Bonhams

TCM

TURNER **CLASSIC** MOVIES

Presents

1939: Hollywood's Greatest Year

Los Angeles | December 10, 2019



TCM Presents ...

1939: Hollywood's Greatest Year

Los Angeles | Tuesday December 10, 2019 at 2pm

BONHAMS

7601 W. Sunset Boulevard Los Angeles, CA 90046 bonhams.com

PREVIEW

Thursday, December 5 10am to 5pm Friday, December 6 10am to 5pm Saturday, December 7 12pm to 5pm Sunday, December 8 12pm to 5pm Monday, December 9 10am to 5pm Tuesday, December 10 10am to 1pm

A Q&A WITH MITZI GAYNOR

Sunday, December 8 at 3pm

SALE NUMBER

25492 Lots 1000 - 1377

CATALOG

\$35

BIDS

+1 323 850 7500 +1 323 850 6090 fax bids.us@bonhams.com

To bid via the internet please visit www.bonhams.com/25492

AUCTIONEER

Catherine Williamson - 2010144-DCA

Bonhams & Butterfields Auctioneers Corp. 2077070-DCA Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids.

Please contact client services with any bidding inquiries.

Please see pages 175 to 179 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

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

Caren Roberts-Frenzel Cataloguer/Junior Specialist +1 (323) 436 5409 caren.roberts@bonhams.com

Jabari Ajao Administrator, Los Angeles +1 (323) 436 5506 jabari.ajao@bonhams.com

Giles Moon Director San Francisco + 1 (415) 503 3205 giles.moon@bonhams.com

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

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

ILLUSTRATIONS

Front cover: lot 1089 Inside front cover: lot 1346 Session page 1: lot 1009 Session page 2: lot 1062 Session page 3: lot 1063 Session page 4: lot 1103 Session page 5: lot 1133 Session page 6: lot 1162 Session page 7: lot 1166 Session page 8: lot 1249 Session page 9: lot 1301 Inside back cover: lot 1000 Back cover: lot 1319

PROPERTY COLLECTION NOTICE

Please note the property will be available for collection at our Los Angeles gallery at the time of the auction. Local, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction. Please contact the department or cashiers with inquiries or shipping requests.

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

To bid live online and/or leave internet bids please go to www.bonhams.com/ auctions/25492 and click on the Register to bid link at the top left of the page.



220 San Bruno Avenue San Francisco, California 94103 © 2019, Bonhams & Butterfields Bond No. 57BSBGL0808 Auctioneers Corp.; All rights reserved.





Welcome to another terrific Bonhams auction ...

Do we really want to go out on a limb and claim that 1939 was Hollywood's greatest year? I don't know ... the devil's advocate in me immediately wants to argue for other years: 1976, for instance, the year of *All The President's Men, Taxi Driver, Rocky,* and *Network;* 1967, the year of *Bonnie and Clyde, In The Heat of the Night, Cool Hand Luke,* and *The Graduate.* Wait, this is fun. How about a year that includes *A Face in the Crowd, Sweet Smell of Success* and *Paths of Glory –* that's 1957. And any year, 1942 in this case, that features the release of *Random Harvest* and *Casablanca*, has to be considered. Clearly, this debate could go on for quite some time.

But there's no doubt: 1939 is in the conversation. Hollywood was more successful—commercially and, arguably, artistically—than any other year during the Golden Age. Perusing the list of films released that year, you could be forgiven for thinking you were at a TCM Classic Film Festival: *Mr. Smith Goes to Washington, Dark Victory, Ninotchka, Gone With the Wind, The Wizard of Oz, Union Pacific, The Women, Intermezzo, Goodbye, Mr. Chips, The Hunchback of Notre Dame, Drums Along the Mohawk, Another Thin Man, and Stagecoach.* Clearly, 1939 has a valid argument.

Once again, Bonhams has uncovered a treasure trove of Hollywood history to bring to auction. Check out the cover lot in this auction: a test wand from *The Wizard of Oz*, the only surviving one; the others were destroyed in a fire. There's also a huge selection of *Gone With the Wind* material, including the necklaces worn by Scarlett, Leslie Howard's personalized copy of the screenplay, and Margaret Mitchell's contract selling the film rights to

David O. Selznick—which has an auction low estimate of \$50,000, fittingly the same amount Selznick pays Mitchell in the contract.

Let's also stand up and cheer for Mitzi Gaynor, celebrating eight decades in show business. Mitzi's putting up better than 100 lots of memorabilia from her life and career – and typically for Mitzi, she is bringing the razzle dazzle. She's offering her script from South Pacific, an 18th century French gown from Les Girls, and her rare, early Henrietta award for "Best Young Box Office Personality of 1952." But mostly, there's an impressive selection of Bob Mackie gowns. For most of her career, Mitzi was a tireless stage performer, singing and dancing on Broadway, in Vegas, and around the globe, as well as appearing in a series of popular television specials in the 1960s and 70s. She and Mackie were dynamic collaborators - Mackie would watch her in rehearsal before anything was sewn so the final product looked and moved perfectly. The gowns Mitzi is offering are some of the most beautiful examples of Mackie's work.

The auction is also replete with memorabilia that spans Hollywood history, from Theda Bara's costume in the lost silent film *Cleopatra* to Tom Jung's original concept artwork for *Star Wars* – it's all here. And then there's the one thing I would buy if TCM decides to give me a gargantuan (and let's be honest, undeserved) Christmas bonus: a prop "Springtime for Hitler" poster from *The Producers*, from choreographer Alan Johnson's estate. Keep paging through the catalog. You'll find something you love. And then you'll find eight more things.

Ben Mankiewicz

Movers and Shakers: Writers, Directors, & Producers in Hollywood Lots 1000 - 1012

qui, magnine, vinlais le f. .. à la 21 Oct. 1930 ports. He sout piquis, en gens là. Mon ther ami. Ciric formal que ce poisson de Corine Oin, now sommes nevenue de liege a jour fike necessivement , car on me ponumt vien rigondre aux pricisions me peut pas sollins à l'itranger, de De Crawford it Des Votres, au sujes Des prologgetion, meme in payment. Mores Vrais peres du Cinema, ne trome rion de Sommes Done rentris Dinanche Sin has Mieur que le Cloques Courdement, au un train-browette, qui a mis 3 peures l'un le se trèse. Il reclierche la Mère It plus qu'à l'aller, et s'en arrive à On Cinema, et Dis que Jans Donte d'est-D'innombrables station. Veyage de mostragiett qui a iti la marraine de retour Done Disagniable. Thank a Merry Manain a Charley ... Comme Caller is an signer, its out its parc'est fin et spirituel pour répondre à jain. La ville un joice et agriculte en On faits in Discutation! famo - Michel! Mons alone visite in Detail, l'exposition Pour terminer, oni, Mindelin un Il y areit juste quarante aus que tien day. Telle a la Proix chaque semain favir it à Lige, en toumie avecet travaille bien et lans rierinines. Ellebe sessound on thinks Robert troudin est, Pailleur, trie intilliquete; mino D'ene La ville a bien change le pris, en intelligence ... it o'me tails bien an Dayne misus. None ites mainent trop in-De son age. Une viair petite forme, charant Inegent en Diclarant Magnifique a tout agrain of Discutour sur tout. le postriit à la plume de le Prince a part the in the Riddle par momento. à part bla, un vri d'idde par momento. J'ai été obligé de le prin au galop, Cordinlought à Vous et je n'en itain pas trop content. Le de m'aleupe unes un onus de l'Exe. Librig. Mais! jus une som un no retait !!

1000

AN EXTENSIVE GEORGES MÉLIÈS ARCHIVE OF AUTOGRAPH MATERIAL AND ORIGINAL PHOTOGRAPHS

1. 11 Autograph Letters Signed ("G. Méliès") and two autograph manuscripts, all in French: nine letters to Léo Sauvage, dated March to November, 1937, and two, likely to critic Maurice Noverre, which were given to Sauvage by Merritt Crawford, dated October-November 1930, 25 pp total on various papers, concerning his films, career, other filmmakers, as well as a first-hand reference to a young American sculptor and his animated dolls made of wire performing shows in his Paris home (Calder's Circus, which he is to visit with Hans Richter); the two manuscripts are autograph lists of his primary illusions and tricks ("Illusions et grands trucs") produced by him at the Theatre Robert Houdin from 1888 to 1918, and his Principal Major Cinematic Compositions ("Principales grandes compositions cinematiques"), containing a list of 60 of his greatest films in 4 categories; with 3 carbon copies of typed responses from Léo Sauvage;

2. 9 mounted vintage gelatin silver prints, roughly 5×7 in. to 6×9 in., on card mounts, various pencil notations to the verso, from the sets of the following films: Faust and Marguerite (1904), The Dreyfus Affair (Suicide of Colonel Henry) (1899), Humanity through the Ages (1908) (?), Eclipse (1907), Tunnel Under the Channel (1907), an unidentified family scene, and three promotional films for Brunot shoeshine, Bornibus mustard, and Dewars scotch.

A complete list is available online and upon request. *Provenance:* Léo Sauvage (1913-1988); by descent.

A FASCINATING AND IMPORTANT ARCHIVE OF GEORGES MÉLIÈS. In 1937, Léo Sauvage met the great filmmaker Georges Méliès and they became friends and correspondents over what would be the final year of Méliès life. Sauvage played a major role in the resuscitation of the filmmaker's reputation, facilitating articles, reviews, and photographs in various publications. The nine letters from Méliès to Sauvage constitute a review of his final year and the struggles of Méliès to secure his reputation (with the help of Sauvage). There is also a wonderful letter that speaks to the vibrancy of Méliès's Parisian

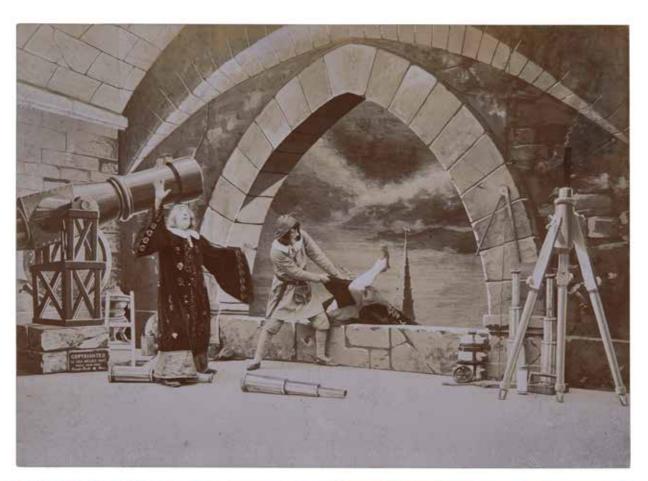
life during the time as his star was again in ascendance, including an invitation from Hans Richter to a (in translation): "show at the home of an American sculptor that I know, and who it is said makes very amusing shows with animated dolls that he fabricates with iron wires." The first-hand contemporary reference to Alexander Calder's circus from the venerable magician Méliès is very rare, and Méliès further references a possible collaboration in film with Richter. There are also two manuscripts in Méliès's hand being Méliès's account of the important tricks in his films, as well as his own account of his films and his own categorization.

The two letters from Méliès, likely to Noverre, were given to Sauvage by Merritt Crawford and discuss the contemporary arguments of Crawford and Noverre in defense of Méliès in the arguments regarding the beginnings of cinema, as well as Méliès's progress on a bookplate he is designing for Crawford. There are also two letters from Jehanne D'Arcy, widely credited as the first female movie star, who appeared in countless (literally) Méliès films before leaving the profession in 1903, and then becoming his wife later in 1916. We locate no other examples of Madame Méliès's autograph at auction, or in institutional collections.

This is a large and important archive of materials, both autograph material and visual, including 9 rare photographs of Méliès productions, as well as the black-bordered invitation to Méliès's funeral at L'eglise Notre-Dame du Travail, with envelope addressed to Sauvage. In all, this is an emotionally stirring and academically viable collection of materials documenting the final year of Méliès's life, in the midst of his own revival and reassessment of his career that had begun in 1929.

Léo Sauvage would go on to become a New York correspondent for Le Figaro and then the drama critic for the New Leader, and penned a well-regarded book on the history of cinema, L'affaire Lumière.

\$15,000 - 20,000

















1001

1002

A KATHARINE HEPBURN SIGNED PHOTO TO PANDRO **BERMAN**

Silver gelatin matte photograph of Katharine Hepburn and Pandro Berman on the set of Alice Adams (1935), matted, signed and inscribed to upper left, "To my dear / 'Boss' Pandrovitch / you see who is listening this time - / Kate." Berman later recalled that, even though the formidable Hepburn was not a big star when she signed on with RKO, "she treated herself like a star in the negotiations." Provenance: the Cynthia Berman Collection.

Overall: 12.5 x 14.5 in.; within mat: 8.75 x 11 in.

\$1,000 - 2,000

1004

A GINGER ROGERS SIGNED PHOTO TO PANDRO BERMAN

Silver gelatin photograph of Ginger Rogers from the film Shall We Dance (1937), matted, signed and inscribed to lower left of mat, "To Pandro / Fondly, / Ginger," and also signed by photographer John Miehle to lower right of mat. Pandro produced all nine of the Astaire-Rogers musicals that were made at RKO including Top Hat (1935) and Swing Time (1936) (their tenth and last film was made by MGM in 1949), as well as some of Rogers' other screen successes including Stage Door (1937) and Vivacious Lady (1938). Provenance: the Cynthia Berman Collection.

Overall: 14.75 x 20 in.; photo: 10.25 x 13 in.

\$1,000 - 2,000

1001

A CECIL B. DEMILLE ARCHIVE OF PHOTOGRAPHS

Comprising 66 silver gelatin photographs featuring DeMille in action directing some of his most famous films including The Wild Goose Chase (1915), The Sign of the Cross (1932), Cleopatra (1934), The Crusades (1935), The Plainsman (1936), Union Pacific (1939), Samson and Delilah (1949), The Greatest Show on Earth (1952), The Ten Commandments (1956), and many more. The photos depict DeMille in his usual garb of jodhpurs and megaphone on the set and holding court with stars such as Claudette Colbert, Gary Cooper, Jean Arthur, Barbara Stanwyck, Hedy Lamarr, Victor Mature, Charlton Heston, Henry Wilcoxon, Loretta Young, Gloria Swanson, William Holden, Jimmy Stewart, Betty Hutton, Paulette Goddard, and more. Several studio portraits of DeMille and candids at his home are featured, taken by such renowned photographers as Hurrell, Hartsook, Melbourne Spurr, Witzel, and Ruth Harriet Louise. Provenance: the Everett Collection.

8 x 10 in. and 7 x 9 in.

\$1,500 - 2,000

1002

A PANDRO BERMAN ARCHIVE OF CELEBRITY CORRESPONDENCE PERTAINING TO HIS YEARS AT RKO

Comprising an archive of letters which cover both Berman's promotion as Head of Production at RKO in 1934 as well as his decision to leave in 1939, with triumphs in between, including a Western Union telegram from Walt Disney dated March 12, 1938 in which he congratulates him with a joke, "You're just the guy for the spot but don't let it get you down"; a Typed Letter from Garson Kanin signed ("Garson") in which he expresses incredulity that Berman is leaving RKO: "Who would have thought that all that glory would be so quickly forgotten? Well, don't let them lick you"; a Typed Letter from RKO President George J. Schaefer dated July 12, 1939, discussing Berman's desire to terminate his contract with RKO; a mimeo response from Berman regarding working with Fred Astaire; Typed Letters Signed by Milton Black, Leland Hayward, Sam Jaffe, Don Mersereau, story department head Nick Carter (who congratulates Berman by writing, "they have for once in the history of the picture business performed a miracle by picking their head production man on merit"), and more. Together with a Mary of Scotland (1936) spiral-bound pressbook, numbered 12/225, of photographs by Ernest A. Bachrach which was given to RKO executives, housed in its original box; and more. A complete list is available upon request.

Provenance: the Cynthia Berman Collection. 11.5 x 14.5 x 3 in.

\$1,000 - 1,500



1003



1004

A CAROLE LOMBARD HANDWRITTEN LETTER TO PANDRO

Autograph Letter Signed ("Carole & Clark"), 1 p, 12mo, Los Angeles, December 28, 1939, to Pandro Berman, on "Mr. and Mrs. Clark Gable" monogrammed stationery, with original transmittal envelope and a floral card with secretarial signatures; together with a Western Union telegram dated October 17, 1942, from Berman to Clark Gable congratulating him on his entrance into Officer Candidate School: "We are all proud of you and miss you." Interestingly, the 1939 note was written shortly after Gable and Lombard were married and the telegram was written after Lombard died tragically in a plane crash and the grieving Gable chose to join the army. Provenance: the Cynthia Berman Collection. 6.25 x 8.25 in.

\$600 - 800

1006

A PANDRO BERMAN ARCHIVE OF CELEBRITY CORRESPONDENCE PERTAINING TO HIS YEARS AS A PRODUCER AT MGM

Comprising 2 Typed Letters from David O. Selznick signed ("David"). in which he calls Berman's production of The Picture of Dorian Gray (1945) a "masterpiece"; 2 Western Union telegrams from Louis B. Mayer who praised his work on National Velvet (1944): "It is fortunate you have such a fine character or it would surely go to your head"; a Typed Letter from Robert Taylor signed ("Bob") who humorously apologizes for his crabby mood by declaring he needs "'breeding' like a mare in heat"; 2 Typed Letters from Dalton Trumbo signed ("Dalton"); a Typed Letter from Joan Crawford signed ("Joan") in which she laments Berman's leaving MGM: "Believe me, Metro is going to miss you tremendously"; together with Typed Letters Signed by Damon Runyon (2); Mervyn LeRoy, George S. Kaufman, Sam Jaffe, Abe Burrows, Clifford Odets, Abe Lastfogel, Alan Jay Lerner, Rudy Vallee, Dale Wasserman, and Sidney Franklin; and an Autograph Letter Signed ("John Sturges"). Some of the letters include Berman's mimeographed response. A complete list is available upon request. Accompanied by a silver gelatin 8 x 10 in. photo of Berman disembarking from an airplane.

Provenance: the Cynthia Berman Collection.

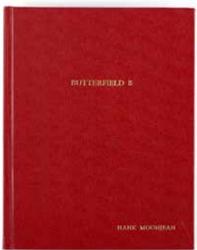
8.5 x 11 in.

\$2,500 - 3,500









1007

1007

A BUTTERFIELD 8 SCRIPT

MGM, 1960. Mimeographed manuscript, 138 pp, n.d., with multicolored revision pages bound in dating from January 1960 to May 1960, with scattered annotations throughout in ink and colored pencil, bound in red leather with "Butterfield 8" and "Hank Moonjean" embossed in gilt to cover and "Butterfield 8" embossed in gilt to spine. Moonjean was the assistant director on the film which was produced by Pandro Berman. Elizabeth Taylor stars with real-life husband Eddie Fisher in the story of a prostitute involved with a wealthy suitor, played by Laurence Harvey.

Provenance: the Cynthia Berman Collection. 9 x 11.25 in.

\$1,500 - 2,000

A PANDRO BERMAN RKO RADIO PICTURES 50TH ANNIVERSARY PRESENTATION AWARD

Lucite block with a black background within which floats an "RKO Radio Pictures" trademark gold shield with lightning bolt, with "50th Anniversary / 1928-1978" beneath the emblem. Producer Pandro Berman's long association with RKO and the many career triumphs he achieved there in the 1930s make his name synonymous with the film

Provenance: the Cynthia Berman Collection. 3.5 x 3.5 x 3.5 in.

\$700 - 900



A WILLIAM WELLMAN GROUP OF ORIGINAL SCRIPTS AND EPHEMERA PERTAINING TO A STAR IS BORN

Selznick International Pictures, 1937. Comprising 8 scripts, all bound with brads and in blue and goldenrod wrappers unless otherwise indicated, including:

- 1. It Happened in Hollywood. Mimeographed manuscript. "Temporary Incomplete Script," 176 pp, July 22, 1936 (with additional dates written in pencil up to August 29), with penciled annotations.
- 2. A Star is Born. Mimeographed manuscript, "Temporary Incomplete Script," 72 pp, October 5, 1936 (with additional dates written in pencil up to October 13), with penciled annotations.
- 3. A Star is Born. Mimeographed manuscript, "Final Shooting Script," 127 pp, October 16, 1936 (with additional dates written in pencil up to December 22), with pink revision pages bound in.
- 4. A Star is Born. Mimeographed manuscript, "Final Shooting Script," 126 pp, October 16, 1936 (with additional date of December 22 written in pencil), with pink revision pages bound in, and an additional script containing retakes and added scenes bound in, dated February 6, 1937 (with additional dates written in pencil up to February 11). 5. A Star is Born. Mimeographed manuscript, "Staff Sheet / Wardrobe
- Plot Breakdown / Set List," approximately 120 pp, October 1936. 6. A Star is Born. Mimeographed manuscript, "Retakes and Added Scenes," 29 pp, February 1, 1937.
- 7. A Star is Born. Custom-bound presentation copy from David O. Selznick to William Wellman, signed and inscribed, "for Bill- / who accepted the award!-/but who should have / had it for sweetness, / for direction, and / for insanity! / With love from / his ex-keeper, / David," bound in burgundy cloth and leather with "A Star is Born" and "William A. Wellman" gilt-stamped to cover and title gilt-stamped to
- 8. A New Star is Born. Mimeographed manuscript, 81 pp, n.d., by William A. Wellman, a sequel.

Together with:

- 1. 56 silver gelatin 8 x 10 in. photos including behind-the-scenes candids of Wellman, cast, and crew, scene stills, and publicity photos; and a 5 x7 in. and six 4 x 5 in. candids on set.
- 2. A file folder of miscellaneous scripts and paperwork including the first story idea, "Two Old Ladies in Hollywood," July 8, 1936, in which the hope was that stage actress Maude Adams would come out of retirement to star; the second story idea, "It Happened in Hollywood," July 9, 1936; assorted drafts, script changes, Selznick's written

critique of script, set list, production call sheet, and more. A complete list is available upon request.

3. A trophy cup inscribed, "To / David O. Selznick / from 1500 Students of Drama Los Angeles Junior College / in Recognition of / The Supreme Contribution / to Motion Pictures / 'A Star is Born."

William Wellman, Jr. writes: "In 1935, while under contract to MGM, my father, William Wellman, chose writer Robert Carson to collaborate with him on a project he hoped to develop and direct titled, It Happened in Hollywood, a story about the rise and fall of movie stars, a story which revealed the magic and riches as well as the backstabbing and cynicism of Hollywood. Though inspired by stars like John Gilbert and John Barrymore, whose careers were fading away due to alcoholism, Wellman's model was silent matinee idol John Bowers, who married a rising star, Marguerite De La Motte, in 1923, co-starred with her in 12 films, and watched his career decline as hers rose. He ultimately became an alcoholic has-been with no show business offers whose body washed ashore after he rented a boat and set sail."

Wellman first presented the project to both Paramount and MGM after his huge success with Wings (1927), winner of the first Academy Award® for Best Picture. Neither studio was interested, however, so Wellman and Carson approached Selznick International Pictures. In the beginning, Selznick was unimpressed; based on past experience, he felt stories about Hollywood were "too much of a gamble." In cahoots with Wellman, however, was Selznick's wife, Irene, who professed to Selznick her love for the story, convincing him to produce the picture. Although battles ensued between Wellman and Selznick, the final film was a combination of both their visions. It became a major box office success, receiving seven Academy Award® nominations including nominations to Wellman for direction and original story, the latter for which he won the Oscar®. It is a testament to the film's classic status that it has been remade 3 times, all with enormous success. This remarkable archive covers the full trajectory of A Star is Born from its infancy to a seguel and has been in the Wellman family archive for over 80 years.

Provenance: William Wellman, Jr. *Trophy:* 8 x 11 x 22.25 in.



1010

A HUMPHREY BOGART AND WILLIAM WELLMAN TRIPTYCH TAKEN BY PHIL STERN

Three different silver gelatin photographs of Bogart and Wellman, each signed on the reverse by the photographer ("Phil S[tern]."). The photos were taken on the set of Blood Alley (1955), in which Wellman was directing Bogart's wife, Lauren Bacall. According to Wellman, Bogart revealed to him at this time that he had cancer and could not replace the fired leading man, Robert Mitchum (the part was ultimately played by John Wayne). Bacall later disputed this story, saying she would have been the first to know of Bogart's illness. Wellman's friendship with Bogart harkened back to the 1930s and the sentimental director kept these photographs in a frame which hung in his poolhouse until his death in 1974.

Provenance: William Wellman, Jr.

Each: 11 x 14 in.

\$500 - 700

1011

A WILLIAM WELLMAN ADDRESS BOOK

Well-worn and used address book housed in a small black 3-ring leather binder, with many entries in Wellman's hand, along with typewritten and handwritten entries by his secretary. Director Wellman's career in the film industry spanned decades and this address book is proof of his status as one of Hollywood's most influential players. It reads as a veritable Who's Who of Show Business, with almost every page revealing a major celebrity. Among the notable addresses and phone numbers are those of Humphrey Bogart and Lauren Bacall, Jack Benny, Clark Gable, Joel McCrea, Fred MacMurray, Adolphe Menjou, Louis B. Mayer, Robert Mitchum, Ronald Reagan, Randolph Scott, Barbara Stanwyck, Robert Taylor, John Wayne, Loretta Young, and Darryl F. Zanuck, to name just a few. Provenance: William Wellman, Jr.

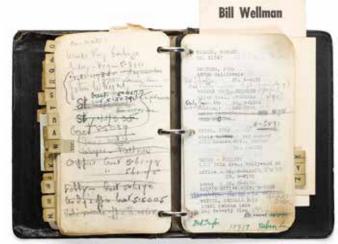
5.5 x 8 x 2 in.

\$800 - 1,200

1012

A LARGE ARCHIVE OF CELEBRITY LETTERS PERTAINING TO **DIRECTOR MICHAEL CURTIZ**

Approximately 62 pp comprising a Typed Letter Signed ("Bing"), 3 pp recto, 8vo, November 18, 1975, on monogrammed stationery, in which the humble crooner recounts his experience watching the rushes with Curtiz while making White Christmas (1954): "He would laugh hysterically and sometimes even cry. He was so carried away with what we were doing and about our ability-which in my case was minimal"; an Autograph Letter Signed ("Ingrid Bergman"), 2 pp recto and verso, February 5, 1975, in which she recalls Curtiz during the making of Casablanca (1942) as being under great stress: "All his actors were nervous, not knowing what was going to happen, all of them asking for their dialogue"; an Autograph Letter Signed ("Lauren Bacall"), where Bacall relays a story of Curtiz being angry at Gary Cooper and taking it out on her; a Typed Letter Signed ("Kirk Douglas"), in which Douglas comments: "He was a man of tremendous vitality-too much for most of the cast because he never wanted to stop for lunch"; 2 Autograph Letters Signed ("Walter Matthau") in



1011



which he remembers Curtiz calling him "Walty" and Elvis Presley "Elvy," and yelling at him, "WALTY, YOU ARE HIGH PRICE ACTOR-MAKE BELIEVE YOU ARE LOW PRICE ACTOR. DON'T ACT TOO MUCH"; and much more, including Typed Letters Signed by John Wayne, Ronald Reagan, Garson Kanin, Nanette Fabray, Hal Wallis, Olivia de Havilland (who for years was never sure whether Curtiz liked her or not despite their many films together), Will Rogers, Jr., Rudy Vallee, and more; and Autograph Letters Signed by Kay Kuter, Michael Wilding, Rosalind Russell, and more. Many of the letters are on monogrammed stationery and include the original transmittal envelope; all are housed in a white 3-ring binder. A complete list is available upon request. 11.25 x 11.25 x 3 in.

\$3,000 - 5,000



The Tom Heyes Collection of David O. Selznick Memorabilia

David O. Selznick was a fascinating Hollywood producer whose name became as famous as the classic films produced at the studio that bore his name. An amalgam of endless drive and consummate creativity with an unimpeachable eye for the right shot and the perfect scene, his legendary name became an indelible part of Hollywood's storied history. In addition to turning out the unforgettable films he shepherded to the screen, he introduced American audiences to Katharine Hepburn, Vivien Leigh, Ingrid Bergman, and Fred Astaire. He gave director George Cukor his first major break, and when no other studio was interested, he brought Alfred Hitchcock to Hollywood from England, giving birth to his American film career.

And while 1939 is considered Hollywood's greatest year, it is also genuinely David Selznick's year. While 1939 rightly boasts an abundance of truly memorable films, Selznick delivered the grand finale to that hallowed year with the Academy Award® winner for Best Picture, *Gone With the Wind*, the masterwork film that America had been waiting for and which is still the all-time adjusted domestic box office champion at \$1.8 billion. He then doubled down and delivered a second Best Picture winner the following year with the renowned *Rebecca*. These two monumental films are represented in this auction, along with significant items from other classic Selznick films.

Working in the business, I started collecting roughly twenty-five years ago because I was interested in preserving intriguing and important items from Hollywood's history. This stellar Bonhams/TCM auction presents many exciting and important Hollywood items, and I'm pleased that some of the significant pieces from my Selznick collection are included. They are, I believe, notable and consequential items representing both David O. Selznick's renowned career and Hollywood's golden history.

I wish you bidding good fortune.

Tom Heyes





A DAVID O. SELZNICK TRIO OF CONTRACTS PERTAINING TO **HIS CAREER AT MGM**

Mimeographed Document Signed ("David O. Selznick"), 1 p, dated June 27, 1935, on onion skin paper, declaring his resignation as a vicepresident of Metro-Goldwyn-Mayer Corporation effective immediately; together with a mimeographed document signed ("E. Mannix"), 1 p, dated June 27, 1935, in which Louis B. Mayer's right-hand man and legendary studio manager, Eddie Mannix, has acknowledged receipt of Selznick's resignation. By resigning, Selznick would begin his career as an independent producer and would move just down the block from MGM on Washington Boulevard to form Selznick International Pictures; however, before he could commence that new chapter in his life, he would need to finish his tasks at MGM, which brings us to the third document: a Typed Document Signed ("David O. Selznick," "E. Mannix"), 1 p, dated July 9, 1935, on MGM letterhead, in which Selznick agrees to stay on at MGM in order to complete his producing duties for Anna Karenina and A Tale Of Two Cities (both 1935). 8.5 x 11 in.

\$2,500 - 3,500

1014

A DAVID O. SELZNICK CUSTOM-BOUND SCREENPLAY OF ANNA KARENINA

MGM, 1935. Mimeographed manuscript, screenplay by Clemence Dane and Salka Viertel, 111 pp, dated 1935, with 9 inlaid silver gelatin 8 x 10 in. scene stills, bound in cloth and morocco leather with "David O. Selznick" and "Anna Karenina" embossed in gilt to cover and "Anna Karenina" embossed in gilt to spine. Russian novelist Leo Tolstoy's story of an adulterous woman and her lover comes to life in this starstudded version directed by Clarence Brown, a favorite of star Greta Garbo. The film also features Fredric March, Freddie Bartholomew, Maureen O'Sullivan, and Basil Rathbone. 8.75 x 11 in.

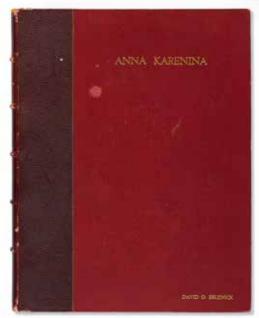
\$2,000 - 3,000

1015

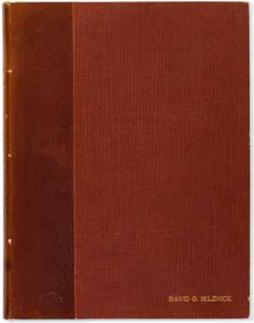
A DAVID O. SELZNICK CUSTOM-BOUND SCREENPLAY OF A TALE OF TWO CITIES

MGM, 1935. Mimeographed manuscript, 171 pp, n.d., with an inlaid silver gelatin 8 x 10 in. photo of Ronald Colman with a "Clarence Sinclair Bull" stamp on the reverse, bound in cloth and brown leather with "David O. Selznick" embossed in gilt to cover and "Dickens' / A Tale of Two Cities / Screen play by W.P. Lipscomb & S.N. Behrman / Produced by David O. Selznick / Directed by Jack Conway" embossed in gilt to spine, with a personal bookplate inscribed, "Irene & David Oliver Selznick" to inside cover. Starring Colman as the ultimately venerable Sydney Carton, A Tale of Two Cities was the last film Selznick produced at MGM before leaving to start Selznick International Pictures.

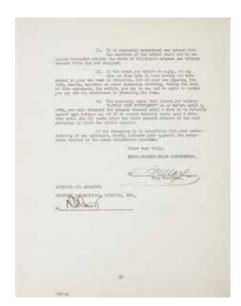
9 x 11.25 in.



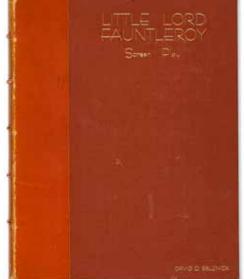
1014



1015







1018

A FREDDIE BARTHOLOMEW CONTRACT FOR LITTLE LORD FAUNTLEROY

Typed Document Signed ("David O. Selznick," "LB Mayer"), 6 pp, dated November 5, 1935, between Metro-Goldwyn-Mayer Corp. and Selznick International Pictures, Inc., a loan-out agreement allowing Selznick the use of Bartholomew's services for the film, Little Lord Fauntleroy (1936), on MGM letterhead. In addition to clauses covering salaries, wardrobe, travel, tutors, and billing for the young actor, the contract also discusses a previous arrangement involving Selznick's loan-out to MGM of director George Cukor's services for MGM's production of Camille (1936) starring Greta Garbo, under the supervision of Mayer's right-hand man, Irving Thalberg. An original document signed by both Mayer and his son-in-law, Selznick, is a rare find and a unique chapter in the early history of Selznick International Pictures.

8.5 x 11 in.

\$800 - 1,200

1017

A FREDDIE BARTHOLOMEW SAILOR JACKET FROM LITTLE LORD FAUNTLEROY

Selznick International Pictures, 1936. Royal blue long-sleeved sailor jacket with cream-colored trim at the neck and cuffs, bearing an interior cream-colored label inscribed, "Western Costume / Hollywood" in red lettering, with "Fred Bartholomew" handwritten onto the label and interior stamp inscribed, "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. This jacket is one of the signature pieces of Bartholomew's wardrobe from early in the film; he wears it in pivotal scenes with Dolores Costello, Guy Kibbee, Mickey Rooney, and Jessie Ralph (the Applewoman) as he bids farewell to his American friends and begins his journey to England. Accompanied by a Certificate of Authenticity and a vintage photo of Bartholomew wearing the jacket.

Provenance: R&R Auctions, August 21, 1997, Catalog 204, Lot 76.

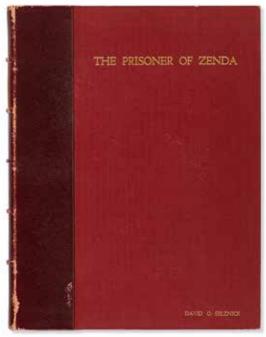
\$1,000 - 2,000

1018

A DAVID O. SELZNICK CUSTOM-BOUND SCREENPLAY OF LITTLE LORD FAUNTLEROY

Selznick International Pictures, 1936. Mimeographed manuscript, screenplay by Hugh Walpole, 142 pp, dated November 23, 1935, with 2 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, bound in cloth and brown leather with "Little Lord Fauntleroy / Screen Play" and "David O. Selznick" embossed in gilt to cover and "Little Lord Fauntleroy" embossed in gilt to spine. Freddie Bartholomew plays the loveable Cedric and the sad-eyed Dolores Costello his mother in this tale based on the novel by Frances Hodgson Burnett. The film carried a heavy responsibility as the first film produced under the auspices of Selznick International Pictures, and its enormous success paved the way for a myriad of future classic films. 9 x 11.25 in.

\$1,500 - 2,000



1019

A DAVID O. SELZNICK CUSTOM-BOUND SCREENPLAY OF THE PRISONER OF ZENDA

Selznick International Pictures, 1937, Mimeographed manuscript, screenplay by John L. Balderston, 154 pp, dated March 13, 1937 and marked "Final Shooting Script" to title page, with 5 inlaid silver gelatin 8 x 10 in. scene stills, bound in cloth and morocco leather with "David O. Selznick" and "The Prisoner of Zenda" embossed in gilt to cover and "The Prisoner of Zenda" embossed in gilt to spine. John Cromwell directed this lavish production with an impressive cast led by Ronald Colman which included Madeleine Carroll, Douglas Fairbanks, Jr., and C. Aubrey Smith. Boasting the winning combination of romance and swashbuckling, Colman plays the dual role of a king and a prisoner in the classic tale based on the novel by Anthony Hope. 8.75 x 11 in.

\$1,500 - 2,500

1020

A CAROLE LOMBARD SIGNED CONTRACT FOR NOTHING SACRED

Mimeographed Document Signed ("Carole Lombard," "Daniel O'Shea"), 15 pp, dated May 29, 1937, on onion skin paper, between Lombard and Selznick International Pictures, Inc., for the use of Lombard's services in the film, Nothing Sacred (1937) at the rate of \$18,750 per week. 8.5 x 11 in.

\$600 - 900

1021

A FREDRIC MARCH SIGNED CONTRACT

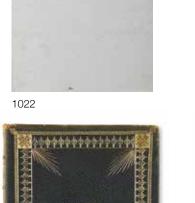
Typed Document Signed ("Fredric March," "Daniel O'Shea"), 2 pp recto and verso, dated June 1, 1937, between March and Selznick International Pictures, Inc., an addendum to a previous contract of February 22, 1937, in which Selznick contracted March for his exclusive services. This document details March's suspension for five weeks beginning April 9, during which time Selznick was deciding on a suitable comedy script for him. March was not allowed to work for anyone else but received \$5000 per week. The contract also deals with his upcoming employment on the studio's tentatively titled film, Nothing Is Sacred, which eventually became the box office hit, Nothing Sacred (1937) co-starring March with Carole Lombard. 8.5 x 11 in.

It is understood and agreed, however, that if the Arcist, during the term hereof, shall work on a holiday during a week in which drives aball have had a day, other than Sunday, off with pay, or if the Artist, during the term hereof, shall work on a bunday during a week in which the Artist shall have had a day, other than a holiday, off with pay, Artist shall not be satisfied to extra compensation for such holiday or Sunday, as the once may be. It is further understood and agreed that is Artist, during the term hereof, shall work on a holiday and on a funday during the same week and shall have hed two (2) days off with pay during such wook, Artist shall not be entitled to extra compensation for either such haliday or such funday. Promper agrees that it will not require Artist to uppear before camors in secons or rehearsals either at the studio or on location prior to nine o'clock A. H. or after six o'clock F. H., provided, however, the Artist agrees to render her services in the making of se-called night scenes. In urrains contact, the parties hereto have exeouted this agreement the day and year first above written. SELECTED THESE CHAL PICTURES, INC. 35. 1020

If the foregoing is in movements with your endocateding, inclinate by signing below and maid agreement shall be deemed a sometiment between it. CHARGO DESIGNATION, PETWER, DEL " Tamis D. Oflero

1021





1024





1025

A FREDRIC MARCH SIGNED CONTRACT FOR A STAR IS BORN

Mimeographed Document Signed ("Fredric March," "David O. Selznick"), 14 pp, September 29, 1936, between March and Selznick International Pictures, for the use of March's services in the role of "Norman Maine" in A Star is Born (1937) for the salary of \$15,625 per week, with 6 pp of initialed modifications and annotations, bound with staples in blue legal wrappers. After several years of doing costume pictures, the versatile March was tired of buckle shoes and frilly shirts. The part of the alcoholic actor whose career is descending as his wife's is on the rise was the type of meaty role to which he was attracted, and he was ultimately nominated for a Best Actor Academy Award® for his performance. 8.5 x 11 in.

\$1,000 - 2,000

A JANET GAYNOR SIGNED CONTRACT FOR A STAR IS BORN

Mimeographed Document Signed ("Janet Gaynor," "David O. Selznick"), 18 pp, October 9, 1936, between Gaynor and Selznick International Pictures, for the use of Gaynor's services in the role of "Esther" in A Star is Born (1937) for the sum of \$125,000, with compensation for further services detailed in the document, bound with staples in blue legal wrappers. After a run of successful silent and sound film pairings with actor Charles Farrell, Twentieth Century-Fox apparently felt Gaynor's star was beginning to wane. Upon letting her out of her contract, she was quickly picked up by Selznick for her role as the rising star opposite Fredric March. Under William Wellman's direction, Gaynor was nominated for a Best Actress Academy Award®.

9 x 11.25 in.

\$1,000 - 2,000

1024

A NORMAN TAUROG CUSTOM-BOUND COPY OF THE ADVENTURES OF TOM SAWYER

Selznick International Pictures, 1938. Mimeographed manuscript, screenplay by John V.A. Weaver, 130 pp, dated July 16, 1937 and marked "Final Shooting Script" to title page, with "Taurog" ownership signature in pencil to top right of title page, and pink, yellow, blue, and green revision pages bound in, with annotations and markings throughout, bound in gilt-stamped green leather, with "Adventures of Tom Sawyer" in gilt to cover and "Adventures of Tom Sawyer" and "Directed by Norman Taurog" in gilt to spine. Director Taurog's impressive body of work includes classics such as Skippy (1931) with Jackie Cooper, for which he took home the Academy Award®, We're Not Dressing (1934) with Carole Lombard and Bing Crosby (1934), and Boys Town (1938) with Spencer Tracy and Mickey Rooney, among many others. 8.75 x 11.5 in.

\$2,500 - 3,500

1025

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

Selznick International Pictures, 1938. Four gouache, watercolor, and pencil on illustration board costume sketches, all signed ("Walter Plunkett") to lower right, with "Little Jim" and "Joe Harper" written in pencil to bottom of two sketches, with 2 sketches mounted on cardboard. Plunkett's meticulously detailed designs perfectly capture the essence of the characters of Mark Twain's novel, representing Tom Sawyer (played by Tommy Kelly), Becky Thatcher (Ann Gillis), Tom's classmate Joe Harper (Mickey Rentschler), and Little Jim (Philip Hurlic), right down to the expressions on their faces and the monogrammed pinafore of Becky Thatcher.

Cardboard mounted sketches overall: 16.25 x 20; sketches: 11 x 13.75 in.; others: 12 x 17.25 in.

\$3,000 - 5,000

AN ALFRED HITCHCOCK FIRST AMERICAN CONTRACT

Typed Document Signed ("Alfred Hitchcock," "Dan O'Shea"), 18 pp, dated July 14, 1938, between Hitchcock and Selznick International Pictures, Inc., with annotations, housed in the original blue legal folder. One of only three known copies, Hitchcock's first American contract is a significant piece of Hollywood history. The contract arranges for Hitchcock to direct a motion picture at Selznick International for \$50,000 and allows the studio four options to extend the term and possibly lend the director's services to other major studios. Selznick, at Hitchcock's request, also included the director's assistant/writer Joan Harrison in the contract at \$125 a week; she would eventually become a credited screenwriter on Rebecca (1940). A number of modifications have been made by hand to the document including the notation that any notices sent to the director should use the address of his agent, Myron Selznick, in Beverly Hills. In March of 1939, after Hitchcock's British films achieved box office success, a revised contract starting at \$40,000 per picture was negotiated. Hitchcock's debut Selznick picture would be arguably one of the best films of his career, Rebecca, for which he won his only Best Picture Academy Award®. 9 x 11.25 in.

\$3,000 - 5,000

1027

A JOAN FONTAINE CONTRACT WITH SELZNICK INTERNATIONAL PICTURES

Typed Document Signed ("Joan Fontaine," "David O. Selznick"), 7 pp, dated September 2, 1939, between Fontaine and Selznick International Pictures, Inc., annotated in pencil by Fontaine. This scarce and significant document covers Fontaine's career years at the Selznick studio and pertains directly to and begins with the contractual time of Rebecca (1940). On June 15, 1939, Fontaine and Selznick entered into a multi-year business relationship and this contract is an extensive amendment to that arrangement. The contract was signed just 6 days prior to the filming of Rebecca; in fact, a penciled notation makes note of that fact. The contract also reflects amendments made to accommodate Fontaine's marriage to actor Brian Aherne (but also makes provisions in case of divorce)! Handwritten notations adjacent to each option clause cover the dates from 1940 to 1947. Fontaine's years with Selznick were fruitful, and in the short time that she was under contract to him, she received three Academy Award® Best Actress nominations, winning one for Suspicion (1941). 8.5 x 11 in.

\$1,000 - 1,500

1028

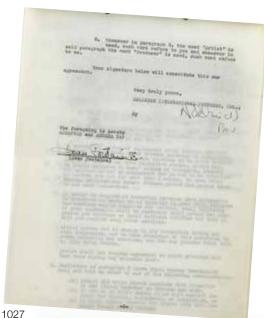
A DAVID O. SELZNICK CUSTOM-BOUND SCREENPLAY OF REBECCA

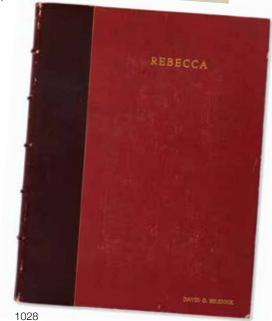
Selznick International Pictures, 1940. Mimeographed manuscript, screenplay by Robert E. Sherwood and Joan Harrison, from the novel by Daphne du Maurier, 144 pp, dated September 7, 1939, with 10 inlaid silver gelatin 8 x 10 in. photos of scenes from the film, bound in cloth and morocco leather with "Rebecca" and "David O. Selznick" embossed in gilt to cover and "Rebecca" embossed in gilt to spine. Though not as intense as the search for the coveted role of Scarlett O'Hara in Gone With the Wind (1939), many actresses in Hollywood yearned to play the role of the girl (she is not given a name) in Alfred Hitchcock's American directorial debut, Rebecca. Even Vivien Leigh tested for the role, as her amour, Laurence Olivier, was to play Maxim de Winter. Ultimately, Joan Fontaine had just the right amount of submissiveness (and yet spark) to play the meek girl who must contend with the overpowering memory of the first Mrs. de Winter and the evil Mrs. Danvers, played so memorably by Judith Anderson. 9 x 11.25 in.

