

**TCM**

TURNER CLASSIC MOVIES

**Bonhams**

**A Century of  
Movie Magic  
at Auction**

as curated by  
**Turner Classic Movies**

Monday November 25, 2013 at 1pm  
New York and Los Angeles

What  
**Dreams**  
Are Made Of



# What Dreams Are Made Of: A Century of Movie Magic at Auction as Curated by Turner Classic Movies

Monday November 25, 2013 at 1pm  
New York and Los Angeles

## **Bonhams**

7601 W. Sunset Boulevard  
Los Angeles, California 90046

580 Madison Avenue  
New York, New York 10022

**bonhams.com**

## **Preview**

### **Los Angeles**

Tuesday October 22, 12pm to 5pm  
Wednesday October 23, 12pm to 5pm  
Thursday October 24, 12pm to 5pm  
Friday October 25, 12pm to 5pm  
Saturday October 26, 12pm to 5pm  
Sunday October 27, 12pm to 5pm

### **New York**

Wednesday November 20, 10am to 5pm  
Thursday November 21, 10am to 5pm  
Friday November 22, 10am to 5pm  
Saturday November 23, 12pm to 5pm  
Sunday November 24, 12pm to 5pm  
Monday November 25, 10am to 1pm

## **Bids**

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

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

**Sale Number:** 21427

Lots 1 - 309

## **Catalog:**

Softcover \$40  
Limited edition hardcover \$100

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Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/21427](http://www.bonhams.com/21427)**

Please see pages 2 to 6  
for bidder information including  
Conditions of Sale, after-sale  
collection and shipment.

## **Illustrations**

Front cover: Lot 225  
Session page: Lot 18  
Back cover: Lot 103

A portion of the proceeds to  
benefit the Film Foundation.

## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

### Mediation and Arbitration Procedures

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

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

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

### Limitation of Liability

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

## Supplemental Conditions of Sale for Motor Vehicle Lot

Please note that the following Supplemental Conditions of Sale shall apply with respect to the motor vehicle lot (Lot No. 103) being offered in this auction.

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

### 1. Vehicle Registration

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

### 2. Export License

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

### 3. Limitation of Liability for Motor Vehicle Lot

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

WHETHER A LOT COMPLIES WITH ANY GOVERNMENTAL OR ASSOCIATION STANDARDS AND AS TO WHETHER THE PURCHASER ACQUIRES ANY INTELLECTUAL PROPERTY RIGHTS IN A SOLD LOT, IS SOLELY WITH THE PURCHASER.

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

## BUYER'S GUIDE

### BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number.

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

### Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

### In Person

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

### Absentee Bids

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

### By Telephone

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

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday December 5 without penalty. After December 5 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

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1	117	175	245
2	130	176	266
7	131	177	267
18	136	203	269
48	138	205	270
83	150	218	277
86	162	224	298
88	164	226	299
113	172	235	303
115	173	244	309

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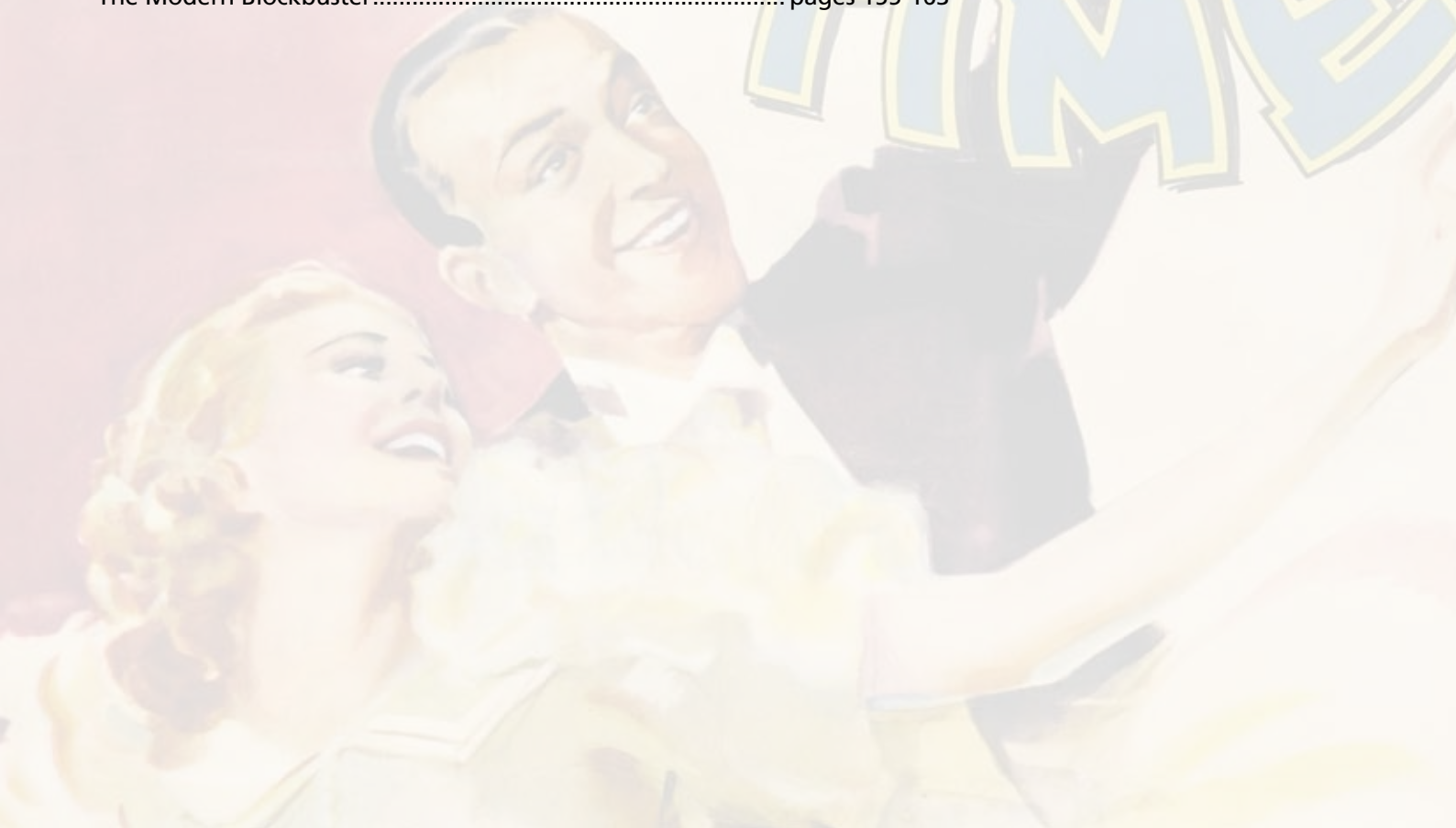
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GINGER  
ROGERS

SWING  
IN

TO  
ME





TCM host Robert Osborne

As a classic movie fan I have always loved movie memorabilia auctions, particularly for collecting movie posters. It was the posters that attracted me to movies in the first place. They didn't grab my attention because they represented a favorite film of mine (too many of my prime favorites have terrible ad-art); the ones that attracted me had interesting graphic design and/or often-outrageous tag lines.

One of my first favorites was the one-sheet poster for the 1946 film *Adventure*. It was Clark Gable's first film after his World War II military service, which kept him off the screen for four years, making his return wildly anticipated, especially because his costar was at that time the reigning queen at the box office, Greer Garson. One very clever copywriter at MGM came up with an infectious and unforgettable tag line: "Gable's Back and Garson's Got Him." (Later wisecrackers added a version of their own: "Gable's Back and Garson's Scratching It.")

Another favorite is the poster for the 1949 Bette Davis film *Beyond the Forest*, which teased the senses with: "Nobody's as Good as Bette Davis When She's Bad." I couldn't argue with that. Then you have the posters for the 1951 Joan Crawford film *Goodbye, My Fancy*: "Nobody Holds a Candle to Joan When Joan is Carrying a Torch"

Of all the movie posters in my collection, though, my personal favorite is the one for the 1939 film *Naughty But Nice* starring Ann Sheridan, who was promoted at the time, much to her dismay, as "The Oomph Girl." (Sheridan hated that nickname because she equated "Oomph" with the sound a fat man makes when he bends over to tie his shoes.) Nothing endeared movie posters to me

more, or made me want to collect them more fervently, than the one for *Naughty But Nice*, which declared this minor movie to be "The Oomph Girl's Greatest Tri-'Oomph.'"

I indeed have a deep fondness for movie memorabilia and appreciate that auctions like this one, which was curated by Bonhams and Turner Classic Movies, make pieces of classic movie history available to one and all. I'm also pleased to know that a portion of the proceeds will go to The Film Foundation, an organization founded by director Martin Scorsese in 1990, which is dedicated to the protection and preservation of motion picture history. Far too much of the world's film history has already been lost to the ravages of time, which makes the work of The Film Foundation vital and in need of the support of all of us.

Everyone at Turner Classic Movies has had a wonderful time working with Bonhams to curate this auction and this beautiful catalog, which not only details the items featured in the auction, but also elaborates on the backstories of some of these items, revealing things you may have never before known. In the following pages you'll find treasures from many of the great movies of the past, including an early draft of the Oscar winning script by Preston Sturges, *The Great McGinty*; jewelry worn by silent screen vamp Theda Bara in her 1917 version of *Cleopatra*; and the coveted Black Bird from *The Maltese Falcon*, which prompted Humphrey Bogart, as Sam Spade, to utter one of the most famous movie lines of all time, the one that also inspired the name and theme of this auction: "(It's) the stuff that dreams are made of."

- Robert Osborne





1



3



2



4

## Make 'Em Laugh: Comedies

1

### *Girl Shy*

Pathe Pictures, 1927 re-release. British three sheet poster, Japanese conservation paper and linen-backed. Starring Harold Lloyd, *Girl Shy* is considered one of the first movies in the Romantic Comedy genre.

40 x 88in.

\$3,000 - 5,000

2

### *Two Arabian Knights*

United Artists, 1927. U.S. three sheet poster, in two sections, preserved with Japanese conservation paper and linen-backed.

This comedy film starring William Boyd, Mary Astor, Louis Wolheim and Boris Karloff was believed lost until it was discovered in the Howard Hughes archive after his death. TCM was the first to broadcast the recovered film in 2004.

