

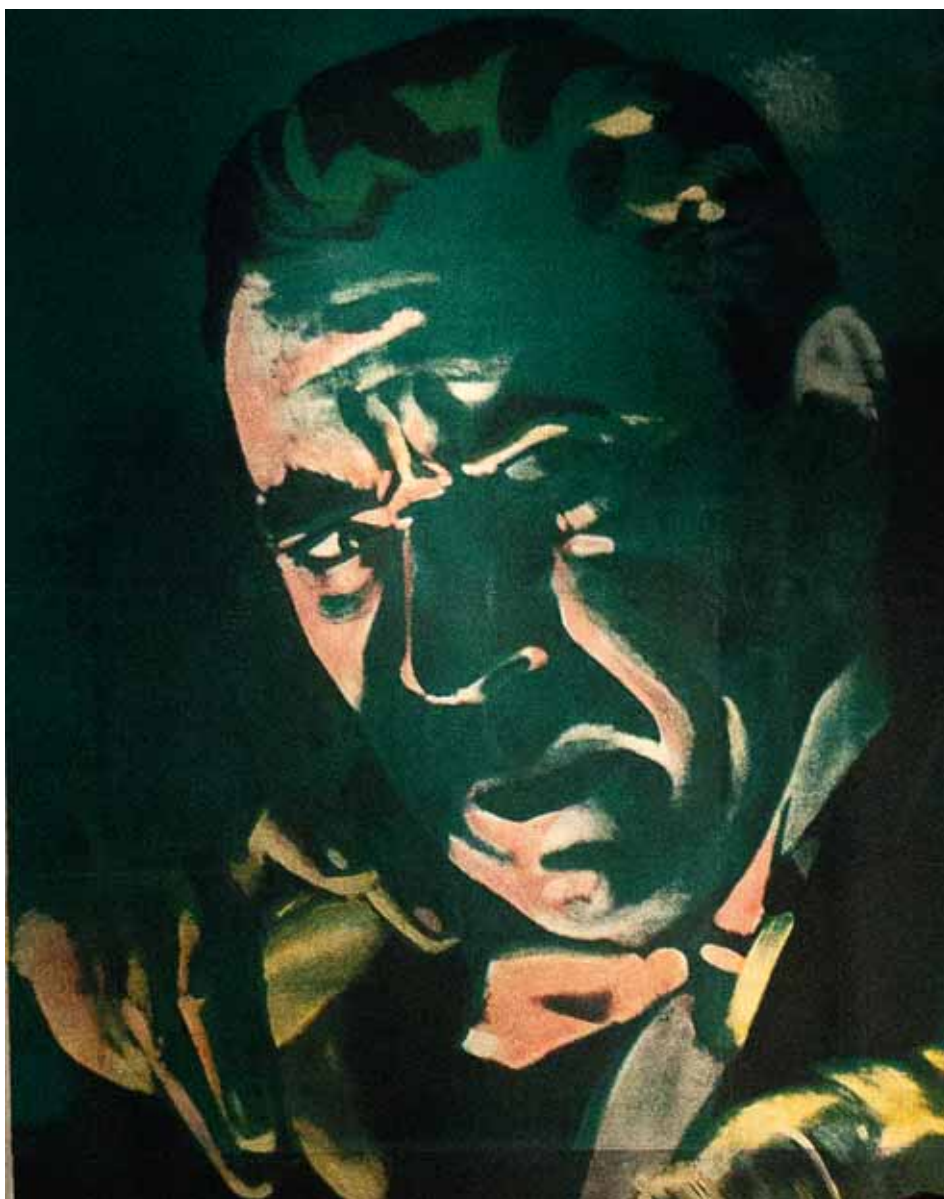
Bonhams



Presents

The Dark Side of Hollywood

New York | November 20, 2018



TCM Presents...

The Dark Side of Hollywood

Tuesday November 20, 2018 at 1pm
New York

BONHAMS

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

PREVIEW

Los Angeles

Friday November 2,
10am to 5pm
Saturday November 3,
12pm to 5pm
Sunday November 4,
12pm to 5pm

New York

Friday November 16,
10am to 5pm
Saturday November 17,
10am to 5pm
Sunday November 18,
12pm to 5pm with a special
presentation at 3:00pm: Mollo in
discussion – Q&A with Tom Mollo
regarding the sale “Designing An
Empire: The John Mollo Archive.”
Monday November 19,
10am to 5pm
Tuesday November 20,
10am to 12pm

SALE NUMBER

24838
Lots 100 - 473

CATALOG

\$35

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Please see pages 152 to 155
for bidder information including
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Welcome to another intriguing auction from Bonhams and Turner Classic Movies...



Another TCM/Bonhams auction is upon us – and with it comes your opportunity to enhance your surroundings with a piece of movie history. Bonhams is calling this year's auction "The Dark Side of Hollywood," otherwise known as Hollywood.

As you flip through these pages, you'll soon discover the rationale behind calling it "The Dark Side of Hollywood." Offerings include director Tod Browning's personal photographs from the seminal pre-Code horror classic *Freaks*. You can also go home with one of a number of zombie costumes from Michael Jackson's game-changing music video for *Thriller*, directed by John Landis. There's also Bela Lugosi's Count Dracula cape – but it's from *Abbott and Costello Meet Frankenstein*, so I'm not sure that counts as dark.

And rest assured, it's not all darkness. Included is a signature piece of "Little Tramp" memorabilia from Charlie Chaplin's estate: a knobby cane. In addition, the trench coat worn by Nick Charles in the final picture of *The Thin Man* series, *Song of the Thin Man*, can be yours. Technically, I suppose William Powell wore the coat. It's part of a treasure trove of memorabilia from Powell's estate, including a hand-made desk – a hutch – that Powell made himself in high school shop class in 1907. There's also a bible belonging to Powell's second wife, an actress some of you may know: Carole Lombard. It has a memorable monogram: "Carole Lombard Powell." It'll go nicely with a set of Powell/Lombard divorce papers from 1933 – I suppose that's a different take on "The Dark Side of Hollywood."

This year's Bonhams/TCM auction includes a few significant pieces of Hollywood history from my family that grew out of last year's auction, which featured memorabilia from the estate of my great uncle, Joe Mankiewicz. Joe's daughter, my cousin Alex Mankiewicz,

was long certain she'd seen handwritten early drafts of Joe's most famous picture, *All About Eve*, the Oscar winner for Best Picture for 1950, in addition to a typed final script. But when Alex looked for them to include in last year's auction, they were nowhere to be found.

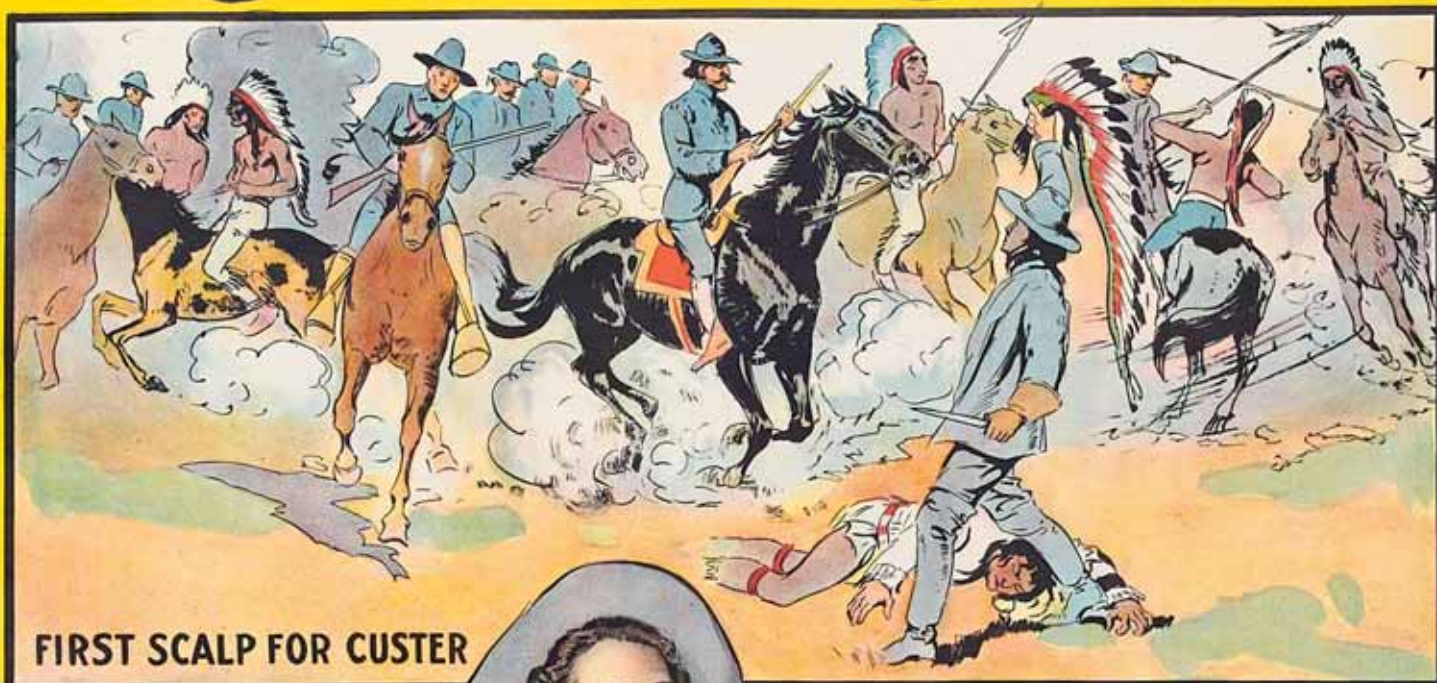
She assumed her memory was playing tricks on her because a more logical explanation was staring her in the face. When the family moved back east from Los Angeles in the 1950s, long before Alex was born, the moving van caught fire and a number of items were lost, including Joe's journals. But "then fate moved its huge hand" (not really, but I like to quote the opening sequence of *The Fugitive* whenever possible). In the 1990s, Joe donated most of his archives to the Academy library. Not long after last year's auction, Alex got a call she didn't expect. I'm paraphrasing, but I imagine it went something like this, "Hey, Alex, this is Barry from the Academy. So we have an original typed *All About Eve* script, plus a number of drafts in spiral notebooks handwritten by Joe. Do you want them?" She did. And now we can pose the same question to you, "Do you want them?" Because one year later, they're among the items included in this auction.

Alex has also graciously allowed the Academy to make digital copies of the entire *All About Eve* archive, so film scholars can study it for generations.

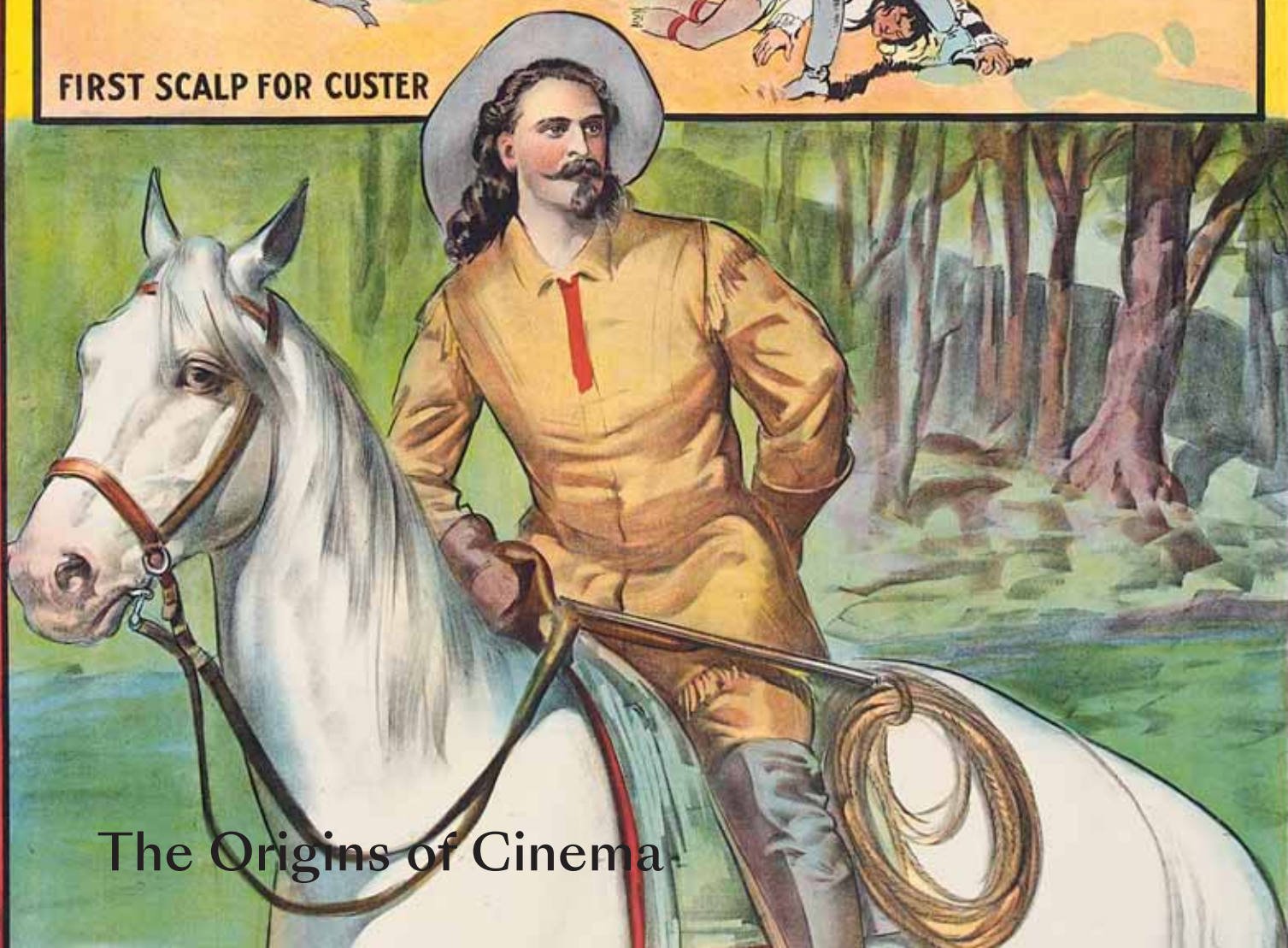
Just think of the possibilities Bonhams and TCM are presenting: You and your friends sitting around William Powell's high school desk, many of you dressed in *Thriller* costumes, reading aloud from an early Joe Mankiewicz handwritten draft of *All About Eve*, pausing only to argue over who gets to wear Bela Lugosi's cape to the New Year's Eve costume party.

Ben Mankiewicz

THE LIFE OF **BUFFALO BILL** IN 3 REELS



FIRST SCALP FOR CUSTER



The Origins of Cinema

100

AN ORIGINAL LUMIÈRE BROTHERS 35MM MOTION PICTURE NEGATIVE

An original Lumière Brothers 35mm motion picture negative which ran through a motion picture camera, c. 1895, together with a blowup photo of the 3 frames of the negative, matted and framed. The Lumière Brothers hailed from France and were responsible for many patented techniques related to film cameras and projection, such as allowing negatives to spool through a film projector utilizing film perforations and inventing the Cinematograph, which allowed more than one person at a time to view a film. Additionally, the 16-frames-per-second standard for 35mm was created by them. The negative pictures a group of people on what looks like a cold fall day, arranging themselves for a group picture. 12.5 x 18.5 in.

\$800 - 1,000

101

A GEORGES MÉLIÈS GROUP OF EPHEMERA INCLUDING AN ORIGINAL DRAWING AND HANDWRITTEN LETTERS

Comprising an ink and graphite drawing by Méliès featuring a prototype of the man-eating frost giant featured in Méliès' film, *The Conquest of the Pole* (1912), drawn on the reverse side of his monogrammed stationery. Méliès had been inspired by expeditions to the North Pole that explorers had experienced in the early 1900s; from these tales and inspiration from author Jules Verne, he created this fanciful story that some scholars believe to be superior to his masterpiece, *A Trip to the Moon* (1902); an Autograph Letter Signed ("G. Méliès"), 3 pp recto and verso, 12mo, August 19, 1929, to Mr. Driaun, pertaining to, among other things, the recovery of his daughter after a near-fatal illness, the qualifications of possible future candidates to take over the direction of the Théâtre Robert-Houdin, and the sorrow he felt at the end of his days when he operated a toy store at the Montparnasse train station in Paris. Méliès purchased the Théâtre Robert-Houdin in 1888 and its buildup as a house of magic, performance, and illusion became his passion until it was demolished in 1923; an Autograph Letter Signed ("G. Méliès"), 1 p, 12mo, Paris, January 27, 1925, in response to information about a future biography; a 4 pp program titled, "*Théâtre / Robert-Houdin*," which chronicles the history of the theatre as well as features a biography of Méliès; a silver gelatin photograph, 7 x 9.25 in., in which Méliès can be seen on the roof of the Méliès Studio in Montreuil, which was built in 1896

and constructed of glass walls and ceilings for maximum sunlight while filming. Méliès spent all of his time at this studio when he was not at his theater; and a silver gelatin photograph, 5 x 6.75 in., of Méliès' filmmaking laboratory at the Passage Opera headquarters in Paris. Méliès' chief desire (and ultimate accomplishment) was to bring to audiences, through film, visions so spectacular that they were unable to appear in a live theater. His use of special effects such as double exposure and split screen have cemented his status as one of the most influential pioneers of the cinema. Accompanied by two biographical books on Méliès titled *Méliès, magie et cinéma* and *Georges Méliès*. 9 x 12 in.

\$5,000 - 7,000

100

101



102

THE LIFE OF BUFFALO BILL

Pawnee Bill Film Co., 1912. U.S. one sheet poster, linen-backed. The poster art boasts "Thrilling incidents in the life of the last of the great scouts," with Buffalo Bill sitting proudly on his horse. William Frederick "Buffalo Bill" Cody, Iowa's favorite son, utilized his talents as a horseman and personal history (some contrived) of riding the Pony Express and fighting in the Civil War to form his own Wild West Show which ultimately culminated in films. This film was directed by Paul Panzer (he also appeared in the film) and also stars William James Craft and Irving Cummings (see image opposite). 27 x 41 in.

\$3,000 - 5,000

103

No lot



104

104

AN ARCHIVE OF RUDOLPH VALENTINO LETTERS WRITTEN TO A CHILDHOOD FRIEND

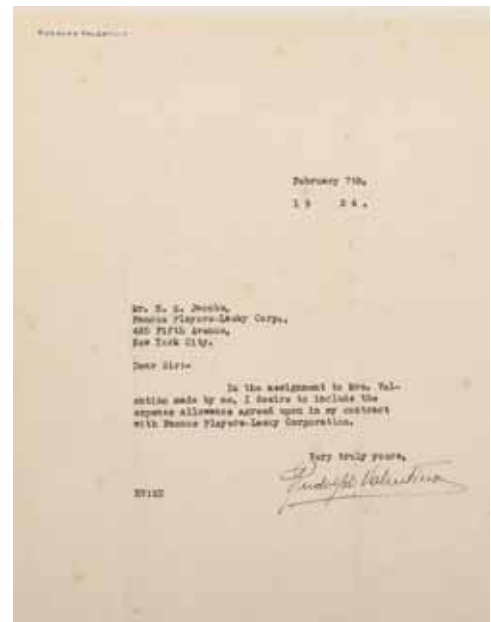
5 Autograph Letters Signed ("Rodolfo"), in Italian, 19 pp recto and verso, 8vo, postmarked Perugia and Taranto, Italy, January 27, 1910 to February 11, 1911, 4 with original transmittal envelopes written in Valentino's hand. Together with an Autograph Postcard Signed ("Rodolfo"), 3.5 x 5.5 in., Sant'Ilaro Ligure (Valentino's agricultural school), Nervi, Italy, July 17, 1912; and two childhood photographs (3 x 2.25 in. and 4 x 2.5 in.) of Valentino, one of which is inscribed in Italian, "*To my dear Bruno / as an indissoluble sign / of our friendship. / Rodolfo Guglielmi / Taranto, 27 January 1910*" on the reverse.

Accompanied by Italian-to-English translations of 4 of the letters. The recipient of these missives, Bruno Pozzan, was a childhood friend of Valentino's. In his teenage years at the time of this correspondence, Valentino lived in the city of Taranto and gained a reputation for being an unambitious daydreamer; in one of his letters, he writes, "*I don't do anything except go to the 'Café Chantant' [music hall] and have fun with the [girl] singers there.*" In his calligraphic handwriting and with great warmth, Valentino expresses hope that his friends have not forgotten him. His sense of humor shines through in several letters where he refers to "The Poet," an apparently unlikeable classmate who thinks much of himself and about whom Rudy and Pozzan share jokes. Over 2 years' time, Valentino reflects on his life and ambitions: "*Now I'm at home, sick with a disease that I caught from streetwalkers, and I'm suffering so much that I don't want to continue the kind of idle and useless life that I've led up till now.*" The postcard he sends in 1912 reflects a more mature Valentino with his sights set on a future in agriculture.

Provenance: The estate of William Self.

10 x 13.25 in.

\$3,500 - 4,500



105

105

A RUDOLPH VALENTINO LETTER

Typed Letter Signed ("Rudolph Valentino"), 1 p, 8vo, February 7, 1924, to Mr. H.S. Jacobs of Famous Players-Lasky Corporation, on monogrammed stationery. Valentino had many contractual battles with Famous Players-Lasky, the studio which promoted him as a "Latin lover." His wife, Natacha Rambova, who is referred to in this letter and who advised Valentino and worked on his films as a designer, was often a bone of contention between Valentino and the studio. 8.5 x 9 in.

\$500 - 700

106

A CHARLIE CHAPLIN SCREENPLAY OF *THE FREAK*

Unproduced Xerographic manuscript, 99 pp, screenplay by Charles Chaplin, housed in an orange folder, signed ("Jane Chaplin") to lower right-hand corner. Together with an Autograph Letter Signed ("Jane Chaplin"), 5 pp, on orange 8.5 x 11 in. paper, explaining the back story of the script. In 1966, Chaplin wrote *The Freak*, and young Jane remembers seeing her father working on the screenplay. It was the story of a girl who has wings who meets and falls in love with a professor, but social mores prevent the two from continuing their relationship. Jane was enchanted with his explanation of the story (but sad at the unhappy ending). Chaplin had written the story with the idea that his other daughter with Oona O'Neill, Victoria, would play the lead. Chaplin went so far as to rehearse with Victoria and even have her fitted with a pair of wings. Unfortunately for him, Victoria married a circus performer and the project was abandoned, much to Chaplin's distress. In his book, *My Life in Pictures* (Peerage Books, 1974), there is a photo of Chaplin reading the manuscript, and he writes that he still means to make the film "one day." He would die 3 years later without seeing the film produced. Later as an adult, Jane Chaplin was given the screenplay by producer and family friend, Jerry Epstein, after she read his original copy and was touched beyond words. Bonhams is selling the artifact only; no reproduction rights or copyrights are being sold with the script.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.
9.5 x 12.75 in.

\$6,000 - 8,000

107

A CHARLIE CHAPLIN GROUP OF HOUSEHOLD EPHEMERA

Comprising a silver plated oval chafing dish with a scalloped thumb lid lifter, a silver gravy boat, two small crystal salt and pepper shakers, and a green leather pen blotter with a silver hand rest.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.
Blotter: 8.25 x 10.5 in; *chafing dish:* 10 x 12.5 x 3.5 in.

\$400 - 600

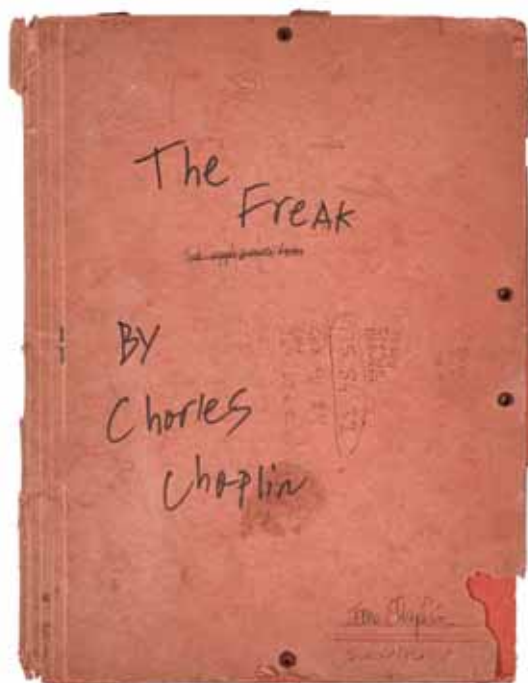
108

A CHARLIE CHAPLIN HAND-CUT CRYSTAL AND STERLING SCENT BOTTLE

Antique Edwardian hand-cut crystal table scent bottle with octagonal decoration on the body, with hinged lid and Repoussé sterling silver top with flower detail.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.
2 x 2 x 3.5 in.

\$200 - 300



106



107



108



109

109

A CHARLIE CHAPLIN GENTLEMAN'S CLOTHING BRUSH AND SHOE SHINE KIT

Comprising a 5 in. wooden shoe shine brush and 4 cans of Kiwi shoe polish housed in a tooled "Kiwi Shoe Shine Compact," together with a gentleman's wooden clothing brush stamped "London Clothing Co. / Harris & Frank, Props. / 119 North Spring Street / Los Angeles" stamped to the wood.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

Clothing brush: 7.75 in.

\$300 - 500



110

110

A CHARLIE CHAPLIN SHILLELAGH WALKING STICK

Shillelagh Irish walking stick made of blackthorn wood, with thorny shaft coated in a protective black sealant, with knobbed handle. This cane was used by Chaplin in his final years when he spent most of his time at his 37-acre estate called Manoir de Ban in Corsier-sur-Vevey, Switzerland. Chaplin's twilight years were filled with laughter and love with his wife, Oona Chaplin, and their children, but Chaplin also kept himself busy with film and musical projects until his death in 1977. His mind never ceased working and creating. As he aged, however, he became more frail and was physically dependent on canes such as this one. Having grown up in London, it was only natural that Chaplin would want to use the sturdy Shillelagh, the type of walking stick used by every dignified European gentleman.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

3 x 37 in.

\$6,000 - 8,000



111

111 ^{W O}

A CHARLIE CHAPLIN PAIR OF COMMODES

Louis XV style walnut marble-topped commodes, stamped "Poncioni Meubles, Vevey," from Charlie Chaplin's home in Vevey, where he spent the last years of his life after his exile from the United States in 1952.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

18.5 x 19.5 x 33 in.

\$800 - 1,200

112

A PAIR OF CHARLIE CHAPLIN ARTWORKS GIFTED TO HIM BY MAX WOOSNAM

Lithograph, signed ("Hubert D. Waley") in pencil to lower right, titled "Finsbury Park." Together with a hand-colored engraving by T. Bowles titled, "A View of Northumberland House, Charing Cross" (London: Robert Sayer, 1753), framed. Great Britain's greatest sportsman and winner of a Wimbledon title, Max Woosnam made headlines when he was invited to Chaplin's estate and bruised Chaplin's ego by beating him at table tennis with a butter knife instead of a paddle. Woosnam, who also happened to be the great uncle of Jane Percy, the Duchess of Northumberland, gifted Chaplin with these artworks as a consolation prize for losing. Accompanied by a Letter of Authenticity. *Provenance:* The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

Northumberland: overall: 15 x 19 in; within mat: 11 x 16.25 in;

Finsbury Park: 10 x 15 in.

\$500 - 700

113

A CHARLIE CHAPLIN MAKEUP KIT

Olive green professional makeup toolbox with a lifting shelf, 1920-1930, with "Marty Gittler" scratched into the cover, containing approximately 28 items, most produced by "Stein's," including grease paint, several rouge pots, black wax, face powder, cold cream, several new and used powder puffs, an eyelash beautifier, a scissors, a mirror, toothpicks, and several spools of thread with dozens of small needles. This kit is believed to have been given to Chaplin by a makeup artist in the early to mid-1930s. From 1931 to 1936, Chaplin produced two of his greatest films, *City Lights* (1931) and *Modern Times* (1936), both of which were box office hits despite the fact that they were silent films when talkies had taken over. It is a testament to Chaplin's brilliance that audiences who were now quite enthralled with sound films would still want to view a silent feature. Chaplin would star in only 4 more films (with a cameo in his last film), including *The Great Dictator*, his 1940 masterpiece that resonates as much today as it did then.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

6 x 7 x 13 in.

\$5,000 - 7,000

114

A CHARLIE CHAPLIN MAKEUP KIT, C.1910

Comprising 11 1.25-inch diameter tubes of "Stein's Grease Paint," 14 .75-inch diameter tubes of "Stein's Lining Color Sticks," 1 bottle of "Stein's Spirit Gum," and 1 box of "Stein's Superfine Mascara" with its original eyelash brush, and a palette, all housed in a well-worn black metal box with an additional tray, with an "M.G. Slattery / Wigs and Make-Up" sticker affixed to the inside cover of the box. In 1910, Chaplin was traveling in the Fred Karno comedy troupe, having developed several characters such as The Inebriate and Archibald (but not yet The Little Tramp), with great success. Another member of the troupe, Stan Laurel (née Stanley Jefferson), remembered working with Chaplin during these years: "To some of the company I know he appeared stand-offish and superior. He wasn't at all. He was a very shy man." Chaplin's years in the Karno troupe allowed him to develop his comedy, experiment with characters and sketches and try them out on audiences, and polish and hone what worked. The troupe had yet to see his genius; that would come later.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

9.5 x 6.5 x 5 in.

\$4,000 - 6,000



112



113



114



115

115

A CHARLIE CHAPLIN BAMBOO WALKING STICK

Curved bamboo cane with an unfinished tip and a burly knob at the end of the curved handle. Chaplin's characterization of the Little Tramp included his signature bamboo cane, along with baggy pants, a too-small vest, and a derby hat. He declared that he wasn't sure if his character was young or old but decided to add the signature mustache, one in which the shape wouldn't hide his expressions. He once wrote, "*The moment I was dressed, the clothes and makeup made me feel the character. By the time I walked on stage, 'The Tramp' was fully born.*" Accompanied by a family photo of Jane Chaplin, Ilya Salkind, and the rest of the Chaplin family posing with a macquette of Chaplin.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

5 x 35 in.

\$12,000 - 18,000



116

116

A PAIR OF CHARLIE CHAPLIN AND JACKIE COOGAN DOLLS

Comprising a Charlie Chaplin "Little Tramp" doll that appears to be a prototype of the 1972 Chaplin doll manufactured by Bubbl, Inc. This was likely sent to Chaplin for his approval, as it varies slightly from the doll which eventually was released in 1972, with a different colored vest, different cloth for the pants, and slightly different makeup to the eyes. The cane on this doll has been broken off. Together with an original Jackie Coogan "The Kid" plaster statuette, in original box, with "Jackie Coogan / The Kid" stamped to its base, manufactured by E.I. Horsman & Aetna Doll Co. in 1921. *The Kid* (1921), Chaplin's masterpiece, made Coogan the most famous child in America, almost as popular as Chaplin himself. The two shared a special bond that was captured on screen; none of its poignancy has been lost in the passing of time. Accompanied by *The Charlie Chaplin Book* by Charles Chaplin (New York: Sam'l Gabriel Sons & Company, 1916), a 10 pp book of cute poems accompanied by photos of Chaplin in various humorous poses. The back and front covers of the book are loose and in fragile condition.

Provenance: The family collections of Anastasia Salkind Newsome, Jane Chaplin, and Skye Aubrey.

Chaplin doll: 4 x 6.5 x 19 in.; *Coogan doll:* 7.75 x 3.5 in.; *book:* 6.75 x 12.5 in.

\$600 - 900



117

117

LIMELIGHT

United Artists, 1952. French insert, linen-backed. Charlie Chaplin plays Calvero, a character based on an old comedian he had seen in his New York days. Several of Chaplin's family members are in the film, including 4 of his children and his half-brother, Wheeler Dryden. Chaplin considered the film a tribute to his Victorian childhood.

17.25 x 32.25 in.

\$400 - 600

118

A ROSCOE "FATTY" ARBUCKLE BOWLER HAT

Yellow and brown plaid bowler hat with brown ribbon hatband with a blue and brown striped bow and a brim trimmed in brown grosgrain. Roscoe "Fatty" Arbuckle was the top comedian of silent films, often pairing with other silent luminaries such as Charlie Chaplin, Mabel Normand, and Buster Keaton. His career took a nosedive in 1921 when he was charged with the murder of actress Virginia Rappe. He was acquitted of the crime in 3 different trials, but his career never recovered. Arbuckle's ex-wife, Minta Durfee, was by his side throughout the trial, and they remained close until Arbuckle's death in 1933. The consignor of this lot purchased this hat at an estate sale featuring the property of Minta Durfee, who had kept many of Fatty Arbuckle's belongings, including this hat. Accompanied by a letter of authenticity from the person who purchased the hat at the estate sale. 10 x 12 x 7 in.

\$2,500 - 3,500



118

119

A KEYSTONE KOPS PHOTO SIGNED BY CHESTER CONKLIN, SNUB POLLARD, HANK MANN, AND AL ST. JOHN

Silver gelatin photograph of 4 of the Keystone Kops holding a woman who is doing the splits, inscribed by each: "To / Lovely / 'Lillian' / from one policeman / to another / Chester Conklin"; "To Lillian / Sincerely / Snub Pollard"; "To Lillian from / Gloria Randall"; "Kind Wishes to Lillian / Hank Mann"; and "Yours for fun / Al St. John." On the bottom border of the photograph, St. John has written, "We will split anything for you / Al." The Keystone Kops silent comedies were produced by Mack Sennett and were responsible for helping launch the careers of Charlie Chaplin, Mabel Normand, Carole Lombard, and Roscoe "Fatty" Arbuckle, among others. Of the four pictured here, Hank Mann was in the original group of 7 Keystone Cops, after which various comedians played the roles. 8 x 10 in.

\$1,000 - 1,500



119

120

A HAROLD LLOYD LETTER AND SIGNED PHOTO TO BEBE DANIELS

Autograph Letter Signed ("Harold"), 2 pp recto and verso, 8vo, Los Angeles, Feb. 8, 1920, to Bebe Daniels, on lined paper, with original "Harold Lloyd Comedies" transmittal envelope. From 1915 to 1919, Lloyd and actress Daniels made many films together, most of them short films directed by Hal Roach featuring Lloyd's "Lonesome Luke" character. Lloyd loved working with Daniels because of the variety of expressions she exhibited on screen, as well as his personal interest in her; the two were romantically involved for many years. Speculation has it that they stopped making films together because Daniels wanted to get married and Lloyd wasn't ready. In his letter, in which Lloyd calls Daniels "Beansie," he states, "You know, Beansie, the reason I never come over so don't ever think that I don't still think the world of you, for I do." Interestingly, Lloyd also mentions the injury to his hand that occurred in 1919 when a prop bomb that Lloyd was using in a photographic session turned out to be real, blowing off the palm, thumb, and index finger of his right hand. Lloyd wore a prosthetic glove in his films thereafter and was very careful to shield his hand from the cameras. "Pardon pencil-I am writing with my injured hand & its [sic] easier than a pen," he writes. Together with a signed 5 x 7 in. photo inscribed, "Beansie / Lots of Love / Harold"; a telegram from Lloyd to Daniels dated Nov. 24, 1919 where he expresses excitement at seeing his name in lights; and 2 Christmas cards, one with an art deco Harold Lloyd monogram and the other (mounted on mat board) from Lloyd and his wife, Mildred, who eventually replaced Daniels as Lloyd's leading lady and personal love interest. Ironically, Lloyd and Daniels would die within 8 days of each other in 1971. 10 x 12 in.

\$1,000 - 1,500



120



**“Ha-Ha-Ha, Ho-Ho-Ho, and
a couple of Tra-la-las”:
Comedies and Musicals**

A JAMES CAGNEY SUIT FROM *YANKEE DOODLE DANDY*

Warner Bros., 1942. Black tailcoat with black trim on the front pocket and periphery of the coat, with 1 front button, bearing an interior pocket green-lettered label inscribed, "Warner Bros. Pictures / James Cagney / 11-13-41." Together with a pair of black and gray herringbone trousers with inner and outer waistband suspender buttons, bearing an interior green-lettered label inscribed, "Warner Bros. Pictures / James Cagney / 11-13-41" and a Warner Bros. cleaning tag. This musical about showman George M. Cohan and directed by Michael Curtiz is still a beloved favorite. Cagney won his only Best Actor Academy Award® for his performance, a personal triumph for him as he had been stereotyped into gangster roles by Warner Bros., and this film allowed him to showcase his singing and dancing talents. George M. Cohan was able to see the film before he died in November of 1942 and approved heartily of it. Cagney, who only met Cohan once, declared, "I like to think that this only contact we had was professionally appropriate: one song-and-dance man saluting another, the greatest of our calling." The suit is featured prominently both in the first shot the audience sees of Cagney in the film and at the end when he sings and dances to the number, "Off the Record." Accompanied by a DVD of the film.

\$10,000 - 15,000



121



122



123



124



125

122

A SCREENPLAY OF *I MARRIED AN ANGEL*

MGM, 1942. Mimeographed manuscript, screenplay by Anita Loos, 130 pp, dated October 10, 1941 and stamped "Incomplete" on title page, with pink revision pages bound in, housed in yellow MGM wrappers and bound with brads, with light annotations in pencil to script. Best known for writing the book *Gentlemen Prefer Blondes*, Anita Loos penned the screenplay for this musical comedy that was the swansong for the operatic screen duo of Jeanette MacDonald and Nelson Eddy. The film began as a Broadway play with music by Rodgers and Hart, but the film also includes songs not written by the famous songwriting pair. Prim and proper MacDonald surprised audiences by doing a lively jitterbug in the film. 8.5 x 11 in.

\$800 - 1,200

123

YOU WERE NEVER LOVELIER

Columbia Pictures, 1942. U.S. one sheet, style B, linen-backed. Rita Hayworth is the focus of attention in the poster art for this musical co-starring Fred Astaire. The pair perform several spectacular dance numbers which were choreographed by Astaire and Hermes Pan. Astaire often commented that Hayworth could learn dance numbers faster than anyone he had ever worked with. He would teach her the steps before lunch, and when the lunch break was over, she would have already memorized the routine. 27 x 41 in.

\$600 - 900

124

A JACK BENNY ARCHIVE CHRONICLING HIS 1943 USO TOUR

Comprising: 2 Autograph Letters Signed ("Jack"), 6 pp recto, 8vo, Tokyo, July 27 and n.d. [1943], to Florence Fenchel, on plain stationery. Benny spent much of the late summer and early fall of 1943 traveling and entertaining the troops. He wrote his sister, Florence, during this time, expressing his joy at performing for over 200,000 soldiers. Despite his exhaustion, Benny agreed to stay longer because he didn't want to "disappoint the boys in Okinawa." Another highlight of this archive is a 34 pp typed diary of Benny's trip housed in a 3-ring leather binder with "Jack Benny / Over-Seas Tour / 1943 / with / Larry Adler / Wini Shaw / Anna Lee" stamped to cover, detailing his daily activities and his thoughts. Starting on July 20, 1943, he writes of his flights, the food he eats, with whom he spends time, and more. August 1: "I named our plane '5 JERKS TO CAIRO' and found it printed on both sides of the plane next morning." He describes his first ride on a camel, meeting with dignitaries, the different cultures he is experiencing, the performing of his shows, being caught in the midst of gunfire ("I am really in a war zone and learning things I would never know from reading papers or listening to radio,") and much more. Together with a 7 x 8.25 photo book containing 47 snapshots of his trip. Accompanied by 45 loose snapshots of Benny, his wife Mary Livingstone, and other family members, 3 postcards, and several name cards stamped "Mrs. L.L. Fenchel" (Benny's sister).

Journal: 7.5 x 10 x 1.5 in.

\$2,500 - 3,500

125

A SCREENPLAY OF *AIR RAID WARDENS*

MGM, 1943. Mimeographed manuscript, screenplay by William Lipman, Charles Rogers, Martin Rackin, and Harry Crane, 93 pp, dated November 4, 1942 and stamped "File Copy / Temporary Complete" to cover, housed in blue MGM wrappers and bound with brads. Laurel and Hardy come to the rescue (in their 98th film together) when a group of Nazis threaten the safety of a magnesium plant in this comedy directed by Edward Sedgwick. Though past their prime and both suffering from various illnesses as they aged, the duo could still attract an audience and had not lost any of their chemistry. 8.5 x 11 in.

\$1,000 - 1,500



126

126
**AN ORIGINAL SET DESIGN FROM
 STORMY WEATHER**

20th Century-Fox, 1943. Artwork by Joseph McMillan Johnson, watercolor on paper, signed lower right ("Mac Johnson"), matted and framed. Joseph M. Johnson was a Hollywood art director hired by David O. Selznick in 1938. He worked on designs for *Gone With the Wind* (1939), *The Wizard of Oz* (1939), *Duel in the Sun* (1946), *The Paradine Case* (1947), *Portrait of Jennie* (1948), *Rear Window* (1954), *To Catch a Thief* (1955), which earned him an Academy Award® nomination, and more.

Overall: 19.75 x 14.75 x 1 in.; within mat: 7.5 x 12.5 in.

\$750 - 900

127

A HARPO MARX SIGNED PHOTO

Silver gelatin doubleweight matte photograph of Harpo Marx hugging his harp, inscribed, "Best Wishes to / Jean / from / Harpo Marx / '44" with "Kindly Credit / MGM / Photo by Graybill" on the reverse. Harpo Marx was arguably the most adored of the Marx Brothers with his childish antics, musical prowess, and sentimental charm. This photograph was taken (and later signed in 1944) during the Marx Brothers' heyday at MGM under the formidable guidance of producer Irving Thalberg.

8 x 10 in.

\$700 - 900

128

**AN ORIGINAL PRODUCTION DESIGN
 FOR THE HARVEY GIRLS**

MGM, 1946. Gouache on board of the wedding finale, with a group of people amongst mountains and cactus under a beautiful Western sunset, matted and framed. MGM decided to cash in on the success of the recent Broadway production of *Oklahoma* when they starred Judy Garland as one of "The Harvey Girls," a group of waitresses determined to tame the wild men of the West. Garland meets John Hodiak, and under the setting sun, romance blossoms. Accompanied by a reproduction photo of the wedding finale.

Overall: 25.75 x 34.75 x 1 in.; within mat: 17 x 26 in.

\$500 - 700

129

**AN ORIGINAL PRODUCTION DESIGN
 FOR THE HARVEY GIRLS**

MGM, 1946. Gouache on board of the New Mexico desert under a beautiful night sky, matted and framed. George Sidney directed this visually gorgeous color musical that stars Judy Garland, Angela Lansbury, and John Hodiak. Garland sings, among other songs, one of her most famous numbers, "The Atchison, Topeka, and Santa Fe." Cyd Charisse is featured in a small role.

Overall: 25.75 x 34.75 x 1 in.; within mat: 17 x 26 in.

\$500 - 700



127



128



129



130



130
A RICARDO MONTALBAN SUIT OF LIGHTS FROM *FIESTA*
 MGM, 1947. Burgundy and gold suit of lights elaborately designed with gold bullion, sequins, embroidery, and beads, comprising a matador jacket with “R. Montalban / Barry Sullivan” handwritten on the interior jacket and an MGM cleaning tag; a matching vest with “MGM” stamped to lining and an MGM cleaning tag; two pairs of matching matador pants, one with a set of suspenders and more elaborate embellishments that match the jacket; and a pair of cream-colored nylon stockings. Ricardo Montalban was a Mexican actor whose career spanned over seven decades. In this film, he plays the role of the son who is born into the family of a famous matador. Much to his father’s disappointment, his son’s interests lie more in music than the ring. Accompanied by a photo of Montalban wearing the suit.

\$700 - 900



131



131
A BETTY GRABLE CLOAK FROM *THAT LADY IN ERMINE*, ALSO WORN BY TALLULAH BANKHEAD IN *A ROYAL SCANDAL*
 Twentieth Century-Fox, 1948. Designed by René Hubert. Champagne-colored evening robe with matching silk lining, padded shoulders, large bell sleeves trimmed at the cuffs with an intricate design of fabric cord, faux pearls, beads, and embroidery, a fabric cord and faux pearl trim throughout the entire edge of the garment, and a long corded belt culminating in 2 large tassels. When originally worn by Tallulah Bankhead in *A Royal Scandal* (1945), the robe had black fur cuffs and black fur trim edging the entire piece; for Grable, the black fur was replaced with white fur at the cuffs and the edging removed and replaced with cord and pearls, as it is today. The white fur at the cuffs was ultimately removed. This luxurious robe is beautifully photographed and prominently shown in both films, but there is no disputing the sparkle and shimmer that Grable’s color film gives to the cloak. Accompanied by a Certificate of Authenticity and a DVD of *That Lady in Ermine*.

Provenance: Profiles in History, Debbie Reynolds: The Auction II, December 3, 2011, lot 101.

\$3,000 - 5,000



132

132

A JEAN HAGEN "LINA LAMONT" COAT FROM *SINGIN' IN THE RAIN*

MGM, 1952. Designed by Walter Plunkett. Knee-length light taupe flapper-style coat with elaborate black faux fur collar and black cord embroidered trim on the lower sleeves and cuffs, with an MGM cleaning tag attached to lining of cuff. The costumes designed by Plunkett for Jean Hagen in her role as silent film star Lina Lamont are as dramatic and colorful as the character. Lamont's grating voice as talking pictures are beginning to take over threatens the future of her career. Hagen wears this gorgeous coat in the scene where Lina Lamont and Don Lockwood (played by Gene Kelly) attend the premiere of their first sound film, a disaster which Lamont is oblivious to as she remarks, "*Sounds good and loud, huh?*" A beautiful costume from a renowned designer for the most popular musical ever made. Accompanied by Certificate of Authenticity and original tags and a DVD of the film.

Provenance: Profiles in History, Debbie Reynolds: The Auction, June 18, 2011, lot 270.

\$8,000 - 12,000





133



133^w

A SET OF FOUR GREEN-PAINTED HITCHCOCK CHAIRS FROM *WHITE CHRISTMAS*

Paramount Pictures, 1954. A set of 4 side chairs painted green, with a stenciled gold autumnal motif on each chair back and front edge of the seat, with gold painted accents throughout. The holiday classic, *White Christmas*, stars Bing Crosby, Danny Kaye, Vera-Ellen, and Rosemary Clooney as 4 entertainers who fall in love as they attempt to bring business to the Vermont lodge owned by a beloved general, played by Dean Jagger. The spectacular musical numbers were staged by choreographer Robert Alton, who retained these chairs after completion of the film. The chairs can be seen in the touching scene where Crosby leads a group of soldiers in a rendition of "We'll Follow the Old Man" to honor General Waverly.

Provenance: The estate of Robert Alton.

Each: 15.5 x 16 x 34.5 in.

\$2,000 - 3,000

134

A BING CROSBY *WHITE CHRISTMAS* CIGARETTE LIGHTER GIVEN TO CHOREOGRAPHER ROBERT ALTON

Paramount Pictures, 1954. Gold-plated cigarette lighter with a photograph of Bing Crosby in a Santa Claus suit as he appeared in the film, *White Christmas*, with a facsimile inscription: "A *White Christmas* / Bing Crosby." The lighter was given to the choreographer of the film, Robert Alton, as a gift. Alton had his work cut out for him when he staged dance numbers for *White Christmas* in which Crosby, not a dancer by nature, participated. Crosby was a hard worker, however, and whatever he lacked in precision was easily forgiven with his charismatic personality. Though Alton took it easy on Crosby, the complicated dance numbers which he choreographed for dancer Vera-Ellen, and even comedian Danny Kaye, are still considered some of Hollywood's finest.

Provenance: The estate of Robert Alton.

1.5 x 2.5 x 0.5 in.

\$800 - 1,200



134

135

A CECIL BEATON-DESIGNED GOWN FROM *GIGI*

MGM, 1958. Designed by Cecil Beaton and executed by Barbara Karinska. Black velvet full-length gown with long black net sleeves, a cream-colored satin trim at the bodice which reveals a plunging black net neckline with floral appliques, and a voluminous cascading skirt culminating in a dramatic train, bearing an interior label inscribed, “*Karinska / 32 Rue Washington, Paris*” and “*Romion*” written in black ink, and an MGM cleaning tag. This “naughty but nice” confection is typical of Beaton’s unique ability to combine refinement with boldness. The costumes designed by Beaton for *Gigi*, which stars Leslie Caron and Louis Jourdan, were also in tune with the style of director Vincente Minnelli, and the two enjoyed a collaboration that resulted in a sumptuous—and successful—production. This gown was worn by an extra in the scenes at Maxim’s in Paris. Accompanied by the original auction tag and a DVD of the film.

Provenance: Profiles in History, *Debbie Reynolds: The Finale*, Auction #64, May 17, 2014, lot 511.

\$1,500 - 2,000



135

136

A MARX BROTHERS UNPRODUCED TELEPLAY FOR THE PILOT OF *DEPUTY SERAPH*

Mimeographed manuscript, 38 pp, n.d. [1959], with “*Gerald Fried*” ownership signature on title page (Fried worked on the score for the pilot), housed in black wrappers with “*Marx Bros.*” written in orange crayon on the cover and bound with brads, with light annotations in pencil. In the 1950s, when Groucho and Harpo Marx had spent the better part of their lives performing on stage and screen and were ready to work less and relax on their laurels, they were often coerced back to performing by Chico, whose mounting gambling debts forced him to keep working. The loyal brothers came to the rescue again in 1959 with this pilot that featured Harpo and Chico as two angels who create havoc with their good intentions, with hero Groucho appearing in every third episode to settle the disputes and heighten television ratings. The pilot was never completed (although footage of Harpo and Chico still exists) because Chico’s precarious health was a risk for the studio insurance company.

8.5 x 11 in.

\$1,000 - 1,500



136

137

AN *OCEAN'S ELEVEN* SCREENPLAY

Warner Bros., 1960. Mimeographed manuscript, lacking front wrapper and title page, 149 pp, dated December 22, 1959 and marked “Final” to all pages, bound in brads with back orange wrapper intact. Sammy Davis Jr. was at the height of his career when he appeared in *Ocean’s Eleven* with his fellow Rat Pack gang, Frank Sinatra, Dean Martin, Peter Lawford, and Joey Bishop. The film revolves around a group of thieves who engage in the biggest Las Vegas heist on record. On their home turf in Las Vegas, the Rat Pack members were the ultimate in cool, smooth, and hip. The film was a smash success, spawning a remake 4 decades later with George Clooney and Brad Pitt.

Provenance: The daughter of Murphy Bennett, Road Manager to Sammy Davis, Jr.

8.5 x 11 in.

\$800 - 1,200



137



138



139



138

A WILLIAM DIX GREEN SUIT FROM *DR. DOLITTLE*

Twentieth Century-Fox, 1967. Green wool jacket with black braid trim throughout the periphery of the jacket and on the cuffs, with two matching buttons on the front, lined in matching silk, bearing an interior cream-colored pocket label inscribed, "Western Costume Co." in red lettering, with "2616-1 / William Dix" typed onto the label and an interior armhole stamp inscribed, "Western Costume Co." Together with a pair of green and black striped trousers bearing an interior cream-colored label inscribed, "Western Costume Co." in red lettering, with "2616-2 / William Dix" typed onto the label and an interior stamp inscribed, "Western Costume Co." *Dr. Dolittle* featured over 1200 live animals and was wildly over budget when it was finally completed. William Dix's career as a child actor was short-lived, but he did receive excellent reviews for the 3 films in which he appeared. Accompanied by a photo of Dix wearing the suit in the film.

