

TCM
TURNER CLASSIC MOVIES

Bonhams



THERE'S NO PLACE LIKE HOLLYWOOD

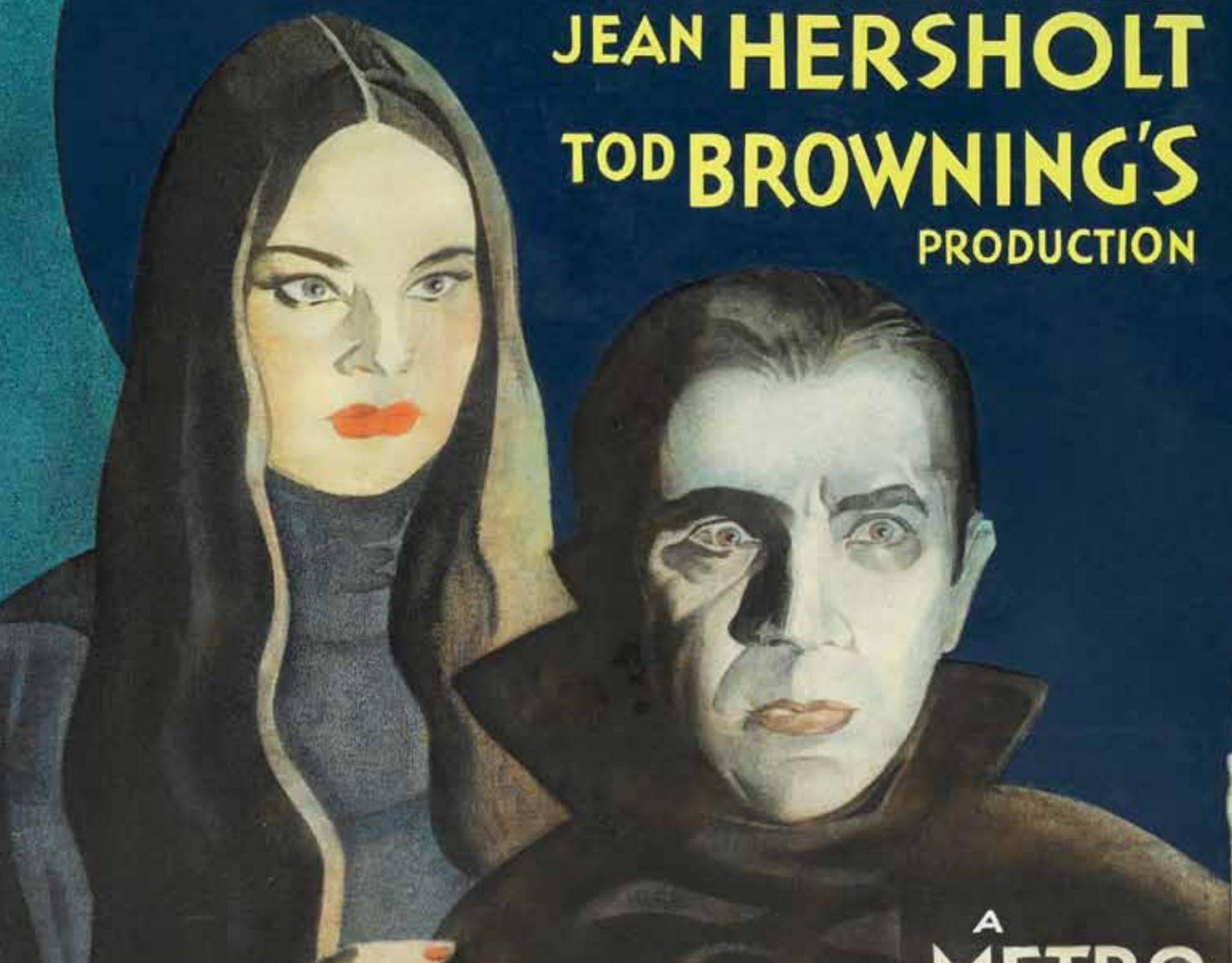
The Definitive Classic Movie Memorabilia Auction

MONDAY NOVEMBER 24, 2014 at 1pm

NEW YORK

IN **MARK OF THE VAMPIRE**

with **ELIZABETH ALLAN BELA LUGOSI**
LIONEL ATWILL
JEAN HERSHOLT
TOD BROWNING'S
PRODUCTION



A
METRO

TCM PRESENTS ... THERE'S NO PLACE LIKE HOLLYWOOD

Monday November 24, 2014 at 1pm

New York

BONHAMS

580 Madison Avenue
New York, New York 10022

bonhams.com

PREVIEW

Los Angeles

Thursday November 6, 12pm to 5pm

Friday November 7, 12pm to 5pm

Saturday November 8, 12pm to 5pm

Sunday November 9, 12pm to 5pm

New York

Thursday November 20, 12pm to 5pm

Friday November 21, 10am to 5pm

Saturday November 22, 12pm to 5pm

Sunday November 23, 12pm to 5pm

Monday November 24, 10am to 1pm

BIDS

+1 (212) 644 9001

+1 (212) 644 9009 fax

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

SALE NUMBER: 22196

Lots 1 - 376

CATALOG: Softcover \$45

Limited edition hardcover \$100

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Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/22196

Please see pages 2 to 7
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

ILLUSTRATIONS

Front cover: Lots 83 (Photograph
© Turner Entertainment Co.) and 251
Inside front covers: Lots 291 and 347
Session page: Lot 48
Inside back cover: Lot 244
Back cover: Lot 128

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. Live online bidding will be available for most of the lots offered in this auction; however, live online bidding will not be available, and the auctioneer will not be accepting any live online bids placed for, Lot 83 or Lot 128. Additional terms and conditions of sale relating to online bidding 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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 thereof, (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.

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 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 other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the

purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, 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 price 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 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.

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.

CONDITIONS OF SALE - CONTINUED

(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 (800) 223 2854 ext. 23550.

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.

SUPPLEMENTAL CONDITIONS OF SALE FOR MOTOR VEHICLE LOT(S)

Please note that the following Supplemental Conditions of Sale shall apply with respect to each motor vehicle lot being offered in this auction.

These terms and conditions supplement and modify the general Conditions of Sale published for this auction. If and to the extent that any of these Supplemental Conditions of Sale conflict with the general Conditions of Sale with respect to the subject motor vehicle lot, these Supplemental Conditions of Sale shall govern.

1. VEHICLE REGISTRATION; TAXES AND DOCUMENTATION FEES

1.1 The purchaser is advised that laws in several jurisdictions require that a lot which is a motor vehicle be registered with governmental authorities, and that a certificate of title is usually necessary in order to obtain such registration. Bonhams makes no representation or warranty with regard to any registration or title document which may accompany the lot (whether delivered at or following the sale) or with regard to the future issuance of any title or registration document concerning the lot. The purchaser of a motorcar lot is solely responsible for making its own independent investigation with regard to the registrability of the lot and ensuring that it is registered as may be required by law.

1.2 With respect to any purchaser that is a resident of any jurisdiction in which Bonhams is not a registered motor vehicle dealer or for which Bonhams does not otherwise collect sales tax and documentation or licensing fees on registrable vehicles, or any purchaser of a lot for which Bonhams fails to collect such taxes or fees for any reason, such purchaser shall be solely responsible for the payment of any sales or use tax arising from the sale and delivery of any motor vehicle lot purchased hereunder, as well as for any registration of a motor vehicle lot and associated taxes and documentation and licensing fees. Purchaser hereby agrees to defend, indemnify and hold harmless Bonhams against any claims or assessments by any state, county or other governmental agency for any failure to register a motor vehicle lot and for any unpaid sales or use taxes and any unpaid documentation and licensing fees (including any interest and penalties that may accrue or be assessed thereon) arising from the sale of such a lot.

2. EXPORT LICENSE

The purchaser shall be solely responsible, including the payment of any cost or fee, for timely obtaining any necessary license or permit or any certificate of title to export the motor vehicle lot from the United States of America (and/or to import the lot into any foreign jurisdiction).

3. LIMITATION OF LIABILITY FOR MOTOR VEHICLE LOT

EXCEPT AS EXPRESSLY PROVIDED UNDER THE SECTION OF THE CONDITIONS OF SALE ENTITLED "LIMITED RIGHT OF RESCISSION:" EACH MOTOR VEHICLE LOT IS SOLD "AS-IS - WHERE-IS" AND "WITH ALL FAULTS" AND NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY EXPRESS OR IMPLIED WARRANTY OR REPRESENTATION OF ANY KIND WHATSOEVER. BONHAMS AND THE CONSIGNOR HEREBY EXPRESSLY DISCLAIM ANY AND ALL REPRESENTATIONS AND WARRANTIES, INCLUDING ANY EXPRESS OR IMPLIED WARRANTIES, INCLUDING, WITHOUT LIMITATION, ANY REPRESENTATIONS OR WARRANTIES RELATING TO THE CONDITION OF A LOT, TITLE OR REGISTRABILITY OF A LOT, THAT A LOT IS ROADWORTHY OR OF MERCHANTABLE QUALITY, OR THAT A LOT CAN BE USED FOR ANY PARTICULAR PURPOSE. NO STATEMENT, INFORMATION OR ILLUSTRATION SET FORTH IN THIS CATALOG, THE ESTIMATES, THE INVOICE, ANY BILL OF SALE OR TITLE DOCUMENT, CONDITION REPORT, ADVERTISEMENT, NOTICE OR ANY OTHER WRITING OR ANY ORAL STATEMENT SHALL BE DEEMED TO CREATE ANY WARRANTY OR REPRESENTATION CONCERNING A LOT. THE ENTIRE RISK WITH REGARD TO THE CONDITION (INCLUDING BUT NOT LIMITED TO ANY REPAIR OR RESTORATION TO A LOT AND THE NUMBER OF MILES SHOWN ON ANY ODOMETER IN A LOT THAT IS A MOTOR VEHICLE), QUALITY, PERFORMANCE, ROADWORTHINESS, DESCRIPTION (INCLUDING THE ACCURACY OR COMPLETENESS OF ANY DESCRIPTION PROVIDED BY CONSIGNOR OR BONHAMS IN ANY MEDIUM), AGE, SIZE, GENUINENESS, ATTRIBUTION, PROVENANCE, TITLE, REGISTRABILITY, RARITY, AND HISTORICAL SIGNIFICANCE OF A LOT, AND AS TO WHETHER A LOT COMPLIES WITH ANY GOVERNMENTAL OR ASSOCIATION STANDARDS AND AS TO WHETHER THE PURCHASER ACQUIRES ANY INTELLECTUAL PROPERTY RIGHTS IN A SOLD LOT, IS SOLELY WITH THE PURCHASER.

PROSPECTIVE PURCHASERS ARE STRONGLY ENCOURAGED TO CONDUCT THEIR OWN INDEPENDENT INSPECTION AND INVESTIGATION OF EACH MOTOR VEHICLE LOT ON OFFER, INCLUDING ALL ACCOMPANYING DOCUMENTATION PROVIDED BY THE CONSIGNOR, TO SATISFY THEMSELVES AS TO ALL ASPECTS OF EACH LOT PRIOR TO BIDDING THEREON. PURCHASER ASSUMES ALL RISK WITH REGARD TO THE LOT, INCLUDING BUT NOT LIMITED TO ANY NECESSARY COMPLIANCE WITH APPLICABLE LAW, AND EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS OR THE CONSIGNOR HAVE ANY LIABILITY OR RESPONSIBILITY FOR ANY ERRORS OR OMISSIONS IN ANY DESCRIPTION OF A LOT PROVIDED IN ANY MEDIUM. EACH BIDDER AND PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS (INCLUDING ITS PARENTS, SUBSIDIARIES, OFFICERS, DIRECTORS, EMPLOYEES, AGENTS AND REPRESENTATIVES) BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY SPECIAL, COMPENSATORY, INCIDENTAL, PUNITIVE OR CONSEQUENTIAL DAMAGES (INCLUDING WITHOUT LIMITATION LOST OPPORTUNITY OR LOST PROFIT OR APPRECIATION) ARISING OR RELATED IN ANY WAY TO THIS AUCTION, THE VALUATION, DESCRIPTION, PROMOTION, OFFER OR SALE OF ANY LOT HEREUNDER, OR ANY RELATED COMMUNICATIONS OR ACTIVITIES, EACH AND ALL OF WHICH ARE EXPRESSLY WAIVED HEREBY.

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 (800) 223 2854 ext. 3550.

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 \square 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \square symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \square symbol next to the lot number.

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

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OVERSIZED LOTS

29	81	132	176	266	289	328	359
30	82	137	177	267	294	330	364
31	83	142	190	269	296	338	368
35	85	167	224	270	299	340	369
46	86	168	226	272	312	347	375
47	116	169	241	273	319	350	376
54	117	170	245	278	322	351	377
55	122	171	250	280	323	353	378
80	128	172	251	281	324	355	

NOTICES TO BIDDERS

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I have something to confess: the thing that made me the passionate movie junkie that I am (and I am one, I admit it) was not the movies I was seeing when I was a kid—nor was it any of the stars in them. What hooked me, and totally fascinated me, were the movie *posters* advertising those films, along with the full page movie ads they used to run in magazines and those ads of all sizes in the newspaper's arts and leisure section. I became hopelessly addicted to movies because of the way they were advertised. I used to study them hour after hour. They taught me, even at a young age, how enthusiastic (or how uninterested) a studio was about the product it was selling; also what stars the studio, be it MGM, Paramount, Warner Bros. or any of the others, was at that point most enthused about, probably because they were the most likely to get people (including me) to plunk down money at the box office. For this 10-year-old, spending an afternoon studying movie posters was akin to being Sherlock Holmes and solving a murder. Nowadays, movie posters, for the most part, seem to be designed primarily to impress other poster designers; you often have to hunt with a magnifying glass to find out who's in a film or who directed it. By contrast, early movie posters were designed specifically to let you know exactly what was playing in the local theater that week. If you rode by the Bijou on a bicycle or in a car, it only took one glance at the poster out in front of the theater to tell you everything you needed to know: if it was a body shot of Esther

Williams in a bathing suit, it meant music, lightweight story and Esther treading water. If it was Cagney grinning, it was a comedy. If it was Cagney scowling and holding a gun, you knew it was Cagney being a tough guy. Everything was abundantly clear at a glance. The men and women who designed movie posters from the 1920s through the 1950s were not only artists, they were showbiz-savvy craftsmen who knew exactly what would attract a customer's eye—aware of the right colors to convey the movie's mood, choosing the perfect font to suggest the film's tone, capsulizing in a split second what that movie offered potential customers. That's what hooked me early on and still captivates me today. I'm going to enjoy seeing some of the posters from my personal collection up on the block at this Bonham's auction, along with a huge group of great collectables and rare gems from others such as Sam's piano from *Casablanca*, Hattie McDaniel's signed contract for *Gone With the Wind*, items from the memorabilia collection of the late film critic Gene Siskel and so much more. It's a treat for me to be even a small part of this wonderful menagerie of movie history—many of the items available for the first time to film watchers around the world, for them to enjoy looking at and perhaps even eventually owning themselves. Happy hunting! You have a wonderful time in store.

Robert Osborne
Host of Turner Classic Movies

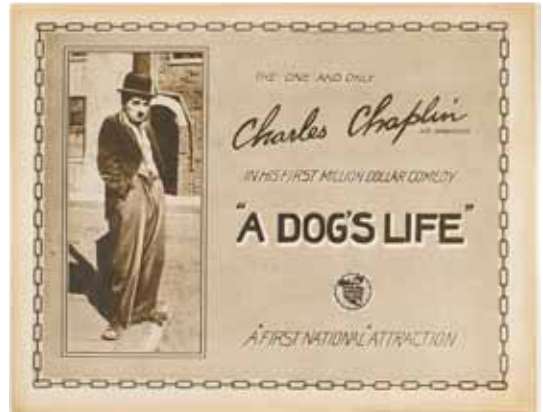


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1



2



MAKE 'EM LAUGH: COMEDIES

1

A ROSCOE "FATTY" ARBUCKLE BOATER HAT

Woven straw boater hat featuring a wide black grosgrain band with gray, white and red stripes, bearing an interior Resistol seal of a sword with a crown on it and a fleur-de-lys on either side, reading underneath "A Byer-Rolnick Product," brown leather sweatband stamped in gold "Made in Italy," and original manufacturer's sticker and paper label. Now known primarily for cowboy hats, Resistol began as a product of the Byer-Rolnick company, founded in Dallas in 1927. Accompanied by a photograph of Arbuckle wearing a similar hat in Atlantic City in 1923. *Provenance:* Accompanied by a letter of provenance stating that the signer purchased the hat at the estate sale of Minta Durfee Arbuckle, who was married to Arbuckle from 1908 to 1925. The couple remained close until Arbuckle's death and later in her life, Durfee Arbuckle worked to promote her husband's films.

Roscoe "Fatty" Arbuckle was one of the most popular comedians of the silent era and costarred with Charlie Chaplin, Buster Keaton, and Harold Lloyd, among others. Arbuckle fell from grace after being arrested for murder in relation to death of Virginia Rappe in 1921. Though acquitted, the actor's career was never the same. After several years directing films under a pseudonym, he was attempting a comeback in acting when he died at the age of 46 in 1933.

Size 7 3/8

\$3,000 - 5,000

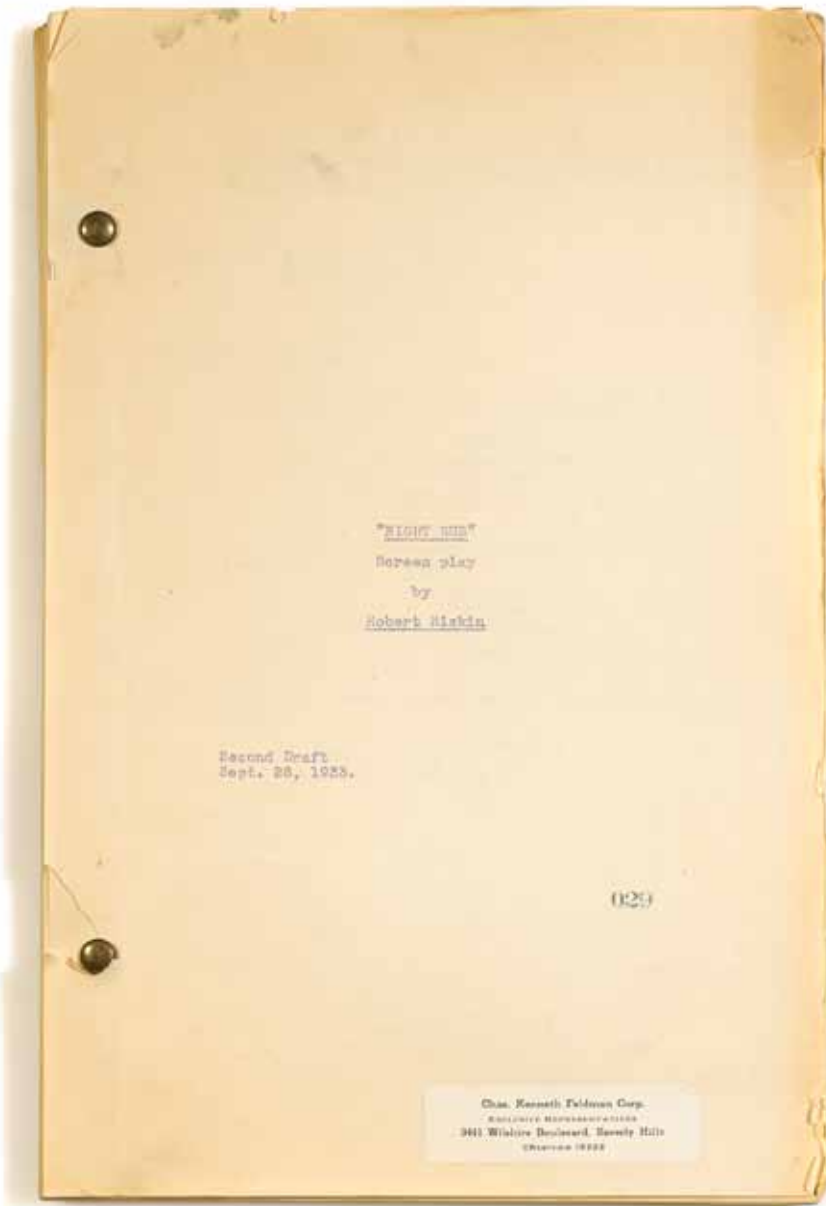
2

A DOG'S LIFE

First National, 1918. Complete set of eight lobby cards from Charlie Chaplin's first film for First National. These lobby cards feature Chaplin in his classic "tramp" costume with his canine costar, "Scraps."

14 x 11 in.

\$2,500 - 3,500



3

3
A SECOND DRAFT SCREENPLAY OF IT HAPPENED ONE NIGHT

Columbia, 1934. Mimeographed manuscript, screenplay by Robert Riskin, titled *Night Bus*, 139 pp, September 28, 1933, bound in brads in plain wrappers. Cover has a Charles Feldman Agency label to lower right and is stamped "029." An early draft of Robert Riskin's screenplay for the iconic 1934 screwball comedy, from the files of star Claudette Colbert's agent, Charles Feldman.

Frank Capra's *It Happened One Night* follows a runaway heiress (Colbert) on her travels with a reporter played by Clark Gable. Few scenes in American film comedy are as iconic as Colbert giving Gable a risqué lesson in hitchhiking. *It Happened One Night* was the first film to sweep the five major Academy Awards®, winning for Riskin's screenplay, Best Actress (Colbert), Best Actor (Gable), Best Director (Capra), and Best Picture.

A major player in 1930s Hollywood, Feldman helped shape the concept of a modern agent, breaking through the studios' restrictive contracts and earning his clients nonexclusive deals and higher salaries. Along with Colbert, Feldman's client roster included Irene Dunne, Lauren Bacall, John Wayne, and directors Michael Curtiz and Howard Hawks.

\$2,000 - 3,000



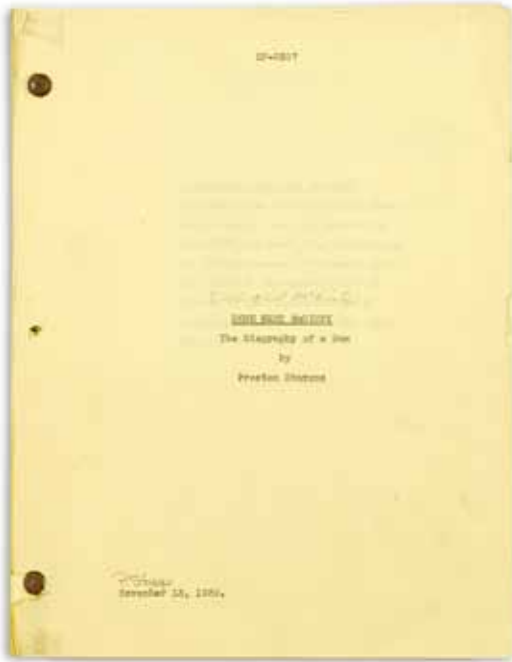
4

4
A DAY AT THE RACES

Metro-Goldwyn-Mayer, 1937. Insert poster. Featuring Al Hirschfeld's instantly recognizable caricatures of Groucho, Chico, and Harpo Marx reading a racing form next to a grinning horse. This was the Marx Brothers' seventh feature film and the last one produced by MGM executive Irving Thalberg, who died during filming.

14 x 36 in.

\$8,000 - 12,000



5

5

**A SCREENPLAY OF THE GREAT MCGINTY
BY PRESTON STURGES**

Paramount, 1940. Mimeographed manuscript on yellow typing paper titled "Down Went McGinty / The Biography of a Bum," 150 pp, 4to, November 13, 1939 (last 14 pages dated November 14, 1939), in self-wrappers, Paramount production number ("SF-8387") to upper center and "P. Sturges" in pencil to lower left corner of title page.

Provenance: the Richard Manney Collection.

Sturges' first directorial effort is thought by many to be one of his best. Production began on *The Great McGinty* on December 15, 1939; this draft is very close to the final version, although it still bears its preliminary title. This is probably an internal Paramount copy, as it is a mimeo, though it is on the yellow typing paper that Sturges favored for his own writing.

\$2,000 - 3,000

6

THE LADY EVE

Paramount, 1941. Lobby card poster, featuring an image of Barbara Stanwyck and Henry Fonda. A classic Preston Sturges screwball comedy, *The Lady Eve* stars Stanwyck as a con woman who entrances Henry Fonda's hapless heir.

14 x 11 in.

\$400 - 600



6

7

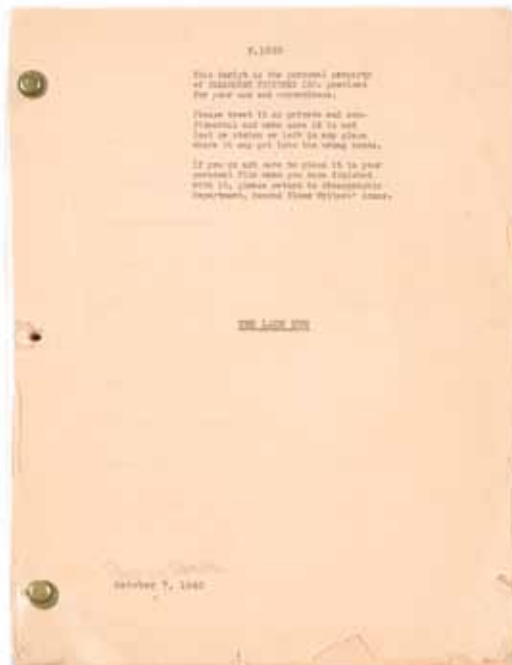
A SCREENPLAY OF PRESTON STURGES' THE LADY EVE

Paramount, 1941. Mimeographed Manuscript, 157 pp, 4to, n.p., October 7, 1940, on peach typing paper, in self-wrappers with Paramount Stenographic Department text to upper margin of cover.

Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

The Lady Eve is one of Preston Sturges' most enduring comedies. Barbara Stanwyck plays Jean Harrington, a clever card sharp who sets her sights on Henry Fonda's dimwitted herpetologist Charles Pike. After Pike discovers Jean's profession (and that of her father), he ends the relationship, and she, vowing revenge, returns to his Connecticut milieu as the Lady Eve Sidwich, looking so much like Jean (Charles reasons) that she can't possibly be the same person. This is a Paramount file copy, dated just two weeks before principal photography on the film began, with a few differences in the text from the filmed version (in the film, Jean says she needs to see Charles again "like the ax needs the turkey"; here the line is "like Dempsey needed Firpo").

\$1,500 - 2,000



7

8

A TYPED CARBON OF PRESTON STURGES' SCREENPLAY OF SULLIVAN'S TRAVELS

Paramount, 1942. Typed carbon, 158 pp, 4to, on yellow typing paper, n.p., April 21, 1941 (some pages dated as early as February 24, 1941), with "Master File" and "Return to Story Dept. / Paramount Pictures Inc" stamped in purple ink to title page.

Sullivan's Travels is Sturges' masterpiece about a Hollywood director of successful comedies who wants to make an "important picture" (titled *Oh Brother, Where Art Thou?*) to highlight human suffering in the world. Against the advice of his studio bosses, he embarks on a cross-country journey as a hobo.

AFI lists the production dates for *Sullivan's Travels* as May 12-July 22, 1941; this draft is very close to the final version, with some small but interesting distinctions. The film that Sullivan wishes to make is here titled *For Whom the Night Falls*; one of his successful comedies (deleted from the final version) is called *Brigham Young and Tell 'Em Nothing*; and the comedy that the convicts and the churchgoers watch near the end of the film is here indicated as either Chaplin's *The Gold Rush* or a Laurel and Hardy comedy (in the film version, the Disney short *Playful Pluto* appears). As we have seen with other Sturges typescripts, the last page documents the author's unusual writing habits: "Finished: / April 21, 1941 / 12:25 a.m. / Preston Sturges--spoke / Edwin Gillette--wrote / Ernst Laemmle--assisted."

\$2,000 - 3,000



8

9

A PAIR OF ORIGINAL TYPESCRIPTS BY PRESTON STURGES OF HAIL THE CONQUERING HERO, TOGETHER WITH A CORRESPONDING REVISED SCREENPLAY

Paramount, 1944.

1. Carbon typescript of sequences A-C (pp 1-54), 4to, June 14, 1943.
2. Carbon typescript of sequence C (pp 32-40), 4to, June 19, 1943. Text is identical to the "C" section in the previous manuscript, save for the date and pagination.
3. Mimeographed manuscript titled "The Little Marine (Hail the Conquering Hero)," 137 pp, 4to, n.p., June 21, 1943 (with pink and blue revision pages dated as late July 12 and 7 pp at the end titled "Added Scenes and Retakes," dated March 30, 1944, bound in), in Paramount Stenographic Department self-wrappers.

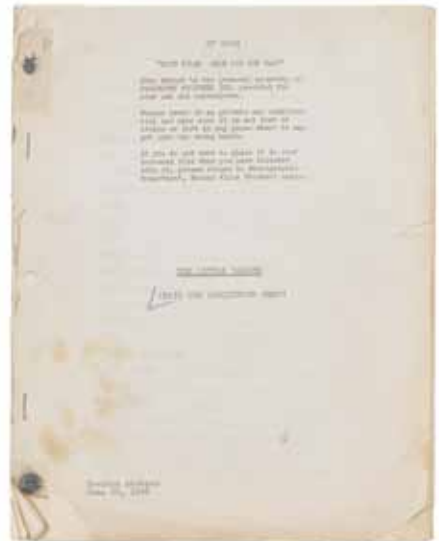
Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

Hail the Conquering Hero is a classic Sturges farce about the son of a WWI hero who is bounced out of the military for hayfever during WWII, and hides the fact from his mother. A group of well-meaning Marines arrange his return home, where Woodrow (played by Eddie Bracken) is mistakenly greeted as a hero.

Principal photography on *Hail the Conquering Hero* began on July 14, 1943; as was his usual pattern, Sturges continued to polish and revise right up to (and even past) the beginning of production.

The most interesting comparison to make in this lot is sequence "C," which according to the present manuscripts, was unchanged from June 14 to June 19, but substantially rewritten by July 6.

\$2,000 - 3,000



9

10

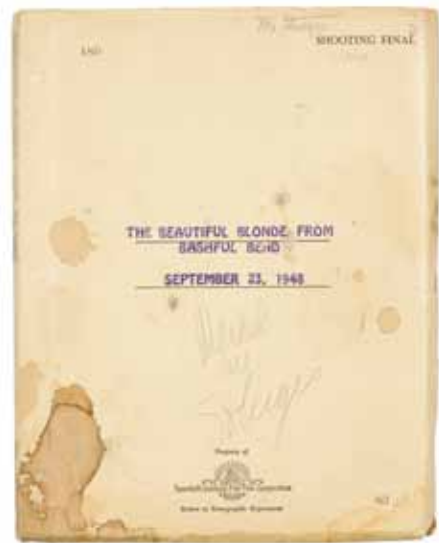
A SHOOTING FINAL COPY OF THE SCRIPT OF THE BEAUTIFUL BLONDE FROM BASHFUL BEND, ANNOTATED BY PRESTON STURGES

Twentieth Century-Fox, 1949. Mimeographed manuscript, 178 pp (plus 14 pp of "revised and added scenes and retakes" bound in at rear), 4to, September 23, 1948 (blue revision pages dated as late as September 27 bound in; retake pages dated December 27, 1948 to January 3, 1949), housed in cream Twentieth Century-Fox wrappers with title and date stamped to upper cover and spine, "Mr. Sturges" penciled to upper right corner of cover, pages 11-16 containing penciled additions and deletions by Sturges, pages 105-109 containing penciled deletions in an unknown hand.

Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

This was Sturges' last film for Fox, and indeed the last US film of his career. Betty Grable stars as a crack shot saloon singer who, in order to escape the law, masquerades as a small town schoolteacher.

\$1,500 - 2,000



10



11

11
A PAIR OF LAUREL AND HARDY SUITS

Metro-Goldwyn-Mayer, 1943. Oliver Hardy's two-piece suit comprises a single-breasted navy wool jacket with three black buttons (the top one false with a hook-and-eye closure underneath), stamped on the lining, "M-G-M / *Wardrobe*," and inscribed "Hardy"; and a pair of matching navy wool pleated trousers, stamped on the lining "M-G-M / *Wardrobe*," inscribed in black ink, "M-G-M / *Wardrobe*," and bearing a green lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name O. Hardy / No. 1282 5751 52 30 1/2." The production number 1282 corresponds to *Air Raid Wardens*, their 1943 MGM film. Stan Laurel's two-piece suit comprises a gray wool flannel double-breasted jacket with three front pockets, bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name St. Laurel / No. 1876 7582," and two MGM cleaning tags; and a pair of matching pleated trousers bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name St. Laurel / No. 1876 5588 3630," and an MGM cleaning tag. The Stan Laurel suit is identical to those he wears in both *Air Raid Wardens* (1943) and *Nothing but Trouble* (1943), but it is unclear when he wore this suit. These suits date from Laurel and Hardy's brief tenure at MGM, which produced only two films. Laurel and Hardy costumes from any period are extremely rare at auction.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

\$5,000 - 7,000



12

12
A LOU COSTELLO SUIT FROM LOST IN A HAREM

Metro-Goldwyn-Mayer, 1944. Tan men's two-piece suit comprising a single-breasted jacket with two buttons, large breast pocket and front pockets, and a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name L. Costello / No. 1326 8138D"; and a matching pair of pleated trousers stamped in the interior, "MGM and "MGM Wardrobe," bearing a green-lettered Metro-Goldwyn Mayer label inscribed in black ink, "Name L. Costello / No. 1326 8138 [indistinguishable]." Accompanied by a copy of the film.

Provenance: Purchased by the consignee at the 1970 MGM auction and/or tag sale.

Lost in a Harem finds Abbott and Costello performing in a vaudeville act touring an unnamed Middle Eastern country, where their show accidentally incites a brawl that lands the duo in jail. They escape by promising to help a sheikh regain the throne through the power of pair of hypnotic rings. Abbott and Costello both wear tan suits throughout the film.

\$700 - 900



13

13
A LOU COSTELLO SUIT FROM ABBOTT AND COSTELLO IN HOLLYWOOD

Metro-Goldwyn-Mayer, 1945. A blue three-piece men's suit comprising a single-breasted three-button jacket with a price tag stapled on the sleeve and a shipping tag pinned on, reading, "46 / 40 / 27 2," bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name L. Costello / No. 1354 9511," and an MGM cleaning tag; a matching six-button vest; and pair of pleated trousers stamped on the interior, "MGM Wardrobe," bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in blue ink, "Name L. Costello / No. 1354 9511 4127," also with an MGM cleaning tag. Accompanied by a copy of the film.

Provenance: Purchased by the consignee at the 1970 MGM auction and/or tag sale.

Abbott and Costello in Hollywood finds the comedians playing a porter and a barber (respectively) at a Hollywood salon who become agents for a young singer (Robert Stanton). It was the last of the three films they made while on loan to MGM.

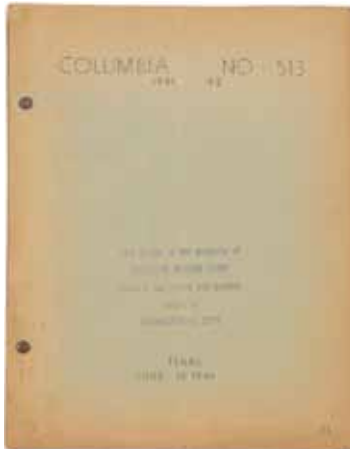
\$700 - 900



14

PROPERTY FROM THE ESTATE OF MOE HOWARD

Moe Howard (1897-1975) was born Moses Harry Horwitz and was one of five brothers raised in Bensonhurst, Brooklyn. He got a job at Vitagraph Studios in Brooklyn in his early teens, running errands for the actors. In 1922, Howard formed a vaudeville act with his brother Shemp and fellow actor Ted Healy, with Larry Fine joining the troupe in 1925. They made a string of appearances on the vaudeville circuit before making their screen debut in *Soup to Nuts* (1930), a Fox comedy written by Rube Goldberg. The group made a number of comedies for MGM before Shemp left the act in 1932 and was replaced by the Howards' younger brother, Curly. The new trio of Moe, Larry, and Curly signed with Columbia in 1934 and started their swift ascent to fame. Moe was the Stooges' leader, known for his distinctive bowl haircut and his penchant for slapstick violence. Despite his onscreen persona, Moe was protective of his brothers, who all lived within a three-block radius in the San Fernando Valley. They performed as the Three Stooges for almost two decades, until Curly's death in 1952, when he was subsequently replaced by Joe DeRita. The new Stooges trio continued performing until Larry's stroke on the set of *Kook's Tour* in 1970. The Three Stooges never performed again, but their work has continued to live on through their films. Bonhams is proud to present this selection of memorabilia on behalf of Moe Howard's children, Paul Howard and Joan Howard Maurer.



15

14

A THREE STOOGES PILLSBURY PROMOTIONAL POSTER

1937. U.S. promotional poster, linen-backed. Advertising the Three Stooges Moving Picture Machine, a Pillsbury's Farina cereal promotional item; also advertising the Stooges' Columbia shorts.

Provenance: Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard.

Literature: Reproduced in *The Three Stooges Scrapbook* by Jeff Lenburg, Joan Howard Maurer, and Greg Lenburg (Chicago: Chicago Review Press, 2012), p. 117.

The first Three Stooges promotional item, a set of hand puppets, appeared on the market in 1935; this advertisement was printed two years later. The Moving Picture Machine was a cardboard projector accompanied by frames from Stooges' movies which could be cranked through it. Participating theaters ran contests for these machines at Stooges' matinees. In 1937, the Three Stooges were at the height of their first wave of success at Columbia, producing such classics as *Hoi Polloi*, *Three Little Beers*, and *Disorder in the Court*.
27 x 41 in.

\$2,000 - 3,000



16

15

A MOE HOWARD SCREENPLAY FOR CACTUS MAKES PERFECT

Columbia, 1942. Final draft continuity by Elwood Ullman and Monty Collins, 34 pp, June 16, 1941, entitled *Stooge Comedy- Production #513*, bound in brads with green Columbia wraps. Filmed in August 1941 and released the following year, *Cactus Makes Perfect* features the Stooges' misadventures in gold mining.

Provenance: Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard.

\$1,000 - 1,500



17

16

HEAVENLY DAZE

Columbia, 1948. Lobby card poster. Duotone lobby card showing the classic trio at the office. In this short, Shemp has died but returns to Earth to teach the other Stooges a lesson and gain entry to Heaven.

Provenance: Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard.

14 x 11 in.
\$400 - 600

17

A MOE HOWARD SCREENPLAY FROM SLAPHAPPY SLEUTHS

Columbia, 1949. Final draft by Felix Adler, 23 pp, February 2, 1949, entitled *Untitled Stooge Comedy- Production #4139*, bound in brads with green Columbia wraps. The Stooges play detectives for the Onion Oil Company who track criminals by the trails of motor oil they leave.

Provenance: Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard.

8 1/2 x 11 in.

\$1,000 - 1,500



18



19



18



20

18
A MOE HOWARD WRISTWATCH

Featuring a small revolving face and a Speidel stainless steel and black leather band. Accompanied by a black-and-white still of the Stooges (including Curly, dating this to pre-1952) operating a machine gun, with Moe Howard wearing this watch. *Provenance:* Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard. *Still:* 8 x 10 in. **\$400 - 600**

19
A MOE HOWARD OWNED SCREENPLAY OF THE FINAL THREE STOOGES FILM, THE OUTLAWS IS COMING!

Columbia, 1965. Final draft screenplay by Elwood Ullman, 118 pp, Hollywood, February 3, 1964, bound in brads with yellow cover featuring the film's original title, *The Three Stooges Meet the Gunslingers*, and an illustration by Norman Maurer. *Provenance:* Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard.

Released in 1965, *The Outlaws IS Coming!* was the Stooges' final theatrical film. Its title was a play on the tag line for Alfred Hitchcock's *The Birds* ("The Birds IS Coming") and it featured the trio investigating a Wild West plot to wipe out the buffalo population. 8 1/2 x 11 in. **\$1,000 - 1,500**

20
A CLAPPER FROM THE THREE STOOGES FILM KOOK'S TOUR

Normandy, 1970. Painted wooden clapper with handle, painted letters and chalk inscription, reading, "Scene 86 / Take 2 / 'Kook's / Tour' / Prod. Norman Maurer / Director N. Maurer / Camera D. Flocker / Date 12.10.69 / Ext. x / Int. / Produced by NMP." *Provenance:* Estate of Moe Howard; Collection of Joan Howard Maurer and Paul Howard.

Kook's Tour was produced in 1969 as the pilot for a Stooges television series starring Moe Howard, Larry Fine, and Joe DeRita. Fine suffered a stroke during the filming and the series was shelved, but *Kook's Tour* was later released as a short film. It was to have been a comedic travelogue and the pilot finds the trio exploring the American West. 17 1/2 x 12 x 1/8 in. **\$400 - 600**



21

PROPERTY OF VARIOUS OWNERS

21

SYMPHONY IN SLANG

Metro-Goldwyn-Mayer, 1951. U.S. one sheet poster, folded. *Symphony in Slang* is a Tex Avery short released with MGM's noir *No Questions Asked*. The film tells the story of a man who dies and meets St. Peter at the pearly gates, and is depicted in a stylish 1950s modern animation style.

27 x 41 in.

\$900 - 1,200



22

22

A DEBORAH KERR EVENING DRESS FROM PLEASE BELIEVE ME

Metro-Goldwyn-Mayer, 1950. Cream satin evening gown with a peplum, self-covered buttons, a tiered neckline and spaghetti straps, bearing a typed label reading, "1462-6349 D. Kerr." Accompanied by a still from the film.

Provenance: Purchased by the consignee at the 1970 MGM auction and/or tag sale.

Directed by Norman Taurog, *Please Believe Me* is the story of a British woman (Kerr) who inherits a ranch in Texas and attracts a trio of suitors while traveling to the US by steamship to inspect it. Kerr wears this dress (under a matching jacket) during a night out at a casino, as she gambles with Terence (Robert Walker) and Jeremy (Peter Lawford), two of the men competing for her affection.

\$500 - 700

23

A DEBORAH KERR DRESS AND MATCHING COSTUME DESIGN FROM DREAM WIFE

Metro-Goldwyn-Mayer, 1953. Halterneck cocktail dress in a tree print silk adorned with rhinestones, with white silk underskirt (the bodice has been extensively altered, and was strapless in *Dream Wife*.) Kerr wears this dress while chaperoning a meeting between Clemson Reade (Cary Grant) and the object of his affection, Princess Taji of Bukistan (Betta St. John) and her father, Khan (Eduard Franz). Together with a Helen Rose costume design for this dress, accomplished in gouache, pencil and ink on illustration board with a swatch of the fabric attached at upper left. The design is inscribed at the top margin "*Deborah Kerr / Dream Wife / #3 +20 + ermine stole / with coat,*" and initialed at lower left by director Sidney Sheldon and producer Dore Schary. It is additionally inscribed on the verso, "*Prod. No. 450 Sketch No. 2385 / Name Deborah Kerr / Fitter Saper / Date 8/13/52 / Sequence #X #3 / Completed 9/11/52.*" Accompanied by a copy of the film.

Provenance: Purchased by the consignee at the 1970 MGM auction and/or tag sale.



23

Dream Wife stars Cary Grant as a businessman who ends his engagement to Deborah Kerr, a hard-working diplomat, in search of a woman who will be a mother and a housewife. This search leads him to a princess in the fictional country of Bukistan, where Kerr is assigned to monitor their relationship. Costume designers Helen Rose and Herschel McCoy shared an Academy Award® nomination for their work on this film.

Costume design: 15 x 22 in.

\$400 - 600



24

A DONALD O'CONNOR ARMY JACKET FROM FRANCIS JOINS THE WACS

Universal, 1954. Olive green wool jacket bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 99-2171-1 / Name D. O'connor [sic] / Chest 39." O'Connor's character wears this jacket early in the film when he is first assigned to the WACS. The patches and insignia are supplied but of WWII vintage, as military costumes are typically stripped of their accessories after filming is complete. This jacket bears a China, Burma, India (CBI) patch (as that was where the character served), a four-ribbon bar with the ribbons shown in the film (Army Good Conduct, American Campaign, Asia-Pacific Theater, WWII Victory), overseas bars on the lower right sleeve, and pin-back lieutenant bars. Accompanied by a copy of the film.



O'Connor stars as an ex-soldier who returns to the Army and is mistakenly assigned to the WACS (Women's Army Corps), along with Francis the Talking Mule. This was the fifth of seven Francis movies, which originated from a 1946 novel by former Army Captain David Stern III.

\$700 - 900

24

25

A VINCENT PRICE JACKET FROM CASANOVA'S BIG NIGHT

Paramount, 1954. Long pink silk brocade jacket with wide cream-colored silk sleeves, with cuffs, pockets and front of the jacket all embroidered in gold bullion. Bearing a red-lettered Western Costume Co. label with the typed inscription, "No. 45-2893-1 / Name Vincent Price / Chest 45 Sleeve Ch 1." Vincent Price, though unbilled, plays the title role of Casanova in this Bob Hope comedy. Hope plays Casanova's tailor Pippo, who is chosen to impersonate the great lover while he is away. Price wears this jacket at the beginning of the film, when he catches Hope imitating him. Accompanied by a copy of the film.



\$800 - 1,200

25



26

26

AN ANNA MARIA ALBERGHETTI SKIRT AND MATCHING COSTUME DESIGN FROM *TEN THOUSAND BEDROOMS*

Metro-Goldwyn-Mayer, 1957. Full pleated skirt made of cream-colored wool flecked with multicolored thread, bearing a handwritten label reading, "1705-5420 A.M. Alberghetti." Alberghetti wears this skirt as she meets with her competing love interests Ray (Dean Martin) and Mike (Dewey Martin). Together with a Helen Rose costume design of the ensemble accomplished in gouache in pencil on illustration board. The design is initialed by the director, Richard Thorpe, at the lower right, inscribed in pencil at the top, "#3 Europe / Nina / 10,000 Bedrooms," with a swatch of fabric from the skirt and top attached at upper right and additional annotation on the verso. Accompanied by a copy of the film. *Ten Thousand Bedrooms* was Dean Martin's first film after dissolving his partnership with Jerry Lewis, and starred the actor as a wealthy American businessman who visits Rome to buy a hotel. *Provenance*: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

\$300 - 500



27

27

A LISA GAYE COSTUME FROM *TEN THOUSAND BEDROOMS*

Metro-Goldwyn-Mayer, 1957. Comprising a sheer lavender and black windowpane check silk short-sleeved overdress with built-in lavender slip, bearing a label inscribed in black ink, "1705 / 5421 Lisa Gaye" and an MGM cleaning tag; a lavender net petticoat with a label inscribed in black ink, "1705 / 5421 Lisa Gaye"; and a lavender silk capelet (not seen in the film). Accompanied by a copy of the film. Gaye plays Ana Martelli, one of a pair of pretty Italian sisters who perform music at a party attended by Ray (Dean Martin) and Maria (Eva Bartok).

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

\$400 - 600

28

A PRELIMINARY OR INTERIM SCRIPT FOR *DR. STRANGELOVE*, POSSIBLY GEORGE C. SCOTT'S COPY

Mimeographed Manuscript, 121 pp, 4to, Shepperton, February 11, 1963 (with note on title page indicating revisions through January 25, 1963 are included), annotated throughout the last third in pen, bound in plain black wrappers with typed label to upper cover.

This draft bears a date that is technically after the commencement of principal photography (begun in January), and yet this is clearly not a final shooting script: *Strangelove* is still named "Von Klutz" and the character played by George C. Scott, General Buck Turgidson, is in many places still referred to as "Buck" O'Connor. Most intriguingly, this copy has several pages with O'Connor's lines circled, consistent with other George C. Scott scripts we have seen, and 7 lines in manuscript opposite page 92 of an early draft of Turgidson's prayer delivered in the War Room: "*Lord / We have heard the wings of the Angel of Death fluttering over our heads in the Valley of Fear. But you have delivered us from the forces of evil and brought light where there was darkness....*" This copy was likely used in the early part of filming, but supplanted by a later draft as revisions continued.

\$1,000 - 1,500



28



29

29
A JERRY LEWIS THREE-PIECE SUIT MADE FOR *THE NUTTY PROFESSOR* ON A CUSTOM FORM

Paramount, 1963. Comprising a black and white wool melange blazer bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2982-1 / Name Jerry Lewis / Chest 39 Sleeve 34"; a matching six-button vest, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2982-1 / Name Jerry Lewis / Chest 39"; and a matching pair of flat-front trousers, bearing a red-lettered Western Costume Co. label with the typed inscription, "No. 2982-1 / Name Jerry Lewis / Waist 32 Inseam 27." The suit is displayed with a supplied white shirt and black bow tie on a custom form, posed holding a beaker and a test tube. This suit was made for Lewis to wear as Professor Julius F. Kelp, the awkward academic who is transformed by a serum of his own invention.

\$6,000 - 8,000



30

30
A *SPRINGTIME FOR HITLER* PROP POSTER FROM *THE PRODUCERS*

Metro-Goldwyn-Mayer, 1968. Poster inscribed on the recto in ink, "Mel Brooks Nov. 1983" and on the verso in ink, "To Alan, / With Love / Mel Brooks / 2/10/'84." These posters are displayed outside the theater during the premiere of *Springtime for Hitler*, and are also visible at greater length in the "Playhouse Outtake" on the DVD. *The Producers*, Brooks' directorial debut, stars Gene Wilder and Zero Mostel as producers who set out to make the least successful play imaginable, *Springtime for Hitler: A Gay Romp with Adolf and Eva at Berchtesgaden*.

Provenance: Collection of Alan Johnson, the film's choreographer (who is also listed as the choreographer on this poster).

39 x 75 in.

\$1,000 - 1,500

LIVE AND LET LOVE: DRAMAS AND ROMANCES



31

31 A FEDERICO BELTRÁN MASSES PORTRAIT OF RUDOLPH VALENTINO

Oil on canvas, signed, titled and dated by the artist at lower left, "Rodolfo Valentino / Dans Le 'Faucon Noir' / F. Beltran Masses 1925," framed. Depicting Rudolph Valentino in a Persian warrior's attire with a sword and shield, with his girlfriend, actress Pola Negri, sitting at his feet. This painting hung in the library of Valentino's famed estate Falcon's Lair, opposite a companion portrait of the actor as a "Caballero Jerezano," now in the collection of the Utah Museum of Fine Art. Provenance: A.H. Weil, *The Estate of Rudolph Valentino*, December 10, 1926, lot 269; Adamson-Duvannes Galleries, Los Angeles; Butterfield & Butterfield, *European Paintings, Drawings & Watercolors*, May 18, 1993, lot 1561.

Federico Beltrán Masses (1885-1949) was a Spanish artist renowned for his sensual and modern portraits. As in this painting, his subjects were often posed against a lush blue background, which came to be known as "Beltrán blue." The artist and his friendship with silent film star Rudolph Valentino were popular subjects for the press at the time. A *Los Angeles Times* article about a Beltrán Masses exhibition at the Ambassador Hotel mentioned that "Rudolph Valentino ... ranks him over even the great Zuloaga and ... invited the artist to come out to Los Angeles from New York to paint two portraits of him" (Antony Anderson, "Of Art and Artists," June 21, 1925, p. E12). An article from the same newspaper the following year, after Valentino's death and the subsequent estate auction, said of this painting, "The Black Falcon ... seemed to dominate the house, the brooding eyes, the strong, firm mouth, and the well-knit figure were a challenge to the imagination. What manner of man was this; and why his name, Black Falcon" (Eleanore J. Parker, "The Lair of the Falcon," December 19, 1926, p. B4)?

Overall: 61 1/2 x 98 1/2 in.; Painting only: 53 x 90 1/4 in.
\$8,000 - 12,000

32 A RUDOLPH VALENTINO SIGNED PHOTOGRAPH

Matte finish gelatin silver print head-and-shoulders portrait of the actor in a v-neck sweater and bow tie, signed in fountain pen, "Sincerely, / Rudolph Valentino."

6 1/2 x 8 1/2 in.
\$500 - 700

33[□] WHERE LOVE LEADS

Fox Film Corporation, 1916. U.S. one sheet poster, linen-backed. Subtitled "A PROBLEM OF TODAY." The poster for this silent film features its elegantly attired leads, Rockliffe Fellows and prolific silent star Ormi Hawley, in perturbed poses framed behind a large red question mark.

27 x 42 in.
\$300 - 500

34 REUNION IN VIENNA

Metro-Goldwyn-Mayer, 1933. Insert poster. Adapted from Robert Sherwood's play of the same name, *Reunion in Vienna* stars John Barrymore, Diana Wynyard and Frank Morgan.

14 x 36 in.
\$500 - 700

35[□] QUEEN CHRISTINA

Metro-Goldwyn-Mayer, 1933 (R-1942). Argentinian one sheet poster, linen-backed. Gorgeous graphics of Greta Garbo holding a candle against a dark background. Garbo stars in this historical drama about the 17th century Swedish queen who dressed as a man and later abdicated the throne.