41 x 54in and 42 x 24in.

\$2,000 - 3,000

3

### A screenplay of Buster Keaton's *Spite Marriage*

Mimeographed Manuscript, story by Lew Lipton, adaptation by Ernest S. Pagano, continuity by Richard Schayer, 134 pp, 4to, Culver City, CA, November 7, 1928, housed in yellow wraps with MGM script department label to upper cover, cover stamped "file copy" and 1695" and additionally annotated in pencil in unknown hands, pages with minor toning and some wear to edges, covers creased and worn with chipping and loss, detached from brads but present.

*Spite Marriage*, the story of an actress who marries a lowly dry-cleaner after she is spurned by another, was Keaton's final silent film.

\$600 - 900

4

### A screenplay of Chaplin's *Limelight*

Mimeographed Manuscript, "Limelight by Charles Chaplin," 143 pp, 4to, n.p., n.d. [but 1952], bound in plain yellow wrappers, minor toning to lower wrap, light thumbing overall.

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

At the time of writing, Chaplin believed that *Limelight* would be his final film. Certainly many critics have read this tragic-comic tale of a fading performer inspiring a new generation as semi-autobiographical, though Chaplin himself claimed that the character of Calvero was based on the life of music hall actor Frank Tierney.

\$1,500 - 2,000

5

### A Harold Lloyd blazer from *For Heaven's Sake*

The Harold Lloyd Corporation, 1926. Dark blue wool tweed double-breasted blazer with replaced buttons, bearing a blue-lettered United Costumers Inc. label inscribed in purple ink, "Harold Lloyd." Accompanied by two reproduction stills showing Lloyd wearing this jacket.

*For Heaven's Sake* was one of Lloyd's most acclaimed films and the 12th-highest grossing film of the silent era. The actor portrays J. Harold Manners, a millionaire who falls for the "Downtown Girl" (Jobyna Ralston), who works in a mission. Lloyd was one of the biggest stars of the silent era and made 200 comedies between 1914 and 1947.

\$3,000 - 5,000



5



6

6

**A pair of jackets from *The "Dead End" Kids On Dress Parade***  
 Warner Bros., 1939. Blue wool West Point cadet style collarless jacket with tails, with black embroidery and gilt metal buttons, bearing a green-lettered Warner Bros. Pictures, Inc. Hollywood, Cal. label inscribed in black ink, "*Leo Gorcey.*" Together with a second collarless blue wool jacket with plain black trim, bearing a green-lettered Warner Bros. Pictures, Inc. Hollywood, Cal. label inscribed in black ink, "*Hall Huntz.*" Accompanied by a still from the film showing Gorcey wearing this jacket.

Leo Gorcey and Huntz Hall starred as Slip Duncan and Cadet Johnny Cabot in this edition of the *Dead End Kids* film series. The actors got their start in a 1935 Broadway play entitled *Dead End*, where producer Samuel Goldwyn saw them and subsequently brought them to Hollywood to film an adaptation, released in 1937. *Dead End* was a success and the boys made a series of other films between 1938 and 1958 under the names "the Dead End Kids," "the East Side Kids," and "the Bowery Boys."

**\$1,000 - 1,500**

7

**A Robert Woolsey costume from *Cockeyed Cavaliers***  
 RKO, 1934. Elaborate short jacket with cotton bodice and balloon sleeves made of gold braid-trimmed brocade and orange velvet, bearing a Western Costume Co., Hollywood, Calif. stamp. Together with a matching pair of velvet and brocade breeches, bearing the same stamp as well as red-lettered Western Costume Corp. Hollywood label inscribed in black ink, "*30 12 / Robt Woosley.*"

Woolsey was half of the comedy team Wheeler & Woolsey who made a number of popular films for RKO in the late 1920s and '30s. Woolsey was known for his loud suits, horn-rimmed glasses and ever-present cigar, while Wheeler was his quiet, baby-faced foil. *Cockeyed Cavaliers* finds the pair in medieval England posing as the King's physicians.

**\$500 - 700**



7



8

**8**  
**A W.C. Fields joke file**

A small brown leather box housing approximately 120 small pieces of paper inscribed in pencil and ink by Fields, together with a small number of clippings and cartoons clipped from magazines. Fields' notes ranging from seemingly unrelated lists of words ("atavistic / instincts / a bastion of / freedom / fait accompli / ubiquitous / ceramic art") to more developed joke ideas ("you would make more people happy if you didn't sing"; "bottle baby / He's like me all he does is drink and sleep"). Also including personal notes on Fields' pill-taking regimen and other subjects.  
*Provenance:* Profiles in History, Debbie Reynolds: The Auction, June 18, 2011, lot 48.

Fields began his career in vaudeville and later starred in the Ziegfeld Follies from 1916 to 1922. Although he starred in earlier short films, his movie career began in earnest with *Poppy* in 1923. Fields successfully navigated the transition to sound and continued acting until 1944.  
*Box:* 5 x 6 x 1 1/2 in.  
**\$20,000 - 25,000**

**9**  
**A W.C. Fields jacket from *The Bank Dick***

Universal, 1940. Olive green wool military style collarless jacket with five gilt metal buttons and badge holder on the left breast. Bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "W.C. Fields / Chest 49 Sleeve 17 1/2 / Inseam 18." Accompanied by a Certificate of Authenticity from The Golden Closet/Eastern Costume Company.  
*Provenance:* Julien's Auctions, *Hollywood Legends*, June 26-7, 2010 lot 1154.

Written by W.C. Fields (under the pseudonym Mahatma Kane Jeeves) and directed by Edward F. Cline, *The Bank Dick* stars Fields as a man named Egbert Sousé, a drunk who trips a bank robber and is subsequently hired as a security guard. The film was selected for preservation in the National Film Registry by the Library of Congress in 1992.

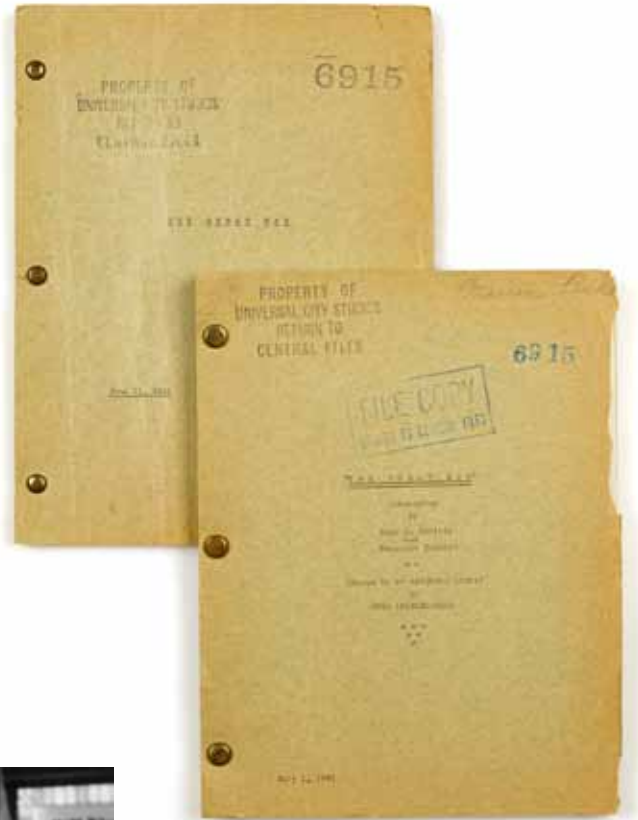
**\$10,000 - 12,000**



9



9 (detail)



10

10

**A screenplay of W.C. Fields' *Never Give a Sucker an Even Break***

Typescript titled "The Great Man," written by John T. Neville and Prescott Chaplin from an original story by Otis Criblecoblis (pseudonym of W.C. Fields), 112 pp, on yellow foolscap, 4to, [Los Angeles], June 21, 1941, with minor penciled annotations in an unknown hand, bound in grayish-green wraps stamped "6915" and "Property of Universal City Studios / Return to Central Files," covers toned and creased, 1 inch cut to left margin, interior lightly thumbbed. WITH: Mimeographed Manuscript titled "The Great Man," written by John T. Neville and Prescott Chaplin from an original story by Criblecoblis, 108 pp, 4to, [Los Angeles], July 1, 1941, bound in grayish-green stamped 6915" and "file copy," and with "Marion Pechr(?)" penciled to upper right corner, covers toned with chipping and loss at fore-edges, interior clean. Together in custom clamshell box.

*Provenance:* Serendipity Books (penciled notation by Peter Howard to upper cover of p 1 of each script); the Richard Manney Collection.

*Never Give a Sucker an Even Break* was Fields' last starring role, and the first time a studio gave him control over script and casting. The final product, an absurdist comedy in which Fields appears as himself trying to pitch a film to the studio, struck Universal as so bizarre that they recut and reshot parts of it before releasing. Today, however, it is a classic of his canon and one of the most beloved of all "movies about the movies." The Fields archive at the Margaret Herrick Library has several drafts of *The Great Man/Never Give a Sucker an Even Break*, including two copies each of the June 5 and July 1 drafts, but they do not appear to have a copy of the June 21 draft present here.

**\$1,000 - 1,500**



11

11

#### A pair of Laurel and Hardy derby hats

Laurel's flat-brim derby hat made of stiff black felt with a black grosgrain band and trim; Hardy's curved-brim derby hat also made of stiff black felt with a black grosgrain band and trim, bearing the remains of a brown leather band on the interior. Accompanied by a framed photograph of the pair wearing these hats on stage at the Belfast Opera House in 1952, and a letter of provenance from the previous owner, collector Neil McCormick, describing how he obtained the hats. The McCormick family had placed an ad in a Belfast newspaper seeking Laurel & Hardy autographs, and were contacted by Mary McDowell, a former employee of the Opera House. She had met Laurel and Hardy after one of their performances, and the two comedians, who were known for their generosity to fans,

had given her not only their autographs, but these two hats as well. Years later, Ms. McDowell sold these items to the McCormick family.

Derby hats are indelibly associated with the image of Laurel and Hardy and were a key prop in their comedy routines. Laurel wore his a few sizes too small, with a flat brim and a high crown, emphasizing his thin, tall appearance, in contrast to Hardy's larger, curved brim hat, which enhanced his more rotund figure. Laurel and Hardy's derby hats were a signature of their films and performances from the 1920s until Hardy's death in 1957.