\$2.500 - 3.500

shall panel on store our forth and shall markings for tracty (10) seems and thereafter mottl fractions gives otractor one (1) day's motion that the purpose term as PRESTABLISH If Disputes to engaged in year coring his severace terrender in connection with any stateplay of the employment of the period of sme year caring makes seen photogley was to here have produced, curs period small be assumetheally extended matth one expiration of the surrent term of Streetze's motion fuch exhaution, however, shall not affect the drive out forth to erticle forest-tribus PROFIT-STREET Rathing nervin contained state receive Protesses to permit Streeter to reader may seeeline hereunder and the payment to Minnesse of the schory is rein agreed to be pold the shall monetimes full pape formulae by Franceso of all of the utilization to IN VERSELS TERROR, the parties harves sere prompted this agreement the day and year First shows HAP accordinately

1026







breach and shall not within a reasonable time after receipt of such notice have cured such breach. 16. The term 40mmer", as used herein, and any pronouns referring thereto, shall include the singular plural and the masculine, feminine or neuter, as the case may be, and shall be deemed in case of a plural meening to designate each and all of the parties jointly and severally, and this agreement shall imure to the benefit of, and be binding upon, each and all of such parties jointly and severally. 17. It is covenented and agreed between the Author and the Purchaser that the Author does not grant to the Purchaser any rights in conflict with or bind herself to do snything in conflict with any rights which were granted by her to The Macmillan Company of New York by contract dated August 6, 1955 (a copy of which has been exhibited to the Purchaser) and which are still retained by The Magmillan Company; The Marmillan Company having this day assigned to the Purchaser its interest in the rights hereinabove conveyed by the author to the Purchaser. IN WITHESS WHENEOF, the parties hereto have executed this instrument the day and year first above written. SELENICE INTERNATIONAL PICTURES, INC. Meanuer Markey .

(who known as Margaret Mitchell)
MARGARET MITCHELL MARSH OF A 30 , 1986 , between of Atlanta, Georgia called the Owner) and SELZBICK INTERNATIONAL PICTURES, INC. (hereinafter a Delaware corporation (hereinafter called the Purchaser).

The Owner represents and warrants that she has the sole and unencumbered ownership of all notion picture rights and broadcasting rights in and to certain original literary and dramatic writings and material known as " DONE WITH THE WINE "

" written by the Owner (called the Author), and copyrighted and registered for copyright (hereinafter in the United States of America, by and in the name of The on June 30, 1936 The above mentioned material, together with all adaptations, dramatizations or translations thereof, is hereinafter called "the Property".

The Purchaser relies on, and has been induced to enter into this agreement by, the representations, covenants and warranties herein set forth, and desires to acquire the exclusive and complete motion picture rights and broadcasting rights in and to the Property.

NOW, THEREFORE, in consideration of the premises, the mutual agreements and other valuable considerations hereinafter set forth, the parties hereto have agreed, and do hereby

1029

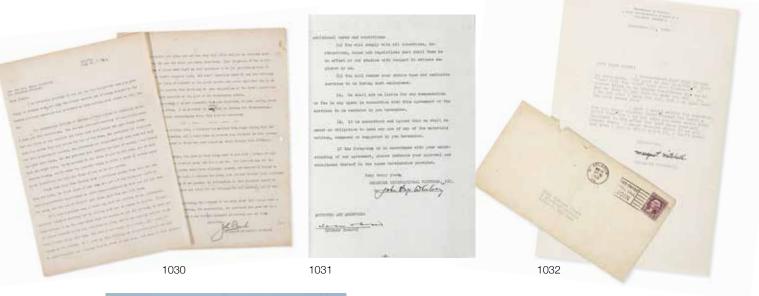
A MARGARET MITCHELL SIGNED CONTRACT SELLING THE FILM RIGHTS OF GONE WITH THE WIND TO DAVID O. **SELZNICK**

Mimeographed Document Signed ("Margaret Mitchell Marsh," "John Wharton" [Selznick International's company treasurer from 1935 to 1940]), 17 pp, dated July 30, 1936, between Mitchell and Selznick International Pictures, representing the sale of the novel's film rights to Selznick for \$50,000, with changes in three places initialed by both parties and "original" annotated in pencil to the first page. The last page is the signed notary form for the State of New York attesting to the fact that both parties signed. This is the only known signed copy in private hands and is believed to be the Selznick International Pictures copy.

By June 1936, positive reviews for Mitchell's epic novel were appearing across the country, causing studios to furiously lobby for the rights. RKO in particular wanted Katharine Hepburn for the role of Scarlett and offered \$55,000; however, Mitchell had already given her word to Selznick and she honored it (even though she was dubious that it could be made into a motion picture). In so doing, Mitchell was the recipient of the largest fee ever paid up to that time for a first work of fiction.

Margaret Mitchell spent a good part of the next several years overwhelmed by the success of her novel as well as the mania created by the film, and she tried in vain to avoid as much of her new-found celebrity as possible; in fact, she decided not to sign any more books after about December 1936. She would also spend many years policing international copyright issues and creative rights regarding the book, even appearing before Congress several times. Provenance: the collection of Tom Heyes. 8.5 x 11 in.

\$50,000 - 70,000





1033

A JOHN MARSH TYPED LETTER SIGNED PERTAINING TO MARGARET MITCHELL AND GONE WITH THE WIND

Typed Document Signed ("John R. Marsh"), 3 pp recto and verso, 4to, Atlanta, July 30, 1936, to Mr. and Mrs. Edwin Granberry and Mr. Herschel Brickell, on plain stationery. Marsh humorously describes himself as "husband to the newest literary sensation" in this missive which thanks the recipients, friends of Margaret Mitchell, whom Marsh refers to as Peggy throughout, for giving her a safe haven in the midst of the success of Gone With the Wind, which was published in May 1936. Addressing Mitchell's sincere disbelief at the success of the book, he writes: "Your diagnosis of the book's appeal threw at least some light on what continues to be the greatest mystery of her life-the book's enormous sale." He also announces that Mitchell has gone to New York to "take the Selznick scalp" and has signed a contract with him on that very day to produce a film version of Gone With the Wind (1939). Accompanied by a mimeographed letter, 2 pp, to Marsh from his brother Henry, who relishes the instant success of his sister-in-law's novel and requests Mitchell's autograph on several copies. Provenance: the collection of Tom Heyes. 8.5 x 11 in.

\$700 - 900

1031

A SIDNEY HOWARD SIGNED CONTRACT FOR GONE WITH THE WIND

Mimeographed Document Signed ("Sidney Howard," "John Hay Whitney"), 6 pp, dated October 1936, between Howard and Selznick International Pictures, Inc., employing Howard to write the screenplay for the film, beginning work on November 15, 1936, bound with brads in the original blue legal wrappers. Howard was to receive the sum of \$22,500 spread out over a series of payments. As there were to be extensions of this original agreement, Howard's fees increased accordingly over the next two years as he labored on the monumental script.

Provenance: the collection of Tom Heyes. 9 x 11.25 in.

\$3,000 - 5,000

1032

A MARGARET MITCHELL AUTOGRAPH LETTER SIGNED PERTAINING TO THE ENDING OF GONE WITH THE WIND

Typed Letter Signed ("Margaret Mitchell"), 1 p, 4to, Atlanta, November 17, 1936, to Frances Hjort, on personal letterhead, with original typed transmittal envelope. Mitchell answers what must have been the question she was asked more than any other after *Gone With the Wind* was published in 1936: did Rhett and Scarlett get back together? In this letter, she keeps her secrets close to the chest: "I wish I could settle the question for you about whether Rhett 'risked his heart a third time' but I do not know any more about what happened to him after the last page than any reader does. I never thought about it at all and when I try to think about it, I don't know." Provenance: the collection of Tom Heyes. 7 x 11 in.

\$800 - 1,200

1033

A GONE WITH THE WIND PRELIMINARY STORY TREATMENT BY SIDNEY HOWARD

MGM, 1939. Mimeographed manuscript, 50 pp, with "Preliminary Notes on a Screen Treatment of 'Gone With the Wind'" and "Sidney Howard / December 14, 1936" typed to cover, bound with brads in blue wrappers. Beginning with an opening memo, this treatment does a remarkable job of distilling the 1,037-page novel into a detailed, workable outline and was an exceedingly important tool in defining how it might be translated to the screen in a faithful and meaningful way. This copy of the treatment was deaccessioned from the Selznick archives at the University of Texas and is one of only two or three known to be in private hands.

Provenance: the collection of Tom Heyes. 8.5 x 11 in.

\$2,000 - 3,000

A GONE WITH THE WIND SCREENPLAY

Selznick International Pictures, 1939. Mimeographed manuscript, screenplay by Sidney Howard, original story by Margaret Mitchell, 242 pp, dated February 20, 1937, with a paper-clipped distribution receipt signed in pencil, "Sidney Howard." The script is divided into 8 sequences by blue pages, bound with brads in blue Selznick International wrappers and housed in a custom tan leather box. Howard received a posthumous Academy Award® for his screenplay: he died in the summer of 1939, never having experienced the tremendous success of Gone With the Wind. 12.5 x 9.75 x 2 in.

\$6,000 - 8,000

JOAN CRAWFORD AND NORMA SHEARER SIGNED LETTERS PERTAINING TO GONE WITH THE WIND

Typed Letter Signed ("Joan Crawford"), 1 p, 8vo, Los Angeles, March 21, 1937, to Miss Lesbia Graham, on personal stationery, with original transmittal envelope. Crawford was one of the few stars who diligently answered her own fan mail. In this missive, she responds to Graham's inquiry about whether she will play the much-coveted role of Scarlett O'Hara by saying that she would like to, "but it will be impossible for me to do it. The moving picture rights to the book are owned by a studio where I am not under contract, and my own studio can not [sic] lend me for the part." Together with a Typed Letter Signed ("Norma Shearer"), 1 p, 8vo, Culver City, November 10, 1938, to Marjory Pollock, on monogrammed stationery. Though it now seems inconceivable that anyone but Vivien Leigh could play Scarlett O'Hara, it was nationally announced in June and July of 1938 that popular actress Norma Shearer would play the part. When many of Shearer's fans balked, saying she was too sweet for the role, Shearer acquiesced. In this letter to one of her fans, she explains why: "It has always been my desire to vary my roles ... but I felt I had been associated with such idealistic characters in the past few years that to play Scarlett whole-heartedly might be offensive and leave an unpleasant impression on the minds of the public." Provenance: the collection of Tom Heyes.

6.25 x 10 in. and 7.25 x 10.5 in.

\$900 - 1,200

1036

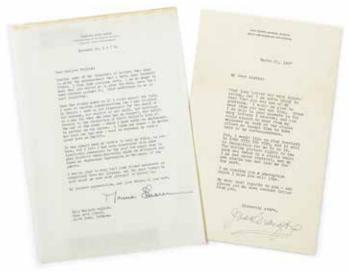
A DAVID O. SELZNICK GROUP OF MEMOS TO GEORGE **CUKOR PERTAINING TO GONE WITH THE WIND**

MGM, 1939. Nine typed and mimeographed interoffice memoranda, 8 of which are on Selznick International Pictures, Inc., letterhead, dated June 4, 1937 through December 17, 1938, all from producer David O. Selznick and all but one addressed to the first director assigned to Gone With the Wind, George Cukor, regarding casting decisions, some with penciled annotations in shorthand. Highlights include consideration of the following actors and actresses for parts (among others): Lionel Barrymore as Dr. Meade (ultimately played by Harry Davenport); Billie Burke as Aunt Pitty Pat (ultimately played by Laura Hope Crews); and Judy Garland for Careen (ultimately played by Ann Rutherford). Selznick is famously blunt in his comments regarding prospective candidates, such as claiming that he has heard that actress Estelle Winwood "is not looking very well" and that "her looks may have gone off." He also claims that shooting tests with actor Charles Quigley as Rhett Butler is "silly ... we do an injustice to the girls who are playing Scarlett." Selznick also warns the recipients of his memos, for which he was famous, to not "leave them around where they can be read by other people." A fascinating archive which chronicles the minutiae involved in the day-to-day production of this

Provenance: the collection of Tom Heyes. 5.5 x 8.25 in. to 8.5 x 11 in.



1034



1035



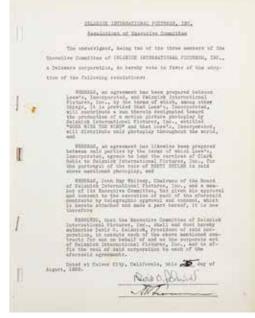
\$2,500 - 3,500



A MARGARET MITCHELL AUTOGRAPH LETTER SIGNED PERTAINING TO GONE WITH THE WIND

Typed Letter Signed ("Margaret"), 3 pp recto and verso, 4to, Atlanta, January 7, 1938, to Hershel Brickell, on personal letterhead, with original typed transmittal envelope. A humorous and newsy letter from Mitchell to her friend, writer and critic Brickell, in which she laments the suffering of what she calls "author's foot," an affliction brought on by "standing all day on street corners and in department stores talking to friends and strangers about whether or not Scarlett got Rhett back." She proceeds to detail her husband's work and vacation status and a friend's love life before signing off and then adding a post-script explaining sudden news that Gone With the Wind has been pirated in Chile: "So it's been a mad, wild day with the State Department on one ear & MacMillan [her publisher] on the other." Provenance: the collection of Tom Heyes. 7 x 11 in.

\$1,300 - 2,000



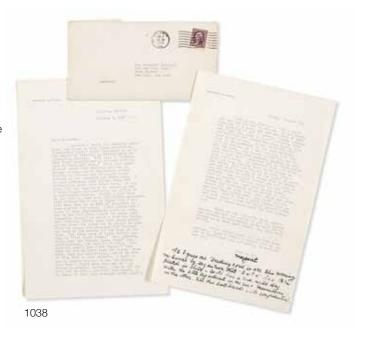
1037

A MARGARET MITCHELL AUTOGRAPH LETTER SIGNED TO HERSCHEL BRICKELL

Typed Letter Signed ("Margaret"), 1 p, 4to, Atlanta, November 4, 1937, to Hershel Brickell, on personal letterhead, with original typed transmittal envelope. An interesting note from Mitchell to her friend. writer and critic Brickell, regarding the casting of Belle Watling in Gone With the Wind and the need for Brickell's services as an expert on the different Southern accents required for the madam of a brothel and the high society characters portrayed in the film. "Knowing the movie people and their ways," Mitchell writes, "I would not be at all surprised if they had dispatched Rolls-Royces with couriers and outriders to

Provenance: the collection of Tom Heyes. 7 x 11 in.

\$800 - 1,200

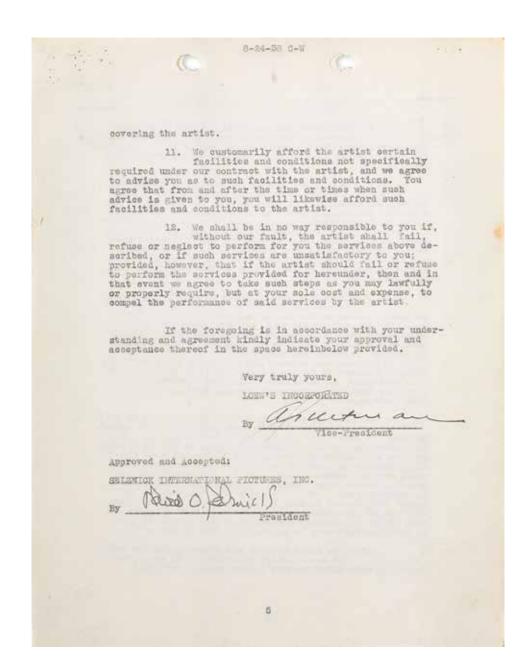


1039

A DAVID O. SELZNICK SIGNED RESOLUTION TO PRODUCE **GONE WITH THE WIND**

Typed Document Signed ("David O. Selznick," "Dr. Attilio Giannini"), 1 p, dated August 25, 1938. This document is the Selznick International Pictures Executive Committee Resolutions page from the SIP corporate books, and it spells out the decisions made by Selznick in his negotiations to find a star to play Rhett Butler and a studio that would co-finance and distribute. SIP would ultimately partner with Loew's/MGM, who would provide the services of Clark Gable, cofinance the film at \$1.25 million, and provide distribution. Accompanied by a Western Union telegram dated August 26, 1938 from Jock Whitney, a member of the executive committee, giving his approval. Provenance: the collection of Tom Heyes. 8.5 x 11 in.

\$800 - 1.200



A CLARK GABLE LOAN-OUT AGREEMENT FOR GONE WITH

Typed Document Signed ("David O. Selznick," "Al Lichtman"), 5 pp, dated August 25, 1938, between Selznick and MGM (Loew's Inc.), regarding the use of Clark Gable's services as Rhett Butler in Gone With the Wind; together with a Typed Document Signed, 1 p, dated December 6, 1938, on MGM letterhead, regarding the loan-out. Selznick knew that Gable was the only star who could truly play the coveted role of Rhett Butler (and he was the public's first choice as well). This pivotal talent contract is the ultimate loan-out deal of Hollywood's Golden Age and spells out in specific detail when and under what circumstances Gable could be used. Gable's last picture before reporting to Selznick was Idiot's Delight (1939), and that film figures prominently in the deal as to when Gable might be ready for filming of Margaret Mitchell's epic. His salary of \$4,500 per week is also covered, as well as details regarding star billing and publicity. This contract is certainly one of the most important Gone With the Wind documents, significant also because it is signed by Selznick. Provenance: the collection of Tom Heyes. 8.5 x 11 in.



A CLARK GABLE SIGNED CONTRACT FOR GONE WITH THE WIND

Mimeographed Document Signed ("Clark Gable"), 1 p, dated December 6, 1938, on Metro-Goldwyn-Mayer letterhead, between Gable and Loew's Incorporated, for the use of Gable's services in the film, Gone With the Wind (1939) in the role of Rhett Butler. The contract amends a previous agreement of August 25 and specifies that Gable will be available once his services are no longer needed on his current film, Idiot's Delight (1939), and an estimated date of December 13 is given as his completion date. Accompanied by an interoffice communication from MGM executive F.L. Hendrickson, an MGM accounting department routing slip relative to Gable, a Record of Loanout indicating Gable's salary of \$4500 a week for his services while "loaned out" to Selznick International Studios for the shooting of the picture, and a 5 x 7 in. matte publicity portrait of Gable with a facsimile signature.

Clark Gable was adamant about not wanting to play the role of Rhett Butler in author Margaret Mitchell's best-selling Civil War epic, which was published in 1936. He worried that he would never live up to the public's image of Rhett Butler and was wary of another period picture after what he considered his disastrous performance in Parnell in 1937. But Gable's recalcitrance dissipated when he was offered a phenomenal paycheck and experienced continued public encouragement that only he could play the role as it was intended. As he later said, "It was the unprecedented public interest in Rhett that made him a difficult and frightening role to tackle, [but] Rhett always will remain among the most memorable roles I have played on the

Provenance: Entertainment Memorabilia, Christie's East, June 2, 1994, sale 7565, lot 50. 8 x 11 in.

\$15.000 - 20.000

A WALTER PLUNKETT COSTUME SKETCH FOR BELLE WATLING IN GONE WITH THE WIND

MGM, 1939. Watercolor on board, signed ("Plunkett") in lower right-hand corner, stamped "Selznick International Pictures" on the reverse, matted and framed. As the costume designer for Gone With the Wind, an epic civil war drama which required elaborate designs utilizing hoopskirts, crinolines, and corsets, Walter Plunkett designed thousands of costumes. This sketch was designed for the character of Belle Watling, the good-natured madam of the Atlanta brothel, brilliantly played by Ona Munson in the most memorable role of her career. In order to further distance Watling from the "respectable" characters such as Melanie and Scarlett, Academy Award®-winner Plunkett designed a more garish wardrobe with brighter colors and brassy accoutrements. The costume shown here is not seen in the film and likely was one of many Plunkett masterpieces that landed on the cutting room floor.

Provenance: the collection of Tom Heyes. Overall: 20 x 25 in.; within mat: 14.5 x 19.5 in.

\$3,000 - 5,000



1043

A CLARK GABLE COLLAR FROM GONE WITH THE WIND

MGM, 1939. Starched white cotton shirt collar bearing a label inscribed, "Tailored by / J.T. Beach / Los Angeles," with "Gable 20-108 M-124" inscribed in black ink to collar. Both on-screen and off, Gable was known to favor custom-made clothing fashioned by Hollywood tailor Eddie Schmidt, but his tailor-of-choice for screen-worn collars was J.T. Beach. The character of Rhett Butler is always impeccably attired, living up to his dashing status as a blockade runner and a man whose titillating reputation often prevents him from being received in respectable households. Accompanied by 2 photos of Gable wearing similar collars in the film.

Provenance: the collection of Tom Heyes. 3.75 x 8 in.

\$1,000 - 1,500



1043

A CLARK GABLE VEST MADE FOR GONE WITH THE WIND

MGM, 1939. Tan moire single-breasted silk vest with gray lining, six front buttons, and four pockets, bearing an interior label inscribed, "Oviatt's / Los Angeles and Beverly Hills," with "Mr. Clark Gable / 4364 / 1/25/39" typed to label, mounted in a shadow box. During preproduction, Walter Plunkett had Gable's wardrobe made by Oviatt's, a leading Los Angeles purveyor of fine men's clothing in the 1930s. On April 17, after several weeks of production, Selznick sent a memo to the wardrobe department complaining about the ill-fitting outfits that Gable was wearing. From then on, Gable's wardrobe was made by his personal tailor, Eddie Schmidt. It is uncertain if this vest appeared in the finished film.

Provenance: the collection of Tom Heyes. Shadow box: 20.25 x 24.25 x 1.5 in.

\$2,500 - 3,500



1044

standing of Screen Actors Guild, Inc., and will remain so for the duration of this contract. IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written. SELENICE INTERNATIONAL PICTURES, INC. (Leslie Howard)

- 18 -

1045

A LESLIE HOWARD SIGNED CONTRACT FOR GONE WITH THE

Mimeographed Document Signed ("Leslie Howard," "Daniel O'Shea"), 18 pp, dated January 12, 1939, between Howard and Selznick International Pictures, for the use of Howard's services in the film in the role of Ashley Wilkes, at \$7500 per week, with a handwritten change initialed by both parties on page 14. Selznick's desire to have Howard play the role is evidenced by the fact that Howard made more money per week than the 3 other main players, Clark Gable, Vivien Leigh, and Olivia de Havilland, combined. In addition, Howard's ability to negotiate a deal to produce and star in Selznick's film Intermezzo (1939) was the icing on the cake. Considering Howard was not keen on playing the role of Ashley, thinking himself too old and the character of Ashley too spineless, he certainly came out the better for it, both career-wise and financially. Accompanied by an interoffice memo from George Cukor (the first of the three directors assigned to GWTW) to David O. Selznick, on Selznick International Pictures letterhead and dated December 12, 1938, arranging for Selznick to be present at a meeting between Howard and his agent, purportedly to negotiate the deal. Provenance: the collection of Tom Heyes. 8.5 x 11 in.

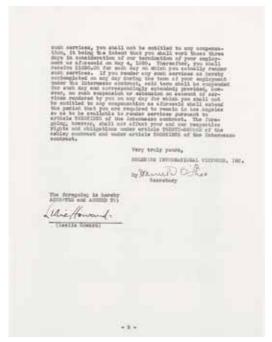
\$6,000 - 9,000

A GONE WITH THE WIND SHOOTING SCRIPT BELONGING TO CASTING DIRECTOR FRED SCHUESSLER

MGM, 1939. Mimeographed manuscript, 251 pp, dated February 27, 1939 (with dates up to May 18 notated in pencil) and marked "Shooting Script" to cover, with "Schuessler" ownership signature to cover, with light annotations and pink, yellow, blue, and green revision pages inserted (a "rainbow" script), housed in two black 3-ring binders which are the originals used by Schuessler during production: together with a carbon copy of Schuessler's agreement with Selznick International Pictures engaging him as the casting director of the film. Fred Schuessler, an experienced casting executive, was previously the casting director at RKO and, prior to joining David O. Selznick, was the casting director at Paramount. At the end of production, to protect the secrecy of the film. Selznick ordered all the shooting scripts collected and destroyed; this is one of the few that survived and is a rare example of a complete working shooting script by Sidney Howard. Provenance: the collection of Tom Heyes.

Each binder: 10.75 x 11.5 x 2.5 in.

\$4,000 - 6,000



1047

1048

A GONE WITH THE WIND PAIR OF PRODUCTION CALL SHEETS

MGM, 1939. Comprising 3 pp of Selznick International Pictures, Inc. call sheets dated June 7 and June 29, 1939, with information at the top indicating the set, the location, the production number, and the scenes to be shot that day, among other details. The June 7 call sheet pertains to the scene where Scarlett and Rhett's daughter, Bonnie Blue Butler, falls from her horse. The call sheet indicates the "on set" and "make-up" times as well as wardrobe details for Clark Gable, Vivien Leigh, Cammie King, Hattie McDaniel (call sheet indicates she will be called when needed), and stand-ins, as well as what time Bonnie's pony should be on set! The second call sheet pertains to multiple scenes including the scene at the Atlanta Bazaar, in Melanie's parlor, and the cotton fields, involving multiple main actors, extras, a horse, mules, and ploughs. Both call sheets indicate that this was the period in which Victor Fleming was directing the film (other directors who contributed at different times were George Cukor and Sam Wood). Provenance: the collection of Tom Heyes. 8.5 x 11 in.



1046

1047

A LESLIE HOWARD SIGNED CONTRACT PERTAINING TO GONE WITH THE WIND AND INTERMEZZO

Mimeographed Document Signed ("Leslie Howard," "Daniel O'Shea"), 2 pp, dated April 27, 1939, between Howard and Selznick International Pictures, Inc., pertaining to Howard's services for both Gone With the Wind and Intermezzo. The agreement reflects the possible conflicts between the two films and their overlapping schedules. Essentially, Howard agrees that if he is needed for additional work on Gone With the Wind, his contract for Intermezzo will be suspended to accommodate the other. Accompanied by a 4 pp digest summary for the studio legal file. Provenance: the collection of Tom Heyes. 8.5 x 11 in.

\$400 - 700





A VIVIEN LEIGH CORAL NECKLACE WORN AT THE TWELVE OAKS BARBEQUE IN GONE WITH THE WIND

MGM, 1939. Gold-plated tiered chain made with a special Russian plating technique created by Hollywood jewelry designer, Joseff, adorned with three faux-coral blossoms, the largest in the middle featuring a suspended coral teardrop pendant. According to the Joseff of Hollywood company, the center coral pieces on each side were removed at one point and the gold chain was repaired (or replaced) at some point due to damage. Joseff operated as a rental company and the piece was likely used in other productions, and thus, heavily modified.



At the Twelve Oaks barbeque in David O. Selznick's Gone With the Wind, Scarlett O'Hara not only charms every buck in the county, she manages to reveal her love for Ashley Wilkes (Leslie Howard), face his rejection, slap him in the face, encounter Rhett Butler (Clark Gable), and throw a vase at his head, all while wearing this gorgeous coral necklace. Vivien Leigh's delicate beauty and portrayal of Scarlett's spirited personality, along with the contrasting color of her green gown, highlight this exquisite necklace to perfection. Interestingly, Leigh is not wearing the necklace when she leaves Tara for the barbeque, but it appears on her neck in all the scenes at the barbeque. The necklace appears in many closeups during key moments in the development of the plot and is one of the most recognizable pieces of jewelry from the film. Accompanied by a DVD of the film.

Provenance: Treasures from the Vault: Joseff of Hollywood, Julien's Auctions, November 18, 2017, lot 310. 17 in.

\$20,000 - 30,000



A CLARK GABLE CIGAR CASE FROM GONE WITH THE WIND

MGM, 1939. Gold and silver-plated cigar case with two different plaques which can alternately adorn the lid: one rectangular-shaped featuring a racing horse head in bas relief and the other oval-shaped featuring a three-masted schooner. The case is lined on either side with silk cigar holders (one is loose). Made by Joseff of Hollywood.

This cigarette case features prominently in one of the most amusing, yet poignant, scenes in David O. Selznick's masterpiece, Gone With the Wind, when Rhett Butler (Gable), Melanie (Olivia de Havilland), and Scarlett (Vivien Leigh) donate their items for the war effort. Rhett donates this valuable gold cigarette case and nonchalantly drops it into the donation basket. He later causes a minor scandal when he bids to dance with Scarlett (who is in mourning and thus, not allowed to dance) for \$150 dollars "in gold!" Accompanied by a DVD of the film. Provenance: Treasures from the Vault: Joseff of Hollywood, Julien's Auctions, November 18, 2017, lot 302. 4 x 6.5 x 1 in.



\$20,000 - 30,000









1051

AN ANN RUTHERFORD SKIRT FROM GONE WITH THE WIND

MGM, 1939. Designed by Walter Plunkett. Pale seafoam-colored fulllength skirt with the lower 14 inches of the skirt consisting of a different fabric of pale tan with subtle stripes, bearing a green-lettered "Selznick Int. Pictures Inc." interior label inscribed, "Carreen / 20-108 W.W. 358" in black ink and a second interior label inscribed, "1st dress / cotton patch." Rutherford's performance of the sweet O'Hara sister, Carreen, contrasted effectively with the whiny sister, Suellen, played by Evelyn Keyes. This skirt was worn in the scene where Suellen and Carreen have been reduced to picking cotton in the fields of Tara, a far cry from their days as pampered Southern belles. Suellen is famously slapped by Scarlett for complaining, while the docile Carreen attempts to console her regarding the Southern niceties which have faded because of the war: "I guess things like hands and ladies don't matter so much anymore." Accompanied by a DVD of the film.







A VIVIEN LEIGH NECKLACE WORN ON SCARLETT'S HONEYMOON IN GONE WITH THE WIND

MGM, 1939. A tiered necklace of different-sized circular Austrian crystals surrounding 5 large oval amethysts of various sizes, culminating in the largest at the center, each encircled with Austrian crystals, with three of the amethysts having teardrop pendants suspended beneath, with "Joseff / Hollywood" signature stamped to the back of the largest amethyst.

When Rhett Butler (Clark Gable) finally convinces Scarlett O'Hara (Vivien Leigh) to marry him in Gone With the Wind, she makes the most of his wealth. Having spent many years at Tara with barely enough to feed herself and her family, she makes up for lost time during their elaborate honeymoon in New Orleans. Scarlett wears this beautiful necklace while gorging herself on sumptuous dinners and desserts, while Rhett good-naturedly informs her that he will divorce her if she gets too fat. The necklace is also worn by Ginger Rogers as she dances with Fred Astaire in the "Swing Trot" dance number from The Barkleys of Broadway (1949). Accompanied by a DVD of Gone With the Wind.

Provenance: Treasures from the Vault: Joseff of Hollywood, Julien's Auctions, November 18, 2017, lot 300. 19.5 in.

\$20,000 - 30,000











1054

1053 W

A GONE WITH THE WIND CHAIR FROM SCARLETT'S ATLANTA **MANSION**

MGM, 1939. Gothic revival-style painted and carved wood side chair, first half 20th century. The chair offered here is from a set that is seen throughout the film during the period when Rhett Butler and Scarlett O'Hara live in a grand mansion in Atlanta. They can be seen in many scenes including the pivotal scene in which a drunken Rhett orders Scarlett into the dining room (where several of the chairs can be seen at the dining table) and forcibly pushes her onto the chair, where he says, "Observe my hands, my dear; I could tear you to pieces with them," as a means to erase Ashley from her mind; in the hallway when Rhett returns from London with Bonnie; in the scene with Melanie and Mammy after Bonnie's death; and one can be glimpsed right before Rhett utters, "Frankly, my dear, I don't give a damn," among others. The chair has been painted and the cushions recovered since the making of the film. Accompanied by a DVD of the film. Height: 57 in.; width: 20 in.; depth: 22 in.

\$3,000 - 5,000

1054 W

A GONE WITH THE WIND CHAIR FROM SCARLETT'S ATLANTA **MANSION**

MGM, 1939. Gothic revival-style painted and carved wood side chair, first half 20th century. Chair back pad detached. Accompanied by a DVD of the film.

Height: 57 in.; width: 20 in.; depth: 22 in.

\$3,000 - 5,000



A HARRY DAVENPORT VEST FROM GONE WITH THE WIND

MGM, 1939. Burgundy-brown velvet vest with muted floral design, 5 buttons up the front, and 2 pockets, bearing an interior "Western Costume Co. / Hollywood" label with "Harry Davenport" handwritten in black ink and 3 different "Western Costume Co." labels stamped into the lining. There is a tear down the back of the vest with stitching alterations down the length of the back of the vest. Harry Davenport was a character actor whose career in Hollywood spanned decades. He is best remembered, however, for his role as the no-nonsense Dr. Meade in Gone With the Wind. He wears this vest in the tense scene following the raid on Shantytown. A little humor follows up the scene when his wife, Mrs. Meade (Leona Roberts) asks what the interior of Belle Watling's brothel looks like and Dr. Meade does a double-take.



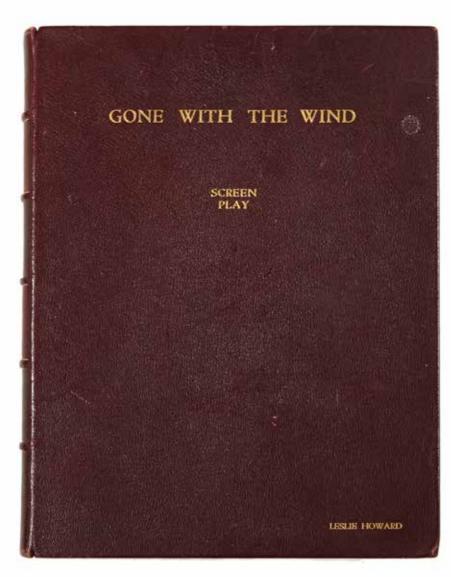


A DAVID O. SELZNICK ARCHIVE PERTAINING TO THE USE OF "DAMN" IN GONE WITH THE WIND

Comprising 5 pp of mimeographed interoffice communication (one on Selznick International Pictures, Inc. letterhead) and 2 Western Union telegrams dated October 20 through November 14, 1939, pertaining to the controversial use of the word "damn" in the film. In his defense of the word in a letter to Will H. Hays, the authority behind the Production Code, Selznick goes so far as to say that "a great deal of the force and drama of 'Gone With the Wind' ... is dependent upon that word." Wanting to remain faithful to the novel and based on two previews in which the audience reacted positively to the line, "Frankly, my dear, I don't give a damn," spoken by Clark Gable as Rhett Butler, Selznick commented: "This line is remembered, loved and looked forward to by the millions who have read this new American classic." The archive contains memos in which the argument is discussed, various efforts are made, and ultimate success is achieved. A xerographic copy of a December 26, 1939 article from The Atlanta Constitution reinforced Selznick's-and ultimately the public'ssentiment: "Without that typical speech ... the character of Rhett Butler would have been incomplete. Let our adult movies be their age!" Provenance: the collection of Tom Heyes. 8.5 x 11 in.



1056



tor secure —
uside the food
(but probably futile)
hope that will
timelly read it!
Navid A. XMAS. 1939

1057

A LESLIE HOWARD CUSTOM-BOUND FINAL SHOOTING SCRIPT OF GONE WITH THE WIND, GIFTED TO HIM BY DAVID O. SELZNICK

MGM, 1939. Mimeographed manuscript, 256 pages, dated January 24, 1939, full gilt-stamped burgundy morocco with original yellow wrappers bound in, with "Gone With the Wind / Screen Play" to cover and spine and "Leslie Howard" to lower right corner of cover, with eight approximately 7.5 x 9.75 in. stills bound in. Inscribed and signed by Selznick to the front free endpaper: "For Leslie- / with the profound / (but probably futile) / hope that he'll / finally read it! / Xmas, 1939," housed in a custom clamshell box with "Gone With the Wind / Final Shooting Script" in gilt to cover and spine.

In 1938, neither Leslie Howard nor Clark Gable wanted their roles in David O. Selznick's Gone With the Wind (1939), but Gable was under contract to MGM and was eventually pressured into the film. Leslie Howard, however, wasn't under contract to any studio and was free to negotiate. In order to land Howard for the film, Selznick offered

him the Associate Producer position on the 1939 classic Intermezzo with Howard starring and Ingrid Bergman making her American film debut. Howard accepted the deal. When Gone With the Wind finished filming, Selznick, for secrecy reasons, collected the shooting scripts and had them destroyed. Very few escaped. Then in December 1939, he personally inscribed and signed beautifully bound copies of the GWTW script and presented them to a certain number of cast, crew, and associates as gifts. His pithy and perfect inscriptions in many of the scripts add an exceptional dimension to these highly prized volumes. Leslie Howard's script carries the marvelously appropriate Selznick inscription reflecting the fact that Howard apparently never actually read the book or the full script. He only learned his part. These personalized copies of the script are among the most desirable of all Gone With the Wind memorabilia.

Provenance: the collection of Tom Heyes. 9.5 x 12.25 x 2.5

\$30.000 - 50.000









1058

A CLARK GABLE AND VIVIEN LEIGH SIGNED PHOTOGRAPH FROM GONE WITH THE WIND

MGM, 1939. Silver gelatin photograph signed ("Clark Gable," "Vivien Leigh") to lower right of scene still which depicts the characters of Rhett Butler and Scarlett O'Hara right before she bans him from her bedroom. As both Gable and Leigh died in the 1960s, it is exceedingly rare to find a photograph signed by both of them. Provenance: the collection of Tom Heyes. 8 x 10 in.

\$2,000 - 3,000

1059

A CLARK GABLE OVERSIZED LOBBY PORTRAIT FOR GONE WITH THE WIND

MGM, 1939. Oversized lobby portrait on board, framed. Because of the fanfare surrounding the release of David O' Selznick's epic film, a special group of promotional oversized lobby portraits were commissioned which featured art quality prints of Gable, Vivien Leigh, Olivia de Havilland, and Leslie Howard. This stunning portrait of Gable as Rhett Butler is in the original wooden frame distributed by the

Overall: 30.5 x 41 in.; within frame: 27.75 x 38.25 in.

\$500 - 700

A VIVIEN LEIGH SIGNED PHOTOGRAPH

Silver gelatin photograph signed and inscribed, "Cyril Bryant / All good wishes / Vivien Leigh." Stunning in a Walter Plunkett creation of black velvet trimmed in ermine tails, Leigh wore this gown while attending the Atlanta Junior League Gone With the Wind Ball on December 14, 1939, the night before the Atlanta premiere of the film. Plunkett commented at the time that he wanted to retain a sense of Scarlett in his design and created the gown with Leigh's character in mind. Provenance: the collection of Tom Heyes. 8 x 10 in.

\$700 - 900

1061

A CLARK GABLE SIGNED PHOTO BY CLARENCE SINCLAIR

Silver gelatin photograph signed and inscribed, "To Wilbur / from / Clark Gable," with "Please credit / M-G-M photo / by Clarence Bull / 5289" and original stamped caption on reverse which describes Gable's 20-acre Encino farm, his "new bride" Carole Lombard, and the much-needed rest he is taking after the long hours working on Gone With the Wind (1939).

Provenance: the collection of Tom Heyes. 9.5 x 12.5 in.

\$500 - 700











1062





1063



1065

A GONE WITH THE WIND ARCHIVE OF PHOTOGRAPHS

Approximately 61 silver gelatin photographs, c.1939, comprising behind-the-scenes candid shots of the cast and crew, photos of filming, portraits of the cast, scenes from the film, photos of the Atlanta premiere and the Academy Awards®, and much more. Featured prominently are Clark Gable, Vivien Leigh, Olivia de Havilland, directors Victor Fleming and George Cukor, producer David O. Selznick, author Margaret Mitchell, Leslie Howard, Ona Munson, Barbara O'Neil, Evelyn Keyes, Ann Rutherford, and many more. *Provenance*: the Everett Collection. 8 x 10 and 7 x 9 in.

\$2,000 - 3,000

1063

GONE WITH THE WIND

MGM 1939 (R1954). French grande, linenbacked. Artwork by Roger Soubie. 50.5 x 67 in.

\$1,200 - 1,500

1064

A GONE WITH THE WIND GROUP OF THREE POSTERS

MGM, 1939. One French grande poster (R1953), style A, linen-backed; one 25.25 x 35.75 in. Belgian poster, linen-backed (1939); and one 23 x 33.5 in. Belgian poster, rolled (1939).

French grande: 65.5 x 48.5 in.

\$1,200 - 1,500

1065

GONE WITH THE WIND

MGM, 1939. U.S. window card. *Provenance*: the collection of Tom Heyes. 14 x 22 in.

\$900 - 1,200

1066

A GONE WITH THE WIND SOUVENIR PROGRAM

MGM, 1939. An 18 pp color booklet that was sold at theaters showing the film when it was first released in December of that year. Extensively detailed, there is information about everyone associated with the production (main stars, cast, crew, behind-the-scenes executives, etc.) as well as tidbits about the actual filming, such as Vivien Leigh working in the picture "for 22 weeks with only four days off in that entire time, making her role the longest in history." These programs were mass produced in two different forms: one for the northern states which featured Hattie McDaniel on the back cover, and one for the southern states which did not. This particular program is the southern version. 9 x 12 in.

1064

\$300 - 500







A GONE WITH THE WIND PRESENTATION SCRIPT SIGNED BY CAST MEMBERS, GIVEN TO THE MAYOR OF ATLANTA IN 1961

1067

MGM, 1939. Mimeographed manuscript, screenplay by Sidney Howard, from the novel by Margaret Mitchell, 273 pp, dated January 24, 1939 and marked "Final Shooting Script" to script cover, with 4 pp of cast list and staff, bound in brown leather with "Gone With the Wind / Final Shooting Script / Presented to / Hon. William B. Hartsfield / Mayor of Atlanta" embossed in gilt to cover. On the front matter, the volume is inscribed and signed to Hartsfield: "March 10, 1961 / To Mayor William B. Hartsfield / With the affection and gratitude / of the 'Gone With the Wind' / company, including his admirers - / David O. Selznick" and signed ("Vivien Leigh," "Butterfly McQueen," "Olivia de Havilland," "Samuel Y. Tupper, Jr." [a friend of Mitchell's whose review of her novel was the first to be published], "Ogden Nash" [the humorist whom Selznick was considering to write the book for the planned Gone With the Wind musical], "Leroy Anderson" [one of America's premiere composers with whom Selznick was discussing the musical)), and more, with twenty 1-cent Margaret Mitchell stamps affixed to the frontispiece with a June 30, 1986 "First Day of Issue" stamp. Accompanied by an 8 x 10 in. photograph of Hartsfield with Vivien Leigh and others at the event. A superlative presentation commemorating the gala 1961 celebrations of the film and an indicator of the esteem in which Mayor Hartsfield was held in both Atlanta and Hollywood.

Provenance: the collection of Tom Heyes. 8.75 x 11.25 x 2 in.

\$6,000 - 8,000

AN OLIVIA DE HAVILLAND HANDWRITTEN LETTER PERTAINING TO GONE WITH THE WIND

Autograph Letter Signed ("Olivia de Havilland"), 4 pp recto and verso, 8vo, [Paris], February 9, 1981, on plain stationery. This reminiscence by de Havilland of her experience working on Gone With the Wind accompanied a presentation script sold for charity in 1981; thus, it has no salutation. She writes of her love for the character of Melanie and how much she learned from her: "She was the woman I wanted to be, the woman I was not; the woman I would like to be, the woman I am not. The woman I may never be." Most poignantly, she reminisces about the grand 1939 Atlanta premiere where Clark Gable and Vivien Leigh and the rest of the cast celebrated the release of the film, and the subsequent 1967 event when the film was presented in 70mm: "This time Vivien Leigh was gone, Clark Gable was gone, Leslie Howard was gone, and so many, many of the others." Because she has yet to complete her long-awaited autobiography, this is a rare



1069

document in which she shares her thoughts and feelings about the jewel of her career.

Provenance: the collection of Tom Heyes. 5.5 x 8.5 in.

\$2,000 - 3,000

A SIGNED PHOTOGRAPH OF MGM'S TOP STARS OF 1939 INCLUDING CLARK GABLE, NORMA SHEARER, AND OTHERS

Silver gelatin matte photograph of MGM mogul Louis B. Mayer with his highest paid and most popular stars of 1939 (celebrating Lionel Barrymore's 61st birthday), signed to MGM publicist Howard Strickling by Mickey Rooney, Robert Montgomery, Clark Gable, William Powell, Robert Taylor, Norma Shearer, Lionel Barrymore, and Rosalind Russell (still in her costume from filming The Women). Strickling was the keeper of the MGM secrets and was instrumental in keeping the press at bay when MGM's stars would find themselves in trouble. His connections with the Los Angeles Police Department and payoffs to the media saved many a career during MGM's tenure as the most successful movie studio in Hollywood.