\$600 - 800



140



139

A WILLIAM DIX RUST JACKET FROM *DR. DOLITTLE*

Twentieth Century-Fox, 1967. Rust-colored wool jacket with black trim throughout, a large frog closure across the chest and a button closure between the front pockets, lined in matching silk, bearing an interior cream-colored pocket label inscribed, "Western Costume Co." in red lettering, with "2614-1 / William Dix #1" typed onto the label and an interior stamp inscribed, "W.C.CO." The character of Tommy Stubbins was one of only 3 roles that child actor Dix played onscreen, possibly because the production of *Dr. Dolittle* was problematic from beginning to end, with Rex Harrison causing as many complications as the pushmi-pullyu. Dix can be seen wearing the jacket in Anthony Newley's musical rendition of "My Friend the Doctor." Accompanied by a lobby card picturing Dix wearing the jacket.

\$600 - 800

140

AN IRENE SHARAFF-DESIGNED BRIDAL CHORINE DOVE HAT FROM *FUNNY GIRL*

Columbia Pictures, 1968. Designed by Irene Sharaff. Cream-colored silk hat with elaborate headdress of two unicorn doves facing each other, joined at the top and bottom by 2 large rhinestone-encrusted spheres and flanked by feathers of beads, sequins, and sparkles and yellow and white netting, with an interior tape marked "Ann Ford / Twin Birds" and "V.A. Ford" written in black ink to interior lining of hat. This amazing concoction was worn by Virginia Ann Ford as a Ziegfeld Girl in the musical number, "His Love Makes Me Beautiful," sung by Barbra Streisand as a pregnant bride. Each Ziegfeld Girl in the number wore a different, equally elaborate, headdress. *Funny Girl* told the story of Fanny Brice, the female stage comedian who broke boundaries in the early 1900s. Accompanied by a DVD of the film. 9 x 17 x 21 in.

\$1,500 - 2,000

141

A FINIAN'S RAINBOW ARCHIVE

Comprising a typed manuscript, 115 pp, marked "Screenplay Treatment," n.d., with note for E.Y. Harburg and Fred Saidy before the title page, with a detailed pencil illustration within the script and a mimeographed manuscript of the same housed in pale green wrappers and bound with brads; a 6 pp production plan detailing scenery and costumes, musical numbers, and a synopsis; a cloth copy of *Finian's Rainbow: A Musical Satire* by E.Y. Harburg and Fred Saidy (New York: Random House, 1947); and approximately 150 documents consisting of interoffice memos, letters, telegrams, script ideas and revisions, production notes, several unsigned E.Y. Harburg contracts, and more. Producer and agent Charles Feldman had big plans for a film version of Broadway's smash hit, *Finian's Rainbow*, written by E.Y. "Yip" Harburg (famous for penning "Over the Rainbow") and Fred Saidy. He received the green light from Harburg, was encouraged by Sam Goldwyn, and had even begun talks with actor David Wayne, who won the Tony Award for his performance as Og in the Broadway production. In the correspondence, one of the first roadblocks appears when Feldman receives a wire from composer Burton Lane on May 24, 1949: "I have just been informed that you have just purchased *Finian's Rainbow* as I am one of the authors and must be a part of any deal concerning *Finians* I don't know how you could have accomplished this." As the correspondence progresses between the various parties, one can detect the slow deflation of the Harburg/Feldman relationship. Feldman also relays an incident with Goldwyn when a "very important producer-writer volunteered that it was a stinking lousy play ..." which apparently was enough for Goldwyn to back out. A later memo from Feldman stops the project cold: "*FINIAN is dead with Goldwyn.*" *Finian's Rainbow* did not reach the screen until 1968, the year that Charles Feldman died.

10 x 12.5 x 15 in.

\$2,500 - 3,500

142

A DAVID BRETHERTON ACADEMY AWARD® NOMINATION FOR CABARET

Certificate of nomination presented to film editor David Bretherton for Outstanding Achievement / Film Editing for *Cabaret* for the year ending December 31, 1972, signed ("Daniel Taradash" and "Hal Elias"), laminated on board. Bretherton began work as a professional film editor in 1955 and ultimately won the Oscar® for which he was nominated on this plaque. He also won the American Cinema Editors Award in 1973 for the same film.

12 x 14 x 0.5 in.

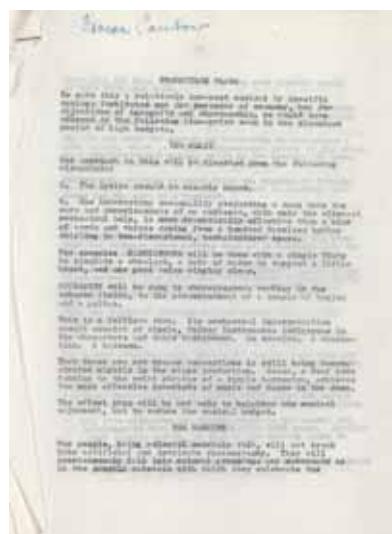
\$400 - 600

143

A LORIMER JOHNSTON/GENE WILDER COAT PICTURED IN YOUNG FRANKENSTEIN

Twentieth Century-Fox, 1974. Black wool tailcoat with intricate green vine embroidery throughout the entire garment, including on the front 8 buttons, bearing an interior "Western Costume Company / Hollywood" label in red lettering with "20959 / Lorimer Johnston" handwritten on the label and "W.C.C." handwritten in white below the label and stamped in black to the inner armhole. Gene Wilder, as his character Dr. Frederick Frankenstein's grandfather, wears this jacket in a painting seen in *Young Frankenstein*. Though Wilder does not wear it in the actual film, the jacket is evident in the artwork. Bonhams offered the painting at auction in 2006. The jacket was previously worn in an unknown film by Lorimer Johnston, who, ironically, appeared in *Son of Frankenstein* (1939). Accompanied by a DVD of the film.

\$2,000 - 4,000



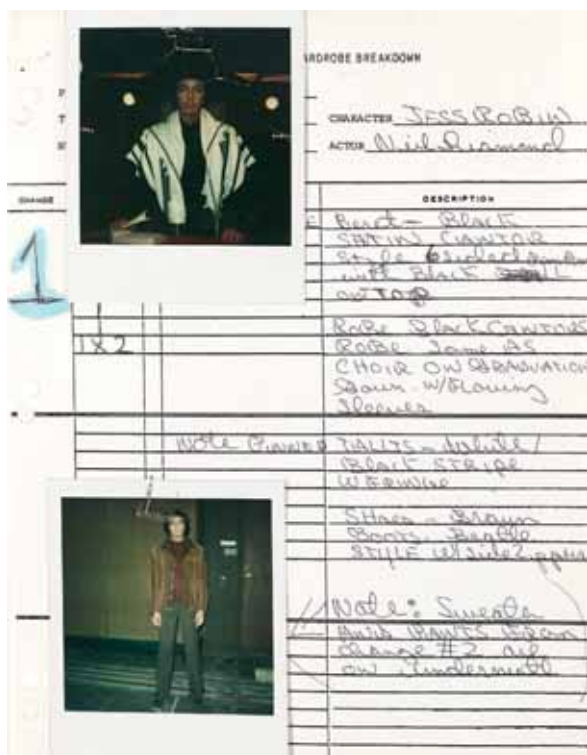
141



142



143



144

144

AN ARCHIVE OF EPHEMERA PERTAINING TO NEIL DIAMOND'S *THE JAZZ SINGER*

EMI Films, 1980. Comprising a xerographic manuscript, 111 pp, screenplay by Stephen Foreman, dated June 15, 1978 and marked "First Draft" with "Darrell Hallenbeck" ownership signature to cover (Hallenbeck was the executive production manager). This particular script was dismissed by MGM, prompting Foreman to abandon his participation in the film (though he was still credited as a screenwriter); a xerographic manuscript, 110 pp, screenplay by Jerome Kass, dated January 18, 1978 and marked "First Draft" to title page, housed in blue wrappers and bound with brads; a thick wardrobe plot book containing Polaroid photos of the performers in wardrobe as well as details of each outfit, featuring Neil Diamond, Laurence Olivier, Lucie Arnaz, and many other cast members, housed in a black 3-ring binder; a xerographic manuscript, 81 pp, screenplay by Stephen H. Foreman and Herbert Baker, dated March 13, 1980 and marked "Revised Draft" to title page, with pink, blue, yellow, and green revision pages, with "Darrell Hallenbeck" ownership signature to front cover, housed in a black 3-ring binder; a xerographic manuscript with dozens of storyboard sketches for the film, housed in a spiral-bound notebook; letters, memos, and contracts pertaining to finances and budget; production notes; location lists; staff and crew lists; shooting schedules; hundreds of pieces of sheet music for various instruments such as the cello, flute, violin, harp, etc., for various parts of the score ("End Credits," etc.); production schedules; copies of interoffice memos; dozens of daily production reports; lists of end roll film credits; and more. The many screenplay writers and revisions of *The Jazz Singer* are clearly reflected in this archive of ephemera pertaining to the Neil Diamond remake of the Al Jolson 1927 film. Dissatisfaction with scripts and casting kept this production in a state of disarray and it soared out of budget, only gaining back its losses through the soundtrack of the film, which garnered more profits than the film. 2 boxes: 10 x 12.5 x 15 in. and 10 x 15 x 16 in.

\$7,000 - 9,000



145

145

A CHRIS SARANDON TUNIC FROM *THE PRINCESS BRIDE*

Twentieth Century Fox, 1987. Designed by Phyllis Dalton. Heavily quilted teal brocade tunic embellished with silver thread embroidery, sequins, and faux pearls, with large bell sleeves heavily embroidered along openings that run the length of each sleeve, hook-and-eye closures that run down the entire back, and a chest shield of gold lamé leaves embroidered in gold. *The Princess Bride*, directed by Rob Reiner, is a relatively modern film that has obtained classic status. Its mocking but sweet fairy tale of a farm girl who chooses to marry a farm boy instead of a prince is family fare at its best, with a top-notch cast including Robin Wright, Cary Elwes, and Sarandon. As Prince Humperdinck, Sarandon is as delightfully foppish as the elaborately designed tunic that he wears. Accompanied by the original Julien's auction hang tag and museum card and a DVD of the film.

Provenance: Julien's Auctions, *Icons & Idols, Hollywood*, December 5 & 6, 2014, lot 16.

\$8,000 - 10,000



146

146

A MADONNA GOWN FROM *EVITA*

Hollywood Pictures, 1996. Cream-colored full-length satin ball gown with heavily adorned bodice of faux jewels, pearls, rhinestones, and beads in colors of red and cream, with a cut-out neckline which rests on the collarbone and a full skirt, bearing an interior label inscribed, "Palace Costume Co." Madonna won a Best Actress Golden Globe Award for her performance as the First Lady of Argentina, Eva Perón, in this musical by Tim Rice and Andrew Lloyd Weber. The film was a huge success for Madonna, who up until this time had not fared well in her acting exploits. The story of Perón's rise from squalor to fame, riches, and power and her untimely death at age 33 captivated audiences and was made more realistic by Madonna's actual physical likeness to the subject. Madonna wears this gown in the scenes at the Inaugural Ball as she dances in the ballroom and movingly sings the song, "High Flying, Adored." She also appeared in the October 1996 issue of *Vogue* wearing the gown. Accompanied by a Certificate of Authenticity and a photo of Madonna wearing the dress in the film.



\$30,000 - 50,000

“Build My Gallows High, Baby”:
Drama and Suspense Films

Ernst Lubitsch
Erich von Stroheim
William Holden

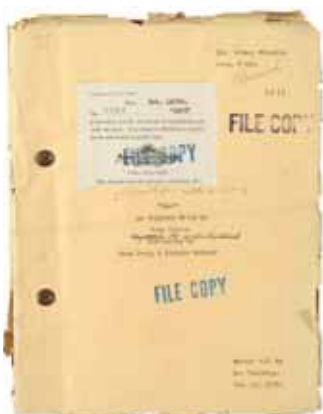
w filmie

produkcji

amerykańskiej

Bulwar
Zachodzącego słońca





147



148



149



150

147

A SCREENPLAY OF WILD ORCHIDS

MGM, 1929. Mimeographed manuscript, with working title, "*Heat*," on front cover, original story by John Colton, adaptation by Willis Goldbeck, continuity by Hans Kraly and Richard Schayer, 149 pp, dated October 19, 1928 and stamped "*File Copy*" to cover, housed in yellow MGM wrappers and bound with brads. The love triangle between Greta Garbo, Nils Asther, and Lewis Stone is at the heart of this film directed by Sidney Franklin. As one of the later silent films during the dawn of sound, it features sound effects and noise but no spoken dialogue from its featured players.
9 x 11 in.

\$1,000 - 2,000

148

A SCREENPLAY OF THE DEATH KISS

K.B.S. Productions, Inc., 1932. Spirit duplication manuscript by Barry Barringer and Gordon Kahn, 159 pp (divided into 12 different parts), [n.d.], lacking cover, with annotations and an additional 3 pp of onion skin paper with handwritten dialogue changes, bound with a metal clip in one blue wrapper. This film-within-a-film tells the story of a real murder taking place on a movie set, with Bela Lugosi, David Manners, Edward Van Sloan, and Adrienne Ames in the thick of the action. Interestingly, Lugosi, Manners, and Van Sloan all appeared together earlier in director Tod Browning's *Dracula* (1931). Significant dialogue changes are annotated throughout the script, including provocative lines to be recited by Manners' character: "*Remember they'll have to walk all over me before I'll let them make a sacrificial lamb out of you.*"
8.5 x 11 in.

\$800 - 1,200

149

TIGER SHARK

Warner Bros., 1932. Swedish one sheet poster, linen-backed. Edward G. Robinson loses Zita Johann to Richard Arlen in this story of a love triangle involving a fisherman, his wife, and his best friend. Directed by Howard Hawks.
27 x 41 in.

\$1,000 - 2,000

150

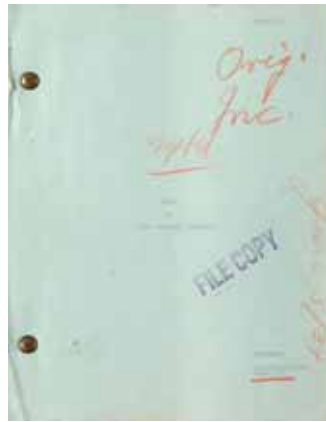
SHERWOOD, ROBERT. 1896-1955.

Reunion in Vienna. Metro-Goldwyn Mayer, 1932. Mimeographed manuscript, 163 pp, 4to, Culver City, February 8, 1932, studio file copy of Sherwood's playscript, bound in light blue wrappers with MGM label to upper cover, wear and toning to covers, leaves thumbled. In MGM's screen adaptation of Sherwood's play, John Barrymore plays the dissolute Archduke who returns to Vienna and confronts an old love.
8.5 x 11 in.

\$800 - 1,200



151



152



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151

A CONTINUITY SCRIPT FROM A STUDY IN SCARLET

Fox Film Corporation, 1933. Mimeographed manuscript on onion paper with working title of "*Study in Scarlet*" on cover, continuity and dialogue by Reginald Owen and Edwin Marin, 149 pp, with "*Mr. Duff*" [screenwriter Warren Duff] handwritten in pencil to cover, housed in plain pale blue wrappers and bound with brads. Actor Reginald Owen played the leading role of Sherlock Holmes, as well as wrote the continuity script, for this mystery which also stars Anna May Wong. Interestingly, Owen had played Dr. Watson in *Sherlock Holmes* (1932) the year prior. Owen's aspiration in helping to write the screenplay was to play Holmes in a series of films, but his performance failed to ignite further opportunities.

9 x 11.5 in.

\$2,500 - 3,500

152

A SCREENPLAY OF TISH

Mimeographed manuscript, screenplay by Mary Roberts Rinehart, 162 pp, dated June 5, 1934 and stamped "*File Copy*" and marked "*Revised*" to cover, with many annotations and yellow revision pages bound in, housed in pale blue wrappers and bound with brads. Before Agatha Christie, there was Mary Roberts Rinehart. Rinehart's series of mystery adventures featuring middle-aged Letitia "Tish" Carberry and her 2 spinster friends were popular books in the early 1900s. The first film featuring the character, titled simply *Tish*, was released in 1942. This 1934 screenplay is heavily annotated with dialogue and scene changes, deletions, and additions, including the following dialogue which gives rise to the humor produced by 3 elderly female detectives: "*I don't see why I should sacrifice my new teeth.*"

8.5 x 11 in.

\$800 - 1,200

153

A SCREENPLAY OF AH, WILDERNESS

MGM, 1935. Mimeographed manuscript, screenplay by Frances Goodrich and Albert Hackett, play by Eugene O'Neill, 145 pp, dated June 3, 1935 and marked "*Complete*" on title page, housed in orange MGM wrappers and bound with brads. Starring the formidable Wallace Beery and Lionel Barrymore, O'Neill's story of a young man experiencing growing pains was directed by MGM's crack director, Clarence Brown. Interestingly, the Barrymore role of Nat Miller was originally slated for Will Rogers, who had been in the original touring company of the play, but after a fan expressed disappointment in Rogers for appearing in what the fan felt was an amoral play, the ever-thoughtful Rogers bowed out of the production.

8.5 x 11 in.

\$800 - 1,200

154

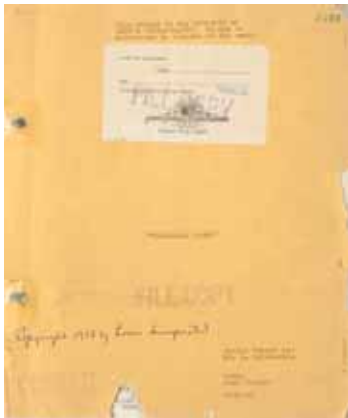
AN ALISON SKIPWORTH ADRIAN-DESIGNED GOWN FROM THE GORGEOUS HUSSY

MGM, 1936. Designed by Adrian. Black velvet full-length gown with balloon puffed sleeves lined with netting, a gold and black lace trim around the neckline and the back, with hook-and-eye closures down the back, a large black velvet waistband, and a gold bow affixed to the waist, bearing an interior label marked "*Alison Skipworth*" in black ink. Adrian Adolph Greenberg was MGM's premiere designer in the 1930s, and his muses included Joan Crawford, Greta Garbo, and Norma Shearer. In *The Gorgeous Hussy*, starring Crawford and Robert Taylor, character actress Alison Skipworth wears this beautiful gown in the role of Mrs. Beall. Accompanied by a DVD of the film.

\$500 - 700



155



156



157



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155

A FREDDIE BARTHOLOMEW JACKET FROM *LITTLE LORD FAUNTLEROY*

Selznick International Pictures, 1936. Houndstooth jacket of fall colors with a black trim of 3 stripes down both sides of the front and at the cuffs, lined in brown silk, with 4 buttons down the front, bearing an interior cream-colored label inscribed, "Western Costume Co." in red lettering, with "F. Bartholomew" handwritten onto the label and interior stamps inscribed, "W.C.C." and "Western Costume Co." In Frances Hodgson Burnett's classic tale of a poor boy who goes to live with his aristocratic grandfather, Bartholomew so believably played the role that his name became synonymous with Fauntleroy. It is the film for which he is best known. Bartholomew can be seen wearing the jacket in several scenes in the film, which also stars C. Aubrey Smith and Dolores Costello. Accompanied by a vintage photo of Bartholomew wearing the jacket.

\$800 - 1,200

156

A SCREENPLAY OF *A CHRISTMAS CAROL*

MGM, 1938. Mimeographed manuscript, screenplay by Hugo Butler, 89 pp, September 28, 1938, stamped "File Copy" to cover, housed in yellow MGM wrappers and bound with brads. Reginald Owens plays Scrooge in this MGM adaptation of Charles Dickens' holiday novel. Edwin L. Marin directed this version which some have criticized for its "too early" repentance of Scrooge as played by Owens. Though not as lush as most MGM films and later productions of the film by other studios, Marin's version has long been a fan favorite because of its annual run on television long before the advent of the internet. 9 x 11 in.

\$1,000 - 1,500

157

I TAKE THIS WOMAN

MGM, 1940. U.S. one sheet, style C, linen-backed. Spencer Tracy is the doctor who tries to win the love of Hedy Lamarr in this drama directed by W.S. "One Take Woody" Van Dyke. 27 x 41 in.

\$400 - 600

158^W

A CONTINENTAL WALNUT AND BRASS CHAIR FROM *CASABLANCA*

Warner Bros., 1942. Wooden armless chair with a red leather seat and 6 decorative buttons on the backrest, with 2 metal tabs attached to the underside of the chair stamped "WB76931," with "CB / 1-S-1 / 76931WB" also written on the underside of the chair. The chair can be seen in the office of Captain Louis Renault, played by Claude Rains. *Casablanca*, starring Humphrey Bogart and Ingrid Bergman and directed by Michael Curtiz, consistently ranks as one of the top 5 greatest films of all time. Accompanied by a Letter of Authenticity from Leith Adams on Warner Bros. letterhead dated January 26, 1998; a photograph of the chair in a reproduction set still from the film; a paper receipt; and an article about the consignor of the chair and his interesting journey in acquiring it, all separately framed. 16.5 x 17 x 35.50 in.

\$3,000 - 5,000



159



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A SCREENPLAY OF TARZAN'S NEW YORK ADVENTURE

MGM, 1942. Mimeographed manuscript, screenplay by William Lipman and Gordon Kahn, 132 pp, dated October 21, 1941 and stamped "Temporary Complete" to cover, with annotations regarding clearances, housed in pale blue MGM wrappers and bound with brads. Tarzan and Jane must face city life if they are to rescue the kidnapped Boy from an evil circus in this Richard Thorpe-directed adventure yarn. This film was the sixth and last of the Johnny Weissmuller and Maureen O'Sullivan pairings.

8.75 x 11 in.

\$1,000 - 1,500

160

A SCREENPLAY OF TORTILLA FLAT

MGM, 1942. Mimeographed manuscript, screenplay by John Lee Mahin, 127 pp, dated July 16, 1941 and marked "Complete" on title page, with "Script Okayed By: / Mr. Zimbalist" on the title page, housed in orange MGM wrappers and bound with brads, with light annotations in pencil. Though it seemed unlikely that stars Spencer Tracy, John Garfield, and Hedy Lamarr could convincingly play Mexican Americans, the naysayers were wrong. The film, based on a novel by John Steinbeck and directed by Victor Fleming, was a critical success, with special kudos for the poignant performance by Frank Morgan (best remembered as the Wizard in 1939's *The Wizard of Oz*), for which he won an Oscar®.

8.5 x 11 in.

\$800 - 1,200

161

A SCREENPLAY OF THE BLACK DOOR

Mimeographed manuscript, first draft screenplay by Leigh Brackett, 168 pp, n.d. [likely 1944], no title page, housed in brown and black "Famous Artists Corporation" wrappers and bound with brads. *The Black Door* was a 1941 novel written by Cleve Adams, the rights of which were purchased by director Howard Hawks and Hollywood agent Charles Feldman in 1944. Humphrey Bogart was projected for the lead of James Flagg, an ex-narcotics agent, and the role was to be grittier than his previous characterizations, even more compelling than Philip Marlowe. Also called *Stiletto*, the project was in Hawks' plans from 1944 to 1951, but it was ultimately abandoned.

9 x 11 in.

\$700 - 900

162

A SCREENPLAY OF THE SPANISH MAIN

RKO, 1945. Mimeographed manuscript, screenplay by AEneas MacKenzie, George Worthing Yates, and Herman J. Mankiewicz, 128 pp, dated November 16, 1944 and marked "Second Revised Final Script" on title page, executive producer Robert Fellows name ("Mr. R. Fellows") and writer/producer (uncredited) Warren Duff's nickname, "Duff," handwritten in the upper right-hand corner, with blue and green revision pages bound in, housed in pink wrappers and bound with brads, with light annotations in red pencil. Frank Borzage directed this swashbuckling adventure yarn about a wrongfully accused man who retaliates by becoming a pirate. The film stars Maureen O'Hara (in glorious Technicolor) and Paul Henreid, with popular character actor Walter Slezak providing the wry relief. According to O'Hara, Henreid was "too charming and not tough enough" for the film, but she enjoyed the way cinematographer George Barnes made her look like "milk and honey, sugar and cream."

9 x 11 in.

\$800 - 1,200



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OUT OF THE PAST

RKO, 1947. U.S. title lobby card, framed. Robert Mitchum and Jane Greer steamed up the screen in this film noir that has become more revered with time. Directed by Jacques Tourneur, the part played by Jane Greer was originally meant for Rita Hayworth, but Greer holds her own with the feisty Mitchum. Cinema critic Roger Ebert once called the film "*the greatest cigarette-smoking movie of all time.*" 11 x 14 in.

\$800 - 1,200

164

A SCREENPLAY OF THAT FORSYTE WOMAN

MGM, 1949. Mimeographed manuscript, with working title, "*The Forsyte Saga*" to front cover, screenplay by Jan Lustig, Ivan Tors, and J.B. Williams, 130 pp, dated August 2, 1948 and marked "*Complete*," with pink revision pages bound in, housed in orange MGM wrappers and bound with brads, with heavy annotations regarding names and clearances in pencil throughout. Released as *That Forsyte Woman*, Greer Garson plays the titular role of this film based on the original novel, Book I of *The Forsyte Saga* called *The Man of Property*. Co-star Errol Flynn plays the selfish Soames Forsyte, with the ever-reliable Walter Pidgeon playing Jolyon. 8.5 x 11 in.

\$700 - 900

165

LA BELLE ET LA BÊTE

DisCina, R-1951. French grande, linen-backed, framed. 47 x 63 in

\$1,000 - 1,500

166

ON THE WATERFRONT

Columbia Pictures, 1954. U.S. one sheet poster, linen-backed. Marlon Brando romances Eva Marie Saint while working as a longshoreman in this Elia Kazan-directed classic. Leonard Bernstein's haunting score adds drama to the story involving union corruption in New Jersey. 27 x 41 in.

\$800 - 1,200



167

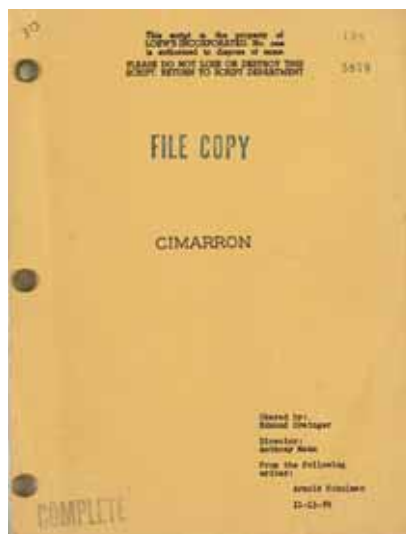


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A COLLECTION OF MANUSCRIPTS PERTAINING TO THE BLACKBOARD JUNGLE

MGM, 1955. Comprising 2 identical mimeographed novelizations, approximately 91 pp (divided into 7 installments), dated March 7, 1955 and stamped "File Copy" to cover, housed in blue MGM wrappers and bound with brads; a 30 pp stapled synopsis and treatment submitted by Scott Meredith with "The Blackboard Jungle / Author: Evan Hunter" to top of cover and "File Copy" stamped to cover; and a set of printed galleys of the novel, 214 pp, stamped "File Copy" to cover, housed in beige MGM wrappers and bound with brads. Though the scenarios and dialogue are quite dated when viewed today, director Richard Brooks' film about delinquency in an inner-city high school still resonates. Glenn Ford plays the hopeful-turned-disillusioned teacher whose personal



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life is affected by the situations he faces in a school without discipline. Sidney Poitier is featured as one of the students and Anne Francis plays Ford's pregnant and vulnerable wife.

9 x 13 x 3 in.

\$2,500 - 3,500

168

SUNSET BOULEVARD

Paramount Pictures, 1957. Polish one sheet poster, A1, framed. Art by Waldemar Swierzy. This poster art brilliantly captures Gloria Swanson as Norma Desmond when she makes her way dramatically down the stairs of her Hollywood mansion, still thinking she is the star of a Cecil B. DeMille picture. Directed by Billy Wilder and co-starring William Holden and Erich von Stroheim, *Sunset Boulevard* still stands as one of Hollywood's greatest—and



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most accurate—productions about itself. 22.5 x 33 x 0.5 in.

Provenance: Offered by Robert Osborne's nieces, daughters of his late sister, Joan Osborne Beck.

\$4,000 - 6,000

169

NORTH BY NORTHWEST

MGM 1959. U.S. three sheet poster, linen-backed. Design by Saul Bass. Cary Grant is on the run in a case of mistaken identity in this suspense thriller directed by Alfred Hitchcock and co-starring Eva Marie Saint. 41 x 81 in.

\$1,000 - 2,000

170

A SCREENPLAY OF CIMARRON

MGM, 1960. Mimeographed manuscript, screenplay by Arnold Schulman, 165 pp with 33 pink retake pages tacked to the end, stamped "Complete" on title page, dated November 13, 1959, with blue, grey, and dark green revision pages bound in, housed in yellow Loew's Incorporated wrappers and bound with brads. Originally made in 1931 by RKO, this remake of the epic Western based on the Edna Ferber novel was directed by Anthony Mann and stars Glenn Ford and Maria Schell. Though director Mann was fired from the production and replaced by Charles Walters, many consider this version of the film to be superior to the 1931 version. 8.5 x 11 in.

\$600 - 900



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LA DOLCE VITA

Cineriz, 1960. Argentina one sheet poster, linen-backed. The charismatic Marcello Mastroianni pairs with Anita Ekberg in Italian director Federico Fellini's story of a man searching to find personal happiness and artistic fulfillment.
27 x 41 in.

\$600 - 900

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A SCREENPLAY AND ARCHIVE OF CORRESPONDENCE PERTAINING TO THE GROUP

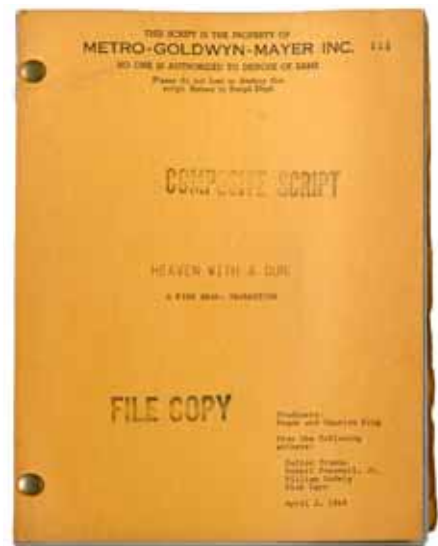
Approximately 740 documents and ephemera comprising a typed manuscript, 368 pp, [screenplay by Sidney Buchman], inscribed "The Group / First Draft Scpl" in black ink to front cover, dated May 20, 1964, with annotations in pencil, housed in pale yellow "Charles K. Feldman Productions" wrappers and bound with brads, with an attached mimeographed interoffice memo, 3 pp, dated June 5, 1964, from Norman Foster to executive producer Charles Feldman, in which Foster expresses his desire to change Buchman's first draft: "He's been much too faithful to the novel, which was sprawling and often dull to me ... we must take liberties and invent more dramatic situations ... sorry to be so blunt, but I think a complete rewrite is necessary to get an exciting film"; 7 Typed Letters Signed ("Sidney"), 24 pp, 4to, Cannes, July 12, 1964 to August 17, 1964, to Charles Feldman; 3 Mimeographed Letters (2 signed and one never sent) from Charles Feldman signed ("Charlie"), 27 pp, 8vo to 4to, London, July 21, 1964 to August 12, 1964, to Sidney Buchman; Autograph Letter from Candice



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Bergen Signed ("Candice B."), 2 pp, 12mo, October 2, [1965], to Charles Feldman, on monogrammed stationery; interoffice memos and letters pertaining to casting, expenses, script changes, contracts, etc.; cast and crew lists; telegrams; financial summaries; 4 mimeographed unsigned contracts pertaining to Sidney Buchman; invoices; magazine articles and reviews; and more.

If the behind-the-scenes drama during pre-production of *The Group* could have been made into a movie, it would have been a box office bonanza. Based on Mary McCarthy's novel about a group of depression-era women who each go through life-altering changes, the problems began when screenwriter Sidney Buchman submitted a 368-page first draft screenplay that was only a few pages shorter than the actual novel, prompting executive producer Charles Feldman to insultingly refer to it as a "step-outline." From there, the two former friends engaged in a correspondence of vitriol, with Buchman's main complaint being that Feldman was heading for "incompetent picture-making" by taking advice from advisors who knew nothing about making movies and who only desired thrills for a mass audience: "Where's the heart? You're heading for disaster if you go your way with *The Group*. I beg of you. You will be a laughing-stock." He further alienates Feldman when he writes, "You haven't the experience, or the fundamental talent if you like, to understand how my yarn is built and why it will add up as I say." Both consistently discuss meeting "man-to-man," yet an honest attempt seems never to have been made. The point of no return is indicated in the closing lines of one of Buchman's letters in which, just after calling Feldman "one



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of the most ignorant men in the business," he writes, "I think you're crackers."
2 boxes, each: 10 x 12.5 x 15 in.

\$2,000 - 3,000

173

TRUMBO, DALTON. 1905-1976.

Heaven With a Gun. Metro-Goldwyn-Mayer, 1969. Mimeographic manuscript, screenplay by Trumbo, Robert Presnell, Jr., William Ludwig, and Dick Carr, 125 pp, April 3, 1968, 4to, bound with brads in yellow Metro-Goldwyn-Mayer wrappers with a duplicate blue inner front wrapper, stamped "Composite Script" and "File Copy" to front wrappers, with blue revision pages dated April 17th-June 24th, 1968 and green revision pages dated May 15, 1968. Mild thumbing and wear throughout.

Novelist/screenwriter Dalton Trumbo was famously blacklisted by the House Un-American Activities Committee in the late 1940s for his political leanings. Using other screenwriters as "fronts," Trumbo wrote nearly twenty screenplays, including the Western *Heaven With a Gun*, before regaining his status in the film industry in 1960. *Heaven With a Gun* was a work-for-hire for "B"-producers the King Brothers; the film was produced many years after it was written, and Trumbo had his name removed from the project so as not to be connected with a "B"-movie; other screenwriters revised it. The film stars Glenn Ford and concerns a war between cattle ranchers and sheep farmers.

\$800 - 1,200



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META WILDE'S WORKING COPY OF *THE KING OF MARVIN GARDENS* SCREENPLAY

Columbia, 1972. Mimeograph Manuscript, "The Philosopher King" (working title) by Jacob Brackman, 175 pp total (see condition report for pagination), 4to, n.p., September 22, 1971 (yellow and blue revision pages bound in dated January 19, 1972 and January 21, 1972 respectively), bound with cast and crew lists, character descriptions, shooting schedules, 14 pages of manuscript notes, and revised shooting schedule, heavily annotated throughout by Wilde with scene notations and descriptions as well as 1 x 1.5 in. black and white continuity snapshots of characters in costume, bound with brads, lacking wrappers.

The King of Marvin Gardens stars Jack Nicholson as a radio personality who is convinced by his brother to get involved in a get-rich-quick scheme in Hawaii. Bruce Dern stars as the hapless brother, and Ellen Burstyn as Dern's aging beauty queen girlfriend. In literary circles, Meta Carpenter Wilde is remembered as William Faulkner's Hollywood mistress, but she enjoyed a long career as one of the most respected and sought after script supervisors in the business.

\$2,000 - 3,000

175

A META WILDE *TERMS OF ENDEARMENT* ANNOTATED SCRIPT AND PRODUCTION ARCHIVE

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

Based on Larry McMurtry's novel, writer/director James L. Brooks' hit comedy/drama *Terms of Endearment* traces the relationship of a mother (Shirley Maclaine) and her daughter (Debra Winger), and her affair with a wild neighbor (Jack Nicholson). Script supervisor Meta Carpenter Rebner's densely annotated script of *Terms of Endearment*

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

Meta Carpenter Rebner Wilde's film career began as secretary and "script girl" to Howard Hawks. While working with Hawks on classics like *To Have and Have Not* (1944), Carpenter met Nobel Prize-winning author William Faulkner and an 18-year affair ensued. She chronicled their now-famous romance in her 1976 memoir, *A Loving Gentleman*. Carpenter ended her affair with Faulkner, got married, and became a major script supervisor, working on over 200 films (mostly uncredited) including *The Maltese Falcon* (1941), *To Kill a Mockingbird* (1962), and *The Graduate* (1967).

Archival case: 5 x 10.5 x 12.5 in.

\$3,000 - 5,000

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A META WILDE PRODUCTION ARCHIVE FOR *PRIZZI'S HONOR*

Twentieth Century Fox, 1985. A rich archive of production material including:

1. Xerographic Manuscript, "Prizzi's Honor," story and screenplay by Richard Condon and Janet Roach, 176 pp including script, notes, shooting schedule and cast and crew list (see condition report for pagination), n.p., October 1, 1984, with yellow and pink revision pages dated October 12, 17, 30 and November 11 bound in and production schedule dated November 3, 1984, heavily annotated throughout by Meta Wilde, in printed gray wrappers bound with brads.

2. Xerographic Manuscript, shooting script of "Prizzi's Honor," 124 pp, February 1, 1985.

A clean copy printed largely on pink, yellow, goldenrod and orange sheets. Final revised version of screenplay.

3. Editor's script of *Prizzi's Honor*, 1254, n.p., October 17, 1984 version with Wilde's script supervisor notes added in type to the verso of many pages.

Lot also includes a file folder of production records and call sheets, a set of blank script supervisor forms, an incomplete set of xeroxed storyboards, and a press kit for the film.

John Huston directed Jack Nicholson and Kathleen Turner in this dark comedy about two mob assassins who fall in love and marry. The film, a critical and commercial success, was Meta Wilde's final Hollywood project. The archive present here includes her working script, annotated on nearly every page with continuity and shot notes, plus two other copies of the script and several files of related paperwork, giving an in-depth look at the day-to-day production of the film. 10 x 12.5 x 15 in.

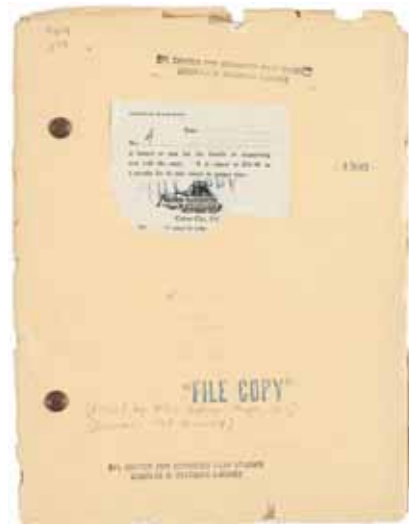
\$4,000 - 6,000

The Dark Side of Hollywood: Horror, Fantasy, and Science Fiction Films





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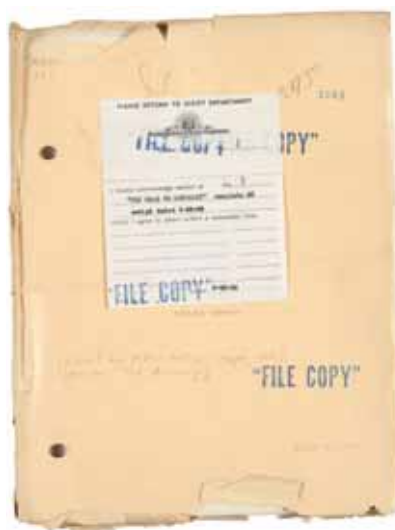
180

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A PHANTOM OF THE OPERA CONCEPT DESIGN BY BEN CARRÉ

Universal Pictures, 1925. Colored pencil on paper, matted and framed. It is a testament to the talent of illustrator Ben Carré that when Andrew Lloyd Webber was preparing his landmark 1986 musical version of *The Phantom of the Opera*, he desired to view Carré's concept designs for inspiration. Carré, who hailed from France, illustrated set designs for dozens of Hollywood films, including *The Jazz Singer* (1927) and *A Night at the Opera* (1935), under all of the top studios including MGM and Fox Films. Along with the atmospheric subterranean designs he created for *Phantom of the Opera*, he was responsible for designing the glittering Emerald City in *The Wizard of Oz* (1939). Accompanied by a Letter of Authenticity. Overall: 17 x 19.25 x 2 in.; within mat: 7.25 x 9.5 in.

\$5,000 - 7,000



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A SCREENPLAY OF THE ROAD TO MANDALAY

MGM, 1926. Spirit duplication manuscript, script by Elliott Clawson, story by Tod Browning, 90 pp, dated March 26, 1926 and stamped "File Copy" to front cover, housed in yellow MGM wrappers and bound with brads. Director Browning and Lon Chaney joined forces for the third time with this story of a man whose eye was scratched out, leaving him with one translucent eye and a very bad attitude. He admires from afar the daughter he abandoned (played by Lois Moran), while she hates him for being a deadbeat father. Chaos ensues when she decides to marry one of Chaney's fellow gangsters. A passage in the script focuses on a closeup of Chaney's face with the description: "*There is discontent, abandon, hatred for everything and everybody in his face. He undergoes a vicious spiritual revolt. He curses and curses and curses,*" typical verbiage for a Browning film with its dark overtones and haunting characters. 9 x 11.5 in.

\$2,000 - 3,000

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A SIGNED PHOTO OF LON CHANEY

Silver gelatin print inscribed, "To 'Sam' / Most Sincerely / Lon Chaney." The photo features a portrait of Chaney with a transparent eyeball and brandishing a knife as the character he plays, Singapore Joe, in *The Road to Mandalay* (1926). Directed by Tod Browning, the film is a unique tale about a father (Chaney) who wants to kill the gangster his long-lost daughter is set to marry. Chaney



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was best known for his haunting characters who were in some way physically deformed and dark in nature, one of the reasons he worked so well with Browning. Chaney's ability to completely transform his appearance using his own makeup techniques is still astonishing to behold. Sadly, much of *The Road to Mandalay* has been lost; only 35 minutes still survive. 8 x 10 in.

\$2,000 - 3,000

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A SCENARIO OF THE UNKNOWN

MGM, 1927. Spirit duplication manuscript, scenario by Waldemar Young, story by Tod Browning, 102 pp, dated January 24, 1927 and stamped "File Copy" to cover, housed in yellow MGM wrappers and bound with brads. Lon Chaney and Browning team up again in this visually compelling story that foreshadows Browning's most famous film, *Freaks* (1932) in its tale of an armless circus performer (played by Chaney). The character of Alonzo the Armless is dark and twisted, Browning's modus operandi, and his persona invades every aspect of his life, even his love for fellow circus performer, Nanon (played by a very young Joan Crawford). Chaney's physical ability to play disfigured characters during the course of his career (in 1920, he played a legless man in *The Penalty*, as well as other roles) bound him deeply with director Browning, whose penchant for the macabre resulted in a frightening and thought-provoking body of films. 9 x 11.5 in.

\$2,000 - 3,000



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**A PAIR OF TOD BROWNING'S
PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection. Both of the photographs are scene stills and feature many of the main cast members including Johnny Eck, Peter Robinson, Angelo Rossitto, Roscoe Ates, and Daisy and Violet Hilton.

8 x 10 in.

\$1,200 - 1,800

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**A PAIR OF TOD BROWNING'S
PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, featuring Daisy Earles as Frieda and Leila Hyams as Venus. Hyams and Earles play good-natured circus performers who forge a friendship when the evil Olga Baclanova and Hercules create chaos among the sideshow performers. Leila Hyams would retire from films 4 years after the release of *Freaks*; it would remain the role for which she is best remembered.

8 x 10 in.

\$1,200 - 1,800

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**A PAIR OF TOD BROWNING'S
PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection. The first photo features Josephine Joseph as Half Woman-Half Man. Joseph was likely an impersonator (whether she was a male or female impersonator is still unclear); nevertheless, she successfully kept her true sexual identity a secret even after litigation claiming she was a fraud made headlines. The second photo features Peter Robinson as Human Skeleton. In his real life, Robinson emulated the nursery rhyme "Jack Sprat" by marrying two circus-performing women who were famous for eating "no lean."

8 x 10 in.

\$1,200 - 1,800

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**A PAIR OF TOD BROWNING'S
PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, one featuring the four main actors, Daisy and Harry Earles, Olga Baclanova, and Henry Victor in a theatrical pose indicating the emotional and abusive struggle between them; and the second featuring Baclanova and Victor as the scheming duo of Cleopatra and Hercules, whose selfish love is built on the pursuit of money.

8 x 10 in.

\$1,200 - 1,800



185



186



187



188

185

A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, both featuring Harry Earles as Hans, Olga Baclanova as Cleopatra, and Henry Victor as Hercules. In the film, Cleopatra both seduces and abuses Hans with the help of her lover, Hercules, in an attempt to win his trust, poison him, and inherit his money. This set of photos perfectly encapsulates the dynamics of their dysfunctional triangle. 8 x 10 in.

\$1,200 - 1,800

186

A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, both featuring Olga Baclanova as Cleopatra and Henry Victor as Hercules, exhibiting the sensual side of a volatile relationship bent on destroying members of the sideshow. Both Baclanova's and Victor's hard-to-understand thick accents resulted in more physical action and less dialogue in the film, as evidenced by these dramatic portraits. 8 x 10 in.

\$1,200 - 1,800

187

A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, featuring Daisy and Violet Hilton and Roscoe Ates. The Hilton sisters, conjoined twins, made careers for themselves in the sideshow circuit and vaudeville after a strange and unfortunate childhood in which they were exploited by the midwife who had delivered them. The sisters' lives were later detailed in a 2012 documentary titled *Bound by Flesh* which appeared at film festivals to much acclaim. 8 x 10 in.

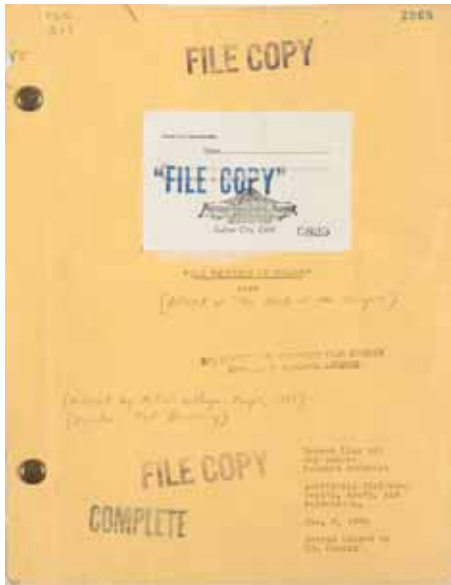
\$1,200 - 1,800

188

A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, one featuring the cast surrounding director Tod Browning, and the other featuring Olga Roderick (née Jane Barnell) as The Bearded Lady. Tod Browning was chosen by MGM producer Irving Thalberg to direct this controversial film based on his previous success with *Dracula* (1931) and Browning's personal history of being involved with circuses and carnivals as a teenager. 8 x 10 in.

\$1,200 - 1,800



189

189

A SCREENPLAY OF MARK OF THE VAMPIRE

MGM, 1935. Mimeographed manuscript, screenplay by Guy Endore and Bernard Schubert with additional dialogue by Ornitz, Kraft, and Balderston, 106 pp, with working title of *The Vampires of Prague* on cover, dated Jan. 5, 1935 and stamped "File Copy / Complete" to cover, with an additional continuity script of 17 yellow pages, with "Schubert & Endore" typed to upper right-hand corner and "File Copy / Vault Copy" stamped to the first page, housed in yellow MGM wrappers and bound with brads. A star-studded cast including Lionel Barrymore, Bela Lugosi, and Jean Hersholt under the direction of the eccentric Tod Browning star in this remake of Browning's earlier film, *London After Midnight* (1927). In the earlier version, Lon Chaney starred in a dual role, a concept not featured in *Mark of the Vampire*. Famed cinematographer James Wong Howe expertly produced the moody atmosphere essential to all Browning films; nevertheless, the combination of a stellar cast and gorgeous photography still did not fare well at the box office, likely because of rumored censorship by MGM and ridiculous plot twists.

8.5 x 11 in.

\$2,000 - 3,000



190

190

AN ORIGINAL CONCEPT DESIGN FROM THE THIEF OF BAGDAD

United Artists, 1940. Artwork by Joseph McMillan Johnson, watercolor on paper, signed lower left ("Mac Johnson"), matted and framed. Joseph M. Johnson was a Hollywood art director hired by David O. Selznick in 1938. He worked on designs for *Gone With the Wind* (1939), *The Wizard of Oz* (1939), *Duel in the Sun* (1946), *The Paradine Case* (1947), *Portrait of Jennie* (1948), *Rear Window* (1954), *To Catch a Thief* (1955), which earned him an Academy Award® nomination, and more.

Overall: 18.25 x 14.25 x 1 in.; within mat: 9 x 13 in.

\$900 - 1,200





191

BELA LUGOSI'S COUNT DRACULA CAPE FROM ABBOTT AND COSTELLO MEET FRANKENSTEIN

Universal International Pictures, 1948. Black satin cape with rose gold satin lining, with a 10.5 in. back collar and two 10.5 in. armhole slits, two hook closures sewn to the lining, with "bat wing" scalloped edges to both sides of the front bottom. The cape is truly visually appealing with its huge 28-foot circumference and "wet" sheen, purposely made to enhance Walter Lantz Studios' animation for the transformation sequences of Bela Lugosi into a bat and vice versa. Unlike other films where multiple costume pieces of the same item were made, there was only one Count Dracula cape made for Bela Lugosi's Count Dracula character in *Abbott and Costello Meet Frankenstein*. The cape's history of appearances does not end with this film; it was also in screenwriter and director Ed Wood's film, *Orgy of the Dead* (1965), worn by the actor and psychic known as Criswell (best known for appearing in Wood's most famous film, *Plan 9 From Outer Space* (1959), and *Life Magazine* featured the cape in its October 1981 issue, in which the museum of Clark Wilkinson, the previous owner, was featured. Together with a custom-built, one-of-a-kind Bela Lugosi mannequin in a classic *Abbott and Costello Meet Frankenstein* pose. The head is cast in translucent silicone, fitted with prosthetic-grade glass eyes, and features hand-punched human hair (including the eyelashes and eyebrows).

Though Bela Lugosi's name is synonymous with Dracula, the actor appeared in only two feature films playing the character of Count Dracula: the original 1931 *Dracula* directed by Tod Browning and the film from which this cape originates, *Abbott and Costello Meet Frankenstein*. Lugosi's performances are so ingrained in popular culture that no other actor's portrayal of the classic vampire has ever transcended Lugosi's. As early as 1927, he played Bram Stoker's Dracula character on the Broadway stage, never conceiving that it would be the role for which he would be forever associated. As fellow horror actress Carroll Borland once remarked, "*Dracula is Bela Lugosi, and Bela Lugosi is Dracula.*" Hungarian-born, Lugosi was almost 40 years old when he moved to New York in 1921 to pursue his acting career; he could barely speak English. His thick accent and commanding presence made him a natural for horrific characters such as vampires and counts, but he also laid the groundwork for every future player of such roles. Lugosi took Stoker's characterization of Dracula and made the role his own: a provocative and irresistible artist of seduction whose persona is much more appealing than that written by Stoker, and thus, the one that has remained the most popular. In *Abbott and Costello Meet Frankenstein*, and along with his fellow Universal horror colleagues, Lon Chaney Jr. as the Wolf Man and Glenn Strange as Frankenstein's monster, Lugosi kept the dignity of Dracula intact while involving himself in the antics of Abbott and

Costello. Audiences loved the concept and several more Abbott and Costello comedies in the same vein were made; however, this was the only one which featured Lugosi. He wears the iconic Count Dracula cape throughout the film and also appeared in dozens of publicity portraits donning the cloak dramatically, as only Lugosi could. Though Lugosi was typecast for the rest of his life, Lugosi's request to be buried wearing his original 1931 *Dracula* cape attests to his complete identification with the role and both the triumphs and sorrows it brought to his life. As for the past and the future, there isn't an actor alive whose performance of a count, a vampire, Ygor, or Dracula himself, doesn't owe a debt to Bela Lugosi.