29 x 43 in.
\$300 - 500



31

Courtesy of Donna Hill



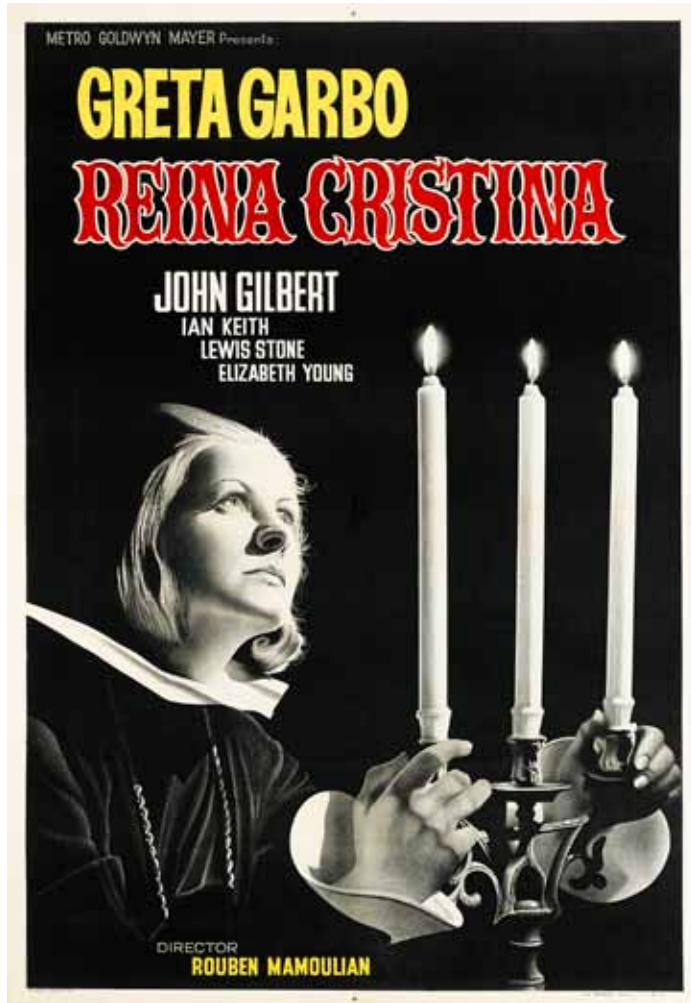
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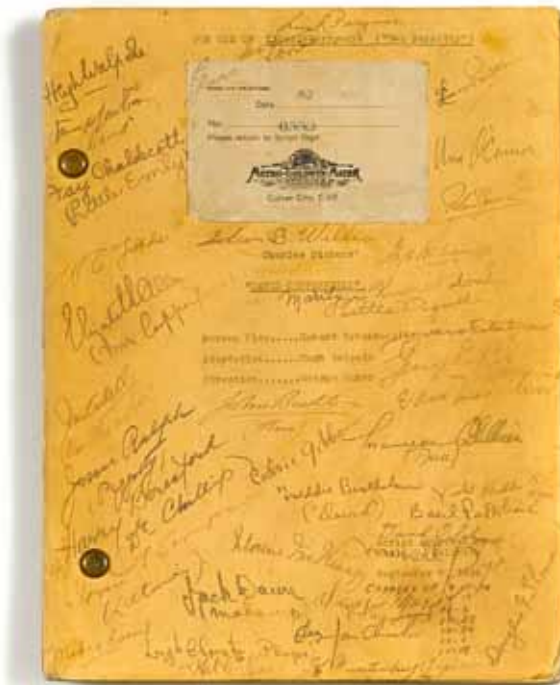
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34



35



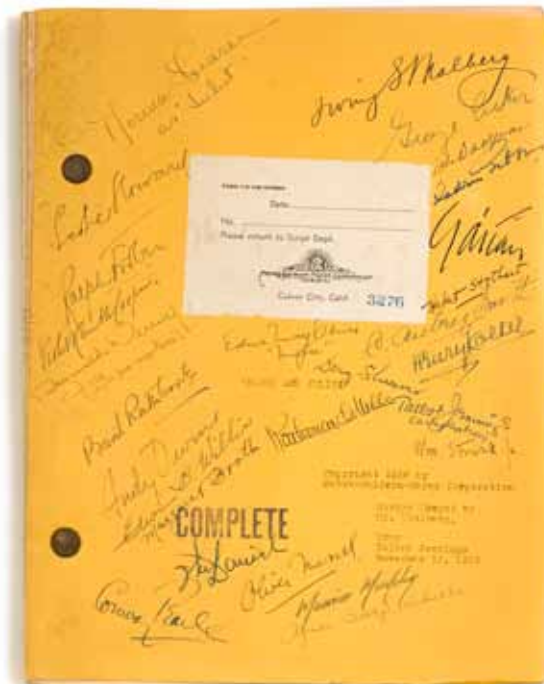
36

36

A CAST-SIGNED DAVID COPPERFIELD SCRIPT

Metro-Goldwyn-Mayer, 1935. Screenplay by Howard Estabrook, 169 pp, Culver City, September 8, 1934, bound in brads with yellow MGM wraps, number 0559. The cover bears a typed inscription reading, "for use of *Lionel Barrymore ('Dan Peggotty')*," and it is signed by producer DAVID O. SELZNICK; director GEORGE CUKOR; writers HUGH WALPOLE and HOWARD ESTABROOK; cast members ELIZABETH ALLAN, LIONEL BARRYMORE, FREDDIE BARTHOLOMEW, HARRY BERESFORD, JOHN BUCKLER, JEAN CADELL, FAY CHALDECOTT, MADGE EVANS, W.C. FIELDS, MARILYN KNOWLDEN, ELSA LANCASTER, UNA O'CONNOR, MAUREEN O'SULLIVAN, EDNA MAY OLIVER, JESSIE RALPH, BASIL RATHBONE, HUGH WILLIAMS, and ROLAND YOUNG; and crew members including JACK DAWN, CEDRIC GIBBONS, OLIVER T. MARSH, and DOUGLAS SHEARER. *Provenance:* Estate of Albert M. Pickus, who was a motion picture exhibitor from 1926 to 1982. Pickus was one of the original founders of Theater Owners of America (now known as NATO) and served as its President and Chairman. He believed in creative freedom, fought tirelessly against censorship and was a leading advocate for the motion picture rating system.

David Copperfield was nominated for three Academy Awards®, including Best Picture. **\$2,500 - 3,500**



37

37

A CAST-SIGNED ROMEO AND JULIET SCRIPT

Metro-Goldwyn-Mayer, 1936. Mimeographed manuscript, 93 pp, Culver City, November 13, 1935, bound in brads with goldenrod Metro-Goldwyn-Mayer wraps. Signed on the upper cover by NORMA SHEARER, IRVING THALBERG, GEORGE CUKOR, LESLIE HOWARD, REGINALD DENNY, BASIL RATHBONE, AGNES DEMILLE, EDNA MAY OLIVER, ADRIAN, C. AUBREY SMITH, JOHN BARRYMORE, KATHERINE DE MILLE, CEDRIC GIBBONS, DOUGLAS SHEARER, and others. A lavish MGM production, *Romeo and Juliet* was nominated for four Academy Awards® including Best Picture and Best Actress for Norma Shearer. **\$2,000 - 3,000**

38

THE DEVIL IS A WOMAN

Paramount, 1935. Complete set of eight lobby cards with original envelope. Directed by Josef von Sternberg, *The Devil is a Woman* stars Marlene Dietrich, Lionel Atwill, and Cesar Romero and features a screenplay by John Dos Passos.

14 x 11 in. **\$4,000 - 6,000**



38



39



41



42



39

A STUDIO KEY BOOK OF SET STILLS FROM LES MISÉRABLES

Twentieth Century-Fox, 1935. 85 black and white silver gelatin prints housed in a black leather binder with the film's title inscribed on the spine. Each set is identified with a studio slate, marked with the film's title, director, and production number, with the set name added in chalk. *Les Misérables*, the first English language film version of Victor Hugo's novel, stars Charles Laughton and Fredric March with direction by Richard Boleslawski.

Binder: 8 1/3 x 11 3/4 in.; Photographs: 8 x 10 in.

\$800 - 1,200

40

A FINAL SCREENPLAY OF THE JANET GAYNOR VERSION OF A STAR IS BORN

Selznick International, 1937. Mimeographed manuscript, story by William Wellman and Robert Carson, screenplay by Dorothy Parker, Alan Campbell and Robert Carson, 120 pp, [Los Angeles], October 16, 1936, housed in yellow wraps with "Selznick International" and "Final Shooting Script" on upper wrapper, in custom slipcase.

Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

The first screen version of the immortal tale of a doomed love affair between a rising and falling Hollywood star, this one penned in part by Algonquin round table wit Dorothy Parker.

\$800 - 1,200

41

A COLLECTION OF WALTER PLUNKETT COSTUME DESIGNS FOR THE ADVENTURES OF TOM SAWYER

Metro-Goldwyn-Mayer, 1938. Pencil and gouache on illustration board, signed at lower right ("Walter Plunkett"), with Selznick International production stamps and annotation on the verso dating them to June, 1937. Six bright, beautifully drawn costume designs for key characters from this adaptation of Mark Twain's classic. The characters depicted are Huck Finn, Mary, Joe, Aunt Polly, Mrs. Thatcher, and the Sunday School Teacher. Directed by Norman Taurog, the film features music by Max Steiner, cinematography by James Wong Howe, and art direction by Lyle Wheeler, in addition to Plunkett's costumes.

11 3/4 x 18 in.

\$3,000 - 4,000

42

A MAUREEN O'HARA GOWN FROM THE FOXES OF HARROW

20th Century-Fox, 1947. Navy wool floor-length gown with interior corset, full pleated skirt, black velvet belt at waist, puffed sleeves with black velvet bows (cream trim at cuffs added for a later production), elaborate v-shaped detail on bodice with pleated trim and black velvet ribbon, five faceted black buttons, a pointed collar with black looped trim and ribbon, and a black velvet bow at the neck, bearing a handwritten label stamped in black ink, "1 27 7 6036," and inscribed, "517-32 Maureen O'Hara." Accompanied by a copy of the film.

Set in the Deep South in the early 19th Century, the film stars O'Hara as Odalie D'Arceneaux Fox, a Creole woman who marries Stephen Fox (Rex Harrison), an Irish gambler. The actress wears this dress at the end of the film, while in mourning for her son (it appears black on film) and struggling to save her plantation. *The Foxes of Harrow* was based on a novel by Frank Yerby, celebrated at the time as being the first major studio adaptation of a novel by an African-American author.

\$800 - 1,200



43



43

A RITA HAYWORTH DRESS FROM *THE LOVES OF CARMEN*

Columbia, 1948. Purple cotton dress with black chiffon overlay and black eyelet lace trim and ruffles, bearing a black-lettered Columbia Pictures label inscribed in black ink, "Rita Hayworth." Accompanied by a copy of the film.

Provenance: Profiles in History, Debbie Reynolds: The Auction, June 18, 2011, lot 217.

The Loves of Carmen is an interpretation of the Bizet opera, following the story of a gypsy girl (Rita Hayworth) who lures an innocent soldier (Glenn Ford) to his ruin. Hayworth wears this dress to a bullfight in the film's dramatic finale. This was Hayworth and Ford's third of five films together.

\$3,000 - 4,000



44



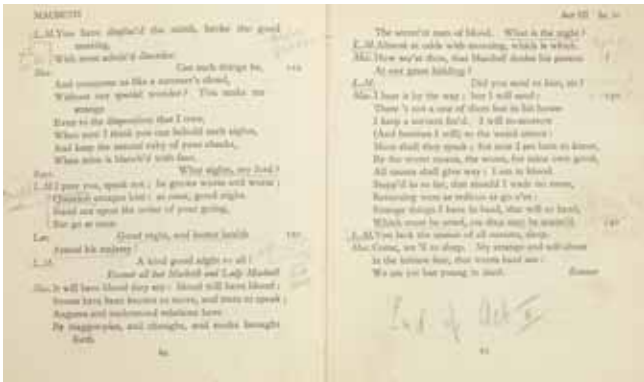
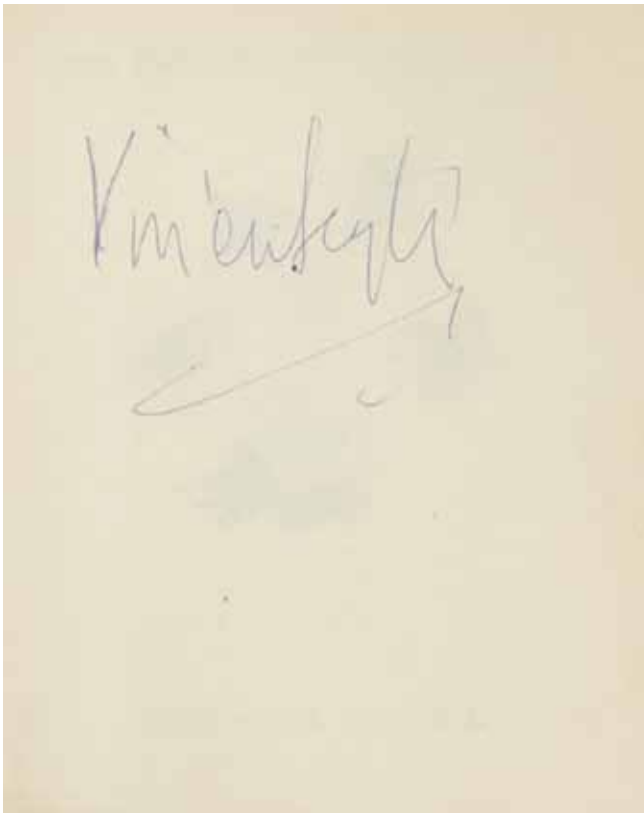
44

A ROSSANO BRAZZI INVERNESS COAT FROM *LITTLE WOMEN*

Metro-Goldwyn-Mayer, 1949. Dark brown striped tweed four-button Inverness coat, bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name: Rossano Brazzi / No. 1430 5367." Brazzi, playing Professor Bhaer, wears this coat as he returns to the family's house to propose to Jo (June Allyson). *Little Women* was Brazzi's American film debut. Accompanied by a copy of the film.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

\$400 - 600



45

45
A VIVIEN LEIGH OWNED AND ANNOTATED COPY OF MACBETH
 Shakespeare, William. *The New Temple Shakespeare: Macbeth*. London: J.M. Dent, n.d. (circa 1950). Signed ("Vivien Leigh") on the front free endpaper, with scattered underlining and annotation of the lines of Lady Macbeth, some pages dogeared, and other characters' parts crossed out. This book was likely used by Leigh to prepare for her performance of the play at the Shakespeare Memorial Theatre in Stratford-upon-Avon in 1955, opposite her husband Laurence Olivier. Leigh's portrayal of Lady Macbeth was widely praised and the production as a whole is thought to be one of the most successful of the past several decades.

Provenance: Accompanied by the original price tag from Walt Disney World.
\$800 - 1,200



46

46
THE AFRICAN QUEEN
 United Artists, 1951. U.S. three sheet poster, linen-backed. Humphrey Bogart as Charlie Allnut, Katharine Hepburn as Rose Sayer, and the ship *African Queen* are shown in bold colors against a backdrop of fiery action. Bogart won an Academy Award® for his performance in this film directed by his frequent collaborator, John Huston.
 41 x 81 in.
\$1,000 - 1,500



47

47

A SPANISH COLONIAL STYLE VELVET UPHOLSTERED GILTWOOD THRONE FROM VIVA ZAPATA!

Twentieth Century-Fox, 1952. Crest rail featuring winged eagle before aureole, padded backrest decorated with bellflower swags, tasseled arms flanking padded seat, on spread wing eagle supports. Restored by artist Chris Koon.

Provenance: purchased at the 1971 Twentieth Century-Fox auction by actress and collector Jane Withers; acquired by the present owner, who supervised its restoration.

Viva Zapata! features a screenplay by novelist John Steinbeck and stars Marlon Brando in a fictionalized account of the life of Mexican revolutionary Emiliano Zapata. Veteran character actor Fay Roope portrayed the corrupt dictator Porfirio Diaz, who sits on this throne during an early audience with Zapata. It is Diaz's contempt for Zapata and his compadres that spurs the younger man to revolutionary action. The film was nominated for numerous Academy Awards® with Anthony Quinn winning Best Supporting Actor for 1952.

H: 64 in.; W: 32 in.; D: 32 in.

\$20,000 - 30,000





48



48

A GRACE KELLY COCKTAIL DRESS FROM MOGAMBO

Metro-Goldwyn-Mayer, 1953. Short-sleeved lilac silk organza cocktail dress with a woven pattern, self-covered buttons and a portrait neckline, with two pink underskirts, bearing a typed label reading, "Grace Kelly P-777-2636." Accompanied by a still and a copy of the film. Kelly, playing Linda Nordley, wears this dress to dinner at Victor's (Clark Gable's) safari camp, as Eloise (Ava Gardner), who has fallen in love with Victor, notices the growing affection between him and Linda.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

Directed by John Ford, *Mogambo* was shot on location in the French Congo (present day Gabon, Central African Republic and Republic of the Congo), Kenya, Tanzania, and Uganda, with interiors shot at the MGM studios in England. It was based on the play *Red Dust* by Wilson Collison, which was adapted into a movie of the same name in 1932 costarring Gable and Jean Harlow. *Mogambo* was hugely successful and earned Kelly a Golden Globe for Best Supporting Actress. She and costar Ava Gardner also received Academy Award® nominations for their performances.

\$15,000 - 20,000



49

**49
A JUNE ALLYSON DRESS FROM
WOMAN'S WORLD**

Twentieth Century-Fox, 1954. Gold, pink and blue brocade dress with gold, pink, and blue piping, sequins and tassels at the waist and neckline. Bearing an interior label inscribed in black ink, "1-27-3-8048 / A724-15 / J. Allyson." Accompanied by a still from the film.

Woman's World concerns three men competing to become the next General Manager of a large automotive company. June Allyson plays Katie Baxter, wife of Bill (Cornel Wilde), one of the men in the running for the job. This dress first appears as Katie goes shopping with another wife, Elizabeth (Lauren Bacall), and later when she wears it to a party. Directed by Jean Negulesco, *Woman's World* features costumes by Charles LeMaire.

\$500 - 700



50

**50
A DEBORAH KERR COCKTAIL DRESS AND MATCHING COSTUME DESIGN FROM
TEA AND SYMPATHY**

Metro-Goldwyn-Mayer, 1956. Kelly green raw silk cocktail dress with navy embroidered polka dots, ruching at sleeves, and self tie at waist, bearing a handwritten label reading, "1694-5191 Deborah Kerr." Together with a Helen Rose costume design for this dress, with different sleeves, accomplished in gouache and pencil on illustration board. The design is inscribed at the top margin "#8 / Tea & Sympathy #1694 / Deborah Kerr!" It is additionally inscribed on the verso, "Completed 4/12/56 / Laura." Accompanied by a copy of the film.

Provenance: Purchased by the consignee at the 1970 MGM auction and/or tag sale.

Kerr, playing a boarding school teacher's wife, wears this dress as she invites Tom (John Kerr), a high school student, in for coffee at her apartment. Deborah Kerr, Tom Kerr, and Leif Anderson all recreated their roles from the 1953 play of the same name by Robert Anderson, who also wrote the film's screenplay. *Tea and Sympathy* incited controversy at the Production Code Administration office for its intimation of Tom's homosexuality, and a number of more suggestive scenes from the play were cut from the final film. The film version also added the scene of Tom at his reunion and the letter from Laura (Deborah Kerr) that ends with the famous line, "Years from now, when you talk about this--and you will--be kind."

Costume design: 15 x 22 in.

\$1,500 - 2,000



51

**51
AN ANN FRANCIS DRESS FROM
THE RACK**

Metro-Goldwyn-Mayer, 1956. Heather gray wool dress with high v-neck and full skirt, bearing a label inscribed in blue ink, “*Ann Francis 1686-4860*,” and an MGM cleaning tag. Accompanied by a copy of the film.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

Francis wears this dress as she and her father-in-law (Walter Pidgeon) meet her brother-in-law (Paul Newman) at the airport after his return home from the Korean War, and again as they visit him at the hospital. *The Rack* was one of a number of military courtroom dramas inspired by the success of *The Caine Mutiny*. It featured an unusually supporting strong cast, including Cloris Leachman, Robert Blake, Lee Marvin and Rod Taylor, and was based on a teleplay by Rod Serling.

\$300 - 500



52

**52
A ROGER MOORE GILT-APPLIQUE CAPE
FROM DIANE**

Metro-Goldwyn-Mayer, 1956. Mustard yellow collared wool cape with large fleur-de-lys appliques and trim. Moore stars as Prince Henri opposite Lana Turner as his mistress Diane de Portiers in this lavish biopic.

Provenance: Originally purchased at the 1970 MGM auction and/or tag sale.

\$1,000 - 2,000



53

**53
AN ELISABETH MÜLLER COSTUME
FROM THE POWER AND THE PRIZE**

Metro-Goldwyn-Mayer, 1957. A three-piece costume comprised of a short brown collarless wool jacket with striped trim at the placket and cuffs, bearing a label inscribed in blue ink, “*1696 / 5113 Barbara Stanwyck*,” and an MGM cleaning tag; a black and brown wool turtleneck sweater with a label inscribed in blue ink, “*Elizabeth Muller 1697-5254*” and an MGM cleaning tag; and a calf-length brown wool skirt with box pleats, bearing a label inscribed in blue ink, “*Elizabeth Muller 1696-5254*.” Accompanied by a copy of the film. Müller plays Miriam Linka, a German refugee who runs a London-based charity. She wears this costume when Robert Taylor first visits her office. The jacket was also worn (with buttons on the placket) by Barbara Stanwyck in *These Wilder Years* (MGM, 1956). *Provenance:* Purchased by the consignor at the 1970 MGM auction and/or tag sale.

\$300 - 500



54

54

BUTTERFIELD 8

Metro-Goldwyn-Mayer, 1961. French grande poster, linen-backed. Elizabeth Taylor's character, Gloria Wandrous, is pictured twice: in a large close-up portrait in rosy hues, alongside another sultry image of her in a negligee and fur coat.

47 x 63 in.

\$400 - 600



55

55

TO KILL A MOCKINGBIRD

Universal, 1962. French grande poster, linen-backed. The stern, courageous figure of Gregory Peck as lawyer Atticus Finch, his children, and the angry Southern mob that opposes him are painted in shades of blue against a red brick wall.

47 x 63 in.

\$600 - 900

56

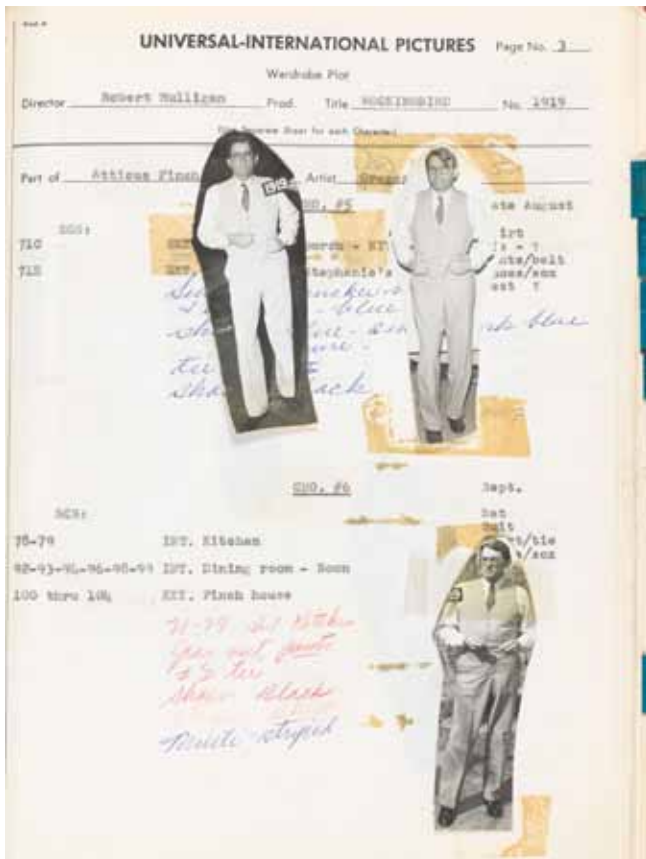
SCRIPT SUPERVISOR META REBNER'S COPY OF THE SCREENPLAY OF TO KILL A MOCKINGBIRD

Universal, 1962. Mimeographed manuscript by Horton Foote, 136 pp with additional 56 pp of production lists and wardrobe documents, Universal City, December 27, 1961 (pink and blue revision pages as late as 4/3/62 bound in), in red Universal-International wraps.

A complete script documenting the production of the classic film, including extensive notes on camera angles and some textual changes. Production documents include a cast and crew list and a character list, and wardrobe files for most of the cast, including Atticus (Gregory Peck), Scout (Mary Badham), Jem (Phillip Alford), Dill (John Megna), Mayella (Collin Wilcox), Judge Taylor (Paul Fix), Helen Robinson (Kim Hamilton), Jesse (Paulene Myers), Sheriff Heck Tate (Frank Overton), Bob Ewell (James Anderson), Walter Cunningham Jr. (Steve Condit), Nathan Radley (Richard Hale), Boo Radley (Robert Duvall), Dr. Reynolds (Hugh Sanders), Tom Robinson (Brock Peters), Aunt Stephanie (Alice Ghostley), Calpurnia (Estelle Evans), Mrs. Dubose (Ruth White), and Maudie Atkinson (Rosemary Murphy). These files include typed and handwritten notes as well as many wardrobe photos trimmed and laid down to the pages. Meta Rebner is perhaps best known for her long romantic relationship with William Faulkner, publishing a memoir in 1976 entitled, *A Loving Gentleman: The Love Story of William Faulkner and Meta Carpenter*.

To Kill a Mockingbird was nominated for eight Academy Awards® and won three, including Best Adapted Screenplay for Horton Foote. In perhaps the greatest testament to the film, the novel's author Harper Lee said, "they have made my story into a beautiful and moving motion picture. I am very proud and grateful."

\$10,000 - 15,000



56

57

A COSTUME SKETCH OF MARLON BRANDO IN THE UGLY AMERICAN

Universal, 1963. Pencil and watercolor on board by Rosemary Odell, matted and framed. Featuring an image of Brando as Ambassador Harrison Carter MacWhite in a suit before a hut, annotated, "Change #4--light weight olive-brown suit--worn at first visit to Atkins at Chang Dong."

Brando plays the myopic ambassador to a fictional Southeast Asian country modeled on Vietnam, who sees the regions erupting troubles as an oversimplified dichotomy between the US and communist influences. Overall: 24 x 21 1/2 in.; Within frame: 16 x 13 1/2 in.

\$800 - 1,000



58



59



60



58
KLAUS KINSKI'S WORKING SCRIPT OF DOCTOR ZHIVAGO

Metro-Goldwyn-Mayer, 1965. Xerographic and mimeographed manuscript by Robert Bolt, 255 pp., September, 1964, marked in black pen ("Script number: III") to upper cover, housed in plain black wrappers with central cutout revealing title, annotated throughout in pen by actor Klaus Kinski.

Provenance: Acquired by journalist Harry J. Stathos, UPI bureau chief in Madrid and Frankfurt during the 1960s, directly from the actor (letter from Stathos' daughter laid in).

In *Doctor Zhivago* Kinski plays Kostoyed, the anarchist Zhivago meets on the train to the gulag. In this script, Kinski has circled all of his lines and related actions in blue marker, and also added several notes in German to the blank leaves opposite. The film won five Academy Awards®, including Best Adapted Screenplay for Bolt, and was nominated for five more.
\$3,000 - 5,000

59
A STEVE MCQUEEN SAILOR SHIRT FROM THE SAND PEBBLES

Twentieth Century-Fox, 1966. Cream-colored cotton short-sleeved collared shirt, bearing a partial red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2402-2 / Name Steve M [indistinguishable]." Accompanied by a copy of the film. McQueen wears this shirt with Bermuda shorts while on shore leave. Steve McQueen stars in *The Sand Pebbles* as Jake Holman, a sailor stationed on the Yangtze River Patrol in 1926. The film received great critical acclaim and was nominated for eight Oscars® including Best Picture and Best Actor for McQueen, the only Academy Award® nomination of his career.

\$2,500 - 3,500

60
A BARBRA STREISAND DRESS FROM THE WAY WE WERE

Columbia, 1973. Black and white geometric print crepe dress with short sleeves, v-neck and faceted black buttons. Accompanied by a copy of the film. Streisand wears this dress early in the film while working at the radio station, and later at El Morocco when she meets Hubbell (Robert Redford) again. The dress is also seen in a later flashback when the pair return to Katie's (Streisand's) apartment after the nightclub.

Provenance: Julien Entertainment, *Her Name is Barbra*, June 5, 2004, lot 214; accompanied by corresponding Certificate of Authenticity.

The Way We Were was nominated for six Oscars®, including Best Actress for Streisand, and won two. The title song, performed by Streisand, was also a massive popular hit.
\$3,000 - 5,000



©Turner Entertainment Co.

THE MAKING OF CASABLANCA

It bears one of the most iconic titles in Hollywood history, yet *Casablanca* (1942) might well have been called something else entirely. An unproduced stage play from the writing team of Murray Burnett and Joan Alison (inspired by Burnett's experiences in Europe and on the Mediterranean during the noxious advance of Nazism) landed on the desk of a Warner Bros. script reader just one day after the Japanese bombing of Pearl Harbor. As America was gearing up to join the fight against Fascism, story department employee Stephen Karnot awarded the script for *Everybody Comes to Rick's* high marks, doing all that was in his limited power to fast-track the now all-too timely property.

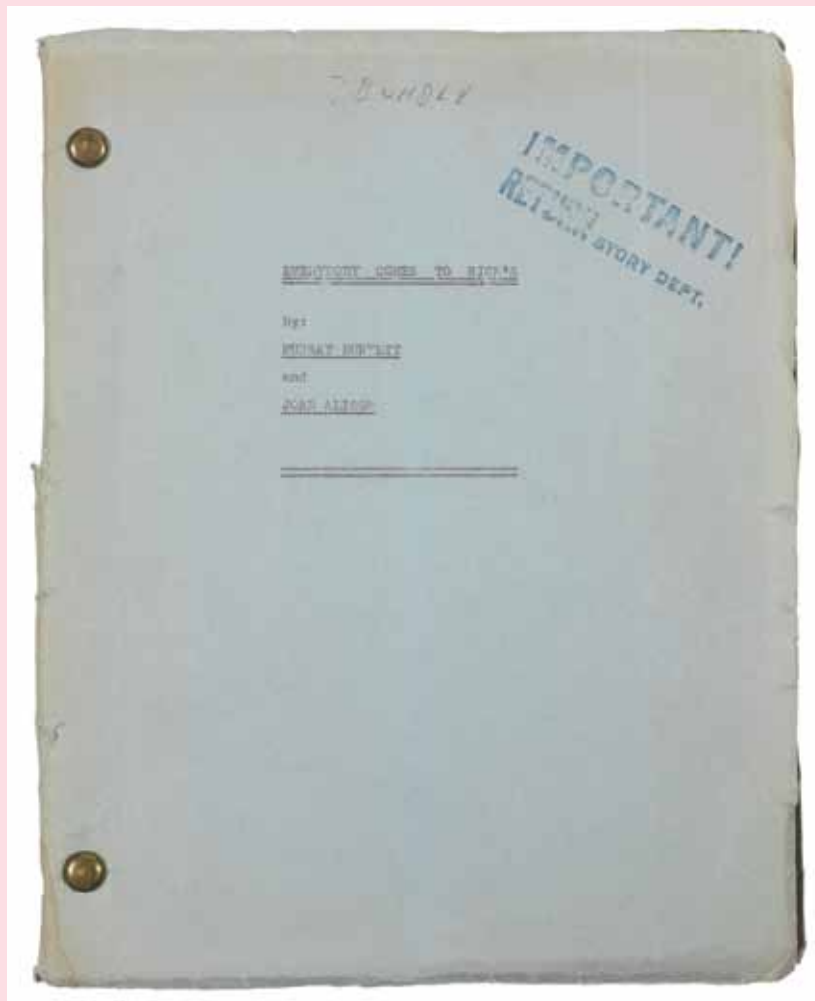
Producer Hal Wallis saw potential in the tale of a jaded American café owner in Morocco being drawn into the looming world war by his love for a woman. Wallis assigned the adaptation to his brother-in-law Wally Kline and Kline's writing partner Aeneas MacKenzie, having ordered the title change with the expectation that *Casablanca* would remind moviegoers of *Algiers*, the 1938 hit starring Hedy Lamarr. Wallis saw Lamarr as the perfect leading lady for *Casablanca* as he mulled over potential male counterparts: James Cagney, George Raft, or possibly Humphrey Bogart, whose industry stock was on the rise thanks to his star turn as Sam Spade in John Huston's *The Maltese Falcon* (1941). Various names were bandied about in the trades (among them, Ronald Reagan's) as candidates to play the hard-bitten Rick Blaine before Bogart's casting was confirmed. When MGM refused to loan Hedy Lamarr, Wallis considered Ann Sheridan before settling on Ingrid Bergman as Rick's former lover, the wife of a resistance leader on the run from the Gestapo.

Casablanca had the full support of the executive suite. Studio owners Harry and Jack Warner were vocal in their hatred for Adolf Hitler, whose brown shirts had murdered the studio's representative in Berlin. Unsatisfied with the Kline-MacKenzie draft, Wallis turned *Casablanca* over to Julius and Philip Epstein, identical twin scenarists whose contributions would be further revised by Howard Koch (author of Orson Welles' infamous 1938 *War of the Worlds* radio broadcast) and Casey Robinson (a specialist in women's pictures, who was brought onboard to enrich the love story). Rushed into production to retain topicality, *Casablanca* began filming in May 1942, its supporting cast rounded out by Warners contract players Claude Rains and Conrad Veidt, as well as a reluctant Paul Henreid (who hated the script) and Bogart's *Falcon* costars Sydney Greenstreet and Peter Lorre. Wallis' writers turned in new pages through principal photography while the studio monitored global events as an indicator of where their story might lead.

Due to wartime restrictions on building materials that cut spending at the Hollywood studios, sets for *Casablanca* were dressed primarily from the storage locker. Working from the designs of Academy Award-winning art director Carl Jules Weyl (a former architect, who designed the Hollywood Brown Derby), set decorator George James Hopkins created a tenable Moroccan nightclub on Soundstage 8 using little more than decorative panels, arches, hanging lights, and ceiling fans. Tying it all together was the cinematography of Arthur Edeson, who cloaked interior set pieces in shadows that were as evocative as they were cost-effective. Overseeing production was autocratic director Michael Curtiz, who demanded absolute accuracy in what was being crafted, first and foremost, as an effective vehicle for American propaganda.

As with any Hollywood production worth its weight in celluloid, *Casablanca* was fraught with complications and setbacks that largely involved cast and crew doubting themselves (Ingrid Bergman did not believe she was pretty enough) or second guessing one another. (Producer Wallis trumped his writers by penning the film's now-celebrated final line himself.) Somehow it all came together, with strengths spun out of weaknesses (cast as Bogart's piano player, Dooley Wilson was a drummer with no keyboard chops) by the alchemy of the collaborative process. The ad hoc script was destined to become one of the most infinitely quotable in Hollywood history, with such phrases as "Here's looking at you, kid," "We'll always have Paris," and, of course, "I think this is the beginning of a beautiful friendship" entering common usage.

The port city of Morocco had been for most Americans an obscure pinstick on the map of the world until Allied forces took French North Africa in November 1942. To capitalize on what it saw as free publicity, Warners rolled back the premiere of *Casablanca* by several months, opening in New York that Thanksgiving. A week before the film's general release in January 1943, US President Franklin Delano Roosevelt convened the Casablanca Conference, which had the effect of making *Casablanca* a household name before most Americans had even seen it. A hit with moviegoers and critics alike, the film was nominated for eight Academy Awards®, of which it won Best Picture, Best Director, and Best Writing. Though the idea for a sequel was discussed, it proved far too daunting to try to recapture that particular lightning in a bottle. A product of its troubled times, *Casablanca* remains relevant more than seventy years after the fact for reminding us that, in love and war, individuals can make a difference in this crazy world so long they are willing to stand up and be counted.



61

"EXCELLENT MELODRAMA. COLORFUL, TIMELY BACKGROUND, TENSE MOOD, SUSPENSE ... SOPHISTICATED HOKUM."

61

THE BIRTH OF CASABLANCA: A PLAYSRIPT OF EVERYBODY COMES TO RICK'S, WITH WARNER BROS. READER'S REPORT AND SYNOPSIS

Mimeographed manuscript by Murray Burnett and Joan Allison, 103 pp., 4to, New York, [1941], bound in plain blue wrappers with title in mimeo and "Important! Return Story Dept." stamped in blue ink to upper left corner, agent's info ("Wharton & Gabel / New York, NY") to title page, penciled annotations from Act I, p. 25 to Act I, p. 33.

WITH: Typed carbon of reader's notes by Stephen Karnot, 2 pp., 4to, n.p., December 11, 1941, stamped "Important! Return Story Dept" to p. 1. A short summation of the action in the stage play with recommendation to buy.

AND WITH: Typed carbon of extended synopsis by Karnot, 20 pp., 4to, n.p., December 11, 1941, a beat-by-beat breakdown of the original stage play.

THE PACKAGE THAT CONVINCED WARNER BROS. TO BUY THE PROPERTY. The manuscript for "Everybody Comes to Rick's," an unproduced play by writers Murray Burnett and Joan Alison, arrived in the Warner Bros. story department inbox on December 8, 1941, just one day after the bombing of Pearl Harbor. Story analyst Stephen Karnot was assigned to read the piece, and just three days later he turned in the approving reader's report and synopsis present here. Much of the bones of *Casablanca* are present in this tightly plotted, acerbic script. The action takes place exclusively

inside Rick's bar, and opens with the mysterious Ugarte asking Rick, whose neutrality in politics is well known, to hide a set of transit papers for him. He does just before Ugarte is arrested and the intended buyer, Victor Laszlo, arrives in the bar to meet with Ugarte. Victor is accompanied by the beautiful Lois Meredith, a world-weary fashion plate with whom Rick has a past. Laszlo is told by Major Strasser, the Gestapo agent, that he will not be able to leave Casablanca unless he turns over the millions he has earned publishing anti-German newspapers. One striking difference is in the characterization of Lois (the model for Ilsa): Lois has none of the nostalgic warmth of Ilsa, nor does she seem more than nominally torn between her passion for Rick and her obligation to Laszlo. The entire second act is a scene almost exclusively between Rick and Lois, which appears to be a rekindling of their Paris romance, but which is revealed to be little better than a trade of sex for transit papers. In the third act, Rick does engage in heroics, preventing the young Mrs. Viereck from selling herself to Rinaldo for an exit visa and making sure Laszlo gets away. The curtain closes on what is likely imprisonment or death for Rick after his bold moves.

Karnot's reader's report is enthusiastic. He writes: "*Excellent melodrama. Colorful, timely background, tense mood, suspense, psychological and physical conflict, tight plotting, sophisticated hokum. A box office natural--for Bogart, or Cagney in out-of-the-unusual roles, and perhaps Mary Astor.*"

\$40,000 - 60,000



62

62

PRODUCER HENRY BLANKE'S FILE ON THE PRODUCTION OF CASABLANCA

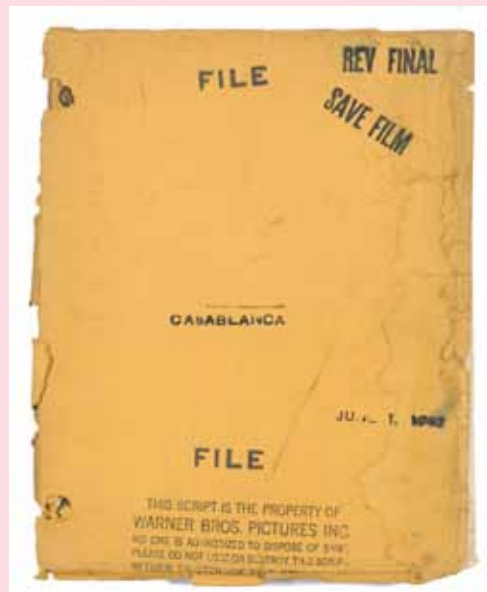
Warner Bros., 1942. Producer Henry Blanke was second in seniority only to Hal Wallis during production of *Casablanca*. This lot features the contents of his retained file on the film, as follows:

1. Typed manuscript of Casey Robinson, 7 pages, quarto, Burbank, May 20, 1942, titled "Notes on Screenplay 'Casablanca,'" on pink Warner Bros. Inter-office memo letterhead. An intriguing memo from Henry Blanke's file, Robinson provides suggestions for strengthening the love story in *Casablanca*, many of which made it into the final film. In particular, he emphasizes Ilsa's dilemma in choosing between love and honor. Interestingly, Robinson still doesn't have a decent suggestion for an ending, though he does suggest forcing her to "*live up to the idealism of her nature, forcing her to carry on with the work that in these days is far more important than the love of two little people.*" He still doesn't know how Ilsa will make her exit, however, and suggests that Rick "*clips her on the jaw and lets her husband carry her out.*"
2. Typed manuscript of Lenore Coffee, 6 pages, quarto, n.p., n.d., entitled "Suggested Story Line for Strengthening Situation between Rick, Lazlo [sic], and Lois," penciled "Casablanca-Lenore Coffee" at upper margin of page 1. Lenore Coffee was one of Warner Bros.' most successful and highly regarded script doctors. Her suggested revisions are much darker than the final film. She has Rick intentionally betraying Laszlo and Ilsa (here called Lois) in revenge for his broken heart, and ends with Lois running after Laszlo's plane, only to be shot by Strasser's henchmen.
3. 6 typed letters signed of Joseph Breen, 8 pages, quarto, Hollywood, May 19, 1942 to June 18, 1942, to Jack Warner, on MPPDA letterhead, regarding changes to the script of *Casablanca* needed to bring it in conformity with the production code, lightly thumbled. Breen, not surprisingly, has a problem with the "sex suggestiveness" of Ilsa and Rick's relationship in Paris, as well as Renault's apparent quid pro quo with attractive young women seeking exit visas.

Lot also features miscellaneous production memos and notes regarding box office receipts.

Provenance: Butterfields, *Fine Books and Manuscripts*, November 14, 2002, lot 3286.

\$12,000 - 18,000



63

63

A REVISED FINAL SCREENPLAY OF CASABLANCA

Warner Bros., 1943. Mimeographed manuscript (no writer's attribution given, but Wallis listed as producer and Curtiz as director), 158 pp, 4to, [Burbank], cover and title page dated June 1, 1942 but interior pages dated as late as June 13, 1942 (no colored pages present), housed in goldenrod wraps stamped "REV FINAL" and "FILE" and with Warner Bros. stenographic department stamp to lower center of cover.

WARNER BROS. FILE COPY OF CASABLANCA SCRIPT.

Principal photography on *Casablanca* began on May 25, but the script was famously in flux throughout the shooting process, with the Epstein brothers and Howard Koch turning in pages (independently of each other) well into the shooting schedule. This copy, as it suggests, is the revised final, and is very close to the version that appears onscreen, and so was likely produced at or just after the completion of filming.

\$10,000 - 15,000

64

A PAIR OF LETTERS FROM THE WRITERS OF CASABLANCA

Autograph letter signed of JULIUS EPSTEIN, 4 pp recto and verso, 8vo (conjoining leaves), Pacific Palisades, n.d., to McManeys (?), discussing his love life ("There are also a discouraging amount of 'bee stings' in the girlfriend division, but I suppose it's the times"). WITH: Typed letter signed of HOWARD KOCH, 1 p, 4to, Woodstock, NY, April 16, 1990, to Mr. Therrien, returning a SASE to a fan.

The Epstein brothers and Koch shared credit and the Academy Award® on the *Casablanca* screenplay.

\$1,000 - 1,500

65

A SIGNED PHOTO OF HUMPHREY BOGART

Gelatin silver print portrait of Bogart in white shirt, signed at lower center ("Sincerely, Humphrey Bogart"), lacking photographer's credit but with reproduction permissions stamped to verso.

Handsome portrait still from *Key Largo*.

11 x 14 in.

\$1,200 - 1,500

66

A HUMPHREY BOGART LETTER WRITTEN DURING THE FILMING OF CASABLANCA

Typed letter signed ("Humphrey Bogart"), 1 p, 4to, n.p., May 28, 1942, to his fan club members.

Provenance: Descendants of Eloise Coats, founder of Bogart's first fan club; R&R Enterprises, December 2007, lot 834. With LOA.

Bogart was apparently very loyal to his early fan club members. This letter is part of a large cache sent to Coats over the years, but it is one of the best. He writes, "We started 'Casa Blanca' last Monday and I like it very much and think it is going to be a very fine picture. The leading lady is Ingrid Bergman and other members of the cast are Sidney [sic] Greenstreet and Peter Lorre of the 'Maltese Falcon' and Conrad Veidt. The post is one of escaping refugees trying to get back to the coast of Africa." Bogart goes on to describe a recent three-week vacation on his boat, and to praise the efforts of fan club leader Eloise Coats.

\$12,000 - 18,000

67

A HUMPHREY BOGART POSTCARD REGARDING A GAME OF CHESS PLAYED DURING THE FILMING OF CASABLANCA

Autograph postcard signed ("H. Bogart"), 1 p, Los Angeles, postmarked June 8, 1942, to Irving Kovner of Brooklyn. With 8 x 10 in. still of Rick and Ugarte hovering over the chess game.

Provenance: Herman Darvick, June 9, 1988, lot 15. With pages from Darvick catalog and 4 pp article in UACC publication by Darvick, date unknown, explaining the game's relationship to the film.

The first view of Rick in his cafe shows him lingering over a solitary chess game, making moves for his opponent and himself. In January of 1942 Bogart entered into a game by mail with Irving Kovner, brother of a Warner Bros. employee; Bogie eventually sent Kovner 17 postcards and 2 letters in the pursuit of the game. Intriguingly, as Rick listens to Ugarte discuss the two German couriers and the transit papers, Bogart executes moves that appear in the correspondence offered here.

The postcard reads, "Dear Irving Kovner / You're too hot-headed--calm down! / My 6 move a bad one--think should have been BxB. / Now I'm in a jam. / However 8 knt-knt 5--Castle Kings side 9?" As Ugarte speaks, Bogart moves Kovner's white knight (according to Kovner's previous card) and then, as this card indicates, castles his king.

3 1/2 by 5 in.

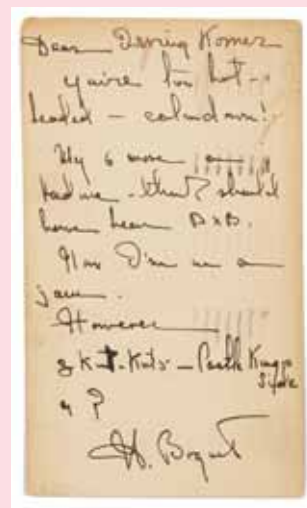
\$5,000 - 7,000



65



66



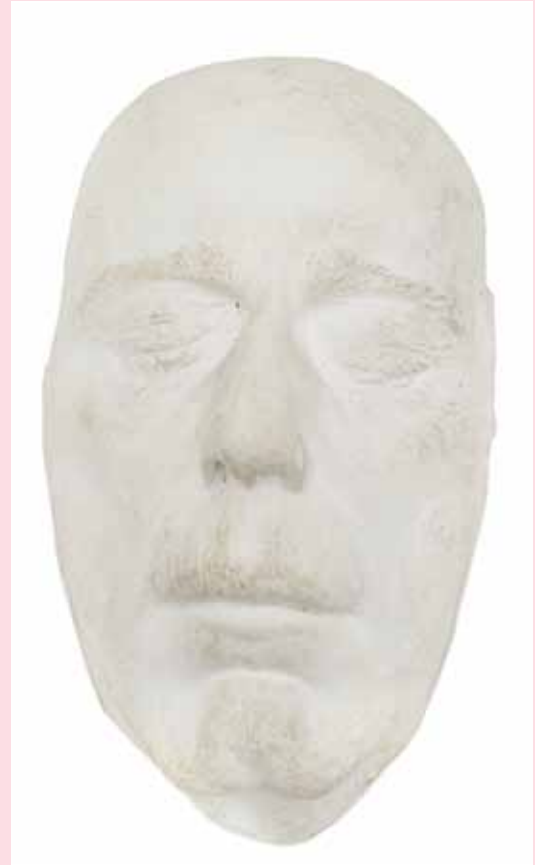
67



68



69



71



70

68 A HUMPHREY BOGART LETTER MENTIONING TO HAVE AND HAVE NOT

Autograph letter signed ("Humphrey Bogart"), 1 p, 4to, n.p., March 7, 1944, to members of his fan club, describing a recent USO tour and discussing his new picture.

Provenance: R&R Enterprises, Catalog 350, October 2009, lot 853 (COA present).

Bogie writes to his fans, encouraging them to support the troops: "Any sweethearts, relatives, friends you have in the service, do be terribly proud of them because they are doing a magnificent job. It was very gratifying to feel how much they enjoyed seeing anyone from home." He continues: "I have started my new picture, 'To Have and Have Not,' by Ernest Hemingway, and I must say it feels good to get back in the harness again."

\$4,000 - 6,000

69 A HUMPHREY BOGART DOCUMENT LISTING HIS BENEDICT CANYON HOUSE FOR SALE

Printed document signed ("Humphrey Bogart"), 1 p, legal folio, Beverly Hills, April 24, 1952, being an agreement between Charles Isaacs and Bogart for the exclusive representation of Bogart's home at the listing price of \$69,500. This house is still standing today, with an estimated value of nearly \$5 million.

\$1,500 - 2,000

70 A HUMPHREY BOGART AUTOGRAPH QUOTATION FROM THE PETRIFIED FOREST

on 2 1/2 by 5 inch sheet clipped from a larger page and laid down to album page (trimmed) with small portrait, reading "I've spend most of my time since I grew up in jail--and it looks like I'll spend the rest of my life dead!" Signed boldly, "Humphrey Bogart." With clipped signature of Ruth Chatterton to the reverse.

Bogart's breakout role was as Duke Mantee in *The Petrified Forest*. He electrified audiences in the Broadway production, and star Leslie Howard refused to make the film version unless Warner's cast Bogart, then an unknown, too.

\$700 - 900

71 A HUMPHREY BOGART LIFE MASK

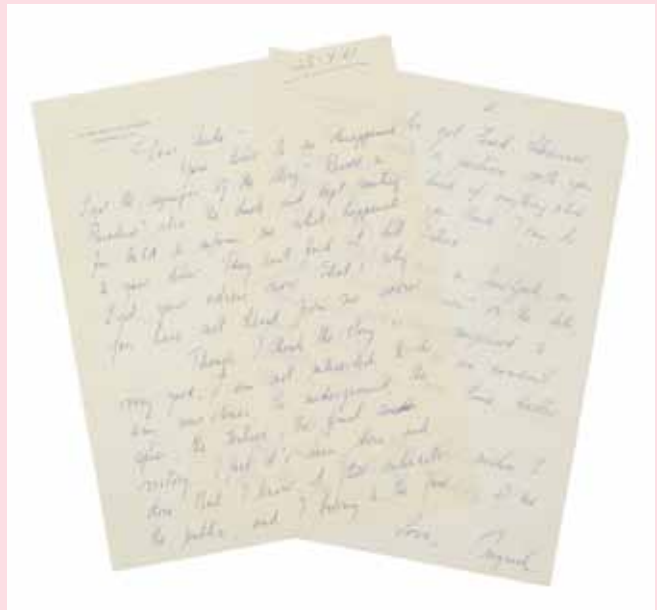
Plaster with metal hook on the verso, likely made in the 1940s. *Provenance:* Christie's East, *Christie's Collectibles*, June 21, 1988, lot 129, with original lot tag.

10 x 6 x 3 1/4 in.

\$1,000 - 1,500



72



73



74



75

72

A SIGNED PHOTOGRAPH OF INGRID BERGMAN AS ILSA LUND

Gelatin silver print of Bergman in white wood gown with brooch, signed and inscribed at center left, "To Larry Weeks-- / Ingrid Bergman / 1943." With Vitagraph copyright info at lower margin and "Warner Brothers Pictures" stamp to verso.

Provenance: Christie's, *Film and Entertainment*, December 14, 2005, lot 59.

A gorgeous photo of Bergman in one of her most famous roles. Larry Weeks appears as a private in *This is the Army* (Warner Bros., 1943), featured in a comedy act where he juggles potatoes instead of peeling them. *8 x 10 in.*

\$800 - 1,200

73

A HANDWRITTEN LETTER FROM INGRID BERGMAN TO MICHAEL CURTIZ DISCUSSING CASABLANCA

Autograph letter signed ("Ingrid"), 2 pp, 4to, [Paris], April 23, 1961, to Michael Curtiz, on La Grange Aux Moines letterhead, with original autograph transmittal envelope.

Bergman writes her *Casablanca* director declining to participate in a new project, *Revolt in Paradise*, but mentioning that she is eager to work with him again. She continues: "While I was in New York in Jan. I saw 'Casablanca' on the late, late show and was surprised to find that it still is an excellent picture and can take time better than I can!!" **\$7,000 - 9,000**

74

A PAUL HENREID SIGNED PHOTOGRAPH

Gelatin silver print of Henreid, Bogart, Bergman, and Claude Rains at the Casablanca airport, boldly signed at the center top.

Provenance: Wayne Bramble Autographs, March 27, 1986 (receipt laid in).

\$400 - 600

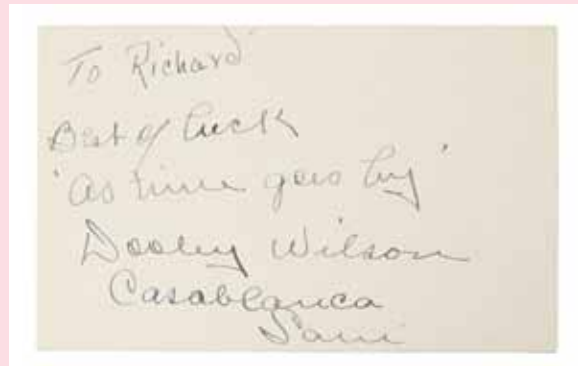
75

A DOOLEY WILSON SIGNED PHOTOGRAPH

Gelatin silver print portrait of Wilson seated at the *Casablanca* piano, signed at the upper left corner, "Dooley Wilson / Casablanca Sam," with Wilson's name printed at lower left and William Morris Agency imprint at lower right margin.