Provenance: the collection of Tom Heyes. 8 x 10 in.

\$1,200 - 1,800







1072

1070

THE ARIZONA KID

Republic Pictures, 1939. U.S. one sheet poster, linen-backed. Roy Rogers and Gabby Hayes are do-gooders during the Civil War in this adventure yarn directed by Joseph Kane. The top-notch production values of this B film elevate it above the average low-budget Rogers vehicle, making it one of his most popular and entertaining. 28.5 x 43 in.

\$1,500 - 2,000

1071

DODGE CITY

Warner Bros., 1939. U.S. jumbo window card. Warner Bros. exhibits their finest in this Technicolor Western which stars the popular romantic duo, Olivia de Havilland and Errol Flynn, as well as Ann Sheridan and a cast of Warners' incomparable character actors such as Alan Hale and Frank McHugh. Directed by Michael Curtiz and filmed on location in Thousand Oaks, California, Flynn plays a sheriff who brings law and order back to Dodge City. 22.25 x 28 in.

\$800 - 1,000





1073

DRUMS ALONG THE MOHAWK

Twentieth Century-Fox, 1939. U.S. half sheet poster. While fighting for survival in the midst of the Revolutionary War, Claudette Colbert still made sure only the best side of her face was displayed before the cameras. Action-packed and romantic, the film was directed by John Ford and co-stars Henry Fonda and some of Ford's stock players such as Ward Bond.

22 x 28 in.

\$400 - 600

1073

A SIR CEDRIC HARDWICKE COSTUME FROM THE **HUNCHBACK OF NOTRE DAME**

RKO Radio Pictures, 1939. Designed by Walter Plunkett. Brown velvet full-length long-sleeved cloak with an additional burgundy and tan flocked undercloak sewn in, bearing an interior "Western Costume Co." label inscribed, "Sir Cedric Hardwicke / 2[?]047" in black ink, with "Harwick [sic]" written in black ink and a "Western Costume Co." stamp on the interior. This luxurious costume is evidence of RKO's sparing no expense for the sumptuous production based on the novel by Victor Hugo. Directed by William Dieterle and co-starring Charles Laughton and Maureen O'Hara, Hardwicke plays the wicked Frollo whose judgmental superiority and hypocrisy wreak havoc on Quasimodo and Esmeralda. Hardwicke wears the costume throughout much of the film, and his naturally regal bearing, the imposing design of this costume, and his superior performance make him the perfect villain of this piece; he ultimately meets his demise in this costume when he is thrown off the top of Notre Dame Cathedral by Quasimodo in the climactic end of the film. Accompanied by a DVD of the film.

\$2,500 - 3,500

THE ICE FOLLIES OF 1939

MGM, 1939. U.S. insert poster, title lobby card, and 4 scene cards. In a bizarre piece of casting and likely trying to find his niche in films, MGM decided Jimmy Stewart was believable as a professional ice skater in this romance co-starring Joan Crawford. Though Crawford and Stewart's skating was naturally done by stunt doubles, the elaborate and beautiful musical numbers on ice are the highlight of this

Insert: 14 x 36 in.; lobby cards: 11 x 14 in.

\$800 - 1,000

1075

INTERMEZZO

Selznick International Pictures, 1939, U.S. window card, Leslie Howard and Ingrid Bergman star in this love story directed by Gregory Ratoff about a married violinist who tours with his daughter's lovely piano instructor and the repercussions of their affair. Provenance: the collection of Tom Heyes.

\$300 - 500

14 x 22 in.

AN INTERMEZZO FINAL SHOOTING SCRIPT AND CALL SHEET

Selznick International Pictures, 1939. Mimeographed manuscript, screenplay by George O'Neil, 119 pp, dated May 27, 1939 and marked "Final Shooting Script" to title page with dates up to July 1 handwritten in pencil to cover, with pink, yellow, blue, and green revision pages bound in, bound with brads in yellow Selznick International wrappers. This longer script reflects the film while being shot, before editing reduced the run time to 70 minutes. Accompan by an original call sheet dated June 7, 1939, in which stars Leslie Howard, Ingrid Bergman, Ann Todd, and Douglas Scott are schedu to shoot a scene on Stage 12 in the music room of the Brandt hom Gregory Ratoff is identified as the director and Walter Mayo as the assistant director. On the back of the page is the advance shooting schedule for the next nine days, including Saturdays. Interestingly, b Gone With the Wind (1939) and Intermezzo were shooting on the lo during the same time, making Howard a very busy actor indeed. Provenance: the collection of Tom Heyes. 8.5 x 11 in.

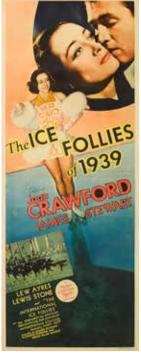
\$800 - 1,200

1077

A LESLIE HOWARD CUSTOM-BOUND SCREENPLAY OF INTERMEZZO GIFTED TO HIM AND SIGNED BY DAVID O. **SELZNICK**

Selznick International Pictures, 1939. Mimeographed manuscript, screenplay by George O'Neil, 75 pp, dated May 27, 1939 and marked "Final Shooting Script" to title page, with 5 inlaid silver gelatin 8 x 10 in. scene stills and behind-the-scenes photos, bound in cloth with "Leslie Howard" embossed in gilt to cover and "Intermezzo" embossed in gilt to spine, signed and inscribed to Howard by Selznick: "For Leslie, / 'Come Home, Holger' / DOS / 1939" to frontispiece (Holger Brandt was the name of the character Howard plays in the film). Selznick's talent at persuading Howard to play the part of Ashley Wilkes in Gone With the Wind (1939) relied on basic bribery: he offered Howard the lead in Intermezzo as well as producing duties in exchange. The film co-stars Ingrid Bergman (in her American film debut) as the young piano instructor with whom Howard, a married man, falls in love. Provenance: the collection of Tom Heyes. 8.75 x 11.25 in.

\$1,500 - 2,500





1074





1076



1075

1077







A RUSSELL BIRDWELL CUSTOM-BOUND SCREENPLAY OF MADE FOR EACH OTHER, GIFTED TO HIM AND SIGNED BY DAVID O. SELZNICK

Selznick International Pictures, 1939. Mimeographed manuscript, screenplay by Jo Swerling, 112 pp, dated August 12, 1938 and marked "Shooting Script" to title page, with 4 inlaid silver gelatin 8 x 10 in. scene stills and publicity portraits, bound in cloth with "Russell J. Birdwell" embossed in gilt to cover and "Made For Each Other" embossed in gilt to spine, signed and inscribed to Birdwell by Selznick: "For Russ, / These lyrics of his / S.I.P. Swan Song / Cordially, / DOS" to frontispiece.

Provenance: the collection of Tom Heyes. 8.75 x 11 in.

\$600 - 900

1079

A MAN ABOUT TOWN DANCE COSTUME

Paramount Pictures, 1939. Designed by Edith Head. Pale pink satin full-length sleeveless gown with black velvet straps, a plunging V neck, and a ruched waistband, enhanced by small black feathers resembling a bird perched atop one shoulder, with a skirt with a small train, bearing two blue-lettered "Paramount" labels, one with "AU6" and one with "Muriel Barr" handwritten in black ink. The name "Barr" is also handwritten on the built-in bra in fading ink. Barr can be seen wearing this gown in a group of women who are sharing the spotlight with Betty Grable as she sings to an audience. Accompanied by a DVD of the film.



1080

A LOUIS HAYWARD SUIT FROM THE MAN IN THE IRON MASK

United Artists, 1939. Designed by William Bridgehouse. Two-piece costume comprising a charcoal gray long-sleeved collarless tunic with a lace-up front and a peplum-style waist, accompanied by a pair of matching knickers with lace-up closures at each hip, both bearing interior "Western Costume Co." labels, with the tunic inscribed, "Louis Hayward / 23688" and the knickers inscribed, "Louis Hayward / 23644," both with "Western Costume Co." interior stamps and modern barcodes. This film was atypical for director James Whale, whose penchant for the macabre was a far cry from this adventure yarn which features Hayward in a dual role as twins who are separated at birth, one of which is unaware that he is of royal blood and is being raised by Musketeers. Accompanied by a photo of Hayward wearing the costume.

\$800 - 1,200

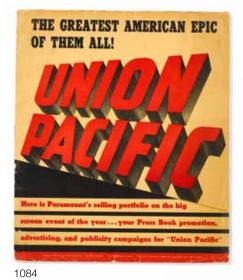
1081

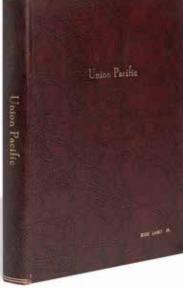
A MR. SMITH GOES TO WASHINGTON GROUP OF ARCHITECTURAL PRODUCTION DESIGNS

Columbia Pictures, 1939. A group of 5 architectural designs, with each blueprint listing "Capra [Frank]" as director and "Banks [Lionel]" as the art director, comprising the following titled drawings: "Int. & Ext. of Smith Home" dated March 27, 1939, drawn by Stewart, which features the exterior elevations of the Smith home; "Int. & Ext. Jeff Smith's home" dated March 27, 1939, drawn by Bellah; "Int. & Ext. Jeff Smith Home" dated March 28, 1939, drawn by Bellah; "Int. & Ext. Smith Home" dated March 29, 1939, drawn by Bellah; and "Int. & Ext. Smith Home" dated March 29, 1939, drawn by Stewart, which features several elevations of the dovecote of the Smith home. Each plan is complete with a "List of Details" such as doors, sinks, windows, cornices, etc. This beloved film stars Jimmy Stewart as a young man whose ideals are shattered when he enters the world of politics. Jean Arthur plays a world-weary journalist who falls for the guileless but ambitious Stewart.

Provenance: the estate of Charles W. Breen. Each drawing, approximately: 29.5 x 42 in.







1082



TINY TROUBLES

MGM, 1939. U.S. one sheet poster, rolled, with red hand-painted promotional information on the poster. During the same year that he appeared as a Munchkin in The Wizard of Oz (1939), Jerry Maren (née Marenghi) was featured in this "Our Gang" film in which he played a thief named Light Fingered Lester. The hand-painted information on this poster from the Madison Theater in Massachusetts pays tribute to its native son, calling him "Little Jerry Marenghi from Roxbury." Affixed to the back corner of the poster is a scrapbook page of 4 newspaper references to the film, one of which is from the Madison Theater, again highlighting Maren's appearance in the film. 27 x 41 in.

\$800 - 1,200

A JESSE LASKY, JR. ANNOTATED SCREENPLAY 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. Starring Joel McCrea and Barbara Stanwyck, this epic Cecil B. DeMille film revolves around the 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."

Provenance: the estate of Jesse Lasky, Jr. 9 x 11 in.

A UNION PACIFIC PRESSBOOK

Paramount Pictures, 1939. U.S. pressbook, complete. Comprising 3 booklets of promotions, advertising, and publicity, all housed in a promotional folder. Cecil B. DeMille's epic story of bringing together the east and west coasts through the construction of the Union Pacific railroad stars Joel McCrea and Barbara Stanwyck. Together with a complete pressbook from another of DeMille's classics, The Crusades

Provenance: the collection of Tom Heyes.

Union Pacific pressbook: 13.5 x 15.75 in.; The Crusades pressbook: 11 x 17 in.

\$100 - 200

1085

A UNION PACIFIC PROMOTIONAL RAILROAD SPIKE

Paramount Pictures, 1939. Gold railroad spike, 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 Trancontinental 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



1086

THE WIZARD OF OZ

MGM, 1939 (R1955). A complete set of 8 U.S. lobby cards. After having been re-released on its tenth anniversary in 1949, *The Wizard of Oz* was brought to theaters again in 1955. Only a year later in 1956, it would be broadcast for the first time on television, the success of which led the beloved film to take on a life of its own. *Provenance*: the estate of Wes Shank.

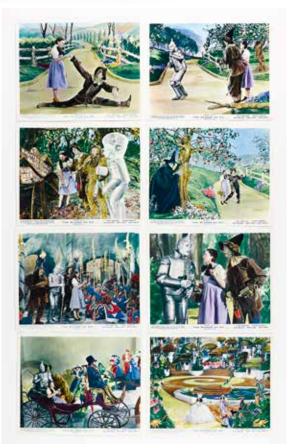
\$1,800 - 2,200

1087

A GROUP OF COLOR STILLS FROM THE WIZARD OF OZ

MGM, 1939. Comprising 8 color front-of-house British stills on slick paper stock, featuring all the main players including Judy Garland, Ray Bolger, Jack Haley, Bert Lahr, and Margaret Hamilton in various scenes from the film including on the Yellow Brick Road, in Emerald City, in the Witch's Castle, in the Land of Oz, and more. $8 \times 10 \ in.$





1087

1088

AN EMERALD CITY CITIZEN COAT FROM THE WIZARD OF OZ

MGM, 1939. Designed by Adrian. Kelly green hip-length felt coat with symmetrical cream-colored appliques, forest green trim, and large cream-colored buttons on either side of the front, attached together with a horizontal applique with hook-and-eye closures, with puffed shoulders and wide bell sleeves, bearing an interior green-lettered "Metro-Goldwyn-Mayer" label inscribed, "38" in ink. Adrian, who was MGM's top costume designer in the 1930s, allowed his imagination to soar in the unforgettable costumes worn by all of the characters throughout The Wizard of Oz. His use of geometric shapes, oversized accoutrements, and brilliant colors brought the Land of Oz and Emerald City to dazzling life, and he is best remembered for his work on this film. The Emerald City citizens who wore the jacket can be seen in several scenes during the visit to Emerald City, including when the witch spells out "Surrender Dorothy" with her broom. Accompanied by a vintage re-release 1970 photo and a DVD of the film. Provenance: the estate of Wes Shank.

\$5,000 - 7,000







A GLINDA THE GOOD WITCH TEST WAND FROM THE WIZARD OF OZ

MGM, 1939. Comprising clear, Chaton-style rhinestones affixed to both sides of a small metal star, approximately 1 cm thick, which has been welded into the top of a tapering metal rod, which is pieced together to another metal rod featuring a small finial detail at the bottom.

When filming began on *The Wizard of Oz* in 1938, it quickly became apparent that creative license with L. Frank Baum's novel would need to take place in order to accommodate the glorious Technicolor in which the film would be shot. Hence, Dorothy's silver shoes from Baum's book changed to a pair of sparkling ruby red sequined pumps. A similar but lesser known story relates to the magical wand held by the Good Witch, Glinda, played by Billie Burke. Initially, a Gilbert Adrian-designed wand of clear rhinestones was created but ultimately appeared bland on film. It was replaced with a wand which contained scattered colorful stones which sparkled on screen and was more in keeping with the vibrant Land of Oz (at least two of these wands were known to exist).

Like the ruby slippers, the multiple wands met with interesting fates. The silver wand offered here was likely used in wardrobe test shots of Billie Burke, but the only known existing photo is one that Burke had specially made by MGM photographer Clarence Sinclair Bull after filming of The Wizard of Oz was completed. Proud of the success of the film and her role as the Good Witch, she incorporated a sketch of the photo into holiday cards which she sent to friends and family. The silver wand was then returned to MGM's storage, where it rested until it was eventually sold through the 1970 MGM property auctions to a buyer who owned it for 47 years and who ultimately sold it to the present consignor. The two known colorful screen-used wands were sold at the famous 1970 MGM auction and transported to a museum called "The Land of Oz" in North Carolina, where both wands were destroyed in a 1970s fire, making this silver version the only known wand in existence. It was recently on exhibition at a major American institution. For a more detailed history of the wand's journey from the 1970 MGM liquidation sale to the present, please contact the department. 3 x 56.50 in.

Refer to department



1089 (detail)

"If we stop breathing, we'll die....": Drama & Suspense Films

Lots 1090 - 1119

WARNER BROS.

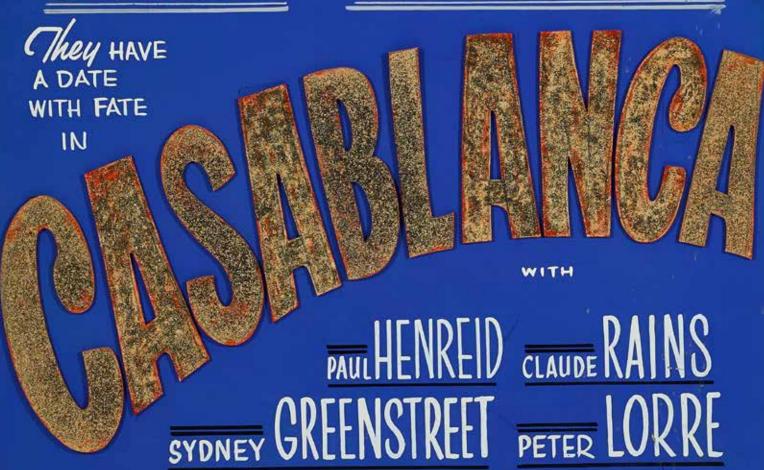
present

HUMPHREY

BOGART

INGRID

BERGMAN



HAL B WALLACE

DIRECTED BY MICHAEL CURIL







1090

EXPLOITS OF ELAINE

Pathé Exchange, 1915. U.S. one sheet poster, 13th episode, entitled, "The Devil Worshippers," linen-backed. Actress Pearl White stars as a young woman in pursuit of her father's killer. Interestingly, the Elaine serial was the first to feature a villain, in this case known as "The Clutching Hand," a concept which was prominent in almost every serial going forward. White was known as "The Queen of the Serials," and unlike the typical silent film starlet, she did her own stunts and enlivened her character with bravery and assertiveness. 28.25 x 40.5 in.

\$1,000 - 1,200

1091

WOMAN

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

28 x 42 in.

\$800 - 1,200

1092

MAIN STREET

Warner Bros., 1923. U.S. three sheet poster, linen-backed. Florence Vidor, one of the most popular stars of the silent era, stars with the equally beloved Monte Blue in this now-lost film based on the novel by Sinclair Lewis. Vidor was married for a time to director King Vidor but ultimately retired from films when talkies came along. Monte Blue's star waned with the advent of sound but he continued to act in character roles and eventually performed on television. 41 x 78 in.

\$3,000 - 5,000



AN EDWARD G. ROBINSON JACKET FROM SILVER DOLLAR

Warner Bros., 1931. Black double-breasted cutaway coat with forest green trim, size 42, bearing an interior black-lettered "Western Costume Co. / Los Angeles" label inscribed, "Ed Robinson" and a "Western Costume Co." stamp and label in the arm lining. Robinson plays Yates Martin in this rags-to-riches tale which costars Bebe Daniels and Aline MacMahon. Accompanied by a photo of Robinson wearing the suit in the film and a DVD of the film.

\$300 - 500









1094

THE PERILS OF PAULINE

Universal Pictures, 1933. U.S. banner, cloth; the reverse of the banner features an ad for *The Barretts of Wimpole Street* (1934) in red lettering. In one of its earliest serials, Universal cast Evalyn Knapp as the daughter of a scientist who must retrieve a secret formula contained in an ivory disc amidst competition from an evil villain. 118 x 35.75 in.

\$900 - 1,200

1095

A LIONEL BARRYMORE VEST FROM TREASURE ISLAND

MGM, 1934. Designed by Dwight Franklin. Camel-colored vest with 12 buttons down the front length of the vest and two pockets on either side, with a back of different fabric, bearing an interior "Western Costume Corp." label inscribed, "Lionel Barrymore / 42" in black ink, with "45" stamped in red to the label. The length of the vest has been altered since worn by Barrymore. Barrymore's performance in the film based on Robert Louis Stevenson's classic novel lives up to his name as one of Hollywood royalty. As former pirate Billy Bones, Barrymore terrorizes the local pub as he sings, "15 men on a dead man's chest, yo ho ho and a bottle of rum." The film co-stars Jackie Cooper and Wallace Beery and is still considered by many to be the finest interpretation of the novel on film. Accompanied by a photo of Barrymore wearing the vest.

\$500 - 700

1096

AN ADOLPHE MENJOU COAT FROM THE GREAT FLIRTATION

Paramount Pictures, 1934. Designed by Travis Banton. Black gothic cutaway coat with high neck and elaborate gold embroidery throughout, bearing interior "Western Costume Co." stamps and modern barcode. The meticulous stitching and construction of this costume are a credit to Paramount's premiere designer of the period, Travis Banton, who was the favorite designer of Marlene Dietrich and other Paramount stars. Menjou plays an actor jealous of his wife's success and is seen wearing the coat throughout much of the film. Accompanied by a DVD of the film.

\$600 - 800

109

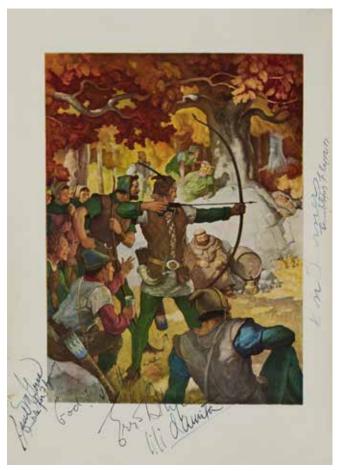
A ROMEO AND JULIET CAST-SIGNED SCRIPT COVER

MGM, 1936. Original MGM script cover, dated November 13, 1935, with "Script Okayed / by Mr. Thalberg" and "From / Talbot Jennings" typed on the lower right-hand corner of the cover, matted and framed together with a silver gelatin publicity photograph of Norma Shearer and Leslie Howard in costume for the film. Almost everyone involved with the production has signed the front cover, including the main actors Norma Shearer, Leslie Howard, John Barrymore, and Ralph Forbes, as well as producer Irving Thalberg, director George Cukor, costume designers Adrian and Oliver Messel, art director Cedric Gibbons, composer Herbert Stothart, recording director Douglas Shearer, and many others. Some of the actors wrote the names of their characters underneath their signatures.

Overall: 17.75 x 21.5 in.; script cover within mat: 8.25 x 10.5 in.; photo within mat: 7 x 9 in.

\$800 - 1,200

1097







1099

A ROBIN HOOD BOOK SIGNED BY THE CAST OF THE ADVENTURES OF ROBIN HOOD

Warner Bros., 1938. Pyle, Howard. The Merry Adventures of Robin Hood. New York: Charles Scribner's Sons, 1935. 296 pp, 4to. Howard Pyle Brandywine Edition, signed by approximately 108 of the film's cast and crew members, most in ink, some in pencil, with several small cards throughout identifying various departments' autographs, with a September 23, 1982, article from the Chico Enterprise newspaper about the filming in Chico. An extraordinary collection of autographs of almost every major cast and crew member of Michael Curtiz's The Adventures of Robin Hood, most inscribed "To Bob" or "To Bobbie." From September-November 1937, the film's company was on location in Chico, California, where they were housed at Richardson Springs, a local resort. The autographs in this book were collected by the son of the resort's owner. Several cast members signed the book below Howard Pyle's illustrations of their characters. In Pyle's frontispiece of Robin Hood, Errol Flynn added an arrow pointing to Robin and quips: "God! Is this me? / Errol Flynn." Under an illustration of Friar Tuck, Eugene Pallette writes: "For / Bob / Eugene Palette / Friar Tuck / Warner Brothers Productions / Oct 1937 / Richardson Springs Butte Co California"; Pallette signed a second time below another illustration of Tuck. Below Pyle's depiction of Sir Guy of Gisbourne's death, Basil Rathbone writes: "He may be dead / but thank God I am / very much alive. I have / greatly enjoyed my stay with your / father. / Sincerely / Basil Rathbone." The book is also signed by Olivia de Havilland

(Maid Marian), Melville Cooper (The Sheriff of Nottingham), co-director William Keighley, Una O'Connor, Alan Hale (who added "Little John"), Patric Knowles, Harry Cording ("Dickon Malbete"), Saul M. Gorss ("Double for Flynn"), Herbert Mundin (added "Much De Malleison / Good Luck"), Fred Cavens ("Fencing Master"), and dozens of others. 8 x 12 x 2 in.

\$5,000 - 7,000

1099

A CHRISTMAS CAROL

MGM, 1938. U.S. one sheet poster, style C, linen-backed. The venerable Reginald Owen plays the part of Ebenezer Scrooge in this version of Charles Dickens' timeless classic. Lionel Barrymore, who had played the part of Scrooge annually on radio, was originally cast as the old miser when the arthritis that left him wheelchair-bound prevented him from taking the part. It was at his urging that Reginald Owen ultimately played what many consider his best role. 29.25 x 43 in.

\$600 - 800



1100



1102



1100

THE ADVENTURES OF SHERLOCK HOLMES

Twentieth Century-Fox, 1939 (R1940s). French half grande, linenbacked. Artwork by Jacques Bonneau. Basil Rathbone and Nigel Bruce play Holmes and Watson in this, the second Sherlock Holmes film in which they both appeared. Stunning Ida Lupino plays the damsel in distress (a role which gave a jump-start to her career). The film series was eventually relocated to Universal, where the duo of Rathbone and Bruce continued their portrayals for 12 more films and became forever associated with the characters. 35×50.5 in.

\$1,800 - 2,200

1101

SHERLOCK HOLMES AND THE SECRET WEAPON

Universal Pictures, 1942. U.S. half sheet poster. Basil Rathbone reprises his role as Sherlock Holmes to Nigel Bruce's Dr. Watson in this adventure which brings Holmes face-to-face with his archrival, Professor Moriarty.

22 x 28 in.

\$700 - 900

1102

THE SEA HAWK

Warner Bros., 1940. Australian three sheet poster, linen-backed. Errol Flynn is at his swashbuckling best co-starring with the lovely Brenda Marshall (also known as the wife of actor William Holden). Under the direction of the formidable Michael Curtiz, Flynn plays a charismatic pirate whose thievery is softened when it comes to his attraction to Marshall.

42.5 x 81.5 in.

\$1,800 - 2,200

1103

A CASABLANCA HAND-PAINTED PROMOTIONAL DISPLAY

Warner Bros., 1942. Mixed media hand-painted lobby display on art board incorporating 3 original photographs, raised lettering covered in glitter spelling out "Casablanca," and promotional text and stars' names hand-painted in white and black, with producer Hal Wallis' name misspelled. These types of large, one-of-a-kind displays were exhibited in theaters across the nation during the run of the film, and



few survived. This is an excellent example for Casablanca, the wartime drama featuring Humphrey Bogart, Ingrid Bergman, and Paul Henreid, which many consider to be the greatest film of all time. 41.5 x 58 x 0.5 in.

\$10,000 - 12,000

A PAUL HENREID JACKET FROM CASABLANCA

Warner Bros., 1942. Light tweed suit coat with a chest pocket and two side pockets, bearing an interior green-lettered "Warner Bros. Pictures" label inscribed. "3-25-42." with a line on the label crossed out with black marker, with "W-B" handwritten in black marker above the label, and modern "TBS Wardrobe" stamp to inside sleeve. Paul Henreid did not want the role of Victor Laszlo, as he had just come off a wave of successful leading roles, particularly in Now Voyager (1942) with Bette Davis. He felt the less-important role of Victor was a step down. The Viennese actor finally agreed to appear in the picture provided he was given more screen time and co-star billing with Ingrid Bergman and Humphrey Bogart. The jacket is worn by Henreid at the end of the film at Rick's Cafe and then at the airport as he and Bergman say goodbye to Bogart and board the plane to freedom. Accompanied by a photo of Henreid wearing the coat.

\$3,000 - 5,000

1105 No lot



1104



1104







1106 A VERONICA LAKE DRESS FROM THIS GUN FOR HIRE

Paramount Pictures, 1942. Designed by Edith Head. Black jersey longsleeved dress consisting of a neckline with a hand-sewn design of gold sequins, beads, and metallic thread embroidery resembling a necklace, with padded shoulders and a front pleat skirt, bearing a blue-lettered "Paramount Pictures" label inscribed, "Lake," and "W-28PAR" and "PAR" handwritten in white ink on either side of the lining of the back collar. At the peak of her fame as a foil to Alan Ladd in this film noir, the diminutive 4'11" Lake was a powerhouse at the box office. This Gun for Hire was their most successful pairing, with Ladd playing a hardboiled hit man whom Lake befriends amidst an investigation. It is considered one of the most important films of the early film noir genre, with Lake bringing added allure via her "peek-a-boo" hairstyle, which was copied by women all over the world. Designer Edith Head achieved a 43-year career at Paramount Pictures and was the most requested designer by female stars. The understated elegance of her memorable and oft-copied style is evident in this creation. Lake was even photographed wearing the dress at Hollywood nightclubs and personal appearances. Accompanied by a DVD of the film and 2 photos of Lake wearing the dress.

\$4,000 - 6,000



"I told you ... you know nothing about wickedness" AYWORTH · WEL EVERETT SLOAVE - GLENN ANDERS - to

1107

1108

1107

THE BLUE DAHLIA

Paramount Pictures, 1946. U.S. one sheet poster, style A, linenbacked. Raymond Chandler penned the screenplay which paired Veronica Lake and Alan Ladd for the third time. Directed by George Marshall, Ladd plays a suspect in the murder of his adulterous wife while falling in love with Lake. Character actor William Bendix also gives a standout performance as the wounded war veteran. 28.5 x 41.5 in.

\$3,000 - 5,000

1108

THE LADY FROM SHANGHAI

Columbia Pictures, 1948. U.S. one sheet poster, linen-backed. Wunderkind Orson Welles wrote the screenplay, directed, and stars in this film noir which co-stars his then wife, Rita Hayworth, who made headlines when she cut her trademark red tresses to a short blonde. The film was heavily edited by the studio, depriving it of Welles' original vision, but enough of Welles' genius is still in evidence and the film has since become a classic. 29 x 43.5 in.

\$4,000 - 6,000





A BARBARA STANWYCK DRESS FROM THE FILE ON THELMA

JORDAN, ALSO WORN BY TERESA WRIGHT IN SOMETHING TO LIVE FOR

Paramount Pictures, 1950. Designed by Edith Head. Blue-gray linen cap-sleeved day dress with a vertical design of cream-colored stitching from top to bottom, with a flared skirt and built-in cream-colored belt, bearing an interior blue-lettered "Paramount" label inscribed, "Teresa Wright" in black ink. Universally beloved Barbara Stanwyck is believably evil in this underrated film noir directed by Robert Siodmak in which she plays Wendell Corey for a fool. Edith Head, well known for reusing costumes, used this dress two years later for Teresa Wright in Something to Live For (1952) in which she plays an alcoholic. Both actresses wore the dress in their respective films as well as in publicity portraits. Accompanied by 2 publicity stills and a color lithograph of Stanwyck wearing the dress.

\$2,000 - 3,000

1110

THE AFRICAN QUEEN

United Artists, 1951. U.S. insert poster. A prim Katharine Hepburn convinces crotchety steamboat captain Humphrey Bogart to attack an enemy ship in this dramatic adventure directed by John Huston. Shot on location in Africa, Bogart won his only Oscar® for his performance as Charlie Allnut.

14 x 36 in.







1111

REAR WINDOW

Paramount Pictures, 1954. U.S. insert poster. A wheelchair-bound James Stewart's preoccupation with spying on his neighbors endangers his life in Alfred Hitchcock's suspenseful masterpiece. The film also stars a luminous Grace Kelly, whose penchant for adventure (all while wearing spectacular Edith Head designs) allows the aloof Stewart to see her in a new light. 14 x 36 in.

\$1,000 - 1,200

1112

TO CATCH A THIEF

Paramount, 1955. U.S. one sheet poster, linen-backed. Cary Grant plays a reformed cat burglar who falls prey to cool blonde Grace Kelly, who thinks she has him all figured out. This romantic thriller set against the backdrop of the French Riviera is director Alfred Hitchcock at his finest.

27 x 41 in.

\$1,500 - 2,500

1113

REBEL WITHOUT A CAUSE

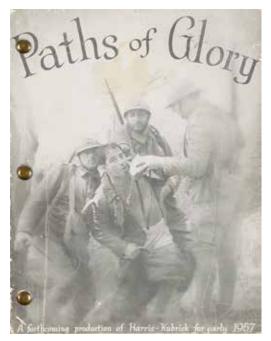
Warner Bros., 1955. U.S. three sheet poster, linen-backed. Unfortunately for actor James Dean, his untimely death in September 1955 rendered him unable to savor the success this film garnered when it was released a month later. His legendary status emerged posthumously, but his performance as an angst-ridden teen whose problems with authority caused family and social problems resonated with youth worldwide. 42 x 82 in.

\$1,200 - 1,500

1114

A SCREENPLAY OF PATHS OF GLORY

United Artists, 1957. Mimeographed manuscript, screenplay by Stanley Kubrick and Jim Thompson, 145 pp, no date but cover



1114

displays "A forthcoming production of Harris-Kubrick for early 1957," housed in wrappers with a photograph of soldiers and "Paths of Glory" across the top cover, 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.

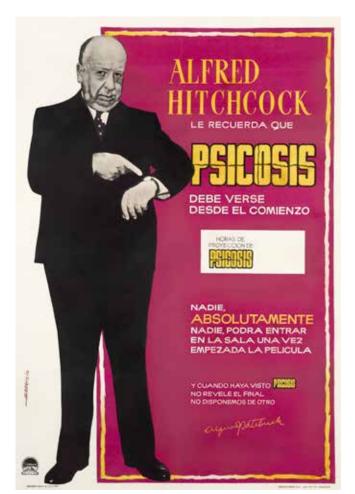
8.75 x 11 in.

\$1,500 - 2,500



1115





1116

A KIM NOVAK AND JEFF CHANDLER JACKET FROM JEANNE **EAGELS**

Columbia Pictures, 1957. Designed by Jean Louis. Navy blue pinstripe suit coat with a 3-button closure down the front and 2 pockets on each side, bearing an interior "Western Costume Co." label inscribed, "2373-1 / J. Chandler Double" in typescript, with "WCC" and other numbers written in white ink to lining and a "Western Costume" modern barcode. Directed by George Sidney, Novak plays screen star Jeanne Eagels opposite beefcake Chandler as her promoter. The film plays loosely with the facts but showcases Novak as Columbia's rising star of the period. This jacket has the distinction of being worn by both Novak and Chandler in the film. Accompanied by 2 photos of both stars wearing the coat. White shirt not included.

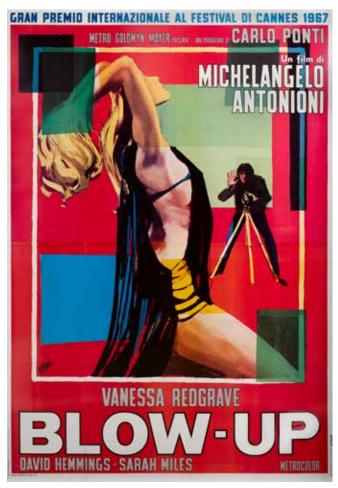
\$600 - 800

1116 **PSYCHO**

Paramount Pictures, 1961. Spanish one sheet poster, style B, linenbacked. Artwork by Fernando Albericio. Anthony Perkins' performance as an evil mama's boy in director Alfred Hitchcock's groundbreaking thriller still strikes a terrifying chord. Janet Leigh co-stars as the conscientious woman whose flirtation with crime results in a deadly payback.

29 x 41 in.

\$1,000 - 1,500



1117 W

BLOW-UP

MGM, 1967. Italian 4-foglio poster, linen-backed, framed. Artwork by Ercole Brini. Vanessa Redgrave stars in this thriller that combines the glamorous world of fashion photography with the suspense of a possible murder, all against a mod, swinging 1960s backdrop. Director Michelangelo Antonioni took a minimalist approach to all aspects of the film, and together with beautiful black-and-white cinematography, created what many believe to be his greatest directorial triumph. 58 x 80.5 x 4 in.

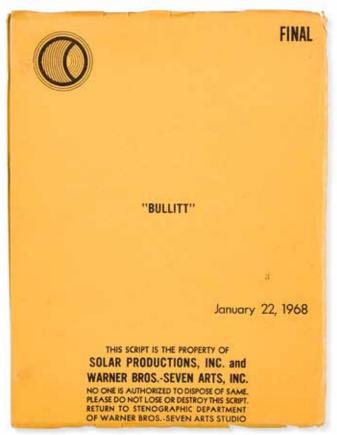
\$1,000 - 1,500

1118

A BULLITT SCREENPLAY

Warner Bros./Seven Arts, 1968. Mimeographed manuscript, 99 pp, dated January 1, 1968 and marked "Final" to title page, with green, yellow, pink, orange, and blue revision pages bound in, bound with brads in yellow Warner Bros.-Seven Arts, Inc. wrappers. Steve McQueen's reign as a leading man was at its peak with this actionpacked tale of a police officer ordered to protect a mob boss who is turning state's evidence. The star-studded cast includes Jacqueline Bisset, Robert Vaughn, and Robert Duvall. 8.75 x 11.5 in.

\$800 - 1,200



1118





1119

A PAIR OF SCREENPLAYS FOR THE GODFATHER AND THE GODFATHER: PART II

Paramount Pictures, 1972 and 1974. Comprising a mimeographed manuscript, screenplay by Mario Puzo and Francis Ford Coppola, 158 pp, dated March 29, 1971 and marked "Third Draft" to title page and "The Godfather" to cover, bound with brads in burgundy wrappers; and a xerographic manuscript, screenplay by Mario Puzo and Francis Ford Coppola, 200 pp, dated September 24, 1973 and marked "Second Draft" to title page, bound with brads in "The Godfather: Part II" wrappers. Much of the main cast for the first film returned to reprise their roles in the sequel including Al Pacino, Diane Keaton, and Robert Duvall. The story of an organized crime family, both films were directed by Coppola, who would subsequently direct the third installment, The Godfather: Part III in 1990.

Each: 8.75 x 11 in.



Make 'Em Laugh (and Sing): Comedy & Musical Films

Lots 1120 - 1145

LORENZO SAINT DU BOIS





A GAY ROMP WITH ADOLPH AND EVA AT BERCHTESGARTEN

Rialto Theatre THURSDAY-FRIDAY



1120



THE CIRCUS

United Artists, 1928. U.S. window card. Charlie Chaplin wrote, directed, and stars in this comedy where his Little Tramp character unwittingly becomes the hit of the local circus. Merna Kennedy plays the vulnerable circus rider whom Chaplin rescues from an abusive father.

14 x 22 in.

\$800 - 1,200

1121

A LOIS LINDSAY DRESS FROM FOOTLIGHT PARADE

Warner Bros., 1933. Cream and midnight blue Asian-style short dress with elbow-length bell sleeves, asymmetrical hook-and-eye closures up the front and 3 stenciled dragons on the front and back of the garment, with a "Warner Bros." sticker on the interior lining and "Lois Lindsey" written twice on the interior neckline. Busby Berkeley choreographed some of the most outlandish and spectacular dance sequences in this film which stars James Cagney, Dick Powell, and Ruby Keeler. In a birdseye view of one of Berkeley's famous kaleidoscopic musical numbers, "Shanghai Lil," chorine Lois Lindsay and a bevy of dancing girls wearing these costumes transform themselves first into an American flag and then into the likeness of Franklin D. Roosevelt. Accompanied by a DVD of the film.



1122



1123

1122

THE CAT'S PAW

Fox Film Corporation, 1934. French double grande poster, linenbacked. Though Sam Taylor was the director of this comedy, star Harold Lloyd had a strong hand in its production. The plot centers around a guileless missionary's son who gets hoodwinked by dishonest politicians into running for office-and wins. Atypical for a Lloyd film, the theme is a precursor to Frank Capra films such as Mr. Smith Goes to Washington (1939) and Meet John Doe (1941). 64 x 93 in.

\$800 - 1,200

1123

BROADWAY MELODY OF 1938

MGM. 1937. French grande poster, linen-backed, Artwork by Roger Soubie. Eleanor Powell romances MGM's handsome leading man, Robert Taylor, but dances with George Murphy in this sparkling musical which is better remembered for featuring a pre-Dorothy of Oz Judy Garland singing her famous rendition of "Dear Mr. Gable (You Made Me Love You)" and a cute dancer number between Judy and the lanky Buddy Ebsen. 48.5 x 64.5 in.

\$800 - 1,200



1124



NEVER GIVE A SUCKER AN EVEN BREAK

Universal Pictures, 1941. U.S. three sheet poster, linen-backed. W.C. Fields' last starring appearance cast him with the unlikely duo of Gloria Jean and Margaret Dumont, but the results made for box office success. Given free rein to make the film after much studio infighting and behavioral difficulties, Fields plays himself in this delightful comedy which pokes fun at Hollywood. 41 x 81 in.

\$1,500 - 1,800



1125

A BOB HOPE VEST FROM THE PRINCESS AND THE PIRATE

RKO, 1944. Designed by Mary Grant. Light brown thigh-length vest with 16 buttons down the length of the front and two large pockets on either side, bearing an interior "Western Costume Co." label inscribed, "Bob Hope" and a partially hidden "Western Costume Co. / 77" interior stamp. Hope, as a blundering actor rescuing the beautiful damsel, Virginia Mayo, wears this vest throughout much of the film. It was also later worn by actor Herbert Marshall in Anne of the Indies (1951). Accompanied by a DVD of The Princess and the Pirate.

\$500 - 700

1126 No Lot

1127 No Lot







A PAIR OF ORIGINAL HAROLD LLOYD COLOR STUDIES AND **FAMILY PORTRAITS**

Oil on canvas board, one featuring two labels on the reverse indicating display at the "Art of Celebrities" Festival of Arts exhibition in 1954. Though best known for his spectacular body of work in silent films on a par with peers such as Charlie Chaplin and Buster Keaton, Lloyd was a prolific painter and photographer whose color studies and 3-D photography became all-consuming. Harold began doing color combinations in the late 1940s and early '50s, the secondary colors of which he sold to the Shiva Oil Paints Company. Lloyd's paintings have never been out of the family and this is the first time they have been offered at auction. Accompanied by three photos of Lloyd with his paintings. Together with a silver gelatin portrait of Harold Lloyd, with "Lewis F. Nathan" written into the negative at lower right, matted and framed with the inscription, "Merry Christmas / [missing] / With lots of love and good wishes" (likely to daughter Gloria) on the paper backing of the frame. Accompanied by a photograph of Lloyd with wife Mildred Davis and newborn son, Harold Lloyd, Jr. and a portrait of Mildred alone during her days as Harold's leading lady.

Provenance: the estate of Harold Lloyd.

Both overall: 18.5 x 22.5 in.; within frame: 12 x 16 in.; Framed portrait: 15.5 x 18.5 in.

\$1,500 - 1,800

1129

THE SEVEN YEAR ITCH

Twentieth Century-Fox, 1955. U.S. one sheet poster, linen-backed. 29 x 43.5 in.

\$800 - 1,200

1130

SOME LIKE IT HOT

United Artists, 1959. U.S. one sheet poster, linen-backed. 28 x 42 in.

\$1,000 - 2,000



1129





1131





1132

A SCREENPLAY OF THE PRODUCERS

Embassy Pictures, 1968. Mimeographed manuscript, screenplay by Mel Brooks, 101 pp, dated March 1967, with ownership signature ("Alan Johnson") in blue ink to title page, bound with brads and housed in custom black wrappers with "The Producers / by Mel Brooks" stamped to the front cover. Though rejected by executives when it was initially titled Springtime for Hitler, The Producers was a comedy sensation when it hit the big screen. The premise rested on two men purposely producing a flop stage play in order to con the financial backers. The "Springtime for Hitler" title stayed in the production, but as a musical number and "play within a film." Provenance: the estate of Alan Johnson. 9.25 x 11.5 in.

\$800 - 1,200

1132

AN OZALID FOR THE MUSICAL NUMBER. "SPRINGTIME FOR HITLER," FROM THE PRODUCERS

Embassy Pictures, 1968. A 10 pp Ozalid lead sheet with "Springtime for Hitler," "Arrangements by John Morris," and "Words and Music by Mel Brooks" to top of first page, stamped with "Chelsea Music Service" on the bottom of each page. This was Alan Johnson's personal copy which he used when creating the choreography for this musical number. The highlight of The Producers is undoubtedly this extravaganza which Johnson so brilliantly choreographed with dancing Nazis in Busby Berkeley fashion. Accompanied by a mimeographed copy of handwritten lyrics to "Springtime for Hitler" with penciled annotations by Johnson.

Provenance: the estate of Alan Johnson. 10.25 x 12.75 in.

\$600 - 800

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

Embassy Pictures, 1968. U.S. three sheet poster, folded. In partnering with choreographer Alan Johnson, writer and director Mel Brooks met his match in their mutual penchant for the outlandish and ridiculous. The plot of *The Producers* centered around a pair of con men hoping to dupe the moneymen who are financing their purposely horrible stage production entitled "Springtime for Hitler." Brooks wanted the musical numbers to be as humorously offensive as possible, and Johnson did not disappoint. The choreography was without parallel in its creativity and humor, with dancing Nazis forming Busby Berkeleytype swastikas and Ziegfeld Follies-type showgirls in beer and pretzel costumes. Johnson later commented, "Every time we'd hit a level, we'd go broader and bigger. There were no limits to what we could do." The number became one of the highlights of Johnson's career and resulted in many more film collaborations with Brooks. Provenance: the estate of Alan Johnson. 41 x 81 in.

1133

A YOUNG FRANKENSTEIN SCREENPLAY

Twentieth Century-Fox, 1974, Mimeographed manuscript, screenplay by Mel Brooks and Gene Wilder, 134 pp, dated February 7, 1974 and marked "Fourth Draft" to title page, bound with brads in yellow Twentieth Century-Fox wrappers. This is choreographer Alan Johnson's personal script. Johnson was responsible for staging the hilarious "Puttin' on the Ritz" tap dancing number performed by Peter Boyle as the Monster and Gene Wilder as Dr. Frankenstein's grandson. Provenance: the estate of Alan Johnson. 8.5 x 11 in.

