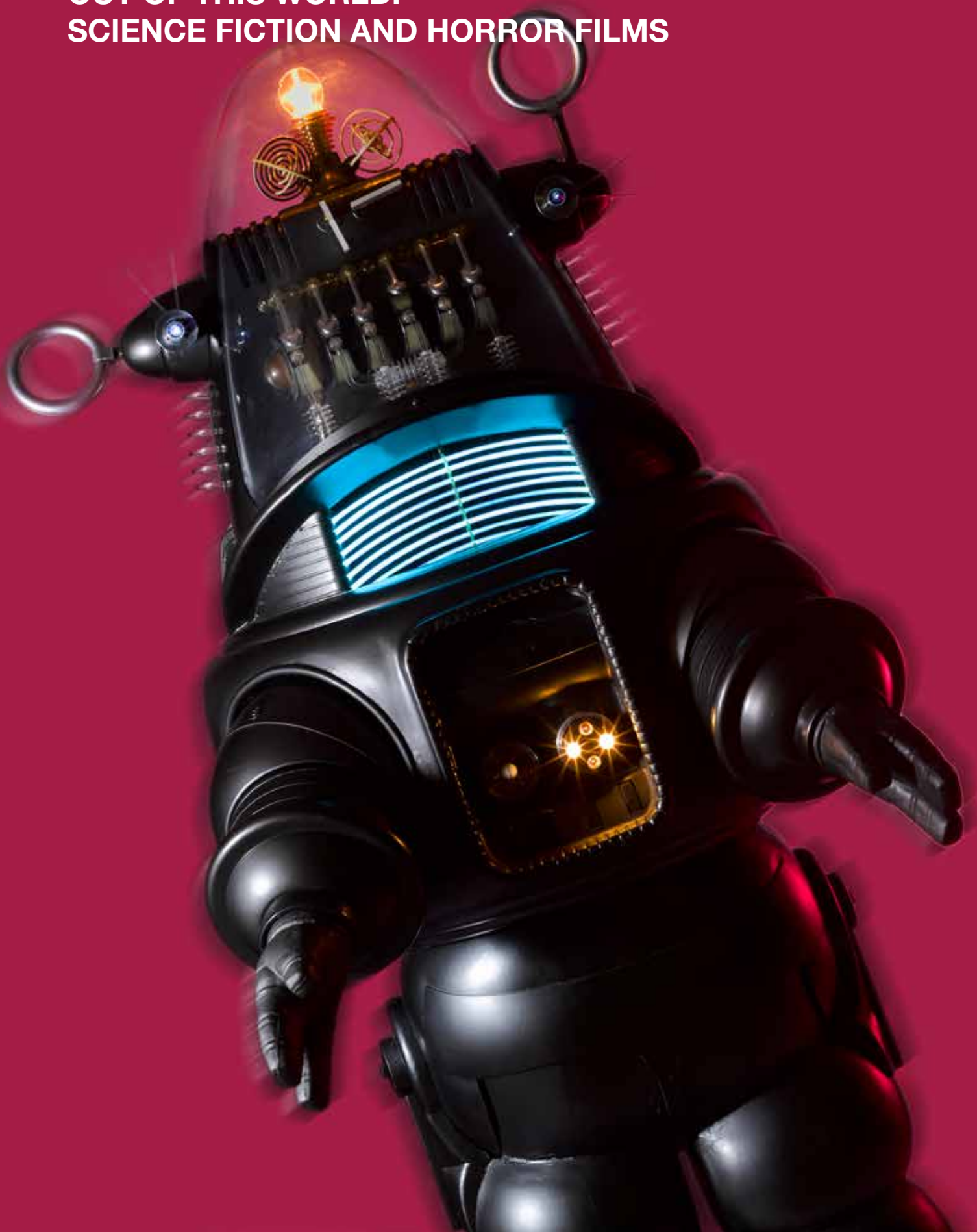
1059

HARPER GOFF'S DISNEY LEGEND AWARD TROPHY

Solid cast bronze award with nameplate engraved "The Disney Legends Award / Presented to / Harper Goff / October 20, 1993," mounted on a wooden base with felt to bottom, with the Disney Legends Induction Ceremony program, October 20, 1993, 16 pp. Harper Goff died on March 3, 1993 and his enormous contributions to the Walt Disney Company were recognized that October when Goff was posthumously declared a Disney Legend and his family was given this trophy. This bronze sculpture depicts Mickey Mouse's hand waving a magic wand rising over Disneyland's Cinderella Castle, with a film strip featuring "Steamboat Willie" unspooling in the foreground. Height: 21 in.; diameter (base): 8 in.

\$2,000 - 3,000

**OUT OF THIS WORLD!
SCIENCE FICTION AND HORROR FILMS**





1060

1060

A GROUP OF FIVE MERIAN C. COOPER SCRAPBOOKS CONCERNING HIS EARLY FILMS AND TRAVELS THROUGH ASIA, 1922-1927

Comprising 5 black leather multi-ring binders, 4to, with typed and numbered labels to spines, with matching typed labels pasted to inner front covers: "Expedition in Siam" / (1922-1927, With:) / 'Major Mirian [sic] C. Cooper:' / All Photographs by / 'Ernest B. Schoedsack.'"

Vol. 1: 34 pp, 20 black-and-white photographs, gelatin silver prints, mostly 8 x 10 in., including frame blowups depicting the elephant stampede and a charging tiger from *Chang*, images of natives, Siamese temple, Siamese performers, monkeys, an ascent into snowy mountains, and many clippings related to *Chang*.

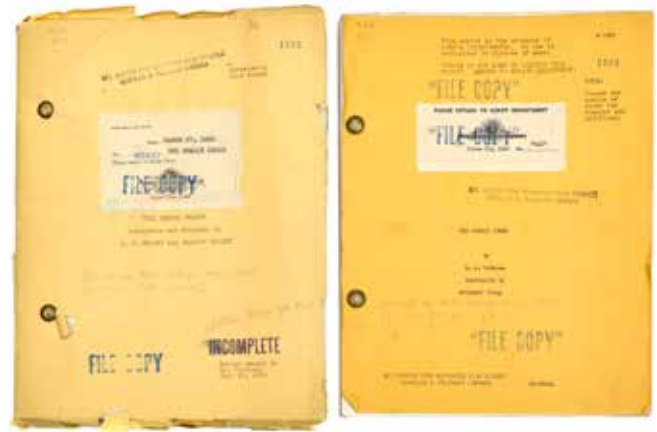
Vol. 2: 12 pp, 4 photographs, gelatin silver prints, various sizes, including a portrait of Cooper holding Bimbo the Monkey from *Chang* with caption in ink; an image of Cooper, his wife, and Schoedsack smoking a hookah; a photograph of Delos Lovelace, gelatin silver print, signed and inscribed, "To Coop / In memory / of the collar box / days from / Delos W. Lovelace," housed in a vintage cardboard mount; a typed carbon manuscript of an article for the National Geographic Society by Merian C. Cooper, 27 pp, signed ("Merian C. Cooper"), bound with four staples to top margin, annotated in pencil in Cooper's hand, a corrected typed carbon manuscript of same article, 33 pp, with 2 original transmittal envelopes to Frances Warner of American Management; 2 strips of 35mm film; a map, a condensed English-Turkish dictionary, and a booklet on French Africa all used by Cooper.

Vol. 3: 24 pp, approximately 38 smaller black-and-white photographs, silver gelatin prints, including images of Haile Selassie and his court; 5 larger photographs, silver gelatin prints, 8 x 10 in.; a typed letter signed ("Haile Selassie") from Haile Selassie, 1 p, May 24, 1923, Addis-Abeba, Ethiopia, to Cooper re: his visit with Selassie, clippings.

Vol. 4: 24 pp, approximately 39 photographs, silver gelatin prints, most 4.25 x 6.5 in., depicting Cooper, his wife, and Schoedsack, Bedouin caravans, French Foreign Legionnaires, natives, etc.

Vol. 5: 26 pp, 52 black and white photographs, gelatin silver prints, depicting mainly Bedouins and natives, holy men, sacred religious texts, and several clippings.

Before director Merian C. Cooper made his greatest film, *King Kong* (1933), he filmed dangerous, semi-documentary adventures on location in far-flung locales in collaboration with his *King Kong* co-director Ernest Schoedsack. (In many ways, *King Kong*'s protagonist Carl Denham is based on Cooper himself.) These scrapbooks mainly relate to Cooper's earliest films, both in this vein: *Grass: A Nation's Battle for Life* (1925) and *Chang: A Drama of the Wilderness* (1927). *Grass* is an important ethnographic documentary on the arduous mass migration of the Bakthari people from Angora to Persia in search of decent grazing land. *Chang* included many elements later worked



1061

into *King Kong*, including a jungle safari, natives, and a simian costar; the film's climactic elephant stampede also inspired *Kong*'s rampage through a native village. At the time, Cooper's method of filming fierce jungle wildlife close up was a major filmmaking breakthrough. These volumes mainly focus on chronicling the year that Cooper and Schoedsack spent in Siam making *Chang*. They appear to have been prepared by someone other than Cooper at a later date and contain numerous rare photographs, many featuring Cooper, his family, and/or Schoedsack, including candids, frame blowups from their films, their visit to Emperor Haile Selassie, and images of the exotic locales they traveled to, including Siam, Ethiopia, and Tahiti, and of the natives they encountered. Of particular interest is a rare portrait photograph of Delos W. Lovelace, author of the *King Kong* novelization, signed and inscribed to Cooper. Also present are two drafts of an article Cooper wrote for the National Geographic Society in the 1920s about his travels in Siam, one of which is heavily annotated by Cooper. Among the clippings on Cooper's films included here, an article about Solomon Island natives features body painting not unlike the natives in *King Kong*.

In 1929, *Chang* received an Academy Award® nomination for Best Picture, Unique and Artistic Production at the very first Academy Awards® ceremony, but was beaten out by *Sunrise*.
15 x 11 x 6 in.

\$3,000 - 5,000

1061

TWO CONTINUITY SCRIPTS FOR THE SILENT AND SOUND VERSIONS OF THE UNHOLY THREE

MGM, 1925. Mimeographed manuscript, screenplay by C.A. Robbins, continuity by Waldemar Young, 111 pp, dated December 20, 1924, bound with brads and housed in yellow MGM wrappers; together with a second script: MGM, 1930. Mimeographed manuscript, continuity and dialogue by J.C. Nugent and Elliott Nugent, 154 pp, dated March 27, 1930, with Jack Conway credited as Director, bound with brads and housed in yellow MGM wrappers. MGM found the plot of *The Unholy Three*, about 3 sideshow performers who become criminals, such a fascinating concept that the studio made it twice within 5 years' time, first as a silent and then as a sound picture. The silent version was directed by Tod Browning, whose eccentric style had not been successful until the release of this film. The sound version was directed by Jack Conway, and both versions of the film star Lon Chaney and Harry Earles as two of the three con artists (this was Chaney's last film before his death in 1930 and the only sound picture he ever made).

8.5 x 11.5 in.

\$4,000 - 6,000



1062

1062
A TOD BROWNING PERSONAL *FREAKS* BEHIND-THE-SCENES PHOTOGRAPH AND CAST PORTRAIT

Metro-Goldwyn-Mayer, 1932. Comprising 2 photographs, 8 x 10 in., gelatin silver prints. For *Freaks*, director Tod Browning drew on his real-life experiences in carnivals to create a sideshow horror story where the “beautiful” people are monsters and the human anomalies are the most humane of all ... and the most vengeful. The film was considered so horrifying it sank Browning’s career; it is now considered a classic. The two photos offered here show Browning directing Henry Victor (“Hercules”) and Browning with the cast. 8 x 10 in.

\$1,200 - 1,800

Provenance:
 From the William S. Hart, Jr. estate.



1063

1063
A PAIR OF TOD BROWNING’S PERSONAL *FREAKS* CAST PORTRAITS

Metro-Goldwyn-Mayer, 1932. Comprising 2 photographs, 8 x 10 in., gelatin silver prints, original studio stills from Tod Browning’s personal collection of the famed Siamese twins, Daisy and Violet Hilton. 8 x 10 in.

\$1,200 - 1,800

Provenance:
 From the William S. Hart, Jr. estate.



1064



1065A



1065

1064

A PAIR OF TOD BROWNING'S PERSONAL FREAKS PHOTOGRAPHS

Metro-Goldwyn-Mayer, 1932. Comprising 2 photographs, 8 x 10 in., gelatin silver prints, original studio stills from Tod Browning's personal collection of Harry and Daisy Earles and a scene still (#598-44) of Daisy Earles and Leila Hyams. 8 x 10 in.

\$1,200 - 1,800

Provenance:

From the William S. Hart, Jr. estate.

1065

A PAIR OF TOD BROWNING'S PERSONAL FREAKS CAST PORTRAIT PHOTOGRAPHS

Metro-Goldwyn-Mayer, 1932. Comprising 2 photographs, 8 x 10 in., gelatin silver prints, original studio portrait stills from Tod Browning's personal collection depicting the central sideshow performer stars of *Freaks*, including Johnny Eck, Prince Randian, and Frances O'Connor. 8 x 10 in.

\$1,200 - 1,800

Provenance:

From the William S. Hart, Jr. estate.

1065A :

TOD BROWNING'S DOG'S ASHES AND HIS DOG-RELATED SCRAPBOOK

Comprising ashes housed in a canister, wrapped in unopened brown paper and tied with cord, with original transmittal address label, marked "Dusty" in ink, postmarked 1958, from the L. A. Pet Cemetery, Calabasas, California, to "Todd [sic] Browning," Malibu, California; with a white alligator leather scrapbook bound with cord, 34 pp (14 are blank), 1940s, containing approximately 70 photographs, silver gelatin prints, various sizes, with 3 drawings by Alice Browning, watercolor and pen and ink, approximately 4 x 6 in., and two lithographs by Joseph Galea, unsigned, n.d., mounted on cards. This lot includes the cremated ashes of director Tod Browning's dog, Dusty, with a scrapbook largely devoted to his previous dog, Toby. The photos' lighthearted captions by Browning or his wife, Alice, are comically told from Toby's point-of-view--very much out of character with Browning's dark films. The other images are candid depicting Browning, his home, and his family. Also included are three drawings by Alice Browning of young women in quaint homes. From the William S. Hart, Jr. estate.

Ashes' container: diameter: 3.5 in.; height: 4 in.; lithographs: overall: 5 x 7 in; within cards: 3.5 x 5 in.

\$300 - 500

Provenance:

From the William S. Hart, Jr. estate.



1066

1066

A SET OF 7 LOBBY CARDS FROM *BLACK FRIDAY*

Universal Pictures, 1940. Title lobby card and 6 scene cards in original brown wrappers. Boris Karloff and Bela Lugosi star in this science fiction thriller about a brain transplant and the negative repercussions suffered by the recipient. Written by Curt Siodmak. Though the title card features Lugosi prominently, he actually has a small part in the film.

11 x 14 in.

\$1,500 - 2,000

1067

AN ORIGINAL WILLIS O'BRIEN CONCEPT PAINTING FOR *THE LAST OF THE OSO SI-PAPU*

Gouache, watercolor, and pen, circa 1950, matted and framed. Master stop-motion animator Willis O'Brien (*King Kong*) often worked cowboys into his monster movies, including *Mighty Joe Young* (1949), *The Beast of Hollow Mountain* (1956), which he also co-wrote, and *Gwangi* (later filmed by animator Ray Harryhausen). One of O'Brien's many unrealized projects, *The Last of the Oso Si-Papu*, dealt with cowboys facing the titular creature, a legendary giant bear covered in Gila Monster's scales. This concept painting by O'Brien depicts the Oso Si-Papu menacing a cowboy on horseback.

Overall: 16.5 x 24 in.; within mat: 10.5 x 17.5 in.

\$5,000 - 7,000



1067

1068

AN ORIGINAL WILLIS O'BRIEN CONCEPT PAINTING FOR *ELEPHANT RUSTLERS*

Gouache and watercolor, circa 1960, circled "B" to lower right in ink, matted and framed. Visual effects wizard Willis O'Brien (1886-1962) is among the single most important stop-motion animators and monster-makers in film history. His work on *King Kong* (1933), *Mighty Joe Young* (1949), and other classics influenced generations of fantasy filmmakers. In O'Brien's later years, he prepared many concept paintings for various film projects he was pitching, few of which were produced. One such project, *Elephant Rustlers*, dealt with a hunt for elephant thieves in Burma, where the heroes are threatened by giant, ferocious lizards. This O'Brien painting depicts an armed cowboy and a companion atop elephants, confronting several such reptiles.

Overall: 17.75 x 22.5 in.; within mat: 11.5 x 16 in.

\$5,000 - 7,000



1068



1069

1069

WAR OF THE WORLDS

Paramount Pictures, 1953. U.S. half sheet poster, style B, paper-backed. The appearance of the Martian warships in the poster art for this film is what makes it one of the most sought after science fiction posters in today's market. Directed by Byron Haskin and based on the H.G. Wells novel of the same name, producer George Pal gave the story a modern day twist by relocating it to California. The film stars Gene Barry and Ann Robinson and tells the tale of a town invaded by Martians.

22 x 28 in.

\$15,000 - 20,000

ROBBY THE ROBOT: Sci-fi Icon and Director William Malone's "Pal"

By Roger Fristoe



William Malone directing Peter Gallagher in *House on Haunted Hill*.

"We've been pals for a long time now," movie director William Malone says of Robby the Robot, the lovable machine first seen in MGM's 1956 science fiction film *Forbidden Planet* and now considered by some "the most important sci-fi artifact of all time." Robby, owned by Malone since 1979, will be part of the Bonhams auction "TCM Presents...Out of This World!" Accompanying Robby in the auction will be such accoutrements as his car, control panel, MGM packing cases and several original spare parts including an alternative head.

Malone, recognized as the world's foremost *Forbidden Planet* collector, first saw the film as an impressionable eight-year-old in his hometown of Lansing, Michigan. "At that age I loved robots already," he recalled in a recent telephone interview from his office in Los Angeles. "When Robby stepped out in the movie, I thought it was the coolest thing I'd ever seen. If you had told that little boy that someday he'd own Robby the Robot he would've said, 'No way!'"

Produced in Eastmancolor and CinemaScope, *Forbidden Planet* was MGM's first big-budget sci-fi film and featured state-of-the-art special effects that were nominated for an Academy Award. Directed by Fred M. Wilcox and written by Cyril Hume from a story by Irving Block and Allen Adler, *Forbidden Planet* is arguably the most imaginative, influential and endearing science fiction film of the 1950s. Its impact may be seen in such later sci-fi epics as the *Star Trek* and *Star Wars* series.

Set in the 23rd century, *Forbidden Planet* suggests a futuristic version of Shakespeare's *The Tempest*, with Walter Pidgeon as a Prospero-like character who has created his own private paradise on a distant planet for himself and his nubile daughter (Anne Francis). They are zealously watched over by Robby the Robot, a marvel of engineering unlike anything on Earth.

As imagined for the movie, Robby's interior contains a full chemical laboratory that can produce a delicious meal, 60 pints of bourbon or a fashionable frock. He speaks 188 languages and has a dry sense of humor, responding to a question about his gender by replying, "In my case, that question is totally without meaning."

Developed from ideas and sketches by author Block, production designer Arnold Gillespie and art director Arthur Lonergan, Robby's design was refined by production illustrator Mentor Huebner and implemented by Japanese-American industrial designer Robert Kinoshita. The MGM prop department manufactured the robot at a cost of \$125,000 (more than a million in today's dollars, and roughly seven percent of the movie's total budget of \$1.9 million).

The robot suit was made of a range of materials including plastic, metal, rubber, glass and Perspex. Robby is 7'6" tall and weighs about 300 lbs. In *Forbidden Planet*, stuntmen Frankie Darro and Frankie Carpenter took turns inside his suit, and the robot's voice is provided by actor/announcer Marvin Miller.

After his debut film, Robby would continue to have a busy career—even earning his own "actor" page on IMDB.com with more than 30 credits. Among them is a follow-up film at MGM, *The Invisible Boy* (1957); such TV series as *Lost in Space*, *Columbo*, *The Thin Man*, *The Twilight Zone*, *The Addams Family*, *Mork and Mindy* and *The Twilight Zone*. The catalog company Hammacher Schlemmer offers a life-size, animatronic copy of Robby crafted by robot historian Fred Barton, and using the original movie designs for \$32,000.

After his imagination was sparked by *Forbidden Planet*, Malone's fascination with sci-fi and horror films continued into his adolescence. By age 14, he was making his own variations on movies with an 8mm camera and creating his own scary Halloween masks. He moved to California at age 19 and worked in makeup and costuming at Don Post Studios. It was around that time that he began to seriously collect movie memorabilia, with a special focus on *Forbidden Planet*.

A major stroke of luck came for Malone's collection when he befriended a man who had been head of construction at MGM during *Forbidden Planet*'s creation. His new friend helped him get access to storage areas where items from the film were shelved, and he "bought a roomful of stuff." He ended up with almost everything that existed from the film except a few costumes and a flying saucer prop. (That saucer, which had disappeared for years, finally reappeared and was sold at auction to another collector in 2008.)

In the meantime, Robby had been sold to entrepreneur Jim Brucker and put on display in his Movieworld/ Cars of the Stars Museum in Buena Park, CA. Fred Barton restored the famous relic after it was vandalized by museum visitors. In December 1979, Malone got a phone call from a friend who was in Buena Park saying, "You'd better get down here because they're selling everything including Robby!"

Malone purchased Robby, along with MGM storage cases containing spare parts for the machine that had been put away in case it needed repairs during promotional tours arranged by the studio. Robby was once again in a state of disrepair, but Malone was able to do his own restoration using the spare parts and his own skills as an expert in costuming and special effects.



William Malone and Robby the Robot at the Academy of Motion Pictures Arts and Sciences, 2012

Those skills had been put to use by Malone in 1978 when he designed the now iconic "Michael Myers" mask for the John Carpenter thriller *Halloween*. After studying at the UCLA film school, Malone co-wrote and directed his first movie, *Scared to Death*, in 1980. His other features include *Creature* (1985), a remake of William Castle's *House on Haunted Hill* (1999), *FearDotCom* (2002) and *Parasomnia* (2008). He has directed installments of such television series as *Freddy's Nightmares* (1989-90), *Tales from the Crypt* (1994-96) and *Sleepwalkers* (1998).

Under Malone's ownership, Robby has made appearances including events organized by the Academy of Motion Picture Arts and Sciences. But Malone finds such appearances "impractical" to arrange on a continuing basis, and lack of public exposure for the robot is one of the reasons he has reluctantly decided to let go of his prized possession.

"I think it's time Robby finds a place where he can be displayed, and someone who can look after him in the future," Malone wistfully remarked. "Of course, he will leave an empty spot in my house." And, undoubtedly, in his heart.



1070^w

**THE ICONIC ORIGINAL ROBBY THE ROBOT SUIT AND JEEP
FROM FORBIDDEN PLANET**

Metro-Goldwyn-Mayer, 1956. Original Robby the Robot suit consisting of three main interlocking sections: His intricate "head," the upper torso with bellows-jointed arms, and the legs; constructed of Royalite plastic, metal, rubber, wood, acetate, and Perspex, with a 1950s pair of men's size 10.5B black leather loafers located inside Robby's feet; with Robby's original Jeep, control panel, alternate original "claw" hands, alternate original "Uncle Simon" *The Twilight Zone* head, and original wooden shipping "stage crates" with original painted studio transmittal information and shipping labels.



Originally created for M-G-M's outer space epic *Forbidden Planet*, Robby the Robot ranks among the single most iconic props in science fiction film history and arguably is the cinema's most famous and instantly recognizable robot. Bonhams is proud to present Robby, his Jeep, and his other major components at auction for the very first time.

Forbidden Planet finds the crew of the spaceship C-57D (led by Leslie Nielsen) discovering a scientist, Morbius (Walter Pidgeon), his daughter Altaira (Anne Francis), and Morbius' robotic servant, Robby, on the distant planet Altair-4. In the (literally) electrifying climax, the astronauts are confronted by the horrible "Id" creature that wiped out the extinct Krell species who once populated Altair-4.

Robby was built at M-G-M for around \$100,000--a gigantic sum for a science fiction prop in those days. Designed by Robert Kinoshita, Arnold Gillespie, Irving Block, Mentor Huebner, and Arthur Lonergan, Robby was a quantum leap in futuristic movie robot design, breaking from earlier clunky "tin-can" mechanical man designs. His "sax valves," "gyroscopes," and other marvelous trappings are a pinnacle of 1950s futurism. Robby's comical, winning personality also marked a major shift in movie robots.

All of Robby's parts were created in M-G-M's prop shop, primarily the leather shop because of its advanced tooling capabilities. Royalite plastic was used for his head, feet, and upper and lower torso.

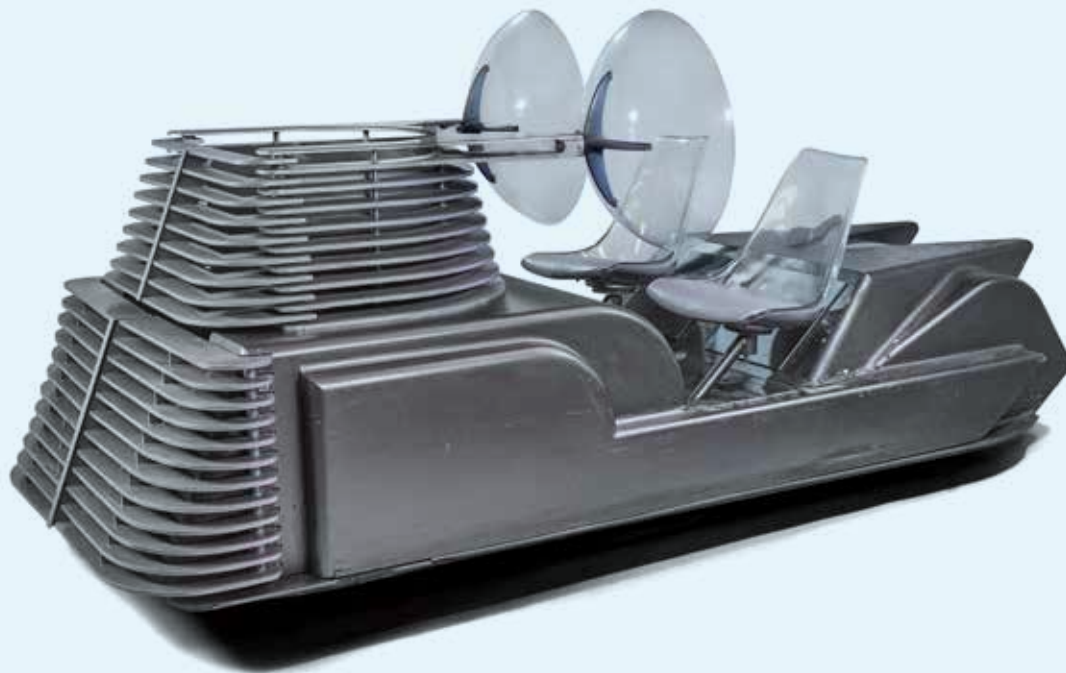
All of the spheres on Robby (arm gimbals, legs, and dome) were made of Lumarith (acetate). Metal, rubber, wood, and Perspex were also used in Robby's construction. Resistors on either side of Robby's front neon tubes blink, giving him the appearance of talking.

Robby ran on five 12 volt DC motors, which were originally World War II military surplus. Robby was also sometimes powered by a cable run from his remote control panel on wheels (included here) to his heel. The cable is visible in *Forbidden Planet* when Robby enters Morbius' house and says "Something is approaching from the west. . ."

Actor/stuntman Frankie Carpenter and former child star Frankie Darro alternately wore the Robby suit in the film. The bulky suit weighs approximately 120 pounds, which Carpenter or Darro had to shoulder using a "flying harness," akin to the ones worn by the Flying Monkeys in *The Wizard of Oz* (1939), made of metal with back padding and leather padded shoulder straps. The tiring task of playing Robby necessitated a rack for them to rest in between takes. (A similar rack, which was used during production of the film *The Invisible Boy* (1957) is included here; it also appears onscreen briefly in *The Invisible Boy*. It is uncertain whether or not it was used on *Forbidden Planet*.) Robby's huge Jeep was built on a Crosley car body; its futuristic adornments are mainly painted wood. The Jeep does not run because M-G-M cannibalized its steering mechanism and motor for another production.

Forbidden Planet was a colossal hit, and Robby figured heavily in its ad campaign. (The film's one sheet poster gave the false impression that the benign robot is a monster.) Since Robby was in many ways the film's "star," he was present at the film's Los Angeles premiere at Grauman's Chinese Theater. During the film's original release, Robby was shipped around the country on a promotional tour; his original wooden shipping "stage crates" are part of this lot. Like many of *Forbidden Planet*'s elaborate props and costumes, Robby was reused frequently; he "starred" in *The Invisible Boy* (1957) and appeared in many TV series, including *Lost in Space*, *The Addams Family*, and *The Twilight Zone*. An alternate, simpler Robby head was used on the suit for its appearance in the *The Twilight Zone* episode, "Uncle Simon," and it is present here.

In 1970, Robby and his Jeep were purchased privately from M-G-M by Jim Brucker and both were displayed throughout the 1970s at Movie World/Cars of the Stars. By 1979, Robby had fallen somewhat into disrepair; filmmaker and collector Bill Malone, who had previously built the first full Robby replica, acquired him that year. Using original spare parts included with Robby, Malone restored him to his full glory. (Robby's current hands are recasts from his original hands; the originals were rubber and naturally deteriorated over time. The "bubble" dome on Robby's head is not an original but was made from an original M-G-M studio mold. An original Robby dome is included which has yellowed with age.)



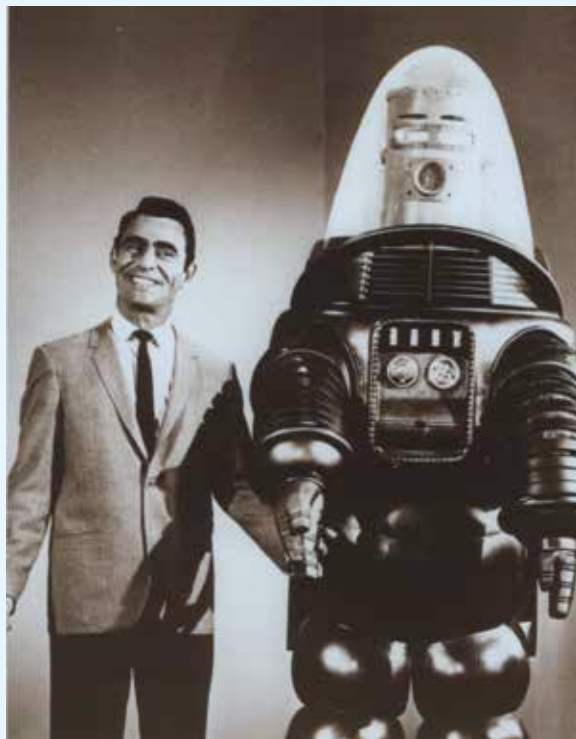
Please note: Robby's car will preview in Los Angeles only.



After Robby's restoration, he occasionally cameoed in films like *Gremlins* (1984) and periodically made public appearances at conventions, screenings, and other events, including the 2016 Turner Classic Movies Film Festival. He has been replicated countless times as toys, model kits, and other memorabilia. Robby was also recently honored by the Academy of Motion Picture Arts and Sciences in a special retrospective of *Forbidden Planet*; he remained on display at the Academy for two months. The original Robby is fully operational, has been carefully maintained for nearly four decades, and is as stunning as ever.

Robby: 29 x 38 x 71 in. [with arms forward]; *Jeep*: 52 x 60 x 72 in.; *claws*: 3.75 x 13.5 in.; *alternate head*: height: 26.5 in.; *diameter*: 22.5 in.; *flying harness*: height: 12 in.; *diameter*: 17 in.; *control panel*: 17 x 23.75 x 39 in.; *stage cases*: 38 x 40 x 61 in.; *smaller "Robot Head" case*: 30 x 30.5 x 30 in.; *rack*: approximately 24.5 x 31.75 x 43.5 in.

Refer to department





1071

1071

FORBIDDEN PLANET

MGM, 1956. 2 Lobby cards featuring Robby the Robot, Leslie Nielsen, Anne Francis, and Walter Pidgeon.
11 x 14 in.

\$700 - 900

1071A

THE INVISIBLE BOY

MGM, 1957. Title lobby card and scene card. Capitalizing on their "star" from *Forbidden Planet* (1956) and trying to recoup some of the cost, MGM produced this film which stars "Robby the Robot" as a peaceful android who must resist domination by an evil super computer.
11 x 14 in.

\$200 - 400



1071A

1072

IT CAME FROM OUTER SPACE

Universal, 1953. U.S. one sheet poster, linen-backed. A portrait of Kathleen Hughes screaming often accompanied the publicity surrounding this science fiction tale, but Ray Bradbury, who wrote the original treatment, portrayed the aliens as peaceful beings. Now a cult classic, the film was voted by AFI as one of the "Top Ten Science Fiction Films" of all time.
27 x 41 in.

\$1,500 - 2,000

1073

THE TIME MACHINE

George Pal Productions, 1960. U.S. three sheet poster, linen-backed. George Pal produced and directed this colorful science fiction film about time travel which is based on a novel by H.G. Wells. Rod Taylor, in his first leading role, costars with Alan Young and Yvette Mimieux.
41 x 81 in.

\$1,200 - 1,500



1072



1073



1073A

1073A

SALVADOR DALÍ (SPANISH, 1904-1989)

Portrait of Raquel Welch Portrait of Raquel Welch
signed and dated "Dalí 1965" (lower right)
oil and graphite on canvas
36 x 23.75 in. (91.4 x 60.3 cm)
Painted in 1965

\$20,000 - 30,000

The authenticity of this work has kindly been confirmed by Monsieur Nicholas Descharnes. This work is accompanied by a certificate of authenticity from Monsieur Nicholas Descharnes, and is recorded in his archives as no. h1131_1965.

Provenance

Van Johnson (1916-2008), possibly a gift from Salvador and Gala Dalí. A gift from the above to the present owner.

Painted by Dalí as part of the promotion of the science fiction film *Fantastic Voyage* (1966), starring Raquel Welch and Stephen Boyd. Welch posed in a bikini for this abstract portrait by Dalí. To tout the painting, Twentieth Century-Fox hired Albert and David Maysles to film Dalí painting Welch in his room at New York's St. Regis Hotel as part of a short promotional film, titled *Salvador Dalí's Fantastic Dream* (1965). That same year, Dalí also did a possibly unrelated Surrealist painting titled "Fantastic Voyage."

Accompanied by a photo of Raquel Welch posing for Salvador Dalí.



1073A



1074



1074

A LUKE SKYWALKER LIGHTSABER USED IN RETURN OF THE JEDI

Twentieth Century-Fox, 1983. Assembled and machined cast metal, brass, and rubber Lightsaber prop. This original Luke Skywalker Lightsaber appears in a key moment in *Star Wars, Episode VI: Return of the Jedi*: As “Luke” (Mark Hamill), “Han Solo” (Harrison Ford), and “Chewbacca” (Peter Mayhew) face execution above the Sarlacc Pit, Luke mounts his escape plan. Just as the heroes seem doomed, the revelation of this Lightsaber hidden inside R2D2 tells the audience that the odds have shifted in the heroes’ favor. R2D2 fires the Lightsaber skyward, Luke catches it, and the Rebels’ escape begins. Several Lightsabers were used in the scene and this particular one is shown in closeup insert shots of R2D2. A more aerodynamic and safer plastic one was fired during the next long shot, and Mark Hamill catches a third “Hero” Lightsaber. Note that the chipped edge along the top rim of the Lightsaber used in closeups matches up with this one. This Lightsaber also has fewer parts than the “hero” version to make it more streamlined for ejection.
Length: 11.75 in.; Diameter: 2 in.



\$150,000 - 250,000



1075

1075
A PAIR OF IMPERIAL BIKER SCOUT GLOVES FROM RETURN OF THE JEDI

Twentieth Century-Fox, 1983. Black leather gauntlets with black suede patches to outside of thumb, index finger, and middle finger, and black padded lining, sewn-in inner wardrobe patches labeled "Biker / #41 / BH 1030 / Large" in marker, "(c) BH 1982" printed to labels. An original pair of gloves worn by one of the Imperial Biker Scouts who ride Speeder Bikes through the planet Endor's forests in *Star Wars: Episode VI--Return of the Jedi*. The abbreviation "BH" on the gloves' labels stands for "Blue Harvest," the phony title used for *Return of the Jedi* during production to prevent media intrusions.
 5 x 13.75 in.

\$3,000 - 5,000



1076

1076
STAR WARS

Lucasfilm. 1977. U.S. three sheet poster, linen-backed. George Lucas created this science fiction fantasy because he wanted something that would excite audiences as much as the *Flash Gordon* serials did when he was a kid, but produced with better quality. *Star Wars* made Harrison Ford, Carrie Fisher, and Mark Hamill into household names and became the most successful science fiction franchise in film history.
 41 x 81 in.

\$1,000 - 1,400



1077



1077

1077

TWO WILL SMITH AND TOMMY LEE JONES SUITS FROM MEN IN BLACK

Columbia Pictures, 1997. Comprising a black suit coat with “TLJ” handwritten in white ink on the inner pocket, a pair of matching cuffed trousers bearing a cream-colored label inscribed “John David Ridge / Mr. Tommy Lee Jones (typed) / 24 (handwritten),” and “TLJ” handwritten in white ink on the inner waistband, with a cream-colored dress shirt bearing an interior cream-colored label inscribed, “Anto / Distinctive Shirtmakers / Beverly Hills,” and the letters “TLJ” stitched in red and another label stamped “March 1996” sewn in the interior collar, and a black silk thin tie. Together with a black suit coat bearing an inner pocket label inscribed, “John David Ridge / Mr. Will Smith (typed) / 30 (handwritten),” with an approximately 7 in. tear in the back of the jacket (for special effects harness), with a pair of matching cuffed trousers bearing a cream-colored label inscribed “John David Ridge / Goo/Dirt / Mr. Will Smith (typed) / 31 (handwritten),” with a cream-colored dress shirt with numerous perspiration stains bearing an interior cream-colored label inscribed, “Anto / Distinctive Shirtmakers / Beverly Hills,” and the letters “WS” stitched in red and another label stamped “March 1996” sewn in the interior collar, a black silk thin tie, and a thin black leather “Cortina” belt inscribed “Goo / Dirt / WS” in black ink. Accompanied by a special effects harness more heavy canvas strips, with straps around the thighs and a lace-up front that is covered with another Velcro layer, inscribed “Will Smith” in black ink on the interior. A pair of iconic matched black suits worn by “Agent K/Kevin Brown” (Tommy Lee Jones) and “Agent J/James Darrell Edwards III” (Will Smith) in Barry Sonnenfeld’s hit science fiction comedy *Men in Black*. These very businesslike black suits serve as the uniforms of the “Men in Black,” a top-secret government organization monitoring extraterrestrial activity on Earth. Accompanied by a photo of Will Smith and Tommy Lee Jones wearing the suits.

\$40,000 - 60,000



“HA, HA, HA, HO, HO, HO, AND A COUPLE OF TRA-LA-LAS”: COMEDY AND MUSICAL FILMS





1078

1078

A STAN LAUREL COLLECTION OF PERSONAL SCRIPTS

A total of 31 scripts, story addendums, dialogue addendums, and story synopses pertaining to the career of comedian Stan Laurel, many with ownership signatures on the cover, including a final script of *Babes In Toyland* (1934); a script of *Air Raid Wardens* dated August 18, 1942, annotated in pen and ink and pencil; a temporary script of *The Dancing Masters* dated May 20, 1943, with a page of Laurel's handwritten notes inside; a revised script of *The Home Front* dated July 31, 1943; a revised final script for *Good Neighbors* dated February 17, 1944, annotated in pen and ink and pencil; a dialogue continuity script of *Bonnie Scotland* (1935); a story addendum to *Yes, Yes, Nanette* (1925); a story addendum to *Chasing the Chaser* (1925, written and directed by Laurel); a story synopsis of *Raggedy Rose* (1926, written by Laurel); a story addendum to *Wise Guys Prefer Brunettes* (1926, directed by Laurel); a story addendum to *Should Husbands Pay?* (1926); a story addendum to *The Merry Widower* (1926, Laurel was assistant director); a story addendum for *Slipping Wives* (1927); a story synopsis, possibly to *Do Detectives*

Think? (1927); a story addendum, possibly to *Blow by Blow* (1928); a story addendum to *The Boy Friend* (1928); a story addendum to *Habeas Corpus* (1928); a story addendum to *Angora Love* (1929); a story addendum to *Wrong Again* (1929); a story addendum to *That's My Wife* (1929); a story synopsis of *Bacon Grabbers* (1929); a story synopsis for *Liberty* (1929); a story addendum and a dialogue addendum to *Another Fine Mess* (1930); a dialogue addendum to *Live Bait* (date unknown, written by Stan Laurel); a story addendum to *Chickens Come Home* (1931); a dialogue addendum to *Hopping Off!* dated September 19, 1931; a dialogue addendum for *Block-Heads* (1938); a script synopsis titled *Atoll*; and 2 unidentified story synopses, one possibly involving comedian Charley Chase. The writing, directing, and acting talents of silent and sound film genius Stan Laurel are well-represented in this personal collection of rare documents which are housed in two black custom clamshell boxes, both embossed in gilt, "Laurel & Hardy / Scripts / Stan Laurel's / Personal / Copies." 11 x 17 x 10 in.