A fine image of the actor and the piano. *8 x 10 in.*

\$1,000 - 1,500



76



77

76

A DOOLEY WILSON SIGNED CARD

inscribed, "To Richard / Best of luck / 'As Time Goes by' / Dooley Wilson / Casablanca Sam," on a postcard, n.p., n.d. A fine example of Wilson's signature, signed with his name and that of his most famous role.

3 x 5 in.

\$400 - 600

77

A SYDNEY GREENSTREET SIGNED PHOTOGRAPH

Gelatin silver print portrait, c.1942, inscribed at center left, "To Joy / with pleasure / Sydney Greenstreet," with original "Sydney Greenstreet / Warner Bros." transmittal envelope addressed to Joy Lika of St. Petersburg, Florida.

Provenance: R&R Enterprises, catalog 281, #1678 (COA present).

A somber portrait of Greenstreet. A note from the consignor accompanying the piece indicates that the stamp on the envelope was issued in July of 1942; thus, this example could have been mailed during the filming of *Casablanca*.

8 x 10 in.

\$400 - 600



78

78

A MADELEINE LE BEAU SIGNED PHOTOGRAPH

Gelatin silver print portrait of Le Beau in *Casablanca* costume, signed at lower center, "My best wishes to Edward G. Barry / Sincerely / Madeleine Le Beau," dated in pencil on verso December 2, 1945.

Together with modern print of a *Casablanca* production featuring Le Beau and Bogart at the bar.

French actress Le Beau portrays Yvonne, Rick's jilted lover, who, once spurned, turns her attentions to the German soldiers, only to defy them by singing "La Marseilles" with Laszlo and the others at the cafe. Le Beau's own story mirrored that of the refugees in *Casablanca*: she and her husband Marcel Dalio (the Jewish actor who plays Rick's croupier Emile) fled Paris in advance of the German army for Lisbon, sailing from there to Chile, and then on to Canada and the U.S.

8 x 10 in.

\$500 - 700

79

A SIGNED PHOTOGRAPH OF NOTED CHARACTER ACTOR JOHN QUALEN

Sepia tone gelatin silver print portrait of Qualen, n.d. (but likely c.1940), inscribed in white ink at lower margin to FRANK MORGAN: "with admiration for his artistry, and love for his warm friendliness / Your sincere admirer / John Qualen."

A great association piece from one character actor to another: Qualen, who famously portrayed the Norwegian resistance fighter Bergen in *Casablanca*, to Morgan, best remembered for his turn as the Wizard of Oz.

\$400 - 600



79



80



80

**THE MAIN ENTRANCE DOORS TO RICK'S CAFÉ AMÉRICAIN
IN CASABLANCA**

Warner Bros., 1942. A pair of neoclassical-style glazed-paneled paint-decorated hard wood doors, the upper two thirds of each door with triangulated glazed panels reverse painted in red and cream, centered on gesso florettes. Wood now painted green. Hardware present but not installed. Accompanied by a copy of the film.

Through these wood and glass doors walks every character in *Casablanca*; everybody comes to Rick's. They are visible in the first moments the cafe appears onscreen, as the camera pans down from

the cafe's neon sign to the doors below which open to reveal the bustling cafe inside. We see them from inside the cafe as well, behind the obnoxious French collaborator who is refused admission to the casino and behind Victor and Ilsa as they enter the cafe. The French policemen barrel through the doors as they shut down the cafe at Strasser's command, and Rick walks Louis at gunpoint through it, before he drives Victor and Ilsa to the airport.

Each: 92 x 36 in.
\$75,000 - 100,000



81

81
A MOROCCAN-STYLE GILT AND PAINTED METAL FLOOR LAMP FROM CASABLANCA

Warner Bros., 1942. The reticulated shade and standard decorated with geometric ornament, the shade hung with beaded drapes, on circular foot, currently in working order. Accompanied by a copy of the film.

Rick's Café Américain is decorated with an abundance of period Moroccan-style fixtures: elaborate screens, inlaid chairs and bureaus, chandeliers, hanging lamps, and several pierced metal floor lamps. These unusual fixtures create the distinctive and evocative patterned shadows on the walls of the cafe. This particular lamp can be seen behind and to the right in our first glimpse of Rick as he lingers over a solitary chess game.

Height: 70 in.

\$30,000 - 50,000





82

82
A MOROCCAN-STYLE INLAID HARDWOOD THREE-PANEL FLOOR SCREEN FROM CASABLANCA

Warner Bros., 1942. Each arched panel decorated with pierced, geometric and stellar ornament. Accompanied by a copy of the film.

Rick's Café Américain is decorated with period Moroccan-style screens throughout: near the maitre d's stand, in the casino, and behind the tables. An identical three-panel screen appears in Rick's office, as Louis Renault informs Rick that Victor Laszlo is coming to Casablanca, and must not be allowed to leave; another (or perhaps the same one) appears later in the empty cafe as Ilsa and Laszlo enter to meet Rick to collect the transit papers.

66 x 66 in.

\$30,000 - 50,000



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83

83

THE PIANO FROM CASABLANCA ON WHICH SAM PLAYS “AS TIME GOES BY”

Warner Bros., 1942. A “studio” 58-key piano on wheels, with wood and plasticine keys, likely manufactured by Kohler & Campbell, 1927, serial # 252636, with label of Richardson’s of Los Angeles to interior case, and with “FNP” (for First National Pictures, which merged with Warner Bros. in 1927) marking to rear of piano. With original stool. Lid of piano hinged at center as is usual with uprights, but also entirely detached from upper case and instead secured with hook and eye (altered for the production of *Casablanca* so that Rick can open the piano lid from the rear and hide the transit papers). One-inch notch to center left piano leg (visible onscreen) and three small holes to piano lid (also visible onscreen). Petrified chewing gum was stuck to underside of keyboard with faint impression of a fingerprint visible under magnification. Moroccan paint restoration executed in the early 1980s under the direction of Warner Bros. studio. Together with a signed photograph of Dooley Wilson as Sam at the piano and a copy of the film.
39 x 41 x 22 in.

Sam’s piano is central to both the plot and the overall mood of *Casablanca*. Many of the major plot machinations take place on or near the piano, and Sam’s tasteful melodies frame every scene in Rick’s. We hear the strains of “It Had to Be You” as we first enter Rick’s Café Américain, following the camera past Sam (Dooley Wilson) leading the big band, and then focusing on the variously desperate European refugees who haunt the cafe. It’s Rick’s place, but Sam is the star attraction (earning 10% of the profits, we later learn), and his music dominates the room. Moments after the oily Ugarte (Peter Lorre) gives Rick (Humphrey Bogart) the transit papers to hold, Sam leads the cafe in a boisterous rendition of the novelty tune, “Knock on Wood.” In the middle of this performance, Rick

casually walks up to the piano, opens the lid from the rear and slides the stolen transit papers inside.

About 12 minutes later, Victor (Paul Henreid) and Ilsa (Ingrid Bergman) walk into Rick’s, and Sam again is at the piano, this time playing a solo tune; he falters just a bit as he catches sight of Ilsa. Moments later, Ilsa approaches him and asks him to play “As Time Goes By.” He does so, stopping only when Rick comes storming out to say, “Sam, I thought I told you never to play that song....” Sam does play the song a few scenes later, at Rick’s behest (“Play it!” Rick snarls, not “Play it again, Sam,” as is often thought) as Rick drowns his sorrows (“Of all the gin joints in all the towns in all the world, she walks into mine!”), and remembers his brief, passionate affair with Ilsa in Paris.

The piano also plays a role in the greater tension between occupier and occupied: late in the film, when Sam and the band are on break, a group of German soldiers commandeer the piano and sing and play “Wacht am Rhein” loudly. In a bold move, Victor Laszlo crosses to the band and demands that they play the French anthem “La Marseillaise,” and soon the band, the refugees and the staff have drowned out the Germans with their patriotic song.

The history of the piano:

This piano and another were pulled from the Warner Bros. prop room for the film (our piano still has the “FNP” marking on the verso). George James Hopkins, the set decorator on this and many other Warner Bros. films, checked out a book from the Warner Bros. reference library, *La décoration Marocaine* (Paris: 1925) by Joseph de La Nézière to help him design the look of the film. Inspired by the patterns and



83 (details)

©Turner Entertainment Co.



colors illustrated in this book, Hopkins created the elaborate Moroccan designs that grace the piano. (The owner confirmed this information via a personal interview with Hopkins in the early 1980s.)

What sets this piano apart from the other—aside from the fact that ours appears throughout the film, rather than in a single flashback—is that the lid has been altered to accommodate a pivotal plot point. Even in the stage version, *Everybody Comes to Rick's*, the piano was always the hiding point for Ugarte's transit papers. In the film, however, the writers come up with the clever "misdirect" of having Rick hide them in plain sight of the entire room by depositing the papers quickly under the lid of the upright as Sam plays. The only way this works, however, is if the lid opens from the rear: otherwise Rick would have to reach over Sam's shoulder to hide the papers, a hardly subtle move. The solution to this staging problem was to have the prop department completely remove the top of the piano, leaving the piece secured by a hook and eye only.

The other piano from *Casablanca*, which appears onscreen briefly in the Parisian flashback sequence, sold most recently at auction in 2012. The present piano, Sam's piano, has never sold at auction before, though it does have a long exhibition and publication history (see below).

Selected exhibition history:

France, Paris 1991-1992: *Homage a la Warner Bros.* exhibit at Centre Georges Pompidou, October 16, 1991 to March 5, 1992
 United States, New York City 1992-1993: *Warner Brothers: Behind the Shield* at the Museum of Modern Art, June 4, 1992 to March 1, 1993
 Germany, Berlin 1995: *Kino - Movie - Cinema: 100 Jahre Film* at Stiftung Deutsche Kinemathek, April 7 to July 2, 1995

United States, Burbank, CA 1996-2013: continuously on exhibition loan to Warner Bros. Studio Museum since its opening in 1996
 United States, Los Angeles, CA 2004: *Turner Classic Movies' In the Picture, An Exhibition at The Grove*, October 4 to December 31, 2004
 United States, Los Angeles, CA 2006: Celebrating Max Steiner at the Hollywood Bowl
 United States, Los Angeles April 11, 2013: Academy of Motion Picture Arts & Sciences opening of fund drive for new Museum on the LA County Museum campus

Publication history:

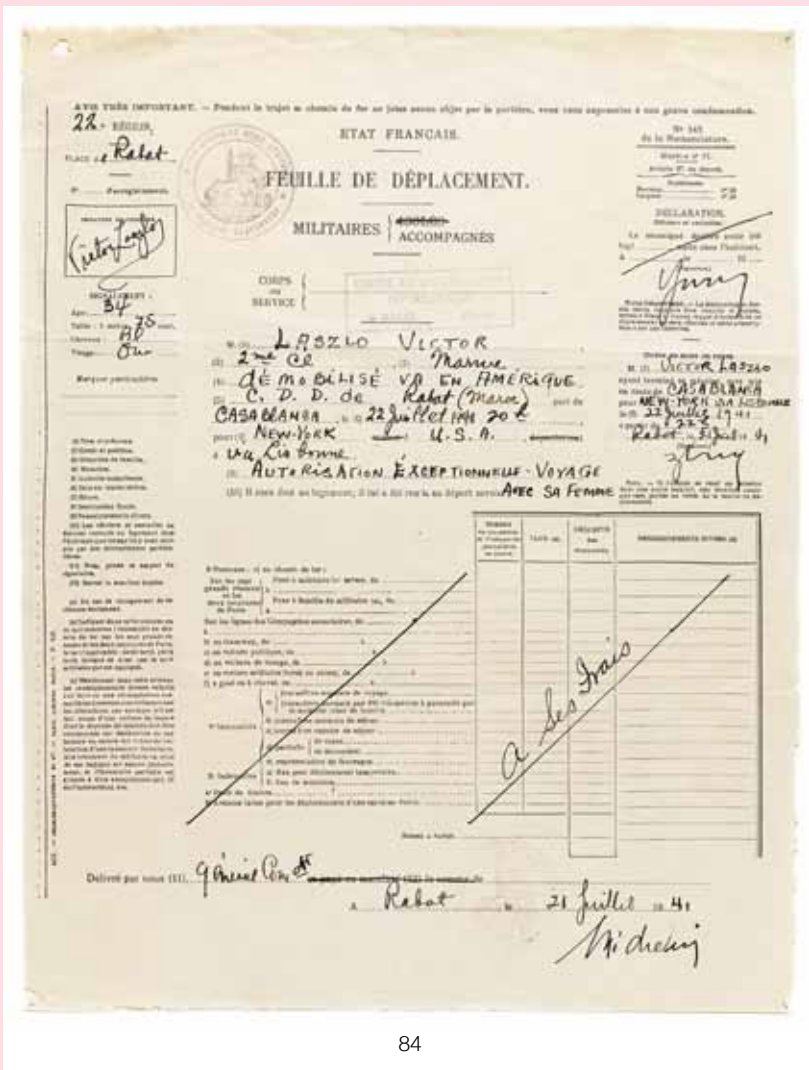
Webb, Michael, ed. *Hollywood: Legend and Reality*. (Smithsonian Institution Traveling Exhibition Catalog.) Boston: Little, Brown and Co., 1986, pp. 125, 148, 149
 Rose, Frank. "The Dream Factories Reborn." *Fortune* vol. 137, no. 3 (February 17, 1998), pp. 107-115.
 Harmetz, Aljean. *The Making of Casablanca*. NY: Hyperion, 2002

Broadcast history:

"The Oprah Winfrey Show," June 10, 1997
 Turner Classic Movies, "There's No Place Like Hollywood" interstitial, August-November, 2014
 Turner Classic Movies, Night of Programming (*Casablanca*), November 18, 2014

Refer to department

Clients interested in bidding on lot 83 must contact the Client Services department in advance of the auction for pre-approval. Live online bidding will not be available for this lot.



84

84
THE PRODUCTION-MADE “TRANSIT PAPERS” FROM CASABLANCA

Warner Bros., 1942. 1 p document, partially printed and accomplished in manuscript, “Etat Francais / Feuille de Deplacement” [Government of France / Transit Papers], filled out in the name of “Victor Laszlo ... avec sa femme,” traveling from Casablanca on July 22, 1941 for New York via Lisbon at his own expense, bearing a circular stamp of “Region militaire Nord-Afrique / Le General Gouverneur” surrounding the image of Liberty, and with the indecipherable signature of a French general (but not De Gaulle, as indicated in the film, or Weygand, as indicated in the play, no doubt due to the political instability of France during filming). *Provenance:* purchased by the consignor from The Scriptorium, Beverly Hills, 1980s.

The “transit papers” are a remarkable plot device invented by the original playwrights: nearly magical documents that allow the bearer to travel out of Morocco unmolested by either the French or German armies. Such a document never existed, of course, but in the film, two German couriers are murdered by Ugarte, who is himself murdered by the police, in order to have them. Rick hides the papers under the lid of Sam’s piano for much of the film, and at the end, gives them over to Victor so that he and Ilsa may escape first to Lisbon and then on to New York.



The political uncertainty that reigned during the filming of *Casablanca* no doubt also deviled the printing department of Warner Bros., who must have struggled with the design of the transit papers (since such a thing didn’t exist in the real world). This document is a military authorization for transit, signed by an unidentified French General on the 21st of July, the day before Victor and Ilsa travel. The document that Rick unfolds at his desk is slightly different from this one: narrower, and not yet filled out for Victor and Ilsa. It does, however, bear a similar font, an identical stamp, and the same handwriting for the manuscript sections. Interestingly, a closer, but still not exact match for this document appears as Strasser interrogates Laszlo and Ilsa in Renault’s office. After Strasser informs the couple of Ugarte’s death, Renault toys with a document in his hand while musing whether to declare the death an accident or a suicide. The size, layout, and font of the document in Renault’s hand during this exchange matches ours, though that document bears two circular stamps at the upper margin, rather than one.

Clearly this document was made for the production, and it is the only known surviving example of transit papers from the film.
 11 x 14 in.
\$100,000 - 150,000



86



85

A CAFÉ CHAIR FROM RICK'S CAFÉ AMÉRICAIN IN CASABLANCA

Warner Bros., 1942. Bamboo and cane café chair with woven back and seat, seat now covered in painted board. Accompanied by a copy of the film.

Every table at Rick's Café Américain features the cane café chair, like this one. At some point after filming, most of the examples had a red wooden plank affixed to the seat (a frugal solution by the prop department; easier and cheaper than recaning). This example was purchased by the present owner at the Cinema Mercantile liquidation sale of 1983, and still bears a small green price tag to the seat. (Original price: \$35.)

H: 35 in.; W: 15 1/2 in.; D: 17 in.

\$4,000 - 6,000

86

A GROUP OF THREE PAINT-DECORATED OUTDOOR CAFÉ CHAIRS FROM RICK'S CAFÉ AMÉRICAIN IN CASABLANCA

Warner Bros., 1942. Each with circular back and seat forms radiating out from central sphere. Accompanied by a copy of the film.

On the small patio outside the entrance to Rick's Café Américain sits a series of outdoor café tables and chairs. Our first glimpse of Louis Renault finds him seated in one of these chairs, teasing Rick (who has just unceremoniously kicked his ex-girlfriend Yvonne out of the cafe): "How extravagant you are, throwing away women like that. Someday they may be scarce."

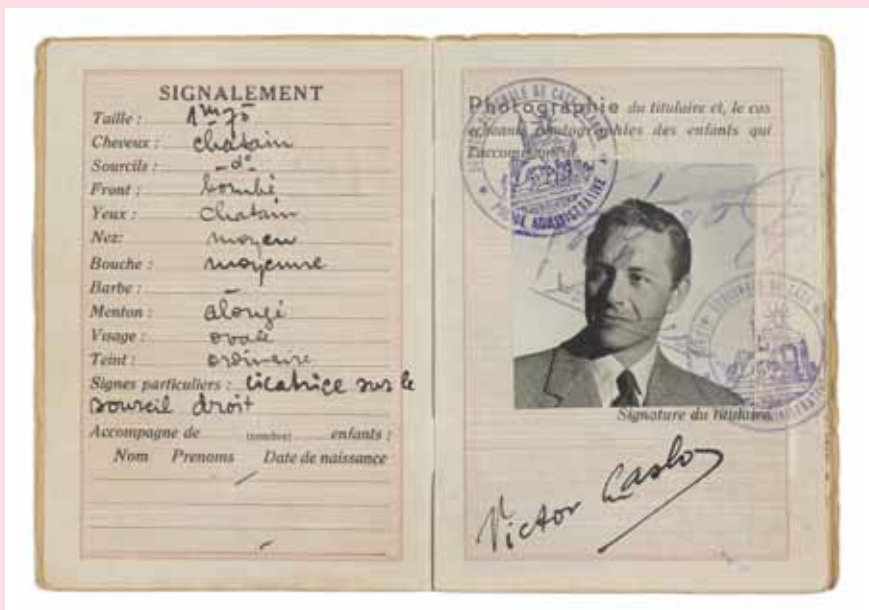
\$5,000 - 7,000



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85



87



87



87
A PRODUCTION-MADE PASSPORT FOR VICTOR LASZLO
 12 pp printed and manuscript document bound in printed tan wrappers reading “Republique Francaise [sic] / Passeport / No 17418 / Nom: Laslo [sic] / Prenoms [sic]: Victor,” featuring physical description, photograph of actor Paul Henreid, and signature (“Victor Laslo” [sic]), with two pages of customs stamps tracing Laszlo’s steps from Oran, Algiers, Oudjda, Casablanca, and finally on to New York (but skipping Lisbon), arriving December 17, 1942, with “void” perforations throughout and “Not valid / For Motion Picture Use Only” stamped in red ink to last leaf and interior wrapper.

A remarkable piece, made for the production of *Casablanca* and very similar to the passport that appears onscreen (see image at left), though Laszlo himself never shows his passport during the film. There are some interesting inconsistencies to this product as well: the words “Republique Francaise” and “prenom” on the cover are spelled incorrectly (without the *cédille* or the accent aigu, which the government of France would certainly have included), and Laszlo’s name is spelled “Laslo” on the cover and in the signature. As a Czech citizen, Victor also likely would not have had a French passport.
 4 1/2 x 5 3/4 in.
\$10,000 - 15,000



88

88
A PRODUCTION-MADE PASSPORT FOR ILSA LUND
 12 pp printed and manuscript document bound in printed tan wrappers reading “Republique Francaise [sic] / Passeport / No 18532 / Nom: Lund / Prenoms: Elsa [sic],” featuring physical description, photograph of actress Ingrid Bergman, and signature (“Elsa Lund” [sic]), with two pages of customs stamps tracing her steps from Oudjda to New York (skipping Oran, Lisbon and even Casablanca!), arriving December 17, 1942, with “void” perforations throughout and “Not valid / For Motion Picture Use Only” stamped in red ink to last leaf and interior wrapper.

This example bears the same incongruities as the previous (lack of *cédilles* and accent aigu; the misspelling of Ilsa’s name; Ilsa is Norwegian and unlikely to have a French passport), but still is clearly production made (though not screen-used), and features a charming studio portrait of Ingrid Bergman on the photograph page.
\$10,000 - 15,000

89

A PAIR OF STUDIO-MADE "REPUBLIQUE FRANCAISE" PASSPORTS FOR MICHAEL CURTIZ AND INGRID BERGMAN

Each with 8 leaves staple bound in tan printed wrappers, covers printed "Republique Francaise [sic]/ Passeport," Berman's with "No 9763 / Nom: Bergmann / Prenoms: Ingrid [sic]" and Curtiz's with "No 7684 / Nom: Curtiz / Prenoms: Michel," interior leaves blank but Bergman's with 2 1/8 x 2 1/2 inch black and white photograph laid down to p 1 (identical to the photo used in lot 88).

Clearly the printing department of Warner Bros. was having some fun producing passports for the production of *Casablanca*. While the previous two lots are modified to give an air of authenticity, these two examples are blank (save for Bergman's photo in her copy) and feature the real names of the director and star rather than the characters. Nonetheless, the exterior printing on these examples, like the previous two lots, is a match to the passport inspected by a *Casablanca* official toward the end of the film.

4 1/4 x 5 3/4 in.

\$1,500 - 2,000



89

90

A CASINO CHIP FROM CASABLANCA

Small plastic disc with "500" printed to both sides. One of many used in the gambling scenes that take place in the back rooms of Rick's Café Américain.

Provenance: gift of Dan Seymour, the actor who played Abdul, Rick's bodyguard, to Dr. Gary Milan. Dr. Milan met Seymour through a mutual friend; when the actor learned of Milan's collecting interest in *Casablanca*, he gave him a chip from his own collection.

Diameter: 1 1/2 in.

\$500 - 700



90

91

AN S.Z. SAKALL TUXEDO JACKET FROM CASABLANCA

Warner Bros., 1942. Double-breasted black wool tuxedo jacket with wide grosgrain lapels, bearing a green-lettered Warner Bros. label inscribed in black ink, "Name Mr. Sackal [sic] / Size 45" and stamped over the top, "GR / 2C124." Accompanied by a copy of the film. Sakall wears this jacket in his role as Carl, the head waiter at Rick's Café in *Casablanca*. Sakall immigrated to the United States from Hungary during World War II and had a long career as a character actor, including roles in *Yankee Doodle Dandy*, *Christmas in Connecticut* and *In The Good Old Summertime*.

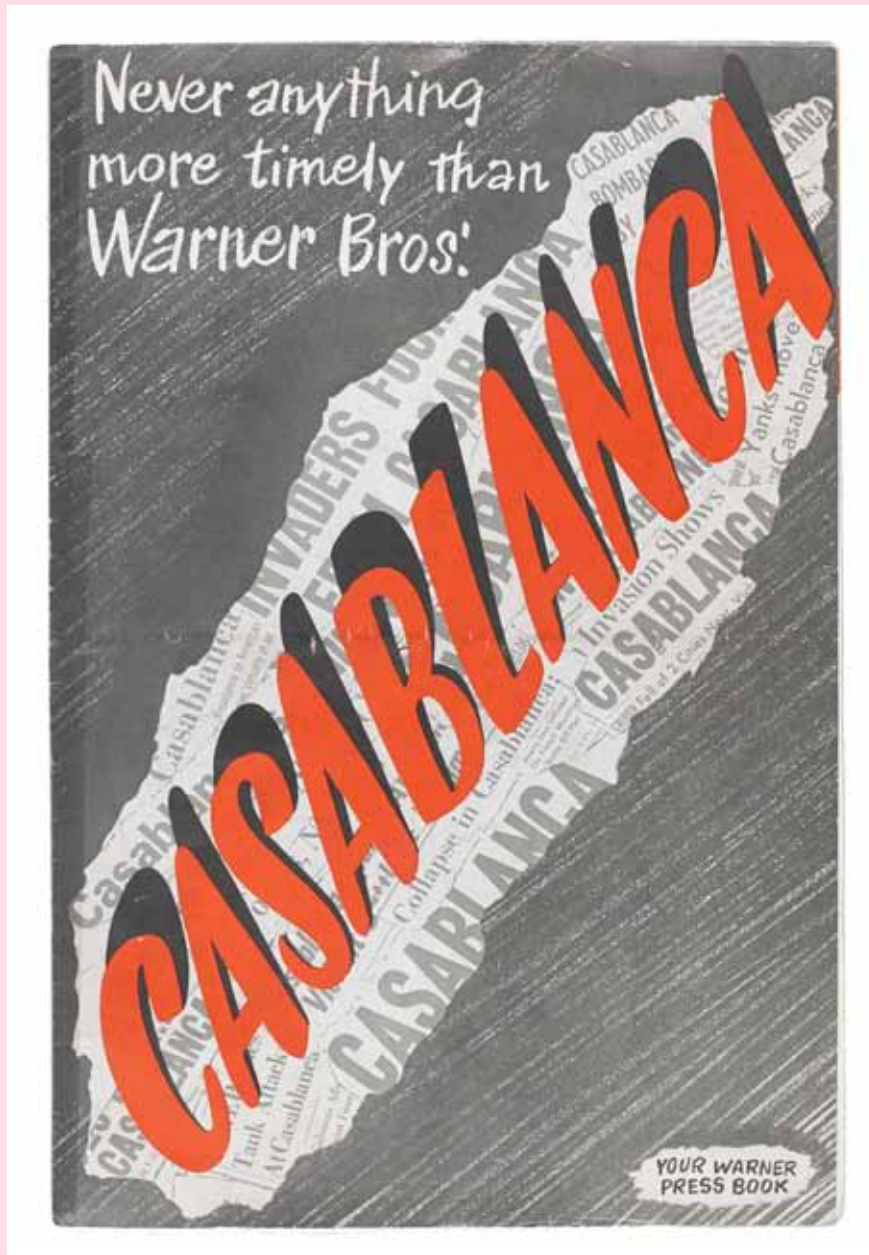
\$2,000 - 3,000



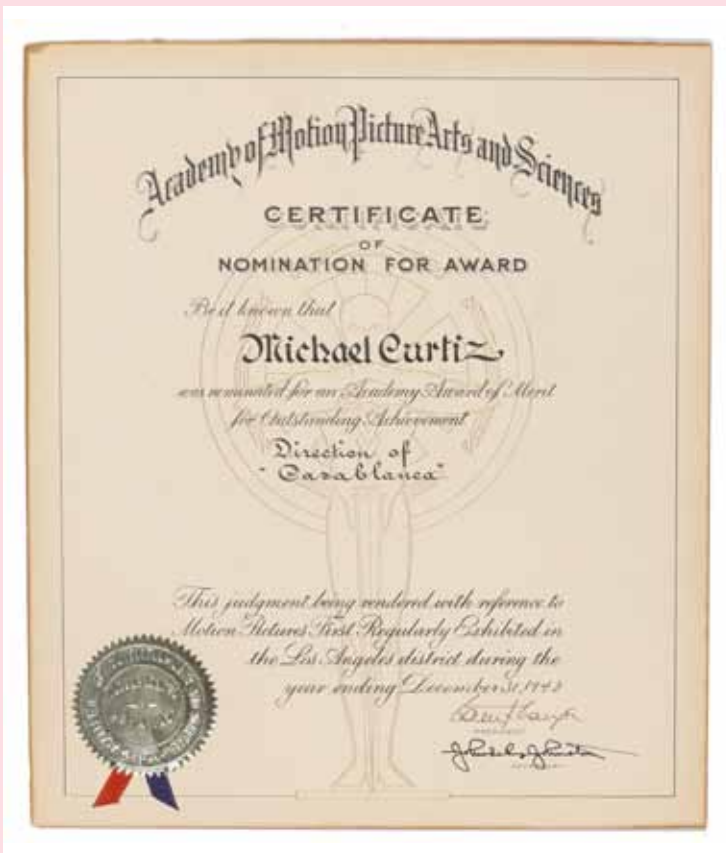
91



92



93



95

92

CASABLANCA

Warner Bros., 1942. A pair of lobby card posters, framed. The scenes depicted are of Signor Ferrari (Sydney Greenstreet) and Rick (Humphrey Bogart) discussing the letters of transit and Ugarte (Peter Lorre) being restrained by the police and appealing to Rick for assistance.

14 x 11 in.

\$2,500 - 3,500

93

CASABLANCA

Warner Bros., 1942. Pressbook. 23 pp with incomplete advertising section (lacking p. 3-6). Including stills from the film as well as suggestions for its marketing, most notably a list of regional contacts for "France Forever," the Free French movement, who Warner Bros. insists will give you their complete cooperation in promoting the film.

11 x 17 in.

\$600 - 800

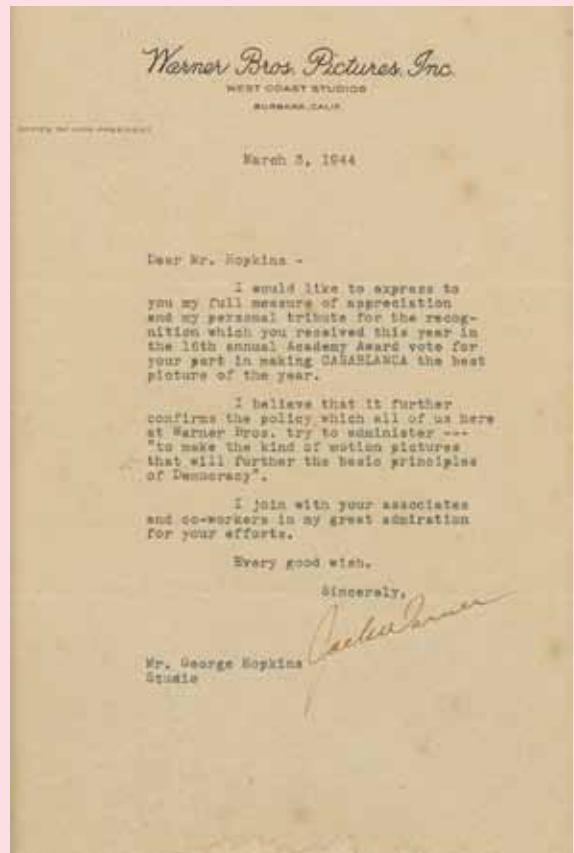
94

A COPY OF THE SHEET MUSIC TO "AS TIME GOES BY"

Words and music by Herman Hupfeld. NY: Harms, 1931. This copy a later reissue with Bogart and Bergman and reference to the film on the pictorial covers.

Murray Burnett fell in love with "As Time Goes By" while a college student; ten years later he made it the central theme of his play, *Everybody Comes to Rick's*. The song nearly didn't make it into the screen version, as composer Max Steiner thought it was terrible, but by the time he came up with an alternative, it was too late to reshoot the scenes, as Ingrid Bergman had already cut her hair for a new film project.

\$100 - 200



96

95

AN ACADEMY AWARD® NOMINATION CERTIFICATE FOR MICHAEL CURTIZ'S DIRECTION OF CASABLANCA

Printed document signed by Walter Wanger as President of AMPAS, 1 p, nominating Curtiz for his direction of *Casablanca*, for the year ending December 31, 1943, with blind-stamped gilt seal at lower left. *Provenance*: Christie's, *Entertainment Memorabilia*, November 19, 2001, lot 31.

Curtiz would go on to win the Best Director award for *Casablanca*.
10 x 11 1/2 in.

\$4,000 - 6,000

96

A JACK WARNER LETTER TO GEORGE JAMES HOPKINS REGARDING CASABLANCA

Typed letter signed ("Jack Warner"), 1 p, 4to, Burbank, CA, March 3, 1944, on Warner Bros. letterhead, thanking Hopkins for his contributions to the overall success of *Casablanca*.

George James Hopkins was one of Warner Bros. most successful Art Directors, garnering 13 Academy Award® nominations and winning four of them. He was not nominated for his work on *Casablanca*, but after the film won Best Picture, Jack Warner penned this note thanking Hopkins for his contributions to the film. In part: "I believe that it further confirms the policy which all of us here at Warner Bros. try to administer-- to make the kind of motion pictures that will further the basic principles of Democracy."

7 x 10 in.

\$1,500 - 2,000



97



98



99

A SONG AND A DANCE: MUSICALS

97

TOP HAT

RKO, 1935. Jumbo lobby card poster. Featuring a large illustration of Fred Astaire and Ginger Rogers dancing, with the film's title illustrated in a top hat at lower right. A charming advertisement for one of the pair's best films.

14 x 17 in.

\$900 - 1,200

98

TOP HAT

RKO, 1935. Swedish one sheet poster, linen-backed. A photograph of stars Fred Astaire and Ginger Rogers dancing is complemented by striking, elegant Art Deco lettering and design, with highlights in metallic silver flake.

27 x 41 in.

\$3,000 - 5,000

99

TOP HAT

RKO, 1935. Danish poster, linen-backed. Featuring an illustration of Fred Astaire and Ginger Rogers dancing on the brim of a top hat, rendered in cheerful pinks and blues.

24 1/2 x 33 1/2 in.

\$2,000 - 3,000

100

SNOW WHITE AND THE SEVEN DWARFS

Walt Disney, 1937. Lobby card poster. Commonly referred to as the "Forest" card, this features a Gustav Tenggren illustration of Snow White running past a group of threatening trees. Tenggren, a well-known Swedish children's illustrator started at Disney in 1936 and later worked on *Bambi* and *Pinocchio*.

14 x 11 in.

\$1,500 - 2,000

101

A NELSON EDDY GRAY WOOL COAT FROM *BALALAIKA*

Metro-Goldwyn-Mayer, 1939. Long gray collarless wool coat with silver and red trim, bell sleeves, hook-and-eye closures, and seven wooden "bullets" on either breast with metal caps, attached by chains to silver metal rosettes. The coat bears a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "*Nelson Eddy*." Accompanied by a copy of the film. Eddy wears this coat near the beginning of the film, when he and his troops ride into the town on horseback.

Balalaika was directed by Reinhold Schunzel and based on a popular musical of the same name which premiered in London in 1936. The film starred Nelson Eddy as Prince Peter Karagin, a captain of the Cossack Guards, and costarred Ilona Massey as his love interest Lydia Marakova. The pair are separated by the onset of World War I but reunited in Paris in the 1920s.

\$700 - 900



100



101





102



102

102

EASTER PARADE

Metro-Goldwyn-Mayer, 1948. Complete set of eight lobby cards with original envelope. The set features many colorful images of Fred Astaire and Judy Garland as well as illustrations by Al Hirschfeld on the title card. 14 x 11 in.

\$900 - 1,200



103



103

A JUDY GARLAND EVENING GOWN FROM EASTER PARADE

Metro-Goldwyn-Mayer, 1948. Emerald green velvet and crepe evening gown with portrait neckline, bearing a typed label on the interior reading, "J. Garland--4833." Accompanied by a still from the film.

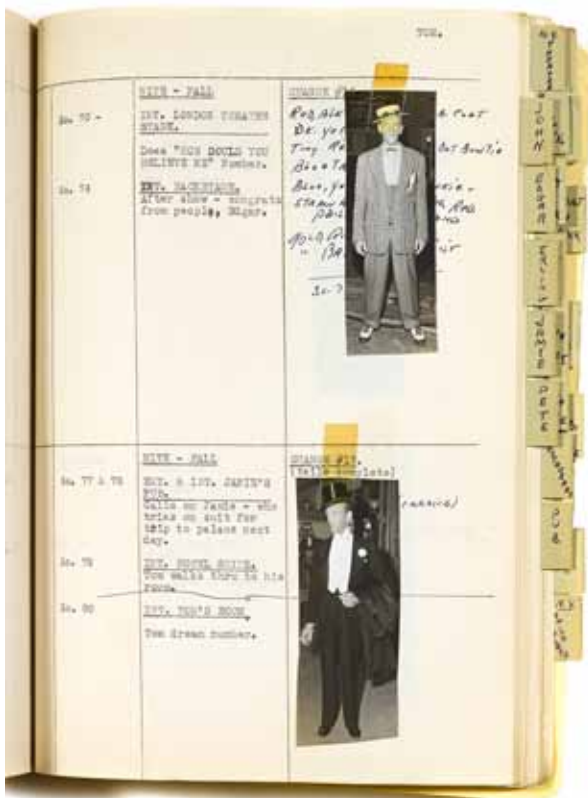
Provenance: David Weisz Co., MGM Auction, 1970; Christie's New York, *Film and Entertainment Including a Collection of Andy Warhol Memorabilia*, June 22, 2006, lot 237.

Garland, as Hannah Brown, wears this dress as she and Don (Fred Astaire) attend the Ziegfeld Follies after their successful "A Couple of Swells" performance. Don is roped into dancing with his old partner Nadine (Ann Miller), and Hannah storms out, returning to the cafe where she once worked and singing, "Better Luck Next Time."

Justly celebrated for the songs of Irving Berlin as well as its sumptuous costumes and art direction, *Easter Parade* is one of Garland's best MGM musicals and her only pairing with Fred Astaire. The actor once said of his costar, "Judy's the greatest entertainer who ever lived-- or probably ever will live."

Still: 8 x 10 in.

\$8,000 - 12,000



104

104

A SCRIPT SUPERVISOR'S SCRIPT AND WARDROBE PLOT TO ROYAL WEDDING

Metro-Goldwyn-Mayer, 1951. Mimeographed manuscript by Alan Jay Lerner, 84 pp. with an additional 67 pp. of detailed notes, May 2, 1950, bound in brads with yellow Metro-Goldwyn-Mayer wrappers within cream outer wrappers with typed notations "Script Supervisor's Script / Wardrobe Plot / Prod. #1502 / 'Royal Wedding [sic]." Stamped "COMPLETE" to cover lower left, with Metro-Goldwyn-Mayer script department label, numbered "98" and inscribed "Jacobus," (indicating that the script supervisor was likely Eylla Jacobus) and typed "5-2-50 / with chgs. 5-12-50," and "Prod. #1502" to upper right. Cover lower left reads "Okayed by / Mr. Freed / Director / Stanley Donen / From: / Alan Lerner / 5-2-50 / With changes of 5-12-50." With pink revision pages dated July 24 and 27, and August 2, 1950.

A heavily annotated script supervisor's script and wardrobe "bible" for the classic Stanley Donen musical starring Fred Astaire, Jane Powell, and Peter Lawford. The film features Astaire's beloved dance on the ceiling to "You're All the World to Me." The script is divided with labeled tabs briefly describing each scene, and the 67 pages of notes are broken down by individual characters. These typed and hand-written notes are illustrated with numerous clipped black and white reference photographs (most of which measure 4 1/4 x 1 3/4 in.) of the leading cast members posing in their various costumes, including approximately twenty-four of Astaire. On the back of the very last page, there are six standard black and white MGM 4 1/2 x 5 1/2 in. studio reference photographs with the date imprinted on their sides of costumes from the "Haiti" number.

\$2,000 - 3,000



105

105

A KATHRYN GRAYSON BONNET FROM SHOW BOAT

Metro-Goldwyn-Mayer, 1951. Comprised of black hessian with large satin bows and cream ruffled interior detail and adorned with black and white daisies, made for Kathryn Grayson as Magnolia Hawkes.

Provenance: The bonnet was won in a competition held through *Picture Show* and is accompanied by a letter on *Picture Show* stationery with original transmittal envelope dated December 8, 1951; a copy of the pictorial; a song sheet for the film; a still from the film of Grayson wearing an identical bonnet; a black and white portrait photograph of Grayson with secretarial inscription and signature; and various other postcards and clippings relating to the actress.

\$1,000 - 1,500





106



107



108

106

A MARGE CHAMPION DRESS FROM *EVERYTHING I HAVE IS YOURS*

Metro-Goldwyn-Mayer, 1952. Buttercup yellow silk dress with a full skirt, a right pocket embellished with artificial flowers, and a halter neck embellished with artificial flowers and rhinestones and a center zip (bodice has been altered for a later production). Bearing a handwritten label reading, "1576 9555 Marge Champion." Accompanied by a still from the film. Champion wears this dress during a dance routine with her husband, Gower Champion. The pair play married professional dancers who discover on the eve of their Broadway debut that the wife is expecting a child.

\$400 - 600

107

A MARGE CHAMPION DRESS FROM *EVERYTHING I HAVE IS YOURS*

Metro-Goldwyn-Mayer, 1952. Tan short-sleeved silk dress with a full skirt and allover floral applique, a pink underskirt, and a wide pink silk belt. The dress bears a typed label reading, "1576-9462 M. Champion," and an MGM cleaning tag. Marge Champion first found fame as the dance model for Snow White in Disney's *Snow White and the Seven Dwarfs*. She later modeled for the Blue Fairy in *Pinocchio* and the dancing hippos in *Fantasia*.

\$300 - 500

108

SINGIN' IN THE RAIN

Metro-Goldwyn-Mayer, 1952. U.S. one sheet poster, linen-backed. Iconic artwork of stars Gene Kelly, Debbie Reynolds, and Donald O'Connor trotting jauntily in raingear, advertising what is arguably MGM's most popular musical.

27 x 41 in.

\$2,000 - 3,000



109



110



109

AN ESTHER WILLIAMS BATHING SUIT FROM *EASY TO LOVE*

Metro-Goldwyn-Mayer, 1953. Hot pink ruched bathing suit decorated at the bust with rhinestone-covered petals, with an asymmetrical shoulder strap also covered in rhinestone-adorned petals, bearing an interior label inscribed in black ink, "1621 / 2909 / Esther Williams." Accompanied by a copy of the film. Williams wears this costume in the spectacular Busby Berkeley-choreographed water-skiing finale, which ends with Williams lifting into the air on a trapeze attached to a helicopter and then diving back into the water.

\$1,200 - 1,800

110

AN EDNA SKINNER DRESS FROM *EASY TO LOVE*

Metro-Goldwyn-Mayer, 1953. Lavender linen dress with cream-colored collar and cuffs, cream-colored floral applique at hem, and matching lavender belt, bearing a label inscribed in black ink, "1621-2965 Edna Skinner" and an MGM cleaning tag. Accompanied by a copy of the film. Skinner plays Nancy, the roommate of Julie (Esther Williams). She wears this dress near the end of the film, when all of Julie's love interests come to their room to see her.

\$300 - 500

111

A MITZI GAYNOR DRESS FROM *THE I DON'T CARE GIRL*

Twentieth Century-Fox, 1953. Pumpkin velvet full-skirted dress with floral applique at the color and a matching ruched velvet belt. The dress bears a handwritten label reading, "1-22-11-1731 Mitzi Gaynor A656-35," and the belt is inscribed "1-22-11-1731." Accompanied by a still from the film. *The I Don't Care Girl* is a biopic about the Canadian vaudeville entertainer Eva Tanguay. Gaynor, playing Tanguay, wears this dress near the end of the film when she visits Larry (Bob Graham) at his Army camp.

\$500 - 700



111





112



112
A DOE AVEDON DRESS FROM *DEEP IN MY HEART*

Metro-Goldwyn-Mayer, 1954. Gray and white striped silk short-sleeved silk dress with looped trim at the neckline, sleeves and hem, bearing a label inscribed, "Doe Avedon 1654 3860" and an MGM cleaning tag. Accompanied by a copy of the film. Avedon, playing Lillian Harris, wears this dress as she and her mother watch Sigmund Romberg (Jose Ferrer) and his colleagues perform scenes from the musical they are composing.

Deep in My Heart is a biopic about composer Sigmund Romberg and featured cameos by MGM stars Cyd Charisse, Rosemary Clooney, Gene Kelly, Tony Martin, Ann Miller, and many others. In addition to her acting career, Doe Avedon was a successful model. She was the first wife and muse of photographer Richard Avedon and the inspiration for Audrey Hepburn's character in *Funny Face*.
\$300 - 500



113



113
A KAY KENDALL GOWN FROM *LES GIRLS*

Metro-Goldwyn-Mayer, 1957. An elaborate Marie Antoinette-style period gown, with layers of silk and lace trim, skirt cut away at the back, accompanied by a matching handkerchief. The gown bears an "Orry-Kelly Couture Creations" label and a label inscribed in black ink, "1707 / 5679 / Kay Kendall," and the second layer bears a label inscribed in black ink "2 Kendall." Accompanied by a copy of the film. Kendall, as showgirl Sybil Wren, wears this dress when appearing in a burlesque routine with Mitzi Gaynor and Taina Elg, singing "Ladies in Waiting."

Directed by George Cukor, *Les Girls* features music by Cole Porter. It stars Kendall as a showgirl looking back on her career, with Gaynor and Elg as former colleagues who have different recollections of the events (a la *Rashoman*). Gene Kelly, in his last MGM vehicle, costars as performer Barry Nichols. Orry-Kelly won an Academy Award® for Best Costume Design for his work on this film. Kendall won a Golden Globe for Best Actress in a Musical or Comedy for her work on this film. Tragically, she died of leukemia just two years later, at the age of 33.
\$1,000 - 1,500



114



114
AN AGNES MOOREHEAD DRESS FROM *THE OPPOSITE SEX*

Metro-Goldwyn-Mayer, 1958. A purple wool tweed double-breasted dress with three-quarter sleeves and a full skirt, bearing a label inscribed in blue ink, "1688-5177 Agnes Moorehead [sic]." Accompanied by a copy of the film.

A musical remake of *The Women* (1939), *The Opposite Sex* features many MGM starlets, including June Allyson, Ann Sheridan, Ann Miller, and Joan Collins. Moorehead plays the Countess, a many times-divorced older woman that Kay (June Allyson) meets in Reno while awaiting her own divorce. Moorehead wears this dress as she steps off the train in Reno.
\$500 - 700



115

A JUDY HOLLIDAY DRESS FROM *BELLS ARE RINGING*

Metro-Goldwyn-Mayer, 1960. Cream cotton short-sleeved dress with a v-neck, three buttons, and a full knife-pleated skirt, bearing a handwritten label reading, "Judy Holliday [sic] 1760-458." Accompanied by a copy of the film. Holliday wears this dress while working at Susanswerphone, a New York switchboard service. *Bells Are Ringing*, based on a successful 1956 musical of the same name in which Holliday also starred, pairs Holliday with Dean Martin, who plays a playwright attempting his first vehicle without his former writing partner.

\$700 - 900





116



117



118

116

A CECIL BEATON PORTRAIT OF SIR REX HARRISON AS HENRY HIGGINS IN *MY FAIR LADY*

Warner Bros., 1964. Oil on board, signed at lower right ("Beaton"), matted and framed. Depicting Harrison in a debonair pose, with his hand tucked into the lapel of his jacket. Cecil Beaton was the art director for *My Fair Lady*, responsible for creating the look of the film, and likely created these portraits while on set. Harrison won an Academy Award® for Best Actor for this role, one of eight the film received.

Provenance: Label of Adamson-Duvannes Galleries, Los Angeles, on the verso.

Overall: 30 1/2 x 37 in.; *Within mat:* 20 x 28 1/2 in.

\$1,200 - 1,800

117

A CECIL BEATON PORTRAIT OF DAME GLADYS COOPER IN *MY FAIR LADY*

Warner Bros., 1964. Oil on board, signed at lower left ("Beaton"), matted and framed. Depicting English actress Dame Gladys Cooper in character as Mrs. Higgins. Cooper had a long and distinguished career on the stage and also received three Academy Award® nominations, including one for *My Fair Lady*.

Provenance: Label of Adamson-Duvannes Galleries, Los Angeles, on the verso.

Overall: 30 1/2 x 39 in.; *Within mat:* 20 1/2 x 27 3/4 in.

\$1,200 - 1,800

118

A COLLECTION OF SET STILLS FROM *MY FAIR LADY*

Warner Bros., 1964. 25 black-and-white set stills, many stamped "Return to Technical Office" on the verso. Depicting the sets for Ascot, Henry Higgins' laboratory and library, Covent Garden market, Mrs. Higgins' conservatory, and Eliza's tenement, among others. Although art director Cecil Beaton protested that the film should be shot in England, *My Fair Lady* recreated Edwardian London on the Warner Bros. lot in Burbank. The big-budget musical is well-known for its lavish and detailed sets, and Beaton, Gene Allen, and George James Hopkins shared an Academy Award® for Best Art Direction.

8 x 10 in.

\$800 - 1,200

119

A TONY WALTON DRAWING OF MARY POPPINS

Ink on paper, inscribed, "Dear Neva-- / To remind you of / those nightmarish / pipe-lines! / With many thanks for / everything-- / --Mary Poppins (A.) / + with love / 6.28.63," and signed ("Tony"), matted and framed. Depicting Mary Poppins in her best-known costume, with parrot-head umbrella and carpet bag in hand, drifting up into the clouds.

Tony Walton was the film's costume designer and was also married to Julie Andrews at the time of the production. *Provenance:* Collection of Neva Rames, a member of the film's Costume department, who was charged with figuring out how to keep the costumes in place as the character flew.

Overall: 19 1/4 x 23 in.; *Within mat:* 13 1/8 x 16 1/2 in.

\$1,500 - 2,000

120

A TONY WALTON DRAWING OF MARY POPPINS

Ink on paper, matted and framed. Depicting Mary Poppins in the "Jolly Holiday" sequence, wearing an Edwardian gown and holding a parasol.

Provenance: Collection of Neva Rames, a member of the film's Costume department.

Walt Disney purchased the rights to P.L. Travers' novel but not the rights to the illustrations, so the look of Mary Poppins was designed anew for the film, including changing the time period from the 1930s to the 1910s. *Mary Poppins* was nominated for thirteen Academy Awards®, including Best Costume Design, Color, and won five.

Overall: 19 1/4 x 23 in.; *Within mat:* 12 3/4 x 16 1/4 in.

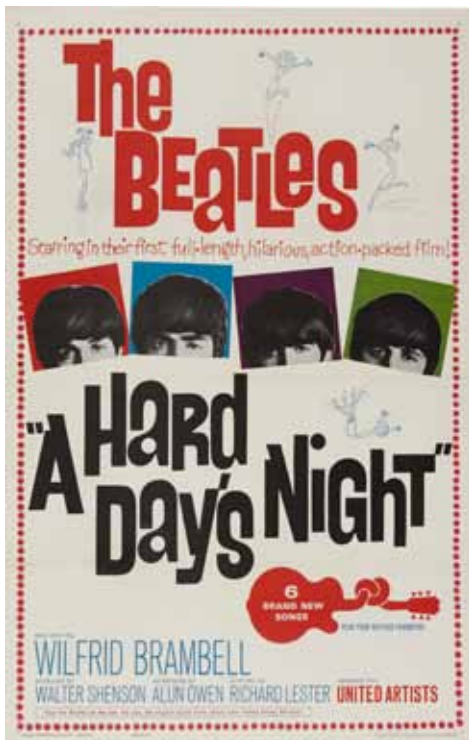
\$1,000 - 1,500



119



120



121

121

A HARD DAY'S NIGHT

United Artists, 1964. U.S. one sheet poster, linen-backed. Quintessential graphics of the Beatles in their first feature film show the tops of the Fab Four's heads, surrounded by cartoons of adoring female fans.

27 x 41 in.

\$1,500 - 2,000

122²

THE SOUND OF MUSIC

Twentieth Century-Fox, 1965 (R-1966). U.S. three sheet poster, linen-backed. This is the Academy Awards® style three sheet for the film's roadshow engagements, announcing its wins for Best Picture, Best Director, Best Sound, Best Film Editing, and Best Music. The artwork of Julie Andrews as Maria, Christopher Plummer as Baron Von Trapp, and the Von Trapp children is the same as in the film's original release posters from 1965.

41 x 81 in.

\$150 - 250



122

123

YELLOW SUBMARINE

United Artists, 1968. U.S. three sheet poster, linen-backed. Vibrant psychedelic graphics of The Beatles in their classic animated film.

41 x 81 in.