\$800 - 1,200



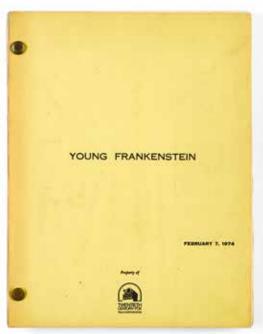


A HIGH ANXIETY SCREENPLAY

Twentieth Century-Fox, 1977. Mimeographed manuscript, screenplay by Mel Brooks, Ron Clark, Rudy De Luca, and Barry Levinson, 121 pp, dated April 5, 1977, housed in a blue 3-ring binder. This is choreographer Alan Johnson's personal script. Mel Brooks' tribute to director Alfred Hitchcock spoofs most of Hitchcock's classics such as Vertigo (1958) and The Birds (1963) as Brooks plays a psychiatrist with more phobias than his patients.

Provenance: the estate of Alan Johnson. 10.25 x 11.75 x 2 in.

\$700 - 900



1134

1135

A BLAZING SADDLES SCREENPLAY

Warner Bros., 1974. Mimeographed manuscript, screenplay by Mel Brooks, Richard Pryor, Andrew Bergman, Norman Steinberg, and Alan Uger, 123 pp, dated February 6, 1973, with working title "Black Bart" and "Final" to title page, with some annotations on the back page in black ink by choreographer Alan Johnson, bound with brads in yellow Warner Bros. wrappers. Accompanied by a 29 pp shooting schedule dated February 23, 1973 with annotations in green by Johnson and details regarding props, sets, scenes, and locations; a 2 pp musical score, 3 pp typed lyric sheet, and 1 p handwritten (by Johnson) lyric sheet on yellow legal paper for "I'm Tired"; and a 1 p typed lyric sheet for "The French Mistake." This is Alan Johnson's personal script of the Mel Brooks' musical Western spoof. Johnson was responsible for Madeline Kahn's hilarious parody of an exhausted Marlene Dietrich singing "I'm Tired" next to a danceline of chorus infantrymen, as well as other dance sequences in the film. His association with Brooks and his ability to stage dance numbers complementing Brooks' zany storylines made them a peerless team.

Provenance: the estate of Alan Johnson. 9 x 11.5 in.

\$1,200 - 1,500



1136







1137

A RIC HEITZMAN GROUP OF MAIN CHARACTERS AND LOGO ILLUSTRATIONS FOR PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Five illustrations comprising a large poster, 22.5 x 30 in., signed ("R. Heitzman / '87") to lower left, pencil on illustration paper with mixed media, featuring Pee Wee Herman at the center surrounded by the many characters featured on the show including Jombie, Globey, Randy, Penny, Chairey, Floory, Clockey, the Cool Cats. Magic Screen, and many more, with "Pee Wee's Playhouse" lettering on the bottom, with each letter formed from a unique design or character. Together with a separate drawing of the logo (same design as the poster), two additional type designs, and a Pee Wee's Playhouse exterior drawing, 18 x 24 in., illustrated and signed by the three leading artists on the program, ("Ric Heitzman," "Wayne White," and "Gary Panter"). Heitzman won 3 Emmy Awards® for Art Direction and Co-Production Design and a fourth for being part of a group that designed the opening for Pee Wee's Playhouse. 5 x 30 in. to 22.5 x 30 in.

\$800 - 1,200

A RIC HEITZMAN GROUP OF "PUPPET DESIGN" ILLUSTRATIONS FOR PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Comprising 27 illustrations, pencil on illustration paper (two on tracing paper), most of which are signed ("Ric Heitzman," "R. Heitzman," "R.H.") and dated 1986-87, many with descriptions on front or back, all of which depict puppet designs or character designs from Pee Wee's Playhouse, including drawings of beloved characters such as Chairey, Penny, Clockey, Floory, Randy, the Cool Cats, Magic Screen, and Pteri, as well as drawings for a vidphone, Mr. Stretch Monster Mask, mutant toys, flowers, a cow, a vacuum, robots, ants, a dog chair, clowns, big-lipped creatures, and a miniature golf design.

3.5 x 4.25 in. to 11 x 17 in.

\$2,000 - 3,000

1139

A RIC HEITZMAN GROUP OF "FRIDGE ANIMATION" ILLUSTRATIONS FROM PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Comprising 21 drawings, pencil on illustration paper (one on tracing paper), many of which are signed ("Ric Heitzman," "R. Heitzman") and dated 1987. These illustrations detail the evolution of the characters who appeared in Pee Wee's kitchen refrigerator including bananas, fish, pineapples, meat ("Mr. Beef"), lettuce, shrimp, and many more. One of the most beloved sections of the show was when Pee Wee would open his fridge or freezer to find all sorts of activities going on amongst the inhabitants (done in claymation). Some are represented here such as the "Vegelections" where the vegetables hold an election and encourage voting ("Vote Pickle"), and the "Fruit Fashion" Show featuring a banana host and a radish modeling a stylish gown, to name just a few. The colorful parties going on in the fridge made both kids and adults want to jump in and join in the fun. 8.5 x 11 in. to 18 x 24 in.

\$1,800 - 2,000

A GROUP OF RIC HEITZMAN "EL HOMBRE" ILLUSTRATIONS FROM PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Thirteen illustrations comprising 12 pastel on black paper including 4 different "El Hombre" title designs; 4 different character illustrations of El Hombre including two full-length of him holding a cat but with different colorways and shadowing, one against a brick backdrop, and one of him running down a street: and 4 character designs featuring the "Neighborhood Gang," "Scary Kids," and a "Lost Girl." Together with a character illustration, pencil on illustration paper, featuring five slightly different versions of El Hombre. Eleven of the illustrations are titled, signed ("Ric Heitzman," "R. Heitzman"), and dated (1987 or 1989) on the front or back of the piece. The novel El Hombre cartoons were Spanish language only and visually reminiscent of a black velvet painting. As the Hispanic superhero, El Hombre came to the rescue of everyone from old ladies to babies, furnished a moral message with each rescue, and was a friend to all.

Sizes: 10 x 13 to 11 x 14 in.

\$1,200 - 1,500

1141

A RIC HEITZMAN GROUP OF "INTERIOR ILLUSTRATIONS" FROM PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Comprising 21 illustrations, pencil on illustration paper, most of which are signed ("Ric Heitzman," "R. Heitzman," "R.H.") and dated 1986-88, many with descriptions on front or back, most of which are illustrations of the interior of Pee Wee's Playhouse, featuring drawings including design ideas for Pee Wee's favorite bike helmet with attached gadgets and toys; several designs for Jombie's box; prototypes for Pee Wee's scooter including built-in sandals and pencil eraser tires; revolving toy box drawings; yo-yo transformation drawings; an entry view of Pee Wee's room of Christmas fruitcakes; ideas for a round chair in the playhouse; several Western town illustrations with donkeys, cactus, an old railroad, and more; rockets and astronauts; refreshments; geometric shapes; and some miscellaneous drawings.

8.5 x 11 in. to 11 x 17 in.

\$1,000 - 2,000

1142

A RIC HEITZMAN GROUP OF "EXTERIOR ILLUSTRATIONS" FROM PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Comprising 37 illustrations, pencil and acrylic on illustration paper (two on tracing paper), most of which are signed ("Ric Heitzman," "R. Heitzman," "R.H.") and dated 1986-89, many with descriptions on front or back, all of which are illustrations of the exterior of Pee Wee's Playhouse, including 12 Winter Wonderland Christmas set drawings used in Christmas at Pee Wee's Playhouse (1988) featuring drawings of a village blanketed in snow and bustling with winter activities, penguins, yard elves and deer, candy canes, Eskimos, Santa, bears throwing snowballs, penguins playing ice xylophones, and much more; 13 black shadow illustrations that served as distant view backgrounds and oftentimes dealt with the theme of a particular show such as a rollercoaster, a blimp, palm trees, a farmhouse, and others; a gouache on illustration paper depiction of a colorful striped house with a door and window; 8 "connect-thedots" drawings of a bear, penguins, walruses, and Eskimos; and 4 drawings of various totem poles, an eyeball pattern, and "Whirly Gigs." Paul Reuben's success as Pee Wee Herman peaked in 1988 with his Christmas special, a colorful program which played to children but also succeeded in humoring adults. The guest list included Frankie Avalon and Annette Funicello, Whoopi Goldberg, Magic Johnson, and a host of other major celebrities from the 1980s.

9 x 11 in. to 11 x 17 in.

\$2,000 - 3,000









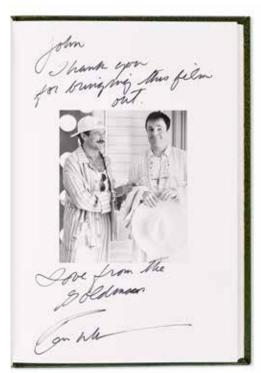
1143

A RIC HEITZMAN GROUP OF STORYBOARD SKETCHES FROM PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Comprising 33 illustrations, pencil and colored marker on illustration paper and storyboard paper, one signed ("R.H.") and dated 1988, most of which are storyboard sketches done for a Magic Johnson sketch on Christmas at Pee Wee's Playhouse (1988). in which Pee Wee and Johnson experience an obstacle course-like sleigh ride where they encounter bears, a ski jump, moose, snowdrifts, and more. Many of the storyboards have penciled descriptions of the action taking place. Together with storyboard illustrations in which Pee Wee takes a ride in a rocket via Magic Screen and floats in space, experiences a meteor shower, and expresses hope that they don't visit Uranus.

7 x 8.5 in. to 14 x 17 in.

\$1,500 - 2,000



1145

1143

A GROUP OF RIC HEITZMAN PROPOSED WATCH AND UNDERWEAR DESIGNS FOR PEE WEE'S PLAYHOUSE

CBS, 1986-1991. Comprising 19 illustrations, pencil and colored marker on illustration paper and board, most of which are signed ("Ric Heitzman") and dated 1987-89, many with descriptions on front or back, all of which are illustrations of children's watch designs and children's underwear designs which were in the planning stages before the abrupt cancellation of the show. These imaginative watch designs featuring beloved characters such as Conky, Clockey, Floory, and Chairey are meticulous in detail and it's unfortunate that they were never produced. More than just the character's visage on the face of the watch, each design offered fun "extras" such as rotating eyes, 3-D pictures, and secret words. Similarly, the underwear designs were colorful and fun, featuring characters from the show such as Pteri and Penny, "ants in your pants," geometric shapes, and more. The underwear designs feature Pantone tabs indicating the colors to be used and were made for both boys and girls. 10 x 16 in. to 11 x 17 in.

\$700 - 900

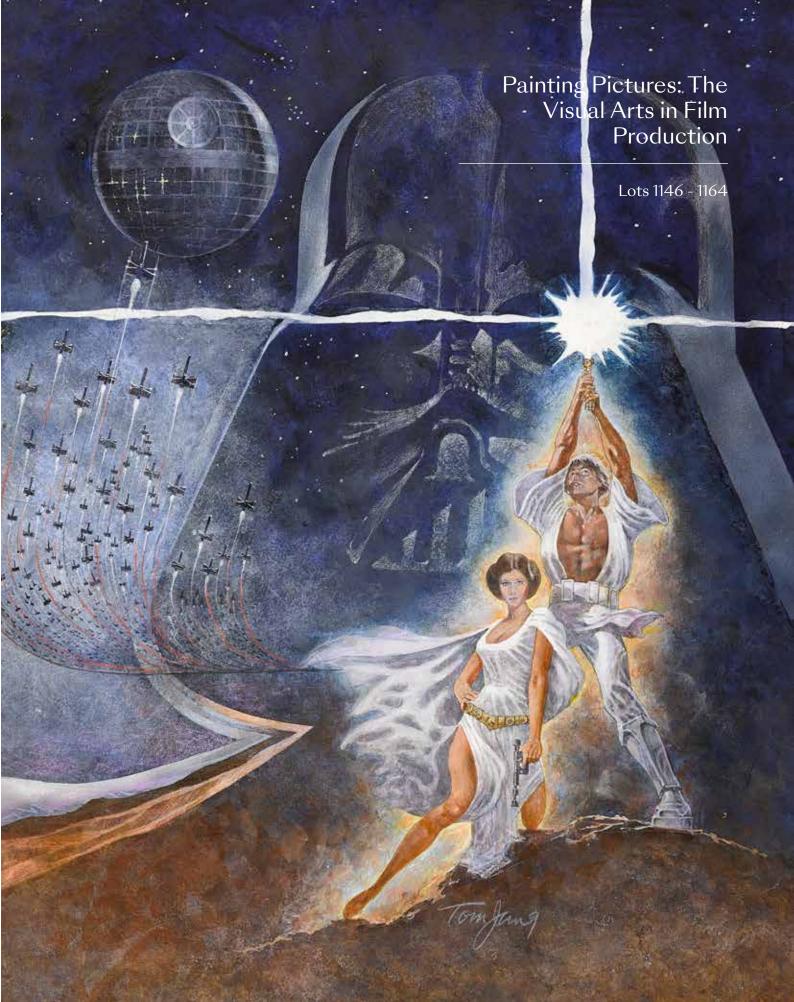


1145

A ROBIN WILLIAMS SIGNED PRESENTATION COPY OF THE **BIRDCAGE**

United Artists, 1996. Reprinted manuscript, adapted from La Cage Aux Folles by Elaine May, 109 pp, 1995, bound in green leather with "The Birdcage" and "John Calley" stamped in gilt to front cover and "The Birdcage" stamped in gilt to spine, inscribed, "John / Thank you / for bringing this film / out / Love from the Goldman / Robin Williams" to front matter featuring a photo of Williams with Nathan Lane. John Calley was the head of United Artists and oversaw production of this Mike Nichols-directed comedy which starred Williams as a gay man trying to play straight for his son's prospective in-laws. 9.25 x 6.25 x 0.75 in.

\$1,000 - 1,500





1146



1147

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

Walt Disney Studios, 1937. Gouache on trimmed celluloid, multi-cel setup, with a Courvoisier Galleries label on the reverse, matted and framed with a descriptive plaque affixed to mat. After a terrifying night in the forest, Snow White makes friends with the animals. Accompanied by the original Walt Disney animation labels from the original framing and a Certificate of Authenticity from the Courvoisier Galleries.

Overall: 24.75 x 28.25 x 1.5 in.; within mat: 7 x 10.5 in.

\$4,000 - 6,000

1147

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

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed background, with a Courvoisier Galleries label on the reverse, matted and framed with a descriptive plaque affixed to mat. There is paint separation and cracking on Snow White. Snow White gives instructions to the dwarfs. Accompanied by a Certificate of Authenticity from Courvoisier Galleries.

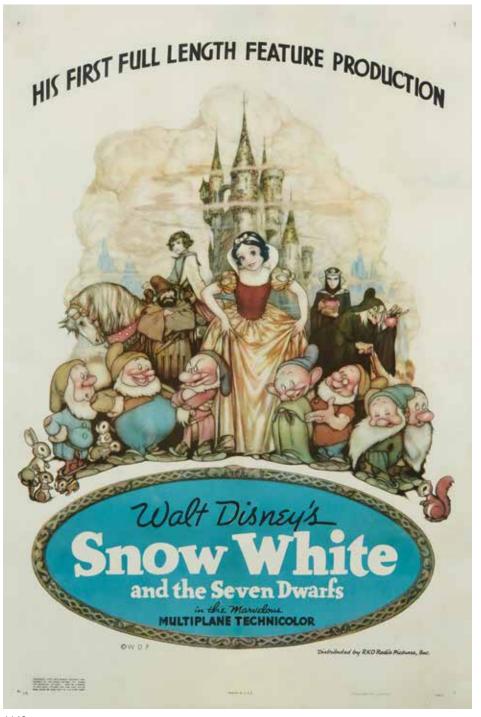
Overall: 27.5 x 31 x 1.5 in.; within mat: 10 x 13.5 in.

\$2,800 - 3,200





1148



1149

A PAIR OF CELLULOIDS OF DOC AND GRUMPY FROM SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Studios, 1937. Gouache on trimmed celluloid, applied to a Courvoisier wood veneer background, with original Walt Disney Enterprises label affixed to back of mat inscribed, "Original Work From Snow White and the Seven Dwarfs," matted. The celluloid of Doc is accompanied by the original back of the frame upon which are affixed two labels pertaining to this piece's exhibition in December 1938 at Leicester Galleries.

Doc cel overall: 12 x 14 in.; within mat: 5.25 x 5.5 in.; Grumpy cel overall: 14.5 x 17 in.; within mat: 6.5 x 8.5 in.

\$1,500 - 2,000

1149

SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Productions/RKO, 1937. U.S. one sheet poster, style B, linen-backed. Swedish artist Gustaf Tenggren created the artwork for this poster as well as for many other Disney projects. He has the distinction of illustrating the best-selling children's book on record, The Pokey Little Puppy. For Walt Disney, Tenggren created atmospheric illustrations (particularly for Pinocchio (1940)) which set the mood for suspense and adventure. Tenggren moved to California in 1936 for the distinct purpose of illustrating concept art for Snow White and the Seven Dwarfs, Disney's first full-length animated production. He harkened back to his childhood days in Sweden as inspiration for many of the scenes, particularly those in the forest. 29 x 43 in.

\$8,000 - 12,000

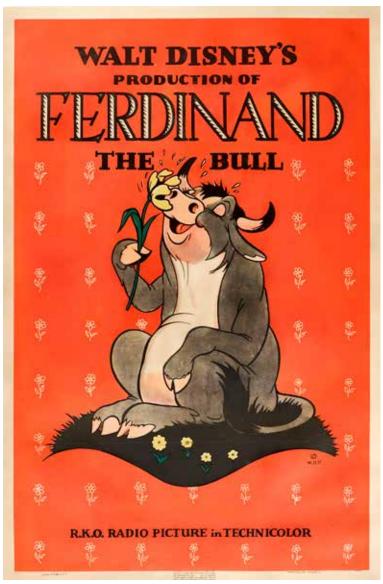


FERDINAND THE BULL

Walt Disney Productions/RKO, 1938. U.S. one sheet poster, linen-backed. This is a sweet story about a bull who loves flowers more than fighting but whose behavior while fleeing a bee is mistaken for aggression. Based on The Story of Ferdinand by Munro Leaf, the film won the Academy Award® for Best Animated Short in 1938 and is still beloved today. 28.5 x 42 in.

\$6,000 - 8,000

1150



1151

A CELLULOID FROM DONALD'S GOLF GAME

Walt Disney Studios, 1938. Gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, with a Courvoisier Galleries label on the reverse, matted and framed. Depicts Donald Duck playing golf with one of his nephews.

Overall: 16.5 x 18.5 in.; with mat: 15 x 17.25 in.

\$800 - 1,200





1153

1152

1152 **DUMBO**

Walt Disney Productions/RKO, 1941. U.S. insert poster. This animated tale of an elephant born with oversized ears still brings audiences to tears with its sensitivity and pathos. Both heart-wrenching and inspiring, the film's themes of love and embracing individuality, depicted through song and humor, still resonate. 14 x 36 in.

\$1,500 - 2,000

A CELLULOID OF BAMBI AND THUMPER FROM BAMBI

Walt Disney Studios, 1942. Gouache on celluloid, applied to a Courvoisier airbrushed background, stamped "WDP" to lower right, matted and framed with a descriptive plaque affixed to mat. Thumper is introducing himself to Bambi. Accompanied by an Arthur Ackermann & Son, Inc., original label with a typed description of the piece. Overall: 24 x 26 x 1.5 in.; within mat: 7 x 9.5 in.

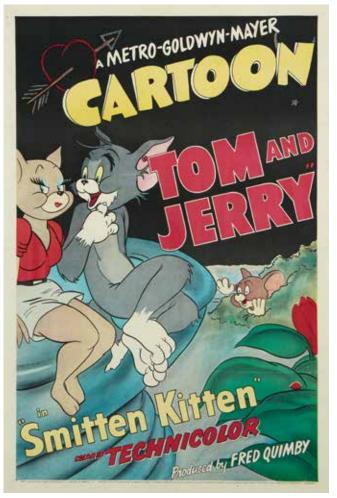
\$1,500 - 2,000

1154

SMITTEN KITTEN

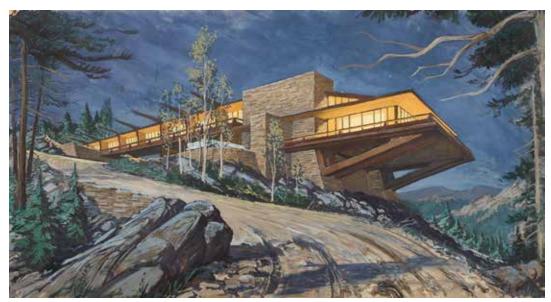
MGM, 1952. U.S. one sheet poster, linen-backed. Directed by Joseph Barbera and William Hanna, everyone's favorite cat and mouse get into more trouble as Tom falls in love and Jerry flashes back to Tom's previous disastrous love affairs. Artist Kenneth Muse is credited as the sole animator on this film, which was produced by Fred Quimby. 29.5 x 43 in.

\$800 - 1,200



1154





1156

A SINGIN' IN THE RAIN CONCEPT PAINTING

MGM, 1952. Gouache on board with "1546-17" written in pencil to front bottom border and in black ink to reverse. MGM's greatest musical deals with the advent of sound film and the repercussions for silent film stars, in this case played by Gene Kelly and Jean Hagen as Don Lockwood and Lina Lamont. In the film, they attempt their first sound picture, Dueling Cavalier, with disastrous results, ultimately turning it into a successful musical with Lina Lamont's excruciating voice being dubbed by a sweet starlet named Kathy (played by Debbie Reynolds). In the final scene of the film, a similar billboard to this one is shown, only this time, Kathy is the star who has taken Lina's place. 14 x 21.25 in.

\$1,500 - 2,000

1156

A NORTH BY NORTHWEST CONCEPT PAINTING

MGM, 1959. Gouache on board, signed ("J.J.") to lower left. The midcentury modern style of house design made popular by Frank Lloyd Wright was director Alfred Hitchcock's inspiration for The Vandamm House in North by Northwest. Sleek and sophisticated like its owner, Phillip Vandamm (played by James Mason), the house was actually designed by a group of MGM set designers when Wright himself proved too expensive. In the film, the house is set atop Mt. Rushmore, where the climactic action takes place; in reality, the house was merely a matte painting and the interiors shot at the studio. Nevertheless, the effect was impressive and the house is still one of the most recognizable dwellings in film history. 20 x 37 in.

\$1,500 - 1,800





1158

1157

AN EYVIND EARLE CONCEPT PAINTING FROM LADY AND THE **TRAMP**

Walt Disney Studios, 1955. Gouache on paper, signed ("Eyvind Earle") lower right, matted and framed. Lady looks down from the bridge as Tramp jumps into the water. In 1951, Earle began working for Walt Disney and peaked with his extraordinary background paintings for both Lady and the Tramp and Sleeping Beauty (1959). Overall: 16.5 x 12 x 1 in.; within mat: 5.5 x 9.75 in.

\$3,000 - 4,000

1158

A CELLULOID OF MALEFICENT FROM SLEEPING BEAUTY

Walt Disney Studios, 1959. Gouache on trimmed celluloid, applied to a watercolor pan production background of the dungeon door, annotated, "SC 52 / 2082 / 18.0 / 52," matted and framed. Depicts a large image of Maleficent as she ties up Prince Phillip. This is one of the largest images of her in the film.

Overall: 40 x 22.25 x 1 in.; within mat: 27.75 x 10.75 in.

\$8,000 - 12,000



A GROUP OF 10 CARICATURES FROM THE **HOLLYWOOD BROWN DERBY**

Comprising 10 gouache on board illustrations of various celebrities, all signed by the artist ("Douglas Bunn"), and each signed by the celebrity featured in the illustration. The collection includes Lucille Ball, James Stewart, Kirk Douglas, Tom Hanks, Phil Regan, Cesar Romero, Alexandra Paul, Carol Burnett, Harry Morgan, and Dan Aykroyd. The Brown Derby was notable for its wall caricatures of Hollywood stars; this collection is part of the last grouping to be added to the Wall of Fame at the world-famous Hollywood Brown Derby located at Hollywood and Vine.

Each: 15 x 20 in.

\$2,000 - 2,500

A TOM JUNG ORIGINAL LE MANS CONCEPT ARTWORK FOR THE ONE SHEET POSTER

National General Pictures, 1971. Two pieces comprising a pencil drawing on illustration board, signed ("Tom Jung") to bottom, accompanied by a copy of the original drawing on illustration board, with acrylic color tints added in. Steve McQueen responds to the applause with a wave to the crowd in this Lee H. Katzin-directed story. Emotions run high between race participant McQueen, his rival, and the widow of a driver who had died in a previous race in this documentary-style film which features actual footage from

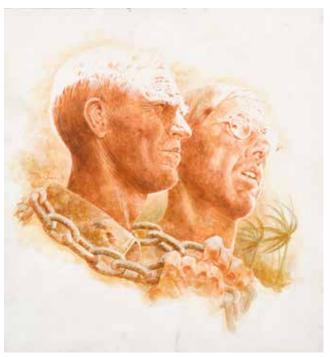
Provenance: the collection of Tom Jung. Each: 15 x 20 in.

\$4,000 - 6,000





1160



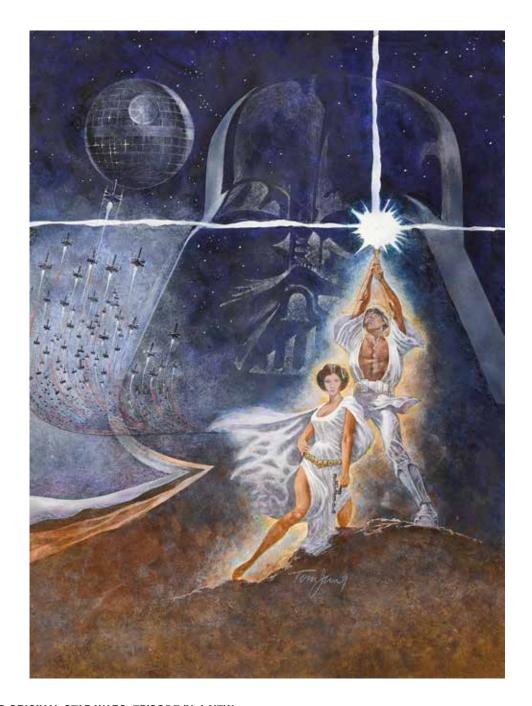
1161

A TOM JUNG ORIGINAL PAPILLON CONCEPT ARTWORK FOR THE ONE SHEET POSTER

Allied Artists Pictures, 1973. Acrylic on illustration board, signed ("Tom Jung") to left middle. Starring Dustin Hoffman and Steve McQueen, Papillon provided the already experienced Jung with the launch that he needed to reach the echelon of high-paying poster illustrators. He later commented: "Steve [McQueen] represented, at that time, a gut of defiance that any person would identify with-defiance against oppression and authority. The poster made with this theme merged perfectly with the mood of the film."

Provenance: the collection of Tom Jung. 17 x 18.5 in.

\$6,000 - 8,000



1162

A TOM JUNG ORIGINAL STAR WARS: EPISODE IV-A NEW **HOPE CONCEPT ARTWORK FOR THE ONE SHEET POSTER**

Twentieth Century-Fox, 1977. Acrylic, color pencil, airbrush on illustration board, signed ("Tom Jung") to bottom. Jung's impressive career boasts movie poster illustrations and storyboard art for such films as The Towering Inferno (1974), The Empire Strikes Back (1980), and Raging Bull (1980), among many others. His illustrations for the Star Wars franchise, particularly this piece for the first film's Style A one sheet poster, are much sought after. After being chosen to create the artwork, Jung was given a synopsis of the plot, descriptions of the characters and their motivations, and set photographs. From there he created this spectacular piece that personifies the "good and evil" theme which permeates the film, particularly, according to Jung, the cross formed by Luke Skywalker's saber set against the ghosted background visage of Darth Vader. Provenance: the collection of Tom Jung.

22 x 30 in.



A TOM JUNG ORIGINAL STAR WARS: EPISODE IV - A NEW HOPE CONCEPT ARTWORK FOR THE HALF SHEET POSTER WITH ADDITIONAL SKETCHES

Twentieth Century-Fox, 1977. Pencil drawing on illustration paper, with annotations to margins and rough sketches on the reverse, with a coffee stain in the lower right-hand corner; accompanied by 3 sketches on tracing paper of Ben Obi-Wan Kenobi, Luke Skywalker, and Princess Leia.

Provenance: the collection of Tom Jung. Half sheet illustration: 21 x 28.5 in.; sketches: approximately 8.5 x 10 in.

\$25,000 - 30,000



1164

A TOM JUNG ORIGINAL LORD OF THE RINGS CONCEPT ARTWORK FOR THE ONE SHEET POSTER

United Artists, 1978. Acrylic on illustration board, signed ("Tom Jung") to center bottom, matted and framed. A marked difference in style was noted in Jung's work on this piece compared to his previous artwork. As he commented, "There's probably a lot of posters I've done that people aren't aware of: Papillon, The Man Who Would Be King, and ... Lord of the Rings." The artwork, showing Gandalf, holding his sword Glamdring, with two Hobbits, was created for the Style B poster and features the memorable image that most fans associate with the film. Provenance: the collection of Tom Jung. Overall: 26.5 x 30 in.; within mat: 18.5 x 22 in.

\$20,000 - 30,000





1167

THE PHANTOM OF THE OPERA

Universal Pictures, 1925. Three sheet poster, linen-backed, framed. It is hard to imagine that The Phantom of the Opera, in its various incarnations before its 1925 release, went through several directors, massive editing, two dreadful audience previews, two reshoots, and even a romantic comedy plot before it became the jewel of Universal Pictures that it remains to this day. Lon Chaney, in arguably his greatest role, expertly created the makeup that proved to be the most accurate and loyal to the book, more so than any other film version. The unmasking scene in which Chaney's monstrous visage was revealed prompted 1925 audiences into screaming fits. The haunting and atmospheric cinematography, the lavish and exhaustively precise sets, and Chaney's moving yet frightening performance all assemble to create the definitive interpretation of Gaston Leroux's 1910 novel. This sumptuously illustrated three sheet poster is possibly the only one of its kind still in existence.

Provenance: the estate of Wes Shank. Overall: 42 x 81 in.; poster: 41 x 78.5 in.

\$100,000 - 150,000

1167

THE PHANTOM OF THE OPERA

Universal Pictures, 1925. U.S. half sheet poster, framed. This rare poster depicts Norman Kerry rescuing Mary Philbin from the clutches of the Phantom (Lon Chaney) in the final thrilling sequences of The Phantom of the Opera. Four scenes are featured on the poster, as well as a tagline which promotes the cast of thousands who appear in this colossal film which was directed by Rupert Julian. Julian's direction is often considered uninspired, with the success of the film lying completely on Chaney's capable shoulders. Indeed, Chaney is often credited with directing his own scenes as well as Philbin's. Interestingly, a different ending was reportedly shot where the Phantom dies of shock after receiving a kiss from Philbin, an ending which Chaney was said to prefer over the final edit.

Provenance: the estate of Wes Shank.

Overall: 22.25 x 28.25 in.; within frame: 22 x 28 in.

\$10,000 - 15,000



















1168

DRACULA

Universal Pictures, 1931 (R1951, Realart). A complete set of 8 U.S. lobby cards. Actor Bela Lugosi brought both sensual and suspenseful elements to his portrayal of Count Dracula, a performance so electric that no other actor has been able to touch it for over 80 years. The film is loosely based on Bram Stoker's original novel with a screenplay written by Hamilton Deane, John L. Balderston, and a handful of uncredited writers, including director Tod Browning.

Provenance: the estate of Wes Shank. 11 x 14 in.

\$2,000 - 3,000

1168

FRANKENSTEIN

Universal Pictures, 1931 (R1951, Realart). A complete set of 8 U.S. lobby cards. James Whale directed this film which some still consider the most frightening of the horror genre. The plot centers around a scientist who attempts to create a man out of corpse parts, including a human brain. Unwittingly, the brain of a criminal is used, and the monster becomes dangerous, a victim of his creation and environment.

Provenance: the estate of Wes Shank. 11 x 14 in.

\$3,000 - 5,000



1169

















1173

1170

THE MUMMY

1171

Universal Pictures, 1932 (R1951, Realart). U.S. half sheet poster. Boris Karloff reinvents himself once again in this tale of a mummy who is brought back to life, only to become obsessed with a woman he thinks is his long-lost love. Directed by Karl Freund, the premise of the film was inspired by the opening of King Tut's tomb in 1922. Provenance: the estate of Wes Shank. 22 x 28 in.

\$1,000 - 1,500

1171

THE MUMMY

Universal Pictures, 1932 (R1951, Realart). Three U.S. lobby cards. Provenance: the estate of Wes Shank. 11 x 14 in.

\$1,800 - 2,200

1172

FREAKS

MGM, 1932 (R1949). U.S. one sheet poster, linen-backed. The love lives involved in a side show dominate this still-shocking film directed by Tod Browning. Scandalous at the time of its release and politically incorrect today, the film features Olga Baclanova and Henry Victor as scheming villains attempting to steal the inheritance of the vulnerable Harry Earles. 20 x 43 in.

\$800 - 1,200

1173

KING KONG

RKO, 1933 (R1956). A complete set of 8 U.S. lobby cards. Merian C. Cooper directed Fay Wray and Bruce Cabot in this still-revered tale of a giant ape who is brought to America to be exploited, only to escape and destroy everything in his path.

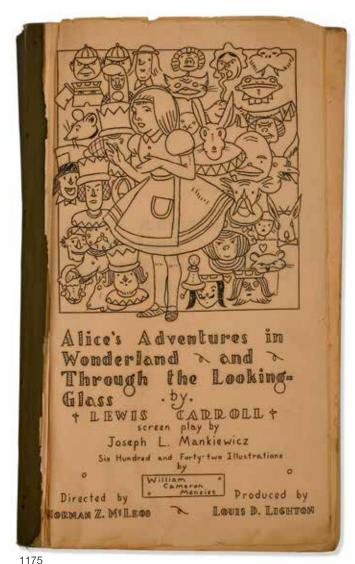
Provenance: the estate of Wes Shank.

11 x 14 in.

\$1,200 - 1,400







THE INVISIBLE MAN

Universal Pictures, 1933 (R1952, Realart). A complete set of 8 U.S. lobby cards with original (detached) sleeve. Claude Rains turns out the performance of his career as the agonized scientist whose special potion renders him invisible and dangerous to society. Directed by James Whale, the film was based on the novel by H.G. Wells. Provenance: the estate of Wes Shank. 11 x 14 in.

\$2,000 - 3,000

1175

A BABY LEROY PERSONAL SCRIPT OF ALICE IN WONDERLAND

Paramount Pictures, 1933. Mimeographed manuscript, screenplay by Joseph L. Mankiewicz, 642 pp with an additional 8 pp prologue and 4 pp epilogue, with complete title, "Alice's Adventures in Wonderland and Through the Looking Glass" on title page (the film combined both of these Lewis Carroll books into one story), with an illustration on each page by production designer William Cameron Menzies, bound in brown paper wrappers, with the cover and two title pages loose. Though Menzies and Mankiewicz went on to bigger and better projects (Menzies as production designer on Gone With the Wind (1939) and Mankiewicz as screenwriter and director of All About Eve (1950), among dozens of other triumphs), this early collaboration confirms the versatility of each. Directed by Norman Z. McLeod, the film was actually frightening to children because of the characters' grotesque but fascinating visages. The production was star-studded and included Cary Grant, Gary Cooper, W.C. Fields, Edward Everett Horton, and many others, with Baby LeRoy looking adorable as the Joker. This personal script belonging to Baby LeRoy is a rare complete version that highlights Menzies' genius as a production designer. Provenance: the estate of Ronald "Baby LeRoy" Overacker.

8.5 x 14 x 2.75 in.

\$5.000 - 7.000







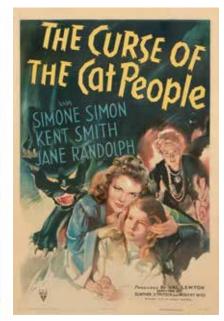














1177

1176

SON OF FRANKENSTEIN

Universal Pictures, 1939 (R1953, Realart). Four lobby cards including a title card and 3 scene cards. This film was every bit as successful as its predecessor, The Bride of Frankenstein (1935), and it was the third and last picture starring Karloff as Frankenstein. Provenance: the estate of Wes Shank.

11 x 14 in.

\$1,500 - 2,000

1177

THE CURSE OF THE CAT PEOPLE

RKO Radio Pictures, 1944. U.S. one sheet poster, style A, linenbacked. Producer Val Lewton, tapped to lead the horror film unit at RKO, lends his unique aura to this sequel to Cat People (1942) which stars most of that original cast including Kent Smith and Simone Simon. Child star Amy Carter plays a child who befriends the spirit of her father's first wife, with frightening repercussions. 29.25 x 43.25 in.

\$800 - 1,200

ABBOTT AND COSTELLO MEET FRANKENSTEIN

Universal International Pictures, 1948. Seven U.S. lobby cards including the title card and 6 scene cards. Under the working title of The Brain of Frankenstein, the comedy team of Bud Abbott and Lou Costello appear in this production which poked fun at the Universal Pictures horror films that were popular with audiences in the 1930s. Provenance: the estate of Wes Shank. 11 x 14 in.

\$3,000 - 5,000













1178

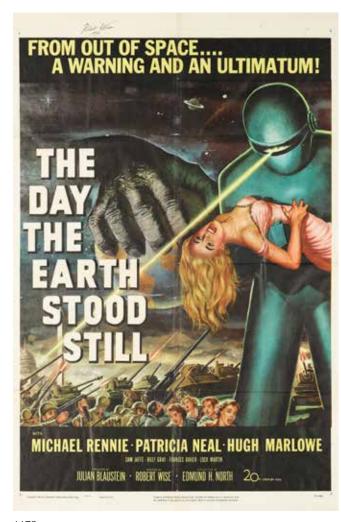








1176





1179

THE DAY THE EARTH STOOD STILL

Twentieth Century-Fox, 1951. U.S. one sheet poster, folded, signed ("Robert Wise") to upper left, framed. This futuristic story concerns a scientifically advanced alien and his robot who land on earth professing peace but who are met with suspicion and violence. The now-famous dialogue spoken by Patricia Neal, "Klaatu barada nikto," has become a part of the American lexicon, even though Neal laughed so much when she filmed the scene that it had to be shot several times. There is much speculation as to the meaning of the phrase, but the simplest explanation is probably the correct one, as director Wise recalled when he asked writer Edmund North the meaning: "It's just something I kind of cooked up. I thought it sounded good." Provenance: the estate of Wes Shank.

Overall: 27.25 x 41.25 in.; within frame: 27 x 41 in.

\$7,500 - 10,000

1180

THE DAY THE EARTH STOOD STILL

Twentieth Century-Fox, 1951. A complete set of 8 U.S. lobby cards. Provenance: the estate of Wes Shank. 11 x 14 in.

\$3,000 - 5,000



1181 W

THE WAR OF THE WORLDS

Paramount Pictures, 1953. Spanish three sheet poster, linen-backed, matted and framed. Artwork by Goll Solis. Directed by Byron Haskin and based on the H.G. Wells novel of the same name, producer George Pal gave this story a modern-day twist by placing it in the 1950s and relocating it to California. The film stars Gene Barry and Ann Robinson and tells the tale of a town invaded by Martians. This film version is more faithful to Orson Welles' famous Mercury Radio presentation than it is to the Wells novel, and the spectacular special effects resulted in an Academy Award®.

Ovearll: 41.25 x 83 in.; within mat: 36.5 x 77.5 in.

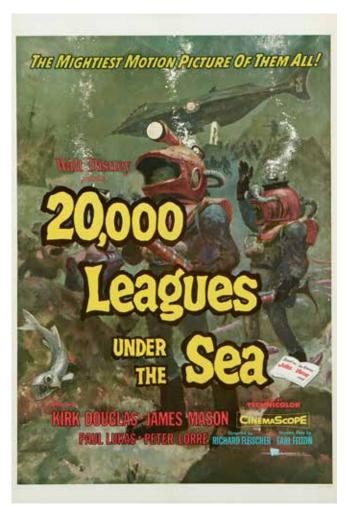
\$3,000 - 5,000

1182

20,000 LEAGUES UNDER THE SEA

Buena Vista Film Distribution Co., 1954. U.S. one sheet poster, style A, linen-backed. A star-studded cast including James Mason as the eccentric Captain Nemo, Kirk Douglas as the banjo-playing Ned Land, and the inimitable Peter Lorre as Conseil appear in this unforgettable underwater adventure based on the novel by Jules Verne. 28.25 x 43 in.

\$1,500 - 2,000



1182



1183

GODZILLA, KING OF THE MONSTERS!

Embassy Pictures, 1956. A complete set of 8 U.S. lobby cards. Raymond Burr, as reporter Steve Martin, sets out to investigate Godzilla, the horrific creature that is terrorizing Tokyo with its frenzied rampages. This particular version of the film was America's introduction to the monster. It was originally produced in Japan and titled, Godzilla (1954), and much of the footage from that version was used in this 1956 American version, with scenes featuring Burr and others added in. 11 x 14 in.

\$1,800 - 3,000



1183

CREATURE FROM THE BLACK LAGOON

Universal Pictures, 1954. A complete set of 8 U.S. lobby cards. Considered one of Universal's classic monsters, the Gill Man from this archetypal science fiction tale was so popular with the public that 2 more films were subsequently made. Julia Adams, Richard Carlson, Antonio Moreno, and Richard Denning star as a group of scientists who cross paths with a human-like amphibian who becomes deadly when faced with aggression. The monster suit was a marvel of construction with contributions from animators, makeup artists, and several others. The beautifully photographed underwater sequences were innovative and impressive, with two actors playing the Gill Man for both land and water scenes. Accompanied by a signed photo of Ben Chapman, who played the Gill Man on land. Provenance: the estate of Wes Shank. 11 x 14 in.

\$2,000 - 4,000



GODZILLA: KING OF THE MONSTERS!

Embassy Pictures, 1956. U.S. one sheet poster, folded. Provenance: the estate of Wes Shank. 27 x 41 in.

\$1,200 - 1,500





1186

FORBIDDEN PLANET

MGM, 1956. U.S. three sheet poster, folded, signed ("Anne Francis," "Warren Stevens / 2007," "Richard Anderson / 1997") to lower margin. Directed by Fred McLeod Wilcox. Promoted as "Far and away, the most provocative and unusual adventure film you've ever seen," this thriller established its continued status as one of the most innovative science fiction films ever made when Robby the Robot, its star, sold here at Bonhams in 2017 for a record-breaking \$5.375 million. As MGM's first foray into science fiction, it takes place in the 23rd century and tells the tale of a mission led by Commander Adams (Leslie Nielsen), who visits Altair IV, a planet that was the subject of an exploration 20 years earlier and from which no one returned. He discovers Dr. Morbius (Walter Pidgeon), his daughter, Altaira (Anne Francis), and a unique robot named Robby. Adams finds that Morbius holds tightly to the highly advanced technology on this planet, the power of which Morbius feels Earth is not prepared for. Along with this, Adams is confronted with a destructive unknown force that turns out to be Morbius' subconscious, otherwise known as the ld monster. While Adams contemplates these and other life-threatening dangers,

he makes time for romance with Altaira, whose risqué space clothing and skinny dipping incite both his wrath and his senses! Oddly, the poster art depicts Robby the Robot as an evil alien; in reality, Robby plays a sympathetic character with only good intentions. Provenance: the estate of Wes Shank. 41 x 81 in.

\$4,000 - 6,000

FORBIDDEN PLANET

MGM, 1956. A complete set of 8 U.S. lobby cards. Provenance: the estate of Wes Shank. 11 x 14 in.

\$2,000 - 3,000



1189 W

A FORBIDDEN PLANET KRELL LABORATORY POWER **GAUGE PANEL**

MGM, 1956. Four semi-circular lights with clear plastic triangular accents around the perimeter, housed in a silver-painted wooden structure known as a "power panel." These panels are prominently seen in the Krell laboratory and according to Cinefantastique magazine, "represent in powers of ten the amount of energy in use from the Krell furnace." Each gauge provides ten times as many amperes of energy as the one before, to infinity. In the film, when Dr. Morbius is napping and his subconscious is active, the power gauges increase in illumination. Art director Arthur Lonergan strove for a design that would be futuristic but also logical, one which would allow audiences to understand the magnitude of the Krell's intelligence and power; thus, the gauges are an integral part of the plot and action of the film. Accompanied by a vintage photo showing several Krell lab panels in the film. 16.75 x 36 x 47.75 in.

\$7,000 - 9,000

1188

A FORBIDDEN PLANET ILLUMINATING BLASTER RIFLE

MGM, 1956. Gray metal and plexiglass rifle with vented shaft, doublehandled grip, small button trigger which illuminates through the vents when pressed, and a clear orange plastic dart-like tip. The gun is in working order. The rifles were prominently seen in the film, particularly when the crew members attempted to destroy the "Monster of the Id," or the subconscious of Dr. Morbius. In the film, laser beams which were animated by special effects artist Joshua Meador were seen issuing from the guns when shot. Accompanied by a gray custommade painted wood mount and a vintage keybook photo of Jack Kelly holding a similar rifle.

Mount: 7.25 x 33 x 7 in.; gun: 6.5 x 32.5 x 3 in.

