

The Definitive Partnership for Classic Movie Memorabilia

Bonhams

TCM

TURNER **CLASSIC** MOVIES

Presents

Mavericks: Working Outside the Margins in Hollywood

Los Angeles | June 8, 2021



7492-263

TCM Presents ...

Mavericks: Working Outside the Margins in Hollywood

Los Angeles | Tuesday June 8, 2021 at 11am

BONHAMS

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

SALE NUMBER

26882
Lots 1 - 274

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front Cover: lots 199, 221, 18, 173
Inside Front Cover: lot 41
Inside Rear Cover: lot 81
Rear Cover: lot 116

PREVIEW

Friday June 4 -10am-5pm
Saturday June 5 - 12pm-5pm
Sunday June 6 - 12pm-5pm
Monday June 7 - 10am-5pm

INQUIRIES

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

Helen Hall
Director
+1 (323) 447 6525
helen.hall@bonhams.com

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

Howard Kramer
Specialist
+1 (323) 436 5458
howard.kramer@bonhams.com

Katherine Schofield
Director
London
+44 20 7393 3871
katherine.schofield@bonhams.com

Claire Tole-Moir
Specialist
London
+44 20 7393 3984
claire.tolemoir@bonhams.com

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/26882



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our Client
Services department at:
bids.us@bonhams.com
+1 (323) 850 7500

IMPORTANT NOTICES

Please note that all customers,
irrespective of any previous activity
with Bonhams, are required to have
proof of identity when submitting bids.
Failure to do this may result in your bid
not being processed.

For absentee and telephone bids
we require a completed 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 to the
specialist department or to the
Client Services department at bids.us@bonhams.com. Please note we
cannot guarantee bids within
24 hours of the sale.

Lots marked "W" are oversized
and therefore your purchases may
be subject to alternative shipping
and storage methods. For further
information, please refer to the
Oversized Lots page.

COVID-19 SAFETY STANDARDS

Bonhams' galleries are currently
subject to government restrictions and
arrangements may be subject
to change.

Preview: Lots will be made available
for in-person viewing by
appointment only. Please contact
the specialist department on
caren.roberts@bonhams.com or
+1 (323) 436 5409 to arrange an
appointment before visiting our
galleries. In accordance with
Covid-19 guidelines, it is mandatory
that you wear a face mask and
observe social distancing at all
times. Additional lot information and
photographs are available from the
specialist department upon request.

Bidding: We are unable to offer
in-person bidding for this auction.

Payment, Collections & Shipping:
We strongly encourage contactless
payment of invoices prior to
collection via wire transfer or credit
card through your MyBonhams
account. In-person or third-party
collections from our galleries are
scheduled in advance with our
Client Services team.

Bonhams

© 2021 Bonhams & Butterfields Auctioneers
Corp. All rights reserved.





Welcome to another terrific Bonhams auction ...

Hollywood can be a rough town. When it comes to the movie business, you're either in or you're out. Award-winning one day, outcast the next. Everyone who's ever worked in Hollywood can tell you hair-raising stories about the struggle to make it to the top, and even more harrowing tales about the fall to the bottom.

But some people like hanging out on the margins. Some people find it liberating, a source of creative inspiration. Some people thrive on not being part of the in-crowd and turn their outsider status into a badge of honor. Some people are mavericks.

This auction is really made up of several mini-auctions: 5 separate collections that together give us a taste of what it means to shatter the mold in Hollywood.

The sale opens with an unusual private collection. While the stereotypical big-time collector is a Mr. Monopoly-style toff--deep pockets, loads of time, and maybe a top hat and monocle--Stanley Simon could not have been more different. A regular guy who worked at the post office, Stanley spent most of his free time collecting classic Hollywood photography and ephemera. His collection of over 10,000 vintage photographs includes Universal Horror heavyweights, classic Hollywood glamor photography, and the most extensive collection of images of Hitchcock films in private hands, the whole thing representing over 60 years of collecting, often just one print at a time. Like the truffle hunter who turns over every rock in the meadow, Stanley methodically and patiently searched bookshops, poster dealers, estate sales, flea markets, out-of-the-way auctions--any place that might turn up a printed bit of Hollywood history for his collection.

Is there anyone more iconoclastic than Marlon Brando? Sure, he is celebrated as one of the greatest and most influential actors of his generation, but he's equally famous for his difficult behavior and colorful personal life. After he died, his personal property was sold at auction and an enthusiastic collector snatched up the bulk of the actor's library along with a few other pieces of memorabilia. For the first time since the 2005 estate auction, these items are back on the marketplace, offering a rare second chance for fans to own a piece of the great man's personal property.

Philip D'Antoni's career in film and television was brief but spectacular: after a series of successful television specials featuring movie stars like Sophia Loren, Elizabeth Taylor, and Melina Mercouri, D'Antoni pivoted hard as the independent producer of a series of hard-boiled crime thrillers featuring genre-busting car chases: *Bullitt* (1968), *The French Connection* (1971), and *The Seven-Ups* (1973). D'Antoni made a few more films afterward, but for all intents and purposes he walked away from the business, having forever changed the way we look at cars on film.

Producer, screenwriter, and director Larry Cohen's filmography includes a host of science fiction and horror films of the 1970s-2000s that draw on the traditions of police procedurals and political satire. Dismissed as schlock at the time of their release, Cohen's films today are sharp, funny, and really, really scary. We dare you to look at the foam maquette of the *It's Alive* baby in this sale and not have nightmares.

In his pioneering text on Hollywood, *Adventures in the Screen Trade*, author and screenwriter William Goldman identifies only one true auteur in all of Hollywood history: Russ Meyer, the writer, director, producer, and distributor of a series of successful sexploitation films like *Faster, Pussycat! Kill! Kill!* (1965). Goldman's point was that film is a collaborative process, and no one can do it alone--well, no one but Russ. Except for a brief stint at Twentieth Century-Fox, Meyer was always an independent producer, executing his own, slightly deranged vision of a world dominated by cars, pneumatic women, sex, and violence. The property offered here includes memorabilia that hung on the walls of Russ's house, his moving and still camera collection, and even his editing bay, where he "made the magic happen."

We've all been living at the margins this past year, trying to stay safe and healthy, learning to do things a bit differently. It's given us a greater appreciation of the people who spent not just a year, but their whole lives shaking things up.

— Your Friends at TCM

Stanley Simon: A Passionate Collector

by Marilyn Goldstein

My brother Stanley Simon (1945-2017) was a dedicated collector of the Golden Age of Hollywood photographs as well as a collector of science fiction, thriller, and fantasy first editions. Although he worked at the Post Office for 30 years, he was intensely focused on his treasured collections.

His 25,000-item Hollywood collection is comprised mostly of vintage photographs. It also includes original scripts, posters, lobby cards, and ephemera. The largest of the sub-categories (over 6,000 items) is the career of Alfred Hitchcock from silent era to *Family Plot*. The larger collection includes *King Kong*, Boris Karloff, Katharine Hepburn, Conrad Veidt, Ava Gardner, Billy Wilder, Mel Brooks, James Stewart, and many others.



Stanley Simon with actress Fay Wray, c. 1970.

The Estate of Stanley Simon

1

A BORIS KARLOFF ARCHIVE OF STILLs FROM HIS SILENT FILMS AND STAGE PERFORMANCES

Comprising 54 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from many films including *The Prince and Betty* (1919); *Without Benefit of Clergy* (1921); *The Man from Downing Street* (1922); *The Infidel* (1922); *The Prairie Wife* (1925); *The Love Mart* (1927); and many more. Karloff's first paying job in films earned him \$5.00. Eventually, he earned better fare in silent pictures, going from extra work to bit parts. His first important role was in *The Prince and Betty*. His impressive stature and ability to play character roles (particularly villains) garnered him work, but there were lean times during which he would appear in stage plays. Eventually, his appearance in *Frankenstein* (1931) solidified his status as a major star. 8 x 10 in. and smaller

\$800 - 1,200





2

2

A GROUP OF PHOTOGRAPHS FROM *THE CABINET OF DR. CALIGARI*

Decla-Bioscop AG, 1920. Group of 8 silver gelatin photographs comprising four 8 x 10 in. scenes from the film, 3 of which have "*The Cabinet of Dr. Caligari / Distributed / By / Goldwyn*" stamped to the verso and "*Goldwyn Pictures*" with a scene number etched into the negative, and one with a short studio blurb stamped to the verso and a production number etched into the negative; together with 4 silver gelatin photographs, oversized (9 x 11.25 in. to 11 x 14 in.), one with a "UFA" insignia and blind stamp on the front and "*Das Cabinet des Dr. Caligari / Universum-Film-A.G.*" stamps to the reverse; two with nothing on the reverse; and one with "*Please credit and return to Phototeque*" on the reverse; together with a 4 pp program from The Little Theatre, May 9, 1931, promoting a revival showing of the film. The angular Conrad Veidt stars as Cesare, the horrific somnambulist who sleeps in a coffin, predicts the future, and follows the murderous commands of Dr. Caligari in this silent German impressionist film directed by Robert Wiene. A dark psychological thriller with avant-garde set designs, the film became and remains an inspiration to filmmakers all over the world.

8 x 10 in. and 11 x 14 in.

\$2,000 - 3,000



3

3

A MAX SCHRECK PHOTOGRAPH FROM *NOSFERATU*

Nederlandsche Bioscoop Trust, 1922. Silver gelatin photograph, 8.5 x 10 in., doubleweight, with "*Nosferatu 27.*" and "*Prana-Film*" stamped to left and right front corners, and "*Primax*" stamped to verso. Max Schreck plays vampire Graf Orlok in F.W. Murnau's masterpiece which is basically the story of Dracula (Murnau couldn't get the film rights to Bram Stoker's novel). The film is every bit as terrifying today, particularly because most of the film was shot on location in eastern Europe, lending it a credibility that other films did not have, and because of Schreck's frightening appearance.

8.5 x 10 in.

\$1,500 - 2,000



4

4

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM HIS EARLY FILMS

Comprising approximately 122 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from the following films: *The Lodger*, *When Boys Leave Home*, and *Easy Virtue* (all 1927); *The Farmer's Wife* (1928); *The Manxman* and *Blackmail* (both 1929); and *Murder!* (1930). For a complete breakdown of photographs, please contact the department. Together with an 8 pp program promoting Ivor Novello in *The Lodger*; a portrait postcard of Carl Brisson in *The Manxman*; a 1 pp document titled "*Memorandum of Agreement*," March 18, 1929, unsigned, pertaining to actor Johnny Ashby appearing in the film, *Blackmail*, accompanied by a photo of the boy; a 24 pp *Capitol Haymarket* souvenir program promoting *Blackmail* as the first British all-talkie film; a 4 pp program promoting *Blackmail*; and a 4 pp promotional brochure for *Blackmail*.

8 x 10 in. and smaller

\$1,500 - 2,500

A CARL LAEMMLE CUSTOM-BOUND BOOK OF OVERSIZED PHOTOGRAPHS FROM *THE MAN WHO LAUGHS*, GIFTED TO HIM BY CAST AND CREW

Universal Pictures, 1928. Large book with "*The Man Who Laughs* / *A Universal Super-Jewel* / *Directed by Paul Leni* / *Starring* / *Mary Philbin* / *Conrad Veidt*" stamped in gilt to center cover, with "*Presented To* / *Carl Laemmle* / *In Commemoration of His* / *Masterproduction* / *By The* / *'Man Who Laughs'* unit" stamped in gilt to lower middle cover, with a frontispiece of lenticular-style paper with a photo of Carl Laemmle under which is written in calligraphy, "*To the* / *Man Who Smiles* / *from* / *The Man Who Laughs* / *company* / *May this be your crowning* / *achievement* / *and your most* / *successful picture.*" The book is comprised of 94 silver gelatin prints, many with photographer *Freulich* signature in white ink to either lower left or right corner, custom bound. Conrad Veidt's wide clownish grin in the character of Gwynplaine is a precursor to *Batman's* The Joker, but in this case, the character is a kind and sad orphan whose face was disfigured in a vengeful act. Mary Philbin, of *The Phantom of the Opera* (1925) fame, stars as the sweet young blind girl whom Gwynplaine rescues, and Olga Baclanova plays the vixen by whom he is bewitched (she would later play an even nastier character in Tod Browning's *Freaks* ([1932])). Victor Hugo's story is suffused with pathos, and German expressionist director Paul Leni exposes the viewer to gorgeous cinematography and a myriad of emotions. Producer Carl Laemmle was a fan of French literature and had previously found success with his productions of *The Phantom of the Opera* and *The Hunchback of Notre Dame* (1923). The cast and crew of *The Man Who Laughs* gifted him with this lavish volume.

Book: 24 x 16.5 x 2 in.; photos: 11 x 14 in.

\$8,000 - 12,000



6



7



8



9



6

A CONRADT VEIDT PHOTOGRAPHIC ARCHIVE FROM THE MAN WHO LAUGHS

Universal Pictures, 1928. Comprising 23 silver gelatin photographs, the majority of which are 8 x 10 in., many of which have informational snipes and stamps or writing on the reverse, featuring behind-the-scenes candids, scene stills, portraits, and more; together with a 4 pp program from The Lido Resort, Jan. 14, 1929, promoting the film. 8 x 10 in. and smaller

\$1,500 - 2,500

7

AN ERNST LUBITSCH PHOTOGRAPHIC ARCHIVE FROM HIS CAREER AND SELECTED SILENT AND SOUND FILMS

Comprising approximately 79 silver gelatin photographs, the majority of which are 8 x 10 in. (several of the stills from the silent films are slightly larger); two 16 pp souvenir programs for *The Love Parade* (1929); and a 6 pp Futurist Theatre program for *One Hour With You* (1932). Several of the photos are doubleweight and linen-backed keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are K.O. Rahmn, Les Rowley, Otto Dyar, and Earl Crowley. This archive features photos of Lubitsch directing, scene stills, behind-the-scenes filming and on the set, portraits of stars from his films, and Lubitsch with such stars as Mary Pickford, Emil Jannings, Maurice Chevalier, Fredric March, Douglas Fairbanks, and more. "The Lubitsch Touch" was the expression given to this director's distinctive style, and it was exhibited in such delightful films as *Trouble in Paradise* (1932) and *Design for Living* (1933), among others, especially during the pre-Code era. Along with directing, Lubitsch was an actor, writer, and producer. He died at the young age of 55 in 1947.

8 x 10 in. and smaller

\$1,500 - 2,500

8

A FAY WRAY PHOTOGRAPHIC ARCHIVE OF PORTRAITS AND CANDIDS FROM THE 1920S-1930S

Comprising approximately 80 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 4 x 5 in. photo. Many of the photos are doubleweight and linen-backed keybook photos and have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Stax, Eugene Robert Richee, Otto Dyar, Irving Lippman, and others. This archive features many glamour portraits of Wray, as well as candid shots and scenes from her films. Fay Wray is best remembered for her role as the lady in distress in *King Kong* (1931), but she appeared in over 100 films from the silent days until her final television role in 1980. Despite this impressive resume, she was always good-natured about the constant reminders of being "Kong's girl."

8 x 10 in. and smaller

\$1,000 - 2,000

9

A GARY COOPER PHOTOGRAPHIC ARCHIVE OF PORTRAITS, CANDIDS, AND SELECTED SCENE STILL

Comprising 54 silver gelatin photographs, the majority of which are 8 x 10 in.; a 4 x 5 in. negative and its corresponding positive with Joan Fontaine; two 1 p promotional sheets for *The Adventures of Marco Polo* and *The Cowboy and the Lady* (both 1938); and a photo postcard featuring a portrait of Cooper. Many of the photos in this lot have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Gene Robert Richee, Bredell, Ned Scott, G.E. Richardson, and Longworth. This archive consists of portraits, on-the-set filming shots, candids, and scene stills from films including *Morocco* (1930), *Fighting Caravans* (1931), *The Plainsman* (1936), *Sergeant York* (1941), and many more. Oscar®-winner Gary Cooper's legacy as one of Hollywood's favorite and most stylish leading men has not diminished in the years since he performed in such films as *Beau Geste* (1939), *The Pride of the Yankees* (1942), *High Noon* (1952), and dozens of others.

8 x 10 in. and smaller

\$1,000 - 1,500

10

A BORIS KARLOFF GROUP OF OVERSIZED PORTRAITS FROM THE *FRANKENSTEIN* FILMS, ONE FROM THE COLLECTION OF MAKEUP ARTIST JACK PIERCE

Comprising 7 silver gelatin photographs, 11 x 14 in., one stamped, "Portrait by Jack Freulich" and one stamped "Photo by George Strock" on the reverse, three with original snipes, and one with a handwritten notation indicating it is from the scrapbook of Jack Pierce, the makeup artist responsible for Karloff's amazing transformations. Both *Frankenstein* (1931) and *The Bride of Frankenstein* (1935) are represented here. 11 x 14 in.

\$2,000 - 3,000



10

11

A BORIS KARLOFF PHOTOGRAPHIC ARCHIVE FROM *THE MUMMY*

Universal Pictures, 1932. Comprising 47 silver gelatin photographs, the majority of which are 8 x 10 in., 2 of which are signed and inscribed to Stanley Simon by Zita Johann; a vintage postcard featuring Karloff; a 2.5 x 5 in. promotional giveaway of Karloff in mummy makeup; an 8 pp RKO Bushwick Theatre program promoting the film; and a 5.75 x 7.25 in. promotional piece. Many of the photos in this lot are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Jack Freulich and Ray Jones. Karloff appears in movie makeup that took twice as long as the four hours it took makeup genius Jack Pierce to create the *Frankenstein* monster. Ironically (and mercifully for Karloff), the mummy character only appears in one scene in the film and the makeup only had to be applied once, with a two-hour removal process. Karl Freund directed Karloff in his role as mummy Imhotep and alter ego, Ardath Bey, along with fellow cast members David Manners and Zita Johann. This archive contains portraits of Karloff in both of his guises, candid on the set and during filming, scene stills, and much more. 8 x 10 in. and smaller

\$3,000 - 5,000



11

12

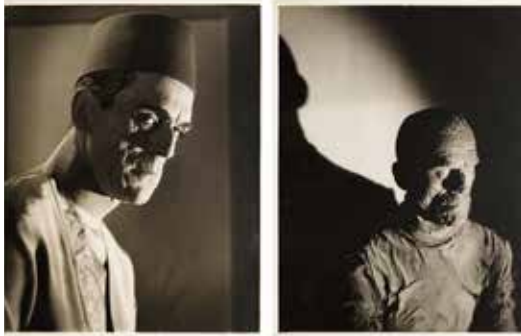
A BORIS KARLOFF OVERSIZED CANDID WITH JACK PIERCE AND KARL FREUND ON THE SET OF *THE MUMMY*

Universal Pictures, 1932. Silver gelatin photograph, 11 x 14 in., with original snipe on reverse, of Karloff with makeup artist Jack Pierce and director Karl Freund (the snipe notes the original working title for the film, *Imhotep*, which was the name of the character who became the mummy). Jack Pierce was the head makeup artist at Universal Pictures and was responsible for Karloff's *Frankenstein* makeup, as well as for much of the makeup required of Karloff's various monster characters at Universal. Eight hours of time in the makeup chair resulted in the spectacular visage of the mummy; however, the true test of whether Karloff was recognizable was given to his two dogs, who easily saw through the terrifying makeup and ran to their master happily. 11 x 14 in.

\$1,000 - 1,500



12



13



15



14



16

13

A BORIS KARLOFF PAIR OF OVERSIZED PORTRAITS FROM THE MUMMY BY FREULICH, BOTH FROM THE COLLECTION OF JACK PIERCE

Universal Pictures, 1932. Comprising a pair of 11 x 14 in. silver gelatin photographs, both stamped, "Photo by Freulich / Universal Pictures Corp." on the reverse, and both with handwritten notations indicating they are from the scrapbook of Jack Pierce, the genius makeup artist behind Karloff's amazing metamorphosis.

Each: 11 x 14 in.

\$1,500 - 2,500

14

A BORIS KARLOFF GROUP OF PHOTOGRAPHS FROM THE MUMMY

Universal Pictures, 1932. Group of 4 silver gelatin photographs, one stamped, "Freulich," two with the original snipes, and one with a date stamp of November 4, 1932, on the reverse of the photos. Jack Pierce is pictured in one photo, removing the mummy makeup.

8 x 10 in.

\$1,500 - 2,500

15

A BORIS KARLOFF THE MASK OF FU MANCHU PHOTOGRAPHIC ARCHIVE

MGM, 1932. Comprising 57 silver gelatin photographs, the majority of which are 8 x 10 in.; a 4 pp mimeographed contract between MGM and Universal Pictures for the use of Karloff's services in the film signed ("Irving Thalberg" but not signed by Karloff), dated August 4, 1932; and a 4 pp small Spanish program promoting the film. Many of the photos in this lot have informational snipes and stamps on the reverse. This archive contains publicity portraits of Karloff, candid on the set and during filming, scene stills, and much more. Boris Karloff is joined by Myrna Loy (in one of her many early roles as an Asian character) in this film in which he plays the scheming scientist, Dr. Fu Manchu. Once again an elaborate makeup ritual was required of Karloff under the expert hands of Cecil Holland. Karloff struggled during filming with the lack of complete script, and the film was subsequently labeled, "The Mess of Fu Manchu." The film eventually made money, however, and co-star Loy later remarked: "Boris was a fine actor, a professional who never condescended to his often unworthy material."

8 x 10 in. and smaller

\$3,000 - 5,000

16

A BORIS KARLOFF AND BELA LUGOSI GROUP OF CANDID PHOTOGRAPHS TAKEN TOGETHER IN 1932

Group of 6 silver gelatin photographs, 8 x 10 in., 5 with original snipes/stamps on reverse, one doubleweight and inscribed, "'Harry' / The 3 immortals / 'Dracula' / 'Frankenstein' / and / 'THAT NASTY MAN' / Regards / from all / Teddy." One of the photos is an original photo but a duplicate.

8 x 10 in.

\$600 - 800

17

A BORIS KARLOFF ARCHIVE OF STILLS FROM HIS 1930S FILMS

Comprising approximately 245 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from the following films: *The Old Dark House* (1932) (with one photo signed ("Gloria Stuart"), a program, and a Universal promotional card); *The Lost Patrol*, *The House of Rothschild* (with 1 magazine), and *Gift of Gab* (all 1934); *The Man Who Lived Again* and *Juggernaut* (both 1936); *West of Shanghai* and *Night Key* (both 1937); *The Invisible Menace* and *Mr. Wong, Detective* (both 1938); and *The Mystery of Mr. Wong* and *Mr. Wong in Chinatown* (both 1939). Together with 3 scene stills from *Frankenstein* (1931) which do not feature Karloff, and 3 programs. For a complete breakdown of photographs, please contact the department.

8 x 10 in. and smaller

\$3,000 - 5,000



17

18

A BORIS KARLOFF GROUP OF PORTRAITS

Group of 14 silver gelatin photographs, approximately 8 x 10 in., featuring Karloff in portraits both in and out of makeup. Many are doubleweight and have stamps/snipes to verso, including photographer stamps for Freulich, Ray Jones, and D'Gaggeri.

8 x 10 in.

\$500 - 1,000



18

19

A BORIS KARLOFF GROUP OF OVERSIZED 1930S PORTRAITS BY JACK FREULICH, ONE SIGNED BY KARLOFF

Comprising 3 silver gelatin photographs, 11 x 14 in., all stamped "Photo by Freulich" on the reverse, one signed, "Albert [or] All Best (?) / Boris / Karloff." Karloff's stardom began in earnest with *Frankenstein* (1931), but he had been a hardworking thespian for 20 years prior to his breakout role. From there he became (and remains) the most acclaimed actor of horror/monster roles in Hollywood history. Photographer Jack Freulich was the creative mastermind behind many of Karloff's most stunning portrait photographs, both in and out of monster makeup.

11 x 14 in.

\$1,500 - 2,500



19



20

20

A BORIS KARLOFF ARCHIVE OF CANDID AND PORTRAIT STILLS, MOST FROM THE 1930S

Comprising approximately 80 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits (many by Freulich) and candid shots of Karloff signing photos, with his wife, displaying his beautiful Beverly Hills home, with other stars such as Ginger Rogers, Pat O'Brien, James Gleason, Robert Armstrong, and more. Photographers represented are Freulich, Herbert Dallinger, Ray Jones, and others. Together with two 4 x 5 in. photos; and a photo postcard. Because of his imposing physique and a film career where he usually portrayed monsters, it is sometimes incongruous to see candid photos of Karloff cuddling a dog, relaxing at home, or playing with his daughter. From all accounts, Karloff was the epitome of the gentle giant and was beloved by his co-workers and family.

8 x 10 in. and smaller

\$2,000 - 3,000



21

21

A BORIS KARLOFF PORTRAIT FROM HIS PERSONAL COLLECTION, SIGNED BY PHOTOGRAPHER FREULICH AND SARA KARLOFF

Silver gelatin photograph of Boris Karloff, signed by photographer ("Freulich") in white ink to lower left of photo, inscribed on the reverse, "This is from the private collection of my father, Boris Karloff / Sara Karloff / 5/28/95," matted and framed.

Overall: 16.75 x 20 x 1 in.; within mat: 10 x 13 in.

\$500 - 700



22

22

A PHOTOGRAPHIC ARCHIVE FROM THE MOST DANGEROUS GAME

RKO, 1932. Comprising approximately 44 silver gelatin photographs, the majority of which are 8 x 10 in. Many of the photos have informational snipes and stamps on the reverse. This archive features behind-the-scenes filming and on the set with Joel McCrea and Fay Wray, scene stills, portraits of the cast members including Wray, McCrea, and Leslie Banks, and much more. Handsome McCrea and lovely Wray are on the run when the evil Leslie Banks hunts them down like wild animals, all for his own amusement. As in the following year's *King Kong*, Wray is required to do a lot of running and screaming as she becomes more scantily clad along the way. Frightening in its premise, the film has become a cult favorite and the concept was even copied for an episode of television's *Gilligan's Island*! At least five members of the *King Kong* (1933) production team participated in *The Most Dangerous Game*: producer Merian C. Cooper, director and producer Ernest B. Schoedsack, actors Fay Wray and Robert Armstrong, and composer Max Steiner. Likewise, many of the same sets were used. This film was remade under different titles in both 1946 and 1956, but this version is the most highly regarded.

8 x 10 in. and smaller

\$2,500 - 3,500



23

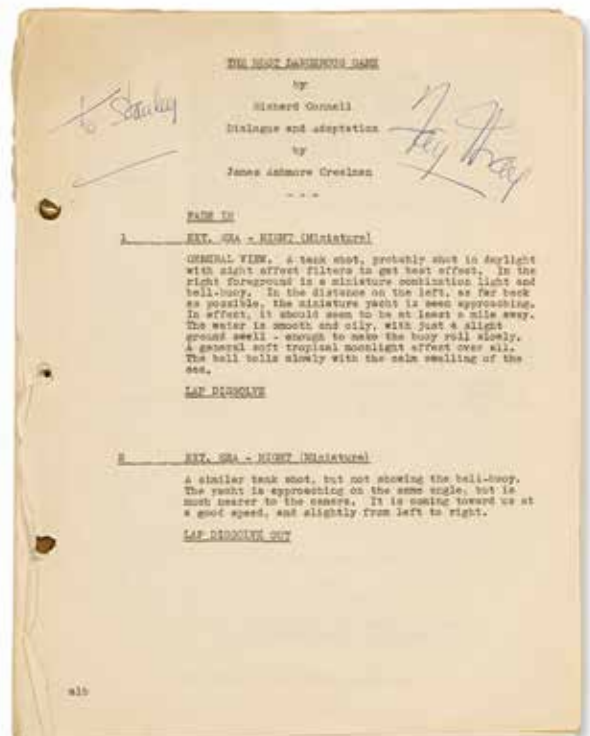


23

A TROPHY HEAD FROM *THE MOST DANGEROUS GAME*

RKO, 1932. Painted plaster head mounted on a wooden base, with "D10114 / RKO" to bottom of base, and "The Most Dangerous Game 1930 [sic]" handwritten on a label on the base. As a hunter of humans for sport, Leslie Banks terrorizes Joel McCrea and Fay Wray as they struggle to escape his treachery. The trophy room in which he proudly displays the human heads of his past prey is a terrifying vision which only a pre-Code film could exhibit, with lighted torches, dark cavernous nooks, floating heads in liquid, and a house-of-horrors atmosphere (amazingly, Wray's character only emits one short scream when she sees her first mounted human head)! This head may have been used as a mold or possibly as a prop in the film itself.
12 x 12 x 15 in.

\$1,000 - 1,500



24

24

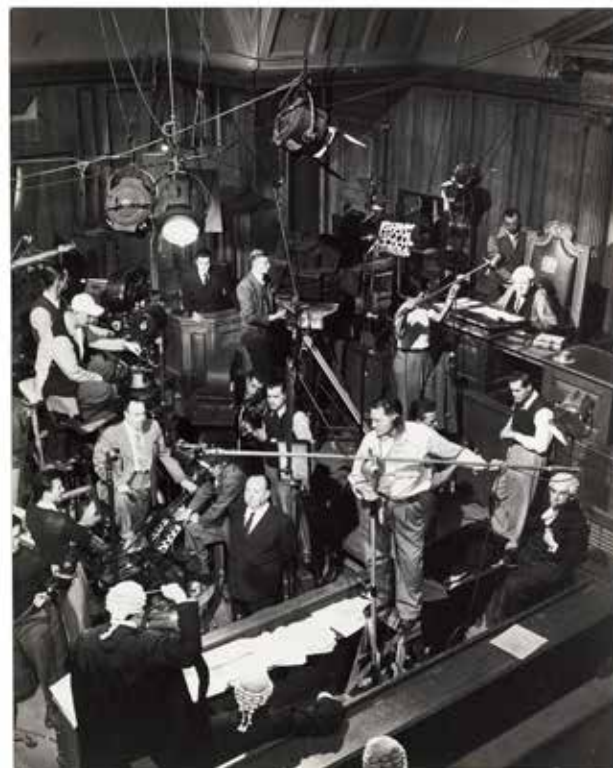
A CONTINUITY SCRIPT FOR *THE MOST DANGEROUS GAME*, SIGNED BY FAY WRAY

RKO, 1932. Mimeographed manuscript, story by Richard Connell, dialogue and adaptation by James Ashmore Creelman, 127 pp, [n.d.], with "To Stanley / Fay Wray" inscribed to cover in blue ink, bound in brads. Hunter-for-sport Leslie Banks strikes terror in Joel McCrea and Fay Wray as they become his human targets. Directed by Irving Pichel and Ernest B. Schoedsack.
8.5 x 11 in.

\$800 - 1,200



25



26

25

A JAMES CAGNEY PHOTOGRAPHIC ARCHIVE OF PORTRAITS, CANDIDS, AND SELECTED SCENE STILLS

Comprising approximately 57 silver gelatin photographs, the majority of which are 8 x 10 in.; two 4 x 5 in. photos; a 4 pp small program for *Yankee Doodle Dandy* (1942); and a 6 pp piece of sheet music for the song, "Johnny Come Lately." Many of the photos in this lot have informational snipes and stamps on the reverse. Included in the archive are scene stills from *Winner Take All* (1932), *Footlight Parade* (1933), *He Was Her Man* (1934), *White Heat* (1949), and many others, as well as portraits and candid photos. James Cagney once received the highest praise from film genius Orson Welles, who called him, "the greatest actor who ever appeared in front of a camera." Best known for his gangster roles at Warner Bros. such as *The Public Enemy* (1931), he was also adept at comedy, drama, and his favorite genre, musicals. There was nothing he couldn't do; hence, the reason he was The American Film Institute's first actor to receive their Life Achievement Award in 1974.

8 x 10 in. and smaller

\$1,000 - 1,500

26

AN ALFRED HITCHCOCK GROUP OF OVERSIZED BEHIND-THE-SCENES CANDID PHOTOS

Eleven oversized silver gelatin photographs comprising a rare photo of Hitchcock behind the camera on the set of the film he produced, *Lord Camber's Ladies* in 1932; a candid of Hitchcock on the set of *Sabotage* (1936) with Sylvia Sydney; on the set of *Jamaica Inn* (1939); Hitchcock chatting with Robert Montgomery on the set of *Mr. and Mrs. Smith* (1941); a photo of Hitchcock overseeing the location filming of *Shadow of a Doubt* (1943); a 1946 smiling portrait; in the middle of the action on the set of *The Paradine Case* (1947); a candid shot on the set of *Rope* (1948); clowning on the set in 1956; a happy candid on the set, date unknown; and a group photo of CBS stars with an accompanying "who's who" key. Date stamps, snipes, and other information are on the reverse of most of the photos.

11 x 14 in. and smaller

\$800 - 1,200



27

A KING KONG LARGE ARCHIVE OF PHOTOGRAPHS

RKO, 1933. Comprising approximately 268 silver gelatin photographs, the majority of which are 8 x 10 in., 11 of which are signed ("Fay Wray") and/or inscribed by her to Stanley Simon, one signed ("Bruce Cabot"), and one inscribed, "*To / Chamberlain Brown / best wishes / Robert Armstrong*"; and 24 smaller photos (5 x 7 in. and smaller). Approximately 63 of the photos appear to have been printed later or are restrikes. Many of the photos have RKO stamps, photographer Ernest Bachrach stamps, date stamps, handwriting from the period, and other information on the reverse. This rare and comprehensive archive which was curated by collector Stanley Simon for over 50 years features photos of behind-the-scenes filming; publicity portraits of Fay Wray, Bruce Cabot, Robert Armstrong, and others; scene stills; candid on the set; photos of directors Merian C. Cooper and Ernest Schoedsack, as well as cast and crew; and much more. Though the film has been remade a number of times, the original *King Kong*

directed by Cooper and Schoedsack is still considered without parallel. This "beauty and the beast" tale stars Wray as the long-suffering heroine who captures Kong's fancy, and Cabot as the hero. Chief technician Willis O'Brien was joined by technical artists Mario Larrinaga and Byron Crabbe to create spectacular and frightening effects which had hitherto been unseen by film audiences. The stills taken by RKO's longtime photographer extraordinaire, Ernest Bachrach, are works of art in themselves and perfectly capture Kong's devastating destruction. A private archive of this magnitude is extremely rare and reveals the remarkable production values and artistry behind one of Hollywood's greatest treasures.

8 x 10 in. and smaller

\$10,000 - 15,000

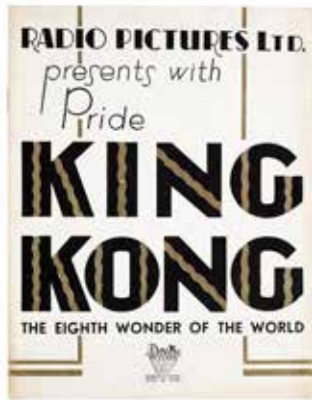


28

28

A GROUP OF FAY WRAY PORTRAITS FROM KING KONG
RKO, 1933. Five 8 x 10 in. silver gelatin photographs of Wray in two different costumes from *King Kong*, four in publicity poses and one depicting her relaxing between takes. Two are stamped, "Ernest A. Bachrach" and one "Robert Coburn" on the reverse, one is linen-backed, and two have "Radio City Music Hall / RKO-Roxy / Radio City / March 2, 1933" on the reverse. Four of the photos have the original snipes. The Coburn photo has lower left-hand corner approximately 1-inch triangular paper loss. As the character of Ann Darrow and the object of Kong's affection, an inordinate amount of expressions registering shock, fear, surprise, and horror was required of Wray, as evidenced in these photos. The director, Merian C. Cooper, also subjected her to an 8-hour (without break) screaming session to capture just the right pitch for the film. It all paid off in the end, however, as Wray's memorable performance in the film has rendered her immortal.
8 x 10 in.