\$800 - 1,200

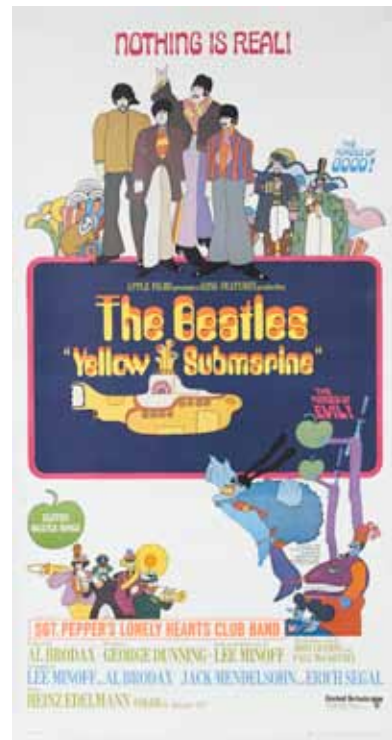
124

A COLLECTION OF MENTOR HUEBNER CONCEPT DRAWINGS FOR FUNNY GIRL

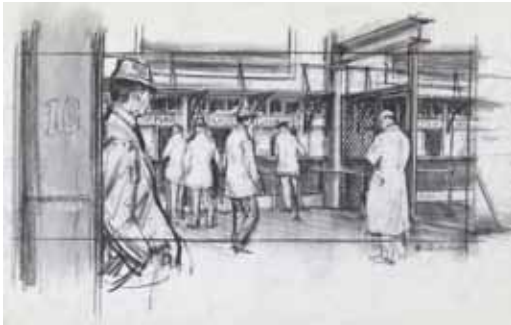
Columbia, 1968. Six drawings in charcoal on tracing paper, one signed ("Mentor Huebner"). Depicting a betting parlor and various streets scenes around Fanny Brice's Henry Street neighborhood. A biopic of the vaudeville singer starring Barbra Streisand, *Funny Girl* was nominated for nine Academy Awards®.

Largest: 29 x 19 in.

\$800 - 1,200



123



124



125

A BARBRA STREISAND NIGHTGOWN FROM ON A CLEAR DAY YOU CAN SEE FOREVER

Paramount, 1970. Regency style cream-colored silk nightgown with ruched sleeves, bow detail at empire waist and sheer fabric gathering in a high neck, bearing a blue-lettered Paramount label inscribed in black ink, "Barbra / Streisand." Streisand wears this nightgown in a scene cut from the final film, in which she wakes up in bed alongside Robert Tentrees (John Richardson).

Provenance: Julien Entertainment, *Her Name is Barbra*, June 5, 2004, lot 187; accompanied by corresponding Certificate of Authenticity and a reprinted still from the film.

On a Clear Day You Can See Forever was adapted from Alan Jay Lerner from his 1965 play of the same name. It tells the story of a present-day woman named Daisy (Streisand) who goes to a psychiatrist and remembers a past life as an 18th century Englishwoman. In his final film project, Cecil Beaton designed the period costumes, including this nightgown, while fashion designer Arnold Scaasi designed the contemporary costumes. Beaton was vocal about his displeasure over the many scenes featuring his costumes that were cut from the final film, writing in his diaries of the "appalling waste due to the fact that no one had prepared a proper script. If Alan Lerner had delivered a carefully considered script, many hundred dollars would have been saved." Streisand clearly appreciated his efforts, as she kept this costume as part of her personal collection until she sold it at auction in 2004.

\$1,500 - 2,000



125



126

126

A BARBRA STREISAND COSTUME MADE FOR YENTL

Metro-Goldwyn-Mayer/United Artists, 1983. Comprising a dusty pink and cream-colored floral cotton blouse with a pleated bodice, self-covered buttons and a high, lace-trimmed collar, bearing a Bermans & Nathans label with the typed inscription, "Barbra Streisand / 18521 / Yentl"; a matching long pleated skirt, bearing a Bermans & Nathans label with the typed inscription, "Barbra Streisand / 18529 / Yentl"; and a cream-colored flannel underskirt. Designed by Judy Moorcroft and made for Streisand's portrayal of the title role in *Yentl* but not seen in the final film.

Provenance: Julien Entertainment, *Her Name is Barbra*, June 5, 2004, lot 231; accompanied by corresponding Certificate of Authenticity.

Streisand first read Isaac Bashevis Singer's short story *Yentl the Yeshiva Boy* in 1968 and was inspired to make it into a film with herself as the star. After a long and arduous pre-production process, *Yentl* finally began filming in London in April 1982. It was Streisand's directorial debut and she became the first woman ever to win a Golden Globe for Best Director.

\$1,000 - 1,500



1939: HOLLYWOOD'S FAVORITE YEAR

By 1939, talking pictures were a decade old and Technicolor had, after many false starts during the early sound years, asserted itself at last. The nation's economy was on the mend in the aftermath of the Great Depression, during which time the major studios transformed Hollywood from a glittering movie mecca into a thriving industrial hub on par for efficiency and sales volume with the automobile trade back east. The Big Five—Paramount, Twentieth Century-Fox, RKO, MGM, and Warner Bros.—were veritable dream factories, yet the assembly line ran as smoothly for The Little Three (Universal, Columbia, and United Artists), for independents such as David O. Selznick, Samuel Goldwyn, and Hal Roach, and on Poverty Row, where shirtsleeve outfits such as Republic and Monogram crafted cut-rate fantasias for the easy-to-please.

By 1939, Americans were buying 80,000 movie tickets per week, with Hollywood making sure to offer something for everyone: action, romance, comedy, crime, Westerns, literary adaptations—even the horror genre was back after falling victim to the spoilsport Production Code three years earlier. Of the 761 feature films released that year, the Academy of Motion Picture Arts and Sciences bestowed upon 10 the nomination for “Best Picture,” an elite group that consisted of John Ford's *Stagecoach*, Frank Capra's *Mr. Smith Goes to Washington*, Ernst Lubitsch's *Ninotchka*, Edmund Goulding's *Dark Victory*, Sam Wood's *Goodbye, Mr. Chips*, Leo McCarey's *Love Affair*, Lewis Milestone's *Of Mice and Men*, William Wyler's *Wuthering Heights*, and two films helmed by director Victor Fleming: *The Wizard of Oz* and *Gone With the Wind*, whose premieres came late into a year that was already one for the record books, emblematic as it was of the studios at the very height of their powers.

The release of *The Wizard of Oz* in August and *Gone With the Wind* in time for Christmas transformed 1939 into a bona fide annus mirabilis, proof positive that commerce and creativity could strike a happy medium. MGM had long intended to adapt Frank L. Baum's *The Wonderful World of Oz* for the big screen but it took the success of Walt Disney's Technicolor *Snow White and the Seven Dwarfs* (1937) to set the wheels in motion. The technically complex, wildly extravagant, and not infrequently chaotic production stretched on for six long months and went through five directors...but at the end of the yellow

brick road was the very definition of magic, a Technicolor love letter to the spirit of dreams and the promise of inextinguishable hope. Buoyed by a star-making turn from Judy Garland (and inimitable support from Ray Bolger, Jack Haley, Bert Lahr, Margaret Hamilton, and Frank Morgan), MGM's *The Wizard of Oz* was nothing the world had ever seen before, even at the movies.

Gone With the Wind represented a huge gamble for studio outsider David O. Selznick, and the film's nearly year-long production was fraught with myriad behind-the-scenes calamities (early on, original director George Cukor was replaced by Victor Fleming at the behest of leading man Clark Gable). Despite critical carping about its nearly four-hour run time and special engagement tickets priced at double the going rate, *Gone With the Wind* was an instant hit with American moviegoers in 1939 and won a record-setting 8 Academy Awards®—among them, Best Picture—out of an unprecedented 13 nominations. Though the iconic performances of Gable and leading lady Vivien Leigh were key to the film's success, it might be argued that the production design of William Cameron Menzies and the Technicolor cinematography of Ernest Haller and Ray Rennahan were the true stars of the show, rendering as they did a Southern Gothic soap opera in vibrant hues that bordered on the stuff of fairytales and myth, echoing and even bettering the Biblical spectacles of Cecil B. DeMille.

After *The Wizard of Oz* and *Gone With the Wind*, it must have seemed to all the world that there was nothing the movies could not do—but every apex comes with a downside. With America's entry into World War II and subsequent restrictions on building materials, the studios were forced to deprioritize spectacle. Meanwhile, a new breed of American filmmaker (Frank Capra, John Ford, Howard Hawks, William Wyler, Preston Sturges), nurtured by the studios but becoming increasingly independent, was soon to challenge the sovereignty of the front office. Anti-trust legislation enacted after the war stripped the major studios of their theatrical holdings, smashing a monopoly that had long oiled the machinery of production and distribution. Though the studios would continue to record profitable years, the process of decline was already in motion—making the triumph of 1939 something to savor and the reason why we remember it, three quarters of a century later, as Hollywood's Greatest Year.



127

A DOROTHY "TEST" DRESS AND PINAFORE FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. Comprising a cornflower blue cotton dress with a cream-colored bodice and sleeves, a high neckline, and blue rickrack trim at the collar, shoulders and sleeves, bearing a label inscribed in black ink, "Judy Garland / 4208," and an MGM cleaning tag; and a blue-and-white gingham pinafore with blue rickrack trim at the neckline, shoulders, and pockets, bearing a label inscribed in black ink, "Judy Garland / 4461," and an MGM cleaning tag. Accompanied by two wardrobe test photographs dated October 31, 1938 of Garland wearing this dress, one black-and-white of her wearing the dress and the pinafore, and one color photo of her wearing the dress alone.

This costume was designed during the brief tenure of George Cukor on *The Wizard of Oz*, after the departure of original director Richard Thorpe. Thorpe began work on the film on October 12 and was

fired twelve days later, due to producer Mervyn LeRoy and the MGM executives' dissatisfaction with the look of the early rushes. LeRoy brought in Cukor to review Thorpe's work and direct a few days of test shoots. Though his time on the film was brief, Cukor had a dramatic impact on the look of *The Wizard of Oz*. He took away Judy Garland's blonde wig and artificial-looking makeup and simplified her costume, emphasizing the characterization of Dorothy as a typical American teenager from a farm in Kansas. Ray Bolger and Margaret Hamilton's makeup was also redesigned during this period. After these new tests were complete, Cukor departed again and Victor Fleming arrived to direct the film. October 31 was Cukor's last day on *The Wizard of Oz*. The final costume worn by Judy Garland is a combination of these two garments, taking the style of the dress and adding the gingham pattern of the pinafore.

\$200,000 - 300,000



128



128^Y

BERT LAHR'S COWARDLY LION COSTUME FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. Designed by Adrian and constructed of lion skin and fur, featuring hidden zippers along chest and on the underside of arms and an attached tail verso, now displayed on a contemporary custom figure featuring a photo-realistic head sculpture cast directly from actor Bert Lahr's son replete with optical glass eyes and Italian human hair wig and mane, as well as footwear hand-made and faithfully reproduced out of lion pelt and claws. Initially conserved at the Los Angeles County Museum of Art, this costume has been examined recently and is thought to be in exhibit-ready condition, and includes a professional fine art shipping crate.

Provenance: Discovered carefully bundled up in one of the oldest buildings on the MGM lot. Acquired by The Comisar Collection, leading curators of Hollywood ephemera, who supervised the costume's initial conservation and ongoing collection care over the past two decades.

Publication history: Stillman, William & Scarfone, Jay. *The Wizard of Oz: The Official 75th Anniversary Companion* (NY: 2014); Stillman, William & Scarfone, Jay. *The Wizardry of Oz: The Artistry and Magic of the 1939 MGM Classic* (NY: 2004); *The Hollywood Reporter*; *The Los Angeles Times*; and others. Featured on various television programs including "The Today Show"; "The Oprah Winfrey Show"; in documentary segments on The History Channel and The Learning Channel; and others.

For most of us, the Cowardly Lion is the most endearing character in Oz: we can all identify with being crippled by irrational fear and desiring more courage. The film's production team had no option (in the days before synthetic fur) for creating a realistic lion costume other than fashioning it out of real skins, and the challenge then became to find lion hides that visually matched each other close enough so

that several costumes could be made and used interchangeably throughout filming. This proved to be impossible, as each available lion hide had very particular hair patterns, swirls, coloration, scars, abrasions, fur loss, etc. that were unique to the one animal; and the only solution was for actor Bert Lahr to primarily wear one costume throughout filming and for stunt and stand-in performers to wear another (though at least one other Lion costume was constructed during pre-production, used for test shots, but ultimately never used during filming). As a result, after each long day of filming under early and unbearable Technicolor lights, the Lahr Lion costume had to be placed in an industrial drying bin overnight so that the perspiration could be dried before the next production day.

This costume—with the hides' very distinctive matching properties—has been attributed through screen matches to over a dozen different scenes in which the Cowardly Lion character portrayed by Lahr appears, including his first meeting with Dorothy when he sings, "If I Only Had the Nerve"; as he skips with his friends down the Yellow Brick Road; as he sings "If I Were King of the Forest"; as he visits the Wash & Brush Company; as he meets the Wizard of Oz; as he helps rescue Dorothy; as the Wicked Witch of the West melts; as the humbug Wizard awards him his medal for conspicuous acts of bravery; and finally as Dorothy says goodbye to her friends and clicks her heels together returning to her Kansas farm home. Indeed, these are not only the most iconographic scenes of *The Wizard of Oz*—the most watched film of all time—but they are among the most memorable in cinematic history. A detailed analysis of the matching properties of the costume, a collection care report and an insurance appraisal are available upon request.

Refer to department

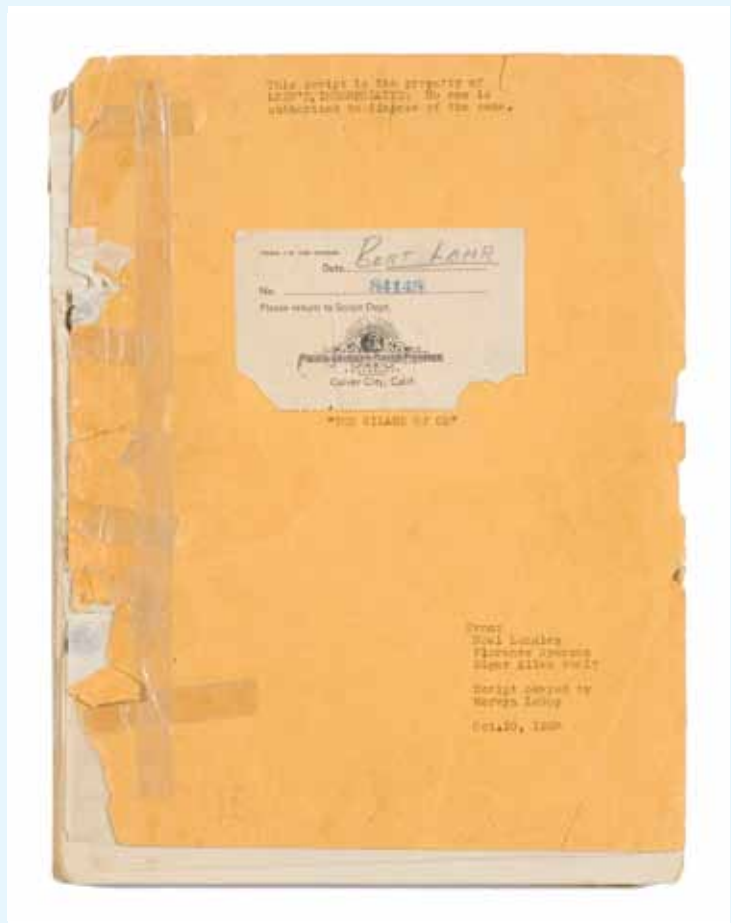
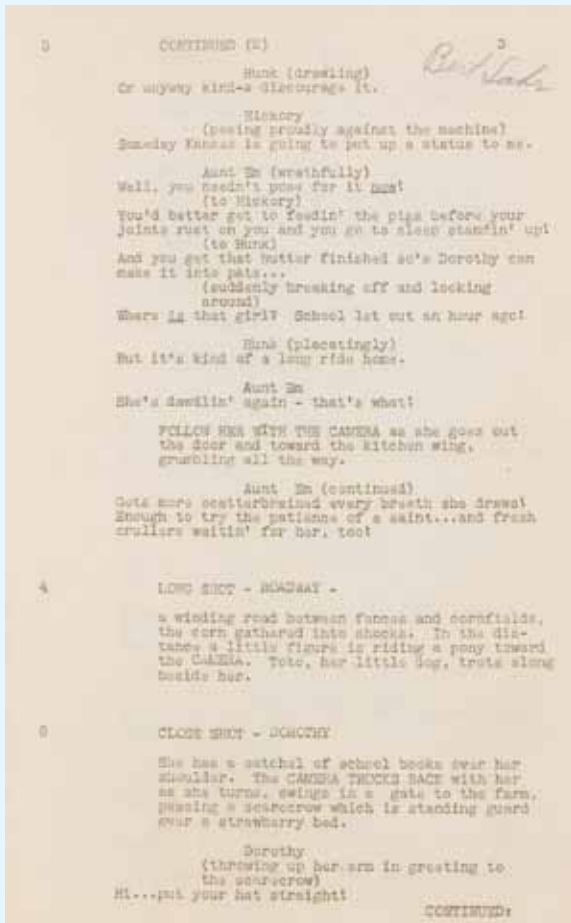


The lion hide used throughout the film (seen at right on the Yellow Brick Road) had very specific properties, including its uniquely-shaped tufts of hair on the upper legs (with dark brown at the base lightening to a tan color at the tips), long bundles of tan lion hair evident from the belly to the crotch, and thick stitching and areas of loss along the length of the tail.



"I found the Cowardly Lion costume in 1995 and brought it to the Los Angeles County Museum of Art, where Hollywood's most trusted conservators Cara Varnell & Irena Calinescu led the archival effort. Some people thought this was overkill, but this was the King of the Forest and I wasn't about to cut any corners on my watch. Bert Lahr's family and some very skilled artists from the *Jurassic Park* special effects team also worked with us to re-create the make-up, which did not survive the production. Oz memorabilia has a unique power to transport us over the rainbow, down the yellow brick road and back to our childhood -- and it doesn't get more magical than that!"

James Comisar
The Comisar Collection



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129

BERT LAHR'S WORKING SCRIPT FROM THE WIZARD OF OZ

Metro-Goldwyn Mayer, 1939. Mimeographed manuscript by Noel Langley, Florence Ryerson and Edgar Allen Woolf, 113 pp, Culver City, CA, October 10, 1938, housed in goldenrod MGM wrappers with printed label to upper cover, with "Bert Lahr" block printed in pencil to upper cover and signed on p. 3 with additional pencil date of October 11, 1938, most pages of screenplay with vertical crease (indicating scene completion). WITH: an 8 x 10 black and white photograph of Lahr, signed ("Dad") and inscribed to his son, Herbie. *Provenance:* descended through the family of Bert Lahr.

THE COWARDLY LION'S SCRIPT. A veteran of the Broadway stage and two-reel comedies, Lahr was cast in *The Wizard of Oz* in July of 1938. This draft, stamped "complete" to upper cover, is dated just two days before the beginning of principal photography (Lahr himself dates it again one day before shooting starts), though the content is very close to the final screen version, with the obvious differences (the "Jitterbug" song is present, as it would be cut later in the process). Lahr plays the lion and his Kansas counterpart, Zeke. According to the family, this script is the one that accompanied Lahr on set, a fact corroborated by the wear to the covers and leaves, and the horizontal folds to the pages throughout. It is not surprising that there is minimal line marking or annotations throughout, as for most of the production, Lahr was inside the lion suit, his hands covered by the paws.

129

The script and the accompanying photo of Lahr inscribed to his son have remained in the possession of Lahr's descendents to the present day.

\$60,000 - 80,000



130

130
A GROUP OF ACTUAL LION HAIR FROM BERT LAHR'S COWARDLY LION COSTUME IN THE WIZARD OF OZ

Metro-Goldwyn-Mayer, 1939. Approximately 30 strands of tan, brown and black lion hairs that were carefully removed from the brush used during intake conservation of the Cowardly Lion costume (offered in preceding lot 128). Conservators at the Los Angeles County Museum of Art as well as a team of Hollywood artisans cleaned, repaired and restored the costume expressly worn by actor Bert Lahr throughout filming, returning it to its former glory. This hair has remained in the possession of The Comisar Collection, leading curators of Hollywood ephemera, who has supervised all aspects of the Cowardly Lion's collection care to the present day.

A charming memento of one of the most delightful characters in all of cinema.

Overall: 12 x 19 in.

\$3,000 - 5,000



131

131
A RARE BERT LAHR SIGNED PHOTOGRAPH AS THE COWARDLY LION

Oversize matte publicity photograph of Lahr in character with his arms up (in his "put 'em up" pose), numbered in the negative at lower right, "1060-156," and inscribed by Lahr in blue ink at upper right, "To 'Rosalie' / with kind wishes," and signed ("Bert Lahr.") Signed photographs of Bert Lahr as the Cowardly Lion are very rare, with oversize portraits such as this one almost unknown.

Provenance: Accompanied by a letter of provenance from the consignor, whose aunt was Bert Lahr's children's nurse. The consignor was sent the photograph in 1944-5, when Lahr was appearing in *Seven Lively Arts* on Broadway.

11 x 14 in.

\$1,000 - 1,500



132

132

THE COWARDLY LION'S WITCH REMOVER FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. Prop exterminator's sprayer reading "Witch Remover" on one side, made of steel painted gray with red lettering and trim, with a wooden handle. Bert Lahr, as the Cowardly Lion, brandishes the Witch Remover as the quartet enters the Haunted Forest. Accompanied by a lobby card from the 1949 re-release showing Lahr holding this prop. *Provenance: Christie's East, A Century of Hollywood*, May 24, 2000, lot 156; Profiles in History, *Hollywood Auction 62*, December 21, 2013, lot 206.

31 1/2 x 8 x 8 1/2 in.

\$125,000 - 175,000



133

133

A MUNCHKIN FIDDLER'S JACKET FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. Orange and cream felt jacket with round collar, puffed sleeves, long tails with striped contrast lining, and orange and white bows with pom-poms. Bearing a label inscribed in black ink, "Eugene David." Accompanied by a copy of the film. Eugene S. David Jr. is credited as a Munchkin in the film, though not much more is known about the actor. Five men wearing these jackets play white fiddles and dance right behind Dorothy as she skips up the yellow brick road.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

\$8,000 - 12,000



134

134

A MUNCHKIN SOLDIER'S JACKET FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. Green, yellow and beige felt jacket with puffed sleeves, woven metal trim, and tails. Bearing a label inscribed in black ink, "Lewis Croft length 44 chest 29 1/2." Accompanied by a copy of the film.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

Ranks of Munchkin soldiers wearing these jackets appear in the Munchkin Land scene, marching after Dorothy as she sets off on her journey. As evidenced by the label, the Munchkins' costumes were custom made for each actor. Adrian designed the munchkin outfits to have strange proportions, including large sleeves and tails as in this jacket, to make them seem smaller than they actually were. In his later years, Lewis Croft (1919-2008) participated in many *Wizard of Oz* festivals and conventions and became one of the better-known Munchkin actors.

\$7,000 - 9,000



135



136



135
**AN EMERALD CITY TOWNSMAN'S JACKET FROM
 THE WIZARD OF OZ**

Metro-Goldwyn-Mayer, 1939. Bright green wool felt jacket with puffed sleeves and a taupe wool felt and teal piping loop design in the center, five large taupe wool-covered buttons (one is missing), and a taupe and teal wool felt belt across the chest. Bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "38-." Accompanied by a copy of the film.

Men wearing these jackets are visible throughout the scenes in the Emerald City, including those who welcome Dorothy and her friends to the "Wash & Brush Up Co." where they receive their makeovers. The fanciful design and attention to detail of this jacket is emblematic of the care and imagination Adrian brought to all of the film's costumes.
\$12,000 - 18,000



136
**AN EMERALD CITY WORKER'S "OZ" T-SHIRT FROM
 THE WIZARD OF OZ**

Metro-Goldwyn-Mayer, 1939. Green cotton t-shirt with manufacturer's label of Empire Sporting Goods N.Y.C., with green and white wool fleece letters sewn to the chest. Men wearing these t-shirts are visible during the scenes in which Dorothy and her friends visit the Emerald City and are transformed.

Provenance: Originally purchased at the 1970 MGM auction and/or tag sale.

\$3,000 - 5,000



137
**AN ADRIAN DESIGNED WINGED MONKEY PROTOTYPE
 CAPELET FROM THE WIZARD OF OZ**

Metro-Goldwyn-Mayer, 1939. Dark blue felt capelet with three wired layers on each side, with cream, black, and bright pink trim. The top layer has a scalloped border and a gray, black, white and orange flame applique on the back, with a metal center. A prototype for the jackets worn by the winged monkeys, which in the final version were short-sleeved with a similar stand-up collar, color scheme, and multi-colored trim, with a simplified zig-zag and flame design.

With their foreboding theme music and bizarre appearance, the winged monkeys are some of the most memorable characters in *The Wizard of Oz*, even though they are mute throughout. Similar in design and construction to the Munchkin costumes, this prototype winged monkey capelet gives us an insight into Adrian's design process.

\$10,000 - 12,000

138
A WINKIE SPEAR HEAD FROM THE WIZARD OF OZ

Metro-Goldwyn-Mayer, 1939. Cast metal spear head with broken rod and red paint remnants at base. Accompanied by a copy of the film. These spear heads, together with wooden staffs painted red, formed the spears that the Winkie guards carried as they guarded the Wicked Witch's castle. Designed by Adrian, these spear heads mimic the patterns on the Winkie guard's uniforms and are also reminiscent of the applique on the prototype winged monkey cape (lot 137).

Including rod at base: 32 x 9 x 3 in.; Length of spear head: 30 in.

\$10,000 - 15,000



139



140



141



142

139

A SET STILL OF THE GALES' FARM FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. A three-hole punched black-and-white photograph of the machinery on the Gales' Kansas farm, with slate visible reading "Fleming/ Prod. 1060 / Set No. 01 / Gale Farm." The photograph is inscribed in the lower right corner "1060-01," and reads in the upper right, "FEB 21 39 PROD 1060 HOML 291," and is stamped on the verso, "Return to / Property Dept." This photograph would have been part of a keybook binder used by crew members to ensure continuity.

8 x 10 in.

\$500 - 700

140

A SET STILL OF THE EMERALD CITY FROM *THE WIZARD OF OZ*

Metro-Goldwyn-Mayer, 1939. A three-hole punched black-and-white photograph of the Emerald City with slate visible reading "Fleming/ Prod. 1060 / Set 06 / Emerald City." The photograph is inscribed in the lower right corner "1060-06," and reads in the upper right, "JAN 19 39 PROD 1060 HOML 208," and is stamped on the verso, "Return to / Property Dept." This photograph would have been part of a keybook binder used by crew members to ensure continuity.

8 x 10 in.

\$500 - 700

141

A PROGRAM FROM *THE WIZARD OF OZ* PREMIERE AT GRAUMAN'S CHINESE THEATER

Dated August 15, 1939, the cover of the program reads "The Wizard of Oz Comes to Life" and features a central image of the Tin Man, the Scarecrow, Dorothy, the Wizard, and the Cowardly Lion, surrounded by a collage of scenes from the film. The back of the program reads "The Wizard Returns to His Hollywood Home!" and relates how L. Frank Baum wrote many of his books in a house near the Chinese Theater.

10 x 13 3/4 in.

\$500 - 700

142²

THE WIZARD OF OZ

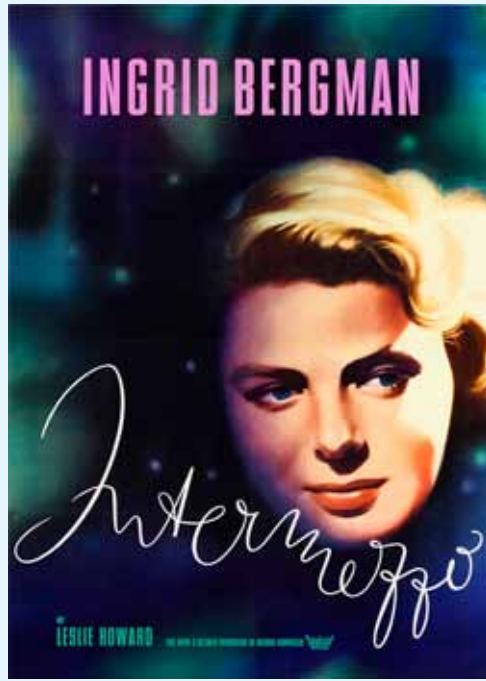
Metro-Goldwyn-Mayer, 1939 (R-1949). U.S. three sheet poster, linen-backed. One of the most enduring and beloved musical fantasies of all time, this classic Technicolor film has charmed audiences for generations. This striking large format poster for the very first re-release in 1949 features images of Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr and Jack Haley.

41 x 81 in.

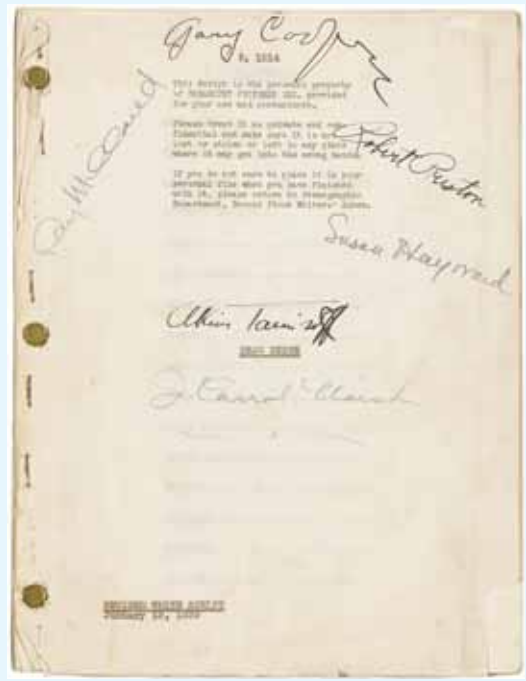
\$1,000 - 1,500



143



144



145



146

143

DESTRY RIDES AGAIN

Universal, 1939 (Reprint, R-1950). Insert poster, linen-backed. This poster features Marlene Dietrich as saloon singer Frenchie, James Stewart as Destry, and Brian Donlevy as the villainous Kent, along with a highlight of this western favorite: Dietrich and Una Merkel's barroom brawl.

14 x 36 in.
\$700 - 900

144[□]

INTERMEZZO

United Artists, 1939 (R-1960). German one sheet poster, linen-backed. This poster depicts a lush portrait of Ingrid Bergman set against a gauzy, colorful background to match the mood of this romance. Bergman and Leslie Howard star as musicians who fall in love while performing together.

23 1/2 x 33 in.
\$300 - 500

145

A BEAU GESTE CAST-SIGNED SCRIPT

Paramount, 1939. Revised white script, 146 pp, January 13, 1939 (but with blue revision pages as late as March 20, 1939 bound in), bound in brads. Signed on the title page (Paramount did not typically issue their scripts in covers) by stars GARY COOPER, RAY MILLAND, ROBERT PRESTON, SUSAN HAYWARD, and J. CARROL NAISH. It is additionally signed by actor Akim Tamiroff who is not in *Beau Geste* but was a Paramount contract actor, and possibly present on the lot when the rest of the actors signed the script. *Beau Geste*, a remake of the 1926 silent film of the same name, was written and directed by William Wellman; it tells the story of a trio of brothers played by Cooper, Milland, and Preston, who join the French Foreign Legion to fight in Algeria.

\$2,500 - 3,500

146

A UNION PACIFIC PROMOTIONAL RAILROAD SPIKE

Paramount, 1939. Brass railroad spike engraved on its four sides, "A Paramount Picture / Cecil B. DeMille's / 'Union Pacific' / Starring Barbara Stanwyck - Joel McCrea, 70th Anniversary Completion First / Transcontinental Railroad." This spike was likely distributed at the film's April 28 premiere in Omaha, part of the city's Golden Spike Days.

Union Pacific was directed by Cecil B. DeMille and along with John Ford's *Stagecoach*, marked the transition of the Western from a B-movie staple to a serious, big-budget film genre.
5 3/4 x 1 x 1 1/4 in.
\$400 - 600



147



148

147

THE WOMEN

Metro-Goldwyn-Mayer, 1939. U.S. one sheet poster, style C, linen-backed. A glamorous illustration of Joan Crawford, Norma Shearer and Rosalind Russell graces the poster for this George Cukor film based on the 1936 play by Clare Booth Luce. While not nominated for any Academy Awards® (likely due to the unusually stiff competition that year), *The Women* is now considered a classic and was added to the National Film Registry in 2007.

27 x 41 in.

\$4,500 - 5,500

148

WUTHERING HEIGHTS

Panthéon, 1939. French moyenne poster, linen-backed. This poster features a romantic illustration of Heathcliff (Laurence Olivier) and Cathy (Merle Oberon) kissing, with storm clouds menacing over the house in the background.

23 x 30 1/2 in.

\$400 - 600



149

149

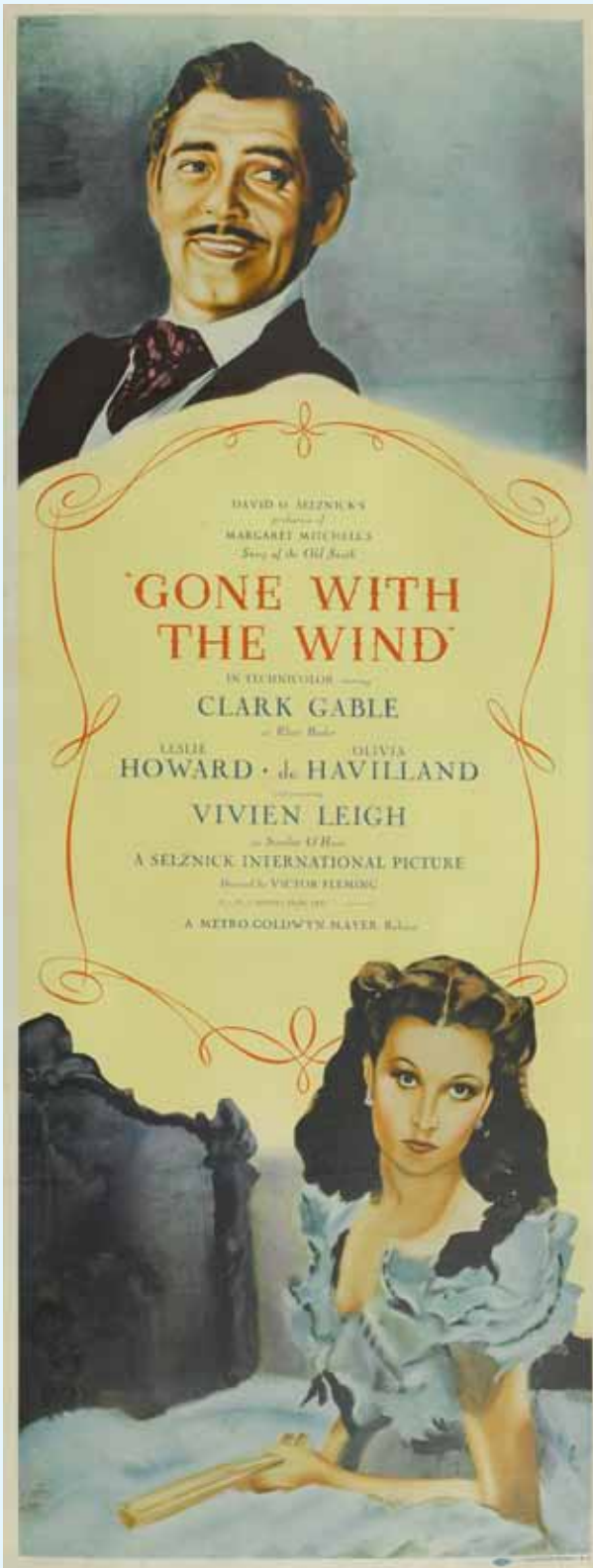
A LAWRENCE OLIVIER JACKET FROM WUTHERING HEIGHTS

United Artists, 1939. Brown tweed double-breasted three-quarter length jacket bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "No. 23290 / Name Laurence Olivier / Chest 40." Olivier, playing Heathcliff, wear this jacket at the end of the film as he visits Cathy on her deathbed. Together with a copy of the film.

Provenance: Accompanied by a Guarantee of Authenticity letter from the Disney-MGM Studios Theme Park Merchandise Division, dated 1994.

Directed by William Wyler, *Wuthering Heights* starred Olivier and Merle Oberon as Cathy, in a role that Olivier felt should have gone to Vivien Leigh. The production was a difficult one, from the great lengths required to turn the San Fernando Valley into a passable version of Yorkshire, to disagreements between Olivier and Oberon, and between both actors and the director. However the finished product was well-regarded and *Wuthering Heights* was nominated for eight Academy Awards®, including Best Director, Best Picture and Best Actor for Olivier.

\$3,000 - 5,000



150

150
GONE WITH THE WIND

Metro-Goldwyn-Mayer, 1939. Insert poster. Featuring portraits of Vivien Leigh and Clark Gable by Armando Seguso.

14 x 36 in.

\$5,000 - 7,000



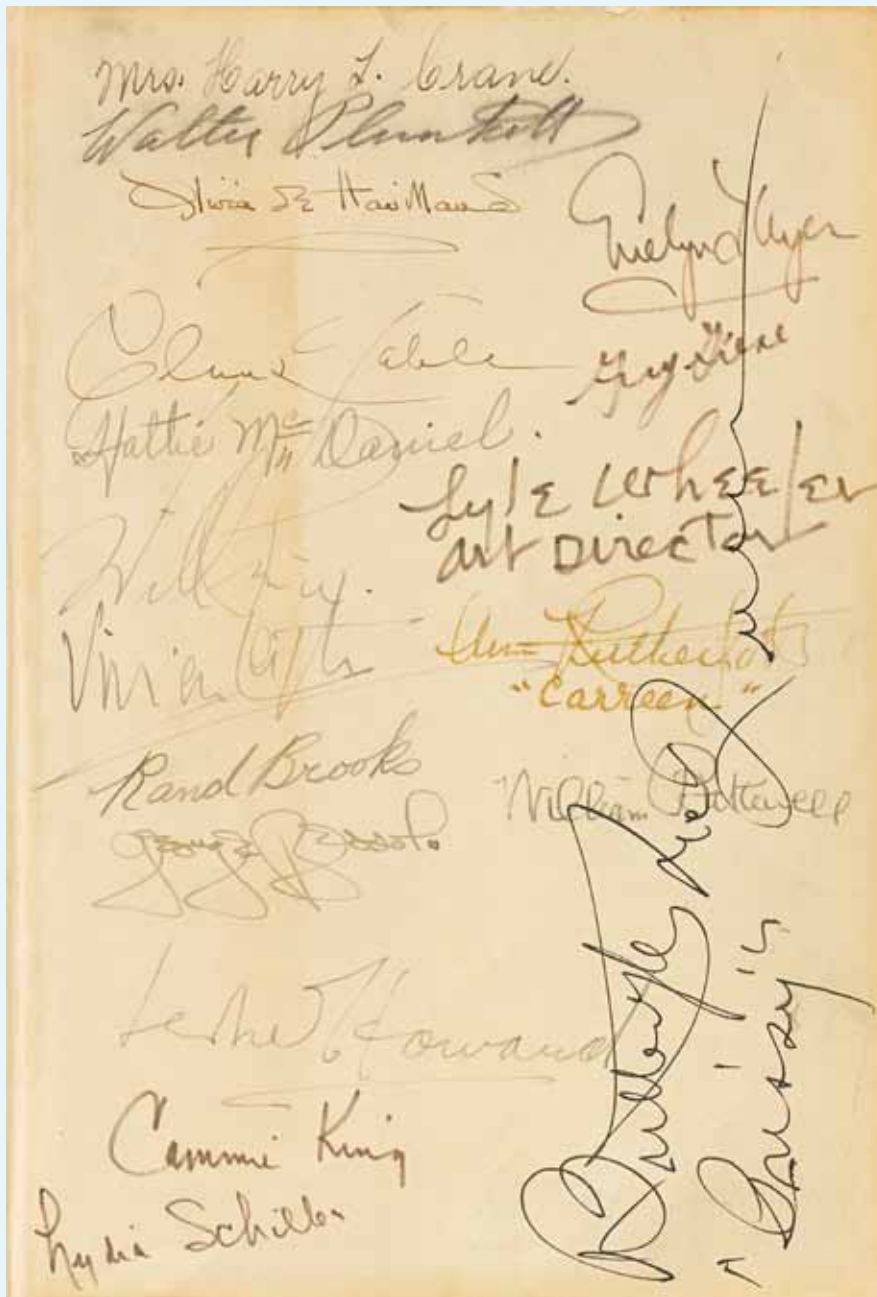
151

151
GONE WITH THE WIND

Metro-Goldwyn-Mayer, 1940. Window card poster. This poster features lettering reminiscent of the novel's cover as well as a striking image of Clark Gable carrying Vivien Leigh.

14 x 22 in.

\$500 - 700



152

152

**A CAST-SIGNED COPY OF MARGARET MITCHELL'S
GONE WITH THE WIND**

New York: Macmillan, 1938. Gray cloth, front panel of dust jacket only. Signed on the front free endpaper and half-title by 23 cast and crew members, including stars CLARK GABLE, VIVIEN LEIGH, OLIVIA DE HAVILLAND, and LESLIE HOWARD; supporting cast HATTIE MCDANIEL, RAND BROOKS (Charles Hamilton), GEORGE REEVES (signing here as "George Bessolo," Brent Tarleton), CAMMIE KING (Bonnie Blue), EVELYN KEYES (Suellen O'Hara), ANN RUTHERFORD (Carreen), WILLIAM BAKEWELL (mounted officer); and crew members WILL HILL (technical advisor), WALTER PLUNKETT (costume designer), LYDIA SCHILLER (script clerk), LYLE WHEELER (art director), SUSAN MYRICK (technical advisor), BEN NYE (make-up), MONTY WESTMORE (make-up) and ERIC STACEY (assistant director).

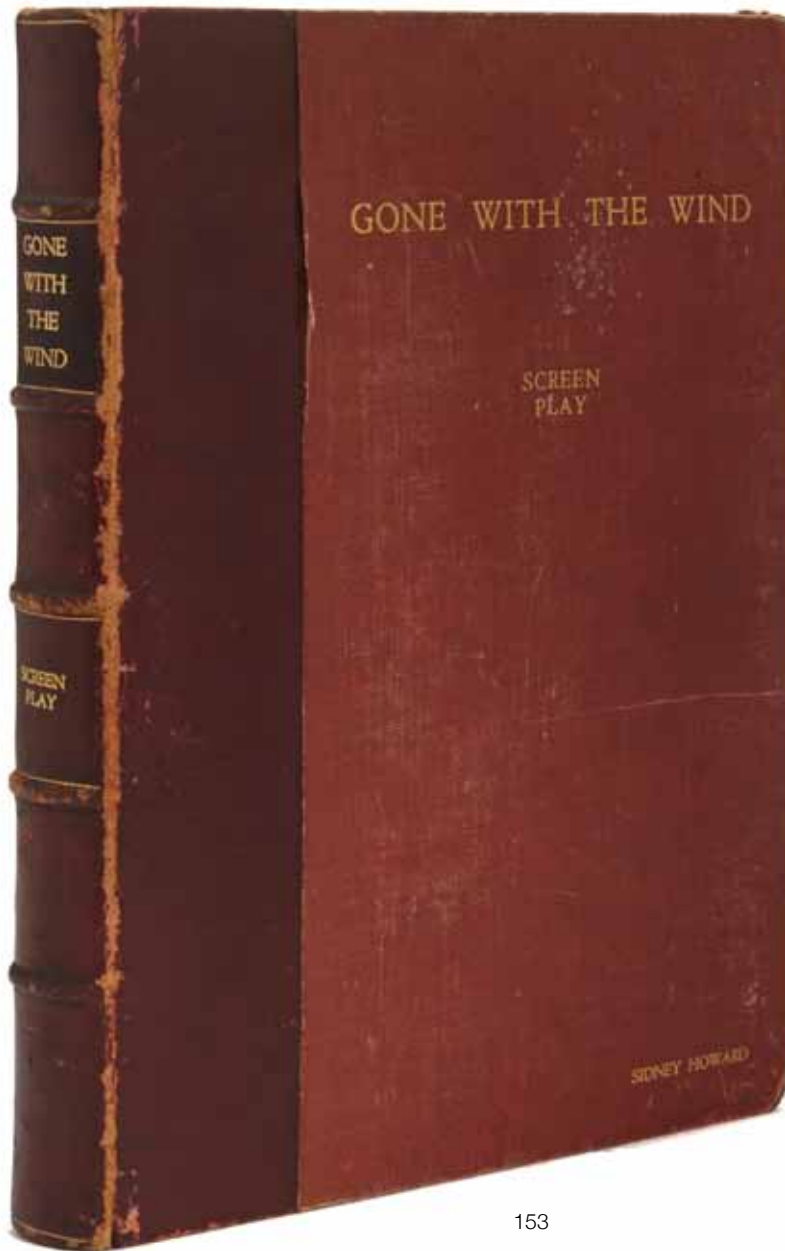
Provenance: Camden House, Beverly Hills, California, *Movie Memorabilia: The Golden Age of Hollywood*, May 20, 1989; letter of provenance from

Universal Studios Hollywood, dated August 2, 1994, confirming its sale and stating that it was purchased at auction by Universal.

These signatures were collected by actor FRED CRANE (who played Brent Tarleton) for his sister-in-law who has also signed the book ("Mrs. Harry F. Crane"). Two of the signatures (Westmore and Myrick) are dedicated to her. Crane played one of Scarlett's twin suitors, and is best known for speaking the film's opening lines, "what do we care if we were expelled from college, Miss Scarlett? The war's going to start soon, so we would have left college anyhow."

Cast-signed copies of *Gone With the Wind* are extremely rare at auction, with one signed by 29 actors selling for \$135,300 in 2012.

6 x 8 3/4 x 1 3/4 in.
\$40,000 - 60,000



153

153

A FINAL SHOOTING SCRIPT TO GONE WITH THE WIND, PRESENTED BY DAVID O. SELZNICK TO THE WIDOW OF SCREENWRITER SIDNEY HOWARD

Metro-Goldwyn-Mayer, 1939. Mimeographed manuscript, 256 pages, dated January 24, 1939, housed in yellow Selznick International wrappers bound in half-morocco over cloth with title gilt to upper cover and spine, "SIDNEY HOWARD" to lower right. Contains eight approx. 7 1/2 x 9 3/4 in. stills laid down to insert pages.

Provenance: presented by David O. Selznick to Howard's widow, Polly; gifted by her to her nephew (letter from family member laid in to volume).

In December of 1939, David O. Selznick gave bound presentation copies of the script to *Gone With the Wind* to most of the film's leading actors and crew members as well as to those who had supported him in his endeavors as an independent producer. These gift copies contain the film's final shooting script with photographs of key scenes from the film, including the burning of Atlanta, placed at

appropriate points in the screenplay. The total run produced is not known, but is believed to be less than 50.

Sidney Howard died in August, 1939 in a tragic accident on his farm; this copy was presented to his widow, Polly. Unlike Selznick's other bound presentation scripts, however, this one does not bear an inscription from the producer. The book is instead inscribed: "*With Love to Blaine / on Jennifer's Birthday / March 23rd, 1940 / From / Polly.*" Blaine was a nephew of Howard's wife and cousin to his daughter Jennifer. Howard would go on to win a posthumous Academy Award® for Best Screenplay. (Howard had previously received Academy Award® nominations for his scripts to the films *Arrowsmith* and *Dodsworth*.)

\$50,000 - 70,000

Dated: January 27, 1939
 Between: SELZNICK INTERNATIONAL PICTURES, INC.
 (Producer)
 and
 HATTIE MCDANIEL (Artist)

Subject: Producer employs artist to render her services to Producer exclusively as actress, performer or entertainer in action pictures.

Term: From: Not later than February 1st, 1939
 To: Not longer than 18 weeks. (7 weeks guarantee)

Compensation: \$400.00 per week (7 weeks guarantee)

Credits: No obligation. Producer may use artist's name and likeness.

Commercial Tie-ups: Producer may grant licenses to others to use Artist's name and likeness, voice or records of her voice in any manner, to advertise or exploit products or services of such other persons without additional compensation. Producer entitled to retain all revenues and other things of value derived thereby, but shall pay Artist an amount equal to 50% of net proceeds.

Lay-off: Any lay-off shall be for at least 1 consecutive week, except at end of term if less than 1 week remains Artist may be laid off for balance of term if lay-off time not completely used.

Stand: Artist warrants she is and shall be a member in good standing of Screen Actors Guild, Inc. and will remain so for duration of contract.

Screen Tests, Fittings, Etc. Artist shall render her services in tests, wardrobe fittings and giving publicity interviews prior to starting date of any photography without compensation for such services.

Notices: Notices shall be in writing, except oral notices, and may be handed to Artist personally or mailed or telegraphed to her c/o H.C.I. Artists Inc., 2070 Burton way, Beverly Hills.

"Dub" and "Double": Producer has right to "dub" and "double" appearance, acts, and voice of Artist without limitation, unless Artist is immediately available and act or acts required are not hazardous or beyond her capabilities.

Location: Producer to furnish Artist transportation and pay all reasonable traveling and living expenses.

Assign & Lend: Producer may assign agreement or lend Artist's services to other producers.

Extension to Complete: If Artist rendering services in photography at expiration of term Producer may extend to completion of roll at same salary on a pro rata basis, 1 day's salary to be 1/9th of the weekly rate.

Outtakes: Outtakes after expiration of term shall be on per diem basis at salary last paid Artist, 1 day's salary to be 1/9th weekly rate.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

SELZNICK INTERNATIONAL PICTURES, INC.
 by Daniel T. O'Shea
 (PRODUCER)

Hattie McDaniel
 (ARTIST)

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154

A HATTIE MCDANIEL SIGNED CONTRACT FOR GONE WITH THE WIND

Typed document signed by McDaniel, and by Daniel T. O'Shea on behalf of Selznick International Pictures, 15 pp, 4to, Culver City, California, January 27, 1939. Together with a typed summary of the contract, 2pp, n.p., n.d. (but contemporary with the original contract).
Provenance: Profiles in History, July 1997, accompanied by a Certificate of Authenticity; Collection of William Quigley.

In addition to the nationwide press given to the search for an actress to play Scarlett, the remaining roles in *Gone With the Wind* were also the subject of fierce competition. Other actresses considered for the role of Mammy included Louise Beavers, Madame Sul-Te-Wan, Bertha Powell, and Hattie Noel. Many unknowns also sent letters to Selznick touting their suitability for the role, and First Lady Eleanor Roosevelt intervened on the behalf of the White House cook, Elizabeth McDuffie, who was duly given a screen test. Hattie McDaniel however, was the favorite of Clark Gable, having acted with him in *China Seas* (MGM, 1935). As the story goes, McDaniel appeared for her audition with Selznick in her version of a Southern maid's costume and the producer was so impressed that he claimed to be able to "smell the magnolias." She signed this contract the next month, agreeing to work for Selznick International for \$450 per week, beginning on February 1, 1939. Roundly praised for her performance, Hattie McDaniel would go on to become the first African-American to win an Academy Award® and become an important part of film history.

8 1/2 x 11 in.

\$15,000 - 20,000

155

A PAIR OF PHOTOGRAPHS OF VIVIEN LEIGH AS SCARLETT O'HARA

Black and white glossy portrait photographs of the actress with still numbers in the lower right corner reading "S.I.P.-108-P-125" and "SS.I.P.-108-P-126." Each has a period press snipe issued by Victor M. Shapiro of Selznick International Pictures, stating that *Gone With the Wind* is "now before the cameras at Selznick International Pictures."

Provenance: Purchased by the consignor from Larry Edmunds Bookshop in Hollywood, where they were described as being from the collection of David O. Selznick.

Each: 10 3/4 x 13 3/4 in.

\$500 - 700



155

156

A COLLECTION OF PHOTOGRAPHS OF CLARK GABLE IN GONE WITH THE WIND

Comprising three oversize matte photographs of Gable on set with his press agent, Otto Winkler; two reprinted stills from the film; and a memo on Selznick International Pictures letterhead, dated January 31, 1939, from Russell Birdwell confirming that Otto Winkler will be representing Gable in publicity matters on the film and stating that "we will cooperate with you all of the way because to insure the happiness of Clark Gable is one of our chief aims."

Provenance: Estate of Otto Winkler.

8 x 10 in. to 11 x 14 in.

\$500 - 700



156

157

A COLLECTION OF OVERSIZE PUBLICITY PHOTOGRAPHS FROM GONE WITH THE WIND

Metro-Goldwyn-Mayer, 1939. Ten in all, comprising four black-and-white matte publicity photographs of Leslie Howard and Olivia de Havilland (2) and Clark Gable (2), 9 1/2 x 12 1/2 in.; one black-and-white matte publicity photograph of Howard and de Havilland, 10 3/4 x 13 3/4 in.; and five black-and-white glossy publicity photographs of Howard and de Havilland, Gable and de Havilland, Howard alone, Gable and Vivien Leigh; and Leigh with Evelyn Keyes and Ann Rutherford, all with original press snipes adhered to the verso, 10 3/4 x 13 3/4 in.

\$1,500 - 2,000



157



158

158

A CLARK GABLE RIDING JACKET FROM GONE WITH THE WIND

Metro-Goldwyn-Mayer, 1939. Dark gray wool flannel riding jacket with three self-covered buttons in the front and one in the back (one is lacking). The interior bears a black Eddie Schmidt label on the outside of the pocket and on the interior, an Eddie Schmidt, Inc. label inscribed in ink, "38 / Mr. Clark Gable / Date 6-16-39 No. 3824." Accompanied by a copy of the film. Gable wears this jacket in the "thumbsucking scene," in which he is riding with Bonnie on his lap and stops to talk to Mrs. Meriwether about Bonnie's thumbsucking. She recommends quinine, and he thanks her and rides on as Mrs. Meriwether and Mrs. Meade discuss what a wonderful father Rhett is and how much he loves Bonnie. Accompanied by a framed copy of a David O. Selznick memo in which he discusses the necessity of having all of Gable's clothes made by Schmidt, his preferred tailor.