\$6,000 - 9,000



1189





A WALTER PIDGEON COSTUME FROM FORBIDDEN PLANET, ALSO WORN IN QUEEN OF OUTER SPACE

MGM, 1956. Designed by Walter Plunkett. Chocolate brown raw silk 2-piece costume comprising a long-sleeved tunic with snap closures up the front and a bow-like design at the neck, an attached belt with snap closures, and an MGM cleaning tag pinned to the inner lining; and a pair of matching pleat-front trousers bearing an interior green-lettered "Metro-Goldwyn-Mayer" label with "W. Pidgeon / 1471 4520 36-33" inscribed in ink to label and an MGM cleaning tag. The costume was also worn by actor Paul Birch in the film Queen of Outer Space (1958), which stars Zsa Zsa Gabor and which also features other costumes from Forbidden Planet including those worn by Anne Francis and the crew members. Walter Pidgeon experienced an illustrious career at MGM as a leading man in the 1930s and '40s and was the recipient of two Academy Awards®. He was pleasantly surprised when his performance as Dr. Morbius in Forbidden Planet launched him into cult status. The character of Morbius was a paradoxical one, both selfish and selfless, but Pidgeon was able to elicit from his audience equal amounts of sympathy and disdain. Perhaps taking a cue from the film, Pidgeon donated his body to medical science when he died. Accompanied by 2 vintage stills of Pidgeon wearing the costume.

\$10,000 - 15,000

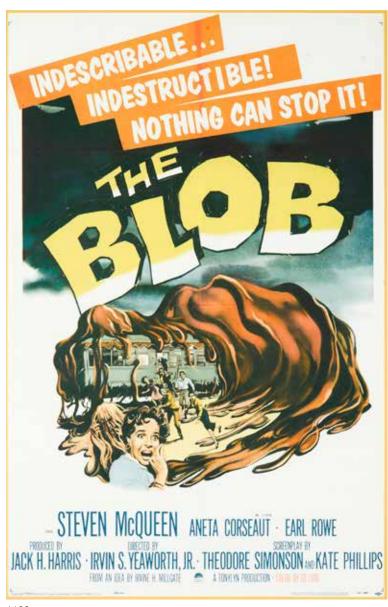
A FORBIDDEN PLANET ANIMATION DRAWING OF THE ID **MONSTER**

MGM, 1956. Conti crayon on paper, signed ("Bob Trochim") to lower center, with a brief description, title and year of film, and a screen grab from the film, all matted and framed together. The animated vision of the Id monster from Forbidden Planet was unusual in that no animation cels were used. The drawings were photographed on high-contrast motion picture film in reverse so that the black lines against white paper would come out as white lines against a black background, which was superimposed over the live action of the film. According to Joe Alves, one of the animators, the Id drawings were "very sketchy, which gave the impression that the creature wasn't all there." Bob Trochim, whose signature is on the piece, was an uncredited visual effects animator on the film who went on to an illustrious career as an animator for television. Joshua Meador, a Disney animator, was in charge of all the animated sequences in the film. One of the first incarnations for the Id was a giant head which was part monster/ part Walter Pidgeon. The filmmakers changed the technique to one of "less is more" and ended up showing very little of the monster itself. The ld in seen only in outline form when he is being shot by the crew members' blasters in the force field. When the Id's footprints were shown walking in the sand and when the stairs of the starship were depressed by invisible feet as they ascended, the public's imagination went wild with fear. This, in combination with the sounds that emanated from the Id monster (created by score composers BeBe and Louis Barron), made for truly frightening viewing. Accompanied by a photo of the ld monster.

Overall: 22.25 x 34.75 in.; within mat: 11.5 x 28.75 in.

\$1,000 - 2,000





1192 W

THE BLOB

Paramount Pictures, 1958. U.S. one sheet poster, framed. Variously referred to as "the mass," "the molten meteor," "the molten monster," "The Glob," and finally, "The Blob," this science fiction classic directed by Irvin S. Yeaworth, Jr. revolves around a shapeless alien who lands on earth in the form of a meteorite. The meteorite is cracked open to reveal a small gelatinous ball, which upon being poked by an old man, envelops the man's hand and eventually his entire body, killing him. It then terrorizes the small town as it proceeds to feast on every person it encounters, growing larger with each repast. A local teenager (Steve McQueen) and his girlfriend (Aneta Corsaut) come to the rescue when the blob threatens to ingest every inhabitant. Overall: 33.5 x 47.25 in.; within mat: 27 x 41 in.

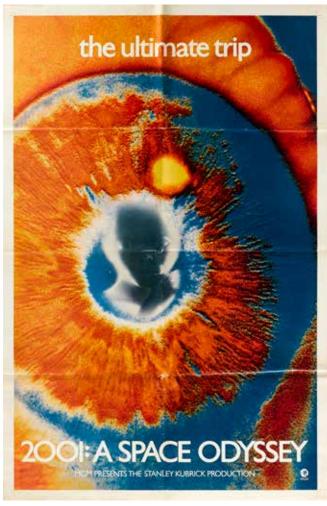
\$1,000 - 2,000

1193

THE BLOB

Paramount Pictures, 1958. U.S. lithographic banner, paper-backed, rolled. This poster heralds the coming of The Blob in striking colors of green and burnt orange, boasting a "four-alarm fear blast in fright-red PANIColor!" Star Steve McQueen is billed as "Steven McQueen," as he had not yet risen to superstar status. Though 28 years old, McQueen plays a teenager in the film, along with Aneta Corsaut, who would go on to play Helen Crump, Andy's girlfriend on The Andy Griffith Show. McQueen, later humiliated by his association with The Blob and angry at not choosing to take 10% of the profits over a salary, ultimately detached himself completely from the film. Ironically, as a starving young actor, he had begged director Irvin S. Yeaworth, Jr. for the role! Provenance: the estate of Wes Shank. 24 x 82 in.

\$1,000 - 1,500







1194

2001: A SPACE ODYSSEY

MGM, 1968. U.S. one sheet poster, psychedelic eye style, folded. Filmed in Super Panavision and Metrocolor, Stanley Kubrick's exploration adventure relies on the "less is more" approach, using classical music and minimal dialogue, a bold technique that was years in the making and harkens back to the silent era. The film was confusing to audiences at the time of its release but has only grown in stature in the intervening years. This particular poster style was used to promote the 70mm version and adorned the sides of buildings and outdoor locales (called "wilding" or "wild" poster designs). Provenance: the estate of Wes Shank. 27 x 41 in.

\$7,000 - 9,000

A 2001: A SPACE ODYSSEY HAL 9000 LOGO TYPEWRITER

MGM, 1968. Green electric typewriter (not in working order) with "IBM Selectric" to top and back and "HAL 9000" to front above the keys. The "HAL 9000" logo was placed on the typewriter by Con Pederson, a Visual Effects Supervisor on the film who then used the typewriter to write his science fiction screenplays. Pederson oversaw all the effects on the film with director Stanley Kubrick for over 2 years and had an illustrious career in show business. An oft-asked question for fans of this science fiction classic is: Does HAL represent IBM in the film? Here is the definitive answer to the debate in the form of the HAL logo on an IBM Selectric typewriter from an insider who, in 1968 and immediately after working closely with Kubrick in the office just down the hall, applied this HAL logo to his IBM typewriter. Though the logo is not screen-used, it may be the only undamaged "HAL 9000" logo still in existence and straight from one involved with the original 1968 production. Accompanied by a Letter of Provenance from the consignor.

6 x 17 x 21.5 in.

\$1,000 - 1,500













1196





1197

A PAIR OF SCREEN-WORN BLACK GLOVES FROM STAR WARS: EPISODE IV-A NEW HOPE, WORN BY KERMIT ELLER AS DARTH VADER IN PERSONAL APPEARANCES

1197

Lucasfilm, 1977. Black leather gauntlet-style mid-length gloves with a stitched stripe guilted pattern that ends at the knuckle. Worn in the film and subsequently used by Eller from 1977-79 in appearances as Darth Vader; retained by him with permission when the old Vader suit was switched out for the new. With vintage photographs by Bill Malone of Eller in the original suit. In a simpler time when a film costume was not the valuable commodity that it is today, Bryce "Kermit" Eller wore the original-and only-Darth Vader costume from the film to public appearances all over the country. His appearances as Darth Vader were not limited to charity events and shopping malls, however. As Vader, Eller stuck his boots in wet cement at Grauman's Chinese Theatre, was a presenter at the 1978 Academy Awards® (posing for photographs with Natalie Wood), posed for a best-selling poster, and performed with Paul Lynde in a Star Wars musical parody on The Donny and Marie Show, all while wearing the original suit and gloves that were used in the film.

7 x 13 in.

\$40.000 - 60.000

1196

A PLANET OF THE APES GROUP OF KEYBOOK WARDROBE AND MAKEUP STILLS

Twentieth Century-Fox, 1968. Approximately 138 silver gelatin and color photographs from the film comprising 82 original keybook wardrobe and makeup stills featuring Roddy McDowell, Kim Hunter, Maurice Evans, and many background actors in wardrobe test shots and in the process of having the ape prosthetics applied; 35 original publicity stills; three 4 x 5 in. color transparencies; three 5 x 7 in. color prints; seven 8 x 10 in. mini lobby cards; eight 8 x 10 in. color stills; xerographic copies of a continuity and dialogue script pertaining to the promotional trailer; xerographic instructions on how to make an ape mask; and miscellaneous clippings and pressbook material. Accompanied by a small group of original and reproduction photographs and clippings pertaining to *Beneath the Planet of the Apes* (1970).

Provenance: the estate of Wes Shank. 8 *x* 10 *in.*



Leading Ladies, Leading Men

Lots 1198 - 1280







A THEDA BARA LONG BEADED BRA FROM CLEOPATRA

Fox Film Corporation, 1917. Hand-sewn Egyptian-style costume consisting of a bra constructed of faux pearls and beads sewn to the front and back straps, tiered strings of pearls covering the chest area which connects to a long gray iridescent front sash that is heavily adorned with large and small circular beads of various colors and sizes, clear bugle beads, and dangling tiers of pearls and beads, with a reinforced fabric backing (done later). This costume is one of the most recognizable of those worn by Bara in this now-lost film for which she is best remembered. The incredibly risqué costumes from Cleopatra (of which the designer is unknown) were embraced by the public, who loved Bara's reputation as a vamp. Directed by J. Gordon Edwards, the film found Bara at the peak of her fame and an audience favorite for the role of the infamous Queen of the Nile. This and the other Theda Bara items in this sale were gifted to Bara's young neighbor, Joan Craig, shortly before Bara's death in 1955. Accompanied by a letter of provenance and a photograph of Bara wearing the costume. Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara; Heritage Auctions, Signature Music & Entertainment Auction #696, October 5, 2008, lot 49208. 12 x 55 in.

\$7,000 - 9,000



1199

A THEDA BARA BREAST ARMOR FROM CLEOPATRA

Fox Film Corporation, 1917. Gold brushed metal cobra-themed breast armor with scales, culminating in a cobra head with a purple jewel on the forehead and two blue beaded eyes, strategically placed to placate the censors. Amazingly, Theda Bara had very little pushback from the public or the censors on the very scanty costumes worn in Cleopatra. Many censors, in fact, felt that Bara's performance was so commanding that the costumes were justified. The particular pose of Bara wearing this "armored bra" became the most famous of her career and is still iconic today. Accompanied by a certificate of authenticity and a photograph of Bara wearing the armor. Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara. 5 x 6 x 5.75 in.

\$5,000 - 7,000





A THEDA BARA EGYPTIAN COBRA ARM/LEG BAND FROM **CLEOPATRA**

Fox Film Corporation, 1917. Gold metal arm/leg band with snake scale design culminating in a cobra head adorned with a large blue jewel. Though Cleopatra is a lost film, there are enough 102-year-old surviving stills and amazing costume pieces such as this band to easily ascertain that it was an epic film for its time. Though critics were mixed in their reviews, the public attended in droves, making it the most popular film of 1917. This arm/leg coil was photographed extensively in promotional photographs. Accompanied by a letter of provenance and a photo of Bara wearing the band.

Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara. 3.5 x 5 in.

\$3,000 - 5,000

A THEDA BARA NECKLACE FROM CLEOPATRA

Fox Film Corporation, 1917. Oval green stone centerpiece surrounded on each side by two brushed gold snakes, with a blue jeweled star suspended from this, all of which is suspended from a brushed gold neck band. It is said that Cleopatra had more costume changes than any other silent film, with luxurious sets and scenery to match. Costars Fritz Leiber as Julius Caesar and Thurston Hall as Mark Antony were also lavishly bejeweled and clothed. This elaborate necklace can be seen prominently in many stills from the film. Accompanied by a letter of provenance and a photograph of Bara wearing the necklace. Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara; Heritage Auctions, Signature Music & Entertainment Auction #696, October 5, 2008, lot 49216. 5 x 9.5 in.

\$2,200 - 2,500



A THEDA BARA BEADED LEG BAND FROM CLEOPATRA

Fox Film Corporation, 1917. Partially tarnished gold metal leg/head band with 2 serpent designs on either side of a large center scarab, with 9 strands of ruby-colored beads dangling from the bottom edge on either side of the scarab, together with an additional 11 strands of beads which have come loose from the band. Though Bara wore this band on her leg in publicity photos, it is adjustable and could also have been worn on her head. In keeping with her image as a goddess worthy of the role of Cleopatra, Bara's promotion involved keeping a real snake at home (at the ready for photo ops) and declaring she was the reincarnation of Cleopatra. Accompanied by a letter of provenance and a photograph of Bara wearing the leg band.

Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara; Heritage Auctions, Signature Music & Entertainment Auction #696, October 5, 2008, lot 49215. 6 x 6 x 12 in.

\$3,000 - 5,000

1204

A THEDA BARA LAVALIER ATTRIBUTED TO CLEOPATRA

Fox Film Corporation, 1917. Long lavalier with round mustardcolored beads of various sizes, culminating in 3 large round and flat beads suspended from each other by dense multi-colored ribbon. The original consignor of these beads, based on her conversations with Theda Bara, believed this necklace to be from Cleopatra. Accompanied by a letter of provenance.

Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara; Heritage Auctions, Signature Music & Entertainment Auction #696, October 5, 2008, lot 49217. 3.5 x 35 in.

\$800 - 1,200

A THEDA BARA PAIR OF PANTALOONS FROM SALOME

Fox Film Corporation, 1918. Gold lamé knee-length pantaloons trimmed in strands of hanging faux pearls. Like the costumes from Cleopatra (1917), it is a wonder that this garment survived the ages when the film itself did not. Salome again portrayed Bara as a regal entity whose desire for power results in self destruction. In this version, the she-devil Salome exhibits her gritty and sensual nature, unlike the later Rita Hayworth 1953 version which rewrote history to satisfy the censors. Indeed, conservative groups protested Bara's clothing (or lack thereof) as well as the film's historical inaccuracy, giving it a wicked sheen which naturally attracted audiences and made the film a box office success. Bara wouldn't have it any other way. Accompanied by a letter of provenance and a photograph of Bara wearing the pantaloons.

Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara; Heritage Auctions, Signature Music & Entertainment Auction #696, October 5, 2008, lot 49208.

\$4,000 - 6,000

A THEDA BARA PAIR OF WIGS ATTRIBUTED TO CARMEN AND SALOME

Fox Film Corporation, 1915 and 1918, Auburn-colored wig with long ringlets overlying a skull cap with small boning sewn in, the longest curl being approximately 35 inches, worn by Bara when she played the tempestuous gypsy in Carmen; together with a brown-colored hairpiece/fall in which the long ringlets are attached to a seam and tied with a string, the longest curl being approximately 25 inches, worn by Bara in her role as the scheming vixen in Salome. Bara herself identified the films in which these wigs were worn to the original owner, her neighbor Joan Craig, and also indicated that they were made of human hair by her own mother, who was a professional wigmaker. Accompanied by a letter of provenance.

Provenance: originally from the collection of Joan Craig, to whom it was gifted by Theda Bara; Heritage Auctions, Signature Music & Entertainment Auction #696, October 5, 2008, lot 49218.

Folded: 19 x 10 x 7 in.



1207

BABE COMES HOME

First National Pictures, 1927. U.S. half sheet poster. Now a lost film, baseball legend Babe Ruth tried his hand at acting in this silent feature which also stars Swedish actress, Anna Q. Nilsson. Directed by Ted Wilde, the plot centers around a tobacco-chewing baseball player who attempts to reform for the woman he loves, only to find that his baseball game suffers as a result. As a character playing for the Los Angeles Angels, much of the filming was done at Wrigley Field. In 1927, Ruth was actively playing baseball for the New York Yankees; it was during this year that he claimed his 60th home run, setting a record that lasted 34 years. Together with the success of Babe Comes Home, his second film, and his legendary status on the baseball field, Ruth continued his run as The Sultan of Swat and a legendary figure. Posters from this film are exceedingly rare. 22 x 28 in.

\$8,000 - 10,000



1208

1208

BABE COMES HOME

First National Pictures, 1927. U.S. half sheet poster. 22 x 28 in.

\$6,000 - 8,000



1209







1210

1209

A STANLEY MOUSE OIL PAINTING OF LOUISE BROOKS

Acrylic on canvas, signed ("S. Mouse / 2000") at lower right. Commissioned from Mouse by the owner. 24 x 30 in.

\$1,000 - 2,000

1210

WILD ORCHIDS

MGM, 1929. A pair of U.S. lobby cards. Greta Garbo falls prey to a seductive prince whose character she abhors in this drama directed by Sidney Franklin. Lewis Stone, an actor with an illustrious career but who is best known as Judge Hardy in the Andy Hardy series of films, co-stars, along with Nils Asther. 11 x 14 in.

\$600 - 800

1211

THE SATURDAY NIGHT KID

Paramount Pictures, 1929. U.S. Banner, linen-backed. Clara Bow was the star of this early talkie but fellow actress Jean Arthur and newcomer Jean Harlow (in her first speaking role) made the most of their appearances. Based on a play written by George Abbott, the story revolves around two sisters who fight over the same man, played by James Hall. Bow plays the good sister and Arthur the bad; hence, Arthur has the meatier role but Bow's incredible on-screen charisma shines through. 36 x 119 in.

\$2,000 - 3,000



1212

A GARY COOPER GROUP OF SIGNED PHOTOGRAPHS

Six silver gelatin photographs comprising a candid photograph of Cooper with three young fans on the set of *The Virginian* (1929) inscribed, "To Peggy / Thanks for your pleasant visit. / Sincerely, / Gary Cooper"; an early portrait of Cooper inscribed, "To Georgia French / with sincere regards / Gary Cooper," in which Cooper has made a mistake and crossed it out on the photo; a publicity portrait of Cooper from The Real Glory (1939) with Andrea Leeds and David Niven, with "Coburn" photographer stamp on reverse, inscribed, "To Lena- / Gary Cooper / 1939"; a portrait of Cooper in costume for Along Came Jones (1945), signed and inscribed, "To Virginia Griffith / from / Melody Jones [the character Cooper played in the film] Cooper / 1945"; and 2 unsigned photographs, one of Cooper playing the guitar c.1929 and one of Cooper in closeup from Pride of the Yankees (1942) with photographer "Hal McAlpin" stamp on reverse. 11 x 14 in.

\$1,000 - 1,200



AN EDWARD STEICHEN PORTRAIT OF JOAN CRAWFORD AND DOUGLAS FAIRBANKS, JR.

8 x 10 in. silver gelatin print, with "Hollywood / Aug. 17, 1931 / 1116 54" and "1116-54 / Hollywood Aug. 17, 1931 @Condé Nast Pub., Inc." written into the top and bottom of the original negative, mounted on board with "Photograph by Steichen / 80 West 40th Street / New York / Copyright / Condé Nast Publications, Inc." stamped on the reverse. This is a rare alternate pose to the more-often-seen portrait of the couple taken by Steichen in 1931. 8 x 10 in.

\$600 - 800



1213

A JEAN ARTHUR GOWN FROM YOUNG EAGLES

Paramount Pictures, 1930. Designed by Edith Head and Travis Banton. Comprising the original costume of a plum-colored sleeveless full-length velvet gown with a deep V neckline, with small rhinestones decorating the bodice and down the front middle length of the skirt, and a large rhinestone decoration at the waist. After Jean Arthur wore the gown, a layer of pink chiffon was placed over the original gown and the center rhinestone piece moved to an added purple cummerbund. This is a remarkable example of Paramount's ability to retain their original creations while utilizing them a future production. The costume bears 2 interior labels, one inscribed, "AU2" and the other "AU6" in black ink, both referring to shelves in the Paramount wardrobe department. The interior band label is inscribed, "CC / 16." Before she was known as the comedic heroine of Frank Capra films, Arthur was a femme fatale in silent pictures and early talkies. In William Wellman's Young Eagles, she betrays her man, Charles "Buddy" Rogers, who plays an American pilot. Accompanied by a photo of Arthur wearing the gown.

\$1.300 - 1.500



1214

1215 **IRON MAN**

Universal Pictures, 1931, U.S. lobby card. The unique combination of director Tod Browning, known for his eccentric films such as Freaks (1932) and Dracula (1931), and blonde bombshell Jean Harlow made for interesting viewing during the pre-Code Hollywood of the 1930s. Harlow plays an adulteress with few redeeming qualities who uses her husband, prize fighter Lew Ayres, for her personal benefit. 11 x 14 in.

\$500 - 700











1217

A JOSEPH SCHILDKRAUT PERSONAL ARCHIVE OF PHOTOGRAPHS FROM HIS LIFE AND CAREER

Approximately 351 silver gelatin photographs of various sizes detailing the personal and professional life of actor Schildkraut including approximately 118 personal snapshots and smaller photos, sizes 2 x 2 in. to 5 x 7 in., including one inscribed, "Good Morning! / Sweet kisses to / my only love!!! / Pepi" (likely written to wife Marie McKay using the name by which most people knew him, Pepi); 47 photos, various sizes (2 x 2.5 in. to 8 x 10 in.), of Schildkraut with his mother and father, as a child and as an adult; 29 photos of Schildkraut with wife Marie McKay and approximately 75 snapshots of them together; and approximately 82 photos, most 8 x 10 in., of Schildkraut spanning the 1920s to 1960s including portraits, candids, and scenes from his films, one inscribed, "For my beloved Mrs, [unintelligible] / my 'Faraway Princess' / from her Pepi." Many of the photos have Schildkraut's handwritten captions on the reverse. Schildkraut was an esteemed actor whose talent encompassed both the stage and screen for 50 years. He is best remembered for films such as The King of Kings (1927), Show Boat (1929), The Life of Emile Zola (1937) for which he won an Academy Award®, Marie Antoinette (1938), The Diary of Anne Frank (1959), and many more. Together with a silver gelatin matte photograph inscribed and signed to Schildkraut's second wife, Marie McKay, "Marie- / don't forget- / please don't!!- / Always- / Pepi / London. June 1931," affixed to mat. The portrait is a publicity photo from Show Boat (1929) and was likely taken by Jack Freulich. Provenance: the estate of Joseph Schildkraut. Largest: 15.25 x 20 in.

\$1,000 - 1,200

1217

DISHONORED

Paramount Pictures, 1931. U.S. lobby card. Marlene Dietrich plays the muse once again to director Josef von Sternberg in this drama which co-stars Victor McLaglen. Dietrich plays an Austrian spy whose secret information on the Russians makes her as dangerous as she is beautiful.

11 x 14 in.

\$400 - 600

1218

A MARLENE DIETRICH AND DAUGHTER MARIA PORTRAIT TAKEN BY HORST P. HORST

Silver gelatin photograph of Marlene Dietrich and her daughter Maria, signed ("Horst") in brown colored pencil to lower right of mat, with "CNP [Conde Nast Publications]" blind stamped to lower right of photograph, with "15178H-16" handwritten and "Date of Sitting / Dec 1, 1947" and "Horst Vogue Studio" stamped to reverse of mat, with photo affixed to mat. Maria Riva holds her own with her famous mother in this stunning portrait by famed photographer, Horst. Riva, the daughter of Dietrich and her husband, Rudolf Sieber, was 23 years old at the time of this photograph and would later write a revealing book about her adventurous childhood as the daughter of world-class diva Dietrich.

Overall: 15 x 20 in.; photograph: 10.5 x 13.25 in.

\$1,000 - 2,000

A MARLENE DIETRICH SIGNED LETTER AND HANDWRITTEN NOTES

Comprising a Typed Letter Signed ("M. Dietrich"), 2 pp recto, 4to, Flint, Michigan, June 17, 1975, to Frank Rio, on Howard Johnson's Motor Lodge stationery, with original autograph transmittal envelope; an Autograph Note; an Autograph Note Signed ("M.D."); a Marlene Dietrich program with her handwritten notes; an article with Dietrich's handwritten annotations; and 3 telegrams between Dietrich and Rio, all housed in a white 3-ring binder. During the 1970s, Dietrich performed on stage, touring throughout the country and Europe. When Dietrich writes to her agent, Frank Rio, "Are you ever going to get it??????" it sets the tone for their relationship. In her handwritten notes, she writes in caps (which denotes screaming), "NO ADS ANYWHERE / I HOPE YOU WATCH YOUR OTHER CLIENTS BETTER THAN M.D." and repeatedly berates Rio for every failure. She was now performing to demanding crowds who were more interested in getting drunk than watching the show, and her missives betray an exasperated woman whose "living legend" status offers no comfort as she toils on the road to make a living.

Letters and notes: 8.5 x 11 in. and smaller

\$700 - 900



A JESSE LASKY ENGRAVED INKWELL GIFTED TO HIM BY MARY PICKFORD

Silver plate desk set double inkwell comprised of 2 heavy cut glass bottles with covers on either side of a candle holder atop a lidded box, all enclosed upon a tray with paw feet, marks effaced, with an engraved inscription: "Mary to Jesse / Pickford - Lasky / 1936." Lasky's partnership with Mary Pickford held great promise when it commenced in September 1936. Both had been successful pioneers in the film industry, with Pickford at one time making movies for Lasky's company, Famous Players-Lasky, During their partnership, they made two films together, The Gay Desperado and One Rainy Afternoon (both 1936), but the two headstrong executives clashed often and dissolved their company shortly thereafter.

Provenance: the estate of Jesse Lasky, Jr. 7.5 x 12.25 x 4.5 in.

\$800 - 1,200





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. 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. Fairbanks bombarded her with love notes on small cards in an attempt to win her over again, with sentiments such as, "Think of the Duber sometimes" and "I love you Darling." 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.

\$1,800 - 2,200



AN ELISSA LANDI GOWN FROM THE COUNT OF MONTE **CRISTO**

United Artists, 1934. Designed by Gwen Wakeling. Mint green silk full-length regency-style gown with an empire waist, a bodice decorated with lace and pink rosettes, a silk shell, and a lace design at the bottom of the skirt, bearing an interior black-lettered "United Costumers, Inc." label, a second label inscribed, "Elissa Landi" in black ink, and a modern "Warner Bros." barcode. Landi's success in such films as Cecil B. DeMille's The Sign of the Cross (1932) paved the way for her performance in this adventurous yarn based on the novel by Alexandre Dumas. Playing opposite Robert Donat, Landi can be seen wearing the gown in the ball scene and was featured wearing it on the lobby cards for the film. Accompanied by a photo of Landi wearing the gown.

\$700 - 900





1223 A MARION DAVIES SIGNED PHOTO TO LOUELLA PARSONS BY HURRELL

Silver gelatin oversized doubleweight matte photograph of Marion Davies with "Hurrell" blind stamp to lower right border, signed and inscribed, "To the greatest friend / I have ever had. I love / you Louella. / from / Marion." Accompanied by three 8 x 10 in. publicity and scene stills of Davies. When Parsons first met Davies in 1919, Davies was in the thick of her affair with newspaper mogul William Randolph Hearst. Parsons was surprised to find a modest, sweet woman: "She is like a child who had suddenly found herself in a golden palace surrounded with every luxury money can buy." Parsons was so adoring of Davies in her column that she eventually was hired by Hearst. Her columns were syndicated in hundreds of newspapers with over 20 million readers, with nary a negative word ever written about Marion Davies. Provenance: originally from the estate of Louella Parsons. 11 x 14 in.

\$500 - 700

1224

A NORMA SHEARER AND LOUELLA PARSONS GROUP OF **PHOTOS**

Comprising an oversized silver gelatin matte photograph with "Kindly Credit / Hurrell / MGM" on the reverse, signed and inscribed by Shearer to Parson's husband, Dr. Harry Martin: "To the 'Doctor' - / With real affection / Norma Shearer." Accompanied by two oversized photos of Shearer and Parsons having tea in Parsons' garden, both with "Clarence Sinclair Bull" stamps on the reverse. Like most of the stars during the Golden Age of Hollywood, Shearer did her part to keep the powerful columnist happy including allowing Louella visits to the set of her films, posing for publicity photos, appearing on her radio program, and keeping her in the know regarding her life and career. Provenance: originally from the estate of Louella Parsons. 11 x 14 in.







1224















1228

1225

A SHIRLEY TEMPLE ARCHIVE OF PHOTOGRAPHS

Comprising 25 silver gelatin photographs featuring Temple in candid shots with such stars as Will Rogers, Janet Gaynor, Bill "Bojangles" Robinson, Jean Hersholt, Alice Faye, and Temple's parents, as well as in portraits promoting films such as Curly Top (1935), Heidi (1937), and many others. Temple's films, along with those of Will Rogers, saved Twentieth Century-Fox Studios from bankruptcy during the depression and perked up the spirits of audiences who were trying to escape their everyday woes.

Provenance: the Everett Collection. 8 x 10 in.

1226

THE POOR LITTLE RICH GIRL

Twentieth Century-Fox, 1936. U.S. one sheet poster, style A, linenbacked. Shirley Temple charms an all-star cast including Alice Faye and Jack Haley when she gets lost on her way to boarding school and gets picked up by well-intentioned performers. Naturally, the talented little girl becomes the star of their show. 28.25 x 42 in.

\$800 - 1,000

CAPTAIN JANUARY

Twentieth Century-Fox, 1936. U.S. one sheet poster, style A, linenbacked. Orphan Shirley Temple adores her caretaker, lighthouse keeper Guy Kibbee, but busybody villainess Sara Haden mars their happiness when she tries to separate them. A highlight of the film is a complicated and charming dance routine performed by Temple and Buddy Ebsen. 29 x 42 in.

\$800 - 1,000

1228

REBECCA OF SUNNYBROOK FARM

Twentieth Century-Fox, 1938. U.S. one sheet poster, style A, paperbacked. Shirley's talent becomes a bone of contention between her snobbish aunt and an ambitious talent scout. The film was directed by Allan Dwan and features Gloria Stuart, Jack Haley, and Randolph Scott.

27 x 41 in.

\$700 - 900

A KAY FRANCIS COSTUME FROM THE WHITE ANGEL

Warner Bros., 1936. Designed by Orry-Kelly. Smokey brown 2-piece Puritan-style costume comprising a long-sleeved bodice with a vertical fold/stripe design down the front on either side of the zipper, with subtle interior boning and a bustier-type construction, with creamcolored collar and cuffs, bearing a modern Warner Bros. barcode; together with a full-length matching skirt with a brown grosgrain waistband, bearing an interior red-lettered "Warner Bros. Pic Inc." label inscribed, "McLaren / 8117A-980" in black ink, and a Warner Bros. yellow cleaning tag. Francis plays nurse Florence Nightingale in this drama directed by William Dieterle which drifted from her usual sensual roles as a femme fatale and showcased her ability as a serious actress. Francis was one of Warner Bros.' top stars in the 1930s, and costumes worn by her rarely come to auction. She is seen wearing the ensemble in most of the film and in many publicity photographs. In the film, she wears a black apron over the skirt which is not included here. Accompanied by a DVD of the film.

\$1,000 - 1,200





A LORETTA YOUNG GROUP OF SIGNED ITEMS, ONE TO **LOUELLA PARSONS**

1229

Comprising an 11 x 14 in. silver gelatin photograph of Loretta Young signed and inscribed to gossip columnist Louella Parsons: "To Louella-/ always my / affection- / Loretta Young." Though Parsons announced to the world in 1937 that Young was adopting a little girl, she may or may not have suspected the truth when it was later revealed that Young had actually given birth to the child in 1935, and Clark Gable was the father. This situation would have destroyed Young's career and thus, her livelihood, and she kept up the falsehood to the public until her dying day. Parsons' power as a Hollywood columnist meant that most stars kowtowed to her in order to maintain good publicity. Together with two signed 11 x 14 in. photographs and a Typed Letter Signed ("Loretta Young"), 1 p, 8vo, Beverly Hills, March 28, 1951, to L. Allan Smith, on monogrammed stationery and with original transmittal envelope. Accompanied by 2 vintage 8 x 10 in. portraits, one signed by both Loretta Young and David Manners.

Provenance: photo inscribed to Louella Parsons is originally from the estate of Louella Parsons.

Photos: 11 x 14 in.

\$600 - 800



A GEORGE HURRELL SIGNED AND NUMBERED LIMITED EDITION OVERSIZED PHOTOGRAPH OF LORETTA YOUNG AND **TYRONE POWER**

Photographic print mounted on board, limited edition, signed ("Hurrell") in lower right corner and numbered 31/60 in lower left corner. The youth and beauty of Twentieth Century-Fox's most popular screen team, Loretta Young and Tyrone Power, were photographed to perfection by glamour photographer George Hurrell in 1937, the year that three of Young and Power's co-starring vehicles, Love is News, Café Metropole, and Second Honeymoon were released. Their onscreen chemistry prompted rumors of a real-life romance, making them the undisputed darlings of the movie magazines and the public. 36 x 48 in.

\$1,000 - 1,300



1231











1235

A TYRONE POWER ARCHIVE OF SCENE STILLS FROM HIS

Approximately 599 silver gelatin photographs, 8 x 10 in., from most of Power's films including Lloyds of London (1936). 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.

\$1,200 - 1,500

1233

A TYRONE POWER PAIR OF TROUSERS FROM MARIE **ANTOINETTE**

MGM, 1938. Gray stirrup trousers with hook-and-eye closures on the left hip and tapering at the bottom legs, bearing an interior greenlettered "Metro-Goldwyn-Mayer" label inscribed, "Tyrone Power / 1-1030-9869" in black ink and an "MGM Wardrobe" stamp to the interior waistband, accompanied by 15 photographs from the film, 8 of which are original, some with photographer Willinger stamps on the reverse. Power plays the gallant Count Axel Fersen in this sumptuous epic starring Norma Shearer and John Barrymore and directed by W.S. "Woody" Van Dyke. Power was Twentieth Century-Fox's box office darling when his services were loaned to the more esteemed MGM for this highly anticipated costume picture. Accompanied by a publicity portrait of Power wearing the pants.

\$1,000 - 1,200

1234

A TYRONE POWER GROUP OF OVERSIZED PHOTOGRAPHS

Comprising 28 oversized silver gelatin photographs featuring Tyrone Power in publicity portraits and behind the scenes of films such as Blood and Sand (1941), The Black Swan (1942), and Son of Fury: The Story of Benjamin Blake (1942); in uniform; in candid photographs with wife Annabella and gossip columnist Louella Parsons: in candid photos with the cast of the 1952-53 touring stage production of John Brown's Body which also feature Charles Laughton and Raymond Massey and which were taken by photographer John Engstead, and more. Other photographers represented are Anthony Ugrin and Gene Kornman. Accompanied by an additional 5 photos of Power and a photo of Annabella, 8 x 10 in. Power was Twentieth Century-Fox's most popular leading man during the 1940s. Oversized photos: 11 x 14 in.

\$1,200 - 1,500

1235

A GEORGE HURRELL SIGNED AND NUMBERED LIMITED **EDITION OVERSIZED PHOTOGRAPH OF BETTE DAVIS**

Photographic print mounted on board, limited edition, signed ("Hurrell") in lower right corner and numbered 31/60 in lower left corner. This 1938 portrait of Bette Davis captures her at the peak of her career and emphasizes a glamorous side of Davis that was often overlooked because of her meaty movie roles. It was during this time that she won an Oscar for her performance in Jezebel (1938) and was filming her next triumph, Dark Victory (1939). Looking cool and confident with the ever-present cigarette in her bejeweled fingers, Davis looks every inch Warner Bros.' top female star. 36 x 48 in.

\$1,000 - 1,300



A DOROTHY LAMOUR DRESS FROM THE FLEET'S IN

Paramount Pictures, 1942. Designed by Edith Head. Black satin longsleeved dress with padded shoulders and a V-neck, with a black stitch design in the front of the skirt and a slit in the front center of the skirt, bearing an interior blue-lettered "Paramount" label inscribed, "Lamour," and a "Property of Paramount Pictures Corp. Ladies Wardrobe" interior stamp. The indentations from the pair of brooches that Lamour wore with this dress can still be seen on the neckline. This dress is a perfect example of 1940s fashion with its sleek sophistication so often seen in film noir films of the era. Lamour plays a nightclub singer with an icy reserve who becomes a challenge for William Holden. In the film, she pairs this dress with a feather boa. Accompanied by a photo of Lamour wearing the dress in a scene from the film.

\$800 - 1,200 \$1,800 - 2,200

1237

A PARAMOUNT PICTURES GOWN WORN BY VERONICA LAKE, **GAIL RUSSELL, AND VIRGINIA WELLES**

Green two-toned floral patterned full-length sleeveless gown with a row of matching appliqued flowers at the neckline and subtle boning in the bodice, bearing a blue-lettered "Paramount" label inscribed, "Virginia Wells [sic]" in black ink and an interior "Paramount Pictures Ladies Wardrobe" stamp; accompanied by a matching long-sleeved hip-length jacket with matching tube-like trim, with "PAR 2 PC" in white ink to lining. Paramount got their money's worth out of this dress which was featured in publicity portraits of their biggest stars of the 1940s, Veronica Lake and Gail Russell. Actress Virginia Welles also prominently wears this unique piece in the film, Ladies Man (1947). Accompanied by 4 photos of all three actresses wearing the ensemble.



















A RITA HAYWORTH GROUP OF PORTRAIT AND PINUP PHOTOGRAPHS

Comprising 43 silver gelatin photographs beginning with her years as starlet Rita Cansino and featuring portraits from her signature role in *Gilda* (1946), as well as swimsuit pinups and portraits from *Blood and Sand* (1941), *The Strawberry Blonde* (1941), *The Lady From Shanghai* (1947), *Salome* (1953), and many others taken during her reign as Hollywood's Love Goddess of the 1940s. Photographers represented include Hayworth's favorite, Robert Coburn, as well as Scotty Welbourne, Gene Kornman, Whitey Schafer, and Ned Scott. *Provenance*: the Everett Collection. 8 x 10 in.

\$1,500 - 2,000

1239

A RITA HAYWORTH AND ALY KHAN WEDDING INVITATION TO LOUELLA PARSONS

Cream-colored invitation inscribed in raised black print: "Miss Rita Hayworth / and / Prince Aly Khan / invite you to their wedding / at the Chateau de l'Horizon / Golfe Juan / on the 27th of May, 1949 / at 11.00 a.m.," with the date and time and Louella Parsons' name handwritten in blue ink on the invitation, with the original envelope inscribed "Miss Louella Parsons" in blue ink to the face. Accompanied by a round, pink, heavy stock paper chip inscribed "Chateau de l'Horizon / Guest Pass / 7 / Delivered to / Miss Louella Parsons," all of which is stamped in blue except for Parsons' name, which is handwritten in blue ink. Hayworth and Khan engaged in a whirlwind romance culminating in marriage, making Hayworth Hollywood's first actress to marry into true royalty. Ironically, the private Hayworth did not want to invite Parsons, or most people from Hollywood, to the wedding but was encouraged to maintain good relations with the powerful Hollywood columnist. Parsons was reportedly the "only iournalist" invited to the wedding, and she gave the bride as a wedding present a handkerchief allegedly owned by Marie Antoinette. Parsons also reveled in the fact that her nemesis and fellow columnist, Hedda Hopper, who had claimed that Parsons would never get invited to the wedding, now had to eat her words.

Provenance: originally from the estate of Louella Parsons. *Invitation: 4.25 x 6 in.; guest pass diameter: 3.25 in.*

\$700 - 900



AN OLIVIA DE HAVILLAND DRESS FROM TO EACH HIS OWN

Paramount Pictures, 1946. Designed by Edith Head. Sheer brown linen long-sleeved ankle-length dress with a ruffled eyelit collar which extends down the center of the bodice, with faux mother-of-pearl buttons down the front and on a matching belt, with a horizontal stripe design on the skirt, bearing a blue-lettered interior label inscribed, "Paramount," with "Olivia de Havilland #2" written in black ink to label. De Havilland won the Best Actress Academy Award® for this film in which she plays a Stella Dallas-like character who must give up her child in order to give him a better life. Accompanied by a vintage photo of de Havilland wearing the dress and a DVD of the film.

\$2,500 - 3,500

A PAULETTE GODDARD DRESS FROM HAZARD

Paramount Pictures, 1948. Designed by Bernard Newman. Taupe linen day dress with an embellished bodice of rhinestones, beads, and decorative cording, bearing an interior blue-lettered "Paramount" label inscribed, "Paulette Goddard" in blue ink. Goddard plays the unlikely role of a compulsive gambler being pursued by detective MacDonald Carey in this comedy directed by George Marshall. Goddard was a major Hollywood player in the 1940s as much for her screen allure as her marriage to Charlie Chaplin. In keeping with her image as a leading lady at Paramount, she had 16 costume changes in the film. Accompanied by a candid photo of Goddard wearing the dress on the set while looking over costume sketches.



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 filmdom's most prolific and beloved screen duos. Accompanied by a vintage photo of Powell on the set wearing the coat.

1243

A MYRNA LOY GOWN FROM MR. BLANDINGS BUILDS HIS **DREAM HOUSE**

RKO, 1948. Designed by Robert Kalloch. Taupe jersey full-length long-sleeved gown with a subtle draping/ruching design on the bodice and an intricately constructed matching belt, with a small train at the bottom, bearing an interior label inscribed, "N7-275 / M. Loy." Loy's comedic timing is in perfect synchrony with co-star Cary Grant in this delightful comedy which chronicles a couple's adventures while building a country house. This elegant gown worn in several scenes of the film enhanced Loy's statuesque silhouette and its glamour was in keeping with her position as one of the gueens of the cinema's Golden Age. Accompanied by a DVD of the film.

\$2,000 - 3,000







AN ESTHER WILLIAMS GOWN MADE FOR NEPTUNE'S **DAUGHTER**

MGM, 1949. Designed by Irene. Full-length strapless cream-colored gown with a tropical motif of flying coral-colored birds with large tail feathers, with a ruched bustline and small bustles at the hips, bearing an interior label inscribed, "E.Williams-1429-5090" in typescript. Accompanied by a 17 x 118 in. matching wrap/shawl. Though the production number on the label matches that of Neptune's Daughter, the gown cannot be seen in the film and thus, the scene in which Williams wore it was likely deleted. Nevertheless, it was clearly made for her and style-wise is in keeping with the other gowns made for her during her tenure at MGM.

\$500 - 700

1245

A LUCILLE BALL SKIRT FROM THE FULLER BRUSH GIRL

Columbia Pictures, 1950. Designed by Jean Louis. Pleated plaid skirt of red, green, and yellow, bearing an interior black-lettered "Columbia Pictures" label inscribed, "L. Ball" in black ink, with a "Western Costume Co." stamp and a modern "Western Costume" barcode on the waistband lining. Playing a door-to-door saleswoman opposite costar Eddie Albert, Ball gets into all sorts of mischief à la Lucy Ricardo in this comedy directed by Lloyd Bacon. The skirt is worn throughout the last half of the film as she and Albert undergo a series of comedic mishaps while running away from the villains. Accompanied by a DVD of the film.

\$700 - 900



A JUDY GARLAND SIGNED AND INSCRIBED PHOTOGRAPH

Silver gelatin matte finish photograph with a "John Engstead" blind stamp to lower right, signed and inscribed, "To Al- / with my love and / best wishes- / Judy / P.S. sorry I'm not wearing / my 'oscar' cuff links / in this picture," taken during the period she was making a comeback with A Star is Born (1954). According to a typed caption taped to the back of the photo, the recipient of the signed photo was Al Williams, the owner and operator of the Papagayo Restaurant at the Fairmont Hotel in San Francisco during the 1950s and '60s; accompanied by a second silver gelatin matte finish photograph with "Portrait by Eric Carpenter" and original MGM stamped informational caption on reverse, also signed and inscribed, "Joe Alfonso [?] / Sincere best wishes, / Judy Garland," c.1945, possibly a secretarial signature. Each: 11 x 14 in.