\$2,500 - 3,500



29

29

A KING KONG GROUP OF EPHEMERA
RKO, 1933. Comprising a 24 pp *King Kong* RKO British cinema presentation program with a cover of patterned heavy stock paper, stamped to back, "Rawlings & Walsh, Ltd., Printers., Chertsey," with 16 pp of internal printed textured paper pages, with applied gold-colored geometric design, and plain endpapers, 9.5 x 11.5 in., filled with photos and background information on the film; a similar presentation program with the same interior 16 pp as the previous item, on slick paper (likely published in the U.S.); a 32 pp *King Kong* Campaign book with an extra 18 x 24 in. foldout titled, "King Kong Posters and Accessories," with tiny attached brochures still intact; a trimmed title lobby card and a complete lobby scene card for *King Kong*, 1933; an 8 pp Exhibitors Manual of *King Kong* in combination with *Leopard Man*, R1952; a 4 pp (pages have been separated) abridged edition of the Exhibitors' Campaign Book; an 8 pp *King Kong / Star Films No. 1* magazine devoted to the film; a *Mystery* magazine, February 1933, with Fay Wray and Bruce Cabot on the cover with 8 pp of Kong content; an RKO Distributing Corporation License Agreement Schedule with writing in fading pencil using the temporary titles, "The Eighth Wonder (formerly called 'Kong')"; a *Mon Film* magazine, September 15, 1933, with Kong and Wray on the cover; a *Stelle* magazine with Kong on the cover, November 27, 1933; a 4 pp *Illustrierte Film-Bühne* magazine devoted to the film; a *Mid-Week Pictorial* magazine, February 4, 1933, with article on Kong; a U.S. half sheet poster, R1952, folded; a 1984 exhibition program titled, "Willis O'Brien (The Oaklander Who Created King Kong)," 16 pp; two 5 x 7 in. photos of Willis O'Brien, Forrest J Ackerman, and Ray Bradbury (later in life); a *King Kong* jigsaw puzzle in box (opened); two 16mm trailers, a 16mm 1972 Volkswagen commercial, and an 8mm film pertaining to the film; and more.
13.5 x 16.5 x 5 in.

\$2,000 - 3,000



30

30

A KING KONG OVERSIZED PHOTOGRAPHIC ART CONCEPTION BY ERNEST BACHRACH
RKO, 1933. Comprising a silver gelatin 11 x 14 in. photograph depicting King Kong on top of the Empire State Building, with "Ernest A. Bachrach" and RKO stamp and original snipe on reverse; together with a 9.25 x 12 in. photo of an illustration of King Kong escaping from his chains (attributed to Bachrach), mounted on board.
Illustration on board overall: 9.5 x 12.5 in.

\$1,000 - 1,500

31

**A KING KONG WEST COAST PREMIERE PROGRAM
SIGNED BY FAY WRAY**

RKO, 1933. A 24 pp booklet with original green wrappers with introduction by *The Hollywood Reporter* founder, Billy Wilkerson, to front, with front and back cover pages of the special section made of lightweight metal-type material and vellum with embossed accents, and textured pages within. RKO spared no expense on what is clearly a luxuriously produced souvenir program for the west coast premiere of their blockbuster, *King Kong*, which took place at Grauman's Chinese Theatre. Produced by *The Hollywood Reporter*, the special section features photos and text highlighting Fay Wray and other cast members, crew, promotions, and much more. On the page with her picture, Wray has inscribed, "For / Stanley / My regards / Fay Wray." Bonhams has offered two of these programs in past auctions, but this one is in the best shape we've seen. Accompanied by 8 pp of the original *Hollywood Reporter*, March 6, 1933, with banners promoting the March 16 Grauman's Chinese opening.
9 x 12 in.

\$1,500 - 2,500



31

32

A KING KONG OVERSIZED PHOTOGRAPH

RKO, 1933. Silver gelatin photograph, year of print unknown, featuring King Kong in one of his most famous pose as he wreaks havoc over the city. The photo was taken by Ernest Bachrach but there is no stamp.
10.5 x 13.25 in.

\$1,000 - 1,500



32

33

**A KING KONG PHOTOGRAPH, SIGNED BY ERNEST
BACHRACH, FRAMED**

RKO, 1933. Silver gelatin photograph of King Kong terrorizing his victims on a tree limb, including Bruce Cabot, signed on the lower right mat, ("Ernest A. Bachrach"), matted and framed. Photographer Ernest Bachrach was the head of RKO's still department and was employed by them from the time they were established in 1929 until 1958, when the studio was purchased by Lucille Ball and Desi Arnaz and its name changed to Desilu Studios. Bachrach was responsible for RKO's lush glamour photography as well as the exemplary images for *King Kong* and many other classic films.

Overall: 23.5 x 29.5 x 1 in.; photo: 14.25 x 18.5 in.

\$1,500 - 2,500



33



34



35

34

A PAIR OF KATHARINE HEPBURN OVERSIZED PORTRAITS, ONE SIGNED AND INSCRIBED BY HER, BOTH SIGNED BY ERNEST BACHRACH

Two silver gelatin oversized photographs, each signed ("Ernest A. Bachrach '33") to lower right corner, one inscribed, "*Dear Lionel - The pleasure of being / in a company with you is a double one / because you are such a really nice person / and such a grand actor - I hope that / we shall meet again. Love / from one who will never forget you. / Katharine.*" In his portraits of Hepburn, RKO photographer Ernest Bachrach made the most of her unique bone structure and natural haughtiness, creating sublime images that transcend the usual glamour photography of the 1930s.
10 x 13 in. and 11 x 14 in.

\$1,000 - 2,000

35

A KATHARINE HEPBURN PHOTOGRAPHIC ARCHIVE OF 1930-40S PORTRAITS AND CANDIDS

Comprising approximately 99 silver gelatin photographs, the majority of which are 8 x 10 in.; and 3 snapshots. Many of the photos have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Ernest Bachrach, Bob Beerman, Alex Kahle, and others. This archive features Hepburn in gorgeous portraits, most from RKO, as well as candids with notables such as Cary Grant, Van Heflin, Vincente Minnelli, Marlene Dietrich, Pandro Berman, George Cukor, Douglas Fairbanks, Jr., Carl Sandburg, George Stevens, Franklin Roosevelt, and others. Even in the late 1930s when Katharine Hepburn was considered "box office poison" (a moniker she ultimately remedied), she has fascinated the public. Her unique and forthright personality, self-admitted egocentricity, stunning beauty, and rebelliousness against the trappings of stardom all made for a unique package that took Hollywood by storm. Her love affair and film relationship with Spencer Tracy captivated romantics, and until her dying day she continued to carry a torch for the troubled actor. She still holds the record of winning the most Academy Awards® for Best Actress, a stunning feat. This beautiful archive encapsulates the many moods of Hepburn: fresh and new as a Hollywood starlet, serious and studious about her film and stage roles, and fun-loving and humorous with cast and crew of her films. In her glamour portraits, she is at the height of her beauty, enchanting and bewitching.
8 x 10 in. and smaller

\$3,000 - 5,000



36



37

36

**A BORIS KARLOFF STUDIO KEYBOOK OF IMAGES FROM
THE GHOUL**

Gaumont, 1933. Comprising 40 pp of 4x5 in. photographs totaling 160 photographs. Each linen-backed page features scenes from the film, publicity portraits of the cast, as well as photos of the various sets used in the film and candid shots of the cast and crew, bound in a green binder with "20" printed on the spine. Two of Hollywood's most formidable actors, Boris Karloff and Cedric Hardwicke, appear in director T. Hayes Hunter's production of *The Ghoul*. As Professor Henry Morlant, Karloff guards a powerful jewel both in life and in death; when it is stolen from his tomb, he comes back to seek revenge. Stunning cinematography and scenery chewing by Karloff have resulted in cult status for this once-lost film.

8.5 x 11.5 x 1.5 in.

\$5,000 - 10,000

37

**A BORIS KARLOFF PHOTOGRAPHIC ARCHIVE FROM
THE GHOUL**

Gaumont, 1933. Comprising 29 silver gelatin photographs, the majority of which are 8 x 10 in. Many have the movie title or the Gaumont Studio stamp on the reverse. This archive contains publicity portraits of Karloff, candid on the set and during filming, scene stills, and much more.

8 x 10 in. and smaller

\$1,500 - 2,500



38

38

A CLAUDE RAINS PHOTOGRAPHIC ARCHIVE FROM *THE INVISIBLE MAN*

Universal Pictures, 1933. Comprising 22 silver gelatin photographs, the majority of which are 8 x 10 in., one of which is inscribed, "To Stanley / Best Wishes / Gloria Stuart," featuring publicity portraits, scene stills, and one behind-the-scenes filming candid. Photographer represented and/or attributed to is Freulich. Accompanied by a small magazine titled, *The Tivoli*, January 29, 1934, with Gloria Stuart on the cover, and a French film magazine, *Studio*, May 1934, with 6 pp devoted to the film. Director James Whale was faced with the task of photographing invisibility in this suspense film written by H.G. Wells and starring Claude Rains. He successfully achieved the effect by placing black velvet cloth over the areas in which Rains was to appear invisible and staging him against a black velvet background. The film centered around a scientist whose ability to make himself invisible resulted in madness and murder. Rains, considered by many to be one of the Golden Age's greatest actors, acquitted himself admirably in this challenging role, resulting in triumph at the box office and a long-lasting legacy.

8 x 10 in. and smaller

\$1,000 - 1,500



39



39

A BORIS KARLOFF AND BELA LUGOSI ARCHIVE OF PHOTOGRAPHS FROM *THE BLACK CAT*

Universal Pictures, 1934. Comprising 35 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 4 pp 3.75 x 7.75 in. Spanish program promoting the film. Many of the photos in this lot are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Freulich. This archive contains publicity portraits of Karloff and cast, candids on the set and during filming, scene stills, and much more. Karloff and Lugosi were Universal's biggest horror stars, and *The Black Cat* was their first film together. Though they didn't socialize off-set, Karloff considered Lugosi a friend. The amazing set of the film, inspired by German expressionism, is one of the highlights of this film in which Lugosi and Karloff play enemies, with Lugosi enjoying a "good guy" role that was a far cry from that of Dracula.

8 x 10 in. and smaller

\$4,000 - 6,000



40

40

A BORIS KARLOFF SIGNED PHOTO PLAYING CHESS WITH BELA LUGOSI ON SET OF *THE BLACK CAT*

Universal Pictures, 1934. Silver gelatin doubleweight photograph, 8 x 10 in., inscribed, "To Violet / with every good wish / Boris Karloff," with photographer "Roman Freulich" stamp and original snipe to verso. *The Black Cat* was Lugosi and Karloff's first picture together, and Karloff would later remark: "[Lugosi] was really a shy, sensitive, talented man ... but he made one fatal mistake. He never took the trouble to learn our language. Consequently, he was very suspicious on the set, suspicious of tricks, fearful of what he regarded as scene stealing. Later, when he realized I didn't go in for such nonsense, we became friends."

8 x 10 in.

\$1,000 - 2,000

41

A CLAUDETTE COLBERT PHOTOGRAPHIC ARCHIVE FROM CLEOPATRA

Paramount Pictures, 1934. Comprising 69 silver gelatin photographs, the majority of which are 8 x 10 in. (2 photos are from *The Sign of the Cross* [1932]); and a special fold-out promotional press brochure. Many of the photos have informational snipes and stamps on the reverse. This breathtaking archive of photographs is as sumptuous as the film itself, with many portraits of Colbert in various costumes and on various sets, both portraits and full-length; scene stills showing the magnificent set designs; behind-the-scenes filming with Cecil B. DeMille; candids on the set; publicity portraits of Colbert with Henry Wilcoxon; and much more. The production values of director DeMille's *Cleopatra* are in keeping with his style of ostentation and pure grandeur. Colbert never looked more lovely or more sensuous, whether seducing the stunning Wilcoxon or dripping in lavish costumes designed by Vicky Williams. According to DeMille, Colbert "*wanted to do something different with Cleopatra - not make her lofty or fussy or superstitious. She set out to give her humor and humanity, and she stamped her own personality on the role.*"

8 x 10 in. and smaller

\$4,000 - 6,000



41

42

A CLAUDETTE COLBERT PHOTOGRAPHIC ARCHIVE FROM IT HAPPENED ONE NIGHT

Columbia Pictures, 1934. Comprising 39 silver gelatin photographs, the majority of which are 8 x 10 in. Some of the photos are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. This archive features photos of director Frank Capra, Clark Gable, and Claudette Colbert behind-the-scenes filming and on the set; scene stills; publicity portraits of cast members including Gable and Colbert; and much more. Colbert and Gable struck a chord with audiences when they teamed up for this Capra comedy; it helped that Gable took off his shirt and stunned audiences by not wearing an undershirt (as has been famously reported, men's undershirt sales plummeted as a result). Gable plays a reporter who chases Colbert, an heiress who has just ditched her fiancé at the altar and is making headlines. The film was the first ever to win the top five Academy Award® honors: Best Picture, Best Actor, Best Actress, Best Director, and Best Writing, a feat which wouldn't occur again until 41 years later with *One Flew Over the Cuckoo's Nest* (1975).

8 x 10 in. and smaller

\$1,000 - 1,500



42

43

A CLAUDE RAINS PHOTOGRAPHIC ARCHIVE FROM HIS 1930S FILMS

Comprising approximately 275 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from the following films: *Crime Without Passion* and *The Man Who Reclaimed His Head* (both 1934), with a 4 pp 3.75 x 4.5 in. promotional booklet and a 34 pp *Universal Weekly* studio promotional magazine dedicated to *TMWRHH*, Dec. 15, 1934; *The Mystery of Edwin Drood*, *The Clairvoyant*, and *The Last Outpost* (all 1935); *Hearts Divided* and *Anthony Adverse* (both 1936); *Stolen Holiday*, *The Prince and the Pauper* with 1 program, and *They Won't Forget* (all 1937); *White Banners*, *Gold Is Where You Find It*, *The Adventures of Robin Hood*, and *Four Daughters* (all 1938); *They Made Me a Criminal*, *Juarez*, *Sons of Liberty*, *Daughters Courageous*, *Mr. Smith Goes to Washington*, and *Four Wives* (all 1939); plus 3 misc. photos. For a complete breakdown of photographs, please contact the department.

8 x 10 in. and smaller

\$2,000 - 3,000



43



44

44

A BORIS KARLOFF AND BELA LUGOSI PHOTOGRAPHIC ARCHIVE FROM *THE RAVEN*

Universal Pictures, 1935. Comprising 34 silver gelatin photographs, the majority of which are 8 x 10 in.; a 16 pp *Roxy Review* program promoting the film; and a 4 pp *Savoy Weekly* theater program. Many of the photos in this lot have informational snipes and stamps on the reverse. This archive contains publicity portraits of Karloff and Lugosi, candids on the set and during filming, scene stills, and much more. Karloff stars once again with Lugosi in this film based in part on the poem by Edgar Allan Poe. Lugosi plays a menacing doctor obsessed with the works of Poe and Karloff the disfigured (at the hands of Lugosi) but sympathetic character of Edmond Bateman. Although Lugosi was seen in the film twice as much as Karloff, Karloff received double the salary of Lugosi!

8 x 10 in. and smaller

\$3,000 - 5,000



45

45

A BORIS KARLOFF PHOTOGRAPHIC ARCHIVE FROM *THE BLACK ROOM*

Columbia Pictures, 1935. Comprising 68 silver gelatin photographs, the majority of which are 8 x 10 in. Many of the photos are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Ray Jones, A.L. "Whitey" Schafer, and Victor Haveman. This archive contains publicity portraits of Karloff and cast, candids on the set and during filming, scene stills, and much more. Karloff plays the dual roles of twins with opposite personalities who are plagued by a prophecy that one of them will eventually kill the other to gain power of the dynasty. Directed by Roy William Neill, Karloff received excellent notices about his characterizations, with audiences both hissing and cheering at the screen, depending on which twin he was portraying.

8 x 10 in. and smaller

\$2,500 - 3,500



46

46

A BORIS KARLOFF PHOTOGRAPHIC ARCHIVE FROM *THE BRIDE OF FRANKENSTEIN*

Universal Pictures, 1935. Comprising 50 silver gelatin photographs, the majority of which are 8 x 10 in., one of which is signed ("Elsa Lanchester"); and a 20 pp program titled *The Tivoli* promoting the film. Many of the photos in this lot are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Jack Freulich. This archive contains portraits of Karloff alone and with the cast, candids on the set and during filming, scene stills, and much more. Elsa Lanchester appeared in the role for which she is best remembered in this film which stars Karloff and was directed by James Whale. As she later remarked, she was perfect for the role of the monster's bride because, "I do have an odd face." Lanchester also played the part of Mary Shelley. Regarding her makeup application, which took several hours, Lanchester would later reminisce about makeup artist Jack Pierce dramatically wearing all white as if he were about to perform an operation. The film was a colossal success, with some theaters screening the film 11 times a day.

8 x 10 in. and smaller

\$6,000 - 8,000



47



48



49



50

47

A BORIS KARLOFF AND BELA LUGOSI PHOTOGRAPHIC ARCHIVE FROM *THE INVISIBLE RAY*

Universal Pictures, 1935. Comprising 44 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 16 pp *Roxy Review* program featuring the film. Several of the photos in this lot are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Jack Freulich. This archive contains publicity portraits of Karloff and cast, a candid on the set, scene stills, and much more. In a twist to his usual monster makeup, Karloff found himself glowing in the dark in this horror film in which he once again co-stars with Bela Lugosi. Karloff's character of Dr. Rukh fakes his own death and becomes a murderer as he seeks vengeance on scientists who are using the antidote to help others. Interestingly, sets from the *Flash Gordon* serials and Karloff's own *Frankenstein* films were used in *The Invisible Ray*.

8 x 10 in. and smaller

\$2,500 - 3,500

48

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM HIS 1930S FILMS

Comprising approximately 154 silver gelatin photographs, the majority of which are 8 x 10 in., some are doubleweight stills and many have stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from the following films: *The 39 Steps* (1935) with 1 signed ("Madeleine Carroll"), and 2 smaller photos signed ("Robert Donat"), and 1 signed ("Lucie Mannheim"); *Secret Agent* and *Sabotage* (both 1936), with 1 signed ("Sylvia Sidney"); *Young and Innocent* (1937), with 1 signed ("Nova Pilbeam"); and *The Lady Vanishes* (1938). For a complete breakdown of photographs, please contact the department. Together with 2 programs and 2 cigarette cards for *The 39 Steps*; 2 programs and a promotional 8 x 10 in. photo for *Sabotage*; a photo postcard signed ("Derrick De Marney") from *Young and Innocent*, and an announcement card.

8 x 10 in. and smaller

\$2,000 - 3,000

49

A PETER LORRE PHOTOGRAPHIC ARCHIVE FROM *MAD LOVE*

MGM, 1935. Comprising 31 silver gelatin photographs, the majority of which are 8 x 10 in., one stamped "Clarence Sinclair Bull." Many of the photos have informational snipes and stamps on the reverse. This archive features atmospheric portraits of Lorre, candid of Lorre getting his head shaved, publicity poses of Frances Drake and Lorre, scene stills, and more. Lorre's performance as the insane Dr. Gogol is chilling as he stalks the beautiful Drake, engaging in whatever terrifying behavior is necessary to have her (including obsessing over a wax likeness of her). Cora Sue Collins, who plays Lorre's little girl patient, is still alive and well and remembers Lorre accidentally dropping a scalpel on her during shooting of a scene, cutting her. Lorre was mortified, the scene was cut, and she still has the scar!

8 x 10 in. and smaller

\$2,000 - 3,000

50

A PETER LORRE PHOTOGRAPHIC ARCHIVE FROM HIS 1930S FILMS INCLUDING THE *MR. MOTO* SERIES AND OTHERS

Comprising 75 silver gelatin photographs, the majority of which are 8 x 10 in., many with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots, with 52 of the photos and a 4 x 6 in. photo being from the *Mr. Moto* series including *Thank You, Mr. Moto* and *Think Fast, Mr. Moto* (both 1937); *Mysterious Mr. Moto*, *Mr. Moto Takes a Chance* (aka *Look Out, Mr. Moto*), and *Mr. Moto's Gamble* (all 1938); *Mr. Moto in Danger Island*, *Mr. Moto Takes a Vacation*, and *Mr. Moto's Last Warning* (aka *Mr. Moto in Egypt*) (all 1939). The remainder of the stills are from *Crack-Up* (1936); *Lancer Spy* and *Nancy Steele is Missing* (both 1937); and *I'll Give a Million* (1938); together with two 4 x 5 in. photos.

8 x 10 in. and smaller

\$1,000 - 1,500



51

51

A CLAUDETTE COLBERT PHOTOGRAPHIC ARCHIVE FROM HER 1930S FILMS

Comprising approximately 369 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from the following films: *Private Worlds* and *The Bride Comes Home* (both 1935); *Under Two Flags* (1936); *Maid of Salem*, *Tovarich*, and *I Met Him in Paris* (all 1937); *Bluebeard's Eighth Wife* and *Zaza* (both 1938); *Midnight, It's a Wonderful World*, and *Drums Along the Mohawk* (all 1939). Many of the photos are doubleweight keybook stills, and many have the snipe/stamp on the reverse. Photographers represented and/or attributed to are Hal A. McAlpin and John Ellis. For a complete breakdown of photographs, please contact the department.

8 x 10 in. and smaller

\$2,000 - 3,000



52

52

A CLAUDETTE COLBERT PHOTOGRAPHIC ARCHIVE OF CANDIDS FROM THE 1930S

Comprising approximately 116 silver gelatin photographs, the majority of which are 8 x 10 in.; and ten 4 x 5 in. photos. Many of the photos are doubleweight and linen-backed keybook photos and many have informational snipes and stamps on the reverse. This amazing archive features Colbert in candids alone at home in Beverly Hills, in sporting activities, enjoying the Hollywood social scene, traveling, and with such notables as Carole Lombard, Travis Banton, Ed Sullivan, Marlene Dietrich, Amelia Earhart, Ernst Lubitsch, Joan Crawford, Basil Rathbone, Fred MacMurray, Charles Boyer, Cecil B. DeMille, Ginger Rogers, Fay Wray, Louella Parsons, Shirley Temple, David Niven, Henry Fonda, Tyrone Power, Myrna Loy, and others. Photographers represented and/or attributed to are Don English, J.B. Scott, Eugene Robert Richee, Charles Rhodes, Frank Muto, and others. Colbert was a unique actress in Hollywood's Golden Age in that she could be as cute as a button in one film and a glamorous goddess in the next. She could handle any genre and particularly flourished in comedies, as evidenced by her Oscar® win in *It Happened One Night* (1934). In her later years, she continued to act on television and the stage, always wearing the same "bangs" coiffure from the 1930s, and always making sure that the "good side" of her face was showing.

8 x 10 in. and smaller

\$2,000 - 3,000



53

53

A CLAUDETTE COLBERT PHOTOGRAPHIC ARCHIVE OF PORTRAITS, CANDIDS, AND SELECTED FILM AND THEATRE STILLs, AND A HANDWRITTEN LETTER

Comprising approximately 151 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid shots of Colbert performing on radio, on set, carousing at Hollywood nightclubs, and more. Stills from films include *Four Frightened People* (1934), *The Gilded Lily* (1935), *She Married Her Boss* (1935), *Bluebeard's Eighth Wife* (1938), and many others. Photographers represented include Eugene Robert Richee, Nat Dallingier, Ray Jones, John Engstead, the Stork Club, and others. Together with: an Autograph Letter Signed ("Claudette"), 2 pp recto and verso, 8vo, September 23 [n.d. but likely 1969], to Arnold [possibly designer Scaasi], in which she writes of her desire to do a good play; two 4 x 5 in. photos; 4 snapshots, possibly taken by fans; an 8 x 10 in. color transparency of Colbert modeling a hat; four 5 x 7 in. photos; a 1928 theatre program for *Tin Pan Alley* at the Biltmore Theatre in New York; a Playbill signed by both Colbert and Jean-Pierre Aumont for the stage play, *A Talent for Murder*, dated September 1981; and a program for the stage play, *Aren't We All?* with Rex Harrison, dated June 1984.

Largest program: 8.5 x 11.5 in.

\$1,500 - 2,500

54

SECRET AGENT

Gaumont, 1936. U.S. half sheet poster, framed. Madeleine Carroll is Alfred Hitchcock's cool blonde of choice in this spy thriller which co-stars Peter Lorre and John Gielgud. *Secret Agent* is considered by many to be one of Hitchcock's underrated gems.

Overall: 27 x 33.5 x 1 in.; within frame: 22 x 28 in.

\$500 - 700



54

55

A HUMPHREY BOGART PHOTOGRAPHIC ARCHIVE OF PORTRAITS, CANDIDS, AND SELECTED SCENE STILL

Comprising approximately 78 silver gelatin photographs, the majority of which are 8 x 10 in.; a 40 pp program from The Music Box Theatre, Nov. 30, 1925, in which Bogart appeared in the stage play, *Cradle Snatchers* as the character Jose Vallejo (he is fourth from the bottom in the credits); and two 1 p promotional pieces for *The Wagons Roll at Night* (1941) and *All Through the Night* (1942). Many of the photos in this lot have informational snipes and stamps on the reverse. Included in the archive are scene stills from many of his films including but not limited to *Black Legion* (1937); *The Maltese Falcon* (1941); *Casablanca* (1942); *To Have and Have Not* (1944); and *The Big Sleep* (1946); publicity portraits, as well as candid photos with wife Lauren Bacall and others; publicity portraits of Bacall alone; and behind-the-scenes filming shots. Bogart's long-running contract with Warner Bros. saw his career start with small but strong supporting parts, mostly as gangsters or thugs, to leading men roles in films such as *Casablanca* and *The Maltese Falcon*. In the years since his death in 1958, his image and unique screen persona have catapulted him to almost mythic proportions.

8 x 10 in. and smaller

\$1,500 - 2,500



55

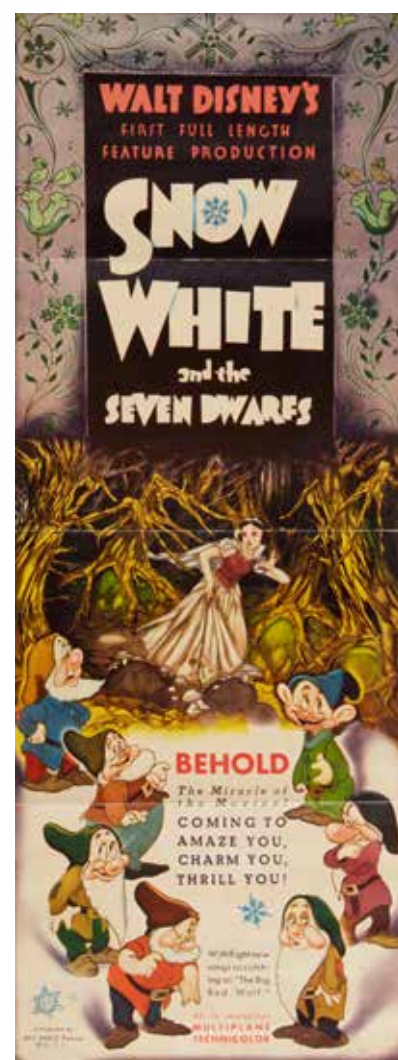
56

SNOW WHITE AND THE SEVEN DWARFS

Walt Disney Productions/RKO, 1937. U.S. insert poster, folded, framed. Swedish artist Gustaf Tenggren created the artwork for this poster as well as for many other Disney projects. 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.

Overall: 15 x 37.5 x 1.25 in.; within frame: 14 x 36 in.

\$4,000 - 6,000



56



57

57

A FRANK CAPRA PHOTOGRAPHIC ARCHIVE FROM *LOST HORIZON*

Columbia Pictures, 1937. Comprising approximately 66 silver gelatin photographs, the majority of which are 8 x 10 in.; three 11 x 14 in. photographs, and a 20 pp program filled with photos and background information about the film. Many of the photos are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Irving Lippman, William Fraker, A.L. "Whitey" Schafer, Alfredo Valente, Ray Jones, and others. This archive features photos of Capra directing, behind-the-scenes filming and on the set, scene stills, portraits of the other cast members including Thomas Mitchell, Edward Everett Horton, and Jane Wyatt, and much more. Capra considered Ronald Colman the only actor to play Robert Conway in this film about an idealistic Tibetan Shangri-La. At the time of its release, author Henry Miller called the film, "*The one significant movie to come out of Hollywood.*"

8 x 10 in. and smaller

\$1,500 - 2,500



58

58

AN ORSON WELLES ARCHIVE OF PHOTOGRAPHS, CONTRACTS, PRESSBOOKS, AND EPHEMERA

Comprising an Autograph Document Signed ("Orson Welles," "John Houseman"), 1 p, May 21, 1938, regarding his position in the Mercury Theatre; an Autograph Document Signed ("Orson Welles," "John Houseman"), 3 pp, January 27, 1939, concerning the Mercury Theatre production of *Five Kings*; an original passport photo; 52 silver gelatin photographs (some feature H.G. Wells with and without Orson Welles), 8 x 10 in.; 2 theater programs for *Five Kings* at the Colonial Theatre in Boston featuring Welles and Burgess Meredith; a Mercury Productions program, Jan 31, 1938, for *The Tragedy of Julius Caesar*; a program for the 1956 Broadway revival of *King Lear*; a 4 x 5 in. negative of Welles; a reproduction of a childhood photo; a pamphlet relating to *Les Bravades*, the book based on his illustrations for daughter Rebecca Welles; a *Citizen Kane* (1941) pressbook, 16 pp complete, 12 x 18 in.; a different *Citizen Kane* pressbook, 24 pp complete, 12 x 18 in.; a pressbook for *The Lady From Shanghai* (1948), 16 pp complete, 11 x 17 in., with taped spine. Wunderkind Orson Welles made a splash with his *The War of the Worlds* 1938 radio program that shocked America, as well as with his masterpiece film, *Citizen Kane* (1941). He spent the rest of his career chasing the high experienced from those two productions, overspending and overfilming, and often without funds. Still, he is without parallel in the annals of film and is responsible for such classics as *The Magnificent Ambersons* (1942), *Jane Eyre* (1943), and *Touch of Evil* (1958), among many others.

Largest pressbook: 12 x 18 in.

\$1,500 - 2,500



59

59

A KATHARINE HEPBURN AND CARY GRANT PHOTOGRAPHIC ARCHIVE FROM *BRINGING UP BABY*

RKO, 1938. Comprising approximately 55 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 12 pp *Bringing Up Baby* promotional program. Many of the photos have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Ernest Bachrach, Emmett Schoenbaum, and Alex Kahle. This archive features candid photos of director Howard Hawks, scene stills, behind-the-scenes filming and on the set, publicity portraits of Hepburn and Grant, and much more. The ultimate screwball comedy is how many describe *Bringing Up Baby*, but it is only with the passing of years that the film has garnered that label. At the time of its release, it was a bomb. Over the decades, however, scholars and audiences alike took a closer look and came to love this odd film. Grant and Hepburn had an unmistakable chemistry that no doubt made this film more interesting as the two became legendary celebrities over the years.

Photos: 8 x 10 in. and smaller; program: 8.5 x 11 in.

\$2,000 - 3,000

60

A JIMMY STEWART PHOTOGRAPHIC ARCHIVE OF EARLY PORTRAITS

Comprising approximately 85 silver gelatin photographs, the majority of which are 8 x 10 in.; and a caricature of Stewart signed ("Col. E. Mon Crocker"). Many of the photos are doubleweight keybook photos and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Ted Allen, Clarence Sinclair Bull, Laszlo Willinger, John Engstead, Bob Beerman, and more. This is a collection of beautiful portraiture of Stewart as his career was gaining steam and then at the top of his game by some of Hollywood's most talented photographers, with a few jaunty candid shots thrown in.

Photos: 8 x 10 in. and smaller; caricature: 6.25 x 8.75 in.

\$1,500 - 2,500

61

A FRANK CAPRA AND JIMMY STEWART PHOTOGRAPHIC ARCHIVE FROM MR. SMITH GOES TO WASHINGTON

Columbia Pictures, 1939. Comprising approximately 169 silver gelatin photographs, the majority of which are 8 x 10 in.; two 8 x 10 in. photos signed ("Frank Capra"); an 8 x 10 in. photo signed ("James Stewart"); a 4 pp Radio City Music Hall *Showplace* program; a 16 pp *Photoplay Studies* magazine devoted entirely to the film; and the August 8, 1938 issue of *Time* magazine with Capra on the cover. Many of the photos in the lot are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are A.L. "Whitey" Schafer and Irving Lippman. This archive features photos of Capra directing, behind-the-scenes filming and on the set, scene stills, portraits of the cast members including Jean Arthur, Harry Carey, Claude Rains, Thomas Mitchell, and Beulah Bondi, and much more. An incomparable cast of character actors joins Jimmy Stewart and Jean Arthur in this thought-provoking film that is in keeping with Capra's all-American themes. Capra went to great pains to bring accuracy to the film's depiction of the Senate chamber, and the scene of the justice-seeking Stewart engaging in a filibuster until he collapses is considered one of the most moving performances in film history.

8 x 10 in. and smaller

\$3,500 - 4,500

62

A JIMMY STEWART PHOTOGRAPHIC ARCHIVE OF CANDIDS, MOST FROM THE 1930S AND 1940S

Comprising approximately 169 silver gelatin photographs, the majority of which are 8 x 10 in.; one *Screen Life* magazine, March 1940, with Stewart on the cover, and three 4 x 5 in. photos. Many of the photos have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Jules Buck, Charles Rhodes, Bob Beerman, Virgil Apger, Ted Allan, Frank Muto, and others. This archive proves that Stewart was extremely social in the 1930s and '40s, as he is pictured with a who's who of Hollywood stars including Ginger Rogers, Rosalind Russell, Claudette Colbert, Fredric March, Spencer Tracy, Harold Lloyd, Margaret Sullivan, Barbara Stanwyck, Jack Benny, Loretta Young, Judy Garland, Henry Fonda, Joan Crawford, Olivia de Havilland, and many others. There are also candid photos of Stewart alone, in the service, accepting his Academy Award®, and much more. Stewart's all-American films such as *Mr. Smith Goes to Washington* (1939) and *It's a Wonderful Life* (1946), along with his amiable "aw, shucks" personality garnered him a career of over 5 decades and the loyalty of millions of fans worldwide.

8 x 10 in. and smaller

\$3,500 - 4,500



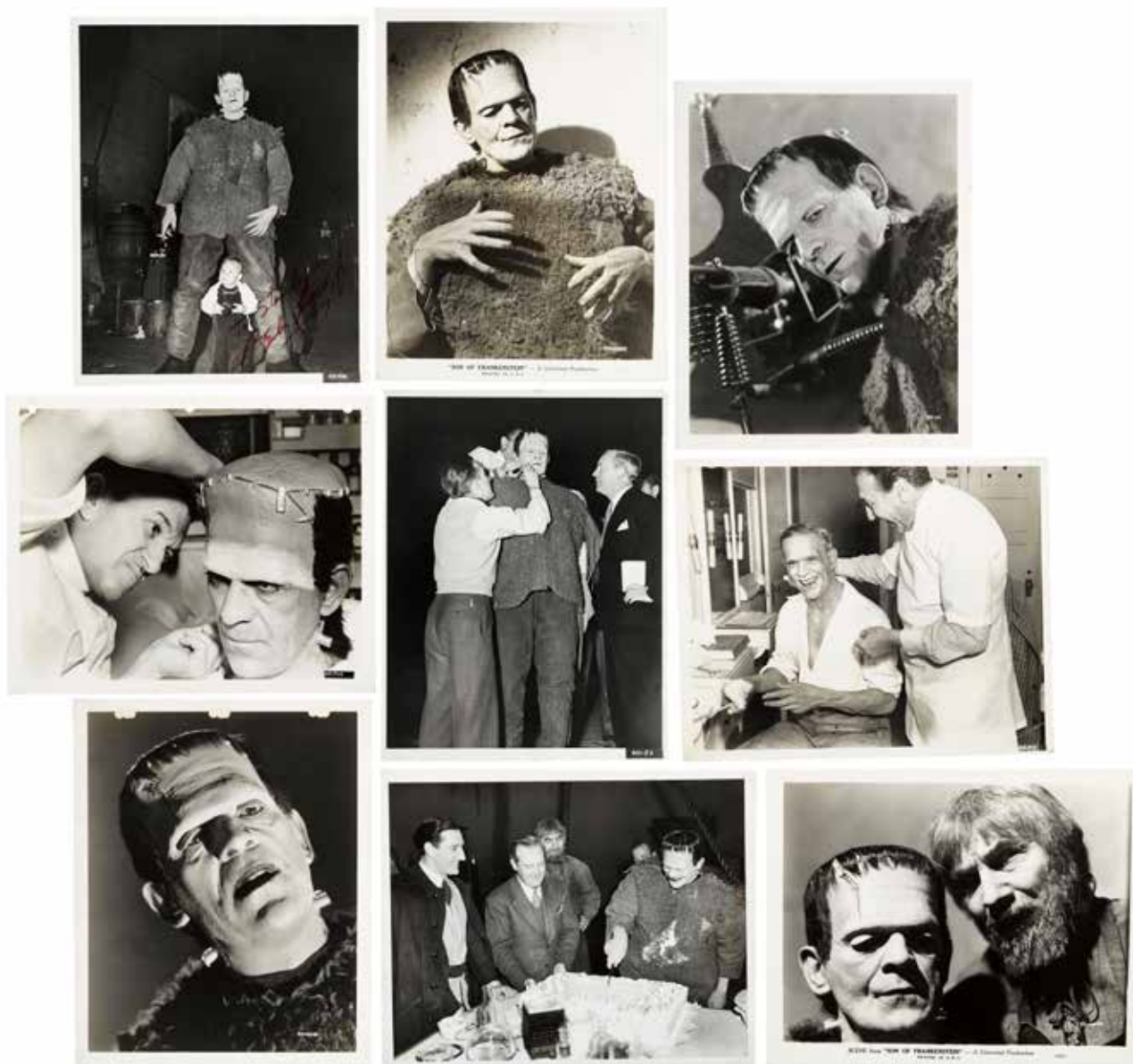
60



61



62



63

A BORIS KARLOFF AND BELA LUGOSI LARGE PHOTOGRAPHIC ARCHIVE FROM SON OF FRANKENSTEIN

Universal Pictures, 1939. Comprising 73 silver gelatin photographs, the majority of which are 8 x 10 in., one signed ("Bela Lugosi, Jr."); four 4 x 5 in. photos; a small 4 pp Spanish promotional program; and a 16 pp *Son of Frankenstein* promotional magazine put out by Cinegram, 6 x 9 in., completely devoted to the film. Many of the photos in this lot have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Bob Beerman and George Strock. This archive contains publicity portraits of Karloff and cast, candids on the set and during filming, candids with makeup artist Jack Pierce, scene stills, and much more. The year 1939 is considered by many

to be the year that Hollywood made its most magical and memorable films, and *Son of Frankenstein* is no exception. Buoyed by the success of the first two films in the franchise and in need of a hit, Universal cast the duo of Karloff and Bela Lugosi (as Ygor), with the addition of Basil Rathbone as the son of Dr. Frankenstein. Original director James Whale was unavailable for this third film, so Rowland V. Lee took over the directorial duties. The film, as expected, was a great success and brought the needed financial aid to Universal.