\$15,000 - 20,000



1079



1080



1081



1082

1079

A SCREENPLAY FOR SHOW PEOPLE

MGM, 1928. Mimeographed manuscript, titled "A Marion Davies Picture ..." on the cover, 60 pp, dated Feb. 29, 1928 and marked "Script okayed by Mr. Mannix" (MGM producer Eddie Mannix), bound with brads in yellow MGM wrappers, with "Show People" annotated in pencil on the cover. Director King Vidor pokes fun at grandiose movie stars in this comedy which stars Marion Davies and William Haines. John Gilbert, William S. Hart, and Leatrice Joy, among others, make cameo appearances.
8.25 x 11.5 in.

\$800 - 1,200

1080

A SCREENPLAY FOR WAY OUT WEST

MGM, 1930. Mimeographed manuscript, story and continuity by Byron Morgan and Alred Block, dialogue by Ralph Spence, 111 pp, dated Mar. 8, 1930, Culver City, with its working title, *Easy Going*, stamped on the cover and Fred Niblo credited as Director, bound by brads in yellow MGM wrappers, with the release title of *Way Out West* annotated in pencil on the cover. William Haines stars with Leila Hyams in this comedy about a rakish con artist who pays his debt to society and falls in love in the process.
8.75 x 11 in.

\$800 - 1,200

1081

CURLY TOP

Fox Film Corporation, 1935. Window card. As was often the case in her films, Shirley Temple plays an orphan who charms her way into people's hearts in this Irving Cummings-directed musical. One of the highlights and most famous performances of Temple's career is her famous rendition of "Animal Crackers in My Soup."
28.5 x 22 in.

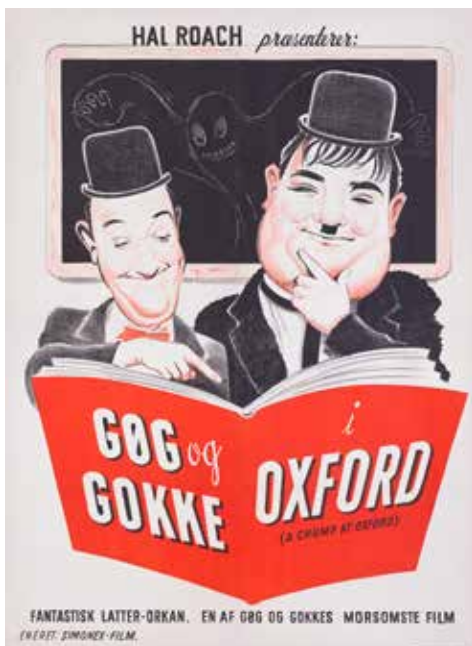
\$600 - 1,000

1082

THREE PORTRAIT DRAWINGS OF BERT LAHR, ED WYNN, AND IRVING BERLIN FOR THE CIRCUS SAINTS AND SINNERS CLUB OF AMERICA

Dated 1936, 1937, and 1940, charcoal on illustration board, two signed by the artist Zito and one by Bettina Steinke, each with a large group of signatures of all attendees at the event, one matted and framed. The Circus Saints and Sinners Club of America is a national organization that raises money for local charities. At the events for which these drawings were made, the charity hosted a "Fall Guy" roast in which the recipient's portrait was drawn and then signed by the recipient, the artist, and all those who attended the event. Bert Lahr, best known for playing the Cowardly Lion in *The Wizard of Oz* (1939) was the "Fall Guy" at the C.S. & S.C.A. luncheon at the Hotel Gotham on June 24, 1936; Ed Wynn, the voice of the "Mad Hatter" in the Disney animated film *Alice in Wonderland* (1951), as well as the eccentric "Uncle Albert" in the film *Mary Poppins* (1964) was the "Fall Guy" at the Commodore Hotel event on December 8, 1937; and Irving Berlin, considered the greatest songwriter in American history who is best known for the iconic song "God Bless America," was the "Fall Guy" at the Hotel Astor event on Nov. 27, 1940.
Each: 30 x 22 in.

\$800 - 1,200



1083

1083

A CHUMP AT OXFORD

Hal Roach Studios, 1940. Danish one sheet poster, linen-backed. In their second-to-last film made at Hal Roach Studios, Laurel and Hardy parodied the popular *A Yank at Oxford* in this film directed by Alfred J. Goulding.
24 x 33 in.

\$600 - 1,000

1084

A FIRST EDITION OF NOËL COWARD'S CURTAIN CALLS SIGNED BY A GROUP OF ACTORS

Doubleday, Doran and Company, Inc., New York, Noël Coward, *Curtain Calls*, 1940, stated "First Edition." Autographed with red ink by at least 40 plus actors of the 1930s and 40s, dated 1946. Includes: Constance Bennett, C. Aubrey Smith, Ralph Forbes, Doris Lloyd, Binnie Barnes, May Whitty, June Duprez, John Halloran, Henry Wilcoxon, Claire Trevor, Frieda Inescort, Greer Garson, Reginald Gardner, Basil Rathbone, Philip Merivale, Peter Bronte, John Garrick, Ernest Cossart, Isabel Jeans, Muriel Hutchison, Margaret Webster, Joan Fontaine, Paul Cavanagh, Brian Aherne, Gladys Cooper, Frank Tours, Heather Angel, Morton Lowry, Ian Hunter, Judith Anderson, Peter Godfrey, Dorothy Stone, and others.
8.75 x 6 in.

\$1,200 - 1,800

1085

A BOBBY DRISCOLL JACKET FROM SONG OF THE SOUTH

Walt Disney Productions, 1946. A brown wool child's jacket with dark brown trim on the collar and bottoms of the sleeves, with two large frog closures on the front in the same stitch design as the trim and a large pleat on the back, bearing a gold stamp on the interior right sleeve lining inscribed, "Western Costume Co." and "WCC / 1900 / #10" handwritten in black ink, and a red-lettered "Western Costume Co." label inscribed, "1900 / B. Driscoll / 27 / 3696" handwritten in black ink. Bobby Driscoll was a favorite child actor of Walt Disney who appeared in many films from the early 1940s to the mid 1950s. He can be seen wearing this jacket in the film as he rides in a carriage with actress Hattie McDaniel.

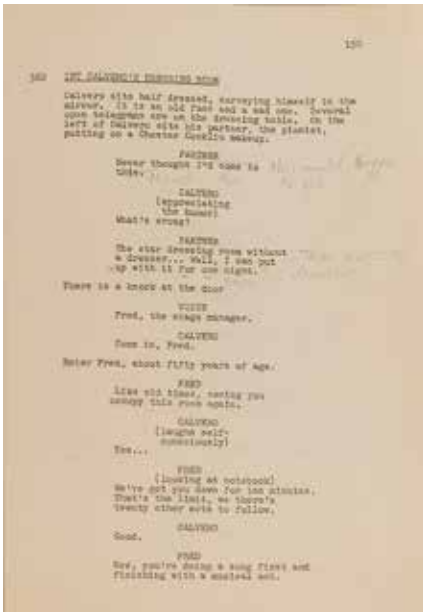
\$1,000 - 2,000



1084



1085



1086

1086

A LOYAL UNDERWOOD PERSONAL SCRIPT OF LIMELIGHT
 Celebrated Productions, 1952. Mimeographed manuscript, original
 story and screenplay by Charles Chaplin, 166 pp, n.d., bound in brads
 with a pale green cover, with a few annotations by Loyal Underwood.
 21 pages have loss where dialogue has been cut out. Charlie Chaplin
 starred in, wrote, and directed this drama which also starred Claire
 Bloom.
 8.75 x 11.5 in.

\$800 - 1,200

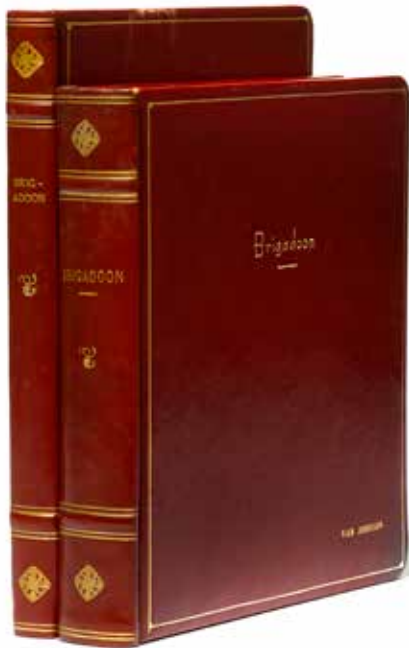


1087

1087

**AN ARCHIVE OF CHARLIE CHAPLIN PHOTOGRAPHS FROM
 THE COLLECTION OF LOYAL UNDERWOOD**
 84 black-and-white vintage photographs, various sizes, chronicling
 the highlights of actor Loyal Underwood's career, most notably his
 films with Charlie Chaplin. Actor Loyal Underwood's first and final films
 were both in collaboration with Charlie Chaplin; in between, he made
 12 more with the comedic master and became a regular in Chaplin's
 stock company. His diminutive size allowed him to play characters
 of all descriptions with a great deal of physicality. These photos offer
 a rare behind-the-scenes look at classic Chaplin silent pictures such
 as *Sunnyside* (1919), where Chaplin cavorts on the set with cast and
 crew, including his favorite cameraman, Roland Totheroh; *How to
 Make Movies* (1918) and *The Professor* (1919), where Chaplin and
 Underwood share scenes together; on-the-set photos of Chaplin
 with Jackie Coogan, Harry Lauder, and others; group photos of the
 regular Chaplin crew; a group of photos of Charlie Chaplin Studios
 on La Brea, including loading "Big Bertha" from *The Great Dictator*
 (1940) onto the lot; Underwood in costume shots for his Chaplin films;
 inscribed portraits to Underwood from Chaplin's leading ladies such
 as Paulette Goddard, Mildred Harris, and Edna Purviance, as well
 as his co-star in *The Kid* (1921), Jackie Coogan, and others; photos
 depicting Underwood in his many characterizations, both in and out of
 Chaplin films; and much more.
 3 x 3 in. to 11 x 14 in.

\$5,000 - 7,000



1088

1088

VAN JOHNSON'S BOUND WORKING SCREENPLAY OF BRIGADOON, WITH A BOUND BOOK OF STILLS

Metro-Goldwyn-Mayer, 1954. Mimeographed manuscript, 73 pp, October 14-20, 1953, with pink revision pages dated 12/11/53 bound in, annotated throughout in pencil, bound in red leather with "Brigadoon" stamped in gilt to front cover and spine and "Van Johnson" gilt to cover, with 2 letters and 3 telegrams to Johnson laid in to prelims.

WITH: 35 8 x 10 in gelatin silver print photographs, tipped to leaves and bound in full red calf album, spine stamped in gilt "Brigadoon," in slipcase.

Vincente Minnelli's film version of the Lerner and Loewe Broadway hit *Brigadoon* starred Gene Kelly and Van Johnson as Americans who discover an enchanted Scottish village and find ghostly romance there. Along with Johnson's personal script, this lot includes his correspondence from colleagues laid in to the script's front, including a letter from M-G-M's head of production, Dore Schary, reading: ". . . With you / and Gene and Cyd [Charisse] and all the others doing / what comes naturally we should have one / helluva show." 9 x 12 in.

\$2,000 - 3,000

1089°

A ROSEMARY CLOONEY PAJAMA SET WORN IN WHITE CHRISTMAS

Paramount, 1954. Cream-colored short-sleeved top with a bow at the neck and 8 buttons down the front, with "Paramount Pictures Ladies Wardrobe" stamped in gold on the interior back, accompanied by a pair of matching pants with a front zipper closure, bearing a cream-colored label on the inside waistband with "Paramount Pictures" stamped in blue and "Rosemary Clooney" written on it in blue ink and "Paramount Pictures Ladies Wardrobe" stamped in gold on the interior hip area. Clooney wears this pajama set in two scenes in the film: when the two "Haynes Sisters" are on the train and their door is bumped open by Bing Crosby, and when Clooney is crying in her bed as Vera-Ellen explains that she no longer has to be a "Mother Hen." Accompanied by a DVD of the film.

\$500 - 700



1089



1090

WHITE CHRISTMAS

Paramount Pictures, 1954. U.S. one sheet poster, linen-backed. Still considered one of the great holiday classics of all time, *White Christmas* was directed by Michael Curtiz and featured an exceptionally versatile cast including Bing Crosby, Rosemary Clooney, Vera-Ellen, and Danny Kaye. 27 x 41 in.

\$800 - 1,200



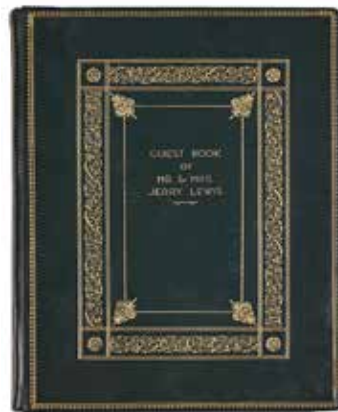
1090



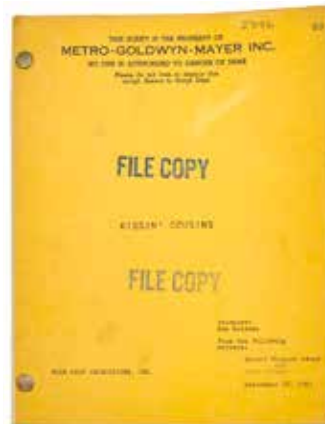
1091



1092



1093



1094

1091

AN ORIGINAL *THE DISORDERLY ORDERLY* PRODUCTION DESIGN PAINTING

Paramount, 1964. Gouache on board, captioned "*The Disorderly Orderly / Ext. Sanitarium*" in pencil to lower right, illegible signature to lower right, matted. Jerry Lewis stars in this wacky comedy directed by his longtime collaborator Frank Tashlin. This design painting depicts the exterior and front gate of the sanitarium where klutzy orderly "Jerome Littlefield" (Lewis) works. The sign on the painting reads "*Greystone Sanitarium & Hospital*"—the film was shot at Beverly Hills' famous Greystone Mansion.

Overall: 18 x 28 in.; within mat: 11 x 22.5 in.

\$400 - 600

1092°

TWO JERRY LEWIS OVERSIZED AUTOGRAPH VINTAGE PHOTOGRAPHS

Comprising a silver gelatin photograph of Jerry Lewis in a closeup portrait in casual dress, with "Paramount Photo by Bud Fraker" stamp on reverse, inscribed, "*To Nat-- / My very / own shirtmaker / --and the best / Jerry / 6/57,*" and a silver gelatin photograph of Jerry Lewis in 5 different poses, 4 of which are drawn, in both clown costumes and formal wear, inscribed, "*For Nat-- / Still the Best! / Always / Jerry Lewis / 7/78.*" Tailor Nat Wise was the "shirtmaker to the stars," whose clientele included, among others, Frank Sinatra, Dean Martin, Sammy Davis, Jr., and other members of the notorious 1960s "Rat Pack."

11 x 14 in.

\$200 - 400

1093

A JERRY LEWIS GUEST BOOK

Green leather custom-bound guest book with "*Guest Book / of / Mr. and Mrs. / Jerry Lewis*" embossed in gilt on the cover. Jerry Lewis and his wife at the time, Patti Palmer, kept this guest book in their home from 1958-1968, where it was signed by a panoply of celebrities from the worlds of film, music, and politics, many of whom wrote personal messages. Amongst the many signatures are Mel Brooks, Carl Reiner, George Jessel, Sophie Tucker, Margaret Truman, Danny Thomas, Ross Hunter, Martha Hyer, Gene Kelly, Louella Parsons, Elizabeth Taylor, Eddie Fisher, Edward G. Robinson, Jules Stein, Milton Berle, Bobby Darin, Lynn Redgrave, Don Rickles, and many others.

\$2,500 - 3,500

1094

A SCREENPLAY OF *KISSIN' COUSINS*

Four Leaf Productions, Inc., 1964. Mimeographed manuscript, screenplay by Gerald Drayson Adams and Gene Nelson, 109 pp, dated September 18, 1963 (blue revision pages dated as late as October 7, 1963 bound in), bound with brads in yellow MGM wrappers. Elvis Presley plays a dual role as identical cousins in this musical written and directed by Gene Nelson, an accomplished film actor in his own right.

8.5 x 11 in.

\$800 - 1,200



1095



1096



1097



1098



1095

MY FAIR LADY

Warner Bros., 1964. Japanese one sheet poster, linen-backed. This George Cukor-directed musical swept the 1965 Academy Awards® with 12 nominations and 8 wins, including Best Picture and Best Director. Cecil Beaton also won for his phenomenal costumes and lavish set designs. Though Julie Andrews played the part on Broadway to rave reviews, Audrey Hepburn made the character of "Eliza Doolittle" her own.

29 x 20 in.

\$400 - 800

1096

HOW TO STEAL A MILLION

World Wide Productions, 1966. Japanese one sheet poster, linen-backed. Audrey Hepburn tries to protect her con artist father by becoming a thief in this William Wyler-directed comedy.

30 x 21.5 in.

\$400 - 800

1097

A MEGAN CAVANAGH BASEBALL COSTUME FROM A LEAGUE OF THEIR OWN

Columbia Pictures, 1992. A pale pink one-piece short-sleeved dress with a chef-style buttoned front and a red cloth belt with a silver belt buckle at the waist, bearing a patch on the chest inscribed "City of Rockford / Peaches," a left arm patch inscribed "A-A / GPBL" and the number "32" sewn on the back, with an interior black label stamped "AIS" with an eagle insignia. Actress and voice-over artist Megan Cavanagh made her film debut in *A League of Their Own*, a box office hit directed by Penny Marshall and starring Tom Hanks, Madonna, and Rosie O'Donnell. The film was based on a true story of the organization of a women's baseball team in the face of World War II and the dissolution of men's baseball. As the character "Marla Hooch," Cavanagh wore this costume in many scenes as number "32" on the team. Accompanied by a photo of Megan Cavanagh wearing the costume on location.

\$800 - 1,200

1098

A WAYNE'S WORLD CAP WORN BY MIKE MYERS IN WAYNE'S WORLD 2

Paramount, 1993. Black baseball cap with "Wayne's World" logo embroidered in silver, "#2" in marker to inner lining, Velcro patches to inner front, back, and sides, with Paramount Wardrobe Department tags with production information and notes to versos: "Mike Myers has / #1 hat. This is / the #2 hat used for / action shots or wind, / Velcro, [sic] won't come off!" and "Mike Myers / as / Wayne / good hat / #1 used / in reshoot." Mike Myers wore this cap in his iconic comic role as public access host Wayne Campbell.

5 x 7.5 x 10 in.

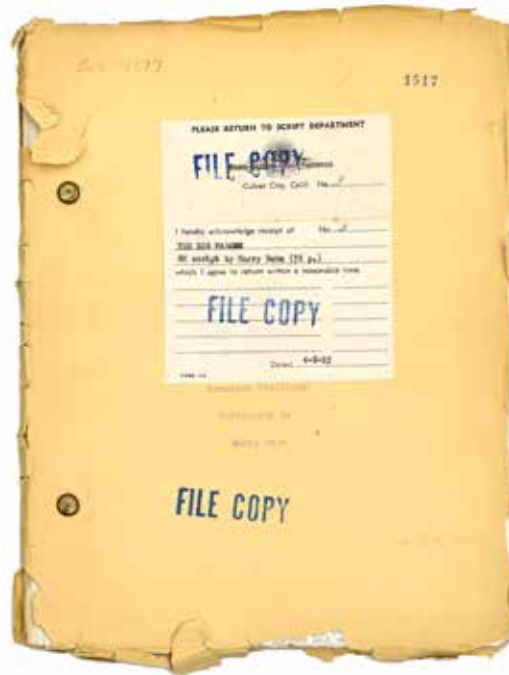
\$3,000 - 5,000

**LIVE AND LET LOVE:
DRAMA AND ROMANCE FILMS**





1099



1100

1099

THE LIGHTS OF LONDON

British Screencraft, 1923. Three sheet poster, linen-backed. The stunning artwork of lovers kissing against the backdrop of a beautifully lit bridge personifies the artistry and uniqueness of the 1920s and 1930s movie poster. Wanda Hawley and Nigel Barrie star in this silent drama about a man unjustly sent to prison.
41 x 81 in.

\$800 - 1,200

1100

A CONTINUITY SCRIPT FROM THE BIG PARADE

MGM, 1925. Mimeographed manuscript, story by Lawrence Stallings, continuity by Harry Behn, 71 pp, dated April 8, 1925, bound with brads and housed in yellow MGM wrappers. John Gilbert and Renée Adorée star in this silent tearjerker directed by King Vidor. Gilbert plays a character who is sent to the front during World War I, leaving the woman he loves behind. Vidor presents a realistic view of war that had not been seen in films up to that time.
8.75 x 11.5 in.

\$1,000 - 1,500

1101

A MACEDONIAN PIRATE'S HELMET FROM BEN-HUR

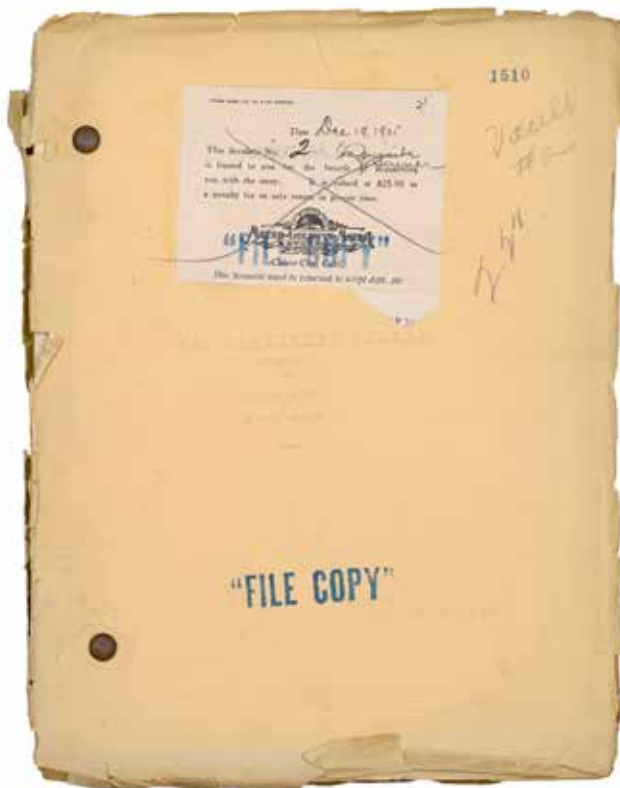
Metro-Goldwyn-Mayer, 1959. Leather helmet, felt-lined, with chain mail neck protector, "57" written in inner lining, with a David Weisz, Co. Auctioneers tag labeled "M-892" and "2" in black marker. In a pivotal sequence in *Ben-Hur*, Macedonian pirates attack the Roman galley that "Judah Ben-Hur" (Charlton Heston) is enslaved on and a battle ensues. This is an original helmet worn by one of those pirates. It was sold at the 1970 David Weisz Metro-Goldwyn-Mayer auction and comes with its original Weisz tag.

Helmet diameter: 8 in.; height: 12.5 in. (with chain mail extended)

\$300 - 500



1101



1102

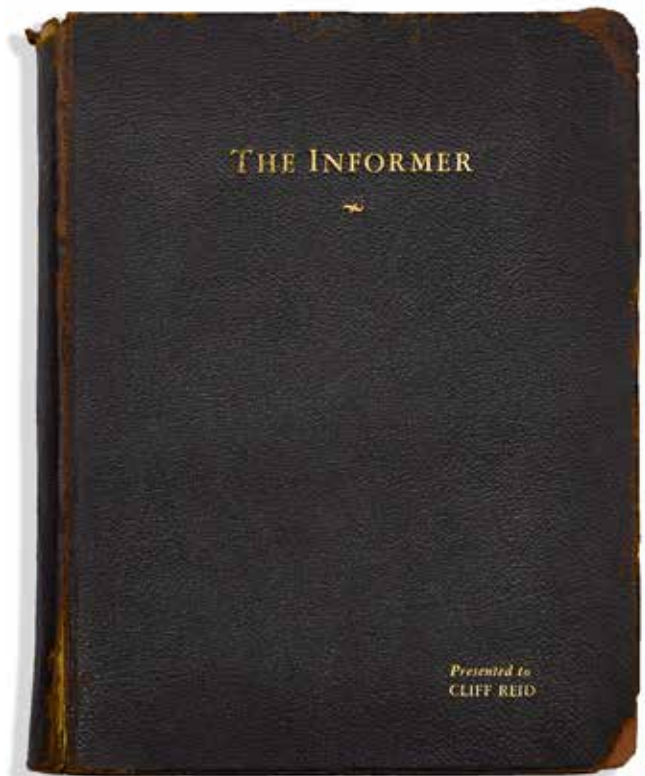
1102

A SCENARIO SCRIPT OF THE EXQUISITE SINNER

MGM, 1926. Mimeographed manuscript, scenario by Marion Orth and Harvey Gates, 129 pp, December 12, 1925, bound with brads and housed in yellow MGM wrappers. Conrad Nagel and Renée Adorée star in this silent film which had originally been directed by Josef von Sternberg; he was subsequently fired by MGM and replaced by Phil Rosen. Rosen's many changes completely altered von Sternberg's version to the point that it was unrecognizable, and in a bizarre twist, MGM ultimately released both versions. Von Sternberg was credited with direction of *The Exquisite Sinner*.

8.75 x 11.5 in.

\$1,500 - 2,000



1103

1103

A CLIFF REID PRESENTATION COPY OF THE INFORMER SCREENPLAY SIGNED BY CAST, DIRECTOR, AND AUTHOR

RKO, 1935. Mimeographic manuscript, screenplay by Dudley Nichols, 199 pp (single-sided), 8vo, bound in black leather, "The Informer" gilt to front cover and spine, "Presented to / Cliff Reid" gilt to front cover. *The Informer* ranks among John Ford's most famous and critically acclaimed films. Based on Liam O'Flaherty's novel, it follows "Gypo Nolan's" (Victor McLaglen), betrayal of his IRA comrades and their swift retribution. This exceptional presentation copy of the film's script was given to the film's associate producer, Cliff Reid, who co-produced several Ford films. O'Flaherty signed and inscribed it: "Dear Cliff, you are a man / of whom I am really fond / and I am really fond of / very few men. God bless / you. / Liam O'Flaherty." The incredible roster of other signatures includes John Ford, screenwriter Dudley Nichols, composer Max Steiner, cast members Victor McLaglen, Wallace Ford, Margot Grahame, Una O'Connor, Neil Fitzgerald, J. M. Kerrigan, Donald Meek, Larry Rourke, Joseph Sauers, Heather Angel, Preston Foster, and Cliff Reid himself, all in ink to blank front matter. *The Informer* was nominated for six Academy Awards®, winning in four categories including Best Director (Ford), Best Actor (McLaglen), and Best Writing, Screenplay (Nichols).

8.5 x 7 x 1 in.

\$3,000 - 5,000





1104

1104

CLEOPATRA

Paramount Pictures, 1934. U.S. one sheet poster, linen-backed. Claudette Colbert stars as the legendary Egyptian queen who tempts Mark Antony and Julius Caesar. Directed by Cecil B. DeMille, this extravagant production also stars Warren William and Henry Wilcoxon. 27 x 41 in.

\$8,000 - 10,000



1105



1106



1107



1108

1105

A ROMEO AND JULIET (1936) SCRIPT SIGNED BY CAST AND CREW

MGM, 1936. Mimeographed manuscript, 93 pp, Culver City, dated November 13, 1935 (pink revision pages dated as late as January 25, 1936 bound in), housed in yellow MGM wrappers, with "Script Okayed / by Mr. Thalberg" and "From / Talbot Jennings" typed on the lower right-hand corner of the cover. Almost everyone involved with the production has signed the front cover, including the main actors Norma Shearer, Leslie Howard, and John Barrymore, as well as producer Irving Thalberg, director George Cukor, costume designers Adrian and Oliver Messel, art director Cedric Gibbons, composer Herbert Stothart, and recording director Douglas Shearer, among others. Some of the actors wrote the names of their characters underneath their signatures.

8.5 x 11 in.

\$800 - 1,200

1106

A COLLECTION OF PHOTOGRAPHS OF ROMEO AND JULIET FEATURING NORMA SHEARER

MGM, 1936. Comprising 43 vintage photographs, 4 x 5 in., of stars Norma Shearer, Leslie Howard, John Barrymore, Basil Rathbone, Ralph Forbes, Edna May Oliver, and director George Cukor. Highlights include several photos of Shearer in conversation with Cukor; Barrymore getting made up for the camera and rehearsing a sword fight; Barrymore, Cukor, and Howard lounging on the set; and much more. Accompanied by 4 set designs (one original stamped Clarence Sinclair Bull and one stamped Ted Allen) and 2 scene photos, all 8 x 10 in. An intriguing glimpse into the camaraderie behind the making of this luxurious period film.

4 x 5 in. and 8 x 10 in.

\$600 - 800

1107

4 LEAD SOLDIERS FROM MARIE ANTOINETTE

MGM, 1938. Lead soldiers with muskets, painted on one side only in white, taupe, and grey, used for filming distance shots and to show soldiers in both day and night scenes. Directed by W.S. Van Dyke, *Marie Antoinette* stars Norma Shearer and Tyrone Power as the Queen of France and her lover caught up in the midst of the French Revolution. The film was one of the most lavish ever filmed by MGM, but the studio was not averse to cutting costs where it could; using these soldiers for distance shots allowed the studio to avoid hiring extras.

5.25 x 1.75 x 1.75 in.

\$800 - 1,200

1108

A FINAL SHOOTING SCRIPT FROM A STAR IS BORN

Selznick International Pictures, 1937. Mimeographed manuscript, original story by William A. Wellman and Robert Carson, screenplay by Dorothy Parker, Alan Campbell, and Robert Carson, 157 pp, dated October 16, 1936 (pink and tan revision pages dated as late as December 16, 1936 bound in), with William A. Wellman credited as Director and David O'Selznick credited as Producer, housed in yellow Selznick International wrappers, with revision dates annotated in pen and pencil on the lower right-hand corner of the cover. David O'Selznick's production of *A Star is Born*, starring Janet Gaynor and Fredric March, was the first of 3 versions, the second starring Judy Garland and James Mason (1954) and the third starring Barbra Streisand and Kris Kristofferson (1976). All three were successful at the box office. A fourth version of the film starring Lady GaGa and Bradley Cooper is slated for release in 2018.

11 x 8.5 in.

\$800 - 1,200



1109

1109
A WALTER PLUNKETT COSTUME SKETCH FOR SCARLETT O'HARA IN GONE WITH THE WIND

MGM, 1939. Watercolor on board, signed ("Plunkett") in lower right-hand corner, matted. Selznick International Pictures, Inc. wardrobe stamp on reverse. As the costume designer for *Gone With the Wind*, an epic civil war drama which required elaborate designs utilizing hoopskirts, crinolines, and corsets, Walter Plunkett designed thousands of costumes. This sketch was designed for the character of Scarlett O'Hara, played by Vivien Leigh, but was ultimately not used in the film.

Overall: 26 x 18 in.; Sketch: 18 x 23 in.

\$5,000 - 7,000



1110

1110
AN ORIGINAL AL HIRSCHFELD DRAWING OF VIVIEN LEIGH AND CLARK GABLE

Pen and ink on illustration board, framed, signed ("Hirschfeld") lower right corner, with "3" written by the signature. This caricature depicts Clark Gable embracing Vivien Leigh from the classic film, *Gone With the Wind* (1939).

Overall: 36 x 29.5 x .5 in.

\$4,000 - 6,000



1111



1112



1113



1114

1111^w

A PROP SENATE DESK FROM MR. SMITH GOES TO WASHINGTON

Columbia Pictures, 1939. American classical revival walnut writing desk with an applied metal label to the interior of the drawer inscribed, "Angelus Furniture Manufacturing Co. / Los Angeles." Early 20th Century. Jimmy Stewart tries to combat political corruption in this Frank Capra-directed classic which co-stars Jean Arthur. This desk was used in the Senate floor scenes, where Stewart gives an impassioned filibuster. It was later used in the film, *Advise and Consent* (1962), directed by Otto Preminger.

Accompanied by a letter of authenticity from the original owner whose father was an art director on *Mr. Smith Goes to Washington*.
20 x 30 x 36.5 in.

\$2,000 - 3,000

1112

CITIZEN KANE

RKO, 1941. Japanese one sheet poster, linen-backed.
22 x 31 in.

\$300 - 500

1113

A CHAIR FROM CASABLANCA

Warner Bros., 1941. A red and black bamboo and wicker armless chair with a red wooden seat, woven design on the backrest, and "BS7339" handwritten twice in black on the underside of the chair, used in the café scenes of *Casablanca*. Many of the scenes from *Casablanca* took place in "Rick's Café Américain"; in fact, the original title of the film was *Everybody Comes to Rick's*. Many of these chairs are prominently featured in the scenes where Humphrey Bogart and Ingrid Bergman's classic loves story unfolds. Accompanied by a photograph of one of the chairs in a scene from *Casablanca*.
34 x 15 x 14.5 in.

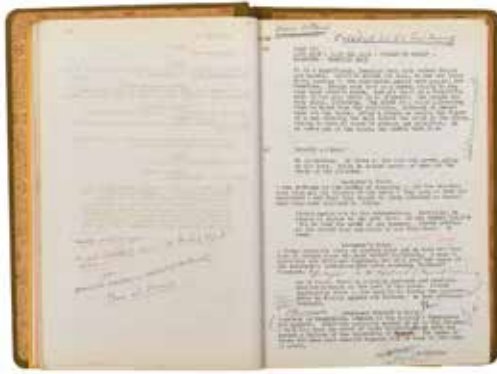
\$2,000 - 3,000

1114

A DALTON TRUMBO SCREENPLAY FOR A GUY NAMED JOE

MGM, 1943. Mimeographed manuscript, Culver City, by Dalton Trumbo, 166 pp, dated August 29, 1942, rerun dated October 12, 1942, marked "Temporary Complete" on front cover, bound with brads in MGM blue wrappers. Accompanied by a synopsis by Trumbo with the film's original title of *Three Guys Named Joe*, 93 pp, dated May 18, 1942 and stamped "Complete," and another original story synopsis by Chandler Sprague and David Boehm, also titled *Three Guys Named Joe*, 28 pp, dated March 13, 1942 and stamped "Complete" on the front cover. *A Guy Named Joe*, starring Spencer Tracy, Irene Dunne, and Van Johnson, was about love and grief during the war. Trumbo's script was not the final version; MGM opted for something they felt was more suitable. In 1943, the year the film was released, Trumbo joined the American Communist Party, thus propelling him into scandal and a blacklisting by Hollywood that would deprive him of legitimate work in the film industry for decades.
8.5 x 11 in.

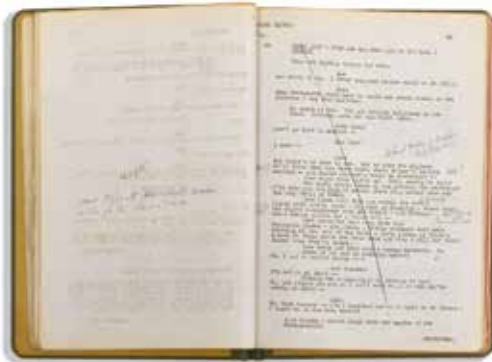
\$400 - 600



1115



1116



1117



1118

1115

A RAMSAY HILL SCREENPLAY OF MADAME CURIE

MGM, 1943. Mimeographed manuscript, screenplay by Paul Osborn and Paul H. Rameau, 147 pp, with pink revision pages dated as late as May 3, 1943, with "C.S. Ramsay Hill" handwritten in pencil at the top of the script cover, with yellow MGM wrappers bound in a tan loose leaf binder. Ramsay Hill, who was also known as "Major Cyril Seyes Ramsay-Hill," was a technical advisor and a background actor on many films from 1928-1965. It is likely that he was an uncredited technical advisor on this film, as the script is heavily annotated with notes pertaining to set dressings, etc. *Madame Curie* stars Greer Garson as the world-famous scientist and Walter Pidgeon as her fellow-scientist husband.
9.25 x 11.5 in.

\$500 - 700

1116

A COPY OF THE STORY OF DR. WASSELL SIGNED BY AUTHOR, CAST, AND CREW

Little, Brown and Company, Boston, 1943, James Hilton, *The Story of Dr. Wassell*. Hardcover, later printing, 1943, with dust jacket. Inscribed by Dr. Wassell and his wife, dated Aug. 1943, as well as the film's director, Cecil B. DeMille and cast members: Gary Cooper, Laraine Day, Paul Kelly, Dennis O'Keefe, Carol Thurston, Barbara Britton, and Signe Hasso. Previous owner inscriptions noted.
5.25 x 7.75 in.

\$1,200 - 1,800

1117

A RAMSAY HILL SCREENPLAY OF THE WHITE CLIFFS OF DOVER

MGM, 1944. Mimeographed manuscript, working title, *The White Cliffs*, on title page, 154 pp, with pink revision pages dated as late as July 14, 1943, bound in a loose leaf binder with the initials "C.S.R-H." handwritten on the cover. Ramsay Hill, who was also known as "Major Cyril Seyes Ramsay-Hill," was the technical advisor on *The White Cliffs of Dover* which stars Irene Dunne and Alan Marshal. He was also a prolific background actor who appears in films such as *Marie Antoinette* (1938), *Midnight Lace* (1960) and many others, largely uncredited. The script is heavily annotated and also contains loose pieces, including 2 post office telegraphs inscribed, "All leaves cancelled--Rejoin forthwith."
9 x 11.5 in.

\$400 - 600

1118°

A JEANNE CRAIN PERIOD COSTUME WORN IN THE FAN

Twentieth Century-Fox, 1949. A green, black, yellow and pink long-sleeved plaid 2-piece period costume consisting of a seafoam green velvet vest with scalloped collar, boning at the waist, and snap closure up the front, which is attached by snaps to the plaid jacket which lands just below the chest, with puffed sleeves to the elbow, bearing 2 cream-colored tags on the interior jacket and interior vest inscribed, "Jeanne Crain / 549-27 / 6309 / 1 27 7," accompanied by a matching full-length skirt with a lower ruffle and an interior cream-colored label inscribed, "Jeanne Crain / 549-27 / 6309 / 1 27 7." Crain, as "Lady Windermere" wears this costume as she decorates her home. Accompanied by a DVD of the film.

\$500 - 700



1119



1120



1121



1119

THE WORLD IN HIS ARMS

Universal International Pictures, 1952. French grande, linen-backed. Ann Blyth plays a Russian countess who is charmed by steamboat captain Gregory Peck in this drama directed by Raoul Walsh. 47 x 63 in.

\$600 - 1,000

1120

TWO RICHARD BURTON COATS

Olive green doublebreasted frock coat with brown satin at the lapels and olive green buttons, bearing a "Western Costume Co." stamp on the lining of the sleeve and a green *Western Costume / Hollywood* label inscribed "86-2714-1 / Richard Burton / Chest 40 / Sleeve #13and18" on the interior pocket. Together with a red and black houndstooth knee-length frock coat with brown buttons, bearing a "Western Costume Co." stamp on the lining of the sleeve and a cream-colored *Western Costume / Hollywood* label inscribed, "86-2707-3 / Richard Burton / Chest 40 / Sleeve #16" on the interior pocket. These coats are likely from Richard Burton's first American film, *My Cousin Rachel*. A DVD of the film accompanies this lot.