Universal's most popular entities during the 1930s and 1940s were its classic monsters and the comedy team of Bud Abbott and Lou Costello. An unlikely combination, the two joined together for the first time in *Abbott and Costello Meet Frankenstein*. The film was released on August 20, 1948 and became an immediate success. It was Abbott and Costello's biggest hit since their first starring role in *Buck Privates* (1941). The film appealed not only to Abbott and Costello fans but to classic monster fans as well. *Variety* praised the pairing of the two genres, noting, "*Abbott and Costello Meet Frankenstein is a happy combination both for chills and laughs. The comedy team battles it out with the studio's roster of bogeymen in a rambunctious fracas that is funny and, at the same time, spine-tingling.*" The hefty budget on this film afforded animated sequences, special effects, and first-rate sets that set the horror tone, all of which paid off when the film became one of the top grossing pictures of 1948 and Universal's second highest grossing film of the year. Though the concept of a comedic horror film was not a completely novel approach, it subsequently became one of the top horror comedy films of all time and one of the most beloved, leading to a cult status with major fans such as Quentin Tarantino, Elvis Presley, and Jerry Garcia. Its success paved the way for an entire series that would pair the boys with other classic monsters including *Abbott and Costello Meet the Killer, Boris Karloff* (1949), *Bud Abbott and Lou Costello Meet the Invisible Man* (1951), *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953), and *Abbott and Costello Meet the Mummy* (1955). *Abbott and Costello Meet Frankenstein* remains the favorite of the series, growing only more popular with time. In 2001, the United States Library of Congress deemed the film "*culturally, historically, or aesthetically significant*" and selected it for preservation in the National Film Registry. It is number 56 on the list of the "American Film Institute's 100 Funniest American Movies," and this year marks its 70th anniversary.

Provenance: the collection of Todd Feiertag.

Refer to department



191 (detail)



191 (detail)



192

A RARE 24 SHEET POSTER

192^w

ABBOTT AND COSTELLO MEET FRANKENSTEIN

Universal International Pictures, 1948. U.S. 24-sheet poster, linen-backed. This is the largest poster made for the film and the only one known to exist. Under the working title of *The Brain of Frankenstein*, the comedy team of Bud Abbott and Lou Costello set forth to appear in this production which poked fun at the Universal Pictures horror films that were popular with audiences in the 1930s. The most revered triumvirate of horror stars from those films—known as “The Big Three”—Bela Lugosi as Count Dracula, Glenn Strange as Frankenstein’s monster, and Lon Chaney, Jr. as the Wolf Man, all of whom appear larger than life-size on this spectacular poster, came on board but not without dignity; both Abbott and Costello agreed that these icons of horror would not be subject to any seltzer bottles or screen shenanigans that would necessitate redoing their makeup! Even Vincent Price made a “voice” cameo appearance as the Invisible Man. Directed by Charles Barton, the story centers around Count



Dracula's desire to remove Costello's inferior brain and transplant it into the head of Frankenstein's monster, who is difficult to control; hence, the working title, which was ultimately changed to *Abbott and Costello Meet Frankenstein* in order to capitalize on the names of the stars and to convey the message that the film contained comedy as well as horror. Director Barton remarked that during the making of the film, "There were times when I thought Bela was going to have a stroke on the set. You have to understand that working with two zanies like Abbott and Costello was not the normal Hollywood set." This giant and spectacular billboard-size poster has the best images of the monsters, and most assuredly of Bela Lugosi as Count Dracula, of any poster from the film.

Provenance: the collection of Todd Feiertag.

9 x 20 feet

\$150,000 - 200,000

24-sheet poster



193

193

NEW ADVENTURES OF BATMAN AND ROBIN

Columbia, 1949. U.S. one sheet poster, framed, featuring "Episode No. 5: Robin Rescues Batman." In this episode of the popular 15-episode serial showcasing the superhero powers of the Caped Crusader, Robin shows his mettle as "The Boy Wonder." These low-budget episodic films were popular with audiences and feature Robert Lowery as Batman, Johnny Duncan as Robin, and Lyle Talbot (former 1930s pre-code heartthrob) as Commissioner Gordon. Ironically, another 1930s leading man, Neil Hamilton, also played the part of Commissioner Gordon in the television version of *Batman* (1966-68). 27 x 41 in.

\$2,500 - 3,500



194

194

A TOM SCHERMAN REPLICA OF THE NAUTILUS SUBMARINE FROM THE FORREST J. ACKERMAN ESTATE

Resin model with other materials, painted. The *20,000 Leagues Under the Sea* (1954) fan extraordinaire, Tom Scherman, gifted this to Forry Ackerman in the 1970s/1980s. Ackerman was the founder of science fiction fandom and a leading expert in horror, science fiction, and fantasy film, amassing one of the largest collections of this genre. He was the editor and principal writer of *Famous Monsters of Filmland* and a literary agent representing science fiction authors such as Ray Bradbury, Isaac Asimov, and L. Ron Hubbard, to name a few. He died in 2008. Accompanied by a Certificate of Authenticity from Forrest J. Ackerman.

Provenance: Originally from the Estate of Forrest J. Ackerman. 10.5 x 14 x 46 in.

\$6,000 - 8,000

195

A SCREENPLAY OF CHILDREN OF THE DAMNED

MGM, 1964. Mimeographed manuscript with working title of "Overkill" on title page, screenplay by John Briley, 126 pp, April 30, 1963, with blue, yellow, and orange revision pages bound in, housed in blue MGM British Studios Ltd. wrappers and bound with brads. Anton Leader directed this bizarre tale of a group of international children with psychic powers and extreme intelligence upon whom the government attempts to experiment. The film's ultimate message was one of society's need to tolerate and accept, rather than tear down, that which it does not understand.

8.75 x 11 in.

\$800 - 1,200

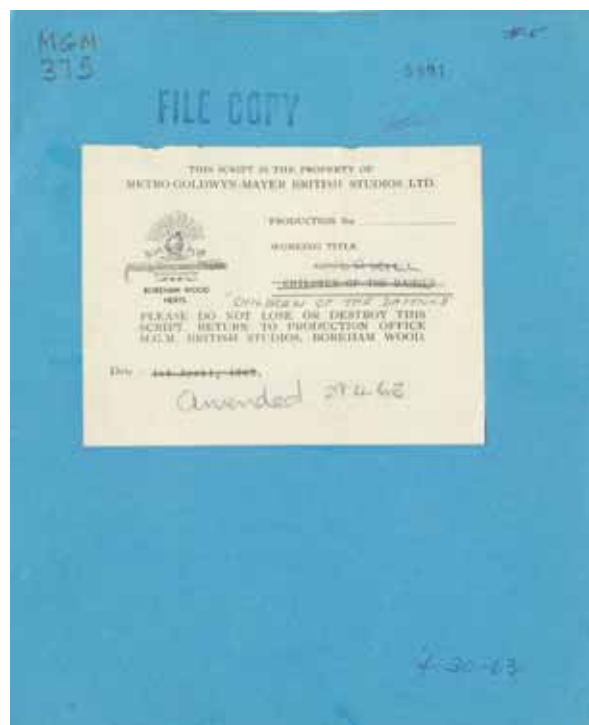
196

**A CLIVE BARKER DRAWING OF A NUDE FROM THE FORREST
J. ACKERMAN ESTATE**

Ink and crayon on paper, dated 1969, signed lower right ("Clive Barker"), annotated in pencil on the reverse, "CB \$1200, 1969." Paper is hinge-taped at the top to foam core. The drawing depicts a nude woman in a dark forest carrying a disembodied head, with a dark figure looming in the distance. Clive Barker is a British writer who came to prominence in the mid-1980s with his short horror stories. His paintings and illustrations have been exhibited in galleries throughout the United States as well as in his own books.

13.5 x 5 in.

\$600 - 800



195



196



197

197

THE OMEN

Twentieth Century-Fox, 1976. U.S. one sheet poster, teaser style B, linen-backed. Gregory Peck and Lee Remick star in this frightening story of a young boy whose evil ways force his parents to come to the conclusion that he is the Anti-Christ.
27 x 41 in.

\$400 - 600

198

No lot

199

No lot

200

No lot



201

201

BLADE RUNNER

Warner Bros., 1982. U.S. one sheet poster. The artwork for this science fiction film was done by John Alvin, an American cinematic artist and painter who illustrated movie posters for over 135 films.
27 x 41 in.

\$800 - 1,200

When the King of Pop, Michael Jackson, began to formulate the idea behind a video for his song, *Thriller*, from the record-breaking 1982 album of the same name, his first choice for director was John Landis, whose production of *An American Werewolf in London* (1981) Jackson admired. His simple request to Landis: “Can we do something where I turn into a monster?” Thus commenced the making of the most iconic music video in history. Makeup genius Rick Baker created the makeup and prosthetics, and costume designers Kelly Kimball and Deborah Nadoolman Landis crafted the sinister costumes worn by the corpses who “terrorize your neighborhood.” Deborah went to dance rehearsals to get a feel for how to design what she called, “zombie rags.” She searched vintage clothing stores to find just the right pieces, including hats and shoes, and then properly distressed them to look like creepy, crawly garments which had been rotting on corpses for decades. The costumes offered here were used for the closeup zombie shots in the graveyard and in the scene where Jackson breaks into the house; hence, they are more detailed in materials such as lace, pearls, dead leaves, and spider webs. The 14-minute video had its world premiere on MTV and became a landmark in popular music and culture. Sales for the album, which had been released a whole year earlier, doubled. In 2009, it became the first music video to be inducted into the National Film Registry by the Library of Congress; currently, it is still the only one so selected. According to Cynthia Garris, “I had a wonderful three days working on the video and never knew back then that it would go on to be the all-time most loved [video.]” The original 1982 *Thriller* album still stands as the second best-selling album in American history. For John Landis, the video was a labor of love, for it featured Jackson at his peak: “It was a real celebration of Mike. It’s just joyous.



202

202

A MICK GARRIS ZOMBIE COSTUME FROM MICHAEL JACKSON'S *THRILLER*

Optimum Productions, 1983. Vintage gray suit coat bearing an interior “Hammonton Park Clothes / Los Angeles” label with a pair of matching suit pants, purposely distressed and cut into shards, with holes and faux dead leaves scattered throughout the suit; 2 polyester dress shirts, gray and cream-colored, spattered with aging faux blood stains and shredded throughout; a decaying orange necktie; and a pair of brown men’s loafers covered in faux spider webs and various pieces of cloth, with “Mick” written in black marker to each insole. Accompanied by a DVD of the video.

Provenance: Mick and Cynthia Garris

\$20,000 - 30,000





203



203

A CYNTHIA GARRIS ZOMBIE COSTUME FROM MICHAEL JACKSON'S *THRILLER*

Optimum Productions, 1983. Vintage mid-length 1950s dress dyed in fall colors consisting of purposely distressed lace, netting, tulle, ribbon, and fabric which has been cut into shards, with a corsage of faux dead flowers, netting, and sequins attached to the right shoulder, bearing an interior "*Elegant Miss / of California*" label; an underslip of dyed silk with a ragged hem bearing an interior "*Snip-It*" slip label; an orange demi hat adorned with faux dead flowers, netting, faux leaves, and faux spider webs bearing an interior "*Milbrae Exclusives*" label; a pair of pink, green, blue, and purple dyed high heel shoes stamped "*Penaljo*" and with "*Cynthia*" written in black marker to the insoles, size 9.5; and a pair of purposely distressed tights with holes and faux spider webs.

Accompanied by a DVD of the video.

Provenance: Mick and Cynthia Garri

\$20,000 - 30,000



204

204

AN ELAINE BAKER ZOMBIE COSTUME FROM *MICHAEL JACKSON'S THRILLER*

Optimum Productions, 1983. Vintage ankle-length 1950s dress dyed in fall colors consisting of purposely distressed lace, netting, tulle, and fabric, a puffed skirt with a crinoline of tulle which has been cut into shards, and a string of iridescent pearls strung around the neckline; a pillbox hat adorned with feathers, sequins, netting, faux leaves and faux spider webs; and 2 pairs of tights, green and black, both distressed with holes and faux spider webs.

Accompanied by a DVD of the video.

Provenance: Mick and Cynthia Garis

\$20,000 - 30,000





205



206



207



208

206

A TIM CURRY SIGNED CONTRACT FOR IT

Typed Document Signed ("Tim Curry"), 9 pp, dated May 2, 1990, between Curry and Green/Epstein Canada, Inc., for the use of Curry's services as the character Pennywise the Clown on the television miniseries, *It* (1990). Based on Stephen King's best-selling novel, *It*, Pennywise the Clown kills and eats children and terrorizes a group of kids who are bent on destroying him. Curry's performance was hailed as "iconic," "unsettling," and "terrifying," and he received some of the best reviews of his career. Even a 2017 remake of the film with Bill Skarsgård playing Pennywise (to glowing reviews) has not dimmed the public's opinion of Curry's performance. Accompanied by a Certificate of Authenticity. 8.5 x 11 in.

\$1,000 - 1,500

207

A JULIANNE MOORE GOWN FROM CAST A DEADLY SPELL

HBO, 1991. Designed by Mary Rose. Kelly green full-length halter evening gown covered in sequins and with a deep leg slit fortified by silk pleats, a built-in padded bra, and a pair of matching elbow-length gloves (on which the color is fading). In a comedic throwback to 1940s film noir but with a futuristic and fantastical bent, *Cast a Deadly Spell* features Julianne Moore as a femme fatale who sings in a nightclub. The film spawned a sequel and has become somewhat of a cult classic for its innovative plot which can be deciphered in one of the film's taglines: "*Los Angeles, 1948. Everybody uses magic.*" Accompanied by a photo of Moore wearing the gown.

\$800 - 1,200

208

A STAR TREK VI: THE UNDISCOVERED COUNTRY STORYBOARD SCRIPT

Paramount Pictures, 1991. Xerographic manuscript, 106 pp, dated April 9, 1991, with owner's signature handwritten to cover and a color coding legend on the first page, housed in yellow wrappers and bound with brads. This was the personal script of the visual effects editor. The legendary Gene Roddenberry wrote the story for this film, with the help of Leonard Nimoy (Spock) and others. It was directed by Nicholas Meyer and was the last of the *Star Trek* series to feature all of the original cast members from the television show. The storyboard sketches in the script are quite detailed, with snippets of dialogue or instruction underneath some of the sketches: "*Isn't it a fact that you served Romulan ale, a beverage illegal in the Federation because of its overwhelming potency?*" In the final piece of dialogue, in which Captain Kirk and Bones are asked to comment on their being accused of assassinating the Klingon High Chancellor, Bones simply remarks, "*We were framed.*" 9 x 11 in.

\$800 - 1,200

205

A BATMAN SCREENPLAY

Warner Bros., 1989. Xerographic manuscript, 127 pp, screenplay by Sam Hamm, based on the character created by Bob Kane, March 6, 1987, housed in white wrappers and bound with brads, with a reproduction drawing of Batman by Bob Kane. Arguably the best of the Batman series of films, this Tim Burton-directed version starring Michael Keaton featured Jack Nicholson as the Joker in a scenery-chewing performance that often paired him with the equally imposing Jack Palance. Dark and atmospheric, the film was described as a futuristic film noir which perfectly captured the essence of Gotham City. It was honored with an Academy Award® for Art Direction and Set Decoration. 9 x 11.5 in.

\$600 - 900



209

209

A CONCEPT DESIGN OF A GM ULTRALITE VEHICLE, LIKELY FROM DEMOLITION MAN

Warner Bros., 1993. Gouache on illustration board. Depicts the high efficiency car of the future, the General Motors Ultralite. This is likely a pre-production concept design for *Demolition Man* (1993) in which the San Angeles Police Department (a combination of Los Angeles, San Diego, and Santa Barbara), headed by Sylvester Stallone, fights crime using the sleek GM Ultralite automobile as its squad car. Directed by Marco Brambilla and also starring Wesley Snipes, the film centers around a cop and a crime lord who have been cryogenically frozen and then thawed, only to discover the world has radically changed. The unique and futuristic design of the GM Ultralite made it desirable for use by filmmakers in science fiction productions including *Bicentennial Man* (1999).
17.5 x 26 in.

\$700 - 900

210

A DEMOLITION MAN CONCEPT DESIGN

Warner Bros., 1993. Gouache on board, signed ("Lay") in the lower right-hand corner, depicting the San Angeles Cryo-Prison from which Sgt. John Spartan (played by Sylvester Stallone) is thawed and released in order to prevent the evil Simon Phoenix (played by Wesley Snipes) from destroying what had become a utopian society of peace.
18.25 x 28.5 in.

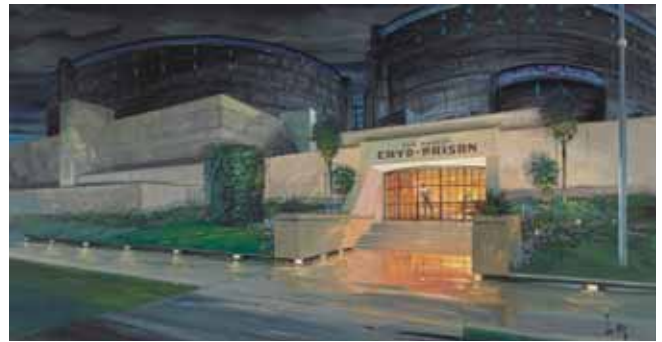
\$700 - 900

211

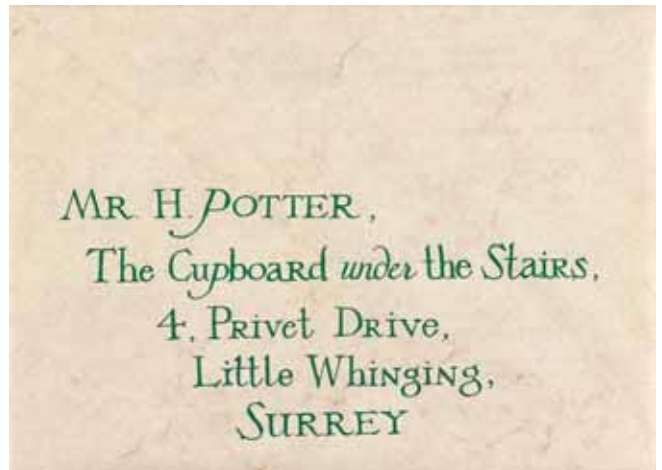
HARRY POTTER'S HOGWARTS ACCEPTANCE LETTER WITH ENVELOPE FROM THE PHILOSOPHER'S STONE

Warner Bros., 2001. A rare prop envelope made of mottled beige paper with Harry's address: "The Cupboard Under The Stairs, 4, Privet Drive, Little Whinging, SURREY" printed in green ink on the front, bearing the Hogwart's crest stamp on the back above an unbroken, red wax seal with an "H" for Hogwarts. Used in the unforgettable scene in which dozens of these envelopes arrive by "owl post" and swirl around Harry's living room.
Envelope: 5 x 7 in.

\$5,000 - 7,000



210



211



211

Leading Men





212



213

212

A WILLIAM S. HART COLLECTION OF PHOTOGRAPHS

28 silver gelatin photographs, all 8 x 10 in. unless otherwise indicated, comprising 22 photos of William S. Hart, 4 of which are inscribed and signed by him in purple and gray ink; and 10 photos of Winifred Westover either alone or with William S. Hart, Jr. Some of the photographers represented are Hoover Studios and Melbourne Spurr. Together with a Typed Letter Signed ("Rudy Vallee"), 1 p, 4to, Hollywood, May 21, 1946, to William S. Hart, on monogrammed stationery, inquiring as to whether anything Vallee said on a recent radio broadcast pertaining to Hart's poem, *Pinto Ben*, had "displeased" Hart. In 1919, William Hart and his sister Mary Hart wrote the book, *Pinto Ben and Other Stories*, which included the poem "Pinto Ben," the story of a pony who sacrifices his own life to save his master from a stampede of cattle. On December 13, 1934, Hart recited this poem on Rudy Vallee's "Fleischmann Hour" radio show on NBC. He made another appearance three years later in November, 1937.

Largest: 8 x 10 in.

\$1,000 - 1,500

213

A WILLIAM S. HART GROUP OF EPHEMERA

Comprising a brown leather personal lunch box with 3 compartments containing 2 thermoses and a sandwich box, with 2 latches holding the compartments together, manufactured by "The American Thermos Bottle Co.," with Hart's monogram, "WH," painted in red letters to the front; a brown leather personal dressing box with "William S. Hart" tooled on the cover, with "The Hamley Kit / Pendleton Oregon" stamped to the bottom; a copy of Hart's book, *Pinto Ben*, co-authored with Mary Hart (New York: Britton Publishing Co., 1919), inscribed by Hart to his wife, Winifred Westover, "For / Winifred / From / Bill;" 2 handmade embroidered sashes/bookmarks adorned with flowers, leaves, and photographs of Hart, both monogrammed ("WSH" and "WMSH") in embroidery; a cloth copy of *Told Under a White Oak Tree* by Bill Hart's Pinto Pony (New York: Houghton Mifflin Co., 1922); a cloth copy of *Injun and Whitey Strike Out for Themselves* by William S. Hart (New York: Grosset & Dunlap, 1921); 2 sealed cloth copies of *My Life East and West* by William S. Hart; an 11 x 14 in. vintage photograph of Hart selling liberty bonds; and 2 snapshots of Hart c.1936. William S. Hart was an American silent film actor, screenwriter, director and producer who focused his film career on producing and acting in realistic Westerns which accurately portrayed the image of the wild West. By the 1920s, this type of film lost favor with the public, who found the more exciting image of Tom Mix to their liking. When Paramount dropped Hart, he made one more film with United Artists, *Tumbleweed* (1925), which failed at the box office due to inadequate promotion. He sued UA and many years later won the case.

Lunchbox: 10.5 x 11 x 4 in.

\$1,000 - 1,500



214



215



214

A CLARK GABLE AND CAROLE LOMBARD SIGNED PHOTO TO HARRY COHN

Silver gelatin oversized photograph of Clark Gable and Carole Lombard in casual dress at their home in Encino, signed and inscribed, "To Harry / with love / Carole & Clark / and / Harry." The inscription and her own name are in Carole's hand; Gable has signed his own name ("Clark"). Though Gable had no great affection for Columbia Studios' boss, Harry Cohn, Lombard adored him and the feeling was mutual. Cohn had given Lombard choice roles during the times her studio, Paramount, had "lent" her services to Columbia, and she was forever grateful; apparently so grateful that she named her horse after him.

11 x 14 in.

\$1,800 - 2,000

215

A ROBERT ALTON LARGE ARCHIVE OF EPHEMERA INCLUDING A TUXEDO WORN WHILE DANCING WITH GRETA GARBO

Comprising a black tuxedo jacket with grosgrain lapels and 6 diagonal buttons going down the front, bearing 2 interior "Bullocks Wilshire" labels, one inscribed, "2018 / 702" in typed letters with "6489 / 788" also handwritten on the tag. Choreographer Alton was instructed by MGM to teach Garbo the rhumba for what would become her last film, *Two-Faced Woman* (1939). Garbo was so enchanted with him that she asked for him as her on-screen dance partner, and though he had no interest in appearing on film, as he said later, "Who could refuse Greta Garbo?" Accompanied by a vintage photo of Alton wearing the jacket in the scene from the film and a letter from Alton's son attesting to its authenticity; items relating to Alton's successful 1952 Broadway revival of *Pal Joey*, for which Alton was the production supervisor and choreographer and for which he won a Tony Award, including a silver money clip engraved "Pal Joey" with a dancing character and inscribed "To Bob / From Harold / Dec. '52" from Harold Lang, the star of the show; a pair of silver horseshoe-shaped cufflinks with "Pal Joey" engraved on each; and 16 telegrams pertaining to the opening of *Pal Joey*; 3 personal address books, one of which is monogrammed "RA" featuring addresses (both typed and handwritten) of celebrities including Fred Astaire, Cole Porter, Judy Garland, Oscar Hammerstein, Gene Kelly, Danny Kaye, and many more; 4 12-inch double-sided acetate discs of Jule Styne producing and directing numbers from *Hazel Flagg* (1953); a "Napier" gold sterling whistle that Alton used to get his dancers' attention while he was choreographing; and much more. This incredible archive tells the story of Robert Alton's illustrious career as one of the major forces behind the successes of many Broadway shows and films. Please refer to the condition report for a complete list.

Provenance: The estate of Robert Alton.

Various sizes

\$2,000 - 3,000



216



217

216°

A GROUP OF 3 TYRONE POWER SIGNED PHOTOGRAPHS INCLUDING ONE TO ETHEL MERMAN

Comprising 3 silver gelatin photographs, each 11 x 14 in., of Tyrone Power: the first is a studio portrait that Power has defaced with white paint to make himself look like an old man, inscribed to actress Ethel Merman, "For dear Ethel, / After three days / of 'Heat Wave' & a couple of / choruses of 'Alexander' / Affectionately, / Tyrone." Power and Merman both appeared in *Alexander's Ragtime Band* (1938), a Twentieth Century-Fox musical which showcased the songs of Irving Berlin. The second photo is a studio publicity portrait of a younger Power inscribed, "For my darling Nelly, / With my love and my / heart's best wishes / Always / Tyrone;" and the third is a candid pose of a more mature Power, inscribed, "My dearest Nell & Mae--(of the beautiful legs) / with all my love-- / Tyrone / 1957," signed the year before his death. Together with a 5 x 7 in. glass negative of Power in Western garb. 11 x 14 in.

\$600 - 800



218

218

A TYRONE POWER ARCHIVE OF SCENE STILLS FROM HIS FILMS

Approximately 609 silver gelatin photographs, 8 x 10 in., from most of Power's films including *Lloyds of London* (1936), *Marie Antoinette*, (1938), *The Rains Came* (1939), *The Mark of Zorro* (1940), *Blood and Sand* (1941), *A Yank in the R.A.F.* (1941), *The Razor's Edge* (1946), *The Long Gray Line* (1955), *The Eddy Duchin Story* (1956), *The Sun Also Rises* (1957), *Witness For the Prosecution* (1957), and many more. This archive also includes publicity portraits of Power with his co-stars including Sonja Henie, Alice Faye, Loretta Young, Gene Tierney, Piper Laurie, and many more. 8 x 10 in.

\$3,000 - 5,000

219

A GROUP OF TYRONE POWER LETTERS WITH SIGNATURES

7 Typed Letters Signed ("Tyrone Power"), all between Twentieth Century-Fox and actor Tyrone Power, comprising an April 8, 1939 letter, 2 pp, which addresses a sum of \$29,500.01 owed Fox by Power and the subsequent payment plan; a July 3, 1941 letter, 1 p, regarding a studio suspension clause; a December 23, 1941 letter, 1 p, which extends Power's employment with Fox by 2 years; a February 6, 1942 letter, 2 pp, which deals with Power's request for his salary to be pro-rated; a May 16, 1942 letter, 1 p, regarding an appearance by Power on the *Cavalcade of America* radio program, along with its corresponding mimeographed copy, also signed by Power; and a July 2, 1942 letter, 1 p, pertaining to an appearance on the *Kraft Radio Program*. Accompanied by 5 8 x 10 in. silver gelatin keybook photos from *The Mark of Zorro* (1940) (formerly titled *The Californian*). 8.5 x 11 in.

\$1,000 - 1,500



219

217°

A BETTY GRABLE AND TYRONE POWER CONTRACT, SIGNED BY BOTH

Document Signed ("Betty Grable" and "Tyrone Power"), 1 p, dated June 10, 1941, between Twentieth Century-Fox and Chas. Dallas Reach Co., which represented Carrier Air Conditioning, allowing the likenesses of Betty Grable and Tyrone Power to be used to advertise their product in magazines while also promoting Fox's film, *A Yank in the R.A.F.* (1941). The agreement expired in April 1942. According to the contract, the advertisements would consist of drawings of Grable and Power, not photographs. The resulting magazine ad was a stretch; it featured an illustration of Grable and Power (dressed as a pilot) in an embrace with the caption, "Shooting the stars in Hollywood calls for giant spotlight lamps that throw off waves of stifling heat. The answer? Carrier Air Conditioning!" 8.25 x 13.25 in.

\$300 - 400



220



223

220

A TYRONE POWER GROUP OF SIGNED LETTERS AND PHOTOS INCLUDING 2 TELEGRAMS TO LOUELLA PARSONS

Comprising an Autograph Letter Signed ("Tyrone"), 2 pp recto, 12mo, Oxford, n.d. [likely 1950 when touring with the stage play, *Mister Roberts*], to Paul, on "Mitre Hotel" stationery; a Typed Letter Signed ("Tyrone Power"), 1 p, 12mo, Toronto, November 29, 1954, to Paul, on "Park Plaza" stationery; a Typed Document Signed ("Tyrone Power"), 1 p, June 25, 1952, which puts Power's secretary, William Gallagher, on the payroll of his play, *John Brown's Body*; a signed 8 x 10 matte finish doubleweight silver gelatin photograph of Power inscribed, "For Ray Kellogg / With every best wish / Tyrone Power;" 2 Western Union telegrams sent to Hollywood columnist Louella Parsons, dated Aug 14 and 17, 1948, which relay his wedding plans to actress Linda Christian: "We are not married yet plans changed until finish picture love Tyrone," with the next telegram, a few days later, saying that the film schedule has been rearranged and the wedding will take place. A third telegram, which has a line through it and looks like it was never sent, is dated August 25, 1952 and is a scathing reprimand from Power to 1950s talent agent Noel Singer: "I am shocked and outraged beyond words that you would discuss my business with anyone and frankly Noel I will not have it." Accompanied by 2 photos and a typed letter with secretarial signatures. 8.5 x 11 in.

\$700 - 900



221

221°

A TYRONE POWER SIGNED CONTRACT PERTAINING TO THE MISSISSIPPI GAMBLER

Typed Document Signed ("Tyrone Power"), 1 p, dated July 10, 1952, between Power and Universal Pictures Company, Inc., an amendment to a previous contract pertaining to the film, *The Mississippi Gambler* (1953), in the event that the film is not released as stated in the first contract. Power stars with Piper Laurie in this period drama, the type of film to which Power was always well-suited. The film was directed by Rudolph Maté, whose illustrious career as a cinematographer preceded him. 8.5 x 11 in.

\$200 - 300



222

222°

A TYRONE POWER AND KATHARINE CORNELL THEATER PROGRAM, SIGNED BY BOTH

Colonial Theatre performance program, 12 pp, dated April 1955, for *The Dark is Light Enough*, signed ("Katharine Cornell" and "Tyrone Power") on the cover (which also features a photograph of them together), and signed by other members of the cast including Eva Condon, Christopher Plummer, Tom Helmore, Charles Macaulay, and more, on the title page. Power and Cornell began this production on Broadway in February 1955, closing it in April, where it then proceeded to Boston's Colonial Theatre. Power received excellent reviews, with one critic writing, "When Power is doing the talking, [the play] becomes alive." 5.75 x 8.5 in.

\$150 - 200

223

A TYRONE POWER GROUP OF SIGNED CONTRACTS

3 Documents Signed ("Tyrone Power"), 4 pp, dated May 27, 1955 to October 8, 1958, between Power and various companies, lessors, and lessees pertaining to a penthouse and servant's quarters located at 760 Park Avenue, New York. This high-rise apartment complex was built in 1924 and was located on the Upper East Side. Power apparently rented out "Servants Room #7," as well as the penthouse. A special typed addendum lists that the "air conditioner in the bedroom and the carpets in each of the rooms are included." 8 x 13 in.

\$500 - 700



224

224

A TYRONE POWER GROUP OF PUBLICITY PORTRAITS AND CANDID PHOTOGRAPHS

Approximately 65 silver gelatin photographs comprising 40 publicity portraits of Power alone, 13 candids of Power on the set or with other celebrities including John Wayne, Norma Shearer, Maureen O'Hara, wife Annabella, Sonja Henie, and more; and 12 photographs from Power's 1952-1953 stage performance of *John Brown's Body* with Raymond Massey, Anne Baxter, and Charles Laughton, including 4 photographs with a "John Engstead" photographer stamp. 8 x 10 in.

\$700 - 900

225

A TYRONE POWER GROUP OF CUFFLINKS AND TIE PINS

Comprising a pair of square gold cufflinks with a diagonal design, with "Swank" stamped to back, each 0.75 in.; a pair of square gold and silver cufflinks, each 0.5 in.; a pair of square gold cufflinks with a conquistador motif, each 0.75 in.; a pair of round gold cufflinks with a red stone in the middle (one stone is missing), each 5/8 of an inch; a pair of square red stone cufflinks with a diagonal gold band, with "Swank" stamped to back, each 5/8 of an inch; a rectangular red stone tie pin, 5/8 of an inch; and a gold and silver tie clip, 2.25 in. Swank cufflinks were particularly popular in the 1940s and '50s. Accompanied by a Letter of Authenticity from Tyrone Power, Jr. 3.5 x 3 x 3 in.

\$500 - 700

226°

A TYRONE POWER STRAIGHT RAZOR

Straight razor with "Simon Pure Cutlery of / Germany / Magnetized" stamped to base of razor, with a cream-colored handle. In his provenance letter, Power's son, Tyrone Power, Jr., writes: "Few people realize that, when making a movie, [my father] had to shave three times a day." Power's healthy head of black hair and lush eyebrows were part of what made him so attractive to female audiences. Accompanied by a copy of a letter from Tyrone Power, Jr., attesting to the razor's authenticity. 1 x 6.25 in.

\$300 - 400



225



226

227

A SPENCER TRACY VEST FROM *THE SEA OF GRASS*

MGM, 1947. Designed by Valles. Gray wool vest with forest green trim on the 2 front pockets and periphery of the vest, with a gray silk back, bearing a green-lettered interior label inscribed "*Metro-Goldwyn-Mayer / SP. Tracy / 1045-2576.*" Spencer Tracy stars with Katharine Hepburn in this sweeping Western drama directed by Elia Kazan. Tracy plays a cattle baron whose ruthlessness is difficult for his new wife, played by Hepburn, to handle. It was their fourth film together. Accompanied by a Certificate of Authenticity and a vintage photo of Tracy wearing the vest.

\$500 - 700



227



228

AN ERROL FLYNN TAILCOAT FROM *SILVER RIVER*

Warner Bros., 1948. Designed by Marjorie Best. Forest green tailcoat with one central button in the center and lined with green silk, bearing an interior green-lettered label inscribed, "*Warner Bros. / 6-12-47 / 682 / Errol Flynn / 2150 / doubles.*" Flynn stars with Ann Sheridan in this Raoul Walsh-directed romance in which he plays an unjustly accused soldier who reinvents himself as a ruthless gambler, much to the distress of his loved ones. Flynn always exhibited great chemistry with his fellow Warner Bros. contract player, Ann Sheridan, and could wear any period clothing convincingly, whether it was tights, swashbuckling garb, Western wear, or elegant tailcoats such as this. Accompanied by a DVD of the film.

\$1,000 - 2,000



228



229

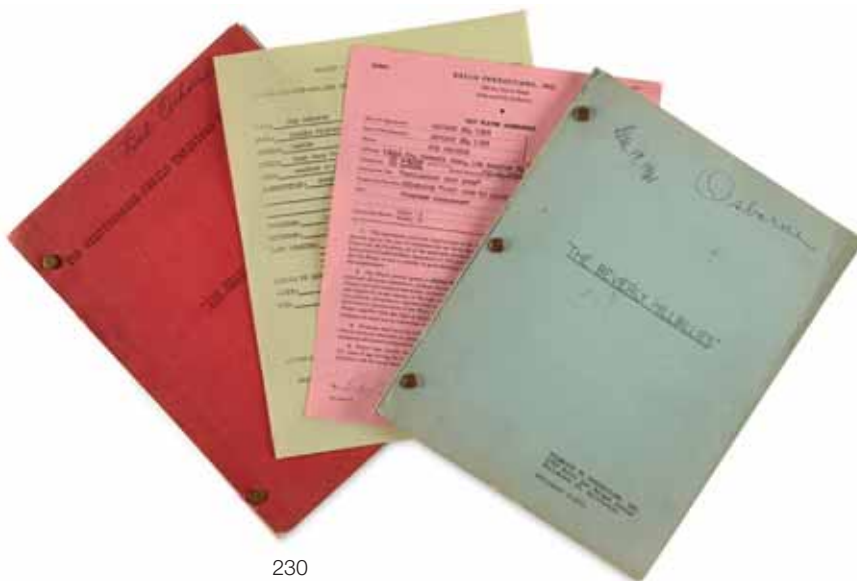
A JACK WEBB ARCHIVE OF NEGATIVES PERTAINING TO MARK VII LIMITED

Approximately 5000-7000 negatives comprising 4 x 5 in. and 2.5 x 2.5 in. Kodak Safety negatives pertaining to primarily the years from 1952-1957 of actor Jack Webb's production company, Mark VII Limited, which produced successful television programs including *Dragnet* (1951-59), *Adam 12* (1968-75), the film *Pete Kelly's Blues* (1955), and much more. The negatives consist of set stills, behind-the-scenes candid, wardrobe tests, research photographs, location shots, photos of filming, and many production-oriented photos relating to Mark VII's projects. Webb ran the company from 1951 until his death in 1982. Though he is best known for his role as the straight-faced and no-nonsense Sgt. Joe Friday on *Dragnet*, he was a canny businessman with a knack for what appealed to the public. 3 boxes, each: 10 x 12.5 x 15 in.

\$2,000 - 3,000



229



230

230

ROBERT OSBORNE'S WORKING SCRIPT FROM THE PILOT EPISODE OF THE BEVERLY HILLBILLIES

Mimeographed Manuscript, 50 pp, 4to, Hollywood, December 7 and 15, 1961 (revision page dates), the pilot episode, bound in light blue printed wrappers, with call sheet dated December 18 laid in and additionally dated in pencil December 19 to upper cover, with "Osborne" in pen to upper right and annotated throughout, listing cast and underscoring the lines of Jeffrey Taylor, Mr. Drysdale's handsome young assistant who is set up on a date with Ellie Mae, only to be karate chopped by her when he attempts to kiss her hand, exclaiming, "That rascal was fixin' to bite me!"

WITH: Osborne's working copy of the script of "The Desilu Review," mimeographed manuscript, 51 pp, 4to, [Los Angeles], no printed date but annotated November 23, 24, 27, 30, December 1, 1959 throughout by Osborne, with telecast date listed as December 25, 1959, character of Bob Osborne as Nick Sparks underscored. Osborne was part of the Desilu contract players in the early years of his career. AND WITH: a carbon copy of his day player agreement to provide voice-over as a weather announcer for "Lucy Goes to Alaska." Provenance: Offered by Robert Osborne's nieces, daughters of his late sister, Joan Osborne Beck

\$1,000 - 1,500



231

231

A GROUP OF 5 STORK CLUB ITEMS FROM THE ROBERT OSBORNE ESTATE

Including a ceramic ashtray with "Hall / Made in the USA" stamp to underside; a brandy snifter; a "Stork Club / Cologne" split champagne bottle; a table top figurine with test tube in hand stamped "United Mfrs Inc. / 1947" to underside of base; a chromolithographic menu with card announcing special of baked sliced turkey Chesterfield, and a plain silver matchbook with "Bette / Bette / Bette" written in red ink on the cover.

Provenance: Offered by Robert Osborne's nieces, daughters of his late sister, Joan Osborne Beck

\$1,000 - 1,200



232

232°

**A JOHN WAYNE COWBOY HAT WORN
IN *HONDO*, *RIO BRAVO* AND *THE TRAIN
ROBBERS***

Light brown cowboy hat with grosgrain hatband, with a second corded hatband with 2 hanging acorns on top of the first hatband, well-worn with sweat stains and a tiny hole in one of the 4 peaks of the hat, with "BATJAC" and what appears to be a fading "JW" stamped on the interior of the hat, as well as "BATJAC" written in red letters under the inner brim. It appears that the second acorn hatband on this hat appeared on a different hat in *Hondo* (1953) and was ultimately transferred to this hat, which appeared in *Rio Bravo* (1959) and *The Train Robbers* (1973). The hat was once housed in a display case at the John Wayne family home before it was gifted in the mid 1990s to Walter Bridges (also known as Slim Callahan), who repaired and cleaned hats for the Wayne family. Wayne wears the hat extensively throughout both films. Accompanied by a letter of authenticity and a photo of the hat in the display case at the Wayne home. Accompanied by a DVD of *Rio Bravo*.

14.5 x 14.5 x 7 in.

\$30,000 - 50,000





233



234



235



236

233

A PAIR OF GREGORY PECK PANTS FROM *HOW THE WEST WAS WON*

MGM, 1962. Designed by Walter Plunkett and Ron Talsky. Blue, gray, and burgundy houndstooth pants with 2 side pockets and inner waist suspender buttons, bearing a green-lettered "MGM Studio / Culver City" label with "G. Peck / 1657" handwritten in blue ink. Gregory Peck, as Cleve Van Valen, was one of many major stars who appeared in this epic Western which broke down into five different parts the chronicle of four generations of a family. Other cast members include John Wayne, Debbie Reynolds, and Jimmy Stewart, and the film was directed by a team of Hollywood's greatest directors: John Ford, George Marshall, Henry Hathaway, and Richard Thorpe. Accompanied by a Certificate of Authenticity and a photo of Gregory Peck wearing the pants in the film.

\$600 - 900

234

A MAURICE CHEVALIER VEST FROM *IN SEARCH OF THE CASTAWAYS*

Walt Disney Productions, 1962. Designed by Margaret Furse. Black velvet vest with black grosgrain trim on the 4 front pockets, collar, and button band of the vest, with a black silk back, bearing an interior label inscribed "Berman / Costume Company / Hollywood, Calif" and another label at the top of the interior neck of the vest inscribed, "M. Berman Ltd." with "Chevalier" handwritten in fading blue ink. This Disney adventure yarn stars Chevalier with child stars Hayley Mills and Keith Hamshire as they struggle from one earth-shattering adventure to another in the quest to find the children's father. Chevalier can be seen wearing this vest when he sings the delightful song, "Enjoy It." Accompanied by a Certificate of Authenticity and a DVD of the film.

\$400 - 600

235

A SAMMY DAVIS, JR. PASSPORT

Issued March 19, 1963, listing his name as Sammy Davis Jr., signed twice ("Sammy Davis Jr."), with many entry stamps to locations such as London, France, Hong Kong, Australia, Denmark, and more, with most of the traveling occurring between 1963 and 1967. Together with 2 travel documents dated April 29, 1969 (one of which features his passport picture) for a trip which, according to his passport, was ultimately canceled. Sammy Davis Jr. was considered the consummate entertainer who could sing, dance, and act. His personal charisma charmed audiences for decades and garnered him friendships with Frank Sinatra, Dean Martin, and others of the famous "Rat Pack."

Provenance: The daughter of Murphy Bennett, Road Manager to Sammy Davis, Jr.

Passport: 4 x 6.25 in.

\$700 - 900

236

DR. NO

United Artists, (R)1970s. Italian 2-foglio poster, linen-backed. Sean Connery became forever associated with the character of James Bond—and "shaken, not stirred" martinis—when he appeared in this, the first ever Bond feature. Based on the Ian Fleming novel of the same name, the film spawned a series of Bond films featuring various actors such as Roger Moore and Pierce Brosnan, but the sentimental favorite has always been Connery. 39 x 55 in.

\$1,000 - 1,500

237

A JAMES CAGNEY HANDWRITTEN LETTER TO WILLIAM WELLMAN WITH PERSONAL COLOR SNAPSHOTS

Autograph Letter Signed ("Jim Cagney"), 1 p, 8vo, Beverly Hills, May 11, 1973, to William Wellman, with original transmittal envelope. James Cagney's rise to stardom is directly linked to his collaboration with director William Wellman on *The Public Enemy* (1931), the film that cemented Cagney's status as a tough guy and Wellman's as a top-tier director in any genre. They remained lifelong friends and Cagney made a rare public appearance at a tribute to Wellman in 1973, where at the party afterwards he reminisced with Wellman's family and actors such as June Haver, Jean Simmons, Jack Warden, and Mike Connors, among others. According to his letter, a good time was had by all: "*We were really pleased to see your wonderful vitality still in evidence. Hathaway [Henry], too, what a revelation. Tay G. [Garrett] can still get his share.*" Cagney writes more and also includes his Martha's Vineyard address and phone number. Accompanied by 19 color snapshots taken at the event, including 2 of Wellman and Cagney talking and hugging and many more with Wellman and guests. Provenance: William Wellman, Jr. 4 x 8 in.

\$700 - 900



237

238

A JIM DALE TUXEDO FROM PETE'S DRAGON

Walt Disney Productions, 1977. Red wool dress coat with red silk lapels and cuffs and 1 button at the waist, bearing an interior cream-colored pocket label inscribed, "*Western Costume Co. / Hollywood*" in red lettering, with "*2203 I / Jim Dale*" typed onto the label, and an interior stamp inscribed, "*W.C.C.*" Dale plays the ultimate scam artist, Dr. Terminus, in this fantasy musical about a boy and his sometimes-invisible dragon friend who creates havoc wherever he goes. Accompanied by a DVD of the film.

\$700 - 900



238

239

A GENE KELLY JACKET FROM THE TV MINISERIES NORTH AND SOUTH

ABC, 1985. Designed by Vicki Sánchez. Gray pin-striped knee-length frock coat with 3 buttons down the front bearing an interior pocket label inscribed, "*Double / G. Kelly / 44R*" and "*WCC [Western Costume Company]*" handwritten in white on the inner arm lining. *North and South* is a star-studded miniseries that ran successfully on ABC for several seasons. Kelly plays the part of Senator Charles Edwards, and he appeared in 6 episodes of the series during the 1985 season. Better known for his stellar career as a dancer and director in MGM films, this civil war miniseries allowed Kelly to show off his acting chops as he reached the twilight of his career. Accompanied by a Certificate of Authenticity and a DVD of the film.

\$600 - 900



239



WILLIAM POWELL: THE ULTIMATE SOPHISTICATE

by Roger Fristoe

Although he was a versatile actor who played a wide range of characters during a decades-long screen career, William Powell (1892-1984) is best remembered as the suave and dashing man-about-town exemplified by his role as amateur sleuth Nick Charles in the *Thin Man* series.

Born in Pittsburgh, William Horatio Powell briefly studied at the University of Kansas before heading to New York City and the stage. He began working in films in 1922 and eventually won Oscar nominations for *The Thin Man* (1934), *My Man Godfrey* (1936) and *Life With Father* (1947). His final film role was as the wise, crusty ship's doctor in *Mister Roberts* (1955).

In addition to his onscreen glamour, Powell led a private life filled with drama and romance. After a 15-year marriage to Eileen Wilson ended in divorce, he wooed two of the screen's most effervescent blondes.

He married and divorced Carole Lombard before courting Jean Harlow, who died suddenly in 1937. In 1940, Powell entered into a happy union with actress Diana Lewis, whom he called "Mousie," and remained married to her until his death.

This year's Bonhams' auction, curated with Turner Classic Movies, offers a wealth of items from Powell's estate, reflecting not only his impeccable screen image but his personal relationships with the women in his life.

Some entries are particularly apt for someone so fastidiously groomed and dressed onscreen. Among these are a monogrammed manicure/grooming kit, housed in a leather case and including remains of cologne and soap.

Clothing items include two custom-made shirts, one contained in a shadow box with a handkerchief and a

fan photo card; and the other including a shirt collar, tie and vintage snapshot of Powell in a similar shirt. Also offered is a black top hat worn by Powell.

Appropriately enough for an actor whose roles often demanded a martini in one hand and cigarette in the other, there is a set of bar ware including a monogrammed cigarette holder, sterling match safes and other items. Also offered are a pair of monogrammed flasks and their leather case; and a silver cigarette case dated 1927 and paired with a Saks Fifth Avenue grooming kit.

The Thin Man is represented by a trench coat worn by Powell in *Song of the Thin Man* (1947); and an MGM file copy of the screenplay from the original movie, custom-bound with an inscription in gilt on the front cover from "Mousie." There's also a signed letter dated 1982 from costar Myrna Loy, who provided a delicious Nora Charles to Powell's dapper Nick.

Powell remained friendly with Carole Lombard and even made a film with her after their divorce, the screwball classic *My Man Godfrey* (1936). Mementos of their time together include her monogrammed Bible as well as a signed set of their divorce papers! Jean Harlow is remembered by documents relating to her mausoleum in Glendale, CA.

Powell's union with Diana Lewis yielded many items including several individual pieces of exquisite jewelry inscribed from him to her, an engraved lighter from "Mousie," etc.

Artworks include a life mask and two pastel portraits of Powell. Rounding out the collection are numerous groups of photographs and other documents including oversized portraits of Powell by such renowned photographers as George Hurrell and C.S. Bull.

PROPERTY FROM THE FAMILY OF WILLIAM AND DIANA LEWIS POWELL, LOTS 240-306

240

A WILLIAM POWELL ARCHIVE OF CHILDHOOD PHOTOS AND ARTWORK

Comprising a 1907 school sketchbook with "Art Sketches / 1907 / by W.H. Powell" on the cover, drawn by Powell in pencil, containing 15 sketches done in pencil, watercolor, and colored pencil, all signed ("W.H. Powell") and some dated (1906); a very early drawing (no date) titled "the front room (Mamma's room) upstairs, to-day" in which Powell has drawn himself lying on the floor reading while chaos goes on around him; a loose drawing of a dog looking guilty with a disembodied voice asking, "You bad boy-aren't you ashamed of yourself?" and another loose drawing (torn in 3 pieces but all pieces are intact) which features a real photo of Powell pasted into his drawing. Together with 5 photographs of Powell in his younger years in class pictures, next to a car, and in formal portraits c.1910, one of which is framed; and a possible ancestral document dated 1864 discharging a George Brady from the service. Powell's creative talent extended beyond acting; his sketches became so advanced that he did much of the artwork for his high school yearbooks and continued to dabble in art in his later years. These examples demonstrate an eye for detail and a great sense of humor.

Sketchbook: 9.5 x 13 in.; framed portrait: 9 x 12 in.



240

\$700 - 900

241^w

A WILLIAM POWELL ARTS & CRAFTS OAK DROPFRONT DESK MADE BY HIM IN HIGH SCHOOL

1907. opening to an interior fitted with cubbyholes. Powell made this desk himself and was quite proud of it, even writing a note about its construction which is included with this lot: "I made this desk in 1907 in the manual training department of the Sixth Ward Public School of Allegheny, Pa. I graduated from the school that year. / W.H.P." 12 x 30 x 58 in.

\$1,000 - 2,000

242

A WILLIAM POWELL GROUP OF EPHEMERA RELATED TO HIS HIGH SCHOOL YEARS

Comprising an original pen and ink illustration by Ralph Barton, matted and framed, of Powell as Malvolio in his 1911 Central High School, Kansas City production of "The Plaguing of Malvolio." Barton was a schoolmate of Powell's who eventually became a world-famous illustrator; 2 Central High School yearbooks titled "The Centralian," 1910 and 1911, in which Powell figures prominently; 3 copies of "The Luminary," a literary magazine published by Central High School for which Powell was an editor; 2 high school programs for "The Rivals" "The Plaguing of Malvolio," and "An American Citizen," plays in which Powell appeared; a Glee Club clipping and concert program, 1911; 2 5 x 7 in. what appear to be yearbook photographs of the Glee Club mounted to cardboard, in which Powell is pictured; and a 39th Annual Commencement Senior Class program in which Powell performed an oration of "A Plea for Benedict Arnold." Powell was heavily involved in high school activities as an actor, illustrator, and singer, and often in leadership roles. He is pictured, or his illustrations appear, in his 1910 yearbook (which also features his personal bookplate with his signature) no less than 12 times. Powell always looked back at his Central High years with affection, declaring that "a ham was born" the first moment he stepped on his high school stage.

Barton piece overall: 17.75 x 21 in; within mat: 13.5 x 16.75 in.