\$7,000 - 9,000

64

A BORIS KARLOFF PHOTOGRAPHIC ARCHIVE FROM TOWER OF LONDON

Universal Pictures, 1939. Comprising 64 silver gelatin photographs, the majority of which are 8 x 10 in. Many of the photos have informational snipes and stamps on the reverse. This archive contains portraits of Karloff, many candids on the set and during filming, several photos with makeup artist Jack Pierce, scene stills, and much more. Rowland V. Lee was once again the director of this film after the success of *Son of Frankenstein* the same year, with Karloff playing a medieval executioner known as Mord. Joining him again would be Basil Rathbone, and in one of his earliest films, Vincent Price (who, after Karloff, would become arguably the most famous horror film actor). As the executioner, Karloff had a raven as a menacing companion; unfortunately, the bird often held up production by flying to the ceiling of the soundstage!

8 x 10 in. and smaller

\$1,000 - 1,500



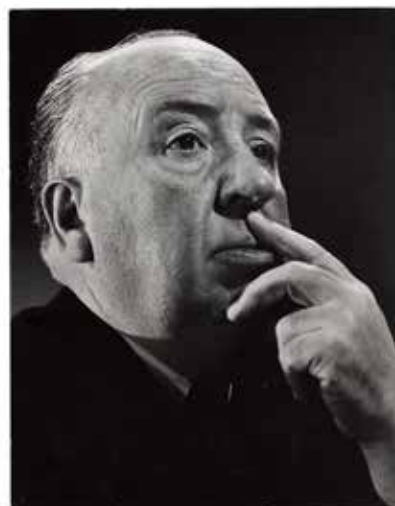
64

65

AN ALFRED HITCHCOCK GROUP OF OVERSIZED PORTRAIT AND CANDID PHOTOS

Eleven silver gelatin photographs ranging from 1939 onward, many with photographer stamps, date stamps, handwritten notations, and more on the reverse. The photos feature candids of Hitchcock on the set, socializing with Ingrid Bergman, signing photographs, in closeup, and with gossip columnist Hedda Hopper, as well as a group photo of CBS stars with a "who's who" key on the reverse. Photographers represented include Bob Beerman, John Howard, and Jill Krementz. *Sizes range from 8 x 11.75 in. to 11 x 14 in.*

\$800 - 1,200



65

66

A KATHARINE HEPBURN PHOTOGRAPHIC ARCHIVE FROM THE PHILADELPHIA STORY, BOTH STAGE PLAY AND FILM

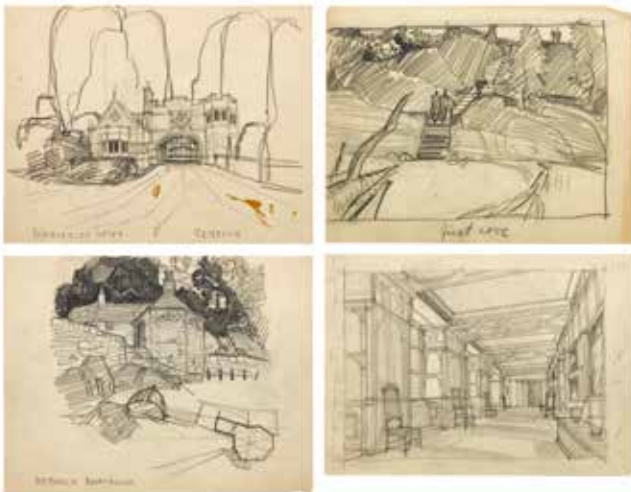
MGM, 1940. Comprising approximately 126 silver gelatin photographs, the majority of which are 8 x 10 in.; 105 of the photos are from the 1940 film and 21 are from the 1939 stage play in which Hepburn starred; a 1939 *Playbill* from the stage play and 3 smaller programs pertaining to the stage play. Many of the photos are doubleweight keybook stills and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Clarence Sinclair Bull and The VanDamm Studio. This archive features candid photos of director George Cukor, scene stills, behind-the-scenes filming and on the set, publicity portraits of Hepburn (many taken by Bull), Stewart, and Grant, and much more. When Hepburn found herself labeled "box office poison" in Hollywood, she promptly purchased the rights to Philip Barry's *The Philadelphia Story* and performed it on stage before bringing it to the screen with co-stars Stewart and Grant. The combination of the stellar cast and Hepburn's friend and favorite director, Cukor, resulted in a box office success, with Hepburn's stardom restored.

Photos: 8 x 10 in. or smaller; largest program: 6.75 x 9 in.

\$3,000 - 5,000



66



67

67
A GROUP OF PRODUCTION SKETCHES AND SET STILLS FROM *REBECCA*

Selznick International Pictures, 1940. Comprising 12 drawings, pencil on sketch paper, most with description of location (i.e., "*Manderley Gates / Rebecca*," "*Rebecca Boathouse*," etc.); together with 9 set stills and 2 photos of production drawings. The sketches feature the mansion gates and entrance, the living area, Rebecca's private boathouse, the upper corridor of the Hotel de Paris, Max's hotel suite, 2 sketches of the hallways of Manderley, Max's suite in Manderley, 2 sketches of the inn, the parlor, and 2 sketches of the first cove. Many of the set stills feature clapboards with descriptions (i.e., "*Rebecca's Room*," "*Library*," etc.). Alfred Hitchcock's *Rebecca* is as much remembered for its atmospheric and opulent sets as it is for its suspenseful story. From Rebecca's luxurious but forbidden bedroom with its oversized windows facing the sea and the massive tempting hallway that leads to it, to the warm embrace of Manderley's library and Rebecca's unfriendly seaside shack, no detail was spared to create a mysterious environment which captures and keeps the viewer's attention. Lyle Wheeler and an uncredited William Cameron Menzies were the art directors on the film; Menzies was already renowned for his work on both silent and sound films and both men worked on *Gone With the Wind* (1939).
Sketches, each: approximately 8.5 x 11 in.; photos: 8 x 10 in.

\$5,000 - 10,000



68

68
AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM *REBECCA*

Selznick International Pictures, 1940. Comprising approximately 125 silver gelatin photographs, the majority of which are 8 x 10 in.; an 11 x 14 in. photo of Judith Anderson; two 4 x 5 in. photos; an 8 x 10 in. color transparency of Joan Fontaine; a matchbook cover; and 3 programs. Some of the photos are doubleweight and linen-backed keybook stills, and many have informational snipes and stamps on the reverse. This comprehensive archive features photos of Hitchcock directing, behind-the-scenes filming and candids on the set, photos of the premiere, scene stills, portraits of the cast members including Laurence Olivier, Joan Fontaine, Judith Anderson, George Sanders, Nigel Bruce, and others, and much more. 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 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.
8 x 10 in. and smaller

\$3,000 - 5,000

69

A BLACK FRIDAY CONTINUITY AND DIALOGUE SCRIPT

Universal Pictures, 1940. Mimeographed manuscript, divided into 7 reels with a total of 119 pp, dated February 16, 1940, bound in top brads. Boris Karloff and Bela Lugosi star in this Jekyll and Hyde story about a professor (played by Stanley Ridges) whose brain is replaced with that of a gangster, a surgery performed with good intentions by his friend, Karloff. Danger ensues when Ridges begins to display the evil characteristics associated with the gangster.

8.5 x 11 in.

\$800 - 1,200



69

70

A BORIS KARLOFF AND BELA LUGOSI PHOTOGRAPHIC ARCHIVE FROM BLACK FRIDAY

Universal Pictures, 1940. Comprising 30 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 1 p call sheet from the film. Many of the photos in this lot are keybook stills, and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Ray Jones. This archive contains portraits of Karloff and his cast members, candids on the set and during filming, scene stills, and much more.

8 x 10 in. and smaller

\$600 - 800



70

71

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM FOREIGN CORRESPONDENT

United Artists, 1940. Comprising approximately 175 silver gelatin photographs, the majority of which are 8 x 10 in.; a 4 x 5 in. color transparency; five 4 x 5 in. photos; two 8 x 10 in. color transparencies; and 2 promotional items. Many of the photos are doubleweight and linen-backed keybook stills, and many have informational snipes and stamps on the reverse. This all-encompassing archive features photos of Hitchcock directing; behind-the-scenes filming with cast and crew; scene stills; portraits of Joel McCrea, Hitchcock, and other cast members including glamour and candid portraits of Laraine Day; and much more. Everyman McCrea is the hero with love interest Day by his side in this spy thriller. The famous windmill scene is in keeping with Hitchcock's spine-tingling climaxes later seen in *Vertigo* (1958), *North by Northwest* (1959), and many others.

8 x 10 in. and smaller

\$2,000 - 3,000



71



73



74



72

72

PINOCCHIO

Walt Disney Productions/RKO, 1940. U.S. insert poster, folded, framed.

Overall: 15 x 37.5 x 1.25 in.; within frame: 14 x 36 in.

\$3,000 - 5,000

73

A CLAUDETTE COLBERT PHOTOGRAPHIC ARCHIVE FROM HER 1940S FILMS

Comprising approximately 582 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from the following films: *Boom Town* and *Arise My Love* (both 1940); *Skylark* and *Remember the Day* (both 1941); *The Palm Beach Story* (1942); *No Time for Love* and *So Proudly We Hail* (both 1943); *Since You Went Away* and *Practically Yours* (both 1944); *Guest Wife* (1945); *Tomorrow is Forever* (together with a 16 pp program produced by RKO), *Without Reservations*, and *The Secret Heart* (together with four 4 x 5 in. photos) (all 1946); *The Egg and I* (1947) (with one photo signed by Colbert); *Sleep, My Love* and *Family Honeymoon* (both 1948); *Bride for Sale* (1949); *Three Came Home* (14 photos of which are wardrobe test shots) and *The Secret Fury* (both 1950); *Thunder on the Hill* and *Let's Make It Legal* (both 1951); *Outpost in Malaya* (aka *The Planter's Wife*) (with one photo signed by Colbert) (1952); *Royal Affairs in Versailles* (1954); *Texas Lady* (1955); and *Parrish* (1961). For a complete breakdown of photographs, please contact the department. Photos: 8 x 10 in. and smaller; *Tomorrow is Forever* program: 9 x 12 in.

\$3,000 - 5,000

74

A PHOTOGRAPHIC ARCHIVE FROM THE THIEF OF BAGDAD

United Artists, 1940. Comprising approximately 94 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots; three 4 x 5 in. color transparencies; 33 behind-the-scenes 2.5 x 2.5 in. contact photos; 3 vintage postcards; 14 trimmed photos (possibly reproductions); two 8 x 10 in. from the 1924 Douglas Fairbanks version of the film; and a *Mon Film* French magazine with Sabu on the cover (1946). *The Thief of Bagdad* features the menacing Conrad Veidt as Jaffar, who attempts to thwart a romance between young lovers John Justin and June Duprez, the princess whom he desires. Enter the charismatic Sabu, sequences of magic and fantasy, and lush color cinematography, and you have what many consider to be the supreme version of this classic Arabian Nights tale.

8 x 10 in. and smaller

\$1,000 - 1,500

75

A PHOTOGRAPHIC ARCHIVE FROM *THE WOLF MAN*

Universal Pictures, 1941. Comprising approximately 94 silver gelatin photographs, the majority of which are 8 x 10 in., with one signed ("Ralph Bellamy") and another signed ("Evelyn Ankers"). Many of the photos have informational snipes and stamps on the reverse. This spectacular archive features portraits and publicity photos of the main players including Lon Chaney, Jr., Evelyn Ankers, Claude Rains, Bela Lugosi, Maria Ouspenskaya, Ralph Bellamy, and others; behind-the-scenes candids; scene stills; and much more. Together with a 7 pp script for the trailer dated December 15, 1941. An incredible cast was the secret of this film's great success, together with the writing of Curt Siodmak and the direction of George Waggner. Chaney Jr., as Larry Talbot, is bitten by gypsy Lugosi and thereafter becomes a werewolf every full moon. The film became one of Universal's most successful productions and is the standard upon which all other werewolf movies are compared.

8 x 10 in. and smaller

\$5,000 - 7,000



75

76

A KATHARINE HEPBURN AND SPENCER TRACY PHOTOGRAPHIC ARCHIVE FROM *WOMAN OF THE YEAR*

MGM, 1942. Comprising approximately 58 silver gelatin photographs, the majority of which are 8 x 10 in. Many of the photos are doubleweight keybook stills and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Clarence Sinclair Bull. This archive features scene stills, behind-the-scenes filming and on the set with director George Stevens, Hepburn, and Tracy, publicity portraits of Hepburn and Tracy, and much more. In preparation for filming of *Woman of the Year*, Katharine Hepburn was introduced to Spencer Tracy by Joseph Mankiewicz outside the Thalberg Building at MGM. She voiced concern that her high heels made him appear shorter. "Don't worry," retorted Mankiewicz. "He'll cut you down to size." Thus began one of the most celebrated film couplings in Hollywood history, one that lasted until Tracy's death in 1967. *Woman of the Year* revealed the chemistry between Hepburn and Tracy and led to eight more film pairings.

8 x 10 in. and smaller

\$2,000 - 3,000



76

77

AN ERNST LUBITSCH PHOTOGRAPHIC ARCHIVE FROM *TO BE OR NOT TO BE*

United Artists, 1942. Comprising approximately 65 silver gelatin photographs, the majority of which are 8 x 10 in.; and one 11 x 14 in. photo of Robert Stack and Lionel Atwill with original snipe and stamp "Photograph by Coburn" on the reverse. Several of the photos are doubleweight and linen-backed keybook stills, and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Robert Coburn. This archive features photos of Lubitsch directing, scene stills, behind-the-scenes filming and on the set, publicity portraits of Lombard and Benny, and much more. Carole Lombard's last film before her 1942 tragic death in a plane crash co-stars her with Jack Benny and a very young Robert Stack. The plot involves Benny and Lombard as a theatrical duo who somehow get immersed in World War II espionage. At the time, both Benny and Lombard were at the height of their fame, and when the comedy was released two months after Lombard's death, it was a box office success and considered her finest performance.

Photos: 11 x 14 in., 8 x 10 in., and smaller

\$1,500 - 2,500



77



78

78

A CLAUDE RAINS AND CONRAD VEIDT PHOTOGRAPHIC ARCHIVE FROM CASABLANCA

Warner Bros., 1942. Comprising 28 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 3.5 x 5 in. program with Ingrid Bergman on the cover and an ad promoting the film within. Two of the photos in this lot are doubleweight linen-backed keybook stills, and many have informational snipes and stamps on the reverse. This archive features publicity portraits of both Veidt and Rains and scene stills with Humphrey Bogart, Ingrid Bergman, Paul Henreid, and more. Both Rains and Veidt had decades of acting experience and memorable film roles under their belts when they took on the characters of Captain Louis Renault and Major Heinrich Strasser, respectively. But even Veidt's unforgettable performance in *The Cabinet of Caligari* (1920) hasn't transcended the classic status of *Casablanca*.

8 x 10 in. and smaller

\$2,000 - 3,000



79

79

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM SHADOW OF A DOUBT

Universal Pictures, 1943. Comprising approximately 93 silver gelatin photographs, the majority of which are 8 x 10 in.; and five 4 x 5 in. photos. Many of the photos are keybook stills, some are proofs, and many have informational snipes and stamps on the reverse. This archive features photos of Hitchcock directing; behind-the-scenes filming with cast and crew; scene stills; portraits of cast members including Teresa Wright, Joseph Cotten, Wallace Ford, Henry Travers, and others; and much more. Joseph Cotten plays such a terrifying character in *Shadow of a Doubt* that it's a wonder he wasn't typecast forever. As the favorite uncle of vulnerable Wright, Cotten slowly reveals his evil character as the audience watches in horror. This film was one of Hitchcock's personal favorites, in part because of the phenomenal cast which also included the great character actors Patricia Collinge and Henry Travers.

8 x 10 in. and smaller

\$1,500 - 2,500



80

80

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM SPELLBOUND

United Artists, 1945. Comprising approximately 321 silver gelatin photographs, the majority of which are 8 x 10 in., with one signed ("Rhonda Fleming") and one inscribed by actor Scott McKay; a 6 pp British Lion press book; and a 6 pp matinee schedule. Many of the photos in the lot have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Madison Lacy. This staggering archive of photographs covers every aspect of the production including images of Hitchcock directing, Salvador Dali on the set, behind-the-scenes filming, several candid shots of Hitchcock with his family during the time the film was in production, scene stills, portraits of the cast including Gregory Peck, Ingrid Bergman, Hitchcock, Norman Lloyd, Leo G. Carroll, and others, as well as many publicity photos of Rhonda Fleming, and more. Hitchcock was nominated for a Best Director Academy Award® for this suspenseful film about psychoanalysis. Starring Bergman and Peck, the film also features a bizarre dream sequence created by artist Salvador Dali.

8 x 10 in. and smaller

\$5,000 - 7,000



81

81
**AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE
 FROM NOTORIOUS**

RKO, 1946. Comprising approximately 200 silver gelatin photographs, the majority of which are 8 x 10 in. (10 of which are set stills); five 4 x 5 in. photos; a *Movie Story* magazine, Sept. 1945, with Cary Grant and Ingrid Bergman on the cover; and a Radio City Music Hall "Showplace" program. A large number of the photos in this lot are doubleweight and linen-backed keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Gaston Longet and Ernest Bachrach. This incredible archive features photos of Hitchcock directing, behind-the-scenes filming and on-the-set candids, scene stills, portraits of the cast members including Grant, Bergman, Claude Rains, Ivan Triesault, Louis Calhern, and others, and much more. Cary Grant canoodling intimately with Ingrid Bergman while he half-heartedly makes a phone call is one of the most sensual scenes in any Alfred Hitchcock-directed film. *Notorious* is abundant in romance and suspense, and the cast is complete with the inimitable Claude Rains as Bergman's husband. The famous camera shot swooping from the ceiling to a small key in Bergman's hand is an example of Hitchcock's filmmaking genius. *Photos: 8 x 10 in. and smaller; magazine: 8.5 x 11 in.*

\$4,000 - 6,000



82

82
**A FRANK CAPRA AND JIMMY STEWART PHOTOGRAPHIC
 ARCHIVE FROM IT'S A WONDERFUL LIFE**

RKO, 1946. Comprising approximately 45 silver gelatin photographs, the majority of which are 8 x 10 in.; an 8 pp World Premiere program from the New York Globe Theatre, December 20, 1946, inscribed, "To Stanley / from / Frank Capra"; a *Screen Romances* magazine, February 1947, with Jimmy Stewart and Donna Reed on the cover; and a 24 pp Screen Guild Theatre radio script, Dec. 29, 1949, of *It's a Wonderful Life* which starred Stewart and Reed playing their film roles but with a different supporting cast. Many of the photos are doubleweight and linen-backed keybook stills, and many have informational snipes and stamps on the reverse. Photographers represented and/or attributed to are Gaston Longet and Ernest Bachrach. This archive features photos of Capra directing, behind-the-scenes filming and on the set, scene stills, portraits of the other cast members including Henry Travers, Gloria Grahame, Thomas Mitchell, Lionel Barrymore, Beulah Bondi, and others, and much more. Even before *It's a Wonderful Life* became a holiday classic (thanks to annual television viewings), it was Jimmy Stewart's favorite of his films. This warm tale centers on a down-on-his-luck family man whose depression leads him to contemplate suicide, only to be championed by an angel named Clarence. *Photos: 8 x 10 in. and smaller; Globe Theatre program: 9 x 12 in.*

\$1,500 - 2,500



83



83

AN AVA GARDNER PHOTOGRAPHIC ARCHIVE FROM WHISTLE STOP, THE KILLERS, THE HUCKSTERS, AND SINGAPORE

Comprising approximately 61 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from *Whistle Stop* and *The Killers* (both 1946), *The Hucksters*, and *Singapore* (1947). For a complete breakdown of photographs, please contact the department. Though Gardner had been appearing in small roles up to 1946, she caught the world's attention with her glamorous presence in *The Killers*. Promotional poses of her in a jaw-dropping black gown and romping on the beach with a buff Burt Lancaster helped things along, as did the publicity surrounding her prior marriage and divorce from Mickey Rooney and her current husband, clarinetist Artie Shaw.

8 x 10 in. and smaller

\$1,500 - 2,500

84

AN AVA GARDNER PHOTOGRAPHIC ARCHIVE OF PORTRAITS AND CANDIDS WITH HER HUSBANDS

Comprising approximately 70 silver gelatin photographs, the majority of which are 8 x 10 in., some doubleweight keybook stills or with stamp/snipe on the verso, consisting of portraits, candid with husbands Mickey Rooney, Artie Shaw, and Frank Sinatra, publicity stills, and candid shots. Photographer represented is Clarence Sinclair Bull. Ava Gardner's performances in films such as *Show Boat* (1951), *Mogambo* (1953), and *The Barefoot Contessa* (1954) still stand the test of time, but after marrying three famous men in her lifetime (Rooney, Shaw, and Sinatra), she found that her private life trumped her film performances in the headlines. Though Hollywood was chock full of beautiful women, Gardner stood out, both because of her humble beginnings and because of her feisty and exciting personality.

8 x 10 in. and smaller

\$1,500 - 2,500



84

85

AN AVA GARDNER PHOTOGRAPHIC ARCHIVE OF PORTRAITS AND CANDIDS

Comprising approximately 73 silver gelatin photographs, the majority of which are 8 x 10 in., one inscribed, "*To Gene / Best Wishes / Ava Gardner*"; with a 5 x 7 in. color transparency. Some of the photos are doubleweight keybook stills or with stamp/snipe on the verso, consisting of portraits, candid alone and with stars such as Clark Gable, Jimmy Durante, Mel Ferrer, Howard Duff, Vincent Price, Janet Leigh, Tony Curtis, Kirk Douglas, and others; publicity stills; and more. Photographers represented are John Engstead, Bert Parry, Virgil Apger, and others. Gardner's countenance was never more lovely than in the portraits taken by MGM's crack contract photographers. Fresh and full of Southern beauty and charm, she became the movie magazines' dream and appeared on countless covers.

8 x 10 in. and smaller

\$1,500 - 2,500



85

86

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM *THE PARADINE CASE*

Selznick International Pictures, 1947. Comprising approximately 232 silver gelatin photographs, the majority of which are 8 x 10 in., with 5 mounted on heavy stock; and four 8 x 10 in. color transparencies. Many of the photos have informational snipes and stamps on the reverse. This large archive features photos of Hitchcock directing, portraits of the cast including Gregory Peck, Ann Todd, Charles Laughton, Alida Valli, Louis Jourdan, and others; behind-the-scenes filming candids; scene stills; and much more. *The Paradine Case* was Hitchcock's last collaboration with David O. Selznick's production company, and tension between them arose when Selznick would visit the set. Among other things, Hitchcock was criticized for spending too much money on the extravagant sets. Peck stars as a barrister who is blinded by love for a prisoner, played by Valli, while judge Laughton gets handsy with poor Todd. Famed cinematographer Lee Garmes created a shadowy atmosphere which stayed true to the theme of obsessive love and misunderstanding. 8 x 10 in. and smaller

\$1,500 - 2,500

87

AN AVA GARDNER PHOTOGRAPHIC ARCHIVE FROM *ONE TOUCH OF VENUS*

Universal Pictures, 1948. Comprising 57 silver gelatin photographs, the majority of which are 8 x 10 in., featuring publicity portraits, scene stills, and behind-the-scenes filming candids. Directed by William Seiter, the plot of this cute film centered on a statue of Venus which comes to life after window dresser Robert Walker gives it a kiss. For the statue that was to be used in the film, Gardner posed nude (after several drinks), but the studio powers nixed that, ordering the sculptor to begin again and instead dress the statue in a modest, but glamorous, white toga-style gown. 8 x 10 in. and smaller

\$1,500 - 2,500

88

AN ABBOTT AND COSTELLO MEET FRANKENSTEIN SCREENPLAY

Universal International Pictures, 1948. Mimeographed manuscript on onion skin paper, screenplay by Robert Lees and Frederic Rinaldo, 78 pp, dated May 7, 1947, and marked "*First Draft Continuity*" to cover, bound with brads in green Universal-International Pictures wrappers. The comedy team of Bud Abbott and Lou Costello appear in this production which pokes fun at the Universal Pictures horror films that were popular with audiences in the 1930s. The most revered triumvirate of horror stars from those films—known as "The Big Three"—Bela Lugosi as Count Dracula, Glenn Strange as Frankenstein's monster, and Lon Chaney, Jr. as the Wolf Man, also star. 8.5 x 11 in.

\$500 - 700



86



87



88



89



89

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM ROPE AND STRANGERS ON A TRAIN

Warner Bros., 1948 and 1951. Comprising approximately 231 silver gelatin photographs (approx. 128 from *Rope* and 103 from *Strangers on a Train*), the majority of which are 8 x 10 in.; an 8 x 10 in. photo signed ("James Stewart"); thirty-four 4 x 5 in. hair test photos from SAOT, primarily featuring Ruth Roman and Patricia Hitchcock; three 4 x 5 in. color transparencies of Farley Granger; a 4 pp promotional program for *Rope*; a 6 pp mimeographed document titled, "*Production Notes*" for SAOT (pages are ragged and missing text); and 2 pp of cast and crew credits and synopsis for SAOT. Many of the photos have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Graybill. This archive features photos of Hitchcock directing, scene stills, behind-the-scenes candids on the set and filming, portraits of cast members including Jimmy Stewart, Farley Granger, Robert Walker, Patricia Hitchcock, and much more. Granger appeared in both films, with *Rope* being a unique challenge. Filmed in 10-minute takes without interruption, the movie was not a success upon initial release but is fascinating to watch today. Hitchcock claimed he began the project as a stunt, later saying, "*It was quite nonsensical because I was breaking my own theories on the importance of cutting and montage.*" Nevertheless, Jimmy Stewart and Granger make the most of this strange film. In *Strangers on a Train*, poor Granger is the victim of Robert Walker's insanity. It is a testament to Walker's acting prowess that he pulls off one of the creepiest of Hitchcock's stable of characters; normally seen in wholesome roles, Walker makes the viewer's skin crawl with his stalker-like behavior, and the result is one of Hitchcock's most spine-tingling motion pictures.

Photos: 8 x 10 in. and smaller; *Rope* program: 8.5 x 11 in.

\$2,500 - 3,500

90

A MIGHTY JOE YOUNG ARCHIVE OF SET TEST PHOTOS AND SCENE STILL

RKO, 1949. Comprising forty-two 5 x 7 in. test photographs depicting sets from the film, many with notations on the borders indicating the set number and date, one inscribed, "*To Stanley / Love / Terry Moore*" on the verso; forty 8 x 10 in. silver gelatin photos, some of which are doubleweight and linen-backed keybook stills, 7 of which are inscribed, "*To Stanley / All love / Terry Moore*" (or something similar) and one inscribed, "*Best Wishes / Ray Harryhausen*"; 7 snapshots; a 4 pp *Illustrierte Film-Bühne* promotional program devoted to the film; a 6 pp promotional program inscribed, "*To Stanley / Love / Terry Moore*"; and a 3 pp mimeographed studio biography of Terry Moore; all housed in a brown binder. Like his predecessor King Kong, Mighty Joe Young is a gorilla who becomes enraged when he is taken advantage of by humans. This time, a Hollywood nightclub on the Sunset Strip is ravaged by Mighty Joe Young, who has been raised by Terry Moore since he was a baby. Similar to *King Kong* (1933), the film was directed by Ernest B. Schoedsack, written by Merian C. Cooper, and featured Robert Armstrong in the cast. Both Willis O'Brien and Ray Harryhausen were involved in the stop-motion artistry and other special effects.

8 x 10 in. and smaller

\$1,000 - 1,500

91

A BILLY WILDER PHOTOGRAPHIC ARCHIVE FROM SUNSET BOULEVARD

Paramount Pictures, 1950. Comprising approximately 91 silver gelatin photographs, the majority of which are 8 x 10 in.; five 4 x 5 in. photos; two 8 x 10 in. color transparencies of Gloria Swanson; and a 4 pp Radio City Music Hall program, August 24, 1950. Many of the photos are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. This all-encompassing archive features behind-the-scenes photos of director Billy Wilder, Gloria Swanson, William Holden, and many others, scene stills, and portraits and candids of the cast members including Erich von Stroheim, Nancy Olson, Cecil B. DeMille, and more. Wilder's resume of films is striking in the number of classics it contains from several different genres. Along with *Double Indemnity* (1944), *Some Like It Hot* (1959), and a host of others, *Sunset Boulevard* is one of his most memorable. Starring Swanson as the forgotten silent screen queen Norma Desmond, the film depicts the seedy side of Hollywood and the fickle attention of the moviegoing public.

8 x 10 in. and smaller

\$3,000 - 5,000



90



91

92

A VINCENTE MINNELLI PHOTOGRAPHIC ARCHIVE FROM AN AMERICAN IN PARIS, BRIGADOON, THE BAND WAGON, AND GIGI

Comprising approximately 122 silver gelatin photographs, the majority of which are 8 x 10 in., some linen-backed keybook stills or with stamp/snipe on the verso, consisting of portraits, scene stills, and candid behind-the-scenes shots from *An American in Paris* (1951); *The Band Wagon* (1953) with 2 color transparencies of Cyd Charisse and 3 programs; *Brigadoon* (1954); and *Gigi* (1958), with an MGM promotional program. For a complete breakdown of photographs, please contact the department. Vincente Minnelli's background as an artist was evident in all the films he directed; from the elaborate Parisian sets of *An American in Paris* and *Gigi* to the sultry and seedy set designs as background for the "Girl Hunt Ballet" in *The Band Wagon*, the luxurious and colorful atmospheres are his trademark. The four films here represent his greatest musical achievements, working with the likes of geniuses Fred Astaire and Gene Kelly. He would also marry Judy Garland and father one of Hollywood's most talented performers, Liza Minnelli.

8 x 10 in. and smaller

\$1,500 - 2,500



92

93

A GROUP OF SIGNED PHOTOGRAPHS FROM CELEBRITIES OF HORROR, SCIENCE FICTION, AND FANTASY

Comprising 36 silver gelatin photographs with celebrity signatures; almost all the photos are vintage (though perhaps signed later) and feature the celebrity in their most famous horror/sci-fi role and/or association and include the following: Bela Lugosi; Bela Lugosi and Lon Chaney, Jr. together, signed by both; Louise Albritton; Martin Kosleck (3); Patricia Laffan and Hazel Court together, signed by both; Kenneth Tobey; Richard Eyer; Kathryn Crosby and Kerwin Matthews together, signed by both; Michael Gough; Dana Andrews; Noel Neill (2); Ann Robinson; Terence Fisher (director) and Hazel Court together, signed by both; Anne Francis and Leslie Nielsen together, signed by both; Anne Francis; Julie Adams and Ben Chapman, Jr. together, signed by both (2); Paula Raymond; Ray Harryhausen (2); Ray Bradbury (author); Carrie Fisher (2); Forrest J Ackerman; Kevin McCarthy (3); Yvonne Monlaur; Terence Fisher; Bruce Dern; Veronica Carlson; Joanna Cassidy; and Robert Wise (director).

8 x 10 in. and smaller

\$1,500 - 2,500



93

94

A PHOTOGRAPHIC ARCHIVE OF SCIENCE FICTION FILMS INCLUDING IT CAME FROM OUTER SPACE, THE TIME MACHINE, AND MORE

Comprising approximately 135 photographs, mostly black and white but some color, from various science fiction films including 33 photos from *It Came From Outer Space* (1953) with one signed ("Richard Carlson"); 31 photos from *The Time Machine* (1960); 71 photos from other films including *The Day the Earth Stood Still*, with 2 signed ("Patricia Neal"); *Soylent Green* (1973); *Dark Star* (1974); *Star Wars: Episode IV - A New Hope* (1977); *Blade Runner* (1982); and more, together with an 8 x 10 in. color transparency; a 4 pp promotional brochure from *Alien* (1979); and a 6 pp promotional brochure from *Star Wars: Return of the Jedi* (1983). Photos: 8 x 10 in. and smaller; brochures: 8.5 x 11 in.

\$1,500 - 2,500



94



95

95

STRANGERS ON A TRAIN

Warner Bros., 1951. French grande poster, folded. Artwork by Richier Laugier. Robert Walker and Farley Granger's chance meeting on a train results in murder in Alfred Hitchcock's suspenseful tale.

45.5 x 60.5 in.

\$1,000 - 2,000



96

96

AN ALFRED HITCHCOCK GROUP OF OVERSIZED PHOTOS ON THE SET OF DIAL M FOR MURDER BY SANFORD ROTH

Warner Bros., 1954. Five oversized silver gelatin photographs, each with photographer "Sanford H. Roth" stamp and other information on the reverse, including handwritten notations on 4 of the photos indicating that they appeared in the May 24, 1954 issue of *Life* magazine. Included in the group are 3 posed photos of Hitchcock, a candid of Hitchcock directing the crew, and a candid of Grace Kelly on the set.

Approximately 10.5 x 13.5 in.

\$1,000 - 2,000



97

97

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM DIAL M FOR MURDER

Warner Bros., 1954. Comprising approximately 82 silver gelatin photographs, the majority of which are 8 x 10 in.; and a 4 pp promotional brochure. Many of the photos have informational snipes and stamps on the reverse. This archive features photos of Hitchcock directing, behind-the-scenes filming and on the set with cast and crew, glamour portraits of Grace Kelly, scene stills, portraits of the cast members including Ray Milland and Robert Cummings, and much more. In this Hitchcock suspense thriller, Milland is a chilling villain who attempts to have his rich, adulterous wife, Grace Kelly, strangled by a murder-for-hire man while he listens over the phone. Things don't quite work out as planned. The film was shot in 3D but with no tricks, so it still holds up today, and the attempted strangling scene is no less terrifying with the passage of time.

8 x 10 in. and smaller

\$1,000 - 1,500

98

AN ALFRED HITCHCOCK LARGE PHOTOGRAPHIC ARCHIVE FROM *REAR WINDOW*

Paramount Pictures, 1954. Comprising approximately 166 silver gelatin photographs, the majority of which are 8 x 10 in., with one signed ("Raymond Burr"); an 8 x 10 in. color transparency; two 4 x 5 in. color transparencies; and two 4 x 5 in. black-and-white candid shots. Many of the photos are doubleweight keybook stills, and many have informational snipes and stamps on the reverse. Photographer represented and/or attributed to is Bud Fraker. When the massive and murderous Raymond Burr catches Grace Kelly prowling in his apartment, the tone is set for suspense in Hitchcock's masterpiece starring Jimmy Stewart. Stewart plays a temporarily immobile photographer whose boredom at home leads him to spy on his neighbors with a telephoto lens. His curiosity puts both his life and that of his love interest, Kelly, in danger. This comprehensive archive features photos of Hitchcock directing, Kelly and Stewart clowning on the set, behind-the-scenes filming, several candid shots of Jimmy Stewart with his family during the time he was filming *Rear Window*, scene stills, portraits of the other cast members including Raymond Burr, Thelma Ritter, Georgine Darcy, and Wendell Corey, glamour and candid portraits of Kelly, and much more.