\$15,000 - 20,000





12



12 (detail)

12

**An Oliver Hardy jacket from *Zenobia***

Hal Roach, 1939. Dark gray-brown wool long coat with dark brown velvet lapels (possibly later), black velvet cuffs, one button closure. Bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "23194 #3 / Babe Hardy." Accompanied by a copy of the film.

*Zenobia* was one of Hardy's few starring roles without Stan Laurel. At the time, Laurel was engaged in a contract dispute with Hal Roach and rather than waste Hardy's talents while resolving that dispute, the producer cast him in *Zenobia*. Hardy plays Henry Tibbett, a country doctor who

inadvertently wins the affections of the title character, a circus elephant passing through his town. Hardy wears this coat for the better part of the film, including while treating the elephant and later facing the animal's owner in court after Tibbett is sued for alienating the elephant's affections. *Zenobia* also features Billie Burke and Hattie McDaniel, both of whom would appear that same year in their most famous films, *The Wizard of Oz* and *Gone With The Wind*, respectively.

\$3,000 - 5,000



13



14



15

13

**A rare handwritten Oliver Hardy letter**

Autograph letter signed ("Daddy") in black ink, 3 pp, 4to, [Culver City, California, November 25, 1935], to Hardy's wife Myrtle, then residing in a Topanga Canyon sanitarium for the treatment of her alcoholism, with original Hal Roach Studios transmittal envelope signed ("O. Hardy").

Hardy writes of the troubled production of *Bohemian Girl*: "Have been working awfully / hard there has been so / much illness on this picture. / Stan was layed up for 2 1/2 weeks Mae Bush for 4 weeks it seems / we have been on it for a year." *Bohemian Girl* stars Laurel and Hardy as gypsies in 17th century Bohemia, and costars Mae Busch as Hardy's wife. It was also Thelma Todd's last film, with the actress's tragic death by carbon monoxide poisoning coming just three weeks after the writing of this letter.

The majority of the letter finds Hardy expressing love and encouragement to his wife, from whom he was estranged at the time. He ends the letter, "Be sweet, think / sweet and know that / my devotion has never / changed and never will / But we must go up hill and not back ... I love you darling everlastingly / Daddy." A heartfelt letter from the iconic comedian to his second wife, whom he would divorce in 1937.

8 1/2 x 11 in.  
\$1,500 - 2,000

14

**A screenplay of Laurel and Hardy's *Air Raid Wardens***

Mimeographed Manuscript, temporary complete screenplay by William Lipman, Charles Rogers, Martin Rackin and Harry Crane, 93 pp, 4to, Culver City, CA, November 4, 1942, bound in blue wraps with M-G-M script department label to upper cover, pencil notations throughout, mild toning, light creasing to covers.

After being turned down for active duty, Stan and Ollie try to become hometown air raid wardens in this World War II-era comedy. This script is the legal department's copy, and contains penciled notations regarding the use of city and character names.

\$600 - 900

15

***Bonnie Scotland***

Metro-Goldwyn-Mayer, 1935. Window card poster. This poster features a charming, vibrantly colored, Al Hirschfeld illustration of Stan Laurel and Oliver Hardy, together with the film's female lead, June Lang, who plays Laurel's cousin, Lorna MacLaurel.

13 7/8 x 21 7/8 in.  
\$700 - 900



16

**16**  
 A William Auerbach-Levy caricature of Groucho and Harpo Marx  
 Gouache on paper, framed. Depicting Groucho and Harpo Marx on stage  
 in the 1925 Broadway production of *The Cocoanuts*.  
*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho  
 Mirage, California.

Featuring music and lyrics by Irving Berlin and a book by George S.  
 Kaufman, *The Cocoanuts* was later adapted into the 1929 Paramount film  
 of the same name, which was the Marx Brothers' first full-length feature  
 film. Auerbach-Levy was a prominent caricaturist of the time, publishing  
 in *Vanity Fair*, *The New Yorker*, and *Esquire*, among others, and was best  
 known for his coverage of New York theater.

*Overall:* 16 x 21 in.; *Within mat:* 11 1/2 x 14 1/2 in.  
**\$2,000 - 3,000**



17

**17**  
 An inscribed reproduction portrait of Harpo Marx by Salvador Dalí  
 Photomechanical print on paper, depicting Marx at his harp with a  
 lobster and an apple on his head and a liver draped over the instrument  
 in Surrealist fashion, inscribed and signed at lower right in pencil by Dalí,  
 "Pour Harpo Marx son ami / Salvador Dalí."  
*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho  
 Mirage, California.

The original pencil portrait of Marx from which this is reproduced was  
 completed by Dalí in February, 1937, during the artist's visit to Hollywood;  
 today it is in the collection of the Philadelphia Museum of Art.

The two men became friends in the 1930s when Dalí sent Marx a gift of a  
 harp with barbed wire strings and tuning knobs made of cutlery. They also  
 collaborated on an unrealized film script entitled *Giraffes on Horseback  
 Salad*. The artist wrote to André Breton of his visit to Los Angeles: "I've  
 made contact with the three American surrealists: Harpo Marx, Disney,  
 and Cecil B. DeMille. I believe I've intoxicated them suitably and hope that  
 the possibilities for Surrealism here will become a reality."

*Framed:* 17 x 21 in.; *Within mat:* 11 1/4 x 8 3/4 in.  
**\$800 - 1,200**



18

18

**A John Decker portrait of Harpo Marx as Gainsborough's "Blue Boy"**  
Oil on board, unsigned, framed, depicting Harpo Marx's head on the body of Thomas Gainsborough's *The Blue Boy*.

*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California.

Likely painted in the 1930s, this portrait was included in an exhibition of Decker's work entitled "Art and the Stars" in 1942. In addition to creating set pieces for films and painting more traditional portraits, he was well known for

these renderings of celebrities as historical figures or the subjects of famous works of art, also painting W.C. Fields as Queen Victoria (a painting which hung prominently at Chasen's for many years), Greta Garbo as Mona Lisa, and Mickey Rooney in the style of Anthony Van Dyke. This painting hung in Harpo Marx's home for many years and his son Bill Marx featured it on the cover of his memoir, *Son of Harpo Speaks!* (Milwaukee: Applause!, 2010.)  
*Overall:* 38 3/4 x 55 in.; *Within frame:* 31 1/2 x 47 1/2 in.  
**\$5,000 - 7,000**



19



20



21



22

19

**A Walt Disney Studios celluloid of The Marx Brothers from *Mother Goose Goes Hollywood***

Walt Disney Pictures/United Artists, 1938. Gouache on trimmed celluloid, applied to an airbrushed background, matted and framed. Inscribed secretorially on the mat in red crayon, "To Harpo Marx / From / Walt Disney," and additionally inscribed in pencil, "The Marx Brothers." Depicting the Groucho, Harpo, and Chico Marx as the "Fiddlers Three" from the "Old King Cole" nursery rhyme, who briefly play their instruments before breaking them over their knees.

*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California.

*Mother Goose Goes Hollywood*, one of Disney's *Silly Symphonies*, was animated by Bill Tytla and Ward Kimball and featured caricatures of Katharine Hepburn, Spencer Tracy, W.C. Fields, Laurel & Hardy, Clark Gable, and Fred Astaire, among others. It was nominated for an Academy Award® for Best Animated Short but lost to another Disney film, *Ferdinand the Bull*.  
Overall: 19 1/2 x 18 1/2 in.; Within mat: 10 1/2 x 8 1/8 in.  
**\$2,500 - 3,500**

20

**A rare poster from Harpo Marx's landmark 1933 tour of the U.S.S.R. Moscow, 1933.** Lithograph on thin paper, framed.

*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California.

Shortly after the United States formally recognized the U.S.S.R. in November of 1933, Harpo Marx traveled to the country for a series of performances at the suggestion of his friend writer Alexander Woolcott. Harpo wrote of this trip in his memoir, "I'll be a son of a bitch if I didn't knock them out of their seats ... I only had to wiggle an eyebrow to bring the house down" (*Harpo Speaks!* p 317).

20 x 29 in.

**\$800 - 1,200**

21

***A Night at the Opera***

Metro-Goldwyn-Mayer, 1935. Pre-war Belgian poster, laid down, framed.  
*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California.

*A Night at the Opera* was the Marx Brothers' first film without Zeppo and their first collaboration with producer Irving Thalberg. It featured a stronger storyline than the Brothers' earlier Paramount comedies and was a big hit for the studio. Groucho Marx himself, in his autobiography *Groucho and Me*, named *A Night at the Opera* as one of his two favorite movies of all his films, alongside *A Day at the Races* (NY: Simon & Schuster, 1989, p 234).

Overall: 25 1/2 x 33 in.; Within frame: 23 1/2 x 31 in.

**\$800 - 1,200**

22

***A Day at the Races***

Metro-Goldwyn-Mayer, 1937. Pre-war Belgian poster, laid down, framed.  
*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California.

*A Day at the Races* was the Marx's brothers second hit for MGM, and concerns Groucho, Harpo, and Chico's attempts to save a sanitarium owned by Maureen O'Sullivan's character. The film also marked the screen debut of actress Dorothy Dandridge.

Overall: 25 1/2 x 32 1/2 in.; Within frame: 23 1/2 x 30 1/2 in.

**\$800 - 1,200**



23



24 (detail)

23

An Al Hirschfeld illustration of "The Incredible Jewel Robbery" ink on paper, signed ("Hirschfeld"), framed. Depicting Chico Marx as a policeman with guns drawn, chasing after Harpo Marx who is wearing his signature trench coat and hat, and carrying a purse with jewels spilling out of it. Harpo is in turn chasing a woman whose fishnet stocking-clad leg is just visible.

*Provenance:* Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California.

"The Incredible Jewel Robbery" was an episode of *General Electric Theater* broadcast by CBS on March 8, 1959. It was Groucho, Harpo and Chico Marx's first appearance together since *A Night in Casablanca* (1946), as well as their last TV appearance together. Hirschfeld illustrated the Marx Brothers on a number of occasions, in addition to contributing artwork for the posters for their films *A Night at the Opera* (1935), *A Day at the Races* (1937), *Room Service* (1938), *At The Circus* (1939), *Go West* (1940), and *The Big Store* (1941).