\$1,000 - 2,000



241



242



243



244



245

243

A WILLIAM POWELL 18-PAGE HANDWRITTEN LETTER TO HIS AUNT, 1912

Autograph Letter Signed ("Wm. H. Powell"), 18 pp recto and verso, 8vo, Kansas City, to Elizabeth "Aunt Lizzie" Heywood, on Baltimore Hotel stationery. When William Powell graduated from high school and decided to become a professional actor, his parents were dead set against it. Not being able to afford the tuition to his school of choice, the American Academy of Dramatic Arts in New York, he ventured to ask his wealthy aunt, Elizabeth "Aunt Lizzie" Heywood, for a loan with an accompanying payment plan, complete with interest. In his letter, Powell begins by dissociating himself from his father, who once borrowed money from Aunt Lizzy and failed to pay it back, behavior which Powell considered reprehensible. He then prepares her for the request by explaining how his high school years were spent in various theatrical clubs, choirs, and performing in plays, and as such, he has "*decided, odd though it may seem, to take up the stage*" as his career. He reasons: "*I care but little for law or medicine. In histrionics, however, I am deeply interested.*" It was not without embarrassment that Powell asked this favor: "*I have been loath to make a request of this sort,*" he explains, "*[but] at heart I feel that it is surely not wrong for me to seek whatever honorable means I can, to further my ambition.*" His efforts were successful, as Aunt Lizzie floated him the loan. It was fully repaid by 1922. It is a testament to the importance of this missive that it has survived for over 100 years and is referred to extensively in Powell biographies. Accompanied by a 1 p addendum to the letter and 5 documents meticulously chronicling the payments Powell made over the 10-year period.

6 x 10 in.

\$2,000 - 3,000

244

A GROUP OF WILLIAM POWELL HANDWRITTEN LISTS OF HIS PLAYS AND FILMS

11 pp of lists, handwritten by Powell, comprising a 6 pp (5 x 6.5 in.) list of his theater performances from 1914 to 1920, complete with the date, the title of the play, and the name of the character he played; a 2 pp (6.5 x 10 in.) list of Powell's film roles (the first entry, *Spanish Love*, was actually a play) including the title of the film, beginning and end dates of each production, and in some cases, his salary, up to *I Love You Again* (1940); and a 3 pp (8.5 x 11 in.) complete list, both typed and handwritten, of all of his film roles, beginning with *Sherlock Holmes* (1922) and ending with *Mister Roberts* (1955), with beginning and end dates of each production, and in some cases, the dates of extra work such as retakes or dubbing and the studio name. Powell's tenacity in recording each of his theater and film projects over the course of his 41-year career is nothing short of extraordinary.

Largest: 8.5 x 11 in.

\$1,500 - 2,000

245

A WILLIAM POWELL BOOK COVER ENGRAVED WITH ALL OF HIS FILMS

Brown book cover with silver plaque encompassing the front cover, with each of Powell's film titles and dates of release, beginning with *Sherlock Holmes* (1922) and ending with *Mister Roberts* (1955), engraved on the plaque. When Powell decided to retire after *Mister Roberts*, he bowed out at the top of his game. Hollywood was not ready to see him go, however; he was so afraid to tell frequent co-star, Myrna Loy, that he was retiring that he sent her dozens of red roses to soften the blow. Though Powell led an active retirement in Palm Springs, he never made another film and was completely content with his decision, as he remarked, "*Why would I do it? For the glory? The ham in me has pretty well burned out with the years.*"

10 x 12.75 x .75 in.

\$700 - 900



247



248



246



246

A WILLIAM POWELL PENDANT GIFTED TO HIM BY RICHARD BARTHELMESS, WITH PHOTOGRAPHS

A pendant of Jesus on the cross housed in a blue, velvet-lined box with a small plaque on which is engraved, "Willie de Vaca / Charles Abbott / Dos Hermanos [Two Brothers]," which was given to Powell by Richard Barthelmess when they appeared together in *The Bright Shawl* (1923). The names on the plaque refer to the characters they played (Powell played Gaspar De Vaca and Barthelmess played Charles Abbott) and the close bond they formed during filming. Virtually unknown at the time, both Powell and Barthelmess achieved great success in films and remained the best of friends until Barthelmess' death in 1963. Together with a 9 x 12 in. silver gelatin photo of Powell, Barthelmess, and Ronald Colman on a yacht, framed, and an 8 x 10 in. photo from the same event, unframed. Powell formed a friendship with Colman after they celebrated their freedom as single men (both having been recently divorced) while traveling in Italy in the 1920s; an 8 x 10 in. photo of Barthelmess in a military uniform; and a studio portrait of Barthelmess and Powell together. The three men remained best friends for the rest of their lives.

Framed piece: 11 x 14 in.

\$700 - 900

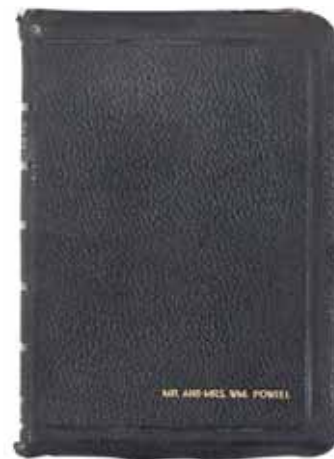
247

A WILLIAM POWELL CIGARETTE CASE GIFTED TO HIM BY PARAMOUNT FAMOUS LASKY CO., 1927

Sterling silver cigarette case engraved to front, "To / William Powell / For Worthy Service / In Appreciation / From / Paramount Famous Lasky / Corporation / 1927," together with a sterling silver match safe, both housed in a velvet-lined wooden box. Together with a Saks Fifth Avenue grooming kit containing 2 pairs of nail clippers, a scissors, and a tweezers (2 other pieces are missing), housed in a brown leather case with a snap closure. Powell signed with Famous Players-Lasky (soon to become Paramount) in 1925, achieving not only his dream of becoming contracted to a studio, but his desire to become financially secure. Powell often played a villain in his early films, a far cry from his later films as the beloved Philo Vance or Nick Charles.

Cigarette case box: 4.5 x 8 in; cigarette case: 3 x 4 in.

\$900 - 1,200



249

248

A CAROLE LOMBARD MONOGRAMMED BIBLE

Black leather Bible with "Carole Lombard Powell" monogrammed in gilt on inside front cover. Actress Carole Lombard was married to William Powell from 1931 to 1933, but they remained friends for the rest of her life, even appearing together in *My Man Godfrey* (1936) after their divorce. Though Lombard kept her religious beliefs private, she apparently began studying the Baha'i faith in 1938. Along with their divorce papers, this Bible is the only keepsake of Lombard that Powell retained until his death in 1984.

6.75 x 10 x 1.5 in.

\$600 - 800

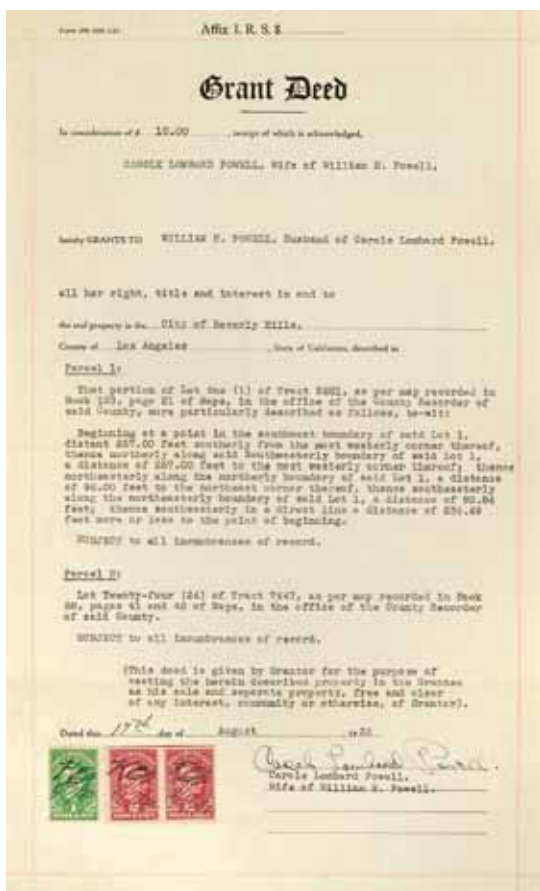
249

A WILLIAM POWELL MONOGRAMMED BIBLE

A black leather Bible with "Mr. and Mrs. Wm. Powell" monogrammed in gilt to lower right-hand cover. It is not certain which of Powell's wives is the "Mrs." of the monogram. William Powell was always reticent in discussing his private views, but in a rare 1930s interview, he declared that he was, "completely convinced that the kingdom of heaven is within us—if anywhere. Surely, the only happiness is in service."

5.75 x 7.75 x 1.25 in.

\$400 - 600



250

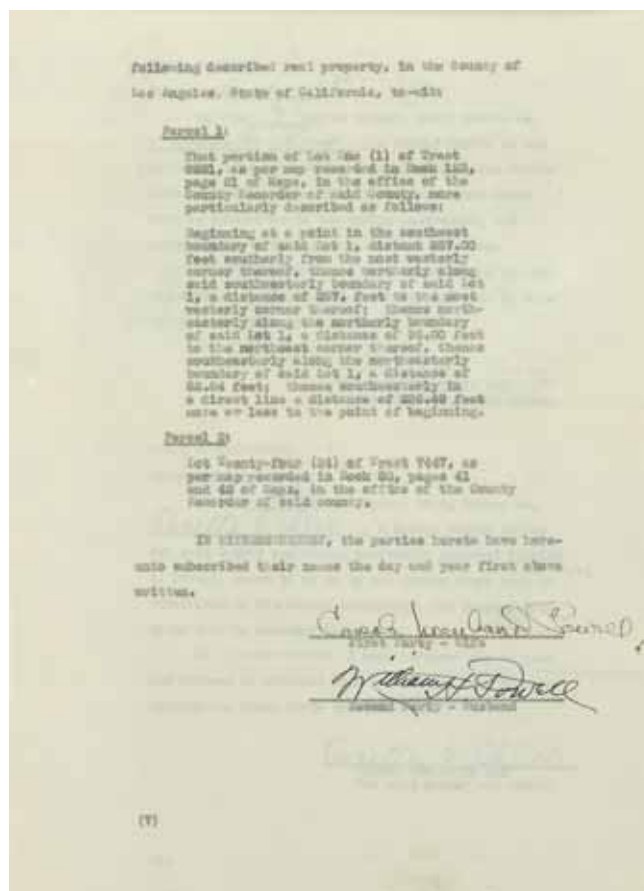
250

A CAROLE LOMBARD SIGNED GRANT DEED TRANSFERRING PROPERTY TO WILLIAM POWELL

Grant Deed, Title Insurance and Trust Company, 1 p, signed ("Carole Lombard Powell"), granting William Powell all of her right, title, and interest in and to Parcels 1 and 2 of a piece of Beverly Hills property, notarized and dated August 17, 1933. When Powell and Lombard were divorced in 1933 after 2 years of marriage, there was no quarreling over personal belongings or real estate, and the couple had no children together to support. They were the exception to the rule in Hollywood, and they remained friends until Lombard's untimely death in 1942.

8.5 x 14 in.

\$600 - 800



251

251

A WILLIAM POWELL AND CAROLE LOMBARD SIGNED SET OF DIVORCE PAPERS

Comprising a notarized Agreement, 8 pp, signed ("Carole Lombard Powell" and "William H. Powell"), dated August 17, 1933, detailing the conditions and terms of their divorce, including the payment of \$20,000 to Lombard from Powell (no alimony), and the transfer of a section of Beverly Hills real estate to Powell from Lombard. Together with a notarized Decree of Divorce, 4 pp, dated August 18, 1933, by which the marriage was dissolved. According to the document, Lombard appeared in court but Powell was represented by his attorney (not uncommon in show business divorces). Lombard and Powell married in 1931, amicably divorced in 1933, and continued to see each other after their divorce, much to the surprise of Hollywood. Caught canoodling at a Hollywood party, they denied rumors of a remarriage. Lombard went on to date singer Russ Columbo and marry Clark Gable, and Powell romanced Jean Harlow and ultimately married Diana Lewis (a marriage which lasted until his death in 1984). Both Lombard and Powell always had great affection and respect for each other, even appearing together to great success in *My Man Godfrey* in 1936.

9 x 14 in.

\$2,000 - 4,000



252

252^w

A PAIR OF WILLIAM POWELL ARMCHAIRS

"William and Mary"-style maple armchairs, 1934, each pierce-carved with "WP" and "1934" in the chair backs. The chairs were part of an original set of 12 that were used by Powell and his family. Each: 24 x 26 x 42 in.

\$2,000 - 3,000

253^w

A WILLIAM POWELL PAIR OF SIMILAR COCKPEN CHAIRS

Two similar George III-style mahogany cockpen chairs, 19th Century. These chairs date back to the 1930s when Powell kept them in his Beverly Hills home. He continued to use them throughout the rest of his life and in his last home in Palm Springs. Accompanied by a copy of an *Architectural Digest* magazine layout on Powell's home in the 1930s in which the chairs can be seen. 22 x 28 x 41 in.

\$800 - 1,200



253

254^w

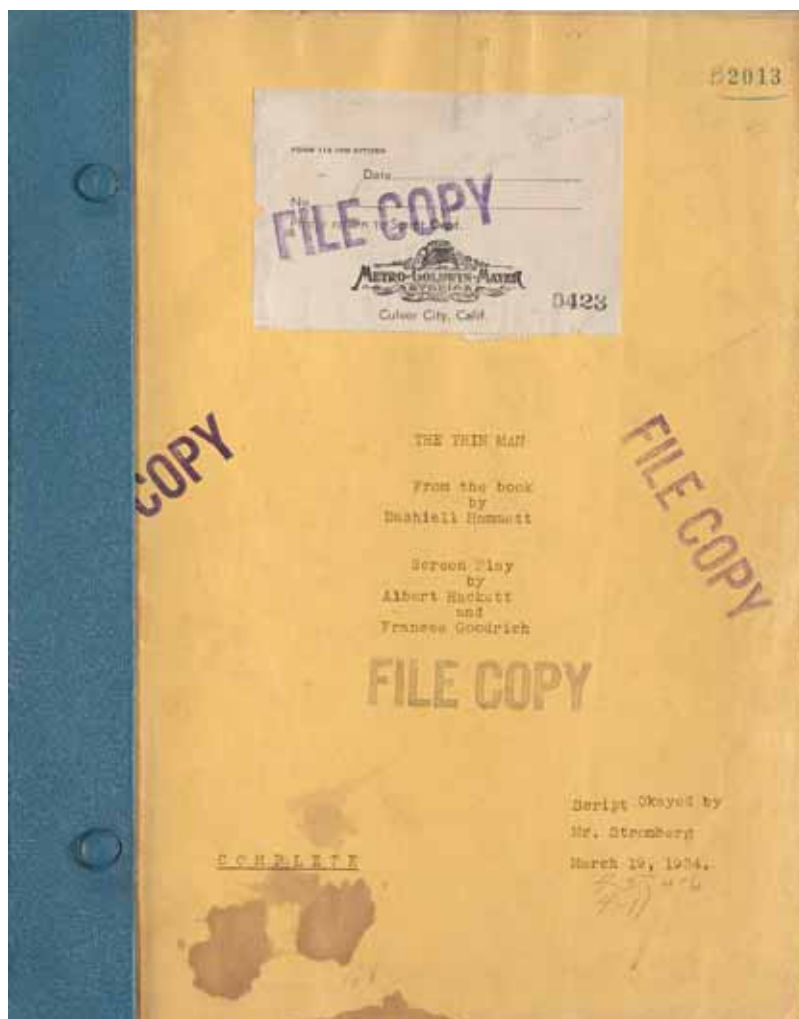
A PAIR OF WILLIAM POWELL ARMCHAIRS

A pair of Federal Style mahogany shield back armchairs in the New York Style. These chairs date back to the 1930s when Powell kept them in his Beverly Hills home. He continued to use them throughout the rest of his life and in his last home in Palm Springs. Accompanied by a copy of an *Architectural Digest* magazine layout on Powell's home in the 1930s in which the chairs can be seen. 22 x 28 x 41 in.

\$500 - 700



254



255



255

A WILLIAM POWELL CUSTOM-BOUND COPY OF *THE THIN MAN*

MGM, 1934. Mimeographed manuscript, from the book by Dashiell Hammett, screenplay by Albert Hackett and Frances Goodrich, 131 pp, dated March 19, 1934 and marked "Script Okayed by Mr. Stromberg" on title page, with 7 inlaid 8 x 10 in. silver gelatin photos, custom-bound in smoky blue leather with "To My Thin Man" in gilt to cover. The custom binding was a gift to Powell from his wife, Diana Lewis, and it is accompanied by an autograph letter signed ("Mouse"), 1 p, 12mo, to Powell, wishing him a happy birthday, with original envelope inscribed, "Daddy- / On his ?? Birthday" (she humorously declines to write his age). The chemistry of Powell and co-star Myrna Loy (and don't forget Asta!) in *The Thin Man* was so successful that it spawned 5 more films in the series, ending with *Song of the Thin Man* in 1947. As Nick and Nora Charles, the cool, martini-drinking, bantering detective couple who make marriage look fun, Powell and Loy made an enduring screen team, one that has become decidedly more popular with time. In her autobiography, Loy reported that Powell playfully grumbled about having many more lines than she did, while she only had to give him knowing glances; in reality, their off-screen friendship and repartee was what originally inspired director W.S. "Woody" Van Dyke to pair them in the film. 9 x 11.5 x 1.5 in.

\$2,000 - 3,000



256

256

A WILLIAM POWELL TRENCH COAT FROM *SONG OF THE THIN MAN*

MGM, 1947. Tan trench coat with second set of shoulder lapels, oversized pockets, and belt, bearing an interior label inscribed, "Bullock's Wilshire / 1-8-34 / 9504." Marking the end of an era, the screen team of William Powell and Myrna Loy made their last of the "Thin Man" series with *Song of the Thin Man*. The first of the series had been made 13 years prior in 1934, and the current script did a good job of realistically aging Nick and Nora Charles (they now had a young son played by Dean Stockwell) without stuffiness and without taking away any of their charm. Powell's sophisticated characterization of Nick Charles has proven with time to be the role that the public remembers best, and his partnership with Loy remains one of film's most prolific and beloved screen duos. Accompanied by a vintage photo of Powell on the set wearing the coat.

\$15,000 - 20,000





The *Films in Review* Magazine is doing a special story on you. and Joseph Hanley is doing an interview with me or you. I have seen it but I said only the best about you which is all I can say. I am proud of you and love you very much. Myrna

257

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A MYRNA LOY HANDWRITTEN LETTER TO WILLIAM POWELL

Autograph Letter Signed ("Myrna"), 2 pp recto and verso, 8vo, July 16, 1982, to William Powell, on plain blue stationery. Powell's relationship with Myrna Loy transcended filmmaking and spilled over into their personal lives. They made 14 films together (including an uncredited cameo by Loy in *The Senator Was Indiscreet* (1947))—only 6 were "Thin Man" films—and much of the public thought they were married in real life. By both accounts, there was never a romance, just a strong friendship based on a shared sense of humor that transferred to the screen and made them arguably the most beloved film couple in Hollywood history. In her letter, Loy wishes Powell a happy birthday and states that she was recently interviewed about him for a retrospective article in "Films in Review" magazine: "*I said only the best about you, which is all I can say. I am proud of you and love you very much.*" Accompanied by 2 color Polaroids of Powell and Loy c.1980 and 3 color snapshots of Powell and Loy in 1972 when Loy visited him and his wife, Diana Lewis, at their Palm Springs home. Loy playfully sits on his lap and gives him a big kiss—just the way we remember them.

6 x 8 in.

\$500 - 700

258

A WILLIAM POWELL BLACK TOP HAT

Black silk grosgrain top hat with matching ribbon on the hatband, with "Knox / New York / Superfine" embossed on the inner salmon-colored silk lining, with additional gray leather lining, housed in a Lucite shadowbox. The Knox Hat Company was the premiere seller of elegant top hats in the 1930s, and they boasted a clientele of some of the most famous notables in America, including Powell. Based on his penchant for saving items from his life and career, this hat was likely from Powell's MGM days where he often posed for publicity photos and appeared on film wearing a top hat. It was all a part of his urbane and sophisticated persona, one which he didn't take too seriously, as evidenced by the accompanying photo from his later years in which he pretends to pour a beer into the hat. Also accompanied by a 10 x 13 in. silver gelatin portrait of Powell by Willinger in a similar top hat in the 1930s.

Shadowbox: 8 x 14 x 14 in.; hat: 6 x 12 x 12 in.

\$500 - 700

259

A PAIR OF WILLIAM POWELL MONOGRAMMED FLASKS

2 silver flasks, each stamped "Made in England / for Alexander & Oviatt / Los Angeles," each 6.25 x 8.5 x 1 in., with "WHP" engraved in art deco lettering to the front of each flask, housed in an Alexander & Oviatt leather case with "W.H.P." stamped to the leather under the handle. One would expect William Powell, who played the martini-loving Nick Charles and other suave characters, to have such a classic piece of drinkware. According to his family, however, Powell was just as happy with a Coors as he was with a dry martini.

9.5 x 14 x 2 in.

\$800 - 1,200



258



259

260

A WILLIAM POWELL MONOGRAMMED TRAVELING GROOMING KIT

Traveling grooming kit containing a razor, a mirror, a scissors, a silver file, 2 glass jars containing cologne, 2 glass jars containing razor blades and shirt collar stays, a long jar with small broken brushes, a jar containing a cake of Old English lavender soap, a yellow comb, and 2 keys to the case in a leather box, housed in a brown leather case with handle. The silver tops of the jars are all engraved with Powell's monogram, "WHP." Together with a small toolkit containing a tape measure, pocket knife, hammer, and other small tools, housed in a leather case with "Merry Christmas / MCA / 1957-1958 / Happy New Year" stamped to the front of the kit, likely a gift from MCA to Powell. According to the Powell family, the smell of the cologne in the grooming kit reminds them of their beloved "Uncle Bill."

\$800 - 1,200



260

261

A WILLIAM POWELL CUSTOM SHIRT AND MONOGRAMMED HANDKERCHIEF

Comprising a custom-made cream-colored silk shirt bearing a "Wm. A. Krone / Individually Tailored Shirts / Los Angeles" label with Powell's "WP" monogrammed label below it; a cream-colored handkerchief monogrammed "WPH" in blue and white embroidery; and a 3.5 x 5.5 in. fan photo card of Powell in military uniform, all housed in a shadowbox with a wooden frame. By all accounts, Powell was quite a natty dresser, often featured on the "Best Dressed of Hollywood" lists. When teased about his meticulousness, Powell remarked, "If a pigeon is going to compete against a peacock in a beauty pageant, the pigeon had better buy himself some fancy tail feathers," a comment that revealed his self-deprecating humor as well as his genuine self-consciousness about not being as handsome as other leading men (millions of women in the 1930s disagreed).

Shadowbox: 12 x 15 x 2 in.

\$500 - 700



261

262

A WILLIAM POWELL CUSTOM-MADE SHIRT, TIE, AND SHIRT COLLAR

Comprising a custom-made cream-colored silk shirt bearing a "Wm. A. Krone / Individually Tailored Shirts / Los Angeles" label with William Powell's "WP" monogrammed label below it; a hand-painted silk taupe tie with Powell's monogram, "WHP," in burgundy throughout with "Painted especially / for William Powell" painted on the lining of the tie; a cream-colored shirt collar with "Brooks Brothers / New York" and "Malvern / 15-1/2" stamped on the interior; and a 3.25 x 4 in. candid snapshot of Powell wearing a similar shirt. Though known for wearing the same clothes for years and years, Powell always preferred custom-made shirts by clothiers such as Krone and Eddie Schmidt, both known as high-end tailors to the stars.

\$700 - 900



262



263

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A WILLIAM POWELL PASTEL PORTRAIT, 1937

Pastel on cream-colored matte board of Powell in art deco style with "Wills / 1937" signed to lower right-hand corner. This gorgeous work of art was done at the peak of Powell's career and likely was an illustration for the cover of a movie magazine.

Overall: 22 x 26 x 1 in; within frame: 19 x 22.5 in.

\$1,500 - 1,800



264

264

A WILLIAM POWELL DOCUMENT AND CARD RELATING TO THE MAUSOLEUM OF JEAN HARLOW

Amendment of Deed in Trust, 1 p, between Forest Lawn Cemetery Association and William Powell, signed ("William Powell") and notarized, dated August 27, 1957, relinquishing his space in the mausoleum where Jean Harlow is entombed. Powell had a lengthy and serious romance with Harlow that did not result in marriage, much to her disappointment. When she abruptly died in 1937 at the age of 26, Powell was bereft and racked with guilt. He agreed to pay for her burial in a special mausoleum at Forest Lawn after her crafty mother, Jean Bello, announced to the press that he was paying for it (she also managed to obtain a space for herself on Powell's dime). Up until this document was signed in 1957, a space had been reserved for Powell; this agreement relinquishes his space, but it also decrees that no one else can be entombed there, either. Accompanied by Powell's personal admission card to the very private Forest Lawn Mausoleum #34, where Harlow is entombed. The fact that Powell never spoke publicly about Harlow after her death makes these items extremely rare.

9 x 11.75 in.

\$400 - 600



265

265

A WILLIAM POWELL GROUP OF PORTRAITS AND SNAPSHOTS

Approximately 246 photographs and snapshots comprising 79 8 x 10 in. (or slightly smaller) silver gelatin photographs including portraits and scene stills, candids of Powell on a 1937 trip to Rome, on the set of *Love Crazy* (1941) with Powell in drag, puttering around his home with his dog, and much more; approximately 78 snapshots of Powell at home, with friends such as Richard Barthelmess, traveling, at social events, and much more; 35 snapshots from Powell's trip to Europe in the early 1930s; and 24 snapshots of a Hawaiian party with guests such as Rosalind Russell (playing charades), Charles Farrell, and his wife, Virginia Valli.

Largest: 8 x 10 in.

\$800 - 1,200

266

A WILLIAM POWELL ARCHIVE OF OVERSIZED PHOTOGRAPHS

66 oversized silver gelatin photographs of William Powell, most of them doubleweight, many of them with stamps by photographers such as Eugene Robert Richee, Elmer Fryer, Elliott, Hommell, and a whole series of photos by Clarence Sinclair Bull of Powell at home by the pool, playing tennis, and with his dachshund. Also included are many early portraits from his years as a film villain, later portraits as a distinguished older man, candids with wife Diana Lewis from early in their marriage, and an unstamped Hurrell portrait.

Largest: 11x14 in.

\$3,000 - 5,000

267

A WILLIAM POWELL ARCHIVE OF PHOTOGRAPHS FROM HIS LIFE AND CAREER

Comprising approximately 184 8 x 10 in. silver gelatin photos, 2 color transparencies (8 x 10 and 4 x 5 in.), and a framed 8 x 10 in. photo of Powell, both on and off the screen, including portraits with Myrna Loy and Jean Harlow; candids with wife Diana Lewis at home, at Hollywood nightclubs such as the Stork Club, and at numerous events; behind-the-scenes photos on the sets of his films; scene stills from his films; and numerous candids and portraits both early and late in his career. A rare archive of photos which Powell kept in his possession for over 50 years.

Largest: 8 x 10 in.

\$1,200 - 1,500

268

A WILLIAM POWELL PASTEL PORTRAIT SIGNED BY VOLPE

Pastel on black background portrait of William Powell, late 1930s-early '40s, signed ("Volpe") in lower right-hand corner, matted and framed. Nicholas A. Volpe was said to be the most prolific artist of celebrities in America. He had a lifetime contract to illustrate all of the Best Actor and Actress Academy Award® winners, and one of his most famous portraits was the Frank Sinatra Friar's Club portrait that sold at Bonhams' June 2017 Entertainment Memorabilia sale for \$31,000. The portrait of Powell against a backdrop of black brings out the magnificent colors and perfectly captures the warmth in Powell's eyes.

\$1,200 - 1,500



266



267



268



269



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A WILLIAM POWELL AND DIANA LEWIS ARCHIVE OF PHOTOS PERTAINING TO THEIR MARRIAGE

Comprising 35 approximately 8 x 10 in. silver gelatin photos chronicling the elopement and honeymoon of Powell and Diana Lewis, housed in a "Chryson's / Hollywood" box with "Wedding Pic / Las Vegas" handwritten in red ink on the box. The usually conservative William Powell had already been married twice (once to Carole Lombard) and had endured the painful death of his companion, Jean Harlow, when he stunned Hollywood with his marriage to Diana Lewis in 1940 after a 3-week courtship. Lewis had been posing in a bathing suit for publicity photos at Powell's pool, at which point he commented that she looked like a little mouse. Her nickname, "Mouseie," was born. Though Mouseie was 27 years Powell's junior, their marriage lasted for 44 years until his death in 1984. By all accounts, the two shared a loving relationship (as evidenced by their voluminous collection of notes and love letters to each other) and an active social life in Palm Springs. This collection of photographs documents the marriage proceedings at Hidden Well Ranch in Las Vegas. Accompanied by a portrait of Powell and Lewis shortly after their marriage, framed; and a group of 4 8 x 10 in. photos of Powell and Lewis together early in their marriage, framed.

Largest framed piece: 19 x 23 x .75 in.;
smallest framed piece: 12 x 15 x .75 in.;
photos: 8 x 10 in.

\$800 - 1,200



270

270

A WILLIAM POWELL SCRAPBOOK OF LOVE NOTES AND CARDS TO WIFE DIANA LEWIS

Cream-colored scrapbook, approximately 63 pp, 1939 to approximately 1963, with "My Keepsake Book" handwritten by Diana Lewis Powell on the first page, comprising approximately 83 handwritten love notes, drawings, cards, and poems from William Powell to Lewis, whom she married in 1939 after a 3-week courtship. In the beginning of the scrapbook, Lewis dates her cards and writes whatever gift Powell may have given her on the reverse of the card: "A Dozen of [sic] Caruso Records / Dec. 4, 1939 / My first gift." Powell has written on the front of the card, "Have a tune on me / Bill Powell." As time elapses, their pet names become cuter and cornier; they call themselves "Daddy," "Your Poppie," "Romeo," and "Mommie," "Mommie Mouse," "Little Mrs. Poo," and "Mommiekins Pie," to name just a few. Their mutual tongue-in-cheek humor and affection is delightfully evident. He writes, "For Little Mouse, who is in imminent danger of being devoured...!" On many of Powell's notes to her, he has drawn a mouse and this motif continues throughout the scrapbook. Many of the cards give details of the evening's activities, such as trips to Hollywood nightspots like the Grove or Chasen's. A particularly clever entry is a poem written by Powell, "Owed to a Mouse on Her Second Anniversary," which gives her directions to the fur department at Bullock's to purchase a mink coat. Other highlights include an Autograph Letter Signed ("Your Popp"), 2 pp recto and verso, 8vo, July 1945, to Lewis from Powell, on monogrammed stationery, with original transmittal envelope; 9 telegrams from Powell to Lewis, one of which he sends to her while she is on a train: "Get that man out of your room don't forget to tip the porter and don't play gin with strangers;" 51 3 x 3 in. candid snapshots of Tyrone Power and then-wife Annabella, David O. Selznick and then-wife Irene Selznick, and Powell and Lewis on their first New York trip through the Panama Canal, May and June of 1941; 22 miscellaneous photos, many of them personal snapshots; 4 notes from Lewis to Powell; a Noël Coward note that says "For Bill (a fan) / from / Noël;" and dozens of magazine and newspaper clippings from both Hollywood and Palm Springs, where Powell and Lewis shared their twilight years together. 11.25 x 13.5 x 3.5 in.

\$2,000 - 3,000



271

271

A DIANA LEWIS POWELL GROUP OF PHOTOGRAPHS AND OTHER EPHEMERA

Comprising approximately 127 8 x 10 in. silver gelatin publicity portraits and candids (many taken by Willinger) of Diana Lewis Powell; an oil on board painting of Lewis' legs, with her torso hidden by a tree, inscribed "for sweet William Happy anno 1964-8-29" and signed ("Jean Maurice 62.") by the artist; 2 oversized silver gelatin photos of Lewis with a large leaf covering her body, accompanied by a mimeographed letter, 1 p, 1954, from agent Leland Hayward to William Powell joking, "I have no idea who the girl is. She just wandered into our garden;" and 3 vintage lowball glasses from Hollywood's Ciro's nightclub with "Ciro's / Hollywood" in white letters on each glass.

Painting: 16.5 x 19.75 x 1.75 in.; photos: 8 x 10 and 11 x 14 in.; glasses: 3.25 x 4 in.

\$400 - 600

272

A WILLIAM POWELL GROUP OF AWARDS AND HONORS

9 certificates or awards comprising a silver engraved plaque from John Curtin, Prime Minister of Australia during World War II, as a thank you for Powell's Victory Loan, housed in a velvet-lined leather case; 2 certificates (one awarded to Powell, 1940, and one awarded to his wife, Diana Lewis, 1943) from the Motion Picture Relief Fund for their respective radio broadcasts on behalf of the fund, each in a blue leather holder; a United States Treasury Department certificate dated August 23, 1942 for Powell's service on behalf of the National War Savings Program; a FilmDoms Famous Fives 1955 certificate honoring Powell among those whose creative contributions to the screen's progress were foremost in 1955; a certificate from the Actor's Fund granting Powell a lifetime membership, 1974, framed; a set of 6 certificates from the State of Pennsylvania celebrating their favorite son on his 90th birthday, 1982, housed in a green folder; and a Powell "family crest" mounted on a plaque.

Plaque: 10 x 13 x 1 in.; largest certificate: 9 x 14.75 in.

\$600 - 800



273

273

A WILLIAM POWELL MONOGRAMMED DRESSER SET AND OTHER DECORATIVE ITEMS

Comprising a men's dresser set of items with "WHP" monogrammed to 9 pieces including 5 clothing and shoe brushes, a hand mirror, a shoe horn, a button hook, and one broken piece; a 1 in. gold yoyo engraved, "*To Mousie / From / Commander Dear*," gifted by Powell to wife Diana Lewis; a sterling silver cigarette lighter engraved, "*Romeo: Light of my life / I love you / Mousie*," gifted to Powell by Lewis; a pair of "Tiffany & Co." silver sterling pens housed in a needlepoint case; a pair of 14k gold Ruser knitting needles of mice with jeweled eyes playing tennis; a 2 x 3.75 in. portable utensil set in a pigskin case; and assorted miscellaneous commemorative coins and souvenirs housed in a glass shadow box. Shadowbox: 13 x 19 x 4 in.

\$1,500 - 2,000

274



275

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A WILLIAM POWELL GROUP OF DECORATIVE ITEMS

Comprising a silver decorative bar ware box with Powell's monogram, "W.H.P.," and "B.A.R." engraved on the lid; 12 sterling silver match holders with Powell's monogram, "W.H.P.," engraved to each; 3 silver salt and pepper shaker lids; a Neoclassical style black painted metal sarcophagus form box with a bas relief of griffins housing four matchbooks monogrammed with "William Powell" and "Mouse and Spouse;" and a small black bronze tribal sculpture that Powell kept in his living room on a shelf behind his sofa. Accompanied by a color photo of Diana Lewis at home, with the sculpture pictured. Bar box: 6.75 x 7 in.; matchbook box: 5 x 7 x 4.5 in.; tribal sculpture: 4 x 7 x 2 in.

\$900 - 1,200

275

A WILLIAM POWELL COLLECTION OF STERLING SILVER AND SILVER PLATE

Comprising a pair of sterling silver "Wallace" wine goblets engraved with Powell's monogram, "WPH"; 4 "Royal Danish" sterling silver sugar spoons each monogrammed with "P"; 5 sterling silver "Gorham" cordial cups engraved with a mouse motif (Powell's wife, Diana Lewis Powell, was nicknamed "Mousie"); a silver clamshell serving dish from the Palm Springs Racquet Club with "RCPS" entwined with 2 tennis rackets on the handle; a larger silver clamshell serving dish; a silver sugar server; a silver candy dish shaped like a basket; a silver plate covered box; and a circular silver tea tray.

Tray: 14 in. diameter

\$400 - 600



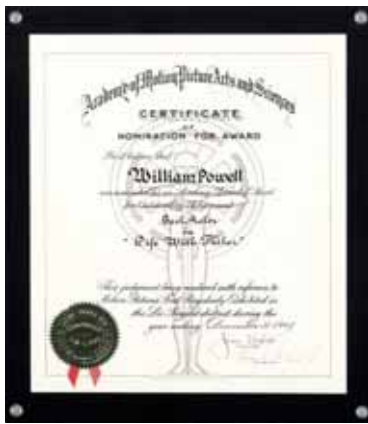
276

276

A WILLIAM POWELL OVERSIZED COLOR POSTER OF MGM'S 20TH ANNIVERSARY

Large color lithograph, 1943, of MGM's stable of stars on the 20th anniversary of MGM. This was likely a gift from MGM to Powell. Powell sits between Mickey Rooney and Wallace Beery and two seats away from Spencer Tracy, who only has eyes for Katharine Hepburn. Mogul Louis B. Mayer sits front and center. Accompanied by an 8 x 10 in. silver gelatin photo of the same event with a slightly different pose, and an 11 x 14 in. photograph of a group of silent stars at Norma Talmadge's beach house, 1927, including Rudolph Valentino, Fatty Arbuckle, Mae Murray, and Howard Hughes, among many others. Powell is not in this photo, but he likely possessed it because his best friends, Ronald Colman and Richard Barthelmess, are pictured. Color poster: 25.5 x 33.5 in

\$400 - 600



277



279

277 **A WILLIAM POWELL BEST ACTOR** **ACADEMY AWARD® NOMINATION FOR** **LIFE WITH FATHER**

Certificate of nomination presented to actor William Powell for Best Actor for *Life With Father* for the year ending December 31, 1947, signed ("Jean Hersholt" and "Mary C. McCall, Jr."), framed. Powell grabbed at the chance to play a character who was the opposite of Nick Charles, and his efforts were rewarded with the Oscar® nomination as well as the best critical reviews he ever received. Though he lost the award to his longtime friend, Ronald Colman, Powell always considered the film the high point of his career.

12 x 14 in.

\$1,500 - 2,000



278



278 **A WILLIAM POWELL NEW YORK FILM** **CRITICS AWARD FOR LIFE WITH** **FATHER AND THE SENATOR WAS** **INDISCREET**

Cream-colored certificate inscribed, "The New York Film Critics / present this scroll to / William Powell / for the best performance by an actor during / 1947 / Senator Melvin G. Ashton in 'The Senator Was Indiscreet' / Father in 'Life With Father.'" 1947 marked a high point in Powell's career after having languished for a few years in lackluster roles. Though executives were skeptical about the sophisticated Powell being able to pull off the blustering father in *Life With Father*, he succeeded beyond everyone's expectations. Accompanied by a vintage photo of Powell receiving the award.

13 x 16.5 in.

\$500 - 700



280

279

A WILLIAM AND DIANA LEWIS POWELL **COLLECTION OF GOLD, SILVER AND** **METAL JEWELRY**

Comprising a gold belt buckle with Powell's monogram, "WP," and inscribed "To my Thin Man / all my love / Mommie, / July 29 - 45," a sterling silver money clip with a 1928 peace dollar coin inscribed, "Life with Father / from / Peg, Howard and Russel;" a 14k gold link necklace; and a metal chain necklace.

\$1,200 - 1,500

280

A WILLIAM POWELL ANNOTATED **SCREENPLAY OF DANCING IN THE** **DARK**

Twentieth Century-Fox, 1949. Mimeographed manuscript with original title, *Bandwagon*, on the title page, screenplay by Mary McCall, Jr., 134 pp, dated February 4, 1949 and marked "Third Revised Shooting Final" on title page, with blue revision pages, 8 loose 8 x 10 in. silver gelatin photos, and 2 paper-clipped clippings, custom-bound in cream-colored leather with a silver plaque on the front inscribed, "Dancing in the Dark / Love From Mommie / January 5, 1950." The script is heavily annotated by Powell, starting with the title page where he notes, "I started Mon., Apr. 4, '49," and continues his schedule until the end of production. Annotations include dialogue changes and prop suggestions ("with cigarette in holder or brandy?"), and give insight into Powell's contribution to the finished script. The custom binding was a gift to Powell from his wife, Diana Lewis.

9 x 11.5 x 1 in.

\$800 - 1,200

281

A RONALD REAGAN PAIR OF LETTERS AND CITATION TO WILLIAM POWELL

2 Typed Letters Signed ("Ronald Reagan"), 2 pp, 8vo to 4to, Hollywood and Washington, D.C., March 9, 1950 and August 6, 1982, to William Powell, on "Screen Actors Guild" and "The White House" stationery, one framed. Together with a citation from the Air Force Association honoring Powell for his "outstanding services in easing the burdens of battle" for airmen during World War II, framed with an 11 x 14 photo of Powell. The 1950 Reagan letter is a companion piece to the citation. Reagan sends his birthday wishes to Powell in the 1982 letter, writing, "I hope that you find some measure of the happiness and joy you always gave your fans—especially this one." Accompanied by an unsigned 1982 White House Christmas card.

Largest framed piece: 16 x 24 in.; smaller framed piece: 10.5 x 13 in.

\$500 - 700

282

A WILLIAM POWELL LIFE MASK

Gold-painted plaster life mask of William Powell's face with his eyes closed, in meticulous detail, right down to the pencil-thin mustache.

6 x 10.5 x 3.5 in.

\$400 - 600

283

A WILLIAM POWELL GROUP OF PHOTOS AND WATERCOLOR SELF-PORTRAIT PERTAINING TO MISTER ROBERTS

14 silver gelatin 8 x 10 in. candid photographs of the cast and crew of *Mister Roberts* (1955) including Powell, James Cagney, Henry Fonda, Jack Lemmon, Ward Bond, and director John Ford, hanging out together on the set of the film (Cagney plays the guitar), eating Fritos and Chee-tos from tin cans (Ward Bond feeds one to his dog), cooking, and enjoying dinner at a restaurant. Several of the photos have "Floyd McCarty" and "Walt's Photo Service" stamps on the reverse. Together with a watercolor self-portrait done by Powell (unsigned) which can be seen on the wall of their clubhouse in 2 of the candid photographs. Jack Lemmon remembers Powell as the "den mother" of the group because he was "always tidying up, making little snacks and whatnot." The location shooting in Hawaii for *Mister Roberts* was exhausting, particularly under the demanding direction of John Ford; however, the caliber of this ensemble cast was such that the film was a smash success and is considered a classic today. It was a fitting swansong as the last film of Powell's career.

8 x 10 in.

\$600 - 800



281

284

A WILLIAM POWELL GROUP OF EPHEMERA RELATING TO PALM SPRINGS INCLUDING COLOR SNAPSHOTS OF CLARK GABLE

89 snapshots, mostly color with some black and white, housed in a spiral photo book, c.1960, featuring various parties and guests of William Powell and Diana Lewis in and around their Palm Springs home including Clark Gable and wife Kay Gable, David O. Selznick, Mervyn LeRoy, Alice Faye, Charles Farrell and wife Virginia Valli, Janet Leigh, Kirk Douglas, and Gene Kelly, and approximately 67 5 x 7 in. and smaller loose color and black and white candid snapshots of Rosalind Russell, Gloria Swanson, Janet Gaynor, Jack Carson, and others. Powell and Lewis were active members of the Palm Springs social circle, particularly the Racquet Club, where Lewis was a competitive tennis player. The photos reveal Powell golfing, cooking, opening birthday presents, clowning, and generally exhibiting an enjoyable retirement with many old and new friends and family members. In later years, as Powell became self-conscious about his hearing problems, Lewis continued to revel in Palm Springs activities, with Powell's encouragement. Together with an 11 x 14 in. color photo of the Mediterranean/Spanish revival Palm Springs home owned by William and Diana Powell and an 8 x 10 in. photo of the two of them together in the home; a City of Palm Springs Proclamation posthumously honoring William Powell for his "contributions to the birth of Palm Springs," dated February 21, 1992, and signed by Mayor Sonny Bono; a framed record album (water damaged) from Bob Hope inscribed, "To Bill & Mousie / Merry / Love / Bob & Dolores" and a framed color 8 x 10 in. photo of Bob and Dolores inscribed (by Dolores), "For Our Mousie / Forever and ever / with / love-love-love / Your 'Natty' friends / Dolores & Bob."

14 x 15 x 5 in.

\$700 - 900



282



283



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286



287



288

285

A WILLIAM POWELL GROUP OF DECORATIVE ITEMS

Comprising a Kedron Lodge Masonic lodge medal engraved, "Presented to / William Powell / P.M. / By Kedron Lodge No. 389 / West Middlesex, PA," accompanied by a smaller pin. As Pittsburgh's native son, Powell remembered with affection the days he spent as a boy at the home of his grandparents in West Middlesex. Together with a faux tortoiseshell box cover (box is missing) decorated with silver flowers and with Powell's monogram, "WPH," engraved in the center; a pair of Mikron 6x opera glasses with original case; a 14.5 in. silver letter opener engraved with "Diana and Bill Powell" on the handle; and a set of 4 Oviatt's knit golf club covers. Powell spent a good part of his retirement on the links, swimming in his pool, and playing tennis at the Palm Springs Racquet Club.

9 x 15 x 3 in.

\$700 - 900

286

A WILLIAM POWELL ITALIAN ALABASTER GROUP OF RAPE OF THE SABINE WOMAN

Mounted as a lamp (no shade). Accompanied by a vintage photo of Powell with the lamp at his desk.

8 x 31 x 31 in.

\$400 - 600

287

A PAIR OF WILLIAM POWELL PERSONAL CANES

Comprising a dark brown lacquered wooden derby cane with a band of gold trim at the top, together with a brown wooden cane with a gold ball handle engraved with the manufacturer's name, "WS," on the handle. Powell used these canes in his personal day-to-day activities in his later years when he became more fragile.

Longest: 5.5 x 35 in.

\$500 - 700

288

A WILLIAM POWELL GRAY FEDORA

Light gray fedora with bow at the hatband, with a "Bullocks-Wilshire / Fox Tail" label on the inner lining and "Bullocks Wilshire / Fox Tail II" embossed in the hatband lining, housed in a Lucite shadowbox. This fedora was a personal hat worn by Powell, and like most of his personal items, worn and kept for many years.

Shadowbox: 8 x 14 x 14 in.; hat: 7 x 12 x 13.5 in.

\$400 - 600

289

A WILLIAM POWELL PERSONAL RAINCOAT

Cream-colored raincoat lined in plaid, with side pockets, bearing an interior label inscribed, "Oviatt's / Los Angeles / Beverly Hills," size 42. Powell was a fan of Oviatt's, the popular haberdashery located not far from where he lived in Beverly Hills. This raincoat was owned and worn by Powell for many years; he was not materialistic and if something lasted, he wore it until it was threadbare. His son once laughingly asserted that Powell wore the same clothing for decades.

\$600 - 800



289

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A GROUP OF DIANA LEWIS POWELL EPHEMERA INCLUDING A SIGNED LETTER FROM GERALD FORD

Autograph Letter Signed ("Gerald R. Ford"), 1 p, 12mo, Dec. 13, [year unknown], to Diana "Mousie" Lewis Powell, on monogrammed stationery, along with 2 Christmas cards from the Fords, one with an inscription from Betty. Through her active life in Palm Springs, Diana Powell became friends with Gerald and Betty Ford, who made their home in Rancho Mirage. Together with 1 8 x 10 in. negative, 7 5 x 7 in. and smaller negatives, 72 8 x 10 in. silver gelatin photos, and 25 5 x 7 in. and smaller color and black and white publicity, portrait, and candid photos of Lewis throughout her life and career with, among others, Red Skelton, Buster Keaton, Bob Hope, Gerald and Betty Ford, Ronald and Nancy Reagan, Robert Wagner, and Charles Farrell; 2 Christmas cards from Ronald and Nancy Reagan dated 1986 and 1988; a silver tissue box engraved "Mousie"; two handkerchiefs with a mouse motif monogrammed "Mousie"; a lace cap with a Polaroid of her wearing the cap with William Powell taken June 28, 1976; a childhood New Year's resolution handwritten by Lewis dated 1931 where she promises to be "a good girl," among other things; and a "Heart Fund" Certificate of Appreciation awarded to Mrs. William Powell for her service in garnering public support. Diana Lewis' career was on the upswing when she met and married William Powell, but acting had never been her life's ambition, and she was more than happy to leave her career behind for love.

8 x 11 x 14.5 in.

\$800 - 1,200

291

A DIANA LEWIS POWELL ENGRAVED BULOVA WATCH GIFTED TO HER BY WILLIAM POWELL

A diamond and 14K gold wristwatch, Bulova, c.1940, quartz movement. Inscribed on back of case, "From / Mr Romeo Poo / To Mrs Little Poo / Who was Four Months / Old May 5, 1940," with a "D" and "P" (Diana Powell) engraved on either side of the face. Dial signed. This watch was a 4-month wedding anniversary gift from Powell to Lewis. Lewis wore this sentimental gift throughout the rest of her life and can be seen wearing it in many photographs. Accompanied by 2 vintage photos of William and Diana Powell, with Diana wearing the watch in both photos.

Approximate gross weight: 33 grams; length: 6.75 in.

\$1,000 - 2,000



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292

A DIANA LEWIS POWELL ART DECO GLASS AND WHITE METAL BRACELET

This bracelet was given to Diana Lewis by Powell. Accompanied by a vintage studio glamour portrait of her wearing the piece. *Approximate gross weight: 51 grams; length: 7 in.*

\$500 - 700

293

A DIANA LEWIS POWELL TURN OF THE CENTURY GLASS, PASTE AND METAL SUITE

Comprising a necklace, pair of ear clips, pair of bracelets, and cross pendant, c.1900, housed in a custom case. Accompanied by a studio glamour portrait and a vintage candid photograph of Diana Lewis at a Hollywood nightclub wearing various pieces of the suite. *Necklace length: 13.75 in.; bracelet length: 7.25 in.; ear clips dimension: 1.75 x 1.25 in.*

\$800 - 1,000

294

A DIANA LEWIS POWELL COLLECTION OF GOLD AND COLORED STONE JEWELRY

Comprising an agate and 14k gold ring; a malachite and 14k ring; a 14k gold key; a 14k compact signed "Mousie;" and a gold locket with a lock of hair and several photographs that were once encased in the locket. Accompanied by an 11 x 14 in. vintage studio glamour photograph of Diana Lewis wearing the locket.

\$1,500 - 2,000



295



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297



298



295

A DIANA LEWIS POWELL COLLECTION OF GOLD, SILVER AND DIAMOND JEWELRY

Comprising a 14k gold wedding bell locket inscribed "7 wedding anniversary" with "Mousie" on the reverse; a gold perfume bottle inscribed "Mousie;" a silver perfume bottle; and a pair of 14k tricolored gold and diamond rose ear clips.

\$800 - 1,200

296

A DIANA LEWIS POWELL COLLECTION OF COLORED STONE, PEARL AND 14K GOLD JEWELRY

Signed ("Ruser"), c. 1950. Comprising a seated cherub upon a keshi pearl with broken golf club; a mouse bowling on a keshi pearl; a sheriff with hat inscribed "RayRyan 1953;" a pair of cat face ear clips; a cat ring holding a cultured pearl; and a ruby, pearl and diamond owl brooch.

Ring size: 3.25

\$1,200 - 1,500

297

A DIANA LEWIS POWELL CULTURED PEARL NECKLACE

Platinum, diamond, and cultured pearl necklace c.1950. Accompanied by 2 vintage 8 x 10 in. studio photographs of Diana Lewis wearing the pearl necklace.

\$500 - 700

298

A DIANA LEWIS POWELL CULTURED PEARL AND 14K GOLD BRACELET

Pearls approximately 5.6 to 6.3 mm. Accompanied by a vintage studio photograph, stamped "John Engstead" on the reverse, of Diana Lewis wearing the bracelet.