\$700 - 900

1121

A LANA TURNER COSTUME FROM DIANE

MGM, 1956. Comprising a black silk full-length skirt, slightly shorter in the front and lined in black linen, with an interior cream-colored tag inscribed in black ink, "*Lana Turner / 1675 / 4406*," and "#17" sewn into the interior waistband, accompanied by a black lace and fabric crinoline with two labels, both inscribed, "*1675 / 4416 / Lana Turner / Ch. 17*," and an intricately constructed black corset-type bodice with a built-in bra, faux pearls at the neckline, oversized purple velvet cowl-like sleeves, and a lace-up back. The costumes for *Diane* were designed by Walter Plunkett, who also designed the costumes for *Gone With the Wind* (1939). Turner plays the character of "Diane de Poitiers," a tutor who becomes the mistress of the French king, and she wears this gown in a scene where she converses with her rival, Marisa Pavan. Accompanied by a 23.5 x 17.25 in. photo, mounted on board, of Turner wearing the gown in a scene from the film.

\$3,000 - 5,000



1122



1123



1124

1122

A DOROTHY GRANGER GOWN FROM RAIN TREE COUNTY
MGM, 1957. Comprising a black silk brocade long-sleeved waist-length jacket with an elaborate black lace and sequins design, hook and eye closure up the back, and ruffled sleeves with a flounce of lace and sequins at the wrists, bearing an interior white label inscribed *Dorothy Granger 1692* handwritten in black ink. Accompanied by a heavy black silk skirt lined with black linen and an added tier of black silk brocade draped over it. The costumes for *Raintree County*, an epic Civil War drama starring Elizabeth Taylor and Montgomery Clift, were designed by the Academy Award®-winning designer, Walter Plunkett. This gown was worn by actress Dorothy Granger, who plays “Madame Gaubert” in the film. Accompanied by a DVD of the film.

\$1,000 - 1,500

1123

A META WILDE TERMS OF ENDEARMENT ANNOTATED SCRIPT AND PRODUCTION ARCHIVE

Paramount, 1983. Comprising Meta Wilde’s shooting script: Xerographic manuscript, Third Draft Screenplay by James L. Brooks, 140 pp, February 9, 1983, bound with brads in pink wrappers, with blue revision pages dated March 7-April 4, 1983, heavily annotated in pen and pencil, with approximately 15 pp of additional material bound in: scene breakdown descriptions, charts, etc.; editor’s script: Xerographic manuscript, no title page (Third Draft screenplay, February 9, 1983), approximately 235 pp on 240 leaves, unbound, with Xerographic editorial notes re: individual shots and lab work; retake script pages with shot information to versos, Xerographic, 10 pp, annotated in ballpoint pen, with 3 loose script pages and a pink script cover with ownership signature (“Meta Wilde”); storyboards and shot diagrams by Tom Wright, Xerographic, 155 pp; cast list, 6 pp, with cover sheet and annotated lyrics to “Anything Goes”; daily production status report charts, 41 pp, Xerographic, many accomplished in pen; daily status report summaries, Xerographic, 39 pp, many accomplished in pen; Cutter’s Script Notes, Xerographic charts, 81 pp, 24 pp accomplished in pen; staff and crew list, shooting schedule, legal memos, and other ephemera; housed in folders in an archival box. [Note: For further detailed descriptions of supplementary materials in this archive, please refer to the condition report.]

Based on Larry McMurtry’s novel, writer/director James L. Brooks’ hit comedy/drama *Terms of Endearment* traces the relationship of a mother (Shirley Maclaine) and her daughter (Debra Winger), and her

affair with a wild neighbor (Jack Nicholson). Script supervisor Meta Carpenter Rebner’s densely annotated script of *Terms of Endearment* offers an orderly, thoroughly detailed production record. Carpenter notes any dialogue changes, continuity points, and breaks down each day’s shooting in handwritten graphs on the versos of the script pages. This archive also includes other key production paperwork, including very detailed editorial notes and storyboards. *Terms of Endearment* swept the Academy Awards® with eleven nominations, winning in 5 categories including Best Picture, Best Director (James L. Brooks), and Best Screenplay (also Brooks).

Meta Carpenter Rebner Wilde’s film career began as secretary and “script girl” to Howard Hawks. While working with Hawks on classics like *To Have and Have Not*, Carpenter met Nobel Prize-winning author William Faulkner and an 18-year affair ensued. She chronicled their now-famous romance in her 1976 memoir, *A Loving Gentleman*. Carpenter ended her affair with Faulkner, got married, and became a major script supervisor, working on over 200 films (mostly uncredited) including *The Maltese Falcon* (1941), *To Kill a Mockingbird* (1962), and *The Graduate* (1967).

Archival case: 5 x 10.5 x 12.5 in.

\$4,000 - 6,000

1124

AN ARCHIVE RELATING TO THE PLAYER

Fine Line, 1992. Comprising a Xerographic manuscript, shooting script by Michael Tolkin, 126 pp, June 7, 1991, bound in brads, inscribed and signed by Robert Altman, Tim Robbins, Greta Scaachi and one other; a second copy of the same version of the script, unsigned, with a few pages annotated; colored revision pages, 12 pp; cast breakdown, 1 p; oneline shooting schedule, 12 pp; two copies of a press credit list, 9 pp; 40 35mm color slides of scenes from the film; two prop paintings, visible in June’s (Greta Scaachi’s) studio in the film, acrylic on board and acrylic on canvas; 15 snapshots taken during filming; 7 prop photographs, supposed to have been taken by June (Greta Scaachi), three typed letters signed and a location agreement.

\$1,000 - 1,500

Provenance:

Consigned by a couple whose Los Angeles home was used as the filming location of Greta Scaachi’s art studio in *The Player*.



1125



1126



1127

1125

A TITANIC LIFE JACKET WITH BULLET HOLE

Twentieth Century Fox, 1997. Replica early 20th century-style life jacket, cotton with sewn-in flotation material blocks, stage blood stains, and deliberately distressed fake bullet hole, with a Paramount/ Twentieth Century Fox tag: "This life jacket was used / in the filming of the motion / picture 'Titanic.'" A prop life jacket worn during the evacuation of the sinking *Titanic* in James Cameron's mega-hit film. Approximately 15 x 27 in.

\$800 - 1,200

1126°

AN ELECTRIC TORCH USED IN TITANIC

Twentieth Century-Fox, 1997. Hollow wooden case with metal handle, hinges, and vent, and painted resin halogen lamp with bulb and internal wiring. After the RMS *Titanic* sinks, its crew searches for survivors in the ocean using (anachronistic) flashlights, including this prop. 6 x 7.5 x 15.5 in.

\$300 - 500

1127°

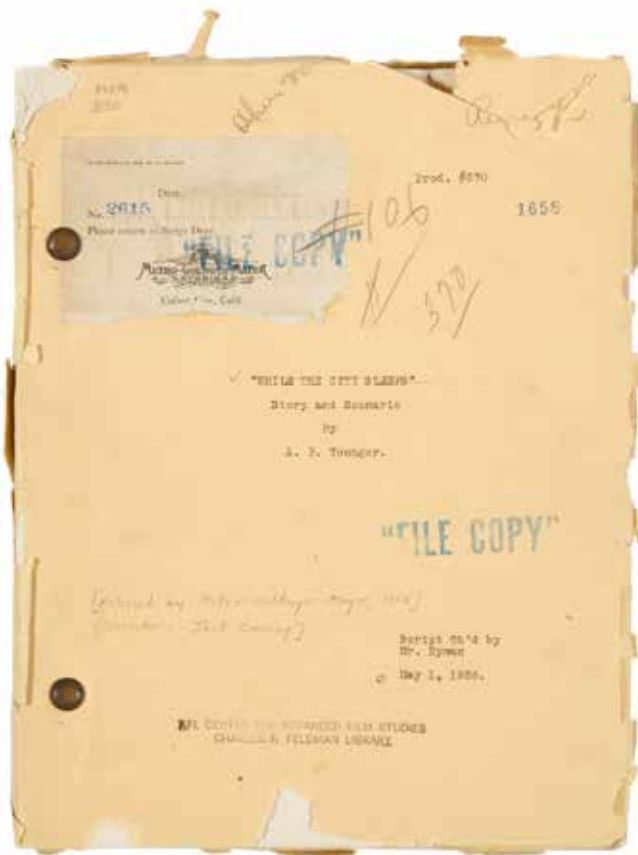
A SPOTLIGHT PHOTOGRAPH WITH CAST AUTOGRAPHS AND A PROMOTIONAL NEWSPAPER

Open Road Films, 2015. White board signed ("Michael Keaton," "Mark Ruffalo," "Rachel McAdams," "John Slattery," and "Brian d'Arcy James") in black marker with a mounted color cast photograph, with replica *Boston Globe* newspaper, 4 pp, with ribbon mounts at corners within a maroon leather folder with "Spotlight" gilt to front cover, housed in a black cardboard box. The hit true-life drama *Spotlight* follows *Boston Globe*'s "Spotlight" reporting team as they uncover a massive cover-up of sexual crimes within the Catholic Church. Folder: 11.25 x 14.25 in.; Newspaper (unfolded): 22 x 24.5 in.; Autograph mount with photograph: 7.5 x 10.25 in.

\$200 - 300

**DETECTIVE STORIES:
FILM NOIR AND CRIME**





1128

1128

A SCREENPLAY OF WHILE THE CITY SLEEPS

Mimeographed manuscript, story and scenario by A. P. Younger, 168 pp, April 10, 1928, bound in beige wrappers with M-G-M Script Department label on cover. In this hardboiled crime drama, Lon Chaney stars as weary New York police detective "Dan Coghlan" who desperately wants to nab a slippery crook, "Skeeter" Carlson (Wheeler Oakman). The film was directed by Joseph Farnham and co-stars silent movie queen Anita Page.

8 x 11 in.

\$2,000 - 3,000



1129

1129

CHARLIE CHAN AT MONTE CARLO

Twentieth Century-Fox, 1937. U.S. one sheet poster, linen-backed. Warner Oland, the star of this film, was not Chinese but Swedish by birth; nevertheless, and in spite of protest from actors of Asian descent, he was beloved by audiences and played the legendary detective in 16 of the Charlie Chan films. This is the last film of the Charlie Chan series that Oland would star in; he died in 1938. 27 x 41 in.

\$5,000 - 7,000



1130

1130

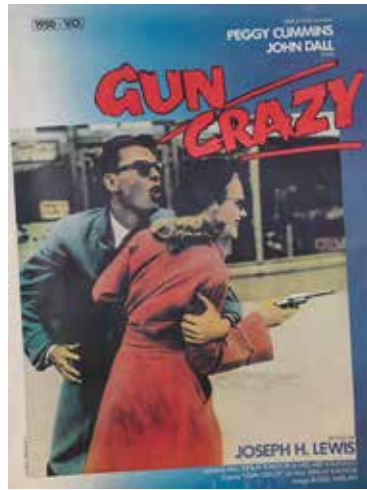
THE MALTESE FALCON

Warner Bros., 1941. French grande poster, linen-backed. Humphrey Bogart as "Sam Spade" pits himself against the seductive Mary Astor in this film noir that also stars Sydney Greenstreet and Peter Lorre. John Huston wrote the screenplay and made his directorial debut. 47 x 63 in.

\$10,000 - 20,000



1131



1132



1133



1134

1131

A SCREENPLAY OF THE DARK PAGE

Mimeographed manuscript, screenplay by Jules Furthman, from the novel by Samuel Michael Fuller, 146 pp, n.d. [1946], bound in brads in a black and tan "Famous Artists Corporation" folder. Director Howard Hawks and agent Charles Feldman bought the rights to Samuel Fuller's novel and hired Jules Furthman (*The Big Sleep* (1946) and *To Have and Have Not* (1944)) to adapt it for the screen. Hawks never made the film and ultimately sold the rights; it was eventually rewritten and directed by Phil Karlson and titled, *Scandal Sheet* (1952). A rare copy of this unproduced screenplay.
11.5 x 8.75 in.

\$2,000 - 4,000

1132

GUN CRAZY

King Brothers Productions, 1950. French grande poster, linen-backed. Peggy Cummins plays a gun-happy robber whose love for guns eclipses the love for her husband, John Dall.
47 x 63 in.

\$1,000 - 1,500

1133

A FINAL SCREENPLAY OF STRANGERS ON A TRAIN

Warner Bros, 1951. Mimeographed manuscript, 156 pp, dated October 18, 1950 (blue revision pages dated as late as December 16, 1950 bound in), with "Final" stamped to upper right cover, housed in pale blue Warner Bros. wrappers. Alfred Hitchcock directed this suspenseful tale of two men who meet on a train and come to a murderous agreement.
8.75 x 11.25 in.

\$800 - 1,200

1134

A MERCEDES MCCAMBRIDGE CUSTOM-BOUND SCRIPT OF THE SCARF

Gloria Productions, 1951. Mimeographed manuscript, no title page, 122 pp, n.d., with 8 inlaid silver gelatin 8 x 10 in. photos of scenes from the film and 10 newspaper/publicity clippings, bound in green leather with "Mercedes McCambridge" embossed in gilt to cover and "The Scarf" embossed in gilt to spine. John Ireland co-stars with McCambridge in this intense psychiatric thriller about a man who can't remember if he committed murder. McCambridge was the consummate character actress, best known for voicing the role of the devil in *The Exorcist* (1973).
8.75 x 11.5 in.

\$200 - 300



1135



1136

1135

IN THE HEAT OF THE NIGHT

Mirisch Corporation, 1956. U.S. one sheet poster, linen-backed. Sidney Poitier and Rod Steiger lock horns when they are forced to solve a crime in a racially conflicted town. 27 x 41 in.

\$600 - 1,000

1136

A META REBNER SCREENPLAY OF IN THE HEAT OF THE NIGHT

Mirisch Corporation, 1966. Mimeographed manuscript, screenplay by Stirling Silliphant, 140 pp, n.d., last revision dated 10/18/66, with pink, blue, yellow, and green revision pages bound in, with approximately 49 small (1- to 2-in.) continuity photographs taped in, bound in brads and heavily annotated throughout. Meta Rebner was the script supervisor for this film, and she has written copious notes in the script regarding each scene, with details on camera angles, lighting instructions, scene movements, dialogue changes, and much more. A timeline of events in the film, a partial shooting schedule, a bound-in dictionary, and Rebner's personal notes, including Sidney Poitier's NY address, are also interesting add-ons which are bound into the script. Accompanied by an 8 pp list of staff and crew addresses. *In the Heat of the Night* won 5 Academy Awards® including Best Picture and Best Screenplay for Silliphant. 9 x 11.25 in.

\$5,000 - 7,000

1137

THE BIRDS

Alfred J. Hitchcock Productions, 1963. U.S. three sheet poster, linen-backed. Tippi Hedrin, in her first leading role, fends off attacking birds in this thriller directed by Alfred Hitchcock and loosely based on a Daphne du Maurier novel. 41 x 81 in.

\$1,000 - 1,400



1137



1138



1140

PROPERTY FROM THE ESTATE OF EMMANUEL GERARD

1138

AN EMMANUEL GERARD SHAFT AND SHAFT'S BIG SCORE! EPHEMERA ARCHIVE

Metro-Goldwyn-Mayer, 1971 and 1972. Comprising 4 original drawings: 3 gouache on board, 1 gouache on paper; 32 set design Ozalids; 8 smaller original set design drawings, pen and marker on paper and tracing paper; approximately 330 photographs, silver gelatin prints, mostly 8 x 10 in.; 9 Polaroids and other small color photographs; several slides and negatives; 2 transparencies; 1 annotated Photostat; Mimeographic storyboards of final action sequence, 20 pp (missing first page), annotated; and various other materials from the film. Also a copy of the *Shaft* screenplay, mimeographic manuscript. Shot largely on location in Manhattan, the first two *Shaft* films' look epitomized the urban realism that Emanuel Gerard specialized in. This lot includes numerous reference photos of early 1970s New York City's mean streets. The majority of this lot relates to *Shaft's Big Score!* but some of *Shaft's* key locations and sets are covered. Also included is Gerard's copy of the *Shaft* screenplay.

Various sizes

\$1,500 - 2,000



1139

1139

ART DIRECTOR EMMANUEL GERARD'S SHAFT AND SHAFT'S BIG SCORE! SCREENPLAYS

SHAFT. Metro-Goldwyn-Mayer, 1971. Mimeographic manuscript, screenplay by John D.F. Black, 117 pp, n.d., bound with brads in orange Metro-Goldwyn-Mayer wrappers, with pink and green revision pages dated February 23, 1971, annotated in red pen. *Shaft's Big Score!* Metro-Goldwyn-Mayer, 1972. Mimeographic manuscript, Fourth Draft screenplay by Ernest Tidyman, 93 pp, January 31, 1972, bound with brads in orange wrappers, "Score" gilt to front wrapper, ownership signature ("Manny Gerard") in black marker to title page, with blue revision pages dated February 17, 1972, pink revision pages dated February 4, 1972, a script memorandum, 2 pp, and a typed letter, 1 p, March, 21, 1972, on Shaft Productions, Ltd. stationery.

Gordon Parks' *Shaft* and *Shaft's Big Score!* star Richard Roundtree as African-American detective John Shaft. This earlier draft of the *Shaft* script features a deleted opening scene and various other differences from the finished film. The *Shaft's Big Score!* letter is from an unidentified member of the production team writing to art director Emanuel Gerard about director Gordon Parks' ideas for a brief, simple gambling room set. (Parks himself cameos on that makeshift set in the film.)

8.5 x 11 in.

\$1,000 - 2,000

1140

A GROUP OF EMMANUEL GERARD'S COTTON COMES TO HARLEM DESIGNS

United Artists, 1970. Comprising 25 original set design drawings, pencil on vellum, rolled, housed in a tube; 9 original set designs, mixed media on vellum, rolled, housed in a tube labeled "*Cotton Comes to Harlem / U.A. / Original Sketches / Mar - April - May - June - July / 1969*"; 5 original set designs, mixed media on tracing paper or illustration paper; 1 large gouache set design on board; 1 original set design, gouache on paper; 7 original set design drawings, mixed media, matted; 2 Ozalid set designs; 1 large Photostat set design; original storyboards of the opening credits sequence, smaller drawings mounted to 3 boards; 1 original design, "*Africa/Black Power*" mural, gouache on board; 1 original design, pencil on board, lettering for "*Soul Food Limited*" van, with annotated photograph of van stapled on. An extensive collection of production designer Emanuel Gerard's set designs for Ossie Davis' comedy/detective story set on New York City's gritty streets. Key designs include the "*Africa/Black Power*" mural seen during "Rev. Deke O'Malley's" (Calvin Lockhart) opening rally.

Various sizes

\$1,200 - 1,800



1141

1141

AN EMANUEL GERARD ARCHIVE OF COTTON COMES TO HARLEM EPHEMERA

United Artists, 1970. Comprising 199 black and white photographs and 9 proof sheets (3 are annotated), silver gelatin prints, mostly 8 x 10 in.; 67 smaller color photographs; 1 original set design drawing of a storefront church, mixed media on board, 8.5 x 11.5 in.; 24 large set design Ozalids, folded; 24 photographs of African-American entertainers, gelatin silver prints, 8 x 10 in.; a call sheet for the rally scene; cast and crew contact list, reference magazine and newspaper clippings, and other ephemera. Actor/director Ossie Davis' groundbreaking comedy/crime drama *Cotton Comes to Harlem* involves New York detectives "Coffin Ed" and "Gravedigger Jones" (Raymond St. Jacques and Godfrey Cambridge) and their hunt through Harlem for a bale of cotton stuffed with stolen cash. Art director Emanuel Gerard's production archive is filled with his reference photographs of the film's hard-boiled, urban locations. Among those photos are candid of Ossie Davis and various cast members on location.

Various sizes

\$800 - 1,200

1142

A LARGE EMANUEL GERARD ARCHIVE OF ARTWORK AND EPHEMERA FROM GOODBYE, COLUMBUS AND OTHER FILMS

GOODBYE, COLUMBUS (1969) ephemera: Approximately 76 photographs, black and white, gelatin silver prints, most 8 x 10 in.; 4 contact sheets, black and white, gelatin silver prints, 8 x 10 in., annotated; 11 original set design drawings, green marker on paper; approximately 10 Ozalid set design drawings; shooting schedule; cast and crew contact list; several Xerographic floor plans of a ballroom; several minor pieces of production correspondence; clippings; and other ephemera; housed in 19 hand-labeled manila folders. Original artwork: 4 set designs, gouache on board, each with "United Scenic Artists- Local 829" stamp signed ("Gerard"), also with a large archive of Gerard's photographs, artwork, and ephemera from the following films: *A Separate Peace* (1972), *The Education of Sonny Carson* (1974), *The Sidelong Glances of a Pigeon Kicker* (1970, aka *Pigeons*), and various other film and television productions. A massive archive of Emanuel Gerard's original set designs, production photographs, and other related ephemera from various productions. (For a more detailed description of the rest of this lot, please refer to the condition report.)

Various sizes

\$800 - 1,200



1142

1143

EMANUEL GERARD'S ARCHIVE OF THE INCIDENT

Twentieth Century-Fox, 1967. Comprising 90 photographs, mostly black and white, mostly 8 x 10 in., and blueprints of a subway turnstile, housed in a large multi-ring binder with leather cover, labeled "Research Photos / The Incident"; 112 black and white and 5 color reference photographs, gelatin silver prints, various sizes (mostly 8 x 10 in.); booklet: "New York City Transit System / IRT Division / Passenger & Service Car / Outline Drawings," annotated; 27 original drawings, various sizes; negatives; 13 large Thermofax designs; 7 smaller Thermofax set designs; an issue of *American Cinematographer* magazine with an article on the film; a program, 2 pp, mounted; and other ephemera. Directed by production designer Emanuel Gerard's frequent collaborator Larry Pearce, *The Incident* is set almost completely on a New York City subway car where two thugs (Martin Sheen and Tony Musante) terrorize the passengers. The New York City Transit Authority frowned on the film's depiction of its subways as crime-ridden, forcing Gerard to extensively research subways and recreate a subway car for the bulk of the film's shoot. His attention to detail is reflected in the thoroughness of his research in this archive.

Various sizes

\$700 - 900

1144

ART DIRECTOR EMANUEL GERARD'S MR. BROADWAY TELEVISION PRODUCTION ARCHIVE

CBS, 1964. Comprising 8 teleplays (1 duplicate), Mimeographic manuscripts, including "Something to Sing About" by Garson Kanin, annotated by Gerard; approximately 89 original set design drawings, pencil on paper, most approximately 9 x 12 in.; approximately 34 Thermofax set designs, most annotated in red pen, various sizes; approximately 23 black and white photographs from the series, gelatin silver prints, most 8 x 10 in.; ephemera, (shooting schedules, etc.), approximately 50 pp; housed in 12 hand-labeled manila folders. *Mr. Broadway* followed "Mike Bell" (Craig Stevens), a Manhattan public relations expert. Series creator Garson Kanin wrote one episode, "Something to Sing About." The show's roster of guest stars includes Lauren Bacall, Tuesday Weld, and Liza Minnelli (in her dramatic television debut). Dave Brubeck scored the series and wrote its theme. The series ran 13 episodes, nearly all of which are represented here.

\$600 - 900



1145



1145



1145

THE ICONIC "COLUMBO" RAINCOAT AND SHOES WORN BY PETER FALK AS DETECTIVE COLUMBO, 1970S

NBC, 1971-2003. A tan long-sleeved raincoat with 3 large buttons down the front, 2 side pockets, and cuffed sleeves, well worn, with patches, small tears, discoloration, and light staining present. Accompanied by a pair of brown leather high-top shoes with brown laces, size unknown, each with a cork shoe liner inside stamped "Di Fabrizio Shoe / 8216 West 3rd-St. / Los Angeles-Cal / 655.5248." Di Fabrizio is still known as "The Shoemaker to the Stars" and counted Sylvester Stallone and Michael Jackson as clients. Like the raincoat, Peter Falk provided these shoes himself for his character and wore them throughout the series; they are scuffed, cracked, and otherwise very well worn. Peter Falk had one of the longest running careers as a television detective on *Columbo*. His performance as the seemingly muddled but always-on-target crime fighter endeared him to audiences and won him 4 Emmy Awards. Accompanied by a photo of Peter Falk wearing the costume.

\$80,000 - 120,000



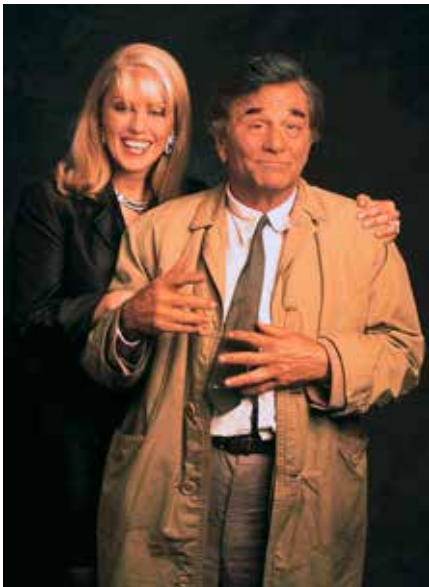
1146



46



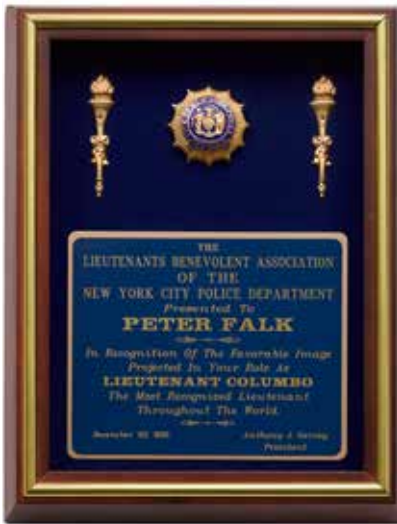
1146



1146

A PETER FALK RAINCOAT AND SUIT FROM *COLUMBO*, 1990S
 NBC, 1971-2003. A tan long-sleeved raincoat with 3 large buttons down the front, 2 side pockets, and cuffed sleeves, with light wear and a tear on the left sleeve. Accompanied by a pair of worn brown leather high-top shoes with brown laces, size unknown, each with a cork shoe liner inside stamped "B.Y. Willie's." Together with a somewhat rumpled suit comprising a light brown linen suit coat with silk lining, a tan dress shirt bearing an interior label inscribed, "*Venice Custom Shirts / Jan. '94*," a pair of matching cuffed trousers and a brown-and-tan polka dotted tie bearing a small label inscribed, "*Italy*," with some staining and a small burn hole (cigar, no doubt) on the bottom front. Peter Falk wore the coat and shoes during his second "round" as "Detective Columbo" when the show was resurrected in 1989-2003. ç Accompanied by a photo of Peter Falk (with wife Sheri) wearing the costume. Accompanied by a photo of Peter Falk (with wife Sheri) wearing the costume.

\$15,000 - 20,000



1152

1152
A PETER FALK AWARD FROM THE NEW YORK CITY POLICE DEPARTMENT
 Wooden shadowbox frame (without glass) bearing a Lieutenant's badge and 2 torches against a blue felt background, with a plaque inscribed, "The / Lieutenants Benevolent Association / Of The / New York City Police Department / Presented To / Peter Falk / In Recognition Of The Favorable Image / Projected In Your Role As / Lieutenant Columbo / The Most Recognized Lieutenant / Throughout The World. / December 20, 1995 / Anthony J. Garvey / President". During the time Falk received this award, he was in his second run of *Columbo*, which had been cancelled in 1978 but brought back to television in 1989, where it would continue its run until 2003.
 10.5 x 13.5 x 2.25 in.

\$400 - 600

1153
A COLLAGE OF PETER FALK AS COLUMBO
 Mixed media collage of Peter Falk, signed ("Peter Falk"), matted and framed. Falk is featured in his signature raincoat from *Columbo* (1971-2003).
 Overall: 45.5 x 23.25 x 2 in. within mat: 37 x 15 in.

\$2,200 - 2,800



1153



1154

1154
A PETER FALK SELF-PORTRAIT
 Graphite and charcoal on paper, signed ("Falk / 8/1/96"). A full-length self-portrait of Peter Falk sitting in a chair with his right hand on his knee and his left hand raised, drawing on an easel.
 19.5 x 25.5 in.

\$1,200 - 1,800

1155
A PETER FALK SELF-PORTRAIT
 Graphite and charcoal, matted and framed. A 3/4-length self-portrait of Peter Falk crossing his arms and wearing his signature raincoat from the television series, *Columbo* (1971-2003).
 Overall: 21 x 30 x 1.25 in.; within mat: 13.25 x 21 in.

\$1,200 - 1,800



1156



1157



1158



1159

1156

A PETER FALK SELF-PORTRAIT AND A POSTER OF *THE IN-LAWS*

Charcoal on paper. A closeup self-portrait of Peter Falk. Accompanied by a one sheet poster of *The In-Laws* (Warner Bros., 1979), foam-backed.

Drawing: 23.25 x 36.5 in.; poster: 27 x 41 in.

\$1,200 - 1,800

1157

A PETER FALK DRAWING OF A WOMAN

Graphite and charcoal, signed ("Peter Falk"), framed. A portrait of a woman sitting and adjusting her platform shoe.

Overall: 24.5 x 30.25 x 1 in.; within frame: 17.5 x 23.5 in.

\$1,000 - 1,500

1158

A PETER FALK DRAWING OF A WOMAN

Graphite and charcoal, signed ("Peter Falk"), framed. A portrait of a woman sitting casually with her hand behind her head.

Overall: 24.5 x 30.25 x 1 in.; within frame: 17.5 x 23.5 in.

\$1,000 - 1,500

1159

A PETER FALK DRAWING OF A GENTLEMAN

Graphite and charcoal on paper, signed ("Peter Falk"). A full-length portrait of a bare-chested gentleman with his right hand on his knee, sitting on a chair.

19.5 x 25.5 in.

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

1160

A DIRTY HARRY REVISED FINAL SCREENPLAY

Warner Bros., 1971. Mimeographed manuscript, screenplay by H.J. Fink and Dean Riesner, 124 pp, dated April 1, 1971 (pink and blue revision pages dated as late as April 27, 1971 bound in), stamped "Revised Final" in upper right-hand corner of cover. This is the first of the series of "Dirty Harry" films starring Clint Eastwood in the title role. 8.25 x 11.5 in.

\$500 - 700

1161

A DEAN TAVOULARIS SCREENPLAY OF THE CONVERSATION

Paramount, 1974. Xerographic manuscript, final screenplay by Francis Ford Coppola, 120 pp, November 22, 1972, bound with brads in yellow wrappers, lacking back wrapper, "The Conversation" and "The Director's Company / 827 Folsom Street / San Francisco" stamped to front wrapper, ownership signature ("Dean Tavoularis") in black ink, annotated throughout by him. Francis Ford Coppola followed up *The Godfather* with this claustrophobic thriller about surveillance expert Harry Caul (Gene Hackman) who is unwittingly swept up in a conspiracy. This draft includes deleted scenes.

\$2,000 - 3,000

1162

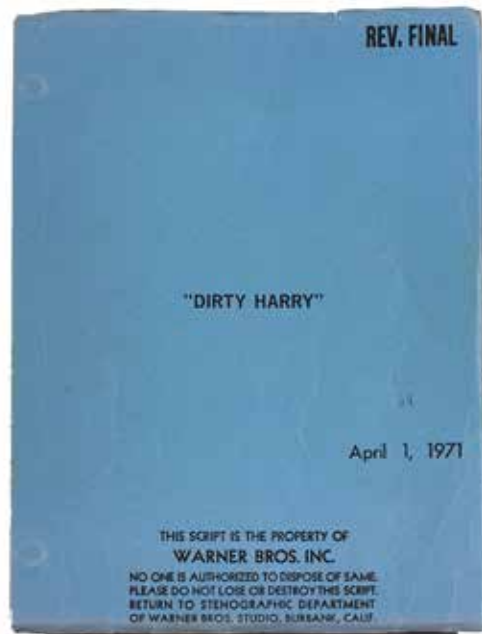
A PROP COCAINE SPOON USED IN SCARFACE

Universal Pictures, 1983. A small gold-plated metal cocaine spoon used by Mary Elizabeth Mastrantonio as she snorts cocaine in the men's bathroom. *Scarface*, starring Al Pacino as a drug lord, was a remake of the 1932 version starring Paul Muni. Directed by Brian De Palma, the film revolves around the 1980s Miami cocaine trade. The spoon is accompanied by a certificate of authenticity from the assistant property master of *Scarface*. 2.5 x 0.1 in.

\$1,000 - 1,200

Provenance:

Julien's Auctions: Property From the Golden Closet Archives, November 20, 2015, Lot 145.



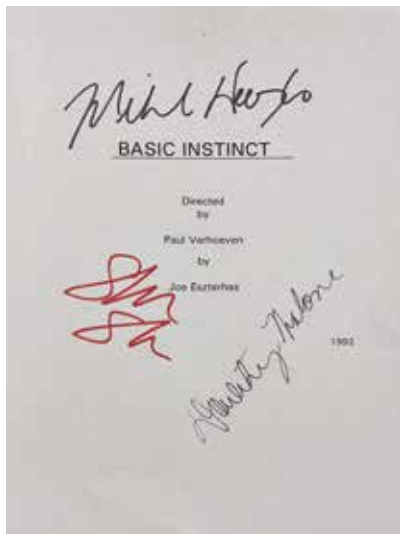
1160



1161



1162



1163

1163

A BASIC INSTINCT SCREENPLAY SIGNED BY MICHAEL DOUGLAS, SHARON STONE, AND DOROTHY MALONE

Tri-Star, 1992. Xerographic manuscript, screenplay by Joe Eszterhas, 104 pp, 1992, spiral-bound in grey and white wrappers, signed ("Michael Douglas," "Sharon Stone," "Dorothy Malone") to cover in black or red marker, housed within a white three-ring binder. The script to Paul Verhoeven's controversial erotic thriller hit, signed by leads Michael Douglas ("Det. Nick Curran"), Sharon Stone ("Catherine Tramell"), and Dorothy Malone ("Hazel Dobkins"). With a certificate of authenticity from Shooting Stars Memorabilia.

Binder: 10 x 11.75 in.

\$800 - 1,200



1164

1164°

A THE FUGITIVE CREW JACKET

Warner Bros., 1993. Black wool jacket, women's size 8, with top grain brown cowhide leather sleeves, brown leather trim at pockets, nylon lining, "Super Stitch Incorporated dba: / Stormin' Norman Productions" maker's label inner sewn at collar, *The Fugitive* logo embroidered to back, Warner Brothers' "WB" logo embroidered to left chest, "Jack's 21 / 54090" in marker to tag attached to left sleeve with a plastic snap. A jacket given to crew members of this hit mystery/thriller starring Harrison Ford and Tommy Lee Jones.

\$300 - 500

1165

A BOUND SCRIPT OF INSOMNIA SIGNED BY ROBIN WILLIAMS TO ROBERT MONDAVI

Warner Bros., 2002. Screenplay by Hilary Seitz, revisions by Christopher Nolan, 121 pp, n.d., 4to, signed and inscribed "To Bob / Thank you for an / extraordinary / evening / Robin Williams," with a black and white photograph of Williams in the film tipped in, bound in red leather with *Insomnia* logo stamped in gilt to cover and spine. Christopher Nolan's *Insomnia* stars Robin Williams and Al Pacino as detectives investigating a case in a dark, dreary Northern town. This presentation copy of the film's script is signed by Williams to winery owner Robert Mondavi; Williams and Mondavi both lived in California's Napa Valley.

9 x 12 in.

\$800 - 1,200



1165

**TOUGH GUYS WEAR TIGHTS:
SWASHBUCKLERS AND SUPERHEROES**





1166



1166



1166

1166

A GEORGE REEVES COSTUME FROM ADVENTURES OF SUPERMAN

Superman, Inc. 1952-1958. Smoky blue wool long-sleeved leotard with a stitched-on red and yellow felt Superman "S" logo on the center chest, bearing an interior "Western Costume Co." label inscribed "No. 99-2471-1 / Name: George Reeves / Chest: 44," with a red silk cape attached to the collar of the tunic and a similarly stitched felt Superman "S" logo on the cape, with matching form-fitting stirrup pants and a pair of red trunks.

Provenance:

Gift of DC Comics to Robert Westerfield; sold by him to another; acquired by the present owner.

Adventures of Superman, a novelty television series based on the DC comic book character, became a phenomenon when it first aired in 1952. With television in its early stages, children and adults alike were captivated with its elements of both science fiction and crime fighting and its message of "justice and the American way." The barrel-chested George Reeves was perfect for the part: kind and gentle as "Clark Kent" and forceful yet fair as "Superman." Reeves, at first resisting the role because he wanted to pursue his film career, came to embody the character and was genuine in his desire to send a positive message to children (he even quit smoking to set a good example). Actors Noel Neill as "Lois Lane" and Jack Larson as "Jimmy Olsen" were his supportive sidekicks at "The Daily Planet" newspaper.

Adventures in Superman was broadcast in black and white for the entire run of the series; however, from 1954-1957, the program was shot in color. Reeves' first "Superman" costume was brown, white, and grey, the colors needed for the black and white broadcasts. Once the show began shooting in color, however, the costume changed to the one offered here in colors of red, yellow, and blue. Audiences only got to see the color episodes starting in 1965, when the show aired in reruns.

Adventures of Superman was preparing for another season when George Reeves unexpectedly died from a gunshot wound to the head. Although ruled a suicide, details regarding the death remain a mystery.

Adventures of Superman was the catalyst that spawned a genre of comic book hero films and television shows that has only increased with time. Others have played "Superman" successfully, but none has become quite as synonymous with the Man of Steel as television's very first "Superman," George Reeves.

Accompanied by a color photograph of George Reeves wearing the costume.

\$100,000 - 150,000



1167



1168



1169



1170

1167

SUPERMAN AND THE MOLE MEN

Lippert Pictures, 1951. French one sheet poster, linen-backed. George Reeves and Phyllis Coates star in this film which eventually became a two-part episode on the subsequent *Adventures of Superman* (1952-1958) television series. Though only 58 minutes long, it is the first feature film to feature a DC Comics hero.
45.5 x 31 in.

\$1,000 - 2,000

1168

A BATMAN FOREVER BATMAN COWL, SHOULDERS, CHEST, AND BAT SYMBOL

Warner Bros., 1995. Comprising a black foam rubber Batman cowl with black leather flaps, seam to back of head and neck with inner Velcro catch, white letters stamped to left shoulder; felt-lined shoulders/shoulder blades/chest/abdomen (1 piece); and molded resin Bat Symbol chest ornament, mounted on a stand with circular base. Batman's iconic upper costume created for Val Kilmer as "Bruce Wayne/Batman" in the third of the hit *Batman* film series. These were either worn by Kilmer or are among the Batman cowls on display in the Batcave in the film. These were acquired by a Warner Bros. marketing person after the film wrapped.

Chest: Approximately 6 x 16.5 x 22 in.; Cowl: Approximately 7 x 16 x 19 in.; Bat Symbol: 0.75 x 4 x 6.5 in.; Stand: Height: Approximately 46.5 in.; Base (diameter): 12 in.

\$1,500 - 2,000

1169^w

A BAT SYMBOL CHAIR FROM THE BATCAVE IN BATMAN AND ROBIN

Warner Bros., 1997. Metal swivel chair painted black with machined Bat Symbol insignia to back, with padded black vinyl seat cushion, 3 black plastic pieces covering central metal bar, with hard vinyl base with 5 wheels. This black Bat Symbol chair is one of a matched pair that Bruce Wayne (George Clooney) and Dick Grayson (Chris O'Donnell) are seen seated in within the Batcave in the fourth film in the *Batman* franchise. This was acquired by a Warner Bros. marketing person after the film wrapped.

24 x 25 x 43.5 in.