Provenance: Camden House, Beverly Hills, *Movie Memorabilia: The Golden Age of Hollywood*, May 20, 1989, lot 172; La Galerie Hollywood, Universal Studios, accompanied by a framed Certificate of Authenticity and a framed letter from the proprietor of the gallery to the buyer, confirming the purchase.

\$60,000 - 90,000



159

159

A RICHARD AMSEL ILLUSTRATION OF CLARK GABLE AND VIVIEN LEIGH IN *GONE WITH THE WIND*

Colored pencil on paper, signed at lower right ("Amsel"), matted and framed. Depicting Leigh as Scarlett in her "barbeque dress" and Gable as Rhett in his costume from the Atlanta Bazaar. Behind them are the green velvet curtains with gold tassels that will be transformed into Scarlett's famous "curtain dress." Accompanied by a copy of the magazine.

Provenance: Estate of Richard Amsel, accompanied by a Certificate of Authenticity; Collection of film historian/author Richard Barrios.

This illustration was published on the cover of the November 6, 1976 issue of *TV Guide*, marking the film's broadcast television debut on NBC. Amsel is perhaps best known as an illustrator of movie posters, creating artwork for *Hello Dolly* (1969), *The Sting* (1973), and *Raiders of the Lost Ark* (1981), among many others.

Overall: 22 1/2 x 28 3/4 in.; *Drawing only:* 13 1/2 x 19 1/2 in.

\$6,000 - 8,000



160



162



163

CLARK GABLE AND OTTO WINKLER

Clark Gable and Otto Winkler first met when the latter was a reporter for the Los Angeles *Herald Examiner* and was persuaded by MGM Publicity Chief Howard Strickling to be kind to Gable in his account of a spurious paternity suit against the actor. Winkler was subsequently hired by the studio and assigned to Gable, who became a close friend. The publicist was the actor's confidante in his secret romance with Carole Lombard and the couple trusted him with the planning of their 1939 wedding, at which Winkler was the only witness. Winkler was asked by Gable to accompany Lombard on her ill-fated war bonds drive in January 1942, and was among those killed when their return flight crashed in the Nevada mountains. The following four lots belonged to Otto Winkler and his widow Jill Winkler, with whom Gable maintained a friendship after her husband's death.

160

A COLLECTION OF CAROLE LOMBARD CORRESPONDENCE

Comprising a typed letter signed by Lombard, 1 p., October 8, 1938; an autograph note signed by Lombard on "Mr. and Mrs. Clark Gable" stationery; an autograph note signed by Carole Lombard on "Miss Carole Lombard" stationery; two autograph notes signed by Carole Lombard on "CG" stationery with original transmittal envelopes dated October 11 and December 27, 1941; and two secretarial cards from Clark Gable and Carole Lombard that accompanied gifts. All of the letters are addressed to Otto Winkler and/or his wife Jill. Together with an oversize photograph of Gable and Lombard posing between Otto Winkler and MGM Publicity Chief Howard Strickling on March 30, 1939, when the couple announced their marriage to the press. Winkler had been the only friend present at their wedding in Kingman, Arizona, the previous day.

Provenance: Collection of Otto and Jill Winkler, descended through their family.

Various sizes

\$500 - 700

161

A CLARK GABLE CERTIFICATE FROM THE MOTION PICTURE RELIEF FUND

Awarded to Clark Gable in recognition of his participation in the October 1, 1939 broadcast on CBS Radio for the Motion Picture Relief Fund, signed by the President of the Board, actor Jean Hersholt, and contained in a presentation folder with Gable's name on the front. The Motion Picture Relief Fund was founded in 1921 to provide assistance to those in the film industry who had fallen on hard times. In 1939, MCA President Jules Stein came up with the idea to have movie stars appear on the radio show *The Screen Guild Show* and donate their salaries to the charity. The Motion Picture Relief Fund still exists today, as the Motion Picture & Television Fund, and operates a retirement home outside Los Angeles. Also included in the lot is a program from Clark Gable's funeral in 1960.

Provenance: Collection of Otto and Jill Winkler, descended through their family.

8 x 6 in.

\$300 - 500

162

A CLARK GABLE SIGNED PHOTOGRAPH

Comprising a matte oversize portrait photograph of the actor, stamped on the verso, "Clark Gable / Metro-Goldwyn-Mayer," and inscribed on the recto, "To Jill / Kindest Wishes / Always / Clark Gable." Together with two additional photographs of Gable on his farm, one showing the actor with his horse.

Provenance: Collection of Otto and Jill Winkler, descended through their family.

11 x 14 in.

\$300 - 500

163

AN AUTOGRAPH POSTCARD SIGNED BY CLARK GABLE

Autograph postcard signed ("Clark"), 1p, Panama City, Florida, November 28, 1942, addressed to Jill Winkler in Encino, California. Gable enlisted in the U.S. Army Air Corps on August 12, 1942 and was sent to Miami for basic training, followed by Air Force Gunnery School at Tyndall Field in Panama City. Gable writes that he is "in the busiest damn war I've ever seen" and is not sure where he will be sent next and whether he will make it home for Christmas. The postcard is accompanied by three snapshots of Gable and Otto Winkler, two of Gable at home, and one of Winkler with Louella Parsons, Mickey Rooney and Judy Garland.

Provenance: Collection of Otto and Jill Winkler, descended through their family.

Postcard: 5 1/2 x 3 1/2 in.

\$300 - 500

PROPERTY OF VARIOUS OWNERS

164

A CLARK GABLE WEDDING RING FROM CAROLE LOMBARD

14k gold men's ring with ribbed center band. Gable typically only wore rings on his pinkie finger, which would account for the ring's smaller than expected size. Gable and Lombard married on March 29, 1939 and are remembered as one of the most iconic Hollywood couples of the period.

Provenance: Accompanied by a typed letter signed by Kay Gable, 1p, April 11, 1983, to Capt. Ken Lazier, with original transmittal envelope, gifting him various military items of her husband's; she adds, "I have also enclosed a very small personal item, I found it in his items when I was looking for some things for your collection. It is Clark's wedding ring that was given to him by Carole Lombard. As I have no use for it, and it will most likely be thrown out someday. I felt you would like it." Lazier was a well-known collector of militaria who often wrote to famous people asking for donations to his military museum.

\$2,000 - 3,000



164

165

A CLARK GABLE WORLD WAR II ARMY AIR CORPS UNIFORM

Comprising an olive green wool jacket bearing a black Saks Fifth Avenue label with an interior tailor's label printed "Size 38, with gilt metal buttons, silver metal Captain's bars, a ribbon group with the Air Medal, the American Campaign Medal and the European, African, Middle-East Theater Medals, and sterling silver Army Air Corps wings, engraved on the reverse "Capt. Clark Gable USAAC"; a pair of matching olive green wool trousers inscribed in the interior in black ink, "Davison" and "Gable"; a tan wool tie; and an Army Air Corps olive green visor cap, size 7, dated February 17, 1945. Together with a number of period magazines and clippings regarding Gable's military service.

Provenance: Accompanied by a typed letter signed by Kay Gable to Capt. Kenneth Lazier, May 3, 1978, gifting him Clark Gable's Army Air Corps wings.

Clark Gable enlisted in the Army Air Corps on August 12, 1942 at the age of 41. He completed several rounds of training at bases in the United States before being sent to a base in Polebrook, England in April 1943. Gable worked on a war propaganda film entitled *Combat America* and flew on several B-17 bombing raids with the 351st Bombardment Group. It was widely rumored that Adolf Hitler had placed a bounty on the capture of Gable due to the actor's German ancestry, and he was certainly one of the most written-about soldiers in the US Army. Gable was awarded the Air Medal and the Distinguished Flying Cross and was discharged in June 1944.

\$5,000 - 7,000



165

166[□]

A LARGE COLLECTION OF PHOTOGRAPHS OF CLARK GABLE

Approximately 350 photographs and snapshots from the personal collection of Clark Gable, including pictures taken during World War II, snapshots taken during the filming of *Mogambo*, snapshots with friends skiing, hunting, fishing, with his wife Kay Williams; and approximately 90 MGM 10 x 13 in. publicity photographs by Clarence Sinclair Bull, Durward Graybill, Eric Carpenter, William Grimes, and Virgil Apger.

Provenance: Estate of Clark Gable; Christie's New York, *Film and Entertainment including a Collection of Andy Warhol Memorabilia*, June 22, 2006, lot 77 (partial).

Majority: 8 x 10 in.

\$2,000 - 2,500



166

INTERMISSION: LET'S ALL GO TO THE LOBBY



167



168



169



170

167

A HAND-PAINTED LOBBY ART DISPLAY FOR *FRANKENSTEIN MEETS THE WOLF MAN*

Universal, 1943. Acrylic on board by an unknown artist, framed. Beautifully hand-lettered artwork for the Universal monster classic starring Bela Lugosi and Lon Chaney, Jr. Strangely, though Lugosi stars as Frankenstein in this film, the artwork mistakenly depicts Boris Karloff as he appeared in *Son of Frankenstein* (1939). The leads' credits are stylishly painted within in a snarling silhouette of the Wolf Man. Overall: 41 x 61 1/8 in.; Within frame: 39 1/4 x 59 1/2 in.

\$1,000 - 1,500

168

A HAND-PAINTED LOBBY ART DISPLAY FOR *THE LEOPARD MAN AND I WALKED WITH A ZOMBIE*

RKO, 1943. Acrylic on board by an unknown artist, framed. A hand-painted poster advertising a double bill of producer Val Lewton's horror classics, both directed by Jacques Tourneur. Stars Dennis O'Keefe and Margo pose tensely alongside a growling leopard head. The deceptively lurid text reads "THRILL KILLER OF WOMEN AND GIRLS" and "GREAT DOUBLE HORROR SHOW."

Overall: 41 x 61 1/8 in.; Within frame: 39 1/4 x 59 1/2 in.

\$500 - 700

169

A HAND-PAINTED LOBBY ART DISPLAY FOR *SON OF DRACULA AND THE MAD GHOUL*

Universal, 1943. Collage and acrylic on board, framed. The main artwork was cut out and collaged from a three sheet poster and features eerily lit portraits of Lon Chaney, Jr. in the title role and costar Louise Allbritton, her arms raised in a vampiric pose. This is notable as three sheets for this highly desirable title are rare and unusual.

Overall: 41 x 61 1/8 in.; Within frame: 39 1/4 x 59 1/2 in.

\$600 - 800

170

A HAND-PAINTED LOBBY ART DISPLAY FOR *THE SKY'S THE LIMIT AND THE FALCON IN DANGER*

RKO, 1943. Acrylic on board, framed. A hand-painted version of a quintessential Fred Astaire musical-comedy-romance poster. Astaire and love interest Joan Leslie are presented in a large portrait, surrounded by silhouettes of the pair dancing. The film's co-feature is presented as a title and brief credits at the bottom of the display.

Overall: 41 x 61 1/8 in.; Within frame: 39 1/4 x 59 1/2 in.

\$400 - 600

171

A HAND-PAINTED LOBBY ART DISPLAY FOR THE FALLEN SPARROW

RKO, 1943. Acrylic on board by an unknown artist, framed. A pensive portrait of star John Garfield dominates this display. The tagline reads "A high-powered mystery melodrama with a cracking climax."

Overall: 41 x 61 1/8 in.; Within frame: 39 1/4 x 59 1/2 in.

\$400 - 600



171

172

A HAND-PAINTED LOBBY ART DISPLAY FOR SPITFIRE

RKO, 1943. Acrylic on board by an unknown artist, framed. David Niven and Leslie Howard face off on this advertisement for *Spitfire*, a film about the development of the Spitfire plane by aircraft designer R.J. Mitchell. This was Howard's final film, made in England in 1942 and released in America the following year.

Overall: 41 x 61 1/8 in.; Within frame: 39 1/4 x 59 1/2 in.

\$400 - 600



172

173

A BATISTE MADALENA PORTRAIT OF WILLIAM POWELL

Gouache and tempera on board, signed at lower right ("B"), matted and framed. An exquisitely stylized head-and-shoulders portrait of a stern-looking Powell, rendered in vivid blue, creamy yellow, and black tempera paints.

Batiste Madalena (1902-1988) studied under famed illustrator J.C. Leyendecker and went on to create a series of stunning original advertisements for the Eastman Theatre in Rochester, New York during the silent era. His original painted advertisements for the films of silent stars like Lon Chaney and Gloria Swanson were ingeniously designed to arrest the attention of passersby. His artwork was rediscovered in the 1970s and Madalena was the subject of a retrospective exhibition at the Museum of Modern Art in New York in 2008-9.

Overall: 24 x 33 in.; Within mat: 15 3/4 x 24 3/4 in.

\$2,000 - 3,000



173

174

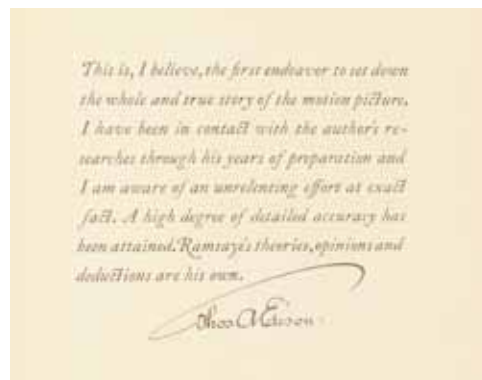
A BOOK ON THE ORIGIN OF FILM SIGNED BY THOMAS EDISON

Ramsaye, Terry. *A Million and One Nights: A History of the Motion Picture*. New York: Simon and Schuster, 1926. 2 volumes. Quarter pigskin and Japanese paper. Signed by the author and numbered 110 of 325 copies. Additionally signed by inventor Thomas A. Edison, the inventor of the Kinetoscope, an early film viewing device.

A rare example of an important volume on film history, for which Ramsaye interviewed many film pioneers including Thomas Armat, Auguste and Louis Lumière, Lewis Selznick, and Adolph Zukor.

Each: 7 1/2 x 10 1/2 x 2 1/4 in.

\$1,200 - 1,800



174



175

175

A SET OF THREE BOUND VOLUMES OF MGM'S THE LION'S ROAR

Three volumes containing issues of *The Lion's Roar*, Metro-Goldwyn-Mayer's in-house periodical, bound in quarter red morocco with the title embossed on each volume's spine as well as, respectively, "Vol. 1 / 1941 - 42," "Vol. 2 / 1942 - 43"; and "Vol. 3 / 1943 - 44." The first volume contains twelve issues and the second two contain five issues each.

These magazines represent a treasure trove of fascinating material from MGM's golden age, including articles by and about the studio's stars and films. *The Lion's Roar* was printed in limited amounts, distributed only to exhibitors and employees, and apparently discontinued regular publication in the US after 1947 (see the Margaret Herrick Library catalog for more information on the publication of this serial). Each issue is heavily illustrated with behind-the-scenes photographs and scenes (mostly in black and white) from MGM productions too numerous to list. Stars represented in the magazines' pages include Judy Garland, Mickey Rooney, Spencer Tracy, Clark Gable, Greta Garbo, John Garfield, William Powell, Myrna Loy, Greer Garson, and Hedy Lamarr, among many others. Of special interest is a two-page spread on *Gone With the Wind's* 1944 reissue, illustrated with seldom-seen images from the film. The magazines also include lush, full-color cover art by major poster artists such as Jacques Kapralik, Al Hirschfeld, and Marcel Vertes.

14 1/3 x 11 1/2 in.

\$600 - 800



176

176

A MOLE-RICHARDSON MGM STUDIO SPOT LAMP

Mole-Richardson Ultra High Intensity Arc Spot Lamp Type 170 with a 20 in. lens, body and stand painted maroon, with "M-G-M" stenciled in white on one side, bearing a Metro-Goldwyn-Mayer inventory label. *Height: 83 in.; Diameter of Light: 30 in.*

\$4,000 - 6,000

177

A PAIR OF CHASEN'S RESTAURANT VINTAGE RED LEATHERETTE LOBBY BENCHES

Featuring tufted back, pea arms, and welted cushions. Together with a group of Chasen's gold-embossed final menus in mint condition. *Provenance: Acquired directly from Chasen's at its closure in 1997.*

Chasen's was one of Hollywood's most beloved watering holes, and a favorite of stars such as Clark Gable, Cary Grant, Kirk Douglas, Frank Sinatra, Marilyn Monroe and Walt Disney. This pair of benches sat in the lobby directly under the portrait of founder Maude Chasen. Today the original Chasen's building at Doheny and Beverly houses the upscale grocery store Bristol Farms.

H: 33 in.; D: 29 in.; L: 36 in. each

\$4,000 - 6,000



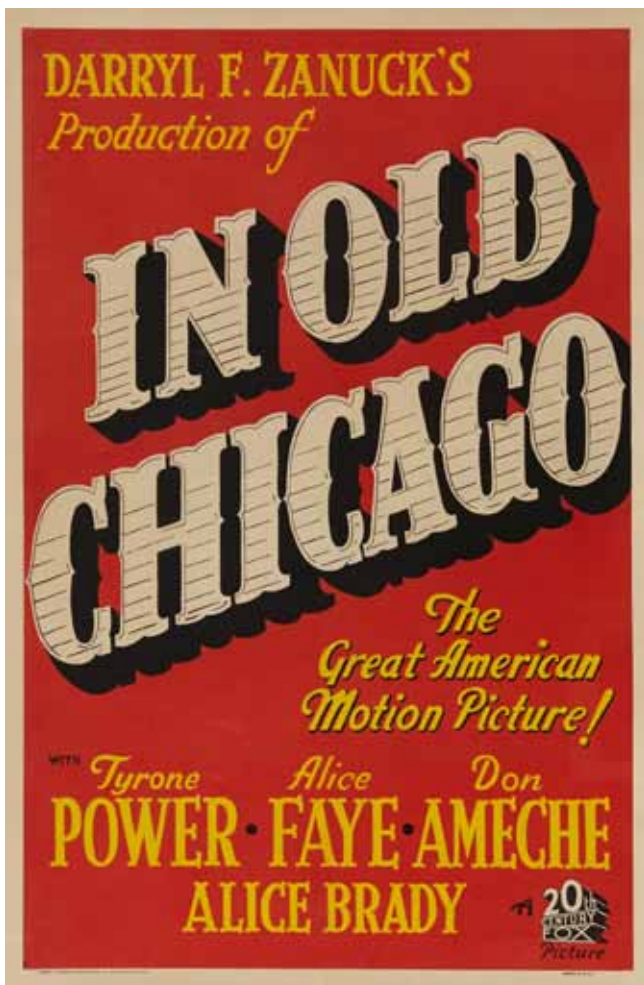
VINTAGE HOLLYWOOD POSTERS FROM THE COLLECTION OF ROBERT OSBORNE

The first movie poster I ever bought was a one-sheet for *Sullivan's Travels*, not because I had any premonition it would go on to be considered a classic film but because it primarily consisted of a huge caricature of Veronica Lake, with her trademark long blonde hair hanging over her right eye. I was batty about Veronica Lake. I was also 14 years old. Since then I've purchased many more posters, some good, some not-so-good, but certainly more than I could ever display at any given time. I never picked any of the ones I did because of the film they represented, but usually because I was attracted to the actual design of the poster. Often the great lure for me was the fact the promotional tagline on the poster made me laugh ("*Nobody's as Good as Bette Davis When She's Bad*"; "*Gable's Back and Garson's Got Him*;" or, groan, "*The Oomph Girl's Greatest Tri-Oomph!*"). Sometimes I've bought a poster because it so totally misrepresents the movie it's trying to sell (a favorite example: the poster for the 1946 release *Devotion*, in which Olivia de Havilland and Ida Lupino play the famous Bronte Sisters of the 1820s, but in the poster both women are shown with stylish 1940s hairstyles and then-modern day clothes). So why

have I decided to part with 50 posters from my collection for this Bonhams auction? Several factors figure in: #1: I no longer have any more empty wall space on which I can properly display them; #2: I figured it's time to put them out into circulation so others can have them to look at and enjoy; #3: It's TCM and Bonhams, so I know it'll all going to be handled in a fair, classy way; #4: A portion of the proceeds from the auction goes to support the work of The Film Foundation, which does such commendable work preserving our film heritage. You won't find Veronica and *Sullivan's Travels* among the 50. Maybe next time. Maybe never. I must admit I never cease to be amazed at how a decorated piece of paper that measures 21 inches by 41 inches can become such a pleasurable part of one's day-by-day world.

Robert Osborne
Host of Turner Classic Movies

Each poster in the collection will be accompanied by a signed letter of provenance from Robert Osborne.



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179



180



181



182

DRAMAS AND COMEDIES

178

IN OLD CHICAGO

Twentieth Century-Fox, 1938. U.S. one-sheet poster, linen-backed. This text-style poster, probably created for the film's roadshow release, features the film's title looming large in a vintage font befitting the film's setting of 1870s Chicago. Alice Brady won an Academy Award for Best Supporting Actress® for this film.

27 x 41 in.

\$400 - 600

179

GONE WITH THE WIND

Metro-Goldwyn-Mayer, R-1960. U.S. one sheet poster, linen-backed. Dynamic artwork of Scarlett O'Hara (Vivien Leigh) scooped up in Rhett Butler's (Clark Gable) arms dominates this poster, with the pivotal burning of Atlanta depicted below the credits at the bottom. The poster's text plays up the film's ten Academy Awards® and the reissue's date: "IN TRIBUTE TO THE YEAR OF THE CIVIL WAR CENTENNIAL."

27 x 41 in.

\$500 - 700

180

WATERLOO BRIDGE

Metro-Goldwyn-Mayer/Cire Films, 1940. Spanish one sheet poster, linen-backed. This poster for this wartime romantic drama features a large illustration of stars Robert Taylor and Vivien Leigh embracing on the titular bridge.

27 1/2 x 39 in.

\$100 - 200

181

HAMLET

Universal, 1948 (R-1953). U.S. one sheet poster, linen-backed. Director and star Laurence Olivier strikes an appropriately melancholy pose in the title role on this poster, and is also shown standing over the prostrate Ophelia (Jean Simmons). *Hamlet* was nominated for seven Academy Awards®, winning for Best Picture, Best Actor (Olivier), Best Art Direction, and Best Costume Design.

27 x 41 in.

\$200 - 300

182

OVER THE MOON

United Artists, 1939. U.S. one sheet poster, linen-backed. Highly stylized poster art of a jubilant, elegantly-attired Merle Oberon. Rex Harrison costars as her on-again, off-again suitor in this British romantic comedy.

27 x 41 in.

\$150 - 250

183

THE FLAME OF NEW ORLEANS

Universal, 1941. U.S. one sheet poster, style D, linen-backed. An alluring portrait of 19th century New Orleans temptress Marlene Dietrich and her lover, sea captain Bruce Cabot, surrounded by stylized flames. The poster's lower half features this Rene Clair comedy's primary cast of great character actors: Roland Young, Mischa Auer, and Andy Devine.

27 x 41 in.

\$500 - 700

184

HOW GREEN WAS MY VALLEY

Twentieth Century-Fox, 1941. U.S. one sheet poster, style B, linen-backed. The main members of the family of Welsh miners at this film's heart are portrayed on this poster—patriarch Donald Crisp, daughter Maureen O'Hara, and youngest son Roddy McDowall—along with O'Hara's suitor, Walter Pidgeon. Among John Ford's biggest popular and artistic successes, this film was nominated for ten Academy Awards® and won five, for Best Picture, Best Director, Best Supporting Actor, Best Cinematography, and Best Art Direction.

27 x 41 in.

\$700 - 900

185

GOING MY WAY

Paramount, 1944. U.S. one-sheet poster, linen-backed. Making the shift from a secular life to the priesthood, affable Father Chuck O'Malley (Bing Crosby) is shown in this poster walking hand-in-hand with adoring Jean Heather in Leo McCarey's warm-hearted musical hit. *Going My Way* won eight Academy Awards®, and actor Barry Fitzgerald had the unique distinction of being the only person ever nominated in both Best Actor categories for the same performance.

27 x 41 in.

\$400 - 600



183



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185



186



187

186

ALL THIS, AND HEAVEN TOO

Warner Bros., 1940. U.S. one sheet poster, linen-backed. Bette Davis costars with Charles Boyer in this historical drama about a French governess who falls in love with her employer. The source novel by Rachel Field was inspired by the life story of the author's aunt, whose scandal led to the downfall of King Louis-Philippe.

27 x 41 in.

\$700 - 900

187

THE GREAT LIE

Warner Bros., 1941. U.S. one sheet poster, linen-backed. An Edmund Goulding-directed melodrama starring Bette Davis and George Brent as a former couple reunited by circumstance, and Mary Astor as the third party in their love triangle.

27 x 41 in.

\$300 - 500



188



189

188

NOW, VOYAGER

Warner Bros., 1942. U.S. one sheet poster, linen-backed. A striking poster for what is arguably Bette Davis's signature film, rendered in shades of pink, orange, and blue. Its centerpiece is a large portrait photograph of Davis in the role that earned the actress her seventh Academy Award® nomination. Below the portrait is a scene of Davis embracing Paul Henreid.

27 x 41 in.

\$1,000 - 1,500

189

ALL ABOUT EVE

Twentieth Century-Fox, 1950. U.S. one-sheet poster, linen-backed. This poster's modernistic design features arcing arrows delineating the romantic entanglements at the heart of writer/director Joseph Mankiewicz's backstage Broadway drama. The main characters are all pictured including star Bette Davis, her real-life husband Gary Merrill, and George Sanders (as Addison DeWitt), with the partly-hidden face of a young Marilyn Monroe (in her fifth credited movie role) prominently featured in the lower foreground.

All About Eve was nominated for fourteen Academy Awards®, with six wins: Best Picture, Best Supporting Actor (George Sanders), Best Costumes (Edith Head and Charles LeMaire), Best Sound Mixing, Best Director and Best Adapted Screenplay (Joseph Mankiewicz).

27 x 41 in.

\$1,000 - 1,500

190

MONSIEUR VERDOUX

United Artists, 1947. U.S. three sheet poster, style 3, framed. The poster for Chaplin's black comic masterpiece features a dapper portrait of Chaplin as the Bluebeard Verdoux, a former banker-turned-bigamist who kills to support his family.

Overall: 42 1/4 x 80 1/4 in.; Within frame: 40 1/4 x 78 1/4 in.

\$300 - 500



190



191

191

PORTRAIT OF JENNIE

Selznick International, 1949. U.S. one sheet poster, style D, linen-backed. The wistful romance between painter Eben Adams (Joseph Cotten) and the ghostly Jennie Appleton (Jennifer Jones) is accentuated in the large, affectionate close-up of the pair that nearly fills this poster. A small image of the titular portrait is centered above the film's title. This is the fourth and final film pairing of Jones and Cotten.

27 x 41 in.

\$200 - 300

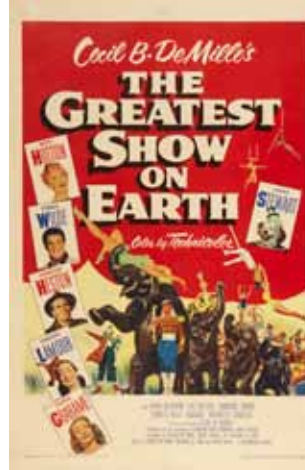
192

THE GREATEST SHOW ON EARTH

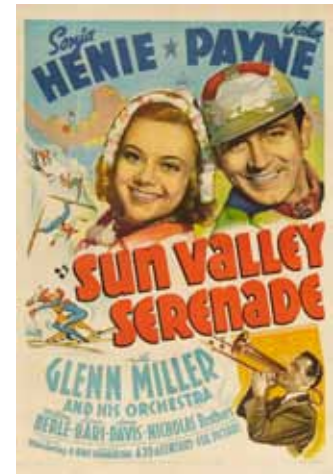
Paramount, 1952. U.S. one-sheet poster, linen-backed. This poster for Cecil B. DeMille's three-ring epic features portraits of its all-star cast, including Charlton Heston, James Stewart, Cornel Wilde, and Gloria Grahame. The poster's kinetic graphics prominently feature the actual Ringling Brothers and Barnum and Bailey Circus, including its acrobats, animals, and clowns. The film received five Academy Award® nominations, and won for Best Picture and Best Writing. Heston's performance as the circus manager was the breakout role that made him a star.

27 x 41 in.

\$150 - 250



192



193

MUSICALS

193

SUN VALLEY SERENADE

Twentieth Century-Fox, 1941. U.S. one-sheet poster, linen-backed. Romance blooms between Norwegian refugee Sonja Henie and musician John Payne in this snowbound musical romp set at an Idaho ski resort. Cartoon skiers fumble and kiss on the slopes in this poster alongside beaming portraits of Henie and Payne, all rendered in a pastel color palette. Glenn Miller and his Orchestra also appear in the film, performing their hits "In the Mood," "Moonlight Serenade," and "Chattanooga Choo-Choo."

27 x 41 in.

\$700 - 900



194



195

194

SWEET ROSIE O'GRADY

Twentieth Century-Fox, 1943. U.S. one sheet poster, linen-backed. Like most posters for pinup queen Betty Grable's movies, her "million dollar legs" are front and center on this one sheet. Her ardent suitors in this Technicolor musical comedy, Robert Young and Adolph Menjou, are framed by a heart alongside Grable.

27 x 41 in.

\$200 - 300

195

TEA FOR TWO

Warner Bros., 1950. U.S. one-sheet poster, linen-backed. This poster promises that "Everybody's goin' Gay with—Doris Day and Gordon MacRae," who are both pictured in a swinging pose. 1920s heiress Day makes a bet with her uncle in hopes of scoring the backing for her songwriter boyfriend's (MacRae) Broadway show. This adaptation of the long-running Broadway hit *No, No Nanette* featured numerous songs performed by Day, MacRae, and co-star Gene Nelson.

27 x 41 in.

\$100 - 200



196



197



198

196

AN AMERICAN IN PARIS

Metro-Goldwyn-Mayer, 1951. U.S. one-sheet poster, linen-backed. Francophile Gene Kelly's love of the City of Lights is evident in this classic Technicolor musical as well as in this poster. The poster's photographs and artwork spotlight Paris itself, Kelly dancing with Leslie Caron, and the lush sets of director Vincente Minnelli's grandiose production numbers set to George Gershwin's music. Among Kelly's most beloved films and one of the most popular American musicals, it won six Academy Awards®—for Best Picture, Best Screenplay, Best Cinematography, Best Art Direction, Best Costume, and Best Music—and was nominated for two others.

27 x 41 in.
\$700 - 900

197

MILLION DOLLAR MERMAID

Metro-Goldwyn-Mayer, 1952. U.S. one-sheet poster, linen-backed. The resplendent figure of bathing beauty Esther Williams as Australian swimmer/actress Annette Kellerman looms large in this poster, shown performing one of her trademark underwater ballets. Her fellow aquatic dancers appear in the artwork above the credits. Williams' one-piece bathing suit in the poster significantly refers to Kellerman's one-piece, which was deemed scandalous in the early 20th century.

27 x 41 in.
\$150 - 250

198

FUNNY FACE

Paramount, 1957. U.S. one-sheet poster, linen-backed. A stunning poster spotlighting Audrey Hepburn in full gamine mode, in the all-black ensemble she wears while dancing at the Parisian nightclub. Smaller images of Fred Astaire and the Arc de Triomphe also appear in the poster for this lighthearted romance directed by Stanley Donen.

27 x 41 in.
\$700 - 900

WORLD WAR II

199

A YANK IN THE R.A.F.

Twentieth Century-Fox, 1941. U.S. one-sheet poster, linen-backed. In their military uniforms, reunited lovers Tyrone Power and Betty Grable strike a tender pose in this wartime romance's poster. Above them, RAF planes fight an air battle with a Messerschmitt, one of which is going down in flames. This film received an Academy Award® nomination for Best Special Effects.

27 x 41 in.
\$300 - 500

200

A TYRONE POWER PERSONALITY POSTER

Twentieth Century-Fox, likely late '40s-early '50s. Italian one-sheet poster, linen-backed. A lovely painted head-and-shoulders portrait of Power, with the Twentieth Century-Fox logo in the upper right. This poster is the work of Ercole Brini, a notable artist who painted the Italian posters for *Sunset Boulevard*, *Shane*, and *Breakfast at Tiffany's*, among others.

27 x 41 in.
\$400 - 600

201

TARGET FOR TONIGHT

Warner Bros., 1941. U.S. one-sheet poster, linen-backed. Exciting World War II aerial artwork is featured on the poster for this documentary about a Royal Air Force air raid.

27 x 41 in.
\$150 - 250

202

THUNDER BIRDS

Twentieth Century-Fox, 1942. U.S. one sheet poster, linen-backed. This poster is an outstanding example of World War II Hollywood propaganda: red and white stars and stripes run parallel to artwork of stars Gene Tierney and airmen Preston Foster and John Sutton, set against a blue night sky with U.S. airplanes zooming by in formation, with one lone plane plummeting to earth in flames in the upper right. This was one of director and veteran World War I pilot William Wellman's many wartime aviation dramas, which also included *Wings*.

27 x 41 in.
\$250 - 350

203

DESERT VICTORY

Twentieth Century-Fox, 1943. U.S. one-sheet poster, linen-backed. The British 8th Army soldiers and tanks of Field Marshal Bernard Montgomery, and Montgomery himself, are depicted in this fiery example of World War II combat poster art. This documentary followed the Allies' fight against Axis forces in North Africa, focusing on the campaign at El Alamein.

27 x 41 in.
\$250 - 350

204

FOREVER AND A DAY

RKO, 1943. U.S. one sheet poster, style A, linen-backed. During the London Blitz, the history of an English house is told to its inheritor by its current tenant. The all-star cast that populates that story is pictured in lovely portrait form on this poster, including Merle Oberon, Ray Milland, Ida Lupino, Brian Aherne, and Charles Laughton. This massive collaborative effort was the work of seven directors (including Rene Clair) and a whopping twenty-two writers, including C.S. Forester, Christopher Isherwood, and an uncredited Alfred Hitchcock.

27 x 41 in.
\$200 - 300



199



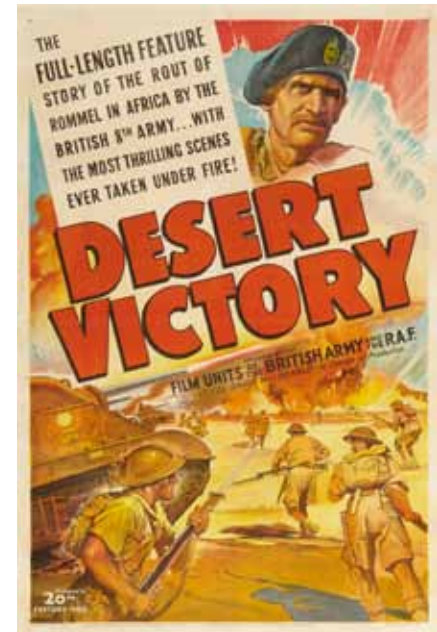
200



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203



204



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206



207



208



209



210

205

DRAGON SEED

Metro-Goldwyn-Mayer, 1944. U.S. one sheet poster, style C, linen-backed. Katharine Hepburn stars in this adaptation of Pearl Buck's World War II-era novel about a small Chinese village occupied by Japanese soldiers.

27 x 41 in.

\$300 - 500

206

MARRIAGE IS A PRIVATE AFFAIR

Metro-Goldwyn-Mayer, 1944. U.S. one-sheet poster, linen-backed. Lana Turner, pictured in an elaborately feathered hat, plants a kiss on airman husband John Hodiak in the poster for this World War II romantic comedy.

27 x 41 in.

\$250 - 350

207

THE TRUE GLORY

Columbia, 1945. U.S. one sheet poster, linen-backed. The poster for this American-British documentary about the war in Western Europe starring General Dwight D. Eisenhower prominently features Eisenhower's name above the film's title. World War II-era illustrator Rico Tomaso, known for his propaganda posters and military-themed magazine illustrations, designed a portrait of a G.I. thinking of his faraway family. This film won an Academy Award® for Best Documentary.

27 x 41 in.

\$200 - 300

208

THE BEST YEARS OF OUR LIVES

RKO, 1946. U.S. one-sheet poster, linen-backed. William Wyler's bittersweet drama chronicled the lives of World War II veterans facing post-war civilian life. This poster's artwork features the film's leads—Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, and Virginia Mayo—set against American flag-like red-and-white bars.

This Samuel Goldwyn production swept the Academy Awards® with seven wins and one other nomination, including awards for Best Picture, Best Actor, and two awards for disabled veteran Harold Russell (Best Supporting Actor and an honorary Oscar for "bringing hope and courage to his fellow veterans"), the only actor to win twice for the same performance and one of only two non-professional actors to ever win.

27 x 41 in.

\$500 - 700

209

TILL THE END OF TIME

RKO, 1946. U.S. one sheet poster, style A, linen-backed. In director Edward Dmytryk's poignant post-World War II drama, several GIs (played by Guy Madison, Bill Williams, and Robert Mitchum in an early starring role) face the painful process of reentering civilian life. The poster features the three leads and co-star Dorothy McGuire.

27 x 41 in.

\$500 - 700

210

13 RUE MADELEINE

Twentieth Century-Fox, 1947. U.S. one-sheet poster, linen-backed. The face of O.S.S. chief James Cagney peers into the door of the titular building—the Gestapo headquarters in Le Havre—in this poster for Henry Hathaway’s World War II spy story involving a double-agent.

27 x 41 in.

\$300 - 500

MYSTERY AND NOIR

211

CHARLIE CHAN AT TREASURE ISLAND

Twentieth Century-Fox, 1939. U.S. one sheet poster, linen-backed. The ominous artwork for this supernatural-themed Charlie Chan mystery poster finds series star Sidney Toler (as Chan) facing off against bogus psychics. One of these, heavily made-up actor Gerald Mohr as “Dr. Zodiac,” is depicted conjuring an ethereal image of the spellbound Pauline Moore from his crystal ball. This was the 22nd film in the long-running Charlie Chan series.

27 x 41 in.

\$1,500 - 2,500

212

NOTORIOUS

RKO, 1946 (R-1954). U.S. one-sheet poster, linen-backed. In this poster for Alfred Hitchcock’s espionage classic, Cary Grant and Ingrid Bergman are surrounded by a key-shaped design. Hitchcock’s bravura “key scene” is one of the film’s stylistic highlights, and the key is critical to the film’s plot.

Co-stars Louis Calhern, Claude Rains, and Leopoldine Konstantin are also depicted.

27 x 41 in.

\$300 - 500

213

THE DARK CORNER

Twentieth Century-Fox, 1946. U.S. one-sheet poster, linen-backed. Detective Mark Stevens somberly peers through Venetian blinds, striking a classic noir pose in this poster for the Henry Hathaway crime film. The pensive figure of his secretary (Lucille Ball), rendered in vivid oranges and yellows, leans out of the poster’s appropriately gloomy black and blue background.

27 x 41 in.

\$1,200 - 1,800

214

NOCTURNE

RKO, 1946. U.S. one sheet poster, linen-backed. In this film noir poster, hard-nosed detective George Raft holds a gun and the “little black book” that he hopes will lead him to a killer. The murder victim’s ex-lovers, the subject of Raft’s inquiries, are pictured in a collage above him.

27 x 41 in.

\$300 - 500



211



212



213



214



215



216



217



218



219



220

215

THE SPIDER WOMAN STRIKES BACK

Universal, 1946. U.S. one-sheet poster, linen-backed. This atmospheric poster features a macabre pinup girl at the center of a cobweb, flanked by the devious "Spider Woman" (Gale Sondergaard), and Universal horror star Rondo Hatton. This was Hatton's final film, released posthumously. Made to cash in on the popularity of *The Spider Woman* (also starring Sondergaard), this film is virtually unrelated.

27 x 41 in.

\$1,000 - 1,500

216

SUSPENSE

Monogram, 1946. U.S. one-sheet poster, linen-backed. Barry Sullivan and Olympic skater Belita grapple in this brooding, colorful noir poster, with an ominous dagger posed behind the film's title. Typically a Poverty Row company, Monogram spent over a million dollars on *Suspense*, including staging ice-skating numbers to justify Belita's presence in the film.

27 x 41 in.

\$100 - 200

217

THE BRASHER DOUBLOON

Twentieth Century-Fox, 1947. U.S. one sheet, linen-backed. Femme Fatale Nancy Guild announces "SOME WOMEN CAN'T STAND CATS—With Me, It's Men!" in this classically 1940s noir poster. The film was based on Raymond Chandler's 1942 detective novel *The High Window*, with George Montgomery starring as Philip Marlowe.

27 x 41 in.

\$600 - 900

218

CALCUTTA

Paramount, 1947. U.S. one-sheet poster, linen-backed. Revolver-toting cargo pilot/ amateur detective Alan Ladd stands tensely in this poster surrounded by harem girls and a Chinese Foo Dog statue. Shuttling between China and India, "LADD MEETS MURDER IN THE MYSTERIOUS ORIENT!" Nightclub chanteuse June Duprez poses alongside him in a slinky red gown.

27 x 41 in.

\$800 - 1,200

219

DESERT FURY

Paramount, 1947. U.S. one sheet poster, linen-backed. This poster's artwork is an archetypal film noir scene: Lizabeth Scott watches as cop Burt Lancaster threatens villain John Hodiak: "I got a memory for faces ... Killers' faces. Get away from my girl and get going."

27 x 41 in.

\$150 - 250

220

SORRY, WRONG NUMBER

Paramount, 1948. U.S. one sheet poster, linen-backed. The poster for this film noir shows Burt Lancaster in a typically tough pose, threatening invalid Barbara Stanwyck with his raised hand, with the telephone at the heart of the film's plot in the foreground. The screenplay was written by Lucille Fletcher, based on her hugely popular radio play.

27 x 41 in.

\$500 - 700

221

STAGE FRIGHT

Warner Bros., 1950. U.S. one sheet poster, linen-backed. The theatrical milieu of this Alfred Hitchcock mystery thriller is highlighted by an ominous figure caught in a spotlight onstage. The film's protagonists are shown in characteristic poses: shocked ingénue Jane Wyman, haughty entertainer Marlene Dietrich, nervous suspect Richard Todd, and canny detective Michael Wilding.

27 x 41 in.

\$400 - 600

222

SUNSET BOULEVARD

Paramount, 1950. U.S. one-sheet poster, style B, linen-backed. The poster features the film's tangled celluloid logo, subtitled "A HOLLYWOOD STORY," and text that cryptically promises "A most unusual picture." Billy Wilder's tale of desperate screenwriter Joe Gillis (William Holden) and his fatal affair with faded silent movie siren Norma Desmond (Gloria Swanson) was an Academy Awards® darling, racking up wins in almost all the major categories—Best Picture, Best Screenplay, Best Actor, Best Actress, Best Supporting Actor, Best Music, and Best Art Direction—as well as four other nominations, including one for Wilder for Best Director.

27 x 41 in.

\$1,500 - 2,000

223

HIS KIND OF WOMAN

RKO, 1951. U.S. one sheet poster, linen-backed. Mogul Howard Hughes teamed his contract stars Robert Mitchum and Jane Russell for this off-the-wall film noir semi-parody co-starring Vincent Price. This poster features eye-catching artwork of Mitchum and Russell posing suggestively, headed with a come-on from columnist Louella O. Parsons, promising that they are "The hottest combination that ever hit the screen!"

27 x 41 in.

\$150 - 250

224

PLEIN SOLEIL

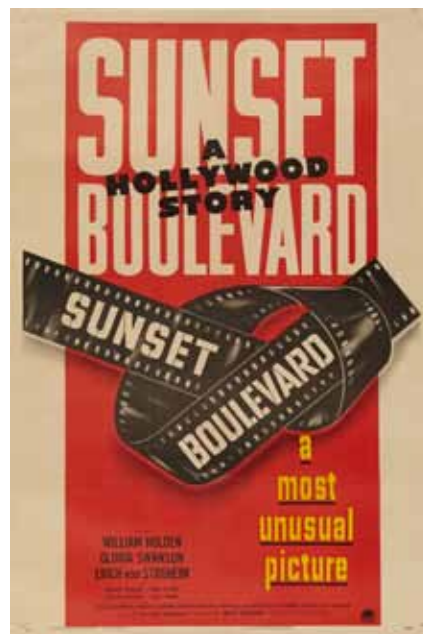
Times, 1961. French grande poster, framed. The shirtless figure of Patricia Highsmith's infinitely devious Tom Ripley (Alain Delon) manning a boat's wheel fills this large and impressive poster for director Rene Clement's crime thriller.

Overall: 48 1/2 x 63 3/4 in.; Within frame: 46 1/2 x 62 in.

\$1,500 - 2,000



221



222



223



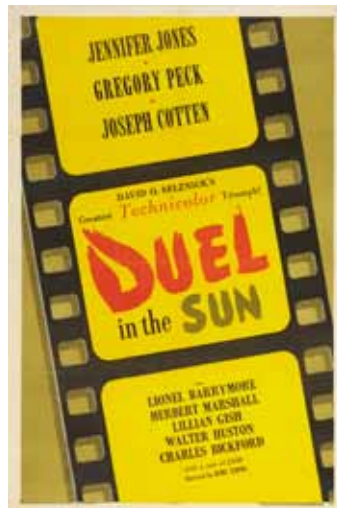
224



225



226



227



228



229



230

ADVENTURE

225

KING OF THE WILD

Mascot, 1931. U.S. one-sheet poster, linen-backed. Each chapter of this 12-part early sound serial had a different poster—this one is “Chapter 8- *The Jaws of the Jungle*.” The graphics feature the caged Bimi the Ape Man (Arthur McLaglen) strangling a victim. Boris Karloff appeared in this film shortly before his breakout starring role in *Frankenstein*, hence his middling billing.

27 x 41 in.
\$400 - 600

226

GUNGA DIN

RKO, 1939 (R-1953). Italian 2-foglio, framed. Stirring art of Cary Grant letting out a battle cry, saber in one hand, pistol in the other, with fellow British Indian Army soldier Victor McLaglen backing him up as a battle with the Thuggees rages around them.

Overall: 41 3/4 x 57 3/4 in.; Within frame: 39 x 54 3/4 in.
\$500 - 700

227

DUEL IN THE SUN

Selznick Studio/Vanguard Films, 1946 (R-1947). U.S. one sheet poster, style A, linen-backed. A text-style poster for producer David O. Selznick’s “Greatest Technicolor Triumph!”—director King Vidor’s spicy Western melodrama starring Gregory Peck and Joseph Cotten as brothers caught in a violent love triangle with Jennifer Jones.

27 x 41 in.
\$250 - 350

228

CALIFORNIA

Paramount, 1947. Argentinian one-sheet poster, linen-backed. Lively western portraits of saloon owner Barbara Stanwyck and wagon drivers Ray Milland and Barry Fitzgerald dominate the poster for this Technicolor romance directed by John Farrow.

27 x 41 in.
\$300 - 500

229

NO HIGHWAY IN THE SKY

Twentieth Century-Fox, 1951. U.S. one sheet poster, linen-backed. Aeronautical engineer James Stewart desperately tries to stop the crash of a defective British airplane (with sultry actress Marlene Dietrich onboard) in this adaptation of Nevil Shute’s novel.

27 x 41 in.
\$200 - 300

230

STAR WARS

Twentieth Century-Fox, 1977. U.S. one-sheet poster, style A, linen-backed. This poster features iconic artwork by illustrator Tom Jung. *Star Wars* received eleven Academy Award® nominations, winning in six categories: Best Art Direction, Best Costume Design, Best Sound, Best Film Editing, Best Effects, and Best Score.

27 x 41 in.
\$300 - 500



231

SIRENS & SWEETHEARTS

231

A THEDA BARA VULTURE HEADPIECE FROM *CLEOPATRA*

Fox Film Corporation, 1917. Woven multi-colored yarn headpiece in the form of a vulture, with metal sequin and bead eyes, and wings hanging down on either side. Theda Bara, in the title role of Cleopatra, wears this headpiece during her coronation. *Cleopatra* was one of the most elaborate productions of the silent era, costing over \$9 million in today's dollars and employing over 2000 people. Bara gained particular notice for her exotic and often risqué costumes in the epic.

Provenance: Heritage Auctions, *Signature Music & Entertainment Auction #696*, October 5, 2008, lot 49214; Profiles in History, *Hollywood Auction 53*, December 15-16, 2012, lot 368. Accompanied by a Certificate of Authenticity signed by Joan Craig, a friend of Theda Bara and the original consignor of this lot.

\$30,000 - 50,000



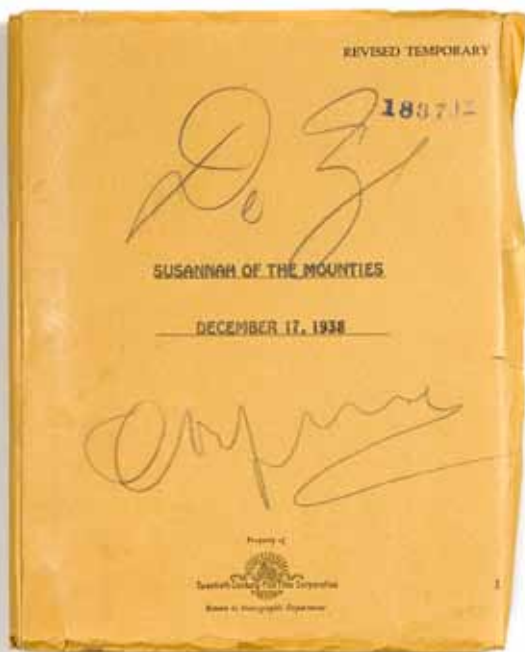
232



233



234



235



236



237

232

A NORMA TALMADGE ALBUM OF STILLS FROM KIKI

First National, 1926. 190 silver gelatin prints laid down to 95 album leaves, housed in a brown leather album stamped in gold on the upper cover, "Norma Talmadge / in / Kiki."

This collection features images of Talmadge in the title role of this romantic comedy as a poor Parisian newspaper vendor with theatrical aspirations. A very dapper Ronald Colman appears throughout, as do co-stars Gertrude Astor, Frankie Darro, and others. In addition to acting, Talmadge also produced movies, including *Kiki*, and had her own studio, the Norma Talmadge Film Corporation. *Photographs: 8 x 10 in.*

\$1,000 - 1,500

233

A PORTRAIT PHOTOGRAPH OF MARY PICKFORD

Large scale black and white photograph of the actress, framed. Printed from a photograph by George Hurrell from *Secrets* (1933).

Provenance: Purchased by the consignor at an estate sale at Pickfair after the actress's death in 1979.

Overall: 26 1/2 x 30 1/2 in.; Within frame: 21 1/2 x 26 1/2 in.

\$400 - 600

234

A DAVID S. HALL SET DESIGN FOR WEE WILLIE WINKIE

Twentieth Century-Fox, 1937. Watercolor on board, signed ("David S. Hall"), matted and framed. This illustration depicts the opulent fortress of Indian rebel army leader Khoda Khan (Cesar Romero), with Khan seated at center, surrounded by his battlements, flags, and various guards and footmen.

Set in 19th century India, director John Ford's *Wee Willie Winkie* stars Shirley Temple as a spunky youngster adopted as a British army post's mascot in 19th century India. Based on a Rudyard Kipling short story, the film co-stars Ford regular Victor McLaglen. David S. Hall and William S. Darling were nominated for an Academy Award® for Best Art Direction for this film.

Overall: 23 x 33 in.; Within mat: 23 3/4 x 10 in.

\$1,000 - 2,000

235

DARRYL F. ZANUCK'S ANNOTATED SCREENPLAY OF SUSANNAH OF THE MOUNTIES

Mimeographed manuscript, 158 pp, December 17, 1938, lacking title page, bound in brads in beige Twentieth Century-Fox wrappers. Zanuck signs his initials on the upper cover and inscribed in pencil, "Conference." Legendary producer Darryl F. Zanuck's annotated working copy of the screenplay for the Shirley Temple adventure film set in the late 19th century Canadian frontier. Annotated by Zanuck in pencil at various points throughout, deleting lines and scenes and reworking dialogue. A semi-reworking of Temple's earlier film *Wee Willie Winkie*, Temple is taken in by Mounties and eventually winds up saving their lives.

\$600 - 900

236

A KATHARINE HEPBURN PHOTOGRAPH INSCRIBED TO WALTER PLUNKETT

Gelatin silver print of Hepburn in *Mary of Scotland* (RKO, 1936), signed and dated on the mat by the photographer ("Ernest Bachrach '36"), inscribed and signed by Hepburn in black ink at upper left, "To Walter / What wonderful costumes / Gratefully / Katharine." A fantastic association piece between Hepburn and Walter Plunkett, with whom she worked throughout her early career at RKO, including on *Little Women* (1933), *Christopher Strong*, (1933), *Morning Glory* (1933), *Spitfire* (1934), *Alice Adams* (1935), *A Woman Rebels* (1936), and *Quality Street* (1937), in addition to *Mary of Scotland*. *Overall: 23 x 21 1/4 in.; Photograph only: 9 3/4 x 12 in.*

\$2,000 - 4,000

237

A ROBERT JOHNSON MCKNIGHT BUST OF KATHARINE HEPBURN

White marble, engraved indistinctly with signature and dated "41," depicting the actress's head and shoulders, with a tree branch arcing above. Owned by Katharine Hepburn and also used as a prop in *Woman of the Year* (1942), where it is visible in the living room of Hepburn's character, Tess Harding. Hepburn owned several of McKnight's sculptures and the pair were longtime friends, having met when Hepburn was at Bryn Mawr and McKnight at Yale. *Provenance:* Sotheby's, *The Estate of Katharine Hepburn*, June 10, 2004, lot 116. *8 3/4 x 6 1/2 x 14 in.*

\$8,000 - 12,000



238



239



240

238

AN ARTHUR CROUCH PORTRAIT OF VERONICA LAKE

Gouache and pencil with yarn on paper, inscribed "To Two / swell people- / Roni & Toni," and signed ("Arthur Crouch"). Depicting Lake in her signature pose with her blonde hair curling over her left eye. Crouch was a popular magazine cover artist of the 1930s-'50s, most notably for *Collier's*, and often used yarn to illustrate ladies' hair. *Provenance*: Collection of Constance Charlotta, Lake's mother; gifted by Charlotta to the consignor's family, who were her landlords. *Overall*: 13 x 17 in.; *Within mat*: 7 1/2 x 10 1/2 in.