*Overall:* 22 x 23 in.; *Within frame:* 21 x 22 1/2 in.

\$7,000 - 9,000



24

24

A Chico Marx tailcoat from *Horse Feathers*

Paramount, 1932. Dark gray one-button wool tailcoat, bearing a red-lettered Western Costume Corp. Hollywood label inscribed in ink, "39 17 / Chic Marx / Chuck Chaplin [sic]." Accompanied by a copy of the film.

*Horse Feathers* is a classic Marx Brothers comedy starring Groucho as a college president and Harpo and Chico as two unlikely recruits to the school football team. Chico Marx wears this coat in the final scene of the film, when after their starring performance in the big football game, the three Marx brothers all marry Thelma Todd.

\$3,000 - 5,000



25



25



26

**25**  
**A pair of Abbott and Costello costumes**

Comprising a Lou Abbott tuxedo jacket from *Naughty Nineties* (Universal, 1946), black wool with satin lapels, bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "L. Costello / Chest 43"; together with a Bud Abbott English Policeman's jacket from *Abbott & Costello Meet the Keystone Kops* (Universal, 1955), a navy wool collarless jacket with red trim and brass buttons, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "bud abbott / Chest 40 1/2 / Waist 37 / Inseam 31." Accompanied by a reproduction still of Costello in *Naughty Nineties*.

Abbott and Costello first joined forces as burlesque comedians in New York in 1935, and went on to become the most popular comedians of the 1940s and '50s, performing on radio and television as well as film.

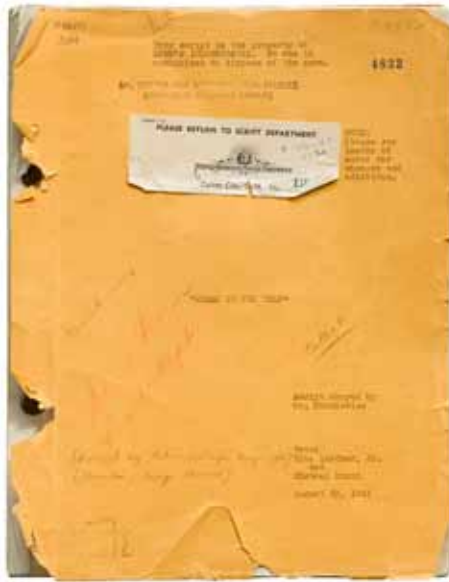
**\$4,000 - 6,000**

**26**  
**A screenplay of Abbott and Costello's *Rio Rita***

Mimeographed Manuscript by Gladys Lehman and Richard Connell, stamped "temporary incomplete," 126 pp (not consecutively paginated), Culver City, October 20, 1941, bound in blue wrappers with M-G-M script department label to upper cover, annotated throughout in various hands, mild toning and chipping.

*Rio Rita* was the first of three films Abbott and Costello made for M-G-M while on loan from Universal. A remake of the 1929 version (itself based on the Ziegfeld stage show), the 1942 version had the comedy duo battling Nazi spies in a Texas bordertown. This script is the M-G-M legal department's copy, with notes indicating it was checked out on October 23, 1941, and with penciled annotations throughout querying the use of potentially proprietary names and phrases.

**\$600 - 900**



27



28



28 (detail)



29



30

27

**A screenplay of *Woman of the Year***

Mimeographed Manuscript, 155 pp, on white, pink, and blue paper, n.p., August 23, 1941 - October 22, 1941, bound with brass brads in original orange wrappers, stamped "4832" and "Incomplete" to front wrapper, "Save For Legal Dept" in red pencil and additional pencil notations and library stamp to front wrapper, further pencil notations throughout, some corners turned down, wrappers chipped, front wrapper detached and worn.

The MGM legal department copy of the script of the 1942 comedy written by Ring Lardner and Michael Kanin, with the department's annotations throughout.

**\$700 - 900**

28

**A Broderick Crawford suit from *Born Yesterday***

Columbia, 1950. A dove gray wool suit, comprising a single-breasted jacket with peach silk lining and label from Mackintosh Studio Clothes, Hollywood, inscribed in black ink, "Broderick Crawford / June '50 72263"; and a matching pair of pleated pants stamped on the interior, "Property of / Men's Wardrobe / Columbia Pictures Corp." Accompanied by a copy of the film.

*Provenance:* Profiles in History, Debbie Reynolds: The Auction II, lot 174, accompanied by corresponding Certificate of Authenticity.

Crawford portrays Harry Brock, the uncouth junkyard tycoon who hires a tutor to soften the rough edges of his mistress, Billie Dawn (played by Judy Holliday).

**\$2,000 - 3,000**

29

***I Married a Witch***

United Artists, 1942. U.S. half sheet poster, paper-backed. A fantasy romantic comedy starring Veronica Lake as a witch with "hex appeal" and Fredric March as her husband.

28 x 22 in.

**\$1,000 - 1,500**

30

**A pair of scene studies for *The Matchmaker***

Paramount, 1958. Ink and gouache on paper, matted. An illustration of a couple at a table in a restaurant bearing the typed caption, "*The Matchmaker - Int. Harmonia Gardens Private Dining Room (A)*" and stamped "Paramount Pictures Corporation / Art Department" and "Apr 24 1957" on the verso. The second, larger, illustration of a street scene bears the typed caption, "*The Matchmaker - Ext. Yonkers Street*" and is stamped on the verso, "May 21 1957."

Both illustrations are by Bill Major for the comedy starring Shirley Booth, Anthony Perkins, and Shirley MacLaine, based on a play by Thornton Wilder.

*Large, overall: 25 1/2 x 19 1/2 in.; Small, overall: 20 x 15 in.*

**\$400 - 600**



## THE GREAT STURGES

"There's only one job in pictures, and that's making them," Preston Sturges once told a Hollywood studio executive. "And the director is the man who makes them. Everything else is secondary and I am not by nature a second-fiddle player." So, despite his reputation as a top screenwriter with such credits as *The Power and the Glory* (1933), *Easy Living* (1937) and *Remember the Night* (1941), Sturges (1898-1959) was determined to direct his own scripts, which he felt were being mishandled by others.

In those days, Hollywood studios were wary of assigning both writing and directing chores to one person, fearing they might create an all-too-powerful monster. But Sturges persevered, emerging finally as the movies' consummate writer-director of screwball comedies. His expanded control led fellow filmmaker William Wyler to acclaim him as "a true auteur, the complete creator of his own films." By breaking the studio rule, Sturges cleared the way for such names as Billy Wilder, John Huston and, later, Woody Allen and Joel and Ethan Coen. (Earlier filmmakers including D.W. Griffith and Charles Chaplin had written and directed films, but Sturges was considered the first successful *screenwriter* to become a top director.)

So eager had he been to claim the title of director that Sturges had struck a deal with Paramount Pictures executive producer William LeBaron to sell the studio a screenplay called "The Biography of a Bum" for the sum of \$1—if he could direct it. LeBaron, charmed by a dinner served him at the Sturges home, agreed to the arrangement. Paramount later increased Sturges's fee to \$10 for legal reasons—and changed the name of the picture to *The Great McGinty* because the word "bum" had an indelicate meaning in England and Australia.

Throughout the early 1940s, Sturges scored one scintillating comedy hit after another, allowing many of his actors to deliver some of their brightest performances. *The Great McGinty* is a sharp political satire starring Brian Donlevy as a Chicago hobo who is hired to cast phony votes and becomes a crooked politician. Released in 1940, the film was a critical and commercial hit and won Sturges the first Oscar awarded for Best Original Screenplay. Also in 1940 came *Christmas in July*, starring Dick Powell as an office clerk who goes on a shopping spree after being falsely convinced that he has won a slogan contest.

Barbara Stanwyck and Henry Fonda had probably their best comic roles in Sturges's *The Lady Eve* (1941), a sparkling "screwball" in which she is a glamorous cardsharp, he the gullible millionaire she seduces. *Sullivan's Travels* (1941) stars Joel McCrea as a movie director who tries to learn about real life by becoming a hobo, and Veronica Lake as a down-and-out actress. Sturges liked McCrea enough to also cast him in his next satirical gem, *The Palm Beach Story* (1942), as a poor inventor whose wife (Claudette Colbert) plans to raise cash by divorcing him to marry a millionaire (Rudy Vallee).

The hilarious wartime comedy *The Miracle of Morgan's Creek* (1944) is one of the great examples of tweaking the noses of the censors of the day, with Sturges's story of a small-town girl (Betty Hutton) who goes to an all-night party for the troops, gets drunk and comes home pregnant—and can't remember which soldier is the father! Eddie Bracken, the male lead in that film, also starred in another WWII romp with a daring theme, *Hail the Conquering Hero* (1944). Bracken plays a blundering Marine discharged from service because of hay fever, only to be mistaken as a war hero. For these two movies, Sturges achieved the rare distinction of being Oscar-nominated twice in the same year for Best Original Screenplay.