8 x 10 in. and smaller

\$3,000 - 5,000

99

A COSTUME CONTINUITY FILE FOR GRACE KELLY AND CAST MEMBERS OF *REAR WINDOW*

Paramount Pictures, 1954. Comprising five 4 x 5 in. wardrobe test photographs of Grace Kelly, with 2 pages of notes regarding her costumes; a 4 x 5 in. wardrobe photo of Thelma Ritter with 2 pages of notes; eight 4 x 5 in. photos of Georgine Darcy (Miss Torso) with 4 pages of notes; and thirty-two 4 x 5 in. photos of the remainder of the female cast, whose characters' names are written on the top right of each page including Miss Lonely Hearts, Miss Hearing Aid, Fire Escape Woman, and more. The notes for each costume detail color, fabric, corresponding jewelry and accessories, and more, and seem to be written by several different people, though "H. Coleman" is noted as the assistant at the top of each page. Costume designer Edith Head considered Grace Kelly the perfect clotheshorse. Slim and elegant, she looked good in everything. Nevertheless, Head did avoid bright colors and loud prints for Kelly. The designs she created for Kelly's role as fashion model Lisa Fremont in *Rear Window* follow the path of the character's transformation from conservative model to confident adventuress.

Photos: 4 x 5 in.

\$1,000 - 2,000

100

A GRACE KELLY OVERSIZED SIGNED PHOTOGRAPH

Silver gelatin 11 x 14 in. photograph inscribed, "To 'Mother' / Affectionately / Grace." The photo is a publicity portrait for *Rear Window* (1954) and is thought to be inscribed to one of Kelly's hairdressers, Nelly. Only two years later, Kelly would abandon her successful acting career, marry Prince Rainier, and become the Princess of Monaco.

11 x 14 in.

\$800 - 1,200



98



99



100



101

101

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM TO CATCH A THIEF

Paramount Pictures, 1955. Comprising approximately 87 silver gelatin photographs (4 are color), the majority of which are 8 x 10 in. Some of the photos have informational snipes and stamps on the reverse. This archive features photos of Hitchcock directing, behind-the-scenes filming and on the set with cast and crew, scene stills, portraits of the cast members including Grace Kelly, Cary Grant, Jesse Royce Landis, and John Williams, and much more. In Cary Grant and Grace Kelly, Hitchcock had two of the most sophisticated, stylish, and high-toned leading players that any director could ask for; in fact, their combined beauty seems almost otherworldly when viewed today. They both were favorites of Hitchcock, and their on-screen chemistry leaves the viewer wanting more; unfortunately, it was their only film together. The plot centers around Grant, a former cat burglar who has mended his ways, who is tempted by Kelly, the bored, rich, and glamorous armchair detective who captures his heart.

8 x 10 in. and smaller

\$1,000 - 1,500



102

102

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM VERTIGO

Paramount Pictures, 1958. Comprising approximately 78 silver gelatin photographs, the majority of which are 8 x 10 in.; two 8 x 10 in. photos, one signed ("Kim Novak") and one inscribed, "To Stanley, / Sincerely, / Kim Novak"; an 8 x 10 in. color transparency; 7 pp of mimeographed synopsis and production notes; and a 4 pp German *Film Neues* promotional program. Many of the photos in this lot have informational snipes and stamps on the reverse. This archive features photos of Hitchcock directing, behind-the-scenes filming and candids on the set, scene stills, portraits of Jimmy Stewart, Kim Novak, Barbara Bel Geddes, and others, and much more. Acrophobic Stewart plays a man obsessed with making over a young woman in the image of his dead lover. Kim Novak plays the dual roles of the deceased Madeleine and the vulnerable Judy. Throw in a gorgeous jewel, a couple of twisted and confused personalities, and a high bell tower and you have the makings of a suspense classic. *Vertigo* has grown in reverence since it was originally released and is now considered one of Hitchcock's greatest achievements.

8 x 10 in. and smaller

\$3,000 - 5,000



103

103

A COSTUME CONTINUITY FILE OF KIM NOVAK AND VERA MILES FOR VERTIGO

Paramount Pictures, 1958. Comprising twenty-six 4 x 5 in. wardrobe test photos of Vera Miles, with 6 pp of notes pertaining to the dual roles of Madeleine and Judy, with 2 mimeographed pages of "Tentative wardrobe for 'Renee' / Vera Miles / Winter 1957 - San Francisco" under the working film title of *From Amongst the Dead*, with 2 black fabric swatches and additional notes on 2 postcards and scrap paper; 3 pages of notes pertaining to the Barbara Bel Geddes character of Midge; 8 wardrobe test photographs, approximately 3.25 x 1.25 in., of Kim Novak, with 7 pages of notes regarding the costumes of characters Madeleine and Judy; and 17 similarly sized wardrobe photos of Barbara Bel Geddes, Ellen Corby, Lee Patrick, and other female cast members, with 7 pages of notes, with characters' names written on the top right of each page. The notes for each costume detail the scene in which the costume is worn, color, fabric, corresponding jewelry and accessories, and more. For her dual roles in *Vertigo*, actress Vera Miles required two wardrobes to reflect the opposite personalities of her characters. Designer Edith Head created a muted palette for the elegant Madeleine and a brasher palette for the unsophisticated Judy. As fate would have it, Miles, who always flew under the radar but was an excellent actress, became pregnant and had to forego what could have been the role of her career. Enter Kim Novak, who had to contend with the costumes already created for Miles. As the story goes, Novak professed to never wearing suits and balked at the gray suit costume; Head went straight to Hitchcock (who apparently loved gray suits on his leading ladies), who insisted Novak wear the ensemble. The suit is memorable despite, or maybe because of, its plainness, and it sold here at Bonhams in 2016 for \$28,000.

8.5 x 11 in.

\$1,500 - 2,500

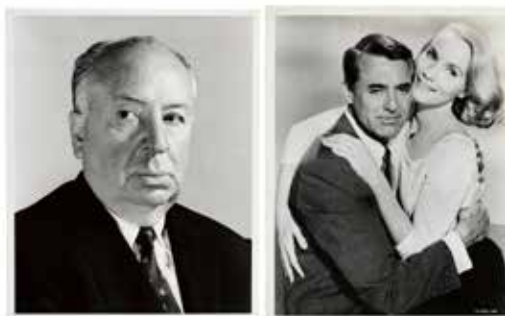
104

AN ALFRED HITCHCOCK LARGE PHOTOGRAPHIC ARCHIVE FROM NORTH BY NORTHWEST

MGM, 1959. Comprising approximately 249 silver gelatin photographs, the majority of which are 8 x 10 in. (12 are color stills from Britain); ten 4 x 5 in. photos; seven 35mm color slides; a 4 pp preview program; a 3 pp promotional highlights sheet; and a 4 pp Radio City Music Hall program. Many of the photos are doubleweight, and many have informational snipes and stamps on the reverse. This exhaustive archive features 61 photos of the various sets of the film, photos of Hitchcock directing, behind-the-scenes filming and candids on the set, scene stills, portraits of Grant and Saint as well as other cast members including James Mason, Eva Marie Saint, Jesse Royce Landis and Leo. G. Carroll, and much more. Cary Grant was the ultimate cool character in almost all his films, but even the smoothest of men would become unnerved when chased by a crop-dusting plane. In Hitchcock's thriller, Grant was romanticized by Eva Marie Saint in a train berth while envious female viewers swooned (and the censors wrung their hands)! Add to this a climactic adventure on the faces of Mt. Rushmore, and you have Hitchcock at his finest.

8 x 10 in. and smaller

\$3,000 - 5,000



104

105

AN ALFRED HITCHCOCK LARGE PHOTOGRAPHIC ARCHIVE FROM PSYCHO

Paramount Pictures, 1960. Comprising approximately 190 silver gelatin photographs, the majority of which are 8 x 10 in., one signed ("Anthony Perkins"), one signed ("Janet Leigh"), one signed ("Joseph Stefano") and one signed ("Janet Leigh," "Patricia Hitchcock"); 42 contact sheets; forty 4 x 5 in. photos; two 3 x 3 in. color transparencies; a 7 pp studio production information guide; and 2 programs (one signed ("Joseph Stefano"). Many of the photos are doubleweight stills and many have informational snipes and stamps on the reverse. This treasure trove features photos of Hitchcock directing; publicity portraits of the cast including Janet Leigh, Anthony Perkins, John Gavin, and Vera Miles; behind-the-scenes filming; candid shots with cast and crew; scene stills; contact sheets consisting of behind-the-scenes activity; 4 x 5 photos featuring a scantily clad Leigh lounging on the bed in between takes; and much more. Anthony Perkins' performance as an evil mama's boy in director Alfred Hitchcock's groundbreaking thriller still strikes a terrifying chord.

8 x 10 in. and smaller

\$3,000 - 5,000



105

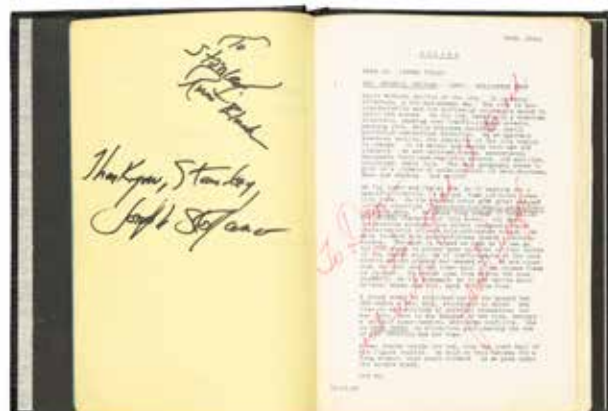
106

A PSYCHO WORKING SCREENPLAY, SIGNED BY JANET LEIGH, ROBERT BLOCH, AND JOSEPH STEFANO

Paramount Pictures, 1960. Mimeographed manuscript, screenplay by Joseph Stefano, 133 pp, dated November 10, 1959 and marked "Revised" to front cover, with pink, yellow, and blue revision pages bound in, inscribed on the 6th and 7th pages: "Thank you, Stanley, / Joseph Stefano" [screenwriter]; "To / Stanley / Robert Bloch" [author]; and "To Don / I'm glad it turned out well-- / Janet Leigh" [leading lady], bound in a black binder. Accompanied by a 2 pp November 24, 1959 copy of a letter to Hitchcock regarding censorship, in which the Production Code Administration objects to a "a very pointed description of an incestuous relationship between Norman and his mother"; a 5 pp transcription/script of the trailer for the film; an 8x10 in. photograph of Janet Leigh, publicist and author John Springer, and Don Walls, to whom Leigh originally gave the script; and a 1 p typed letter from Walls explaining how he came to be given the script by Leigh.

9.5 x 11.5 x 1 in.

\$3,000 - 5,000



106



107



107

A BOOK OF ROBERT COBURN PHOTOGRAPHS FROM *THE BIRDS*, SIGNED BY ALFRED HITCHCOCK

Universal Pictures, 1963. Hardcover book titled, *The Birds: Photography by Coburn* (some of the letters in the title are missing), inscribed on the frontispiece, "To / George / Best Wishes !! / Alfred Hitchcock," with 50 dry mounted photographs on heavy stock featuring Alfred Hitchcock, Tippi Hedren, Rod Taylor, Suzanne Pleshette, and other cast and crew members in both scenes from the film and behind-the-scenes. Photographer Robert Coburn spent decades in Hollywood shooting film scenes and glamour portraits (most notably of his favorite subject, Rita Hayworth), and the excellence of his skills is evident in the chaotic, frightening photographs he took for *The Birds*. On the set for most of the shoot, Coburn took behind-the-scenes filming shots, candid, and incredible scene stills capturing the terror of murderous birds wreaking havoc on Tippi Hedren and others. His portraits of Hitchcock from this period are some of the most recognized, with the director balancing now-calm birds on his arms (the photo of which appears in this book) and even his head. An exhibition of Coburn's photographs from this film took place in 2009 at the Fahey/Klein Gallery in Los Angeles.

12 x 13.5 x 1.25 in.

\$3,000 - 5,000



108

108

A PRODUCTION PAINTING FOR *THE BIRDS*

Universal Pictures, 1963. Gouache on textured paper of a car driving down a winding road leading to an ocean populated with sailboats, matted and framed.

Overall: 16.5 x 25 x 1.25 in.; within mat: 10 x 18.25 in.

\$1,000 - 1,500



109

109

A PRODUCTION PAINTING FOR *THE BIRDS*

Universal Pictures, 1963. Gouache on textured paper of a single car going down a desolate highway under an overcast sky, matted and framed.

Overall: 17 x 25.25 x 1.5 in.; within mat: 10.5 x 19 in.

\$1,000 - 1,500



110



111

110

AN ALFRED HITCHCOCK PHOTOGRAPHIC ARCHIVE FROM *THE BIRDS* AND *MARNIE*

Universal Pictures, 1963 and 1964. Comprising approximately 407 silver gelatin photographs, the majority of which are 8 x 10 in.; 9 contact sheets (some are trimmed); a bird mask promotional piece; a 4 pp studio synopsis for *The Birds*; two 4 x 5 in. color transparencies; and a 4 x 5 in. photo. As part of *The Birds* archive, 3 are signed ("Tippi Hedren"), and one signed ("Alfred Hitchcock"); as part of the *Marnie* archive, one is signed ("Sean Connery"), one is signed ("Tippi Hedren"), one is signed ("Diane Baker"), and one is signed ("Alan Napier"). Many of the photos have informational snipes and stamps on the reverse.

This archive features photos of Hitchcock directing; behind-the-scenes filming and candid shots of cast and crew; portraits of cast members including Tippi Hedren, Rod Taylor, Suzanne Pleshette, Sean Connery, Diane Baker, and others; scene stills; and much more. For a photographic breakdown, please contact the department.

8 x 10 in. and smaller

\$3,000 - 5,000

111

A PAIR OF OVERSIZED PHOTOGRAPHS OF ALFRED HITCHCOCK BY PHILIPPE HALSMAN

Comprising a pair of oversized silver gelatin photographs, both stamped, "Copyright by Philippe Halsman" on the reverse.

Photographer Philippe Halsman once said that he considered the human face "*the most interesting subject to photograph*." No doubt, the physiognomy of Alfred Hitchcock held great fascination for him. Halsman's work was featured on over 101 covers of *Life* magazine over the course of his illustrious career. He was able to elicit unique responses from his subjects and even photographed celebrities engaged in jumping (one of his favorite pastimes). According to Halsman's daughter, Irene, Hitchcock and the photographer were friends who corresponded for many years in between photo shoots.

10.75 x 13.5 in.

\$2,000 - 3,000

Property of various owners



112



113



114



115

112 W

A THEDA BARA AS CLEOPATRA PAINTING BY NICHOLAS A. VOLPE

Oil on canvas, matted and framed. Theda Bara was known in the silent film world as the ultimate seductress, most notably for the now-lost film, *Cleopatra* (1917), which found Bara at the peak of her fame and an audience favorite for the role of the infamous Queen of the Nile. She continued with signature roles as the scheming Madame Du Barry the same year, and the vixenish Salome in 1918. Nicholas A. Volpe was said to be the most prolific artist of celebrities in America. He had a lifetime contract to illustrate all the Best Actor and Actress Academy Award® winners, and one of his most famous portraits was the Frank Sinatra Friar's Club portrait that sold at Bonhams' June 2017 Entertainment Memorabilia sale for \$31,000.

Overall: 49.5 x 32 x 2 in.; within frame: 27.25 x 45 in.

\$3,000 - 5,000

113

A CLARK GABLE COSTUME FROM IDIOT'S DELIGHT

MGM, 1939. Charcoal morning coat lined in black silk, bearing an interior "Metro-Goldwyn-Mayer" green-lettered label inscribed, "Cl. Gable / 1056-4554," an "MGM Wardrobe" stamp in the sleeve lining, and with an orange MGM cleaning tag still attached. *The Hollywood Reporter*, at the release of *Idiot's Delight*, called Gable's portrayal of entertainer Harry Van, "his brightest performance to date." The film was directed by MGM's ace director, Clarence Brown, and teamed Gable with Norma Shearer, with whom he had been successfully paired before. The famous stage team of Alfred Lunt and Lynn Fontanne had performed *Idiot's Delight* to much acclaim on stage; Gable was apprehensive about filling those shoes, particularly when he was required to perform a song and dance number, "Puttin' on the Ritz." He needn't have worried; his fans came to the film in droves and the film is still considered one of Gable's finest. Gable can be seen wearing the coat in a dance number with a group of men.

\$1,500 - 2,500

114

ORIGINAL PRODUCTION ART FOR THE WIZARD OF OZ

MGM, 1939. Watercolor on board, with "MGM / Wizard of Oz" price tag in the lower right corner, depicting the hot air balloon containing the Wizard, the Lion, the Tin Man, and the Scarecrow, floating in the sky amongst the clouds. The balloon is painted with "State Fair / Omaha," as depicted in the film during the scene in which the Wizard, unable to control the balloon, accidentally releases the rope and flies away, leaving a despondent Dorothy and Toto to find their own way back to Kansas.

13 x 17.25 in.

\$1,000 - 2,000

115

AN ORSON WELLES PAIR OF DOUBLE-SIDED ETHIOPIAN PAINTINGS ON VELLUM POSSIBLY CIRCA 17TH/18TH CENTURY

Provenance: the estate of Orson Welles.

Each: 4 x 5 in.

\$2,500 - 3,500



116

**A PLAYSRIPT OF *EVERYBODY COMES TO RICK'S*,
THE BASIS FOR *CASABLANCA***

Warner Bros., 1942. Mimeographed manuscript, by Murray Burnett and Joan Alison, 101 pp separated into 3 acts, with "*Wallis / 3/3/42*" handwritten in upper left corner of title page and "*Important! Return Story Dept.*" stamp to both cover and title pages, with "*Wharton & Gabel*" name and address typed to title page, and "*Everybody Comes to Rick's*" on the cover page, crossed out in blue pencil with "*Casablanca*" written over it, bound with brads and housed in pale blue wrappers.

Irene Diamond was a story editor at Warner Bros. who had an instinct about an unproduced play written by Murray Burnett and Joan Alison, even after it was snubbed by other studios. Her persuasion was instrumental in the ultimate purchase of the rights by producer Hal Wallis (this is likely his copy of the script), who purchased it for \$20,000, a record at that time for the purchase of a play which had never been produced. The title was changed to *Casablanca*,

and Humphrey Bogart and Ingrid Bergman were cast as the leads. Interestingly, the play itself was not produced until 1991. The inspiration for the play was Burnett's own experience in 1938 of helping smuggle money out of Vienna (which was under German occupation) for his Jewish relatives. Burnett co-wrote the play with Alison in 1940, and after shopping it around to no avail, accepted the amazing deal offered by Warners. Over the years, Burnett felt slighted for the lack of recognition he received, but Alison was more pragmatic when she said, "*You have to divide all the credit there to Warner Bros., to the photographer, [to] the guy who wrote the music; so many people contributed to it. So how can they say that we were underestimated?*" She did admit, however, that her first choice for the part of Rick was Clark Gable!
9 x 11.5 in.

\$50,000 - 70,000

117



117

A FESS PARKER COONSKIN CAP FROM *DAVY CROCKETT*

Walt Disney Productions, 1955. Coonskin cap with tail, bearing a "Western Costume Co." stamp on the interior; together with a Typed Letter Signed ("Fess"), 1 p, 8vo, June 12, 1992, Santa Barbara, California, to the consignor on "Fess Parker's DoubleTree Resort" stationery, responding to the consignor's thank you letter for Parker giving him the hat (as well as an outfit for the consignor's little boy); the original 1992 envelope in which the cap was mailed to the consignor by Fess Parker, with Parker's return address and Postal Service document still attached. The consignor, a fan of all things Davy Crockett since 1956, became friends with Parker over a period of many decades, exchanging letters and visiting in person. According to Parker, he wore the hat in the third of five Davy Crockett episodes that aired on the TV program, *The Magical World of Disney*, titled, "Davy Crockett at the Alamo." In the episode, a Mexican patrol is chasing Crockett's party as they race to the fort.

\$6,000 - 8,000

118

A DORIS DAY SCRAPBOOK OF SIGNED PHOTOS AND STUDIO POSTCARDS FROM HER LONGTIME EMPLOYEE

Comprising three signed 8x10 in. photos of Day to Katherine Mattox, including one inscribed, "To 'Kat' / with my love / always / Mrs. M [Melcher]," and another inscribed, "For My Katie / with so much love always! / The 'Mrs.'"; a scrapbook of approximately 143 postcards or photographs of Doris Day affixed to the pages, the majority of which are 3.5 x 5.5 in.; 2 8x10 in. photos inscribed by Day to other people; 14 8x10 in. silver gelatin portraits and candids of Day; 3 additional 8x10 in. photos inscribed to Mattox by June Allyson, Alan Ladd, and Dick Powell; and several unknown photographs. This treasure trove of publicity postcards and 8x10 in. photos was a collection lovingly put together by Katherine Mattox, the consignor's great grandmother, who was Doris Day's housekeeper for many years. When the consignor was a little girl, she would often go over to Day's house to swim in the pool. When Katherine Mattox died, Doris and her son, Terry Melcher, paid all the funeral expenses and continued to send Katherine's daughter (the consignor's mother) a check every month. Note: The two photos of Doris Day with Katherine Mattox are courtesy of the consignor and not included in the lot.

Provenance: the estate of Katherine Mattox.

Scrapbook: 8 x 11 x 1.25 in.

\$800 - 1,200

119

A TONY RANDALL MASK FROM *7 FACES OF DR. LAO*

MGM, 1964. Plaster hollowed out painted head of Randall, with blue eyes, a long beard (part of which is detached), long hair in the back with a balding pate, and painted features. Tony Randall is a far cry from the conservative Felix Unger in this George Pal-directed extravaganza, and his comedic chops are put to full use as he plays seven different and very unusual magical characters. 8 x 11 x 16 in.

\$1,000 - 2,000



118



119



120

A LARGE ARCHIVE OF PRODUCTION SKETCHES FROM CAMELOT

Warner Bros./Seven Arts, 1967. Comprising 118 pencil sketches, one in gouache, of various tables, vases, other household furnishings and decorations, tools, weapons, helmets, clothing, huts, and much more. Starring Richard Harris and Vanessa Redgrave, this delightful musical about King Arthur and Guenevere was directed by Josh Logan after it ran on Broadway for 873 performances. For the film, a great effort was made to obtain accuracy for the period, as evidenced by these amazing sketches for even the smallest of props. Some of the drawings even include cost estimates and inter-department requisition forms to the Warner Bros. prop department. The detail on these sketches is extraordinary and many of them are works of art in themselves. John Truscott was awarded two Academy Awards® for his work on the film, for both Art Direction and Costume Design.

Largest: 17 x 11 in.

\$2,000 - 4,000



120

121

A GROUP OF TEN GEORGE HURRELL PHOTOGRAPHS FROM HURRELL PORTFOLIO III

Comprising ten limited edition photographic prints, signed ("Hurrell") in lower right corner and each numbered 39/50 in lower left corner, from Hurrell Portfolio III, 1979. Subjects are Veronica Lake, Gene Tierney, Ann Sheridan, Charles Boyer, Joan Crawford, James Cagney, Anna May Wong, Gilbert Roland, John Barrymore, and Jascha Heifetz. George Hurrell's photography began with his interest in painting and art. After working with Edward Steichen, he became more intrigued with photography; actor Ramon Novarro became his first celebrity subject. Over the course of his career he photographed most of the major stars of the Golden Age and is considered by many to be the most accomplished of any portrait photographer.

Each: 36 x 48 in.

\$3,000 - 5,000



121

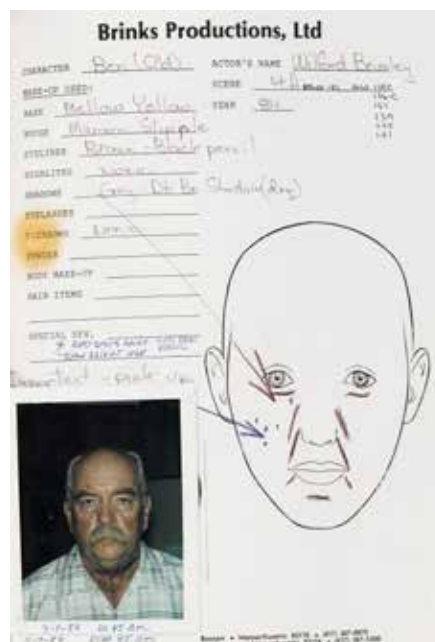
122

A ROBERT NORIN SCRIPT FOR COCOON WITH MAKEUP PLOT PAGES

Twentieth Century-Fox, 1985. Xerographic manuscript (working script), screenplay by Tom Benedek, based on the novel by David Saperstein, 118 pp, dated July 23, 1984 and labeled "Fourth draft" and "Revision #1 / July 27, 1984" to title page, with blue, yellow, and pink revision pages bound in and light annotations, with an additional 37 pages of makeup notes complete with Polaroid photos of the actors with instructions on how to either age them or make them look more youthful including Don Ameche, Wilford Brimley, Hume Cronyn, Jack Gilford, Steven Guttenberg, Maureen Stapleton, Jessica Tandy, and more, bound with brads in red Twentieth Century-Fox wrappers. Cocoon was a monster hit for director (and former child actor) Ron Howard and revitalized the careers of some geriatric actors including Don Ameche and Jack Gilford. The lovely story of a group of aged friends who obtain renewed vitality as the result of alien intervention charmed audiences and resulted in a sequel. Norin was a makeup artist on the film and the meticulously detailed notes offer a fascinating look into the minutiae required to make up the cast. Together with: Good Will Hunting (1997), xerographic manuscript, screenplay by Matt Damon and Ben Affleck, 124 pp, [n.d.], bound with brads in white wrappers; and O Brother, Where Art Thou? (2000): xerographic manuscript, screenplay by Joel Coen and Ethan Coen, 104 pp, dated April 12, 1999 and labeled "Revised White" to title page, bound with brads in white wrappers.

Each: 8.5 x 11 in.

\$600 - 800



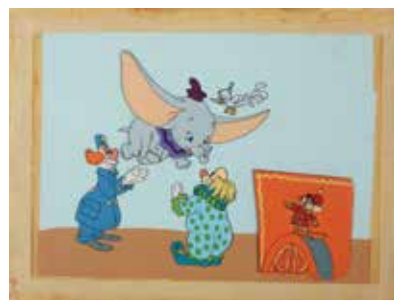
122



123



124



125



126

123

A PINOCCHIO STUDIO KEYBOOK OF PHOTOGRAPHS

Walt Disney Productions/RKO, 1940. Comprising 29 silver gelatin doubleweight linen-backed photographs of original drawings and story sketches from *Pinocchio*, bound with brads in a hardcover brown binder. Each photo has a different production number on the verso (i.e., 19-604, 19-590, etc.) and each page presents photos of both finished animation, sketches, character sketches, and text blocks to tell a portion of the story of *Pinocchio*, as told by Jiminy Cricket, who introduces the story at the beginning of the book. Detailed sketches of characters include The Coachman, Gideon the Cat, a "revised" model for Jiminy Cricket, Figaro, various props in the woodcarving shop, and more. A lonely woodcarver named Geppetto wishes his favorite puppet, Pinocchio, will turn into a real boy. His wish comes true with the help of the Blue Fairy, and adventures abound as Pinocchio explores his new world and finds his life as a real boy threatened by dishonest men and hungry whales. Jiminy Cricket is the "conscience" of Pinocchio, whose nose grows every time he tells a lie. This was Walt Disney's second full-length animated feature film after *Snow White and the Seven Dwarfs* (1937).
8.5 x 11 x 0.75 in.

\$4,000 - 6,000

124

A PAIR OF ANIMATION CELLULOIDS OF DONALD DUCK AND JIMINY CRICKET

Comprising Jiminy Cricket and Donald Duck, gouache on trimmed celluloid, applied to plain backgrounds, matted and framed. Some crackle is present on both.
Each overall: 8.5 x 10 in.; within mat: 6 x 7.25 in.

\$800 - 1,200

125

A GROUP OF DISNEY CHARACTER ANIMATION CELLS BY MARTHA SIGALL

Gouache on trimmed celluloid, some applied to hand-painted backgrounds, comprising 8 pieces including characters such as Bambi, Thumper, Flower, Mickey Mouse, Lady, Tramp, Pinocchio, Donald Duck, Pluto, and Dumbo, two with inscriptions on the reverse: "Happy Birthday, Erik / love / Martha Sigall / 4-8-85" and "Happy Birthday, Erik / with much love / Martha Sigall / 4-8-1987," each matted. Martha Sigall started her career as an animator in 1936 and worked for most of the major animation studios, including Hanna-Barbera, MGM, UPA, and many others until her retirement in 1989. She gifted these lovely pieces annually to the child of friends.
Largest overall: 12 x 16 in.; largest within mat: 8.75 x 11.5 in.

\$400 - 600

126

A GROUP OF CHARACTER ANIMATION CELLS BY MARTHA SIGALL

Gouache on trimmed celluloid, some applied to hand-painted backgrounds, comprising 9 pieces including characters such as the Sesame Street gang, Woody Woodpecker, Bugs Bunny, Snoopy and Woodstock, Betty Boop, Rainbow Brite, and others, four with inscriptions on the reverse: "Merry Xmas/ Eric [sic] / Love / Martha Sigall / 1984" and similar inscriptions for 1985, 1988, and 1991, each matted. Martha Sigall started her career as an animator in 1936 and worked for most of the major animation studios, including Hanna-Barbera, MGM, UPA, and many others until her retirement in 1989. She gifted these lovely pieces annually to the child of friends.
Largest overall: 12 x 16 in.; largest within mat: 8 x 12.25 in.

\$400 - 600

The Library of Marlon Brando





The Library of Marlon Brando

The following collection was purchased directly from "The Personal Property of Marlon Brando" at Christie's in 2005. Prior to the auction, Brando's Library occupied a whole wall of shelving above his bed with string barriers in place to protect him against falling books in case of earth tremors. The books featured in the collection are of particular note; Brando was a voracious reader of books covering a cornucopia of subjects from political theory and philosophy to scientific innovation, anthropology, and art. He tended to write notes in the margins or underline large swathes of text that interested him; he had strong opinions on all the texts that he read and often disagreed with the author in his annotations or made notes to himself to read further on a particular topic. Marlon Brando's Library bears testament to the man behind the famed screen actor and the stories and rumors that followed him around, that of a highly intelligent man with a deeply curious mind.



127

127

A MARLON BRANDO GROUP OF JAPANESE DECORATIVE BOXES

Four Japanese imitation lacquer boxes, comprising three black rectangular boxes with foliate decoration to the lids and one square red box decorated all over with flowerheads; and one box containing three packs of playing cards and a joke plastic bagel with fake cockroach.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 8.

Largest box: 11 x 9 in.

\$300 - 500

128

A MARLON BRANDO PERSONALLY OWNED ARTWORK

Horse

Graphite on paper, unsigned, framed.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 33.

45 x 25 in.

\$500 - 700

129

A MARLON BRANDO PERSONALLY OWNED GREEK ANTIQUITY

A Greek terracotta figure of a woman, circa early 4th Century B.C., perhaps Boeotia, mold-made, depicted standing on a high rectangular plinth. Preserving traces of pigment.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 65.

13 in. high

\$2,000 - 3,000

130

MARLON BRANDO PERSONALLY OWNED ARTWORK

An oversized machine-print colour photograph of an aerial view of Marlon Brando's Tahitian island, Teti'aroa, backed on to foam board, framed; accompanied by a color machine-print photograph of a seascape, framed; and a painting of a tropical island by Yachiyo, watercolor on paper.

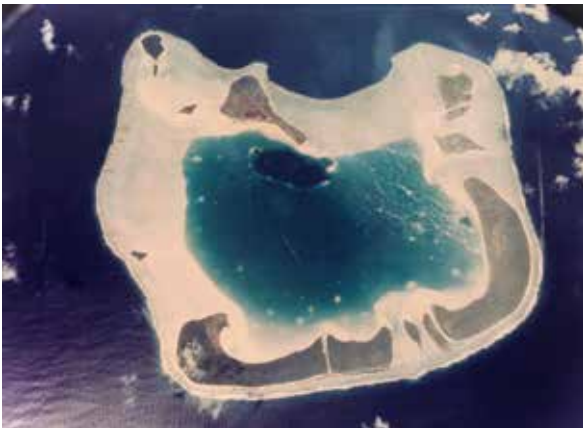
Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 181.

Teti'aroa: 39 x 52 in.; *seascape:* 16 x 20 in.; *watercolor:* 21 x 17 in.

\$800-1,200



128



130



129

131



133



132



134

131

A MARLON BRANDO BLOOD TYPE TAG

A medical alert tag, the metal disc engraved, "Medical Alert, Marlon Brando, Blood Type O, Allergic to Penicillin."

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 122.

1 x 1.25 in.

\$1,500 - 2,500

133

A MARLON BRANDO DRIVER'S LICENSE

A California driver's license, printed, "Marlon Brando, 12900 Mulholland Dr., Beverly Hills, CA 90210," with identity photograph of Brando and printed facsimile signature, dated June 4, 1992.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 118.

\$800 - 1,200

132

A MARLON BRANDO GROUP OF CREDIT CARDS

A collection of bank and credit cards for personal and business accounts, comprising two American Express cards, one gold, one platinum, both in the name of "Marlon Brando Jr.," one signed on the reverse by Brando in blue ballpoint pen; one Bank Of America platinum card in the name of "Marlon Brando"; two Wells Fargo cards, one platinum in the name of "Marlon Brando"; one gold business card in the name of "Marlon Brando/Penny Poke Farms"; a Wells Fargo platinum card in the name of "Frangi Pan"; and a Pacific Bell calling card in the name of "Larry Duran" [the name often used by Brando as an alias].

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 121.

Each: 2 x 3.25 in.

\$4,000 - 6,000

134

A MARLON BRANDO DRIVER'S LICENSE

A California driver's license, printed, "Marlon Brando, 12900 Mulholland Dr., Beverly Hills, CA 90210," with identity photograph of Brando and printed facsimile signature, dated March 24, 1997.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 118.

\$800 - 1,200

135

A MARLON BRANDO GROUP OF LETTERS FROM ELIA KAZAN

A collection of correspondence from Elia Kazan to Marlon Brando, 1950s-1960s, majority signed "Gadg," including a typescript letter, signed, dated January 20, 1961, on "ELIA KAZAN" monogrammed stationery, enclosing an invitation to attend the Actors' Studio Benefit on March 13, 1961, and telling Brando, "You know how we are at the Studio ... we go along until we are broke and then we throw a benefit and try to get enough money to pay the bills again for a while ... Won't you help? Of course, it's deductible ...," 1 p, with original mailing envelope; a typescript letter, signed, dated August 15, 1967, apologizing for missing Brando on a recent trip to California and telling him, "I am sure delighted to know that you keep getting thinner ...," 1 p; a typescript letter, signed, on "Lincoln Repertory Company" letterhead, dated April 1, 1963, asking Brando to perform in a series of plays, "I recall the intense boredom you felt at the long run of STREETCAR. We hope the repertory plan will correct that ...," 2 pp; three typescript letters, signed, one dated March 26, 1968, each regarding Elia Kazan's book and forthcoming film *The Arrangement*, all proposing that Brando take the part of Eddie in the film, one a frank and heartfelt letter outlining Kazan's concerns about him doing so, Kazan recalling that while shooting *On The Waterfront*, Brando told him he was only making the picture "because your psychoanalyst was in New York" and that "you wanted to make enough to pay his bills while still remaining in that city ..."; giving Brando his opinion on his performances in *Reflections In A Golden Eye* and *Countess From Hong Kong*: "... I saw the Chaplin film and all I could say was they were right, that you were terribly overweight, in fact to the point that you did not seem to be 'the same fellow.' And they were right about your indifference - that's the word I'd choose to describe your performance in that film ... And then I saw *Reflections In A Golden Eye*. And I admired you. Without any help from Huston ... you were bold and daring, and made a most difficult part moving and human ...," the frank letter imploring Brando "... I only want to do this film with you if you really like the book, if it really means something to you, if you are genuinely enthusiastic about it, if it is in effect your story, if you'll hazard ALL on it, and finally if you will be available some ten months from now back at the weight you used to be in during 'On The Waterfront.' Don't kid me - be a true friend and don't kid me in either respect ...," 6 pp; and related material.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 317.