\$1,000 - 1,500

1170

A LARGE ALBUM OF BATMAN FOREVER DESIGN PHOTOGRAPHS

Warner Bros., 1995. 46 large photographic design reproductions, in clear sleeves, many sleeves labeled with typed titles and scene number decals, housed in a large black leather multi-ring portfolio. A production archive of large, striking color reproduction illustrations of the vehicles and stylized set designs for the third film in Warner Bros.' hit *Batman* franchise. Among the film's key visual elements depicted are: Many views of Gotham City; the Batcave, Batmobile, and Batwing; E. Nygma's Work Station; Two-Face's Hideout; the Riddler's Lair; the Lady Gotham statue; Wayne Manor; and Arkham Asylum. These designs are the work of art department members J. F. Griffith, James Carson, Chris Buchinsky, and others. This archive was acquired by a person involved with marketing the film after shooting wrapped.

Portfolio: Approximately 23 x 30 in; Photographs: 11 x 14 in. to 18.5 x 24 in.

\$600 - 900



1171



1173



1172



1174

1171

AN "OSWALD COBBLEPOT FOR MAYOR" POSTER PROOF FROM BATMAN RETURNS

Warner Bros., 1992. Printer's test proof poster, rolled. In Tim Burton's *Batman Returns*, "Oswald Cobblepot/The Penguin" (Danny DeVito) runs for Mayor of Gotham City. This proof was acquired after production wrapped by a person involved in the film's marketing campaign.

43 x 62.5 in.

\$600 - 1,000

1172°

A PAIR OF ARNOLD SCHWARZENEGGER "MR. FREEZE" FUZZY SLIPPERS AND A FAUX DIAMOND PROP FROM BATMAN AND ROBIN

Warner Bros., 1997. A pair of men's cloth-lined plush slippers, with soft rubber soles with tags: "Sample / J.Y. (H.K.) Ltd / Date: "; with a clear cast-resin faux diamond. A pair of comic Polar Bear slippers worn by Arnold Schwarzenegger as Batman's nemesis, supervillain "Mr. Freeze." In the film, Mr. Freeze powers his armored suit with diamonds, like the background faux gem in this lot. These were acquired by a Warner Bros. marketing person after the film wrapped. *Slippers: 5 x 7.5 x 17 in.; faux diamond: diameter: 3.5 in.; height: 3.75 in.*

\$200 - 400

1173

THE RIDDLER'S CANE FROM BATMAN FOREVER

Warner Bros., 1995. Resin cane, painted, with metalized resin skull with inner light mount and switch. The prop cane wielded by "The Riddler" (Jim Carrey) during his final confrontation with "Batman" (Val Kilmer) in *Batman Forever*, topped with his trademark green question mark. This was acquired by a Warner Bros. marketing person after the film wrapped.

3 x 3.5 x 37.5 in.

\$1,500 - 2,000

1174°

A GROUP OF BATMAN FOREVER AND BATMAN AND ROBIN PROP PUBLICATIONS AND OTHER MEMORABILIA

Warner Bros., 1995 and 1997. Comprising a replica "Robin" mask, foam rubber and felt, 3.75 x 7.5 in.; "The Guesser Knows" magazine, mass-produced puzzle magazine with prop cover added; Bat Symbol ornament, hard rubber, 2.75 x 4.75 in.; Batwing ornament, black plastic, 0.5 x 2.5 x 3.5 in.; 2 Gotham Circus prop programs, 4 pp; "Protected by Batman" sign, housed in clear plastic standing frame. This group of miscellaneous items related to the third Warner Bros. *Batman* film includes a prop puzzle book as seen in "Ed Nygma's" (Jim Carrey) apartment and two copies of the Gotham Circus program carried by various characters in the film's circus scene. *Protected by Batman sign: 3.75 x 10 in. with 3-1/8 in. base*

\$200 - 400



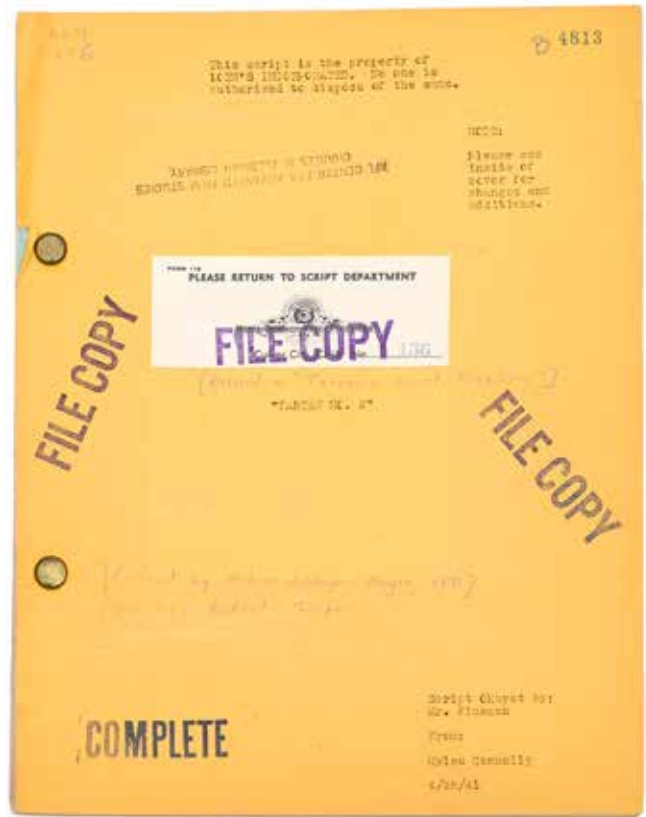
1175

1175

A PAMELA ANDERSON COSTUME FROM SUPERHERO MOVIE

Dimension Films, 2008. A spandex and faux black leather long-sleeved royal blue bodysuit with black trim on the sleeves and plunging neckline, hook and eye closure at the bottom neckline, with a zipper front and a patch with the number 4 on the upper right chest. Decorative blue stitching throughout. Accompanied by a black belt with a black tarnished buckle and two small pockets attached to the belt and two pairs of black mid-length gloves, a pair of black boots with stiletto heels, size 7, with no brand name, and a pair of replica black boots. Pamela Anderson starred with Leslie Nielsen in this parody of superhero movies such as *Batman* and *Spider-Man*. Producer David Zucker perfected this type of spoof film with *Airplane!* (1980). Anderson plays the character of "Invisible Girl" in the film. Accompanied by a set of 8 color photographs from the film, including one of Anderson wearing the costume.

\$1,500 - 1,800



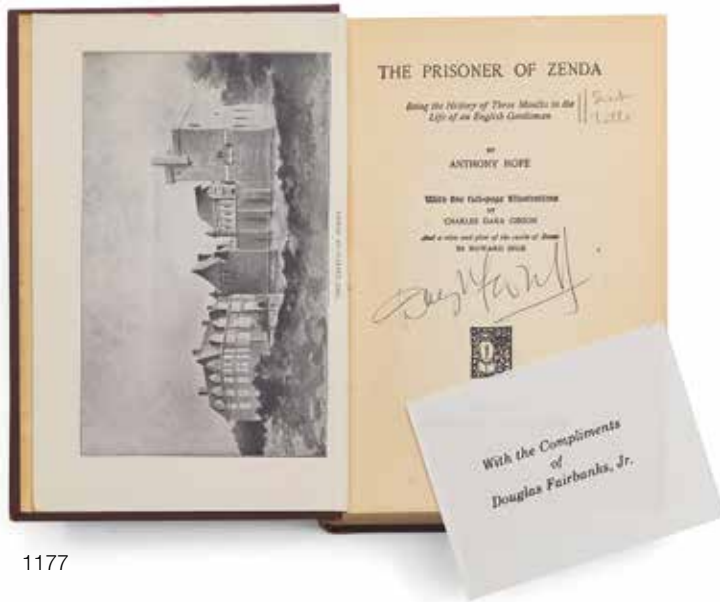
1176

1176

A SCREENPLAY FOR TARZAN'S SECRET TREASURE

MGM, 1941. Mimeographed manuscript, screenplay by Myles Connolly, with the working title, "Tarzan No. 3," on the cover, 121 pp, dated April 28, 1941, and marked "Script okayed by Mr. Fineman" (B.P. Fineman, producer of the film), with pink revision pages bound in as late as August 6, 1941, bound with brads in yellow MGM wrappers, with "Tarzan's Secret Treasure" annotated in pencil on the cover. Tarzan protects his family from danger in this, the 5th of the "Tarzan" films starring Johnny Weissmuller, Maureen O'Sullivan, and Johnny Sheffield. 8.5 x 11 in.

\$800 - 1,200



1177



1178

1177

THE PRISONER OF ZENDA

Henry Holt and Company, New York, 1921, Anthony Hope, *The Prisoner of Zenda*, later printing. Hardcover, burgundy cloth binding, no dust jacket. Stamped: "PROPERTY OF SELZNICK INTERNATIONAL PICTURES, INC." Pencil number: #4 on the FFEP, also on the FFEP, signed in pencil ("Bobby Koen"), Production Assistant, Script Secretary and co-writer on many classic Selznick films. Internally the book has extensive pencil notes and marks throughout--most likely used in the creation of the initial stages of *The Prisoner of Zenda* 1937 production script. Also signed on the title page ("Douglas Fairbanks, Jr."). 7.5 x 5.25 in.

\$1,200 - 1,800

1178

GUNGA DIN

RKO, 1939. Danish one sheet poster, linen-backed. Cary Grant, Douglas Fairbanks Jr., Victor McLaglen, and Joan Fontaine star in this adventure yarn directed by George Stevens. 33.25 x 24.25 in.

\$600 - 1,000

1179°

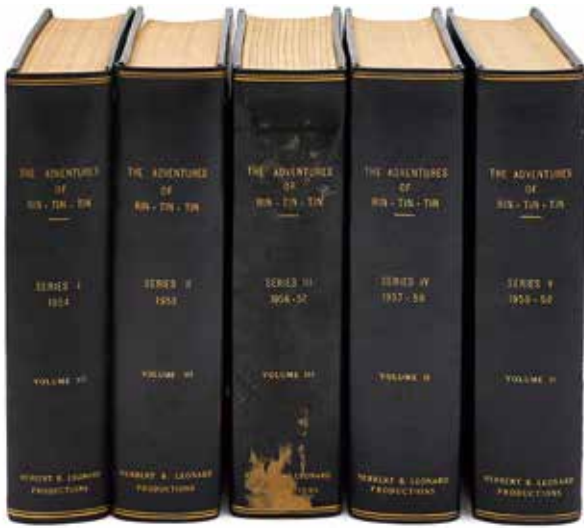
TWO STEWART GRANGER FENCING VESTS WORN IN SCARAMOUCHE

MGM, 1952. Two identical tan quilted fencing vests with diagonal snap closures at the right shoulder extending down the side, with brown roped trim, each bearing an interior cream-colored label inscribed, "Metro Goldwyn Mayer" in green lettering and "St. Granger / 1533 / 8836" handwritten in black ink; on the interior back of one of the vests is handwritten "ALT" in red ink. Granger starred as the romantic hero with Eleanor Parker and Janet Leigh in this colorful swashbuckler that showed off his fencing talents. These two vests were the "intact" vests used in the scene where Granger fences with Mel Ferrer before his vest is torn by the rapier.

\$400 - 600



1179



1180

1180

A COMPLETE SET OF THE ADVENTURES OF RIN TIN TIN CUSTOM-BOUND TELEVISION SCRIPTS

Comprising five blue leather-bound volumes of complete mimeographed scripts (1954-1959), each embossed with "The Adventures of Rin-Tin-Tin / Herbert M. Leonard Productions" and volume numbers and dates on each spine. The beloved German Shepherd had been a star in the movies; now Lee Duncan, owner and trainer of Rin Tin Tin, wanted to see if he could conquer television. The series ran on ABC from 1954 to 1959 and was enormously popular with all ages; Rin Tin Tin II was now paired with an orphan child named Rusty (played by Lee Aaker) and together they weathered danger and adventure. The series continues to air in reruns. A list of the titles and writers for each script is available in the condition report. *Each volume: 8.25 x 11 x 3 in.*

\$3,000 - 5,000

1181

AN ARCHIVE PERTAINING TO RIN TIN TIN AND LEE DUNCAN

An extensive archive of materials relating to the life and career of Rin Tin Tin and his owner and trainer, Lee Duncan, comprising 3 binders housing approximately 109 vintage photographs, most of Rin Tin Tin and Duncan, most 8 x 10 in., with approximately 14 negatives; a scrapbook with clippings from 1923; Lee Duncan's copy of a 2 pp radio interview script; an 11 pp "diary" of a personal appearance tour written by Duncan; letters dating from August 3, 1923 to September 18, 1958, both to and from Duncan and various co-workers and fans; a 5 pp mimeographed story written in the words of Rin Tin Tin's mother; 3 pp of story ideas for Rin Tin Tin; 2 letters from MGM's Harry Rapf; a copy of an application for admission to the Fred Finch Orphanage by Lee Duncan at the age of 5 years, dated 1898; a poem to Rin Tin Tin by Lee Duncan, "master and friend"; a xerographic copy of a screenplay called "Rin Tin Tin" by Stephen Harrigan; Lee Duncan's handwritten notes for a proposed book; and a handwritten-in-pencil mock-up of a book called "How to Educate Your Dog," by Lee Duncan, with 4 pp of handwritten notes. Other highlights include press releases; signed and unsigned contracts; family documents; dog training documents; a box of clippings; and much more. A detailed list is available in the condition report.

As the owner and trainer of Rin Tin Tin, Lee Duncan spent most of his life raising and training "Rinty" and his heirs over a period of 42 years through silent and sound films, radio, and ultimately, television. *25.5 x 15.5 x 17 in.*

\$800 - 1,200

1182

A COLLECTION OF THE WOLF DOG SCRIPTS FEATURING RIN TIN TIN

Mascot Pictures, 1933. Comprising 6 mimeographic revision scripts, dated August 11-15, 1933, of episodes 3, 4, 5, 6, 7, and 8 of *The Wolf Dog* (1933) written by Wyndham Gittens, Victor Zobel, Bert Clark, Al Martin, and Harry Frazer, some with annotations in pencil. Rin Tin Tin Jr. starred with Frankie Darro and Boots Mallory in this film serial that employed cliffhangers and kept audiences, particularly children, on the edge of their seats and eager for the next episode. *13.5 x 8.5 in.*

\$300 - 500



1181



1182

1183

LAWRENCE OF ARABIA

Columbia Pictures, 1962. French one sheet poster, linen-backed. Peter O'Toole brings together divided Arab tribes during World War I but is emotionally torn in the process in this much-lauded film directed by David Lean. 33.5 x 22.25 in.

\$400 - 600



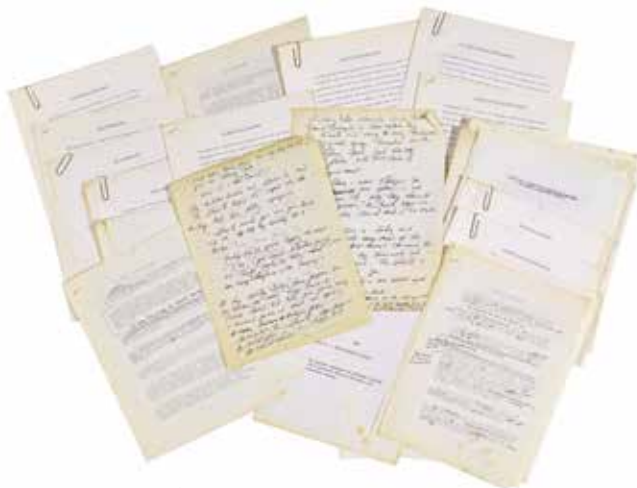
1183

1184

A COLLECTION OF SYLVESTER STALLONE SCRIPT IDEAS C.1970S

A brown folder housing a group of handwritten, typed, and xerographic story synopses written by Sylvester Stallone, most under his early pen name of "Q. Moonblood." The story ideas are titled as follows: *The Ballad of Butcher Bloom*, 3 pp handwritten and 2 pp typed with annotations; *Timmy the Terrible*, 2 pp typed with annotations; *My Mother Was a Buss Horse*, 2 pp typed, 2 pp xerographic signed ("Q. Moonblood"); *Max*, 14 pp typed; *The Scottsboro Boys*, 2 pp typed, 2 pp xerographic signed ("Q. Moonblood"); *Lonely Hearts*, 2 pp typed; *The Hoax of the Century*, 8 pp typed; *The Great Tree*, 2 pp typed; *Brink's and the Early Bird*, 3 pp typed and 3 pp xerographic signed ("Q. Moonblood"); *The Tale of Charles Peace*, 3 pp xerographic signed ("Q. Moonblood"); *The Benders*, 2 pp typed dated March 1972, 1 p xerographic signed ("Q. Moonblood"); *A Classic Case of Mistaken Identity*, 3 pp typed and 3 pp xerographic, signed ("Q. Moonblood"); *Two Classic Cases of Gentle Poisoners*, 2 pp typed; *The Monster of Manchester*, 33 pp xerographic; and *Captain Z*, 9 pp typed. Sylvester Stallone dropped out of college to become a full-time screenwriter and these are some of his earliest writings. Two of the stories offered here, *The Monster of Manchester* and *The Ballad of Butcher Bloom*, were produced for the television anthology series, *The Evil Touch* (1973-1974). His screenwriting career has been prolific, with over 20 of his scripts produced. 9 x 12.5 in.

\$1,500 - 2,000



1184

1185°

AN INDIANA JONES AND THE LAST CRUSADE CREW JACKET

Paramount, 1989. Leather jacket with deliberate distressing, men's size 40, with nylon lining, "Golden Bear / Fine Outer Wear" inner embossed leather maker's label patch sewn at collar, "Indiana Jones and the Last Crusade" embossed leather logo patch sewn to front left pocket. A jacket given to crew members of Steven Spielberg's third installment in his hit *Indiana Jones* series. The jacket has been superficially "distressed" to give it a broken-in look like Indiana Jones' trademark leather jacket.

\$400 - 600



1185



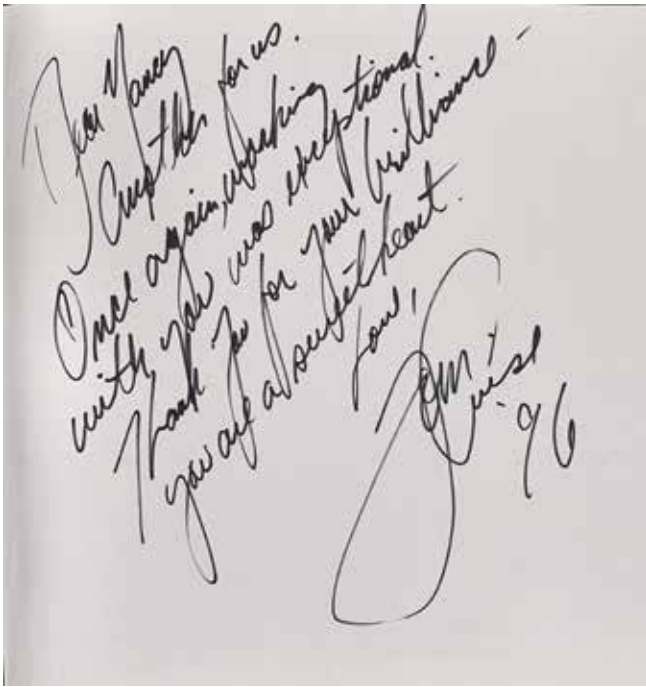
00

1186

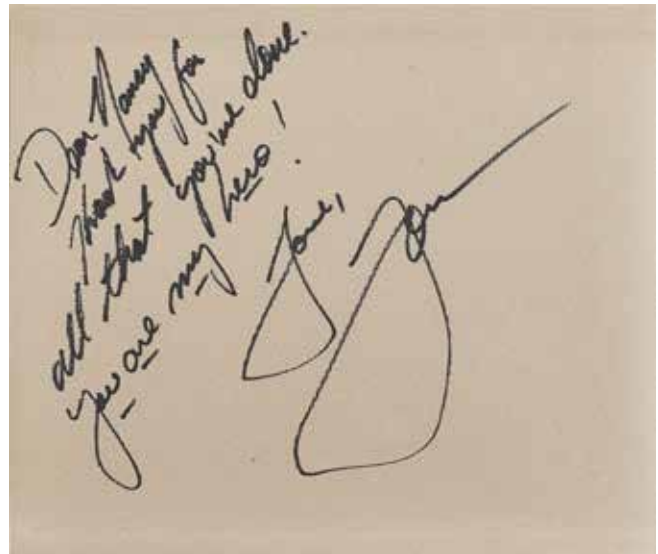
TUTTI CONTRO JAMES BOND

United Artists, 1972. Italian 4-folio poster, linen-backed. The poster art for *All Against James Bond* was illustrated by Averardo Ciriello, an Italian magazine cover artist, and features James Bond surrounded by the nemesis from each of his films.
55 x 79 in.

\$3,000 - 5,000



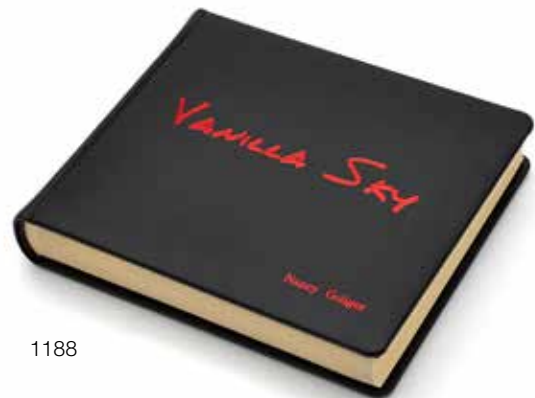
1187



1188



1187



1188

1187°

A CUSTOM-BOUND ALBUM OF SET STILLS FROM MISSION: IMPOSSIBLE SIGNED BY TOM CRUISE

Paramount Pictures, 1996. Black leather custom-bound album with the "Mission: Impossible" logo and the name of the recipient embossed on the cover, containing 56 color and black-and-white 8 x 10 in. photographs, including scenes and behind-the-scenes candids of cast and crew including Tom Cruise, Jon Voight, Ving Rhames, Vanessa Redgrave, and director Brian De Palma. The inside front cover is inscribed, "Dear Nancy / Another for us. / Once again, working / with you was exceptional. / Thank you for your brilliance-- / you are a sweetheart. / Love, / Tom Cruise '96". 11.5 x 9.5 x 1.5 in.

\$500 - 700


1188°

A CUSTOM-BOUND ALBUM OF SET STILLS FROM VANILLA SKY SIGNED BY TOM CRUISE

Paramount Pictures, 2001. Black leather custom-bound album with "Vanilla Sky" and the name of the recipient embossed in red across the cover, containing 66 color and black-and-white 8 x 10 in. photographs, including scenes and behind-the-scenes candids of cast and crew including Tom Cruise, Cameron Diaz, Penelope Cruz, Kurt Russell, and director Cameron Crowe. The inside front cover is inscribed, "Dear Nancy / Thank you for / all that you've done. / You are my hero! / Love, / Tom." Housed in a custom black case. 11.75 x 10 x 3 in.

\$500 - 700

TRUE GRIT: WESTERN FILMS
AND THE MODERN COWBOY



SUNSET ON THE DESERT

A REPUBLIC PICTURE

ROY ROGERS
GEORGE "Gabby" HAYES
LYNNE CARVER · FRANK M. THOMAS
BEVY WALLACE · 7 · SONS OF THE PIONEERS



1188A



1189

1188A

**SADDLE FOR WILLIAM S. HART JR.
A WILLIAM S. HART, JR. SADDLE GIFTED TO HIM BY HIS FATHER**

Comprising a brown leather child-size saddle stamped "Brydon Brothers Makers / Los Angeles / Cal" on the seat rise just below the horn, with a floral and leaf design tooled into the leather and a brass plaque on the cantle inscribed, "William S. Hart Jr. / From His Father / Christmas 1924." William S. Hart, Jr. was born in 1922 and was given this saddle when he was 2 years old. Though his mother, silent film actress Winifred Westover, and his father split shortly after his birth, he maintained a relationship with his father that was warm. Accompanied by a rope and 2 hooks.

17.5 x 23.5 x 12.5 inches.

\$1,500 - 2,000

1189

A WILLIAM S. HART, JR. STERLING SILVER CHILD'S TABLE SERVICE

An American sterling silver 5-piece child's table service by William B. Kerr, Newark, NJ, early 20th century. Decorated overall with scenes from nursery rhymes, comprising: a tray, a bowl, a plate, a cup and a napkin ring, inscribed, *Wm S Hart Jr.*

Length of tray 15 in.; total weight approximately 45oz troy

\$1,000 - 1,500

1189A

A 2-PART FINAL SCRIPT FOR CIMARRON

RKO, 1931. Mimeographed manuscripts, parts I and II, marked "Final Script," 324 pp, dated August 20 and 21, 1930, separated into sequences by letters A-I, bound with brads in yellow RKO Studios wrappers, with the name "Julian" handwritten in pencil on both covers. Part I features a 9 pp "Digest of Screen Story" at the beginning, followed by 6 pp of character descriptions. Howard Estabrook won an Academy Award® for Best Writing for this epic western based on the Edna Ferber novel. Directed by Wesley Ruggles, it stars Irene Dunne and Richard Dix.

8.5 x 11 in.

\$800 - 1,200



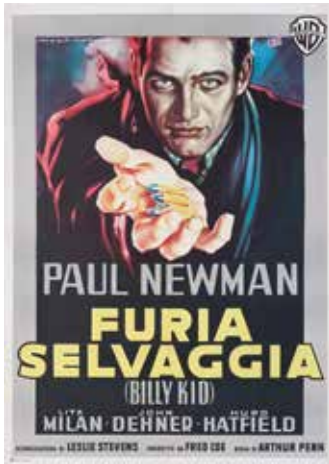
1189A



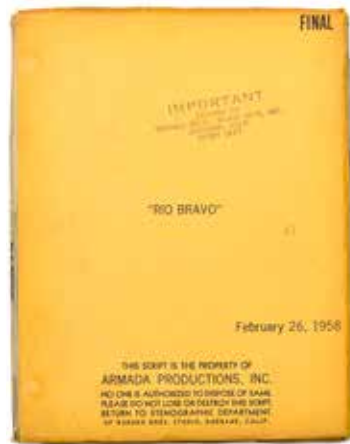
1190



1191



1192



1193

1190

SUNSET ON THE DESERT

Republic Pictures, 1942. U.S. one sheet poster, linen-backed. Western legend Roy Rogers has an evil lookalike with whom he battles in this adventurous romp which also stars Gabby Hayes.
27 x 41 in.

\$1,000 - 2,000

1191

A GARY COOPER SIGNED LETTER

Autograph Letter Signed ("Gary"), 1 p, 4to, Beverly Hills, May 9, 1957, to Charles H., on personal stationery. Cooper writes to the recipient: "It ain't showing the right appreciation inflicting my handwriting on anyone but just the same I think it was swell of you to come and thank you too for the loot." Accompanied by 3 Autograph Letters Signed and 1 Autograph Note Signed ("Rocky"), 8vo, 1951 to May 30, 1961, to Charles H., on monogrammed stationery and on a sympathy acknowledgement card. Veronica "Rocky" Balfe Cooper was a socialite and sometime actress who married screen star Gary Cooper in 1933 until his death in 1961. In these notes, she thanks the recipient for his comfort during the time of her mother's death, as well as after the passing of Cooper. She writes: "There is no possible memento of Gary's that I could give you that could express his appreciation for you or of his deep gratitude for all that you've done for him during these last, sad, five months..." Together with a mortuary prayer card from Gary Cooper's funeral.
Largest: 10.5 x 7 in.

\$300 - 500

1192

THE LEFT HANDED GUN

Haroll Productions, 1958. Italian 2-folio, linen-backed. Paul Newman as "Billy the Kid" seeks revenge for the murder of his boss. Newman previously played the same character on a television version of the same screenplay.
56.5 x 41.5 in.

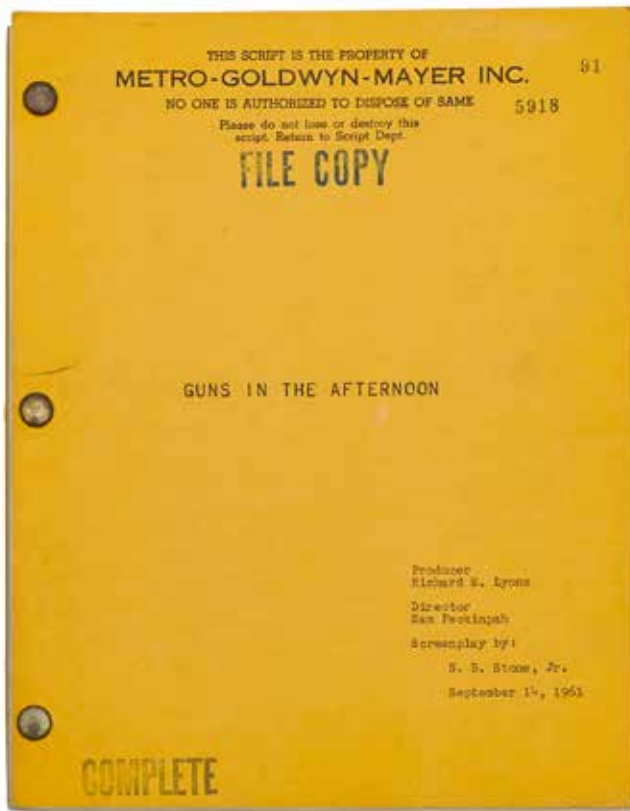
\$800 - 1,200

1193

A RIO BRAVO FINAL SCREENPLAY

Warner Bros., 1959. Mimeographed manuscript, original screenplay by Jules Furthman and Leigh Brackett, 122 pp, dated February 26, 1958 (blue revision pages dated as late as June 17, 1958 bound in), with "Final" printed on the upper right corner of the cover, bound in yellow Armada Productions wrappers. This Howard Hawks-directed western boasts an all-star cast including John Wayne, Dean Martin, and in his screen debut, teen heartthrob and singer Ricky Nelson.
9 x 11.25 in.

\$700 - 900



1194

1194

AN EARLY SCREENPLAY FOR *RIDE THE HIGH COUNTRY*
MGM, 1962. Mimeographed manuscript, working title of *Guns in the Afternoon* stamped to cover, screenplay by N.B. Stone, Jr., 110 pp, dated September 14, 1961 (pink, blue, and tan revision pages dated as late as December 18, 1961 bound in), with Sam Peckinpah credited as Director and Richard E. Lyons credited as Producer, bound with brads in yellow MGM wrappers. *Ride the High Country* stars Joel McCrea and Randolph Scott, who both came out of semi-retirement to work with director Peckinpah. Though uncredited, screenwriter William S. Roberts, along with Peckinpah, are considered to be the true authors of the screenplay, as N.B. Stone, Jr. suffered from alcoholism and was unable to write a concise story. 8.5 x 11 in.

\$2,000 - 4,000



1195

1195

A JIMMY STEWART VEST FROM *CHEYENNE AUTUMN*
Warner Bros., 1964. Black and checked pattern silk vest with 2 side pockets, bearing an interior cream-colored "Western Costume Co." label with red lettering and "2180-x8 / James Stewart / Chest 41 / Waist 32" typed onto the label, with a "Western Costume Co." stamp on the interior back of the vest. James Stewart stars as "Wyatt Earp" in this John Ford-directed western (his last), and the sequence in which he appears was, after the first release, cut out of the print because it appeared out of place and the film was too long. It was later restored to the film in video releases.

\$700 - 900



1196

PROPERTY FROM THE ESTATE OF JAMES GAMMON

1196

A JAMES GAMMON SCREENPLAY FOR COOL HAND LUKE
 Jalem Productions, 1967. Mimeographed manuscript, screenplay by Frank R. Pierson and Hal Dresner, based on the novel by Donn Pearce, 143 pp., dated September 29, 1966, with "Rev. Final" on title page, housed in yellow Warner Bros. wrappers, with "James Gammon" handwritten in black marker at top of cover. Together with a framed black and white photograph of some of the cast which features, along with Gammon, such actors as Wayne Rogers, Ralph Waite, and Dennis Hopper. James Gammon plays the part of "Sleepy" in this mega-hit which stars Paul Newman as a nonconformist prisoner serving time in jail.
Overall: 15.25 x 11.25 in.; within frame: 13.5 x 9.5 in.

\$1,000 - 1,500

1197

JAMES GAMMON'S MAJOR LEAGUE SCRIPT, CANVAS SEAT BACK, AND EPHEMERA

Paramount, 1989. Comprising a Xerographic manuscript, Revised Screenplay by David S. Ward, 115 pp, February 20, 1988, bound with brads in a light blue wrapper with "Major League" in pencil to front wrapper, with undated green, blue, and yellow revision pages; Xerographic shooting schedule, 70 pp, August 9, 1988, bound with a brad; 6 Xerographic call sheets, September, 1988, 2 with shot lists; a grey canvas seat back with embroidered Cleveland Indians logo and "Major League" to one side and "James Gammon" to verso, with a matching grey canvas seat with 2 wooden slats. Actor James Gammon received wide acclaim for his performance in *Major League* of baseball manager Lou Brown.
Seat back: 6.5 x 22 in.; seat: 15 x 23 in.

\$500 - 700

1198^o

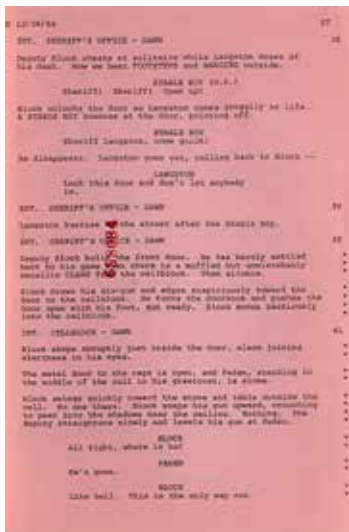
A JAMES GAMMON FINAL DRAFT SCREENPLAY OF SILVERADO

Columbia Pictures, 1985. Xerographic manuscript, screenplay by Lawrence Kasdan and Mark Kasdan, 116 pp, marked "Final Draft" and dated October 5, 1984, with pink yellow, and blue revision pages dated as late as December 14, 1984 bound in, bound with brads within black wrappers. James Gammon as "Dawson" co-stars with Kevin Kline, Danny Glover, and Kevin Costner in this Lawrence Kasdan-directed western which became a megahit upon release.
8.75 x 11 in.

\$200 - 300



1197



1198



1199

1199°

TWO JAMES GAMMON REVISED SCREENPLAYS OF VISION QUEST

Warner Bros., 1985. Xerographic manuscript, screenplay by Darryl Ponicsan, based on the book by Terry Davis, 125 pp, Burbank, marked "Revised Second Draft" and dated June 13, 1983, with pink revision pages dated as late as August 3, 1983 bound in, bound with brads and housed in green wrappers. Together with a "Revised Third Draft," 102 pp, dated September 6, 1983, bound with brads in yellow Warner Bros. wrappers. James Gammon plays the part of "Kuch's Dad" (Michael Schoeffling plays the part of "Kuch") in this story about a boy (Matthew Modine) who wants to win a wrestling championship—and the girl—against tough odds. Directed by Harold Becker, the film is notable for being the screen debut of Madonna.
8.5 x 11 in.

\$200 - 300

1200°

A JAMES GAMMON CHARLIE'S ANGELS TELEPLAY

Spelling-Goldberg Productions, 1976-1981. Xerographic manuscript, produced by Edward J. Lakso, dated October 4, 1978 and marked "Revised Final Draft," 64 pp, episode titled, "Angels in the Stretch," with yellow revision pages bound in and dated as late as October 12, 1978, bound with 1 brad and housed in yellow Twentieth Century-Fox wrappers, signed ("James Gammon") on title page, with 4 pp of call sheets and maps showing the location of shooting, Los Alamitos Race Track. An extra xerographic copy on white paper accompanies this lot. James Gammon plays the part of "Gates" in this episode where the "Angels," Kate Jackson, Jaclyn Smith, and Cheryl Ladd, must solve a crime at the race track.
8.5 x 11 in.

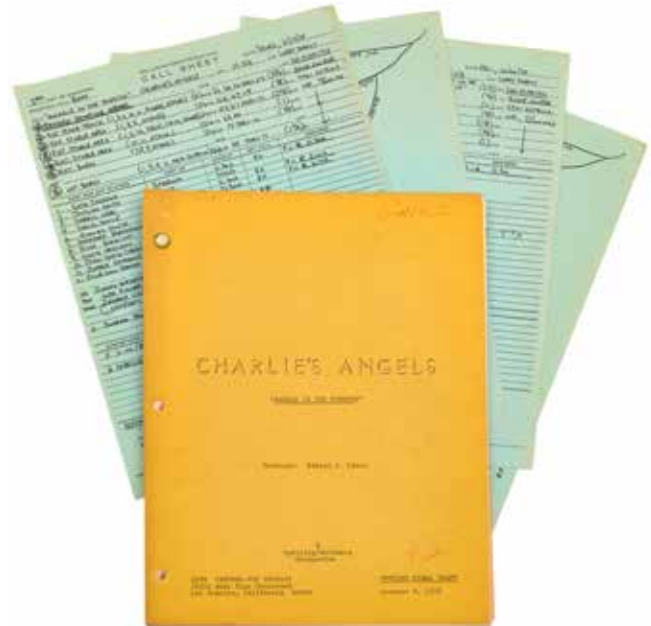
\$200 - 300

1201°

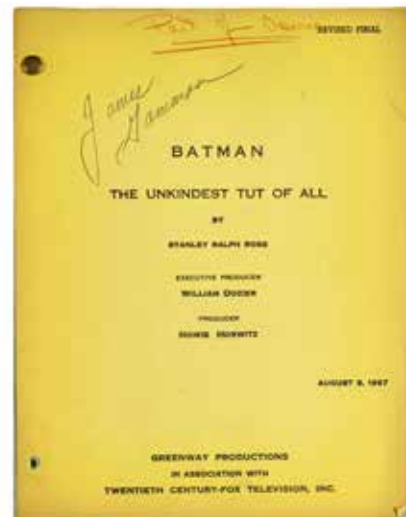
JAMES GAMMON'S WORKING COPY OF THE BATMAN TELEPLAY "THE UNKINDEST TUT OF ALL"

Twentieth Century-Fox, 1967. Mimeographic manuscript, Revised Final Teleplay by Stanley Ralph Ross, 38 pp, August 2, 1967, bound with a brad in yellow Greenway Productions/Twentieth Century-Fox wrappers, ownership signature ("James Gammon") in pen and "Part of Osiris" in red pencil to front wrapper, with yellow revision pages dated August 7th, with a later Xerographic reproduction of the script. Gammon made an uncredited appearance on the popular superhero series as "King Tut's" (Victor Buono) goon, "Osiris."
8.5 x 11 in.

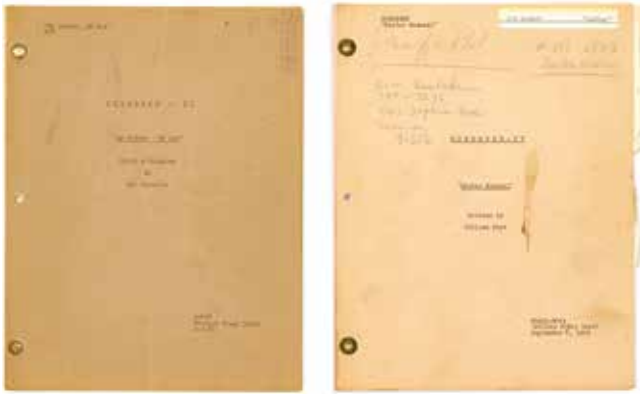
\$200 - 300



1200



1201



1202

1202°

JAMES GAMMON'S WORKING COPIES OF TWO GUNSMOKE TELEPLAYS

Universal, 1966 and 1973. Mimeographic manuscript, Revised Final Teleplay titled "My Father – My Son" by Hal Sitowitz, 59 pp, February 1, 1966, bound with brads in brown wrappers, with pink revision pages dated September 6th, notes in pencil to front wrapper, with typed notes, 1 p, annotated. Mimeographic manuscript, Revised Final Draft Teleplay titled "Mister Boswell" by William Keys, 55 pp, September 6, 1973, bound with brads in brown wrappers, with pink revision pages dated September 6th, notes in pencil to front wrapper, with typed notes, 1 p, annotated.

James Gammon made two guest appearances on the long-running western series *Gunsmoke* playing different characters in each episode. "Mister Boswell" was aired as "Susan Was Evil."

8.5 x 11 in.