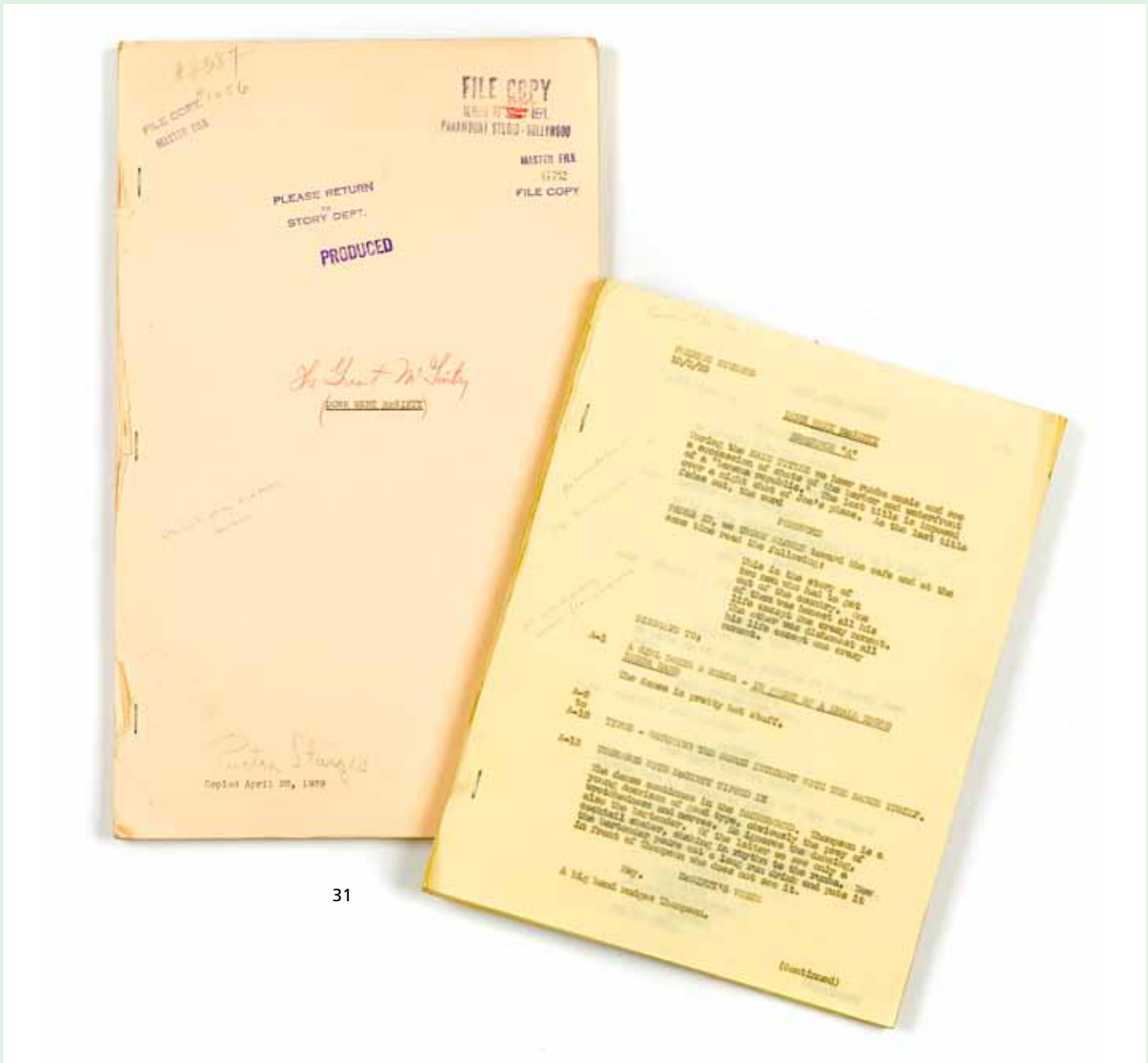
*Unfaithfully Yours* (1948) stars Rex Harrison, in what many feel to be his best pre-*My Fair Lady* film performance, as a symphony conductor who believes his beautiful wife (Linda Darnell) is having an affair and sets his revenge fantasies to the classical music he is conducting. Although filled with the usual Sturges quota of clever plotting, snappy dialogue and physical comedy, the film was a disappointment at the time, both critically and financially. But it has gained a following over the years and is now considered his final masterpiece.

Sturges relished his role as the "father of screwball comedy" and encouraged pranks and other forms of chaos on his sets as a means of keeping his actors in a lively mood. He exploited his roguish, mustachioed good looks by wearing brightly colored shirts, knit mufflers and a beret. Such attire, he said, made it easier for onlookers to pick out "the director" among the crowd. Barbara Stanwyck recalled that, for a scene in *The Lady Eve* set in her character's bedroom, Sturges showed up wearing "a horrible bathrobe." He never closed his sets, but happily welcomed visitors. Between shots he often had Harry Rosenthal, an accomplished musician and a member of Sturges's famous "stock company" of supporting players, loudly playing the piano. At other times, to add to the excitement, a radio was going full blast.

At the boisterous peak of his success, Sturges stated his philosophy of creating movie comedy: "A pretty girl is better than a plain one. A leg is better than an arm. A bedroom is better than a living room. An arrival is better than a departure. A birth is better than a death. A chase is better than a chat. A dog is better than a landscape. A kitten is better than a dog. A baby is better than a kitten. A kiss is better than a baby. A pratfall is better than anything."



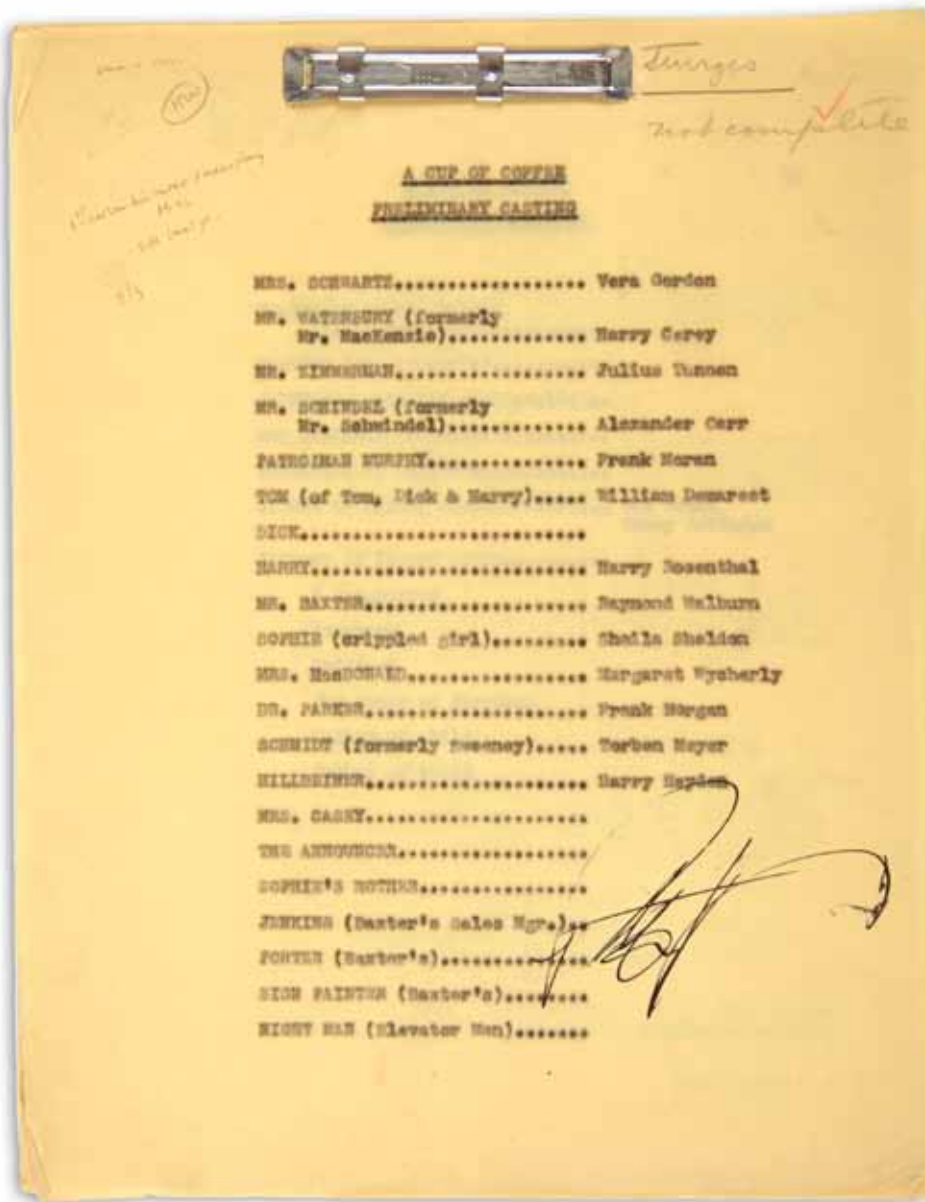
Photo courtesy of Everett Collection/Rex USA



31  
**Two preliminary drafts of Preston Sturges' *The Great McGinty***  
 Carbon Typescript titled "Down Went McGinty," 161 pp, on yellow paper, dated October 3, 1939 on p 1, final page dated "November 14, 1939 / 4:45 a.m." and with various dates in-between to some pages, staple bound, minor creasing, otherwise fine.  
 WITH: Mimeographed Manuscript, titled "Down Went McGinty" on title page (with "The Great McGinty" added in red pencil above), "Biography of a Bum" on the half title, and "The Vagrant" on p 1, 107 pp, on peach legal-sized paper, foreword dated July 19, 1933 and title page marked "copied April 28, 1939," with Paramount story department stamps "File copy ... Master File ... produced" to cover, staple bound, moderate wear to spine.  
*Provenance:* Serendipity Books (penciled note from Peter Howard to p 1 indicating this is the Paramount file copy); the Richard Manney Collection.