\$500 - 800

299

No lot



300



300

A DIANA LEWIS POWELL PAIR OF CULTURED PEARL, DIAMOND AND 18K WHITE GOLD EAR CLIPS

Pearls approximately 9.1 to 3.5 mm.

Accompanied by a candid photo of Diana Lewis wearing the earrings.

Estimated diamond weight: 0.50 ct.; length: 1 in.

\$500 - 800



301



301

A DIANA LEWIS POWELL IMITATION PEARL, GLASS AND WHITE METAL BRACELET AND JEWELRY CHEST

Imitation pearls measuring 7.6 mm.

Accompanied by a color 5 x 7 in. photo of Diana wearing the bracelet at an art exhibit, 1960s. Together with a small brass jewelry chest with hinged lid depicting two mice atop a stack of aged books. Diana Powell's nickname was "Mousie" because of her small stature; much of her jewelry and personal items exhibited this motif. This jewelry chest was likely given to her by William Powell. Together with a metal flower brooch by Boucher; and a metal and turquoise plastic ring.

Gross weight: 46 grams; length of bracelet: 6.75 in.; jewelry box: 3 x 4.5 x 2 in.

\$500 - 700



302

302

A DIANA LEWIS POWELL ONYX, FRESHWATER PEARL AND 14K GOLD RING

Pear-shaped cabochon onyx, approximately 17.1 x 14.1 x 6.1 mm.

Size: 6.75

\$500 - 800



303



304



305



306



303

A DIANA LEWIS POWELL NECKLACE AND PIN

14K gold, diamond and black cat's eye chrysoberyl pendant-necklace and a 14K gold and black cat's chrysoberyl bee pin.

Necklace length: 14.5 in.; bee pin: 5/8 x 0.5 in.

\$500 - 700

304

A DIANA LEWIS POWELL COLLECTION OF DIAMOND, COLORED STONE, CULTURED PEARL, GOLD AND PLATINUM JEWELRY

Comprising a 14k gold and amethyst pendant; a platinum, diamond, cultured pearl and black cat's-eye chrysoberyl brooch; and a platinum, cultured pearl and amethyst brooch.

\$2,000 - 3,000

305

A DIANA LEWIS POWELL COLLECTION OF HARDSTONE AND GOLD JEWELRY

Comprising a tiger's eye, diamond and 14k gold mouse pendant; a coral, diamond and 14k bi-color gold ring; and a tiger's eye and gold ring. The mouse pendant is signed ("HB") for Hammerman Brothers.

\$500 - 700

306

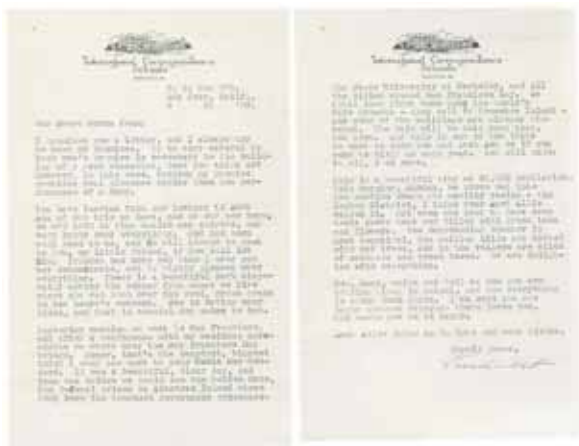
A PAIR OF DIANA LEWIS POWELL 14K GOLD RINGS

Approximate weight: 26 grams; one size 5; one size 2

\$500 - 700

Leading Ladies





307

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A MARILYN MONROE GROUP OF LETTERS FROM UNCLE ART AND AUNT ALLIS

1 Autograph and 2 Typed Letters Signed ("Aunt Allis" and "Uncle Art"), 6 pp recto and verso, various sizes (8vo to 4to), San Jose, September 25, 1938, January 1, 1939, and n.d. [likely 1939], to Norma Jeane Baker (née Marilyn Monroe), on "International Correspondence Schools" letterhead and plain stationery. Norma Jeane was 12 years old when she received these letters from relatives of her guardian, Grace Goddard, and Grace's aunt, Ana Lower. Though not related to her, they address themselves as Uncle Art and Aunt Allis, and in their separate letters to the child, they seem to know her well, calling her "Little Sweetheart" and writing, "We all send love to our little girl." They often refer to their dog, Trinket, whom one may assume was adored by Norma Jeane, who had a soft spot for animals all her life. Despite the many difficulties Norma Jeane had to face as a foster child, it does seem that there were many caring people in her life, as Uncle Art writes, "I am sure you are happy because everyone there loves you, and wants you to be happy." 8.5 x 11 in.

\$400 - 600

308

A MARILYN MONROE PAIR OF LETTERS FROM ANA LOWER

2 Autograph Letters Signed ("Aunt Ana"), 7 pp recto and verso, 8vo, Los Angeles, January 14, 1942 and July 5, 1946, to Norma Jeane Baker/Dougherty (née Marilyn Monroe), on monogrammed stationery, with original transmittal envelopes. Ana Lower was the aunt of Norma Jeane's guardian, Grace Goddard, and the two had a mutually loving relationship, the most important in young Norma Jeane's life. In her first letter of 1942, Lower responds to 15-year-old Norma Jeane's questions about her shyness: "Be your own sweet self and in time as you have more experience, you'll be able to talk when you want to, and people will really pay attention to what you say because it will be something worthwhile." By 1946, Norma Jeane was obtaining a divorce from her first husband, James Dougherty (whom Lower adored) and was having financial difficulty. She had borrowed money from Lower, who was also allowing Norma Jeane's mother, Gladys Baker, to live with her at the time. Her letter expresses disappointment in Norma Jeane's decisions, quoting the Bible and giving advice. She also mentions that Gladys has been fired from her job at Griffith Park because she was "too melancholy to be around the patients." Lower gently but firmly warns Norma Jeane, "Well, precious, you may feel I am being severe, but it is not so meant. I love you dearly and you must not feel hurt because of this letter." Lower encloses a self-addressed envelope for Norma Jeane to respond (which is still attached to the letter). 6 x 9.5 in.

\$2,000 - 3,000



308



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A GROUP OF ANA LOWER LETTERS TO JAMES DOUGHERTY REGARDING MARILYN MONROE

4 Autograph Letters Signed ("Aunt Ana"), 11 pp recto and verso, 8vo and 12mo, Los Angeles, June 10, 1943 to July 13, 1945, to James Dougherty, on monogrammed stationery, with original transmittal envelopes. Norma Jeane Dougherty (née Marilyn Monroe) married first husband Dougherty in 1942 at 16 years of age; he was 21. The marriage was arranged by Grace Goddard, Norma Jeane's guardian, and Grace's aunt, Ana Lower, to prevent Norma Jeane from having to return to an orphanage. According to Dougherty, the two were in love and had a happy marriage before he joined the Merchant Marine in 1943. Lower was extremely close to Dougherty, and in her letter, she expresses her concern about his joining up and what it means for Norma Jeane's future. "Her welfare of course is uppermost in your thoughts. She is young and really needs to finish her education." Her love for the girl reveals itself often: "Norma is such a sweet dear girl. Everyone loves her." She also expresses gratitude for his caring ways: "I am grateful for your kindness to Norma and know she loves you as dearly as you do her." Largest: 6 x 9.5 in.

\$1,500 - 2,000



310



312

310

A MARILYN MONROE LETTER FROM HER MOTHER, GLADYS BAKER

Autograph Letter Signed ("Mother"), 3 pp, 12mo, Portland, n.d. [1945], to Norma Jeane Dougherty. Monroe's mother, Gladys, had a history of mental illness which prevented her from taking care of Norma Jeane when she was a child. For very brief periods they would live together but most of Norma Jeane's childhood was spent in foster homes or in an orphanage. In 1945, Gladys went to Portland to attempt to live on her own with the help of her aunt, Dora. She had been living in institutions for 9 years, and the hope was that she would be able to care for herself. She writes of her transition: *"I've only been here a few days [and] I am just getting acclimated to it. I'm taking it easy for a while."* Gladys' letter to Norma Jeane is surprisingly lucid and sweet. She is happy that Norma Jeane is married and hopes to meet her husband, James Dougherty (who was in the Merchant Marine at the time). She writes, *"Seems only yesterday that you were just a wee tott [sic] & now you are married. I know you are very happy & perhaps some time soon I'll see you."* Norma Jeane was elated and eventually went to visit her with photographer Andre de Dienes. After leaving Portland, Gladys returned to Los Angeles and lived with Norma Jeane briefly but was ultimately forced to return to institutional life. This letter, however, is heartwrenching proof that Gladys, during her periods of wellness, had Norma Jeane's best interests at heart. 5.5 x 7 in.

\$2,000 - 3,000



311

311

A MARILYN MONROE GROUP OF CORRESPONDENCE FROM ANA LOWER

2 Autograph Letters signed ("Aunt Ana"), 9 pp recto and verso, 12mo, various places including Rochester, Boston, and New York City, May 30, 1946 to June 19, 1946, to Norma Jeane Dougherty (née Marilyn Monroe), on plain stationery, with original transmittal envelopes; and an Autograph Postcard Signed ("Aunt Ana") postmarked June 17, 1946. In the summer of 1946, Norma Jeane Dougherty was establishing residency in Las Vegas in order to divorce her first husband, James Dougherty, who was in the Merchant Marine at the time. She had begun a love affair with photographer Andre de Dienes, one that was much more serious than previously thought. In her letters, Ana Lower, who was the most loving adult figure in Norma Jeane's life, remarks on the reactions she receives when she shows friends Norma Jeane's photographs: *"Everyone thinks your pictures are lovely, and I tell them not half so lovely as you really are."* As she is traveling during the writing of these letters, Lower describes her experiences, most notably her visit with Norma Jeane's amour, de Dienes. She found him both lovable and *"temperamental, as most artists are."* In her closing paragraph, she writes of Andre: *"I kissed your sweetheart good-bye and I will love him, too—we joked about my being his mother-in-law. I do hope Jimmie [Norma Jeane's soon-to-be ex-husband, whom Ana adored] is not too hurt by all this."* Largest: 8 x 9 in.

\$1,000 - 2,000

312

A MARILYN MONROE LETTER FROM HER GUARDIAN, GRACE GODDARD

Autograph Letter Signed ("Grace, Daddy, and Jody"), 5 pp, 4to, Van Nuys, June 14, 1946, to Norma Jeane Dougherty, on plain paper, with original transmittal envelope. In the summer of 1946, Norma Jeane (née Marilyn Monroe) was establishing residency in Las Vegas in order to obtain her divorce from first husband, James Dougherty, who was stalling on signing the papers. Grace reveals that her aunt, Ana Lower, who was also a loving caregiver to Norma Jeane, is too easy on Dougherty: *"I know what a softie [Aunt Ana] is toward any male, old or young, who makes a fuss over her. As for me, Doc [Grace's husband], and all the rest of us, we look at situations through eyes of love for you, justice, and repayment for you being such an angel all your life. You deserve more than Jimmy is capable of giving you."* No mention is made of the fact that Dougherty, at the young age of 21, married 16-year-old Norma Jeane so that she wouldn't have to go back to the orphanage. Despite this bit of backbiting, Goddard's letter is loving and caring towards Norma Jeane, a girl who was like a daughter to her whom she had helped to raise since she was born. In closing, she makes a veiled reference to Norma Jeane's relationship with photographer Andre de Dienes and writes, *"Of course no one but Doc and me know of your future plans. I am so in hopes you will let your heart rule you this time and not let anything keep you from taking the happiness that is being offered you."* 8 x 10 in.

\$1,500 - 2,000

313

A MARILYN MONROE PAIR OF LETTERS FROM HER GUARDIAN, GRACE GODDARD

2 Autograph Letters Signed ("Grace"), 5 pp recto and verso, 4to, Van Nuys, June 27 to July 5, 1946, to Norma Jeane Dougherty (née Marilyn Monroe), on plain paper, with original transmittal envelopes. In the summer of 1946, Norma Jeane was residing in Las Vegas to obtain her divorce from her first husband, James Dougherty. During this time, she was ill, experienced financial difficulties, and was having problems with her car. Goddard's letter is sympathetic: *"I am heartsick over you,"* but firm when she scolds, *"I do wish you had listened to Doc [Goddard's husband] about your car."* She also expresses concern that no one is available to administer Christian Science teachings to Norma Jeane during her illness. Additional difficulty arose when Dougherty refused to sign the divorce papers once Norma Jeane was in Las Vegas. Goddard gets a final jab at Dougherty in her closing remarks (even though she arranged their marriage) when she writes, *"I never did think Jim would keep his promise to sign the papers."*
8.5 x 11 in.

\$1,000 - 1,500

314

A MARILYN MONROE LETTER FROM LEN CORMIER

Autograph Letter Signed ("Len"), 5 pp recto, 8vo, San Francisco (though his letter states he is in Sydney, Australia), May 26, 1947, to Marilyn Monroe, on "SkyMail" stationery. Len Cormier was a young Navy pilot who dated Monroe (then Norma Jeane Dougherty) shortly after she divorced her first husband in 1946. They had at least 2 dates: one at Tommy Dorsey's Casino Gardens in Santa Monica, and one where he took her flying (the only civilian he ever took up in a plane, he later recalled). In his letter from training camp, he writes, *"I'll have to admit that I don't leave your picture out all the time, since nobody would get any work done if it were."* He relays his experiences with flight operations and traveling, and ends his letter with a thoughtful message to his career-oriented friend: *"I've still got my fingers crossed, hoping that all the breaks in the world come to you."*
6 x 9 in.

\$400 - 600

315

A MARILYN MONROE GROUP OF HOLIDAY CARDS AND PARTIAL LETTER FROM ANA LOWER

Comprising a partial Autograph Letter Signed ("Aunt Ana"), 1 p, 8vo, [Los Angeles], c.1947, to Marilyn Monroe, on plain stationery, discussing Christian Science. Together with 9 holiday cards from Lower to Norma Jeane/Marilyn Monroe from 1941 to June 1, 1947 (Marilyn's 21st birthday), including a congratulatory wedding card celebrating her marriage to James Dougherty in which she writes, *"To my dear / girl and boy / Love / Aunt Ana."* Monroe's love for Lower ran deep, as evidenced by the fact that she saved these cards her entire life. Monroe considered Lower the first person who ever truly loved her. When Lower died in 1948, Monroe's career was just beginning. Lower had been supporting her all the way, careful to advise her using the Christian Science teachings and Bible verses. Lower's cards always sign off with affection: *"To My Dear Sweet Girl"* and *"Always loving you."*
4 x 6 in. to 5 x 7 in.

\$1,000 - 2,000



313



314



315



316



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A MARILYN MONROE GROUP OF LETTERS FROM HOWARD KEEL

3 Autograph Letters Signed ("Harry"), before he changed his name to Howard, 12 pp, 8vo, New York and London, February 11, 1947 to February 28, 1948, to Norma Jeane Dougherty/Marilyn Monroe, on "Hotel Paramount / New York" stationery, with 1 original transmittal envelope. Until these letters, little was known about film star Howard Keel's relationship with Marilyn Monroe except that they had dated a few times. Keel had originally met Norma Jeane when she was 15 years old, as he relays in his letter: *"I had quite a liking for you deep down inside but being a ripe old 22 or so I felt I was a little old for you."* He is thrilled that they have reconnected and has a good laugh at seeing her crowned as "The Artichoke Queen" in a publicity stunt. He gives her advice on her career and laments the problems he is facing with his own. In his second letter, Keel explains that he is going to London to perform in the role of Curly in the stage production of *Oklahoma*, of which he is *"not too excited."* This opportunity would turn out to be a huge break for his career. At some point between letters, the two got together, and Keel expresses his disappointment at not being able to see more of Monroe: *"When I come home in June we'll have to have some fun & find out what there is between us."* Obviously, nothing came of the relationship, but Keel has sweet words about their reunion when he writes, *"It was wonderful to find you the same sweet person I knew before."*
Largest: 7.25 x 10.5 in.

\$2,000 - 3,000



317

317

AN ANA LOWER LETTER TO BERNIECE MIRACLE REFERENCING MARILYN MONROE

Autograph Letter Signed ("Aunt Ana"), 2 pp recto and verso, 12mo, Los Angeles, March 10, 1948, to Berniece Miracle, on monogrammed stationery, with original transmittal envelope. Marilyn Monroe's guardian, Grace Goddard, was Ana Lower's niece, and Lower was a loving friend to Marilyn all of her life. Marilyn's half-sister, Berniece Miracle, also got to know Lower, and they corresponded over the years. In this particular letter, Lower is apologizing for breaking the chain of a chain letter that Miracle had sent her (Miracle's handwritten chain letter request on a postcard which involved the exchange of tea towels is also included). Lower refers to Marilyn (who is now no longer called Norma Jeane, even by her family), as she writes: *"I am glad the clothes can be used. Marilyn will probably have more later."* Marilyn often gave her clothes to Berniece when she was finished with them. Lower closes the letter with, *"All is well with me and with Marilyn's career."* Ana Lower would die 4 days after this letter was written. WITH: an original 8 x 10 in. photo of Monroe taken by Fink Smith, a Mayo Brothers Two-Week Diet typed on a sheet of yellowed and torn paper, an acknowledgement of mail deposit for Marilyn Monroe Productions dated August 23, 1956, and a Milton H. Greene Studios stock certificate.
8.5 x 11 in.

\$500 - 700

318

A MARILYN MONROE GROUP OF LETTERS FROM JOSEPH SCHENCK

3 Autograph Letters Signed ("Joe," "Joe S."), 3 pp recto, 8vo to 4to, Miami, March 29, 1948 to December 28, 1948, to Marilyn Monroe, on Twentieth Century-Fox stationery and monogrammed stationery, with original transmittal envelopes. Joe Schenck was a partner with Darryl Zanuck in the creation of Twentieth Century-Fox; as such, he had enormous power and was able to help Monroe further her career, whether it was at Fox or not. At the time of his letters to Marilyn, she had just signed a 6-month contract with Columbia Pictures, a major breakthrough in her career, which Schenck addresses: *"I hope you will get your chance at Col and make good."* Several months later, he writes, *"Am very pleased to know you have a good part in a picture. Stick to your work and you will make good. Make your career your first consideration."* This was advice that Monroe took to heart, working harder than most starlets. Schenck either had a sense of humor or spelling problems, as he incorrectly spells Monroe's name twice, writing both "Maryline" and "Marrylene" in his salutations! Monroe maintained her friendship with Schenck for the rest of his life (he died a mere 10 months before Monroe) and was forever grateful for his faith in her.
8.5 x 11 in.

\$2,000 - 3,000



319



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319

A MARILYN MONROE LETTER FROM BEN LYON

Typed Letter Signed ("Ben"), 1 p, 8vo, London, August 29, 1949, to Marilyn Monroe, on Twentieth Century-Fox Productions Ltd. stationery. Actor and head of casting at Twentieth Century-Fox, Ben Lyon had the rare distinction of giving Norma Jeane Dougherty the name "Marilyn Monroe," with a little help from Marilyn herself. According to him, she reminded him of a stage actress named Marilyn Miller, and Norma Jeane wanted to use her grandmother's name of Monroe, and hence, a star was born. Lyon saw in Monroe what many executives had failed to see, and he was quick to act on it. He later said she was one of the hardest working starlets he had ever met. In his letter, he writes of his pleasant surprise at seeing her picture on the cover of a magazine. Lyon kept in touch with Monroe throughout her career, particularly at the beginning, as he writes: *"Do drop me a line and let me know what you are doing as I am very interested in your progress."* 8 x 10 in.

\$500 - 700

320

A MARILYN MONROE GROUP OF LETTERS SENT TO HER BY FRIENDS AND FANS

Comprising 3 transmittal envelopes from Arthur Miller to Marilyn Monroe postmarked February and March, 1951, with typed addresses on the envelopes but completely faded handwriting (which was done in pen) on the letters. These letters were sent after the pair first met through their mutual friendship with director Elia Kazan, when they clearly were enamored of each other, but Miller was married at the time. One of the envelopes misspells Monroe's name as "Marylin" and the other is addressed to "Miss Bower," a private joke between Kazan, Monroe, and Miller when they nicknamed Monroe "Miss Bauer." Monroe's handwriting can be seen on the back of one of the envelopes where she has written, *"listen to the feeling with my body;"* an Autographed Letter Signed ("Rudy Howell, Jr."), 1 p, 4to, South Korea, March 14, 1952, to Grace Goddard, with letter and original transmittal envelope all in one piece. Howell was a member of the family at whose home Marilyn Monroe's wedding to James Dougherty took place in 1942; a partial Autograph Letter from Harry Boyle (name is on the letterhead), 1 p, 8vo, Phoenix, March 2, 1949, with original transmittal envelope on the back of which Monroe has jotted down her schedule for the day: *"9:45 Lytess [Natasha, Monroe's drama coach],"* etc., and other information that is still readable; a group of 3 pages from what looks like a high school autograph book with sentiments written to Norma Jeane; an Autograph Letter from Gordon Provonsha Signed ("Gordon"), 2 pp recto and verso, 4to, Culver City, October 6, 1948, with original transmittal envelope. Provonsha was a commercial artist who painted a portrait of Monroe for a Dolly Madison advertisement during her modeling days; an Autograph Letter from Grover Solomon Signed ("Grover"), 3 pp, 4to, Notre Dame, May 22, 1947, with original transmittal envelope, in which he responds to Monroe's recent letter; and an Autograph Letter (ink is fading but readable) Signed ("Dale Mossman"), 4 pp recto, 8vo, San Francisco, n.d. [likely 1950-51], a fan letter with 2 snapshots of Mossman in beefcake poses. 4 x 6 in. to 8.5 x 11 in.

\$1,500 - 2,000



321



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A MARILYN MONROE GROUP OF TELEGRAMS FROM ELIA KAZAN

3 Western Union telegrams, New York and Chicago, March 9, 1951 to December 1, 1951, to Marilyn Monroe from director Elia Kazan. In 1951, Kazan and Monroe were engaged in a clandestine affair while Kazan was married to Molly Day Thacher. Through Kazan, Monroe met her future husband, Arthur Miller, who also took a fancy to Monroe (and who was also married). Though Miller's affair with Monroe would not take place until later, the three spent time together when Miller was in Hollywood. The two men called Monroe "Miss Bauer" based on a prank they played on Columbia boss Harry Cohn in which Monroe posed as a secretary by that name. Two of the Kazan telegrams allude to this pseudonym, with one signed "Bauer" and the other signed simply "B." Though Monroe had affection for Kazan, she fell hard for Miller and the Kazan relationship fizzled out. From his messages, however, it appears that they were close: *"Darling Just sit tight where you are and I'll call for you about nine thirty."* Monroe has written "2073 Coldwater" on the December telegram, as Kazan was living in agent Charles Feldman's home in Coldwater Canyon at the time. Each telegram: 6 x 8 in.

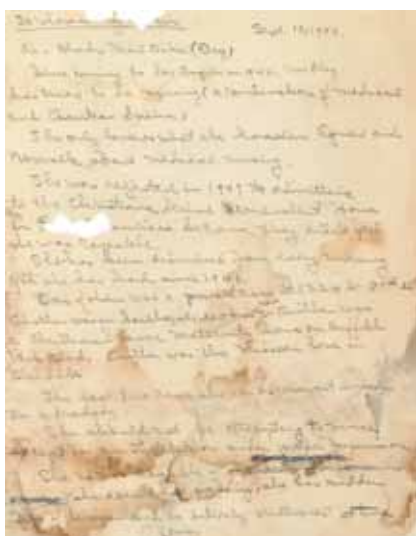
\$700 - 900

322

A MARILYN MONROE GROUP OF LETTERS FROM SID ROSS

4 Autograph Letters Signed ("Sid"), 16 pp recto and verso, 8vo to 4to, March 17, 1952 to May 6, 1952, to Marilyn Monroe, on "American Airlines" stationery, with 2 original transmittal envelopes. Ross was a writer for Parade magazine whose brother, photographer Ben Ross, had photographed Monroe several times. Sid Ross fell head over heels in love with Monroe, who appears not to have returned his affection (or many of his letters, since his enclosed self-addressed stamped envelope for her convenience is still attached to his letter)! His letters are lyrical, poetic, and beautifully written, and he is clearly besotted: *"The sheer joy of watching you—as you talk & sometimes crinkle up your brow ... the sometimes pain in your voice and glance and gestures ... the intensity that stirs not only you, but others."* During the time he writes these letters, Monroe was filming *Monkey Business* (1952) with Cary Grant, whom Monroe said was "nice" to her; she was also beginning a relationship with Joe DiMaggio, whom she would marry in 1954. In April of 1952, Ross received a "Dear John" letter from Monroe that he declared was "a blow. A terrific blow. It made me feel that the end of the world had come for me." He is clearly heartbroken and devastated. Interestingly, Ross closes one of his letters, *"You may never be a 'great' actress possibly but you'll always be a so very beautiful girl..."*, a statement which may have been the very reason Monroe broke things off with Sid Ross. 8.5 x 11 in.

\$700 - 900



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A GROUP OF CORRESPONDENCE PERTAINING TO GLADYS BAKER, THE MOTHER OF MARILYN MONROE

Autograph Letter Signed ("Grace McKee Goddard"), 2 pp recto and verso, 4to, Van Nuys, September 12, 1952, to "Whom It May Concern," on plain paper. Grace Goddard was the best friend of Gladys Baker, Marilyn Monroe's mother, and during their younger years they enjoyed a healthy friendship; however, when Baker began to show signs of mental illness, their relationship changed and Goddard became a caregiver to both Baker and her young daughter, Norma Jeane (née Marilyn Monroe). In this letter, Goddard is clearly at the end of her rope, having spent the last 20 years trying to take care of Baker, and her exhaustion is palpable: *"I have always loved her and her child, but I have a very bad heart condition brought on by a stroke caused by Gladys in Feb 1950. I have tried too many years to help her and I can no longer have her in my home."* WITH: 6 pp of mimeographed letters from Goddard, 2 receipts, and 2 typed letters that date back to 1935 and tell the story of Goddard's constant concern for and upkeep of Baker. Through detailed correspondence with the Santa Monica Rest Home, a potential caregiver—even the IRS—she reveals the emotional and physical agony she experienced to help her friend. Throughout the letters, there is always the upmost concern for little Norma Jeane, the child in the middle of the storm. Accompanied by an empty envelope addressed to Norma Jeane from Grace's daughter, Bebe Goddard, and a document signed by Grace and Doc Goddard regarding someone borrowing their furniture. 8.5 x 11 in.

\$2,000 - 3,000

324

GENTLEMEN PREFER BLONDES

Twentieth Century-Fox, 1953. British quad poster, linen-backed. Marilyn Monroe and Jane Russell team up to find husbands—preferably millionaires—in this Howard Hawks-directed musical comedy based on the book by Anita Loos. 30 x 40 in.

\$800 - 1,200

325

A MARILYN MONROE SIGNATURE ON A MONOGRAMMED NAPKIN

Cream-colored napkin with "Marilyn" stamped to the napkin in blue letters, inscribed, "To Sally / Warmest Regards / Marilyn Monroe" in blue ink. The napkin is taped to an identical napkin. The monogrammed napkin is possibly from an event honoring Marilyn, as it is unlikely that she would have monogrammed napkins in her home. The inscription and signature are bold and clear. 6.25 x 7 in.

\$2,000 - 3,000



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326

A JOAN CRAWFORD AND DOUGLAS FAIRBANKS, JR. SIGNED LETTER

Autograph Letter Signed ("Joan Crawford Fairbanks, Jr." "Douglas Fairbanks, Jr."), 1 p, 12mo, [Los Angeles], n.d. [1929], to Ruth Roland and Ben Bard, on plain stationery, housed in a plastic holder with PSA/DNA certification attached. On the occasion of actress Ruth Roland's marriage to actor Ben Bard, Crawford congratulates them effusively: "May you always be the happiest souls in the world. I mean that most sincerely as one of your bestest friends." Fairbanks is more succinct when he writes underneath: "Ditto-etcetera, et al," and then attaches a humorous postscript: "Wait 'till [sic] you've [been] married as long as we have!!" Fairbanks and Crawford had been married only a few months. The missive was likely on the page of a congratulatory book, as the reverse features a letter from actor George W. Weeks also congratulating the newlyweds.

Overall: 6.75 x 10.25 in; letter: 5.25 x 6.5 in.

\$400 - 600

327

A SCREENPLAY OF GRETA GARBO'S INSPIRATION

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

8.75 x 11 in.

\$800 - 1,200

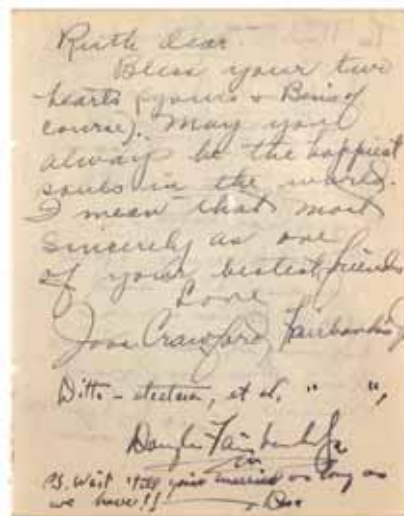
328

A HANDWRITTEN LETTER FROM GRETA GARBO TO SALKA VIERTEL

Autograph Letter, 2 pp recto and verso, 8vo, Stockholm, October 25, 1932, to Salka Viertel, on plain stationery, written in German. Viertel and Garbo maintained a strong friendship after they worked together at MGM in the 1930s. Viertel was a talented writer as well as actress who co-authored the screenplays of some of Garbo's most successful films including *The Painted Veil* (1934) and *Anna Karenina* (1935), among others. In this letter, Garbo asks for information about Queen Christina, whom she will be portraying in an upcoming film and for which Viertel co-authored the screenplay. She also expresses her fear of "everything" and her inability to remain calm in the face of that fear. She asks Viertel to burn the letter immediately, as she does not want it to end up in a museum, where its contents will make people laugh at her. She closes the letter with a drawing of a circus lady; Garbo often did not sign her letters, particularly to good friends, because of her obsession with privacy.

7 x 10.5 in.

\$1,000 - 1,500



326



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A MAE WEST PAIR OF CUSTOM-MADE PLATFORM SHOES

Black leather platform shoes with front straps and ankle straps attached with a sapphire-blue button, with "Miller and Sons / New York" inscribed on both insoles and "Specially made / for / [Mae West]" inscribed on the insole of one shoe. Please note that the inscription of West's name has barely survived the wear of this shoe and only the "E" of "Mae" and "W" of "West" are slightly visible. The shoes are built up with West's now-trademark platforms, as the voluptuous actress was only 5 feet tall and wore lifts in her shoes throughout her entire career. The lifts contributed to her height, as did the 4.75 in. heels! Accompanied by a Letter of Provenance. *Provenance:* Heritage Auctions, *Entertainment & Music Memorabilia Signature Auction* #7144, June 25, 2016, lot 89177. 8 x 11.5 x 4 in.

\$400 - 600

330

A SHIRLEY TEMPLE SIGNED PHOTO TO LOUELLA PARSONS

Silver gelatin 11 x 14 in. photo of Shirley Temple in her prime, inscribed "To / Louella Parsons / Love / Shirley Temple," framed. Parsons was the famous Hollywood columnist whose competition with rival Hedda Hopper kept Hollywood on its toes and in her good graces. She had the power to make or break a career, with strong ties to William Randolph Hearst as a columnist for his newspaper. *Overall:* 13 x 16 x 1 in

\$500 - 700

331

A PAIR OF WILLIAM POWELL AND MYRNA LOY SIGNED PORTRAITS INSCRIBED TO CHILD STAR CORA SUE COLLINS

Comprising a silver gelatin matte finish 11 x 14 in. photograph of Myrna Loy with "Kindly credit-Photo by / Clarence Sinclair Bull" stamped on the reverse, inscribed on the front: "To Cora Sue / Hoping you, someday, / ride a bicycle in Europe / and think of me / Myrna Loy." The inscription refers to MGM's prohibiting Collins to ride a bike (they didn't want their child star to be injured and slow down filming) and Loy regaling Collins with tales of a bike trip she had taken through Europe. Together with a silver gelatin matte finish 8 x 10 in. photograph of William Powell with "Please credit / Russell Ball / M.G.M." stamped on the reverse, inscribed on the front: "To Cora Sue with my / love-William Powell." Cora Sue Collins plays the daughter of Loy and Powell in MGM's *Evelyn Prentice* (1934). Her scenes with them individually and together exhibit a naturalness not often seen in child actors at the time and is evidence of their off-screen adoration of each other. Collins remembers Powell as treating her "like a daughter." *Provenance:* Cora Sue Collins Nace. *Largest:* 11 x 14 in.

\$1,000 - 1,500

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A PAIR OF JOAN CRAWFORD AND BETTE DAVIS SIGNED PORTRAITS INSCRIBED TO CHILD STAR CORA SUE COLLINS

Comprising 2 silver gelatin matte finish 11 x 14 in. photographs, the first of Joan Crawford with "Kindly credit-Photo by / Clarence Sinclair Bull" stamped on the reverse, inscribed on the front: "For a very sweet / Cora Sue / from / Joan Crawford;" and the second of Bette Davis with "Hurrell" stamped on the reverse, inscribed on the front: "For Cora Sue / from / Bette Davis." A slightly more grown-up Collins worked with Davis on *All This, and Heaven Too* (1940), playing one of Davis' pupils. Collins remembers receiving a beautiful nosegay of flowers from Davis for her birthday—the first time anyone had ever given her flowers.

Provenance: Cora Sue Collins Nace.
11 x 14 in.

\$1,000 - 1,500

333

A LAUREL AND HARDY SIGNED PHOTO INSCRIBED TO CHILD STAR CORA SUE COLLINS

Silver gelatin matte finish 8 x 10 in. photograph with "Stax" stamped on the reverse, signed on the front: "Hello Cora Sue! / Stan Laurel / Oliver Hardy." This particular image is one of the most sought after of Laurel and Hardy, whose career peaks coincided with the most prolific period of Cora Sue Collins' film work.

Provenance: Cora Sue Collins Nace.
8 x 10 in.

\$800 - 1,200

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A GROUP OF PORTRAITS OF LEADING LADIES AND CHARACTER ACTRESSES SIGNED TO CHILD ACTRESS CORA SUE COLLINS

Comprising 6 oversized (10 x 13 to 11 x 14 in.) and 4 8 x 10 in. silver gelatin photos of actresses who worked with or were acquainted with child actress Cora Sue Collins. Many of the inscriptions are affectionate in nature including Fay Wray, who writes, "To / My darling Cora Sue / from / one of her / fondest admirers / Fay Wray;" Loretta Young: "To Miss Cora Sue- / In appreciation of / your lovely work / Loretta Young;" Una Merkel: "To Cora Sue / With affection and / admiration / Una Merkel;" and May Robson, who shared a birthday party at MGM with Cora Sue with guests such as Jean Harlow



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and Louis B. Mayer: "Love & Best Wishes / to my dear little / Cora Sue Collins / May Robson." Also included in this amazing collection are signed and inscribed photos from Mary Pickford, Ann Harding, Josephine Tumminia (with whom Cora Sue worked on radio), Lola Lane, Minna Gombell (who inscribes her photo to "Cora Susie Boo"), and Alice Brady.

The entire group of photos can be seen in our online catalog.

Provenance: Cora Sue Collins Nace.
Largest: 11 x 14 in.

\$1,200 - 1,500



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A GROUP OF PORTRAITS OF LEADING MEN AND CHARACTER ACTORS SIGNED TO CHILD ACTRESS CORA SUE COLLINS

Comprising 4 oversized (10 x 13 to 11 x 14 in.) and 6 8 x 10 in. silver gelatin photos of actors who worked with or were acquainted with child actress Cora Sue Collins. Collins had the distinction of hosting a radio program with Lionel Barrymore, whom she adored, and who signs his photo, "Best Wishes / Lionel Barrymore." Pat O'Brien holds a special place in Collins' heart, as he became a father figure to her after her own father left the family, as evidenced by one of his inscriptions to her: "To / my 'Cora Sue' / who is ever in / my heart - / My Love / Always / Uncle Pat;" 3 other photos of O'Brien, 2 signed and one unsigned, display similarly affectionate sentiments. Roy Rogers signs just what one would expect of the friendly cowboy: "To Cora Sue / 'Aw Shuck' [sic] you're cute / Sincerely / Roy Rogers" Also included are signed and inscribed photos from Otto Kruger, William Gargan, Albert W. Hale, and one from Clarence Muse, with whom Collins co-starred in *Black Moon* (1934), who sums up Collins' effect on audiences when he writes, "To Cora Sue Collins - / A young actress that is making millions happy."

The entire group of photos can be seen in our online catalog.

Provenance: Cora Sue Collins Nace.

Largest: 11x14 in.

\$500 - 700



336

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A NORMA SHEARER SIGNED PHOTOGRAPH USING HER MARRIED NAME OF THALBERG

Silver gelatin matte finish photograph inscribed, "To Billy Hamilton / Best wishes from / Norma Shearer Thalberg," with photographer stamp, "Please credit / MGM Photo / by / Willinger" on reverse. Examples of Shearer writing her married name on a professional photograph (she was wed to MGM "Boy Wonder" producer Irving Thalberg) are rare. Thalberg died in 1936 at the age of 37, leaving Shearer a widow with 2 small children. She continued to be the "Queen of MGM," however, until her retirement in 1942.

10 x 13 in.

\$800 - 1,200

337

A LUCILLE BALL GROUP OF EPHEMERA

Comprising a U.S. lobby card for *Room Service* (RKO, 1938), in which Ball plays straight man to the Marx Brothers. Ball is featured in the lobby card with Groucho, Chico, and Harpo Marx; 4 oversized (10 x 13 and 11 x 14) silver gelatin photos of Ball including a glamorous 1940 closeup portrait promoting *Dance, Girl, Dance* (1940) with "Ernest A. Bachrach" stamp on reverse, a closeup portrait with Red Skelton promoting *Du Barry Was a Lady* (1943) with "Clarence Sinclair Bull" stamp on reverse, and 2 candids with Bob Hope lying at the feet of and generally worshipping Hollywood columnist Hedda Hopper on the set of *The Facts of Life* (1960); and a January 1936 Studio Casting Directory which features a full-page ad for Ball with a gorgeous portrait (during her blonde days) listing her latest releases (*Follow the Fleet* (1936), etc.) and her management information. The book is categorized by type and Ball is listed in the "Ingenuess and Leads" category. The book also includes hundreds of other head shots of performers including Johnny Mack Brown, Ward Bond, Mischa Auer, John Carradine, and Donald Meek, to name a few, most of whom are instantly recognizable character actors from the 1930s.

Lobby card: 11 x 14 in.; casting directory: 8 x 10.25 in.

\$1,000 - 1,500



337



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A LANA TURNER GOWN DESIGNED BY ADRIAN

MGM, 1943. Designed by Adrian. Black heavily beaded full-length gown adorned with black bugle beads flowing in various directions, with boning built into the interior bodice, cascading into a sleek dramatic train. Lacking neck straps. One of the most recognizable gowns from Lana Turner's publicity photographs, the costume was also featured in the poster art for Turner's 1943 film, *Slightly Dangerous*. Capitalizing on Turner's femme fatale roles, the publicity photos of her wearing the gown are provocative and sensual and perfectly capture the 1940s glamour goddess at her peak. Accompanied by a Certificate of Authenticity and a photo of Turner wearing the gown.

Provenance: Profiles in History, Debbie Reynolds: The Final Auction, May 17, 2014, lot 613.

\$12,000 - 15,000



339

**339
A LANA TURNER GROUP OF BILL THOMAS COSTUME SKETCHES FOR THE UNCOMPLETED *THE STREETS OF MONTMARTRE***

Seven costume sketches, all watercolor and pencil on board, all with "SUZANNE" and corresponding descriptions written in pencil in the upper right-hand corner, and some with a swatch of fabric paper-clipped to the upper left-hand corner, comprising a yellow gown with small black dots; a patterned blouse and skirt; a tan-colored jacket and trousers (this sketch also has a pencil-drawn sketch of a woman in a period gown on the reverse); a long black skirt and jacket outfit; a creme and olive green ensemble; a black brocade and lace gown; and a recreation of the costume worn by Suzanne Valadon in Renoir's famous painting, *Dance at Bougival*. After the success of *Imitation of Life* (1959), directed by Douglas Sirk, Lana Turner was slated to re-team with him and star with Louis Jourdan in *Streets of Montmartre*, a period piece with Turner starring as "Suzanne Valadon," a French painter famous for her female nudes and the muse of such esteemed painters as Renoir and Degas. The project was heavily publicized but was ultimately canceled.
Each: 13 x 19.5 in.

\$1,500 - 2,000



340

**340
A BETTY GRABLE AND PAT BOONE GROUP OF EPHEMERA GIFTED TO FILM EDITOR DAVID BRETHERTON**

Comprising a 14k gold money clip, 1.25 x 2.25 in., stamped "Ruser," with "Wabash Avenue" engraved on a small street sign surrounded by a piece of celluloid and "Dave Thanks-Betty" engraved on the reverse. This clip was given by Betty Grable to film editor David Bretherton when he worked with her on the 1950 film; a gold key with Bretherton's initials, "D.B.," engraved on one side and "Thanks / Pat" engraved on the other, given to Bretherton by Pat Boone after working with him on the film, *State Fair* (1962); a gold Dunhill cigarette lighter with "Malice / 1993" engraved on the lid, given to Bretherton after the production wrapped; and a pewter mug and glass with "The Great Train Robbery" (1978) engraved/stamped to the front of each. David Bretherton was an Academy Award® winning film editor who began his career in the early 1950s and was with Twentieth Century-Fox for over 20 years.
Glass mug: 4 x 6 x 4 in.

\$700 - 900



342

**341
A BETTY GRABLE PAIR OF SLINGBACK PUMPS**

Likely 1940s. Comprising a pair of beige I. Magnin & Co., likely size 5, slingback pumps with a circular cut-out design throughout, with "Grable / Ch. 3 / #642-8A" written in black ink on the bottom of the left shoe. Betty Grable insured her legs with Lloyds of London for \$1 million in the 1940s after her famous World War II pinup garnered her the unanimous GI vote of having the best legs in Hollywood. She even immortalized one of her legs in concrete at the forecourt of Grauman's Chinese Theater. Though Grable seemed larger than life, her feet were very small, as evidenced by these petite pumps.
5 x 8.5 x 3 in.

\$350 - 550

**342
A MARLENE DIETRICH PHOTOGRAPH BY JOHN ENGSTEAD WITH INSCRIPTION ON REVERSE**

A silver gelatin photograph of a glamorous Dietrich wearing a Jean Louis gown inscribed on the reverse, "I tried to / show this to / you before I / left--but you / were not there. / Hope you like / it--thank you / thank you! Marlene." Stamped "Photograph / by / John Engstead / Beverly Hills" on the reverse. Dietrich had a series of glamour portraits taken by Engstead to promote her appearance at the Sahara Hotel in Las Vegas in 1953. The performances were such a success that she continued to perform cabaret acts throughout the world until the 1970s.
8 x 10 in.

\$700 - 900



343



343

A LAUREN BACALL PAIR OF OPERA-LENGTH GLOVES WORN IN WOMAN'S WORLD

Twentieth Century-Fox, 1954. A pair of burgundy satin opera-length gloves with 3 snap closures at the wrist, each with an interior label inscribed, "A-724-31 L. Bacall." Bacall can be seen wearing these gloves in a group scene with the all-star cast of *Woman's World* including Fred MacMurray, Van Heflin, Clifton Webb, and June Allyson. Accompanied by 2 vintage photographs of Bacall wearing the gloves in the film. Length: approximately 25.5 in.

\$250 - 350

344

A PAIR OF BETTE DAVIS SHOES FROM THE VIRGIN QUEEN

Warner Bros., 1955. Designed by Charles Le Maire. Light grey suede lace-up high heels, heavily beaded with silver and clear beads up the front, a flap of black leather with a silver beaded design over the laces and attached with snap closures, with "C.H. Wolfelt Co." stamped to the insole of one shoe (the other insole is missing), and a "7" written in black ink to the insole, with "B. Davis / 20th" in black ink to the underside of the arch of each shoe, housed in a plexiglass shadowbox with a plaque inscribed, "The Virgin Queen / 1955, 20th Century Fox / Shoes Worn By / Bette Davis." Wolfelt shoes were considered the last word in style starting in 1908. These shoes were likely purchased from Wolfelt, with the beads and other decoration sewn on by the Fox wardrobe department. Davis had played the monarch once before in 1939 with Errol Flynn; in this film, she teamed up with Richard Todd as Sir Walter Raleigh. The costumes by Le Maire were sumptuous and shown to advantage in the Technicolor film. Accompanied by a Letter of Authenticity. Shadow box: 11 x 11 x 9 in.

\$1,000 - 1,500



344

345°

A NATALIE WOOD ARCHIVE OF CANDID PHOTOGRAPHS

59 approximately 7.5 x 9.25 in. borderless silver gelatin photographs of Natalie Wood in candid poses with Nick Adams, Tab Hunter, and others. Many are publicity photos promoting her appearances in *Rebel Without a Cause* (1955) and *The Girl He Left Behind* (1956). Sixteen of the photos feature Wood with her younger sister, Lana Wood, posing affectionately together, one of which includes their mother. During the mid-1950s, Wood was attempting to change her image from that of a sweet child actress, best known for *Miracle on 34th Street* (1947), to that of a young woman. She succeeded with the release of *Rebel Without a Cause* and was able to make the transition to adult roles that so many child actors failed to accomplish. 7.5 x 9.25 in.

\$700 - 900

346°

A NATALIE WOOD SIGNED COLOR SNAPSHOT TAKEN BY A FAN

Color candid snapshot of Natalie Wood wearing a mink coat and smiling straight into the camera, inscribed in blue pen, "To Roger / Love, / Natalie," housed in a plastic holder with PSA/DNA certification attached. Many local fans would wait for their favorite stars outside restaurants and studios, take photos, and then return at a later date to have the star sign the photo. These fans became quite recognizable after a time and this may be the reason that Wood did not sign her last name. A beautiful, rare candid of Wood at the peak of her career.

Overall: 4.25 x 7.25 in.; photo: 3.5 x 3.5 in.

\$500 - 700



345



346



347

347

A GRACE KELLY ARCHIVE OF LETTERS TO PHILADELPHIA FRIEND CHARLES FISH

Comprising 6 Autograph Letters Signed, 2 Typed Letters Signed, and 3 Photographic Holiday Cards Signed ("Grace," "Kelly," "Rainier and Grace"), 19 pp recto and verso, various sizes (12mo to 4to), Monaco, October 17, 1966 to December 17, 1974, to Charles Fish, on various stationeries including Grimaldi monogrammed stationery and "Palais de Monaco" stationery, many with original transmittal envelopes, housed in a black 3-ring binder. Fish was a longtime friend of Grace Kelly harking back to her days growing up in Philadelphia. The two kept in touch and got together throughout the years and shared a comfortable rapport with each other, as she writes after a get-together in 1966: *"It is wonderful to be able to relax with old pals ... we have to spend so much time meeting people & making small talk with strangers that it is a great relief not to have to make efforts."* She also regales him with the thrill of visiting with the Apollo 8 astronauts and how, when watching the launch later, *"our hearts were in our throats."* She spends time reminiscing about their days in Philadelphia and enjoys it immensely when Fish sends her photos of what her classmates look like currently. The two often invited each other to various events, and to Fish's request that Grace set him up on a date, she responds, *"Don't know how well we can do in the date dept. Rainier does not know any single girls!!"*
10.5 x 11 x 2 in.

\$3,000 - 5,000



348

348

A GRACE KELLY ARCHIVE OF LETTERS TO WILLIAM ALLYN

Comprising 8 Autograph Letters Signed, 7 Typed Letters Signed, 1 Autograph Note Signed with 5 color snapshots, and 2 photographic holiday cards signed ("Grace," "Graceling," "GPK," "Rainier and Grace"), 26 pp recto and verso, various sizes (12mo to 4to), Monaco, Paris, and London, January 18, 1965 to December 1981, to William Allyn, on various stationeries including Grimaldi monogrammed stationery and "Palais de Monaco" stationery, most with original transmittal envelopes, housed in a black 3-ring binder. William Allyn was an actor/producer and friend of Grace's from her Hollywood days who reconnected with her in the mid 1960s. With her cooperation, he also produced a 1977 documentary on her titled, *Once Upon a Time is Now ... The Story of Princess Grace*. The two stayed in touch until her death, even planning an arctic cruise together. Grace's letters to Allyn are newsy and personal: *"Our little girl will be eight years old ... she is very grown up so you will have two of us to teach the tango."* Being that Allyn was in the film industry, she would give her opinions on films she had seen, including a scathing review of *Valentino* (1977), in which she thought the star, Rudolf Nureyev, was good, but the film was, *"bitterly disappointing ... maybe if I took dope I could swallow some of these new directors because they obviously do."* In 1978, as her oldest daughter Caroline announced her engagement, Grace writes, *"I am into marriage preparations so I may be a basket case by the time you see me,"* only to write 2 years later when Caroline divorced, *"Our Caroline has been through a difficult time but she will be ok."* When Grace was present at Lady Diana's first public appearance as Prince Charles' fiancée, she notes, *"Lady Diana age 19—was talking at one point to another Lady Diana (Duff Cooper) age 91—a delicious moment to observe—linking two eras."* Accompanied by an 11 x 11 in. 15 pp booklet titled, *"A Remembrance of Pappy"* about producer Fred Coe; a *"3rd Annual International Flower Arrangement Competition"* program in an envelope addressed in Grace's hand; and 4 invitations to various events.
12.5 x 14.5 x 2 in.

\$7,000 - 9,000

349

A GROUP OF ACTRESS GLAMOUR PORTRAITS SIGNED TO BUD WESTMORE

12 oversized silver gelatin photographs, 10 of which are mounted to cream-colored matte board, including a signed portrait of Susan Hayward inscribed, "To dear Bud / with best wishes / for your happiness / affectionately / Susan"; a signed portrait signed by photographer Scotty Welbourne of Anita Louise inscribed, "To Buddy / A very swell / person- / may you have every / success and happiness / Anita Louise"; a signed portrait of Zazu Pitts inscribed, "To Buddy / My best always little man. / Zazu Pitts"; a signed portrait from Glenda Farrell inscribed, "To Buddy / With sincere affection / from your fan / Glenda"; with 6 more signed portraits to Westmore from Jane Wyman, Martha Vickers, Gina Lollobrigida, Eleanor Whitney, Patricia Morison, and Janice Jaratt; and 2 unsigned photographs, one featuring Betty Grable. For 100 years, four generations of Westmores have provided Hollywood with state-of-the-art makeup techniques. Bud Westmore did the makeup for his first movie in 1938 (though he didn't receive a credit) and ended on a high note with *Soylent Green* in 1973, the year of his death. If the glamour goddesses of Hollywood wanted to appear luminous on screen and in portraits, they stayed in Westmore's good graces.

Matted photos: 15 x 19.5 in.



349

\$1,500 - 2,000

350

A ZSA ZSA GABOR GROUP OF COSTUME JEWELRY

3 pieces of costume jewelry comprising a necklace of circular, teardrop, and marquise-cut rhinestones on a silver chain, which Gabor wore on the June 29, 1959 cover of Life magazine, the August 1960 cover of Cosmopolitan magazine, and in countless candid and publicity portraits during the course of her life and career. Together with a necklace of circular and emerald-cut rhinestones on a silver chain and a pair of rhinestone brooches in the shape of hands. Both of these pieces were also worn extensively by Gabor and appear in dozens of photographs. Accompanied by the original Life and Cosmopolitan magazines featuring the first necklace on the covers and photographs of the pieces on display at the Zsa Zsa Gabor estate sale, from which the items were acquired.