\$200 - 300



1203

1203°

A GROUP OF JAMES GAMMON'S THE WALTONS SCRIPTS

Lorimar Television. 9 teleplays of 8 episodes, Xerographic manuscripts, teleplays, various authors and lengths, 1973-1975, housed in variously colored *The Waltons* wrappers. A complete set of James Gammon's original scripts from his recurring role as Zack Roswell on the hit series *The Waltons*: "The Venture," "The Intruders," "The Shivaree," "The Prophecy," "The Prophecy" (revision), "The Ghost Story," "The Fawn," "The Song," and "The Thoroughbred."

13.5 x 3 x 10.5 in.

\$300 - 500



1204

1204

AN ARCHIVE OF JAMES GAMMON'S NASH BRIDGES SCRIPTS

Paramount Television, 1996-2001. Comprised of: 80 teleplays of 54 episodes, Xerographic manuscripts, bound with brads in variously-colored wrappers, some with call sheets, ownership signatures ("James Gammon"), and/or annotated, with a color portrait photograph of Gammon in the series, gelatin silver print, 8 x 10 in. For 57 episodes, actor James Gammon had a recurring role on the popular detective series *Nash Bridges* as "Nick Bridges," father of the title character (Don Johnson). This is a nearly complete collection of his personal scripts from the show, including several alternate drafts. Note: For a full list of these teleplays' titles, please refer to the condition report.

Two boxes: each: 12.5 x 16 x 12 in.

\$1,200 - 1,800



1205



1206



1207



1208

1205

A LARGE JAMES GAMMON FILM AND TELEVISION SCRIPT ARCHIVE

Comprised of approximately 100 screenplays and teleplays, Mimeographic and Xerographic manuscripts, 1966-2009, bound with brads in various wrappers, some are annotated or come with call sheets and other ephemera. A massive archive of veteran character actor James Gammon's film scripts and teleplays covering most of his career. His film scripts include *Silver Bullet* (1985), *Wild Bill*, *Streets of Laredo* (both 1995), *The Apostle* (1997), and his final film, *The New Daughter* (2009). Gammon's numerous teleplays include his television debut on *The Wild, Wild West* and many made-for-television movies. (For a full list of titles, please refer to this lot's condition report.)
8 boxes: each: 12.5 x 16 x 12 in.

\$1,500 - 2,000

1206

A JAMES GAMMON LOT OF TRAVELLER SCRIPTS, CORRESPONDENCE, AND EPHEMERA

October Films, 1997. Xerographic manuscript, Production Draft Screenplay by Jim McGlynn, October 9, 1995, with blue revision pages dated November 10th and pink revision pages dated November 18th, with call sheets, 2 pp, and cover sheet; with 2 other *Traveller* screenplays; a typed letter signed ("Oliver"), 1 pp, October 18, 1996, from Oliver Stone to Gammon; a belt buckle, German silver, with "DD" insignia; an autograph letter signed ("Bill") from Bill Paxton, 2 pp, re: *Traveller* with attached clipped reviews; 14 call sheets from various films; approximately 50 photographs, gelatin silver prints, mostly color 8 x 10 in. images of Sam Shepard's play *The Late Henry Moss* (2000) and 39 slides from that play; various other clippings, press kits, playbills, reviews, and other ephemera mostly related to Gammon's stage work.
17 x 6.5 x 11.5 in.

\$700 - 900

1207

AN ORIGINAL SIGNED PORTRAIT PAINTING OF ROBERT DUVALL IN LONESOME DOVE

Oil on canvas, rolled (removed from stretchers), signed ("Ivan Jesse Curtis ©") to lower right, also signed to verso ("Robert S. Duvall 'Gus.'") in black permanent marker. A sepia portrait of Robert Duvall in-character in his Emmy®-nominated role as cowboy "Gus" McCrae in the hit western miniseries *Lonesome Dove* (1989). This painting was sold at a benefit for Los Angeles' Met Theater in 1993. Ivan Jesse Curtis also sold limited edition prints of this painting. Curtis' popular western paintings hang in the collections of the Cowboy Hall of Fame and the Gene Autry Museum.
49 x 36.5 in.

\$1,500 - 2,000

1208°

A COLLECTION OF JAMES GAMMON MEMORABILIA

Comprising a green seat back, embroidered "*Traveler / James Gammon*" in gold with matching green canvas seat with 2 plastic inner rods; 1 grey back, with "*James Gammon*" in white decals to recto and "*Coupe De Ville*" in red decals to verso; 1 off-white *The Hi-Lo Country* seat with embroidered mounted cowboy and bull, with matching canvas back embroidered "*James / Gammon*" in black; 2 grey canvas hanging armrest script pouches, each with 3 snaps; 1 grey canvas seat with 2 wooden slats; a men's gray polyester baseball shirt with "Norway" decal to chest, "*The Final Season / Cast and Crew / 2006 / Norway, Iowa*" to back in decals; a group of personalized seat backs and seats used by James Gammon during production of *Coupe De Ville* (1990), *Traveler* (1997), and *The Hi-Lo Country* (1998); and two generic gray pouches and a gray seat that he used on multiple film and television projects. Also included is a commemorative baseball shirt given to Gammon when filming wrapped on the series *The Final Season* (2007).
Seats: approximately 15 x 22.5 in.; seat backs: approximately 6 x 22 in.; pouches: approximately 12.5 x 14.5 in.

\$300 - 500

STUDIO BUSINESS

| | | |
|---|---|---------------------|
| NAME FRANK CAPRA | | |
| BIRTH DATE MAY 18, 1897 | | BIRTHPLACE ITALY |
| HEIGHT 5 FEET 6 INCHES | HAIR GREY | EYES BROWN |
| WIFE X X X | MINORS X X X | |
| THE BEARER IS ABROAD ON AN OFFICIAL ASSIGNMENT FOR THE UNITED STATES GOVERNMENT. | | |
| ISSUE DATE MAY 25, 1962 | SIGNATURE OF BEARER <i>Frank Capra</i> | |

→ WARNING—ALTERATION, ADDITION OR MUTILATION OF ENTRIES IS PROHIBITED.
ANY UNOFFICIAL CHANGE WILL RENDER THIS PASSPORT INVALID.

Photograph of bearer



AM. & NATZ. SERVICE
NEW YORK, N. Y. 58
ADMITTED
JUN 26 1962

CLASS
#



1209

1209

A SIGNED PHOTOGRAPH OF IRVING THALBERG

Vintage signed photograph inscribed, "To Pete Smith, my friend / A rare gem, a truly competent / Irving Thalberg / 5/14/32." MGM producer Irving Thalberg was called the "Boy Wonder" by those in the film industry because of his canny skills at picking material which transferred well to film.

Overall: 15.5 x 20 x 0.5 in.; within mat: 10 x 13 in.

\$400 - 600

1210

AN ARCHIVE RELATING TO SAMUEL GOLDWYN AND GOLDWYN STUDIOS

Comprising over 700 telegrams, interoffice communications, and letters relating to the inner workings of Samuel Goldwyn, Inc., during its most prolific and successful period, from 1936 to 1946. The papers are likely from the files of James Mulvey, the company's NY president, who was considered Sam Goldwyn's right-hand man from 1922 until his retirement in 1960. Most of the telegrams and interoffice communications are between Mulvey and Goldwyn (who often signs ("S.G.)) and Mulvey and Reeves Espy, Goldwyn's budget man, and they involve every aspect of film production. Some of the highlights include a 1936 telegram from Douglas Fairbanks expressing his excitement over the story of Marco Polo: "Never been more enthusiastic about the prospects of anything since Robin Hood"; letters from Joseph Breen, director of the Production Code Administration, dated April 13, 1937, who warned, "There should be nothing suggestive about the line, 'You've developed the wrong muscles - with your swimming'"; numerous documents pertaining to the making of *The Adventures of Marco Polo* (1938) starring Gary Cooper; negotiations regarding playwright Lillian Hellman and her screenplay of *The Little Foxes* (1941); even where Mrs. Goldwyn will be staying while in Paris is a matter of discussion between the high-powered executives. Many of Goldwyn's most successful films are addressed in these documents, such as *Bird of Paradise* (1932), *Dodsworth* (1936), *These Three* (1936), *Stella Dallas* (1937), *Dead End* (1937), *They Shall Have Music* (1939), *Wuthering Heights* (1939), and *The Best Years of Our Lives* (1946). Other notables who make appearances in the papers are Ben Hecht, Vera Zorina (with whom Goldwyn was alleged to be infatuated), Norma Shearer, William Wyler, David O'Selznick, David Niven, Deborah Kerr, Gary Cooper, Jules Stein, and many others. This archive gives a fascinating glimpse into the machinations of one of the most successful movie studios of Hollywood's Golden Age.

9 x 12 in.

\$600 - 800



1210



1211

1211

A GROUP OF 1930S UNIVERSAL STUDIOS STORY BULLETINS

Comprising 13 mimeographic manuscripts, various page lengths, July 3rd-October 31st, 1934, bound with brads in green wrappers (1 is in blue wrappers), ownership signature ("Ed Luddy") and numbers to front wrapper of each issue in pen or pencil, housed in manila archival folders labeled with titles and dates. A collection of original Universal Pictures Story Department Bulletins belonging to writer/director Edward Ludwig, under his stage name "Ed Luddy." Each installment runs approximately 50-100 pp and features synopses of various properties under consideration by Universal and brief reports on them. Other regular features include "Publication News," "Material Purchased by Other Studios," and lists of available writers and directors. Many unrealized projects are covered, but some were filmed. The August 28, 1934 *Special Story Bulletin* features an 8 pp synopsis of *Death Ray*, filmed as *The Invisible Ray* (1936) starring Boris Karloff and Bela Lugosi. The property's summation is glowing: "This is one of the greatest horror stories the Story Department has ever read. It is a sure-fire follow-up for 'The Invisible Man.'" Various unfiled literary properties are also described, like Dashiell Hammett's *The Big Knockover* and Louis-Ferdinand Celine's *Journey to the End of the Night*.

8.5 x 11 in.

\$1,000 - 1,500



1212

1212

AN ARCHIVE OF BUD WESTMORE MAKEUP AND WARDROBE PHOTOS

Comprising approximately 32 8 x 10 in. silver gelatin photos of Bud Westmore applying products to various actresses' faces (some duplicates); 21 full and partial contact sheets of Claudia Cardinale in both makeup and wardrobe shots and in candids with costume designer William Travilla and Bud Westmore for the film *Blindfold* (1965); 22 11 x 14 in. vintage matte photographs of character actors made up by Westmore; three 7 x 9 in. vintage photos mounted on board of Bud Westmore applying makeup; and an 11 x 14 in. portrait of Irene Dunne. For 100 years, four generations of Westmores have provided Hollywood with state-of-the-art makeup techniques. Bud Westmore did the makeup for his first movie in 1938 (though he didn't receive a credit) and ended on a high note with *Soylent Green* in 1973, the year of his death. This archive provides an intriguing view of the craftsmanship and artistry of Bud Westmore.

12.5 x 15.5 x 3 in.

\$700 - 900

1213

AN AUTOGRAPH LETTER FROM JACK WARNER TO CHARLES FELDMAN

Autograph Letter Signed ("Jack"), 2 pp, 4to, Cap d'Antibes, October 10, 1958, to Charles Feldman. Jack Warner, President of Warner Brothers Studio, writes to talent agent Charles Feldman about Feldman's company, Famous Artists Corporation, and his dissatisfaction: "*Just a word or two on your early letter that you love me ... For some time, your company has not been very lovable to me.*" Feldman would later sell the company in 1962 to become a successful producer.

8.25 x 10.5 in.

\$400 - 600

1214

A LETTER FROM KIRK DOUGLAS TO AGENT CHARLES FELDMAN

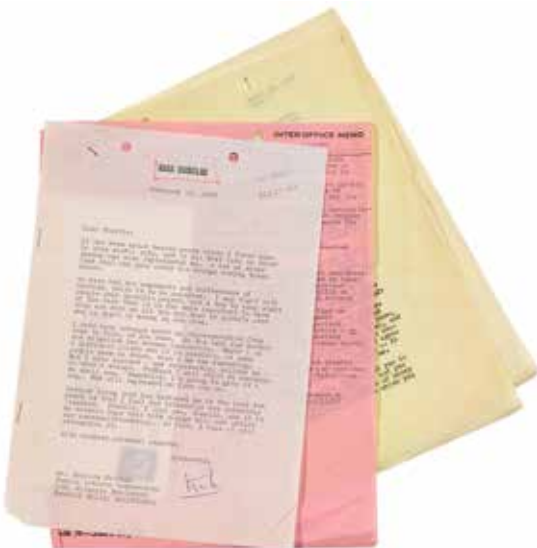
Typed Letter Signed ("Kirk"), 1 p, 4to, Beverly Hills, California, February 10, 1958, to Charles Feldman, on personal stationery, with original transmittal envelope. A very personal letter to Charles Feldman of Famous Artists Corporation about Douglas' dissatisfaction with his representation and his decision to sever their partnership and move on to MCA. Douglas attempts to keep it friendly by writing: "*Frankly, I like you, Charlie, and it is my sincere hope that this change will not affect our personal friendship. In fact, I hope it will strengthen it.*" Accompanied by a 1 p interoffice memo from Harry Sokolov of Famous Artists Corporation to Charles Feldman and Sam Jaffe dated March 11, 1957, and a mimeographed copy of a 2 pp letter dated March 26, 1957, unsigned, from Charles Feldman to Kirk Douglas.

Letter: 7.25 x 10.5 in.

\$500 - 700



1213



1214



1215

1215

A CURT SIODMAK UNPUBLISHED AUTOBIOGRAPHY

Xerographic manuscript, 253 pp, entitled, *Unfinished Ruminations* by Curt Siodmak, with the subheading, "a writer's life, not always to his liking" featured on the cover. Curt Siodmak was a prolific screenwriter, novelist, and director, best known for writing science fiction/horror films such as *The Wolf Man* (1941), *I Walked With a Zombie* (1943), and *Donovan's Brain* (1953). Siodmak gave this unpublished biography to a couple with whom he spent time in his later years. In it, he ruminates about being the offspring of an unhappy union and how he did not feel loved as a child. He escaped through his imagination and writing, which he called "a cure for loneliness." Siodmak also discusses the rocky relationship with his brother, director Robert Siodmak, and reminisces about some Hollywood notables: "I saw John Huston frequently at my home. We played chess but I could hardly afford that relation since he went through a bottle of my Scottish whiskey in one sitting. So did the actor Humphrey Bogart, his close friend, who also was a chess aficionado. Bogart was even speedier in drinking my scotch than John." A friend once said to Siodmak of his writing, "You are writing about people who want to climb to the top of the mountain, but never get there--that is the theme of all your books," to which Siodmak responded, "But it also is the outcome of everybody's struggle in life."
9 x 11.5 x 2.5 in.

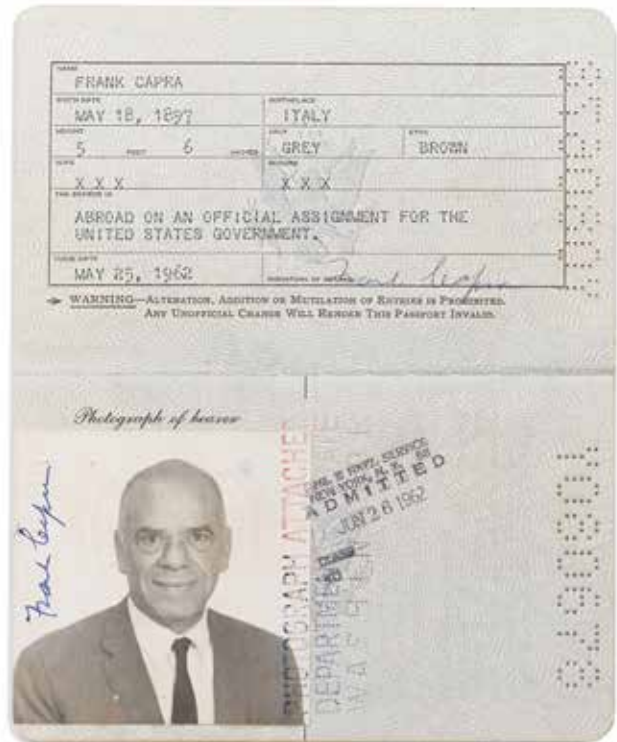
\$1,500 - 2,000

1216

A FRANK CAPRA PASSPORT

Issued May 25, 1962, listing his name as Frank Capra, signed twice ("Frank Capra"), with one entry stamp to Prague. The entry states that director Capra was "abroad on an official assignment for the United States government." Capra was born in Italy but emigrated to the United States when he was 5 years old; he demonstrated his devotion to America through films such as *Mr. Smith Goes to Washington* (1939), *Meet John Doe* (1941), and *It's a Wonderful Life* (1946), most of which promoted the many freedoms for which Capra was so grateful. Capra served in World War II and in later years became an ambassador for America when he visited various countries on good will trips. Accompanied by the passport of Capra's wife, Lucille Warner Capra.
6 x 3.75 in.

\$600 - 800



1216



1217



1218



1219



1220

1217°

A ROSS HUNTER CUSTOM-BOUND SCRIPT OF TAMMY

Universal International Pictures, 1957. Mimeographed manuscript, Final Screenplay by Oscar Brodney, 119 pp, marked "Shooting Started: 5/25/56 / Shooting Finished: 6/1/56" on the second page, with blue revision pages bound in (last revision dated 4/25/56), custom bound in navy blue leather with "Tammy" and "Ross Hunter" embossed in gilt to the cover and "Tammy" and "1956" embossed in gilt to spine. Debbie Reynolds and Leslie Nielsen starred in this Ross Hunter-produced love story that spawned several sequels (though this was the only one to star Debbie Reynolds). The screenplay notes the original name of the novel from which the film is based, *Tammy Out of Time*, but the title page is labeled as *Tammy*; ultimately, the name would be changed to *Tammy and the Bachelor*. The film was nominated for an Academy Award® for Best Song ("Tammy") which became a top-selling record for Reynolds. 8.5 x 11 in.

\$600 - 800

1218°

A ROSS HUNTER CUSTOM-BOUND SCRIPT OF PORTRAIT IN BLACK

Ross Hunter Productions, 1960. Mimeographed manuscript, Revised Final Screenplay by Ivan Goff and Ben Roberts, 137 pp, marked "Shooting Started: 12/14/59 / Shooting Finished: 2/11/60" on the second page, with blue revision pages bound in (last revision dated 12/23/59), custom bound in navy blue leather with "Portrait in Black" and "Ross Hunter" embossed in gilt to the cover and "Portrait in Black" and "1959" embossed in gilt to spine. Lana Turner is at the mercy of her crabby husband, Lloyd Nolan, until the charming Anthony Quinn shows up in this Ross Hunter-produced thriller about a murder gone awry. The film also starred Sandra Dee and John Saxon. 8.5 x 11 in.

\$600 - 800

1219°

A ROSS HUNTER CUSTOM-BOUND SCRIPT OF MIDNIGHT LACE

Arwin Productions, 1960. Mimeographed manuscript, screenplay by Ivan Goff and Ben Roberts, 132 pp, marked "Shooting Started 3/22/60 / Shooting Finished 5/23/60" on second page and marked "Final Screenplay" on title page, with blue and pink revision pages bound in (last revision dated 4/19/60), custom bound in navy blue leather with "Midnight Lace" and "Ross Hunter" embossed in gilt to the cover and "Midnight Lace" and "1960" embossed in gilt to spine. *Midnight Lace* is a suspense film which stars Doris Day as a woman whose husband, Rex Harrison, tries to drive her insane. The film kept audiences on an emotional rollercoaster; Doris Day vowed she would never make another thriller because of the toll it took on her emotionally. 8.5 x 11 in.

\$600 - 800

1220°

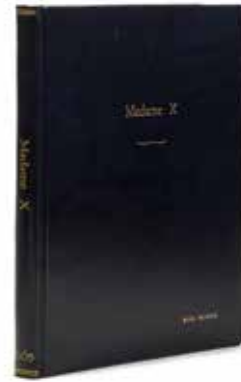
A ROSS HUNTER CUSTOM-BOUND SCRIPT OF BACK STREET

Ross Hunter Productions, 1961. Mimeographed manuscript, Revised Final Screenplay by William Ludwig, 139 pp, marked "Shooting Started: 9/21/60 / Shooting Finished: 12/6/60" on the second page, with blue, pink, and yellow revision pages bound in (last revision dated 11/16/60), custom bound in navy blue leather with "Back Street" and "Ross Hunter" embossed in gilt to the cover and "Back Street" and "1960" embossed in gilt to spine. *Back Street* had several incarnations in Hollywood, most successfully as a vehicle with Irene Dunne and John Boles in 1932. Producer Ross Hunter's version stars Susan Hayward and John Gavin as star-crossed lovers who try to avoid temptation but succumb to each other's charms. 8.5 x 11 in.

\$600 - 800



1221



1222



1223



1224

1221°

A ROSS HUNTER CUSTOM-BOUND SCRIPT OF *THE THRILL OF IT ALL*

Ross Hunter Productions, 1963. Mimeographed manuscript, Final Screenplay by Carl Reiner, 135 pp, marked "Shooting Started: 10/16/62 / Shooting Finished: 12/19/62" on the second page, with 2 pp of typed credits after the title page and blue, pink, and yellow revision pages bound in (last revision dated 10/24/1962), custom bound in navy blue leather with "*The Thrill of It All*" and "Ross Hunter" embossed in gilt to the cover and "*The Thrill of It All*" and "1962" embossed in gilt to spine. Producer Ross Hunter re-teamed with Doris Day at the peak of her popularity as America's Sweetheart. The comedy, co-starring James Garner, was directed by Norman Jewison and was one of the biggest moneymakers of 1963. 8.5 x 11 in.

\$600 - 800

1222°

A ROSS HUNTER CUSTOM-BOUND SCRIPT OF *MADAME X*

Universal Pictures, 1966. Mimeographed manuscript, Second Revised Final Screenplay by Jean Holloway, 125 pp, marked "Shooting Started: 3/2/65 / Shooting Finished: 4/19/65" on the second page, with 3 pp of typed credits after the title page and blue, pink, and yellow revision pages bound in (last revision dated 4/14/65), custom bound in navy blue leather with "*Madame X*" and "Ross Hunter" embossed in gilt to the cover and "*Madame X*" and "1965" embossed in gilt to spine. Lana Turner had such a success with producer Ross Hunter's *Portrait in Black* (1960) that she worked with him again in *Madame X*, a melodrama which co-starred her with John Forsythe. Former screen queen of the 1930s Constance Bennett was also featured. 8.5 x 11 in.

\$600 - 800

1223°

A ROSS HUNTER CUSTOM-BOUND SCRIPT OF *LOST HORIZON*

Columbia Pictures, 1973. Mimeographed manuscript, Revised Final Draft screenplay by John Hale, 134 pp, dated March 20, 1972 and revised April 6, 1972, with 4 pp of typed credits after the title page and blue, pink, yellow, and green revision pages bound in (last revision dated 7/24/72), custom bound in navy blue leather with "*Lost Horizon*" and "Ross Hunter" embossed in gilt to the cover and "*Lost Horizon*" and "1972" embossed in gilt to spine. Accompanied by three 8 x 10 in. photos: two candid of Ross Hunter on the set and one scene from the film. Ross Hunter set his cap on producing a remake of the successful 1937 version of *Lost Horizon* but with a twist: this was a musical which starred Peter Finch and Liv Ullmann. The film was almost universally panned and was the last film Hunter ever produced. 8.5 x 11 in.

\$600 - 800

1224

A SCREENPLAY OF THE UNPRODUCED *MAN'S FATE*

Mimeographed manuscript, screenplay by Han Suyin, 159 pp, dated July 1, 1969, bound with brads and housed in yellow MGM wrappers, with 7 pp of blue and pink revisions dated September 29, 1969 and October 14, 1969 attached to a note stamped, "*With the Compliments of Fred Zinnemann.*" Director Fred Zinnemann was one week away from shooting this film, a longtime dream of his, when MGM changed management and cancelled the production. Based on a novel by André Malraux, rehearsals had begun with actors David Niven and Liv Ullmann when news of the cancellation occurred. Zinnemann later sued and won but was never able to realize his dream of making the film. 8.75 x 11 in.

\$800 - 1,200



FASTEN YOUR SEATBELTS!”

The Estate of Joseph Mankiewicz by Justin Humphreys

Sophisticated. Sharp. Literary. Those three words encapsulate the classic films of writer/director/producer Joseph L. Mankiewicz. Mankiewicz created an extraordinary run of films, many drawn from literature and the Broadway stage, including the works of everyone from Arthur Miller to Mark Twain and Shakespeare to Tennessee Williams. His semi-theatrical style and crackling dialogue were born out of his love of the theater. And movies were a family affair with him: Mankiewicz’s brother, Herman, co-wrote *Citizen Kane* (1941) with Orson Welles, and his great-nephew is TCM’s own Ben Mankiewicz.

After graduating from Columbia University, Mankiewicz began his film career at Berlin’s Ufa Studios, translating silent films’ intertitles. He returned to America and racked up scores of screenwriting credits, including *Manhattan Melodrama* (1934), the infamous last film that John

Dillinger ever saw. Dissatisfied with how other directors were filming his scripts, Mankiewicz set out to direct. At Metro-Goldwyn-Mayer, Louis B. Mayer insisted that Mankiewicz must produce before he directed. As producer, Mankiewicz distinguished himself with films like Fritz Lang’s *Fury* (1936), *A Christmas Carol* (1938), *The Adventures of Huckleberry Finn* (1939), and George Cukor’s immortal *The Philadelphia Story* (1940), which received a Best Picture Academy Award® nomination.

Mankiewicz left M-G-M for Twentieth Century-Fox where he was finally able to helm projects like the gothic *Dragonwyck* (1946) and the wistful supernatural romance *The Ghost and Mrs. Muir* (1947). His masterful comedy-drama *A Letter to Three Wives* (1949) won him his first two Academy Awards®, for Best Director and Best Writing, Screenplay.

Mankiewicz longed to write and direct in the theater, but said he didn’t feel he was good enough. Instead, he made one of the greatest films about theater life, *All About Eve* (1950), centered on aging actress Margo Channing (Bette Davis) and her feud with rising ingénue Eve (Anne Baxter). This masterpiece received fourteen Academy Award® nominations, winning in six categories including Best Picture. Mankiewicz had the very rare honor of winning for Best Director and Best Screenplay, Writing for a second consecutive year.

In his 1950 film noir *No Way Out*, Mankiewicz gave Sidney Poitier his debut film role. Mankiewicz made one of Hollywood’s finest Shakespeare adaptations, his all-star *Julius Caesar* (1953), co-starring Marlon Brando as Marc Antony; it remains Brando’s only recorded Shakespearean performance. Mankiewicz then proved that he could do musicals as well as any of his dramas with *Guys and Dolls* (1955), starring Frank Sinatra and Marlon Brando. He closed out the 1950s with his controversial version of Tennessee Williams’ intense *Suddenly, Last Summer* (1959) starring Mankiewicz’s recurring leading ladies, Elizabeth Taylor and Katharine Hepburn.

Mankiewicz’s incredibly lavish *Cleopatra* (1963) became one of the all-time most expensive films and a financial disaster that nearly sank Twentieth Century-Fox. *Cleopatra* temporarily derailed Mankiewicz’s career, but his major comeback came with his adaptation of the Tony Award-winning play *Sleuth* (1972). He received an Academy Award® nomination as Best Director for it, but it was his final film.

Bonhams is proud to offer the estate of this Hollywood legend for auction.



1225

1225°

A JOSEPH L. MANKIEWICZ DIRECTOR'S CHAIR AND TRAVEL STOOL

Wooden director's chair with brown leather seat and back, with "J. L. Mankiewicz" tooled into the back and a side-arm tray which folds to the side. Accompanied by a portable travel stool which folds out like a tripod, with "JLM" and "Gucci" tooled into the underside of the brown leather seat.

Director's chair: 25.25 x 19 x 32 in.; travel stool: 34.5 x 9.5 x 3 in.

\$700 - 900

1226

A JOSEPH L. MANKIEWICZ VIEWFINDER AND MOTION PICTURE EMPLOYEE ID CARD

Metal Todd-AO motion picture camera viewfinder, engraved "J.L. Mankiewicz" on one side, with 5 metal lens masks of various sizes and aspect ratios attached to a chain, all connected to a black neck strap. On his first day as a director on *Dragonwyck* (1946), Mankiewicz tried to look as though he knew what he was doing and said, "Give me the finder." As he began to look through it, a colleague came over and turned it around. "I was looking through the wrong end of the finder which was a wonderful start." Accompanied by a "Motion Picture Employee" photo identification card from MGM dated June 18, 1942, with Mankiewicz's picture, fingerprints, vital statistics, and signature. *3 x 1.5 x 1.25 in.*

\$1,000 - 1,500

1227°

A JOSEPH L. MANKIEWICZ VINTAGE TYPEWRITER

A vintage Olympia De Luxe SM9 typewriter with built-in case, c.1967, owned and used by Joseph L. Mankiewicz, with a JFK Airport luggage tag on the handle and a leather nametag with handwriting in brown ink that reads, "Mankiewicz / Guard Hill Road / Bedford, New York / USA." The typewriter is still in working order and comes with its original cleaning kit.

14.75 x 14.5 x 7.5 in.

\$400 - 600



1226



1227



1228



1229



1230



1231

1228

A JOSEPH L. MANKIEWICZ COLLECTION OF PHOTOGRAPHS

Approximately 197 vintage photographs ranging in size from 2.25 x 2.25 in. to 11.75 x 15.25 in., most featuring Joe Mankiewicz in a variety of candid and portraits, on the set, with friends, and with family. Approximately 15 of the photos are portraits or scenes from some of his films. Together with 3 diplomas: 2 from The University of the State of New York and one from from Stuyvesant High School, all dated June 1924.

Largest: 17 x 14 in.

\$1,500 - 2,000

1229

A JOSEPH L. MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF THE KEYS OF THE KINGDOM

Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 188 pp., dated January 28, 1944, and marked "Final Script" on title page, with 118 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, bound in green leather with "The Keys of the Kingdom / Screenplay by Joseph L. Mankiewicz / 1944" embossed in gilt to spine. Gregory Peck led an all-star cast including Edmund Gwenn, Cedric Hardwicke, and Roddy McDowell in this drama that followed the life of a Catholic priest. Peck garnered his first Academy Award® nomination for his portrayal of "Father Chisholm." Playing the part of the Mother Superior was Rose Stradner (billed as "Rosa Stradner"), Mankiewicz's wife at the time.

9 x 11.5 in.

\$800 - 1,200

1230

A JOSEPH L. MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF THE GHOST AND MRS. MUIR

Mimeographed manuscript, based on a novel by R.A. Dick, screenplay by Philip Dunne, 133 pp., dated November 21, 1946 and marked "Revised Final" on title page, with blue revision pages bound in and 83 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, custom bound in grey leather with "The Ghost and Mrs. Muir / 1946" embossed in gilt to spine. Mankiewicz directed this 1947 ghost tale starring Gene Tierney, Rex Harrison, George Sanders, and a young Natalie Wood.

11.25 x 8.75 in.

\$1,000 - 1,500

1231

THE HOUSE ON BERKELEY SQUARE UNPUBLISHED SCREENPLAY BY JOSEPH L. MANKIEWICZ

Mimeographed manuscript on onion skin paper, screenplay by Joseph L. Mankiewicz, 123 pp., n.d. [1946], heavily annotated by Mankiewicz in pencil, bound in brads in blue wrappers. The suggested titles for this unpublished script are all featured on the front cover: *The House on Berkeley Square*, *Berkeley Square*, and *From Time to Time*. The screenplay is based on a play about time travel by John L. Balderston and had previously been made into a film in 1933 starring Leslie Howard. Mankiewicz makes many notes throughout the manuscript, including ideas about set design: "Use all the sets from *Forever Amber*" and how to shoot specific scenes: "Pan down croquet--follow ball to pond--stay in water--come to reflection."

9 x 11.25 in.

\$1,000 - 1,500



1232



1233



1234



1235

1232

A SCREEN WRITERS' GUILD AWARD SCREENPLAY PRESENTED TO JOSEPH L. MANKIEWICZ FOR A LETTER TO THREE WIVES

Mimeographed manuscript, Screenplay by Joseph L. Mankiewicz, 147 pp, dated May 19, 1948 and marked "Final Script" on title page, bound in a morocco dragonfly binding with "A Letter to Three Wives / Screenplay by Joseph L. Mankiewicz / 1948" embossed in gilt to spine, with a Screen Writers' Guild bookplate on inner cover inscribed, "A Letter to Three Wives / Best Written Comedy of 1949 / Award to Joseph Mankiewicz," and a citation from Screen Writers' Guild President, Valentine Davies, before the title page. Mankiewicz also won the 1950 Academy Award® as Best Director for this film which starred Jeanne Crain, Ann Sothorn, and Linda Darnell.
8.5 x 11.25 in.

\$1,500 - 2,000

1233

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR SCREENPLAY OF A LETTER TO THREE WIVES

Certificate of nomination presented to Joseph L. Mankiewicz for Screenplay of *A Letter to Three Wives*, for the year ending December 31, 1949, signed ("Charles Brackett" and "Emmet Lavery"), laminated on board. Mankiewicz was also nominated for Best Director for this film and would win both awards.
12.25 x 14 in.

\$1,000 - 2,000

1234

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR DIRECTION OF A LETTER TO THREE WIVES

Certificate of nomination presented to director Joseph L. Mankiewicz for Direction of *A Letter to Three Wives*, for the year ending December 31, 1949, signed ("Charles Brackett" and "Emmet Lavery"), laminated on board. Mankiewicz would also be nominated for Best Screenplay for this film and would win both nominations.
12.25 x 14 in.

\$1,000 - 2,000

1235

A GROUP OF JOSEPH L. MANKIEWICZ SCREEN DIRECTORS GUILD AWARDS

Heavy gold- and silver-colored medallion-shaped awards with the eagle motif on the front, 2 small and 2 large, each housed in a custom case with the Screen Directors Guild logo on the top. Mankiewicz was presented with a small and large version for both *A Letter to Three Wives* (1949) and *All About Eve* (1950). Each is inscribed, "For Outstanding Directorial Achievement / Jos. L. Mankiewicz" and the name of the respective film.
Large: 10.5 in. diameter; small: 4.5 in. diameter

\$1,000 - 2,000



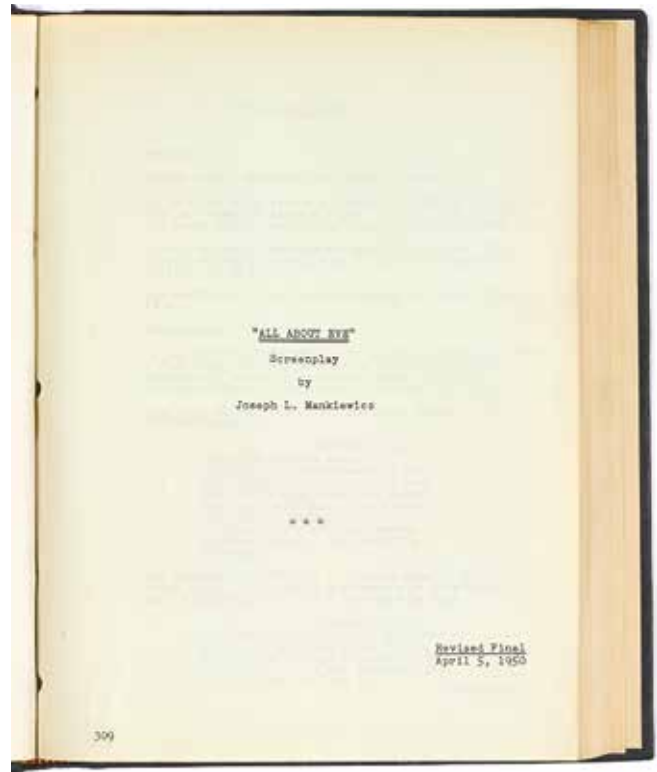
1236

1236

ALL ABOUT EVE

Twentieth Century-Fox, 1950. U.S. one sheet poster, framed. Considered by many to be one of the greatest representations of Hollywood ever written, *All About Eve* is the story of an actress wannabe, played by Anne Baxter, who attempts to take over the career--and personal life--of her screen idol, played by Bette Davis. 27 x 41 in.

\$600 - 900



1237

1237

A SCREEN WRITERS' GUILD AWARD SCREENPLAY PRESENTED TO JOSEPH L. MANKIEWICZ FOR ALL ABOUT EVE

Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 180 pp, dated April 5, 1950 and marked "Revised Final" on title page, bound in a blue leather dragonfly binding with "*All About Eve / Screenplay by Joseph L. Mankiewicz / 1950*" embossed in gilt to spine, with a Screen Writers' Guild bookplate on inner cover inscribed, "*All About Eve / Best Written Comedy of 1950 / Award to Joseph Mankiewicz,*" and a citation from Screen Writers' Guild President, Karl Tunberg, before the title page. 11 x 8.5 in.

\$1,500 - 2,000

1238°

A JOSEPH L. MANKIEWICZ SARAH SIDDONS AWARD

Gold-plated form of a woman (Sarah Siddons, an English actress) sitting regally in a chair atop a rounded black base with a plaque engraved "The Sarah Siddons Award / for / Distinguished Achievement / In the Theatre / Joseph Mankiewicz." The Sarah Siddons Award was a fictional honor made up by Mankiewicz in his picture, *All About Eve*. Because of the success of the film, a legitimate "Sarah Siddons Award" was created in Chicago in 1952 to present annually to one outstanding Chicago theater actor, a concept that Mankiewicz found ridiculous: "I invented it to put down all this fatuous prize-giving, and now there's some outfit in Chicago actually promoting a Sarah Siddons Award every year, and people like Helen Hayes go out there and make tearful acceptance speeches." The award was likely given to him by the Sarah Siddons Society at some point after they created the award. Though he groused about it, the award had a place of distinction on the mantelpiece of Mankiewicz's home office.

4 x 7.5 x 4.5 in.

\$300 - 500



1238

1239

A JOSEPH L. MANKIEWICZ ARCHIVE OF FILES PERTAINING TO THE REAL "EVE" OF ALL ABOUT EVE

Typed Letter Signed ("Martina Laurence"), 1 p, 4to, Venice, September 4, 1987, to Joseph L. Mankiewicz, with annotations, with original transmittal envelope; a 7 pp xerographic article from *Cosmopolitan* magazine dated May 1946 titled, "The Wisdom of Eve" by Mary Orr with annotations by Martina Laurence; a 33 pp xerographic manuscript by Martina Laurence with annotations by Laurence and Mankiewicz; 2 xerographic copies of a letter to Martina Laurence from Elizabeth Bergner; and additional xerographic documents with Mankiewicz's comments typed on Post-it notes. The film *All About Eve* (1950) was adapted by Mankiewicz from a 1946 *Cosmopolitan* magazine article entitled "The Wisdom of Eve" by Mary Orr. It was based on a true story about a woman named Martina Laurence ("Eve") who idolized and ultimately began to usurp the career and life of an actress named Elizabeth Bergner ("Margo Channing"). In these documents, art and reality meet. In Martina Laurence's letter to Joseph Mankiewicz, written 37 years after *All About Eve* was released, she is still distressed about how she is portrayed in the film. She writes: "I couldn't have been that sly, scheming, vicious girl who has given a name to a type of person--Eve Harrington." Shortly after, she sends him a 33 pp manuscript of her personal story. Mankiewicz's comments are annotated throughout the documents on Post-it notes and in pen and pencil. A fascinating look at the repercussions of a classic film which continued to reverberate for decades.

9 x 14 in.

\$2,000 - 3,000

1240

A JOSEPH MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF ALL ABOUT EVE

Twentieth Century-Fox, 1950. Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 180 pp, dated April 5, 1950 and marked "Revised Final" on title page, with 58 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, bound in brown leather with "J.L.M." embossed in gilt to cover and "All About Eve" embossed in gilt to spine. Arguably Mankiewicz's greatest film, *All About Eve* was nominated for 17 Academy Awards®, with Mankiewicz winning for both Best Director and Best Screenplay.

11.5 x 8.75 in.