*The Great McGinty* is Sturges' only Academy Award-winning film (for Best Screenplay), a dark comedy told in flashback about a bum's quick rise and spectacular fall in politics. Dan McGinty comes to the attention of the local political boss by enthusiastically stuffing ballot boxes, then works his

way up from Alderman to mayor and finally to governor. Along the way his marriage of convenience awakens his conscience, and when his wife encourages him to do good with his position, the boss destroys him. Sturges finished his first draft, originally titled "The Vagrant," in August of 1933. He shopped the piece around to the studios for 6 years before Paramount bought it in April of 1939, agreeing to let Sturges direct. This lot features the story department's copy of the original 1933 script purchased by Paramount (with all three provisional titles). The main character is still named O'Hara and the Boss is not introduced until very late in the story. The copy on yellow paper, however, appears to be a transitional draft of Sturges' first directorial triumph (though fairly close to the final shooting version), and is likely from the typewriter of Sturges' secretary. UCLA's Preston Sturges Collection file has copies of both the 1933 script and the October 3-November 14 script. Their file indicates that the 1939 script is the second revised draft of that year, and that Sturges produced three more drafts in quick succession after this one.  
**\$3,000 - 5,000**



32

32

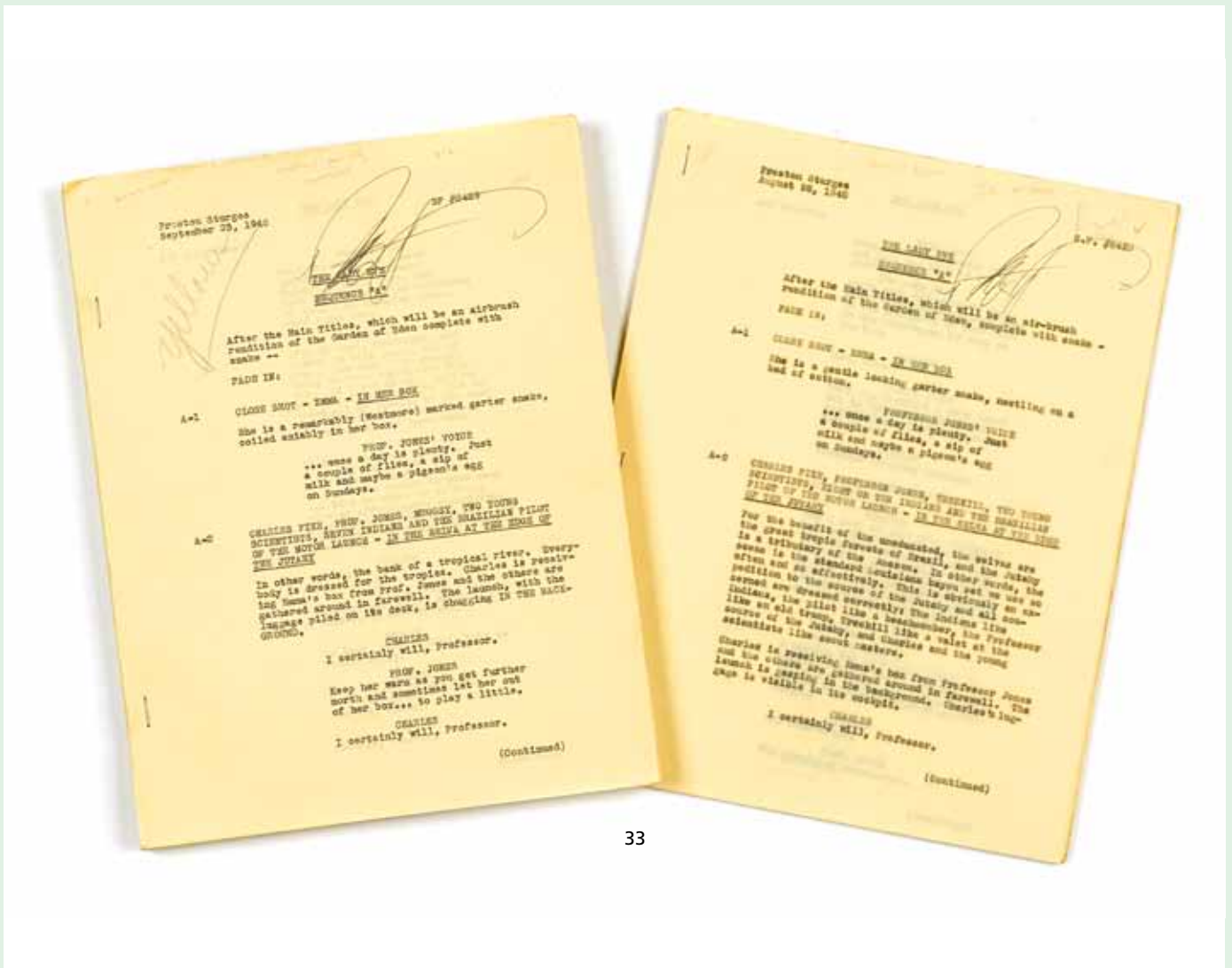
A signed carbon typescript of Preston Sturges' *Christmas in July*, with a copy of the earlier playscript from which it was adapted

Carbon Typescript Signed ("Preston Sturges"), titled "A Cup of Coffee," 108 pp, 4to, on yellow foolscap, [Los Angeles], April 30, 1940, first two leaves containing information regarding preliminary casting, bound at upper margin, some wear. WITH: Carbon Typescript titled "A Cup of Coffee / A comedy about business / by Preston Sturges," 108 pp, [New York], 1931, bound in yellow Rialto Service Bureau wrappers with Paramount Story Department stamps to upper covers, some thumbing to leaves, covers soiled. AND WITH: Mimeographed Manuscript, *Christmas in July* censorship release dialogue script, 94 pp (lacking 3A1), legal folio, Hollywood, August 29, 1940, with Paramount story department stamp to upper right, disbound. In custom clamshell box.

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

The playscript and the screenplay of one of Sturges' best. Sturges followed *The Great McGinty* with another adaptation of an old playscript of his, *A Cup of Coffee*. The story is an essay on the "American Success Syndrome," and pits the exuberance of youth against the conservatism of the establishment. The last page of the April 30 carbon typescript gives tell-tale evidence of Sturges' unusual work habits: it reads, "Finished at 4:36 a.m. / Preston Sturges / Edwin Gillette / Ernst Laemmle / Witnesses." UCLA's Preston Sturges archive has a script date May 1, 1940, which may be the mimeo version of our April 30 draft; they also have a copy of the 1931 playscript.

\$2,000 - 3,000



33

33

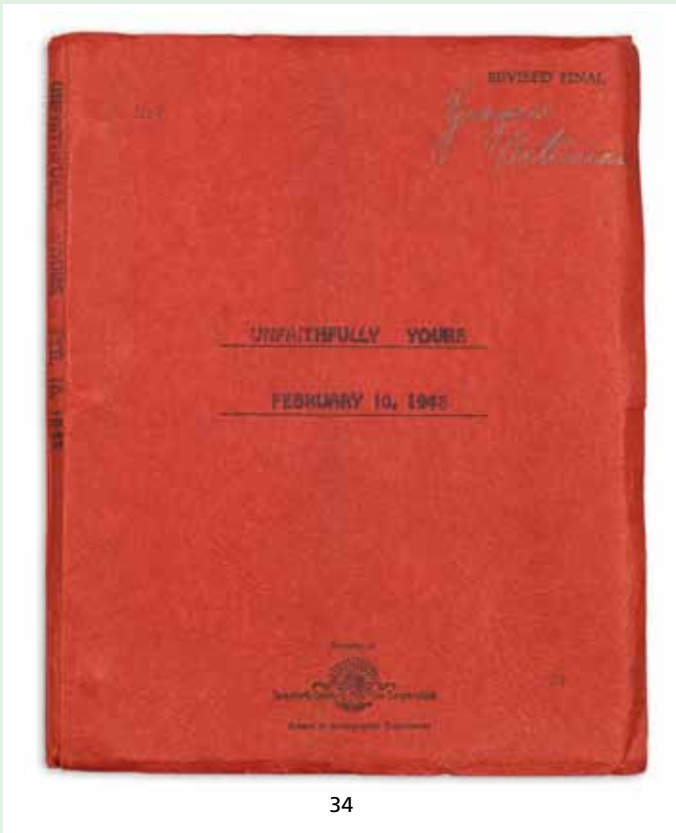
Two preliminary drafts of the screenplay for *The Lady Eve*, both signed by Preston Sturges. Typed Carbon Signed ("Preston Sturges"), Sequences A and B, 47 pages, on yellow paper, [Los Angeles], August 26, 1940, marked "legal" in pencil, staple bound, minor wear. WITH: Typescript with penciled annotations by Sturges and others (some typed carbon and mimeo pages bound in), a complete draft of "The Lady Eve," 149 pp, on yellow paper, [Los Angeles], September 23, 1940, staple bound, mild wear. Housed together in custom clamshell box. Provenance: Serendipity Books; the Richard Manney Collection.

Two rare early drafts of one of Sturges' masterpieces. *The Lady Eve* is a sparkling romantic comedy starring Barbara Stanwyck as one of a trio of con artists who ensnare Henry Fonda's bookish heir to a brewing fortune, until Stanwyck, as Jean, complicates things by falling in love with him. The film features several of Sturges' favorite character actors, including Charles Coburn as Jean's father Col. Harrington, William Demarest as Fonda's faithful manservant Muggsy, and Eric Blore as fellow card-shark Sir Alfred McGlennan Keith.

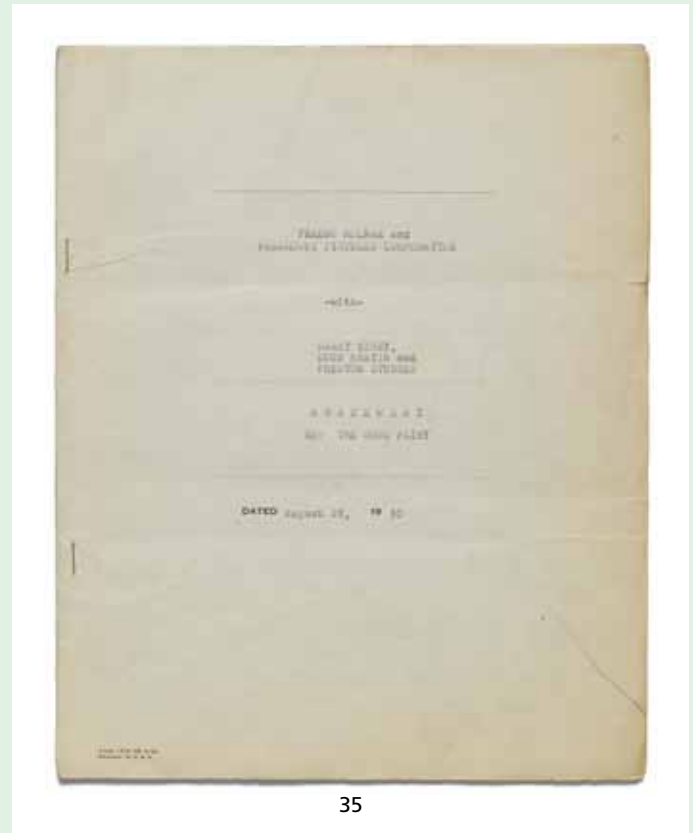
The full-length screenplay present in this lot is actually an amalgamation of typescript, typed carbon, and mimeo, as follows: Sequences A-B, typescript; Sequences C-E, mimeo with penciled annotations by Sturges and others; Sequence F-H (partial), typescript; Sequence H to end, typed carbons. The annotations in Sequences C-E include names corrected for characters and places, scenes tightened, and dialogue polished. Barbara Stanwyck's character, Jean Harrington, is called Jane in this draft.