First necklace: 13.5 in.; second necklace: 15.25 in.; rhinestone hands, each: 2.5 x 5 in.



350

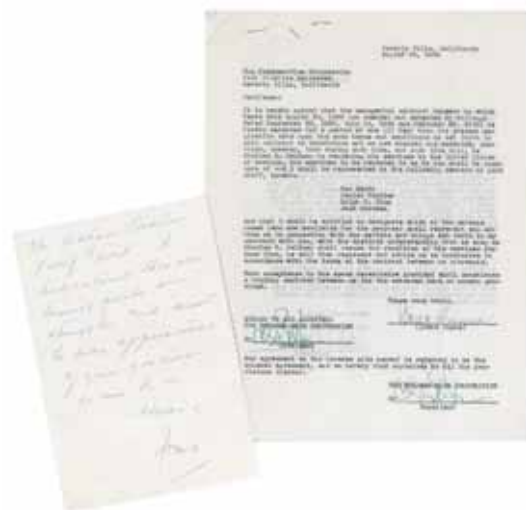
\$1,200 - 1,500

351

AN IRENE DUNNE AND CHARLES FELDMAN GROUP OF SIGNED CORRESPONDENCE

A group of correspondence comprising an Autograph Letter Signed ("Irene"), 2 pp, 12mo, Beverly Hills, January 24, 1964, to Charles Feldman, on plain stationery with original transmittal envelope, thanking Feldman for his contribution to the Motion Picture Relief Fund; a group of Typed Documents Signed multiple times ("Irene Dunne"—9 signatures), ("Charles Feldman"—17 signatures), 26 pp, August 15, 1934 to August 24, 1942, pertaining to Feldman and his representation of Dunne, with additional letters from the Screen Actors Guild acknowledging the representation and signed ("Murray Kinnell") multiple times; a mimeographed letter, 1 p, unsigned, from Feldman to Dunne suggesting numerous projects including one with Maurice Chevalier; and 3 pp of mimeographed correspondence from Feldman to Dunne, June 25, 1951 and August 1, 1951, pertaining to a screenplay that Feldman optioned on Dunne's behalf titled, *Eliza*.

8.5 x 11 in.



351

\$600 - 900



352

352

A GROUP OF KATHARINE BARD COSTUME SKETCHES FOR *INSIDE DAISY CLOVER*

Warner Bros., 1965. Comprising 6 watercolor and pencil on board sketches by Bill Thomas of actress Katharine Bard playing the part of "Melora Swan." Four of the sketches have "Melora" written in pencil on the upper right-hand corner, 4 of the sketches are numbered ("2, 4, and 9"), 1 of the sketches has 2 fabric swatches attached to the upper left-hand corner, and 1 indicates the scene in which the costume is used ("Premiere"). The costumes include 2 formal day dresses, a glamorous mourning ensemble, and 3 evening gowns complete with jewels. Each sketch is meticulous in detail down to the smallest buttons, accents, and fabric patterns. Katharine Bard plays the wife of the wealthy producer who builds up Natalie Wood (*Daisy Clover*) to become an overnight sensation. Designer Bill Thomas created the designs to reflect Melora Swan's sophistication and wealth.

Each: 11 x 15 in.

\$1,500 - 2,000

353

A FAYE DUNAWAY GOWN AND CLOAK FROM *THE WICKED LADY*

Columbia Pictures, 1983. Designed by John Bloomfield. Maroon taffeta gown with a fitted bodice decorated with green ruffles and black and maroon flowered beads, puffed and tiered sleeves with matching trim, accordion pleats at the waistline which billow out into a full skirt with an asymmetrical row of 3 green ruffled bows, with hook and eye and snap closures on the back, bearing an interior cream-colored label inscribed, "Bermans & Nathans / 40 Camden St. / London NW 1" in black lettering, with "Faye Dunaway Double / 18814 / *Wicked Lady*" typed onto the label. Together with a dark salmon-colored taffeta traveling cloak with a kinsale hood, lined in a slightly darker hue of silk, with full-length arm slits, intricate gold bullion trim running throughout the cloak and the sleeves, and a dramatic train. As Lady Barbara Skelton, Faye Dunaway commits robbery, carries a gun, and smothers John Gielgud with a pillow, all while wearing gorgeous costumes and cloaks. She can be seen wearing this gown in a cat fight where she brandishes a whip, and the cloak was used in many of the main publicity photographs for the film. Accompanied by a color photo of Dunaway wearing the gown in the film.

\$1,500 - 2,000

354

A LARGE GROUP OF STUDIO WARDROBE PHOTOS

Approximately 116 silver gelatin photographs, all 8 x 10 in. unless otherwise indicated, comprising 6 wardrobe test shots from various films featuring Shirley Temple, Natalie Wood, Mary Astor, Myrna Loy, and others; 56 scene stills and wardrobe test shots and 15 4 x 5.5 set design photos from *From the Terrace* (1960) featuring Joanne Woodward, Paul Newman, and designer William Travilla; 18 wardrobe test photos of Leslie Caron from *Daddy Long Legs* (1955) with costumes designed by Charles Le Maire and Kay Nelson, and *The Man Who Understood Women* (1959), also designed by Le Maire, in which Caron reuses the main costume worn by Marilyn Monroe in *Bus Stop* (1956). Together with 21 wardrobe test photos (many of them keybook stills) from various films featuring character actresses (and one actor, Victor Moore) such as Marjorie Main, Florence Bates, Dame May Whitty, Lucille Watson, and many more.

Largest: 8 x 10 in.

\$1,000 - 1,500



353



354

PROPERTY ORIGINALLY FROM THE ESTATE OF MARY PICKFORD, LOTS 355-400

355

A MARY PICKFORD CHILDHOOD PAINTING

Watercolor and pencil on paper, dated 1898, featuring a girl dressed all in blue, with sad eyes, swinging on a swing under a large tree, matted. This idyllic portrait painted by Pickford was a far cry from her actual childhood in Toronto. Her father worked nights in a theater and money was scarce. Her love of color, however, is evident in this painting even at such a young age; she once wrote that she had an "intense response to beautiful colors and shapes," even going so far as to eat rosebuds so that the beauty of them would be inside her. *Provenance:* Julien's, *Pickfair Estate Auction*, November 22 and 23, 2008, lot 129
Overall: 10 x 11.5 in.; within mat: 7 x 8.25 in.

\$800 - 1,200

356

A MARY PICKFORD LARGE ARCHIVE OF FAMILY PHOTOGRAPHS FEATURING CHARLOTTE, LOTTIE, AND JACK PICKFORD

Approximately 313 photographs and negatives comprising 57 photos of members of the Pickford family including Mary, mother Charlotte, brother Jack, sister Lottie, and niece Gwynne, in various combinations together, 18 of which are snapshots of various sizes. The highlights of this lot are 2 photos (from the same event) of the 5 members of the Pickford family together (along with Jack's wife at the time, Marilyn Miller); up until now, only one photo of all 5 Pickfords has been known to exist. A photo of Mary with her first husband, Owen Moore, is featured, as well as a snapshot of Mary and Lottie on the set of *Fanchon the Cricket* (1915), the only existing film featuring all 3 Pickford siblings. Photos of Jack Pickford include 92 doubleweight keybook stills featuring him with Marilyn Miller in various candid poses, and Jack on the set of and in scene stills for *The Hill Billy* (1924, originally titled *The Valley of the Wolf*); 11 approx. 8 x 10 in. scene stills and portraits; 26 3.5 x 4.5 photographs of Jack in what appears to be *Garrison's Finish* (1923); and 6 mimeographed pages dated 1924-26 calculating Jack's fan mail during those years. Photos of Lottie Pickford include 34 8 x 10 in. and 5 5 x 7 in. photos from her films; 42 oversized 11 x 14 in. photos of her daughter, Gwynne; 15 8 x 10 in. negatives of Gwynne, most with Mary Pickford; 1 11x14 of Gwynne and Mary; and 8 8 x 10 in. photos of Gwynne with Mary and at a childhood birthday party. Two oversized photos of a planned Pickford cemetery mausoleum and 1 8 x 10 in. and 19 snapshots of the finished mausoleum (where all 4 original members of the Pickford family are buried) are also included. With original "Mary Pickford Company" and "Mary Pickford Film Corporation" envelopes and file folders. Mary Pickford was extremely close to her mother and siblings. Their shared history of childhood poverty created a strong bond which often excluded their intimate friends. The Pickford siblings suffered from alcoholism, including Mary, and by 1936, both Lottie and Jack had died (mother Charlotte died in 1928 of breast cancer). Without her family, Mary Pickford was left with a devastating loneliness from which she never fully recovered.

Largest: 11 x 14 in.

\$1,800 - 2,500



355



356



357

357

A MARY PICKFORD GROUP OF STILLS FROM HER FILMS WITH FAMOUS PLAYERS FILM COMPANY

Approximately 84 doubleweight 8 x 10 in. silver gelatin photos comprising 11 photos from *In the Bishop's Carriage* (1913); 16 photos from *Caprice* (1913); 9 photos from *Hearts Adrift* (1914); 16 photos from *A Good Little Devil* (1914); 4 photos from *Tess of the Storm Country* (1914); 8 photos from *The Eagle's Mate* (1914); 1 photo from *Mistress Nell* (1915); 8 photos from *Rags* (1915) housed in an original "Mary Pickford Studios" envelope; and 11 photos from *Poor Little Peppina* (1916) housed in an original "Famous Players-Lasky Corporation" envelope. Producer Adolph Zukor, the founder of Famous Players (which eventually became Paramount Pictures) lured Mary Pickford away from her theater career with money and the prospect of professional power. Her films with Famous Players cemented her "little girl/guttersnipe" image that audiences favored; she even contributed to several scenarios such as *Hearts Adrift* and formed her own production unit called the "Pickford Film Corporation." Her association with Zukor was both pleasant and profitable, as Pickford stated: "We have the same ideas. We've been down in the world and up in the world together, and I'm sure of him."
8 x 10 in.

\$700 - 900



358

**358
A MARY PICKFORD ARCHIVE OF PHOTOGRAPHS PERTAINING TO HER WORLD WAR I EFFORTS**

Approximately 116 silver gelatin 8 x 10 in. photos and 4 8 x 10 in. negatives, with their original "Pickford Film Corporation" envelopes. More than any other film star in the history of Hollywood, Mary Pickford used her status as the most famous woman in the world to further patriotism during World War I. She sold (and purchased) liberty bonds, participated in bond rallies, became the godmother and honorary colonel to the 143rd Field Artillery, knitted for the soldiers, volunteered with the Red Cross, participated in parades, and gave countless hours of her time and energy. As she cheered on a crowd at a war bond rally, "I am only five feet tall and I weigh 100 pounds, but every inch of me and every ounce of me is fighting American." 8 x 10 in.

\$600 - 800

**359
A MARY PICKFORD GROUP OF SCRAPBOOKS PERTAINING TO HER LIFE AND CAREER**

14 scrapbooks comprising 2 scrapbooks totaling approximately 175 pp, created by superfan Janet Esme Vernon, whose scrapbooks eventually came to be in Pickford's possession. The scrapbooks include 3 mimeographed letters from Pickford to Vernon, as well as a 15 pp handwritten account of Vernon's second meeting with Pickford in which she delights in finally being able to hear the voices of Pickford and Fairbanks. Her narrative gives a detailed picture of the mobs and chaos that ensued when the famous couple were in public. Esme has inserted a Hartsook silver gelatin photo of Pickford in the frontispiece of one scrapbook with the caption, "I Received This Photo From My / Heroine Mary Pickford 10-7-20 / From California / USA." These 2 volumes are marked "No. 4" and "No. 5." Also included is a 42 pp scrapbook with *A Souvenir of / the visit of / Miss Mary Pickford / to London, March, 1946 / With all Good Wishes / from / United Artists* embossed to front cover, featuring 2 8 x 10 in. exclusive photos from "The Daily Express" as well as 14 6.5 x 8.25 in. photos mounted onto the scrapbook pages showing Pickford's activities during her stay, and much more. All but one of these scrapbooks appear to have been created by Pickford's faithful fans. For a complete list of all of the scrapbooks, please refer to the condition report. Largest: 11.5 x 16 x 2 in.

\$1,500 - 2,000



359

**360
A MARY PICKFORD ARCHIVE OF PHOTOS AND NEGATIVES PERTAINING TO MADAME BUTTERFLY, THE POOR LITTLE RICH GIRL, A LITTLE PRINCESS, AND HOW COULD YOU, JEAN?**

133 silver gelatin 8 x 10 in. photographs comprising 6 from *Madame Butterfly* (1915); one 8 x 10 in. photo and 8 8 x 10 in. negatives from *The Poor Little Rich Girl* (1917); 25 8 x 10 in. photos (10 of which are from the "Ali Baba" sequence and don't feature Pickford), 4 5 x 7 in. Graflex photos, and 4 8 x 10 in. negatives from *A Little Princess* (1917); and 40 8 x 10 in. photos and 45 5 x 7 in. Graflex photos from *How Could You, Jean?* (1918). Many of the Graflex photos have Pickford's handwritten initials and approval (or disapproval), "N.G. [no good] / M.P." or "O.K. / M.P." on the reverse. With the original "Pickford Film Corporation" envelopes. Mary Pickford was so unhappy with the boring final result of *Madame Butterfly* that she took to dubbing it *Madame Snail*. It was out of character for her, unlike *The Poor Little Rich Girl* and *A Little Princess*, in which she plays the quintessential little girl roles that audiences adored. (It is hard to believe that the 25-year-old Pickford could play a 10-year-old girl, but she realistically did so well into her 30s.) Pickford herself felt this was because her own childhood had been spent as a working actor; on the screen, "I became the little girl I had never been." *How Could You, Jean?* allowed Pickford to play her own age under the direction of William Desmond Taylor. Largest: 8 x 10 in.

\$800 - 1,200

**361
A LARGE GROUP OF PHOTOS OF MARY PICKFORD TAKEN BY FRED HARTSOOK**

71 different silver gelatin borderless doubleweight vintage photographs of Pickford, 9.5 x 7.5 in., during her peak as "America's Sweetheart." Fred Hartsook took what are arguably the most recognized portraits of Pickford as the beloved "Little Mary," the queen of movie patrons' hearts, between 1917 and 1919. The images here show Pickford at home, playing the piano, tending to her garden, getting into her car, knitting, and reading. Almost always she is surrounded by flowers or with her hair backlit, giving her an ethereal and angelic quality. Throughout her career, Pickford was photographed by the most famous still photographers in the world, but few captured her essence as America's Sweetheart quite like Hartsook. 8 x 10 x 1.25 in.

\$2,000 - 3,000

362

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO A ROMANCE OF THE REDWOODS AND THE LITTLE AMERICAN

Artcraft, 1917. Approximately 247 silver gelatin photographs comprising 57 8 x 10 in. photos from *A Romance of the Redwoods*; and 119 8 x 10 in. photos and 71 5 x 7 in. photos from *The Little American*. Accompanied by the original "Evans Studio" envelope. The 5 x 7 in. stills were taken with a Graflex camera by an on-set photographer who shot photos while filming was in progress. A typical production would have produced over 1000 Graflex images revealing both on-camera and behind-the-scenes activities, providing an extraordinary and detailed glimpse into the world of silent filmmaking. Cecil B. DeMille directed Pickford in both of these dramas and was able to pull from her a depth of performance not seen in her prior films. Though there were power clashes on the set, both DeMille and Pickford's respect for one another transcended these arguments and they remained lifelong friends.

Largest: 8 x 10 in.

\$1,500 - 1,800

363

A MARY PICKFORD ARCHIVE OF PHOTOGRAPHS PERTAINING TO REBECCA OF SUNNYBROOK FARM

Artcraft, 1917. Approximately 176 silver gelatin photographs comprising 54 8 x 10 in. photos, 14 8 x 10 in. negatives (5 feature Pickford), and 108 5 x 7 in. photos. With the original "Pickford Film Corporation" envelope. The 5 x 7 in. stills were taken with a Graflex camera by an on-set photographer who shot photos while filming was in progress. *Rebecca of Sunnybrook Farm* is thought by many to be the quintessential Pickford film. Whether she is hanging in the air by a wire in a circus, climbing a tree, or pinching a schoolmate's nose, Pickford demonstrates her spunk and vigor. It was directed by Marshall Neilan, who Pickford considered "the best director ever, better than the great D.W. Griffith."

8 x 10 in.

\$1,000 - 1,500

364

A MARY PICKFORD ARCHIVE OF PHOTOGRAPHS PERTAINING TO STELLA MARIS

Artcraft, 1918. Approximately 310 silver gelatin photographs comprising 44 8 x 10 in. photos and 266 5 x 7 in. photos, many of which have Pickford's handwritten initials and approval (or disapproval), "N.G. [no good] / M.P." or "O.K. / M.P." on the reverse. With the original "Pickford Film Corporation" envelope. The 5 x 7 in. stills were taken with a Graflex camera by an on-set photographer who shot photos while filming was in progress. *Stella Maris* was a tragedy featuring Pickford in a challenging dual role in which she plays an invalid girl and a meek servant girl named Unity Blake. As Unity, Pickford changed her appearance drastically; she smeared her famous curls down with Vaseline, affected a hunch, and adopted a twisted facial expression. The effect was startling. Producer Adolph Zukor stated that her performance was "the most remarkable thing which Mary Pickford has ever done for the screen."

8 x 10 in.

\$1,800 - 2,000



362



363



364



365

365

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO AMARILLY OF CLOTHES-LINE ALLEY

Artcraft, 1918. Approximately 476 silver gelatin photographs comprising 57 8 x 10 in. photos and 419 5 x 7 in. photos, many of which have Pickford's handwritten initials and approval (or disapproval), "N.G. [no good] / M.P." or "O.K. / M.P." on the reverse. With the original "Pickford Film Corporation" envelope. The 5 x 7 in. stills were taken with a Graflex camera by an on-set photographer who shot photos while filming was in progress. *Amarilly of Clothes-Line Alley* is a social satire which is considered one of the greatest silent films of all time, most notably because of its novel ending where the heroine does not end up with the wealthy heir. The triumvirate of Pickford, her favorite scenarist, Frances Marion, and director Marshall Neilan was largely responsible for its success.

Largest: 8 x 10 in.

\$2,500 - 3,500



366

366

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO M'LISS

Artcraft, 1918. Approximately 165 silver gelatin photographs comprising 80 8 x 10 in. photos and 85 5 x 7 in. photos, many of which have Pickford's handwritten initials and approval (or disapproval), "N.G. [no good] / M.P." or "O.K. / M.P." on the reverse. On the reverse of one photo, Pickford has written, "Most beautiful pictures I ever had taken." Approximately 22 of the larger photos feature cast members such as Theodore Roberts, Charles Ogle, and Monte Blue without Pickford. Accompanied by the original "Pickford Film Corporation" envelopes. The 5 x 7 in. stills were taken with a Graflex camera by an on-set photographer who shot photos while filming was in progress. *M'Liss* showcases Pickford's athleticism as well as her comedic talent as she rides a horse and climbs a rope, all against the lovely backdrop of northern California's Boulder Creek.

Largest: 8 x 10 in.

\$1,200 - 1,500



367

367

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO JOHANNA ENLISTS

Artcraft, 1918. Approximately 306 silver gelatin photographs comprising 22 8 x 10 in. photos, one 8 x 10 in. negative, and 284 5 x 7 in. photos, many of which have Pickford's stamped initials and approval (or disapproval), "N.G. [no good] / M.P." or "O.K. / M.P." on the reverse. Accompanied by the original envelopes. The 5 x 7 in. stills were taken with a Graflex camera by an on-set photographer who shot photos while filming was in progress. Directed by William Desmond Taylor, whom Pickford described as "a very charming man who directed me in three very bad pictures," *Johanna Enlists* was enjoyed by audiences despite Pickford's opinion. Notable for featuring the 143rd Field Artillery, who had adopted Pickford as its honorary godmother and colonel, the scenario was written by Pickford's beloved collaborator, Frances Marion.

Largest: 8 x 10 in.

\$1,000 - 2,000



368



370

368

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO CAPTAIN KIDD, JR., DADDY-LONG-LEGS, THE HOODLUM, AND HEART O' THE HILLS

93 silver gelatin 8 x 10 in. photographs comprising 26 from *Captain Kidd, Jr.*, one of which has Pickford's instructions on reverse: "Retouch my hand / OK / MP;" with a small penciled "X" on the hand in the photo. Many of the photos from this film have her initials and approval, "M.P. / O.K." on the reverse; 33 photos from *Daddy-Long-Legs*; 26 photos from *The Hoodlum*; and 8 photos from *The Heart O' the Hills*. With the original "Pickford Film Corporation" envelopes and file folders. All four of these films were released in 1919, with *Captain Kidd, Jr.* being the last of her films for Artcraft. It was directed by William Desmond Taylor, who is unfortunately now better remembered for his mysterious and still unsolved murder. Several reels of this film are considered lost. *Daddy-Long-Legs* was not a favorite of Pickford's but it was a favorite with audiences. It was directed by and co-starred Marshall Neilan and made a staggering \$1.3 million at the box office. *The Hoodlum* and *Heart O' the Hills* were both directed by Sidney Franklin, who described Pickford as "a pro in every sense of the word. No nonsense. No temperament." 8 x 10 in.

\$1,000 - 2,000

369

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO POLLYANNA AND SUDS

111 silver gelatin 8 x 10 in. photographs comprising 57 from *Pollyanna*; and 54 photos from *Suds*, several of which have Pickford's handwritten dialogue on the back, ("Amanda-'Oh, Horace, if I only 'ad somethink to remember you by'"), along with her initials and approval, "M.P. / O.K.," on the reverse. With the original "Pickford Film Corporation" envelope and file folder. Both of these films were released in 1920, with *Pollyanna* being her first under United Artists, the production company she formed with husband Douglas Fairbanks, Charlie Chaplin, and D.W. Griffith. Pickford described the film as "a sweet little picture, made with sincerity," and the public attended in droves. For *Suds*, Pickford underwent a complete transformation for her characterization of a dowdy laundress; the change in her is shocking, and she is barely recognizable. For this reason, it was one of Pickford's favorite roles to play. Her memories may also have been sweetened by the fact that she married Douglas Fairbanks during the making of this picture. 8 x 10 in.

\$1,000 - 2,000



369



371

370

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO THE LOVE LIGHT, THROUGH THE BACK DOOR, AND LITTLE LORD FAUNTLEROY

United Artists, 1921. Approximately 170 silver gelatin photographs comprising 20 8 x 10 in. photos and 8 4 x 5 in. photos from *The Love Light*; 103 8 x 10 in. photos from *Through the Back Door*; and one 8 x 10 in. negative, one 7.75 x 12.25 photo, and 45 8 x 10 in. photos (6 of which are set stills) from *Little Lord Fauntleroy*. Most of the photos from *Fauntleroy* are in extremely fragile condition with aged and crumbling borders. Accompanied by the original "Mary Pickford Studios" envelope and file folder. *The Love Light* was written and directed by Frances Marion and co-starred Marion's husband, Fred Thomson. It was a melodramatic picture that featured Pickford as an Italian woman who unwittingly marries a German spy. Both *Through the Back Door* and *Little Lord Fauntleroy* were co-directed by Jack Pickford, Mary's brother, who had an impressive acting career of his own, despite the long-held philosophy that he rode solely on his sister's coattails. In *Little Lord Fauntleroy*, Pickford played the dual roles of the boy and his mother. Pickford's favorite cameraman, Charles Rosher, executed some amazing techniques which feature Pickford in both roles in the same scene—even one where Mary as the boy kisses the cheek of Mary as the mother—a cinematic accomplishment years ahead of its time. Largest: 7.75 x 12.25 in.

\$600 - 800

371

A MARY PICKFORD SCRAPBOOK OF ORIGINAL STILLS FROM TESS OF THE STORM COUNTRY

United Artists, 1922. 55 vintage matte sepia-tone scallop-edged photographs mounted to pages of a scrapbook with "Tess of the Storm Country / Released / Nov. 12, 1922" inscribed in gilt to the cover, together with 4 loose portraits from the same film (3 signed "Abbe"), with one featuring Pickford's approval initials on the reverse. This 1922 version of the film was a remake of Pickford's previous 1914 version, a role she loved and wanted to update with modern cinematic methods. According to historian Kevin Brownlow, the generator alone for the 1922 version cost more than the entire budget for the 1914 version! The film was shot in the Santa Monica Mountains, with no expense spared. Pickford's performance, with her unerring ability to combine vivaciousness and pathos, was applauded by critics and public alike. 15.75 x 11.25 x 1.5 in.

\$600 - 800



372



373



374



375

372

A MARY PICKFORD ARCHIVE OF PHOTOS PERTAINING TO ROSITA AND LITTLE ANNIE ROONEY

66 silver gelatin 8 x 10 in. photographs comprising 44 8 x 10 in. doubleweight photos (19 of which do not feature Pickford) and one 8 x 10 in. negative from *Rosita* (1923); and 21 8 x 10 in. doubleweight, mostly keybook, photos from *Little Annie Rooney* (1925). Mary Pickford hoped to show her more sensual side under the direction of Ernst Lubitsch in *Rosita*, and though she had great respect for Lubitsch, she later called the film, "[the] worst picture, bar none, that I ever made." Her core audience wasn't keen on a grown-up Mary, so after appearing in another period picture, she returned to what her public wanted, another feisty tomboy role in *Little Annie Rooney*. At 33 years old, she convincingly played a 12-year-old child. Largest: 8 x 11.5 in.

\$500 - 700

373

A MARY PICKFORD GROUP OF OVERSIZED PHOTOGRAPHS TAKEN BY CHARLES ROSHER, EDWIN BOWER HESSER, SERGIS ALBERTS, AND OTHERS

13 silver gelatin photographs, 8 doubleweight, of Pickford taken by various photographers including one from *Dorothy Vernon of Haddon Hall* (1924) signed ("Chas. Roshier / Photo") on the lower right-hand corner. Roshier was Pickford's chosen cameraman for many years with whom she shared a similar work ethic and vision; 4 photos blindstamped, "Edwin Bower Hesser"; 3 publicity portraits from *Coquette* (1929) attributed to Hesser; 2 photos stamped, "Photo / Sergis Alberts / Rough Proofs" on lightweight paper with Pickford's annotations on the reverse: "OK for face, but same fault in set up—lower body out of proportion. MP"; 2 portraits on the grounds of Pickfair; and 1 on-set candid of Pickford in conversation with director Gregory Ratoff. 10 x 13 in. to 11 x 14 in.

\$1,200 - 1,500

374

A MARY PICKFORD STUDIO KEYBOOK AND STILLS FROM SPARROWS

United Artists, 1926. Approximately 207 linen-backed 8 x 10 in. silver gelatin photographs housed in a sturdy 2-ring loose leaf binder with the cover bearing a typewritten label inscribed, "Sparrows." The title of the film is also handwritten in black ink across the binding, which is bound with 2 screws. Together with 20 loose keybook stills. This tearjerker about a group of orphans being saved from a baby farm by Pickford was directed by William Beaudine and features an abundance of suspenseful scenes involving children in danger. The utilization of double exposure realistically portrayed Pickford and the children being tormented by alligators, an incredible photographic feat for the time, and Pickford received the best critical reviews of her career up to that point. This very rare keybook contains scene stills as well as candids taken of Pickford, director Beaudine, and others on the set. 12.25 x 9.50 x 4 in.

\$2,000 - 3,000

375

A MARY PICKFORD LARGE ARCHIVE OF NEGATIVES AND PHOTOGRAPHS PERTAINING TO SPARROWS

United Artists, 1926. Approximately 343 photographs and negatives comprising 176 8 x 10 in. negatives, 100 5 x 7 in. negatives, 57 8 x 10 in. silver gelatin photos, and 10 5 x 7 in. photos featuring candids, behind-the-scenes photos, and scene stills. The stellar work of Charles Roshier, Mary Pickford's favorite cinematographer, pervades *Sparrows*. From trick photography to atmospheric lighting amidst a harrowing swamp layered in quicksand, Roshier captured the grimness and futility of life on a baby farm. It was one of the films of which Pickford was most proud. 8 x 10 in.

\$1,800 - 2,000



376



378



376

A GROUP OF MARY PICKFORD PORTRAITS AND NEGATIVES BY VARIOUS PHOTOGRAPHERS

Approximately 124 photographs and negatives comprising 25 5 x 7 to 8 x 10 in. negatives; 9 4 x 5 in. glass negatives c.1927 (1 is broken) with their corresponding 4 x 5 in. print, each print of which has been marked with areas needing retouching; and 90 silver gelatin photos ranging in size from 5 x 7 to 8 x 10 in. by various photographers such as Russell Ball, George Hurrell, K.O. Rahmn, and many others. All feature Pickford in a variety of poses throughout the years of her career.

Largest: 8 x 10 in.

\$800 - 1,200

377

A GROUP OF ORIGINAL PHOTOS AND NEGATIVES PERTAINING TO THE MARY PICKFORD STAGE PLAY AND FILM, *COQUETTE*

Comprising 134 negatives, all 8 x 10 in. unless otherwise indicated, from the film version of *Coquette* (1929); 4 silver gelatin photos from the film; 18 matte sepia-tone scallop-edged 6.25 x 8.75 in. or smaller wardrobe photos and 1 scene still from the film; and 30 silver gelatin photographs from the 1935 stage play. Mary Pickford received her only acting Academy Award® as Best Actress for her performance in *Coquette* (she received an honorary Oscar® in 1976 for her contribution to motion pictures). It was her first talking picture and the first film made after cutting her famous curls, two major threats to her career over which she triumphed. In 1935, she returned to her theater roots and appeared in the stage play which co-starred Hugh Enfield and Glen Boles.

Largest: 8 x 10 in.

\$500 - 700



377



379

378

A MARY PICKFORD SCRAPBOOK OF PORTRAIT PHOTOGRAPHS

Approximately 277 silver gelatin photographs, all 8 x 10 in. and all different portraits, mounted in a black scrapbook with glue on the bottom of each photo and the photos layered on top of each other, 3 to 4 per page. The archive, which dates from approximately 1928 to 1929, includes portraits both before and after the cutting of her famous curls, as well as promotional portraits for *Coquette* (1929). Photographers include Lansing Brown, John Miehle, Russell Ball, Preston Duncan, and many more.

11.5 x 16 x 3.75 in.

\$2,000 - 3,000

379

A LARGE GROUP OF ORIGINAL PHOTOS AND NEGATIVES OF MARY PICKFORD TAKEN BY EDWIN BOWER HESSER

Approximately 238 photos and negatives comprising 27 8 x 10 in. negatives, 111 6.25 x 8.25 in. negatives, and 100 8 x 10 in. or smaller photos, almost all of which are housed in individual file folders inscribed with the still number on the file tab. The archive contains approximately 138 different poses taken by (or attributed to) Hesser. Edwin Bower Hesser was well-known for his nude portraits of women, such as those of Jean Harlow taken at Griffith Park, but his glamour portraits of film stars were in high demand during the Golden Age of Films. His portraits of Pickford are ethereal in nature and often present her in a softer focus. He took many of the portraits promoting *Coquette* (1929), which highlighted Mary's new look as a modern-day flapper.

Largest: 8 x 10 in.

\$2,000 - 3,000



380



382

380

A MARY PICKFORD LARGE ARCHIVE OF PHOTOGRAPHS AND NEGATIVES PERTAINING TO *SECRETS*

United Artists, 1933. Approximately 484 silver gelatin photographs and negatives comprising 205 8 x 10 in. photos, 72 7.5 x 9.25 in. sepia-tone matte scallop-edged photos, 131 8 x 10 in. negatives, one 3.5 x 4.25 in. negative, 10 3.5 x 5 in. negatives, 8 5 x 7 in. negatives, 18 photos of character actors in the film, and 39 set stills and storyboard photographs. With several original file folders. When Mary Pickford retired from films, she went out at the top. Her performance in *Secrets*, which co-stars Leslie Howard, was described as "brilliant" by more than one reviewer. Pickford had tried previously to shoot this film under the title, *Forever Yours*, but it was abandoned. Under the direction of Frank Borzage, *Secrets* is the story of a married couple who start at the financial bottom and make their way to the top, with many complications in between. Though Pickford never stated without equivocation that she was completely done with movies, and she toyed with several projects over the years, *Secrets* became her final film. This archive of photos is a treasure trove of scene stills, publicity portraits, behind-the-scenes filming shots, and candid with Howard, Borzage, scenarist Frances Marion, and many other crew members. For a complete list of items, please refer to the online catalog or condition report.

10.5 x 12.5 x 16 in.

\$2,500 - 3,500



381

381

A GROUP OF PHOTOGRAPHS OF MARY PICKFORD WITH HER DIRECTORS AND OTHER HOLLYWOOD NOTABLES INCLUDING HOWARD HUGHES

Approximately 74 silver gelatin photographs and negatives comprising 8 8 x 10 in. and 2 5 x 7 in. photos of Pickford with director William Desmond Taylor; 1 2.75 x 4.5 in. snapshot of Pickford with Howard Hughes, Charles Farrell, Virginia Valli, and others; 3 8 x 10 in. and 11 5 x 7 in. photos of Pickford with director Cecil B. DeMille; 11 8 x 10 in. and 1 5 x 7 in. photo of Pickford with Famous Players studio head Adolph Zukor; 3 8 x 10 in. photos with director William Beaudine; 3 5 x 7 in. photos of Pickford with director Marshall Neilan; 8 8 x 10 in. photos of Pickford with director Frank Borzage; 6 8 x 10 photos and 8 8 x 10 in. negatives of Pickford with scenarist Frances Marion and Frank Borzage together; and 7 8 x 10 in. photos and 2 4 x 5 in. photos with their corresponding 4 x 5 in. negatives of Pickford with Joe Schenck and others including Frances Marion, Will Hayes, Will Rogers, and Ernst Lubitsch.

Largest: 8 x 10 in.

\$1,000 - 1,200

382

A MARY PICKFORD AND DOUGLAS FAIRBANKS ARCHIVE OF PHOTOS

Approximately 139 photos and negatives comprising 77 8 x 10 in. photos, 20 negatives ranging in size from 3.75 x 4.75 to 8 x 10 in., 1 glass slide of Pickford and Fairbanks taken by Lansing Brown, and 38 7 x 9 in. and smaller photos and snapshots. Together with 3 11 x 14 in. silver gelatin photos of Douglas Fairbanks (one blind stamped "*Melbourne Spurr*" and the other stamped "*Strauss Peyton*") and a Christmas card stamped, "*Douglas Fairbanks, Jr. / Sends You / The Season's Greetings*" with the inscription, "*Now what relation are we?*" in Fairbanks, Jr.'s handwriting. Among the highlights of this lot are a photograph of Pickford in her wedding dress with its corresponding negative, a photo of Fairbanks with Calvin Coolidge, several photos of Pickford and Fairbanks on the grounds of Pickfair, photos of the couple on the sets of each other's films, with Charlie Chaplin, at various events, and many more never-before-seen photographs from their many years together.

Largest: 11 x 14 in.

\$1,200 - 1,500



383

383

A MARY PICKFORD ARCHIVE OF PHOTOS AND NEGATIVES PERTAINING TO PICKFAIR

A large archive of photographs and negatives, all 8 x 10 in. unless otherwise indicated, comprising 52 file folders with each file tab exhibiting a handwritten description of a certain part of the home ("Formal Garden," "D.F. Bathroom," "Ext. Pickfair Nite," etc.), with some marked "n.g." [no good] by Pickford in red grease pencil. Some of the folders contain photos and/or negatives, and some are empty; 164 silver gelatin photographs of the interior and exterior of the home, including several with Pickford and Douglas Fairbanks roaming the grounds; 33 negatives of the interior and exterior of the home; 24 snapshots of various sizes featuring Pickford in front of the home or with visitors; 19 negatives of Pickfair's Japanese Room, 6 of which feature Fairbanks in Japanese costume. More than any other residence in Hollywood history, Pickfair (dubbed so by the media) represented the heights to which a film star could rise. A former hunting lodge, it was purchased by Douglas Fairbanks and redesigned by Wallace Neff. Together, Pickford and Fairbanks hosted royalty, politicians, and the Hollywood elite; to be invited to Pickfair was to have "arrived." After their divorce, Pickford continued to live at Pickfair with her second husband, Charles "Buddy" Rogers, until her death in 1979. Though in later years she was somewhat of a recluse and often didn't come out of her bedroom, she still allowed various events to take place at Pickfair and always shared her pool and the grounds with military veterans. The home later made headlines when it was sold and gutted, though a few remnants still exist, including the front gates and the pool.

For a complete list of items, please refer to the online catalog or condition report.

10.5 x 13.25 x 16.5 in.

\$1,000 - 2,000



384

384

A MARY PICKFORD GROUP OF PHOTOS AND NEGATIVES FROM A WESTERN PARTY AT PICKFAIR

Approximately 35 photographs and negatives comprising 15 8 x 10 in. silver gelatin photos; 8 8 x 10 in. negatives; and 12 3.25 x 5 in. negatives. With the original file folder labeled, "*Pickfair Party Pictures*." When Douglas Fairbanks and Mary Pickford made some additions to their palatial mansion, Pickfair, they included an Old Western-style saloon, complete with works by Frederic Remington and a real bar from the Union Saloon in Auburn, California. With Pickford wearing her Western costume from *Secrets* (1933) and Fairbanks in a dashing black gaucho costume, they welcomed to their Wild West costume party a coterie of illustrious guests which included Gary Cooper (in a black wig), Charlie Chaplin, Fay Wray, Joel McCrea, Douglas Fairbanks, Jr., and Guinn "Big Boy" Williams.

Largest: 8 x 10 in.

\$600 - 800

385^w

A PAIR OF MARY PICKFORD CHAIRS FROM PICKFAIR

Two red lacquer Southeast Asian swivel chairs, 20th century, from Mary Pickford's Beverly Hills estate, Pickfair, where she lived until her death in 1979.

Provenance: Julien's Auctions, *Pickfair Estate Auction*, November 22 and 23, 2008, lot 195.

Each: 26 x 36.5 x 29 in.

\$800 - 1,200



385



386



387



388



387

A MARY PICKFORD ARCHIVE OF PHOTOGRAPHS PERTAINING TO CHARLIE CHAPLIN INCLUDING NEVER-BEFORE-SEEN NEGATIVES

A set of 30 2.75 X 4.75 negatives of Pickford, Douglas Fairbanks, Charlie Chaplin, Sid Grauman, and others at a beach party, many of which have never been seen or published, with 12 modern 8 x 10 in. photos printed from the negatives. WITH: Approximately 10 photos and a negative comprising 7 8 x 10 in. silver gelatin photos, 2 snapshots taken at Pickfair, 1 damaged photo of Chaplin and Pickford (Douglas Fairbanks has been torn off), and 1 8 x 10 in. negative of Pickford, Chaplin, Fairbanks, director D.W. Griffith, Dennis F. O'Brien, and Albert Banzhaf (though the file folder identifies him as Nathan Burkan) at the signing of the United Artists contract, in its original labeled file folder. At one point in the lives of Mary Pickford, Douglas Fairbanks, and Charlie Chaplin, they were inseparable. All three were considered cinematic geniuses, and they pooled their resources, along with director D.W. Griffith, to form United Artists. As years went by, however, and Fairbanks and Pickford divorced and Fairbanks died, Pickford became less enchanted and more competitive with Chaplin, even into the 1950s while both were still the major stockholders of United Artists. Unfortunately, the only glue that had kept them together in the early years was Fairbanks, whom they both adored and whom Chaplin considered the only real close friend he ever had. 8 x 10 in.

\$2,000 - 3,000

388

A MARY PICKFORD SCRAPBOOK OF PHOTOGRAPHS

Approximately 114 silver gelatin photographs, all 8 x 10 in. and all different, mounted in a black scrapbook with glue on the bottom of each photo and the photos layered on top of each other, 3 to 4 per page. Sixteen of the photographs are candid; the rest are portraits taken by various photographers including Lansing Brown, Preston Duncan, and John Miehle, among others. The cover of the scrapbook exhibits a taped-on piece of paper inscribed, "8 x 10 Glossy Photographs of Mary Pickford taken in the period approximately between 1930 and 1940 / Most of them head and upper shoulder shots—a few full length—" in black ink (the handwriting is not Pickford's). 11.5 x 16 x 2 in.

\$800 - 1,200

386

A WILLIAM RANDOLPH HEARST SIGNED PHOTOGRAPH TO MARY PICKFORD

Silver gelatin oversized matte photograph with scalloped border with "James Manatt / Hollywood" blind stamped on the lower right-hand corner, inscribed, "To Mary Pickford / with deepest / admiration / from W.R. Hearst / who is, and always / has been and / always will be / a devoted fan." Together with an 8 x 10 in. matte photograph of Pickford with Marion Davies at a San Simeon costume party, stamped "Kindly Credit / Manatt / MGM." Receiving an invitation to Hearst Castle in 1920s and '30s Hollywood was the only honor greater than receiving an invitation to Pickfair. Douglas Fairbanks and Mary Pickford spent many an evening with Hearst and his mistress, actress Marion Davies, at costume parties and other soirées. Pickford and Davies remained friends even after both Hearst and Fairbanks had died and both women had remarried. 10 x 13.25 in.

\$800 - 1,200



389

389

A MARY PICKFORD ARCHIVE OF NEGATIVES AND PHOTOGRAPHS TAKEN BY VARIOUS PHOTOGRAPHERS

Approximately 64 photographs and negatives comprising 31 8 x 10 in. photos, many with their corresponding negative, 29 5 x 7 to 8 x 10 in. negatives, and 4 glass 8 x 10 in. negatives. Accompanied by several file folders with photographers' names and still numbers on the file tab. Amongst the photographers represented here are some of the best in Hollywood's Golden Age history including Preston Duncan, John Miehle, Lindstedt-Phelan, G.L. Manuel Frères de Paris, James Abbe, Melbourne Spurr, Hoover Art Studios, Daguerre, Lee Miller, and Nelson Evans.

8 x 10 in.

\$700 - 900

390

A GROUP OF ORIGINAL PHOTOS AND NEGATIVES OF MARY PICKFORD TAKEN BY RUSSELL BALL

Comprising 50 folders, each containing a 5 x 7 in. vintage negative (AGFA nitrate, Hammer Safety, etc.), 35 of which are accompanied by 1 or 2 of the negative's corresponding positive 8 x 10 in. vintage print. Each file folder tab is inscribed in pencil, "*Pickford-Ball*," along with a still number, and on some occasions, the name of the magazine in which the photograph was published ("*Ladies Home Journal*," "*M.P. [Motion Picture] Mag*"). Most of the photos were taken between 1931 and 1934. Elmer Russell Ball was a still photographer for films in the 1920s and '30s, as well as a portrait photographer of most of Hollywood's legendary stars of that period. His portraits of Pickford are notable for a regal air that veers away from the girl in ringlets and emphasizes her position as "Queen of Pickfair."

10 x 12 x 2.75 in.

\$3,000 - 5,000



390



391

391

A MARY PICKFORD GROUP OF PORTRAITS AND NEGATIVES BY K.O. RAHMN

61 different portraits of Pickford comprising 56 8 x 10 in. negatives, 50 of which are paired with their corresponding positive 8 x 10 in. print(s), many with "*Mary Pickford / Please Credit K.O. Rahmn Photo*" stamped on the reverse; and 5 6.5 x 8.5 in. doubleweight photos. The negative and photo sets are in photographers' envelopes with the corresponding still number handwritten in pencil. Knute Olaf Rahmn (K.O. Rahmn) became Mary Pickford's personal photographer who photographed her private, as well as professional, life throughout most of her career. He was also the still photographer for two of her films, *Coquette* and *The Taming of the Shrew* (both 1929). Most of the photos from this archive are from the early 1930s and showcase a more mature, up-to-date Pickford in fashionable clothing, hats, and furs.

8 x 10 in.

\$700 - 900



392



394

392

A MARY PICKFORD GROUP OF PORTRAITS AND NEGATIVES BY LANSING BROWN

Comprising 4 11 x 14 in. matte sepia-tone scallop-edged portraits of Pickford: 3 are signed ("Lansing Brown") in brown pencil and one has a Lansing Brown blind stamp; a 7.5 x 9.5 in. portrait of Douglas Fairbanks and Pickford, c.1932, mounted on matte paper and signed ("Lansing Brown") in brown pencil underneath the photo; 9 4 x 5 in. glass negatives; 1 5 x 7 in. glass negative (broken); 1 8 x 10 in. negative; and 5 8 x 10 in. silver gelatin photos. With the original "Mary Pickford Studios" envelope and file folders marked "Pickford / Brown" with corresponding still numbers. The glamorous oversized lounging photo of Pickford was one of Fairbanks' favorites which he kept on his bedroom desk.

Fairbanks and Pickford portrait overall: 12.25 x 19 in.; others: 11 x 14 in.

\$700 - 900



393

393

A GUGLIELMO MARCONI SIGNED PHOTOGRAPH TO MARY PICKFORD

Sepia-tone doubleweight matte photograph inscribed by Marconi to Pickford, "Guglielmo Marconi / Pickfair / October 1933" and by Marconi's wife to Pickford, "To Mary Pickford / from / Maria Cristina Marconi." Marconi, inventor of wireless telegraphy, and his wife enjoyed tea at Pickfair in October 1933 with Pickford and her other guests, among them Charlie Chaplin and actress Paulette Goddard. Maria Cristina Marconi later remembered Chaplin taking his bowler hat and walking stick and walking around the room "with the characteristic gait he used in films, causing great admiration and merriment." 7.5 x 9 in.

\$400 - 600

394

A MARY PICKFORD ARCHIVE OF NEGATIVES AND PHOTOGRAPHS TAKEN BY GEORGE HURRELL

33 different portraits of Pickford comprising 8 8 x 10 in. negatives (Eastman nitrate) with their corresponding positive 8 x 10 in. print(s), 7 8 x 10 in. negatives alone, and 18 8 x 10 in. photos, almost all with a "Please credit Hurrell / Mary Pickford" stamp on the reverse. All of the negative and photo sets are in file folders or photographers' envelopes with the corresponding still number and various descriptions penciled in ("Pickfair background / living room"). George Hurrell was and is still considered the preeminent glamour photographer of the Golden Age of Hollywood. His ability to make the stars appear more like gods and goddesses through various lighting and retouching techniques paved the way for every Hollywood photographer in his wake. He took many portraits of Pickford over the years; most in this archive are from 1933, and Hurrell successfully displayed the playful, glamorous, blonde persona that Pickford was going for at that time. 1933 would also mark the release of her last film, *Secrets*. 10.5 x 12 x 1 in.

\$1,800 - 2,000



395

395

A MARY PICKFORD GROUP OF LOVE NOTES AND TELEGRAMS FROM DOUGLAS FAIRBANKS

Comprising 35 telegrams, 13 handwritten notes, dated November 25, 1931 to December 25, 1936, various places including Paris, St. Moritz, the SS Bremen, San Francisco, London, Albuquerque, the SS Europa, and Hollywood. With the original envelope on which Pickford has written "Fairbanks 1934" and "Private."

The almost 20-year relationship between America's Sweetheart, Mary Pickford, and the swashbuckling and perpetually tan hero of silent films, Douglas Fairbanks, caused an international sensation during the late teens until the mid 1930s. Together they created what seemed like a storybook romance, complete with a beautiful home in Beverly Hills christened "Pickfair" by the media. They hosted royalty and the elite of Hollywood, made films that audiences loved, and formed United Artists with Charlie Chaplin and D.W. Griffith. The public couldn't get enough of them. But their relationship was put under enormous strain and scrutiny. Factored in were their waning film popularity, their different temperaments, and Pickford's alcoholism, which teetotaler Fairbanks could not tolerate. The marriage could not withstand the pressure, and they divorced in 1936. This intimate archive of telegrams and notes are from the last 5 years of the couple's marriage. Still going by their pet names for each other, Hipper (Pickford) and Duber (Fairbanks), the telegrams reveal the poignant affection they had for each other and also the downward spiral of their last years together. By 1931, they were spending very little time together. Fairbanks was often traveling, and on December 19, 1931, not sure if they would

be together for Christmas because of bad weather, Pickford cabled, "Christmas tree lighted to show the Duber the way home." Some of the telegrams were addressed by Mary to Lucien Rocher, Fairbanks' valet, in an attempt to obtain privacy. They often worried about each other, as Fairbanks writes in 1934: "Hipper darling no word in three days and don't understand am worried about your health and don't think it difficult for you to let me know something each day / Duber." He also bombarded her with love notes on small cards in an attempt to win her over again, with sentiments such as "Darling Baby Fairbanks," "Think of the Duber sometimes," "I love you Darling," and "For the only Hipper." In another telegram, Pickford does her best to console Fairbanks after an upsetting column about the couple was published by Louella Parsons. Particularly moving is the December 24, 1933 telegram from Fairbanks, which was on the heels of Pickford's filing for divorce on December 8: "Very sad but Merry Xmas / Duber." It was the first Christmas they had ever spent apart since the onset of their romance. The final telegram from Pickford to Fairbanks, no longer using his pet name, is dated December 25, 1936: "Greatly appreciated your cable Merry Christmas to you / Mary." Above the text, the cable says "undelivered" in Mary Pickford's handwriting. 7.5 x 8.5 in.

\$3,000 - 5,000



396

396

A MARY PICKFORD SCRAPBOOK OF PHOTOGRAPHS

Approximately 286 silver gelatin photographs, all 8 x 10 in. and all different, mounted in a black scrapbook with glue on the bottom of each photo and the photos layered on top of each other, 3 to 4 per page. The archive, which is a visual diary of Pickford's professional activities from 1933 to 1936, includes 8 photos of Pickford which publicized the eventually aborted live action/animation production of *Alice in Wonderland* that Pickford was negotiating with Walt Disney; portraits with Leslie Howard and on-the-set candids from *Secrets* (1933); candids of a party at Pickfair which include guests Kay Francis, Jesse Lasky, Gene Raymond, and Leslie Howard; Pickford with her 1935 novel, *The Demi-Widow*; photos of the interior and exterior of Pickfair; studio portraits of Pickford; several group photos with Douglas Fairbanks; 11 photos of her *Secrets* co-star Mona Maris; publicity photographs for her radio broadcasts, "Parties at Pickfair;" and much more.
11.5 x 16 x 4 in.

\$2,000 - 3,000



397

397

A MARY PICKFORD AND CHARLES "BUDDY" ROGERS FAMILY ARCHIVE OF PHOTOGRAPHS

Approximately 131 photographs comprising an 8.75 x 14.5 photograph of Pickford and Rogers at their 1937 wedding; 19 5 x 7 in. photos and 12 snapshots of Pickford and Rogers on their Hawaiian honeymoon; 19 8 x 10 in. and 40 5 x 7 in. and smaller candids, snapshots, and negatives of Pickford, Rogers, and/or their children, Ronald and Roxanne, including many of the couple playing with their children on the lawn of Pickfair; 3 approximately 11 x 11 in. photographs of the four in formal poses at Pickfair, with Pickford's annotations about her appearance on the reverse: "*Open eyes wider / lips fuller*"; 6 3.5 x 4.5 in. snapshots and corresponding negatives of Pickford and Rogers on a trip to Italy; 2 small "Albumette Prints" snapshot folders containing 24 photos, dated 1951, of Roxanne with various animals, all with captions in Pickford's hand (i.e., "*Roxie and our 5 calves*," "*Listening to a seashell*," etc.); 2 unused holiday photograph cards with envelopes; 5 8 x 10 in. silver gelatin photos from *My Best Girl* (1927), the only film that Pickford and Rogers made together; and a poem entitled "You Two / Mary and Buddy" by Bernice Blanche Langpaap, dedicated to the couple on Christmas, 1940. After Pickford's divorce from Douglas Fairbanks in 1936, Charles "Buddy" Rogers, a successful actor and musician who was 12 years her junior, picked up the pieces for a depressed Pickford, as she later recalled: "*The attentions of such an attractive young man were naturally a wonderful help during those years of loneliness that followed the final break with Douglas.*" They eventually adopted Ronald and Roxanne and lived together at Pickfair until Pickford's death in 1979. Rogers was, by all accounts, a loving and selfless partner whose main objective in life was to keep Pickford comfortable and happy.
Largest: 8.75 x 14.5 in.