\$1,500 - 2,000



1239



1240



1241

1241

A JOSEPH L. MANKIEWICZ GOLDEN GLOBE AWARD FOR ALL ABOUT EVE

Gilt metal globe mounted on a marble pedestal, with a plaque reading "To Joseph L. Mankiewicz / For The Best / Screen Play / of 1950 / All About Eve / The Hollywood / Foreign Correspondents / Association." The 8th annual Golden Globe Awards ceremony was held on February 28, 1951 at Ciro's nightclub in West Hollywood. Along with this win, *All About Eve* was nominated for Best Motion Picture Drama, Best Actress in a Drama (Bette Davis), Best Supporting Actor (George Sanders), Best Supporting Actress (Thelma Ritter), and Best Director (Mankiewicz). Since 1944, the coveted Golden Globe award has been presented by the Hollywood Foreign Press Association for excellence in film and television. Joe Mankiewicz was nominated for the award two other times during his career: as Best Director for *All About Eve* and as Best Director for *Cleopatra* (1963). This Golden Globe held a place of honor next to Mankiewicz's Academy Awards® in his office until his death in 1993.
8.5 x 3.5 in.

\$8,000 - 12,000



1242



1243

1242

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR SCREENPLAY OF ALL ABOUT EVE

Certificate of nomination presented to director Joseph L. Mankiewicz for Screenplay of *All About Eve*, for the year ending December 31, 1950, signed ("Charles Brackett" and "Johnny Green"), laminated on board. Mankiewicz would also be nominated for Best Director for this film and would win both nominations.

13.5 x 11.75 in.

\$1,500 - 2,000

1243

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR DIRECTION OF ALL ABOUT EVE

Certificate of nomination presented to director Joseph L. Mankiewicz for Direction of *All About Eve*, for the year ending December 31, 1950, signed ("Charles Brackett" and "Johnny Green"), laminated on board. Mankiewicz would also be nominated for Best Screenplay for this film and would win both nominations.

13.5 x 11.75 in.

\$1,500 - 2,000

1244°

A JOSEPH MANKIEWICZ PRESENTATION BOX AND NOTE FROM BETTE DAVIS

Autograph Note Signed ("Bette"), 1 p., 18mo, on monogrammed card stationery. Bette Davis was honored by the Film Society of Lincoln Center in 1989, where Joe Mankiewicz, who had directed her in *All About Eve* (1950), reminisced about how he was warned by others before first directing Davis: "She will rewrite and she, not you, will direct." He went on to say that his experience directing her was nothing but joyful. In her thank-you note, Davis writes: "Please forgive how long it has taken to organize this momento [sic] of Lincoln Centre [sic]. I send it with much love & much thanks. Bette." Together with a black lacquer presentation box with a cover featuring a photograph of the occasion with Davis, Mankiewicz, and the other stars who honored her, Ann-Margret, Jimmy Stewart, and Geraldine Fitzgerald.

\$400 - 600



1244



1245



1246



1247

1245°

A JOSEPH L. MANKIEWICZ HOLIDAY MAGAZINE MOTION PICTURE AWARD AS "MAN OF THE YEAR"

A gold-plated globe and gold-plated scroll atop a wooden base, with the scroll engraved, "Holiday Award 1950 / To Joseph L. Mankiewicz / As That Man in the Motion Picture Industry / Who Has Done Most in the Past Year / to Improve Motion Picture Standards / and to Present American Life, / Ideals and People Honestly / to the Rest of the World." This award was for Mankiewicz's work on *All About Eve* and *No Way Out*.

5.75 x 4.5 x 6.5 in.

\$500 - 700

1246°

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR STORY AND SCREENPLAY OF NO WAY OUT

Certificate of nomination presented to Joseph L. Mankiewicz for Story and Screenplay of *No Way Out* for the year ending December 31, 1950, signed ("Charles Brackett" and "Johnny Green"), laminated on board. Mankiewicz also directed this drama about racism which starred Sidney Poitier, Linda Darnell, and Richard Widmark.

13.5 x 11.75 in.

\$500 - 700

1247

A JOSEPH L. MANKIEWICZ ARCHIVE OF CORRESPONDENCE FROM ACTORS AND DIRECTORS

Comprising 2 telegrams from Spencer Tracy, one responding to Mankiewicz sending him a script of *Jefferson Selleck* dated August 29, 1952, and a congratulatory telegram, possibly on the birth Mankiewicz's son, Chris; an Autograph Letter Signed ("W.C. Fields"), 2 pp, dated December 14, 1924, with original transmittal envelope; 3 Autograph Postcards Signed ("Roddy") and a Christmas card from Roddy McDowell; an Autograph Letter Signed ("Beverly") from Beverly Cross, along with 2 Christmas cards; 2 Typed Letters Signed ("Tony") from Anthony Quinn, 3 pp, in which Quinn writes: "*Ingrid Bergman and I want to find something to do together next year. We both agree it would be great to do it with you,*" with a mimeographic response from Mankiewicz; an Autograph Signed Letter ("Dick") from Richard Widmark; an Autograph Letter Signed ("Petrus") from Peter Ustinov who writes: "*I'd rather work with you than with anybody-- you know that--not only out of admiration, but out of fun, and even more important, out of a uniformity of purpose*"; an Autograph Letter Signed ("Finlay") from Finlay Currie; a Typed Letter Signed ("Kirk") from Kirk Douglas; a Typed Note Signed ("Jerry") from Jerry Lewis and a Christmas card; an Autograph Letter Signed ("Hume") from Hume Cronyn to Rosemary Mankiewicz and a funeral service program for Cronyn; an Autograph Letter Signed ("Peter Sellers"); 2 Autograph Letters Signed ("James," "James Mason") from James Mason; 2 Autograph Letters Signed, 1 Typed Letter Signed, and 1 Autograph Note Signed ("Rex") from Rex Harrison, along with an Autograph Letter Signed ("Rachel") from his wife, Rachel Roberts; and a Typed Letter Signed ("Sidney") from Sidney Poitier. Together with an archive of letters from directors comprised of an Autograph Letter Signed ("Marty Scorsese"); a telegram and an Autograph Note Signed ("Fred Zinnemann") who writes: "*I think of you often.*" a Typed Letter Signed ("George") from George Cukor who writes: "*It was mighty fine to catch up with dat ole debbil Oscar--nach langem Leiden [after much suffering].*" with a mimeographed response from Mankiewicz; a Typed Letter Signed ("Mike") from Mike Nichols; and a telegram to Billy Wilder from Mankiewicz. Together with a formal invitation to the White House from President Jimmy Carter dated November 17, 1977; a letter and a group of xerographic letters from biographers; a group of xerographic letters from John Houseman and Darryl F. Zanuck; and a mimeographed copy of a 7 pp letter that Mankiewicz wrote to Zanuck, dated October 30, 1962, in which he expresses his dismay and anger over Zanuck's comments to the press about *Cleopatra* which contradicted the comments Zanuck made to Mankiewicz's face.

\$600 - 800



1248

1248°

5 FINGERS

Twentieth Century-Fox, 1952. U.S. insert poster, framed. According to the lobby art for this suspense film directed by Joseph Mankiewicz, "Lust, Greed, Passion, Desire, and Sin" were deadly. Based on a true story of a World War II spy, Mankiewicz was nominated for a Best Director Academy Award® in 1953 (his third nomination in 4 years), having won in both 1950 for *All About Eve* and 1951 for *A Letter to Three Wives* (1951).
14 x 36 in.

\$300 - 500

1249°

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR DIRECTION OF FIVE FINGERS

Certificate of nomination presented to director Joseph L. Mankiewicz for Direction of *Five Fingers* (sic), for the year ending December 31, 1952, signed ("Charles Brackett" and "Johnny Green"), laminated on board. Mankiewicz was also nominated for Best Director by the Directors Guild of America for this film, which was based upon the true story of a Nazi spy and starred James Mason and Danielle Darrieux.
13.5 x 11.75 in.

\$500 - 700

1250°

A JOSEPH L. MANKIEWICZ EDGAR ALLAN POE AWARD

A ceramic statue of author Edgar Allan Poe with "M.W.A. / Award / 1952" painted in gold on the base, presented to producer Joseph L. Mankiewicz for his work on *Five Fingers* (1952), chosen as Best Motion Picture by the The Mystery Writers of America in 1953. Interestingly, an "Edgar Award," as it is known, is featured prominently in Mankiewicz's 1972 film, *Sleuth*.
8.5 x 3.5 x 3.5 in.

\$400 - 600



1249



1250



1251



1253

1251
AN ARCHIVE PERTAINING TO *THE BAREFOOT CONTESSA* INCLUDING A JOSEPH L. MANKIEWICZ HANDWRITTEN SCRIPT

Handwritten manuscript, 196 pp, dated June 6, 1953 to August 6, 1953, on lined yellow legal paper. Together with a mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 153 pp, dated October 2, 1953, New York, New York, bound with brads in pale green Figaro, Inc. wrappers, heavily annotated in pen and pencil by Mankiewicz; an archive of approximately 34 pp of correspondence and photostatic contracts, most of which is related to the stars, Ava Gardner and Humphrey Bogart; and approximately 55 pp of xerographic documents from the late 1980s to the early 1990s pertaining to the rights of *The Barefoot Contessa* for various projects including videocassettes, a musical, and an opera.
 14.5 x 9.5 x 2.5 in.

\$3,000 - 5,000



1252

1252
A JOSEPH L. MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF *THE BAREFOOT CONTESSA*

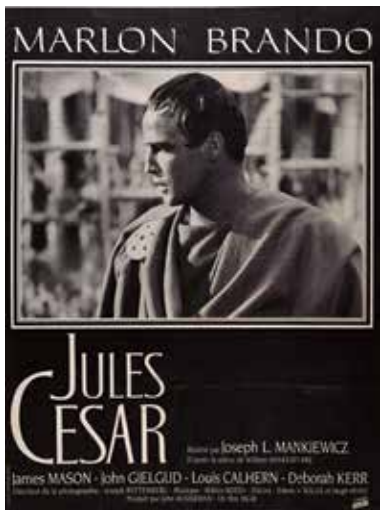
Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 153 pp, dated October 2, 1953, with 43 inlaid silver gelatin approximately 8 x 10 in. photos of scenes from the film, bound in brown leather with "The Barefoot Contessa / Screenplay by Joseph L. Mankiewicz / 1953" embossed in gilt to spine. Mankiewicz served as director, screenwriter, and producer for this dark drama which was the first film made by his production company, Figaro, Inc.
 9 x 11.5 in.

\$1,000 - 1,500

1253
A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR STORY AND SCREENPLAY OF *THE BAREFOOT CONTESSA*

Certificate of nomination presented to Joseph L. Mankiewicz for Story and Screenplay of *The Barefoot Contessa*, for the year ending December 31, 1954, signed ("Charles Brackett" and "Edward B. Powell"), laminated on board. Ava Gardner played the titular role under Mankiewicz's direction in this somber drama which also starred Humphrey Bogart.
 13.5 x 11.75 in.

\$600 - 900



1254



1255



1257



1256

1254

JULIUS CAESAR

MGM, 1953. French grande poster, rolled. Joseph L. Mankiewicz directed this massive undertaking. The casting of Marlon Brando as Mark Antony was a shock; when Mankiewicz first listened to Brando rehearsing the role, he thought he sounded like June Allyson. As Mankiewicz predicted, however, Brando had the last laugh and was nominated for an Academy Award® for his performance.
45.5 x 61 in.

\$400 - 600

1255

A JOSEPH L. MANKIEWICZ BOOK OF PRODUCTION PHOTOS FROM JULIUS CAESAR

Comprising 43 black and white doublesided photos (for a total of 86 photos), all 8 x 10 in. and on heavy stock, housed in a black 3-ring binder, with each photo 3-hole punched into the binder. The collection consists of photos of rehearsals, filming, and on-the-set candid photos of both cast and crew featuring director Mankiewicz, Marlon Brando, Greer Garson, Deborah Kerr, James Mason, Louis Calhern, Edmond O'Brien, producer John Houseman, and MGM executive Dore Scharly, among others. The photos were taken from August to October, 1952, by John Swope for the February 2, 1953 issue of "Life" magazine, which featured an article on the making of the film and "the incongruities of noble Romans preparing for a tragedy in Hollywood."
10.5 x 11.5 in.

\$1,000 - 1,500

1256

A JOSEPH L. MANKIEWICZ PRODUCTION ARCHIVE PERTAINING TO GUYS AND DOLLS

Comprising a 44 pp reverse photostatic copy of Joe Mankiewicz's contract with Samuel Goldwyn Productions for the making of *Guys and Dolls* (1955) dated 1954; a 2 pp handwritten synopsis of the opening scene: *The settings are to be fanciful. The introductory device--a sightseeing bus as it approaches Times Square*"; a spiral notebook of approximately 73 pp of handwritten production notes including scenes of dialogue, injection of musical numbers, and scene descriptions; a 126 pp screenplay marked "Final" and dated February 26, 1955, with an additional 5 pp of "Closing Number" script pages from Mankiewicz and choreographer Michael Kidd; a 131 pp rough draft screenplay, with an additional 50 pp of loose script pages, all heavily annotated; a folder labeled "*Guys and Dolls / Revised End / 2/17/55*" with a 5 pp handwritten script of the last scene in the film, 4 mimeographed copies of the closing number, and 4 pp of a revised ending. *Guys and Dolls*, the first musical ever directed by Mankiewicz, stars Frank Sinatra and Marlon Brando as two high-rolling gamblers whose love interests, Jean Simmons and Vivian Blaine, are giving them trouble.
10.5 x 16.5 x 3 in.

\$2,500 - 3,500

1257

A JOSEPH L. MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF GUYS AND DOLLS

Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 131 pp, dated February 26, 1955, Hollywood, and marked "Final" on title page, with blue revision pages bound in, with 60 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, bound in a tan leather dragonfly binding, with "*Guys and Dolls / Screenplay by Joseph L. Mankiewicz / 1955*" embossed in gilt to spine. Lyrics to the musical numbers are also included within the text of the screenplay. Mankiewicz also directed this film which boasted a formidable cast including Frank Sinatra, Marlon Brando, Jean Simmons, and Vivian Blaine.
9 x 11.25 in.

\$1,000 - 1,500



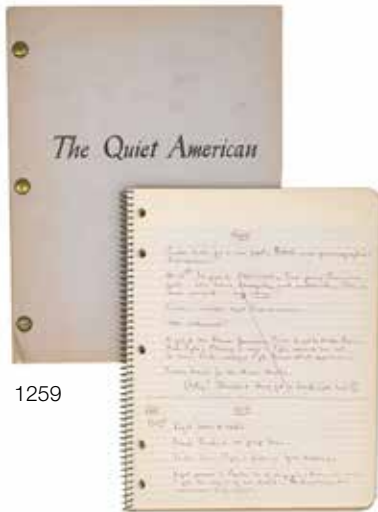
1258

1258

A JOSEPH L. MANKIEWICZ ARCHIVE OF CORRESPONDENCE FROM ACTRESSES INCLUDING A HISTORIC DOCUMENT REGARDING MARILYN MONROE

A total of 12 letters, notes, and cards from various film actresses who knew or worked with Joe Mankiewicz comprising a Typed Note Signed ("Liza") from Liza Minnelli, in which Minnelli responds to a sympathy card from Mankiewicz after her mother Judy Garland's death and writes: "*My Mamma loved you very much. She talked about you. She told me about you.*" (Garland was a love interest of Mankiewicz's at one time), and a mimeographic copy of Mankiewicz's response; a Typed Letter Signed ("Shirley") from Shirley MacLaine; a Typed Letter Signed ("Gloria") from Gloria Swanson praising *All About Eve* (1950); a Typed Letter Signed ("Linda") from Linda Darnell; 2 Autograph Letters Signed ("Anne") from Anne Baxter; an Autograph Letter Signed ("Deborah") from Deborah Kerr and a mimeographic copy of Mankiewicz's response; a Typed Letter Signed and an Autograph Letter Signed ("Maggie") from Maggie Smith who writes: "*I am sorry I was unable to come down to the stage door but my head was in the sink*"; an Autograph Letter Signed ("Celeste") from Celeste Holm; an Autograph Note Signed ("Sophia") from Sophia Loren; a Christmas card signed by Joanne Woodward and Paul Newman; and a Twentieth Century-Fox interoffice communication dated March 27, 1950 announcing that starlet Marilyn Monroe had signed a contract to play "Miss Casswell" in Mankiewicz's production of *All About Eve*.
Various sizes

\$600 - 800



1259

1259

A JOSEPH L. MANKIEWICZ MANUSCRIPT NOTEBOOK AND A SHOOTING SCRIPT PERTAINING TO THE QUIET AMERICAN

Figaro, Inc., 1958. Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 156 pp, dated October 22, 1956, labeled "Temporary Shooting Script" on front cover, bound with brads in beige wrappers. Together with a spiral notebook, 49 pp, of Mankiewicz's handwritten notes, in pen and pencil, pertaining to *The Quiet American*, including which scenes should be shot on location or in the studio, dialogue ideas, scene ideas, and much more. Mankiewicz both wrote the screenplay and directed this drama about two men, young and old, whose opinions on 1952 Vietnam differ greatly.
8.5 x 11 in.

\$2,000 - 3,000



1260

1260

A JOSEPH L. MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF THE QUIET AMERICAN

Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 156 pp, dated October 22, 1956, and marked "Temporary Shooting Script" on title page, with 49 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, bound in black leather with "Joseph L. Mankiewicz" embossed in gilt to cover and "The Quiet American" embossed in gilt to spine. In both writing and directing this film, Mankiewicz manipulated the plot so that the story was interpreted as pro-American instead of anti-American, an action that made author Graham Greene sever any ties with the film.
8.75 x 11.5 in.

\$800 - 1,200



1261



1262



1263

1261

A JOSEPH MANKIEWICZ CUSTOM-BOUND SCREENPLAY OF SUDDENLY LAST SUMMER

Mimeographed manuscript, screenplay by Gore Vidal, 119 pp., n.d., with 83 inlaid silver gelatin 8 x 10 in. behind-the-scenes and scene photos, bound in black leather with "J.L.M." embossed in gilt to cover and "Suddenly Last Summer / 1959" embossed in gilt to spine, with a loose 9 x 6.5 in. photograph of Mankiewicz on the set tucked into the inside cover. Both Katharine Hepburn and Elizabeth Taylor were nominated for Academy Awards® for their intense performances in this dark film which Mankiewicz directed. The movie was based on a Tennessee Williams play that dealt with sensitive subjects for the time such as mental illness, cannibalism, and incest.
8.75 x 11.25 in.

\$800 - 1,200

1262°

A JOSEPH L. MANKIEWICZ BEJEWELED ROSE FROM OLIVER MESSEL

An ornately designed silver rose and stem made of rhinestones, wire, beads, and paper, housed in a shadowbox frame with a red and gold brocade background. "Messel" is written in large white letters on the back of the frame. Oliver Messel was the set designer for *Suddenly Last Summer* (1959), which Joe Mankiewicz directed and which stars Katharine Hepburn, Elizabeth Taylor, and Montgomery Clift. This piece, which resembles some of the framed pieces seen in the set design for Hepburn's home in the film, was likely given to Mankiewicz by Messel as a gift celebrating their work together. Messel was nominated for an Academy Award® as Art Director for the film; he was known for his elaborate sets which were rich with vegetation and unique and eccentric details.

13 x 14 x 3 in.

\$300 - 500



1264

1263°

A GROUP OF CORRESPONDENCE BETWEEN ELIZABETH TAYLOR AND JOSEPH L. MANKIEWICZ

1 Autograph Note Signed ("Elizabeth"), 1 p, 8vo, New York, n.d., on The Carlyle Hotel stationery, together with 1 telegram, London, dated November 11, 1953, to Joseph L. Mankiewicz. Though Elizabeth Taylor went on to be directed by Mankiewicz in both *Suddenly Last Summer* (1959) and *Cleopatra* (1963), she apparently didn't quite fit the bill when Mankiewicz was casting *The Barefoot Contessa* (1954). In an interesting telegram, Taylor remarks on her loss of the part: "Received a somewhat embarrassing [sic] answer from Benny saying I was mentioned by nobody including evidently Bert or you for the part and informing me that Ava was already set." In her later (undated) letter, likely when she heard that Mankiewicz might be writing an autobiography, she begs him to "be nice" about her. Accompanied by a Typed Letter Signed ("Rosemary and Joe Mankiewicz"), 1 p, 4to, New York, February 27, 1992, to Elizabeth Taylor.
Largest: 11 x 7 in.

\$500 - 700

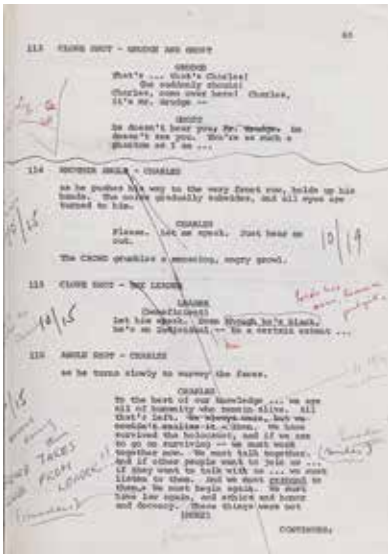
1264

A GROUP OF LETTERS FROM KATHARINE HEPBURN TO JOSEPH L. MANKIEWICZ

2 Autograph Letters Signed and 1 Autograph Note Signed ("Kate," "Kate Hepburn"), 6 pp recto and verso, 4to and 8vo, no dates, to Joseph L. Mankiewicz, on various stationeries (one monogrammed). Joe Mankiewicz was instrumental in the life and career of Katharine Hepburn for many reasons, but he is best remembered for one: he introduced her to Spencer Tracy. Mankiewicz was the producer of the first film they made together, *Woman of the Year* (1942), but he had also worked with Hepburn as producer on *The Philadelphia Story* (1940) and would work with her later again as director on *Suddenly Last Summer* (1959). Hepburn clearly admired Mankiewicz, as she writes (likely in later years after re-viewing a film they made together): "Well we were quite brilliant--were we not--I don't think we ever quite appreciated ourselves. You were lovely, too." She also writes Mankiewicz a cute poem and a lovely sympathy letter after the death of his father.

Largest: 7 x 10.5 in.

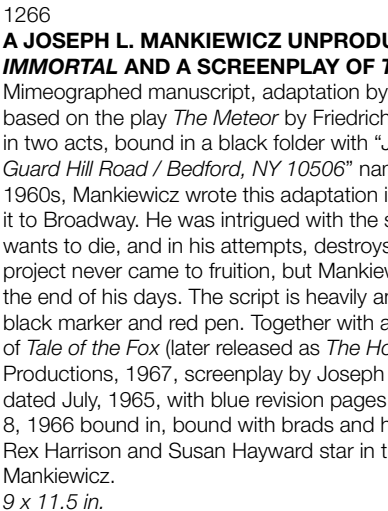
\$700 - 900



1265

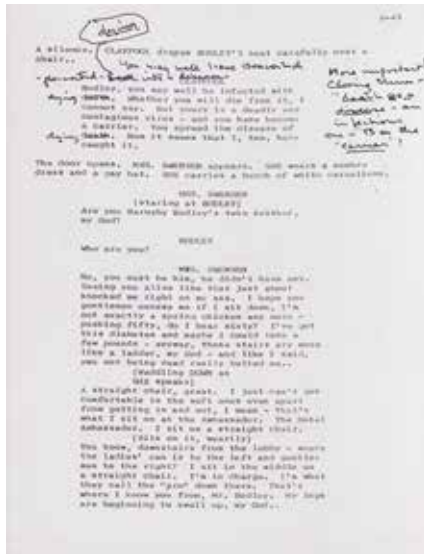
1265
A JOSEPH L. MANKIEWICZ ANNOTATED SCREENPLAY OF A CAROL FOR ANOTHER CHRISTMAS
ABC, 1964. Mimeographed manuscript, 73 pp, with 60 inlaid silver gelatin 8 x 10 in. photos, most of Mankiewicz directing and actors on set, as well as scenes from the production, bound in black leather with "A Carol For Another Christmas" and "Joseph Mankiewicz" embossed in gilt to cover and the title again embossed in gilt to spine. This program was Mankiewicz's first and only work for television. The teleplay was written by Rod Serling and it boasts an all-star cast including Sterling Hayden, Eva Marie Saint, and Peter Sellers. The manuscript is heavily annotated by Mankiewicz in pencil and red pen. 8.5 x 11 in.

\$800 - 1,200



1266
A JOSEPH L. MANKIEWICZ UNPRODUCED SCRIPT OF THE IMMORTAL AND A SCREENPLAY OF TALE OF THE FOX
Mimeographed manuscript, adaptation by Joseph L. Mankiewicz, based on the play *The Meteor* by Friedrich Dürrenmatt, 127 pp in two acts, bound in a black folder with "Joseph L. Mankiewicz / Guard Hill Road / Bedford, NY 10506" nameplate to cover. In the mid 1960s, Mankiewicz wrote this adaptation in the hopes of bringing it to Broadway. He was intrigued with the story about a writer who wants to die, and in his attempts, destroys everything in his wake. The project never came to fruition, but Mankiewicz was still hopeful until the end of his days. The script is heavily annotated by Mankiewicz in black marker and red pen. Together with a mimeographed manuscript of *Tale of the Fox* (later released as *The Honey Pot*), Famous Artists Productions, 1967, screenplay by Joseph L. Mankiewicz, 197 pp, dated July, 1965, with blue revision pages dated as late as January 8, 1966 bound in, bound with brads and housed in red wrappers. Rex Harrison and Susan Hayward star in this comedy directed by Mankiewicz. 9 x 11.5 in.

\$600 - 900



1266

1267
A LARGE JOSEPH L. MANKIEWICZ SCRIPT ARCHIVE OF HIS UNREALIZED FILM JANE

1974-1987. Comprising 14 screenplay drafts by Joseph L. Mankiewicz: Xerographic, typed, and typed carbon manuscripts, most approximately 202 pp, 1974-1976, bound with brads or unbound, most heavily annotated by Mankiewicz, several housed in binders, two are incomplete, one with Mankiewicz's address label to front cover; Mankiewicz's First Draft screenplay, autograph manuscript, approximately 550 pp, in 7 spiral-bound composition notebooks each labeled 'Jane' and numbered 1-2A, 3-6, most with specific script page number listings to front covers in red pen; a hardbound copy of Dee Wells' novel *Jane*, heavily annotated by Joseph Mankiewicz; typed manuscript, "Draft Outline," 8 pp, June 7, 1980; Thermofax manuscript, "Draft" screenplay, pp 65-131, annotated; correspondence and contracts, approximately 20 pp, organized in file folders labeled "'Jane'-WGA," "'Jane'-Columbia," "'Jane'-Janni," "'Jane'-Klein, Arthur," "'Jane'-Expenses," "'Jane'-Correspondence: Lantz," "'Jane'-Pre-Production," and "'Jane'-Negotiations and Legal"; all housed in four labeled and numbered slipcases. [Note: For a full, detailed list of this large archive, please refer to the condition report.] Joseph Mankiewicz's final directorial effort, *Sleuth* (1972), was a hit and received four Academy Award® nominations; its popularity gave him newfound commercial viability and, in 1974, he began developing Dee Wells' bestselling novel *Jane* for the screen. This is Mankiewicz's massive archive of script drafts and correspondence related to that project, including his first draft in longhand in seven spiral-bound composition books. *Jane* follows its title character, a swinging, liberated American film critic in London, who is accidentally impregnated by one of her three wildly different lovers. Producer Joseph Janni was attached to the project at Columbia Pictures with Julie Christie potentially starring; Natalie Wood was also considered. A May 1974 autograph letter from Wood to Mankiewicz included here indicates that they had recently warmly met. Wood attaches a press clipping about their involvement with *Jane* and closes with "Do you think it's / time?!!! / Love / Natalie." At over 200 pages, Mankiewicz's script grew unwieldy and, by 1976, the project collapsed. Mankiewicz unsuccessfully tried several times in the 1980s to revive *Jane*. Slipcases: 4.5 x 11 x 14.5 in.

\$3,000 - 5,000



1267

1268°

A JOSEPH L. MANKIEWICZ ACADEMY AWARD® NOMINATION PLAQUE FOR DIRECTION OF SLEUTH

Certificate of nomination presented to director Joseph L. Mankiewicz for Direction of *Sleuth*, for the year ending December 31, 1972, signed ("Daniel Taradash" and "Hal Elias"), laminated on board. Under Mankiewicz's direction, both Michael Caine and Laurence Olivier were nominated in the Best Actor category for this film.
12.25 x 14 in.

\$500 - 700

1269

THREE LETTERS TO JOSEPH L. MANKIEWICZ FROM LAURENCE OLIVIER

3 Autograph Letters Signed ("Larry O.," "Larry Olivier," and "Larry"), 15 pp recto and verso, 8vo, London, January 8, 1956, April 24, 1956, and August 12, [likely 1971-72] to Joseph L. Mankiewicz, on various stationeries including his home, "Notley Abbey," together with 1 telegram dated February 6, 1973. In the January 8 letter, Olivier discusses his concerns about but interest in making *The Quiet American* with Mankiewicz, provided his part does not get changed or reduced after signing on, which had happened to him during the filming of *Carrie* (1952). He writes, sheepishly, "*I'm not a difficult person, you understand, but a teensy bit old to have my pants removed with becomingly boyish submission.*" In the April 24 letter, Olivier, having now read the screenplay, expresses his opinion about it and declares that he does not like the part and does not want to play it. Fast forward 16 years, the August 12 letter likely was written after Olivier was directed by Mankiewicz in *Sleuth* (1972); Olivier thanks Mankiewicz profusely for his kindness during filming and apologizes for having waited so long to write: "*...[I was] in poorly condition without even the courage to lift my pen to you, just lying sleepless, listening to my own breathing gurgling through my trachea.*" The Feb 6, 1973 telegram from Olivier to Mankiewicz thanks him for accepting an award on his behalf.
6 x 8 in.

\$1,000 - 1,500

1270°

A GROUP OF JOSEPH L. MANKIEWICZ EPHEMERA, INCLUDING A KEN ADAM-DESIGNED DIORAMA

Gouache on paper, glue, and cloth diorama of a stage with electric footlights (which no longer work), a stage curtain, and a background of a castle atop a mountain, well worn and with loose pieces, designed by Ken Adam, the production designer for *Sleuth* (1972). This is a prototype for the dioramas that are shown in the beginning credits of the film and was given to Mankiewicz by Adam during pre-production. Accompanied by a magnifying glass given to Mankiewicz by producer Morton Gottlieb inscribed, "*SLEUTH / Mort*"; and a backgammon set housed in a custom leather box.
Diorama: 12.25 x 9.5 x 10 in.; backgammon set: 15.75 x 11.75 x 2.75 in.

\$500 - 700



1268



1269



1270



1271

1271°

A GROUP OF CORRESPONDENCE FROM NATALIE WOOD TO JOSEPH L. MANKIEWICZ

1 Autograph Letter Signed ("Natalie"), 1 p, 4to, December 1, 1975, to Joseph L. Mankiewicz, on monogrammed stationery. Joe Mankiewicz had known Natalie Wood since she was a little girl starring in his film, *The Ghost and Mrs. Muir* (1947). He later considered her for the lead role in *Jane*, a film which he planned to make but which never came to fruition. In her letter, Wood writes: "Here is your draft, reluctantly returned. Thank you for letting me read it. It is wonderful--but then you are the very best so it's no surprise." She also includes a card announcing the birth of her and Robert Wagner's daughter, Courtney. Together with 1 Autograph Note Signed ("Natalie"), 1 p, May 28, 1974, with a copy of a newspaper clipping of Army Archerd's May 9, 1974 column in which he discusses Wood's being cast in *Jane*. Largest: 7.5 x 9.5 in.

\$400 - 600

1272°

A GROUP OF CORRESPONDENCE FROM JOAN CRAWFORD TO JOSEPH L. MANKIEWICZ

Comprising 3 Autograph Letters Signed ("Joan"), 4 pp recto and verso, 8vo, New York, October 9, 1973 to February 11, 1977, to Joseph L. Mankiewicz, on monogrammed stationery, one with original transmittal envelope; 2 Typed Letters Signed, ("Joan," "Joan or William"), 2 pp recto, 8vo, New York, February 17, 1955 to December 29, 1971, on monogrammed stationery, one with original transmittal envelope and one with Mankiewicz's mimeographed response; 1 Christmas Card Signed, ("Joan"); and 4 telegrams, New York, February 11, 1969 to February 11, 1975, all wishing Mankiewicz a happy birthday. Joan Crawford met Joe Mankiewicz early in his writing career at MGM when he penned the screenplay for *Forsaking All Others* (1934). During that time, Crawford was trying to establish an identity, a struggle which she later claimed Mankiewicz understood. "I was trying to find myself ... I didn't know what I was or who I was. He knew that. That's why we got along together so well. He picked up on my moods." She remained a friend for life, even remembering to send him a letter on his birthday in 1977, just a few months before she died.

Literature:

Geist, Kenneth. *Pictures Will Talk*. New York, 1978. 8 x 6 in.

\$400 - 600



1272

1273

A JOSEPH MANKIEWICZ ANNOTATED MANUSCRIPT OF EPCOT CENTER'S SPACESHIP EARTH

Comprising script treatments and drafts of *Spaceship Earth*, typed and Xerographic manuscripts, approximately 140 pp, 1978, heavily annotated in pencil, pen, and red pencil; correspondence, 4 pp; autograph notes, 8vo, 38 pp; story treatments of EPCOT Pavilions: "Seas," "Energy" (2), "Life/Health," "Spaceship Earth," and "Land," approximately 74 pp, February-March, 1978, heavily annotated in pencil, pen, and red marker; *The American Adventure*, Revised Dialogue script, no author credit, Xerographic manuscript, 20 pp, May 31, 1978, annotated by Mankiewicz in pen and red marker. During the development of Disney World's EPCOT Center, Disney's Imagineers hired many top-flight Hollywood talents to refine the project's various elements. In 1978, Joseph Mankiewicz was hired as an uncredited story consultant and potential co-author of an EPCOT Audio-Animatronic dark ride about humanity's evolution, from primitive man's first step to Neil Armstrong's first step on the Moon. This project became Disney's iconic *Spaceship Earth*, which opened in October, 1982. These are Mankiewicz's personal, annotated treatments of that attraction, with several other writers' treatments of EPCOT Pavilions. Mankiewicz expresses great enthusiasm for the project in his notes, but he notably scratched out the title "Spaceship Earth" on its February 7, 1978 treatment, retitling it "Mankind / A Triumph of Survival" in red marker. 9 x 12 in.

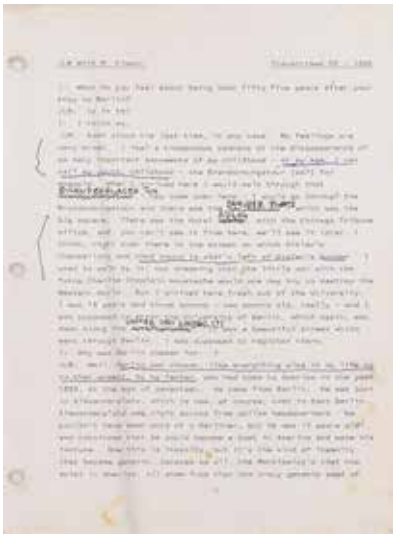
\$1,000 - 1,500

1274

A JOSEPH L. MANKIEWICZ CHAPBOOK OF ANECDOTES

Comprising 4 xerographic manuscripts in various draft forms of a chapbook which Mankiewicz put together and which he titled, *Parting Remarks: Being Sixty Years of Opinions, Stray Thoughts / Concrete Notions, / Ephemeral Ideas / And Anecdotes / Both Absurd and Sublime / Selections compiled and edited / by / Joseph L. Mankiewicz & Stefan Petrucha*, 151 pp, with annotations and corrections. Joe Mankiewicz's first love was the written word; in fact, he declared that he only got into directing because "I couldn't stomach what was being done with what I wrote." Together with a black binder with 49 pp of typed and handwritten notes which are the basis for the chapbook, written by Joseph L. Mankiewicz on subjects ranging from Actors and Acting to Youth and Age, with much more in between; 7 pp of xerographic typed pages titled, "Possible Chapbook Additions;" 9 pp of xerographic typed pages titled, "JLM Film Quotes"; and a file folder of additional corrections to certain pages of the manuscript. 8.5 x 11 in.

\$1,000 - 1,500



1275

1275°

A JOSEPH L. MANKIEWICZ COLLECTION OF INTERVIEW TRANSCRIPTS

Comprising 4 black binders with approximately 650 pp of transcripts of interviews with Joseph L. Mankiewicz in which he discusses everything from actors and directors to literature and politics--he even goes into great detail about the day he introduced Katharine Hepburn to Spencer Tracy. Many of the transcripts are for book projects by various biographers and for film festivals at which Mankiewicz appeared. Mankiewicz annotates many of the pages with his personal comments. Accompanied by two file folders of copies of correspondence, most between Joe Mankiewicz's wife, Rosemary, and his secretary, Adelaide Wallace, about their day-to-day activities. A detailed list of the transcripts is available in the condition report. Each album: 11.25 x 11.5 in.

\$300 - 500

1276

A GROUP OF JOSEPH L. MANKIEWICZ CUSTOM-BOUND SCRIPTS

13 custom-bound screenplays of films in which Joseph L. Mankiewicz was involved as either screenwriter, director, or producer, comprising *Forsaking All Others* (1934), n.d.; *I Live My Life* (1935), n.d.; *The Keys of the Kingdom* (1944), Final Script, January 28, 1944; *Dragonwyck* (1946), Final Script, February 8, 1945 (2); *Somewhere in the Night* (1946), Final Script, November 14, 1945 (2); *The Late George Apley* (1947), Final Script, June 5, 1946; *Escape* (1948), Revised Final, July 3, 1947; *House of Strangers* (1949), Shooting Final, December 20, 1948; *People Will Talk* (1951), Revised Final, March 12, 1951; *Julius Caesar* (1953), Final Script, July 16, 1952; and *The Honey Pot* (1967), Revised Final, July 1965. All scripts are custom-bound and embossed with the film title, many are embossed with Mankiewicz's name or monogram, and many have film stills bound in. 11.5 x 9 in.

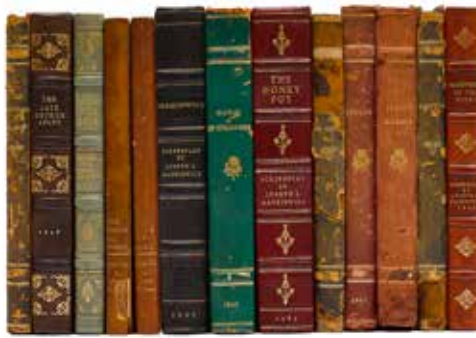
\$1,200 - 1,800

1277

A JOSEPH L. MANKIEWICZ COLLECTION OF MOVIE POSTERS AND BROADSIDES

One sheet, all framed, including *The Honey Pot* (1967); *The Feminine Touch* (1941); *The Late George Apley* (1947); *A Letter to Three Wives* (1949); *There Was a Crooked Man* (1970); *House of Strangers* (1949); *Dragonwyck* (1946); and *The Barefoot Contessa* (1954). Together with 7 broadsides, all from the early 1800s and all from the Theatre Royal, Covent Garden. 27 x 41 in.

\$600 - 900



1276



1277



1278

1278°

A GROUP OF JOSEPH L. MANKIEWICZ EPHEMERA

Double-sided black frame which shows both the front and back covers of the Brown Derby menu and the inside of the menu with food choices; Joe Mankiewicz's visage is pointed out with a "return to sender" stamp on the front cover. Together with a silver hourglass frame (lacking glass) from actress Capucine engraved, "Dear Joe / The Sand is pure Sand... / not ordinary gold dust...! / I thought it would / amuse you! / Much love / Capucine." Mankiewicz directed Capucine in *The Honey Pot* (1967); a printed invitation from Truman Capote to Mankiewicz inviting him to the infamous "Black and White Dance," inscribed by Capote, "in honor of Mrs. Katharine Graham" (publisher of *The Washington Post*); a brown leather, well-worn 3-ring binder with 10 of Mankiewicz's films from 1949 to 1955 and "Joseph L. Mankiewicz" embossed on the cover, with "To / Giuseppe / From / 'The Eastside Gang'" embossed in gilt to the inner sleeve; a large brown leather box; and a brown leather humidor with "JLM" embossed in gilt to the cover. Large box: 18.75 x 15.75 x 4 in.; Brown Derby menu: 20.75 x 14.5 in.; hourglass: 8.5 x 3.5 in.