\$1,200 - 1,800

239

A JACK TESLER PORTRAIT OF VERONICA LAKE

Pastel on paper, inscribed "To Roni + Toni," and signed ("Jack F. Tesler"). Not much is known about Tesler but he appears to have been a commercial artist working in New York. This illustration is reminiscent of the artwork on the sought after style B one sheet for *Sullivan's Travels* (Paramount, 1941).

Provenance: Collection of Constance Charlotta, Lake's mother; gifted by Charlotta to the consignor's family, who were her landlords.

Overall: 13 x 16 1/2 in.; *Within frame*: 11 1/2 x 15 1/4 in.

\$1,200 - 1,800

240

A VERONICA LAKE PERSONALITY POSTER

Paramount, 1944. French Affiche poster, linen-backed. This seductive image of Lake was designed by Roger Soubie, a French artist who created over 2,000 movie posters.

23 1/4 x 31 1/2 in.

\$700 - 900



241

241

GILDA

Columbia, 1946. Argentinian one sheet, linen-backed. This dramatic poster features the classic of image of Rita Hayworth in her slinky "Put the Blame on Mame" dress, nonchalantly smoking a cigarette. The design of this poster is very similar to that of the American style B one sheet (an example of which sold for \$77,675 earlier this year) but it features an illustration of Hayworth while the American poster used a photograph.

29 x 43 in.

\$2,500 - 3,500

242

GILDA

Columbia, 1946. Insert poster, framed. This features an image of Rita Hayworth in her iconic "Put the Blame on Mame" dress, alongside Glenn Ford.

Overall: 17 1/2 x 40 in.; Poster only: 14 x 36 in.

\$800 - 1,200

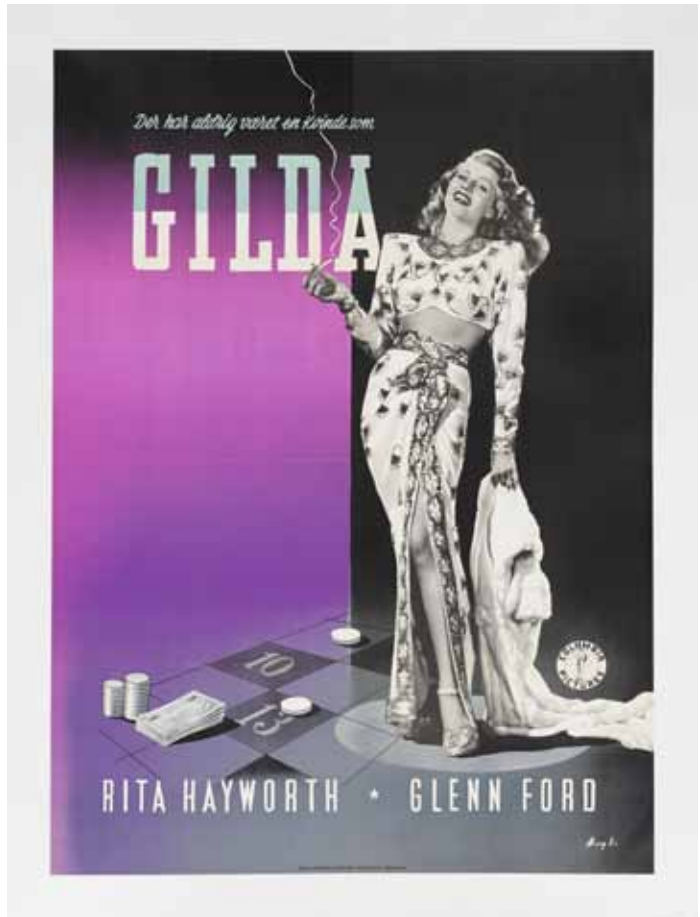
243

GILDA

Columbia, 1947. Danish poster, linen-backed. Dating from the first Danish release of the film (a year after its US premiere), this poster features a large image of Rita Hayworth in her "Amado Mio" costume (lot 244), standing on a roulette table with money stacked at her feet.

24 1/2 x 33 1/2 in.

\$1,500 - 2,000



243



242



244



244

A RITA HAYWORTH COSTUME FROM GILDA

Columbia, 1946. Two-piece costume consisting of a long-sleeved cream-colored silk crepe cropped top with allover gold and brown floral beading with beading at neckline and cutaway back; and a matching long wrap skirt with a faux tie and a high slit. Accompanied by a reproduction still from the film.

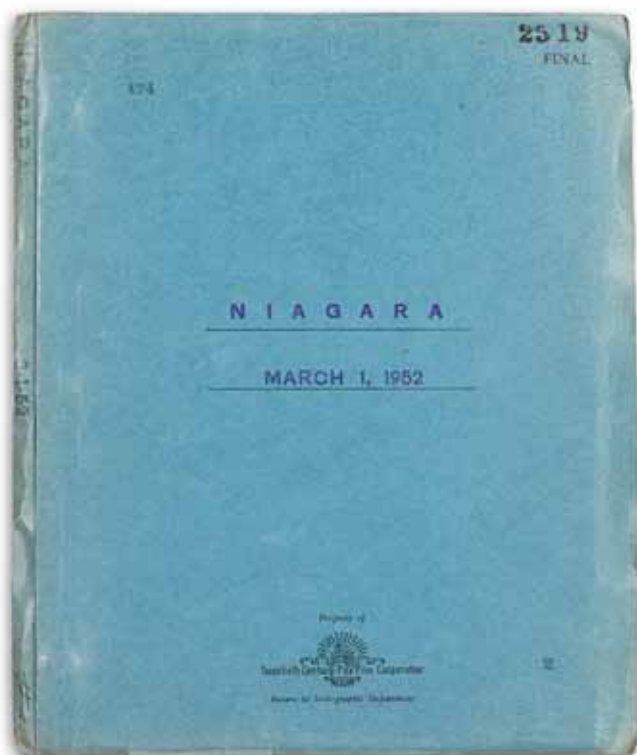
Provenance: Butterfield & Butterfield, Los Angeles, *Entertainment Memorabilia*, October 24, 2000, lot 3699.

Hayworth wears this costume while performing in a nightclub in Montevideo, after leaving Buenos Aires. She sings the plaintive "Amado Mio," dancing in a spotlight on an otherwise dark dance floor. Gilda was Hayworth's signature role, causing the actress to lament later in life, "Every man I've known has fallen in love with Gilda and awakened with me."

\$40,000 - 60,000

245

NO LOT



246

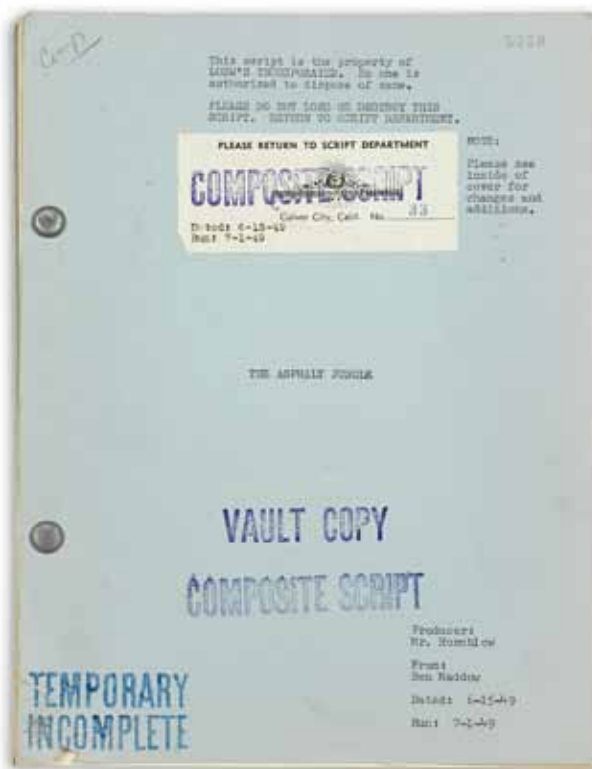
246

A FINAL SCREENPLAY OF NIAGARA

Twentieth Century-Fox, 1952. Mimeographed manuscript by Charles Brackett, Walter Reisch, and Richard Breen, 117 pp, March 1, 1952, bound in brads in blue Twentieth Century-Fox wrapper.

Henry Hathaway's *Niagara* marked the first time Marilyn Monroe received top billing. Set near the Falls, a pair of honeymooners (Jean Peters and Max Showalter) find themselves confronted by faithless femme fatale Monroe's disintegrating marriage to unhinged veteran Joseph Cotten. This tense Technicolor thriller is the only film in which one of Monroe's characters dies.

\$650 - 950



247

247

A SCREENPLAY OF THE ASPHALT JUNGLE

Metro-Goldwyn-Mayer, 1950. Mimeographed manuscript by Ben Maddow and John Huston, 163 pp, June 15, 1949, bound in brads in light blue Metro-Goldwyn-Mayer wrappers. Stamped on the upper cover, "Vault copy / Composite Script / Temporary / Incomplete."

Director/co-screenwriter John Huston tweaked countless crime movie tropes in this much-imitated film noir about a jewelry heist gone awry. The outstanding cast includes Sterling Hayden, Sam Jaffe, Louis Calhern, and Marilyn Monroe. This is an earlier draft of the script and was later rewritten in various ways, including changing Dix Handley (Sterling Hayden)'s climactic death scene. In this version, Dix and his girlfriend Doll (Jean Hagen) die in a car wreck, surrounded by police cars, whereas in the film, Dix famously dies in a pasture in the horse farm he desperately longed to revisit.

Maddow and Huston received an Academy Award® nomination for their screenplay. The film also received nominations for Best Actor (Jaffe), Best Director, and Best Cinematography.

\$800 - 1,200



248



248



249



250

248

A COLLECTION OF ANDRE DE DIENES CONTACT SHEETS OF MARILYN MONROE

14 contact sheets of black and white photographs on glossy paper, some with prints glued on, versos stamped "Photo / Andre de Dienes / 1401 Sunset Plaza Drive / Hollywood, Calif. / 90069." Photographs taken 1945-1953 but contact sheets likely printed in the 1970s-80s. De Dienes is one of Marilyn's most famous photographers. Here he captures an early Norma Jeane in playful poses, holding a lamb and cavorting on a beach.

8 x 10 in.
\$800 - 1,200

249

THE SEVEN YEAR ITCH

Twentieth Century-Fox, 1955. U.S. one sheet poster, linen-backed. Marilyn Monroe's figure dominates the scene in this poster, waving flirtatiously to neighbor Tom Ewell in director/co-writer Billy Wilder's hit farce.

27 x 41 in.
\$2,000 - 2,500

250

THE PRINCE AND THE SHOWGIRL

Warner Bros., 1957. U.S. three sheet poster, linen-backed. A bold, racy image of Marilyn Monroe wearing a dress with a plunging neckline while locked in Laurence Olivier's amorous clutches. Olivier also directed and co-produced this light romantic comedy, based on Terrence Rattigan's play.

41 x 81 in.
\$1,000 - 1,500

251

A MARILYN MONROE SALOON GOWN FROM RIVER OF NO RETURN

Twentieth Century-Fox, 1954. 19th century style saloon gown with a red cotton bodice adorned with large black sequins in a swirling pattern with black sequin trim along the neckline and each of the three shoulder straps, a black satin bustled skirt with matching red cotton trim with black sequins on either side of a high slit, and a yellow silk rose at the hip, bearing a label inscribed in black ink, "1-25-1-4413 A713-06 / M. Monroe"; and a matching pair of red cotton panties with red lace and green ribbon trim, bearing a label inscribed in black ink, "1-25-1-4413 A713-06 / M. Monroe" and a Fox cleaning tag. Monroe wears this dress near the beginning of the film, while singing "One Silver Dollar" on stage in the saloon tent.

Provenance: Purchased by Debbie Reynolds from Fox in 1971; Butterfield & Butterfield, *Entertainment Memorabilia*, March 14, 2000, lot 5843.

River of No Return stars Monroe as Kay Weston, a singer in a mining tent city in the Northwestern United States. Matt Calder (Robert Mitchum) arrives there in search of his son Mark and meets Kay, who has been looking after the child. Kay and her fiancé (Rory Calhoun) later set off on a rafting trip to Council City, and Matt rescues them after they run into trouble on the river. *River of No Return* was directed by Otto Preminger and shot on location in national parks in Canada to take advantage of the beautiful appearance of the landscapes on CinemaScope.

The image of Marilyn wearing this dress and strumming her guitar is the first appearance of the actress in the film and is captured on the original one sheet poster. As Robert Mitchum enters the tent and walks around the stage, watching Monroe, the audience is equally unable to take its eyes off her. This is truly a stunning dress, worn by Marilyn Monroe at the height of her career.

\$400,000 - 600,000



251





252



253

252

BREAKFAST AT TIFFANY'S

Paramount, 1961. U.S. one sheet poster, linen-backed. The best known Audrey Hepburn movie poster, depicting the actress as Holly Golightly in her iconic black Givenchy dress, in Blake Edwards' beloved adaptation of Truman Capote's novel. This was prolific illustrator Robert McGinnis's first poster assignment and remains one of the best known posters of the 1960s.

27 x 41 in.

\$2,500 - 3,500

253

AN EARLY ACETATE RECORDING OF "MOON RIVER" FROM BREAKFAST AT TIFFANY'S

Paramount, 1961. 7 inch 45rpm acetate with blue Electro-Vox label with the typed caption, "Moon River" / From 'Breakfast at Tiffanys' / Music: Henry Mancini / Lyrics Johnny Mercer." With the original brown paper Audiodiscs sleeve inscribed in ink in the upper right corner, "Mr. Shepard [sic]." Accompanied by an invitation to the magazine preview (in the form of a letter written by Holly Golightly) with original transmittal envelope addressed to the film's producer Richard Shepherd; a mimeographed copy of the sheet music for the film titled "Publication Version" and dated September 15, 1960; and a CD transfer of the recording.

Provenance: Estate of Richard Shepherd, Producer of *Breakfast at Tiffany's*.

Producer Richard Shepherd played an important role in the inclusion of "Moon River" in *Breakfast at Tiffany's*. Eminent composer Henry Mancini had been hired to compose the song, which he based on the range Audrey Hepburn displayed in *Funny Face*. On Mancini's request, Johnny Mercer was then hired to write the lyrics. Director Blake Edwards and producers Shepherd and Martin Jurow loved the song but were concerned about Hepburn's ability to sing it, as was she. Edwards convinced Hepburn that her singing the song herself (rather than using a surrogate) was key to the use of the song in the film, in which it offers a window to the genuine Holly Golightly. She finally agreed, and Mancini composed the remainder of the film's score using "Moon River" as a theme. After the film was complete, it was previewed in a theater outside San Francisco. The audience's reactions were positive but Paramount Production chief Marty Rackin was adamant that "Moon River" should be cut. Hepburn, Edwards and the producers all felt strongly about the song's importance. Shepherd later recalled of the episode, "I said 'you'll cut that song over my dead body!' And Rackin heard that. The issue was resolved that night" (Wasson, *Fifth Avenue, 5 A.M.* 2010).

This acetate, with Johnny Mercer singing "Moon River" to Mancini's piano accompaniment, likely dates from shortly after the song's composition, when the pair first played it for Edwards, Shepherd, and Jurow. "Moon River" and *Breakfast at Tiffany's* have become classics in the decades since their release, with Hepburn's performance of the song one of the film's most memorable moments. "Moon River" won the Academy Award® for Best Original Song as well as the GRAMMY for Record of the Year and Song of the Year.

\$3,000 - 5,000

254

AN ANN-MARGRET DRESS FROM BUS RILEY'S BACK IN TOWN

Universal, 1965. Cream-colored crepe sleeveless shift dress with a self-tie at the waist, a wrap skirt, and a replaced rhinestone brooch attached to the left strap, bearing a red-lettered Universal-International label inscribed in black ink, "#2 / Ann Margret." Accompanied by a still from the film. *Bus Riley's Back in Town* stars Michael Parks in the title role, as a man who returns from the Navy to find that his girlfriend (Ann-Margret) has married someone else.

\$1,500 - 2,000



254





255

255

A FAYE DUNAWAY DRESS FROM THE TOWERING INFERNO

Twentieth Century-Fox/Warner Bros., 1974. Beige chiffon gown with a deep v-neck, ruching at the center, and panels of fabric at each shoulder that drape down the back, bearing a red-lettered Western Costume Co. label inscribed in black ink, "Faye Dunaway / No 1." Accompanied by a still from the film.

The Towering Inferno stars Paul Newman, Steve McQueen, and Faye Dunaway battling a disastrous fire in the world's tallest building. It features costumes by designer Paul Zastupnevich, who was a close associate of director Irwin Allen and received three Oscar® nominations during the course of his career. *The Towering Inferno* was a great critical and commercial success and was nominated for eight Oscars®, winning three.

\$1,500 - 2,000



256

A MEG RYAN HAT FROM WHEN HARRY MET SALLY

Metro-Goldwyn-Mayer, 1989. Chocolate brown felt with coordinating ribbon detail, labelled "Fred Bare Head Wear" and "as worn by Meg Ryan in When Harry Met Sally." Meg Ryan, as Sally Albright, wears this hat as she and Harry (Billy Crystal) go on a walk in Central Park and visit the Metropolitan Museum of Art. Accompanied by a copy of the film.

Provenance: The hat was won in a newspaper competition in Sheffield, United Kingdom. It is accompanied by a letter from the publication.

\$1,500 - 2,000



256

257

A PAIR OF JULIA ROBERTS EARRINGS FROM PRETTY WOMAN

Buena Vista, 1990. Simulated pearls on gilt metal hooks connecting with a bead to the earring back. Roberts, as Vivian Ward, wears identical pearl earrings after her makeover and throughout most of the rest of the film. The earrings are a key symbol of Vivian's transformation, marking a sharp contrast to the large metal hoops she wears at the beginning of the film. There were three pairs of earrings used in the production, one vintage pair with real pearls and two costume pairs made to match the vintage pair, of which this is one.

Provenance: Accompanied by a letter of authenticity from Marilyn Vance, who designed the costumes for *Pretty Woman*, in addition to *Fast Times at Ridgemont High*, *The Breakfast Club*, *Ferris Bueller's Day Off*, and many other classic films.

\$4,000 - 6,000



257



PROPERTY FROM THE COLLECTION OF HILARY KNIGHT

Celebrated for his classic illustrations for Kay Thompson's *Eloise* books, Hilary Knight remains one of the best known and most honored of American commercial artists working today. Both his parents, Clayton Knight and Katharine Sturges, were professional illustrators. His father was a student of George Bellows; and his mother studied in Japan in 1917. Mr. Knight attended the Art Students' League where he studied with Reginald Marsh in the 1940s. He writes: "The movies were an enormous influence on me ... particularly costume and set design. Although it never happened, my first plan was to be a designer for stage and film. Illustrating books gave me the opportunity to do just that, but on a smaller scale and with no producers telling me what can and cannot be done MGM's chief costume designer Adrian had no such restrictions, creating an astounding variety of work from the late 1920s to the early 1940s." He was the one who put the glamour on Garbo, the shoulder pads on Joan Crawford, and the Ruby Slippers on Judy Garland. Mr. Knight considers among Adrian's greatest achievements his exceptional designs for *The Great Ziegfeld*, *Marie Antoinette*, *Idiot's Delight* and *The Wizard of Oz*.

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A HILARY KNIGHT PORTRAIT OF ALICE FAYE

Watercolor, gouache and pencil on illustration board. Design for poster of Hilary Knight's theater work exhibition at Triton Gallery, New York, 1974. Framed. Signed and redated "2014."

The great Hollywood star Alice Faye was appearing in the revival of *Good News* on Broadway when Mr. Knight painted her portrait in the style of 1930s Hollywood movie posters. The artist touched up the original in 2014 and redated the picture. With photograph of Alice Faye before the portrait and the artist's notes inserted in a mylar sleeve affixed to verso of picture. Mr. Knight explains: "My work in the theater has consisted mostly of poster designs. The late producer Harry Rigby gave me my first assignment, *Half A Sixpence*, and later *No, No Nanette*, *Irene*, *Good News* with Alice Faye and *Sugar Babies* with Ann Miller. Harry convinced Ruby Keeler to come out of retirement to star in *No, No Nanette*. He did the same with Alice Faye, who toured in *Good News* a year before coming to Broadway. When it opened in 1974, I was having an exhibit of my poster work at Triton Gallery. I painted this portrait for the occasion and she hosted the event."

26 x 39 in.

\$8,000 - 10,000



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**A HILARY KNIGHT PORTRAIT OF GRETA GARBO IN
WILD ORCHIDS**

Pencil and ink on illustration board, matted. Unused illustration for Laura Jacobs, "Glamour, By Adrian," *Vanity Fair*, June 2000. Titled and signed and dated in ink, "Hilary Knight 2000."

White Orchids (Metro-Goldwyn-Mayer, 1929) was only the second Garbo picture to have Adrian's costume designs. Here she wears an elegant fur coat and the cloche hat she made famous. Based on John Colton's love story set in Java called "Heat," the movie was renamed *Wild Orchids* when someone pointed out that it was probably not wise to advertise a picture as "Great Garbo in Heat."

Overall: 23 1/4 x 16 1/2 in.; Image size: 18 x 12 1/4 in.

\$2,000 - 3,000



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**A HILARY KNIGHT PORTRAIT OF JOAN CRAWFORD AS
"LETTY LYNTON"**

Pencil and ink on illustration board, matted. Unused illustration for Laura Jacobs, "Glamour, By Adrian," *Vanity Fair*, June 2000. Titled and signed and dated in ink, "Hilary Knight 2000."

One of the most famous of Joan Crawford's pre-Code Hollywood pictures, *Letty Lynton* (Metro-Goldwyn-Mayer, 1932) tells the story of a New York socialite who gets away with murder. Her victim is Nils Asther, who had appeared opposite Garbo in *Wild Orchids*. Here Mr. Knight depicts Miss Crawford in what became known as the "Letty Lynton dress," Adrian's white organdy gown with large ruffled sleeves that were puffed at the shoulders. Women were so taken with it that when Macy's copied the dress in 1932, they reportedly sold 500,000 replicas all over the country.

Overall: 25 x 19 in.; Image size: 19 1/4 x 13 1/2 in.

\$2,000 - 3,000



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**A HILARY KNIGHT PORTRAIT OF NORMA SHEARER IN
IDIOT'S DELIGHT**

Watercolor, ink and pencil on illustration board, matted. Unused illustration for Laura Jacobs, "Glamour, By Adrian," *Vanity Fair*, June 2000. Signed in pencil "Hilary Knight 2000."

Shearer starred with Clark Gable in the 1939 production of Robert Sherwood's stage hit. Mr. Knight notes, "Norma Shearer's short-legged stocky figure was transformed by this astounding costume of tucked drapes and swagged crepe ... highlighting her bust and stomach with a separate ribbon of embroidered gold leaves sliding about her bare shoulder ... Her helmet-like wig was by Sydney Guilaroff ... Both costume and wig were based on Valentina's designs for Lynn Fontanne in the 1936 stage version." Both Lynn Fontanne and Norma Shearer played the role as a parody of Greta Garbo, who later had a long term affair with Valentina's husband, George Schlee.

Overall: 23 1/2 x 17 1/4 in.; Image size: 16 x 12 in.

\$2,000 - 3,000

262

A HILARY KNIGHT PORTRAIT OF GALE SONDERGAARD AS THE WICKED WITCH OF THE WEST

Watercolor, ink and pencil on illustration board, matted. Unused illustration for Laura Jacobs, "Glamour, By Adrian," *Vanity Fair*, June 2000. Titled in ink and color pencil and signed in ink "Hilary Knight."

The original conceit for the villain of *The Wizard of Oz* (Metro-Goldwyn-Mayer, 1939) was quite different from the final version. As Hilary Knight notes, "This was an early version of the Wicked Witch character ... a glamorous Witch based on the Queen in the *Snow White* Disney cartoon of 1937 ... the role ultimately went to Margaret Hamilton." Mr. Knight adds: "My *Oz* research revealed Gale Sondergaard's brief turn as a glamorous Wicked Witch with a black sequin cape. She bowed out when they decided an ugly witch was needed, and Margaret Hamilton famously took over. Although there are no photos that show it, I gave Gale a black bugle bead witch's broom."

Overall: 23 x 16 in.; Image size: 16 1/2 x 10 1/2 in.

\$3,000 - 5,000



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A HILARY KNIGHT PORTRAIT OF ANN MILLER IN STEPHEN SONDHEIM'S FOLLIES

Watercolor, pencil and ink on illustration board, matted. Unused illustration for *Vanity Fair*, 1998. Titled and signed in ink "Hilary Knight."

Intended for a story on MGM star Ann Miller's triumphant comeback to the stage in the New Jersey revival of Stephen Sondheim's *Follies* in 1998. "Tap dancing star Ann Miller was 75 at the time," Mr. Knight writes. "I drew her dazzling turn, singing 'I'm Still Here.'"

Overall: 21 x 16 in.; Image size: 16 x 9 1/2 in.

\$2,000 - 3,000



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A HILARY KNIGHT PORTRAIT OF KAY THOMPSON AND ROGER EDENS PERFORMING FOR VINCENT MINELLI AND GREER GARSON

Watercolor, pencil and ink on illustration board, matted. Reproduced in Kay Thompson, *The Absolutely Essential Eloise* (New York: Simon & Schuster, 1999). Titled in pencil and signed and dated in ink "H.K. 99."

While the two were working on the *Eloise* books, Kay Thompson often entertained Mr. Knight with tales of her days as a vocal coach at MGM during the Golden Age of Hollywood. One of his favorite stories concerned a number Miss Thompson wrote specifically for Greer Garson to perform in Vincent Minnelli's *Ziegfeld Follies* (1945). It was intended as a self-parody of her role in *Madame Curie* (1943), but Miss Garson was not amused. When she dropped out of the project, it went to Thompson's great pal, Judy Garland, who performed it as "A Great Lady Has 'An Interview.'" Here Miss Thompson performs the number with her collaborator Roger Edens at piano for Mr. Minnelli and the less than thrilled Miss Garson.

Overall: 20 x 16 in.; Image size: 12 1/2 x 10 in.

\$1,500 - 2,000



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DEAD ENDS AND DARK ALLEYS: FILM NOIR, CRIME AND SUSPENSE

265

A FINAL SCREENPLAY OF *LITTLE CAESAR*

Warner Bros., 1931. Mimeographed manuscript by Francis Edwards Faragoh, adaptation by Robert N. Lee, 132 pp, July 7, 1930, bound in brads in pale blue wrapper. The upper cover is stamped "Little Caesar / Final," "Return to / Graham Baker / First National Studios / Burbank, Calif" and has a separate date stamp, "Jul 10 1930." Inscribed on the upper cover in pencil, "Retd / 7/31." "Mr. Rappee" is inscribed in pencil in the upper right, possible referring to the film's General Music Director, Erno Rapee. Together with a shooting schedule and cast and crew sheet with contact information.

As the ruthless and doomed Rico, Edward G. Robinson shot to stardom and was forever after pegged as a movie gangster. Director Mervyn LeRoy's seminal 1931 Warner Bros. crime film remains a major benchmark in the genre. Faragoh and Lee received an Academy Award® nomination for Best Adaptation for this film.

\$1,500 - 2,000

266

GASLIGHT

Metro-Goldwyn-Mayer, 1944. U.S. two sheet poster, linen-backed. An unusual format poster featuring large and ominous portraits of stars Ingrid Bergman, Charles Boyer, and Joseph Cotten. Two sheet posters for American films of this period are extremely rare.

60 1/4 x 44 1/2 in.

\$1,500 - 2,000

267

THE FALCON'S ADVENTURE

RKO, 1946. U.S. three sheet poster, linen-backed. Strong graphics of series star Tom Conway about to get knocked-out by a thug in the ninth and last of Conway's Falcon films.

41 x 81 in.

\$300 - 500

268

THE BIG SLEEP

Warner Bros., 1946. Half sheet poster. *The Big Sleep* was famously recut to capitalize on its stars' real-life romance and this poster certainly emphasizes that, featuring a photograph of the pair embracing and the tag line, "Humphrey Bogart and Lauren Bacall—The picture they were born for!!!"

28 x 22 in.

\$1,500 - 2,000

269

THE POSTMAN ALWAYS RINGS TWICE

Metro-Goldwyn-Mayer, 1946. U.S. three sheet poster, framed. A dramatic poster for the classic film noir, featuring a large image of the murderous lovers John Garfield and Lana Turner.

Overall: 45 x 83 in.; Poster only: 41 x 81 in.

\$800 - 1,200



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CALCUTTA

Paramount, 1947. U.S. six sheet poster, linen-backed. The artwork features a huge head-and-shoulders portrait of Alan Ladd brandishing a revolver with Gail Russell at his side and co-stars William Bendix and June Duprez below them.

81 x 81 in.

\$5,000 - 8,000

271

A JOAN CRAWFORD SCRIPT FOR FLAMINGO ROAD

Warner Bros., 1949. Screenplay by Robert Wilder, 163 pp, September 9, 1948 (with blue revision pages as late as November 2, 1948), five black-and-white stills bound in, each with a news snipe and Morgan photo credit stamp on the verso, bound in quarter blue morocco, spine stamped in gilt "Flamingo Road / Joan Crawford / 1948." Title page inscribed in pencil at upper left, "Joan Crawford." *Flamingo Road* was directed by Michael Curtiz from a screenplay by Robert Wilder and stars Crawford as a dancer who falls in love with a prominent man and gets sent to prison on false charges.

Provenance: Purchased by the consignor at an auction of Joan Crawford's estate, circa 1978.

\$1,500 - 2,000

272

DOCKS OF NEW ORLEANS

Monogram, 1948. U.S. three sheet poster, linen-backed. This poster's artwork prominently features Roland Winters as detective Charlie Chan in this, the 43rd film in the popular Charlie Chan mystery series.

41 x 81 in.

\$300 - 500

273

KEY LARGO

Warner Bros., 1948. U.S. three sheet poster, linen-backed. Featuring large, bold images of stars Humphrey Bogart, Lauren Bacall, Edward G. Robinson and Lionel Barrymore in director John Huston's exotic gangster film.

41 x 81 in.

\$3,000 - 4,000

274

A SCREENPLAY OF KEY LARGO

Warner Bros., 1948. Mimeographed manuscript by Richard Brooks and John Huston, 123 pp (including a 2 pp document titled "Tag To End" describing the additional scenes to be written), October 4, 1947 (pink revision pages dated as late as November 4, 1947 bound in), bound in brads with cream Warner Bros. wrappers, upper cover stamped "Temporary / Part 1."

John Huston's heavily rewritten version of Maxwell Anderson's 1939 Broadway play became a film noir classic. Humphrey Bogart stars as World War II veteran Frank McCloud (referred to as "M'Cloud" throughout the script), who finds himself pitted against gangster Johnny Rocco (Edward G. Robinson) and his mob in a Key Largo, Florida hotel as a hurricane looms. (In this version, Rocco is named "Muriello.") *Key Largo* marked the last of real-life couple Humphrey Bogart and Lauren Bacall's screen collaborations.

This incomplete script ends with the scene in which the Sheriff shows up to investigate the deputy's murder, and the script's final two pages are Brooks' and Huston's rough synopsis of the film's final scenes. Claire Trevor received an Academy Award® for her performance in the film. 8 1/2 x 11 in.

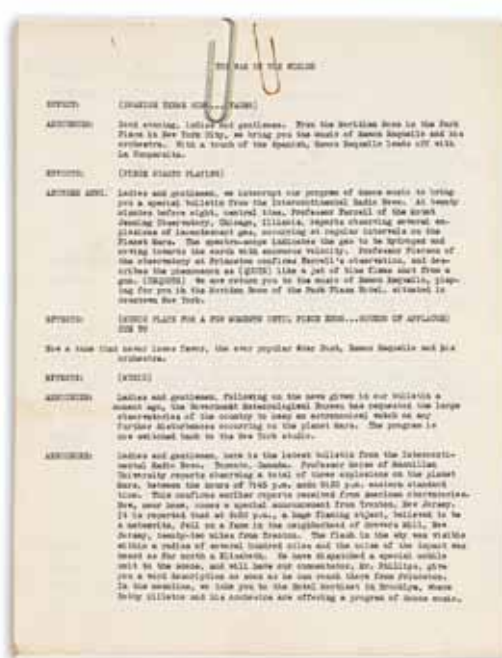
\$800 - 1,200



275



276



277

275

IN A LONELY PLACE

Columbia, 1950. U.S. three sheet poster, framed. Directed by Nicholas Ray and based on a novel by James M. Cain, *In a Lonely Place* stars Humphrey Bogart and was selected for preservation in the National Film Registry by the Library of Congress in 2007. Overall: 45 x 83 in.; Poster only: 41 x 81 in. \$600 - 800

276

THE THIRD MAN

Selznick, 1949. U.S. one sheet poster, folded. Directed by Carol Reed from a screenplay by Graham Greene, *The Third Man* stars Joseph Cotten as an American novelist in occupied Vienna, investigating the death of his childhood friend (Orson Welles). *The Third Man* was selected by the British Film Institute as the best British film of the 20th century. 27 x 41 in. \$600 - 800

277

AN EARLY DRAFT OF THE WAR OF THE WORLDS RADIO SCRIPT

CBS Radio, 1938. Typescript, 9 pp. Adapted from H.G. Wells' novel, *The War of the Worlds* was broadcast on October 30, 1938 as the Halloween episode of *The Mercury Theatre on the Air*. *Provenance*: Originating from the Estate of George "Shorty" Chirello, Orson Welles' chauffeur and valet from approximately 1942 to 1952.

As broadcast, *The War of the Worlds* begins with an introduction of the novel and continues with a weather report and a musical interlude from Ramon Raquello and his Orchestra (actually the CBS Orchestra), which is then interrupted by a breaking news bulletin about a Martian invasion in New Jersey. Howard Koch, who wrote the script for the episode, described the writing process to *The New York Times* in 1988: "I only had six days to write it. John Houseman would take whatever I had written page by page. Certain pages went back and forth. It was a very hectic thing—pages being done over and being sent down again." This draft appears to have been one written during that period, as it is lacking several characters (including Brigadier General Montgomery Smith

and Harry McDonald), and scenes (the exchange between Phillips and Pierson at the beginning of the broadcast, the interview of Mr. Wilmuth, and the 22nd Field' Artillery's battle) that appear in the final script. Also notably different is Professor Pierson's final monologue and conversation with a stranger, which is much less developed and less dramatic than in the final version of the play.

After the airing of *The War of the Worlds*, dozens of articles appeared reporting widespread panic caused by the broadcast, with the story making the front page of *The New York Times* the next day. CBS received a formal censure from the Federal Communications Commission, and several listeners also sued the network for their distress. *The War of the Worlds* continues to be a subject of academic study and is considered to be one of the most notable events in radio history. It has been reported that police seized all available copies of the script during their investigation, and thus extremely few manuscripts related to this landmark broadcast have ever surfaced at auction.

8 1/2 x 11 in.

\$2,000 - 3,000



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AN ORSON WELLES DIRECTOR'S CHAIR AND RELATED SCRAPBOOK

Wooden director's chair painted black, with a brown canvas seat and back, with the back inscribed in white script, "Orson Welles." Together with a scrapbook with cream-colored cardboard covers, primarily containing clippings from newspapers and magazines, also including a typed letter signed by Welles ("Orson Welles"), 1944; a handwritten telegram form from Welles to Chirello (but not in Welles' hand), 1944; two promissory notes signed by Welles, 1946; one unsigned typed letter from Welles with a drawing of Santa (undated but 1949); two typed letters signed by Welles ("The Boss"), 1951 and 1955; and a check signed by Shorty Chirello made out to Joseph Cotten, 1952. *Provenance:* Originating from the Estate of George "Shorty" Chirello, Orson Welles' chauffeur and valet from approximately 1942 to 1952.

George "Shorty" Chirello, so nicknamed for his 4'8" height, came to Welles through Joseph Cotten, who he met while Chirello was working at the New York Athletic Club. He followed Cotten to Los Angeles and began working for his friend Welles. The scrapbook begins in August 1943 with clippings related to Welles' *Mercury Wonder Show*, for which Chirello managed the props as well as handling Hortense the Goose. Laid down on one of the pages is a program for the show (6 7/8 x 21 1/2 in.) listing acts including "Orson the Magnificent," "The Girl with the X-Ray Eyes" featuring Rita Hayworth, and "The Great Joseph" featuring Joseph Cotten. Also included are some clippings related to Chirello's non-Welles activities, including appearing in a burlesque show called "Betsy Rowland's Ball of Fire" and MC-ing a coed college badminton tournament.

The scrapbook includes a typed letter signed by Welles from 1944, and two promissory notes signed by Welles ("Orson Welles") to the order of George Shorty Chirello, May 21, 1946 for one thousand and five thousand dollars each. Chirello loaned Welles the money so that the director could cover payroll on his 1946 play *Around the World in 80 Days* (a receipt to Chirello from the play's manager, Hugo Scharf, is also present). Welles would often cast Chirello in his own projects or demand that the studio he was working for find work for Shorty. In his 1948 film *Macbeth*, Welles cast Chirello as Seyton, the manservant to Welles's Macbeth.

A newspaper article from 1951 discusses Chirello's donation of his television to the George Air Force Base recreation committee for use of its servicemen. This occasions a letter from Welles, who writes that he "cannot believe that the only place the Army can get a television set is from a small, retired 'greaseball' who ought to be staying at home and is probably now devoting himself to crap games instead of Hopalong Cassidy and wrestling matches." Chirello left Welles' employ around 1952 and began working for Joseph Cotten, but he and Welles remained in touch. The final letter from Welles (still signed "The Boss") is dated 1955.

Chair: 21 x 16 1/4 x 33 in.; *Scrapbook:* 10 3/4 x 14 in.
\$10,000 - 15,000



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PRODUCER ALBERT ZUGSMITH'S COPY OF THE SCREENPLAY FOR TOUCH OF EVIL

Universal, 1958. Mimeographed manuscript by Orson Welles, XX pp., January 24, 1957 (blue revision pages dated as late as 2/4/57), here titled *Badge of Evil*, bound in brads in red Universal-International wrappers, signed ("Albert Zugsmith") on the title page. Together with a copy of the film's pressbook, 8 pp.

Though Orson Welles was originally hired only to act in *Touch of Evil*, through star Charlton Heston's intervention the film became Welles's final completed directorial effort for a major Hollywood studio. Welles heavily rewrote the original screenplay by the uncredited Paul Monash and Franklin Coen, refashioning the Southwestern crime melodrama into a film noir masterpiece. Set in a Mexican border town, newlywed cop Mike Vargas (Heston) investigates a local politician's explosive murder, which leads him to discover a trail of evidence-tampering by local bigwig detective Hank Quinlan (Welles).

Producer Albert Zugsmith had his own "B" unit at Universal, where he had recently produced the crime film *Man in the Shadow*, starring Welles, and *The Incredible Shrinking Man* (for which Welles had narrated the trailer). Though heavily associated with exploitation fare like *High School Confidential* and *Sex Kittens Go to College*, Zugsmith wound up distinguishing himself with a few films like *Touch of Evil*, which remains the most lauded of his films.

This is an earlier version of the script containing various altered and deleted scenes. Most notably, the pivotal character of Tana is not present in this draft—Welles' old friend Marlene Dietrich later agreed to play the part as a favor to him. In one incredibly gruesome scene, an assassin's splash of acid, meant for Vargas, hits an alley cat instead, which the police shoot—in the film, the acid hits a poster. The film's central town, Los Robles, is referred to as "San Vicente" throughout, and there is a one-page printed notation about the name change. The aftermath of the film's climax is totally different: instead of the iconic scene of Tana mourning Quinlan, there is light-hearted banter between Vargas and his new bride, Susie (Janet Leigh) as they head off on their honeymoon, which includes several lines of expository dialogue which were reworked for actor Richard Deacon's character in the finished film.

Touch of Evil was selected for preservation in the National Film Registry in 1993.

\$5,000 - 7,000

280

SUSPICION

RKO, 1941. Argentinian one sheet poster, linen-backed. This poster is centered on portraits of Cary Grant and Joan Fontaine in a tense, romantic clinch in Alfred Hitchcock's suspense classic about a wife who suspects her husband of murderous intentions.

29 x 43 in.
\$800 - 1,200

281

LIFEBOAT

Twentieth Century-Fox, 1944. Directed by Alfred Hitchcock, this wartime drama takes place entirely on a lifeboat adrift in the ocean. The poster's artwork prominently features the film's stars, including Tallulah Bankhead, William Bendix, and John Hodiak.

41 x 81 in.
\$2,500 - 3,500

282

STRANGERS ON A TRAIN

Warner Bros., 1951. Insert poster. The key elements of Alfred Hitchcock's psychological thriller—the deranged Bruno (Robert Walker), his unwilling accomplice Guy (Farley Granger), and the titular train—all figure into this poster's 1950s modern design.

14 x 36 in.
\$800 - 1,200

283

REAR WINDOW

Paramount, 1954. Insert poster. This poster is built around a triptych of views through the windows of "Jeff" Jefferies' (James Stewart) neighbors, highlighting the voyeuristic nature of Alfred Hitchcock's masterful mystery. Grace Kelly as Lisa Fremont is also pictured, as well as Stewart's climactic fight with Raymond Burr.

14 x 36 in.
\$1,000 - 1,500

284

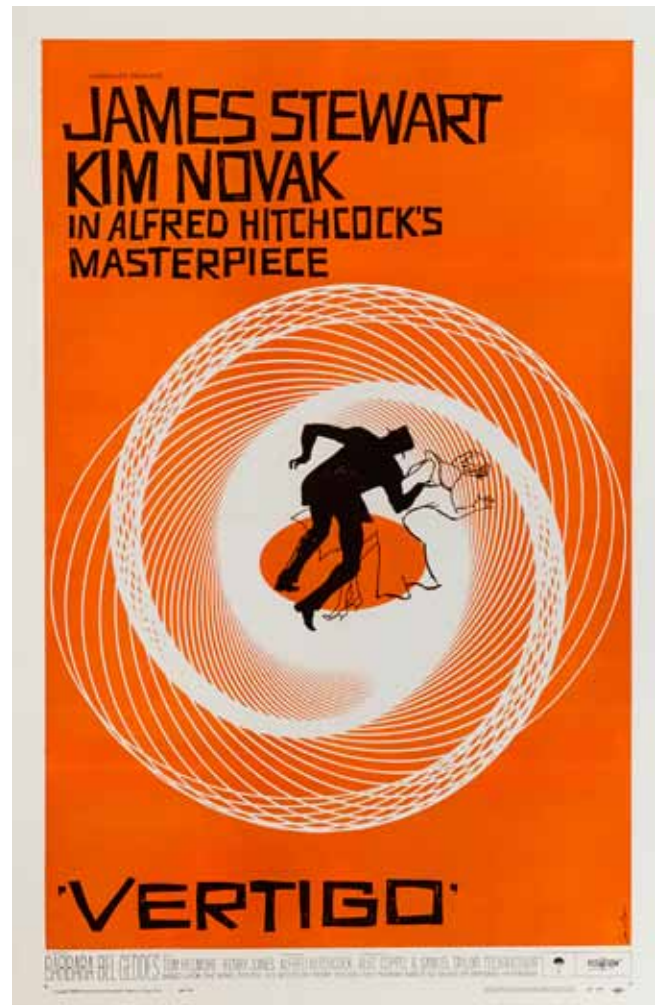
DIAL M FOR MURDER

Warner Bros., 1954. U.S. one sheet poster, linen-backed. This iconic blood red poster showing Grace Kelly reaching for a phone was designed by Bill Gold, who also designed posters for *Casablanca*, *My Fair Lady*, and *A Clockwork Orange*, among others.

27 x 41 in.
\$2,500 - 3,500



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TO CATCH A THIEF

Paramount, 1955. Half sheet poster, style B. A striking poster for the Hitchcock romance, with a large image of Cary Grant and Grace Kelly, as well as an illustration of the cat burglar Grant on a roof with the police below. 28 x 22 in.

\$900 - 1,200

286

VERTIGO

Paramount, 1958. U.S. one sheet poster, linen-backed. Saul Bass incorporated a spiral in both the opening titles and the poster for *Vertigo*. 27 x 41 in.

\$4,000 - 6,000



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NORTH BY NORTHWEST

Metro-Goldwyn-Mayer, 1959. U.S. one sheet poster, linen-backed. A dramatic poster depicting Eva Marie Saint shooting at the film's star, Cary Grant.

27 x 41 in.

\$500 - 1,000

288

AN EVA MARIE SAINT SHAWL FROM NORTH BY NORTHWEST

Metro-Goldwyn-Mayer, 1959. A tan, brown and yellow plaid wool shawl. Worn by Saint during her escape the forest on top of Mt. Rushmore, where the shawl becomes entangled in a branch and Cary Grant tells her to leave it. *North by Northwest* was nominated for three Academy Awards® and was selected for preservation in the National Film Registry by the Library of Congress in 1995.

Provenance: Purchased by the consignor at the 1970 MGM auction and/or tag sale.

Length: 9 ft.

\$1,000 - 1,500

289

PSYCHO

Universal, 1960 (R-1965). U.S. three sheet poster, linen-backed.

This poster for Alfred Hitchcock's suspenseful horror masterpiece features graphics similar to those in the original release posters, with Janet Leigh, Anthony Perkins, Vera Miles, and John Gavin all pictured around the headline "IT'S BACK!"

41 x 81 in.

\$1,000 - 1,500



290

THE WILD WEST

PROPERTY FROM THE ESTATES OF GEORGE O'BRIEN AND MARGUERITE CHURCHILL

George O'Brien was born in San Francisco in 1899 to Daniel O'Brien, who later became the city's Police Chief, and his wife Margaret. He served on a submarine in World War I and was a talented amateur boxer, becoming the Light Heavyweight Champion of the Pacific Fleet. He moved to Los Angeles in the early 1920s and began working as a cameraman, acting in bit parts and doing stunt work on the side. His breakout role was in John Ford's *The Iron Horse* (1924), opposite Madge Bellamy, but he is best known for his performance in F.W. Murnau's *Sunrise* (1927). The director's first film in the United States, *Sunrise* was a lavish production in Murnau's signature Expressionist style and costarred O'Brien and Janet Gaynor. Considered to be one of the best films of the silent era, *Sunrise* won the first Academy Award for Best Unique and Artistic Production (one of two "Best Picture" awards given out at that ceremony) as well as Best Cinematography and Best Actress for Janet Gaynor. O'Brien went on to become one of the biggest Western stars of the 1930s and a favorite of John Ford, who cast him in *The Fighting Heart* (1925), *3 Bad Men* (1926), *The Blue Eagle* (1926), *Seas Beneath* (1931), *Fort Apache* (1948) and *She Wore a Yellow Ribbon* (1949).

Marguerite Churchill was raised in New York City and launched her acting career on Broadway when she was still a teenager. She made her film debut in *The Diplomats* (1929), a Fox short directed by Norman Taurog. She appeared in several more Fox films that year before making her best-known film, Raoul Walsh's *The Big Trail*. A wide-screen epic about the Oregon Trail, *The Big Trail* was the first major role for a young John Wayne. The next year, Churchill starred opposite George O'Brien in *Riders of the Purple Sage* and the pair fell in love, marrying in 1933. They had two children, Darcy and Orin, before divorcing in 1948. Churchill briefly returned to acting in the early 1950s and spent many of her later years in Europe, living in Lisbon and Rome.

Bonhams is pleased to present this collection of memorabilia on behalf of the O'Brien family as a tribute to the careers of George O'Brien and Marguerite Churchill.

290

A GEORGE O'BRIEN SIGNED PHOTOGRAPH

Photograph on heavy-weight matte paper, depicting O'Brien in character in *Sunrise* and *Paid to Love*, both from 1927. O'Brien has inscribed and signed the photo in black ink, "A man / in 'Sunrise' / To Capt. / From / George / 'Prince Michael' / in 'Paid to Love.'" Provenance: Estate of George O'Brien.
10 1/2 x 13 1/2 in.

\$400 - 600



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A COLLECTION OF STILLS FROM *SUNRISE*

68 total, comprising eleven glossy promotional photographs of stars George O'Brien, Janet Gaynor, and Margaret Livingston and director F.W. Murnau goofing around on set; three glossy promotional stills of O'Brien, Gaynor, and the cast; 38 matte keybook stills; seven oversize promotional photographs of O'Brien, five with blindstamps of Max Munn Autrey; four additional oversize promotional photographs of O'Brien, laid down to card; one small photograph of O'Brien signed ("Autrey") by Max Munn Autrey; and four small press photographs of O'Brien and Murnau in Berlin.

Provenance: Estate of George O'Brien.

Various sizes

\$800 - 1,200

292

AN F.W. MURNAU PHOTOGRAPH INSCRIBED TO GEORGE O'BRIEN

Gelatin silver print inscribed and signed at lower right in black fountain pen, "To George O'Brien / the very dear friend / and to 'Anson' / the wonderful actor / Sincerely, / F.W. Murnau / March 17, 1927." An extremely rare signed photograph of Murnau, inscribed to the star of *Sunrise*, one of the director's most famous films.

Provenance: Estate of George O'Brien.

7 1/4 x 9 1/4 in.

\$2,000 - 3,000

293

A GEORGE O'BRIEN SCRAPBOOK FROM *SUNRISE*

Cloth bound scrapbook stamped "Scrap Book" in gold on the upper cover, with "*Sunrise*" inscribed in white ink, 1927-8. George O'Brien's personal scrapbook from the release of his best-known film, comprising newspaper ads; press clippings from newspapers in New York, San Francisco, Los Angeles, England, Scotland, France, Spain, Italy, Germany and Brazil (many with mentions of George O'Brien highlighted); a congratulatory autograph letter signed by actress Jane Novak; a booklet of quotations from British reviews of the film; a newspaper-style campaign book for exhibitors, 11 pp; congratulatory telegrams from Frank Borzage, Olive Borden, Mervyn LeRoy, Victor McLaglen, and Ramon Novarro; a menu from the "Sunrise Dinner" on the SS *Leviathan* in honor of O'Brien; two booklets from the film's British release entitled "*Sunrise: The Story*" and "*Sunrise: Why it was made and What it means*"; and a program from the film's British release. A rare record of the film's rapturous reception, created by one of its stars.

Provenance: Estate of George O'Brien.

11 1/4 x 15 3/4 in.

\$500 - 700



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294

A GEORGE O'BRIEN TOOLED LEATHER AND STERLING SILVER BOHLIN SADDLE

Dark brown tooled leather saddle with the seat stamped "Edw. H. Bohlin Inc. / Maker / Hollywood, Cal.," embellished with sterling details, including a sterling silver plate on the rear cantle engraved "George / O'Brien." Accompanied by a second pair of stirrups, also in tooled leather with sterling silver conchos, a partial bridle, also with sterling silver conchos, and an engraved silver metal bit. This saddle is very similar to the No.4-A saddle pictured in Bohlin's 1930 catalog and dates from the first decade of the Bohlin company's operation. Accompanied by with three stills from *The Lone Star Ranger* (1930) and one promotional photograph of O'Brien on the Fox lot, all showing this saddle.

Provenance: Estate of George O'Brien.

\$6,000 - 8,000



294 (details)



295

295

A GEORGE O'BRIEN STETSON COWBOY HAT

Stetson No. 1 Quality cowboy hat with 4 1/2 in. brim, c.1930, with "John B. Stetson Co. No. 1 Quality / John B. Stetson Company" seals on the brown leather sweatband and red interior lining, and additionally stamped with the logo of California Clothing Company, 126 South Main St., Los Angeles, bearing a red size label and a brown reorder label. This hat dates from the height of George O'Brien's fame.

Provenance: Estate of George O'Brien.

Size 7 1/4

\$500 - 700



296

296

A PAIR OF GEORGE O'BRIEN CHAPS

Tan leather with snap pockets with star detail, circular and heart-shaped conchos, and scalloped edges, signed several times by the actor ("George O'Brien") on the interior.

Provenance: Estate of George O'Brien.

\$700 - 900



297

297

GEORGE O'BRIEN SPURS, CARTRIDGE BELT, AND HOLSTER

Comprising a pair of Visalia Stock Saddle Co. spurs with button mark, tooled leather with floral pattern, monogrammed "GOB," with engraved sterling silver overlay and 14 rhinestones; dark brown tooled leather cartridge belt with floral pattern, whipstitching, and engraved sterling silver buckle; and a dark brown tooled leather holster with whipstitching and a circular "GOB" monogram and floral background and a buckle detail.

Provenance: Estate of George O'Brien.

\$1,000 - 1,500

298

A COLLECTION OF STILLS FROM THE BIG TRAIL

88 glossy black and white photographs, comprising eight photographs from the film's premiere at Grauman's Chinese Theater, including images of John Wayne and director Raoul Walsh; ten publicity photographs, primarily of John Wayne and Marguerite Churchill; and seventy keybook stills from the film.