\$700 - 900

398

A MARY PICKFORD SCRAPBOOK OF PHOTOGRAPHS

Approximately 274 silver gelatin photographs, all 8 x 10 in. and all different, mounted in a black scrapbook with glue on the bottom of each photo and the photos layered on top of each other, 3 to 4 per page. The photographs were taken in the mid-to-late 1930s and include formal studio portraits, portraits taken both on the grounds and inside Pickfair, staged candids of Pickford exhibiting her morning makeup regimen, and formal studio portraits with her new husband, Charles "Buddy" Rogers. The majority of the photos were taken by George Hurrell, with the remainder taken by Russell Ball, among others.

11.5 x 16 x 3.25 in.



398

\$2,000 - 3,000

399

A MARY PICKFORD ARCHIVE OF CANDID PHOTOGRAPHS

Approximately 375 silver gelatin photographs and negatives comprising 54 8 x 10 in. negatives, 12 5 x 7 in. negatives, 294 8 x 10 in. photos (approximately 31 of which have their corresponding negative), and 15 5 x 7 in. photos of Pickford in various places, both alone and with others, including at Glendale Station with scenarist Frances Marion and fans; alone and with others on the set of her films; at benefits, visiting hospitals, at premieres and parties, with Hollywood executives and friends, and much more. Pickford's active role in charitable events is in evidence here as she visits with veterans and ill children, cuts ribbons, and generally uses her celebrity to help others. Accompanied by many original file folders with handwritten descriptions on the file tabs.

Largest: 8 x 10 in.



399

\$2,000 - 3,000

400

A MARY PICKFORD ARCHIVE OF PERSONAL CANDID SNAPSHOTS AND SMALLER PHOTOGRAPHS

Approximately 320 photographs comprising candid snapshots of Pickford horseback riding, swimming in her pool, at casual and formal events, and on the sets of her films. There are approximately 55 professionally taken 4 x 5 in. candids with studio executives at Pickfair, at film studios, and at parties; 29 color candids c. 1953 taken at Pickfair and on a trip to Dallas; 21 2.5 x 2.5 contact prints of her trip to Paris in April, 1946; 3 photos of director D.W. Griffith's grave and of the church he attended as a small boy; 12 of a Western-style party at Pickfair; and many more rare and unpublished photos of Pickford from the beginning of her career until the mid 1950s.

Smallest: 2 x 2 in.; largest: 5 x 7 in.



400

\$1,500 - 2,000

Behind the Camera: Writers, Directors, and Producers



To the Craoest Kid 2 Know
Herbie with affection

John Ford



DARRYL ZANUCK'S COPY OF THE 1927 SCREENPLAY OF *THE JAZZ SINGER*

Warner Bros., 1927. Mimeographed manuscript (spirit duplication process) titled "The Jazz Singer," adaptation and continuity by Alfred A. Cohn from the stage play by Samson Raphaelson, 96 pp, legal folio, [Los Angeles, 1927], housed in plain blue wrappers with "The Jazz Singer" written in pencil and "Return to Files / Scenario Department / Warner Bros." stamped to upper cover, bound with slide binder at upper margin, creasing and wear to covers, some thumbing to leaves.

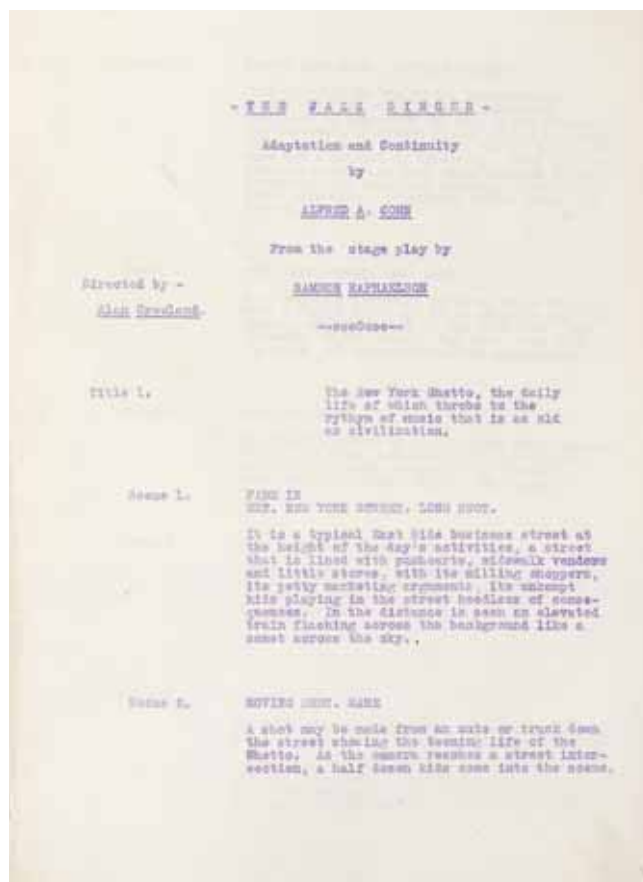
Provenance: originally part of Zanuck's 90-plus script archive of Warner Bros. projects, taken by him from the studio when he left in 1933.

ZANUCK'S COPY, A TRUE RARITY, of the first feature-length film with a synchronized musical score, spoken dialogue and singing. Inspired by the life story of Al Jolson, whose performance in 1917 had mesmerized author Samson Raphaelson, the work first appeared as a short story and later as a Broadway stage play (without music—the singing all took place offstage). Warner Bros. bought the property in 1926 and hoped to star first George Jessel and later Eddie Cantor before landing on Al Jolson, whose electric performance as the Jewish man who rejects family tradition of life as a cantor to pursue a career as a jazz singer, was a star-making turn.

Zanuck, the boy wonder of Warner Bros., served as supervising producer on the film. Sam Warner wanted singing in the film, but it was Zanuck who wanted dialogue. When Jakie (Al Jolson) first sings to his mother, Zanuck suggested turning on the recorder earlier and having Jolson say, "Mamma, I want to sing a song for you," before the music begins. For his efforts shepherding *The Jazz Singer* to the screen, Zanuck was awarded an honorary Academy Award®.

The present script is written in the prevailing format of the silent era, with the action of each scene written out, followed by the title card of dialogue where appropriate. It's clear the screenwriter wasn't quite sure how to handle the musical scenes; scene 43, which takes place at the beer garden, indicates that the song "Mighty Lak a Rose" is to be played and sung, but rather than describe the music and action, the page reads: "*The various shots for this will have to be in accordance with Vitaphone technic [sic] and its necessities.*" A later scene, #344, just says, "*Jack is singing*" with no indication of song or action. Ultimately the film included four talking sequences and six songs by Jolson (though "Mighty Lak a Rose" did not make the cut). Though undated, this is an early, pre-production draft, executed in the spirit duplication format widely used during the 1920s, and with an indication in scene 100 (the first appearance of the adult Jakie) that the part is to be played by George Jessel.

\$100,000 - 200,000





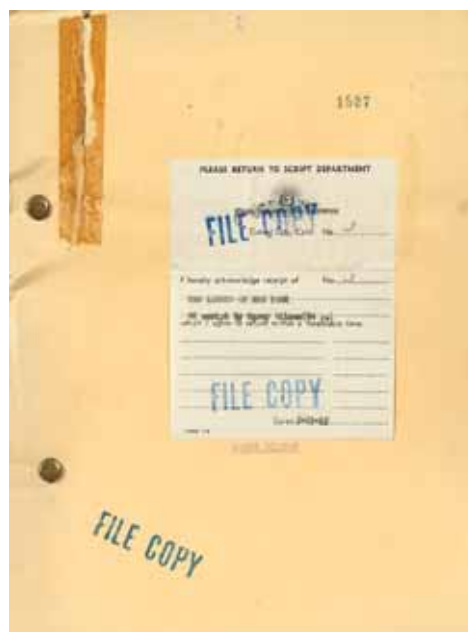
402

402

TWO SCRIPTS OF *THE EXQUISITE SINNER*

MGM, 1926. Spirit duplication manuscript with working title, "*Escape / by Alden Brooks*" on cover, continuity by Josef von Sternberg and Alice D.G. Miller, 53 pp, January 8, 1925 and stamped "*File Copy*" to cover, housed in yellow Metro Picture Corporation wrappers and bound with brads. Together with a mimeographed manuscript on onion skin paper, continuity by Marion Orth and Harvey Gates, approximately 133 pp, December 12, 1925 and stamped "*File Copy*" to cover, housed in yellow MGM wrappers and bound with brads. Conrad Nagel and Renée Adorée star in this silent film which had originally been directed by Josef von Sternberg; he was subsequently fired by MGM and replaced by Phil Rosen. Rosen's many changes completely altered von Sternberg's version to the point that it was unrecognizable, and in a bizarre twist, MGM ultimately released both versions, the other titled *Heaven on Earth* (1927). Von Sternberg was credited with direction of *The Exquisite Sinner*.
Each: 8.5 x 11 in.

\$1,500 - 2,000



403

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AN ARCHIVE OF FRANCES MARION SCRIPTS FROM HER YEARS AT MGM

15 items, all in goldenrod MGM wrappers except where indicated, including:

1. *The Lights of New York*. Spirit duplication copy, 94 pp, May 29, 1925.
2. Another copy.
3. *The Merry Widow*. Spirit duplication copy of cutting continuity script, approx 80 pp, August 12, 1925.
4. *The Wind* ("6th version"). Typescript, 104 pp, February 24, 1927. Pages loose in file.
5. *The Wind* ("6th version"). Spirit duplication copy made from the above typescript, 104 pp, February 24, 1927.
6. *Excess Baggage*. Typed carbon on onionskin, approx 100 pp, April 3, 1928.
7. *Excess Baggage*. Mimeographed Manuscript produced from the original of the above, 100 pp, April 3, 1928.
8. *The Big House*. Typed Carbon, 141 pp, dated February 17, 1930 (but this copy produced January 19, 1942).
9. *The Big House* (Spanish version). Mimeographed Manuscript, 125 pp, August 22, 1930.
10. *The Champ* (story). Mimographed Manuscript, 48 pp, July 22, 1931. Blue wrappers.
11. *The Champ* (instructions for superimposing titles). Mimeographed Manuscript, approx 50 pp. December 23, 1931.
12. Another copy.
13. *Mata Hari*. Typed carbon, 170 pp, dated September 30, 1931 (but this copy produced February 15, 1933).
14. *Shanty Town*. Typed Carbon, 114 pp, August 31, 1935. Blue wrappers.
15. *Paradise Bound* (treatment). Mimeographed Manuscript, 109 pp, April 26, 1945. Blue wrappers.

Frances Marion was one of the most successful and powerful screenwriters of the early 20th century, male or female. She enjoyed great creative freedom at MGM, particularly during the Thalberg years, and was equally adept at comedy (Marion Davies' vehicles), drama (*The Champ*) and suspense (*Mata Hari*). This archive is not a complete representation of her work, but it is extensive and does include two of her Academy Award(R)-winning efforts, *The Champ* and *The Big House*.

\$10,000 - 15,000



404

404

A GEORGE B. SEITZ ARCHIVE OF SCRIPTS PERTAINING TO THE ANDY HARDY SERIES OF FILMS

Highlights of this lot include:

1. *A Family Affair* (1937). Mimeographed manuscript, 86 pp, with working title "Skidding" to front cover, screenplay by Kay Van Riper, from the play by Aurania Rouverol, dated January 21, 1937 and stamped "Complete" to cover, with "George B. Seitz" handwritten in pencil to cover, with many annotations throughout in pencil and with an additional 42 pp of continuity, 5 pp of research recommendations on pink sheets, and 9 pp of architectural plans of various sets and stages, bound in a cloth cover script holder monogrammed, "Geo. Seitz / Script" in art deco letters to front and spine. *Skidding* is the name of the original 1928 stage play by Aurania Rouverol on which the Andy Hardy films were based. In this script, another working title, "We Love and Learn," heads up the cast which included Lionel Barrymore as Judge Hardy and Spring Byington as his wife, Mrs. Hardy (they would be replaced in subsequent films of the series by Lewis Stone and Fay Holden).
2. *Judge Hardy's Children* (1938). Mimeographed manuscript, 101 pp, dated January 31, 1938 and stamped "Incomplete," with pink revision pages bound in and annotations in pencil, housed in yellow MGM wrappers and bound with brads.
3. *Love Finds Andy Hardy* (1938). Mimeographed manuscript, 111 pp, marked "Love Finds Andy Hardy" to top of first page, with pink revision pages bound in and annotations throughout in pencil; 2 memos, one from Lou Ostrow which dictates that on Wednesday, June 22, "Roger Edens gets up his orchestration while Mr. Seitz and the company photograph Miss Garland in the country club with the playback of song, 'It Never Rains But What It Pours.'"
 4. *Out West With the Hardys* (1938). Mimeographed manuscript, 117 pp, marked "Out West with the Hardys" to top of cover, with annotations in pencil.
 5. *The Hardys Ride High* (1939). Mimeographed manuscript, 121 pp, marked "The Hardys Ride High" to top of first page, with annotations in blue pencil; 2 pp of censorship memos dated December 14, 1938: "There must be no suggestion of a 'pansy' gag in the use of the phrase 'la-di-da lizzie.'"
 6. *Judge Hardy and Son* (1939). Mimeographed manuscript, 108 pp, with "Untitled Hardy Story" to cover, dated August 25, 1939 and stamped "Complete," with annotations consisting mostly of dates in pencil; 2 pp of memos from George B. Seitz dated September 7 and October 5, 1939 pertaining to dialogue changes: "Cut Maria Ouspenskaya's added dialogue in Judge's Chamber ... it lays an egg."
 7. *Andy Hardy Meets Debutante* (1940). Mimeographed manuscript, 115 pp, marked "Andy Hardy Meets Debutante" to top of first page

and dated February 15, 1940, with "G. Seitz" written to top right-hand corner, with annotations in blue pencil.

8. *Andy Hardy's Private Secretary* (1941). Mimeographed manuscript, screenplay by Carey Wilson, dated December 13, 1940 and stamped "Complete" to cover, with pink revision pages bound in and annotations in pencil.

9. *Life Begins for Andy Hardy* (1941). Mimeographed manuscript, 137 pp, dated April 30, 1941 and stamped "Complete" to cover, with annotations and sketches in pencil.

10. *Andy Hardy's Double Life* (1942). Three mimeographed manuscripts, 74 pp total, with working title of "Andy Hardy Steps Out" to covers, dated July 6, August 5, and September 26, 1942, marked "Retakes" to covers and all with pink pages.

11. *The Courtship of Andy Hardy* (1942). Mimeographed manuscript, 116 pp, screenplay by Agnes Christine Johnson, dated November 26, 1941 and stamped "Complete" to cover, with pink revision pages bound in, housed in yellow MGM wrappers and bound with brads; 1 p mimeographed letter to Louis B. Mayer from the Production Code Administration calling attention to dialogue of an "offensive flavor" such as, "Andy's line about the smooching and free necking might be taken by parents as advice to young girls not to regard seriously the kissing of boys in cars."

12. *Andy Hardy's Blonde Trouble* (1944). Mimeographed manuscript marked "Retakes" to front cover, by Carey Wilson, 25 pp of pink sheets, dated October 18, 1943, housed in yellow MGM wrappers and bound with brads.

Beginning with *A Family Affair* in 1937, director George B. Seitz took the helm of eleven Andy Hardy films which starred Mickey Rooney as the irrepressible young boy whose antics captured the imagination of America during the years leading up to and during World War II. As Andy grew up and experienced various adventures, so too did the series welcome a bevy of co-stars including Judy Garland and Lana Turner; however, the main theme throughout all of the films was the warm relationship between Andy and his father, Judge Hardy. Rooney became the top box office star in America during this time, even surpassing Clark Gable as the fan favorite. Seitz's skills with serial films were well-honed; he had written screenplays for serial action pictures in the 1920s. His last film was *Andy Hardy's Blonde Trouble* in 1944; he died the same year at the age of 56. The series continued until 1946 with a reunion film of sorts in 1958 which did not fare well at the box office.

A complete list of items in this lot can be found in the condition report. 3 boxes, each: 10 x 12.5 x 15 in.

\$10,000 - 15,000



405



406



407

405

A MARGARET MITCHELL SIGNED LETTER RESPONDING TO AN ENTHUSIASTIC NOTE FROM A BOOKSELLER

Typed Letter Signed ("Margaret Mitchell"), 1 p, 4to, Atlanta, GA, June 22, 1936, on personal letterhead, to Alice Davis of the J.W. Robinson company, with original typed transmittal envelope and xerox copy of Davis' letter, lightly creased and toned.

This is a very early author's response from Mitchell, written soon after the book was released and revealing her surprise and delight at the novel's reception. She begins, "*How nice of you to write me such a fine letter! I fairly pranced when I read it.*" She goes on to say that she believes that compliments from booksellers are hard to come by. In the next paragraph, she shares the novel's remarkable journey from her own private passion project to publication: "*I wrote the book between 1926 and 1929 and never even tried to sell it. I never dreamed it would sell so I never had it neatly typed and submitted for rejection slips. Then when Mr. Latham of the Macmillan Company was in Atlanta last year, he dug out the very dirty and messy copy and bought it and my surprise was considerable. I thought, because of the purely Southern scene, characters, handling, psychology that the book would have an appeal, if any, only in the South. And when I read what Mr. Paul Jordan Smith had to say ... I got excited and bewildered for I did not dream that it would appeal to Westerners....*"
9 x 12 in.

\$1,500 - 2,500

406

A MARGARET MITCHELL SIGNED LETTER AGREEING TO SIGN A COPY OF HER NOVEL

Typed Letter Signed ("Margaret Mitchell"), 1 p, 4to, Atlanta, GA, November 3, 1936, on personal letterhead, to Mrs. Levering, agreeing to sign and inscribe a copy of the novel if it is sent to the Atlanta address given, and thanking her for the nice things she says about the book. Light creasing, otherwise fine. A very gracious note from the author.
9 x 12 in.

\$1,200 - 1,800

407

A MARGARET MITCHELL LETTER PERTAINING TO GONE WITH THE WIND

Typed Letter Signed ("Margaret Mitchell"), 1 p, 4to, Atlanta, January 22, 1937, to Mrs. Cheney, on monogrammed stationery. In response to Mrs. Cheney's letter regarding whether any of the content of Mitchell's best-selling book, *Gone With the Wind*, took place in Rome, Georgia, Mitchell responds in the negative, adding, "*I confined the scene[s] to the twenty-five-mile area around Atlanta. There was, of course, one exception—when I described the advance of Sherman from Dalton, Georgia, to Atlanta.*" Mitchell goes on to say how happy she is to know that her book can "*bring back to life a Georgia scene of a past day and make it interesting to someone who lives so far away from this section.*"
7 x 11 in.

\$1,200 - 1,800

408

A MARGARET MITCHELL SIGNED LETTER TO HERSHELL BRICKELL

Typed Letter Signed ("Margaret") with annotations, 3 pp, 4to, Atlanta, GA, July 30, 1937, to Hershel Brickell, on personal letterhead, with original typed transmittal envelope, sharing gossip about mutual friends and mentioning a recent extortion attempt, light creasing and toning, envelope soiled.

An amusing note from Mitchell to her friend, writer and critic Brickell, sharing newsy tidbits—a friend has had her lawsuit dismissed, she has accidentally opened a wire intended for Brickell, she has insulted a mutual author friend of theirs by suggesting a bawdy title for a sequel. Buried on page two is news about a recent extortion attempt: *"It was most moderate in terms as the demand was only for \$100.00. I had it in the hands of the Federal Bureau of Investigation within the hour. Of course I haven't heard from it yet. It came from New Jersey and is either from an insane person or a very stupid person taking their first step in crime."* She adds in manuscript a note to say that the letter is not from the same crank she had written about previously. 9 x 12 in.

\$2,000 - 3,000



408

409

A MARGARET MITCHELL SIGNED LETTER TO HERSHEL BRICKELL OF THE NEW YORK POST

Typed Letter Signed ("Margaret"), 3 pp, 4to, Atlanta, Georgia, August 12, 1937, to Herschel Brickell, on her personal letterhead, with transmittal envelope. Fold creases, soiling to envelope.

MITCHELL SHARES NEWS WITHIN HER CIRCLE OF SOUTHERN WRITERS in this letter to Mississippi native Herschel Brickell. She mentions two other Southern authors, Edwin Granberry, with whom she has recently spent time on the Gulf coast, and Stark Young, who has just published a book. *"Edwin had one beautifully furnished cottage to write in. As to how much writing he is doing I cannot say ... Edwin seemed to be quite confident about his novel and his ability to bring it off."* She questions the prospect of Granberry completing his novel, saying *"It would be impossible to work with the Gulf right outside the window."* Later, she mentions that a columnist has taken issue with her not being included in Stark Young's most recent book (presumably *A Southern Treasury of Life and Literature*, which he edited), saying *"Young didn't deliberately ignore me ... I am more than ever convinced that the most sapient remark in the Bible is 'Oh that mine enemy might write a book.' I couldn't wish any worse luck on an enemy than to have him write a book and entangle himself in a mass of misunderstandings."* Mitchell also mentions the early progress of developing the movie version of *Gone With the Wind*, saying *"The author of 'Stepping Stones' wrote me today asking that I recommend him for the part of Rhett Butler. This is the height of something or other."*

Edwin Granberry earned an O. Henry Memorial Prize with his 1932 short story *A Trip to Czardis*. Granberry did not publish a new novel between 1930 and 1966, when his prize winning short story was published as a novel of the same title, expanded from the original story. It is possible that he was working on the novelization of *A Trip to Czardis* at this time, and Mitchell may have been quite prescient in questioning the progress of his writing. 7 x 11 in.

\$2,000 - 3,000



409



410

410

A MARGARET MITCHELL SIGNED LETTER PERTAINING TO GONE WITH THE WIND

Autograph Letter Signed ("Margaret"), 1 p, 12mo (130 x 102 mm), Atlanta, Georgia, August 30, 1937, to Herschel Brickell, in ink, on bifolium notepaper, together with transmittal envelope. Fold crease, a few spots, envelope slightly soiled.

MITCHELL GIVES A GLIMPSE OF THE BEGINNINGS OF THE MEDIA FRENZY that is about to unfold regarding the movie adaptation of *Gone With the Wind*. She writes that *"Hell has indeed broke loose, interviewers, editors, movie folks.... yes, the movie folks seem to be sincere. At any rate they are working like dogs. The town's in an uproar and you can't imagine what life is like."* 4.25 x 5.5 in.

\$1,500 - 2,500



411



412



413



414

411

A MARGARET MITCHELL SIGNED LETTER REGARDING THE PRICE OF FAME

Typed Letter Signed ("Margaret"), 2 pp, 4to, Atlanta, Georgia, August 30, 1937, to Herschel Brickell, on her personal letterhead, with ink emendations and postscript, including transmittal envelope. Fold creases, smudges, envelope soiled.

THE AUTHOR OF "GONE WITH THE WIND" SHARES HER IRRITATION AT THE PRICE OF FAME WITH A FELLOW AUTHOR, Henry Herschel Brickell. After receiving a copy of Charm magazine with an article about her, she writes that she is "... grateful for their remarks, especially in view of such lies as are printed in one of the enclosed clippings." She decries the shoddiness of press coverage of her career: "Holland's magazine for this month carried an article about me which was a rehash of facts nearly two years old. It is surprising what magazines will print." She laments that the health of her marriage is often called into question by the press, as well: "I had barely lived down the rumor of my divorce, which was inspired by Caroline Miller's divorce, and now I suppose John will get credit for tying up with a brand new twenty-two year old bride.... The whole story portrayed me in a very cheap and common light and, furthermore, made it appear that the only reason I stuck with John after making a success was because he had supported me for eleven years. It puts John in an even worse light, which is what makes me feel so bad." Her exasperation with the unpleasant aspects of fame are evident when she discusses the flurry of activity coming on the heels of publication of another story about her: "... scores of people camped in the offices of John and Stephens and Father, nearly driving them distracted.... I am sure by now they must all heartily regret the day I ever typed the first line of my book, but they are too gentlemanly to say so. I am sure that when I die and go to hell I will have to listen to telephones ringing throughout eternity."

Her frequent correspondent, Mississippi native Henry Herschel Brickell, was literary editor for the *New York Post*, and a great admirer of *Gone With the Wind*. He edited Holt's annual publication of the *O. Henry Memorial Prize Short Stories* for many years.

7.5 x 11 in.

\$800 - 1,200

412

A MARGARET MITCHELL SIGNED LETTER TO HERSCHEL BRICKELL OF THE NEW YORK POST

Typed Letter Initialed ("M.") with extensive autograph post-script and emendations, 2 1/2 pp, 4to, Atlanta, GA, September 16, 1937, to Hershel Brickell, regarding her recent travels to promote her book, light creasing and some smudging from ink.

In this correspondence with Mississippi-born writer and editor Hershel Brickell, Mitchell shares gossip about mutual friends and reports back on an author she spent time with recently. In part: *"There he was, prancing about the room just as vigorous and undisciplined as a fine young horse. And there I was, slouched on the end of my spine, cool, cagey, and a little remote. And I said, 'Your book is not like you. It is written with careful, studied restraint,' ***, he said, 'You should talk. There's none of you in your book. It's written with the most studied and careful un-restraint.'"*

9 x 12 in.

\$2,000 - 3,000

413

A MARGARET MITCHELL SIGNED LETTER TO HERSCHEL BRICKELL OF THE NEW YORK POST

Typed Letter Signed ("Margaret"), 1 p, 4to, Atlanta, Georgia, November 22, 1937, to Herschel Brickell, on her personal letterhead, with transmittal envelope. Fold creases, soiling to envelope.

Mitchell writes a brief note to her regular correspondent, Herschel Brickell, letting him know she will be traveling on business for a week. She ends the letter with the cryptic statement *"Things have not been breaking too well on the Southern front recently and we have been working pretty hard."*

7.25 x 10.5 in.

\$600 - 800

414

A MARGARET MITCHELL SIGNED HOLIDAY CARD

Signed ("Margaret Mitchell Marsh") at lower margin of recto of 2nd conjoining leaf, chromolithographic print on paper, folded in eights, "Season's Greetings" to page 1. A warm example of Mitchell's signature on a holiday card. The recipient is unknown, but was likely a close friend or associate, as she has signed with her married name.

8.5 x 10.25 in.

\$800 - 1,200



415

415

A HOWARD HAWKS PERSONAL COPY OF *THE DARK PAGE*

Mimeographed manuscript, story by Samuel Michael Fuller, 165 pp, dated February 14, 1946, with director Howard Hawks' nameplate glued to cover, housed in red wrappers and bound with brads. This novel by Fuller was optioned in 1944 by Hawks as a possible project for Humphrey Bogart and Cary Grant; one can only imagine the unique screen team they would have made. The story takes place in 1930s New York City and centers around a murder committed by a newspaper editor whose favorite reporter is investigating. Hawks described the tale as a figurative "*love story between two men*" in the newspaper world, and after trying to find just the right actors for the roles (even considering the casting of unknowns at one point), he sold the rights to the story for \$100,000. It was ultimately produced as *Scandal Sheet* (1952) starring John Derek and Broderick Crawford and was a box office disappointment.

8.5 x 11 in.

\$2,000 - 3,000



416

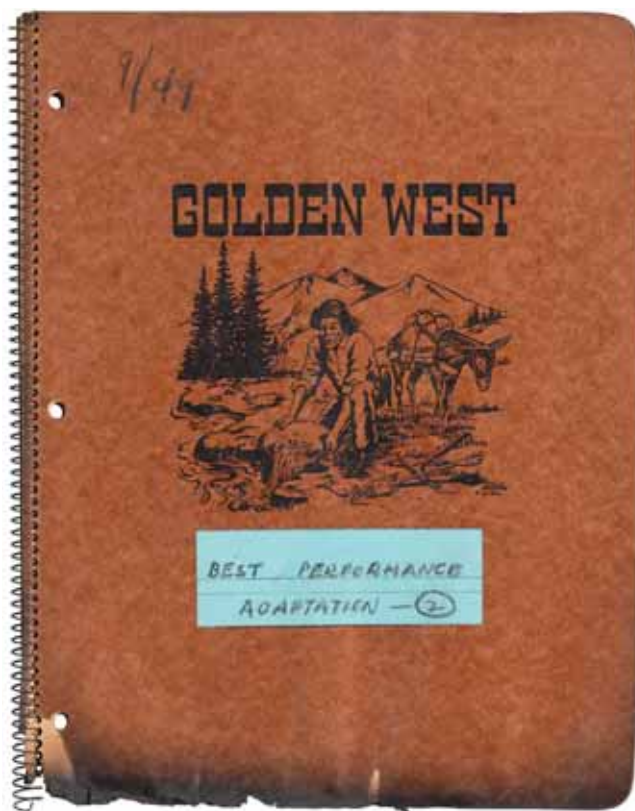
416

A JOHN FORD SIGNED AND INSCRIBED PHOTOGRAPH

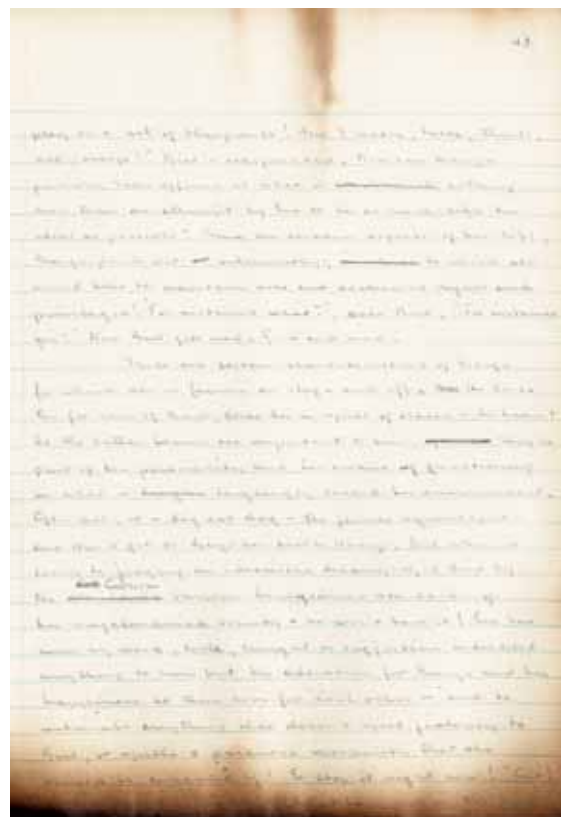
Silver gelatin photograph mounted to matte board inscribed, "*To the bravest kid I know / Herbie with affection / John Ford*" underneath photo, signed by photographer ("Richard Day / 1946") to lower right-hand corner underneath photo, with an original "*Association of Professional Ball Players of America*" card certifying that Mr. Barney Wolf is an Honorary Life Member mounted to the bottom left of the matte, and a reduced size reproduction photograph of a "*United States Navy Honorable Discharge*" document in the name of "*Herbert Wolf / Specialist Photographer*," dated November 8, 1946. After completing his film, *They Were Expendable* (1945), director Ford attempted to help the veterans in his unit in any way he could. Along with John Wayne, he purchased a parcel of farm land in the San Fernando Valley on which he built a swimming pool, bar, and recreational center where vets could spend time relaxing and enjoying themselves. It was called "*The Field Photo Farm*," and Ford felt it was the least he could do to help ease the emotional and physical suffering of World War II veterans. Among the group was a former Field Photo colleague named Herb Wolf with whom Ford bonded. Wolf invited his friends, whom Ford called "Herbie's Boys," to enjoy the farm. As one vet recalled, "*I've always said that John Ford saved my life. Not literally, but by inviting us out to the farm, paying attention to us.*"

13.5 x 16 in.

\$800 - 1,200



417



417

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JOSEPH L. MANKIEWICZ'S ORIGINAL NOTES AND TREATMENT FOR ALL ABOUT EVE

Comprising:

Orr, Mary. "The Wisdom of Eve." Mimeographed Manuscript, 21 pp plus title and studio receipt page, 4to, n.p., copied May 6, 1949, in Twentieth Century-Fox studio wrappers. Accompanied by a TLS of story editor James Fisher forwarding this the story to Mankiewicz in 1969. With a xerox copy of Orr's 20 pp radio adaptation of the story. Both items underscored in red ink by Mankiewicz.

Autograph Manuscript in pencil, 16 pp, 4to, n.p., July-August 1949, housed in Golden West theme book, marked "Best Performance / Notes (treatment)" on upper cover, additionally annotated throughout in colored ink by Mankiewicz. A short collection of character notes and plot ideas for the film. The first page posits alternative titles: "All About Eve" and "The Golden Girl." JLM contemplates whether the character of Eve is a pathological liar or a deliberate liar.

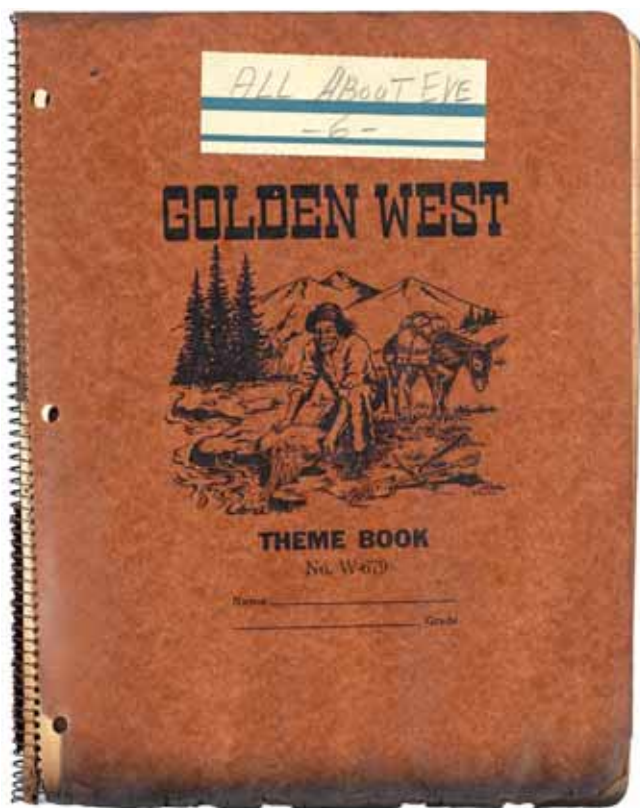
Autograph Manuscript Signed ("Joseph L. Mankiewicz") in pencil, 92 pp, 4to, Los Angeles, August and September, 1949, Mankiewicz's full treatment of "Best Performance (Wisdom of Eve)," housed in 2 Golden West Theme notebooks paginated 1-42, 43-92. Mankiewicz calls this his screenplay adaptation, but it is really a treatment, written mostly in prose.

Typed Manuscript with Annotations, 79 pp, 4to, Los Angeles, n.d., the full draft of "Best Performance (Wisdom of Eve)" adaptation, heavily annotated in pencil by the author.

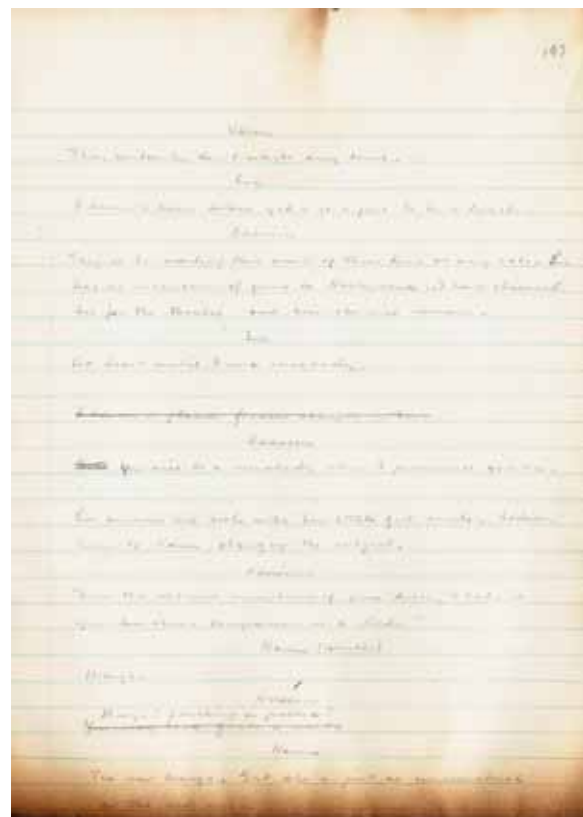
THE GENESIS OF A BRILLIANT FILM.

Mary Orr's original short story, "The Wisdom of Eve," a dishy story of a Broadway star who is betrayed by a fan she takes in, did not make much of a splash when it was published in *Cosmopolitan Magazine* in 1946. Though her agent submitted it to the studios for consideration, no one bit. Three years later, after adapting the story into a short radio play (and introducing a dramatic plot twist involving the betrayal of the leading lady by her friend), Fox bought the property and passed it along to Joe Mankiewicz, who had been nurturing an idea about actresses on Broadway for his follow-up project to *A Letter to Three Wives* (1949). In the autograph and typed manuscripts present here, Mankiewicz organizes his ideas into a complete story, creates the Sarah Siddons Award as a narrative device, and introduces new characters, such as Addison de Witt and Max Fabian.

\$20,000 - 30,000



418



418

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JOSEPH L. MANKIEWICZ'S HANDWRITTEN FIRST DRAFT OF THE *ALL ABOUT EVE* SCREENPLAY

Autograph Manuscript in pencil, 285 pp, 4to, [Los Angeles], fall 1949, the original handwritten first draft of the *All about Eve* screenplay housed in 6 separate spiral bound notebooks (the first a "Standard Combination Theme and Note Book," the rest are "Golden West" theme books), paginated thus: #1, 1-46; #2, 47-96; #3, 97-146; #4, 147-196; #5, 197-246; #6, 247-285. Each notebook with handwritten title and number on applied paper label.

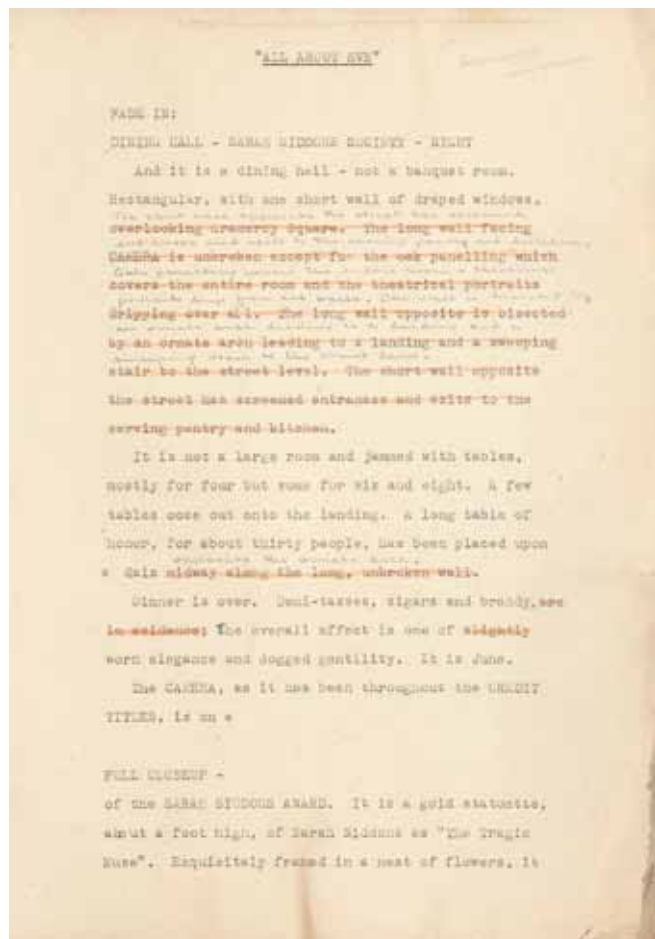
Written soon after the completion of the previous lot, this manuscript represents the first full draft of *All About Eve* in screenplay format. The film opens in the dining hall of the Sarah Siddons society, followed by a close-up of the award statuette and Addison de Witt's snarky voice-over commentary about the proceedings, Margo Channing, and of course, all about Eve Harrington.

Mankiewicz wrote *All About Eve* entirely in longhand, turning these notebooks over to a typist to produce the next lot.

\$40,000 - 60,000



419



419

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JOSEPH L. MANKIEWICZ'S TYPED FIRST DRAFT OF THE ALL ABOUT EVE SCREENPLAY

Typed Manuscript with Annotations, 330 pp, 4to, [Los Angeles], [1949], bound in pale blue wrappers with brads, title typed to upper cover and note indicating this is the first draft and the script from which the mimeo copies were produced for internal distribution.

THE FIRST COMPLETE TYPESCRIPT OF THE *ALL ABOUT EVE* SCREENPLAY. The typescript is based on the text from the handwritten draft in the previous lot, but Mankiewicz has heavily revised and edited this version further, so that it more closely resembles the final screen version. Karen and Margo are the polar opposite archetypes of women in the theater, Addison de Witt's venom is fully realized (as is Eve's), and Miss Caswell (played by a young Marilyn Monroe) has her moment in the middle of Margo's party.

\$25,000 - 35,000

420

ALL ABOUT EVE

Twentieth Century-Fox, 1950. British quad poster, linen-backed. Bette Davis plays the role of "Margo Channing" in this Joseph L. Mankiewicz production for which he both wrote the screenplay and directed. Based on a true story first written about in "Cosmopolitan" magazine, the plot revolves around a wannabe actress (played by Anne Baxter) who attempts to usurp the career of Channing. The stellar cast of supporting players includes Celeste Holm, Gary Merrill, and in one of her first important roles, Marilyn Monroe. 30 x 40 in.

\$500 - 700

421

A JOSEPH L. MANKIEWICZ LETTER TO CHARLES FELDMAN REGARDING ALL ABOUT EVE

Typed Letter Signed ("Joe"), 1 p, 12mo, Los Angeles, April 14, 1951, to Charles Feldman, on monogrammed stationery. When Mankiewicz won both the screenwriting and director Academy Awards® for *All About Eve* (1950), Famous Artists agent Charles Feldman sent him a wire exclaiming, "*Me thinks I won the daily double.*" Mankiewicz's response is typically humorous and self-deprecating: "*One of the many happy aspects of winning an Academy Award® for making a good film ... is the comforting realization that you can't lose it back for making a bad film. This realization will grow even more comforting to me as the years--and the stinkers--roll by ...*" 6 x 8.25 in.

\$200 - 300

422

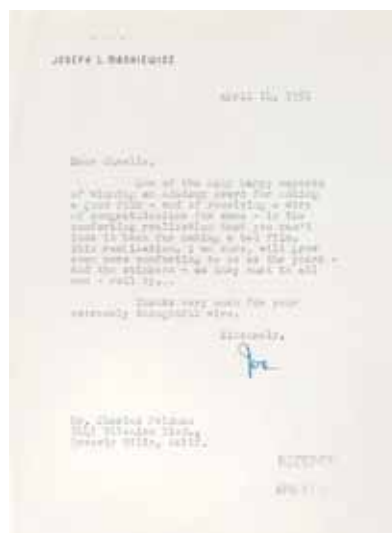
A JOSEPH L. MANKIEWICZ ENGRAVED THERMOS GIVEN TO HIM BY MAKEUP ARTIST PERC WESTMORE

Brushed gold thermos with removable top and "Jolle" stamped to bottom, engraved on the front center: "*Joseph Mankiewicz / Anyone Can Read History / Anyone Can Repeat History / But There is Great Joy / In Making It / Perc.*" Famed director Joe Mankiewicz and Hollywood makeup artist Perc Westmore (of the illustrious Westmore family) were both well-known in show business as being tops in their respective fields. They came together in 1970 with the production of *There Was a Crooked Man*, the tale of a prison inmate who tries to escape with the help of his fellow inmates. Provenance: the estate of Joseph L. Mankiewicz. 5.5 x 5.5 in.

\$300 - 500



420



421



422



423

423

A TRANSCRIPT OF CECIL B. DEMILLE DIRECTING THE TEN COMMANDMENTS AND OTHER EPHEMERA

Typed transcript on yellow paper, 36 pp, with 2 mimeographed copies, retyped, 26 pp each, of director Cecil B. DeMille as he directs *The Ten Commandments* (1956). This document is a fascinating dialogue between DeMille and his assistants as they address the stars (including John Carradine, Nina Foch, "Chuck" Heston, and others) and the crowd of actors while shooting scenes for the biblical epic starring Charlton Heston and Yul Brynner. Every detail of DeMille's direction is transcribed, including requests of extras: *"Now the man with the white headdress step forward a little bit and face the sea—don't face me."* When one assistant does not answer DeMille's command, DeMille barks, *"Say aye aye, sir! or go to hell or something."* DeMille's directions are extremely specific on placement of actors' hands, heads, props, headdresses, and expressions. He is blunt and curt but admits when he makes a mistake. When they are filming the parting of the Red Sea, DeMille is incensed that people are laughing. He warns one little girl, *"Listen, if you laugh I'm going to throw you right through the blue screen. You understand?"* He throws one extra off the set permanently (the all caps in the script denotes yelling): *"GET HIM OFF THE SET. GET OFF BROTHER. YOU'LL FIND SOME GOOD COMEDIES PLAYING ELSEWHERE."* When the extras are not responding incredulously as DeMille asked, he sarcastically comments: *"Apparently you see an ocean divide and close every day on your way back and forth from the studio."* The atmosphere one feels through the reading of the transcript is frenetic; DeMille is so vocal, alternately joking and yelling, that one expects him to drop dead from a heart attack. His brilliance as a director and his ability to handle a film of this scale is astounding. Accompanied by 5 Christmas/New Years cards from DeMille, with inscriptions and signatures, to Donald MacLean, assistant to DeMille on the film; and MacLean's invitation to the opening of the film on November 14, 1956.

8.5 x 11 in.

\$1,500 - 2,000



424

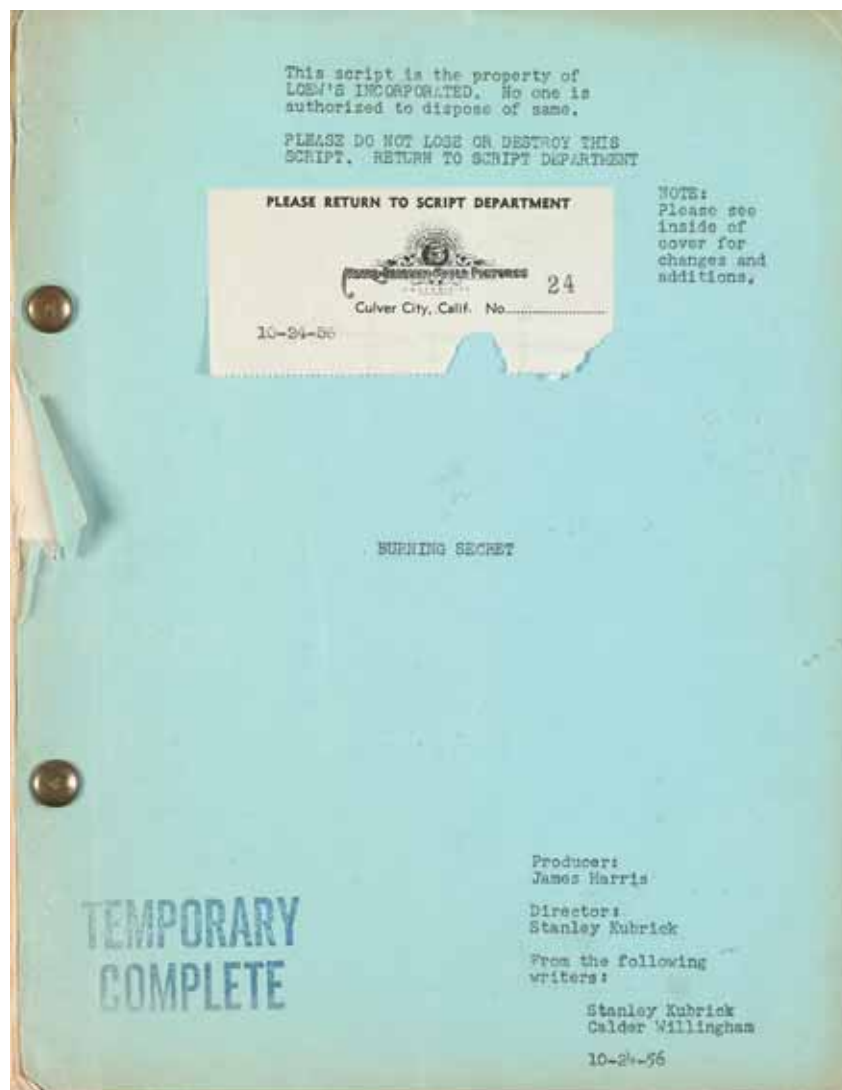
424

A CECIL B. DEMILLE LOOK MAGAZINE AWARD

Circular gold plaque of a woman in profile mounted to a black frame, with a second gold plaque mounted underneath inscribed, *"Cecil B. De Mille / Look / 1949 / Film Achievement Award."* *Look* magazine was a large format magazine published from 1937 to 1971 featuring public interest stories, particularly pictorials of film stars. Their "Annual Look Magazine Motion Picture Awards" were based on popularity as well as achievement. Cecil B. DeMille received this award for "Film Achievement," but also to help promote his film, *Samson and Delilah*, which was released in 1949.

6.5 x 10 in.

\$800 - 1,000



425

425

A SCREENPLAY OF *BURNING SECRET* BY STANLEY KUBRICK

Mimeographed manuscript, screenplay by Stanley Kubrick and Calder Willingham, 106 pp, dated October 24, 1956 and stamped "*Temporary Complete*" to cover on title page, housed in blue MGM wrappers and bound with brads. Stanley Kubrick made headlines in July 2018 when this unproduced script that he adapted from the 1913 Stefan Zweig novella of the same name (in collaboration with Calder Willingham, with whom he co-wrote *Paths of Glory* (1957) reappeared. Over the years, Kubrick scholars have debated over the degree to which the director was involved in the project, the plot of which deals with a male suitor who attempts to seduce a mother by winning over her young son. Modern-day scholars were shocked to find that the script was complete enough to be made into a feature film. Kubrick's last film before his death was 1999's *Eyes Wide Shut*. As one Kubrick expert stated, "Kubrick aficionados know he wanted to do it, [but] no one ever thought it was completed. We now have a copy and this proves that he had done a full screenplay."

8.5 x 11 in.

\$15,000 - 20,000



426



428



427



429

426

A SCREENPLAY OF *PATHS OF GLORY*

United Artists, 1957. Mimeographed manuscript, screenplay by Stanley Kubrick, Jim Thompson, and Calder Willingham, 130 pp, dated November 26, 1956 and marked "Second Draft" on title page, housed in teal wrappers with "*Paths of Glory / A Harris-Kubrick Production*" stamped to cover and bound with brads. Kirk Douglas plays Colonel Dax in this dramatic tale of a group of World War I soldiers who refuse to engage in a suicide mission and are threatened with court martial for cowardice. Directed by Stanley Kubrick, the anti-war message of the film and the disparity shown between power-hungry officers and fighting soldiers struck a chord with audiences, and the film remains one of Kubrick's most stunning productions. *Provenance*: the collection of Gerald Fried. 8.5 x 11 in.