\$400 - 600



1279

1279°

A GROUP OF JOSEPH L. MANKIEWICZ EPHEMERA

Autograph Letter Signed (“Walter Hampden”), 1 p., 4to, Ridgefield, Connecticut, September 20, 1951, to Joseph L. Mankiewicz, on monogrammed stationery; together with an 8 x 10 in. vintage photograph of Hampden as “Cyrano de Bergerac” inscribed, “*To Joseph L. Mankiewicz / Faithfully / Walter Hampden,*” framed. Walter Hampden appears in *All About Eve* (1950) in a small part. Together with a replica of a Roman scroll presented to Joseph L. Mankiewicz when he took on the job of directing *Cleopatra*. Written on the parchment paper of the scroll is “Joe Mankiewicz / You Now Have the Ball / Pax Vobiscum (translation: Peace Be With You).” Signatures on the scroll include *Cleopatra* executive producer Peter “Petrus” Levathes, Hollywood producer Stan Hough, cameraman Leo McCreary, and *Cleopatra* cinematographer Leon Shamroy, and many others. Together with a framed original watercolor and marker on board caricature of a pipe-smoking Mankiewicz manipulating two Roman puppets (who look suspiciously like Elizabeth Taylor and Richard Burton) and exclaiming, “*But I can’t work tomorrow! It’s my birthday!*” This poster was purportedly given to Mankiewicz by either Vittorio Nino Novarese (men’s costume designer for *Cleopatra*) or John DeCuir, Jr. (assistant art director on the film); a basketball signed by players from the New York Knicks, c.1970s, with signatures from, among others, Willis Reed, Bobby Bennett, and Nate Bowman; and a celluloid from the title sequence of *There Was a Crooked Man* (1970) picturing an animated Peter Fonda on a horse within a large letter “F” for “Fonda,” gouache on celluloid applied to a watercolor background, matted and framed.

Celluloid overall: 24.5 x 23 x 1 in.; Mankiewicz caricature: 20.75 x 16.5 in.

\$400 - 600

1280°

FOUR JOSEPH L. MANKIEWICZ AWARDS

Comprising a clear round sphere on top of a marble base with a plaque engraved “1989 / *International Film Festival / Akira Kurosawa Award / For Lifetime Achievement / Joseph L. Mankiewicz*”; a winged lion on a marble base with a gold plaque on the base engraved, “*La Biennale Di Venezia / XLIV Mostra Internazionale Del Cinema / Leone D’oro Alla Carriera / a / Joseph Leo Mankiewicz*” (Venice Film Festival, 1987); a gold-plated director’s chair atop a black cylindrical base with a plaque engraved, “*D.W. Griffith / Award / For / Distinguished Achievement / in / Motion / Picture / Direction / To / Joseph L. Mankiewicz / From / Directors Guild / of America / 1986*”; and a silver film canister marked in blue and black ink, “*Lumiere Early 35mm film / For Joseph L. Mankiewicz / presented by / Lumiere Inst. 9/92*” with a roll of film inside.

\$400 - 600



1281

1281

A GROUP OF JOSEPH L. MANKIEWICZ AWARDS

Comprising a square metal block topped with a relief of a film strip inscribed “*USA / Film Festival / 1974*” with a gold plaque on the front inscribed “*Joseph L. Mankiewicz*”; 4 Directors Guild of America, Inc. awards belonging to Joseph L. Mankiewicz dating from 1968 to 1988 (one of which is an Honorary Life Membership); 3 Directors Guild of America, Inc. awards belonging to Mankiewicz’s wife, Rosemary Mankiewicz, dating from 1968-1986; a gavel with a plaque inscribed, “*Joseph L. Mankiewicz / Past-President 1950-51 / Screen Directors’ Guild of America*”; a bronze statuette of Erasmus on a marble base with a gold plaque inscribed, “*The City of Rotterdam to / Joseph L. Mankiewicz / 1st February 1984*”; a bronze figure with a green patina on a white marble base with a plaque inscribed, “*10th Anniversary / Award For A Life / Dedicated To Cinema / San Sebastian / International / Film Festival / September 1992*”; and a gold-plated key with a gold plaque in the center inscribed, “*City of Indio.*”
Largest: 15.5 x 7 x 4 in.

\$1,000 - 1,500

1282°

A GROUP OF JOSEPH L. MANKIEWICZ AWARDS

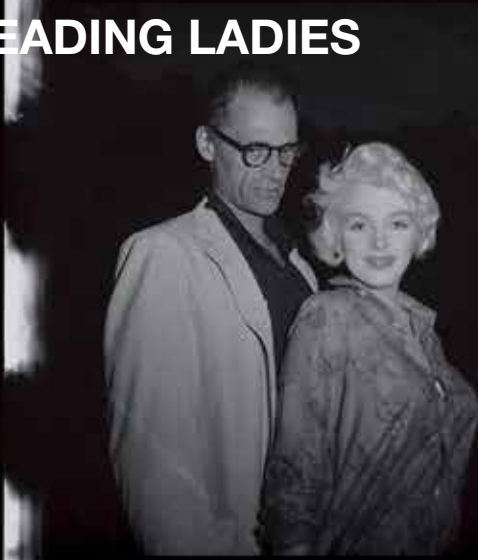
Comprising a silver medallion with an eagle motif encircled with a laurel wreath engraved, “*Writer’s Guild of America / Screen Writers Award / West Inc*” and a plaque below the medallion inscribed, “*Joseph L. Mankiewicz / 1963,*” housed in a custom case. This award, known as “The Laurel Award,” was a lifetime achievement award presented to Mankiewicz for being “a veteran screenwriter of high stature.” Together with a silver-colored medallion with the eagle motif on the front, housed in a custom case with the Screen Directors Guild logo on the top, inscribed, “*For Outstanding Directorial Achievement / Joseph L. Mankiewicz / Five Fingers*”; and a certificate of nomination presented to director Joseph L. Mankiewicz for Directorial Achievement of *Julius Caesar*, for films released during 1953, signed (“George Sidney” and “H.C. Potter”), laminated on board. Marlon Brando was nominated for an Academy Award® for his role in this film under Mankiewicz’s direction.
Largest: 10.5 x 12.5 in.

\$300 - 500



1282

LEADING MEN AND LEADING LADIES





1283



1284



1285



1286

1283

A GRETA GARBO MONOGRAMMED SHIRT AND TROUSERS OUTFIT

Black and white checked long-sleeved lightweight shirt with an interior label inscribed, "C. Catanese / Custom Shirt Makers / 21 W. 51st St. NY" with a "GG" monogram on the chest pocket, and a pair of grey zip-up pleated trousers.

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1284

A GRETA GARBO BEIGE SWEATER AND SKIRT SET C.1960S

Beige knit short-sleeved sweater with wide collar, cuffs on the sleeves, and a matching straight skirt, c.1960s. Greta Garbo spent her retirement years living in New York City and was by no means a recluse. She spent many hours a day walking around the city, shopping and running errands, and her clothes reflect a practicality and earthiness that suited her lifestyle.

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1285

A GRETA GARBO RUST PANTSUIT

Rust cotton long-sleeved button-down tunic with 2 large pockets at the chest and 2 large pockets at the hips, bearing an interior label inscribed, "Vicki," and a matching pair of elastic-waist trousers. This outfit is reminiscent of the costumes worn in one of Garbo's most famous films, *Ninotchka* (1939).

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1286

A GRETA GARBO IVORY PANTSUIT

Cream-colored canvas long-sleeved tunic with snap closures and extra-large hip pockets, and a pair of cream-colored trousers with snaps closures embossed, "Palle."

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.



1287



1288



1289



1290

1287

A GRETA GARBO SKIRT AND TURTLENECK

Black linen ankle-length skirt bearing an interior label inscribed, "Pins and Needles / Custom Made Clothes / Santa Fe, N.M."; and a lightweight smoky blue long-sleeved turtleneck bearing an interior label inscribed, "Made in Scotland / For / Pesterre's / Beverley [sic] Hills."

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1288

A GROUP OF GRETA GARBO TROUSERS AND SWEATERS

Comprising a pair of navy blue stretch trousers; an oatmeal-colored knit sweater; a cream-colored cotton long-sleeved turtleneck; and a turquoise long-sleeved cardigan.

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1289

A GROUP OF GRETA GARBO TROUSERS AND TOPS

Comprising a pair of navy blue and white checked trousers with rear pockets; a navy blue short-sleeved crew neck shirt with an interior label inscribed, "Saks Fifth Avenue"; and a navy blue wool long-sleeved ribbed turtleneck sweater with an interior label inscribed, "Pendleton / Woolen Mills."

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1290

A GROUP OF GRETA GARBO TROUSERS AND TURTLENECKS

Comprising a pair of smoky blue stretch trousers with an interior label inscribed, "Rodier / Paris"; a lightweight long-sleeved blue turtleneck; and a brown cashmere long-sleeved turtleneck sweater.

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.



1291



1292



1293



1294

1291

A GROUP OF GRETA GARBO TROUSERS AND TOPS

Comprising a pair of navy blue and white zig-zag patterned stretch trousers; a navy blue turtleneck; and a cream-colored knit cardigan.

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1292

A GROUP OF GRETA GARBO TROUSERS AND TOPS

Comprising a pair of navy blue stretch trousers, a black knit sweater bearing an interior label inscribed "Jaeger / All Wool / 40"; a long-sleeved rust turtleneck; and a navy blue lightweight wool turtleneck.

\$300 - 500

Provenance:

Julien's Auctions, *Property From the Estate of Greta Garbo*, December 14 and 15, 2012.

1293

A SCREENPLAY OF GRETA GARBO'S INSPIRATION

MGM, 1931. Mimeographed manuscript, 123 pp, dialogue by Gene Markey, dated October 20, 1930 (with revision dates of Oct. 22, Oct. 23, and Oct. 30, 1930 noted in pencil in lower right-hand corner), bound with brads and housed in yellow MGM wrappers. In their only screen pairing, Greta Garbo plays a woman with a shady past with whom Robert Montgomery falls in love.

8.75 x 11 in.

\$1,000 - 1,500

1294

A MARLENE DIETRICH BALENCIAGA COAT

Cream-colored wool long-sleeved mid-length coat with cream-colored satin lining and 4 matching buttons going down the front, bearing an interior tag inscribed, "Balenciaga / 10, Avenue George V. Paris" and a second white interior tag inscribed, "93 / 16TX 70323." Marlene Dietrich likely wore this coat in the 1960s and 1970s during the period she traveled the world as a successful cabaret singer.

\$2,000 - 3,000

Provenance:

Sotheby's *Personal Property from the Estate of Marlene Dietrich*, November 1, 1997, lot 47.



1295



1296



1297



1298

1295

A GROUP OF VINTAGE PHOTOGRAPHS OF ROSALIND RUSSELL, NORMA SHEARER, AND JOAN CRAWFORD

Comprising two 10 x 13 in. silver gelatin photographs of Rosalind Russell, Norma Shearer, and Joan Crawford, all in Adrian-designed gowns, promoting *The Women* (1939), both stamped "Please credit M-G-M Photo by Willinger"; and 6 silver gelatin photographs of Rosalind Russell, all portraits, 2 with "Hurrell" stamps, 1 with "Hurrell" blind stamp on the front, 2 with "Willinger" stamps, and 1 with a "Clarence Sinclair Bull" stamp on the reverse. 10 x 13 in. and 11 x 14 in.

\$500 - 700

1296

A BETTY GRABLE COSTUME SKETCH FOR THIS WAY PLEASE

Paramount Pictures, 1937. A watercolor and pencil on board sketch of a theater usherette costume, with date and time stamps of April 26, 1937, on the reverse showing approval by director Robert Florey and producer Mel Shauer. Although her signature is not on the sketch, Edith Head was given credit for the costumes. On the front of the sketch, someone has written in pencil: "I like this one / Ross / (not that it makes any difference)." This most likely was written by actress Shirley Ross, who was replaced by Betty Grable before production began. Accompanied by a vintage still of Betty Grable wearing the costume. 22.5 x 14 in.

\$500 - 700

1297

A CLAUDETTE COLBERT COSTUME SKETCH FOR BLUEBEARD'S EIGHTH WIFE

Paramount Pictures, 1938. A watercolor and pencil on board sketch of Claudette Colbert wearing a skirt and suit ensemble, with date and time stamps of September 27, 1937, on the reverse showing approval by director Ernst Lubitsch and production manager Fred Leahy. Although his signature is not on the sketch, Travis Banton was given credit for the costumes. In this romantic comedy which also stars Gary Cooper, Colbert wears the suit in a scene at the railroad station. 22.5 x 14 in.

\$500 - 700

1298°

AN ALICE FAYE SIGNED CONTRACT AND TWO SIGNED VINTAGE PHOTOGRAPHS

Typed Document Signed ("Alice Faye"), 2 pp, July 10, 1941, to Loew's Incorporated, Culver City, allowing the use of her name in a song called "The Movies Gonna Get Ya" written by E.Y. "Yip" Harburg and Burton Lane for the film *Babes on Broadway* (1941). The song is about a boy and a girl who each think the other is attractive enough to be recruited into the movies. "I don't want to think that you're kissing Dorothy Lamour, hugging Alice Faye / I don't want to see my boy pushed around by Myrna Loy ev'ry matinee..." Harburg is most famous for having written the lyrics to "Over the Rainbow" for *The Wizard of Oz* (1939) two years earlier. Accompanied by two signed vintage doubleweight 8 x 10 in. glamour portraits of Alice Faye, one of which is inscribed, "To / Jack Knox / 'Wishing you loads / of Good Luck,' / Always, / Alice Faye" and the other, "To Walter / Happiness Always, / Alice Faye." 8.5 x 11 in.

\$300 - 500



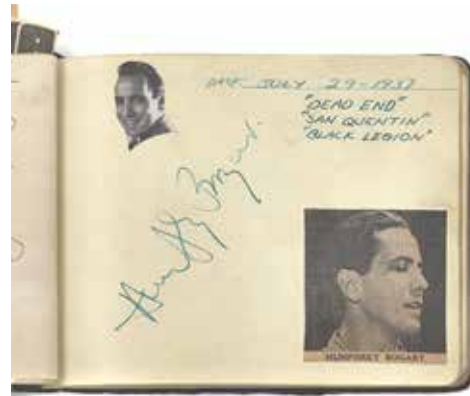
1299



1300



1301



1302

1299

A VIVIEN LEIGH SIGNED PHOTO

Silver gelatin matte portrait, signed ("Vivien Leigh") and inscribed to Herman Rogers, "For Roger / With my very best / wishes to you always." A gorgeous portrait of Leigh in her signature role as Scarlett O'Hara in *Gone With the Wind*, for which she won an Academy Award® as Best Actress in 1939.

11 x 14 in.

\$1,000 - 1,500

1300

A GROUP OF CORRESPONDENCE FROM VIVIEN LEIGH

Comprising an Autograph Letter Signed ("Vivien Olivier"), 2 pp recto and verso, 8vo, April 30 (likely mid 1960s), to Roy Moseley, on monogrammed stationery; a Typed Letter Signed ("Vivien O."), 1 p, 8vo, July 10, 1964, Los Angeles, to Roy Moseley, on monogrammed stationery; and an Autograph Note Signed ("Vivien Olivier"), 2 pp, 32mo, November 9, 1965, London, to Roy Moseley, on monogrammed notecard with original transmittal envelope. Roy Moseley is an author who struck up a friendship with Vivien Leigh during her marriage to Laurence Olivier. In her letters, Leigh thanks Moseley for gifts, writes of visits to the theatre, and praises the talent of director Stanley Kramer, with whom she was working on *Ship of Fools* (1965). She also writes of being homesick: "I still do not know for certain how long I am likely to be away--I still miss London and Tickerage [her home] fearfully." At the time these letters were written, Leigh was divorced from Olivier; she would die 2 years later in 1967 at the age of 53 from tuberculosis.

6 x 7.75 in.

\$500 - 700

1301

A GROUP OF VINTAGE HOLLYWOOD PORTRAITS OF FEMALE FILM STARS

Approximately 98 silver gelatin vintage photographs of some of Hollywood's greatest leading ladies of the 1930s and 1940s including Bette Davis, Jean Arthur, Betty Grable, Joan Blondell, Ann Dvorak, Ginger Rogers, Dolores Del Rio, Doris Day, Thelma Todd, Irene Dunne, Dorothy Lamour, Joan Bennett, Lana Turner, Rita Hayworth (in a very rare early pose), and many more. Photographers include Bert Six, Elmer Fryer, Robert Coburn, John Miehle, A.L. "Whitey" Schafer, Clarence Sinclair Bull, Scotty Welbourne, Ernest Bachrach, and Eugene Robert Richee.

8 x 10 in.

\$600 - 800

1302

A COLLECTION OF AUTOGRAPH ALBUMS, 1937-1971

Four autograph albums containing a total of approximately 254 signatures featuring date stamps, newspaper clipping photos, and career information on the celebrity whose autograph is featured; some of the highlights include Jim Thorpe (2), Fred Astaire, Humphrey Bogart, Gene Autry (3), Lucille Ball, Hattie McDaniel (2), Joan Blondell, Carole Landis, Hedy Lamarr, Lon Chaney, Jr., Glen Campbell, and others. Along with the major stars is an impressive collection of character actors' signatures such as Anita Louise, Charles Ruggles, Alice Brady, Allen Jenkins, Adolphe Menjou, and William Demarest.

Each album: 6 x 4.5 in.

\$1,200 - 1,800

1303

A SIGNED VINTAGE PORTRAIT OF TYRONE POWER

Silver gelatin vintage doubleweight portrait photograph inscribed, "For Ethel / With my fondest / best wishes / Always, / Tyrone." Accompanied by an 8 x 10 in. silver gelatin portrait photograph of Power from *Girls' Dormitory* (1936). Tyrone Power's looks were often described as "beautiful" and "breathtaking"; however, he wanted to be more than just a pretty face and eventually became a respected screen and stage actor. 11 x 14 in.



1303

\$150 - 250

1304

A PAIR OF TYRONE POWER BABY SHOES

2 copper-plated baby shoes, each attached to a metal base covered in faux wood to form a set of bookends. Each of the bases has a plaque, one of which is engraved "Tyrone Edmund Power" and the other the date of his birth, "May 5, 1914." Tyrone Power, heartthrob of the 1930s, 40s, and 50s, was born to a legendary stage actor, Tyrone Power Sr., who was as famous in his time as his son would become in the Golden Age of Hollywood. Power's mother was also an accomplished Shakespearean actress. Accompanied by a letter from Tyrone Power, Jr. attesting to the authenticity of the shoes. 6.75 x 6.75 x 5 in.



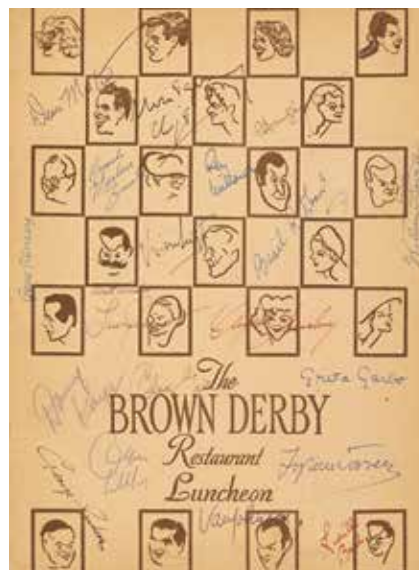
1304

\$500 - 700

1305

A TYRONE POWER SIGNED BROWN DERBY MENU

Brown Derby Restaurant luncheon menu signed by some of Hollywood's most legendary stars including Greta Garbo, Clark Gable, Vivien Leigh, Humphrey Bogart, William Powell, Gene Tierney, Montgomery Clift, Marlon Brando, Danny Kaye, Lucille Ball, Tyrone Power, Van Johnson, and more. 9.5 x 13 in.



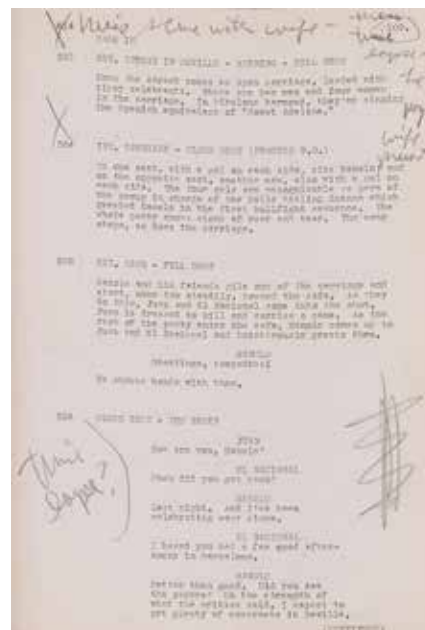
1305



1306



1307



1309



1308

1308

A TYRONE POWER WATCH

Baume & Mercier stainless steel triple-calendar moonphase wrist watch, c.1950, automatic mechanical movement, matte silvered dial, with Arabic and dagger indexes, gilt hands, and a screw back. Accompanied by a copy of a letter from Tyrone Power, Jr., attesting to the watch's authenticity.

34 mm diameter

\$1,200 - 1,600

1306

A COLLECTION OF TYRONE POWER'S PERSONAL JEWELRY

3 pairs of gold cufflinks, 3 gold tie pins, and a 14k gold pinky ring inside a square silver box depicting a pleasant country scene of two gentlemen playing checkers while a woman, baby, and dog settle nearby. According to Tyrone Power's son, Tyrone Power, Jr., the box sat on Power's desk until his death in 1958. Accompanied by a letter of authenticity from Tyrone Power, Jr.
4 x 4 x 1.5 in.

\$500 - 700

1307

A TYRONE POWER PERSONAL ROBE

A burgundy ankle-length brocade robe completely lined in burgundy silk, with a chest pocket and two hip pockets and a silk belt with knitted maroon tassels at each end, bearing an interior black tag with red lettering inscribed "Tailored by J.M. Wise Company" and "Complete Garment Made of 'Skinner's Matchless Fabrics.'" The J.M. Wise Company was based in New York and specialized in "leisure" and "bathing" robes for men. According to Tyrone Power, Jr., when his father wasn't actually wearing the robe, it hung in his dressing room closet at 20th Century-Fox. Accompanied by a letter of authenticity from Tyrone Power, Jr.

\$400 - 600

1309

A DARRYL F. ZANUCK SCREENPLAY FOR BLOOD AND SAND AND A SCREENPLAY FOR NIGHTMARE ALLEY

Blood and Sand: Twentieth Century-Fox, 1941. Mimeographed manuscript, 169 pp, January 6, 1941, temporary script, bound in brads in green Twentieth Century-Fox wrappers initialed ("D.Z.") by Zanuck and inscribed in pencil, "Conference," and marked "Temporary," "2093-5," and "614." Legendary producer Darryl F. Zanuck's annotated working copy of the script of Rouben Mamoulian's bullfighting drama. *Blood and Sand* starred Tyrone Power as a poor peasant who becomes a top matador and gets romantically entangled with socialite "Dona Sol" (Rita Hayworth). Annotated by Zanuck in pencil at various points throughout, adding and deleting dialogue, and expressing his enthusiasm and concerns. *Blood and Sand* won an Academy Award® for Best Cinematography, Color (Ernest Palmer, Ray Rennahan) and was nominated for Best Art Direction (Richard Day, Joseph C. Wright, Thomas Little). Together with *Nightmare Alley*, Twentieth Century-Fox, 1947. Mimeographed manuscript, screenplay by Jules Furthman, based on the novel by William Lindsey Gresham, 166 pp, marked "2nd Revised Shooting Final" on cover and dated May 2, 1947, bound with brads and housed in pale blue wrappers. *Nightmare Alley* stars Tyrone Power as a sideshow apprentice who learns to be a mentalist the hard way. Directed by Edmund Goulding, the film also stars Joan Blondell.
8.5 x 11 in.

\$1,000 - 1,500



1310



1311

1310

AN ARCHIVE OF LETTERS FROM INGRID BERGMAN

14 Autograph Letters Signed, 24 pp recto and verso, various sizes (8vo to 4to), 4 Autograph Postcards Signed, 1 Autograph Note Signed, and 2 Christmas Cards signed ("Ingrid"), various places including Paris, Florence, London, New York, Portugal, Oslo, and Monte Carlo, May 29, 1970 to September 13, 1978, on various stationeries, many with original transmittal envelopes; 3 letters possibly incomplete. Joe Feinberg formed a deep friendship with actress Ingrid Bergman beginning in 1970 and lasting until her death in 1982. They shared many letters and visits over the years, bonding over theater, music, and much more. In her letters, Bergman gives details on everything from her work: "*The Autumn Sonata*" is an original idea of I. [Ingmar] Bergman and I have no photos, never saw one, nor did he allow me to see the rushes! But I loved working with him anyway" to her family: "*The baby came already Dec. 7, so I came earlier to enjoy the pleasures of a granny!*" Accompanied by a Théâtre Montparnasse program of the play *Jeux de Massacre* dated September 11, 1970 (her husband, Lars Schmidt, was the owner of the theater and the producer of many plays there) with a small drawing of a face by Bergman, inscribed to Joe Feinberg: "*To Joe / This is your friend / Ingrid Bergman*"; a telephone message from Grosvenor House dated April 14, 1971, from Bergman to Feinberg; a xerographic copy of a note from Isabella Rossellini (Bergman's daughter) to Feinberg; an Autograph Letter Signed ("Dionisio"), 2 pp recto and verso, 4to, Rome, dated January 19, 1976, to Joe Feinberg from Dionisio Poulianos; and three 8 x 10 in. photos of Ingrid Bergman with Joe Feinberg. 8.5 x 11 in.

\$4,000 - 6,000



1313

1311

A HUMPHREY BOGART SIGNED PHOTO

Silver gelatin matte photo, signed ("Humphrey Bogart") and inscribed to Herman Rogers, "*For Roger / Many, many, many thanks / and more good sailing.*" Bogart's great passion was sailing; according to his wife, Lauren Bacall, he was the most happy when he was on his boat, the *Santana*, pictured here.

11 x 14 in.

\$700 - 900

1312

No lot

1313

A HUMPHREY BOGART SIGNED "SHORT-SNORTER" DOLLAR BILL

American one dollar bill, signed ("Humphrey Bogart," "Mayo Methot Bogart," "11-18-42 J.B. Hicks at Natal, Brazil") with approximately ten other illegible signatures. During World War II, Humphrey Bogart and his wife, Mayo Methot, would occasionally go on USO Tours. During one, he stopped in Natal, Brazil, which had a bustling American military presence. American soldiers would make "short-snorters": small-denomination bills signed by their comrades-in-arms. This is such a bill, signed by Bogart with his wife, Methot, and others (possibly all soldiers), dated eight days before the American release of *Casablanca*.

2.5 x 6 in.

\$4,000 - 6,000



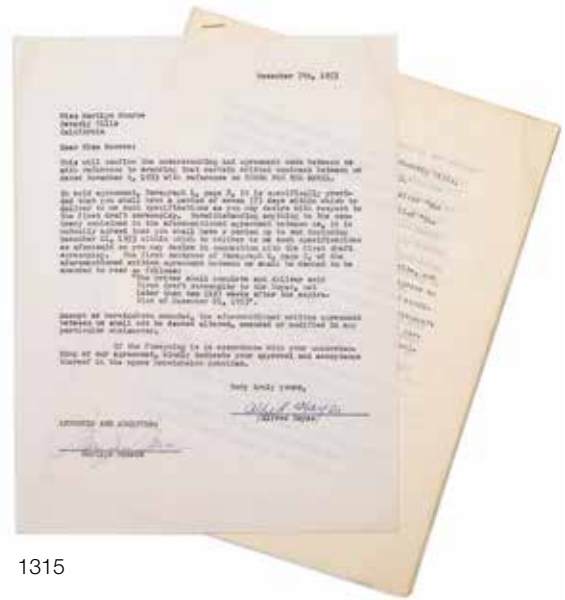
1314

1314

A MARILYN MONROE ARCHIVE OF VINTAGE NEGATIVES, SOLD WITH OWNER COPYRIGHT

30 original 2.25 x 2.25 in. negatives of Marilyn Monroe, photographers unknown, 25 of which were taken in September 1953 at a St. Jude Children's Hospital benefit at the Hollywood Bowl. Monroe wore a Travilla-designed orange gown from *Gentlemen Prefer Blondes* (1953) and was photographed with other celebrities such as Danny Thomas (founder of St. Jude's), Danny Kaye, the Ames Brothers, and Robert Mitchum; no one, however, was looking at anyone but Marilyn, whose luminosity that night as she sang and posed dazzled the spectators. The event was one of the most photographed of Monroe's career, and many of the images offered here have never been seen before. Accompanied by 2 negatives (candid), one alone and one with husband Arthur Miller, of Monroe during filming of *Some Like it Hot* (she is likely pregnant in these two photos; she would miscarry during filming); 1 negative of Monroe at the 1960 Golden Globe Awards where she won the Best Actress in a Leading Role--Musical or Comedy award for *Some Like it Hot* (1959); and 2 negatives of Monroe at the 1962 Golden Globe Awards when she won "World Film Favorite." Also included are 7 contact sheets, two 8 x 10 in. photos, and one 4 x 6 in. photo printed from these original negatives. The present owner has copyrighted these images and will transfer copyright to the new owner.
Negatives: 2.25 x 2.25 in.

\$10,000 - 15,000



1315

1315

A MARILYN MONROE SIGNED CONTRACT RELATING TO HORNS OF THE DEVIL

Typed Document Signed ("Marilyn Monroe"), 1 p, dated December 7, 1953, between Monroe and Alfred Hayes, agreeing to amendments made to a previous contract where Monroe purchased a story outline, a first draft screenplay, and a final draft screenplay of *Horns of the Devil*, to be written by Hayes for \$10,000. Also included is a typed copy of the original agreement, 8 pp, dated November 6, 1953, and a typed copy of a 6 pp "Assignment of All Rights--Exhibit A" document, neither of which is signed. In order to bring in extra income and on the advice of agent Charles Feldman, Monroe purchased the rights to this story, with Hayes set to adapt it for the screen; even though she was Twentieth Century-Fox's top star at the time, she was still under an older contract and making paltry sums compared to other contract players. Monroe eventually sold the rights to Fox for \$150,000, making a tidy profit.
8.5 x 11 in.

\$2,500 - 3,500



1316



1317



1318



1319

1316

GENTLEMEN PREFER BLONDES

Twentieth Century-Fox, 1953. British quad poster, linen-backed. 30 x 40 in.

\$800 - 1,200

1317

THE PRINCE AND THE SHOWGIRL

Marilyn Monroe Productions, 1957. U.S. six sheet poster, linen-backed. Marilyn Monroe stars with Laurence Olivier in this, the first film under her own production company. Directed by Olivier, it is based on the stage play, *The Sleeping Prince*. 81 x 81 in.

\$2,500 - 3,500

1318

A PAIR OF MARILYN MONROE OVERSIZED VINTAGE PHOTOGRAPHS ON THE SET OF SOMETHING'S GOT TO GIVE

Two black and white doubleweight photographs of Marilyn Monroe during filming of her nude swim in *Something's Got to Give*, dated 1962. One shows Monroe with her leg coming out of the pool during the scene where she teases Dean Martin, stamped on the reverse, "Globe Photos / William Woodfield"; the other shows Monroe putting on her robe and is stamped "International Copyright, 1962 / Lawrence Schiller / Wm. Read Woodfield". *Something's Got to Give* was Monroe's last film; she was fired for being late or not showing up on numerous occasions. Before her death, however, she had

renegotiated with Twentieth Century-Fox and was set to resume filming. Directed by George Cukor, the nude swim scenes made headlines all over the world. 9.5 x 13 in.

\$800 - 1,200

1319

A GROUP OF VINTAGE PHOTOGRAPHS OF MARILYN MONROE

Comprising a set of 26 different black and white candid photos of Marilyn Monroe during the location shooting of *Bus Stop* (1956) ranging in size from 6.25 x 8.5 in. to 8 x 10 in., most stamped "Globe Photos / William R. Woodfield" on reverse. The photos document, among other things, Monroe's variety of emotions during filming and her discussions with director, Joshua Logan; four 8 x 10 in. contact sheets from *Bus Stop*, some of which feature Monroe on the shoulders of her co-star, Don Murray, most stamped "Globe Photos" on the reverse; one 9.75 x 6.5 vintage photo of Montgomery Cliff visiting Monroe and then-husband Arthur Miller on the set of *Let's Make Love* (1960); four 8 x 10 in. contact sheets (all stamped "Globe Photos" on reverse) and 1 single 8 x 10 in. candid closeup of Monroe (stamped "Globe Photos / William Woodfield" on reverse) attending a cocktail party at photographer Milton Greene's home; and one 8 x 10 in. contact sheet of Monroe during location filming of *Some Like It Hot* (1959). Various sizes; largest size 8 x 10 in.

\$1,200 - 1,500



1320



1321



1322



1323

1320

A PHOTO BOOK OF CANDID SNAPSHOTS OF BETTE DAVIS

Approximately 82 black and white and color candid photographs, mostly snapshots, various sizes, housed in a spiral red leatherette photo album, taken by Vik Greenfield, Bette Davis' personal assistant in the late 1960s and early 1970s. This special collection of photos show a side of Bette Davis that most people did not see: the doting mother and grandmother and the good friend. Photographs of Davis with her daughters B.D. and Margot, her son Michael, and her grandchildren are featured, as well as candid with Davis' oldest friend, Robin Brown, family celebrations, and Davis' Connecticut home in which large and prominently placed portraits of Davis are the only hint that these candid family shots are of a world-renowned actress. Accompanied by a memoir about Bette Davis titled, *Bette Davis: An Intimate Memoir* (Sidgwick & Jackson, London, 1989).
Photo book: 11.25 x 10 in; memoir: 6.5 x 9.5 in.

\$500 - 700

1321

A BETTE DAVIS AND MAE WEST COLOR PHOTO, SIGNED BY BOTH

A color snapshot of Bette Davis and Mae West, 1973, sitting on a couch, with Davis' hand on West's knee and her arm around West's shoulder, matted and framed. Inscribed by both to Davis' assistant at the time, Vik Greenfield. West writes, "To Vik / Best Wishes / Mae West" and Davis writes, "My / 'Best Wishes' / also / but with / love added / to those / wishes. / B.D." According to Davis' recollections, the two talked about the different female impersonators who imitated them, as well as other subjects. The meeting was actually tape recorded and has since been made into a documentary reenactment titled, *When Bette Met Mae* (2014).
Overall: 9 x 8 in. within mat: 4.25 x 4.5 in.

\$400 - 600

1322

BETTE DAVIS AND ROBERT WAGNER SIGNED PORTRAIT

Black and white oversized photograph of Bette Davis and Robert Wagner, framed, inscribed by Davis, "Phyllis / Thank you and / love to you--for having / a son like Vik / Bette" and inscribed by Wagner, "Phyllis / Much love to you / Robert / 1971". The recipient of the photograph was the mother of Vik Greenfield, Bette Davis's longtime assistant. Accompanied by an 11 x 14 framed photograph of a portrait which hung in Davis's home, inscribed, "For Vik / I know / always my friend / Bette."
Largest overall: 23.5 x 19.5 in.; within mat: 19.25 x 15.5 in.

\$500 - 700

1323

A SCULPTURE OF BETTE DAVIS BY KEN VARES

A gold metal sculpture on a wooden base with a plaque which reads, "79 / Actress / Vares 67". Artist Ken Vares created and gifted this sculpture to Bette Davis which depicts her in a bold stance with smoke billowing from a cigarette in her hand. Accompanied by a porcelain mask of Bette Davis. Both of these items were the personal property of Bette Davis which she gifted to her longtime assistant, Vik Greenfield.
Sculpture: 17 x 6.5 x 6.5 in.; mask: 8 x 8.5 x 3 in.

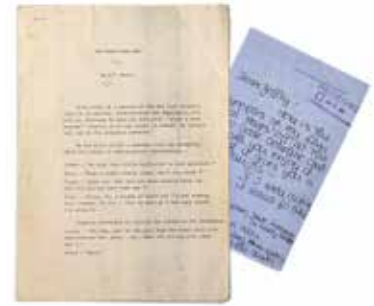
\$500 - 800



1324



1325



1326

1324

A COLLECTION OF GRACE KELLY LETTERS TO A GENTLEMAN FRIEND

13 Autograph Letters Signed, ("Grace de Monaco," "Grace de M," "Grace," and "G"); 31 pp recto and verso, various sizes (4to to 8vo), various places including Monaco, Paris, London, and Japan, April 10, 1980 to June 1982, to Jeffrey Fitzgerald, on various stationeries including royal monogrammed stationery, "Rocagel" (the country home of the Grimaldi family) stationery, and Princess Grace's Paris apartment stationery. Together with 1 Typed Letter Signed, ("Grace de Monaco"); 6 Autograph Notes Signed, ("Grace," "G"); 8 Autograph Postcards Signed, ("Grace," "G"); 3 Autograph Notes; and 1 Autograph Postcard, most with original transmittal envelopes addressed to Fitzgerald in Grace's hand. For the remainder of the archive, please see the condition report.

Also in this archive are 17 xerographic copies of letters that Fitzgerald wrote to Grace during the years of 1980 and 1981; approximately 30 pp of correspondence and notes pertaining to Fitzgerald's involvement in the Ballet Russe de Monaco; a folder containing 15 pp of correspondence from December 1996 to January 1997 involving 10 shares of stock that were allegedly left to Fitzgerald in Grace's will but which were never given to him (in his correspondence, he writes, "Grace was my pal and best friend and we shared many plans for the future together"); a copy of Judy Balaban Quine's book, *The Bridesmaids* (Weidenfeld & Nicholson, New York, 1989), inscribed to Fitzgerald by the author (water damaged); and various other correspondence, clippings, pamphlets, invitations, and documents pertaining to his relationship with the Princess (a detailed list is available upon request).

Jeffery Fitzgerald lived in New York and met Princess Grace of Monaco (née Grace Kelly of Hollywood) in 1980 through mutual friends. They struck up a friendship which consisted of letter writing, phone calls, and occasional get-togethers, both in public and in private. Grace's letters are filled with information about her travels, her children, and her daily activities, and as they continue, they indicate a deepening friendship, cautious flirtation, and strong emotions between the two. In one letter, Grace refers to one of their recent dinners together: "...quite marvelous -- I am longing to return -- lovely atmosphere -- great food and wine and very personal attention -- it couldn't have been nicer." In another, she states: "Sorry to sound so dreary on the telephone -- hearing your voice cheered me." As their friendship progresses, the letters become more personal, playful,

and affectionate. She writes: "Have tried to call several times -- but no answer. Not even the answering service -- what gives? Where are you?" For Fitzgerald, the attachment was just as strong; in his letter to Grace of April 8, 1981, he states: "...there are some tender thoughts that stay with me. There is a lingering warmth that feels quite good. My hope is that we share in this." In 1982, the friendship was cut short with the untimely death of Princess Grace at the age of 52.

\$5,000 - 7,000

1325

A GRACE KELLY AUTOGRAPH NOTE WITH A LOCK OF HAIR

Autograph Note, 1 p, 4to, Paris, postmark indecipherable but likely 1982, original transmittal envelope in Grace's hand. Princess Grace of Monaco began a friendship with Jeffrey Fitzgerald in 1980 which consisted of many letters between the two. Enclosed in the envelope is a lock of the Princess' hair with a note inscribed, "miss you" on Snoopy notepad paper.

3.75 x 6 in.

\$800 - 1,200

1326

A GRACE KELLY LETTER AND UNPUBLISHED STORY SYNOPSIS

Autograph Letter Signed ("Grace"), 2 pp recto and verso, 8vo, Paris, n.d. [June 1981], to Jeffrey Fitzgerald, on Kelly's Paris apartment stationery, with 2 original transmittal envelopes. Accompanied by a mimeographed story synopsis, 18 pp, titled *The Patty-Cake Man* by G.P. Kelly. In 1967, Princess Grace wrote a story synopsis that she hoped would one day be made into a film. The story revolves around a male massage therapist who gets hoodwinked into becoming a "Masseur to the Stars." Hijinks ensue, with a character suspiciously similar to Andy Warhol (named "Nohol" in Kelly's story) playing the comic relief. In 1981, Kelly felt close enough to her friend, Jeffrey Fitzgerald, to send him the story for his opinion. In her letter, she outlines who she could see starring in the hypothetical film of the story, including Jack Lemmon and Alan Alda. She was humble enough to write, "I hope you enjoy it & that it gives you a few laughs," but at the same time declared that she had shown it to director Josh Logan and he had assured her that it was not out of date.