\$800 - 1,200



1248

1246

A JUDY GARLAND SIGNED CONTRACT FOR HER 1951 LONDON PALLADIUM COMEBACK

Document Signed ("Judy Garland"), 2 pp, dated March 21, 1951, between Garland and Moss' Empires Limited, in which Garland commits to perform for 4 weeks at the prestigious London Palladium in April 1951 for approximately \$7500 a week in US dollars. Garland's performances at the Palladium constituted a spectacular comeback after she had been fired in 1950 from her longtime home studio, MGM, after personal problems prevented her from appearing in *Royal Wedding* (she was eventually replaced by Jane Powell). Garland considered herself reborn after the European crowds embraced her and flocked to her sold-out Palladium concerts. She would continue to perform to massive crowds at the Palladium at various times over the course of her life, including shortly before she died in 1969, but none surpassed the excitement of the 1951 engagement in which she proved to herself and the world that her career was far from over. *Contract: 10.5 x 16.5 in.; magazine: 9 x 12 in.*

\$2,500 - 3,500



1247

1248

A JANE RUSSELL SIGNED SHIRT AND SCRAPBOOK FROM A 1951 HOLLYWOOD CHARITY EVENT

Comprising a green and cream-colored baseball shirt with a letter "M" on the front and "Jane Russell" on the back, signed later ("Jane Russell") in blue ink on the bottom of the left sleeve; and a large scrapbook bound in 4 brads and housed in a blue binder with "Award Entry on / Community Welfare Funds / Hollywood, California Jaycees / Population 250,000 / 1951-1952" in white print to cover, pertaining to the fifth annual "Out of This World Series" charity baseball game which took place at Gilmore Stadium in Los Angeles on August 6, 1951. The baseball game was an annual star-studded event, with 1951 featuring Bob Hope as captain of "The HOPEfuls" and Gary Cooper as captain of "The Cutthroats." Female stars were relegated to "bat girl" status and included Marilyn Miller and Dorothy Malone. Jane Russell was actively involved in this event over the years, and the baseball shirt offered here was from her participation in 1950. Accompanied by a vintage photo of her wearing the shirt at the 1950 event. A complete list of scrapbook contents is available upon request. Scrapbook: 20 x 20.75 x 2 in.









1249

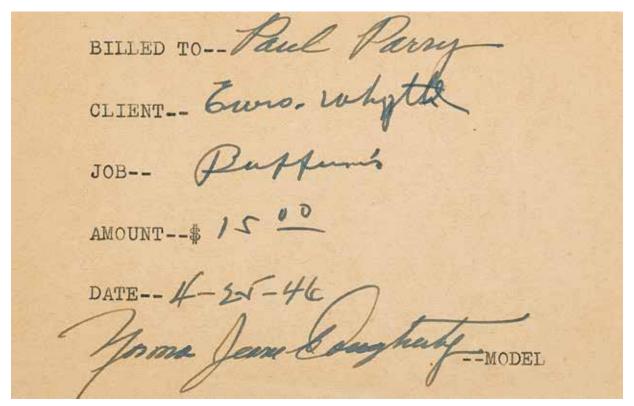
A MARILYN MONROE GROUP OF UNPUBLISHED TRANSPARENCIES AND NEGATIVES FROM 1946 BY PHOTOGRAPHER PAUL PARRY, SOLD WITH COPYRIGHT

Seventeen different vintage color transparencies and black-andwhite negatives comprising 3 color 5 x 7 in. and 5 color 4 x 5 in. transparencies and 5 black-and-white 5 x 7 in. and 4 black-and-white 4 x 5 in. negatives, of Norma Jeane Dougherty (née Marilyn Monroe) wearing a cowgirl outfit and a tennis outfit, all in glassine sleeves, some with "Paul Parry" printed stickers and identifying numbers. Please note that the black-and-white negatives are shown as positives for the catalog.

When Norma Jeane Dougherty began modeling in 1945 after being discovered working at Radioplane Company, local photographers could not get enough of her. Before long, she was appearing in advertisements and on magazine covers. In the advancing years after she became Marilyn Monroe and to this day, well-known photographers such as Bruno Bernard, Joseph Jasgur, and Andre de Dienes published the many photos they took of Norma Jeane during her modeling days, but Paul Parry's photographs remained elusive until

now; in fact, only one advertisement-for Mission orange drink-contains his photo credit, the advertisement for which some of the photos from this lot were taken but were used later when she was Marilyn Monroe. In his photos of Norma Jeane with a tennis racket, Monroe fans will immediately recognize the white short overalls that she wore both in her personal life and in many of her early modeling sessions with various photographers, evidence of her lack of money at the time. These rare, never-before-seen images are offered here for the first time, with copyright. Accompanied by the original Mission orange drink ad (in rough shape), an original "Paul Parry" 5 x 7 in. monogrammed envelope with "Marilyn Monroe" typed to center, an original 4.5 x 6.5 in. paper file tab with "Norma Jean Dougherty" handwritten in pencil to top, and an original 1940s pamphlet promoting Paul Parry's photography business. 4 x 5 in. to 5 x 7 in.

\$15,000 - 20,000





STANDARD INDIVIDUAL CONSENT AND RELEASE FORM

In consideration of \$, receipt whereof is acknowledged, I hereby give Paul Parry, his legal representatives or assigns and those acting under his permission and upon his authority, or those for whom Paul Parry is acting, the absolute right and permission to copyright and or use and or publish photographic portraits or pictures of me or in which I may be included in whole or in part, or composite or distorted in character, or form, in conjunction with my own or a fictitious name or reproductions thereof in color or otherwise, made through any media at their studies or elsewhere for art, advertising, trade or any other lawful purpose whatsoever.

I hereby waive any right that I may have to inspect and/or approve the finished product or the advertising copy that may be used in connection therewith or the use to which it may be applied.

I hereby release and discharge Paul Parry, his legal representatives or assigns and all persons acting under his permission or authority or those for whom he is acting, from any liability by virtue of any blurring, distortion, alteration, optical illusion, or use in composite form, whether intentional or otherwise, that may occur or be produced in the taking of said picture or in any processing tending towards the completion of the finished product, unless it can be shown that they and the publication thereof were maliciously caused, produced and published solely for the purpose of subjecting me to conspicuous ridicule, scandal, reproach, seorn and indignity.

Date 4/2	F/46	Model	ma la	ne Eduglad
	Parent or Guard	dian	0	0 1
Witness				

I, the undersigned, being the parent or guardian of the above named model, do hereby for a valuable consideration consent to the above authorization and release.

Parent or Guardian

1250

A MARILYN MONROE SIGNED PHOTOGRAPHER'S RELEASE FROM HER EARLY MODELING DAYS

Photographer's release document signed ("Norma Jeane Dougherty") to lower right, dated April 25, 1946, on "Paul Parry / Photographer" letterhead, indicating that Monroe is receiving \$15.00 for her modeling work and waives all rights to the photographs. The client name, "Evers Whyte," is handwritten to upper left corner, and Parry's letterhead address is crossed out and his Sunset Blvd. address typed underneath. In 1946, Monroe was in the middle of divorcing her first husband Jim Dougherty, to whom she had been married for 4 years, and was working diligently to further her modeling career. According to Emmeline Snively, who put her under contract to the Blue Book Modeling Agency, "She was a clean, shining, pleasant, expressive-faced little girl, the girl-next-door type." 5.5 x 8.5 in.

\$3,000 - 5,000

125

A MARILYN MONROE SIGNED INVOICE TO PHOTOGRAPHER PAUL PARRY FROM HER EARLY MODELING DAYS

Model's paper invoice signed ("Norma Jeane Dougherty") at bottom, dated April 25, 1946, indicating that photographer Paul Parry is to be billed \$15.00 for Norma Jeane's modeling work on a job for Buffums' department store. In late 1945, Monroe signed a contract with Emmeline Snively's Blue Book Modeling Agency and by early 1946 was also posing for pinup painter Earl Moran; this April 1946 invoice with Paul Parry indicates it was one of her earliest modeling jobs. She quickly became one of Blue Book's most requested models because of her fresh-faced naturalness in front of the camera. 3.25 x 5 in.

\$3,000 - 5,000

Witness.

A MARILYN MONROE PRINT TITLED "PRETTY IN PINK" BY HAROLD LLOYD

Large-format color photograph of Marilyn Monroe in a negligee, reading a book in her apartment. As a friend of the photographer Philippe Halsman, Harold Lloyd was a witness and participant in the famous photographic session which resulted in Monroe's first Life magazine cover of April 7, 1952. After Monroe made a wardrobe change, Lloyd shot a series of sensual color photographs of her lounging about her apartment. Accompanied by a Certificate of Authenticity.

Provenance: the estate of Harold Lloyd. 24 x 25 in.

\$600 - 800



1253

1254

A MARILYN MONROE PHOTO BY FRANK WORTH

Silver gelatin photograph, edition no. 14/195, with photographer's estate blind stamp in margin recto, printed later. Taken during a photo session with Sammy Davis, Jr. during the shooting of How to Marry a Millionaire (1953), this natural candid of Monroe is evidence of the relaxed atmosphere which attended photographer Frank Worth's shoots and made his pictures so unique. Worth had an impressive body of work dating from the 1930s to the 1960s, but most of it was not released until after his death. Accompanied by a certificate of authenticity from the photographer's estate. 16 x 20 in.

\$600 - 800



1252

1253

A MARILYN MONROE PRINT TITLED "POOLSIDE" BY HAROLD LLOYD

Large-format color photograph of Marilyn Monroe relaxing by the pool at Harold Lloyd's massive estate, "Greenacres," while wearing a bathing suit from her film, How to Marry a Millionaire (1953). What looked like an ordinary photo shoot at Lloyd's estate was later revealed to be an instance of Monroe helping out the government by shooting film footage which encouraged government employees to keep confidential what they knew about atomic bomb testing in the Pacific, Nevada, and Mexico. To this day, only seconds of that footage have been revealed, along with these photographs. Accompanied by a Certificate of Authenticity.

Provenance: the estate of Harold Lloyd. 24 x 25 in.

\$600 - 800



1254



1256

A MARILYN MONROE OVERSIZED PRINT BY JOHN BRYSON

Silver gelatin photograph wrapped around masonite board, signed ("John Bryson") to lower right and signed ("Bryson") to reverse margin. Monroe is depicted in her element as her entourage, including makeup artist Allan "Whitey" Snyder and hair stylist Sydney Guilaroff, attends to her every need. Taken on the set of *Let's Make Love* (1960), Bryson was able to capture the chaotic atmosphere that often accompanied Monroe when making films. John Bryson gifted this print to the consignor's grandfather, who was an amateur photographer and friend of Bryson.

30 x 40 x 0.5 in.

\$1,000 - 1,500



1257

1255

A MARILYN MONROE PHOTO BY FRANK WORTH

CBS, 1953. Silver gelatin photograph, edition no. 14/195, with photographer's estate blind stamp in margin recto, printed later. Monroe relaxes on the set of *The Jack Benny Show* where she made her television debut in 1953. She engaged in a comedic skit with Benny and also serenaded him with a rendition of "Bye Bye Baby," a song from her hit film, *Gentlemen Prefer Blondes* (1953). Accompanied by a certificate of authenticity from the photographer's estate. 16 x 20 in.

\$600 - 800



1256

1257

A MARILYN MONROE AND ARTHUR MILLER OVERSIZED PRINT BY JOHN BRYSON

Silver gelatin photograph wrapped around masonite board, signed ("John Bryson") to lower right and signed ("Bryson") to reverse margin. Taken on the set of *Let's Make Love* (1960), Monroe is without makeup and glowing as she is toweled off by husband and playwright, Arthur Miller. The happy shot chronicles the calm before the storm; Monroe would engage in an affair with her co-star, Yves Montand, during filming and effectively doom her marriage. John Bryson gifted this print to the consignor's grandfather, who was an amateur photographer and friend of Bryson.

30 x 40 x 0.5 in.

\$1,000 - 1,500















1259

1258

AN ELIZABETH TAYLOR GROUP OF PORTRAIT AND CANDID **PHOTOGRAPHS**

Comprising 59 silver gelatin photographs featuring Taylor in lovely portraits as MGM's rising young star in films such as Father of the Bride (1950) and A Place in the Sun (1951) to her passage as one of Hollywood's most forthright and talented actresses in Suddenly, Last Summer (1959) and Cleopatra (1963). Many of the photos are from the late 1940s, early '50s and highlight Taylor's otherworldly beauty. Provenance: the Everett Collection. 8 x 10 in.

\$1,000 - 1,500

AN ELIZABETH TAYLOR PHOTO TAKEN BY FRANK WORTH

Warner Bros., 1956. Silver gelatin photograph taken in 1955, from a limited edition set of 6, with photographer's estate blind stamp in margin recto, printed later. Director George Stevens' epic film based on Edna Ferber's novel of the same name cemented Elizabeth Taylor's legendary status. Taylor, who enjoyed pushing the envelope when it came to her performances, resonated with her character, a cultivated girl who marries into a chauvinistic ranching family and brings feminism to Texas. Accompanied by a certificate of authenticity from the photographer's estate. 12 x 18 in.

\$600 - 800



A GLYNIS JOHNS COSTUME FROM THE COURT JESTER

Paramount Pictures, 1956. Designed by Edith Head. Cream-colored strapless full-length crepe gown with a lace-up bustier-type bodice with interior boning, with flower appliques at the neckline and waist, and a long pleated skirt, bearing a plain interior label inscribed, "Glynis Johns," a blue-lettered "Paramount" label, an interior "Property of Paramount Pictures Corp. Ladies Wardrobe" stamp, a Paramount cleaning tag, and "PAR" written in black ink. Johns plays the voice of reason to Danny Kaye's manic jester in this colorful musical which also stars Angela Lansbury. Johns wears the gown with a blue cloak in the movie. Accompanied by a DVD of the film.

\$700 - 900

1261

AN ANGELA LANSBURY COSTUME MADE FOR THE COURT **JESTER**

Paramount Pictures, 1956. Designed by Edith Head. Pale pink off-theshoulder long-sleeved full-length medieval-style gown trimmed at the neckline, waist, and down the front with blue jewels, faux pearls, and silver metallic cord, accented by long royal blue chiffon arm sashes punctuated with faux pearls, with a small train, bearing an interior "Property of Paramount Pictures Ladies Wardrobe" stamp, with "PAR" written in black ink to interior boning. Lansbury is a princess who falls for Danny Kaye in this colorful romp which highlights Kaye's penchant for tongue twisters and physical comedy. Though Lansbury does not wear the costume in the film (she wears a similarly designed blue gown in the film), there are photos of her wearing the gown on the set and in publicity portraits. Accompanied by a photo of Lansbury wearing the gown.

\$1,200 - 1,500



A CLAYTON MOORE PAIR OF TROUSERS FROM THE LONE RANGER FILM

Warner Bros., 1956. Light gray trousers with faux front pockets and tapered legs with small slits in the leg bottoms, with 2 strings attached to each, bearing an interior "Warner Bros." label inscribed, "6/30/55 / 8546 / Clayton Moore / Lone Ranger / 4-8145." The success of the ABC television series, The Lone Ranger, which ran from 1949 to 1957, was not enough for the American public; they had to experience his adventures on the big screen. Clayton Moore became a larger-than-life hero who continued his run with The Lone Ranger by making personal appearances for decades after the films had been released and the show canceled. He claimed to live by the same credo as the character, and his name is so synonymous with The Lone Ranger that he is the only actor on the Hollywood Walk of Fame to have his character's name next to his real name on his star. Accompanied by a DVD of the film.

\$5,000 - 7,000

1263

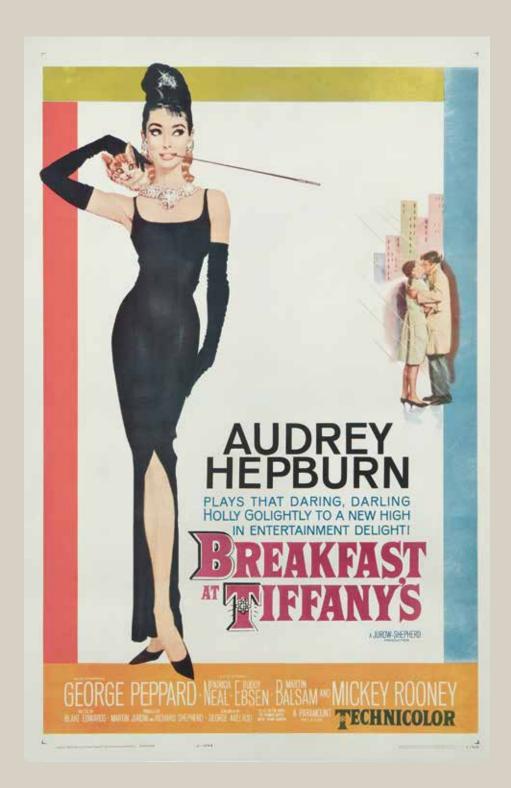
A GRACE KELLY LARGE ARCHIVE OF CORRESPONDENCE

10 Autograph Letters, a Typed Letter, an Autograph Note, and an Autograph Postcard, signed ("Grace"), 40 pp recto and verso, various sizes (12mo to 4to), various places including Monaco, Paris, Philadelphia, Gstaad, and London, late 1956 to October 4, 1974, to Donald Buka, on various monogrammed and royal stationeries, some with original autograph transmittal envelopes. WITH: 36 Christmas/ New Years cards, many with Grimaldi family photographs,

approximately 1960 to 2001, many signed ("Grace," "Rainier"); a Typed Letter and an Autograph Letter Signed ("Rainier"), 4 pp recto and verso, 8vo, Monaco, February 17, 1980 and April 24, 1983, to Donald Buka, on royal monogrammed stationery, one with original autograph transmittal envelope; together with correspondence such as birth announcements, wedding invitations, snapshots, programs, and notes; a complete list is available upon request.

When actress Grace Kelly sailed on the SS Constitution from New York to Monaco to marry Prince Rainier in 1956, only her closest friends shared the voyage with her. One of them was actor Donald Buka, with whom she enjoyed a deep friendship until her death in 1982. Over the years, they corresponded and shared intimate details of their lives. In 1958 letters when Grace was still relatively new to the workings of Monaco life, she gives details of Rainier's rocky relationship with his rebel sister, Princess Antoinette (known as Tiny), discusses friends' weddings and divorces, and remarks on a trip to Philadelphia to help care for her ill father: "I miss Rainier and the babies very much ... you will fall madly in love with Caroline when you see her-and as for that Albie, we will have to beat the girls away!" Most poignant are the rare letters from Prince Rainier, one written shortly after Grace's death: "I do hope that I was able to make her achieve her 'utmost happiness.' Time does not help much or even sooth [sic] the pain of such a terrible loss." 11.5 x 15 x 2 in.

\$3,000 - 5,000



BREAKFAST AT TIFFANY'S

Paramount Pictures, 1961. U.S. one sheet poster, linen-backed. Artwork by Robert E. McGinnis. Audrey Hepburn plays the role for which she is best remembered, that of the vulnerable-yet-steely Holly Golightly in this romance which also stars George Peppard. Directed by Blake Edwards and based on a story by Truman Capote, the film was nominated for 5 Oscars® (including Best Actress for Hepburn) and won 2 for music by Henry Mancini. $28 \times 42.5 \text{ in.}$

\$4,000 - 6,000





A LANA TURNER COSTUME FROM WHO'S GOT THE ACTION?

Paramount Pictures, 1962. Turquoise high-necked cheongsam-style loungewear with an inlaid butterfly design, loop-style buttons down the entire length of the front, and a small slit in the skirt, bearing an interior label inscribed, "Made in Hong Kong / Expressly for / Bullock's-Wilshire," accompanied by a string belt and a matching pair of shorts bearing an interior blue-lettered "Paramount" label inscribed, "Lana Turner" in gold ink. Though Edith Head designed the costumes for this film, this particular dress was off-the-rack from the famous Bullock's department store. Co-starring Dean Martin as a husband with a gambling problem, Turner plays the wife who attempts to control his addiction in her own way. Accompanied by a DVD of the film.

\$600 - 800







A SHIRLEY MACLAINE COSTUME FROM WHAT A WAY TO GO!

Twentieth Century-Fox, 1964. Designed by Edith Head. Royal blue silk nautical-style sleeveless leotard/costume accented with blue and white bugle beads in a striped pattern, bearing an interior black-lettered "20th Century-Fox" label and a Fox cleaning tag; accompanied by a matching pleated short skirt with a vertical striped bugle bead design, with snap closures that attach to the leotard, bearing an interior blacklettered "20th Century-Fox" label and a "Western Costume Co." interior stamp. In one of the most memorable dance numbers in Hollywood history, MacLaine shows off her long legs as she dances with Gene Kelly in the "Hollywood musical" production number from this black comedy. She eventually rips off the skirt to perform a sensual portion of the dance with Kelly and proves throughout the lavish number that she can match him step for step. MacLaine remembered Kelly as "a real taskmaster—at times I'd say, a 'dancing fascist'—but brilliant." Accompanied by a photo of MacLaine wearing the costume and a DVD of the film.

\$2,000 - 3,000



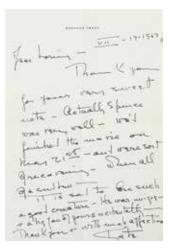
1267

A KATHARINE HEPBURN GROUP OF CORRESPONDENCE

Comprising 5 Autograph Letters and 3 Autograph Notes Signed ("Kate"), 9 pp recto and verso, various sizes (12mo to 8vo), various places including New York, Connecticut, Ireland, Palm Springs, and Los Angeles, December 20, 1962 to December 16, 1988, to Valentina Fratti and Laura Fratti, on various stationeries including monogrammed stationery, most with original autograph transmittal envelopes. Hepburn met Laura Fratti, a classical pianist, when Fratti coached her fingering for the film, Song of Love (1947), in which Hepburn plays concert pianist Clara Wieck Schumann. They developed a strong friendship, with Hepburn becoming godmother to Laura's daughter, Valentina, with whom she also forged a special bond. In her letters, Hepburn details her experiences working on The Lion in Winter (1968) with Peter O'Toole and Anthony Hopkins, the latter of whom she writes: "He's Welsh & 23 & fine voice & looks like Dick Burton." She also expresses excitement over the "big star star cast" that is planned for her upcoming production of The Madwoman of Chaillot (1969). When staying in Kirk Douglas' Palm Springs home over the Christmas holiday, she asks that Laura "please buy your own present as all I can find here are dates-rocks-and chocolates." Though Hepburn was a self-professed egomaniac, she had a soft side and was fiercely loval to her friends, as evidenced by the longevity of her friendships and the sweet words she penned to her goddaughter at holiday time: "Dearest Valentina / My love to you at Christmas-at New Years & what the hell all the rest of time-."

Provenance: the collection of Valentina Fratti. 5 x 7.25 in.

\$1,200 - 1,800



1269

1267

A KATHARINE HEPBURN WATERCOLOR PAINTING

Watercolor on paper, signed ("Katharine Hepburn") to lower right, depicting the view of a boat and boat club on the Housatonic River, in the original mat and frame. Hepburn is reported to have painted this from her boat while in Stratford in 1957. Accompanied by the Sotheby's catalog from which this piece was originally offered. *Provenance: Property From the Estate of Katharine Hepburn*, Sotheby's, New York, June 10 & 11, 2004, lot 327. *Overall: 16.5 x 19.5 in.: within mat: 9 x 12.5 in.*

\$4,000 - 6,000



1268

1269

A KATHARINE HEPBURN LETTER PERTAINING TO SPENCER TRACY

Autograph Letter Signed ("Kate"), 1 p, 8vo, Beverly Hills, July 17, 1967, to Loring Smith, on "Spencer Tracy" monogrammed stationery, with original autograph transmittal envelope. Actor Loring Smith appeared with Tracy and Hepburn in Pat and Mike (1952) and later was part of the American Shakespeare Festival acting company when Hepburn, a longtime participant in and booster of the festival in her native Connecticut, headlined the 1960 repertory season. Hepburn responds in answer to a sympathy note Smith sent upon the death of Tracy, writing: "We finished the movie [Guess Who's Coming to Dinner] on May 21st and were sort of recovering—when all of a sudden—." She goes on to lament the loss of Tracy, describing him as "unique" and "a good creature." Accompanied by a Playbill for the 1960 American Shakespeare Festival in which both Hepburn and Smith performed. 7.25 x 10.5 in.

\$1,000 - 1,500

A GROUP OF 3 ENGRAVED LIGHTERS GIFTED TO MAKEUP ARTIST DAVE GRAYSON BY JOHN WAYNE

Three silver brush cigarette lighters, each featuring "Zippo" stamped to the bottom, each in its original box, each with a different engraving on the front including, "Train Robbers / 1972"; "M.V. / Wild Goose [Wayne's yacht]"; and "'Rooster Cogburn' / (A Man of True Grit)"; all are inscribed, "Stolen From / John Wayne" on the reverse. All three lighters were given as gifts to Wayne's longtime makeup man and friend, David Grayson.

Provenance: the estate of David Grayson.

Each box: 2.25 x 3.25 x 0.5 in.; each lighter: 1.5 x 2.25 in.

\$1,200 - 1,500



1270



1271

A JOHN WAYNE BELT BUCKLE

Sterling silver overlay belt buckle with a brass painted "California Waterfowl Association" and a flying duck in the center of a highly scrolled and engraved sterling front, with "Duke Wayne" engraved to center of back of buckle, and "Wage's / Crafted with Pride in U.S.A." stamped twice to back of buckle, with a roped brass border. Ben Johnson started out as a movie wrangler before his longtime association with "The Duke," John Wayne, and Western films. He eventually made over 300 movies and recalled his career with fondness: "That was really my education in the business, working with [Wayne and] John Ford," he said.

Provenance: originally from the estate of Ben Johnson. 3 x 4 x 0.75 in.

\$1,000 - 1,500

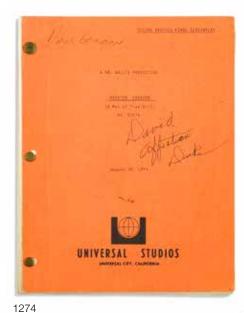
1272

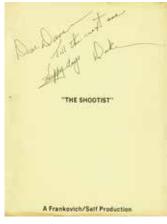
A JOHN WAYNE GROUP OF SIGNED EPHEMERA FROM HIS LONGTIME MAKEUP MAN, DAVID GRAYSON

Comprising a silver gelatin 8 x 10 in. photograph of Wayne and Grayson together inscribed by Wayne: "Dave - / May there be many / more years. / Duke 1978"; a March 1978 issue of the Saturday Evening Post in which Dave has inscribed a note to himself (as Wayne) to which the real John Wayne has replied underneath; a September 1973 issue of Views & Reviews inscribed by Wayne, "Dear Dave / The best spray / is your spray. / Duke"; a 4 pp program commemorating the grand opening of the John Wayne Theatre and its premiere of Big Jake (1971) inscribed to inside cover, "Dah-veed / Please no / 'Hallow Harry' to / poor old, [sic] Duke. / John Wayne"; an 8 x 10 in. photograph which Grayson has jokingly inscribed as being from Wayne, along with a similar note: and an 8 x 10 in, photograph of Grayson making up Wayne's son, Ethan, on the set of Big Jake, while Wayne looks on. David Grayson formed a strong friendship and business relationship with Wayne as his makeup man during the productions of many of his movies, as he later recalled: "I did John Wayne on the road ... went to Europe with him, did his commercials. He did a great many personal appearances." After Wayne's film work waned, Grayson went on to become a makeup artist for television, ultimately working on the successful TV series, Moonlighting. Provenance: the estate of David Grayson. 10.5 x 13 in.









1275

1273

A JOHN WAYNE-SIGNED SCRIPT OF THE TRAIN ROBBERS

Warner Bros., 1973. Mimeographic manuscript, screenplay by Burt Kennedy, 105 pp, n.d. [1972], with "Dave Grayson" ownership signature to cover and inscription by John Wayne to title page: "Dave – / Here we go again / Duke / John Wayne / 1972," bound with brads in red wrappers. Wayne and Ann-Margret make an unlikely pair in this Western which centers around a widow who wants to clear her dead husband's name. At 66 years of age, "the Duke" had not lost any of his on-screen charisma.

Provenance: the estate of David Grayson. 8.75 x 11 in.

\$800 - 1,200

1274

A JOHN WAYNE-SIGNED SCRIPT OF ROOSTER COGBURN

Universal Pictures, 1975. Mimeographic manuscript, story and screenplay by Martin Julien, 116 pp, dated August 26, 1974 and marked "Second Revised Final Script" to cover, with "Dave Grayson" ownership signature and inscription by John Wayne to cover, "David / Affection / Duke," bound with brads in orange Universal Studios wrappers. John Wayne's Oscar®-winning performance in True Grit (1969) led to this film featuring the same character of Rooster Cogburn. This time around, the feisty Katharine Hepburn co-starred in her very first motion picture with "The Duke," and together their chemistry brought box office success. Accompanied by a folded one sheet poster from the film.

Provenance: the estate of David Grayson. 8.75 x 11.25 in.

\$800 - 1,200



12761275

A JOHN WAYNE-SIGNED SCRIPT OF THE SHOOTIST

Paramount Pictures, 1976. Xerographic manuscript, screenplay by Scott Hale, 129 pp, dated November 5, 1975, with "Dave Grayson" ownership signature to title page and an inscription by John Wayne to cover, "Dear Dave –/ Till the next one / Happy days / Duke," bound with brads in yellow wrappers. Wayne teamed up with Lauren Bacall (their second film together after 1955's Blood Alley) to play a man dying of terminal cancer, a situation with which Wayne was familiar, having survived lung cancer in 1964. The Shootist was his last film before he developed stomach cancer and died in 1979. Accompanied by a presskit from the film.

Provenance: the estate of David Grayson. 8.75 x 11.5 in.

\$800 - 1,200

1276

A JOHN WAYNE SERVING TRAY FROM HIS YACHT, THE WILD GOOSE

Ornate silverplate handled serving tray stamped "Middletown Plate Company / Triple Plate / 92" on the bottom, with a surface design of a sailboat framed in an oval amidst vines and flowers, with "Wild Goose" and "Newport Beach" above and below the surface illustration and each handle highlighting a female resting on a shell, with the rim featuring a bas relief of leaves, birds, and butterflies. Ben Johnson was an actor, stuntman, and true cowboy whose longtime working relationship and friendship with John Wayne eventually led to many excursions on Wayne's yacht, the Wild Goose. Of those days, Johnson recalled: "We went out fishing a little bit, drinking a little bit. We were just having fun, just a lot of fellowship."

Provenance: originally from the estate of Ben Johnson. $14 \times 20.5 \times 5.5$ in.









1278

A LAUREN BACALL STAGE-WORN GOWN FROM APPLAUSE AND THE TONY AWARDS

Full-length black evening gown completely adorned with vertical stripes of black bugle beads, with long tapered sleeves culminating in zip closures, a plunging V-neck backed with nude souffle and 4 large black beads, with a high leg slit, bearing an interior label inscribed, "Elizabeth Courtney Costumes / Hollywood." Bacall veered from her comfort zone when she took on the Broadway musical, Applause, in 1970. In this version of All About Eve set to music, Bacall played the formidable Margo Channing (played by Bette Davis in the film version) and successfully made it her own, winning the 1970 Tony Award for Best Actress. She wore this gown on stage during the run of Applause and also wore it while performing a number from the play at the 1970 Tony Awards. Upon her win, Bacall exclaimed, "It's the first prize I've ever gotten!" Accompanied by a photo of Bacall wearing the gown. Provenance: The Collection of Bob Mackie, Julien's Auctions, September 17, 2018, lot 690.

1278

A LIZA MINNELLI COSTUME FROM NEW YORK, NEW YORK

United Artists, 1977. Comprising a black floral silk top which drops into a small peplum, with sequins and beads adorning the main flowers on the front of the bodice, bearing an interior label inscribed, "Lipman Wolfe & Co. / Portland, Oregon," together with a matching skirt. Though Theadora Van Runkle designed the main costumes for this film, this vintage 1940s dress is an exception. Directed by Martin Scorsese, Minnelli plays a singer who falls in love with a hot-headed saxophone player (Robert DeNiro) during World War II, all against a spectacular New York City backdrop. Accompanied by a DVD of the film.



A JESSICA TANDY COAT FROM DRIVING MISS DAISY

Warner Bros., 1989. Smokey blue wool knee-length vintage coat with a deep salmon-colored silk lining and one snap closure at the neckline, bearing interior labels inscribed, "Brook-Fox / Newark," "Anglo Fabrics / Elgorama," and "Tailored by Windermere / New York," with a tag affixed to the arm inscribed, "Daisy #17 / SC. 75-78 / X-mas 1953." Tandy's unforgettable performance as the seemingly unflappable Miss Daisy, an elderly but formidable matron who forms a friendship with her African American chauffer, played by Morgan Freeman, garnered her the Academy Award® as Best Actress (at the age of 80, she was the oldest actress to ever receive this accolade). The film won the Best Picture award as well. Tandy can be seen wearing the coat in the Christmas scene where she gives Freeman a gift. Accompanied by a DVD of the film.

\$1,000 - 1,200

1280

A DUSTIN HOFFMAN SUIT FROM DICK TRACY

Disney/Touchstone, 1990. Comprising a purple silk double-breasted suit coat bearing an interior label stamped, "Mumbles / Act. 83 Sc5-7 / D Hoff," and a matching pair of pleated trousers bearing an interior label stamped, "Mumbles / Act 83 Sc5-7." Hoffman starred with Warren Beatty (who also directed) and Madonna in this splashy yarn about the adventures of the dapper comic strip detective. The costumes were designed by Milena Canonero and were particularly colorful in keeping with its comic strip origins. As the character of Mumbles, Hoffman wears pasty white makeup and does his fair share of mumbling until the climactic moment when he finally speaks a clear sentence. In that scene, he is wearing the pants from this suit and the jacket can be seen hanging on a hook behind him. Accompanied by a Certificate of Authenticity from Disney Auctions dated July 15, 1993 and a DVD of the film. White shirt not included.

\$1,500 - 2,000

The Mitzi Gaynor Collection

Lots 1280 - 1377





The Mitzi Gaynor Collection

by Rene Reyes and Shane Rosamonda
Writers, Producers of the Emmy®-winning documentary
Mitzi Gaynor: Razzle Dazzle! The Special Years

Though she wasn't quite, as the show business adage goes, "born in a trunk," she was, as she'll tell you herself, born in four-inch heels! And ever since, she's been acting, and dancing, and singing, and loving; because that's what she's really doing through all of it... loving - loving the opportunity to perform, and most of all, loving her audiences. How wonderful that we've all been on the receiving end of all that love from Mitzi Gaynor.

Whether you first saw her on stage at the Los Angeles and San Francisco Civic Light Opera where she made her theatrical debut, or in some of the greatest movie musicals of all time like South Pacific, Les Girls, or There's No Business Like Show Business, or on television razzle-dazzling through a cavalcade of Emmy Award®-winning specials, or live on stage at a glamorous showroom in Las Vegas or Miami Beach or in countless theatres throughout North America where show business thrived, from Vancouver B.C. to Cleveland Oh-H!, Miss Mitzi Gaynor has entertained the world, in grand style, across eight decades.

Though she's never been one to rest on her laurels, she has been resting on an incredible archive of costumes and memorabilia that make up this truly unique collection being offered as part of Bonhams and TCM's latest auction; fragments of stardust, glitter, and a whole lot of sequins, which are touchstones of a storied career and a well-lived life.

We're a little biased, of course. We've seen these treasures up close, and we've also had the privilege of seeing the lady up close across our 12 years of collaboration on screen and stage, along with a whole lot of fun and a whole lot of wonderful meals. Did we mention she can cook, too?

In preparation for the autobiography she is currently writing, Mitzi revisited her archive and asked, "Why am I holding on to all of these magical things when they could be shared with others, perhaps bringing them some measure of the happiness they've afforded me?" Well, she didn't really say it with that kind of "I'm a movie star" grandness—she never would—but you get the picture.

There's a story to each one of these treasures which she'll happily tell you the next time you have her over for dinner: from the "Henrietta" Award that crowned her "Most Promising Box Office Star" in 1952 to Orry-Kelly's Oscar®-winning design for the "Ladies in Waiting" number from her MGM film Les Girls; from the Robert Carlton costumes that made up her showstopping set on the night she was top-billed over The Beatles on The Ed Sullivan Show to the beautiful couture gowns by Dior and Lanvin that she wore to the premieres of her greatest screen triumph, Rodgers & Hammerstein's South Pacific. Her personal script from that blockbuster film is here, too, along with a stunning selection of more than fifty dazzling costumes by her friend Bob Mackie. They include his first nude-illusion gown, created for her scintillating rendition of "Let Go" on her 1969 TV special, the orange pleated minidress from her legendary performance of "Georgy Girl" at the 30th Academy Awards® in 1967, and a knock-out black velvet gown from her most recent stage show, also worn when she joined Bob as a presenter at the 2011 Primetime Creative Arts Emmys®. From their first show together in 1966, the artistic marriage of Mitzi and Mackie is still going strong some five decades later.

If you've ever enjoyed her amazing work, you'll be happy to know that, in real life, the lady does not disappoint. She is a real and wonderful personage, beautiful inside and out. Can you tell we kinda love her? You would too...

A MITZI GAYNOR PORTRAIT BY SAPORETTI, C.1951

Oil on canvas. Signed ("Saporetti"), upper right. Overall: 22 x 18 in.; within frame: 20 x 15.5 in.

\$500 - 700



1282



A MITZI GAYNOR GROUP OF PHOTOGRAPHS AND LOBBY **CARDS**

Comprising 37 silver gelatin photographs, all 8 x 10 in. except for two which are 11 x 14 in., of portraits, publicity photos, and scenes from Mitzi's films; together with lobby cards from her films including Golden Girl (1951); Down Among the Sheltering Palms (1952); Bloodhounds of Broadway (1952); There's No Business Like Show Business (1954); The Birds and the Bees (1956); Les Girls (1957); Happy Anniversary (1959); and For Love or For Money (1963). Largest: 11 x 14 in.

\$400 - 600



1281

A MITZI GAYNOR GROUP OF PERSONAL FILM SCRIPTS

Comprising the following mimeographed manuscripts: a final script of My Blue Heaven dated November 1, 1949; a temporary script of Take Care of My Little Girl dated July 31, 1950, with 4 revision pages tucked in; a final script of Will You Love Me in December? (later released as As Young As You Feel in which Mitzi did not play a role; Marilyn Monroe had a small part in the film) dated October 27, 1950; a final script of Friendly Island (later released as Down Among the Sheltering Palms) dated November 21, 1950; a final script of We're Not Married dated November 3, 1951 with blue revision pages bound in; and a shooting final script of Bloodhounds of Broadway dated February 27, 1952. All scripts are bound with brads in Twentieth Century-Fox wrappers with titles and dates on the covers and titles on the spine. Each: 9.5 x 11.5 in.

\$1,200 - 1,500



1283





A MITZI GAYNOR 1952 SILVER HENRIETTA AWARD

Silver painted statuette of a nude female holding a flower standing upon a round base, with "A. Katchamakoff" carved into the base. In 1952, Mitzi was voted "Best Young Box Office Personality" by the Foreign Press Association of Hollywood, an organization that had briefly broken off from the Hollywood Foreign Correspondent Association (known for giving the Golden Globe Awards), and which had decided to give their own awards. Other stars in 1952 who received the silver Henrietta Award were Marilyn Monroe, Leslie Caron, Tony Curtis, John Derek, and Patrice Wymore, and the six winners even posed for publicity photographs together. At the time of the awards ceremony on January 26, 1952, Mitzi had appeared in 3 feature films and her star was on the rise. Because they were only given during a 2-year period, surviving Henrietta Awards are a rare find. Accompanied by a photo of Mitzi receiving the award from Lex Barker and Arlene Dahl.

10 x 10 x 24 in.

\$1,500 - 2,000

1285
A MITZI GAYNOR PERSONAL SCRIPT OF THERE'S NO

BUSINESS LIKE SHOW BUSINESS

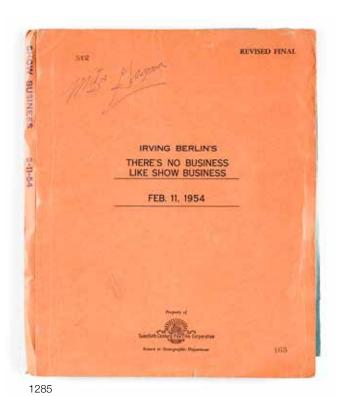
Twentieth Century-Fox, 1954. Mimeographed manuscript, screenplay by Phoebe and Henry Ephron, based on an original story by Lamar Trotti, 109 pp, dated February 11, 1954 and marked "Revised Final Script" to cover and title page, with "Mitzi Gaynor" ownership signature to cover and blue revision pages loosely tucked in, bound with brads and housed in salmon-colored Twentieth Century-Fox wrappers with the title and date to cover and spine. Mitzi teamed up with a cavalcade of stars including Donald O'Connor, Marilyn Monroe, Ethel Merman, and Dan Dailey in this film about a family of vaudeville performers. In glorious Cinemascope and with songs by Irving Berlin, the film was a huge success and led to Mitzi signing with a competing studio, Paramount Pictures.

9.75 x 11.75 in.

\$700 - 900



1286



A MITZI GAYNOR COSTUME SKETCH FOR THERE'S NO BUSINESS LIKE SHOW BUSINESS SIGNED AND INSCRIBED BY MILES WHITE

Twentieth Century-Fox, 1954. Watercolor, pen, and gouache on illustration paper, signed ("MW") to lower right, with "French number" written below signature, inscribed, "For / Mitzi Gaynor / with love / Miles" to bottom of sketch, framed in a box frame. The sketch shows a detailed front view and a rough side view of the costume. In the film, Mitzi dramatically ascends from the dance floor in this pink and white ensemble, sings the Irving Berlin favorite, "Alexander's Ragtime Band," in a French accent, and then descends into the floor from whence she came. The number is a colorful extravaganza which highlights Mitzi's versatility as a dancer and showcases her comedic chops. 11.75 x 15.75 x 2 in.

\$600 - 800











1288

A MITZI GAYNOR BICYCLE GIVEN TO HER BY BING CROSBY

Royal Sports Lightweight blue single-speed 1950s bicycle with a red leather seat, made in England, with a hand-painted sign affixed to the handlebars inscribed, "A Fugitive from the Zanick [sic] Salt Mines / Mitzi," with an illustration of Mitzi in a leggy dancing costume with a top hat. The studio photographer was on hand when Crosby jokingly gave Mitzi this bicycle which presumably freed her from the clutches of her contract at Twentieth Century-Fox and into the arms of a waiting Paramount Pictures to film Anything Goes (1956) with the famous crooner. Accompanied by a photo of Bing gifting the bicycle to Mitzi on the set of the film. 20 x 37 x 66 in.

\$500 - 700

1288

AN ORIGINAL CHARLES SCHULZ SIGNED AND INSCRIBED PEANUTS 4-PANEL COMIC STRIP GIFTED TO MITZI GAYNOR

Original pen and ink 4-panel comic strip on stiff paper with printed panels and 1957 copyright slug, signed ("Schulz") in final panel and additionally signed and inscribed "For Jack and Mitzi / with kindest regards - / Charles M. Schulz" to first panel. Mitzi and her husband, Jack Bean, were friends of Schulz and his wife, Jean. At its peak, Minnesota native Schulz's Peanuts comic strips were published in 2600 papers in 75 countries and in 21 languages over a period of 50

Overall: 9 x 30.75 in.; within mat: 6.75 x 28.25 in.

\$7,000 - 9,000





A MITZI GAYNOR ACADEMY AWARD®-WINNING COSTUME FROM LES GIRLS

MGM, 1957. Designed by Orry-Kelly. Silk and lace 18th century French Court-style 2-piece gown with a silk bustier, bustles at the hips, lace trim and appliques, and a bare back end, bearing an interior label inscribed, "Orry-Kelly Couture Creation" and an interior wardrobe label inscribed, "1707 5679 / Mitzi Gaynor" in black ink. Along with Kay Kendall and Taina Elg, Mitzi performed the "Ladies in Waiting" number in this rather racy costume which revealed the women's backsides with only a large bow as decoration. Directed by George Cukor and co-starring Gene Kelly, Les Girls involves a dance troupe made up of 4 people who give 4 different versions of their experiences together. The "Best Costume Design" Academy Award® was given to Orry-Kelly for his sophisticated creations. Accompanied by a DVD of the film.

\$1,000 - 1,500



A MITZI GAYNOR PERSONAL SCRIPT OF SOUTH PACIFIC

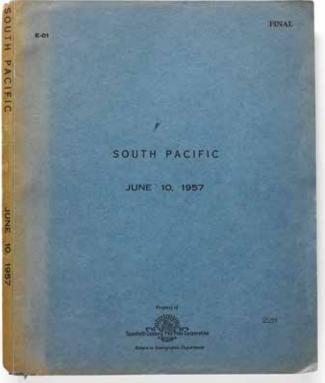
Twentieth Century-Fox, 1958. Mimeographed manuscript, screenplay by Paul Osborn, 138 pp., dated June 10, 1957 and marked "Final" to cover and title page, with blue revision pages bound in, bound with brads and housed in blue Twentieth Century-Fox wrappers with the title and date to cover and spine. Mitzi Gaynor still speaks with excitement in her voice when she recalls being cast by Rodgers and Hammerstein for the part of Ensign Nellie Forbush in the film version of what had been a smash production on Broadway. Directed by Joshua Logan, the musical takes place in the South Pacific where a military nurse falls in love with a dashing Frenchman played by Rossano Brazzi. Mitzi sings and dances to songs that became standards such as "I'm Gonna Wash That Man Right Outa My Hair" and "I'm in Love with a Wonderful Guy," among others, endearing herself to worldwide audiences. She received a Golden Globe nomination for her performance and continues to sing many of the songs from the film in her stage performances. According to Mitzi, the film was "the be-all and end-all" of her career. "More people remember me from that film than from anything else." 9.5 x 11.5 in.