\$1,000 - 1,500

136

A MARLON BRANDO COLLECTION OF SCRIPTS AND MEMORABILIA FOR MUTINY ON THE BOUNTY

MGM, 1962. Comprising a script, 219 pp of mimeographed typescript, annotated in blue ballpoint pen in Brando's hand with minor notes and observations on the script and storyline, including on the last page: "knife stuff same as on ship," with dates and times of shooting particular scenes, including next to the scene where the Tahitians and Mutineers watch the blazing ship: "Monday, Sept 18 - 61, Ready for 9.00A.M.," or with his decipherings of the Tahitian language in conversation with Tarita including on the first page: "I like me suck you/Mayaw Naoa Ote Faa Rahay Tarita ta oi pahona"; and approximately 30 xeroxes of storyboard sketches.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 278.

Script: 11.5 x 9.25 in.; xeroxes: 9 x 12 in.

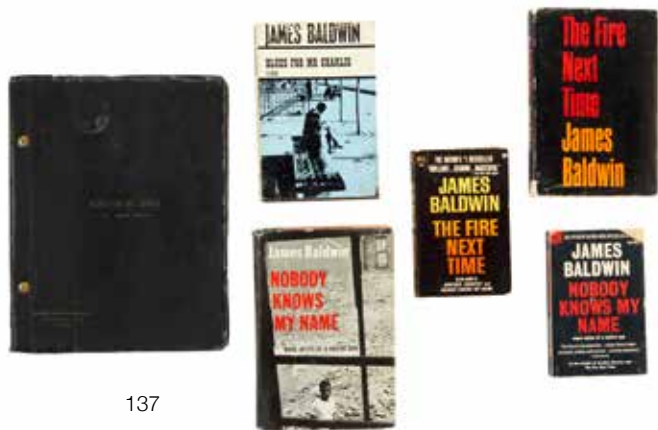
\$7,000 - 9,000



135



136



137

137

A MARLON BRANDO GROUP OF JAMES BALDWIN BOOKS AND SCRIPT

A draft script, *Blues For Mr. Charlie*, [n.d. but likely late 1960s], 145 pp of mimeographed typescript, with black imitation leather cover stamped, "*Blues For Mr. Charlie By James Baldwin*," annotated on 8 pp in red ballpoint pen in Brando's hand with observations on and amendments to the script, notes include: p 1-37: "*Humour lacking*"; p 1-54: "*String it tite [sic]. Easy to do. Keep the story tense*"; p 1-57: "*Pretty composed for a man who lost his son.*" Accompanied by 6 books by Baldwin, titles comprise: *The Fire Next Time*, two copies, New York: 1963 and New York: 1967, with portions of the text underlined and highlighted and minor notes in the margin in Brando's hand; *Nobody Knows My Name*, New York: 1961, two copies; *Blues For Mr. Charlie*, London: 1965; and a Western Union telegram, dated December 12, 1964, from Baldwin to Brando, asking Brando to call him urgently.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 125.

Script: 11.5 x 9.25 in.

\$2,000 - 3,000



138

138

A MARLON BRANDO COLLECTION OF SCRIPTS, LETTERS, AND NOTES FOR LAST TANGO IN PARIS

United Artists, 1972. Comprising a typescript letter, signed, from Alberto Grimaldi (producer on the film) to Marlon Brando, dated November 3, 1972, on P.E.A. headed stationery, expressing his gratitude: "*I'm sure that you already know the tremendous success that we had at the New York Film Festival with 'Last Tango In Paris.'* There was frequent applause during the showing and at the end a truly gratifyingly long ovation ... Once again I would like you to know how much I have appreciated all you have done, beyond that which is normal between an actor, director and producer, and how much your wonderful cooperation and collaboration has meant to our success ...," 1 p; a typescript letter, signed, from Walter Alford (publicist on the film) to Marlon Brando, telling him: "*Just a line to say hello, many months after our pleasant association with LAST TANGO in Paris last winter. I saw Bernardo in Venice just before he left for dubbing with you a week ago ... It's very exciting that it's premiering at the New York Film Festival and since it happens on the Festival's closing night, I gather that United Artists will start showing it commercially in New York immediately ... I've waited long to see THE GODFATHER, and it finally opens in four theatres in Rome late next week, in one of them in English - most unusual. All the London notices I've read have been great for you ...*," 1 p; approximately 163 black-and-white contact prints on 10 sheets, subjects include: Marlon Brando as Paul; Maria Schneider as Jeanne; Director Bernardo Bertolucci with Brando and Schneider; Schneider having her make-up touched up; filming on the streets of Paris; and the cameraman in front of the Eiffel Tower; approximately 11 black-and-white stills showing various scenes from the film; and related material.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 239.

Contact sheets: 15.5 x 11.5 in.; *stills*: 8 x 10 in.

\$3,000 - 5,000

139

A MARLON BRANDO COLLECTION OF CONTACT SHEETS AND STILLS FOR THE GODFATHER

Paramount Pictures, 1972. Approximately 94 color contact prints on 4 sheets, subjects include: Brando playing with the bridesmaids during the filming of the wedding scene; the line-up for photographs during the wedding scene; Brando having his makeup touched up during the filming of the garden scene; Brando and Al Pacino in the garden; Brando relaxing between takes during shooting of the garden scene; the shooting of Don Corleone's death in the tomato plants; and approximately 58 color or black-and-white publicity stills (some printed later) showing various scenes in the film, some showing Brando having his makeup done.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 245.

Contact sheets: 9.5 x 8 in.; *stills*: 8 x 10 in.

\$3,000 - 5,000



140

A MARLON BRANDO COLLECTION OF SCRIPTS, LETTERS, AND MEMORABILIA FOR *THE GODFATHER*

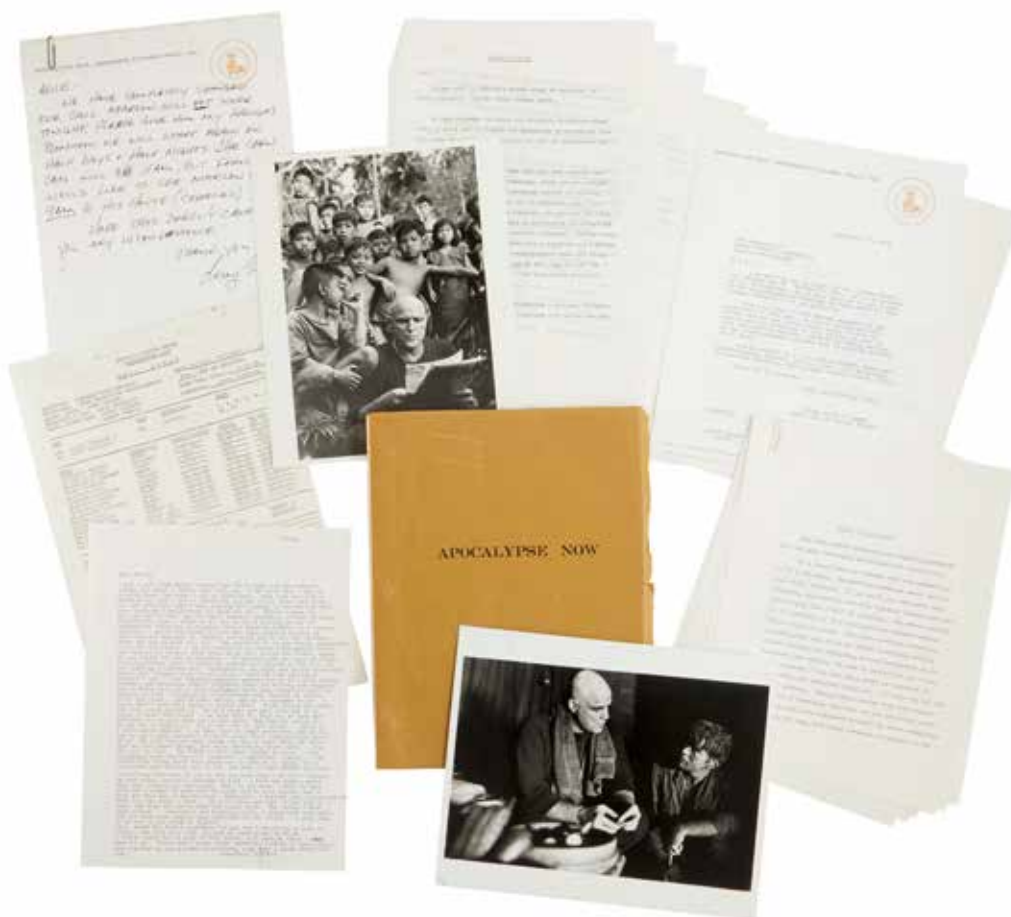
Paramount Pictures, 1972. Comprising a third draft script, dated March 29, 1971, 158 pp of mimeographed typescript, the red paper covers gilt-stamped "*THE GODFATHER*"; a collection of mimeographed typescript production paperwork including approximately 30 call sheets, various dates April 12 - June 4, 1971; and approximately 35 pp of rehearsal schedules; three memos on *The Godfather* headed stationery, 1971, one from Coppola's assistant enclosing "... some tapes of *Mafioso* meetings from a *Central Intelligence* division bug" [not present] ..., one regarding a rehearsal schedule, the other requesting autographs; two telegrams, one from Michael Winner to Brando, February 19, 1971, "*Congratulations on being the Godfather ... Would love to be one of your Godchildren,*" the other from Malcolm Stuart to Brando, February 8, 1971,

"Congratulations on Godfather ... I believe I deserve more than pie in the face for being responsible for deal coming about ... at any rate I am delighted and know you will be superb ..."; various magazines and newspapers containing articles regarding the filming and release of the film, 1971-1972, some depicting Brando on the cover including: *Newsweek* (2), *Life*, *Time*, *Rolling Stone*, *Variety* (4), and *The Hollywood Reporter* (2); a quantity of press clippings and publicity material including two U.S. lobby cards.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 242.

Lobby cards: 11 x 14 in.; *script:* 11.5 x 9.25 in.

\$15,000 - 25,000



141

A MARLON BRANDO COLLECTION OF SCRIPTS, LETTERS, AND NOTES FOR APOCALYPSE NOW

United Artists, 1979. Comprising a script dated July 26, 1976, 163 pp, mimeographed typescript, with paper covers printed, "APOCALYPSE NOW"; a quantity of call sheets, various dates September 1 - October 7, 1976, inscribed with notes in an unknown hand; a typescript letter, signed, from Francis Ford Coppola to Brando [n.d. but likely mid-1976], the letter apologizing for being elusive but with Coppola excusing himself by explaining, "I was so anxious to get the script done, and solve all its problems." Coppola goes on to tell Brando how he is re-working the character of Leighley [Kurtz] in the film: "What I tried to do and am still working on was to rethink the character of Leighley from a doped-up madman, to a sincere, rational -- maybe even great officer who finds himself totally at odds with the Generals in command, and gives way to his own instincts about the way to wage this war ... Leighley is an extraordinary man, because he always tells the truth" Coppola expresses his hopes for what his film can achieve: "I guess that's what this movie is really about. About facing the truth, and then rising beyond it. We will never get past Vietnam if we sweep it under the carpet -- we must face it, head on, as ugly and horrible [sic] as it will seem out in the open. And then by facing it, we

can put it behind us ..." He ends on a positive note: "I have an open mind and a hunger to make this be good, and to move people, and to help put this war in perspective ... I really think your help at this point will push me where I want to go. Please don't worry about anything, nothing is impossible, and together we can accomplish anything, even make a movie about Vietnam ... ," 1 p; a collection of Brando's typescript notes on the character of Kurtz and the film, likely late 1976, various notes include: "Possibly a scene of him talking to himself or several scenes of this only to find that he's talking in to a tape recorder 10 ft. away ... possible conscientious objector ... we have to see his conversion not hear about it! ... It's a percentage game. War always is. Cites Churchill's allowance of Coventry to be bombed because of need to not let German know they had broken the code ...," 17 pp; 13 black-and-white stills of Brando as Kurtz or on set with Coppola or Sheen; three limited edition promotional blankets, appliquéd "Francis Coppola's Apocalypse Now," 97, 98 or 99/600; and related material. Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 230. Script: 11.5 x 9.25 in.; stills: 8 x 10 in.

\$20,000 - 30,000

142

A MARLON BRANDO SCREENPLAY FOR *JERICHO*

Circa 1987, 116 pp, the cover page inscribed in Brando's hand "Single Work Copy", with some annotations and edits to the text in Brando's hand in red ballpoint pen, including changes and additions to the script, thoughts on the characterizations and notes on the scene. "Jericho" was an unrealized project about a CIA agent who comes out of a retirement for a tricky assignment. The screenplay was written by Brando himself and copyrighted by him. Brando was due to play the lead role with Donald Cammell directing. Shooting was due to begin in Mexico in November, 1988 but after months of pre-production on location, Brando apparently dropped out of the project, citing insurance issues.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005.

11.5 x 9.25 in.

\$2,000 - 3,000



142

143

A MARLON BRANDO COSTUME FROM *CHRISTOPHER COLUMBUS: THE DISCOVERY*

Warner Bros., 1992. A full-length robe of white cotton, the sleeves with quilted turn-up detail; and a hooded poncho of black wool trimmed with imitation fur. Made for Marlon Brando as Tomas de Torquemada in *Christopher Columbus: The Discovery*.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 221.

\$2,000 - 3,000



143

144

A MARLON BRANDO GROUP OF SHIRTS MADE FOR *THE BRAVE* AND *DON JUAN DEMARCO*

1997, Acapella Pictures and 1994, New Line Cinema/American Zoetrope. Comprising 11 long-sleeved cotton shirts of various colors, all labeled inside, "Anto, Beverly Hills" and all additionally labeled with monogram, "MB"; six also ink-stamped on the label with the date, "May 94" or "July 94," made for Marlon Brando as Dr. Jack Mickler in the 1995 New Line Cinema film *Don Juan DeMarco*, and five shirts with label ink-stamped with the date "Mar 96" or "Apr 96," made for Marlon Brando as McCarthy in the 1997 Acapella film *The Brave*.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 217.

\$3,000 - 5,000



144



145

145

A MARLON BRANDO GROUP OF MATERIAL RELATING TO THE ISLAND OF DR. MOREAU

New Line Cinema, 1996. Comprising three revised scripts, dated April 26, 1994; April 18, 1995; and September 1, 1995; a Statement Of Health form, dated August 8, 1995, completed in an unknown hand and signed twice ("Marlon Brando") in black ink; a typescript letter, on Marlon Brando monogrammed stationery, from Brando to the cast and crew of *Dr. Moreau*, dated September 11, 1996, telling them "I never worked on a film that had such a pleasant working atmosphere ... You're the best crew I've ever worked with. I would be happy if we could do it all over again, with some notable exceptions that I know and shall not tell ... If you see the movie, please laugh a little for me for everything that happened offstage ...," 1 p, signed in black ink, "Marlon"; approximately 200 color snapshots taken on location in Australia, subjects include: Brando in costume as Dr. Moreau; David Thewlis; director John Frankenheimer talking to Brando on set; Brando relaxing between takes; a large quantity of loose revised script pages; a large quantity of production paperwork including shooting schedules, crew lists, scene breakdowns; a large quantity of press clippings; and related material.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 214.

Scripts: 11.5 x 9.25 in.; *snapshots:* 4 x 6 in.

\$2,000 - 3,000



146

146

A MARLON BRANDO GROUP OF BOOK PLATES

Approximately 150 personalized monogrammed book plates, the adhesive labels printed, "EX LIBRIS, MARLON BRANDO" and decorated with the letter "B" within a classical foliate motif.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 135.

4 x 2.25 in.

\$1,000 - 1,500



147

147

A MARLON BRANDO GROUP OF BOOKS ON HOME AND GARDEN

A collection of approximately 65 books on Architecture, Landscaping, Interior Design, and Practical Home Care from the Library of Marlon Brando, some with portions of the text underlined or with notes in the margin in Brando's hand, titles include: FAULKNER, Sarah, *Planning A Home: A Practical Guide to Interior Design*, New York: 1979; YAGI, Koji, *A Japanese Touch For Your Home*, New York: 1983; ECCLI, Eugene (Ed.), *Low-Cost Energy-Efficient Shelter: For The Owner and Builder*, Emmaus: 1954; WRIGHT, Frank Lloyd, *The Natural House*, New York: 1954; ROBINSON, Sharon, *Contemporary Basketry*, Worcester, Mass.: 1978; CARVER, Norman Jr., *Japanese Folkhouses*, Kalamazoo: 1984; and SUZUKI, Kakichi, *Early Buddhist Architecture in Japan*, New York: 1980.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 190.

For a complete list of titles, please contact the department.

\$1,000 - 1,500

148

A MARLON BRANDO GROUP OF BOOKS ON TAHITI

A collection of approximately 50 books on Tahiti, the South Seas, and Coral Reefs from the Library of Marlon Brando, titles include: *Love in the South Seas*; *Bounty Trilogy*; *Gauguin*; *Conversational Tahitian*; *Mystic Isles*; OLIVER, Douglas L., *The Pacific Islands*, Boston: 1961; DAWS, Gavan, *A Dream of Islands*, New York: 1980; CHRISTIAN, Erwin, and VIGNERON, Emmanuel, *Tahiti From The Air*, Singapore: 1990.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 189.

For a complete list of titles, please contact the department.

\$1,000 - 1,500



148

149

A MARLON BRANDO GROUP OF BOOKS ON THEOLOGY AND RELIGION

A collection of approximately 75 books on Religion and Theology from the Library of Marlon Brando, some with portions of the text underlined or with notes in the margin in Brando's hand, titles include: ABDULLAH, Allama Sir, and AL-SUHRAWARDY, Al-Mamun, *The Sayings of Muhammad*, London: 1954; PICKTHALL, Mohammed Maramduke, *The Meaning of The Glorious Koran*; SMITH, Homer, *Man and His Gods*, New York: 1957; *The Book of Morman*, Utah: 1973; GRAHAM, Billy, *Peace With God*, New York: 1953; *Teachings of Compassionate Buddha ... Sayings of Muhammad*; and RAGLAN, Lord, *The Origins of Religion*, London: 1949.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 134.

For a complete list of titles, please contact the department.

\$1,000 - 1,500



149

150

A MARLON BRANDO GROUP OF FICTION AND CONTEMPORARY LITERATURE BOOKS

A collection of approximately 260 books of fiction and 20th Century literature from the Library of Marlon Brando, some with portions of the text underlined and highlighted in Brando's hand, titles include: MELVILLE, Herman, *Moby Dick*; DURRELL, Lawrence, *Justine*, New York: 1960; ELLISON, Ralph, *The Invisible Man*, New York: 1989; ANGELOU, Maya, *I Know Why The Caged Bird Sings*, New York: 1980; PUZO, Mario, *The Last Don*, New York: 1996; JAMES, Henry, *The Tragic Muse*, New York: 1961; MARQUEZ, Gabriel Garcia, *News of a Kidnapping*, New York: 1997; WOLFE, Tom, *The Electric Kool-Aid Acid Test*, New York: 1968; BENSON, Ben, *The Running Man*, New York: 1957.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 128.

For a complete list of titles, please contact the department.

\$7,000 - 9,000



150



151



152

151

A MARLON BRANDO GROUP OF BOOKS ON ART AND MUSIC

A collection of approximately 175 books on Art and Music from the Library of Marlon Brando, some with portions of the text underlined and highlighted and with notes in the margin in Brando's hand, titles include: GOLDSCHIEDER, Ludwig, *Michelangelo: Paintings, Sculpture, Architecture*, New York: 1954; ARTABRAS (Ed.), *Leonardo Da Vinci*, New York; BARR, Alfred H. Jr., (Ed.), *Masters of Modern Art*, New York: 1954; ADAMS, Ansel, *The Portfolios of Ansel Adams*, New York: 1981; KALLIR, Jane, *Egon Schiele*, New York: 1994; FRONCEK, Thomas (Ed.), *Arts of China*, New York: 1969; JAMISON, Philip, *Capturing Nature in Watercolor*, London: 1980; BLESCH, Rudi, *Shining Trumpets*, New York: 1953; VOEGELIN, Erminie (Ed.), *Japanese Peasant Songs*, Philadelphia: 1944.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lots 149 & 153.

For a complete list of titles, please contact the department.

\$6,000 - 8,000

152

A MARLON BRANDO GROUP OF BOOKS ON PSYCHOLOGY, SELF-HELP, AND NUTRITION

A collection of approximately 330 books on Self-Help, Health, Nutrition, Cookery, Psychoanalysis, Psychology, Hypnosis, and Sexuality from the Library of Marlon Brando, some with portions of the text underlined and highlighted or with notes in the margin in Brando's hand, titles include: NUERNBERGER, Phil, *Freedom From Stress*, Pennsylvania: 1981; MANAKA, Yoshio, and URQUHART, Ian A., *The Layman's Guide to Acupuncture*, New York: 1984; CHOPRA, Deepak, *Quantum Healing*, New York: 1989; CHILD, Julia, *Mastering The Art of French Cooking, Volume One*, New York: 1973; BAILEY, Covert, *Fit or Fat*, San Francisco: 1978; RAMA, Swami, *Yoga and Psychotherapy*, Pennsylvania: 1989; DE LASZLO, Violet Staub, *The Basic Writings of C.G. Jung*, New York: 1959; POWERS, Melvin, *Advanced Techniques of Hypnosis*, Los Angeles: 1953; JONES, Ernest, *The Life and Work of Sigmund Freud*, New York: 1955; and FREUD, Sigmund, *Totem and Taboo: Some Points of Agreement between the Mental Lives of Savages and Neurotics*, New York: 1950.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 133.

For a complete list of titles, please contact the department.

\$8,000 - 12,000

153

A MARLON BRANDO GROUP OF BOOKS ON SCIENCE, NATURE, AND TECHNOLOGY

A collection of approximately 365 books on Science, Nature, Mathematics, and Technology from the Library of Marlon Brando, some with portions of the text underlined and highlighted and with notes in the margin in Brando's hand, titles include: HAWKING, Stephen, *A Brief History of Time*, London: 1995; FERGUSON, Kitty, *Stephen Hawking: Quest for a Theory of Everything*, New York: 1994; THOMAS, Lewis, *The Fragile Species*, New York: 1992 [signed to Brando by the author]; PICKERING, James, *1001 Questions Answered about Astronomy*, New York: 1973; BACON, J.S.D., *The Science of Heredity*, London: 1951; THOMAS, Lewis, *The Medusa and The Snail: More Notes of a Biology Watcher*, New York: 1979; CETRON, Marvin and O'TOOLE, Thomas, *Encounters with the Future: A Forecast of Life into the 21st Century*, New York: 1982.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 129.

For a complete list of titles, please contact the department.

\$7,000 - 9,000



153

154

A MARLON BRANDO GROUP OF BOOKS ON GEOGRAPHY, HISTORY, AND ANTHROPOLOGY

A collection of approximately 390 books on History, Geography, and Anthropology from the Library of Marlon Brando, some with portions of the text underlined or highlighted and with notes in the margin in Brando's hand, titles include: COMAY, Joan, *Who's Who in Jewish History*, New York: 1995; DURANT, Will and Ariel, *The Age Of Louis XIV*, New York: 1963; LEE, Richard B. and DEVORE, Irven (Ed.), *Man The Hunter*, Chicago: 1968; COVARRUBIAS, Miguel, *Mexico South: The Isthmus Of Tehuantepec*, New York: 1947; LOW, Gail Ching-Liang, *White Skins/Black Masks: Representation and Colonialism*, London: 1996; WALTZ, Emelyn, *Far Eastern History*, Boston: 1953; ATKIN, Ronald, *Revolution! Mexico 1910-1920*, London: 1969; WHEAT, Margaret M., *Survival Arts of the Primitive Paiutes*, Nevada: 1967; and RIEFENSTAHL, Leni, *The Last of The Nuba*, New York: 1974.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 127.

For a complete list of titles, please contact the department.

\$8,000 - 12,000



154

155

A MARLON BRANDO GROUP OF BOOKS ON POLITICS, LAW, AND PHILOSOPHY

A collection of approximately 185 books on Politics, Law, and Philosophy from the Library of Marlon Brando, some with portions of the text underlined and highlighted or with notes in the margin in Brando's hand, titles include: EPICETUS, *Discourses and Enchiridion*, Roslyn: 1944; NIETZSCHE, Friedrich, *On the Genealogy of Morals and Ecce Homo*, New York: 1969; HAMILTON, Alexander, JAY, John, and MADISON, James, *The Federalist Papers*, New York: 1964, inscribed in Brando's hand on the inside back cover, "Cannot change principals [sic] like socks ... My country right or wrong, when she's right keep her right and when she's wrong make her right ... separate but equal doctrine. Pleasey [sic] v Fergeson"; WOODWARD, Bob, *Veil: The Secret Wars of the CIA, 1981-1987*, New York: 1987; SELDES, George, *The Great Thoughts*, New York: 1985, with copious annotations and underlines, including "Liberty is the product of a free mind ... You can fool all the people all the time. Any advertiser will stake his job on it ... TV gives us a chance to participate in govt. decisions ... "; HOOK, Sidney, *Political Power and Personal Freedom*, New York: 1959, heavily annotated in Brando's hand in blue ink including, "Reason is ever subjected to the contagion of emotion ... Why is there an incessant belief that men will listen to reason and in response to a debate between communist and democratic philosophies This presupposes an incredibly complex system of lying ... What of our economic proselytizing, and the evangelical spirit in western Christians, what of that ... "; STALIN, Joseph, *Anarchism or Socialism*, Moscow: 1951.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 131.

For a complete list of titles, please contact the department.

\$8,000 - 12,000



155



156

156

A MARLON BRANDO GROUP OF BOOKS ON VARIOUS SUBJECTS

A collection of approximately 430 books on various subjects from the Library of Marlon Brando, some with portions of the text underlined and highlighted and with notes in the margin in Brando's hand, titles include: WILSON, *Classics and Commercials: A Literary Chronicle of the Forties*, New York: 1955; GARDNER, *Quotations of Wit and Wisdom: Know or Listen to Those Who Know*, Toronto: 1975; BERLITZ, Charles, AND STRUMPEN-DARRIE, Robert, *The Berlitz Self-Teacher: French*, New York: 1949; QUENNELL, *Shakespeare: A Biography*, Cleveland: 1963; GURDJIEFF, *Meetings with Remarkable Men*, New York: 1967; GOLDMAN, *Living my Life*, New York: 1931 (signed "Emma Goldman ... France 1931"); FULGHUM, *All I Really Need to Know I Learned in Kindergarten: Uncommon Thoughts on Common Things*, New York: 1989; UNTERMEYER, *Makers of the Modern World*, New York: 1955; SMITH, *The Compleat Practical Joker*, New York: 1953; STEEGMULLER, *The Grand Mademoiselle*, New York: 1956; CURTIS Jr., Charles, AND GREENSLET, Ferris, *The Practical Cogitator*, Boston: 1975; and MCWHIRTER, Norris, AND MCWHIRTER, Ross, *Guinness Book of World Records*, New York: 1974.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 132.

For a complete list of titles, please contact the department.

\$10,000 - 15,000



157

157

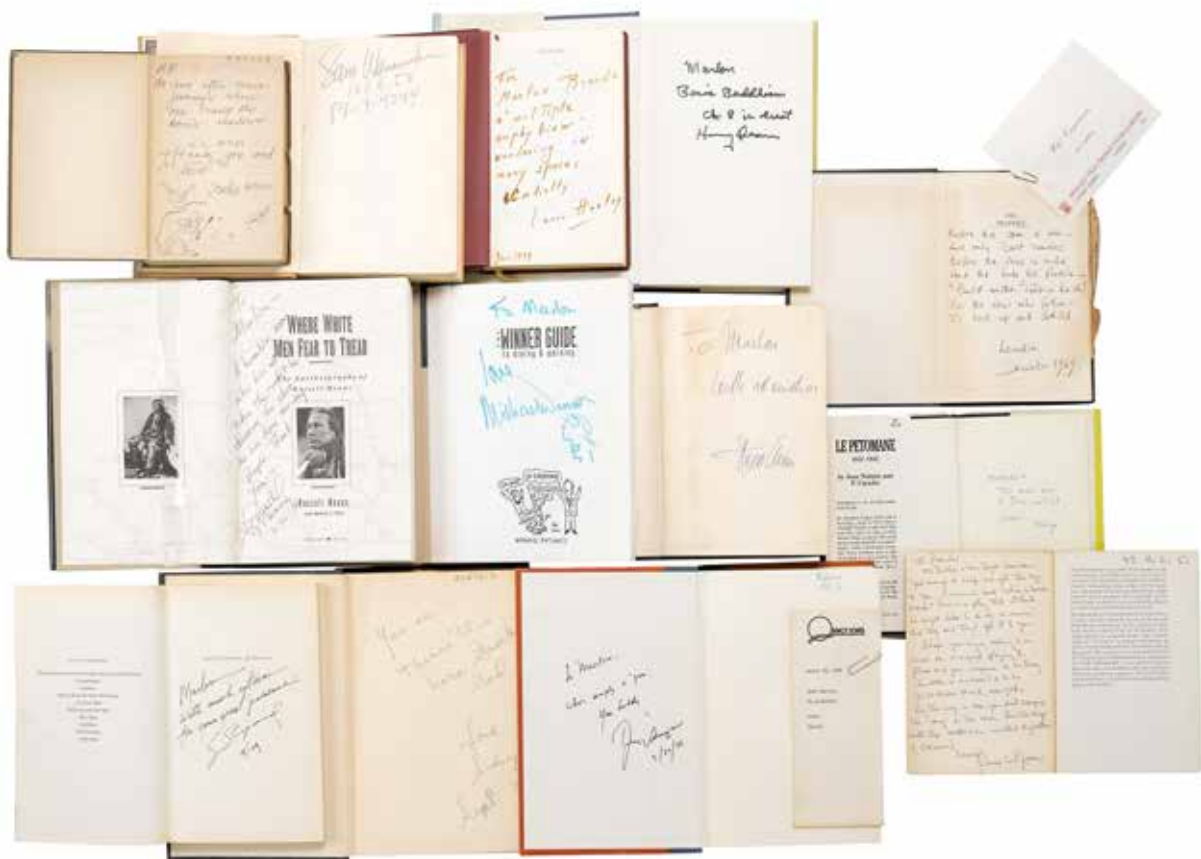
A MARLON BRANDO GROUP OF BOOKS ON ACTING, FILM, AND THEATER

A collection of approximately 95 books on Acting, the Theater, and Film from the Library of Marlon Brando, some with portions of the text underlined and highlighted or with notes in the margin in Brando's hand, titles include: ADLER, Stella, *On Ibsen, Strindberg and Chekhov*, New York: 1999; OLIVIER, Laurence, *On Acting*, New York: 1986; STRICH, Christian (ed.), *Fellini's Films*, New York: 1977; WILLIAMS, Tennessee, *Cat On A Hot Tin Roof*, New York: 1985; STANISLAVSKI, Constantin, *An Actor Prepares*, New York: 1989; BERGMAN, Ingmar, *The Magic Lantern: An Autobiography*, London: 1988; ROSS, Lillian, and ROSS, Helen, *The Player: A Profile of an Art*, New York: 1962; SHEPARD, Sam, *Seven Plays*, New York: 1986; BRANAGH, Kenneth, *Beginning*, London: 1989; ANDERSON, Maxwell, *Off Broadway: Essays about the Theater*, New York: 1947.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 201.

For a complete list of titles, please contact the department.

\$10,000 - 15,000



158

A MARLON BRANDO GROUP OF PRESENTATION AND ASSOCIATION COPIES

A collection of approximately 315 books given as gifts to Marlon Brando or signed by the author from the Library of Marlon Brando, many of the books gifted by friends or family such as Brando's sister Fran, journalist Patt Morrison, costume designer Julie Weiss, film director Michael Winner, actor Harry Dean Stanton, and authors Deepak Chopra and Desmond Morris, titles include: NOHAIN, Jean AND CARADEC, F., *Le Petomane*, Los Angeles: 1968, inscribed on the front endpaper in blue ink, "Marlon = This man was a True artist. Love = Johnny" [Depp]; KAZANTZAKIS, Nikos, *The Odyssey: A Modern Sequel*, New York: 1958, inscribed on the front endpaper in black ink, "You see - There's this here Greek God ... Love Sidney [Lumet] Sept. '59"; GILLESPIE, Dizzy, *To BE, or not ... to BOP*, New York: 1979, inscribed on the inside front cover in black ink, "To Marlon, who's simply a 'gas,' Your buddy, Dizzy Gillespie 3/20/86"; accompanied by a note on Quincy Jones monogrammed stationery, dated March 24, 1986, "Dear Marlon, As promised. Love, Quincy"; MEANS, Russell,

Where White Men Fear To Tread: The Autobiography of Russell Means, New York: 1995, inscribed on the title page in black ink, "To Marlon - A humble man who has not taken the credit he deserves for what he has done for my People. Thank you - Russell Means, 6-10-96"; FUGARD, Athol, *The Blood Knot*, New York: 1964, inscribed on the inside front cover in black ink, "Mr. Brando: Mr. Burton and Miss Taylor have been good enough to help me get this copy to you. I merely said 'where is Marlon Brando? There is a play that I think he might like to do as a movie.' and they said they'd get it to you. Hope you enjoy reading it as much as I enjoyed playing it ... Sincerely, James Earl Jones"; FAST, Howard, *My Glorious Brothers*, Boston: 1950, signed on front free end paper in pencil, "Sam Wannamaker, 105 E. 53, P/-9-4344." Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 130.

For a complete list of titles, please contact the department.

\$15,000 - 25,000



159

159

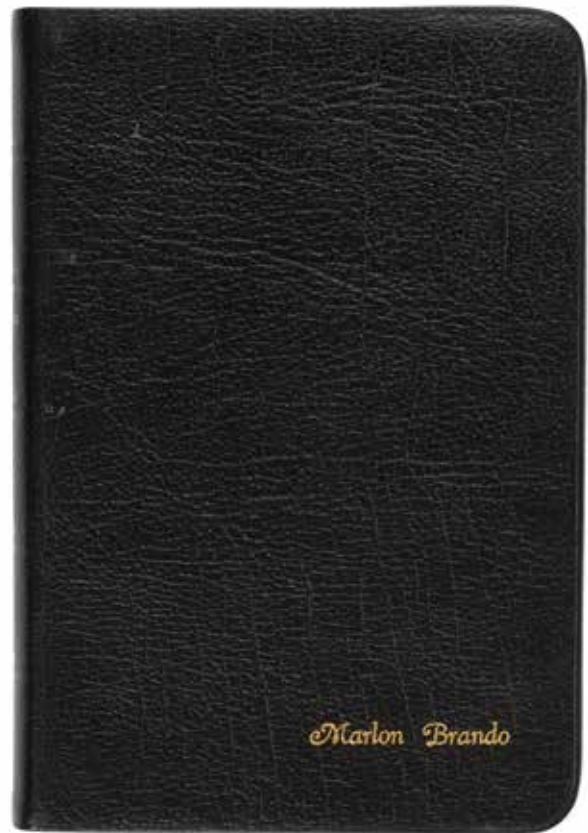
TWO MARLON BRANDO BOOKS FROM JULIAN SCHNABEL

Comprising: SCHNABEL, Julian, "CVJ: *Nicknames of Maitre D's and Other Excerpts from Life*," New York: 1987, signed and inscribed on the front free end paper in black ink, "To Marlon, love Julian, 1999"; and SCHNABEL, Julian, "Julian Schnabel," Galleria d'Arte Moderna, Bologna: 1996, signed and inscribed on the front free end paper in black ink, "To Marlon, with love, Julian, 1999."

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005.

12 x 9 in.

\$400 - 600



160

160

A MARLON BRANDO BIBLE

Living Bible. Wheaton, IL: 1973. Limp black morocco covers, the front cover stamped in gilt, "Marlon Brando." Signed and inscribed on the front free end paper in blue ballpoint pen by a fan, Nancy Lea.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005.

6 x 8 in.