8.5 x 11 in.

\$1,000 - 1,500



1327



1328



1329

1327

A JAYNE MANSFIELD NEGLIGEE FROM WILL SUCCESS SPOIL ROCK HUNTER?

Twentieth Century-Fox, 1957. A beige custom-made lace negligee with satin ribbon straps, a lace and ribbon bodice in a floral design with a satin waistband and a back zipper, a pleated chiffon skirt, and a long satin ribbon at the back waist tied into a bow, bearing an interior cream-colored label with black lettering inscribed, "20th Century-Fox / J. Mansfield / A-792-16." Initially this negligee was ice blue; over the years it has faded into a beige color with a very slight blue cast to the skirt. Mansfield wears the negligee in a scene where she is lying on a bed talking with Joan Blondell. Mansfield had previously appeared in the Broadway version of *Will Success Spoil Rock Hunter?* playing the same part. Accompanied by a vintage photo of Mansfield wearing the costume.

\$1,500 - 2,000

1328

A JAYNE MANSFIELD ARCHIVE OF NEGATIVES, SOLD WITH OWNER COPYRIGHT

20 original 2.25 x 2.25 in. negatives, photographers unknown, of Jayne Mansfield in various poses, including 2 in a leopard skin bikini, 4 with daughter Jayne Marie, 6 looking glamorous at Hollywood nightspots (one of these with husband Mickey Hargitay), and 8 candids, many never-before-seen. Two contact sheets of the negatives are also present. The present owner has copyrighted the images and will transfer copyright to the new owner. Accompanied by a group of 5 vintage oversized portraits of Mansfield in provocative poses. Jayne Mansfield was second only to Marilyn Monroe in her popularity as a sex symbol during the 1950s and was a genius at publicity; these photographs were taken at the peak of her fame and beauty.

Oversize photos: 11 x 14 in.; negatives: 2.25 x 2.25 in.

\$2,500 - 3,500

1329

A JAROSLAV GEBR OIL PORTRAIT OF KIM NOVAK FOR THE LEGEND OF LYLAH CLARE

Metro-Goldwyn-Mayer, 1968. Oil on board, signed ("Gebr") to lower left, framed. In Robert Aldrich's wild Hollywood melodrama *The Legend of Lylah Clare*, director Zarkan (Peter Finch) is obsessed with his dead leading lady Lylah Clare (Kim Novak) and decorates his mansion with a series of different portraits of her. Painter Jaroslav Gebr created a series of approximately twelve portraits of Novak as Lylah in various poses and costumes for the film which appear throughout, including this one. With a letter of authenticity from the Jaroslav Gebr Estate.

Overall: 23.5 x 30 x 1.75 in.; within frame: 17.5 x 23.5 in.

\$6,000 - 10,000



1330

1330

A JAROSLAV GEBR OIL PORTRAIT OF JANET LEIGH FOR THE COLUMBO EPISODE "FORGOTTEN LADY"

Universal, 1975. Oil on canvas, "Jaroslav Gebr / 1974 / Columbo" in black marker to verso of canvas, framed. In the *Columbo* episode "Forgotten Lady," Detective Columbo (Peter Falk) investigates a murder involving a fading movie musical star (Janet Leigh). This striking portrait of Leigh was created for the episode, and a larger, almost identical portrait hangs in Leigh's character's home. This is apparently a secondary, smaller version painted for the episode. With a letter of authenticity from the Jaroslav Gebr Estate.

Overall: 43 x 35.5 x 2.5 in.; within frame: 28.75 x 35 in.

\$2,500 - 3,500

1331

A GROUP OF OVERSIZED AUTOGRAPH VINTAGE PHOTOGRAPHS OF JANET LEIGH

Comprising 14 autograph silver gelatin photographs, all different, all 11 x 14 in., and all taken during Leigh's years under contract to MGM Studios, in various poses including bathing suit pinups, formal glamour portraits, fashion portraits, and candid, some with MGM stamped snipes on the reverse. Each photo is signed by Janet Leigh in blue or black Sharpie, sometimes with sentiments pertaining to the pose of the particular photo. Janet Leigh was discovered by MGM's "Queen of the Lot," Norma Shearer, while Shearer was on vacation at a ski lodge where Leigh's father worked.

11 x 14 in.

\$1,200 - 1,500



1331



1332

1332

A GROUP OF OVERSIZED SIGNED VINTAGE PHOTOGRAPHS OF JANET LEIGH

Comprising 14 autograph silver gelatin photographs, all 11 x 14 in., all taken during Leigh's years under contract to MGM Studios, in various poses including bathing suit pinups, formal glamour portraits, fashion portraits, and candid, some with MGM stamped snipes on the reverse. Each photo is signed by Janet Leigh in blue or black Sharpie, sometimes with sentiments pertaining to the pose of the particular photo. Janet Leigh became a member of the MGM stock company less than a decade before the studio system began to die out. During her tenure there, she appeared in such films as *Words and Music* (1948), *Little Women* (1949), and *Scaramouche* (1952).

11 x 14 in.

\$1,200 - 1,500



1333

1333

AN ORSON WELLES PAINTING

Original gouache on paper, signed ("Orson Welles") at lower right, a painting of an 18th century clergyman, possibly a costume design for a film or stage production, some loss to paint at upper margin, tipped to mount with archival paint, matted and framed. Orson Welles mastered every aspect of filmmaking, from writing to acting to directing; his creativity didn't end there, as he was also a talented artist who dabbled in oils, pen and ink, and watercolor, often illustrating his own Christmas cards or letters and giving his artwork as gifts. Overall: 22.5 x 16 x 1.75 in.; within mat: 14.5 x 8 in.

\$800 - 1,200



1334

1334

A JANE FONDA CUSTOM-MADE VERSACE GOWN

Bright yellow long-sleeved evening gown with a sunbeam-style embellishment of gold beads and stripes at the waist, a built-in bra and corset with light boning, and a peekaboo opening at the back covered with netting, with an "Atelier Versace" label stretched across the interior corset. Jane Fonda wore this ensemble at the 2013 Academy Awards® ceremony. Accompanied by an 11 x 14 photo of Fonda wearing the gown.

Provenance:

Julien's Auctions, *Property From the Collection of Jane Fonda*, September 23, 2016, lot 414.

\$1,000 - 1,500



1335

1335

A JANE FONDA GOWN DESIGNED BY BADGLEY MISCHKA

A full-length cream-colored long-sleeved silk sheath with a draped back, with a pattern of rhinestones, rosettes, faux pearls, and clear bugle beads in a band across the back and at the wrists, and a row of white feathers at each wrist, bearing an interior cream-colored label inscribed "Badgley / Mischka / Couture / 6". Worn by Jane Fonda at a social function.

Provenance:

Julien's Auctions, *Property From the Collection of Jane Fonda*, September 23, 2016, lot 327.

\$400 - 600

1336

A GROUP OF VINTAGE PORTRAITS OF MALE STARS AND FILM COUPLES

Approximately 56 silver gelatin vintage photographs of some of filmdom's most beloved leading men including Fred Astaire (by Hurrell), Bing Crosby, Alan Ladd, and Franchot Tone, and the moviegoing public's favorite screen couples such as Rita Hayworth and Glenn Ford (*Gilda*, 1946), Charles Boyer and Irene Dunne (*When Tomorrow Comes*, 1939), Fred Astaire and Ginger Rogers (*Top Hat*, 1935 and others), George Burns and Gracie Allen, and many more. Some of the most accomplished portrait photographers of the Golden Age of Film are represented here including George Hurrell, John Miehle, A.L. "Whitey" Schafer, Ed Cronenweth, Bert Longworth, Irving Lippman, Ned Scott, and Robert Coburn.
8 x 10 in.

\$400 - 600

1337

A COLLECTION OF MOVIE STAR SNAPSHOTS

Approximately 128 vintage negatives, most 2.25 x 2.25 in., of Hollywood's elite from the Golden Age. Most of the photos are candid taken by fans at various locations or near the studios, and some were taken at Hollywood events. Included in the lot are Lauren Bacall, Rock Hudson, Veronica Lake, Gene Tierney, Carole Landis, Greer Garson, Robert Mitchum, Norma Shearer, Rita Hayworth, John Wayne, Cary Grant, Sophia Loren, Clark Gable, Tyrone Power, Barbara Stanwyck, Olivia de Havilland, Natalie Wood, Laurence Olivier, Jane Russell, and many more. Accompanied by contact prints of most of the negatives, as well as some 8 x 10 in. prints. No rights are included with this lot.
2.25 x 2.25 in.

\$800 - 1,200

1338

A GROUP OF VINTAGE CANDID PHOTOGRAPHS OF FILM STARS

Silver gelatin prints, various sizes, most 11 x 14 in., many with "Globe Photos" and "William Woodfield" photographer credit on the reverse, featuring candid photos of such stars as John Wayne, Jerry Lewis, Debbie Reynolds, Jimmy Durante, Frank Sinatra, Audrey Hepburn, Dean Martin, William Holden, Don Murray, Jackie Gleason, Elizabeth Taylor, Kirk Douglas, Clark Gable, Mitzi Gaynor, Tony Curtis, Alfred Hitchcock, and many others.
9.25 x 7 in. to 11 x 14 in.

\$1,800 - 2,000



1336



1337



1338

**ANIMATION ART:
PROPERTY OF A GENTLEMAN, PART II***



*excluding lots 1343, 1384, 1395, 1398, 1403-04, 1406-08



1339



1340



1341



1342

1339°

TWO ANIMATION DRAWINGS FROM PUPPY LOVE

Walt Disney Studios, 1933. Graphite, red and green pencil on paper, matted and framed together. Mickey Mouse walks to Minnie Mouse's house to give her chocolates and flowers.

Overall: 17.75 x 27 x 1 in.; within mat: 6.5 x 6 in.

\$400 - 600

1340°

TWO ANIMATION DRAWINGS FROM PUPPY LOVE

Walt Disney Studios, 1933. Graphite and red and green pencil on paper, matted and framed together. Mickey Mouse holds a box of chocolates meant for Minnie Mouse.

Overall: 16.5 x 27 x 1 in.; within mat: 6.25 x 6 in.

\$400 - 600

1341°

TWO ANIMATION DRAWINGS FROM PUPPY LOVE

Walt Disney Studios, 1933. Graphite and green pencil on paper, matted and framed. The first drawing depicts Mickey Mouse with a box of chocolates and flowers for Minnie Mouse; the second drawing depicts Minnie Mouse opening the box of chocolates.

Each overall: 17.5 x 18.5 x 1 in. and 18 x 20 x 2 in.; within mat: 6.75 x 6.75 in. and 7.5 x 7.25 in.

\$400 - 600

1342°

TWO ANIMATION DRAWINGS FROM PUPPY LOVE

Walt Disney Studios, 1933. Graphite, green and red pencil on paper, one drawing inscribed 2nd / Scene 32, matted and framed. Minnie Mouse opens the box of chocolates with great anticipation and is shocked when she discovers a dog bone.

Each overall: 17.5 x 18 x 1 in.; within mat: 7 x 7 in. and 6.75 x 6.75 in.

\$400 - 600



1343

1343

SIX PRELIMINARY STORY SKETCHES FROM *FISHIN' AROUND*

Walt Disney Studios, 1931. Preliminary story sketches for the 1931 Mickey Mouse cartoon, *Fishin' Around*. 6 pp (two on red-lined animation paper and three on hole-punched paper). Each 9.5 x 12 inches. Minor wear and soiling and evenly aged, some corner creases. Many of the gags developed in these sketches did not make it into the finished cartoon. For example, a lengthy sequence involves the slapstick possibilities resulting from Mickey and Pluto's pursuing a particularly uncooperative worm. The studio may have held on to these drawings for use in a subsequent Mickey Mouse cartoon. Norman "Norm" Ferguson (1902-1907), Johnny Cannon (1907-1946), and Leslie James "Les" Clark (1907-1974) were the animators of the short. Clark helped develop Mickey Mouse from the early days of *Steamboat Willie* (1928), and Ferguson created the character of Pluto. One or all of them may have contributed to these sketches. 9.5 x 12 in



1344

\$1,200 - 1,800

1344

A CELLULOID OF MICKEY MOUSE AND PLUTO FROM *SOCIETY DOG SHOW*

Walt Disney Studios, 1939. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed. Mickey Mouse and Pluto enter the hotel where the dog show is held: "Gosh, Pluto, we're in society," says Mickey. Overall: 17.5 x 19 x 1.5 in.; within mat: 6.5 x 8.25 in.

\$4,000 - 6,000

1345

A CELLULOID OF MICKEY MOUSE FROM *TUGBOAT MICKEY*

Walt Disney Studios, 1940. Gouache on celluloid, applied to a watercolor production background, annotated and stamped on the reverse, "Prod. 2236 / Sc 78 / same as 79.1 / OK," with several signatures, "Feb 20 1940 for inking," matted and framed. As the captain of a tugboat, Mickey receives a distress signal from a sinking ship. Later, Mickey and crew discover that the distress call they heard was actually a radio drama. Overall: 19.5 x 22.5 x 2 in; within mat: 8 x 10.5 in

\$1,000 - 1,500



1345

1346

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed background, Walt Disney Enterprises label on the reverse, matted and framed. Snow White looks into the well as she sings the song, "I'm Wishing."

Overall: 19 x 19 x 2 in.; within mat: 7 x 7 in.

\$4,000 - 6,000

1347°

AN ANIMATION DRAWING OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite and colored pencil on paper, stamped lower right Prod 2001 / Seq. 3 / Scene 29, annotated lower right 104, matted and framed. The Hunter instructs Snow White to run into the forest and hide.

Overall: 14.5 x 17.5 x .75 in.; within mat: 9.5 x 11.5 in.

\$400 - 600

1348

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed background, Walt Disney label on reverse, matted and framed. After a frightening evening in the forest, Snow White finds comfort with her forest friends.

Overall: 17.25 x 16.5 x 1.25 in.; within mat: 7 x 6.5 in.

\$4,000 - 6,000



1346



1347



1348



1349

1349

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed background, matted and framed. Snow White cleans as the doves keep her company.
Overall: 17.5 x 15 x 1.25 in.; within mat: 7.75 x 5.5 in.

\$3,500 - 4,500



1350

1350

A CELLULOID OF SQUIRRELS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed background, matted and framed. Snow White assigns the squirrels cobweb cleanup.
Overall: 17 x 19 x 1 in.; within mat: 6.25 x 8 in.

\$600 - 800

1351°

A CELLULOID OF CHIPMUNKS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier textured background, Walt Disney Enterprises label on reverse, matted and framed. The chipmunks fulfill their cleaning task with gusto.
Overall: 15 x 16 x 2 in.; within mat: 6.5 x 7.5 in.

\$500 - 700



1351



1352



1353



1354



1355

1352

A CELLULOID OF THREE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to an airbrushed Courvoisier background, Walt Disney Enterprises label, matted and framed. Doc leads Dopey and Grumpy as they return from working in the mines.

Overall: 19 x 21.5 x 2 in.; within mat: 7.5 x 10 in.

\$3,000 - 4,000

1353

A CELLULOID OF BASHFUL AND SNEEZY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed background with a painted overlay, Walt Disney label on reverse, matted and framed. Bashful has a bit of fun with Sneezy and says, "Look! Goldenrod."

Overall: 18 x 18 x 2 in.; Within mat: 7.5 x 7 in

\$1,200 - 1,800

1354

A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to an airbrushed Courvoisier background, Walt Disney label on reverse, matted and framed. Depicts Dopey with the forest friends.

Overall: 15.25 x 15.25 x 1.5 in.; Within mat: 5 x 5 in.

\$1,500 - 2,000

1355

A CELLULOID OF THREE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to an airbrushed Courvoisier background, matted and framed. "Let's kill it 'fore it wakes up," counsels Doc, to which Happy queries, "Which end do we kill?" Frank Thomas animated this scene of the dwarfs huddled near the door to their bedroom prior to approaching the "monster" found sleeping in three of their beds.

Overall: 18 x 18 x 2 in.; within mat: 8 x 8.25 in.

\$1,500 - 2,000



1356

1356

A CELLULOID OF FOUR DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed. Dopey, Happy, Sneezy and Doc stand at the foot of their beds wondering what to do next.

Overall: 19 x 21 x 2 in.; within mat: 7.5 x 9.25 in.

\$2,500 - 3,500



1357

1357

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed. Snow White awakens from her nap to find the seven dwarfs staring at her.

Overall: 17.75 x 17.25 x 1.25 in.; within mat: 6.5 x 6 in.

\$3,000 - 4,000



1358

1358

A CELLULOID OF HAPPY AND DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed. The dwarfs hide their dirty hands when Snow White suggests they wash before dinner. The character of Happy was voiced by Otis Harlan.

Overall 16 x 15.5 x 1.5 in.; within mat: 5.75 X 4.5 in.

\$1,200 - 1,600



1359



1360



1361



1362

1359

A CELLULOID OF SIX DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, Couvoisier Galleries label on the reverse, matted and framed. Six of the dwarfs look up shyly as Snow White lectures them about clean hands before dinner.

Overall: 20 x 25 x 2 in.; within mat: 8.75 x 12.25 in

\$2,000 - 3,000

1360

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed. After Snow White tells the dwarfs to wash their hands before dinner, Grumpy marches outside and sits on a barrel near the washtub, refusing to join the others.

Overall: 19.5 x 17.5 x 2 in.; within mat: 7.5 x 6 in.

\$800 - 1,200

1361

A CELLULOID OF HAPPY, DOC, AND SNEEZY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed. At the request of Snow White, Happy, Doc, and Sneezy wash their hands before dinner.

Overall: 18.25 x 21 x 2 in.; within mat: 7 x 9.5 in.

\$2,000 - 3,000

1362

A CELLULOID OF GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed. Grumpy plays the piano in the dance scene.

Overall: 17.5 x 16 x 2 in.; within mat: 6.5 x 5.5 in.

\$800 - 1,200



1363

1363

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a master watercolor background, stamped on the back, "Sequence 5A / Scenes 42 and 44," Couvoisier Galleries label on the reverse, matted and framed.

"I'm not afraid of the dark woods at night ... and the goblins!" This cel, with its master background of Snow White leaving the dwarfs' bedroom, is from one of Snow White's "lost scenes." Disney's video documentary, *Snow White: The Making of a Masterpiece*, states, "The Bedroom Fight is one of the few examples of a section that was completely animated for the final film, but was removed. Apparently the dwarfs' argument over letting Snow White stay with them went on too long." The documentary presents this very cel and background as "one of the few surviving color examples of that scene."

Overall: 21.5 x 24 x 2 in; within mat: 10 x 12.5 in

\$7,000 - 9,000



1364



1365



1366



1367

1364
A CELLULOID OF BASHFUL FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, Walt Disney Enterprises label, matted and framed. Bashful plays the accordion in "The Silly Song" sequence from the film.

Overall: 17 x 16 x 1.5 in.; within mat: 7 x 5.25 in.

\$800 - 1,200

1365
A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier airbrushed background, matted and framed. In order to dance with Snow White, Dopey climbs onto Sneezy's shoulders.

Overall: 21 x 17.25 x 1 in.; within mat: 19.5 x 6 in.

\$1,500 - 2,000

1366
A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed. During an evening of dance and music, Dopey plays the drum.

Overall: 18 x 18 x 1.5 in.; within mat: 6.5 x 7 in.

\$1,000 - 1,500

1367
A CELLULOID OF HAPPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier star-patterned paper background, matted and framed. Happy is bubbly bright and the most friendly of all the dwarfs. *Overall 12.5 x 12 x 1 in.; 4.5 X 3.75 in. within mat*

\$800 - 1,200



1368

1368

A CELLULOID OF SLEEPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, matted and framed. After an exhausting evening of music and dance, the dwarfs settle down for the night.

Overall: 18 x 19.5 x 1.75 in.; within mat: 6.75 x 8 in.

\$800 - 1,200



1369

1369

A CELLULOID OF THREE DWARFS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, matted and framed. Depicts Doc, Sleepy and Sneezy all looking up.

Overall: 17 x 18 x 2 in; within mat: 8 x 10 in

\$1,500 - 2,000

1370

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed patterned paper background with an airbrushed window, matted and framed. Snow White is proud of the pie that she made for Grumpy as her forest friends look on.

Overall: 19 x 19 x 2.5 in.; within mat: 7.5 x 7.5 in.

\$4,000 - 6,000



1370



1371



1372



1373



1374

1371

A CELLULOID OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, multi-cel setup with overlay, applied to a Courvoisier airbrushed background, matted and framed. The evil witch hovers over her homemade poison brew. "It's not for you," the witch says to the raven. "It's for Snow White! When she breaks the tender peel to taste the apple in my hand, her breath will still, her blood congeal--then I'll be fairest in the land!"
Overall: 20.5 x 19.25 x 1 in.; within mat: 9.5 x 8.5 in.

\$4,500 - 6,500

1372°

AN ANIMATION DRAWING OF THE WITCH FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite, red, and green pencil on paper, stamped lower left Prod 2001 / Seq. 13A / Scene 13, matted and framed. The witch's hypnotizing eyes seduce Snow White into biting the poisonous apple.
Overall: 14.5 x 17.5 x .5 in.; within mat: 19.5 x 11.5 in.

\$500 - 700

1373

A CELLULOID OF SNOW WHITE FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a Courvoisier wood veneer background, Leicesters Galleries label on reverse, matted and framed. Snow White and the dwarfs enjoy an evening of dancing, with Dopey as the center of attention.
Overall: 19.5 x 22.5 x 1 in.; within mat: 10.25 x 13 in.

\$6,000 - 8,000

1374

SIX SEQUENTIAL STORYBOARD DRAWINGS FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Graphite on paper, all matted and framed together. The storyboard drawings depicts a comical scene between Grumpy and Dopey. This scene was deleted from the final version of the film.
Overall: 75 x 79 x 2 in; Each drawing within mat: 5 x 7 in

\$1,000 - 1,500



1375

1375

A CELLULOID OF FIGARO FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, inscribed lower left on mat "Figaro and Cleo," stamped lower right WDP, matted and framed. Figaro glances over at Cleo in her bowl.

Overall: 13.25 x 13.25 x 1 in.; within mat: 5.5 x 6 in.

\$600 - 800



1376

1376

A CELLULOID OF CLEO FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, inscribed "Cleo" on the mat, matted and framed. Cleo swims amongst the bubbles.

Overall 12.5 x 12.5 x .75 in.; within mat: 6.5 in. diameter

\$800 - 1,200

1377

A CELLULOID OF FIGARO FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on celluloid, applied to a printed background of the blanket, matted and framed. Wide-eyed Figaro listens to Geppetto fall asleep as he wishes for a real boy. Eric Larson was responsible for animating Figaro.

Overall: 15.25 x 15.5 x 1.5 in.; within mat: 5 x 5.5 in.

\$600 - 800



1377



1378

1378

A CELLULOID OF GEPPETTO AND FIGARO FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed. A frightened Figaro peers out from Geppetto's nightcap when they discover that Pinocchio has become a living puppet.

Overall: 20.5 x 20.25 x 2 in.; within mat: 9.5 in. diameter

\$2,000 - 2,500

1379

AN ANIMATION DRAWING OF THE BLUE FAIRY FROM PINOCCHIO

Walt Disney Studios, 1940. Graphite on paper, stamped lower right Prod 2003 / Seq. 1.5 / Scene 32, back of drawing with the glow of the star on the wand, matted and framed. The Blue Fairy is Pinocchio's guardian angel throughout the film; she makes Pinocchio a real boy with the tap of her wand and appoints Jiminy Cricket his conscience.

Overall: 14.5 x 17.5 x 1 in.; within mat: 9.5 x 11.25 in.

\$600 - 800

1380

A CELLULOID OF PINOCCHIO AND JIMINY CRICKET FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, matted and framed. Jiminy Cricket gives sound advice to Pinocchio.

Overall: 19.5 x 20.5 x 2 in.; within mat: 7 x 8 in.

\$3,500 - 4,500



1379



1380



1381

1381
**A CELLULOID OF PINOCCHIO, FIGARO, AND GEPPETTO
FROM PINOCCHIO**

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a watercolor production background, matted and framed. Geppetto gets Pinocchio ready for school.

Overall: 23 x 26.5 x 2 in.; within mat: 10.5 x 14 in.

\$20,000 - 25,000



1382



1383



1384



1385

1382

A CELLULOID OF FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, matted and framed. Figaro has been instructed that he is not to eat until Pinocchio returns home.
Overall: 18.75 x 18.5 x 1.25 in.; within mat: 7 in. diameter

\$600 - 800

1383

A CELLULOID OF FIGARO FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, partial Courvoisier Galleries label on the reverse, matted and framed.
Overall: 19 x 20 x 2.5 in.; within mat: 7.25 x 9 in.

\$600 - 800

1384

A CONCEPT DRAWING OF PINOCCHIO AND STROMBOLI FROM *PINOCCHIO*

Walt Disney Studios, 1940. Concept drawing of Pinocchio and Stromboli for "There Are No Strings On Me" number. Charcoal. Framed. A highlight of the famous feature-length animated cartoon was the number Pinocchio performs with the puppet troupe's master puppeteer, Stromboli. Master animator Vladimir Tytla was given the job of bringing Stromboli to life; the old scoundrel remains one of the most memorable of all of the characters Pinocchio encounters on his journey to becoming a real boy. The studio artist here captures all of Stromboli's aggressive facial expressions and body language as he glares at the clumsy new star of his puppet show.
8.5 x 11.5 in.

\$2,000 - 3,000

1385

A CELLULOID OF JIMINY CRICKET FROM *PINOCCHIO*

Walt Disney Studios, 1940. Gouache on trimmed celluloid, multi-cel setup, applied to a Courvoisier airbrushed background, Renaissance Art Gallery label on the reverse, matted and framed. In search of Monstro the whale, Jiminy Cricket is confronted by a protective mother fish.
Overall: 18 x 20 x 1.5 in.; within mat: 7.25 x 9 in.

\$2,000 - 2,500



1386



1387

1386

A CELLULOID OF FIGARO FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on celluloid, applied to its matching watercolor production background, a Courvoisier Galleries label on the reverse, matted and framed. Figaro is thrilled when the whale swallows a school of fish.

Overall: 22 x 19 x 2 in; within mat: 8.25 x 11 in

\$2,500 - 3,500

1387

A CELLULOID OF GEPPETTO AND FIGARO FROM PINOCCHIO

Walt Disney Studios, 1940. Gouache on trimmed celluloid, applied to its matching watercolor production background, Courvoisier Galleries label that states that this is its matching background, matted and framed. On the bed in Monstro's belly, Figaro walks on the quilt as Geppetto covers Pinocchio.

Overall: 23 x 25 x 2 in; within mat: 11.5 x 10.5 in

\$6,000 - 8,000



1388



1389



1390



1391

1388

A CELLULOID OF DUMBO FROM DUMBO

Walt Disney Studios, 1941. Gouache on celluloid, applied to a Courvoisier airbrushed background, Courvoisier Galleries label on the reverse, stamped lower left WDP, matted and framed. Timothy Mouse tries to comfort Dumbo: "You know, your ma ain't crazy. She's just brokenhearted."

Overall: 19.5 x 21.75 x 1 in.; within mat: 8.5 x 10.5 in.

\$2,000 - 3,000

1389

A CELLULOID OF BAMBI AND THUMPER FROM BAMBI

Walt Disney Studios, 1942. Gouache on celluloid, applied to a Courvoisier airbrushed background, stamped WDP lower left, Courvoisier Galleries label on the reverse, matted and framed. Bambi and Thumper converse.

Overall: 18.25 x 20.25 x 2 in.; within mat: 7 x 9 in.

\$2,000 - 3,000

1390

A CELLULOID OF BAMBI FROM BAMBI

Walt Disney Studios, 1942. Gouache on celluloid, multi-cel setup, applied to a watercolor production background, stamped on the back, "F-2 Bambi / Seq. 2.1 / Sc artist Arensma." Bambi and the rabbits are on one cel and the grass is on another full cel, matted and framed. Bambi follows Thumper and the other bunnies through the forest as he learns to walk.

Overall: 22 x 26 x 2 in; within mat: 10.5 x 14 in

\$3,000 - 4,000

1391

A CELLULOID OF THUMPER FROM BAMBI

Walt Disney Studios, 1942. Gouache on celluloid, applied to a Courvoisier airbrushed background, stamped WDP on lower right, matted and framed. Thumper chuckles as the young bunnies look on.

Overall: 17 x 19 x 1.25 in.; within mat: 6 x 8 in.

\$1,000 - 1,500



1392

1392

A CELLOID OF PETER PAN, TINKER BELL, AND CAPTAIN HOOK FROM *PETER PAN*

Walt Disney Studios, 1953. Gouache on celluloid, multi-cel setup of Peter Pan and Tinker Bell (Captain Hook is not on a cel but part of the printed background), matted and framed. An angry Captain Hook raises his fist at Peter Pan as Tinker Bell flits between the two.

Overall: 22 x 23 x 2 in.; within mat: 10.25 x 10 in.

\$1,000 - 1,500

1393

A CELLOID OF A PUP FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a paper background, matted and framed.

Overall: 14 x 15 x 2 in.; within mat: 4.5 x 6 in.

\$600 - 800

1394

A CELLOID OF LADY AND TRAMP FROM *LADY AND THE TRAMP*

Walt Disney Studios, 1955. Gouache on celluloid, applied to a watercolor production background, matted and framed. On this gorgeous fall day, Tramp enters into Lady's neighborhood for the first time, wondering what "the leash and collar set does for excitement."

Overall: 37 x 24 x 2 in; within mat: 11.5 x 24.5 in

\$4,000 - 6,000



1393



1394



1395

1395

AN EYVIND EARLE CONCEPT PAINTING FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Watercolor on illustration board, signed lower right ("Eyvind Earle"), matted and framed. Depicts a panoramic view of the forest with the castle looming in the near distance. The Disney Studio hired Eyvind Earle in 1951, and within two years, he became the color stylist and inspirational artist for *Sleeping Beauty*. At a production cost of \$6 million, *Sleeping Beauty* was the most expensive animated feature film ever made up to that time. During the story and character development, Walt Disney insisted on many sketches and concept drawings. Earle's artistic style derived from medieval tapestries based on paintings by Durer and Brueghel. Many of the artists working on this film thought Earle's style was a bit austere, but Disney thought otherwise. Earle's eye for color and concepts earned him the assignment of coordinating the look and color of the final film.

Overall: 16 x 29.25 x 1.25 in.; within mat: 8.5 x 22 in.

\$15,000 - 20,000



1396



1397



1398



1399

1396

A CELLULOID OF BRIAR ROSE FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a printed background, matted and framed. At the suggestion of the fairies, Briar Rose walks in the forest to gather berries.

Overall: 17.5 x 17 x 1 in.; within mat: 9.75 x 9.25 in.

\$1,000 - 1,500

1397

A CELLULOID OF BRIAR ROSE AND OWL FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, multi-cel setup, applied to a printed background, matted and framed. Briar Rose dances with Owl, who is dressed in the Prince's clothes.

Overall: 21.5 x 39 x 1.5 in.; within mat: 10.25 x 27 in.

\$2,000 - 3,000

1398

A CELLULOID OF BRIAR ROSE FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on celluloid, applied to a Disneyland printed background, gold Walt Disney Production label on reverse, matted. Briar Rose walks in the forest picking berries and singing "Once Upon a Dream" to her forest friends.

Overall: 12 x 14 in.; within mat: 7.75 x 9.75 in.

\$1,000 - 1,500

1399°

AN ANIMATION DRAWING OF MALEFICENT FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Graphite and red pencil on paper, inscribed 102 A 1/2 lower right, matted and framed. Depicts Maleficent with her horned headdress and sceptre in hand.

Overall: 16.25 x 20.75 x .75 in.; within mat: 12 x 15 in.

\$500 - 700



1400



1401



1402



1403

1400
A CELLULOID OF BRIAR ROSE AND OWL FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on celluloid, multi-cel setup, applied to a printed background, Walt Disney Productions label on reverse, matted and framed. Briar Rose sings "Once Upon a Dream" to her animal friends.

Overall: 19.5 x 21.5 x 2 in.; within mat: 8.25 x 10.25 in.

\$1,000 - 1,500

1401
A CELLULOID OF BRIAR ROSE AND OWL FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on celluloid, applied to a printed background, matted and framed. Depicts Briar Rose with Owl who is dressed as the Prince.

Overall: 21 x 24 x 2 in.; within mat: 10 x 12 in.

\$800 - 1,200

1402
A CELLULOID OF PONGO AND A PUP FROM ONE HUNDRED AND ONE DALMATIANS

Walt Disney Studios, 1961. Gouache on celluloid, applied to a paper background, gold Walt Disney Production label on the reverse, matted and framed. Pongo plays with a pup.

Overall: 14 x 16 x 1 in.; within mat: 5.5 x 7 in.

\$800 - 1,200

1403
ORIGINAL SCENE STUDY BY PETER ELLENSHAW FOR DISNEY'S SUMMER MAGIC

Buena Vista, 1963. Oil on board, "Sketch by / Peter Ellenshaw" written in pencil to verso, black tape to top, bottom, and right borders. Depicts a vintage automobile driving through Maine countryside. Ellenshaw worked on many Walt Disney productions including *Mary Poppins*. With a certificate of authenticity from former Disney illustrator James Schaeffing, who was gifted this painting by director Robert Stevenson.

7 1/2 x 10 in

\$1,000 - 2,000



1404

1404

TWO CELLULOIDS FROM *THE JUNGLE BOOK*

Walt Disney Studios, 1967. Both gouache on celluloid, applied to printed *Sleeping Beauty* background, both matted and framed. The first depicts Shere Khan, voiced by the distinctive baritone of actor George Sanders. The second celluloid depicts Colonel Hathi. Each overall: 14.25 x 17.5 x 0.5 in.; within mat: 8.25 x 11.5 in.

\$1,000 - 1,500



1405

1405°

A CELLULOID FROM *MICKEY'S CHRISTMAS CAROL*

Walt Disney Studios, 1983. Gouache on celluloid, applied to a Disney authorized reproduction background, Walt Disney Productions label on reverse, matted and framed. Mickey Mouse and his family string popcorn on the Christmas tree. Overall: 19.5 x 23.5 x 1.25 in.; within mat: 10 x 14 in.

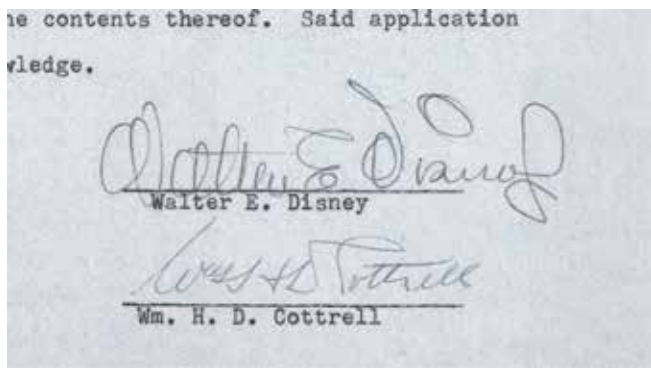
\$300 - 400

1406

A WALT DISNEY TWICE-SIGNED CONTRACT

Typed manuscript, 4 pp recto, legal folio, signed twice ("Walter E. Disney"), dated April 23, 1956. The document deals with Disney and president of WED Enterprises, William H.D. Cottrell, obtaining authorization to issue Voting Trust Certificates. WED (for Walter E. Disney) Enterprises was a private company owned by Disney's heirs which included his wife, Lillian, and his daughters, Sharon and Diane. 9 x 14 in.

\$2,000 - 2,500



1406

day of June, 1951, at Burbank, California,
of Los Angeles, State of California.

Walter E. Disney

**LAST WILL AND TESTAMENT OF
WALTER E. DISNEY**

I, WALTER E. DISNEY, a resident of Los Angeles,
California, declare this to be my last will and devise all
I own to my wife, Lillian B. Disney, and my children,
Diane Marie Disney born December 13, 1933 and Sharon Mae Disney born December 31,
1936, and that I have no deceased children and no issue of
deceased children.

I direct my executors to pay my just debts,
last illness and burial expenses as soon as convenient after
my death.

I declare that I am married; that my wife's
name is Lillian B. Disney; that I have only two (2) children
now living, namely, my daughters Diane Marie Disney born
December 13, 1933 and Sharon Mae Disney born December 31,
1936, and that I have no deceased children and no issue of
deceased children.

I declare that all property in which at this
date I have an interest or which stands in the name of myself
or of myself and wife, other than property held of record in
joint tenancy, if any, is our community property, except my
Trustees' Certificate for shares of Common Stock of Walt Disney
Productions, a California corporation, issued under Voting
Trust Agreement dated December 1, 1951, as amended, and any
and all beneficial interest which I may have in shares of such
Common Stock held by the Trustees under said Voting Trust
Agreement. In addition to any separate property which I may
own at the time of my death, I intend hereby to dispose of the
entire community estate, believing that my said wife will be
most benefited by the provisions herein made for her and it

1407

1407

A SIGNED WALT DISNEY LAST WILL AND TESTAMENT

Typed manuscript, 23 pp recto, legal folio, titled "Last Will and Testament of / Walter E. Disney," signed ("Walter E. Disney"), dated June 9, 1951, Burbank. In the document, Disney leaves his home on Carolwood Drive and the items and furnishings within, his automobiles, and his personal effects to his wife, Lillian Disney. In regard to his Walt Disney Productions common stock, he names his wife, his brother, Roy, and his attorney, Gunther Lessing, as trustees (all three would also be the executors of his estate), to hold in trust and divide as he subsequently instructs in the document, between his daughters, his grandchildren, and many other relatives. He also bequeaths his stock in the Hollywood Turf Club to the John Tracy Clinic, which was founded by Louise Tracy (wife of Spencer Tracy) and benefits children with hearing loss (Spencer Tracy and Disney were polo playing buddies in the 1930s).
14 x 9 in.

\$10,000 - 15,000



1408

1408

AN ORIGINAL ROBERT CRUMB ILLUSTRATION FOR THE MONKEY WRENCH GANG, "THE STEAM SPIRALED UP FROM THE COFFEE IN THE SHAPE..."

Ink and pencil on paper with correction fluid, signed and dated at lower ("R. Crumb '84"), matted and framed. This original artwork was from "The Monkey Wrench Gang," a series of illustrations produced by the iconic underground comic artist R. Crumb for the 10th anniversary edition of Edward Abbey's equally iconic novel about environmental activist-saboteurs in the American Southwest. This particular illustration depicts the moment before George Hayduke, an ex-green beret and the explosive expert in the Gang, makes a break from his would-be captor Bishop Love in an Arizona diner. The caption reads in full: "The steam spiraled up from the coffee in the shape, transparent but clear, of a question mark. The question was not the practical one--are they armed?....The question was: will the sphincter hold till I get out of here free and clear?"

Published: Abbey Edward. *The Monkey Wrench Gang* (Salt Lake City: Dream Garden Press, 1985).

Overall: 18.5 x 16.25 in.; within mat: 13 x 10.25 in.

\$10,000 - 15,000

END OF SALE

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 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 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.
- 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. 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 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 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.

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 σ 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, 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 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 office has requirement 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 5pm Tuesday 21 November without penalty. After Tuesday 21 November oversized lots (noted as W next to the lot number and/or listed on page 171) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Friday 8 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.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON TUESDAY 21 NOVEMBER** 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 EST ON MONDAY 27 NOVEMBER.

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

1070

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

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, 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

Bonhams

| | | | |
|---|--|--|--|
| Sale title: Out Of This World! | | Sale date: Tuesday November 21, 2017 | |
| Sale no. 24465 | | Sale venue: New York | |
| General Bid Increments: | | | |
| \$10 - 200by 10s | | \$10,000 - 20,000by 1,000s | |
| \$200 - 500by 20 / 50 / 80s | | \$20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| \$500 - 1,000by 50s | | \$50,000 - 100,000by 5,000s | |
| \$1,000 - 2,000by 100s | | \$100,000 - 200,000by 10,000s | |
| \$2,000 - 5,000by 200 / 500 / 800s | | above \$200,000at the auctioneer's discretion | |
| \$5,000 - 10,000by 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: _____ |



1793

Bonhams

580 Madison Avenue
New York, New York 10022

+1 212 644 9001

+1 212 644 9009 (fax)