\$800 - 1,200

1291

A MITZI GAYNOR GROUP OF PERSONAL SOUTH PACIFIC **EPHEMERA**

Twentieth Century-Fox, 1958. Comprising 44 silver gelatin photographs including candids of the cast returning to Los Angeles after 10 weeks in Hawaii, scenes from the film, one contact sheet of on-the-set candids, and publicity portraits; a group of eight 12-inch 78 rpm acetate discs, 7 double-sided and 1 single-sided, all with "Todd-AO Corp" labels with the production name, the title of the song, length, and other details typed to the labels (playback not guaranteed) including versions of "Bloody Mary" and "Some Enchanted Evening"; an original, still-sealed 1958 soundtrack album of South Pacific; a 1964 re-release U.S. lobby card; a copy of The South Pacific Companion by Laurence Maslon (New York: Simon & Schuster, 2008), signed ("Mitzi") on the frontispiece; a copy of The Tale of South Pacific, edited and produced by Thana Skouras (New York: Lehmann Publishing, 1958); a group of annotated sheet music for various instruments for the song, "A Wonderful Guy"; 11 pieces of sheet music of songs from the film; a program for the film's press preview at the Egyptian Theatre in Hollywood dated March 17, 1958; and a 3.25 x 5.5 in. signed fan photo of Mitzi. 7 x 12 x 16 in.



1290



A MITZI GAYNOR GOWN BY DIOR WORN AT THE NEW YORK PREMIERE OF SOUTH PACIFIC

Cream-colored silk tulle strapless evening gown embellished with small silver sequins and slightly larger rhinestones densely decorating the bodice, gradually growing in size and space over the skirt, with several more layers of tulle underneath to create a full effect. The style of the gown is emblematic of the 1950s with its bell-shaped skirt and overall silhouette. On one of the most exciting nights of her life, Mitzi dazzled in this original Dior gown which she accessorized with a white fur stole. The premiere took place on March 19, 1958 at the Criterion Theatre in New York, and Mitzi basked in the glow of her fans and the barrage of photographers for whom she posed with her husband, Jack Bean, co-star Rossano Brazzi, other stars from the film, and myriad other celebrities who were on hand for the big event. Accompanied by a photo of Mitzi wearing the gown.

\$1,200 - 1,500

1293

A MITZI GAYNOR FORMAL DRESS ATTRIBUTED TO LANVIN-CASTILLO, WORN TO THE LONDON PREMIERE OF SOUTH PACIFIC

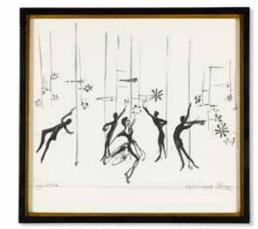
Cream-colored sleeveless formal dress of lace in a floral design, with a bateau neckline, accented with silver metallic thread throughout, with a full skirt supported by a crinoline, and a large dramatic bow with long tails highlighting the back waist. The anticipation of Broadway's smash hit South Pacific being made into a film resulted in several lavish premieres when it was released in 1958 including New York, London, Los Angeles, and at the World's Fair in Brussels, Belgium. The London premiere was held on April 21, 1958 at the Dominion Theatre, where the film would ultimately run continuously for an historic 4 years and 22 weeks. Mitzi dazzled in this elegant dress which she paired with a white fur. Accompanied by a vintage photo of Mitzi wearing the gown.

A MITZI GAYNOR COSTUME SKETCH FOR THE FRANK SINATRA TIMEX SHOW

ABC, 1959. Watercolor, gouache, and graphite on illustration board, framed. Having also appeared with Sinatra in The Joker is Wild (1957), Mitzi had established a strong friendship with him and others of the Rat Pack including Dean Martin. Sinatra's television series consisted of both dramatic efforts and musical numbers, the latter of which were the most popular with the public. This costume design was created for the dance number titled, "Hurricane Mitzi." Accompanied by a DVD of

Overall: 16.5 x 21.25 x 1.5 in.; within frame: 14.5 x 19.5 in.

\$300 - 500





1296

A MITZI GAYNOR DRESS WORN ON THE FRANK SINATRA **TIMEX SHOW**

ABC, 1959. Orange sleeveless chiffon dress with a lining of yellow silk and an underlayer of yellow chiffon, with a plunging V neck and a pleated skirt, cinched together with a matching wide belt and buckle, bearing an interior label inscribed, "Nan Goodman." While wearing this sunburst dress in the musical number, "Cheek to Cheek," Mitzi must choose between Dean Martin and Bing Crosby; she ultimately runs off with Sinatra. She can also be seen wearing the dress with Donald O'Connor on the cover of the October 9, 1960 TV Magazine to promote her guest appearance on his show, and in photos promoting her film, Surprise Package (1960). Accompanied by an oversized vintage color postcard of Mitzi wearing the gown while promoting her appearance on The Donald O'Connor Show. Accompanied by a DVD of the program.

\$600 - 800



1294

1295

A MITZI GAYNOR GROUP OF EPHEMERA PERTAINING TO HER APPEARANCE ON THE FRANK SINATRA TIMEX SHOW

ABC, 1959. Comprising a gouache on board concept set design of Mitzi in the center and dancers behind her, inscribed, "Sinatra" to lower left and "Hurricane Mitzi" to lower right in pencil, designed by James Trittipo, who was the art director for the show. Trittipo created sets for many television variety shows of the 1950s and '60s including Mitzi's first special, Mitzi (1968), and those for Elvis Presley and Fred Astaire; together with two 12-inch 33-1/3rpm acetate discs, one double-sided and one single-sided, labeled, "American Broadcasting Company / Frank Sinatra Show / 10/19/59" (playback not guaranteed). Mitzi credits Frank Sinatra for allowing her the chance to audition for South Pacific when it would have interfered with the shooting of their film, The Joker is Wild (1957). Sinatra insisted that Mitzi be allowed her chance and that they would work filming around her, a decision which ultimately led to her landing the jewel of her career. "Nobody knows those [nice] things about Frank," Mitzi said later. Accompanied by a DVD of the program.

Set design overall: 15.25 x 16.25 x 1.5 in.; within frame: 13.5 x 14.75 in.













A MITZI GAYNOR GOWN DESIGNED BY JEAN DESSÈS

Coral chiffon strapless full-length evening gown designed in tiers, with a full-length flowing sash emanating from the center neckline, bearing an interior label inscribed, "Designed in Paris / by / Jean Dessès / made by Nanty." Part of Mitzi's personal wardrobe, the gown was featured on the cover of her record album, Mitzi Gaynor Sings the Lyrics of Ira Gershwin (Verve Records, 1959) and was worn by Mitzi at a public appearance with her husband, Jack Bean. Jean Dessès' gorgeous gowns were popular from the 1940s through the 1960s and were inspired by his travels to Greece and Egypt. Accompanied by a photo of Mitzi wearing the gown.

\$500 - 700

1298

A MITZI GAYNOR CHIFFON GOWN ATTRIBUTED TO DIOR

Light charcoal gray chiffon tapered-length strapless gown with draping throughout, with a small bustle-type drape attached to the side of the bodice, worn by Mitzi on April 5, 1959 to an Academy Awards® rehearsal and later to Ingrid Bergman's "Welcome Back" party (Bergman had been self-exiled in Europe for a decade). Ultraglamorous Mitzi accessorized this gown with pearls and elbowlength gloves and was photographed at the Hollywood party in conversation with Bergman and actress Anita Louise, who had thrown the party with her husband, producer Buddy Adler. Accompanied by a vintage 8 x 10 in. contact sheet from photographer Carl Perutz with 12 images of Mitzi wearing the gown.





A MITZI GAYNOR PAIR OF DRESSES WORN ON THE DONALD O'CONNOR SHOW, DESIGNED BY ROBERT CARLTON

NBC, 1960. Comprising an iridescent blue/green sleeveless dress with a scoop neck, ruched waist, and hobble skirt bearing an interior label inscribed, "Robert Carlton," and another label inscribed, "The Workroom / 623 No. La Cienega Blvd. / Los Angeles." As well as wearing it on the O'Connor program, Mitzi wore this gown in publicity portraits with Bob Hope to promote the 1961 Academy Awards®. Together with a pink sleeveless chiffon dress with a scoop neck and bodice decorated with sequins and beads in a floral design on pink tulle, a ruched waist, a chiffon sash attached to the shoulder strap, and a pleated skirt, bearing the same interior labels as the first dress. This dress was also worn in photos to promote Mitzi's Las Vegas shows at the Flamingo Hotel. O'Connor and Mitzi had already formed a strong friendship, having previously performed together in, among other things, There's No Business Like Show Business (1954) and Anything Goes (1956). According to Mitzi: "I adored him. He could do anything & I thought we were great together." Accompanied by two vintage snapshots and an oversized color postcard of Mitzi wearing the dresses.

1300

A MITZI GAYNOR PAIR OF ENSEMBLES WORN ON THE DONALD O'CONNOR SHOW, DESIGNED BY ROBERT CARLTON

NBC, 1960. Comprising a mint green chiffon halter dress enhanced with scattered multicolored sequins and clear round hanging beads over a ruched bodice, with two rhinestone and bead brooches clasped over the back criss-cross straps, and a full multi-layered pleated skirt; together with a coral sleeveless dress adorned with scattered rhinestones and dangling clear bugle beads with a partial open back, accompanied by a coral-colored oversized coat with a large button at the top and a large ruffle at the bottom, likely worn to cover Mitzi before she reveals the dazzling and sensual dress underneath while performing, "I Should Care." Both dresses bear interior labels inscribed, "Robert Carlton" and second labels inscribed "The Workroom / 623 No. La Cienega Blvd. / Los Angeles." Accompanied by a color photo of Mitzi wearing the coral dress.



A MITZI GAYNOR PAIR OF LAS VEGAS STAGE-WORN DRESSES DESIGNED BY ROBERT CARLTON

Comprising a peach sleeveless dress with a fully sequined bodice and triple-layered full skirt trimmed in ostrich feathers, with a silk belted bow at the waist; together with an oyster-colored version of the same dress but without the feathers. Both dresses bear interior labels inscribed, "Robert Carlton" and second labels inscribed "The Workroom / 623 No. La Cienega Blvd. / Los Angeles /," the peach dress of which is also inscribed, "For / Mitzi Gaynor 4-26-61." Accompanied by a cream-colored three-layered silk skirt with a silk bow at the waist. The peach version of this stunning design was worn by Mitzi in the opening number of her very first nightclub performance in Las Vegas at the Flamingo Hotel in 1961, an incredible professional triumph for Mitzi which allowed her to display her flair for comedy and singing as well as dancing. Accompanied by 4 photos of Mitzi wearing the dresses in publicity photos and on stage.

\$800 - 1,200

1302

A MITZI GAYNOR ARCHIVE OF EPHEMERA FROM HER LAS **VEGAS PERFORMANCES**

Comprising an archive of 44 pieces of paper memorabilia and photographs pertaining to Mitzi's appearances in Las Vegas at the Flamingo Hotel from 1961 to 1965, the Riviera Hotel from 1966 to 1971, and the Tropicana Hotel from 1973 to 1975, including souvenir programs, promotional postcards and ads, newspaper articles, and many rare photos from these years including performance candids from her stage act and publicity poses by photographers such as John Bryson and Bud Fraker, candids of her mother and dance teacher and other celebrities, and more. In one Life magazine article titled, "Mitzi Fractures Las Vegas," her stupendous success "smashed all records at the Flamingo Hotel where more than a thousand customers were turned away nightly." Newspaper headlines utilized superlatives such as "Mitzi wows" and "Mitzi rocks" to describe her record-breaking performances and standing ovations. As one journalist described it, "There isn't anything that she can't do." 11 x 14 x 1 in.





A MITZI GAYNOR ENSEMBLE WORN AT THE 1961 ACADEMY **AWARDS® CEREMONY**

Pink gown consisting of a pink lace sleeveless bodice adorned with rhinestones and sparkling embellishments, and a full pink satin skirt, brought together with a slim pink belt with a bow at the center, accompanied by a matching long-sleeved bolero jacket with matching fabric buttons down the front. Mitzi's eye for fashion prompted her to play a large part in the design of this confection for the 1961 33rd Annual Academy Awards® telecast which took place at the Santa Monica Civic Auditorium and which featured Mitzi interviewing Oscar® winners alongside Academy President Wendell Corey.

\$500 - 700

1304

A MITZI GAYNOR SAILOR COSTUME WORN ON STAGE, **DESIGNED BY ROBERT CARLTON**

One-piece cream-colored oversized sailor suit consisting of a sleeveless jumpsuit underlayer with tiered leg bottoms, attached by a zipper to a long-sleeved sailor top adorned with a long black tie. Ingeniously constructed and giving the illusion of being a 2-piece outfit, this costume was fashioned after the signature costume worn by Mitzi in South Pacific (1958) and was worn in her stage performances between 1961 and 1965. Forever associated with her Golden Globe®nominated role as Ensign Nellie Forbush, Mitzi utilized the memorable Rodgers and Hammerstein songs from the film in her stage act. Accompanied by 2 photos and 2 souvenir vintage oversized postcards for Mitzi's Harrah's Tahoe performances in which she is wearing the costume.

\$800 - 1.200



1305

A MITZI GAYNOR PAIR OF STAGE-WORN DRESSES, **DESIGNED BY ROBERT CARLTON**

Comprising a peach-colored sleeveless chiffon bateau neckline dress with a dramatic swag down the mid-back, embellished with scattered clear sequins, with a full three-layer skirt trimmed in sequined tufts, bearing an interior label inscribed, "Robert Carlton" and a second label inscribed "The Workroom / 623 No. La Cienega Blvd. / Los Angeles," worn by Mitzi in 1963; together with a sleeveless V-neck hombre-style dress in gradations of peach, pink, and cream, adorned with scattered iridescent sequins and paillettes, with a multi-layered skirt trimmed in sequined ruffles, worn in 1965. Designer Robert Carlton's creations for Mitzi often consisted of full skirts with layers and layers of lightweight chiffon fabric which brought forth bursts of color as she danced. Classic in style but allowing freedom of movement, the dresses also showed off Mitzi's dancer's gams. Accompanied by 3 photos of Mitzi wearing the dresses in performance.

\$600 - 800

1306

A MITZI GAYNOR GLAMOROUS STAGE-WORN GOWN **DESIGNED BY ROBERT CARLTON**

Seafoam green full-length one shoulder chiffon gown fully adorned with hand-sewn iridescent paillettes and sequins, with a ruched bodice, and with a long train emanating from the shoulder and a small train on the skirt, bearing an interior label inscribed, "Ozel / Custom Made Clothes / Beverly Hills." Worn during Mitzi's stage act in the 1960s, this lush creation is a testament to Robert Carlton's incredible craftsmanship and is one of the most extraordinary in Mitzi's collection. Accompanied by a photo of Mitzi wearing the gown.







CBS, 1964. Comprising a full-length oyster-colored spaghetti strap gown with criss-cross back straps, fully beaded with dangling strands of bugle beads and round clear beads, with a moderate leg slit; together with a pink chiffon halter dress featuring scattered clear sequins and paillettes, with a very full skirt supported by a chiffon crinoline and trimmed with large circular tulle embellishments. Both garments bear labels inscribed, "Ozel / Custom Made Clothes / Beverly Hills." Mitzi wore both of these ensembles when she headlined (and received top billing) with the Beatles on The Ed Sullivan Show on February 16, 1964, their second live television appearance in America. Mitzi still enjoys sharing the story of how the Beatles asked for her autograph. Because Sullivan had wanted Mitzi on the show for many years, Mitzi's husband Jack Bean negotiated for a full 13 minutes of performance time on the show, something unheard of at that time. Both gowns were also worn in Mitzi's live stage show in 1964. Accompanied by 3 photos of Mitzi wearing the dresses on stage and in publicity portraits and a DVD of the Ed Sullivan program.



A MITZI GAYNOR STAGE-WORN GOWN WITH WRAP, **DESIGNED BY ROBERT CARLTON**

Cream, pink, and coral full-length evening gown adorned with scattered iridescent sequins, with a ruched bodice and waist and a small front train emanating from a gathering at the waist, bearing an interior label inscribed, "Ozel / Custom Made Clothes / Beverly Hills," together with a matching full-length ruffled wrap. Mitzi wore this gown in her stage act during the 1960s. Accompanied by a photo of Mitzi performing in the gown.

\$500 - 700



A MITZI GAYNOR STAGE-WORN GOWN DESIGNED BY BOB MACKIE

Pink one shoulder full-length gown fully beaded with iridescent oval-shaped paillettes, sequins, and dangling strands of bugle beads, with an asymmetrical waist and a diagonally striped patterned skirt of sequins and beads, enhanced by a large rhinestone and beaded brooch at the shoulder. Worn by Mitzi in her appearances in the Headliner Room at Harrah's in Reno, it was also used for publicity portraits and in the program from Mitzi's appearances at the Riviera in Las Vegas. Accompanied by 3 photos of Mitzi wearing the gown.

\$800 - 1,200

131

A MITZI GAYNOR STAGE-WORN GOWN, DESIGNED BY BOB MACKIE

Pink sleeveless gown with a plunging V neckline, embellished on the bodice and scattered throughout the skirt with embroidered flowers and floral designs made of sequins, pailettes, and rhinestones, with an above-the-knee ruffled skirt which gradually lengthens into a train, bearing an interior label inscribed, "Elizabeth Courtney / Costumes / Hollywood." Worn in Mitzi's live stage show tour in 1966 (which was Mackie's first show collaboration with her), she also wore it on stage in 1970. Accompanied by a photo of Mitzi wearing the gown in performance.

\$600 - 800

131

A MITZI GAYNOR "MADAME ZENOVIA" COSTUME DESIGNED BY BOB MACKIE

Multi-colored and patterned full-length costume with long-sleeved bell sleeves, breast coverings consisting of large gold coiled ropes accented by red sequined and gold tasseled pasties, a front Velcro closure, and a voluminous tapered skirt trimmed in heavy gold fringe, culminating in a medium-length train. In 1966 and during her first show with Mackie as the designer, Mitzi played the mysterious mentalist, Madame Zenovia, in the "Mitzi Remembers Burlesque" section of the act. Accompanied by 3 photos of Mitzi wearing the costume in performance.

\$600 - 800



1312

A MITZI GAYNOR COSTUME WORN WHEN PERFORMING AT THE 1967 **ACADEMY AWARDS®, DESIGNED BY BOB MACKIE**

Bright orange long-sleeved pleated mini skirt with a large polka-dot bow at the neckline, with four Velcro closures on the back. One of Mitzi's greatest honors was performing "Georgy Girl," one of the nominees for "Best Music, Original Song" at the April 10, 1967 Academy Awards® held at the Santa Monica Civic Auditorium. Starting the number in this docile costume with pigtails, a large hat, and big glasses, she ultimately threw off this "conservative" costume and appeared in a thoroughly modern and glamorous beaded leotard, singing and dancing for an audience of her peers. She recalled it as being "the most thrilling night of my life." She then went on to wear the outfit in her live stage shows into 1968. This lot consists of the orange dress only and is accompanied by a vintage photo of Mitzi wearing the costume in her 1967 stage act at Lake Tahoe.

A MITZI GAYNOR STAGE-WORN MINI DRESS DESIGNED BY BOB MACKIE

Gold sleeveless mini-dress consisting of a built-in nude leotard underneath a sheath of nude souffle adorned with hand-sewn gold paillettes, bugle beads, sequins, and faux jewels. The dress was worn during Mitzi's stage act in the late 1960s. Commenting on her many years of traveling and appearing in theaters and nightclubs, Mitzi said: "If the lights burn out in the theater, I think I could glow in the dark. I'm so eager to get out there and to perform." Accompanied by a vintage photo of Mitzi wearing the gown on stage.

\$500 - 700

A MITZI GAYNOR PAIR OF STAGE-WORN **GOWNS DESIGNED BY BOB MACKIE**

Comprising a full-length sleeveless pink gown with a plunging V neckline trimmed in large ruffles, with a skirt of large tiered ruffles and two layers of thick pink crinoline underneath, with a Velcro breakaway bodice and a light pink long silk belt formed into a bow at the waist; together with a similarly designed mustard-colored gown with a pleated tiered skirt. Both gowns were worn in Mitzi's 1967 and 1968 stage acts and the pink version worn in publicity photos to promote her first TV special, Mitzi, in 1968. Accompanied by 2 photos of Mitzi wearing the gowns.

\$700 - 900



Dietrich Signed ("Marlene"); an Autograph Letter from Van Johnson Signed ("Van = Johnson not Heflin"); a Typed Letter from Ginger Rogers Signed ("Ginger"), 1 p, on monogrammed stationery; a Typed Letter Signed ("Lyndon") from President Lyndon B. Johnson on monogrammed stationery; an Autograph Letter from Jackie Collins Signed ("Jackie"), 3 pp, on monogrammed stationery; an Autograph Note from Phyllis Diller Signed ("Phyllis"); an Autograph Letter Signed ("José Ferrer"), 2 pp., on Caesars Palace letterhead; and a Typed Letter from Mary Martin Signed ("Mary"). Mitzi's many years of performing in Las Vegas, the playground of the stars, found her entertaining many of her celebrity peers. Former co-star Bing Crosby lauded a performance on her television special, calling it "beautifully done ... I particularly liked your closing song-really well handled," and actor Van Johnson begged for tickets.

8.5 x 11 in.

1316

A MITZI GAYNOR TWO-PIECE ENSEMBLE WORN ON MITZI, **DESIGNED BY BOB MACKIE**

NBC, 1968. Two-piece ensemble comprising a midnight blue longsleeved mock-turtleneck top embellished with black seguins, and a full-length black satin skirt overlying a full-length blue underskirt with a medal-type jeweled brooch at the waist, topped off with a wide eyecatching hot-pink belt. Worn on her first TV special titled, Mitzi, the outfit can also be seen in publicity photographs taken to promote the program. Accompanied by an NBC photo of Mitzi wearing the gown.

\$600 - 800



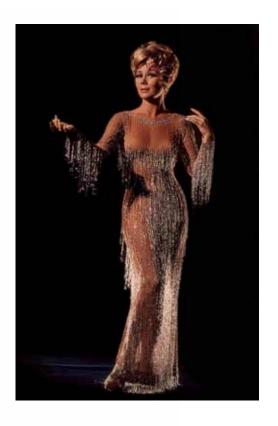
A MITZI GAYNOR COSTUME FROM MITZI, DESIGNED BY BOB MACKIE

NBC, 1968. Parisian-flavored two-toned pink and cream colored bustier/leotard adorned with floral appliques and a small front swag which attaches to two bustles of tulle adorned with large flowers attached with wire stems, together with a separate and larger matching tulle bustle which attaches to the back of the costume, all of which was built to purposely bounce up and down when Mitzi danced. Accompanied by a bowler hat adorned with matching flowers. Mitzi wore this marvel of construction on her first TV special, Mitzi, in which she high-kicked and flounced her flowery bustle in the dance number, "Pretty For Me," while performing a synchronized routine with men dressed in candy-cane striped overalls. Accompanied by a DVD of Mitzi Gaynor: Razzle Dazzle! The Special Years.

A MITZI GAYNOR PAIR OF RITA HAYWORTH PARODY GOWNS **DESIGNED BY BOB MACKIE**

Comprising a full-length long-sleeved padded shoulder coral-colored 1940s-style gown enhanced with a design of vines and clear sequins and beads across the bodice and at the shoulders and drop waist, with a full pleated skirt, which Mitzi wore in her first special, Mitzi (1968), while dancing to Hayworth's song from Cover Girl (1944), "Long Ago and Far Away"; together with a purple strapless gown with an asymmetrical deep slit skirt accentuated at the waist by a small bustle and a large rhinestone brooch, similar in style to the famous gown worn by Hayworth in her memorable role as Gilda (1946) and worn in Mitzi's stage show tour in 1975. Accompanied by a photo of Mitzi wearing the purple gown.





A MITZI GAYNOR "LET GO" NUDE ILLUSION GOWN WORN ON MITZI'S 2ND SPECIAL, DESIGNED BY BOB MACKIE

NBC, 1969. Nude souffle full-length gown adorned with hand-sewn rhinestones and clear bugle beads both sewn directly onto the gown and in dangling strands throughout, with a bateau neck lined with rhinestones and an open back. This provocative gown was worn by Mitzi when she sang and danced to the song, "Let Go," surrounded by male dancers in tuxedos. "That's the first nude dress that Bob Mackie did," recalled Mitzi. It was Mackie's favorite opening number: "It was all about her and her body in that dress. It was really something." Mitzi also wore the gown in her live stage performances of 1969-70. Accompanied by 3 photos of Mitzi wearing the gown and a souvenir program from her stage show.



A MITZI GAYNOR GOWN WORN ON MITZI'S 2ND SPECIAL, **DESIGNED BY BOB MACKIE**

NBC, 1969. Orange, pink, and purple full-length gown in a psychedelic pattern, with scoop necklines on both front and back, a sequined bodice, large bell sleeves, a full billowy skirt adorned with scattered sequins, and a full pink underskirt. The colors and style of this gown, worn by Mitzi on Mitzi's 2nd Special, are cuttingedge 1960s fashion with the bright colors and flamboyant pattern. She continued to wear the gown throughout her 1969-70 stage performances. Accompanied by a photo of Mitzi wearing the gown on the special.

\$500 - 700

1321

A MITZI GAYNOR STAGE-WORN PLEATED GOWN DESIGNED BY BOB MACKIE

Full-length sleeveless completely pleated chiffon evening gown with colors in variants of pink, with a built-in leotard, a scoop neck trimmed in various sizes of pailettes, sequins, rhinestones, and beads of pink and faux mother-of-pearl, with an empire waist and a flowing skirt. Mitzi wore this radiant gown on stage and in publicity portraits in 1969 and 1970. Accompanied by 2 publicity portraits of Mitzi wearing the gown.

\$400 - 600



A MITZI GAYNOR GOWN WORN ON PERRY COMO'S WINTER SHOW, **DESIGNED BY BOB MACKIE**

NBC, 1971. Pink full-length long-sleeved gown fully embellished with clear sequins and bugle beads, with heavier beading featuring oversized round and teardrop rhinestones with dangling strands of bugle beads placed at the V neckline, the bottoms of the sleeves, the bottom of the gown, and clustered at the empire waistband. Originally made for Mitzi's 1968 television special, the gown ultimately was worn on Perry Como's Winter Show which aired on December 9, 1971. Accompanied by a photo of Mitzi wearing the gown.

\$600 - 800

1323

A MITZI GAYNOR BEADED LEOTARD WORN ON PERRY COMO'S WINTER SHOW, DESIGNED BY BOB MACKIE

Comprising a red leotard heavily beaded with bugle beads, mirrored and colored sequins, and paillettes in a flaming pattern, accompanied by a full-length multi-layered skirt of pink and red decorated with dangling bugle beads and paillettes at the waistband. The leotard was originally worn on Perry Como's Winter Show (1971) while Mitzi sang and danced to the song, "Turkey Lurkey Time," and in her stage show the same year. Eventually the skirt was created and the whole ensemble was worn by Mitzi on her 1974-75 stage show tour. Accompanied by a photo of Mitzi wearing the leotard on stage.

\$600 - 800

1324

A MITZI GAYNOR NUDE ILLUSION JUMPSUIT DESIGNED BY BOB MACKIE

Nude illusion long-sleeved mock-turtleneck jumpsuit made of nude souffle and adorned throughout with gold and mirrored sequins and strands of long dangling gold bugle beads, topped off with a long gold sequined belt that ties at the waist, bearing an interior label inscribed, "Bob Mackie." This provocative costume was racy even for 1972, when Mitzi wore it in performances of her live stage show.

\$600 - 800



A MITZI GAYNOR MAXI DRESS WORN ON THE TONIGHT SHOW STARRING JOHNNY CARSON, DESIGNED BY BOB **MACKIE**

NBC, 1972. Full-length long-sleeved maxi dress with an orange bodice, open collar, and fabric buttons down the front, with a multi-colored pleated skirt and a wide belt with a turquoise beaded buckle, bearing an interior label inscribed, "Elizabeth Courtney / Costumes / Hollywood" (Courtney was a partner in Bob Mackie's firm and costumes were often made at her costume house). The clever Mackie designed this gown to complement the famous curtain from which all the celebrity guests on The Tonight Show were presented and in front of which Carson gave his monologue. The show aired on September 29, 1972.

1326

A MITZI GAYNOR GOWN WORN AS A PRESENTER ON THE EMMY AWARDS®, **DESIGNED BY BOB MACKIE**

Full-length sleeveless pink gown with a plunging V neckline surrounded by ruffles, with two layers of pink crinoline and a ruffled hem, cinched with a belt of various shades of green in velvet and silk and a large faux flower, accompanied by a matching large ruffled wrap. Mitzi wore this gown when she and actor William Conrad presented Peter Falk with the Emmy® for Best Actor in a Dramatic Series (Columbo) at the 24th Primetime Emmy Awards® in 1972, as well as in publicity photographs and candids. Accompanied by 2 photos of Mitzi wearing the gown.

\$500 - 700

1327

A MITZI GAYNOR PAIR OF STAGE AND **SCREEN-WORN GOWNS, DESIGNED BY BOB MACKIE**

Comprising a red and white caftan-like fulllength gown with a bateau neckline and a black sequined flourish down the center length of the gown, worn briefly on Mitzi...The First Time (CBS, 1973). Together with a gown of the same style but done in brown and cream with a black fabric flourish down the center, lined in brown silk, bearing an interior label inscribed, "Ozel / Custom Made Clothes / Beverly Hills." Designed by Mackie in 1966, the gowns reflect the colorful and simplistic geometric designs so popular in the 1960s. Mitzi wore both of these ensembles in her stage appearances. Accompanied by a photo of Mitzi wearing the red and white gown.



A MITZI GAYNOR JUMPSUIT WORN ON MITZI...AND 100 **GUYS, DESIGNED BY BOB MACKIE**

CBS, 1975. One-piece rhinestone-adorned jumpsuit with yellow polka-dotted bodice bearing a rhinestone-studded letter "M" on the chest, with cream-colored pants, a waistband decorated with square rhinestones, and a separate small rhinestone-adorned case which attaches to the costume at the waist and housed Mitzi's microphone pack. Mitzi wore this costume on the TV special while singing and dancing to the song, "Oh My My," with a chorus of similarly dressed male dancers. She also wore it on stage during her 1975-76 concert tour. Accompanied by a photo, an oversized postcard from Mitzi's appearance in the Headliner Room at Harrah's in Reno in 1977, and 2 souvenir programs showing Mitzi wearing the costume.

\$700 - 900

1329

A MITZI GAYNOR GOWN WORN ON MITZI...AND 100 GUYS, **DESIGNED BY BOB MACKIE**

CBS, 1975. Cream-colored full-length gown embellished throughout with hand-sewn rhinestones and clear and coral-colored bugle beads, with a mock turtleneck, bell sleeves culminating in coral and cream ostrich feathers, and a deep slit in the skirt. While wearing this gown on the special, Mitzi engaged in a humorous monologue which highlighted the benefits of a show with 100 men. She then launched into a dance routine (a feat in itself when one considers the weight of this gown). She also wore the gown in her 1974-75 concert tour. Accompanied by a photo of Mitzi wearing the gown.





A MITZI GAYNOR NUDE ILLUSION STAGE-WORN COSTUME DESIGNED BY BOB MACKIE

Orange and silver full-length fully sequined one-shoulder costume consisting of various sizes of small round orange and silver sequins and mirrored paillettes decorating the bodice, descending into long strips similarly embellished with sequins down the length of the costume, with a matching sequined floral applique at the shoulder, bearing an interior label inscribed, "Bob Mackie." Mitzi wore this costume in her stage appearances and favored this type of nude illusion costume; a raspberry colored version of the same design can be seen in Mitzi...and 100 Guys (1975). Accompanied by 2 photos of Mitzi wearing the costume in performance.

\$600 - 800

1332

A MITZI GAYNOR STAGE-WORN DRESS DESIGNED BY BOB MACKIE

Coral and pink chiffon full-length strapless gown with an empire waist under which flows a long and full pleated skirt, with separate long, tapered, pleated sleeves which cascade with movement. Mitzi wore this in her stage performances and in publicity photographs to promote her TV special, *Mitzi...and 100 Guys* (1975). Accompanied by 2 photos and an oversized postcard promoting her 1975 gig in the Headliner Room at Harrah's in Reno which pictures Mitzi wearing the gown.

\$500 - 700





A MITZI GAYNOR STAGE-WORN COSTUME DESIGNED BY BOB **MACKIE**

Black and pink full-length one-shoulder costume consisting of various sizes of rhinestones and mirrored paillettes decorating pink tentaclelike strips down the black bodice and the length of the costume, worn on Mitzi's live stage show tour in the 1970s. Accompanied by 2 photos of Mitzi wearing the costume in performance.

\$600 - 800

1334

A MITZI GAYNOR PAIR OF STAGE-WORN JUMPSUITS **DESIGNED BY BOB MACKIE**

Red halter-style jumpsuit with asymmetrical stripes of cream, black, orange, and green on the bodice (along with a small stitched hole for Mitzi's microphone), embellished with bugle beads of corresponding colors and with a matching beaded back pocket; together with a brown fully beaded halter jumpsuit with a partially cut-out bodice and back accented by ties. Both costumes bear interior labels inscribed, "Bob Mackie." Both costumes were worn by Mitzi during her live stage appearances during the 1970s and reflect that era of bell-bottom pants and bright colorways. Accompanied by 2 photos of Mitzi wearing the jumpsuits in performance.

\$1,000 - 1,200



A MITZI GAYNOR EMMY AWARD®-WINNING FLAPPER DRESS WORN ON MITZI...ROARIN' IN THE 20'S, DESIGNED BY BOB MACKIE

CBS, 1976. Pink and white flapper-style spaghetti strap dress featuring floral appliques of lace and sequins on the bodice, with a drop waist and a skirt of two accordion-pleated tiered ruffles, accentuated by a shoulder ruffle of accordion pleats and a pink silk belt, accompanied by another loose pink belt. Worn while singing and dancing "Me and My Baby" with guest star Ken Berry, Mitzi added pink high heels and a blonde flapperstyle wig to complete the look. Bob Mackie's exceptionally creative costumes for Mitzi... Roarin' in the 20's garnered him an Emmy Award®. Accompanied by a DVD of Mitzi Gaynor: Razzle Dazzle! The Special Years in which Mitzi can be seen wearing the costume.

A MITZI GAYNOR EMMY AWARD®-WINNING WEDDING GOWN WORN ON MITZI...ROARIN' IN THE 20'S, DESIGNED BY BOB MACKIE

CBS, 1976. White lace long-sleeved wedding dress with a mini skirt and a scalloped neckline, trimmed at the bottom in white fringe and with several layers of white tulle of varying lengths emanating from the hips and back, bearing an interior label inscribed, "Bob Mackie," accompanied by a white lace 1920s-style hat adorned with floral appliques, with a white tulle veil. Mitzi wore this amusing yet chic wedding costume on Mitzi...Roarin' in the 20's during a comedy sketch with guest star Carl Reiner.

\$700 - 900

1337

A MITZI GAYNOR EMMY AWARD®-WINNING GOWN WORN ON MITZI... ROARIN' IN THE 20'S, DESIGNED BY **BOB MACKIE**

CBS, 1976. Heavily beaded silver spaghetti strap gown embellished with mirrored sequins and clear bugle beads, cut to below the waist with a plunging neckline masked with nude souffle and tiered beads, with a tapering skirt slit up the front and hemmed with creamcolored ostrich feathers, bearing an interior label inscribed, "Bob Mackie." In keeping with the theme of the show, this gown exhibited features reminiscent of 1920s fashion but remained up-to-date for modern audiences. Mitzi also wore this gown during her 1976-77 concert tour. Accompanied by a photo of Mitzi wearing the gown.

\$600 - 800



A MITZI GAYNOR GOWN WORN TO A PUBLIC APPEARANCE, **DESIGNED BY BOB MACKIE**

Full-length long-sleeved gown in a chocolate brown and gold diamond patterned fabric decorated with symmetrical gold studs, with a mock turtleneck and a back zipper closure, bearing an interior label inscribed, "Bob Mackie / Ray Aghayan." Mitzi wore this gown in 1977 to a press cocktail party at Ciro's nightclub to promote her television special, Mitzi...Zings Into Spring. Accompanied by a candid photo of Mitzi at the cocktail party.

\$300 - 500

1339

A MITZI GAYNOR PAIR OF EMMY AWARD®-WINNING COSTUMES FROM MITZI...ZINGS INTO SPRING, DESIGNED BY

CBS, 1977. Comprising a kelly green patterned dress with a scoop neckline, long puffed sleeves, a full skirt with a ruffled hem, and a solid green silk belt at the waist, bearing an interior label inscribed, "Bob Mackie," which Mitzi wore while dancing with Wayne Rogers and Roy Clark (both wearing matching 3-piece suits with gargantuan collars); together with a full-length pale pink evening gown with a plunging neckline featuring a wavy pattern of bugle beads accented by scattered small floral designs made up of sequins and beads, with a deep slit in the skirt and dramatically cut bell sleeves and skirt in handkerchief-hem style. Both outfits were worn on the 1977 television special and in publicity photographs, and the gown was worn on Mitzi's 1976-77 stage show tour. Accompanied by 2 photos of Mitzi wearing the costumes on the show.

\$1,000 - 2,000



A MITZI GAYNOR EMMY AWARD®-WINNING GOWN FROM MITZI...ZINGS INTO SPRING, DESIGNED BY BOB MACKIE

CBS, 1977. Cream-colored halter gown with an underlayer of nude fabric decorated with sequins, with the outer layer of pleated chiffon creating a muted sparkly effect, and the bodice featuring a sequined and beaded design of leaves and vines, an asymmetrical ruffled neckline, criss-cross beaded spaghetti straps in the back, and a matching long sequined belt. Mitzi wore this gown while singing "Can We Get Together Again." Accompanied by a photo of Mitzi wearing the gown on the show.

\$700 - 900

1341

A MITZI GAYNOR JUMPSUIT WORN ON MITZI...WHAT'S HOT, WHAT'S NOT, DESIGNED BY BOB MACKIE

CBS, 1978. Bright aqua long-sleeved jumpsuit with a diagonal design of nude netting and rhinestones across the bodice and down the sleeves and legs, bearing an interior label inscribed, "Bob Mackie," accompanied by a pair of silver calf-length boots trimmed in aqua and white ostrich feathers, bearing an interior label inscribed, "Di Fabrizio / Los Angeles," size unknown. This spectacular outfit was also worn by Mitzi during her 1978-79 stage tour and was originally paired with a matching full-length cape.

\$800 - 1,200

1342

A MITZI GAYNOR GOWN WORN ON MITZI...WHAT'S HOT, WHAT'S NOT, DESIGNED BY BOB MACKIE

CBS, 1978. Full-length chiffon gown in various pastel shades, completely fashioned in accordion pleats (including the long puffed sleeves), with front and back scooped neckline and a bodice of beaded and sequined accents, a ruched waistband, and a full flowing skirt with a completely sequined nude souffle skirt underneath for extra sparkle, enhanced by an asymmetrical beaded adornment at the waist with dangling sequins and paillettes, bearing an interior label inscribed, "Bob Mackie." Mitzi sang the Barry Manilow hit, "Can't Smile Without You," while wearing this elegant gown on her 1978 TV special and while performing in her 1978-79 stage show. Accompanied by a photo of Mitzi wearing the gown on the show.

\$600 - 800



A MITZI GAYNOR STAGE-WORN GOWN AND BOA, DESIGNED BY BOB MACKIE

Nude illusion full-length gown heavily adorned with bugle beads and clear and silver sequins forming vines, punctuated by lilac-colored sequins formed into floral appliques, with a nude souffle neckline scattered with rhinestones and a deep slit in the skirt. Accompanied by a purple and white feather boa. Mitzi wore this stunner during her stage performances in 1979. According to Bob Mackie, Mitzi was instrumental in the success of his career when she asked him to design for her nightclub and television appearances in 1966: "It's terrific for a young designer to have a star that gets a lot of publicity and is wearing their clothes, and she was the first one." Accompanied by a snapshot of Mitzi wearing the gown on stage.

A MITZI GAYNOR GOWN FEATURED ON HER TOUR PROGRAM **COVER, DESIGNED BY BOB MACKIE**

Aqua-colored full-length gown in a pattern of aqua and cream-colored circles, with scoop necklines on both front and back, long puffed sleeves, a full billowy skirt, 2 underskirts, and an aqua belt. Mitzi was in good company as she appeared in this gown on the cover of Mackie's book, Dressing for Glamour (A&W Publishers, 1979), along with his other famous clients such as Cher, Carol Burnett, and Diana Ross. A photo of her wearing the gown also graced the cover of her souvenir stage show program. Accompanied by a copy of the program.

\$600 - 800



A MITZI GAYNOR PAIR OF STAGE-WORN BEADED LEOTARDS DESIGNED BY BOB MACKIE

Comprising a white leotard designed and trimmed with rhinestones and metallic thread of silver and gold, with dangling strands of bugle beads at the shoulders and below the waist, with matching ornamented wrist cuffs, bearing an interior label inscribed, "Bob Mackie"; together with a gold leotard completely embellished with gold sequins and bugle beads, with beaded epaulettes at the shoulders, bearing an interior label inscribed, "Elizabeth Courtney / Costumes / Hollywood," accompanied by matching beaded wrist cuffs and a military officer hat. Mitzi wore these creations in her live stage show tour during the 1970s and 1980s. Accompanied by 2 photos of Mitzi wearing the costumes and performing in front of a live audience.

\$1,000 - 2,000

1346

A MITZI GAYNOR PAIR OF STAGE-WORN GOWNS DESIGNED BY BOB MACKIE

Comprising a white spaghetti strap leotard festooned with gold sequins in an asymmetrical striped pattern, with 2 large white sequined floral appliques at the bust and waist, with a long train of gold lamé ruffles, accompanied by a matching wide-brimmed hat of net, sequins, and matching floral appliques; together with a silver one-shoulder gown ornamented with mirrored sequins and silver and clear bugle beads in a wavy pattern, with an asymmetrical skirt of cream-colored ostrich feathers and a matching cape which joins at the shoulder by a large rhinestone brooch. Both costumes bear interior labels inscribed, "Bob Mackie." Both gowns were worn in Mitzi's live stage show tour in 1981 and in publicity photographs promoting the tour. Accompanied by 4 photos of Mitzi wearing the costumes and a souvenir program from Mitzi's stage tour.



A MITZI GAYNOR TOP HAT AND TAILS **DESIGNED BY BOB MACKIE**

Red leotard designed to look like a tuxedo including a faux tuxedo shirt decorated with a single rhinestone stud and a red bow tie, accompanied by a red tuxedo jacket with red bugle-beaded lapels (lacking top hat). Mitzi donned this ensemble in her 1983 stage show tour. Mitzi's love for performing live on stage has never diminished and she has entertained in this fashion for decades; she is known as the "performers' performer" and to this day says that she feels most alive when entertaining a live audience. Accompanied by 2 publicity photos of Mitzi wearing the suit.

\$600 - 800

A MITZI GAYNOR COSTUME WORN IN THE NATIONAL TOUR OF ANYTHING GOES, DESIGNED BY BOB MACKIE

Deep red one-piece costume with a nautical flair, heavily beaded in red and clear bugle beads and sequins, nude illusion netting at the midriff, with beaded rope-like shoulder, bodice, and belt regalia, descending into large bell bottoms. It's a testament to Mitzi's strength that she was able to perform in this heavy costume in the 1989-90 Anything Goes touring production, where she played the part of Reno Sweeney. She also performed in her personal stage shows wearing this sumptuous design in 1981. Accompanied by 2 photos of Mitzi wearing the costume.

\$800 - 1,200

A MITZI GAYNOR BEADED COSTUME WORN IN THE NATIONAL TOUR OF ANYTHING GOES, DESIGNED BY BOB **MACKIE**

Red and orange heavily beaded longsleeved top with an asymmetrical plunging V neckline trimmed in mirrored sequins, with dangling strands of red and orange bugle beads throughout, accompanied by a pair of matching panties, bearing an interior label inscribed, "Bob Mackie." The 1980s were a busy time for Mitzi, and this sensual costume experienced a lot of dance time, both in Mitzi's 1983 stage appearances and on her 1989-90 national tour of Anything Goes. Accompanied by 2 photos of Mitzi wearing the costume.

\$500 - 700



A MITZI GAYNOR PAIR OF STAGE-WORN BEADED GOWNS **DESIGNED BY BOB MACKIE**

Comprising a silver and white mid-length gown with a built-in leotard foundation, completely decorated with silver and white sequins and clear bugle beads with long dangling asymmetrical strands down the legs, with an off-the-shoulder decorative cord adorned with dangling beaded triangles, worn in Mitzi's 1985 stage show tour; together with a similarly designed gold mid-length spaghetti strap gown heavily beaded throughout with gold, yellow, and silver sequins and gold and clear bugle beads, with upper arm dangling beaded embellishments, worn in Mitzi's 1989 Anything Goes tour. Both garments bear interior labels inscribed, "Bob Mackie." Accompanied by a photo of Mitzi wearing the silver and white gown.

1351

A MITZI GAYNOR OSTRICH FEATHER COAT DESIGNED BY **BOB MACKIE**

Black mid-length ostrich feather coat featuring tiers of feathers and a tapered-length back, bearing an interior label inscribed, "Bob Mackie." In keeping with his fantastical designs, Mitzi celebrated designer Mackie on March 2, 1985 by wearing this fabulous conversation piece to The Merchants Club for the City of Hope's Regal Ball which gave a Fashion Achievement Award to the well-respected Mackie. The gala took place at the Beverly Hilton Hotel in Beverly Hills and was well attended by many of Mackie's other illustrious clients.

\$300 - 500



A MITZI GAYNOR DRESS WORN AT THE PREMIERE OF HER PUBLIC TELEVISION DOCUMENTARY, DESIGNED BY BOB **MACKIE**

Black short-sleeved sheath cocktail dress heavily ornamented with black bugle beads, with a plunging V back masked with nude souffle and beads, with the skirt revealing a pleated red crinoline which flashes with movement, all enhanced by a rhinestone daisy brooch at the left neckline. When Mitzi's Emmy Award®-winning PBS documentary titled, Mitzi Gaynor: Razzle Dazzle! The Special Years held its premiere in 2008, Mitzi appropriately dazzled her audience in this spirited dress. It was also worn during Mitzi's 1999 stage show tour. Accompanied by a photo of Mitzi wearing the dress.