\$1,000 - 1,500

161

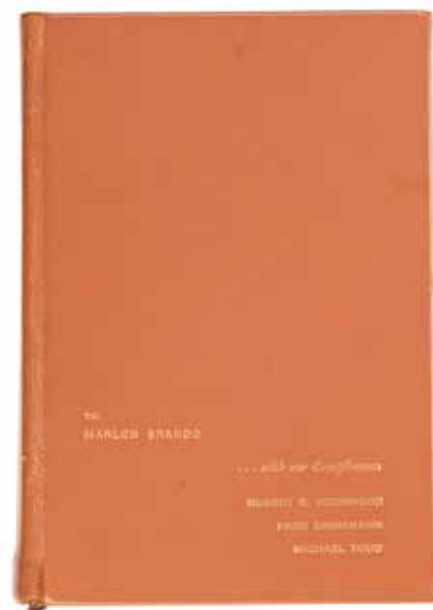
A MARLON BRANDO PRESENTATION COPY OF WAR AND PEACE

A presentation book, TOLSTOY, Leo, *War And Peace*, New York: 1954, with brown imitation leather covers gilt-stamped, "To Marlon Brando ... with our compliments, Robert E. Sherwood, Fred Zinnemann, Michael Todd," with front end paper printed, "I started reading this book in 1923 and finished it in 1943, when another would-be world conqueror was bogged down and beaten in the Russian winter. There is material here for hundreds of motion pictures; the problem confronting Mike Todd, Fred Zinnemann and me is to determine which is the best and the most faithful to the immortal spirit of Tolstoi [sic]. Robert E. Sherwood."

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 140.

8 x 9.5 in.

\$1,000 - 1,500



161

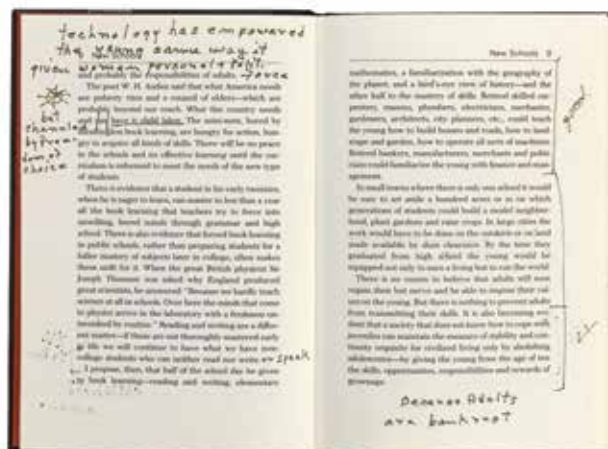
162

A MARLON BRANDO GROUP OF BOOKS BY ERIC HOFFER

Three books by Eric Hoffer from the Library of Marlon Brando, both with portions of the text underlined and highlighted and with notes in the margin in Brando's hand, including *In Our Time*, New York: 1976, front endpaper with "Ex Libris, Marlon Brando" book plate, with annotations including, "are you talking about yourself dear fellow ... technology has empowered the young same way it given [sic] women personal + polit. force ... Roundhouse for horseshit ..."; and two copies of *The True Believer*, New York: 1951, one with portions of the text highlighted or underlined.

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 139.

\$800 - 1,200



162

163

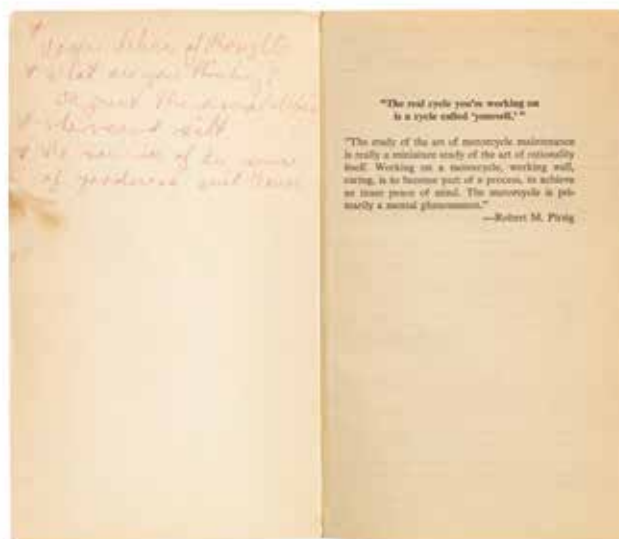
A MARLON BRANDO COPY OF ZEN AND THE ART OF MOTORCYCLE MAINTENANCE

PIRSIG, Robert M., *Zen And The Art Of Motorcycle Maintenance*, New York: 1982, inscribed on the inside front cover in red ballpoint pen in Brando's hand, "How do we know what the larks really sing about," and on the inside front cover, "Vague debris of thoughts ... What are you thinking? Oh just the usual debris..."

Provenance: Christie's, The Personal Property of Marlon Brando, June 30, 2005, Lot 137.

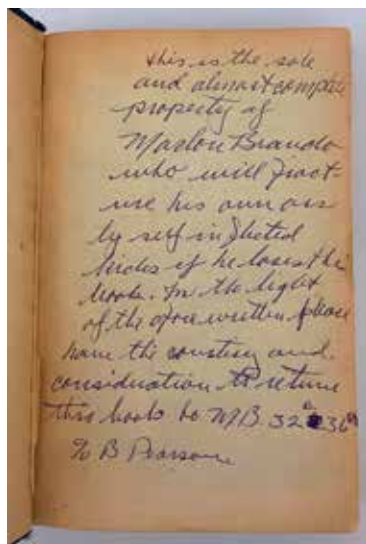
6 x 8 in.

\$1,000 - 1,500



163

Property of Various Owners



164

164

A MARLON BRANDO COPY OF *THE JOURNALS* OF ANDRE GIDE

Gide, Andre. *The Journals*..... New York: Alfred A. Knopf, 1947. Contains full-page ownership inscription signed integrally ("Marlon Brando,") in full: "This is the sole and almost complete property of Marlon Brando who will fracture his own ass by self inflicted kicks if he loses this book. In the light of the aforewritten please have the courtesy and consideration to return this book to M.B. 32 E 36 ST c/o B. Pearson." According to the inscription this was one of the young actor's treasured possessions.

Provenance: Christie's, Classic Hollywood, June 7, 1997.

\$1,000 - 1,500



165

165

A STEVE MCQUEEN PLASTER LIFE MASK CREATED FOR *PAPILLON*

Allied Artists Pictures, 1973. Off-white plaster life mask of McQueen as he appeared in 1973, flat in the back, with a separate base. The detail on this mask is incredible; every pore and facial feature is crystal clear. Makeup artist Robert Norin was responsible for creating the life mask with McQueen, and he retained it until his death. Based on the autobiography of French prisoner Henri Charrière, *Papillon* stars Dustin Hoffman and Steve McQueen as prisoners attempting to escape from the Devil's Island penal colony off French Guiana. McQueen received a Golden Globe® nomination for Best Actor-Drama for his work in this film.

Life mask: 7 x 8 x 12 in.; base: 3 x 6 x 7 in.

\$3,000 - 5,000



166

166

A *PAPILLON* SCRIPT WITH ON-SET COLOR SNAPSHOTS

Allied Artists Pictures, 1973. Xerographic manuscript, 151 pp, dated February 1, 1973 and marked "Final" to title page, with ownership signature ("R. Norin") to front cover, with pink revision pages bound in and light annotations, bound in brads with a *Papillon* graphic on the cover; together with 12 color snapshots taken during location shooting in May 1973, all but one with handwritten descriptions in the lower border of the photo (i.e., "Jungle shot, Jamaica" "Bill Tuttle [makeup artist]," and "Blue Lagoon," etc.). The photographs exhibit some fun between shooting at Dunn's River Falls in Jamaica, behind-the-scenes candids, and more; and a 14 pp xerographic "Staff & Crew Sheet" with names and addresses of the production team. Robert Norin was a makeup artist whose career spanned 3 decades in both television and film. He worked on such notable films as *Scrooged* (1988) and dozens of television shows.

Script: 9 x 11 in; snapshots: 3.5 x 3.5 in.

\$1,000 - 1,500

The Estate of Philip D'Antoni





Philip D'Antoni: From Advertising Executive to Award-Winning Film Producer

Philip D'Antoni was best known for his work as a producer on *Bullitt* (1968) and the Academy Award®-nominated *The French Connection* (1971). A former advertising executive, D'Antoni broke into television and film production with a promise from studio executives to back a project with Elizabeth Taylor if he managed to secure her involvement. D'Antoni flew to London to meet with her and persuaded her to appear in his production by telling her that Princess Margaret was interested if she, Taylor, was not. A similar television show had recently aired with First Lady Jackie Kennedy hosting a special filmed at the White House. From his success with television, he segued into motion pictures, with *Bullitt* being his first feature film project. Famous for its 11-minute car chase around the streets of San Francisco, D'Antoni followed up with *The French Connection*, similarly featuring an epic car chase through New York City. D'Antoni cemented his reputation with climactic car chase sequences, following up with *The Seven-Ups*, his first and only directorial outing.

167

A GROUP OF MATERIAL RELATING TO ELIZABETH TAYLOR IN LONDON, 1963

CBS Television, 1963. Comprising a 35mm film print for *Elizabeth Taylor in London*, two reels in two cardboard mailing boxes, with original mailing labels; four corresponding dailies reels; approximately 69 black-and-white photographs taken during the filming in London, majority of Elizabeth Taylor, including many with D'Antoni, various sizes; a notepad monogrammed, "From the desk of Philip D'Antoni"; 14 pp of handwritten notes in D'Antoni's hand c.1963 documenting his trip to London and meeting Elizabeth Taylor for the first time with Richard Burton; two black-and-white autographed photographs of Elizabeth Taylor, one inscribed, "To Ruth and Phil / Best wishes always / Elizabeth Taylor," and the other inscribed, "For Norm [Norman Baer] & Phil / with all my best wishes / Elizabeth Taylor"; with four scrapbooks containing related press clippings; and related material. *Elizabeth Taylor in London* was a CBS Television Special broadcast in October, 1963. The show featured Elizabeth Taylor against various London landmarks talking about her childhood and reciting various English poems and speeches. This was Philip D'Antoni's first foray into film and television production. Previously in advertising, D'Antoni managed to secure a promise to back a project from top studio executives if he could deliver a show with Elizabeth Taylor. He flew to London to meet with Taylor and persuaded her to appear, a real coup. The notes included in this lot provide an account of this first trip and meeting with Taylor.

Boxes: 19 x 19 in.; autographed photographs: largest 11.25 x 9.5 in.

\$2,000 - 3,000



168

168

A GROUP OF MATERIAL RELATING TO SOPHIA LOREN IN ROME, 1964

ABC Television, 1964. Comprising 35mm film prints for *Sophia Loren in Rome*, two reels in two cardboard mailing boxes, with "San Francisco International Film Festival" mailing labels addressed to "D'Antoni/Baer Productions, Inc."; a 16mm film print labeled "Sophia Loren a Roma"; a 16mm film print labeled "Sophia Loren B+W"; an LP record "Sophia Loren in Rome," Columbia Records; 10 black-and-white photographs of Philip D'Antoni and/or Sophia Loren during filming; and related press clippings.

Sophia Loren in Rome was the follow-up to *Elizabeth Taylor in London*. Appearing alongside Loren was her frequent co-star Marcello Mastroianni.

Film prints: 19.5 x 19.5 in.; record: 12 x 12 in.; photographs: 8 x 10 in.

\$600 - 800



167

169

A PHILIP D'ANTONI GROUP OF MATERIAL FOR *BULLITT*

Solar Productions, 1968. Comprising 14 black-and-white stills of Philip D'Antoni and/or Steve McQueen on set during the filming; a color illustrated pressbook; a program for the Benefit Press Premiere of *Bullitt*, San Francisco, November 15, 1968; Philip D'Antoni's copy of *Mute Witness* by Robert L. Pike, New York: 1963, the front free end paper inscribed in pencil, "*P. D'Antoni, E. Pintoff*"; a corresponding itinerary; a quantity of loose script pages for *Bullitt II*, screenplay by Alan Trustman, 2007; a *Bullitt* 1968 Ford Mustang die cast car activity set, made by American Muscle Body Shop; a copy of the DVD; and a large quantity of press clippings. *Bullitt* was Philip D'Antoni's first outing as producer on a feature length film, with his next production becoming the Academy Award®-winning *The French Connection*.
Photographs: 9.5 x 14 in. and smaller; pressbook: 12 x 9 in.; program: 11 x 8.5 in.; car: 7 x 13.75 in.

\$800 - 1,200



169

170

A GROUP OF PHILIP D'ANTONI ACETATE RECORDS FOR *BULLITT*

Solar Productions, 1968. Comprising four "Audiodisc" acetate records for the *Bullitt* original motion picture soundtrack with corresponding LP, Warner Bros., 1968.
12 in. diameter

\$600 - 800



170

171

A PHILIP D'ANTONI 16 MM PRINT OF THE *BULLITT* CHASE SCENE

Solar Productions, 1968. Comprising a film reel in metal cannister with label inscribed, "*Property of Mr. Philip D'Antoni ... Chase Scene from Motion Pic 'Bullitt' with Steve McQueen*"; with a 16mm print in metal cannister labeled "*7-Up Featurette*"; a 16mm print in metal cannister labeled "*Dan Sandberg Test*"; with two further 16mm prints labeled "*Seven Ups, Clip 2 / Sunny Grosso*"; two 16mm prints labeled "*Seven Ups / Clip 1 / The Chase*"; two 16mm prints labeled "*French Conn.*"; and a VHS cassette tape labeled "*Anatomy of a Chase: The Making of the 7-Ups Chase*." At just under 11 minutes, the now infamous car chase scene featuring Steve McQueen has been lauded as the best in cinematic history. The scene did not feature in the original screenplay based on the novel *Mute Witness* and it was D'Antoni who came up with the idea to add the scene.
8 x 8 in. and smaller

\$700 - 900



171



172

172

A PHILIP D'ANTONI OWNED 16MM PRINT OF *BULLITT*

Solar Productions, 1968. Comprising three film reels in metal cannisters in original cardboard mailing box, with "Art Fuhrer/William Morris Agency, Inc." mailing label.

Box: 14.5 x 14.5 in.

\$800 - 1,200

173

AN ORIGINAL UNUSED CONCEPT ARTWORK TEAR SHEET FOR *BULLITT*

Solar Productions, 1968. Original concept artwork tear sheet. Artwork by Norbert Jobst, the artwork applied to a laminated wooden plaque. This artwork was never used for any promotional artwork for the release of *Bullitt*. Norbert Jobst was an artist mainly working with the design of title credits, but the dimensions of this artwork would suggest that it was created for a tear sheet, a pressbook, or a program.

14 x 21 in.

\$1,000 - 1,500

173A

A PHILIP D'ANTONI GOLDEN REEL AWARD FOR *BULLITT*

Solar Productions, 1968. The Motion Picture Sound Editor's Award with gilt metal reel atop a hardwood plinth. With plaque engraved, "*Bullitt* / Best Sound Edited Feature Film / Producer / Philip D'Antoni." With two corresponding programs for the 16th Annual Motion Picture Sound Editors Golden Reel Awards.

Award: 12 in. high; programs: 10.5 x 8.5 in.

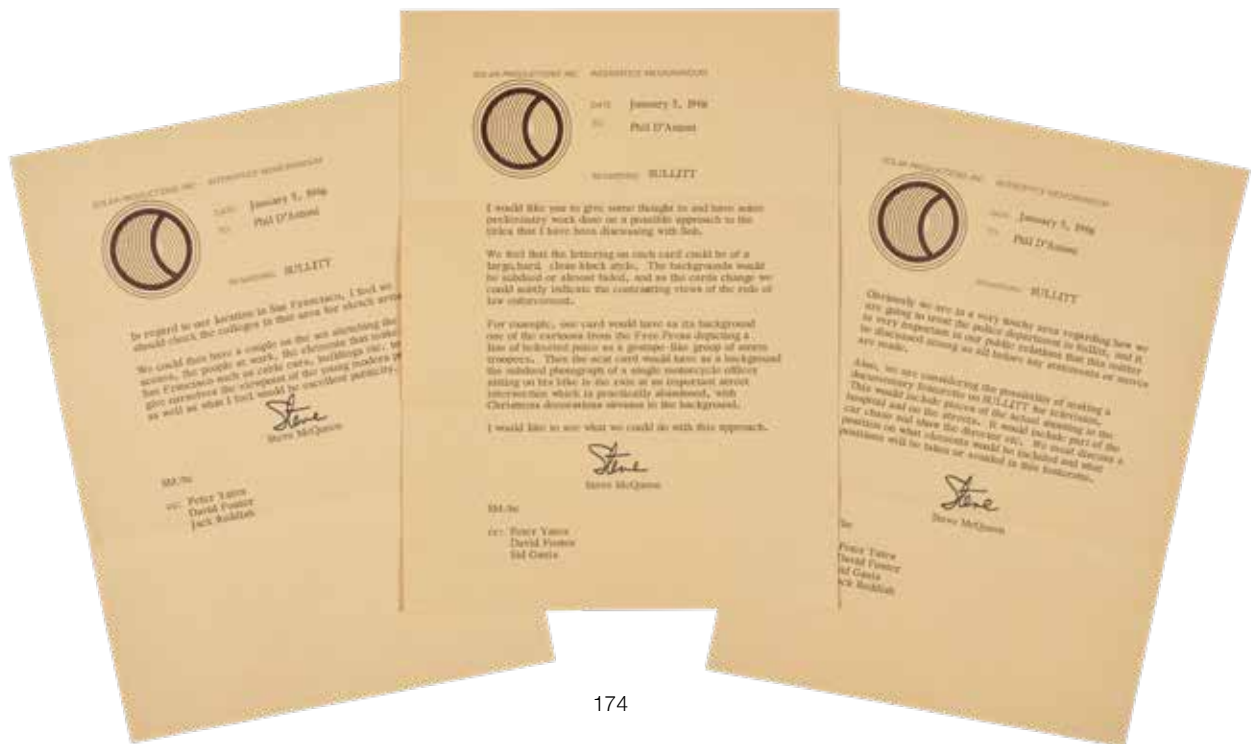
\$1,000-1,500



173



173A



174

174

THREE STEVE MCQUEEN LETTERS TO PHILIP D'ANTONI REGARDING *BULLITT*

Comprising 3 Typed Letters Signed ("Steve"), on *Solar Productions Inc.* letterhead, all dated January 5, 1968, one discussing McQueen's thoughts for the opening title sequence for "*Bullitt*"; one letter telling D'Antoni that McQueen thinks they should have artists doing sketches on set; the other letter discussing "*The possibility of making a documentary featurette on BULLITT for television....*"
10.5 x 7.5 in.

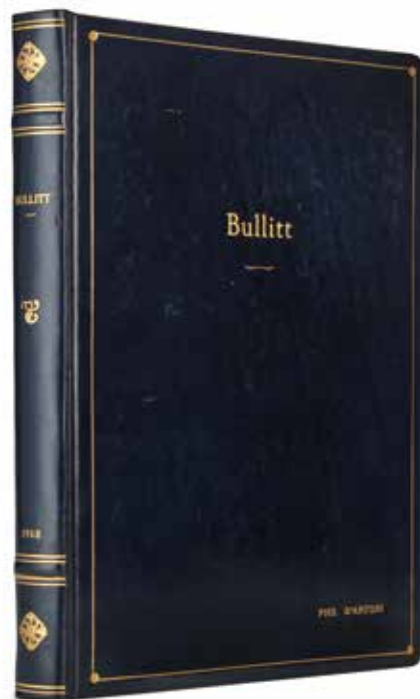
\$1,500 - 2,500

175

A PHILIP D'ANTONI BOUND SCREENPLAY FOR *BULLITT*

Solar Productions, 1968. Bound presentation screenplay, the cover gilt-stamped "*Bullitt / Phil D'Antoni*," 106 pp, 4to, dated January 22, 1968.
11.5 x 8.75 in.

\$3,000 - 5,000



175



176

176

A PHILIP D'ANTONI GROUP OF MATERIAL FOR THE FRENCH CONNECTION

20th Century-Fox, 1971. Comprising Philip D'Antoni's personal scrapbook containing 18 black-and-white stills, assorted press clippings, and reviews; 8 color front-of-house stills, 10 x 14 in.; a group of approximately 110 black-and-white stills and photographs, some of the Academy Awards® presentation ceremony, some of Philip D'Antoni, Gene Hackman, and director William Friedkin on set during production; and a group of production paperwork including production budgets, press releases, inter-office memos between D'Antoni and 20th Century-Fox, some mimeographed; and a quantity of press clippings regarding the film.

The French Connection tells the story of two gritty NYPD cops trying to intercept a huge shipment of heroin from France; it was based on actual events recalled by real life cops, Eddie Egan and Sonny Grosso. The car chase rivalled that seen in "Bullitt" three years prior and, as there was limited budgets to obtain the proper permits, off-duty cops helped the production crew control the traffic, many of whom had been involved in the original case. D'Antoni remained firm friends with many of the cops who helped out on the film.

Front-of-house stills: 10 x 14 in.; photographs: 8 x 10 in.; scrapbook: 12 x 11.5 in.

\$600 - 800



177

177

TWO PHILIP D'ANTONI PROP GUNS USED IN THE FRENCH CONNECTION

20th Century-Fox, 1971. Two black metal prop handguns, including a black painted metal handgun and a revolver with brown faux leather holster. Used by extras as prop guns in *The French Connection*.

Largest: 8.75 x 5 in.

\$600 - 800



178

178

A PHILIP D'ANTONI 16MM PRINT OF THE FRENCH CONNECTION

Twentieth Century-Fox, 1971. Comprising three film reels in original cardboard mailing box, with "D'Antoni/Weitz Television Productions, Inc." mailing label.

Box: 14.5 x 14.5 in.

\$800 - 1,200

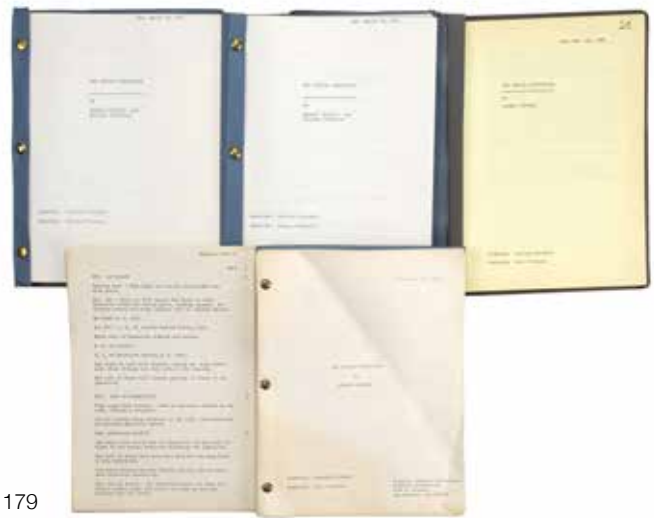
179

A COLLECTION OF SCRIPTS FOR *THE FRENCH CONNECTION*

20th Century-Fox, 1971. Comprising: Revised draft script dated November 14, 1969, screenplay by Ernest Tidyman, 114 pp, mimeographed typescript; a revised draft script dated November 16, 1969, screenplay by Ernest Tidyman, 93 pp, mimeographed typescript; and two final draft scripts by Ernest Tidyman and William Friedkin, dated April 26, 1971; and some corresponding loose script pages.

Scripts: 11.5 x 9.25 in.

\$2,000 - 3,000



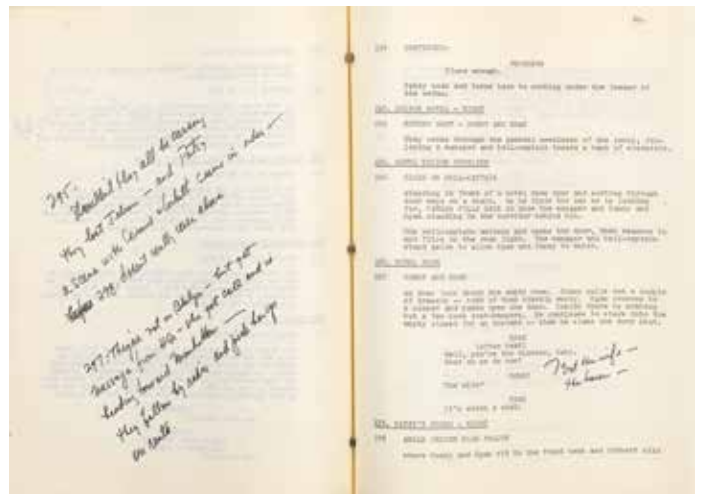
179

180

A FIRST DRAFT SCRIPT FOR *THE FRENCH CONNECTION*

20th Century-Fox, 1971. A mimeographed typescript screenplay by Robert E. Thompson, 144 pp, dated June 16, 1969 and marked "First Draft," the script using the original character names of Sonny and Egan, with approximately 35 pp annotated in Philip D'Antoni's hand with notes and comments on the text. Annotations include: p 2: "Comedy in or out?" referring to the scene at the beginning of the book where Sonny and Egan go to a comedy club; p 14: "He knows her slightly, it works better," referring to the scene where Egan first encounters Meg at the club and later on; p 26: "Meg is never seen again - can't she call him a few times - bug him"; p 6: scene where Feinberg's daughter asks him for some money for a cab: "Is this too much on the nose. Also he would conduct his business in another area?"; p 95: scene in the car pound: "Egan doesn't want to give it up. The French are all in this together. Connie makes him or FBN, he's boiling...."

\$3,000 - 5,000



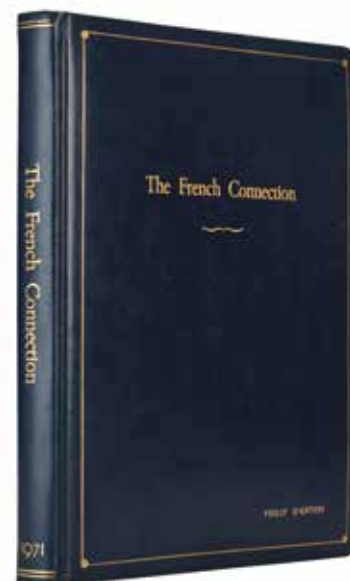
180

181

A PHILIP D'ANTONI BOUND SCRIPT FOR *THE FRENCH CONNECTION*

20th Century-Fox, 1971. Bound presentation script, the cover gilt-stamped "The French Connection / Philip D'Antoni," 113 pp, 4to, dated April 26, 1971. 11.5 x 8.75 in.

\$2,500 - 3,500



181



182



183



184



184A

182

A PHILIP D'ANTONI CZECHOSLOVAKIAN BEST PICTURE AWARD FOR *THE FRENCH CONNECTION*

20th Century-Fox, 1971. Cast bronze plaque inscribed, "Medunarodni Filmski Festival, Beograd, FEST73," with corresponding certificate naming "Francuska Veza [*French Connection*]" as "Pobednik [*Winner*]," framed.

Plaque: 5 in. diameter; certificate: 14 x 20 in.

\$400 - 600

183

A PHILIP D'ANTONI CERTIFICATE OF MEMBERSHIP TO THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Presented to Philip R. D'Antoni, framed. Accompanied by a Certificate presented to Philip D'Antoni from the AFI, "To recognize your achievement as Producer / *The French Connection* / #70 America's 100 Greatest Movies."

Academy certificate: 10 x 13 in.; AFI certificate: 11 x 14 in.

\$600-800

184

A PHILIP D'ANTONI TUXEDO WORN TO THE ACADEMY AWARDS®

Comprising a custom-made dinner jacket of black wool trimmed with black velvet collar, lapels and pocket flaps, with black velvet trimmed buttons, with a matching pair of pants trimmed with black velvet, a white cotton shirt (not worn with suit), and a black bowtie. Worn by Philip D'Antoni to accept the Academy Award® for Best Picture for *The French Connection*, April 10, 1972.

\$300 - 500

184A

A PHILIP D'ANTONI MOVIELAND WAX MUSEUM AWARD FOR *THE FRENCH CONNECTION*

20th Century-Fox, 1971. A Lucite award inset with a white metal figure holding a star, the base inscribed, "Movieland Wax Museum Stars' Hall of Fame National Poll / Best Picture 1971 / *The French Connection* / Producer Philip D'Antoni / 20th Century-Fox."

12 in. high

\$400-600



185



186

185

AN ACADEMY AWARD® NOMINATION CERTIFICATE FOR THE FRENCH CONNECTION

Twentieth Century-Fox, 1971. Certificate of nomination from the Academy of Motion Picture Arts and Sciences for the year ending December 31, 1971, presented to Philip D'Antoni for Best Picture for the film, *The French Connection*, laminated on board. Accompanied by two color programs for the 44th Annual Academy Awards®, April 10, 1972; an invitation and two tickets to the Board of Governors Ball, April 10, 1972; and a quantity of letters and telegrams sent to Philip D'Antoni from various agents and studio executives, including one from Jack Warner, signed (signature faded), congratulating him on his Academy Award® win; and related material.

Plaque: 13.5 x 12 in.; programs: 11 x 9 in.

\$800-1,200

186

A GOLDEN GLOBE® AWARD FOR BEST MOTION PICTURE FOR THE FRENCH CONNECTION

20th Century-Fox, 1971. Gilt metal globe mounted on a marble pedestal, with a plaque inscribed, "*The French Connection* / *Best Motion Picture* / 1972 / *A Philip D'Antoni Production*"; accompanied by a corresponding Certificate for Nomination from the Hollywood Foreign Press Association; two programs for the 29th Annual Golden Globe® Awards at the Beverly Hilton Hotel, February 6, 1972; a transcript of a telegram from Dick Zanuck to Philip D'Antoni, February 7, 1972, congratulating D'Antoni on his award; and related press clippings. *The French Connection* was nominated for four Golden Globe® awards that year, winning three for Best Picture, Best Director, and Best Actor (Gene Hackman).

Award: 8.5 in. high; programs: 10.5 x 8.5 in.

\$8,000 - 12,000



187



188



189



190

187

A GROUP OF NOTES BY PHILIP D'ANTONI FOR *THE FRENCH CONNECTION II*

20th Century-Fox, 1975. Comprising 3 pp of handwritten notes titled "*The French Connection Sequel*" in D'Antoni's hand, the notes detailing a synopsis of the plot; a mimeographed typescript script outline by James Poe, dated December 4, 1972, 22 pp; a typescript press release from 20th Century-Fox announcing the signing of James Poe to write the screenplay, the announcement inscribed to "Phil" from actor, Carlos Montalban: "*If you need a diplomat, a gangster or a pusher, I am your boy, Chucho*"; a typescript memo detailing a meeting between James Poe and D'Antoni regarding the sequel. Although it is clear from the material in this lot that D'Antoni was party to the planning of the sequel to *The French Connection II*, he eventually passed on producing the film.

\$300 - 500

188

A GROUP OF PHILIP D'ANTONI MOVIE POSTERS

Comprising *The French Connection/Il Braccio Violento Della Legge* (20th Century-Fox, 1971), Italian two-foglio (2); *The French Connection*, U.S. half sheet poster and U.S. one sheet poster (trimmed, mounted on board), both framed; *The Seven-Ups*, (20th Century-Fox, 1971), U.S. one sheet poster; *The French Connection/The Seven-Ups*, double bill, 1974, one unframed and one framed copy; and *Contacto En Francia/The French Connection*, Spanish one sheet poster, (trimmed, mounted on board), framed.
Two-foglio: 54 x 39 in.; one sheet posters: 27 x 41 in.; half sheet posters: 22 x 28 in.

\$500 - 700

189

A PHILIP D'ANTONI GROUP OF SCRIPTS AND RELATED MATERIAL

Comprising "*Cruisin'*," 125 pp, dated May 1972, with some annotations and edits in D'Antoni's hand, with corresponding hardcover book by Gerald Walker; *Soldato*, screenplay by Ernest Tidyman, two first draft scripts dated January 10, 1977, both 96 pp, one copy with various annotations and edits in pencil, with corresponding unsigned draft agreement for Philip D'Antoni as producer; *The Rubber Gun Squad*, two scripts, January 14 and August 9, 1976; a quantity of mimeographed typescript synopses for *Mr. Inside/Mr. Outside*; and a quantity of release forms and equity contracts for *Strike Force*, including for Marilyn Chris, Joe Spinell, Cliff Gorman, and Barry Shear.
Scripts: 11.5 x 9.25 in.

\$700 - 900

190

A PHILIP D'ANTONI GROUP OF BOOKS RELATING TO HIS FILMS

Comprising JURGENSEN, Randy and CEA, Robert, *Circle of Six*, New York: 2007, two copies, both signed and inscribed to D'Antoni from Randy Jurgensen; PISTONE, Joseph D. and WOODLEY, Donnie Brasco, New York: 1987, signed and inscribed to D'Antoni by "Joe" [Joseph Pistone]; TIDYMAN, Ernest, *Shaft*, New York: 1970, signed and inscribed, "*26 April 1970 / For Phil D'Antoni / Who gave me a lifetime pass to the movies / with love / Ernest*" [Tidyman]; GROSSO, Sonny and DEVANEY, John, *Murder at the Harlem Mosque*, New York: 1987, inscribed, "*To one of the exclusive members of 'Sons of Rest Club' / your pals / Sonny Gross and Randy Jurgensen*"; GROSSO, Sonny and ROSENBERG, Philip, *Point Blank*, Uncorrected Proof, May 1978; CEA, Robert, *No Lights, No Sirens*, New York: 2005, inscribed, "*Dear Phil / You are truly an icon in American Cinema / I can't begin to explain the impact your vision and foresight has had on me... / Robert Cea.*"
Largest: 9 x 7 in.

\$600 - 800

191

**A PHILIP D'ANTONI GROUP OF POLICE MEMORABILIA
RELATING TO THE FRENCH CONNECTION AND THE
SEVEN-UPS**

Comprising 4 cardboard signs with stenciled lettering, "20th Century Fox Film Corp. / D'Antoni Prods. Inc. / The Seven-Ups" and two "Police NY" signs, one cardboard, one metal, which were used in production vehicles during filming; a "City of New York Police Detective DEA" badge in leather case; a "Detective" badge; a "Police Conference of New York Inc." laminated color membership card, issued to Philip D'Antoni; a "Detectives Endowment Association, Inc." membership card, 1972; and a "Detectives Endowment Association of the Police Department City of New York" honorary membership card issued to Philip D'Antoni. After the filming of *The French Connection*, Philip D'Antoni became great friends with many New York City cops who presented him with the badges and cards in this lot.

Largest sign: 6 x 12 in.; largest police badge: 2.5 x 4 in.; membership cards: 2.5 x 4 in.

\$300 - 500



191

192

TWO HATS WORN BY EXTRAS IN THE SEVEN-UPS

20th Century-Fox, 1973. Including a gray fedora adorned with gray ribbon and feather and a black fedora-style hat labeled, "Makins, New York." Worn by D'Antoni's cousins as extras in the movie.

\$300 - 500



192

193

**A PHILIP D'ANTONI CITYSCAPE PAINTING
FOR THE SEVEN UPS**

J. Oliver
"7-UPS"

Oil on canvas

Signed by the artist lower right and dated 1973, signed and inscribed on verso, "January 7UPS, 1973 / To Uncle Phil / It's a good thing you don't direct like you shoot basketball 21 / The best to you and family. This is Art. 'I didn't talk then And I ain't talking now' / Thanks / Love Joe (Spider) Spinell." 24 x 36 in.

\$800 - 1,200



193



194



194

A PHILIP D'ANTONI GROUP OF MATERIAL FOR THE SEVEN UPS

20th Century Fox, 1973. Including D'Antoni's working script, 127 pp, dated October 27, 1972, the title page inscribed "Phil" and the cover labeled "Philip D'Antoni," with some annotations and edits to the script in D'Antoni's hand, the black cardboard cover taped with a polaroid of D'Antoni and two others labeled "Smith Bros.," the verso of final page with a sketch of the car chase scene; a menu for "Mario's Restaurant," the verso with step-by-step instructions for the car scene in D'Antoni's hand and corresponding typescript notes, 3 pp; with 12 pp handwritten notes in D'Antoni's hand for casting, scene notes and shot lists; D'Antoni's personal scrapbook containing a quantity of press clippings and 25 black-and-white or color photographs of D'Antoni on set or stills from the film, and approximately 300 loose black-and-white still photographs taken on set, all 8 x 10 in.; a quantity of loose script pages and production paperwork; and a cartoon by Roy Scheider depicting six black-and-white photographs with humorous captions of Philip D'Antoni on set with Scheider and Tony Lo Bianco, signed and dated "1973." After the huge success of *The French Connection* (1971), Philip D'Antoni produced and directed *The Seven-Ups* with the character of Buddy Manucci, played by Roy Scheider, being loosely based on the character of Buddy Russo, which Scheider also played in *The French Connection*. The film is memorable for its elaborate chase sequence, for which some of D'Antoni's notes are included in this lot. Photographs: 8 x 10 in.; cartoon: 9 x 11 in.; menu: 5 x 7 in.; scrapbook: 10.75 x 12 in.