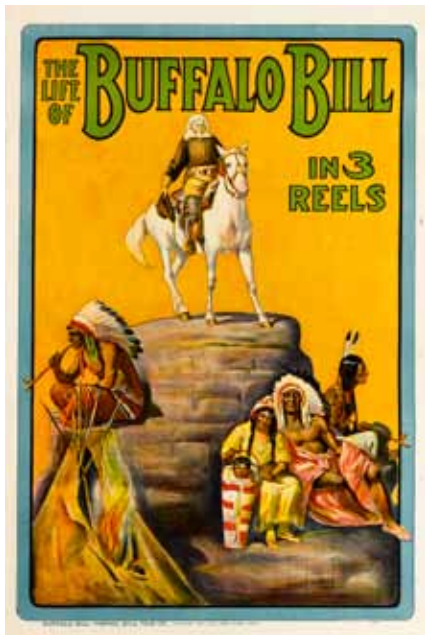
Provenance: Estate of Marguerite Churchill.



298

Raoul Walsh's Oregon Trail epic was produced to showcase Fox's new 70mm widescreen format, Grandeur. *The Big Trail* was a production of immense size, including a 200-person crew, 185 wagons, 93 actors with speaking parts, and shooting locations across five Western states. Wayne, then 22 years old, had been working as a crew member on the Fox lot, and had only acted in bit parts previous to this film. His costar was 19 year-old Marguerite Churchill, an up-and-coming actress who had joined Fox the previous year. The film received mixed reviews and was not a commercial success, perhaps because only two theaters in the country could show the film in its original format, with the others screening it in 35mm. It generated a \$1 million loss for the studio and Wayne would not star in another "A" film for ten years. Several decades later, the widescreen version of the film was rediscovered and *The Big Trail* was justly lauded for its sweeping visuals of the Western landscape. In 2006, the film was selected for preservation in the National Film Registry by the Library of Congress. 8 x 10 in.

\$500 - 700



299

PROPERTY OF VARIOUS OWNERS

299

THE LIFE OF BUFFALO BILL

Pawnee Bill Film Company, 1912. U.S. one sheet poster, linen-backed. Western hero William F. "Buffalo Bill" Cody starred as himself in this silent biopic, co-starring Pearl White. Cody is pictured in this richly colorful poster on horseback on a hilltop overlooking several seated Native Americans.

28 x 42 in.

\$3,000 - 5,000



300



300

A JANE RUSSELL COSTUME FROM THE OUTLAW

United Artists, 1943. Black rayon top with elastic at the neckline and sleeves, bearing a green-lettered United Costumers Hollywood label inscribed in black ink, "No. 826 Size 307 / Name Jane Russell." Together with a calf-length floral rayon skirt bearing a green-lettered United Costumers Hollywood label inscribed in black ink, "No. 930 / Name Jane Russell." Russell wears this costume when Doc brings Billy the Kid to her house after Billy is shot by the Sheriff. Accompanied by a copy of the film.

Provenance: Sotheby's, *Planet Hollywood: Selections from the Vault*, December 14, 2002, lot 40; Julien's Auctions, *Hollywood Legends*, March 31, 2012, lot 652.

The Outlaw was Howard Hughes' attempt at a Western epic, telling the classic story of Billy the Kid. It is perhaps best known today for introducing Jane Russell to the world and for the furor created over the actress's scandalous costumes, which caused its wide release to be delayed until 1946.

\$7,000 - 9,000



301

301

AN ERROL FLYNN SUIT FROM SILVER RIVER

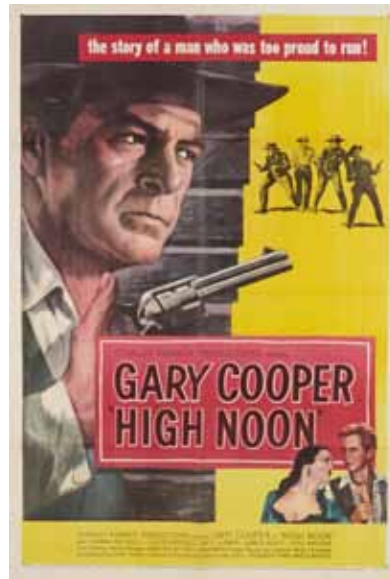
Warner Bros., 1948. Comprising a long brown wool jacket with black piping, bearing a green-lettered Warner Bros. label inscribed in black ink, "Date 4-47 Prod. 682 / Name Errol Flynn / 1029," with a Warner Bros. cleaning tag; a chocolate brown wool six-button vest with a green-lettered Warner Bros. label inscribed in black ink, "Date 5-19-47 Prod. 682 / Name E. Flynn / 2133," and stamped "Double"; and a pair of sage green wool pleated trousers with light brown stripes, bearing a green-lettered Warner Bros. label inscribed in black ink, "Date 6-12-47 Prod. 682 / Name Errol Flynn / 2129." *Silver River* was directed by Raoul Walsh and stars Flynn as a Civil War veteran who moves to Silver City, Nevada to open a gambling hall.

Provenance: Christie's, December 16, 1988, lot 167; Profiles in History, *Hollywood: A Collector's Ransom*, October 8, 1995, lot 57.

\$1,000 - 1,500



302



303



304



302

A WILLIAM HOLDEN PRESENTATION COPY OF THE SCREENPLAY OF ALVAREZ KELLY

Columbia, 1966. Mimeographed manuscript by Franklin Coen and Elliott Arnold, 142 pp, n.d. but with blue, yellow, and pink revision pages dated as late as and October 19, green leather cover stamped in gilt on upper cover with the film's title and in the lower right, "William Holden." Illustrated profusely with 8 x 10 in. stills. In the title role of this Civil War adventure, Holden played a cattleman hired by the Union to deliver a herd of cattle to Virginia, only to be coaxed by a Confederate Colonel (Richard Widmark) into giving the herd to the other side.

\$600 - 900

303

HIGH NOON

United Artists, 1952. U.S. one sheet poster, folded. *High Noon* stars Gary Cooper as the marshal of a small town in the New Mexico Territory and is often cited as one of the best Western films though it doesn't conform to many of the genre's conventions. *High Noon* received seven Academy Award® nominations and won four, including Best Actor for Cooper.

27 x 41 in.

\$1,200 - 1,800

304

A CLARK GABLE SHIRT FROM LONE STAR

Metro-Goldwyn-Mayer 1952. Tan wool pullover shirt with ragged back hem, brown leather tie at collar and simulated blood stains, bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in black ink, "Name Clark Gable / No 731-8255," as well as two shipping tags pinned to the sleeve, one inscribed "16 1/2 / 35 / Gable," and the other, "*Blood*." This shirt was likely worn by Gable in the fight scene at the end of the movie.

Provenance: Purchased by the consignor at the 1970 MGM auction.

Gable plays Devereaux Blake, a Texas rancher asked by President Andrew Jackson (Lionel Barrymore, in his final film role) to assist him in persuading Texas to join the United States rather than Mexico. *Lone Star* also featured performances from Broderick Crawford and Ava Gardner, the latter of whom Gable would work with again in *Mogambo*, released the following year.

\$700 - 900



305



305

A CLARK GABLE JACKET FROM *THE MISFITS*

United Artists, 1961. Khaki cotton jacket with front patch pockets made by Lee Westerner, bearing a red-lettered Western Costume Co. label reading, "21-99-42 / Clark Gable #1 / Chest 46. Gable, playing cowboy Gay Leonard, wears this jacket when he first meets Roslyn Tabor (Marilyn Monroe) and Isabelle Steers (Thelma Ritter) at a casino in Reno.

Provenance: Christie's New York, *Rock & Roll and Entertainment Memorabilia*, December 17, 2004, lot 45.

The Misfits would be Clark Gable's last film, as he died of a heart attack just twelve days after filming was completed. It also marked the last film role of Marilyn Monroe and the fourth to last film appearance for costar Montgomery Clift. The film received mixed reviews upon its release but Gable's portrayal of Gay Leonard is widely considered to be one of his finest.

\$8,000 - 12,000

AN INTERVIEW WITH ETHAN WAYNE

"People had a connection to John Wayne, whether he inspired them to be a certain person or they learned a life lesson. They were affected on an emotional or visceral level," Ethan Wayne, the youngest son of the legendary actor, said in a recent interview. He believes that his father's onscreen image "embodied all the character traits and values – the strength, dignity, compassion and kindness" that all Americans would like to emulate.

So the younger Wayne understands the desire of fans to own mementos from the career of the star known affectionately as "The Duke." "We'd all like to have something that belonged to somebody that's important to us," says Ethan. "And these auctions are really the only way that people can get it."

Prominent among the John Wayne items being auctioned are a blue U.S. Cavalry officer's tunic featured in *Rio Lobo* (1969) and *The Undefeated* (1970) and a shirt from *Rooster Cogburn* (1976). "These were great films," notes Ethan, "and I think for the true fan this tunic is something special."

The *Rooster Cogburn* shirt is distinctive, he says, because "It has a little different pattern and venting on it. If you saw that shirt on a rack today, you'd go, 'Yes, this is a good shirt. I'd wear this.' Once it's removed from the Western setting, it's just a very nice man's shirt. And that was an Academy Award-winning role for my dad, so this one is also very special."

Other items from Wayne films appearing in the auction are a group of stills from *The Big Trail* (1930), a poster from *The Man From Utah* (1934) and a script from *The Green Berets* (1968).

The articles are from the actor's personal collection as preserved by his family's business, John Wayne Enterprises. Ethan Wayne manages that company and is also director of the John Wayne Cancer Foundation. (Wayne died from the disease in 1979.) For the past 30 years the family has promoted and managed the John Wayne name, using a portion of the proceeds to fund cancer research, education, awareness and support.

Wayne, born Marion Robert Morrison in Iowa in 1907, is near the top of any list of movie superstars, having placed among the top box-office draws for more than three decades. Ethan, now 52, is the son of Wayne and his third wife, Pilar Palette, and the brother of Aissa and Marisa and half-brother

of Patrick, Toni, Melinda and Michael, Wayne's children by first wife Josephine Alicia Saenz.

Named John Ethan Wayne, with his middle name taken from his father's character in the Ford/Wayne collaboration *The Searchers* (1956), young Ethan appeared as Wayne's eight-year-old grandson "Little Jake" in *Big Jake* (1971). After his father's death he did some stunt work and appeared as an actor in several films and television shows. He looks back now on his life with his father (who died when he was 17) as a great adventure, as he accompanied him to movie locations—often aboard Wayne's private yacht, *Wild Goose*. It was only later that he became aware of the power of his father's legend: "I get to see him from other people's perspective now and understand how he was shared across generations in families. He was a place where different generations could meet and get along. They might not see eye to eye on every subject, but they all seem to congregate and get along during a John Wayne film. He had that special quality.

"Even though John Wayne's characters could be flawed, I think he maintained integrity, dignity and character throughout those roles. And he didn't take the dignity away from anybody else – even his enemies or the people on the other side of the story. And that's unique today.

"But, again, I wasn't looking at him at the time as John Wayne. I came at him from a different angle. He was my father. I loved my dad." He learned later about Wayne's early days in film: "He started as a prop man's assistant because he lost a football scholarship and he needed a job. Those guys like John Ford and Raoul Walsh, the early directors, liked him because he worked. If he had to clean up the set after a bunch of geese went through it or dust blew, he really cleaned it up and was responsible for it. And they knew that if he did it, it was done.

"He worked on many other aspects of creating a film. So he knew how it was done and the importance of everybody doing their job. I think the only time I'd see him really upset with people is if he thought they were given a great opportunity to work in this unique environment and they didn't put out the effort. They weren't prepared.

"I think that even today he can deliver a strong message to young people about how to be happy and successful because if you're good at something you can go out there and do it – whether it's sweeping the set or directing a film. When you have knowledge and you

know you have a skill, you're a much happier person than someone who's trying to fake it and be lazy. Focus on learning your craft. Pay attention. In other words, spend some time listening before you open your mouth! And I think people appreciate that."

Ethan recalled being taught by his father from a tender age about his own responsibilities – even as they extended to the autograph cards that Wayne passed out whenever he went into a crowd. "If his hand came towards me and I didn't have a stack of those cards going into his hand, he was not happy. And you did not want him not happy... Just one of those looks of his was – well, it went right to your core... I think that base of responsibility for young people is good. Situational awareness; it still resonates with me today."

Ethan especially relished the travels with his father. "Even though we lived in Southern California, if he went to work that could mean three to four months somewhere in Mexico—many times in Durango, Mexico. You'd end up on this sort of expedition for that time period."

Both father and son associated the clothing they wore with their location adventures. "We'd end up living in certain boots or pants or jackets. Having a favorite mug, pocketknife, lighter, etc. And those memories stick with me. When we went to Durango, I lived in a rough outer jacket with a fur lining when it was cold, and a certain pair of boots. And you become attached to those articles, and they mean something to you."

Similarly, his father put a certain emotional investment into the clothing he wore in his films – lending the articles of apparel in the Bonham auction an added measure of significance. "Wardrobe was very important to my father. They were part of his tool belt. If you're a master craftsman you want to have everything in the right place, so you're at ease to grab it and continue doing your work. He had things he cared about that were very specific.

"He wore the same wardrobe across many different film titles and if you look at the typical iconic Western hero, they were more embellished than he was. If you look at what he wore, it's basic Americana. If you take off the gun belt, he had a nice-looking pair of cotton pants and a great-looking shirt. And a jacket that went along with the mission or adventure he was focused on. Just like we do in life."

--Reported by Roger Fristoe

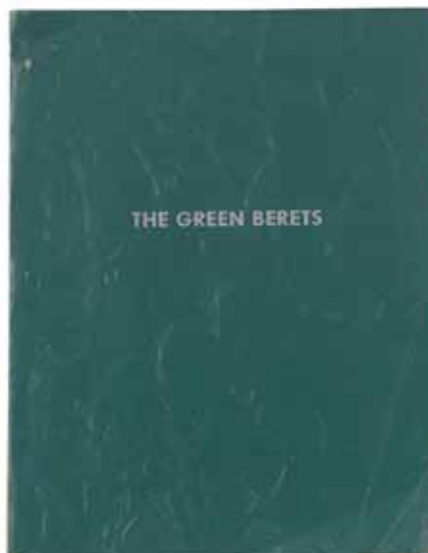
306

A BATJAC PRODUCTIONS COPY OF THE SCREENPLAY OF *THE GREEN BERETS*

Screenplay by James Lee Barrett, 155 pp, Hollywood, May 15, 1967, bound in brads with green covers, upper cover stamped "*The Green Berets*." John Wayne produced the film through his company Batjac Productions and also starred as Col. Mike Kirby, the Commander of a Special Forces unit during the Vietnam War. Wayne, a staunch supporter of the Vietnam War, visited Vietnam in 1966 while working on a documentary for the Department of Defense.

Provenance: Collection of John Wayne Enterprises.

\$800 - 1,200



306

307

A JOHN WAYNE UNION ARMY COAT FROM *THE UNDEFEATED* AND *RIO LOBO*

Twentieth Century-Fox, 1969/*National General*, 1970. Navy wool Union Army Cavalry coat with six gilt metal eagle buttons down the front and three at each cuff, devices on each shoulder with central eagle on a yellow ground with gold braid trim, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "2869-1 / John Wayne #1 / Chest 48 1/2 Sleeve 19." Accompanied by copies of both films. Wayne wears this tunic in the beginning of both *The Undefeated* and *Rio Lobo*, both of which are set during or shortly after the Civil War.

Provenance: Collection of John Wayne Enterprises.

\$2,000 - 3,000



307

308

A JOHN WAYNE SHIRT FROM *ROOSTER COGBURN*

Universal, 1975. Long-sleeved dusky purple heavy cotton work shirt bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No 2318-2 / John Wayne / Chest 50 Sleeve R 36 L 35 1/2 / neck 18 1/2." Wayne wears an identical shirt throughout much of *Rooster Cogburn*, while he and Eula Goodnight (Katharine Hepburn) are tracking the criminals who killed her father.

Provenance: Collection of John Wayne Enterprises.

\$2,000 - 3,000



308



309



310

309
THE SEARCHERS

Warner Bros, 1956. U.S. one sheet poster, linen-backed. Directed by John Ford, the film stars John Wayne as a Civil War veteran searching for his kidnapped niece and is perhaps Ford and Wayne's most celebrated collaboration. *The Searchers* has been selected for preservation in the National Film Registry by the Library of Congress and was named the best Western of all time in 2008 by the American Film Institute.

27 x 41 in.
\$2,500 - 3,500

310
THE MAN FROM UTAH

Monogram Pictures, 1934. U. S. one sheet poster, folded. This film stars John Wayne as an undercover agent sent to investigate a rodeo racket.

27 x 41 in.
\$2,500 - 4,200



311

311
A MONTGOMERY CLIFT "RED RIVER "D" BELT BUCKLE

Sterling silver belt buckle with a rope motif border, with the initials "MC" at lower left, "1946" and upper right and "Red D River" with two wavy lines in the center in 14k gold.

Directed by Howard Hawks, *Red River* starred John Wayne as Tom Dunson, the proprietor of a successful cattle ranch in Texas. Much of the film's action takes place during an arduous cattle drive as Dunson clashes with Matthew (Montgomery Clift), his adopted son. *Red River* was Hawks' first Western and is acclaimed as a classic of the genre. It was also a breakout role for Clift who was commended for his naturalist Method acting. Howard Hawks had these belt buckles made after filming was complete and gave them to key members of the cast and crew. The rope border symbolizes the cattle drive, and "Red River D" is the brand for Dunson's ranch in the film. Filming was completed in 1946, as indicated on the buckle, though *Red River* was not released until 1948. John Wayne and Howard Hawks traded belt buckles and Wayne wore his "HWH" buckle in many of his later films, including *Rio Bravo*, *El Dorado* and *Rio Lobo*. Both Hawks' and Wayne's Red River "D" belt buckles were subsequently stolen.

3 1/2 x 2 in.
\$15,000 - 20,000



312

ACTION AND ADVENTURE

312

A SPANISH GALLEON MINIATURE FROM THE ESTATE OF DOUGLAS FAIRBANKS

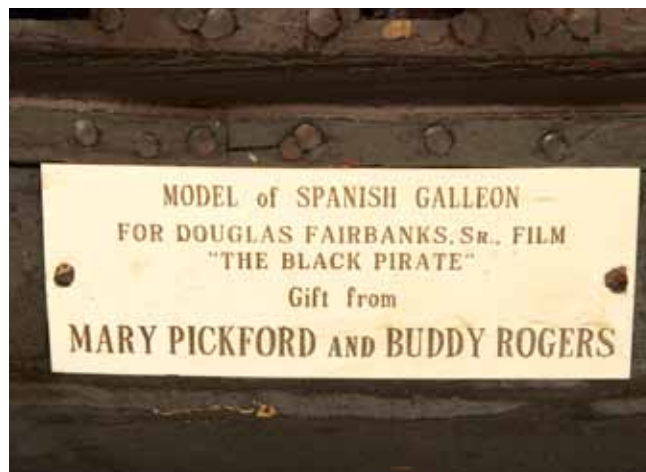
Featuring scaled-down canvas sails, flags, ropes, pulleys, hand-carved cannons, an anchor, a lion masthead and other intricate detailing. With brass plaque affixed to starboard side reading, "Model of Spanish Galleon for Douglas Fairbanks, Sr., / film 'The Black Pirate' / Gift from Mary Pickford and Buddy Rogers."

Provenance: the collection of Douglas Fairbanks and Mary Pickford; donated by Mary Pickford and Buddy Rogers to the Hollywood USO; later given to the Hollywood Heritage Museum, and sold by them at auction in the 1990s.

In spite of the attribution on the plaque, this miniature does not appear in *The Black Pirate*, but may have been used in another Fairbanks or United Artists picture of the period.

H: 43 in.; *W:* 45 in.; *D:* 18 in.

\$15,000 - 20,000





313



314



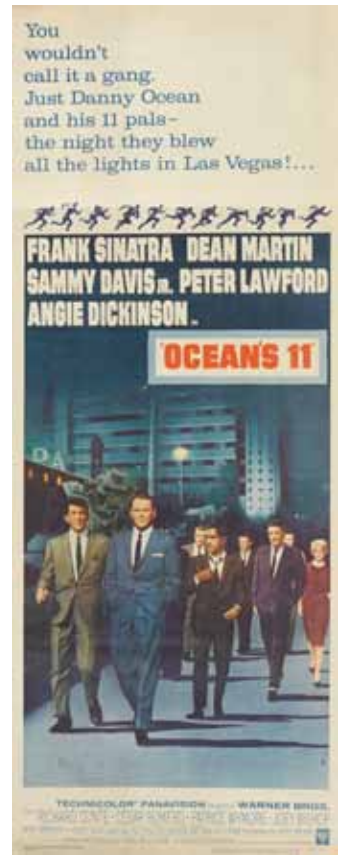
315



316



317



320

313

ROBIN HOOD

United Artists, 1922. Complete set of eight lobby cards with original envelope. Together with 19 publicity stills and eight behind-the-scenes photographs of the production of the film, including a photograph of Douglas Fairbanks and director Allen Dwan with "Big Bertha," the 4 ft. megaphone Dwan used to direct the cast and crew, and the massive sets erected on the Pickford-Fairbanks studio lot.

11 x 14 in.

\$1,000 - 1,500

314

TELL IT TO THE MARINES

Metro-Goldwyn-Mayer, 1926. Window card poster, matted and framed. *Tell It to the Marines* stars horror legend Lon Chaney as a veteran sergeant in charge of Skeet Burns (William Haines), a new recruit. This was the first movie made with the full cooperation of the Marine Corps and the scenes at sea were filmed on the USS *California*. Cheney became good friends with the film's military consultant, General Smedley Butler, and subsequently became the first actor to be named an honorary Marine.

Poster: 14 x 22 in.; Overall: 19 3/4 x 27 1/2 in.

\$1,500 - 2,000

315

THE LEGION OF THE CONDEMNED

Paramount, 1928. Swedish one sheet poster, linen-backed. Director William Wellman followed up his Academy Award-winning silent hit *Wings* with this, another World War I aerial drama/romance. Stars Gary Cooper and Fay Wray are depicted embracing underneath two biplanes flying over No Man's Land.

27 1/2 x 39 in.

\$1,000 - 1,500

316

A SCREENPLAY OF TARZAN FINDS A SON!

Metro-Goldwyn-Mayer, 1939. Mimeographed manuscript by Cyril Hume, 112 pp, December 22, 1938 (with pink revision pages dated as late as February 20, 1939), bound in brads in yellow Metro-Goldwyn-Mayer wrappers, titled "Untitled Tarzan Screen Play." MGM Script Department label on front wrapper, numbered "1266," also stamped "FILE COPY," "COMPLETE," and "2302," with "Script okayed by / Mr. Zimballist," "From: / Cyril Hume," typed at lower right. Various notes inscribed in pencil on the upper cover, including the film's release title. The word "Moviola" is written several times in pencil in the revision pages.

Directed by Richard Thorpe, *Tarzan Finds a Son!* marked the debut of Johnny Sheffield as Boy in the popular series. Since censors wouldn't allow series stars Johnny Weissmuller (as Tarzan) and Maureen O'Sullivan (as Jane) to have a child out of wedlock, in the film they find an orphaned baby who is the sole survivor of a plane crash. In this script, the film actually closes with a wounded Jane dying but Tarzan fans' outcry was so strong that the studio rewrote the ending (which is included here in two final pink revision pages).

\$1,000 - 1,500



317

A CLARK GABLE JACKET FROM TOO HOT TO HANDLE

Metro-Goldwyn-Mayer, 1938. Khaki safari-style jacket with four pockets. Inscribed on the interior in black ink, "Clark Gable" and bearing a blank green-lettered Metro-Goldwyn-Mayer label and an MGM cleaning tag. Accompanied by a copy of the film.

Gable plays a newsreel reporter in China who falls for Myrna Loy's character, an aviator collaborating with one of his competitors, played by Walter Pidgeon. Gable wears this jacket early in the film, as he photographs Myrna Loy's plane crash and then meets her at the hospital. *Too Hot to Handle* was the fifth and final movie pairing Gable and Loy.

\$2,000 - 3,000



318

318

A JAMES CAGNEY SHIRT FROM THE FIGHTING 69TH

Warner Bros., 1940. Olive green wool shirt with patch pockets and shirrtail hem, bearing a green-lettered Warner Bros. Pictures Inc., Hollywood, Cal. label inscribed in black ink, "#1 Cagney," with a Warner Bros. cleaning tag and an additional label stapled on, reading "NHP RTS." Accompanied by a still from the film.

Telling the story of New York's 69th Infantry Regiment during World War I, *The Fighting 69th* stars James Cagney as a new recruit and Pat O'Brien as the unit's Chaplain.

Still: 8 x 10 in.

\$700 - 900



319

A JAMES STEWART FLIGHT SUIT FROM THE SPIRIT OF ST. LOUIS

Warner Bros., 1957. Heavy tan cotton flight suit with wool lining, front zipper and zippers on each leg, pocket on left breast and both knees, belt, and faux-lambswool on collar. Bearing a green-lettered Warner Bros. label inscribed in black ink, "Date 7/11/55 Prod. 393 / Name Jas Stewart / Flying Suit / 2-8153."

The Spirit of St. Louis, directed by Billy Wilder and adapted from Charles Lindbergh's best-selling memoir of the same name, began production in August 1955. The Lindbergh role was originally offered to John Kerr, who turned it down because of the real-life Lindbergh's Nazi sympathies. James Stewart had long held an interest in Lindbergh and aviation in general and his campaign for the role eventually succeeded, though he was 47 at the time (Lindbergh was 25 at the time of his flight). The film was not initially profitable due to the enormous costs involved in constructing a full-size replica of the titular airplane, but it is well-regarded today for its cinematography and special effects, as well as for Stewart's impressive performance.

\$4,000 - 6,000



319



321



322



323



324

320

OCEAN'S 11

Warner Bros., 1960. Insert poster. A poster for the classic Rat Pack caper film, showing the gang as they walk along the Las Vegas Strip. 14 x 36 in.

\$2,000 - 3,000

321

DR. NO

Eon/United Artists, 1962 (R-1972). Japanese B2 poster, linen-backed. This poster for the first film in the hugely popular James Bond series is dominated by illustrations of Sean Connery as Bond and Ursula Andress as Honey Ryder, pictured in her signature white bikini. 20 x 29 in.

\$400 - 600

322

FROM RUSSIA WITH LOVE

United Artists, 1963. U.S. three sheet poster, linen-backed. Sean Connery returns as James Bond in the second entry in the series based on Ian Fleming's novels. Connery is shown posing with Bond Girls including Daniela Bianchi and Martine Beswicke. This poster was designed by David Chasman and appears to be the only major James Bond poster printed in duotone.

41 x 81 in.

\$400 - 600



325

323

YOU ONLY LIVE TWICE

United Artists, 1967. U.S. 40 x 60 inch *Esquire Magazine* advertising poster, linen-backed. This special advance poster features a full reproduction of *Esquire* magazine's "making-of" article on this James Bond film starring Sean Connery as 007.

40 x 60 in.

\$400 - 600



326

324

YOU ONLY LIVE TWICE

United Artists, 1967. U.S. subway poster, Style A. Sean Connery as James Bond hovers over the film's climactic battle within SPECTRE's secret rocket base. Stunning artwork by Frank McCarthy, one of the top action movie poster artists of the 1960s.

59 x 45 1/2 in.

\$1,200 - 1,800

325

A GROUP OF THREE CONCEPT PAINTINGS FOR THE GREAT RACE

Warner Bros., 1965. Gouache on board, one painting signed indistinguishably, all three framed. One painting depicts the march for women's suffrage in the middle of the film, with *The New York Sentinel* building visible, and two depicting the racers' arrival in the town of Zdrasvoite, where the locals greet them with flaming torches.

Largest: 16 1/2 x 34 3/4 in.

\$1,500 - 2,000

326

A GROUP OF FOUR CONCEPT PAINTINGS FOR THE GREAT RACE

Warner Bros., 1965. Gouache on illustration board. The paintings depict: the racers lined up in the opening scene of the film; Professor Fate (Jack Lemmon)'s Torpedo car zooming down the road, knocking the hats off bystanders; The Great Leslie (Tony Curtis) peddling his bicycle blimp through the clouds (in the film, Leslie has a red, white and blue hot air balloon and Professor Fate has a black bicycle blimp); and a group of people descending in parachutes.

Largest: 16 1/2 x 9 in.

\$2,000 - 3,000

327

A FERTILITY IDOL FROM RAIDERS OF THE LOST ARK

Paramount, 1981. Cast brass figure with a verdigris patina, mounted on a wooden base inscribed in gold ink, "*Raiders of the Lost Ark*." Inscribed and signed on the underside of the base in black ink, "*'Raiders of The Lost Ark' / 1981 / R. 'Doc' Fuller / SPFX.*" Rodney Fuller was credited as an effects technician on *Raiders of the Lost Ark* and has worked in special effects on dozens of films since, including *Dune* (1984), *Sleepy Hollow* (1999), *Prometheus* (2012), and *World War Z* (2013). Indiana Jones finds the solid gold Chachapoyan fertility idol on a booby-trapped altar in the Temple of Warriors in the opening sequence of the film. Accompanied by a lobby card showing Jones (Harrison Ford) reaching for the idol.

Provenance: Bonhams Knightsbridge, *Rock & Film Memorabilia*, April 27, 2005, lot 247.

With base: 5 x 5 x 8 1/2 in.

\$7,000 - 9,000



327



328



Courtesy of Photofest

328

1979 TRIUMPH BONNEVILLE

FRAME NO. CXO6604

ENGINE NO. CXO6604

RIDDEN BY RICHARD GERE IN *AN OFFICER AND A GENTLEMAN*.

Two motorcycles were purchased for the movie from Dewey Motorcycles in Seattle, Washington on August 4, 1981. There are several distinctive elements that prove that this bike was used for filming and promotional photographs, including the inverted shocks, the small aftermarket mirror (that scratched the tank until it was righted), the late model Amal carburetors and the small road-style rear sprocket. The second motorcycle was a stunt bike with a larger rear sprocket, upright mirrors and upright rear shocks. (The stunt bike is currently on display at Planet Hollywood in Orlando Florida.) Both bikes have the small black and chrome sticker on the chain guard from "Dewey Cycles."

Provenance: After completion of *An Officer and a Gentleman*, the motorcycle was purchased by director Michelle Manning for use in the movie *Blue City* (Paramount, 1986); after completion of that film, the motorcycle was sold to Murray Lantz (the set costumer on *Blue City*). The present owner purchased the motorcycle from Murray Lantz in June of 2006.

\$13,000 - 15,000

Please see the supplemental terms and conditions that apply to this motor vehicle lot. Please note that for the sale of this registerable motorcycle, Bonhams is working with Autosport Designs, Inc (New York dealer license number 253).



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A JOHNNY DEPP HAT FROM PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

Disney, 2003. Dark brown pebbled leather tricorn hat with X's embroidered on the front two sides, intentionally distressed, with a scalloped band on the interior. Accompanied by a reproduction still from the film. This hat is one of the most recognizable piece of Depp's Captain Jack Sparrow costume from the *Pirates of the Caribbean* series. One of the most successful film series of recent years, the four movies have so far grossed \$3.7 billion dollars worldwide, and a fifth film is due to be released in 2017. Depp's portrayal of Captain Jack Sparrow in *The Curse of the Black Pearl* earned him a SAG Award as well as Academy Award®, BAFTA, and Golden Globe nominations.

Provenance: Accompanied by a letter dated June 2, 2004 on Walt Disney World/Children's Hospice and Palliative Care Coalition letterhead stating that this hat was donated by Johnny Depp to his charity, Children's Hospice and Palliative Care Coalition.

\$12,000 - 18,000



330

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A RUSSELL CROWE COSTUME FROM ROBIN HOOD

Universal, 2010. Comprising a brown suede cowl with ragged hem, label taped to interior inscribed "RC"; gauntlet made of brown and maroon pieced leather and woven fabric; brown leather shoulder armor with silver metal scales; olive green rough cotton shirt bearing a white Academy Costumes label; brown leather pants bearing a black Academy Costumes London label with additional white label inscribed "RC"; brown leather chest armor with gold lions and silver decorative motifs down the center, the interior is inscribed in gold ink, "Rise and Rise Again / Until Lambs Become Lions," Robin Hood's signature phrase in the film; and a pair of custom brown suede boots with lacing on the sides and Velcro and zipper closures, inscribed in the interior, "Mr. Crowe." *Robin Hood* was directed by Ridley Scott (who also directed Crowe in *Gladiator*) and starred Russell Crowe and Cate Blanchett as Robin Hood and Lady Marion.

\$10,000 - 15,000

331

NO LOT

STANLEY KUBRICK

February 4, 1972

Dear Gene,
 Sorry we didn't get a chance to play ping pong. I have really been up to my ears with work. In addition to the lab I'm also into the foreign thing.
 I very much enjoyed our lunch and I hope you will give me ring if you come to London again. I believe my secretary gives you the address of the Makkink brothers who did the giant phallus.
 I enjoyed your piece on the census.
 Have a good trip back.

Best regards,
 Stanley

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Courtesy of Buena Vista Television/Photofest

PROPERTY FROM THE ESTATE OF GENE SISKEL

Gene Siskel was born and raised in Chicago and graduated from Yale University in 1967. Siskel got a job at the *Chicago Tribune* at age 23, starting as a neighborhood reporter and quickly taking over as the newspaper's film critic. He joined forces with *Chicago Sun-Times* critic Roger Ebert in 1975 to launch their first movie review show, *Opening Soon at a Theater Near You*, on the local Chicago PBS station. Siskel and Ebert's show became nationally syndicated in 1982, with its title changing from *At The Movies* to *Siskel & Ebert at the Movies*, to just *Siskel & Ebert*, in recognition of their personal popularity. Despite the pair's growing influence, Gene Siskel maintained his critical independence and was unafraid to criticize popular films. He continued to write for the *Chicago Tribune* and appear on *Siskel & Ebert* until his death in 1999. Bonhams is very proud to present some of his collection of memorabilia on behalf of the Gene Siskel Estate, and to help share his love of the movies with his many fans.

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AN AUTOGRAPH LETTER SIGNED AND AN ANNOTATED TRANSCRIPT BY STANLEY KUBRICK

Typed manuscript, 39 pp, annotated in blue and black ink and pencil by Stanley Kubrick. transcript of an interview with Gene Siskel in London in 1972, which Siskel subsequently sent to Kubrick for his revisions and then ran in the *Tribune* with editing marks intact.

Provenance: Estate of Gene Siskel.

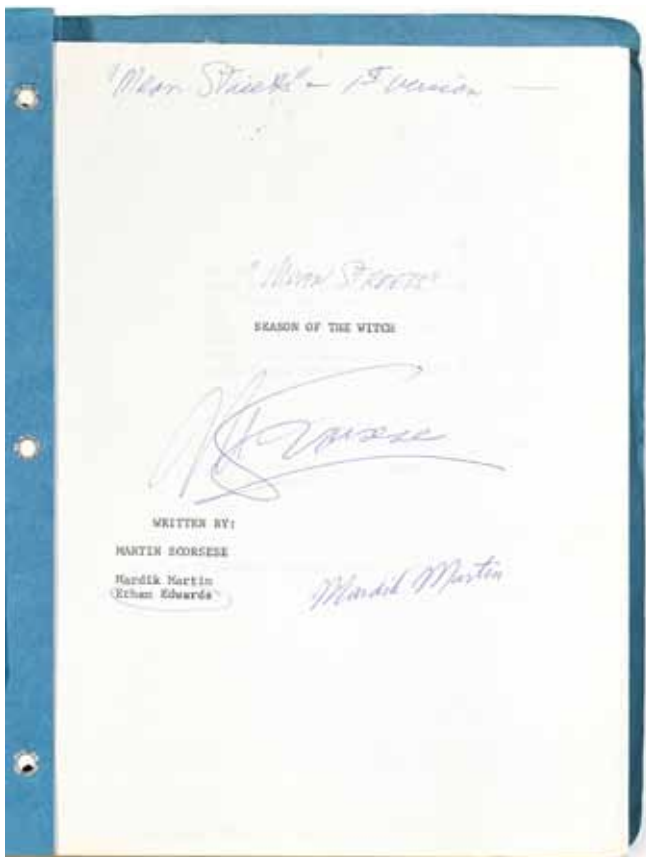
The wide-ranging discussion covers Kubrick's thoughts about politics, law enforcement, security, science, filmmaking, the film industry, violence, censorship and his films *2001: A Space Odyssey* (1968) and *A Clockwork Orange* (1971). The director lays bare many of his thoughts about life, writing at one point, "a lot of the problems of the human condition derive from an awareness of their own mortality -- this is the curse of intelligence and language. No other creature except man has to deal with it."

The transcript is accompanied by an autograph letter signed ("Stanley") by Stanley Kubrick, 1 p., February 4, 1972, on his letterhead, to Gene Siskel. Kubrick writes of their meeting, his regret at their being unable to share a game of ping pong, and he directs Siskel to his secretary to get the address of Herman Makkink, the sculptor who made the "Rocking Machine" phallus sculpture in *A Clockwork Orange*.

Siskel's article, entitled "Kubrick's Creative Concern," was published in the *Chicago Tribune* on February 13, 1972, and a portion of the interview was published in the *Chicago Tribune* on March 8, 1999, a week after Siskel's passing.

8 x 10 in.

\$3,000 - 5,000



333

333

AN EARLY SCREENPLAY OF MEAN STREETS SIGNED BY MARTIN SCORSESE

Warner Bros., 1973. Screenplay by Martin Scorsese, Mardik Martin, and Ethan Edwards, 115 pp, undated, bound in blue wraps. The title page is inscribed by Scorsese, "Mean Streets' - 1st version- / 'Mean Streets'" and signed by him and Mardik Martin. Together with an autograph letter signed by Scorsese, 3 pp, February 18, 1976, on MGM letterhead, donating this script to a charity auction, and the lot card from the charity auction. Scorsese writes in the letter, "this / is the copy of the script from / which we raised the money for / the film." Scorsese goes on to explain that Ethan Edwards was the pen name of Jay Cocks, the film critic for *Time*, whose contributions to the script were subsequently cut. Cocks would later co-write *The Age of Innocence* and *Gangs of New York* with Scorsese. In an interview in the January 1991 issue of *Playboy*, Gene Siskel mentioned his ownership of this script and the importance of *Mean Streets* in his own life.

Provenance: Estate of Gene Siskel.

8 1/2 x 11 in.

\$1,000 - 1,500

334

A GROUP OF QUESTIONNAIRES FROM THE FIRST PUBLIC SCREENING OF APOCALYPSE NOW

Four copies of a 4-page questionnaire, dated May 11, 1979, one annotated by Gene Siskel, three copies with miniature pencils attached by masking tape. These questionnaires date from the first public screening of *Apocalypse Now* at Mann's Bruin Theater in Westwood on May 11, 1979. Held at 8 pm, fans began lining up for the movie at 9:30 in the morning, spurred on by the coverage the film's torturous production had received. Reportedly, the most popular verdict given on these questionnaires was that it was "boring," but the showing of *Apocalypse Now* at the Cannes Film Festival two days later was an unqualified success, with it winning both a Grand Prize and the Palme D'Or.

Provenance: Estate of Gene Siskel.

\$300 - 500

335

A FINAL SCREENPLAY OF PRIVATE BENJAMIN

Warner Bros., 1980. Revised fourth draft screenplay by Nancy Meyers, Charles Shyer, and Harvey Miller, 183 pp, Burbank, November 28, 1979, bound in white Warner Bros. wrappers. The story of a sheltered young woman who joins the Army after the untimely death of her husband, *Private Benjamin* was one of the top-grossing films of 1980 and was nominated for three Academy Awards®, including Best Original Screenplay.

Provenance: Estate of Gene Siskel.

8 1/2 x 11 in.

\$300 - 500

336

A SCREENPLAY OF TOOTSIE

Columbia, 1982. Screenplay by Larry Gelbart, 139 pp., Beverly Hills, April 10, 1981 and August 3, 1981, bound in brads with upper cover inscribed in pencil, "#6," and in black ink, "Larry Gelbart / April 10, 1981 / #8." Together with a note on Sydney Pollack/ Mirage Enterprises stationery, reading "Sorry it's so / difficult to read- / Thanks again / for listening- " and signed ("Syd").

Provenance: Estate of Gene Siskel.

Tootsie went through a notoriously long writing process which began in 1978 when a play by Don McGuire was first optioned by producer Charles Evans. Larry Gelbart, best known as the creator of *M*A*S*H*, was brought on in 1981, and the script was further tweaked by Pollack, Elaine May, and Robert Garland before shooting began. Despite this difficult beginning, *Tootsie* is considered today as a model of screenplay writing. The film was nominated for ten Academy Awards®, including Best Original Screenplay, Siskel rated it as the second best film of 1982.

\$400 - 600

337

A SCREENPLAY OF THE GODFATHER PART III

Paramount, 1990. First rehearsal draft by Mario Puzo and Francis Ford Coppola, 133 pp, Napa Valley, September 19, 1989, bound in brads with black cover. Together with two black-and-white stills for *The Godfather*, two black-and-white stills for *The Godfather Part II* and six color stills for *The Godfather Part II*. An early draft of the script for the final film in the *Godfather* trilogy, which began filming at Cinecittà in Rome on November 27, 1989. Siskel was an admirer of Francis Ford Coppola and championed the director's work.

Provenance: Estate of Gene Siskel.

Script: 8 1/2 x 11 in.; Stills: 8 x 10 in.

\$300 - 500



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337

338

RADIO RAHEEM'S BOOMBOX FROM DO THE RIGHT THING

Universal, 1989. A Promax Super Jumbo boombox with yellow, green and black Public Enemy stickers on either side, red, green, and yellow electrical tape along the sides and top, inscribed in black ink, and Kente cloth and woven bracelets wrapped around the handle. Inscribed and signed on the back in gold ink, *Brooklyn, N.Y. / 3/17/90 / To Gene / Radio Raheem Lives Fight the Power / Love, Spike Lee.* Accompanied by the original shipping crate in which Gene Siskel received it. Provenance: Estate of Gene Siskel; Property of a private collector.



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Perhaps the most notable symbol of *Do the Right Thing* is the extra large boombox carried by Radio Raheem. A constant throughout the film, always playing Public Enemy's "Fight the Power," the boombox's first key scene is in a showdown between Raheem and the neighborhood's Puerto Rican residents who are playing their music on a less powerful stereo. It later appears when Radio Raheem brings it into Sal's Pizzeria, and he and Sal get into a fight about Raheem's refusal to turn down the music. Radio Raheem accedes to Sal's demands on this occasion but refuses when he and Buggin' Out return to the pizzeria later in the day. This leads to a fist fight between Raheem and Sal at which point the cops arrive, put Radio Raheem in a chokehold, and kill him. The neighborhood riots at this show of police brutality, setting fire to Sal's and chanting "Coward Beach!" This is a reference to the 1986 death of young African American Michael Griffin at the hands of a group of Italian American men in Howard Beach, Queens.



Gene Siskel and Roger Ebert both rated *Do the Right Thing* as the best film of 1989 and among the top 10 of the decade as a whole. **\$3,000 - 5,000**



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339 (reverse)



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A SPIKE LEE SHIRT FROM DO THE RIGHT THING

Universal, 1989. Short-sleeved white cotton shirt with red collar, green stripes at shoulders and red trim on pocket, embroidered on left, "Mookie" and on the back, "Sals Famous / Pizzaria."
Provenance: Estate of Gene Siskel; Property of a private collector.

Spike Lee plays Mookie, a delivery boy for Sal's Pizzeria who finds himself at the center of exploding racial tensions in the neighborhood during the course of the film. In the beginning of the film, Mookie wears a Jackie Robinson Brooklyn Dodgers shirt but changes into the Sal's shirt during the final act of the film, as he throws a trash can through the pizzeria window in protest after Radio Raheem is murdered by the police. Lee also appears in a Sal's shirt on the film's poster.

\$1,000 - 1,500



340

SAL'S BASEBALL BAT FROM DO THE RIGHT THING

Universal, 1989. Hillerich & Bradsby Mickey Mantle Louisville Slugger baseball bat, painted black for a burnt effect, now in a custom acrylic display case. Sal (Danny Aiello)'s baseball bat first appears when he takes it out from under the counter at his pizzeria and threatens Buggin' Out (Giancarlo Esposito) with it when the two get in an argument about the lack of African-Americans on Sal's "Wall of Fame." It reappears near the end of the film when Radio Raheem (Bill Nunn) enters Sal's and refuses to turn off his boombox, leading Sal to smash it with the bat. The bat is again visible when Sal's is on fire, and the camera shows both it and the boombox in flames. The bat is a key prop in the film and a symbol of the final confrontation between Sal and Radio Raheem that leads to the climactic riot.

Provenance: Estate of Gene Siskel; Property of a private collector.
Bat: 33 x 2 1/2 in.; Display case: 38 1/2 x 5 x 6 in.

\$1,000 - 1,500

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A POSTER FOR DO THE RIGHT THING INSCRIBED BY SPIKE LEE TO GENE SISKEL

Universal, 1989. U.S. double-sided one sheet poster, rolled. Inscribed and signed by Spike Lee in black ink, "To Gene, / I deeply appreciate / all the Hype [smiley face] / Fight the Power / Peace, / Spike Lee."

Provenance: Estate of Gene Siskel; Property of a private collector.
26 3/4 x 41 in.

\$300 - 500

342

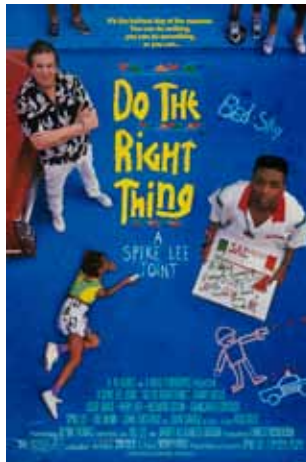
A COPY OF FIVE FOR FIVE: THE FILMS OF SPIKE LEE INSCRIBED TO GENE SISKEL

McMillan, Terry, et al. *Five for Five: The Films of Spike Lee*. With photographs by David Lee. New York: Stewart, Tabori, and Chang: 1991. Wraps. Inscribed and signed by Spike Lee on the half-title, "To / Gene / 'Thumbs / Up to Ya' / love / Spike Stein."

A critical assessment of Lee's first five films, *She's Gotta Have It*, *School Daze*, *Do the Right Thing*, *Mo' Better Blues*, and *Jungle Fever*, this book also features photographs taken on the set by the director's brother, David Lee.

Provenance: Estate of Gene Siskel; Property of a private collector.
8 1/2 x 11 in.

\$300 - 500



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WILLIS O'BRIEN AND ORVILLE BECKETT

Willis O'Brien (1886-1982) is widely renowned as the father of stop-motion animation and motion picture special effects. He made his first stop-motion film in 1915, *The Dinosaur and the Missing Link: A Prehistoric Tragedy*, and created several short films for the Edison Company in the years after that. His most important early work was *The Lost World* (1925), an adaptation of the Arthur Conan Doyle novel, which was O'Brien's first opportunity to show his work to a large audience. In 1931, he revisited the prehistoric world with *Creation*, for which he created a twenty-minute test reel before the project was canceled by RKO studio head David O. Selznick due to its high cost. However just a few years later, O'Brien was vindicated by the massive success of his most famous film, *King Kong*. He continued to work in stop-motion in the decades that followed and inspired a generation of young animators including his most famous protégé, Ray Harryhausen, who joined O'Brien on *Mighty Joe Young*.

The following four lots of photographs originated in the collection of Orville Beckett, who worked as a gaffer on Willis O'Brien's films *Creation*, *King Kong*, *Son of Kong*, *The Last Days of Pompeii*, and *Mighty Joe Young*. Although Beckett was not credited on these movies, he was clearly an important part of O'Brien's team. The consignor was gifted these photographs by Beckett's family after his death, and later showed them to Ray Harryhausen, who shared this remembrance of Beckett: "'Becky' as he was known on set, was O'Brien's favourite [sic] electrician and was with him for many years ... He was a most sympathetic and understanding gentleman. He and Bert Willis were always requested by O'Brien when he embarked on a new project." After the closure of RKO Studios, Beckett became a freelance gaffer and worked on *West Side Story* and *The Great Escape*, among others. Beckett rejoined Willis O'Brien on the animator's last film project, *It's a Mad, Mad, Mad, Mad World* (1963). Bonhams is proud to offer this extraordinary collection of photographs that document the ground-breaking effects achieved by Willis O'Brien, Orville Beckett, and their team.

PROPERTY OF VARIOUS OWNERS

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A COLLECTION OF PHOTOGRAPHS FROM CREATION

RKO, 1931. Four very rare images of animator Willis O'Brien's dinosaurs, miniatures, and RKO matte paintings. O'Brien directed an approximately twenty-minute test reel (of which only roughly four minutes still exist) for his abortive RKO project *Creation*, melding footage of stop-motion dinosaurs and live actors. *Creation* was the seed of *King Kong*: a *Lost World*-like story of 20th century men on an unknown island confronted by dinosaurs. RKO chief David O. Selznick declined the project, but the stop-motion models, miniature sets, and scripted scenes from *Creation* all found their way into *King Kong*. The images from *Creation* are: a test shot of the Tyrannosaurus Rex and Stegosaurus models (both of which were used for *King Kong*) posed on a miniature set against a mountainous backdrop (the rack holding the backdrop clearly visible); a Tyrannosaurus model holding a puppet of the character Hallett; a shot of a two-horned Arsinotherium in a Kong-like miniature jungle; and a group portrait of the Arsinotherium, a Stegosaurus, two Triceratops, and possibly a Styrcasaurus in the same jungle set.

Provenance: Originally in the collection of Orville Beckett; accompanied by copies of letters from Orville Beckett's daughter as well as Ray Harryhausen.

5 x 7 in.

\$1,200 - 1,800

A COLLECTION OF PHOTOGRAPHS FROM KING KONG, SON OF KONG, AND THE MOST DANGEROUS GAME

RKO, 1932-3. 17 behind-the-scenes images related to the stop-motion wizardry of Willis O'Brien. Among the most important images in this lot are a series of three shots of O'Brien posing in front of the film's giant, life-size King Kong bust, which is loaded on a truck bed behind him. O'Brien is seen talking with Merian C. Cooper in two of the photographs. The bust was displayed in the forecourt of Grauman's Chinese Theater for the film's premiere.

Provenance: Originally in the collection of Orville Beckett; accompanied by copies of letters from Orville Beckett's daughter as well as Ray Harryhausen.

One key photograph is split into two similar images of an unfinished stop-motion effect from the film: the enraged Kong, holding a woman victim, standing beside the elevated train tracks that he is about to destroy, with the right third of the image blacked-out. The black area was where the live-action element (featuring horrified New Yorkers in an apartment house's windows) would be added later using an optical printer. Also from *King Kong* is an aerial view of Manhattan, apparently from the top of the Empire State Building, which is very similar to the view in the actual background seen in the shots of Fay Wray struggling in Kong's paw during the film's climax.

An exceptional series of four photographs show O'Brien in a suit and tie filming the Styraeosaurus attack from *Son of Kong* while his crew builds the miniature set around the Styraeosaurus model itself. The model was built by *King Kong* veteran Marcel Delgado and was originally intended for use in that film. These extraordinary images clearly reveal the set's workings in scale with its creators: the painterly backdrop, the gnarled miniature tree, and the base, which is lined with registration holes to steady the model's feet. The four images comprise a medium shot of O'Brien moving the Styraeosaurus' hinged jaw; O'Brien at work on the Styraeosaurus with matte painters Byron L. Crabbe and Mario Larrinaga, Buzz Gibson, and a fourth man; Crabbe in profile, pausing while painting the jungle background with the tree miniature beside him; and a side angle of Larrinaga touching up the dinosaur's paint while Crabbe looks on. These pictures are an extraordinary glimpse into the working process of one of the movies' greatest special effects artists. Two other shots from *Son of Kong* feature the film's miniature temple set. One shows the temple by itself, atmospherically lit. The other shows the upper half of the white gorilla, "KiKo," from the back in front of the temple. Another photograph features O'Brien with three unidentified crewmen working beside a camera with a photographic "flag" over it. They are apparently shooting a water effect because one of the crewmen is wearing raingear. This photograph may have been taken during the filming of *Son of Kong's* stormy climax.

King Kong producers Ernest Schoedsack and Merian C. Cooper and many of Kong's behind-the-scenes personnel contributed to *The Most Dangerous Game*, which was shot simultaneously with *King Kong* at RKO, starring its leading lady, Fay Wray, and even utilizing its jungle sets. Two very unusual test shots from *The Most Dangerous Game* show actors Wray, Joel McCrea, Leslie Banks (as Count Zaroff), and Noble Johnson standing in the cave set beside the film's torrential waterfall. They are in costume for the sequence where Zaroff apparently shoots and kills Rainsford (McCrea) and the camera setup is essentially identical to the finished scene, but in these photos, the actors are standing at ease, wholly out-of-character.

5 x 7 in.

\$3,500 - 4,500

A COLLECTION OF PHOTOGRAPHS FROM THE LAST DAYS OF POMPEII

RKO, 1935. 18 black and white stills printed on matte paper. Directors Ernest B. Schoedsack and Merian C. Cooper and special effects master Willis O'Brien reunited to create *The Last Days of Pompeii*, released two years after *King Kong*. The film concerns a Pompeian blacksmith, played by Preston Foster, who becomes a gladiator to try to save his wife and child. He later takes a job working for Pontius Pilate and becomes wealthy running the arena where he once fought. The photographs include images of the arena, the temple and town square, the eruption of Mt. Vesuvius, the temple and a behind-the-scenes photo of Byron Crabbe creating a matte painting of the arena.

Provenance: Originally in the collection of Orville Beckett; accompanied by copies of letters from Orville Beckett's daughter as well as Ray Harryhausen.

5 x 3 1/2 in.