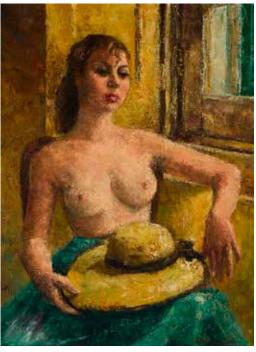
\$600 - 800

1353

A MITZI GAYNOR GOWN WORN TO THE CREATIVE ARTS EMMY AWARDS®, DESIGNED BY BOB MACKIE

Black velvet full-length gown trimmed throughout in mirrored sequins and clear beads, with a scoop neck masked with nude souffle and sequins and beads at the neckline, and a deep slit up the front of the skirt and a small train, bearing an interior label inscribed, "Bob Mackie," accompanied by a pink feather boa and a set of magnetic bust tassels. The comedienne in Mitzi is evident in this playful ensemble which she wore as a presenter with Bob Mackie at the Academy of Television Arts and Sciences 2011 Primetime Creative Arts Emmy Awards® program. Also worn in her one-woman show from 2009-14 titled, Razzle Dazzle: My Life Behind the Sequins, the bust "pasties" attach through a magnetic shield sewn inside the lining of the dress, allowing the wearer to remove them if desired. In her performances, Mitzi humorously twirls them around during her rendition of the song, "Show-Off." Accompanied by a photo of Mitzi wearing the gown.









Oil on canvas. 20th century. Signed ("Lebasque"), lower right. Accompanied by a photo of Mitzi at home with the painting. Overall: 40.5 x 33 in.; within frame: 31.5 x 23.5 in.

\$500 - 700





1356

1355

A MITZI GAYNOR GROUP OF VINTAGE CARVED HARDSTONE FIGURES, SNUFF BOTTLES, AND OTHER DECORATIVE PIECES

Comprising 6 jade and hardstone carved figures of beauties; 7 hardstone and porcelain snuff bottles; 5 small carved jade and hardstone plaques, some with associated stands; and 3 small hardstone carvings, including a small covered hardstone vase. $9 \times 10 \times 16$ in.

\$1,000 - 2,000

1356

A PAINTING OF MYTHOLOGICAL FIGURES FROM THE COLLECTION OF MITZI GAYNOR

Oil on circular panel. Attributed to Damiens. "Acquired 1925" handwritten on reverse.

Overall: 20.5 x 16.25 in.; within frame: 14 x 10 in.

\$500 - 1,000





1357

AN ITALIAN SCHOOL PAINTING OF THE ANNUNCIATION FROM THE COLLECTION OF MITZI GAYNOR

Oil on metal. 19th century. Overall: 9.25 x 7.5 in.; within frame: 7 x 5.25 in.

\$800 - 1,200

A PAINTING DEPICTING DUTCH FIGURES IN AN INTERIOR FROM THE COLLECTION OF MITZI GAYNOR

Oil on canvas. Signed ("Van Gelden"), lower right. Overall: 19.25 x 15 in.; within frame: 16 x 11.75 in.

\$800 - 1,200

A PAINTING FEATURING A SUITOR CALLING ON A LADY FROM THE COLLECTION OF MITZI GAYNOR

Oil on panel. Signed ("A. Collin"), lower left. "Carrington Estate, purchased 1900, London-Hossells Gallery" on reverse. Overall: 20 x 18 in.; within frame: 10.25 x 8 in.

\$800 - 1,200



1358



1360

A PAINTING OF AN ALLEGORICAL SCENE FROM THE COLLECTION OF MITZI GAYNOR

Oil on canvas. Signed and dated ("T. Halleman / fecit 1688"), lower left. Overall: 25×20.5 in.; within frame: 19.25×15.5 in.

\$800 - 1,200



1362

1360

A CONTINENTAL SCHOOL PORTRAIT OF A LADY FROM THE COLLECTION OF MITZI GAYNOR

Oil on canvas. Late 19th century/early 20th century. Overall: 24.25 x 20.75 in.; within frame: 18 x 14.5 in.

\$600 - 800



1361

1362

A PORTRAIT OF A WOMAN IN PRAYER FROM THE COLLECTION OF MITZI GAYNOR

Oil on canvas. 19th century. Signed ("S. Mazzolini"), lower right. Indistinct inscription on reverse. Overall: 27.75×23.75 in.; within frame: 20.5×16 in.

\$600 - 800







A MITZI GAYNOR PAISLEY MINI-DRESS DESIGNED BY LARRY **ALDRICH**

Yellow, black, and red paisley print long-sleeved shift mini-dress with a mock turtleneck, adorned with black sequins and beads and lined in black silk, bearing an interior label inscribed, "Aldrich," 1960s.

\$300 - 500

1364

1364

A MITZI GAYNOR BEADED GOWN BY ROXANE FOR SAMUEL

Fully beaded long-sleeved full-length evening gown in a paisley pattern of gold, green, red, and pink, with a taupe silk shell and a back zipper closure, bearing an interior label inscribed, "Samuel Winston / by Roxane," which dates it to the 1960s. The intricate hand-stitching of this stunning work of art includes beads of various colors sewn onto an existing paisley print. This gown was part of Mitzi's personal wardrobe, worn in glamorous portraits atop her piano and out on the town with her husband, Jack Bean. Accompanied by 2 photos of Mitzi wearing the gown.

\$700 - 900



A MITZI GAYNOR GOWN WORN TO PROMOTE *THE ED SULLIVAN SHOW*, DESIGNED BY MOLLIE PARNIS

Red sleeveless full-length gown ornamented with small gold rectangular sequins, with a combination of different shaped gold sequins and beads at the neckline and waistband, bearing an interior label inscribed, "Mollie Parnis / New York," worn in 1963 by Mitzi and also in 1964 to promote her appearance on The Ed Sullivan Show. Mollie Parnis was hired by United Artists to exclusively design Mitzi's gowns for the 1959 film, Happy Anniversary, which co-starred her with David Niven, Patty Duke, and Carl Reiner. Accompanied by a publicity photo of Mitzi wearing the gown.

\$300 - 500

1366

A MITZI GAYNOR BEADED CAPE, DESIGNED BY PEDRO RODRIGUEZ

Black taffeta and lace cape embellished with black beads and sequins, with 2 layers of flounces and tulle making up the back, bearing an interior label inscribed, "Pedro Rodriguez / Madrid / Barcelona / S. Sebastian." A Spanish designer, Rodriguez was well-known for couture exhibiting spectacular surface embellishments, such as this cape. Accompanied by 2 photos of Mitzi wearing the coat.

\$400 - 600

A MITZI GAYNOR FALL ENSEMBLE DESIGNED BY ARNOLD **SCAASI**

Comprising a silk and velvet autumn floral flocked short-sleeved dress with a matching rope belt, accompanied by a wool mustard-colored coat with a lining which matches the dress, both bearing interior labels inscribed, "Arnold Scaasi," 1960s.

\$500 - 700





A MITZI GAYNOR FLORAL DRESS WITH WRAP, DESIGNED BY **ARNOLD SCAASI**

Comprising a black sleeveless mini-dress with vibrant floral appliques amidst smaller embroidered flowers, with a scoop neckline which ascends into black criss-cross straps across the back, bearing an interior label inscribed, "Arnold Scaasi," accompanied by a matching wrap/shawl with a safety-pinned label inscribed, "Gaynor," 1960s.

\$500 - 700



1369

A MITZI GAYNOR SEQUINED MINI-DRESS, DESIGNED BY **ARNOLD SCAASI**

Candy apple red sleeveless mini-dress, c.1965, fully sequined and with a full skirt, bearing an interior label inscribed, "Arnold Scaasi." This dress from Mitzi's personal collection was featured in the 1996-97 New York Historical Society Scaasi exhibition titled, "Scaasi: The Joy of Dressing Up."

\$500 - 700





A MITZI GAYNOR DRESS AND COAT, DESIGNED BY ARNOLD **SCAASI**

Comprising a mid-length sleeveless gold floral damask dress with a scoop neck and a crinoline of satin and tulle underneath, bearing an interior label inscribed, "Scaasi," together with a matching cape lined in dramatic burgundy velvet, with deep front pockets and front button closures, with a matching interior label. Though it dates to 1958, Mitzi wore this elegant ensemble in publicity photographs outside her Beverly Hills home in 1965. She later loaned the outfit for a 1996-97 Scaasi retrospective in New York titled, "Scaasi: The Joy of Dressing Up." Scaasi and Mitzi had a long and fruitful business relationship; in fact, unlike other designers, Scaasi enjoyed collaborating directly with custom clientele on "luxurious and dramatic garments that suited their lifestyles." Accompanied by a photo of Mitzi modeling the ensemble.

A MITZI GAYNOR HALTER MINI-DRESS, DESIGNED BY **ARNOLD SCAASI**

Black swing-style halter mini-dress consisting of a strapless silk sheath underneath an overlay of black tulle adorned with small black bows, with a row of black bows at the neckline, bearing an interior label inscribed, "Arnold Scaasi." This design, also worn by Natalie Wood in 1966, was shown in an exhibit titled, "Scaasi: American Couturier" at the Boston Museum of Fine Arts in 2011.

\$500 - 700



1373

A MITZI GAYNOR COLORFUL MINI-DRESS AND COAT **ENSEMBLE, DESIGNED BY ARNOLD SCAASI**

Comprising a short-sleeved multi-colored mini-dress adorned with small square multi-colored spangles, accompanied by a black Asianstyle coat lined with the same fabric as the dress, with an asymmetrical front-button closure, both bearing interior labels inscribed, "Arnold Scaasi," c.1968.

\$600 - 800



A MITZI GAYNOR DRESS AND COAT ENSEMBLE, DESIGNED BY ARNOLD SCAASI

Seafoam green short-sleeved cut-work shift dress of genuine coral and turquoise beads, gold beads and sequins, and faux pearls in an elaborate paisley design, accompanied by a seafoam green coat lined in deep coral with an asymmetrical Asian-style front-button closure, both bearing interior labels inscribed, "Arnold Scaasi," with the dress bearing a safety-pinned label inscribed, "Gaynor," c.1967. This remarkable outfit was featured in the "Scaasi: The Joy of Dressing Up" retrospective at the New York Historical Society in 1996-97.





A MITZI GAYNOR 3-PIECE SUIT DESIGNED BY ARNOLD

Wool multi-colored matching striped three-piece suit comprising a sleeveless silk blouse with a large bow at the neckline, a skirt, and a short jacket, with the blouse and jacket bearing interior labels inscribed, "Arnold Scaasi," c.1968. In the 1960s, Scaasi's penchant for zig zags, stripes, sequins, ruffles, and bows was in full flower and a perfect fit for Mitzi, who favored bright colors and patterns.

\$500 - 700

A MITZI GAYNOR DRESS WORN ON LAUGH-IN, ATTRIBUTED **TO ARNOLD SCAASI**

NBC, 1969. Candy apple red short-sleeved mini-dress with an empire waist and a flared skirt, decorated with scattered pailette sequins covered in a sheer version of the dress fabric, attributed to Arnold Scaasi. Mitzi wore this dress on an episode of Laugh-in which aired on October 13, 1969 and featured Mitzi chatting with Dan Rowan, Dick Martin, and Goldie Hawn. Mitzi appeared on the show in both 1968 and 1969, and on those particular evenings, she appeared on Laugh-In at 8:00pm, Bob Hope specials in which she made guest appearances at 9:00pm, and her own variety special at 10:00pm! Accompanied by a DVD of the program.

\$600 - 800



A MITZI GAYNOR DRESS WORN ON THE TONIGHT SHOW STARRING JOHNNY CARSON, DESIGNED BY ARNOLD SCAASI

NBC, 1967. Peach-colored baby doll mini-dress adorned completely in sequins, pleated just below the chest, with an underlayer of peach silk, bearing an interior label inscribed, "Arnold Scaasi." Because of her natural wit and energetic personality, Mitzi was a favorite with the most popular talk show host on television, Johnny Carson. Accompanied by a snapshot of Mitzi wearing the dress with husband Jack Bean after the show at the home of a friend.

\$600 - 800

1377

A MITZI GAYNOR 2-PIECE ENSEMBLE WORN ON THE TONIGHT SHOW STARRING JOHNNY CARSON, DESIGNED BY **ARNOLD SCAASI**

NBC, 1967. Cap-sleeved dress completely embellished in midnight blue sequins, with an intricate pattern of sequined floral designs inlaid throughout the dress, accompanied by a midnight blue velvet longsleeved bolero jacket, both bearing interior labels inscribed, "Arnold Scaasi." Worn on the February 15, 1967 episode of the program, Mitzi recalled her multiple appearances on the show and her thoughts on Johnny Carson: "That was fun. I liked him a lot and he kinda liked me. And I would do numbers, which other people didn't do."

\$600 - 800

Bonhams

AUCTIONEERS SINCE 1793



TICKI Presents ...

1939: Hollywood's Greatest Year, Part II

Online only | December 11-18, 2019

PREVIEW ONLINE

bonhams.com/auctions/25939

INQUIRIES

+1 (323) 436 5409 entertainment.us@bonhams.com bonhams.com/tcm

Offsite sold Property Storage Information

Please note that all lots listed at the beginning of our printed catalog, if not removed immediately after the sale, will be transferred to a nearby storage facility. For the convenience of the successful bidder of one or more of these lots, all purchased lots will be transferred to our offsite storage together. Please read the Conditions of Sale regarding the removal of sold lots.

Bonhams' storage and logistics partner is Box, Pack, & Ship, LLC, a well-known organization that specializes in crating, packaging and shipping.

Our storage and logistics partnership provides several beneficial services. The first being 7 days of free storage.

- During this auction, clients will be expected to pick up all property from Bonhams by 5pm on the day of the sale.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box, Pack, & Ship, LLC warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 3800 S. Main Street Los Angeles, CA 90037.
- Box, Pack, & Ship, LLC will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box, Pack, & Ship, LLC. Should you choose to have Box, Pack, & Ship, LLC ship or deliver your property, this uplift fee will be waived.
- Clients will have 7 days of free storage to retrieve their property or make arrangements with Box, Pack, & Ship, LLC to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box, Pack, & Ship, LLC or clients may make their own arrangements. Please call +1 (800) 674 4705.
- Box, Pack, & Ship, LLC is available to ship internationally. They offer importing
 and exporting services. Clients can select either airfreight or ocean cargo delivery
 options, which range from door-to-port, door-to-airport with door-to-door service
 also available. Clients can ship one item, co-load or container load at a discounted
 rate through Box, Pack, & Ship, LLC. Please call +1 (800) 674 4705 for more
 information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box, Pack, & Ship, LLC. Again, uplift charges for packing and transport from our gallery to Box, Pack, & Ship, LLC will be charged by Box, Pack, & Ship, LLC.
- Payment of the hammer price, premium and any applicable sales taxes must be
 made directly to Bonhams prior to the release of property. Any removal, storage or
 other fees due to Box, Pack, & Ship, LLC should be made directly to Box, Pack, &
 Ship, LLC.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box, Pack, & Ship, LLC will be permitted to re-route your purchases.

Lots to be removed to storage:

1192

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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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.

- As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington , 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. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/ or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

- 5. 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.
- 6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

- 7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
- 8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - Continued

- Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture. source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES. OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.
- 10. 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 this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

- 11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.
- Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or
- 13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www. bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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 freightforwarder 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.
- If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:
- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California: and
- (iii) discovery and the procedure for the arbitration shall be as follows:
- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon

Conditions of sale - Continued

by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (323) 850 7500.

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 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. 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.

Proviows

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. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value 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

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

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

A valid Bonhams client account is 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 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, 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 amount 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 sale by telephone, by facsimile 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, 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

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at **www.bonhams.com/us**.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see **www.bonhams.com/25492** or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200by \$	\$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 a	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 sales. 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.

Sales Ta

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

See page 171

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Auction Results

Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us.**

Bonhams Specialist Departments

19th Century Paintings

London Charles O' Brien +44 20 7468 8360 New York Madalina Lazen +1 212 644 9108

20th Century British Art

Matthew Bradbury +44 20 7468 8295

20th Century Fine Art

San Francisco Sonja Moro +1 415 694 9002

Aboriginal Art

Australia Francesca Cavazzini +61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles Fredric W. Backlar +1 323 436 5416 •

American Paintings

New York Jennifer Jacobsen +1 917 206 1699

Antiquities

London Francesca Hickin +44 20 7468 8226

Antique Arms & Armour

London David Williams +44 20 7393 3807

Art Collections, Estates & Valuations

London Harvey Cammell +44 (0) 20 7468 8340 New York Sherri Cohen +1 917 206 1671 Los Angeles Leslie Wright +1 323 436 5408 Joseph Francaviglia +1 323 436 5443 Lydia Ganley +1 323 436 4496 San Francisco Victoria Richardson +1 415 503 3207 Celeste Smith +1 415 503 3214

Australian Art Australia

Merryn Schriever +61 2 8412 2222 Alex Clark +61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

Matthew Haley +44 20 7393 3817 New York Ian Ehling +1 212 644 9094 Darren Sutherland +1 212 461 6531 Los Angeles Catherine Williamson +1 323 436 5442 San Francisco Adam Stackhouse +1 415 503 3266

British & European Glass

Fergus Gambon +44 20 7468 8245

British Ceramics

London Fergus Gambon +44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles Scot Levitt +1 323 436 5425 Kathy Wong +1 323 436 5415 San Francisco Aaron Bastian +1 415 503 3241

Carpets

Helena Gumley-Mason +44 20 8393 2615

Chinese & Asian Art

London Asaph Hyman +44 20 7468 5888 Rosangela Assennato +44 20 7393 3883 Edinburgh Ian Glennie +44 131 240 2299 New York Bruce MacLaren +1 917 206 1677 Los Angeles Rachel Du +1 323 436 5587 San Francisco Dessa Goddard +1 415 503 3333 Hong Kong Xibo Wang +852 3607 0010 Sydney Yvett Klein +61 2 8412 2231

Chinese Paintings Hong Kong

Iris Miao +852 3607 0011

Clocks

London James Stratton +44 20 7468 8364 New York Jonathan Snellenburg +1 212 461 6530

Coins & Medals

London John Millensted +44 20 7393 3914 Los Angeles Paul Song +1 323 436 5455

Entertainment Memorabilia

London Katherine Schofield +44 20 7393 3871 Los Angeles Catherine Williamson +1 323 436 5442 Dana Hawkes +1 978 283 1518

European Ceramics

London Sebastian Kuhn +44 20 7468 8384

European Paintings London

Charles O' Brien +44 20 7468 8360 New York Madalina Lazen +1 212 644 9108 Los Angeles Rocco Rich +1 323 436 5410

European Sculptures & Works of Art

London Michael Lake +44 20 8963 6813

Furniture and Decorative Art

London Thomas Moore +44 20 8963 2816 Los Angeles Angela Past +1 323 436 5422 Anna Hicks +1 323 436 5463 San Francisco Jeffrey Smith +1 415 215 7385

Greek Art

London Anastasia Orfanidou +44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh Kevin McGimpsev Hamish Wilson +44 131 240 0916

Irish Art

London Penny Day +44 20 7468 8366

mpressionist & Modern Art

London India Phillips +44 20 7468 8328 New York Molly Ott Ambler +1 917 206 1627 Los Angeles Kathy Wong +1 323 436 5415

Indian, Himalayan & Southeast Asian Art

Hong Kong Edward Wilkinson +852 2918 4321 New York Mark Rasmussen +1 917 206 1688

Islamic & Indian Art

London Oliver White +44 20 7468 8303

Japanese Art

London Suzannah Yip +44 20 7468 8368 New York Jeff Olson +1 212 461 6516

Jewellery

London Jean Ghika +44 20 7468 8282 Emily Barber +44 20 7468 8284 New York Brett O'Connor +1 212 461 6525 Caroline Morrissey +1 212 644 9046 Leslie Roskind +1 212 644 9035 Los Angeles Emily Waterfall +1 323 436 5426 San Francisco Shannon Beck +1 415 503 3306 Hong Kong Anastasia Chao +852 3607 0007 Ellen Sin +852 3607 0017

Marine Art

London Veronique Scorer +44 20 7393 3962

Mechanical Music

London Jon Baddeley +44 20 7393 3872

Modern & Contemporary African Art

London Giles Peppiatt + 44 20 7468 8355 New York Hayley Grundy +1 917 206 1624

Modern & Contemporary Middle Eastern Art

London Nima Sagharchi +44 20 7468 8342

Modern & Contemporary South Asian Art

London Tahmina Ghaffar +44 207 468 8382

Modern Decorative Art + Design

London Mark Oliver +44 20 7393 3856 New York Beniamin Walker +1 212 710 1306 Dan Tolson +1 917 206 1611 Los Angeles Jason Stein +1 323 436 5466

Motor Cars

London Tim Schofield +44 20 7468 5804 New York Rupert Banner +1 212 461 6515 Eric Minoff 1 917 206 1630 Evan Ide +1 917 340 4657 Los Angeles Jakob Greisen +1 415 503 3284 Michael Caimano +1 929 666 2243 San Francisco Mark Osborne +1 415 503 3353 Europe Philip Kantor +32 476 879 471

Automobilia

London Toby Wilson +44 20 8963 2842 Adrian Pipiros +44 20 8963 2840

Motorcycles

London Ben Walker +44 20 8963 2819 James Stensel +44 20 8963 2818 Los Angeles Craig Mallery +1 323 436 5470

Museum Services

San Francisco Laura King Pfaff +1 415 503 3210

Native American Art

Los Angeles Ingmars Lindbergs +1 415 503 3393 Kim Jarand +1 323 436 5430

Natural History

Los Angeles Claudia Florian +1 323 436 5437 Thomas E. Lindgren +1 310 469 8567 •

Old Master Pictures

London Andrew Mckenzie +44 20 7468 8261

Orientalist Art

London Charles O'Brien +44 20 7468 8360

Photography New York

Laura Paterson +1 917 206 1653

Post-War and **Contemporary Art**

London Ralph Taylor +44 20 7447 7403 Giacomo Balsamo +44 20 7468 5837 New York Muys Snijders +212 644 9020 Jacqueline Towers-Perkins +1 212 644 9039 Lisa De Simone +1 917 206 1607 Los Angeles Sharon Squires +1 323 436 5404 Laura Bjorstad +1 323 436 5446

Prints and Multiples

London Lucia Tro Santafe +44 20 7468 8262 New York Deborah Ripley +1 212 644 9059 Los Angeles Morisa Rosenberg +1 323 436 5435

Russian Art

London Daria Khristova +44 20 7468 8334 New York Yelena Harbick +1 212 644 9136

Scientific Instruments

London Jon Baddeley +44 20 7393 3872 New York Jonathan Snellenburg +1 212 461 6530

Scottish Pictures

Edinburgh Chris Brickley +44 131 240 2297

Silver & Gold Boxes

London Ellis Finch +44 20 7393 3973

Sporting Guns

London William Threlfall +44 20 7393 3815

Space History

San Francisco Adam Stackhouse +1 415 503 3266

Travel Pictures

London Veronique Scorer +44 20 7393 3962

Watches & Wristwatches

London Jonathan Darracott +44 20 7447 7412 New York Jonathan Snellenburg +1 212 461 6530 Hong Kong Tim Bourne +852 3607 0021

Whisky

Edinburgh Martin Green +44 131 225 2266 Hong Kong Daniel Lam +852 2918 4321

Wine

London Richard Harvey +44 20 7468 5811 San Francisco Christine Ballard +1 415 503 3221 Hong Kong Daniel Lam +852 2918 4321

Client Services Departments

U.S.A.

San Francisco

(415) 861 7500 (415) 861 8951 fax Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500 (323) 850 6090 fax Monday - Friday, 9am to 5pm

New York

(212) 644 9001 (212) 644 9009 fax Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

U.K.

Monday to Friday 8.30 to 6.00 +44 (0) 20 7447 7447

+44 (0) 20 7447 7447 +44 (0) 20 7447 7401 fax To bid via the internet please visit bonhams.com

Bonhams Global Network

International Salerooms

London

101 New Bond Street London W1S 1SR +44 20 7447 7447 +44 20 7447 7400 fax

New York

580 Madison Avenue New York, NY 10022 +1 (212) 644 9001 +1 (212) 644 9007 fax

Hong Kong

Suite 2001 One Pacific Place 88 Queensway Admiralty Hong Kong +852 2918 4321 +852 2918 4320 fax

Offices and Associated Companies

Africa

Nigeria

Neil Coventry +234 (0) 8110 033 792 +27 (0) 7611 20171 neil.coventry@ bonhams.com

South Africa - Johannesburg

Penny Culverwell +27 (0) 71 342 2670 penny.culverwell@ bonhams.com

Australia

Sydney

97-99 Queen Street, Woollahra, NSW 2025 Australia +61 (0) 2 8412 2222 +61 (0) 2 9475 4110 fax info.aus@bonhams.com

Melbourne

1130 High St Armadale VIC 3143 Australia +61 (0) 3 8640 4088 +61 (0) 2 9475 4110 fax info.aus@bonhams.com

Asia

Beijing

Vivian Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore

Bernadette Rankine 11th Floor, Wisma Atria 435 Orchard Road Singapore 238877 +65 (0) 6701 8030 +65 (0) 6701 8001 fax bernadette.rankine@ bonhams.com

Taiwan

Bobbie Hu 37th Floor, Taipei 101 Tower No. 7 Xinyi Road, Section 5 Taipei, 100 +886 2 8758 2898 +886 2 8758 2897 fax taiwan@bonhams.com

Europe

Austria

Thomas Kamm thomas.kamm@ bonhams.com +49 900 89 2420 5812 austria@bonhams.com

Belgium Christine De Schaetzen

christine.deschaetzen@ bonhams.com Boulevard Saint Michel 101 1040 Brussels +32 (0) 2 736 5076 belgium@bonhams.com

France

Catherine Yaiche catherine.yaiche@bonhams.com 4 rue de la Paix 75002 Paris +33 (0) 1 42 61 10 10 paris@bonhams.com

Germany - Cologne

Katharina Schmid katharina.schmid@ bonhams.com +49 (0) 221 9865 3419 +49 (0) 157 9234 6717 cologne@bonhams.com

Germany - Munich

Thomas Kamm thomas.kamm@ bonhams.com Maximilianstrasse 52 80538 Munich +49 (0) 89 2420 5812 munich@bonhams.com

Germany - Stuttgart Katharina Schmid

katharina.schmid@ bonhams.com Neue Brücke 2 New Bridge Offices 70173 Stuttgart +49 (0) 711 2195 2640 +49 (0) 157 9234 6717 stuttgart@bonhams.com

Greece

7 Neofytou Vamva Street Athens 10674 +30 (0) 210 3636 404 athens@bonhams.com

Ireland

Kieran O'Boyle kieran.oboyle@ bonhams.com 31 Molesworth Street Dublin 2 +353 (0) 1 602 0990 ireland@bonhams.com

Italy - Milan

Luca Curradi luca.curradi@ bonhams.com Via Boccaccio 22 20123 Milano +39 0 2 4953 9020 milan@bonhams.com

Italy - Rome

Emma Dalla Libera emma.dallalibera@ bonhams.com Via Sicilia 50 00187 Roma +39 06 485 900 rome@bonhams.com

The Netherlands

Koen Samson koen.samson@ bonhams.com De Lairessestraat 154 1075 HL Amsterdam +31 (0) 20 67 09 701 amsterdam@ bonhams.com

Portugal

Filipa De Andrade filipa.deandrade@ bonhams.com Rua Bartolomeu Dias no160. 10 Belem 1400-031 Lisbon +351 218 293 291 portugal@bonhams.com

Spain - Barcelona & North

Teresa Ybarra teresa.ybarra@ bonhams.com +34 930 156 686 +34 680 347 606 barcelona@ bonhams.com

Spain - Madrid

Johann Leibbrandt johann leibbrandt@ bonhams.com Núñez de Balboa no 4-1C 28001 Madrid +34 915 78 17 27

Switzerland - Geneva

Livie Gallone Moeller livie.gallonemoeller@ bonhams.com Rue Etienne-Dumont 10 1204 Geneva +41 22 300 3160 geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer andrea.bodmer@ bonhams.com Dreikönigstrasse 31a 8002 Zürich 41 44 281 9535 zurich@bonhams.com

North America

USA

Representatives: **Arizona**Terri Adrian-Hardy terri.hardy@
bonhams.com
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley David Daniel david.daniel@ bonhams.com +1 (916) 364 1645 nevada@bonhams.com

California -Palm Springs

Brooke Sivo brooke.sivo@ bonhams.com +1 (760) 350 4255 palmsprings@ bonhams.com

California - San Diego

Brooke Sivo brooke.sivo@ bonhams.com +1 (760) 567 1744 sandiego@ bonhams.com

Colorado

Lance Vigil lance.vigil@ bonhams.com +1 (720) 355 3737 colorado@ bonhams.com

Florida April Matteini

april.matteini@ bonhams.com +1 (305) 978 2459 Alexis Butler alexis.butler@ bonhams.com +1 (305) 878 5366 miami@bonhams.com

Georgia

Mary Moore Bethea mary.bethea@ bonhams.com +1 (404) 842 1500 georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter natalie.waechter@ bonhams.com +1 (773) 267 3300 Shawn Marsh shawn.marsh@ bonhams.com +1 (773) 680 2881 chicago@bonhams.com

Massachusetts & New England

Amy Corcoran amy.corcoran@ bonhams.com +1 (617) 742 0909 boston@bonhams.com

Nevada

David Daniel david.daniel@ bonhams.com +1 (775) 831 0330 nevada@bonhams.com

New Mexico

Terri Adrian-Hardy terri.hardy@ bonhams.com +1 (602) 859 1843 newmexico@ bonhams.com

Oregon & Idaho

Sheryl Acheson sheryl.acheson@ bonhams.com +1 (971) 727 7797 oregon@bonhams.com

Philadelphia – Pennsylvania

Caitlyn Pickens caitlyn.pickens@ bonhams.com +1 (267) 792 3172 philadelphia@ bonhams.com London

Montpelier Street London SW7 1HH +44 20 7393 3900 +44 20 7393 3905 fax Edinburgh

22 Queen Street Edinburgh EH2 1JX +44 131 225 2266 +44 131 220 2547 fax Los Angeles

7601 W. Sunset Boulevard Los Angeles CA 90046 +1 (323) 850 7500 +1 (323) 850 6090 fax

Texas - Dallas

Mary Holm mary.holm@ bonhams.com +1 (214) 557 2716 dallas@bonhams.com

Texas - Houston

Lindsay Davis lindsay.davis@ bonhams.com +1 (713) 855 7452 texas@bonhams.com

Virginia

Gertraud Hechl gertraud.hechl@ bonhams.com +1 (202) 422 2733 virginia@ bonhams.com

Washington & Alaska

Heather O'Mahony heather.omahony@ bonhams.com +1 (206) 566 3913 seattle@ bonhams.com

Washington DC Mid-Atlantic Region

Gertraud Hechl gertraud.hechl@ bonhams.com +1 (202) 422 2733 washingtonDC@ bonhams.com

Canada

Toronto, Ontario

Kristin Kearney 340 King St East 2nd floor, Office 213 Toronto ON M5A 1 KB kristin.kearney@ bonhams.com +1 (416) 462 9004 info.ca@ bonhams.com

Montreal, Quebec

+1 (514) 209 2377 info.ca@ bonhams.com

Middle East

Israe

Joslynne Halibard joslynne.halibard@ bonhams.com +972 (0) 54 553 5337

United Kingdom

South East England

England

Millmead, Guildford, Surrey GU2 4BE +44 1483 504 030 guildford@ bonhams.com

Isle of Wight

+44 1273 220 000 isleofwight@ bonhams.com

Representative: **Brighton & Hove**

Tim Squire-Sanders +44 1273 220 000 hove@bonhams.com

West Sussex

+44 (0) 1273 220 000 sussex@ bonhams.com

South West England

Bath

Queen Square House Charlotte Street Bath, BA1 2LL +44 1225 788 988 bath@bonhams.com

Cornwall - Truro 36 Lemon Street

Truro Cornwall TR1 2NR +44 1872 250 170 truro@bonhams.com

Exeter

The Lodge Southernhay West Exeter, Devon EX1 1JG +44 1392 425 264 exeter@bonhams.com

Tetbury

Eight Bells House 14 Church Street Tetbury Gloucestershire GL8 8JG +44 1666 502 200 tetbury_office@ bonhams.com

Representatives:

Dorset Matthew Lacey +44 1935 815 271

East Anglia and Bury St. Edmunds

Michael Steel +44 1284 716 190 bury@bonhams.com

Norfolk

The Market Place Reepham Norfolk, NR10 4JJ +44 1603 871 443 norfolk@ bonhams.com

Midlands

Knowle

The Old House Station Road Knowle, Solihull West Midlands B93 0HT +44 1564 776 151 knowle@ bonhams.com

Oxford

Banbury Road Shipton on Cherwell Kidlington OX5 1JH +44 1865 853 640 oxford@ bonhams.com

Bonhams MPH The Guard House Bicester Heritage Bicester, Oxfordshire OX26 5HA +44 1869 229 477 mph@bonhams.com

Yorkshire & North East England

Leeds

The West Wing Bowcliffe Hall Bramham Leeds, LS23 6LP +44 113 234 5755 leeds@bonhams.com

Channel Islands

Jersey

La Chasse La Rue de la Vallee St Mary Jersey, JE3 3DL +44 1534 722 441 jersey@bonhams.com

Representative: **Guernsey** +44 1481 722 448

+44 1481 722 44 guernsey@ bonhams.com

Scotland

Bonhams West of Scotland

Kirkhill House Broom Road East Newton Mearns Glasgow, G77 5LL +44 141 223 8866 glasgow@ bonhams.com

Wales

Representatives: **Cardiff**

Jeff Muse +44 2920 727 980 cardiff@bonhams.com

North West England

Chester

2 St Johns Court Vicars Lane Chester, CH1 1QE +44 1244 313 936 chester@ bonhams.com

Manchester

The Stables 213 Ashley Road Hale, WA15 9TB +44 161 927 3822 manchester@ bonhams.com

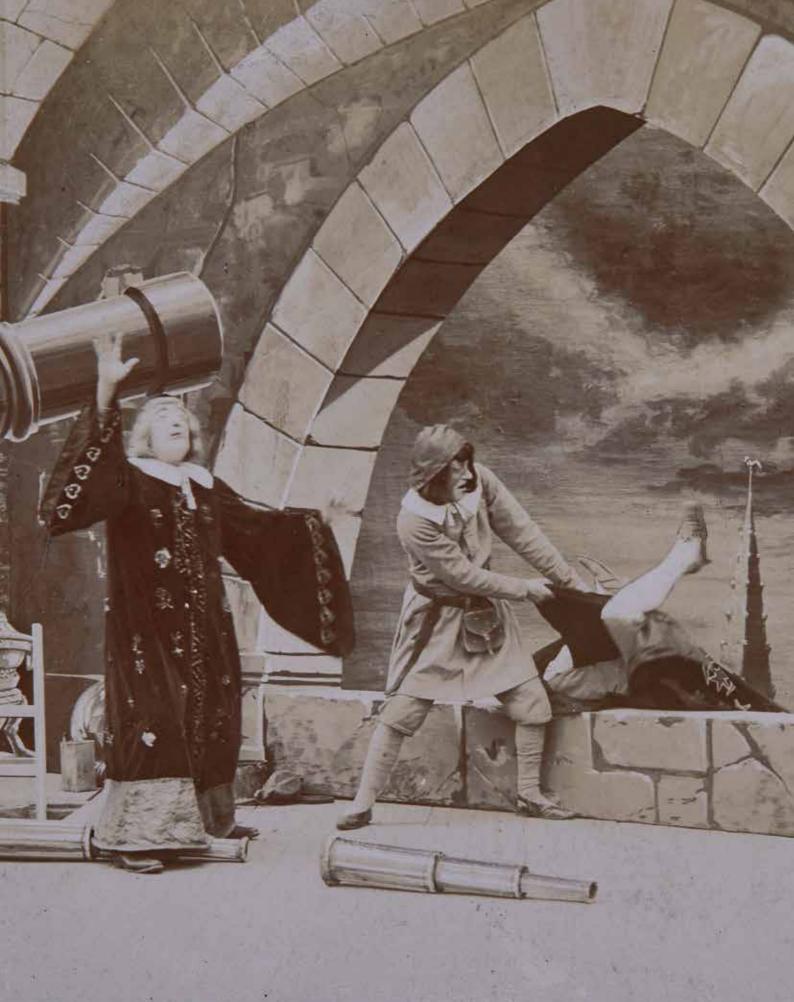
stion Dogistration Form

and partner organizations. Bonhams does not sell or trade email addresses. I successful will collect the purchases myself Please contact me with a shipping quote (if applicable)	(Attendee / Absentee /	Online / 1	Telephone Bidding		B	onnam		
Sale no. 254192 Sale venue: Los Angeles	Please circle your bidding	g method al	pove.					
Ceneral Notice: This sale will be conducted in accordance with Bothmans Conditions of Sale, and your bidding and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be provided by such terms and buying at the sale will be such and the sale will be such and the sale will be such and the sale will be such as a sale				Sale title: TCM Presents 1939: Hollywood's Greates	t Sale da	ate: Tuesday December 10, 2019		
with Bornaans Conditions of Sale, and your briding and buying at the sale will be govered by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Color Sale and other will be govered by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Color Sale and other by the sale and other by the sale and other by personal or business check may result in your person or business. Deck may result in your person or business check may result in your person or business the drawn on a U.S. bark. Notice to Absentee Bidders: In the table below, please provide details of the bots on which you wish to place bidd states 24 hours part to be assell. Both will be brounded down the catalog for further information relating to instructions to Bonhama to account a beariness bid on your behalf both or making the person of the sale of any other behalf but will not be liable for any rotes or non-executable but or any other or behalf but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or non-executable but will not be liable for any rotes or executable liable liable provided in the	Paddle number (for office	ce use only	<u>'</u>)	Sale no. 25492	Sale ve	enue: Los Angeles		
Notice to Absente Bilders: In the table below, please provide details of the lost on which you wish to place bilds at least 24 hours prior to the sale. Bilds will be rounded down to read of Ahours prior to the sale. Bilds will be rounded down to read of the hours prior to the sale. Bilds will be rounded down to read of the hours prior to the sale. Bilds will be rounded down to read of the hours prior to the sale. Bilds will be rounded down to read of the hours prior to the sale. Bilds will be rounded by the bilds of any errors or non-executed bilds. Notice to First Time Bildders: Nive clients are requested to provide photographic proof of address will by lib, bark or credit card statement etc. Corporate cleans should also provide a copy of their articles of association. Or organize registration of documents, together with a later authorizing the institution of the materials of the company programs and password for wave-bondams.com, please contact of bilds. Sorvices. Please contact may be saled to provide a bankers reference. If successful Please contact for the work and sping quite (if applicable) If successful Please contact for the work and sping quite (if applicable) If successful Please email or for the complete Registration Form and requested Information to: Bonhams Client Sorvices. If you can be saled to provide a bankers reference. If you can be saled to provide a bankers reference. If you can be saled to provide a bankers reference and the sale a	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		ur bidding and sh terms and Sale in conjunction e and other dding. ay result in your funds clear our	\$10 - 200by 10s \$10,000 - 20,000by 1,000s \$200 - 500by 20 / 50 / 80s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$500 - 1,000by 50s \$50,000 - 100,000by 5,000s \$1,000 - 2,000by 100s \$100,000 - 200,000by 10,000s \$2,000 - 5,000by 200 / 500 / 800s				
iesst 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refor to the Buyer's Guide in the catalog for further information relating to instructions to Bonfarest to except all searches belt for any errors or non-excelled bids. Notice to First Time Bidders: New cleans are requested to provide photographic pord of 10 - passport, driving license, ID card, together with proof of address - unlity but, bark or credit can distance the Corporate cleans should also provide a backers about distance to provide a bristonia should also provide a document, together with a letter authorizing the individual to bid on the company's bentiar. Fastian to provide a bristonia reference. Notice to entire bidders: If you have forgotten your separation and provide a bristonia reference. Notice to entire bidders; if you have forgotten your separation and provide a bristonia reference. Notice to entire bidders; if you have forgotten your separation and provide a bristonia reference. Notice to entire bidders; if you have forgotten your separation and provide a bristonia reference. Notice to entire bidders; if you have forgotten your separation and provide a bristonia reference. Notice to entire bidders; if you have forgotten your separation and provide a bristonia reference provides and the provid								
Bonhams to severe absentee bids on your behalf but will not be liable for any errors or non-execute bids. Notice to First Time Bidders: New clients are requested to proud a place of their articles of association / company registration documents, together with proof of address - utility bill, bank or credit and statement of Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter admorping the includual to bid on the company's behalf. Failure to provide a their provide a copy of their articles of association / company registration documents, together with a letter admorping the includual to bid on the company's behalf. Failure to provide a their provide a behalf of their provides and their provides are determined. Notice to online bidders: If you have forgotten your username and pressword for www.bonhams.com. please contact client Sarches. If successful I will contact client Sarches. If successful I will coloted the purchases myself! Please contact me with a shipping quote (if applicable) I will arratige a third party to collect my purchase(s) Please contact me with a shipping quote (if applicable) I will arratige a third party to collect my purchase(s) If successful I will colote the purchases myself! Please contact me with a shipping quote (if applicable) I will arratige a third party to collect my purchase(s) I will contact the purchases myself (in the purchase) I will contact the purchases myself (in the purchase) I will contact the purchases of the purchase of the purchase myself (in the purchase) I will contact the purchases myself (in the purchase) I will contact the purchases myself (in the purchase) I will contact the purchases of the purchase of the purch	least 24 hours prior to the sale	e. Bids will be	rounded down	First Name	Last Na	i Name		
Multiple for any reprose or non-execute bids on your behalf but will not be liable for any errors or non-execute bids.	the catalog for further informa	tion relating t	o instructions to					
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, belief to credit card statement etc. Corporate clients should also provide a copy of their articles of association? Company agritation of documents, together with a latter authorizing the individual to go provide a copy of their articles of association? Company she belief. Fallier to provide this may result in property to the provide a banker inference. Notice to online bidders: Notice to make the provide a banker inference. Notice to season of the provide a banker inference. Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services. If successful Will collect the purchases myself Pease contact me with a shipping quote (if applicable) Pease (if different than above): Voul instruct us to execute	will endeavor to execute bids	on your beha						
Post / 2 poode Country	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		s are requested to	City	County	inty / State		
Telephone dayline Telephone Tele			t, driving license, ID	Post / Zip code	Country	untry		
Telephone evening Fax			ld also provide a	Telephone mobile	Telepho	lephone daytime		
asks 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 Successfu			ng the individual to			·ax		
By providing your email address show, you authorize Bonhams to send you marketing materials and news concerning Bonhams and password for www.bonhams.com, please contact Client Services. If successful			er value lots you may					
I am registering to bid as a private client				By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams				
Please contact me with a shipping quote (if applicable) will arrange a third party to collect my purchase(s)	If successful I will collect the purchases myself Please contact me with a shipping quote (if applicable)			I am registering to bid as a private client	I am re	I am registering to bid as a trade client		
SHPPING				Resale: please enter your resale license number here We may contact you for additional information				
Shipping Address (if different than above): Los Angeles, California 90046 Tel +1 (323) 850 6090 Dids.us@bonhams.com 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 (excluding premium and applicable tax) Emergency bid for telephone bidders only you are bidding online there is no need to complete this section. You instruct us to execute each absentee bid up to the corresponding bid amount indicated above. Shipping Address (if different than above): Address: Country:		pleted Regis	tration Form and	CUID	DING			
Address: Country: Post/ZIPcode: Post/ZIP	Bonhams Client Services Depa	rtment			FING			
Fax +1 (323) 850 6090 bids.us@bonhams.com 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 (excluding premium and applicable tax) Emergency bid for telephone bidders only govern.) 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 execute by Bonhams only if we are unable to contact you by telephone or should the connection.	Los Angeles, California 90046			Address: Country:			_	
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 discrepancy. If you are bidding online there is no need to complete this section. 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 execute by Borhams only if we are unable to contact you by telephone or should the connection.	Fax +1 (323) 850 6090			City:			_	
(A-Absentee, T-Telephone) Lot no. (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. (excluding premium and applicable tax) Emergency bid for telephone bidders only Emergency bid	bids.us@bonhams.com			Please note that all telephone calls are recorded	ed.			
amount indicated above. by Bonhams only if we are unable to contact you by telephone or should the connection	lype of bid Lot no. (In the event of any			discrepancy, lot number and not lot description will govern.) If ine there is no need to complete this section.				
amount indicated above. by Bonhams only if we are unable to contact you by telephone or should the connection								
amount indicated above. by Bonhams only if we are unable to contact you by telephone or should the connection								
amount indicated above. by Bonhams only if we are unable to contact you by telephone or should the connection								
amount indicated above. by Bonhams only if we are unable to contact you by telephone or should the connection							_	
amount indicated above. by Bonhams only if we are unable to contact you by telephone or should the connection							_	
ha laat during hidding		each absen	tee bid up to the co					

Your signature:

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.

Date:





Bonhams 7601 W. Sunset Boulevard Los Angeles, California 90046

> +1 323 850 7500 bonhams.com

AUCTIONEERS SINCE 1793