\$1,500 - 2,500



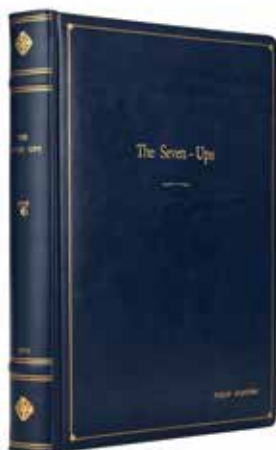
195

195

A PHILIP D'ANTONI 16MM PRINT OF THE SEVEN-UPS

20th Century-Fox, 1973. Including three reels, each inscribed, "Released by: T.C.F. / Production Title: Seven Ups / Type: Screen / Print No. Part 1, 2 or 3." 13.75 in. diameter

\$600 - 800



196

196

A PHILIP D'ANTONI BOUND SCRIPT FOR THE SEVEN UPS

20th Century Fox, 1971. Bound presentation script, the cover gilt-stamped "The Seven - Ups / Philip D'Antoni." 271 pp, 4to, dated October 27, 1972, the front free end paper signed and inscribed in blue ballpoint pen from his wife Ruth, "Father's Day. June 17th, 1974 / To my producer, friend, writer, musician, lover / Ever Sincerely, Ruthie."

\$2,000 - 3,000



The Estate of Larry Cohen



Larry Cohen: Master of Horror

Born in New York, Larry Cohen was a devoted movie fan as a child, and as a very young man broke into the rarefied world of television writing. After a successful decade at NBC, Cohen transitioned to writing and directing films, beginning with a series of blaxploitation films (*Bone*, *Hell up in Harlem*, and *Black Caesar*) before settling into the sci-fi/horror genre. Beginning with *It's Alive* in 1974, Cohen wrote, produced, and directed a series of campy classics that redefined the genre. Bonhams is pleased to offer this selection of memorabilia from the estate of Larry Cohen spanning from his earliest days in television to some of the last writing he did in the early 2000s.



197

197

A GROUP OF LARRY COHEN EARLY TV SCRIPTS

All dating from Larry Cohen's early years in television, all mimeos unless otherwise indicated:

1. *Kraft Mystery Theatre*: "87th Precinct." c.1960. June 18 and 25, 1958 (2 copies). Cohen's first writing gig; #17 "Night Cry." August 13, 1958 (typed outline, original typescript, and 2 mimeo copies).
2. *The Defenders*: "The Noose." February 19, 1963; "The Captive." May 15, 1963 (3 copies); "Fade Away." February 5, 1964 (2 copies).
3. *The Nurses*. "The Gift." April 5, 1963 (Cohen has scratched out "The Nurses" and written "Florence Nightmare"); "Illness of the Shadows." November 13, 1962, signed.
4. *Hatchett*. Pilot, n.d.
5. *Jason of the Jungle*. Pilot script, n.d.
6. *Lucky Charm*. Typed carbon, show treatment, n.d.
7. *The Adventures of the Dude*. Typed carbon, show treatment plus pilot, n.d.

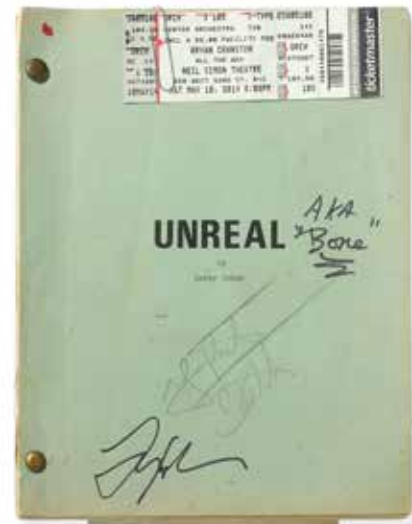
\$800 - 1,200

198

A LARRY COHEN SIGNED SCREENPLAY OF UNREAL (AKA BONE)

Jack H. Harris Enterprises, 1972. Mimeograph Manuscript Signed twice ("Larry Cohen"), 119 pp, 4to, [Los Angeles, 1972], director's copy of the screenplay of *Bone*, here titled *Unreal*, also signed by YAPHET KOTTO, the film's star, in pencil to the upper cover, bound with brads in light blue printed wrappers, pages moderately toned. Larry Cohen began his career in television at NBC, writing for *The Fugitive* and *The Defenders* and creating the series *The Invaders* and the western series *Branded*. In order to transition to directing, he wrote the taut, 3-person thriller *Bone*, a lively entry into the Blaxploitation genre. A white couple in Beverly Hills think that Bone (Yaphet Kotto) is an exterminator who has come to remove a dead rodent from their pool. Instead, he takes the couple hostage, only to learn they are not as rich as they seem.

\$500 - 700



198

199

A FOAM BABY FROM IT'S ALIVE

Warner Bros., 1974. Painted formed foam rubber over metal rods and screws of a muscular and heavily veined adult male body with talon-like bloody fingernails and toenails and an oversized menacing and horrific baby head with plexiglass eyes and fangs, mounted on a wooden base, accompanied by a baby blanket. Special effects makeup artist Rick Baker created this frightening, demonic baby for director (and writer and producer) Larry Cohen's horror tale of a hellish baby who, upon being born, kills everyone in the birthing room except for Mom and Dad. Baker's genius has resulted in many Academy Award® nominations and 7 wins. Among his many accomplishments is the makeup behind *An American Werewolf in London* (1981) and *Michael Jackson's Thriller* (1983). 10 x 13 x 22.5 in.

\$1,000 - 2,000



199

200

AN ORIGINAL BERNARD HERRMANN MUSICAL SCORE TO IT'S ALIVE

Warner Bros., 1974. Autograph Musical Manuscript Signed three times ("Bernard Herrmann"), 53 pp, elephant folio, n.p., December, 1973, being Herrmann's original score to the Larry Cohen film, *It's Alive*, written for horns, winds, harps, electric bass, moog synthesizer, and percussion, composed in 34 parts, each labeled by reel number and cue number and covering 10 reels of film, many sections including title pages (accounted for in our numbering), many sheets originally glued back-to-back but now loose, pages creased and lightly thumbled. WITH: Bernard Herrmann's *It's Alive* Music Cue Sheet, xerographic manuscript, approx. 70 pp, legal folio, [London, 1975], housed in red 3-ring binder with Larry Cohen manuscript note to cover identifying it as Bernard Herrmann's music cue sheet.

A COMPLETE ORIGINAL SCORE BY HITCHCOCK'S FAVORITE COMPOSER. Bernard Herrmann's filmography is as impressive as it gets: he started his career with the Mercury Theatre and followed Orson Welles to Hollywood for *Citizen Kane* (1941); he had an impressive run with Hitchcock (*The Man Who Knew Too Much* (1956), *Vertigo* (1958), *North by Northwest* (1959), and *Psycho* (1960) to name just 4); and his other assignments included *The Day the Earth Stood Still* (1951), *Journey to the Center of the Earth* (1959), *Fahrenheit 451* (1966), and *Taxi Driver* (1976). In 1974 he scored Larry Cohen's horror masterpiece, *It's Alive*, the story of a young couple giving birth to a destructive monster. His combination of traditional wind and brass instruments and synthesizers helped to create the sinister feel of the film.

\$5,000 - 7,000



200



201

201

A LARRY COHEN ORIGINAL TYPESCRIPT OF THE SECRET FILES OF J. EDGAR HOOVER

American International Pictures, 1977. Typed Manuscript with annotations, approx. 249 pp, 4to, [Los Angeles, 1977], being the original complete draft of Cohen's screenplay, released as *The Private Files of J. Edgar Hoover*, on white and yellow paper, heavily annotated throughout, title page with chipping at center left and right margins, thumbing throughout. Housed in manila envelope annotated "My original manuscript of J. Edgar Hoover / (with handwritten dialogue & additions)." Looking back at Larry Cohen's long career, J. Edgar Hoover seems an off-brand subject for the filmmaker, until you remember that Larry started at NBC creating police procedurals, and that in this film, he imagines that Hoover's secret files are a source of terror for the entire political universe from FDR to Nixon.

\$400 - 600



202

202

A J. EDGAR HOOVER LETTER TO WALTER WINCHELL REGARDING THE LINDBERGH BABY KIDNAPPING

Typed Letter Signed ("John"), 2 pp, 8vo, Washington, DC, December 26, 1935, to Walter Winchell, regarding the whereabouts of the ransom bills. Mild thumbing, horizontal crease, staple perforation at upper left corner, matted with photograph and framed to 14.75 x 18.5 in. Hoover writes Winchell, the popular gossip columnist: "This Bureau has not received any information since the apprehension of Bruno Richard Hauptmann, indicating that any of the Lindbergh ransom bills had been located and identified..." He goes on to explain the procedures by which banking institutions can identify currency used in such cases. The son of aviator Charles Lindbergh was kidnapped in 1932 and a ransom note left on the window sill, touching off a national manhunt that riveted the nation. Filmmaker Larry Cohen wrote and directed a film based on Hoover's long career at the FBI, *The Private Files of J. Edgar Hoover* (1977).

\$500 - 700



203

203

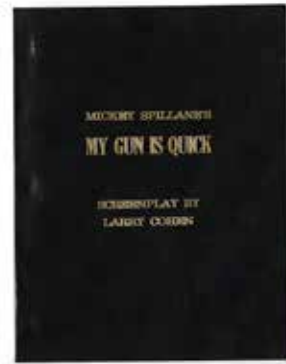
AN ORIGINAL LAURIE JOHNSON SCORE TO IT LIVES AGAIN

Warner Bros., 1978. Autograph Musical Manuscript signed ("Laurie Johnson"), 137 pp recto and verso, elephant folio, [London], April 1, 1978, being the original score to the Larry Cohen film *It Lives Again* (the sequel to *It's Alive* (1974)), containing music cues for all 10 reels (1M1 to 10M3), a few duplicate or revised pages present, many pages featuring Laurie Johnson's printed name at the upper right corner, a few with "The New Avengers" at upper margin, some creasing, folding, thumbing throughout. WITH: related paperwork regarding Laurie Johnson's contract to provide the music for the film. The first four cues present here (1M1, 1M2, 2M1, 2M2) are credited to Bernard Herrmann, though none of these pages are in Herrmann's hand: the first is scribal, the other three are in Laurie Johnson's hand. Johnson is one of the most highly regarded movie and TV composers of the 20th century. His long career includes writing for the TV shows *The Avengers* and *The New Avengers*, as well as *Dr. Strangelove* (1964). For *It Lives Again*, Johnson adapted Herrmann's themes composed for *It's Alive*, the first film in the series, and so is credited as adapter rather than composer for this film.

\$2,000 - 3,000



204



205



206



207

204

A LARRY COHEN SCREENPLAY OF *GOD TOLD ME TO*

New World Pictures, 1976. Xerographic Manuscript Signed ("Larry Cohen"), 111 pp, 4to, Los Angeles, c.1976, bound with brads in red plastic covers lettered in black, mild toning. The 1970s were incredibly prolific for Larry Cohen. After he branched out into directing with *Bone* (1972), *Black Caesar* (1973), and *Hell Up in Harlem* (1973), he began to fully immerse himself in the horror genre, following *It's Alive* (1974) with *God Told Me To*. In this film Cohen uses the police procedural format as a backdrop for a tale of an alien creature who has impregnated women to create a demon race.

\$500 - 700

205

A PAIR OF LARRY COHEN SCREEN ADAPTATIONS OF MICKEY SPILLANE NOVELS

1. *I, The Jury*. Xerographic Manuscript Signed ("Larry Cohen"), 130 pp, 4to, [New York, 1982], printed on 3-hole paper, unbound, titled and additionally signed in block letters by Cohen, who also notes that the film was independently produced and released by Fox. Cohen wrote the updated adaptation of Spillane's classic novel, but was fired as director mid-way through production to be replaced by Richard T. Heffron, even though he originated the project.
2. *My Gun is Quick*. Xerographic Manuscript Signed ("Larry Cohen"), 126 pp, 4to, [c.1982], bound with three brads in black covers lettered in gold. *My Gun is Quick* was optioned by Larry Cohen with *I, The Jury* and *Kiss Me Deadly* in the hopes of producing a trilogy of crime thrillers starring Spillane's tough guy detective Mike Hammer. Cohen was fired as director on *I, The Jury*, however, which derailed the trilogy project, but also motivated him to throw himself into his next project (which many people consider his best): *Q—The Winged Serpent* (1982).

\$400 - 600

206

A LARRY COHEN SCREENPLAY OF *Q*

United Film Distribution Company, 1982. Typed and xerographic Manuscript Signed ("Larry Cohen") with annotations, 135 pp, 4to, [Los Angeles], [c.1982], identified as Cohen's "work copy," here titled "*Prey: A New Thriller*," heavily annotated throughout and with several pages entirely in manuscript, title page with closed tear at lower right margin, pages toned and thumbbed, in envelope annotated by Cohen identifying the manuscript. In the cult classic *Q*, Larry Cohen introduces a new entry into the movie monster canon: the Aztec god Quetzalcoatl, a winged, dragon-like lizard who attacks random New Yorkers on their rooftops. An out-of-work musician named Quinn discovers her lair with a newly laid egg in it and offers to lead the city to it for \$1 million, but the city reneges, leading to chaos. The film's box office in 1982 was weak, but later audiences have enjoyed its campy mix of horror, crime and satire. Many critics consider this film to be among Cohen's best.

\$800 - 1,200

207

A RANDALL WILLIAM COOK ORIGINAL DRAWING OF *Q*, THE WINGED SERPENT

United Film Distribution Company, 1982. Original pencil on tracing paper laid down to illustration board with overlay tab at upper margin (tissue absent), signed ("Cook") at lower right. A few light dampstains, some age toning overall. Either concept or production art of the creature in *Q*, executed by visual effects artist Randall William Cook, who worked as an animator and sculptor on the film. Cook went on to have a long and distinguished career in visual effects: he was an early adopter of computer animation and was lead animator for Peter Jackson's *Lord of the Rings* trilogy.

15 x 20 in.

\$700 - 900



208



209



210

208

A PAIR OF LARRY COHEN SCREENPLAYS OF *THE STUFF* WITH A PROMOTIONAL QUART CONTAINER

New World Pictures, 1985. Xerographic Manuscript Signed ("Larry Cohen") and annotated, 107 pp, 4to, [Los Angeles, 1985], with "Revised" struck through on title page and "Shooting Script" written in by Cohen, bound with three brads, lacking upper wrapper, pages toned and thumbled. WITH: another copy, with pages tabbed and annotations in a different hand, upper wrapper present with typed label, signed on title page and cover by Cohen. WITH: a one quart carton of "The Stuff" used as a marketing promotion, also signed by Cohen. *The Stuff* is a satirical sci-fi horror film about the introduction of a new sweets craze that is actually an alien, sentient organism that gradually takes over the brain of whoever eats it, mutating customers into zombies. These two copies of the revised script bear the last pass of revisions before filming, the first bearing a note to Cohen's typist to include pages from his dictation into the next draft.

\$300 - 500

209

A LARRY COHEN SCREENPLAY OF *ISLAND OF THE ALIVE*

Warner Bros., 1987. Xerographic Manuscript Signed twice ("Larry Cohen"), 117 pp, 4to, [Los Angeles], January 27, 1986 (dated 1/26/86 on the cover), in ecru wrappers bound in brads, signed on both cover and title page, blue revision pages bound in. WITH: Retained copy of Larry Cohen correspondence with Mike Donohew at Warner Brothers regarding the joint production of *Island of the Alive* and *Return to Salem's Lot* (1987), and another letter to a film festival coordinator. AND WITH: related paperwork regarding Laurie Johnson's contract to provide the music for the film. *Island of the Alive* is the third installment in Larry Cohen's *It's Alive* series. In this film the mutant babies of the first two movies return, grow up quickly, and retreat to an island to live. When Jarvis (played by Michael Moriarty) leads an expedition to the island to study the mutants, his boat is hijacked by the creatures and he is forced to return to the mainland to search for the monsters' missing mother. Cohen famously produced *Island of the Alive* and *Return to Salem's Lot* simultaneously for Warner Bros. Home Video division. In the retained correspondence accompanying this script, he explains how he plans to do it: "Why we are able to do these pictures for these low budgets is because we are going to use the same crew, and many of the same players, so we can make deals with them for two pictures, instead of just one, and then we [are] able to cut the costs."

\$300 - 500

210

A LARRY COHEN TREATMENT AND TWO SCREENPLAYS OF *RETURN TO SALEM'S LOT*

Warner Bros., 1987. 1. Screenplay Treatment. Xerographic Manuscript Signed ("Larry Cohen") and annotated, 38 pp, 4to, n.p., c.1986, based on characters created by Stephen King, bound with two brads, upper cover missing. 2. "Larry Cohen's Master Script." Xerographic Manuscript Signed in block letters, 121 pp, 4to, [New York], c.1987, bound in light blue *Fifi Osgard Associates* wrappers, annotated throughout by Cohen with notes about shooting schedules and actor contact information. 3. Another copy, bound in light gray covers with title only to upper cover, signed twice by Cohen.

Cohen sold *Return to Salem's Lot* to Warner Bros. Video division as a two-fer: he would direct and produce this film, a sequel to the popular mini-series adaptation of the Stephen King novel *Salem's Lot*, at the same time as the third installment of his *It's Alive* series. In *Return to Salem's Lot*, an amoral anthropologist and his teenage son return to Salem's Lot, the town of his birth, to find it has been taken over by the undead. The anthropologist is encouraged to stay and write the vampires' story, but finds his son lured into their dark ways. The "Master Script" present in this lot indicates that Ruth Warrick was under consideration for the role of Aunt Clara, which ultimately went to June Havoc. Cohen also made a list of important numbers on the last page, including the edit room, his composer Laurie Johnson, and "WB" (the studio).

\$800 - 1,200

211

A GROUP OF SIGNED LARRY COHEN PRODUCED AND UNPRODUCED SCREENPLAYS, WITH RELATED MATERIAL

Titles include: *The Hostiles* (written with Bob Barbash); *Daddy's Gone A-Hunting* (likely shooting script with production notes throughout); *Links* (working copy with annotations); *Motive* (playscript, 1976); *Opportunity!* a stage musical based on the life of Levi Strauss; *Guilty as Sin* (marked incomplete copy and dated July 28, 1992); *The Valentine Estate*; *Ambulance* (2 copies, also called *Into Thin Air*); *Uncle Sam* (dated 11/17/1995); *Great Bodily Harm* (revised version of *Daddy's Gone A-Hunting*, 21st century); *Maniac Cop-Part II*; and *Badge of Silence* (dated 3/14/1992). The lot also includes a file titled "Director's Notes: *Full Moon High*" with cast contact info, notes, film clips, and related ephemera; copies of contracts related to *Miracle in Brooklyn*; and 2 notebooks with manuscript drafts of *Ulterior Motive*.

\$500 - 700



211

212

A COLLECTION OF LARRY COHEN SIGNED STILLS AND ADVERTS

A grouping of 8 x 10 in. black and white stills from various Larry Cohen films, the majority signed, as follows: *It's Alive* (1974): 15; *Hell up in Harlem* (1973): 17; *The Private Files of J. Edgar Hoover* (1977): 27; *Bone* (1972): 1, plus 2 press kits. WITH: grouping of print adverts from various Larry Cohen films, most signed.

\$500 - 700



212

213 W

A PAIR OF LARRY COHEN SIGNED MOVIE POSTERS

1. *Masters of Horror*. Showtime, 2005. One sheet poster, signed by Cohen, JOHN LANDIS, JOE DANTE, MICK GARRIS, DARO ARGENTO, JOHN MCNAUGHTON, DAN COSCARELLI, and others, framed.
2. *King Cohen*. La La Land Entertainment, 2016. One sheet poster signed by Larry Cohen, framed.
Each: 27 x 41 in.

\$400 - 600



213



214

214

A LARRY COHEN LARGE GROUP OF FILM AND MISCELLANEOUS POSTERS

All posters are U.S. one sheet posters and rolled unless otherwise indicated. Comprising a French poster for *I Deal in Danger* (1966), signed ("Larry Cohen"), 23.5 x 31.5 in., folded; *It's Alive 2* (1978); *I, the Jury* (1982); *A Return to Salem's Lot* (1987); 5 copies of *Wicked Stepmother* (1989); *Maniac Cop 2* (1990), French grande poster, 47 x 63 in.; *Original Gangstas* (1996); a pair of Japanese posters for *Call* (a stage play for Cohen's *Phone Booth*), 20 x 28 in., both signed ("Larry Cohen"); a "King Cohen" poster, signed ("Larry Cohen") (2015), 23.5 x 34.5 in. Together with a Richard Nixon presidential poster, 1968-72, 20 x 28 in.; 2 posters for the stage play, *Motive* (1976), 20 x 29.5 in.; a promotional poster for a Picasso exhibition at the Guggenheim, March 2-May 6, 1984, 25 x 38 in.; 2 copies of "Old Cotton Barn" by Wolf Kahn (2001), 26 x 32 in.; and an early poster for *Wicked Stepmother* in which Cohen has drawn a speech bubble next to Bette Davis in which she says, "Who do you have to f*** to get out of this movie?" and a pasted photo of Cohen saying in response, "Not me!" 27 x 41 in. unless otherwise indicated

\$600 - 900



215

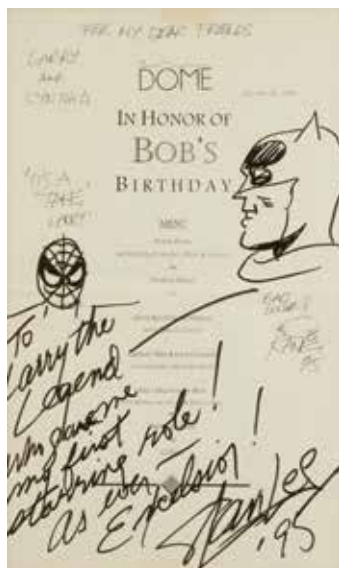
215

A GROUP OF CELEBRITY CORRESPONDENCE WRITTEN TO OR OWNED BY LARRY COHEN

1. DAVIS, BETTE. Autograph Letter Signed ("Bette D"), 1 p, 8vo, n.p., February 20, 1988, to Larry Cohen, regarding the look of her character in his upcoming film: "Hope you agree with my changes in your script," framed.
2. PARSONS, LOUELLA. 4 Typed Letters Signed ("Louella"), 4 pp, 8vo, Los Angeles, 1937 to 1944, to Walter Winchell, all very complimentary, two framed. WITH: TLS of Hedda Hopper, May 2, 1958, to Winchell, thanking him for sending an Easter plant.
3. A Walter Winchell file of retained correspondence relating to Lindbergh baby kidnapper Bruno Richard Hauptmann, 1930s-1960s.

Provenance: Items #2 and #3: *The Walter Winchell Files*, Butterfield & Butterfield, December 12, 1990, lots 1575 (Hauptmann) and 1605 (Parsons). Original sale catalog, bid paddle, and receipt included.

\$700 - 900



216

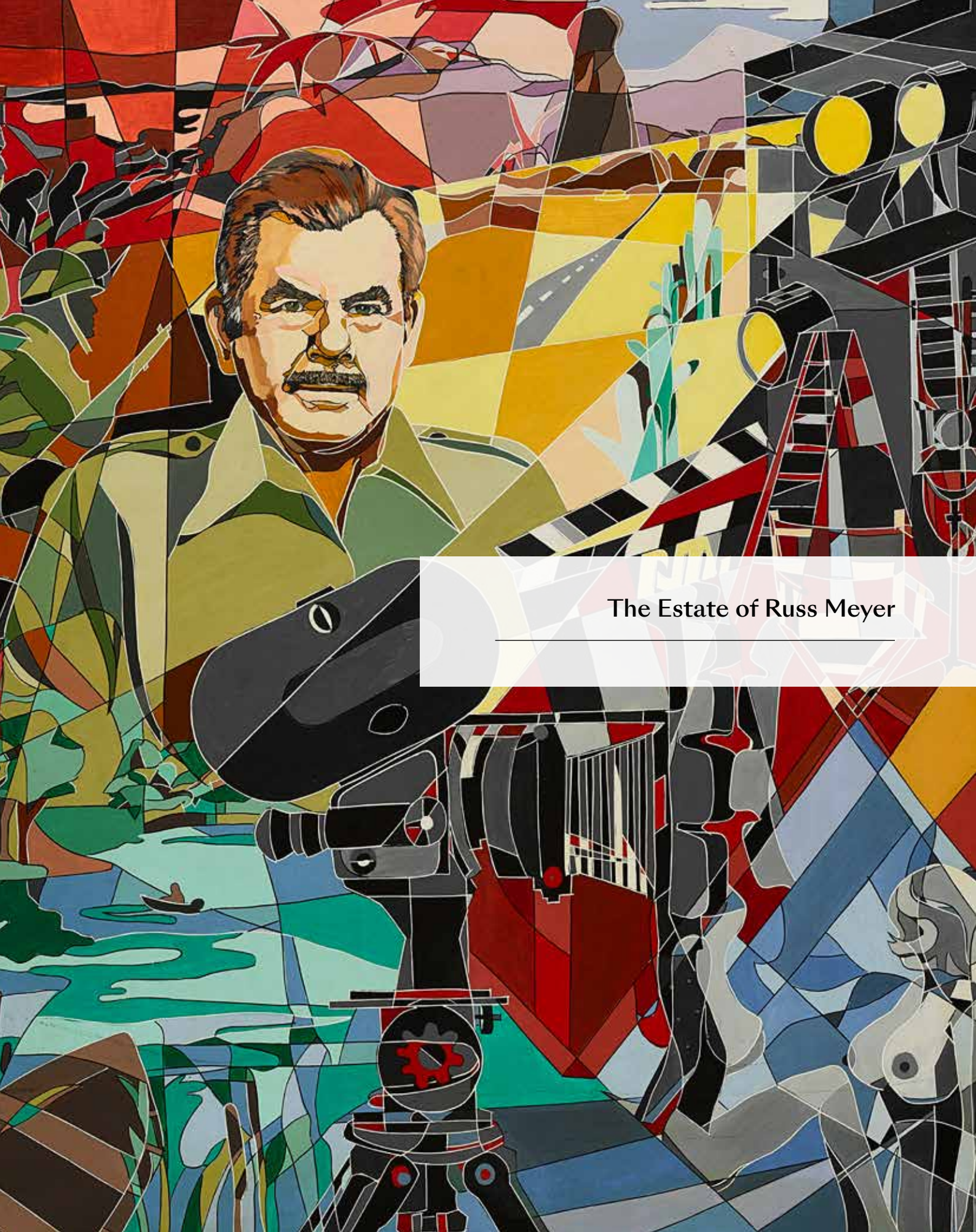
216

A MENU SIGNED BY BOB KANE AND STAN LEE, WITH SKETCH OF BATMAN BY BOB KANE

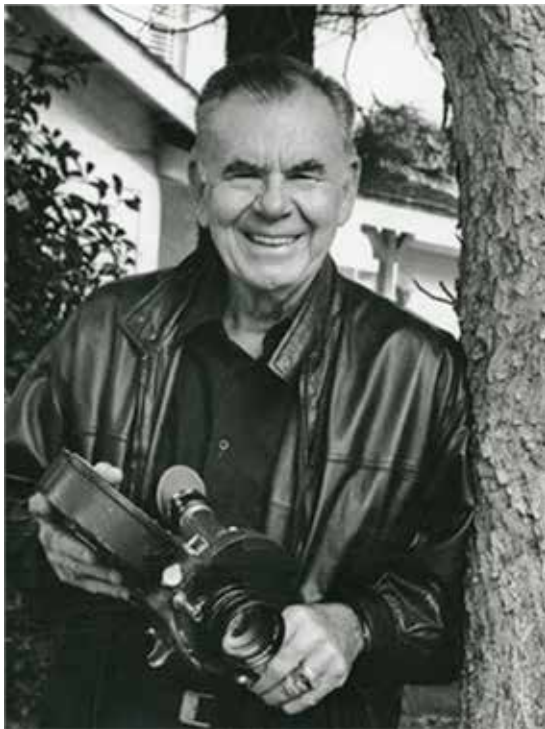
Custom menu from "Le Dome" restaurant dated October 28, 1995, with "In Honor of Bob's Birthday" under the restaurant insignia and above the food choices, signed and inscribed, "For my dear friends / Larry and Cynthia / 'It's a Take, Larry!' / Best Wishes / Bob Kane '95," and "To / Larry the / Legend / Who gave me / my first / starring role! / As ever / Excelsior! / Stan Lee / '95," next to sketches done by Lee of both Spider-Man and Batman, matted and framed. Together with a copy of the book, *Marvel: The Characters and Their Universe* (New York: Barnes & Noble Books, 2002), inscribed, "To Good ol' / Larry - / Your friend & fan - / Stan Lee."

Overall: 14 x 19.5 x 1 in.; within mat: 8.25 x 13.5 in.; book: 11 x 14.25 x 1.5 in.

\$400 - 600



The Estate of Russ Meyer



Russ Meyer: Hollywood's Only True Auteur

Russ Meyer learned his craft as a cameraman in the US Army during World War II, and in the years just after, was a successful pinup photographer and cameraman. In 1959, he wrote and produced his first film, *The Immoral Mr. Teas*, for \$24,000. The film was the first true “nudie cutie” and sparked a run of Meyer films, each financed by the success of the previous one. Meyer was a one-man band, writing, directing, producing, editing, and distributing his films, often at a remarkably low cost. The major studios envied Russ’s success and frugality, and eventually he struck a deal at Twentieth Century-Fox to direct *Beyond the Valley of the Dolls* (1970). His tenure with the studio was brief, however, and Russ returned to independently producing his films by 1973. By the end of the decade, he lost market share to hardcore films, but Meyer’s place in film history was secure, and his brand of “intentionally vapid surrealism” and titillation has many imitators today.

A large portion of the personal property and memorabilia of Russ Meyer was donated by his estate as per his Estate Plan to both the Museum of Modern Art and The Academy of Motion Picture Arts and Sciences. Bonhams is pleased to offer these remaining treasures from Russ Meyer’s estate for his longtime fans and admirers to enjoy.

217

A RUSS MEYER PROP HAT FROM *THE IMMORAL MR. TEAS*

Pad-Ram Enterprises, 1959. Comprising a straw boater hat affixed to a wooden base, under which a plaque reads, “*The Immoral Mr. Teas* / Starring / W. Ellis Teas / A / Pad Ram Production.” The hat can be seen throughout the film, as well as hanging on the wall of Russ Meyer’s home in the program, *The Incredibly Strange Film Show* (1988-89).

15.5 x 20.5 x 5 in.

\$500 - 700



217

218

A RUSS MEYER PROP HAT FROM *EVE AND THE HANDYMAN*

Pad-Ram Enterprises, 1961. Comprising a newsboy cap affixed to a wooden base, under which a plaque reads, "*Eve and the Handyman / Starring / Anthony-James Ryan / Eve Meyer / An Eve Production.*" Together with a group of 3 folded site maps for Camp Crowder, the military training camp where Russ Meyer met the actor Anthony-James Ryan (who played the handyman) when they were both in the army. *Plaque: 14.5 x 16.5 x 2 in.; Camp Crowder site maps: 17 x 21.5 in.*

\$400 - 600



218

219

A RUSS MEYER PROP TENNIS SHOE FROM *EROTICA*

Pad-Ram Enterprises, 1961. Comprising a pair of Converse tennis shoes affixed to a wooden base, under which a plaque reads, "*Erotica / May 1961 / Pad Ram Enterprises, Inc.*" Above the plaque is a small box with "*The 'Most' Brief / FRENCH / Bathing Suit*" typed to the lid, but with nothing inside. *13 x 19.5 x 7 in.*

\$400 - 600



219

220

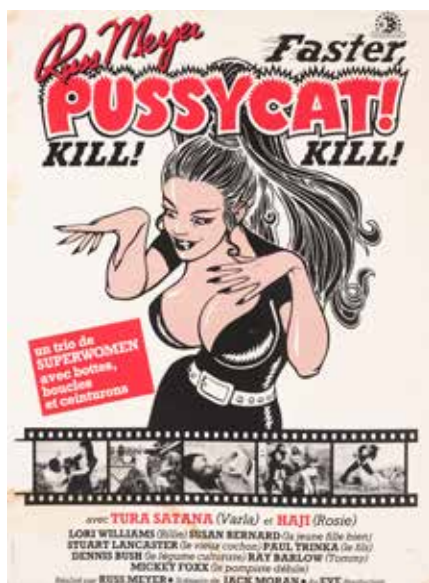
A RUSS MEYER PROP ICE TONGS FROM *RUSS MEYER'S LORNA*

Eve Productions, 1964. Comprising large ice tongs affixed to a wooden base (one part is broken off), above which a plaque reads, "*Lorna.*" *13 x 20 x 8 in.*

\$300 - 500



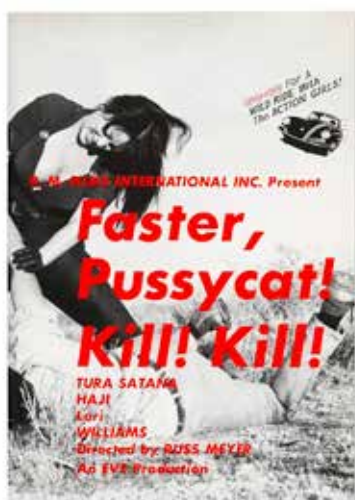
220



221



222



223



224

221

A RUSS MEYER POSTER OF *FASTER, PUSSYCAT! KILL! KILL!*
 Eve Productions, 1965. French grande poster mounted on cardboard.
 Russ Meyer devised the story and directed for this film, his most
 successful and arguably the most campy.
 47 x 62.75 in.

\$300 - 500

222

A RUSS MEYER POSTER OF *FASTER, PUSSYCAT! KILL! KILL!*
 Eve Productions, 1965. Spanish poster mounted on Perma Plaque.
 Overall: 19 x 26.5 in.; within plaque: 15 x 22.25 in.

\$300 - 500

223

A *FASTER, PUSSYCAT! KILL! KILL!* PROMOTIONAL PROGRAM
 Eve Productions, 1965. Souvenir promotional program for the film, 22
 pp, published in 1995 by Fiction, Inc. Filled with full-page and double-
 page spreads of photographs and text (most of which is in Japanese).
 8.25 x 11.75 in.

\$300 - 500

224

A RUSS MEYER PROP GLOVE FROM *FASTER, PUSSYCAT! KILL! KILL!*
 Eve Productions, 1965. Comprising a black glove affixed to a wooden
 base, above which a plaque reads, "Eve Productions Inc. / *Faster,
 Pussycat / Kill, Kill! / Jan. 1966.*" The glove can be seen in the film as
 well as hanging on the wall of Russ Meyer's home in the program, *The
 Incredibly Strange Film Show* (1988-89).
 10.5 x 14 x 1.25 in.

\$400 - 600



225



226



227



228

225 W

A RUSS MEYER WHEELCHAIR FROM *FASTER, PUSSYCAT! KILL! KILL!*

Eve Productions, 1965. Wood and metal wheelchair bearing a brass plaque on the back inscribed, "Faster Pussycat Kill! Kill! / January 1966 / Stuart 'the old man' Lancaster's Chair / after being smashed by Tura / Satana's Porsche." The chair is in fragile condition and has small pieces of broken wood which are loose. Lancaster plays a disabled, wheelchair-bound old man who isn't as helpless as he seems in this, Meyer's most successful film. The wheelchair is seen many times throughout the movie and Lancaster takes a nasty spill as a result of his scheming ways.

25 x 31 x 45 in.

\$500 - 700

226

A RUSS MEYER PROP NOOSE FROM *MUDHONEY*

Delta Films, 1965. Comprising a heavy rope noose with a stuffed squirrel hanging on to the top, affixed to a wooden base, alongside which a plaque reads, "Mudhoney / Delta Films, Inc. / January 1966."

12 x 16 x 3 in.

\$300 - 500

227

A RUSS MEYER PROP JOCK STRAP FROM *GOOD MORNING ... AND GOODBYE!*

Eve Productions, 1967. Comprising a jock strap affixed to a wooden base, above which a plaque reads, "Good Morning ... / and / Goodbye! / Eve Productions, Inc. / November 1967."

10.5 x 14 x 3.5

\$200 - 300

228

A RUSS MEYER PROP JUICE CAN FROM *VIXEN!*

Eve Productions, 1968. Comprising a can of "TreeSweet" pure grapefruit juice affixed to a wooden base, above which a plaque reads, "Russ Meyer's / Vixen! / Eve Productions, Inc. / Oct. 1968."