UCLA's Preston Sturges Collection has 2 complete scripts and discards from 1938, when the project was titled "Two Bad Hats," and 3 drafts under the final title, the earliest dating from October 7, 1940, two weeks after the latest draft present here.

\$3,000 - 5,000



34



35

**34**  
**Revised final draft of Preston Sturges' *Unfaithfully Yours* screenplay**  
 Mimeographed Manuscript, 154 pp, dated February 10, 1948 and marked "Revised Final" on title page and cover, additionally stamped [copy number] 24, bound in red Twentieth Century-Fox wraps with "Grayce Artinian" penciled to upper right corner, and with extensive pencil annotations in the same hand to the title page listing preliminary casting decisions, some smudging from pencil to title page, otherwise internally very clean, and with minimal wear to cover, in custom clamshell box. *Provenance:* the Richard Manney Collection.

*Unfaithfully Yours*, Sturges' black comedy about a famous conductor who plots to murder his wife after he finds out she has apparently been unfaithful, went into production at Fox on February 18, 1948. This copy bears blue revision pages dated February 13, 16, 18, 23 and March 4, 1948. The penciled casting notes at the beginning are a nearly complete list of the final cast with a few exceptions: Julius Tannen's character is listed as "Tailor" rather than "O'Brien"; the Dowager is as yet uncast (Sturges' favorite Georgia Caine would appear); James Conlin's character is listed as the "Baldwin Man" (later cut from the film); Mme Pompadour is as yet uncast (Evelyn Beresford); and the "Deaf Gentleman" is uncast (not credited in film). The film today takes its place among Sturges' canon, but at the time it was released it was a commercial failure, likely because of the negative publicity over the death of Rex Harrison's mistress, Carole Landis, who killed herself when the actor refused to divorce his wife and marry her.  
**\$1,500 - 2,000**

**35**  
**A Preston Sturges signed contract**  
 Document signed ("Preston Sturges"), 9 pp, legal folio, New York, August 28, 1950. Additionally signed by playwright Ferenc Molnar, producer Harry Rigby, and lyricist Hugh Martin.

*The Good Fairy* was originally written in Hungarian by Molnar, and published in 1930. It was later adapted into a film by Sturges, starring Margaret Sullivan and released in 1935. This contract relates to Sturges' adaptation of the property into a Broadway musical, which premiered in 1951 under the title *Make a Wish*.  
 8 1/2 x 11 in.  
**\$300 - 500**



36



36 (detail)

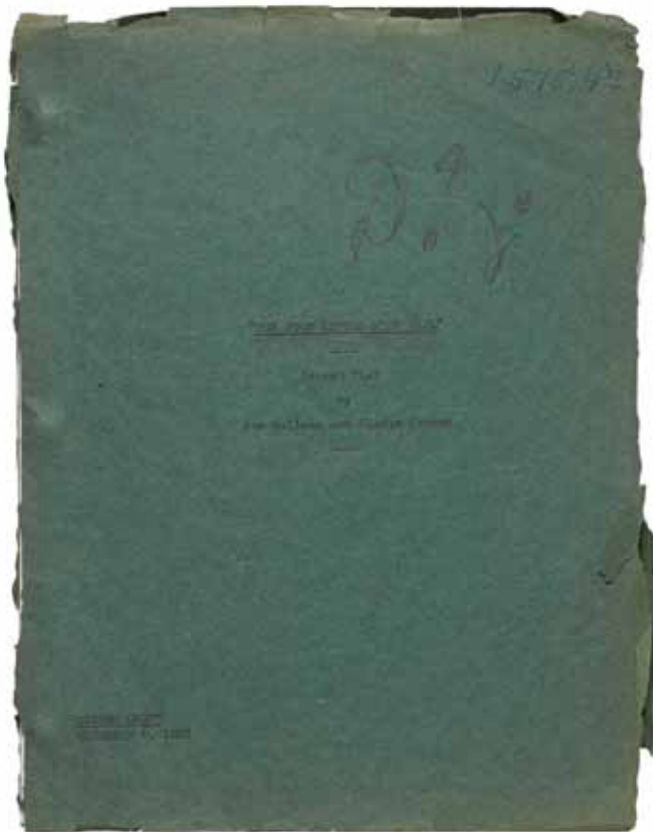
## ***A Song and a Dance: Musicals***

36

A Shirley Temple majorette jacket from *Poor Little Rich Girl* Twentieth Century-Fox, 1936. Child's satin drum majorette jacket with red sleeves and a white bodice with green trim, with three columns of brass buttons and three on each sleeve, and a matching white satin belt with a brass buckle, to be worn over the jacket. Bearing a black-lettered United Costumers, Inc. label inscribed in black ink, "Shirley Temple." Accompanied by a still showing Temple wearing this jacket.

Temple plays the titular character Barbara Barry, the daughter of wealthy widower Richard Barry. She gets separated from her nanny, pretends to be an orphan and is taken in by a pair of vaudeville singers and eventually performs on the radio. Temple wears this costume during the "Military Man" musical number with Jack Haley and Alice Faye. Eight years old at the time of the film's release, Temple was in the prime of her early career at Fox.

\$20,000 - 30,000



37

**37**  
 Darryl F. Zanuck's profusely annotated copy of the screenplay of *Poor Little Rich Girl*  
 Typed Manuscript, "The Poor Little Rich Girl" by Sam Hellman and Gladys Lehman, 112 pp, 4to, n.p., December 9, 1935, marked "Second Draft" on title page and cover, with initials "D.Z" on cover and with numerous pencil annotations and deletions throughout, bound with brass brads and housed in original green wrappers marked "1575.4<sup>13</sup>" in blue pencil on front, wrappers chipped.

Studio boss Zanuck went uncredited as a producer on this early 20th Century Fox production starring Shirley Temple. Zanuck had a reputation as one of the most hands-on studio heads of the era, and the present typescript provides evidence to that effect. His extensive notes on the title page read, in part, "Maybe I should read uncut version – this is very slim – narrow threads – lacks complications or twists – everything happens just according to schedule – too pat ... scenes need human treatment ... trouble with most kids stories you don't give enough attention to adults or situations for adults – that's why [The Littlest] Rebel is good." At the bottom of the page he adds with emphasis, "no villain? no tear?"

\$600 - 800



38

**38**  
*Managed Money*  
 Fox, 1934. U.S. one sheet poster, linen-backed.

*Managed Money* is the fourth short film in which Shirley Temple appears as Mary Lou Rogers, the little sister of Sonny Rogers (Frank Coghlan, Jr). *Stand Up and Cheer*, Temple's breakthrough film, was released less than two months after *Managed Money*.

27 x 41 in.

\$3,000 - 5,000



39



40



41



42

39

**A Cesar Romero coat from *Wee Willie Winkie***

Twentieth Century-Fox, 1937. A long red wool coat with elaborate gold embroidery and epaulettes, bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "Cesar Romero." Together with a red silk cummerbund to be worn over the coat, also with a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "C. Romero." Accompanied by a reproduction still showing Romero wearing the coat.

The film, directed by John Ford, is based on a Rudyard Kipling story set in Colonial India. Romero, a leading Latin heartthrob of the day, portrays Khoda Khan, an Indian leader who befriends Shirley Temple's character.  
**\$400 - 600**

40

***Swing Time***

RKO, 1936. U.S. one sheet poster, linen-backed.

This classic Fred Astaire-Ginger Rogers film features such songs as "The Way You Look Tonight," "A Fine Romance," and "Never Gonna Dance." This beautiful poster captures the pair mid-dance.  
 27 x 41 in.

**\$7,000 - 9,000**

41

***The Wizard of Oz***

Metro-Goldwyn-Mayer, 1939. U.S. lobby card poster.

One of the best of the set, the "Tears" lobby card features a vibrant image of the Tin Man and the Scarecrow looking on as Dorothy wipes away the Cowardly Lion's tears.

11 x 14 in.

**\$3,000 - 5,000**

42

**A still from *The Wizard of Oz***

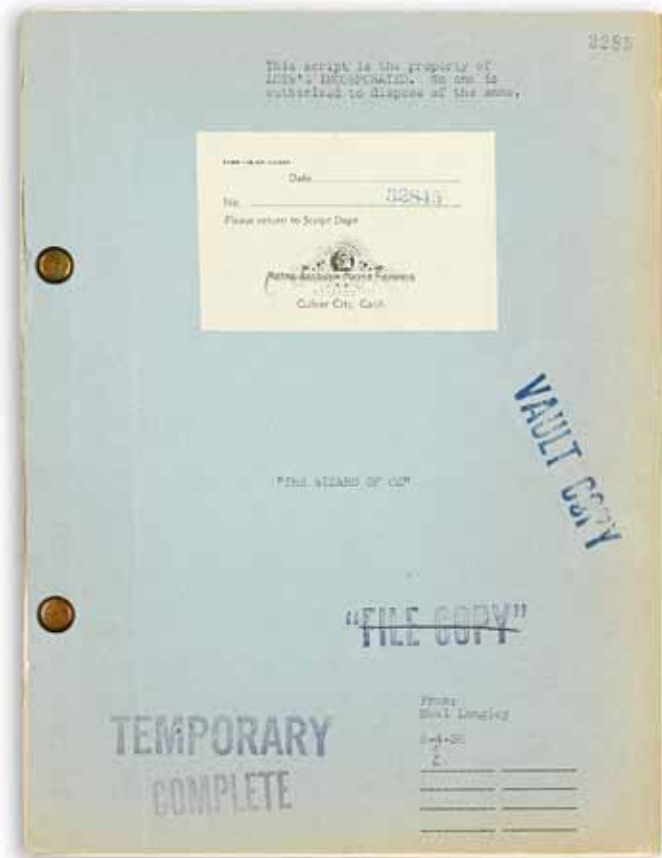
Metro-Goldwyn-Mayer, 1939. Period black and white promotional still, matted and framed.