\$2,000 - 3,000

A LARGE COLLECTION OF PHOTOGRAPHS FROM MIGHTY JOE YOUNG

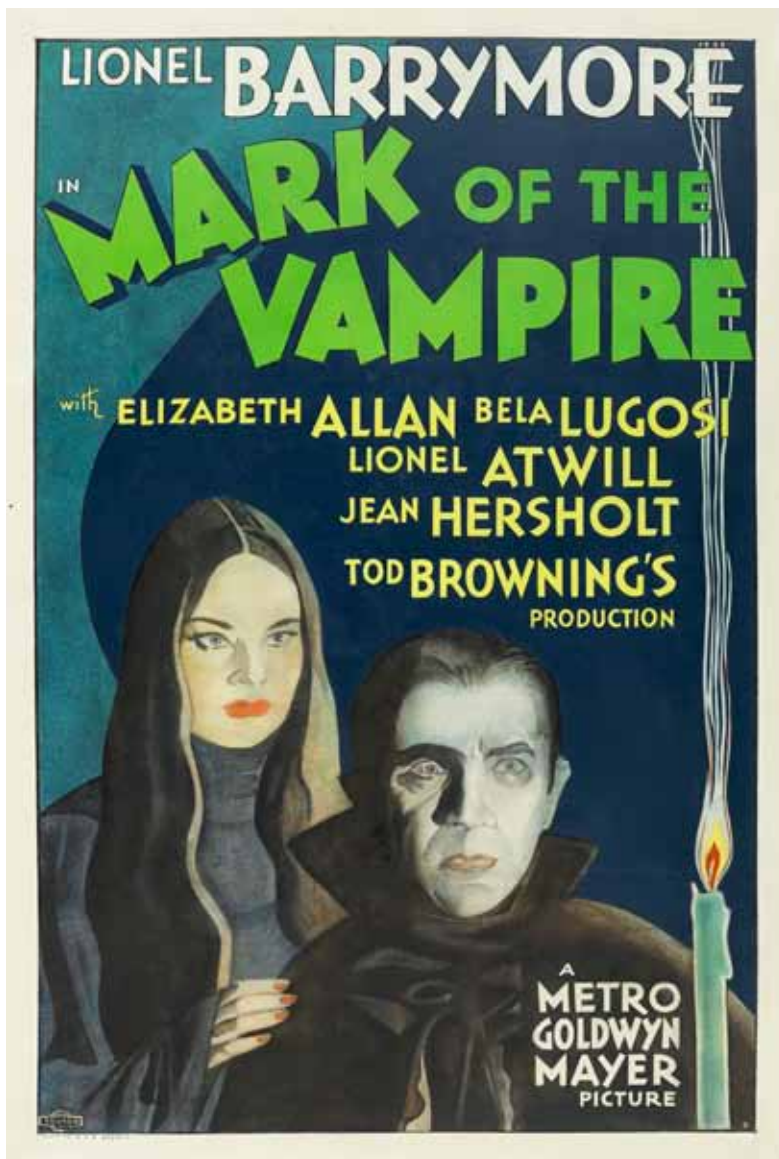
RKO, 1949. 49 photographs, as follows: 39 5 x 7 in. photographs; two 4 x 5 in. gag photographs; six 8 x 10 in. photographs of effects shots; and one 4 1/4 x 3 1/4 in. photograph of five crewmen standing beside a camera and some machinery, probably from an earlier O'Brien production. Together with one 8 x 10 in. photograph of animator Linwood Dunn working on the climax of *It's a Mad, Mad, Mad, Mad, World*.

Provenance: Originally in the collection of Orville Beckett; accompanied by copies of letters from Orville Beckett's daughter as well as Ray Harryhausen.

The dean of stop-motion animators and one of the movies' most influential and revered special effects artists, Willis O'Brien (1886-1962) was responsible for animating the mighty Kong and the prehistoric beasts of *King Kong* (1933), the creatures in its sequel *Son of Kong* (1933), and for supervising and partly animating the lovable *Mighty Joe Young* (1949). O'Brien had previously set a new standard for stop-motion when his animated dinosaurs rampaged through London in *The Lost World* (1925).

Mighty Joe Young was a lighthearted semi-remake of *King Kong*, starring the titular giant gorilla and Kong veteran Robert Armstrong. The film marked the feature debut of O'Brien's protégé and fellow animation titan, Ray Harryhausen, the main animator of the film's simian star. Most of *Mighty Joe Young's* key effects sequences are well-represented in this collection, including the cowboys' attempts to lasso and capture Joe, Joe's nightclub debut with his piano-playing owner Jill Young (Terry Moore) and a tug-of-war with wrestlers, the ensuing rampage, Joe's imprisonment, and the climactic orphanage fire. Twenty-five of the 5 x 7 in. images are test shots annotated in black ink on the lower margin (possibly by O'Brien himself), with the test and set numbers and their dates. There is one partially finished matte shot, with a large portion of the frame blacked-out, with the matte to be added later. One image has a pencil sketch of Jill Young's house and the nearby forest drawn on its verso, possibly by O'Brien. Some outstanding images include a photograph of two Joe puppets posed side-by-side in front of the sweeping African jungle matte/minature combination, featuring misty mountains and a waterfall, with a notation in ink, "Test 3 - 11/25/47"; a rare Christmas gag photograph of a Joe puppet with a Santa Claus beard, hat, and sack atop a snowy roof on a wintry miniature set; and two other 4 x 5 in. gag shots featuring crew members posing with the film's four Joe animation models and puppets of the human cast members. An exceedingly rare collection of photographs, many of which cannot be found in any of the books on O'Brien's work.

\$4,000 - 6,000



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OUTER SPACE AND INNER DEMONS: SCIENCE FICTION AND HORROR FILMS

347

MARK OF THE VAMPIRE

Metro-Goldwyn-Mayer, 1935. U.S. one sheet poster, style D, linen-backed. Directed by Tod Browning (*London After Midnight*, *Dracula*, *Freaks*), this 1930s horror classic stars Lionel Barrymore, Bela Lugosi, Lionel Atwill and Carol Borland.

After directing two of the most influential horror films of the 1930s, *Dracula* and *Freaks*, Tod Browning returned to the genre in 1935 to helm his third masterpiece, *Mark of the Vampire*.

Mark of the Vampire is a beautifully photographed, semi-remake of Browning's lost silent classic, *London After Midnight*, originally filmed in 1927 with Lon Chaney. Bela Lugosi again portrays a vampire, this time starring as Count Mora, with Carol Borland as the Count's ghostly daughter, Luna. *Mark of the Vampire* features a dank old castle, giant spider webs, furry arachnids skittering up walls, rats, smoky transformations, wolves howling mournfully in the distance and

the silent presence of both Bela Lugosi and Carol Borland walking in perfect sync together through the misty graveyards, he in his cape and she in her burial shroud. The scenes of Borland and Lugosi lurking in their ruined castle and stalking their victims in the foggy night rival any of those in a Universal horror film. And yet, this is a distinctively Metro product, with excellent production values, lighting, fantastic makeup, and phenomenal special effects, including a scene of Luna's transfiguration from bat to woman where she descends from flight with giant bat wings that vanish as she lands.

For the horror collector, *Mark of the Vampire* is one of the rarest and most desirable titles, rarer even than *Dracula*, *Frankenstein*, *The Bride of Frankenstein*, *The Mummy* and *King Kong*, with this copy the only known surviving one sheet of the film.

27 x 41 in.

\$150,000 - 200,000

348

METROPOLIS

Universum Film AG, 1927. Hungarian broadside edition, reading (translated): "Thursday, February 17 / The world's most powerful / film: / Metropolis." An illustrated film poster was designed by József Bottlik for the film's 1928 re-release in Hungary (an Art Deco design featuring an Atlas figure with the city on his back); this poster, however, dates from the film's original 1927 Hungarian release, five weeks after the film's Berlin premiere on January 10. Hungary appears to be the fourth country in which Metropolis was released, after Germany, Austria and the Netherlands. The film shown in Hungary in 1927 was the same length as the original released in Germany, so it can be inferred that it was not censored or recut there as it had been in many other countries.

Metropolis was the first feature-length science fiction film ever created and is regarded as a pioneer in the genre. Directed by Fritz Lang from a script by his wife Thea von Harbou, *Metropolis* features stunning visual effects and a dynamic score by Gottfried Huppertz. The film was recut several times early in its history by distributors who felt it was too long and complicated as well as by those who felt that its content was vulgar or subversive. It has been the subject of multiple restoration efforts in the decades since as preservationists have sought to return it to its original state. This poster is a rare document from the early stages of *Metropolis*'s release, when the film still existed as Fritz Lang created it.

37 1/2 x 24 3/4 in.

\$10,000 - 15,000

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A PROP ROBOT HEAD FROM THE PHANTOM EMPIRE

Mascot, 1935. Reinforced cardboard, spray-painted silver, with slits for eyes and mouth, square ears on either side of the head, and a cylindrical hat with a brim. Part of an early movie robot costume from the science fiction/western serial *The Phantom Empire* starring Gene Autry. This was Autry's first starring role, playing a cowboy who stumbles upon an ancient subterranean civilization beneath his ranch.

Provenance: Collection of Forrest J. Ackerman, who said in the documentary *Hooray for Horrorwood* (1991) that the prop was given to him by author Kenneth Anger; Julien's Auctions, *The Monsters & Magic Memorabilia Sale*, November 15, 2003, lot 14, accompanied by a corresponding Certificate of Authenticity.

11 x 13 x 14 1/4 in.

\$1,500 - 2,000



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350

SON OF FRANKENSTEIN

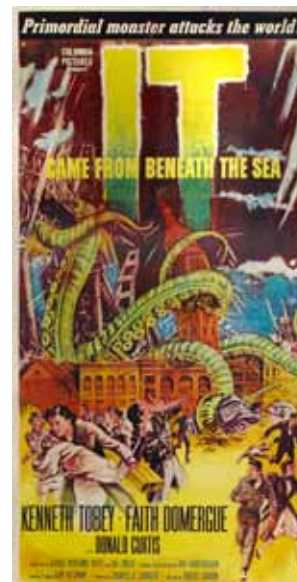
Universal, 1939 (R-1960s). Italian 2-foglio poster, linen-backed. The third, and last, of Boris Karloff's signature performances as the Frankenstein Monster for Universal Pictures. A giant image of Karloff's face, in Jack Pierce's makeup, looms in the foreground, with co-star Bela Lugosi as Ygor in the background. Artwork by G. DiStefano.

39 x 55 in.

\$500 - 700



350



352



351



353



354

351

MARS ATTACKS THE WORLD

Universal, 1938. U.S. three sheet poster, linen-backed. This poster features superb 1930s futuristic pulp science fiction graphics, with close-ups of Larry "Buster" Crabbe as galactic hero Flash Gordon and Jean Rogers as his love interest, Dale. *Mars Attacks the World* was a condensed version of that year's hit serial *Flash Gordon's Trip to Mars*.

41 x 81 in.

\$7,000 - 10,000

352

IT CAME FROM BENEATH THE SEA

Columbia, 1955. U.S. three sheet poster, linen-backed. Animator Ray Harryhausen's gigantic stop-motion octopus levels San Francisco.

41 x 81 in.

\$700 - 900

353

INVASION OF THE BODY SNATCHERS

Allied Artists, 1956. U.S. three sheet poster, linen-backed. This poster features an iconic 1950s science fiction image of protagonists Kevin McCarthy and Dana Wynter fleeing a mob of alien "Pod People."

41 x 81 in.

\$1,000 - 1,500

354

ATTACK OF THE 50 FOOT WOMAN

Allied Artists, 1958. U.S. one sheet poster, linen-backed. This poster for the sci-fi cult classic features artwork by Reynold Brown, who also created poster artwork for *Creature from the Black Lagoon*, *Tarantula*, and *The Incredible Shrinking Man*.

27 x 41 in.

\$9,000 - 12,000

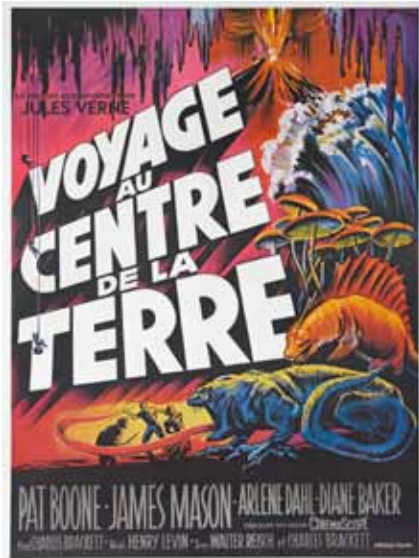
355

JOURNEY TO THE CENTER OF THE EARTH

Twentieth Century Fox, 1959. French grande poster, linen-backed. Director Henry Levin's action-packed adaptation of Jules Verne's science fiction classic, starring James Mason. This poster's spectacular graphics feature the dinosaurs, stalactites, giant mushrooms, and volcanic eruptions of the film's subterranean world.

46 x 62 in.

\$300 - 500



355

356

A MIA FARROW COSTUME FROM ROSEMARY'S BABY

Paramount, 1968. Comprising a baby doll style maternity dress with a beige crepe bodice with a double layer of bias trim and a bow at the empire waist, and a pink tonal stripe skirt; and a matching pink cropped jacket with a beige crepe Peter Pan collar and lining and a Paramount cleaning tag. Farrow wears this dress in a pivotal scene in which she begins to realize what is going on, throwing away the pendant given to her by the Castavets and buying a book on witchcraft. Accompanied by a copy of the film.

Provenance: Collection of Paramount Pictures, Christie's New York, *Entertainment Memorabilia Including Costumes from The Collection of Paramount Pictures*, December 12, 1990, lot 102, with original lot tag.

Designed by Anthea Sylbert, the costumes of *Rosemary's Baby* are continually cited as among the most influential of the last 50 years. Farrow's Vidal Sassoon pixie cut, short dresses and flats and the many light colors she wears emphasize her character's purity and innocence of the Satanic schemes that surround her. *Rosemary's Baby* was a great commercial success and was nominated for two Academy Awards® and four Golden Globes.

\$5,000 - 7,000



356

357

A COLLECTION OF BEHIND-THE-SCENES PHOTOGRAPHS FROM 2001: A SPACE ODYSSEY

Comprising 20 mounted black-and-white photographs, one signed by Frederick I. Ordway; together with a trade advertisement, a program, and a souvenir booklet for the film. The photographs originate from the collection of Frederick I. Ordway III, the NASA scientist and friend of Arthur C. Clarke who served as the film's scientific consultant. Ordway was Kubrick's conduit to the scientific community, helping him ensure that the world portrayed in *2001* would feel authentic to audiences. Among other scenes, these photographs show Ordway sitting in the Aries 1B moon shuttle, with one of the space stewardesses, with Kubrick and Clarke, and sitting in a Picturephone booth.

Provenance: Accompanied by a letter of provenance from the consignor stating that he acquired these photographs in 1970, while Ordway was a Professor at University of Alabama-Huntsville.

Photographs: 8 x 10 in.; *Overall* 11 x 14 in.

\$1,200 - 1,800



357

358

A COLLECTION OF MENTOR HUEBNER PRODUCTION ART FOR PLANET OF THE APES

Twentieth Century-Fox, 1969. Eight charcoal sketches of interior sets and one smaller drawing of Charlton Heston as Astronaut Taylor in the apes' museum. The drawings depict various interior sets from Ape City in the film, and are labeled by Huebner: "*Int. Dr. Cornelius' Office*"; "*Int. Museum*"; "*Int. Animal Lab Looking Toward Surgery*"; "*Int. Museum*"; a surgical lab (marked "*void*"); "*Int. Surgery*"; and "*Int. Museum*" (an earlier, less developed version of the other museum drawing). Four of these feature chimpanzee surgeons operating on human subjects; one shows a gorilla jailer armed with a rifle; one features Cornelius reading in his office; and the others show astronaut Taylor wandering around the ape museum, decorated with stuffed humans and animals. The smaller drawing (marked "*Int. Museum*") shows Taylor in the background with the stuffed head of his deceased fellow astronaut Dodge looming in close-up in the foreground, inscribed "*Dodge*."

Mentor Huebner (1917-2001) was known as both a fine artist and a film production illustrator. His film work includes *North by Northwest* and *Blade Runner*. He had international solo-exhibitions of his fine art and, in 1991 The Society of Motion Pictures and Television Art Directors and Production Designers honored Huebner with a month-long exhibition of his film and television work. *Eight:* 18 3/4 x 23 1/2 in.; *One:* 9 1/4 x 14 3/4 in.

\$1,500 - 2,000



358

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A PAIR OF CHARLTON HESTON PANTS FROM PLANET OF THE APES ON A CUSTOM FORM

Twentieth Century-Fox, 1969. Cream-colored cotton pants, intentionally distressed, bearing a red-lettered Western Costume Co. Hollywood label, with the typed inscription, "No 2772-2 Name Charlton Heston / Waist 36 Inseam 32 1/2." The pants are displayed on a custom silicon form of Heston, who is standing on a rock-like base and holding a gun.

Overall: Approximately 71 x 27 x 28 in.

\$10,000 - 12,000



359

360

A RODDY MCDOWALL COSTUME FROM THE PLANET OF THE APES SAGA

A pair of olive green canvas cotton tapered pants with a yellow Western Costume Co. stamp and a black-lettered Twentieth Century-Fox label inscribed in blue ink, "Name Roddy Size 30 1/2 / Inv. McDowell [sic]"; and a pair of paw-shaped boots, with an olive green canvas exterior adhered to a pair of Sears canvas slip-on, the interiors inscribed in black ink, "Roddy." Together with an olive green cotton canvas tunic with a brown leather neckline, green leather stripes on sleeves, a zipper up the front, and knit cuffs with brown yarn sticking out, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2771-1 / Chest 39," worn by another actor playing a chimpanzee. McDowell appeared in the original *Planet of the Apes* film (1968), as well as the sequels *Escape from the Planet of the Apes* (1971), *Conquest of the Planet of the Apes* (1972), and *Battle for the Planet of the Apes* (1973), as well as the *Planet of the Apes* TV series (1974).

\$10,000 - 15,000



360

361

A HOWARD CHAYKIN PROMOTIONAL POSTER FOR STAR WARS

Twentieth Century-Fox, 1976. Depicting Luke Skywalker, Princess Leia, Han Solo and Darth Vader, with the original red *Star Wars* logo at lower right. The margin reads, "Poster 1 1st Edition Artist: Howard Chaykin Luke Skywalker © The Star Wars Corporation." Howard Chaykin, a comic artist, designed this poster to promote the Marvel *Star Wars* comic books and the movie, coming out the following year. These were sold at the 1976 World Con and San Diego Comic Con. The first poster to promote the classic film and among the rarest of *Star Wars* collectibles. 20 x 29 in.

\$2,000 - 3,000



361



362



363



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362

A MAYFLOWER PROJECT CREWMEMBER'S JUMPSUIT FROM CLOSE ENCOUNTERS OF THE THIRD KIND

Columbia, 1977. Maroon polyester jumpsuit with a zipper up the front and one at each ankle, an American flag patch on the right shoulder and a triangular blue and white "Mayflower" patch on the left shoulder. Bearing a Western Costume Co. Hollywood, Calif. stamp on the interior as well as a label from Bowler's Shirt & Uniform Co. Inc., inscribed in black ink, "Malvina Holloway / Name Guestein [sic] Costume / Size 38 Waist 34 / Sleeve 24 Length 28." Together with a matching pair of maroon polyester booties with Velcro closures. This jumpsuit was worn one of the actors playing a member of the Mayflower Project, Claude Lacombe (Francois Truffaut)'s organization devoted to studying extraterrestrial life. Roy Neary, played by Richard Dreyfuss, wears an identical jumpsuit. *Close Encounters of the Third Kind* was nominated for eight Academy Awards®, including Best Director, and won two.

\$700 - 900

363

AN ARCHITECTURAL ORNAMENT FROM THE SHANDOR BUILDING IN GHOSTBUSTERS

Columbia, 1984. Sculpted Dina-Cast resin miniature architectural element in the form of a head, painted green, with multiple types of adhesive on the back. This piece appears on the corner of the Shandor Building on Central Park West where Dana (Sigourney Weaver) and Louis (Rick Moranis) live and where the Ghostbusters discover the Temple of Gozer. It is clearly visible on screen during the Ghostbusters' fight with Gozer, when one of these heads comes loose from the building and falls to the ground. *Provenance:* Accompanied by a letter from the consignor, who was a member of the crew on *Ghostbusters*. He writes, "the miniature of the temple was made to break away as it was destroyed. We have multiple takes of this sequence hence the different layers of adhesive on the back of the prop. After the sequence was filmed all the parts of the temple were put in a box and stored in case we had to film it again."

7 1/2 x 6 x 3 in.

\$500 - 700

364

A TERROR DOG COSTUME FROM GHOSTBUSTERS

Columbia, 1984. Costume with faux-fur hide with rubber elements, face and horns, and claws. Several different methods were used to bring the Terror Dogs to life, including human actors, stop motion animation and animatronic figures. This costume would have worn by an actor who controlled the animatronic features in the Terror Dog's face (not present).

Provenance: Accompanied by a photocopied letter on Hollywood Cars stationery stating "Sold 2 monsters / from GhostBuster movie" and signed by Jay Ohrberg.

Two Terror Dogs appear in *Ghostbusters*, Zuul the Gatekeeper and Vinz Clortho the Keymaster. They break out of the statues on top of the Sandor Building and possess Dana (Sigourney Weaver) and Louis (Rick Moranis). The effects used to create the Terror Dogs were pioneering for their time and they are two of the most memorable creatures in the film.

\$3,000 - 5,000



365



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367



365

A TEST PROTON GUN FROM GHOSTBUSTERS II

Columbia, 1989. Prop gun composed of an Esquire/Nichols 9mm Uzi toy cap gun and a Larami 9mm Uzi toy cap gun with added clear resin shaft covered in masking tape and black electrical tape, clear and red wires attached with black zip ties, and a black webbing strap. Exhibited in "Real Guns of Reel Heroes" at the National Firearms Museum, Fairfax, VA, and accompanied by a photocopy of the page in the exhibition catalog showing the gun.

Provenance: Accompanied by a letter from Tom Bertino (credited as an animation supervisor on the film) stating that this gun was used by Bill Murphy for blue screen special effects test shots as they were developing the look of the animated beams that emanate from the guns. Bertino further states that he was given this prop by Murray at the film's wrap party, which coincided with Bertino's birthday.

23 1/2 x 6 1/2 x 5 3/4 in.

\$5,000 - 7,000

366

A DANNY DEVITO PENGUIN MASK FROM BATMAN RETURNS

Warner Bros., 1992. Foam mask with attached wig on net base and Velcro closure on the back of the head. Accompanied by a signed photograph of DeVito in character as the Penguin. One of the most terrifying characters in Tim Burton's dark entry in the *Batman* series, the Penguin was notable for his pale, sickly face and bird-like hooked nose.

Length: Approximately 10 1/2 in.

\$1,500 - 2,000

367

A MICHELLE PFEIFFER COAT FROM BATMAN RETURNS

Warner Bros., 1992. Vintage Lilli Ann black and cream print wool overcoat with three large black buttons, bearing a red-lettered Western Costume Co. label inscribed in black ink, "521." Michelle Pfeiffer, as Selina Kyle, wears this coat as she runs into Bruce Wayne (Michael Keaton) on the street, and he asks her over to watch the tree-relighting ceremony.

Provenance: Profiles in History, *Hollywood: A Collector's Ransom 5*, December 12, 1998, lot 177; ScreenUsed, *ScreenUsed Autumn 2012 Auction*, November 3, 2012, lot 42.

\$2,000 - 3,000



SIR CHRISTOPHER LEE

“Take a look – standing in the entrance – Lord Byron!”

Though this remark could well have been aimed at Christopher Lee—celluloid embodiment of such fictional and historic figures as Count Dracula, Sherlock Holmes, Grigori Rasputin, Georges Seurat, Mohammed Ali Jinnah, and the Devil himself (in addition to myriad swordsmen and scoundrels, gigolos and gypsies, artists and aliens)—the line was spoken by Lee himself, in his first film. A product of the J. Arthur Rank “charm school” of young and promising players groomed for careers in the postwar British film industry, Lee made his debut in Terence Young’s *Corridor of Mirrors* (1948), his sole line of dialog a bit of café japery lobbed at leading man Eric Portman. Elapsed screen time: less than sixty seconds.

Italian on his mother’s side and a descendent of Emperor Charlemagne, Lee’s ethnic bearing made him bespoke for characters of a Byronic nature. After sneaking himself into the ensemble of Laurence Olivier’s *Hamlet* (1948), he was awarded his first prominent role, as the villain of Rank’s *Penny and the Pownall Case* (1948), whose climactic death scene sent his castmates into fits of giggles. Chastened by the experience, he spent the next decade honing his craft in the periphery of such prestige productions as Raoul Walsh’s *Captain Horatio Hornblower, RN* (1951) and John Huston’s *Moulin Rouge* (1952), and as a rep player for the British television series *Douglas Fairbanks Presents* (1953-1954). Lee’s pantomimic aptitude earned him the part of the mute Creature in Hammer Film Productions’ *The Curse of Frankenstein* (1957), a role that had a transformative effect on his career and won him the friendship of costar Peter Cushing, with whom he would appear in more than twenty films.

As Hammer endeavored to become Great Britain’s answer to Universal Pictures in Hollywood (where the horror genre industrialized in 1931, with the success of Tod Browning’s *Dracula* and James Whale’s *Frankenstein*), Lee was appointed its in-house bogeyman, kitted out in the Count’s opera cape for *Dracula* (US: *Horror of Dracula*, 1958) and swaddled in the dusty linens of *The Mummy* (1959). Made famous by his often reluctant forays into the grotesque, Lee used his rare heroic roles—the sword-wielding academic of *The Gorgon* (1964), the righteous Duc de Richleau of *The Devil Rides Out* (1968)—to prove he was more leading man than monster man. Success for Hammer (and Lee’s facility with languages) led to work abroad, as Arthur Conan Doyle’s exacting sleuth in the German-French-Italian co-production

Sherlock Holmes and the Deadly Necklace (1962) and a (that word again) Byronic nobleman who haunts lover Daliah Lavi from beyond the grave in Mario Bava’s *The Whip and the Body* (1963), an Italianate comingling of Gothic melodrama and Freudian psycho thriller.

As the British film industry went into decline, Lee established himself as an international star, winning over audiences worldwide as a natty neo-pagan in *The Wicker Man* (1973), as super-villain Scaramanga in the 1974 James Bond film *The Man with the Golden Gun* (a cousin-by-marriage to Bond creator Ian Fleming, Lee had been the author’s choice to play *Dr. No*), and as the Machiavellian dastard Rochefort in *The Three Musketeers* (1973) and *The Four Musketeers* (1975). Relocated to Hollywood by 1977, Lee enjoyed more frequent opportunities to play comedy and was an inspired guest host on *Saturday Night Live*, where he held his own against Not Ready for Prime Time Players John Belushi and Bill Murray. An unexpected perk of his tenure as a horror icon was the offer of work from a new generation of Hollywood moviemakers (among them Steven Spielberg, Joe Dante, Tim Burton, and John Carpenter, whose 1978 blockbuster *Halloween* he regretted turning down) raised on and inspired by his work in the genre.

In 1998, Lee starred as the founder of modern Pakistan in Jamil Dehlavi’s award-winning *Jinnah* (1998) and donned the deceptive white robe of the wizard Saruman for *The Lord of the Rings* trilogy (2001-2003); an expert swordsman, Lee was presented with the prop Sword of Aragon and the Staff of Saruman by worshipful writer-director Peter Jackson. (Although Saruman does not appear in J. R. Tolkien’s source novel, Lee was asked to reprise the character for Jackson’s subsequent *The Hobbit* trilogy.) Lee was an integral player in the second trilogy of George Lucas’ *Star Wars* saga, bringing the perfect note of senatorial menace to the villain Count Dooku in *Star Wars Episode II: Attack of the Clones* (2002) and *Star Wars Episode III: Revenge of the Sith* (2005), and he continues to collaborate with Tim Burton, for whom he has appeared in *Sleepy Hollow* (1999), *Charlie and the Chocolate Factory* (2005), and *Dark Shadows* (2012), among other films. Long-time admirer Martin Scorsese cast Lee as a kindly French bookseller in *Hugo* (2011), a dazzling paean to the magic of movie-making. In 2009, Lee was knighted for his philanthropy and contributions to the arts.



368



Courtesy of REX USA

368

SARUMAN'S WIZARD STAFF USED BY SIR CHRISTOPHER LEE IN THE LORD OF THE RINGS TRILOGY

New Line Cinema, 2001-2003. Comprising a long aluminum metal pole with four molded resin spurs in a metallic grey finish, supporting a hand blown glass orb with white and purple flecks

Provenance: The Collection of Sir Christopher and Lady Lee, accompanied by a signed letter of provenance.

This screen-used hero staff was carried by Sir Christopher Lee as Saruman in all of the evil wizard's key scenes throughout the first two films as well as in the extended version of *The Lord Of The Rings: The Return of The King*. It mirrors the design of Saruman's fortress, the Tower of Orthanc, with its four pointed spurs echoing the summit. In a description remarkably similar to the appearance of this staff, J.R.R. Tolkien wrote of Orthanc in *The Two Towers*, "four mighty piers of many-sided stone were welded into one, but near the summit they opened into gaping horns, their pinnacles sharp as the points of spears, keen-edged as knives." Other prop staffs would have been produced for special effects or use during stunt sequences but according to Sir Christopher Lee, this lightweight staff was the only one he used throughout filming the trilogy.

Saruman is rarely seen without his signature staff in any of the films in Sir Peter Jackson's adaptation of *The Lord Of The Rings*. Particular scenes of note include the infamous duel between wizards Saruman and Gandalf the Grey (Sir Ian McKellen) in *The Fellowship Of The Ring*, when Saruman defeats and imprisons his disciple. The staff is on prominent display in *The Two Towers* when Saruman addresses his army of evil Uruk Hai, sending them in to battle. Sir Christopher Lee also carries the staff during his final scenes in the extended version of *The Lord Of The Rings: The Return Of The King*. The piece features in Saruman's death scene, before it is destroyed by Gandalf.

This staff was presented to Sir Christopher Lee by Sir Peter Jackson after the completion of the trilogy and it has been treasured in his collection ever since.

Overall height: 74 in.

\$100,000 - 150,000



368 (detail)



Courtesy of Photofest

369

ARAGORN'S SWORD ANDÚRIL, MADE FOR VIGGO MORTENSEN, FROM LORD OF THE RINGS: THE RETURN OF THE KING

New Line Cinema, 2003. Bright broad tapering blade with central fuller over most of its length, etched on each side with Quenya inscriptions between star, sun and moon motifs, the hilt comprising cross guard and pommel each with beaked pierced and gilt terminal, and black leather-covered grip over beech wood and cord bindings. In accordance with Tolkien's description, the blade is engraved, "*Anar. Nányë Andúril I né Narsil i macil Elendilo. Lercuvantan i móli Mordóreo. Isil,*" which translates as "*Sun. I am Andúril who was once Narsil, sword of Elendil. The slaves of Mordor shall flee from me. Moon.*" The sun and moon symbols are a reference to Narsil, which is a combination of the words Sun and Moon; the pommel is also engraved in Quenya on both sides, "*Narsil essenya, macil meletya; Telchar carnéron Návarotessë,*" which translates as "*Narsil is my name, a mighty sword; Telchar made me in Nogrod*"; together with a bespoke flying case and an Advanced U.S one-sheet poster for the film featuring an identical sword.

Provenance: The Collection of Sir Christopher and Lady Lee, accompanied by a signed letter of provenance.

This sword was designed by the trilogy's conceptual designer John Howe and made by Peter Lyon under Sir Richard Taylor's art direction at Weta Workshop. A master swordsmith, Lyon first began making swords in 1985 and has created weapons for *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Avatar* and *The Hobbit*, in addition to *The Lord of the Rings* trilogy. Examples of his work reside in the permanent collection of the Royal Armouries Museum in Leeds, Great Britain.

Andúril, "the flame of the west," is prominently featured in J. R. R. Tolkien's epic novel *The Lord Of The Rings* as the principal weapon of Aragorn, forged from the shards of the sword Narsil. Narsil was King Elendil's sword, shattered during his battle with Sauron, the hilt subsequently used by Elendil's son Isildur to cut The One Ring from the finger of Sauron. Sir Peter Jackson's film adaptation includes a sword by the same name. The mythical shards of Narsil are said to have remained in the Elvish settlement Rivendell for over 3000 years until Arwen, who prophecies Aragorn's legacy, persuades her father Elrond to reforge the sword and present it to Aragorn, who renames it Andúril. Using the power of Andúril, Aragorn is able to bring forth the Dead Men of Dunharrow to fight alongside him and defeat Sauron's Orcs. The prophecy comes to fruition and with the sword, Aragorn is victorious. He is rewarded with his rightful title, King Elessar, thirty-fifth King of Gondor and the first High King of the Reunited Kingdom.

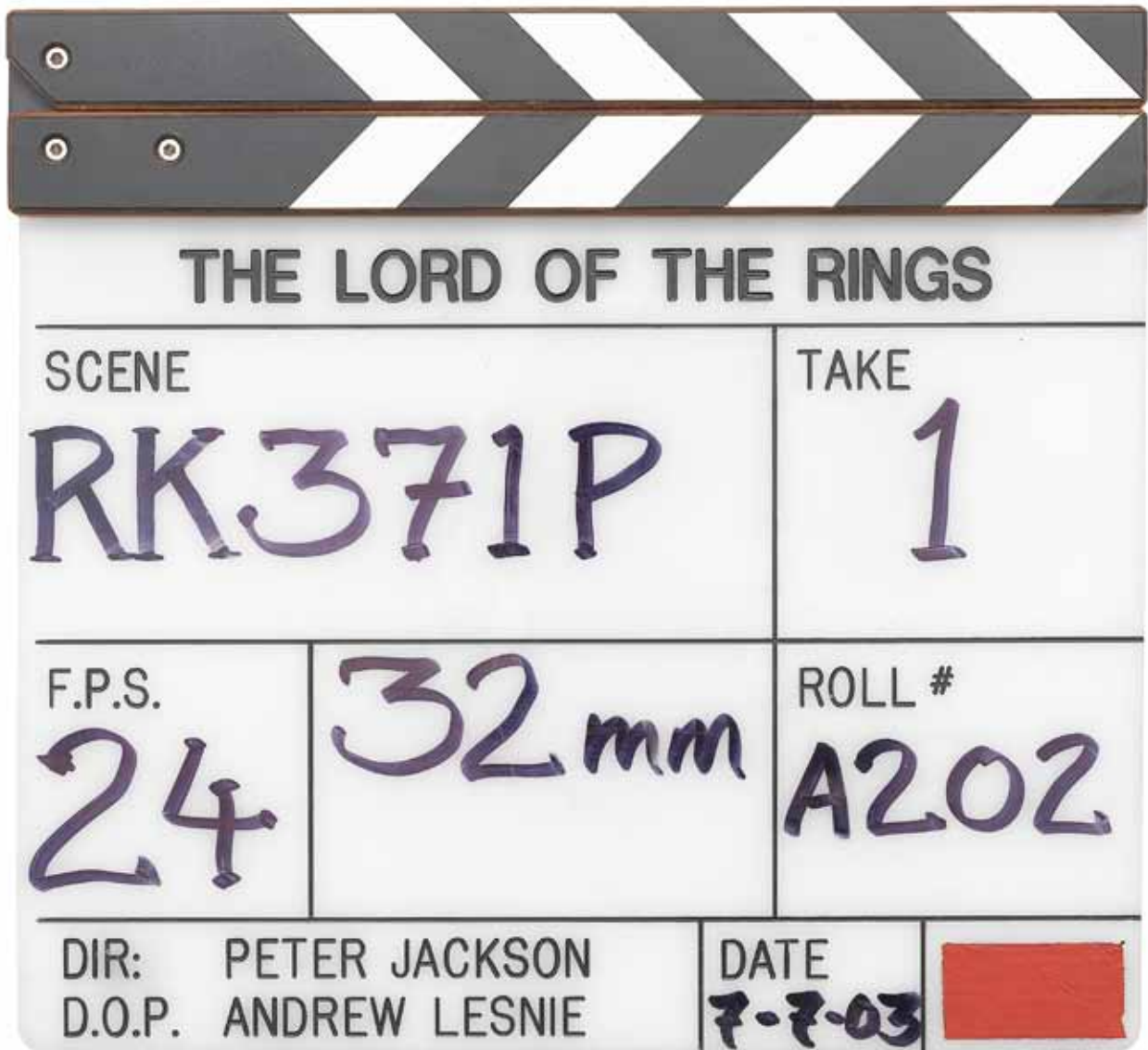
This is the first time a hero sword Andúril from the critically acclaimed *Lord of The Rings* trilogy has appeared at auction. According to Weta Workshop, this sword was one of only four made for use by Viggo Mortensen as Aragorn in Sir Peter Jackson's adaptation of *The Lord Of The Rings: The Return Of The King*. As a hero props it was made for close-up visuals and not used for battle scenes. This sword was presented by Sir Peter Jackson to Sir Christopher Lee in gratitude for his learned knowledge of J. R. R. Tolkien's work and invaluable input during the production of *The Lord Of The Rings* trilogy. *The Return of The King* still retains the record for the greatest ever clean sweep at the Academy Awards®, receiving an award for each of its eleven nominations in 2004.

Overall length: 53 1/2 in.

\$150,000 - 250,000



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A CLAPPERBOARD USED IN THE LORD OF THE RINGS: THE RETURN OF THE KING

New Line Cinema, 2003. A plastic board with a wooden arm, marked with the scene number "RK371P," the roll number "A202," take 1, director Peter Jackson's name in black lettering, and the date 7.7.03.

Provenance: The Collection of Sir Christopher and Lady Lee, accompanied by a signed letter of provenance.

This clapperboard is from Sir Christopher Lee's final appearance as the wizard Saruman in *The Lord of The Rings: The Return of The King*. The scene (from the extended version of the film), portrays the dark Wizard's demise. Gandalf destroys Saruman's staff causing him to lose his power, and his one-time follower Grima Wormtongue turns on him, stabbing Saruman in the back and causing him to topple from the Pinnacle of Orthanc.

10 x 11 in.

\$6,000 - 8,000



Courtesy of Photofest

PROPERTY FROM THE COLLECTION OF RICK BAKER

Rick Baker is one of the most influential moviemaking figures in recent film history, justly celebrated for his innovative techniques and vision. Rick does what every good special effects artist should do: he frees filmmakers to tell the stories they want to tell.

One of his earliest professional gigs was as assistant to legendary makeup artist Dick Smith on the set of *The Exorcist* where, in addition to engineering the demonic possession of Linda Blair, the makeup team also effortlessly aged 44 year old Max von Sydow into a 70 year old priest. Smith was a mentor to the younger man, and in less than 10 years, Rick Baker shot to the top of his profession. His breakout job was *An American Werewolf in London* (1981), where his remarkable makeup, including the innovative wolf-transition sequence, won Rick the first Academy Award for Makeup/Hairstyle, the first of 10 nominations and 7 wins (more than any other individual in this category).

Rick's *Werewolf* work caught the attention of Michael Jackson, who hired him to create the makeup for his iconic *Thriller* video; Baker engineered not only Michael's transition from young man to cat creature, but also the looks of the dancing zombies.

In addition to his work in horror and supernatural films, Rick is also known for his work creating movie apes. Rick's efforts—a combination of makeup and animatronics—have graced such films as *Greystoke* (1984), *Harry and the Hendersons* (1987, still one of Baker's favorites, by the way), *Gorillas in the Mist* (1988), *Mighty Joe Young* (1998), *Planet of the Apes* (2001), and Peter Jackson's *King Kong* (2005).

In 2000 Baker's magic made it possible to bring Dr. Seuss's beloved story, *How the Grinch Stole Christmas*, to the screen in live-action form to great acclaim. The baby Grinch maquette offered here—featuring two sets of test eyelashes—is a wonderful example of Baker's minute attention to detail.

Baker has described the work on the *Men in Black* franchise as some of the most complicated of his career, having to please both producer Steven Spielberg and director Barry Sonnenfeld, having to create prosthetics for the actors and animatronics for many of the aliens, having to deal with late rewrites that consigned some of his best work to oblivion. And yet, the MIB films, as hybrid science fiction/action/comedy blockbusters—best capture Rick Baker's signature style. Sly, funny, scary—and amazing.



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**A STUNT GORILLA HEAD FROM
GORILLAS IN THE MIST**

Universal, 1988. Comprised of foam latex, fiberglass, and dental acrylic, with yak hair, mounted on a metal pipe and a wooden base, together with a custom flight case. This head was made for actors playing the part of the female gorilla Simba. Although footage of real gorillas was used in the film, stunt men in gorilla costumes were also employed. *Gorillas in the Mist*, a biopic about primatologist Dian Fossey, was nominated for five Academy Awards®.

Overall: 16 x 14 1/2 x 18 1/2 in.

\$3,000 - 5,000



372

**A GREMLIN FROM GREMLINS 2: THE
NEW BATCH**

Warner Bros., 1990. Polyfoam and latex, mounted in a custom acrylic display case. In this sequel to the 1984 film, an army of gremlins takes over the office of Clamp Enterprises, an evil corporation that has been holding Gizmo captive.

Provenance: Collection of Rick Baker.

Overall: 24 x 24 x 30 in.

\$3,000 - 5,000

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373

**A MAQUETTE FOR THE BABY
GRINCH IN DR. SEUSS' HOW THE
GRINCH STOLE CHRISTMAS**

Universal, 2000. Plasticine model of the head and shoulders of the baby Grinch, mounted on a metal pipe and a wooden base. This preliminary maquette was made as part of the process of developing the appearance of the character and includes a slightly different hairstyle than the final character, as well as two different styles of eyelashes.

Overall: Approximately 7 x 7 x 15 in.

\$1,000 - 1,500



374

**A BABY GRINCH MADE FOR DR. SEUSS'
HOW THE GRINCH STOLE CHRISTMAS**

Universal, 2000. Foam latex, mounted on a metal pipe and a wooden base. This model was made for a scene in which Cindy Lou Who interviews the women who raised the Grinch. Rick Baker and Gail Ryan won the Academy Award® for Best Makeup for their work on this film.

Overall: Approximately 12 x 16 x 22 in.

\$4,000 - 6,000

374



375



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377

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A WORM ALIEN RELATED TO MEN IN BLACK

Silicone and aluminum wire, holding a paper coffee cup, mounted on a wooden base. This figure was cast from the same mold as the worm aliens featured in the first *Men in Black* but was made especially for Rick Baker's private museum. Some of the most memorable aliens in the series, these worms are the first aliens James Edwards (Will Smith) sees at the Men in Black headquarters, where they are hanging out in the break room drinking coffee.

Provenance: Collection of Rick Baker.
Overall: Approximately 13 x 13 x 42 in.
\$6,000 - 8,000

376

AN ALIEN COSTUME FROM MEN IN BLACK II ON A CUSTOM FORM

Columbia, 2002. Quilted black vinyl jumpsuit with reptilian pattern, including fingerless gloves and botties, displayed on a custom form designed by Rick Baker for his private museum. Several aliens in these suits can be seen in the Men In Black headquarters, chatting to each other and carrying bags of fast food.

Overall: Approximately 46 x 35 x 78 in.
\$5,000 - 7,000

377

AN ALIEN FROM MEN IN BLACK II

Columbia, 2002. Foam latex, aluminum, electric motor, and cardboard boxes. This character appears in *Men in Black II* as Agents J and K go to the airport area of Men In Black headquarters to find this alien is delivering boxes of Jack Daniels whiskey to the Duty Free store.

Provenance: Collection of Rick Baker.
Overall: Approximately 31 x 36 x 18 in.
\$10,000 - 15,000



378

378

A "ROBOT SQUID" ALIEN FROM MEN IN BLACK II

Columbia, 2002. Silicone and aluminum body containing an electric motor, with a spandex costume and a plexiglass helmet. This alien can be seen as Agent J (Will Smith) first enters the Men in Black headquarters and yells at the robot squid, "Get some booties on those things! You're crapping up the floor!"

Provenance: Collection of Rick Baker.

Overall: Approximately 78 x 46 x 35 in.

\$12,000 - 18,000

END OF SALE

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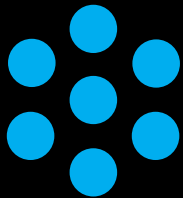
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Monday December 8, 2pm
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Cartier New York, circa 1910
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PREVIEW

November 14-16, San Francisco
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RUSSIAN BOOKS AND PHOTOGRAPHS

Tuesday December 9, 10am and 2pm
New York

ALEKSANDR RODCHENKO
Portrait of Mayakovsky, 1924
gelatin silver print
\$6,000 - 8,000

PREVIEW
December 5-9

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**FINE BOOKS AND
MANUSCRIPTS**

Wednesday December 10, 2pm
New York

JAMES JOYCE.

Pomes Penyeach. Paris & London:
Obelisk Press, 1932. From an edition
of 25 printed on Japan nacre, signed
by Joyce, and with illuminations by
Lucia Joyce. This is copy number 1.
\$45,000 - \$75,000

PREVIEW

December 5-10

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and in ploom,
The pale stars their torches
Euphroned, wave.
Whostfire for heaven's far
Archer on soaring arches,
Night's vindict wave.

Scaphin,
The lost hosts awaken
To peria hill
In mooney ploom each leaf
Raped when the sun and
Hee thurible

And long and low,
To night's east apparition,
A standard toll
At the black incense surge
Waste of youth.

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Trieste 1915

**ENTERTAINMENT
MEMORABILIA**

Wednesday 10 December 2014
Knightsbridge, London

JAMES BOND: DR. NO
Eon / United Artists, 1962,
artwork by Mitchell Hooks and
design by David Cashman
British quad cinema poster
30 x 40 inches (76x102cm)
\$6,400 - 9,600
£4,000 - 6,000

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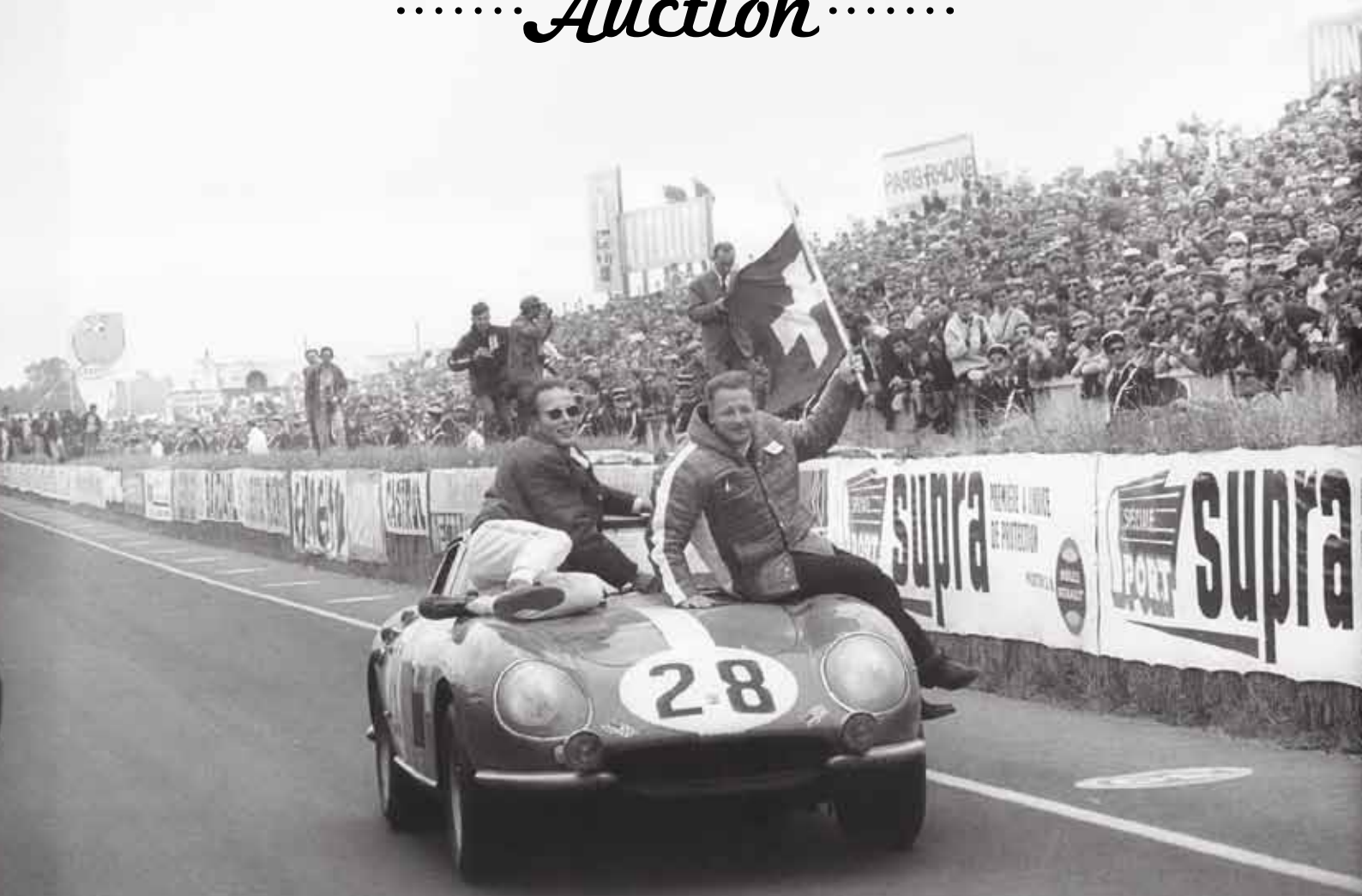
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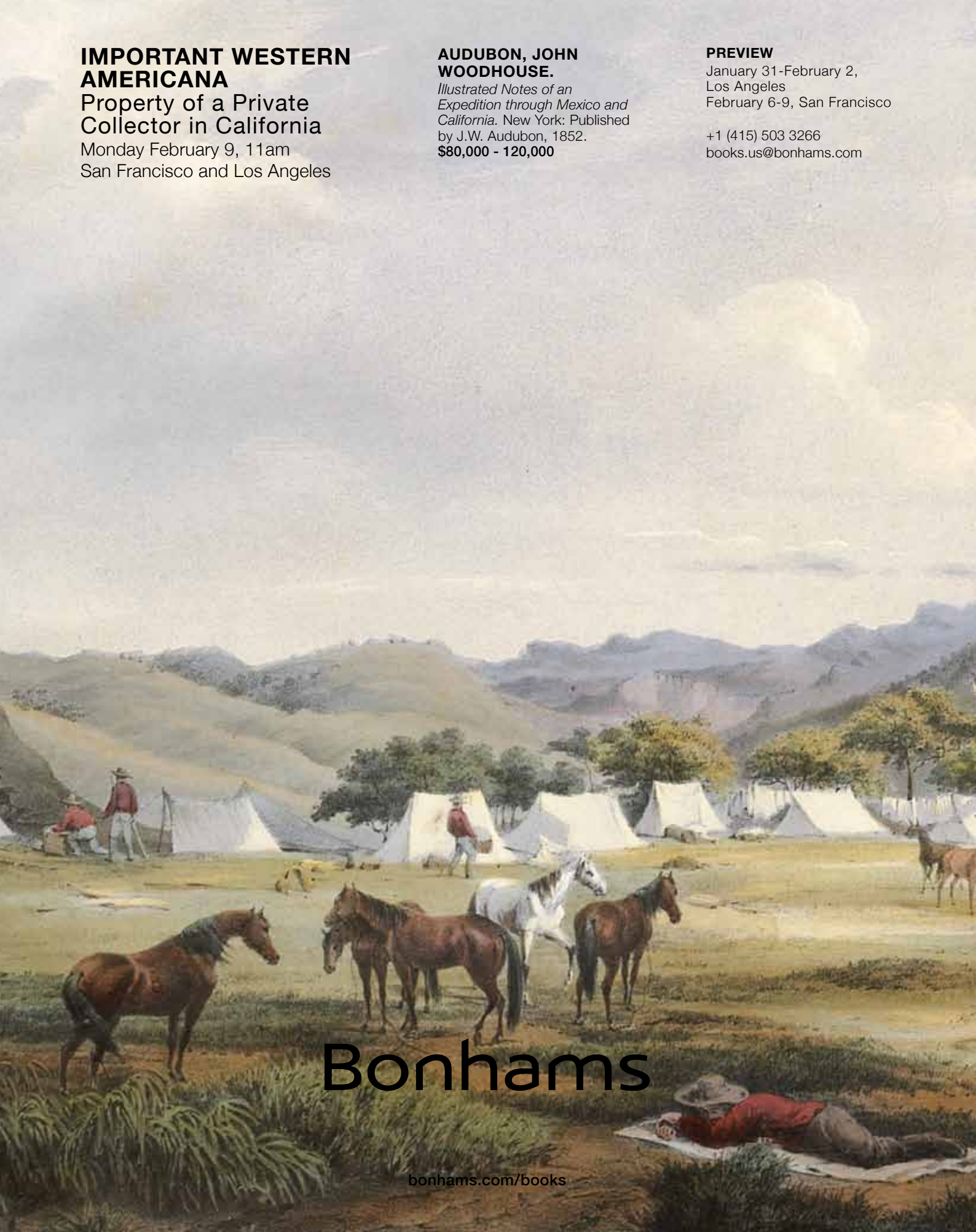
**AUDUBON, JOHN
WOODHOUSE.**

*Illustrated Notes of an
Expedition through Mexico and
California.* New York: Published
by J.W. Audubon, 1852.
\$80,000 - 120,000

PREVIEW

January 31-February 2,
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The Cowardly Lion Costume
The Wizard of Oz (1939)