\$1,500 - 2,500

427

A STANLEY KUBRICK GROUP OF LETTERS TO GERALD FRIED

Autograph Letter Signed and 4 Typed Letters Signed ("Stanley"), 5 pp recto, 4to, New York and Borehamwood, March 15, 1965 to June 24, 1991 (one with no date), to Gerald Fried, on various stationeries, including monogrammed stationery. Filmmaker Stanley Kubrick, best known for *2001: A Space Odyssey* (1968) and *The Shining* (1980), began a friendship with noted composer Gerald Fried when they both attended the same Bronx high school in the 1940s. Throughout their lives and career ups and downs, they kept in touch, reporting on their current events, as Kubrick writes, "*When you left the phone message I was in the midst of around-the-clock, panic deadlines with the foreign versions of 'The Shining.'*" They shared their Hollywood contacts, kept up-to-date on each other's families, and occasionally reminisced, as Kubrick writes, "*I often think of the fun we had when you did the four film scores, and of the spectacular tennis racket duel you had on the Riverside Drive tennis courts.*" *Largest*: 8.5 x 11 in.

\$1,500 - 2,500

428

A DOCUMENT SIGNED BY STANLEY KUBRICK, DORIS DAY, AND OTHERS

Typed Document Signed ("Stanley Kubrick," "Doris Day," "Gordon MacRae," "Martin Melcher," "Jerome B. Rosenthal," "Samuel P. Norton," "William C. Eckstine," "Elizabeth Miller," and "Marvin Miller"), 1 p, dated December 8, 1958. This is the final signature page of a contract, the first part of which is missing. It appears that investments were made involving the signers of this document, the details of which are unclear. Melcher was married to actress Doris Day, and after his death in 1968, she discovered that he had poorly invested and lost millions of her hard-earned dollars, as well as left her deep in debt. Melcher's business manager, Jerome Rosenthal, who has also signed this document, was subsequently sued by Day for millions of dollars. Accompanied by a Letter of Authenticity. 8.5 x 13 in.

\$1,000 - 1500

429

A STANLEY KUBRICK, DORIS DAY, AND DOROTHY DANDRIDGE SIGNED DOCUMENT

Typed Document Signed ("Stanley Kubrick," "Doris Day Melcher," "Dorothy Dandridge," "Martin Melcher," "Gogie Grant," "Frank DeVol," "Elizabeth Dawson Miller," "Marvin Miller," "L.E. Lansden, Jr.," and "Guy M. Steele, Jr."), 8 pp, dated September 1, 1958, constituting an agreement between the parties for the formation of a partnership called "Earlsboro Exploration Co., Ltd.," an organization that would support Lansden and Steele as they engaged in the "business of acquisition and exploration of oil and gas properties." Along with the well-known actress Dorothy Dandridge is the name of the lesser known Frank DeVol, who wrote the television theme songs for shows such as *My Three Sons* and *The Brady Bunch* and was a very recognizable character actor. Melcher, after his death in 1968, left his widow Doris Day flat broke after he squandered millions of dollars of her career earnings. Accompanied by a Letter of Authenticity. 8.5 x 14 in.

\$1,000 - 1500

430°

A DARRYL F. ZANUCK ARCHIVE OF RETAINED COPIES OF CORRESPONDENCE

Approximately 200 documents comprising mimeographed interoffice memos, script pages, telegrams, story conference notes, and more, pertaining to the films in production at Twentieth Century-Fox during 1955-56, alphabetized with tabs by film and housed in a black 3-ring binder. All of the memos are written by Darryl F. Zanuck, who was the head of Fox at this time; however, he would take a "leave of absence" from the studio in 1956 and not return until 1962. This archive is evidence of Zanuck's participation in every project and he makes his opinions known. Upon seeing Yul Brynner's rushes in *The King and I* (1956), Zanuck writes, "I actually felt he was going out of his mind and was on the verge of a complete breakdown." Some of the films represented are *The Revolt of Mamie Stover* (1956), *The Man in the Gray Flannel Suit* (1956), *Hilda Crane* (1956) and many more. Regarding using Bing Crosby in *Can-Can* (1960), Zanuck warns, "We will never pay what Metro is paying him." 10 x 11.5 in.

\$600 - 900

431

No lot

432

A WILLIAM WELLMAN ARCHIVE OF EPHEMERA, INCLUDING LETTERS FROM CLARA BOW AND JOHN FORD

Comprising an Autograph Letter Signed ("Clara-('It Girl')"), 1.5 pp, 8vo, Culver City, December 1963, to William Wellman, on a Christmas card with her name also stamped on the inside, with original transmittal envelope. Bow appeared in Wellman's aviation film, *Wings* (1927), the first film to receive the Best Picture Academy Award®. In her letter, she reminisces about the making of that picture: "You were always my favorite director, but you were a hard taskmaster. I think I did my best acting under your direction"; a Typed Letter Signed ("Jack"), 1 p, 8vo, July 18, 1950, from director John Ford to Wellman, on monogrammed stationery, with an aged piece of tape at the top where he had superstitiously attached a dime (the imprint of which is still visible); an Autograph Letter Signed ("Billy"), 4 pp recto and verso, 8vo, Los Angeles, July 8, 1922, from Wellman to his parents, on "William Fox Vaudeville Company" stationery, with original transmittal envelope. A 26-year-old Wellman regales his "Little Mother and Dad" with news of breaking his nose while diving in a pool and assures them that he will not have a "misshaped beak-it is still the same long affair." He also expresses excitement over the good reviews surrounding the recent films he has worked on for Fox, *Oath-Bound* (1922) and *[The] Fast Mail* (1922); a 6 x 6 in. "Happy Birthday" tile dated February 29, 1952, with signatures in pencil by stars such as Fred MacMurray, John Payne, and Ricardo Montalban; a 1 p Autograph Letter Signed from actor James Franciscus (husband of Wellman's daughter) containing a humorous citation for Wellman titled, "For Gallantry in Marital Warfare"; a marriage certificate uniting Wellman with wife Dorothy in 1934 (unsigned), accompanied by a glamour portrait of Dorothy inscribed to Wellman's parents; a vintage portrait of Helene Chadwick, one of Wellman's earlier wives; and a signed portrait of Anne Baxter inscribed, "For Pat / who stole / the best of a / tired wardrobe! / Fondly / Anne Baxter." Baxter appeared under Wellman's direction in *Yellow Sky* (1948). Provenance: William Wellman, Jr. 8.5 x 11 in.

\$1,000 - 1,200



430



432



433

433

A GROUP OF CONDOLENCE CORRESPONDENCE PERTAINING TO THE DEATH OF WILLIAM WELLMAN

Comprising 18 Autograph Letters Signed from celebrities such as Henry Fonda, who wrote: "I was so shocked and saddened when I heard the news this morning"; Joan Blondell; Robert Wagner, who reminisced about his debut film role in *The Happy Years* (1950) under the directorial helm of Wellman: "If it hadn't been for [Bill], I wouldn't be where I am now"; Lloyd Nolan; Cesar Romero; Mike Connors; Josephine Hutchinson; Irene Mayer Selznick, who wrote to Wellman's family: "A giant and a darling is what you and the world have lost"; author Ernest Gann; Richard Arlen; Frank Capra; fellow director William Wyler, whose similarity in name often caused confusion, who wrote: "I was always delighted and flattered by such confusion—and sometimes failed to correct it"; and Nancy Reagan, whose memories of her role in *The Next Voice You Hear...* (1950) remained "vivid and clear in my memory because of him," among many others. Together with 14 Typed Letters Signed by, among others, Carl Reiner; director Robert Aldrich; composer Johnny Green; screenwriter Maurice Rapf; Ralph Edwards; Paul Fix; and Joan Crawford; and 17 telegrams from such luminaries as John Wayne, who cabled: "I loved him too. Saddened that I didn't see him more often"; Jimmy Stewart; Douglas Fairbanks, Jr.; Gene Kelly; Jerry Lewis; producers Richard Zanuck and David Brown; Robert Stack; Keenan Wynn; Dimitri Tiomkin; Richard Brooks; Mary Pickford; Darryl Zanuck; and Lauren "Betty" Bacall, who cherished her memories of "salty wonderful Bill. He will be much missed," and more.

Provenance: William Wellman, Jr.
8.5 x 11 in.

\$1,000 - 1,500

434

A WILLIAM HOLDEN AND CHARLES FELDMAN GROUP OF CORRESPONDENCE

Approximately 312 documents pertaining to the personal and professional relationship



434

between actor William Holden and Hollywood agent Charles Feldman over a 27-year-period comprising dozens of typed letters, mimeographed letters, telegrams, and memorandum between the two, beginning with the "wooing" of Holden by Feldman in 1941 and ending with Holden gifting Feldman with a Bentley in 1967. During the intervening years, the two shared a strong friendship as well as a mutual desire to further Holden's career. A series of blows, many of them a result of Holden's alcoholism, created setbacks including a car accident in which Holden was charged with manslaughter about which Feldman writes to a friend, "Confidentially I have heard rumours to the effect that Bill was supposed to have been drinking when the accident occurred," and a bout with hepatitis that required treatment, much of which is discussed in these archival documents. Particularly interesting are the many documents negotiating the film projects that Holden was considered for but which "got away" including *The Steinhof Case*, *Lawrence of Arabia*, *The Longest Day*, and *The Americanization of Emily*. Among these lost projects was *Tender is the Night*, about which is included 2 Typed Letters from David O. Selznick Signed ("David"), 10 pp, 4to, Culver City, April 17 and August 19, 1959, to Feldman, on monogrammed stationery, where Selznick proceeds to chastise Feldman and Holden for reneging on their previous commitment to the project: "Surely, Charlie, even you must realise ... the utter absurdity of my waiting another five months to determine whether Bill Holden will or will not do 'Tender is the Night.' I am forced to deny that you are really trying to help me as my friend." Included also are many references to Holden's family; his actress/mistress Capucine; details of films such as *The Bridge on the River Kwai* (1957), *The World of Suzie Wong* (1960), and *Paris When it Sizzles* (1964), among many others; correspondence from Darryl Zanuck, Buddy Adler, Ray Stark, and Spyros Skouras, and others; a list of addresses from Holden's address book featuring the biggest names in show business; and much more. Together with 2 Autograph Letters Signed ("Bill Holden"), 3 pp, 12mo to 4to, January 8, 1945 and January 4, 1946, and 2 Typed



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Letters Signed ("Bill"), 3 pp, 4to, January 6, 1944 (when Holden was stationed at Fort Worth during World War II) and September 8, 1959, during which time Holden was suffering from hepatitis: "The last 2 weeks in California are the most trying that Ardis [Holden's wife] and I had ever spent." Feldman expressed his desire for Holden to get well when he writes, "I plead with you, dear Bill, get yourself straightened out ... the hell with everything else."

11 x 15 in.

\$2,000 - 3,000

435

A FRANK CAPRA GROUP OF SIGNED CORRESPONDENCE

1 Autograph Letter Signed and 4 Typed Letters Signed ("Frank," "Frank Capra"), 5 pp, 8vo, La Quinta, February 9, 1981 to April 13, 1982, to Jill Morris, on monogrammed stationery, with original transmittal envelopes, together with a note from Capra's secretary. What began as a fan letter and expression of sympathy upon the death of Frank Capra's wife turned into a correspondence between Jill Morris and the famous director that brought out a side of Capra few were privy to. He found her to be a "deeply perceptive person," and hence, peppered his letters with humor and sentiment. When apologizing for his delay in responding, he writes: "Hell, Jills have to wait nine months for their little Jacks." Interestingly, after receiving the American Film Institute Life Achievement Award in 1982, he becomes embittered: "I used to love people but after the AFI Award I've changed my mind ... for every 'well done' letter, I get a 'you bum' letter accusing me of getting the big head and canceling appearances at some jerk theater [which promised] that Frank Capra would make a personal appearance. Frank Capra, of course, having never heard of the theater." He returns to Capra form, however, when he salutes Morris and her letters for "having made this a better world for me."

7.25 x 10.5 in.

\$1,000 - 2,000



436

436

AN ARCHIVE OF LETTERS FROM JESSE LASKY, SR. TO JESSE LASKY, JR.

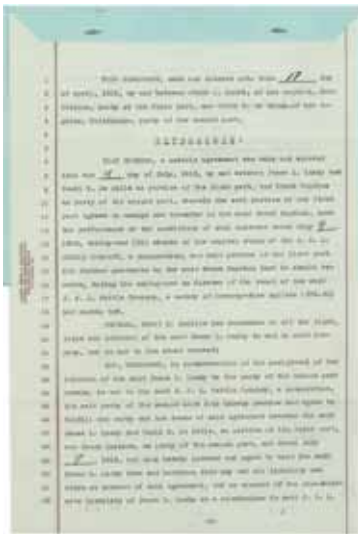
Approximately 320 Typed Letters Signed ("Dad," "Jesse Lasky, Sr."), 521 pp mostly recto, 12mo to 4to, various places including Los Angeles, San Antonio, and New York, June 1, 1921 to October 14, 1949, to Jesse Lasky, Jr., on various stationeries including "Famous Players-Lasky Corporation," "Paramount Building," "Pickford-Lasky Productions, Inc.," "RKO Studios, Inc.," "Warner Bros. Pictures, Inc.," various hotels stationeries, and "Jesse L. Lasky" monogrammed stationery. The correspondence between Jesse Lasky, one of the founders of Paramount Pictures and a key player in the advent of motion pictures, and his son, Jesse Jr., chronicles the story of a Hollywood pioneer through his successes and failures in the film industry and the exchange of love, friendship, and advice between him and his son. The letters start out with Lasky, Sr. as a loving but firm parent, interested in his son's grades and chatty about all the news of the film world. As Lasky, Jr. matures, Lasky, Sr. gains more confidence in his son, revealing to him confidential information, often asking for his "expert opinion," and assigning jobs to him in the movie industry that slowly guide him into the family business. The pride that Lasky, Sr. takes in his son is palpable, particularly when Lasky, Jr. joins the Army during World War II: "Live fully each day and thank God for the fact that you can serve your country." The letters are a Who's Who of Hollywood, with Lasky often detailing his activities with hundreds of directors, executives, and stars including Cecil B. DeMille, Mack

Sennett, Sam Goldwyn, Louis B. Mayer, Adolph Zukor, Darryl Zanuck, Jack Warner, Douglas Fairbanks, and Mary Pickford, to name just a few. He chronicles his experience of leaving Paramount, the studio he helped found: "The cards are stacked against me at Paramount"; his financial struggles during the Depression; his movements from one studio to another and the machinations of each studio: "[Mary Pickford] is a handful as a partner"; production details of the various films on which he is working: "We are making such progress with sound pictures...that today I am issuing instructions to make no more silent pictures"; details of the film industry social scene during the Golden Age of Hollywood: "I lost five bucks to Preston Sturges at the fights," and much more. The rarified air in which the Laskys existed based on their prominence in the film world is extraordinary, and this archive details the intimate day-to-day activities, triumphs, and disappointments, over a period of decades, of a movie mogul whose contribution to American film cannot be underestimated. Accompanied by an 8 x 10 in. silver gelatin signed photograph of Jesse Lasky, Jr., inscribed to his father, "To Dad with / love from / Jess," mounted on board and signed by the photographer ("Peter Hancock '34 / Hollywood, Calif."); an 8 x 10 in. studio portrait of the father and son together; and a copy of *Hollywood Royalty: A Family in Film* by Pat Silver-Lasky.

Provenance: Pat Silver-Lasky.

10.5 x 15 x 15.5 in.

\$10,000 - 15,000



437

437

A JESSE LASKY, SR. AND CECIL B. DEMILLE SIGNED CONTRACT

Typed Document Signed ("Jesse L. Lasky" and "Cecil B. DeMille"), 1 p, dated April 17, 1916, pertaining to a July 9, 1915 contract in which the two parties agreed to transfer 32 shares of stock of their J.K.L. Cattle Company to its foreman, Frank Hopkins. Lasky and DeMille met in 1913 and made film history when they formed a partnership to make movies. A very rare piece signed boldly by two of Hollywood's film pioneers.

Provenance: Pat Silver-Lasky.

9 x 13.5 in.

\$500 - 700

438

A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF *UNION PACIFIC*

Paramount Pictures, 1939. Mimeographed manuscript, screenplay by Jesse Lasky, Jr., 206 pp (divided into 7 parts, A-G), dated October 14, 1938 and marked "*Second Buff Script*" on title page (with "*To be revised / JL*" handwritten underneath), signed ("Jesse L. Lasky Jr.") to front matter, bound in morocco leather with "*Union Pacific*" and "*Jesse Lasky Jr.*" embossed in gilt to cover and "*Union Pacific*" embossed in gilt to spine. Director Cecil B. DeMille believed that the Union Pacific Railroad was built on "*sweat, blood, and steel*," a sentiment he proclaimed to Jesse Lasky, Jr. when he hired him to help write the screenplay. Starring Joel McCrea and Barbara Stanwyck, the film revolved around the building of and complications surrounding the construction of the Union Pacific Railroad, with a love story thrown in for good measure. On his script, Lasky has sketched a moving train as well as taped a note he received from DeMille which states, "*Jesse- / Business is things for the actors to do rather than describing their looks or feelings.*" Below this, Lasky has written, "*A note of guidance from DeMille.*" Evidently, DeMille was pleased with Lasky's work, as they went on to collaborate on 7 more films until DeMille's death in 1959.

Provenance: Pat Silver-Lasky.

8.75 x 11 x 1 in.

\$2,000 - 3,000

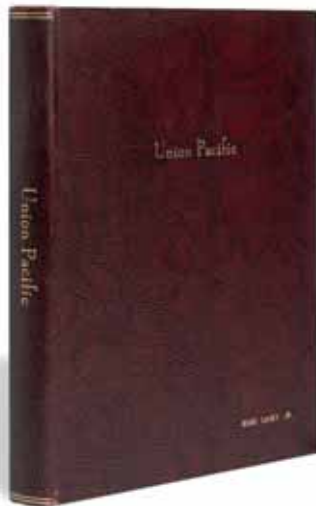
439

A UNION PACIFIC PROMOTIONAL RAILROAD SPIKE

Paramount Pictures, 1939. Gold railroad spike with each side engraved with a promotional message: "*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* (1939), marked the transition of the Western from a B-movie staple to a serious, big-budget film genre.

1.25 x 1.25 x 5.75 in.

\$400 - 600



438



439

440

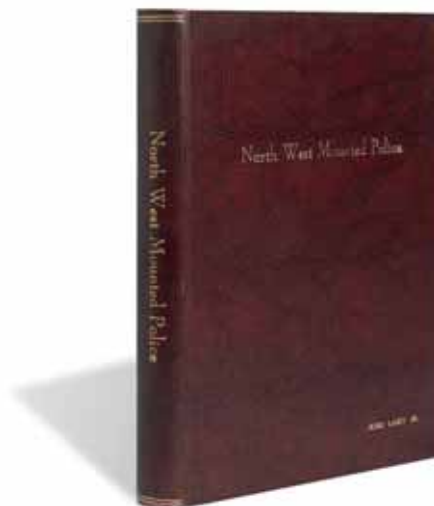
A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF NORTH WEST MOUNTED POLICE

Paramount Pictures, 1940. Mimeographed manuscript, screenplay by Jesse Lasky, Jr., 209 pp (divided into 7 parts, A-G), dated November 29, 1939 and signed ("Jesse L. Lasky Jr.") on the title page, bound in morocco leather with "North West Mounted Police" and "Jesse Lasky Jr." embossed in gilt to cover and "North West Mounted Police" embossed in gilt to spine. This film was Lasky's third venture with director Cecil B. DeMille. The plot revolves around the Riel Rebellion of 1885 and features Gary Cooper and Paulette Goddard. On his script, Lasky has taped a curt note from DeMille addressed to him and fellow writer Alan LeMay which states, "You cannot cut from one full shot to another full shot of the same object. Jesse should know this / C.B. DeMille." According to Lasky, when LeMay once talked back to DeMille, the great director shrieked, "I'm the only one who gets mad on a DeMille picture!"

Provenance: Pat Silver-Lasky.

8.75 x 11 x 1.25 in.

\$1,500 - 2,500



440

441

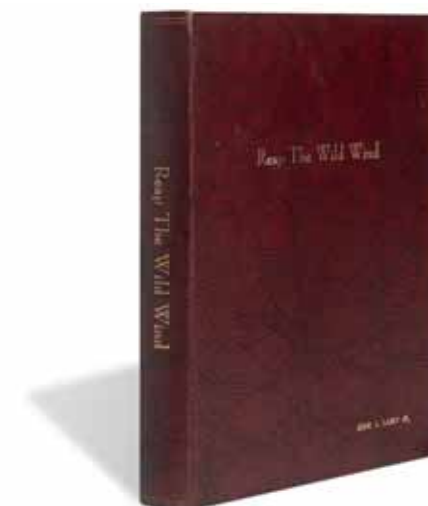
A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF REAP THE WILD WIND

Paramount Pictures, 1942. Mimeographed manuscript, screenplay by Jesse Lasky, Jr., Charles Bennett, and Alan LeMay, 236 pp (divided into 6 parts, A-F), dated February 18, 1941, with "1st Buff" handwritten to top of title page, signed ("Jesse L. Lasky Jr.") to title page, bound in morocco leather with "Reap the Wild Wind" and "Jesse L. Lasky Jr." embossed in gilt to cover and "Reap the Wild Wind" embossed in gilt to spine, with a 2 pp handwritten note from director DeMille to Lasky on monogrammed stationery mounted to the endpapers of the script. Starring John Wayne, Paulette Goddard, and Ray Milland, this film is best remembered for the spectacular underwater scene in which Wayne and Milland wrestle a giant squid. Screenwriter Lasky recalled DeMille forcing them to write the script (for inspiration) while docked on a yacht in Catalina Island, which resulted in less inspiration and more seasickness for the writers. As he recalled in his autobiography, "...the script was already action-packed to the bursting point. Storms. Shipwrecks. Sinkings. Drownings. Fisticuffs. Spankings." Still, it was not enough for DeMille. The missing link was the giant squid.

Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$2,000 - 3,000



441

442

A REAP THE WILD WIND CONCEPT DESIGN BY DAN SAYRE GROESBECK

Watercolor and pencil on illustration board, framed. Director Cecil B. DeMille found in artist Dan Sayre Groesbeck the one man who could artistically express the visions of his films and turn them into concept designs. Groesbeck had been an artist for the Chicago Tribune before he became DeMille's regular (and favorite) concept artist. "He always knew what I wanted," said DeMille. "And he could capture character and drama in a few strokes of his brush ... while his finished drawings are worthy of a museum." In 2001, a retrospective of Groesbeck's art, including his works on the history of Santa Barbara, was presented at the Santa Barbara Museum of Art. Obtaining a concept design by Groesbeck from a DeMille film is very difficult, as most of them were kept by DeMille and remain in his archives. This painting was gifted to Jesse Lasky, Jr., DeMille's head writer.

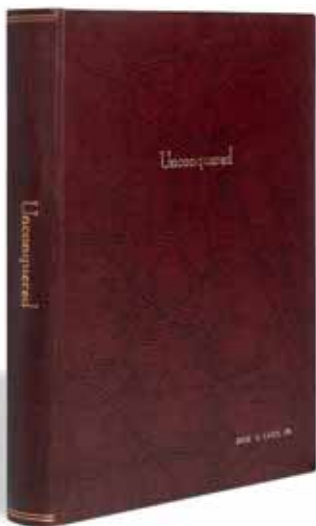
Provenance: Pat Silver-Lasky.

18 x 22.5 x 0.75 in.

\$3,000 - 5,000



442



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A JESSE LASKY JR. CUSTOM-BOUND SCRIPT OF *UNCONQUERED*

Paramount Pictures, 1947. Mimeographed manuscript, screenplay by Jesse Lasky, Jr., Charles Bennett, and Fredric Frank, 187 pp, dated June 29, 1946 and inscribed, "Love to Jesse / Fred Frank" on the title page, signed ("Jesse L. Lasky Jr.") on the title page, bound in morocco leather with "Unconquered" and "Jesse L. Lasky, Jr." embossed in gilt to cover and "Unconquered" embossed in gilt to spine. Gary Cooper and Paulette Goddard star in this adventure epic about war between the colonies which was directed by Cecil B. DeMille. During one exchange between DeMille, Lasky, and the other screenwriters, it was suggested that Goddard and Cooper go over dangerous falls in a canoe with Cooper then coming to the rescue. When Lasky questioned, "Could an audience believe it?" DeMille answered confidently, "An audience will believe what it sees." Lasky's pencil corrections, dialogue changes, and quick sketches can be found throughout the script.

Provenance: Pat Silver-Lasky.

8.5 x 11 x 1.5 in.

\$1,200 - 1,800



445

444

A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF *SAMSON AND DELILAH* WITH SIGNATURES FROM CAST AND CREW

Paramount Pictures, 1949. Mimeographed manuscript, screenplay by Jesse L. Lasky, Jr. and Fredric M. Frank, 186 pp (divided into 6 parts, A-F), dated September 7, 1948 and signed ("Jesse L. Lasky Jr.") to title page, with blue revision pages dated as late as September 30, 1948, bound in morocco leather with "Samson and Delilah" and "Jesse L. Lasky, Jr." embossed in gilt to cover and "Samson and Delilah" embossed in gilt to spine. The screenplay is also signed by many members of the cast including Henry Wilcoxon, Hedy Lamarr (who writes, "I hope I do justice to your Delilah," an inscription Lasky makes reference to in his autobiography), Julia Faye, Olive Deering (with a small photo of her and Lasky mounted to page), and more. The script is heavy with Lasky's corrections, dialogue changes, and quick sketches, as well as the red-penciled underlines and commentary by director Cecil B. DeMille, who states in one note, "Jesse-Samson has lost his character again." *Samson and Delilah* is a biblical epic starring Victor Mature and Hedy Lamarr, a tale which DeMille considered the greatest love story ever told. The film was every inch a DeMille film, complete with lavish costumes (the famous Delilah peacock gown), a fight with a lion (and sometimes just the lion skin!), and the final destructive result of cutting Samson's hair, among other adventures. Accompanied by a copy of *Hollywood Royalty: A Family in Film* by Pat Silver-Lasky.

Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$2,000 - 3,000



446

445

A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF *THE SICKLE OR THE CROSS*

Roland Reed Productions, 1949. Mimeographed manuscript, original screenplay by Jesse L. Lasky, Jr., 120 pp, dated April 22, 1949 and signed ("Jesse L. Lasky Jr.") on the title page, with several dialogue changes and pencil corrections made by Lasky, bound in morocco leather with "The Sickle or the Cross" and "Jesse L. Lasky, Jr." embossed in gilt to cover and "The Sickle or the Cross" embossed in gilt to spine. According to Lasky's notation on the title page, this film was "produced by the Lutheran Church for showing in their schools, universities-and laymen groups and churches." Alternately titled "Seeds of Destruction," it was re-released under that title in 1952. Directed by Frank Strayer, it stars Kent Taylor, Gloria Holden, and Gene Lockhart.

Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$700 - 900

446

A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF *THE TEN COMMANDMENTS*

Paramount Pictures, 1956. Mimeographed manuscript, screenplay by Jesse L. Lasky, Jr., Aeneas MacKenzie, Jack Gariss, and Fredric M. Frank, 308 pp (separated into 7 parts, A-G), dated March 1, 1955, marked "Final draft" on the title page in Lasky's handwriting and signed ("Jesse L. Lasky Jr.") on the title page, bound in morocco leather with "The Ten Commandments" and "Jesse L. Lasky Jr." embossed in gilt to cover and "The Ten Commandments" embossed in gilt to spine, with a sketch by Lasky of the Commandment tablets on the title page and very light annotations. Together with an 8 pp, 6 x 9 in. pamphlet detailing the cast, credits, and synopsis of the story. When Lasky, Jr. was asked to help write this film, director Cecil B. DeMille cabled him a cryptic telegram: "Come wade with me in the red sea." It was difficult for the screenwriters to manipulate the story, as Lasky relayed, "You didn't mess about with the recorded word of God." DeMille, of course, needed everything to be on an epic scale and always with mind-boggling, climactic events; in this case, it was the parting of the Red Sea as well as a mass of chariots hurtling down a cliff of sand. The star-studded cast which featured Charlton Heston and Yul Brynner, the message the film conveyed, and the sheer spectacle of the film make it the most beloved biblical film of all time. Accompanied by a copy of *Hollywood Royalty: A Family in Film* by Pat Silver-Lasky.

Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$2,500 - 3,500

447

A JESSE LASKY, JR. CHRISTOPHER AWARD FOR *THE TEN COMMANDMENTS*

Gold disc featuring a bas relief of a child (thought to be Christ) being carried on the back of Saint Christopher, with "Honoring / Jesse L. Lasky, Jr. / December 3, 1956" engraved on the bottom, set in a wooden base. The Christopher Award was first presented in 1949 and honors those in the media who "affirm the highest values of the human spirit." Lasky, his fellow screenwriters Jack Gariss and Aeneas MacKenzie, and director Cecil B. DeMille were all recipients. Accompanied by a vintage photo of the group receiving the awards.

Provenance: Pat Silver-Lasky.

5.5 x 6 x 1.5 in.

\$700 - 900

448

A JESSE LASKY, JR. MT. SINAI STONE GIVEN TO HIM BY CECIL B. DEMILLE

Black base with 4 tongs holding a piece of granite in place, bearing a plaque inscribed, "C.B. DeMille / To Jesse, Jr. / 10 Commandments / 1955" with a piece of paper glued to the bottom of the base explaining the significance of the stone: "This stone from the top of Mount Sinai / was brought back from the filming of / The Ten Commandments and presented / to Jesse Lasky, Jr. who was not invited / on the location." Lasky was visibly disappointed when director DeMille told him that he would not be traveling to Egypt for filming but would need to stay back to finalize the script. Lasky asked for a souvenir, not really expecting that he would receive one, but DeMille returned triumphantly with this stone and remarked, "From the top of the mountain—where Moses might have set his foot." Lasky, Jr. treasured the stone for the rest of his life.

Provenance: Pat Silver-Lasky.

3 x 4 x 2.5 in.

\$1,000 - 1,500



446



447



448



449



451



450



452

449

A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF *THE BUCCANEER*

Paramount Pictures, 1958. Mimeographed manuscript, screenplay by Jesse L. Lasky, Jr., 190 pp, dated January 9, 1958 and marked "*The Buccaneer / Script as Shot*" on title page, signed ("Jesse L. Lasky Jr.") on title page, with 1 silver gelatin 8 x 10 in. photo mounted to inside cover, bound in morocco leather with "*The Buccaneer*" and "*Jesse L. Lasky Jr.*" embossed in gilt to cover and "*The Buccaneer*" embossed in gilt to spine. Cecil B. DeMille directed and produced an earlier version of this film in 1938 for which Jesse Lasky, Jr. had written a few uncredited lines. For his 1958 remake, DeMille wanted Lasky to write the screenplay, but his domineering personality prevented Lasky from writing it the way he wanted. According to Lasky, almost 50 scripts had been written and eventually tossed out by the time the film was completed; interestingly, on the title page of this script, Lasky has drawn a sketch of a man's face declaring, "*Earlier versions were better!*" In the end, there would be no hard feelings between DeMille and Lasky, and the film turned out to be their final collaboration before DeMille's death in 1959.

Provenance: Pat Silver-Lasky.

8.75 x 11 x 1 in.

\$1,500 - 2,500

450

A JESSE LASKY, JR. CUSTOM-BOUND SCRIPT OF *JOHN PAUL JONES* WITH MEDAL GIFTED BY ADMIRAL NIMITZ

Warner Bros., 1959. Mimeographed manuscript, screenplay by Jesse L. Lasky, Jr., 132 pp, dated April 17, 1956, marked "*First Final Screenplay*" on the title page and signed ("Jesse L. Lasky Jr.") on the title page, along with a sketch of a ship drawn by Lasky, bound in morocco leather with "*John Paul Jones*" and "*Jesse Laskey [sic] Jr.*" embossed in gilt to cover and "*John Paul Jones*" embossed in gilt to spine, with 1 full page of scene changes handwritten by Lasky. Together with a round gold medal with a bas relief of John Paul Jones which was given to Lasky, Jr. by Fleet Admiral Chester W. Nimitz. Though Lasky served under the command of five-star General Douglas MacArthur in World War II, he was obviously familiar with Nimitz, who became the Naval Technical Advisor on the screenplay. *John Paul Jones* was directed by John Farrow and stars Robert Stack and Marisa Pavan. It chronicles the life of a Scottish fugitive who became a naval war hero.

Provenance: Pat Silver-Lasky.

Screenplay: 8.5 x 11 in.; *medal diameter:* 2.25 in.

\$2,000 - 3,000

451

A JESSE LASKY, JR. GROUP OF CUSTOM-BOUND SCRIPTS

7 custom-bound screenplays of films in which Jesse L. Lasky, Jr., wrote the screenplay, comprising *The Brigand* (1952), July 18, 1951, with a sketch on the title page of a swordsman done by Lasky, and light annotations; *City of Violence* (1952); *Mission Over Korea* (1953), March 31, 1952; *The Silver Whip* (1953), August 26, 1952, with a loose 3 pp test scene for Henry Wilcoxon, and light annotations; *Hell and High Water* (1954), February 7, 1953, with notes on the title page by Lasky; *The Iron Glove* (1954), August 24, 1953; and *Pearl of the South Pacific* (1955). All scripts are custom-bound and embossed in gilt with the film title on the cover and the spine, and "*Jesse L. Lasky, Jr.*" on the cover, and all are signed ("Jesse L. Lasky, Jr.") on the title page.

Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$1,800 - 2,500

452

A JESSE LASKY, JR. GROUP OF CUSTOM-BOUND SCRIPTS

7 custom-bound screenplays of films in which Jesse L. Lasky, Jr., wrote the screenplay, comprising *The Omaha Trail* (1942), March 10, 1942, with a note from Lasky on the title page in which he writes, "*I worked on screenplay with Hugo Butler—as I was called to army service in early spring of 1942*"; *The Mask of the Avenger* (1951), July 11, 1950, inscribed to Jesse by director Phil Karlson on the title page, with light annotations by Lasky; *The Thief of Venice* (1950), with a note from Lasky on the title page; *Lorna Doone* (1951), May 12, 1950, with 2 pasted-in additions and light annotations; *Never Trust a Gambler* (1951), November 25, 1950, with light annotations; *The Valparaiso Story* (1951), April 23, 1951, with light annotations; and *Tambourine/Hot Blood* (1956), July 7, 1955, with a sketch on the title page by Lasky and light annotations. All scripts are custom-bound and embossed in gilt with the film title on the cover and the spine, and "*Jesse L. Lasky, Jr.*" on the cover, and all are signed ("Jesse L. Lasky, Jr.") on the title page.

Provenance: Pat Silver-Lasky.

Each: 8.5 x 11 in.

\$1,800 - 2,500



453

453

A DAPHNE DU MAURIER GROUP OF CORRESPONDENCE TO JESSE LASKY, JR.

3 Autograph Letters Signed, 4 pp recto and verso, 6 Typed Letters Signed, 11 pp recto and verso, and 2 Autograph Cards Signed ("Daphne du Maurier," "Daphne"), 12mo to 4to, Paris and Cornwall, December 1927 to May 28, 1985, to Jesse Lasky, Jr. on personal stationery, many with original transmittal envelopes. Author du Maurier had yet to be published when she wrote Lasky, Jr. to compliment him on his book of poems; she was 20 years old and Lasky was a mere 17. After receiving a poem from Lasky written expressly for her, du Maurier wrote, *"I feel greatly honored, never having had a poem written to me before!"* The two did not correspond again until half a century later! At that time, Lasky was working on a book about Laurence Olivier and Vivien Leigh and wrote to du Maurier about Olivier's appearance in the film version of her novel, *Rebecca* (1940): *"The film of Rebecca was entirely made in Hollywood—it was made over there during the war—so I never knew anything about the film until I saw it myself, in 1940 or '41, but thought it very good."* Interestingly, since she seemed to have little involvement in the production of films based on her books, she reveals: *"I always wish [Vivien Leigh] had acted Rachel in the film of My Cousin Rachel,"* a role that was played by Olivia de Havilland.

Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$1,000 - 1,500

454

A JESSE LASKY, JR. GROUP OF CORRESPONDENCE FROM HOLLYWOOD NOTABLES

Comprising 2 Typed Letters Signed ("Bennett Cerf"), 2 pp, 12mo, New York, November 5 and 25, 1941, asking Lasky to give Cerf the first look at Lasky's biography of his father, film pioneer Jesse Lasky, Sr.; a Typed Letter Signed ("Darryl Zanuck"), 1 p, 8vo, Beverly Hills, November 3, 1948, regarding Zanuck's military service; a Typed Letter from Dore Schary Signed ("Dore"), 1 p, 8vo, January 3, 1956; a Typed Letter Signed ("Sam Goldwyn, Jr."), 1 p, 4to, October 9, 1978, who responds to Lasky's humble introduction of himself in a previous letter: *"You really didn't need to list your qualifications as I am most aware of your very fine career as a screenwriter";* an Autograph Letter from Tarquin Olivier, son of Laurence Olivier, Signed ("Tarquin"), 1 p, 12mo, June 21, 1979, praising *Love Scene*, the book written by Lasky and his wife, Pat Silver-Lasky, about his father and Vivien Leigh: *"What I began with trepidation became an increasing pleasure, confidence being gained, with each page, in your diligent research, characterization, and most commendable direction";* an Autograph Letter from director Jean Negulesco Signed ("Jean"), 1 p, 12mo, August 3, 1979; and a Typed Letter from visual effects genius Ray Harryhausen Signed ("Ray"), 1 p, 4to, December 12, 2009, expressing his interest at seeing some King Kong original armatures at auction.

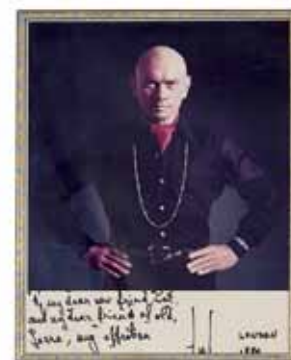
Provenance: Pat Silver-Lasky.

8.5 x 11 in.

\$700 - 900



454



455

455

A JESSE LASKY, JR. GROUP OF CORRESPONDENCE FROM ACTORS AND ACTRESSES

Comprising an Autograph Note from Yul Brynner Signed ("Yul") and a signed color 8 x 10 in. photograph inscribed *"To my dear new friend, Pat, / and dear friend of old, / Jesse, my affection / Yul / London / 1980";* 2 Typed Letters Signed and 3 Autograph Postcards Signed ("Jose Ferrer," "J," "Stella and Jose") in which he exclaims to Lasky after reading one of his scripts, *"You write such wonderful dialogue";* an Autograph Letter from Alec Guinness Signed ("Alex") with a 1-1/2 pp typed remembrance of Laurence Olivier; 3 Autograph Letters Signed ("Julie Harris Carroll"), praising Lasky on his autobiography, *Whatever Happened to Hollywood?;* a Typed Letter Signed ("Bessie Love"); an Autograph Note from Ian McKellan Signed ("Ian McK"); a Typed Letter Signed ("Colleen Moore"); a Typed Letter Signed ("Pola Negri") in which she praises Lasky's book; a Typed Letter from Anthony Newley Signed ("Tony N.") in which he gives advice to Lasky about his book: *"Make Jesse and his wife the maypole around which the show dances";* 2 Autograph Letters from Christopher Plummer Signed ("Pat and Chris P." and "Christopher P."); and an Autograph Note Signed ("Bill Shatner"). Many of the letters are on monogrammed stationery. Housed in a black portfolio.

Provenance: Pat Silver-Lasky.

Portfolio: 11.5 x 15 in.

\$1,000 - 1,500



456

456

A BRASS BELL FROM THE HOLLYWOOD BROWN DERBY

Brass bell with a nude woman atop a derby hat, with "*Brown Derby / Hollywood*" engraved on the underside of the brim of the hat. Though the Brown Derby had several Los Angeles locations, it is the Hollywood Brown Derby which became the hub of film stars from Hollywood's Golden Age. It is best known for its caricatures of film stars on the walls, most of which were done by illustrator Jack Lane. 3 x 3.25 x 6 in.

\$600 - 800



457

457

A FREDDY MARTIN HOLLYWOOD PALLADIUM 14K GOLD MONEY CLIP

14k gold rectangular money clip with "*Hollywood / Palladium*" logo and vine design to front, with "*Kindly Admit / Freddy Martin / and Party*" engraved on the reverse clip. The Hollywood Palladium on Sunset Boulevard still stands today as a reminder of the days when bandleader Freddy Martin played his tenor sax to packed crowds of Hollywood clubgoers. He toured the country and played dozens of venues including Los Angeles' Ambassador Hotel. Known as "Mr. Silvertone," Martin was able to grow with the music culture and ultimately became the musical director for Elvis Presley's first Las Vegas appearance. 1.5 x 2.25 x 0.5 in.

\$800 - 1,200



458

458

AN ACADEMY AWARD® MINI-STATUETTE PLACE SETTING

Gilt miniature Academy Award® statuette of a figure standing on a film canister atop a black base with a plaque on the front inscribed, "*Academy of / Motion Picture Arts and Sciences / First Award / Columbia Pictures / For the Best Picture of the Year,*" and another plaque on the back inscribed, "*15th Anniversary / Columbia Pictures / 1920-1935.*" This beautifully made statuette was used as a place setting at the 1935 Academy Awards® dinner. 3 x 5.5 in.

\$5,000 - 7,000

459

AN ACADEMY AWARD® PROP FROM AN EPISODE OF COLUMBO

NBC, 1978. Cast resin prop Academy Award® gold statuette on a black base, used in Season 7, Episode 4 of the television series *Columbo*, starring Peter Falk. The episode, which aired April 5, 1978, was titled "*How to Dial A Murder*," and once again the charming, bumbling, and savvy Detective Columbo solves a murder committed by, of all people, a movie memorabilia collector! The episode has often been hailed as one of the best of the series, not only for its unique villain, played by Nicol Williamson, but for the score by Patrick Williams.

Provenance: Gifted to the consignor by Peter and Shera Falk.
6 x 6 x 13.5 in.



459

\$1,500 - 2,500

460

A METRO-GOLDWYN-MAYER TIN SIGN

Yellow, red, and black tin sign reading, "See / Metro-Goldwyn-Mayer / Pictures / At Leading Theatres" with 10 small holes to top and bottom borders for hanging. MGM's name alone was often enough to attract audiences to theaters; their reign as the top movie studio known for their lush films and exemplary production values lasted for decades, with their most prolific and successful period being the 1930s.

12 x 21 in.

\$600 - 800



460

461

A LEO THE LION MGM PAPERWEIGHT AND A LADIES OF LEISURE PAPERWEIGHT

Comprising a copper paperweight sculpture of a lion walking atop a stone, with his mouth in the shape of a roar, atop a metal base inscribed on either side, "*Metro-Goldwyn-Mayer Lion / The Greatest Star on the Screen*." The MGM "Leo the Lion" trademark which was seen at the beginning of all of their films is just as recognizable today as it was during the Golden Age of Hollywood. Ironically, the original design was created by Lionel S. Reiss, an art director at Paramount Pictures. Together with a black paperweight of a Grecian nude woman reclining, with "*Ladies of Leisure / A Columbia Production*" in bas relief on the female's back. *Ladies of Leisure* (1930) is a pre-code film directed by Frank Capra which stars Barbara Stanwyck.

MGM Lion paperweight: 3.5 x 4.5 x 2.25 in.; Ladies of Leisure paperweight: 3 x 2 x 7 in.

\$600 - 800



461

Drawn to Film:
Animation Art





462



462

462
A PAIR OF ANIMATION DRAWINGS FROM *THREE LITTLE PIGS* AND *PETER AND THE WOLF*

Walt Disney Productions, 1933. Graphite on paper, matted and framed. Depicting two pigs stealthily walking away. Together with an animation drawing from *Peter and the Wolf* (Walt Disney Productions, 1946), graphite on paper, matted and framed. The wolf was one of the most frightening and terrifying creatures that Disney created with his frothing mouth, wild eyes, and snarling teeth surrounding his long red tongue. This section was part of the film *Make Mine Music* (1946).
Each, overall: 16.75 x 12.75 in.; within mat: 11 x 7 in.

\$500 - 700

463
A CHARACTER MODEL DRAWING OF DOPEY FROM *SNOW WHITE AND THE SEVEN DWARFS*

Walt Disney Studios, 1937. Colored pencil on paper, stamped lower left "Character Model Dept. / O.K. by N / Date 9-30-36 / number SW-103," inscribed to the left of Dopey's face, "At the mine, Dopey places two huge diamonds over his eyes like spectacles," lower right stamped "sheet subject to recall," upper right with Walt Disney Productions stamp, Courvoisier Galleries label, and a Walt Disney Productions label on reverse, matted and framed.
Overall: 17.25 x 15.25 in.; within mat: 9.75 x 12 in.

\$800 - 1,200

464
A HAND-DRAWN COPY OF A MODEL SHEET FROM *SNOW WHITE AND THE SEVEN DWARFS*

Walt Disney Studios, 1937. Graphite on paper, signed ("Frank Follmer") to lower right, matted. Depicts Dopey with several different facial expressions and body angles. Frank Follmer was hired by Disney in 1937 and worked on the film *Snow White and The Seven Dwarfs*.
Overall: 16.75 x 19.25 in.; within mat: 10.75 x 13.75 in.

\$350 - 450



463



464



465

465

A CELLULOID FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on celluloid, applied to a watercolor production background, matted. After a hearty meal, Snow White and the dwarfs enjoy an evening of dancing and singing. The youthful Snow White was modeled after 18-year-old Marjorie Belcher (better known as Marge Champion), with traces of an early adolescent plumpness creating a certain innocent charm and sweetness. The voice of Snow White was supplied by Adriana Caselotti, reinforcing the impression of youth.

Overall: 14 x 18 in.; within mat: 9 x 14 in.

\$20,000 - 25,000



466

466

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to production watercolor background, matted. After a terrifying night in the forest, Snow White is greeted by the animals who surround her as she begins to sing to them. With three years in development, Disney wanted Snow White's character to be one of innocence and youth; not a caricature, but a real person with grace and charm.

Overall: 17.25 x 19.5 in.; within mat: 9 x 11 in.

\$20,000 - 25,000



467

467^o

A CELLULOID OF FIGARO

A Walt Disney Studios celluloid of Figaro from a 1940s cartoon short, gouache on celluloid, applied to a Courvoisier airbrushed background, vintage mat attached at the back with a secretarial Disney signature, matted and framed.

Overall: 18.75 x 18.5 x 1.25 in.; within mat: 7 in. diameter

\$400 - 600



468

468

A CELLULOID FROM THE BRAVE ENGINEER

Walt Disney Studios, 1950. Gouache on celluloid, applied to a watercolor production background, matted. The day begins with the mail being loaded on the train before they head out for the day. This short was directed by Jack Kinney and animated by Milt Kahl, Fred Moore, and Al Bertino. Narrated by the comic Jerry Colonna, the story is based on the exploits of the legendary railroad engineer John Luther "Casey" Jones.

Overall: 14 x 16 in.; within mat: 9 x 10.75 in.

\$700 - 900

469

A CELLULOID FROM LADY AND THE TRAMP

Walt Disney Studios, 1955. Gouache on celluloid with a gold Walt Disney Productions label on the reverse, matted and framed.

Depicting Tramp having a discussion with Lady.

Provenance: Howard Lowery, Burbank, California, Animation Art and Disneyana, May 21, 1994, Lot 92.

Overall: 18 x 15 x 0.5 in.; within mat: 5.75 x 8.75 in.

\$600 - 800



469



470

470

A CELLULOID FROM *SLEEPING BEAUTY*

Walt Disney Studios, 1959. Gouache on trimmed celluloid, applied to its original matching watercolor pan background, annotated in pencil, "POS. SC. 16-11 / SC 10 / POSITION," matted and framed. The King and Queen have a celebratory party in honor of their baby daughter. They invite King Hubert and his son, Prince Phillip, who is to be betrothed that very day to the young Princess to unite the two kingdoms.

Overall: 35 x 19.5 x 1.5 in.; within mat: 11 x 27.75 in.

\$6,000 - 8,000



471

471

A MARY POPPINS CONCEPT DESIGN BY PETER ELLENSHAW

Walt Disney Productions, 1964. Oil on board, with "Sketch for *Mary Poppins* / by Peter Ellenshaw" written in pencil to reverse. Atmospheric illustration depicting a boardroom scene in which 4 men are gathered at a long table. Ellenshaw began his collaboration with Walt Disney Studios in 1950 with *Treasure Island* and continued through many of Disney's most successful productions including *20,000 Leagues Under the Sea* (1954). He won an Academy Award® for his work on *Mary Poppins* and in 1993 was awarded the highest honor for a Disney artist, the Disney Legend Award. With a certificate of authenticity from former Disney illustrator James Schaeffing, who was gifted this painting by director Robert Stevenson. 12 x 20 in.

\$8,000 - 12,000



472

472

A JAMES SCHAEFFING CONCEPT DESIGN FROM MARY POPPINS

Walt Disney Productions, 1964. Gouache on board, signed ("Schaeffing") to middle right edge of painting. Depicting the house of Uncle Albert (played by Ed Wynn) floating at sea. Jim Schaeffing's early career consisted of primarily illustrations for advertisements; his work was prolific and recognizable and he caught the eye of the Walt Disney Studios. He began working for Disney on the film, *Darby O'Gill and the Little People* (1959), and graduated to even more prestigious films including *Mary Poppins*. As Schaeffing recalls, "While working on *Mary Poppins*, I did the chalk drawings on the sidewalk that Dick [Van Dyke], Julie [Andrews], and the children jump into. I remember the workmen brought each one of those large cement slabs up to my studio to do in chalks." The classic musical, directed by Robert Stevenson, featured both live-action and animation and was one of the top grossing films of 1964.

15 x 20 in.

\$6,000 - 9,000



473

473

**A GET WELL CARD SIGNED BY WALT DISNEY AND
EMPLOYEES AT WALT DISNEY PRODUCTIONS**

Gouache on illustration board, signed ("Bill Justice"), c.1963, with a small card in the illustration inscribed, *"Dear Cecile / Best Wishes / from all of / your friends / at Disneys [sic]"*, signed by over 50 employees from the Disney Studios including Walt Disney, Larry Clemmons, Al Sherman, Lee Burke, and many others. The recipient, Cecile, was a waitress in the Executive Dining Room of the Walt Disney Studio, also known as "The Coral Room." She was unfortunately in a car accident and was sent this hand-painted card, which illustrates some of the Disney characters in tears, as a get well sentiment. Artist Bill Justice was a Disney animator and Imagineer who worked on some of Disney's most prestigious productions including *Fantasia* (1940) and *Alice in Wonderland* (1951), among others, and is best known for animating the cute little bunny, Thumper, from *Bambi* (1942) and the Chip 'n' Dale characters, who are pictured in this illustration. He was honored with the coveted Disney Legend Award in 1996. Truly a one-of-a-kind piece with a sweet backstory.
Overall: 17.5 x 31 x 1; within mat: 12 x 25.75 in.

\$1,800 - 2,200

END OF SALE

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ROBERT SCHUMANN

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THE HELIOSCENTRIC HELIOS CONSOLE.

Amalgamated from part of the Island Records Basing Street Studio 2 Helios Console (1970-1974) used by artists including Led Zeppelin, Bob Marley & David Bowie; as well as part of Alvin Lee's Helios console from Space Studios (1973-1979); before being installed at HeliosCentric Studios (1996-present).

Estimate: Refer to Dept.

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

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

catalog.

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

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

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House’s Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price. Unless specifically illustrated and noted, fine art frames are not

included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 27 November oversized lots (noted as W next to the lot number and/or listed on page 167) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery 14 days following the auction. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction date. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

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

Auction Results

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

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday 27 November. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 28 NOVEMBER.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected collected within 5 business days of the auction date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

OVERSIZED LOTS

111
133
158
191
192
241
252
253
254
385

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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

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

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

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

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

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

Bonhams

Sale title: The Dark Side of Hollywood	Sale date: Tuesday November 20, 2018
Sale no. 24838	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:





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New York, NY 10022

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