10.5 x 14 x 3 in.

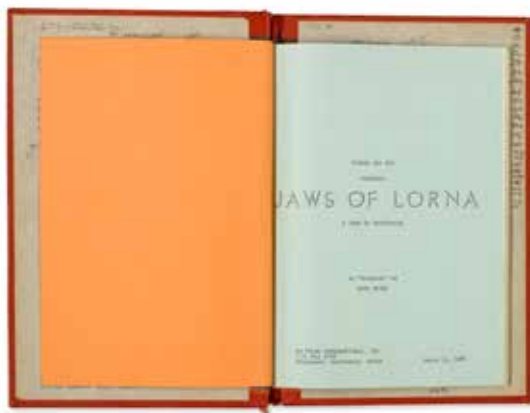
\$200 - 300



229



230



231



232

229

A RUSS MEYER PROP DOG BOWL FROM *SUPER VIXENS*

RM Films International, 1975. Comprising a dog bowl affixed to a wooden base, above which a plaque reads, "*Russ Meyer's / Super Vixen's [sic] / A September 19 Production / RM Films International, Inc. / Feb. 1975.*"

9 x 11.75 x 3 in.

\$300 - 500

230

A RUSS MEYER PLAQUE DISPLAY REFERENCING *BENEATH THE VALLEY OF THE ULTRA-VIXENS*

Signal 166, 1979. Comprising a pair of coffee cups affixed to a wooden base, one inscribed, "*I Love Russ*" with a caricature of a cameraman on the opposite side, and one inscribed, "*Kitten Loves Russell*," above which a plaque reads, "*Beneath the Valley of the UltraVixens / May 1978 / RM Films International, Inc.*" Also affixed to the plaque is a "*Caesar's Palace / Las Vegas, Nevada*" chip. This display can be seen hanging on the wall of Russ Meyer's home in the program, *The Incredibly Strange Film Show* (1988-89). Kitten refers to Kitten Natividad, the star of the film.

13.5 x 19 x 5.5 in.

\$500 - 700

231

A RUSS MEYER UNPRODUCED SCRIPT FOR *JAWS OF LORNA*

Xerographic manuscript, an "original" by Russ Meyer, 61 pp, dated March 21, 1981, with yellow revision pages bound in, bound in a red binder. Both the front and back inside covers contain handwritten notes of people's names, addresses, and phone numbers. *Jaws of Lorna* was a proposed sequel to Meyer's previous film, *Russ Meyer's Lorna* (1964).

9.5 x 12.75 in.

\$300 - 500

232

A RUSS MEYER GROUP OF FILM PROPS

Comprising a Cine-Kodak Royal Magazine camera, copies of Meyer's Army cameraman sign, a box of Southern Kitchen grits, a pack of Kool cigarettes and loose cigarettes, fake blood, a baseball, glitter, a fake medal, 2 fishing lures, dried leaves, loose grits, pancake makeup, license plates, fake badges, a Sputnik camera, a straw fedora, caps, women's shoes, bras, panties, a pair of binoculars, Yale banners, egg carton trays, signs, and much more, all housed in 3 cardboard boxes. *Each box: approximately 9 x 12 x 17.5 in.*

\$2,000 - 3,000

233

A RUSS MEYER GROUP OF PROPS

Comprising a *Venturer* multiband receiver and cassette player; a large key chain with "Rougemont Hotel / Queen Street / Exeter / 205" imprinted on the key, with glue residue on the other side, with attached key; a blue key chain with "Pendragon Hotel / Southsea / Room 24" imprinted on the key, with glue residue on one of the sides, with attached key; and a piece of bric-à-brac resembling a sausage inscribed "To Russ / The Best of / Bavaria! / ? and Angelika."

Receiver: 11.5 x 14 x 5.25 in.

\$400 - 600



233

234

A RUSS MEYER GROUP OF COSTUMES FROM HIS FILMS

Comprising a red nurse's uniform, a pink negligee, a blue-and-white gingham dress, and a red and black plaid hat, all worn in *Beneath the Valley of the Ultra-Vixens* (1979); a Canadian Mountie hat with a "Special Officer" badge affixed to the front; a pair of engineer-style bib overalls; a red feather boa; a blonde wig; a duffle bag; a police officer hat with a "Special Officer" badge affixed to the front; a red velvet vest; a see-through blouse; a fake knife in its sheath; two pairs of cowboy boots; and assorted lingerie, all housed in two plastic tubs.

Largest tub: 16.5 x 23 x 15 in.

\$2,000 - 3,000



234

235

A RUSS MEYER GROUP OF PROMOTIONAL RADIO SPOTS FOR HIS FILMS

Comprising approximately 103 radio spots on both 33-1/2 RPM and 45 RPM vinyl, for films including *The Immoral Mr. Teas* (1959); *Faster, Pussycat! Kill! Kill!* (1965); *Mondo Topless* (1966); *Common Law Cabin* (1967); *Beyond the Valley of the Dolls* (1970); *Russ Meyer's Super Vixens* (1975); *Up!* (1976); *Beneath the Valley of the Ultra-Vixens* (1979), and more.

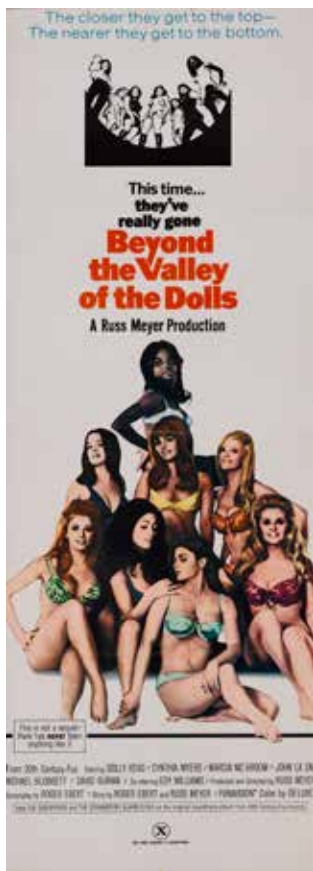
Many of the records are sandwiched between cardboard and in individual envelopes, and many of the envelopes are not labeled and have never been opened.

12 x 16 x 23.5 in.

\$500 - 700



235



236

236 W

A RUSS MEYER LARGE GROUP OF POSTERS

Comprising 13 posters including 3 from *Beyond the Valley of the Dolls* (1970): U.S. insert poster mounted on Perma Plaque, 15 x 37.5 in., a U.S. one sheet poster mounted on foam core, 27 x 41 in., and a French/Dutch poster mounted on Perma Plaque, 15 x 21.5 in.; *Blacksnake* (1973) U.S. one sheet poster, mounted on board, 28 x 42 in.; a double-billed British quad poster promoting *UltraVixens* and *Super Vixens* in one program (a live show), 31.5 x 41.5 in., framed; *Up!* U.S. one sheet poster mounted on foam core, 27 x 41 in.; and *Beneath the Valley of the Ultra-Vixens* (1979) German poster mounted on cardboard, 23 x 33.25 in. Together with a German *Playboy* magazine cover and article on Russ Meyer upon which is affixed a brass plaque inscribed, "From 'The Brest of Russ Meyer' / Chapter 61, 'Intermezzo' / USCHI DIGARD doing / what she does best!," mounted on Perma Plaque, 12 x 26 in. Together with a group of oversized posters including *The Seven Minutes* (1971), framed (overall: 56 x 39.5 in. and within frame: 54 x 37.25 in.); *Black Snake* (1973), Italian, framed (overall: 56.5 x 40.75 in. and within frame: 54.5 x 38.75 in.); *Up!* (1976), French grande, framed (overall: 62.5 x 47.5 in. and within frame: 60.25 x 45.5 in.); *Beyond the Valley of the Dolls* (R1984), French grande, framed (overall: 63 x 47.5 in. and within frame: 61 x 45.25 in.); and *SuperUp!*, framed (overall: 56 x 40.75 in. and within frame: 54.5 x 38.5 in.).

Largest overall: 63 x 47.5 in.

\$600 - 800



238



237

237

A RUSS MEYER GROUP OF VIDEOTAPES OF HIS FILMS

Comprising *Faster, Pussycat! Kill! Kill!* (1965), part 1 of 1, dated 12/21/81; *Mondo Topless* (1966), 1 reel; *Vixen!* (1968), part 1 of 1, dated 10/20/81; *Cherry, Harry & Raquel!* (1969), 2 reels (parts 1 of 1 and 1 of 2), dated 9/30/81; *Supervixens* (1975), 2 reels (both labeled "2 of 2"), dated 10/28/81; *Up!* (1976), 1 reel, dated 7/18/80; and *Beneath the Valley of the Ultra-Vixens* (1979), 1 reel, dated 1/15/81, all housed in plastic professional film containers. Please note that there is no guarantee that the films are presented in their entirety, as they have not been viewed.

17 x 17 x 17 in.

\$1,000 - 2,000

238

A RUSS MEYER GROUP OF AWARDS

Comprising a gilt metal statuette of a man (similar in style to the Academy Award®) upon a wooden base with a plaque inscribed, "Presented to / Russ Meyer / 'Lifetime Achievement Award' / from Clarke Wilson / and a Grateful Public / Christmas, 1986"; a plaque inscribed, "Russ Meyer / An Astounding Filmmaker / March 21, 1991 / Sincere Admiration, / John McCormick"; and an award inscribed, "Cult Movies Magazine / Lifetime Achievement Award / Creative Excellence / Presented to / Russ Meyer / 2000."

Statuette: 6.5 x 14.25 x 6.5 in.; Cult Movies award: 9.75 x 7 x 2.25 in.; plaque: 8.25 x 10.25 x 1 in.

\$400 - 600

239

A RUSS MEYER GROUP OF EARLY CAMERAS

1. An Eastman Kodak "Brownie" box camera, cardboard model, 4.5 x 3 x 5.5 in., with "Use Film no. 120" embossed on side.
 2. A cardboard box camera, likely Eastman Kodak manufacture, 6.25 x 4 x 7.25 in., with "Use Film No. 130" embossed on side. Labeled "RM / Lydia camera" with marker on tape to front.
 3. A Rolleiflex camera, DBP 1628735 DBGM, 1956.
 4. A Rolleiflex camera, DBP 1866524 DBGM, c.1958.
 5. A Rolleiflex camera, DBP 1407072 DBGM, 1951. In poor condition.
- Early cameras used by Russ and his family in his youth and early days of his career.

\$800 - 1,200



239

240

AN ASSORTED GROUP OF RUSS MEYER MOTION PICTURE CAMERAS AND EQUIPMENT

1. An Arriflex 35 BL camera, number 35264, oxidation and loss to bellows.
 2. An Arriflex 35IIC camera, number C8847, with attached film magazine and lens.
 3. A group of 5 loose Arriflex film magazines, one with "Russ Meyer Films" label to side.
 4. A battery belt.
 5. A group of motion picture camera lenses, as follows: Zeiss numbers 5615433, 6224472, 5767996, 5795340, 5969232, 5769348; Schneider-Kreuznach Arriflex-Cine-Xenon 9071715; Leitz/Wetzlar Jektor F-12.5cm 1121158.
 6. A pair of Electro Voice microphones model 667A, numbers 7433 and 7737.
 7. A group of miscellaneous lens caps.
- Assorted cameras and equipment from Russ Meyer's personal collection.

\$2,000 - 3,000



240

241 W

A RUSS MEYER MOVIOLA EDITING MACHINE

Comprising Moviola model UD 20S, serial #54282, with model D-20 picture viewer, serial #54283, and model SD sound reel, serial #29700. With wooden office chair on rollers. Russ Meyer's editing bay, on which he cut together nearly all his films. Russ built an addition onto the back of his house and parked the editing machinery in it, disappearing for weeks at a time while cutting together his footage.

56 x 28 x 33 in.

\$1,000 - 2,000



241



242



243



244



245

242

A GROUP OF 5 RUSS MEYER 32 MM EDITING SPLICERS

1. Hollywood Film Company model FSC 1 electric, serial #1151.
2. Moviola model SYB, serial #27193.
3. A group of 3 similar splicers, lacking brand labels, the first stamped "RSS 3515 Hal Dennis," the second "LM00070," and the third "328." With a box of splicing tape in original mailing package, addressed to Russ's assistant.

\$800 - 1,200

243

A RUSS MEYER HASSELBLAD CAMERA AND EQUIPMENT

A Hasselblad 500 c/m camera with 80 mm lens, number 7137439 (on lens and box, camera not disassembled), with original manual in English. With additional Hasselblad Synchro Compur 50-60 mm lens, number 4870929; Hasselblad bellows; a Hasselblad A12 film magazine, in original box; and a step up ring and 2 lens caps. A fine group of Hasselblad products used by Meyer in his still photography projects. Hasselblads were famously used during the Apollo space flight program missions to capture the iconic images of earth from the moon.

\$1,000 - 2,000

244

A PAIR OF RUSS MEYER LEICA CAMERAS

1. A Leitz Leica R4s camera, number 1644731, c.1983, mounted with Leitz Wetzlar lens, number 2186573, c.1966, in original manufacturer's case with boxed leash and instruction manual.
 2. A Leica DBP camera, number 815998, c.1956, with Wetzlar scope, number 18777, and additional lens extender, number 16466M, in married Leica case with related ephemera.
- A pair of Leica cameras used by Russ Meyer to shoot still photography.

\$1,500 - 2,500

245

A GROUP OF 3 RUSS MEYER STILL CAMERAS

1. A Leitz Leicaflex camera, number 1083954, with Leitz 90 mm lens, number 2414189.
 2. An Asahi Pentax KM 35 mm camera, number 8283224, with SMC Pentax-M 50 mm lens, number 3549235.
 3. A Canon AE1 Program camera, number 1803223, with Canon 50 mm lens, number 4461138.
- From Russ Meyer's personal camera collection.

\$1,000 - 2,000

246

A PAIR OF RUSS MEYER SPECTRA ANALOG LIGHT METERS

1. Spectra Professional Exposure Meter, Model S-500, number 2372 with "Fritz Mandl" labeled to verso of meter and wrist leash affixed to bottom. In original locking leather case marked "A" on tape to front, "50D" to top, and phone number to side, with 5 filters in side pocket.

2. Spectra Professional Exposure Meter, Model P-251, number 5352. In original locking leather case marked "B" to front, "B & W" to back and phone number to side, with 4 filters in side pocket.

Part of Russ Meyer's extensive collection of photography equipment: top-of-the-line light meters from the Spectra Cine company, Hollywood's preferred manufacturer for light meters since the 1950s.

\$500 - 700



246

247

A RUSS MEYER GROUP OF HANDWRITTEN ESSAYS AND NOTES AND AN EVE MEYER LETTER

Comprising 20 pp of Meyer's handwritten essays and/or notes on lined notebook paper on various subjects including his childhood; his friend Henrye Bowen; the invasion of Normandy (where he calls his fellow photographers "comrades-in-Eyemos"); and more, including the death of his ex-wife, Eve, where he laments that he did not make more of his relationship with her and that he possibly loved her more than the rest. He remembers her features: "A face to sink a thousand dungenous [sic] crab boats ... radiantly alive. The full-blown lower lip ... an invitation to bite ... why couldn't she remain like this always?" Together with an Autograph Letter Signed ("Eve & Russ"), 3 pp recto, 8vo, April 18, 1956, Italy, to friends Myra and Gene Moore. In the letter, Eve describes their trip to Rome where Russ is filming "stories" and her surprise at the relaxed work atmosphere among the Italian models; a 2 pp typed letter from Eve dated April 26, 1956 to several of her friends collectively in which she expresses anger that no one has answered her letters, but then goes on to describe their trip adventures; and various pieces of fan mail.

9.5 x 12 in.

\$400 - 600



247

248

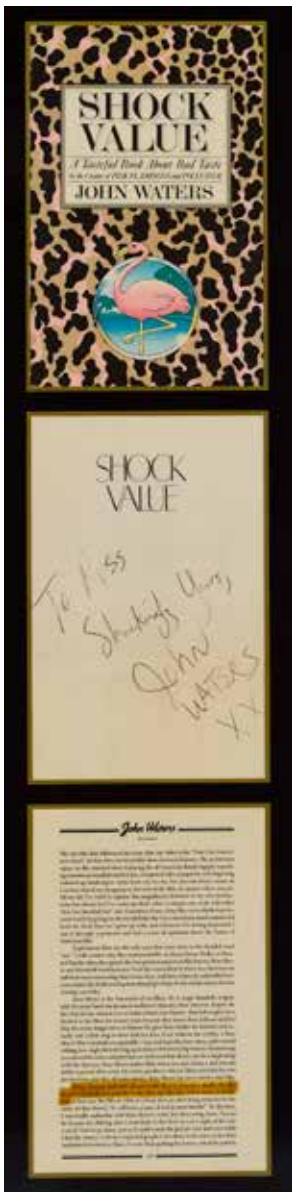
A RUSS MEYER CARICATURE OF KITTEN NATIVIDAD

Caricature of Natividad as a big-haired and big-busted girl in a red gingham mini dress, with "For Kitten / R.M. Prod. [and initials]" underneath the caricature. Natividad appeared in Meyer's *Beneath the Valley of the Ultra-Vixens* (1979) and was in a personal relationship with him for over 15 years. Overall: 11 x 13.5 in.; caricature: 8.25 x 10.75 in.

\$400 - 600



248



250



249



251



252

249

A RUSS MEYER CARICATURE

Pen and colored pencil caricature of Meyer wearing a crown and operating his movie camera, signed " ? / Bob," drawn on a page of "Berlin Hilton" stationery and mounted on Perma Plaque.

Overall: 10.5 x 14 in.; drawing: 7.5 x 11.25 in.

\$400 - 600

250

A RUSS MEYER DISPLAY OF JOHN WATERS' BOOK, *SHOCK VALUE*, SIGNED BY WATERS

Perma Plaque display of three pieces including the cover of John Waters' book, *Shock Value* (Delta, 1981); an interior page inscribed to Meyer, "To Russ / Shockingly Yours / John Waters / XX"; and a page from the book with highlighted text expressing Waters' opinion that *Faster, Pussycat! Kill! Kill!* is "beyond a doubt, the best movie ever made." Irreverent filmmaker Waters was a huge fan of Meyer and labeled him "the Eisenstein of sex films."

Overall: 9 x 33.75 x 1 in.

\$200 - 300

251

A RUSS MEYER HOMAGE TO HIS FRIEND, FRED MANDL

Comprising Fred Mandl's obituary in *Variety* dated March 13, 1985, along with two short tribute ads to Mandl from various periodicals; a handwritten sign presumably written by Mandl's family while he was in the hospital, instructing that no visitors be allowed except for Russ Meyer; a hospital "Patient Visitor" tag; a masthead for the March 1, 1985 issue of *Variety*; an homage to Mandl from Meyer listing Mandl's accomplishments; and two small plaques, each inscribed, "Fred Mandl / ... A Very Best Friend / 1985," all arranged in a Perma Plaque display. Together with a postcard sent to Meyer by Mel Fowler featuring an illustration drawn by Fowler of Meyer with a big-busted mermaid, on which Fowler writes, "And also - Russ - the fishing is very good, too! / Mel F.," mounted on Perma Plaque. Fred Mandl was a newsreel cameraman who worked on several of Meyer's films and was a lifelong friend. Mel Fowler was another friend of Meyer's and the art director for two of his films.

Overall: 17 x 23 x 1 in.; smaller plaque: 6.25 x 8 in.

\$300 - 500

252

A RUSS MEYER HOMAGE TO HIS FRIEND, WILLIAM TEAS

Comprising William Teas' obituary dated November 30, 1994; an Autograph Letter Signed ("Claudia"), 1 p, 8vo, November 25, 1994, to Russ Meyer, with a photo of Teas, attached, describing the last days of Teas' life and the loss they all feel; a newspaper blurb mentioning Teas authored by Herb Caen; a dollar bill inscribed, "You'll never be broke! Love, Melissa"; and a xerographic article pertaining to Teas, all matted within the same frame. William Teas was an army buddy of Meyer's and the star of Meyer's first film, *The Immoral Mr. Teas* (1959). He was also a talented photographer who covered the liberation of Paris in 1945. Together with an advertisement promoting *The Immoral Mr. Teas* mounted on Perma Plaque.

Largest: 25 x 28 x 1 in.; smallest: 19.5 x 24.5 in.

\$300 - 500



253

253

A RUSS MEYER DIAMOND WRISTWATCH

18K yellow gold and diamond day-date wristwatch, c.1985. Bracelet has significant stretch, 133 grams, with automatic movement and gold face, with after-market diamond numerals and an after-market bezel with round diamonds. Estimated weight of 1.60 carats and fold-over clasp. Inner circumference of 7.5 in. Signed Rolex, reference number 18038, with box and hangtag.

\$3,000 - 5,000



254

254

A RUSS MEYER MONOGRAMMED BRACELET GIFTED TO HIM BY KITTEN NATIVIDAD

14K yellow gold ID bracelet, 47.6g, length 7.25 in., engraved "Russell" to front and "3-21-78 / Love Kitten" on the other side, given to him by longtime partner, Kitten Natividad. A closeup of the bracelet can be seen in the documentary about Russ Meyer, *The Incredibly Strange Film Show* (1988-89).

\$800 - 1,200



255

255

A RUSS MEYER GROUP OF RINGS

Comprising a 14K yellow gold diamond band, 9.8g, 1.00ctw, G-I Color, VS-SI Clarity, size 11.75; a 14K yellow gold initial ring, 32.5g (larger of the 2 "RM" rings), size 12; a 14K yellow gold initial ring, 18.2g (smaller of the 2 "RM" rings), size 11.25; and a 14K yellow gold and bloodstone ring, 4.2g, size 11.25 (stone has moderate scratches and wear present). A closeup of one of the initial rings can be seen in the documentary about Russ Meyer, *The Incredibly Strange Film Show* (1988-89).

\$1,200 - 1,800

64.7g total





256

256

A RUSS MEYER GROUP OF FAMILY MEMORABILIA

Comprising a triptych of portraits of Meyer's mother, matted and framed together; a scrapbook put together by Meyer's sister, Lucinda, when she was a young girl, containing family photos of her with their mother, newspaper clippings, and birthday cards; a piece of firewood and two pine cones affixed to a wooden base, under which a plaque reads, "*Sweet Bird of Youth / Stockton, Calif. / 1931*" and another which reads, "*Cousins - / Earl Walsh / Russ Meyer*"; a group of 6 framed photographs of Lucinda; a carved and painted illustration on wood of a woman (likely Meyer's mother) with "*By Russ / Oakland, Ca.*" written in black Sharpie to the top; a photo of Meyer with what appears to be his grandparents; a photo of Meyer with a military friend; a hand-colored photograph of a gentleman in a military uniform; and a portrait of an elderly gentleman, framed. *Framed piece of mother: 17 x 22 in.; plaque: 10 x 14 x 5 in.; scrapbook: 9.5 x 11.5 x 1 in.*

\$400 - 600



257

257

A RUSS MEYER GROUP OF MEMORABILIA RELATED TO HIS ARMY CAREER

Comprising a motion picture film camera affixed to a wooden base, above which a plaque reads, "*World War II / 35 MM Eyemo / 144/45*"; a small black sign with "*3rd Army / 166th Sig. Photo Co. A / NRU #1 / Lt. E.J. Moore, OIC / Cameraman - Sgt. R. Meyer*" handwritten to front, affixed to a wooden base below which a plaque reads, "*166th Signal Photo Co. / 3rd U.S. Army / E.T.O. Jan. 1944 - Dec. 1945*"; a pair of dogtags engraved, "*Russell A. Meyer / 19129365 T43-3 / Lydia L. Haywood / 3930 Agua Vista St. / Oakland, Cal. / P*" (one of the tags has lost letters); and a floral handkerchief/appliqued cloth with "*Camp Crowder, Mo.*" [training camp] at the bottom, framed. Meyer's army career was a profound experience in his life. As a staff sergeant in the film branch of the 166th Signal Corps, Meyer met many friends with whom he would stay in contact for the rest of his life, and many of whom would participate in his films in some fashion. According to one of his army buddies, Meyer would send a "class newsletter" of sorts to everyone in the corps for decades after the war was over, keeping each informed of what the others were doing and as such, creating a lifelong bond. As Meyer wrote in his autobiography, "*Without the 166th experience, I seriously doubt if I would have attained the high-water mark of good luck that I enjoy today.*"

Camera on plaque: 12 x 12 x 15 in.; framed piece: 18.25 x 18.25 x 1.25 in.

\$800 - 1,200



258

258

A RUSS MEYER GROUP OF PASSPORTS AND IDENTIFICATION CARDS

Comprising a group of 4 passports issued on September 22, 1976; July 30, 1981; May 12, 1986; and April 22, 1996; a pair of California Driver's Licenses dated 1978 and 1992; a copy of his birth certificate; a Directors Guild of America membership card; and an Honorary Lifetime Member card from the International Alliance of Stage Employees. Together with business cards; membership cards; insurance cards; credit cards; a smallpox vaccination certificate; an empty brown passport holder; and three money holders/sleeves, one still containing a 10-pound note. *8 x 8 in.*

\$1,000 - 2,000

259

**A RUSS MEYER GROUP OF CERAMIC
“BREAST” CUPS**

Comprising three ceramic “breast” cups, each with “*The Breast of Russ Meyer*” handwritten in Sharpie to front and dedications to individuals on the back, with one inscribed, “*To: Larry Thomas / From: Russ Meyer*” and one inscribed to Meyer, “*Dear Russ, / This is The / Big One! / Happy 60th / Love, / Fran.*” Each: 6 x 6 x 7 in.

\$300 - 500



259

260

**A RUSS MEYER GUMBALL MACHINE
AND LAMP**

Comprising a “*Carousel*” brand gumball machine with “*Russ’s Balls*” handpainted to the face, still in working order, with gumballs and pennies still inside; and a black desk lamp shaped like a movie camera with “*RM Films*” painted to each side, still in working order. Gumball machine: 8 x 9 x 15 in.; lamp: 7.5 x 14 x 3.25 in.

\$300 - 500



260

261

**A RUSS MEYER “BUSTOON” ILLUSTRATION
BY BILL WARD**

Gouache and graphite on illustration paper, signed (“Ward”) in the lower right corner, framed. Bill Ward’s illustrations appear in Meyer’s autobiography, *A Clean Breast! The Life and Loves of Russ Meyer* (Hollywood: Hauck Publishing Company, 2000). They represent the women with whom Meyer had dalliances and are known as “Bustoons”. According to Meyer, one of his jealous wives destroyed the real photographs he had taken of these previous amours.

Overall: 17.25 x 21.25 in.; within mat: 14 x 17.5 in.

\$1,000 - 1,500



261

262

**A RUSS MEYER “BUSTOON” ILLUSTRATION
BY BILL WARD**

Gouache and graphite on illustration paper, signed (“Ward”) in the lower left corner, framed.

Overall: 17.25 x 21.25 in.; within mat: 14 x 17.5 in.

\$1,000 - 1,500

262



263

263

**A RUSS MEYER "BUSTOON" ILLUSTRATION
BY BILL WARD**

Gouache and graphite on illustration paper,
signed ("Ward") in the lower right corner, framed.
Overall: 17.25 x 21.25 in.; within mat: 14 x 17.5 in.

\$1,000 - 1,500



264

264

**A RUSS MEYER "BUSTOON" ILLUSTRATION
BY BILL WARD**

Gouache and graphite on illustration paper,
signed ("Ward") in the lower left corner, framed.
Overall: 17.25 x 21.25 in.; within mat: 14 x 17.5 in.

\$1,000 - 1,500



265

265

**A RUSS MEYER "BUSTOON" ILLUSTRATION
BY BILL WARD**

Gouache and graphite on illustration paper,
signed ("Ward") in the lower right corner, framed.
Overall: 17.25 x 21.25 in.; within mat: 14 x 17.5 in.

\$1,000 - 1,500



266

266

**A RUSS MEYER GROUP OF PHOTOGRAPHIC
ART PRINTS**

Comprising 13 photographs, one black-and-white
and the rest color, most of women in various
stages of undress and in various locations, one
from *Faster, Pussycat! Kill! Kill!* (1965), with five
signed ("Russ Meyer") in black Sharpie on the
reverse.

Each: 11 x 14 in.

\$800 - 1,200



267



268



269



270

267

A RUSS MEYER FASTER, PUSSYCAT! KILL! KILL! T-SHIRT BY GUCCI

A never-worn taupe short-sleeved cotton sweatshirt with the movie title graphic for *Faster, Pussycat! Kill! Kill!* emblazoned on the front, bearing a *Gucci* label and hanging tag, and with the *Gucci* logo on the back, with an interior tag inscribed, "© 1966 Russ Meyer Charitable Trust used under license to Gucci," size small but designed for an extremely oversized fit.

\$300 - 500

268

A RUSS MEYER FASTER, PUSSYCAT! KILL! KILL! SWEATSHIRT BY GUCCI

A never-worn taupe long-sleeved cotton sweatshirt with the movie title graphic for *Faster, Pussycat! Kill! Kill!* emblazoned on the front, with zipper embellishments at the collar and down both sleeves, bearing a *Gucci* label and hanging tag, and with the *Gucci* logo on the back, with an interior tag inscribed, "© 1966 Russ Meyer Charitable Trust used under license to Gucci," size small but designed for an extremely oversized fit.

\$800 - 1,200

269

A RUSS MEYER FASTER, PUSSYCAT! KILL! KILL! SWEATSHIRT BY GUCCI

A never-worn black long-sleeved cotton sweatshirt with the movie title graphic for *Faster, Pussycat! Kill! Kill!* emblazoned on the front, with zipper embellishments at the collar and down both sleeves, bearing a *Gucci* label and hanging tag, and with the *Gucci* logo on the back, with an interior tag inscribed, "© 1966 Russ Meyer Charitable Trust used under license to Gucci," size small but designed for an extremely oversized fit.

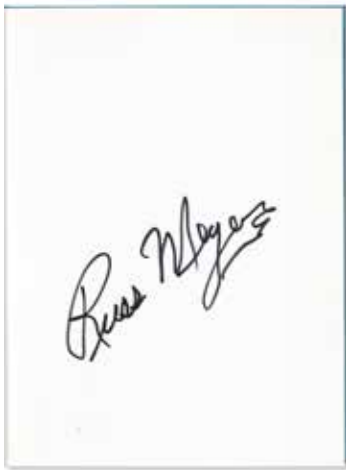
\$800 - 1,200

270

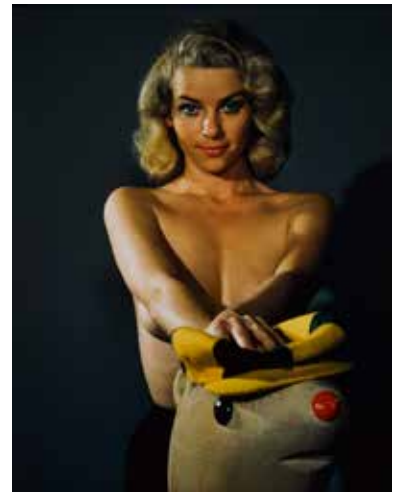
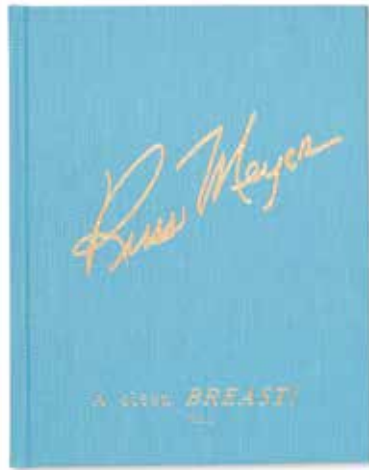
A RUSS MEYER FASTER, PUSSYCAT! KILL! KILL! SWEATSHIRT BY GUCCI

A never-worn taupe long-sleeved cotton sweatshirt with the movie poster artwork for *Faster, Pussycat! Kill! Kill!* emblazoned on the front, bearing a *Gucci* label and hanging tag, and with the *Gucci* logo on the back, with an interior tag inscribed, "© 1966 Russ Meyer Charitable Trust used under license to Gucci," size small but designed for an extremely oversized fit.

\$800 - 1,200



271



272



273



274

271

A RUSS MEYER AUTOBIOGRAPHY, SIGNED

Three volume set, hardcover, of *A Clean Breast! The Life and Loves of Russ Meyer* (Hollywood: Hauck Publishing Company, 2000). Each volume is approximately 1.75 in. thick, with many photos and illustrations by Bill Ward which accompany the text. The title page introduces Meyer as "*The rural Fellini ... his films, fantasies, und Fräuleins,*" and indeed, Meyer holds nothing back as he shares childhood memories, army adventures, details of marriages and relationships, his unique experience in the independent film world and his cult-like following, and his obsession with big-breasted women. 8.75 x 11 x 1.75 in.

\$200 - 300

272

A RUSS MEYER GROUP OF PHOTOGRAPHIC ART PRINTS

Nine photographic prints comprising eight 16 x 20 in. and an 11 x 14 in. of Russ' models, including his wife Eve Meyer, in various states of undress, 2 of which are signed ("Russ Meyer") to the reverse in black Sharpie. One of the photos is a duplicate. Largest: 16 x 20 in.; smallest: 11 x 14 in.

\$800 - 1,200

273 W

A RUSS MEYER SIGNED AND NUMBERED PAPIER MÂCHÉ SUN BY SERGIO BUSTAMANTE

Large papier mâché sculpture of a mustachioed and smiling sun, signed "*Sergio Bustamante*" and numbered 11/100. This is a limited edition sculpture and whether Russ Meyer possessed it because it looks like him is unknown! Sergio Bustamante is a Mexican sculptor, painter, and designer who began his career in the mid 1960s and continues to create and sell his unique works of art. 51 x 51 x 9 in.

\$600 - 800

274 W

A RUSS MEYER PORTRAIT WHICH HUNG IN HIS HOME

Gouache on board depicting the highlights of Meyer's life including his army days, his filmmaking, and his women, done in a geometric style, framed. 42 x 48 in.

\$500 - 700

Bonhams

AUCTIONEERS SINCE 1793



Presents ...

The Estate of Stanley Simon, Part II

Online Only | July 20 - 29, 2021



Download Bonhams app
for iOS & Android

INQUIRIES

+1 (323) 436 5409
caren.roberts@bonhams.com
bonhams.com/tcm

A GROUP OF FAY WRAY PORTRAITS FROM *KING KONG*

\$2,500 - 3,500

AN ALFRED HITCHCOCK AND KIM NOVAK GROUP OF PHOTOS FROM *VERTIGO*

\$1,000 - 1,500

A BORIS KARLOFF GROUP OF PORTRAITS FROM *THE MUMMY*

\$2,000 - 2,500

A *KING KONG* PHOTOGRAPH, SIGNED BY ERNEST BACHRACH

\$1,500 - 2,500

Bonhams

AUCTIONEERS SINCE 1793



Consignments Invited California Art

Los Angeles | August 3, 2021



Download Bonhams app
for iOS & Android

INQUIRIES

+1 (323) 436 5425
calam.us@bonhams.com
bonhams.com/californiaart

GUY ROSE (1867-1925)

View of Wood's Cove, Rockledge
oil on canvas
24 x 29in
Sold for \$560,075

Bonhams

AUCTIONEERS SINCE 1793



Native American Art

Los Angeles | June 29, 2021



Download Bonhams app
for iOS & Android

INQUIRIES

+1 (415) 503 3393
ingmars.lindbergs@bonhams.com
bonhams.com/nativeamericanart

From the collection of Dr. Marvin
and Mrs. Natalie Gliedman, New York, NY

A SELECTION OF NORTHWEST COAST BRACELETS

circa late 19th / early 20th century

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.

1. 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 \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, 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, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, 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.

3. 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; (iv) 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. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

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 Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), 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

Conditions of sale - Continued

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.**

9. 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.

12. 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 technology.

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 New York. 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 freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. 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 mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

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

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

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 UPPERCASE 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

Conditions of sale - Continued

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 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 UPPERCASE 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 UPPERCASE 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

BUYING AND BIDDING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserve

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.

Auction House's Interest in Property Offered at Auction
On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

Sales Tax

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

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

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

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

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

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

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

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

If successful

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

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

Sale title:	TCM Presents ... Mavericks: Working Outside the Margins in Hollywood	Sale date:	June 8, 2021
Sale no.	26882	Sale venue:	Los Angeles
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:



Casablanca

EVERYBODY COMES TO RICHES

By:

MURRAY BURNETT

and

JOAN ALISON

IMPORTANT!
RETURN STORY DEPT.

Bonhams
7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
bonhams.com

AUCTIONEERS SINCE 1793