A fine image depicting Margaret Hamilton as the Wicked Witch leaning menacingly over Judy Garland in character as Dorothy. Dorothy wears the ruby slippers, and the hourglass is visible next to the witch. The still is stamped "Copyright 1939 by Loew's Incorporated" on the lower margin and features the following press snipe on the verso, "*The Wizard of Oz' comes to Life ... In Metro-Goldwyn-Mayer's production, produced by Mervyn LeRoy and directed by Victor Fleming. 15. But the Witch has done more. She sends her flying monkeys to bring Dorothy and those ruby slippers to her castle. Another is to bring the dog. She wants those slippers but she can't touch them. So, she turns the hour glass and gives Dorothy one hour to live.*"

Overall: 14 x 16 in.; Photograph only: 8 x 10 in.

**\$200 - 300**





43

43

A rare pre-production draft of Noel Langley's screenplay for *The Wizard of Oz*

Mimeograph Manuscript, 102 pp, dated May 4, 1938 (with 5 and 6 added in pencil below), in blue M-G-M wraps stamped "temporary / complete" and "file copy" to upper cover, MGM library slip laid in, very mild toning and wear, otherwise a fine copy. In custom full blue morocco slipcase.

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

A rare pre-production draft of the screenplay for one of the greatest movie musicals of all time. The success of *Snow White and the Seven Dwarfs* convinced MGM that a successful movie could be made from a children's classic, and thus producer Mervyn Le Roy dared to take on L. Frank Baum's beloved *The Wonderful Wizard of Oz*. The first screenwriter to take a crack at the story was Herman Mankiewicz; Le Roy was unsatisfied with Mank's draft, however, which split the film's time nearly evenly between Kansas and Oz. Playwright Noel Langley was brought in next, and the four drafts that Langley delivered between April and August of 1938 introduced the conceit that the farmhands and Miss Gulch characters are mirrored in Oz as well as the transition of the slippers from silver to ruby. This draft does not contain any lyrics, and in fact has only passing references to song placement. Professor Marvel has not yet been introduced in Kansas, and the characters Sylvia, Kanelm (the human version of the Cowardly Lion) and Bulbo have important storylines, all of which were later deleted. This is likely Langley's third draft (his second is dated April 28, 1938 and his fourth May 14, 1938). Other writers were brought in concurrently with Langley during 1938; he shares final credit with Florence Ryerson and Edgar Allen Woolf. The Margaret Herrick library at AMPAS has a photocopy of a draft bearing the May 4-6 date, but their copy is 150 pp.

**\$4,000 - 6,000**



44

44

A pair of Western Costume replica Ruby Slippers

Red sequined pumps with a beaded bow, 2 in. heels, and yellow leather interior. Bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. *The Wizard of Oz* / Name Dorothy." With the original shoe box, wrapped in blue and white gingham fabric to mimic Dorothy's famous dress.

Western Costume Company, who made the original ruby slippers for *The Wizard of Oz*, created these replica shoes in 1989 to coincide with the 50th anniversary of the film's release. Originally sold for \$5,000 per pair, these shoes were made from the same molds as the originals and are one of an estimated 15 replica pairs made for sale.

*Box:* 12 x 9 x 5 in.

**\$12,000 - 15,000**



45

45  
*Naughty Marietta*  
 Metro-Goldwyn-Mayer, 1935. U.S. one sheet poster, linen-backed.

Based on the operetta by Victor Herbert, *Naughty Marietta* stars Jeanette MacDonald as a princess who flees to New Orleans to escape an arranged marriage and is rescued from pirates by Captain Richard Warrington (Nelson Eddy).  
 27 x 40 1/2 in.  
 \$800 - 1,200



46



46 (detail)

46  
 A Jeanette MacDonald costume from *Broadway Serenade* Metro-Goldwyn-Mayer, 1939. Black velvet leotard with black marabou trim at leg openings and shoulders, and elaborate silver beading at the bodice. Bearing a bias label inscribed in black ink, "Jeannette MacDonald / 4388." Accompanied by two stills from the film showing MacDonald wearing this costume.

MacDonald stars as Mary Hale, a singer on the vaudeville circuit, with Lew Ayres as her composer husband. *Broadway Serenade* featured costumes by Adrian and marked Busby Berkeley's return to M-G-M, thanks to his remarkable staging of the finale number "Broadway Serenade for Every Lonely Heart."  
 \$2,500 - 3,500



47



47 (detail)

47

**A Jeanette MacDonald costume from *Bitter Sweet***  
 Metro-Goldwyn-Mayer, 1940. Short green grosgrain jacket with boned bodice, velvet cross detail on sleeves and pleated cuffs. Bearing a typed label reading "8412" and a bias label inscribed in black ink, "J. Mac Donald / Bittersweet- 1887." Together with a matching floor-length skirt with two layers, elaborate pleating and bow detail in the back. Interior of the waistband inscribed in black ink, "J. Mac Donald / Bittersweet" and a typed label reading "8412." Accompanied by a copy of the film. MacDonald wears this dress while speaking to the owner of Schlick's Cafe, where she is working as a singer.

*Bitter Sweet* is set in 19th century Vienna and stars Nelson Eddy and MacDonald as a music teacher and his student. It was based on Noël Coward's operetta of the same name which premiered on the London stage in 1929.

\$2,500 - 3,500



48



48 (detail)

48

**A Doris Day gown from *It's A Great Feeling***  
 Warner Bros., 1949. Floor-length gown with gold lamé high-neck top and full black taffeta skirt with gold stripes. Accompanied by a reproduction still showing Day wearing this dress.

Doris Day stars as Judy Adams in this spoof of Hollywood moviemaking, costarring Dennis Morgan and Jack Carson, and featuring cameos from Gary Cooper, Joan Crawford, Errol Flynn, Edward G. Robinson, and others.

\$2,500 - 3,500



49



49 (detail)

49

A Cyd Charisse dress from *Words and Music* Metro-Goldwyn-Mayer, 1948. Ankle-length crepe evening dress, the bodice decorated with lace and sequin appliqué, and the skirt with two layers of pleated crepe and an attached crinoline with lace and sequin appliqué to match the bodice. Bearing a bias label inscribed in black ink, "427 5162 *Cyd Charisse*." Accompanied by a film still showing Charisse wearing this dress, sitting at a piano with Perry Como.

Based on the story of composers Rodgers and Hart, *Words and Music* stars Mickey Rooney, Tom Drake, Janet Leigh, Perry Como, and Ann Sothorn in addition to Charisse, and features musical numbers by Judy Garland, Gene Kelly and Lena Horne, among others.  
\$2,000 - 3,000



50

50

*The Band Wagon*  
Metro-Goldwyn-Mayer, 1953. U.S. one sheet poster, linen-backed. *The Band Wagon*, a musical starring Fred Astaire and Cyd Charisse, marked the first appearance of the now-standard "That's Entertainment!" The film was nominated for three Academy Awards® and was selected by the Library of Congress for preservation in the National Film Registry in 1995. 27 x 41 in.  
\$800 - 1,200



51



51 (detail)

**51**  
An Esther Williams sequined bathing suit from *On An Island With You* Metro-Goldwyn-Mayer, 1948. A nude-colored mesh bathing suit decorated with green netting and sequins, and a cluster of sequined strands extending from the left hip. Bearing a handwritten bias label inscribed in black ink, "1411 Esther Williams" and an MGM cleaning tag. Accompanied by a still showing Williams in this costume.

Esther Williams stars as Rosalind Reynolds, a swimming star visiting Hawaii to shoot a movie who catches the eye of the Navy technical advisor on the shoot (Peter Lawford).

\$2,500 - 3,500



52



52 (detail)

**52**  
An Ann Miller dress from *Kiss Me Kate* Metro-Goldwyn-Mayer, 1953. Renaissance style green gown with a bodice decorated with coral velvet and elaborate gold trim, pale pink netting detail at the bust and puffed sleeves. Bearing a bias label inscribed in black ink, "1639 / 3046 / Ann Miller." Lacking a striped underskirt visible in the film. Accompanied by a copy of the film.

*Kiss Me Kate* stars Miller, Kathryn Grayson and Howard Keel playing actors staging Shakespeare's *The Taming of the Shrew*. Miller wears this dress while playing Bianca on stage. *Kiss Me Kate* was adapted from the Cole Porter musical of the same name, which premiered on Broadway in 1948. It is still one of the most widely-performed musicals today, recently ending a 2012-2013 run at London's renowned Old Vic Theatre.

\$2,500 - 3,500



53



54



55



56

53

*A Star is Born*

Warner Bros., 1954. U.S. one sheet poster, linen-backed. A re-make of the 1937 film starring Frederic March and Janet Gaynor, *A Star is Born* features James Mason as an aging actor and Judy Garland as his wife, a starlet at the beginning of her career. Garland received an Academy Award® nomination for her role.

27 x 41 in.

\$500 - 700

54

*A final screenplay of Oklahoma!*

Mimeographed Manuscript, final script by Sonya Levien and William Ludwig, 119 pp, 4to, Culver City, June 1, 1954 (pink revision pages dated as late as September 20, 1954 bound in), bound in yellow wraps with "R & H Pictures" label to upper cover, stamped "file copy" and "complete."

A fine copy of the screenplay to the film version of Rodgers and Hammerstein's first musical collaboration.

\$600 - 900

55

*An Edith Head Studios costume sketch for Mitzi Gaynor in The Birds and the Bees*

Paramount, 1956. Pencil, ink, and gouache on watercolor paper, inscribed in pencil, "*Mitzi Gaynor / The Birds and the Bees,*" and signed ("Edith Head") at lower right. Depicts Gaynor in an elegant black and gray dress with black high-heeled shoes.

Gaynor stars as Jean Harris, the character originally portrayed by Barbara Stanwyck, in this remake of the classic Preston Sturges comedy, *The Lady Eve*.

13 3/4 x 16 1/2 in.

\$300 - 500

56

*A Leslie Caron costume from The Glass Slipper* Metro-Goldwyn-Mayer, 1955. Dress with a sheer gray chiffon off-the-shoulder top and a skirt composed of strips of gray and pink chiffon; together with a pair of dance pants to be worn underneath, decorated with strips of sheer gray chiffon. Accompanied by a still showing Caron wearing this dress.

*The Glass Slipper*, a musical adaptation of the Cinderella story, featured a score by Bronislau Kaper and costumes by Walter Plunkett and Helen Rose. The film dates from the same year as *Daddy Long Legs*, three years before Caron's classic turn as *Gigi*.

\$2,000 - 3,000

## ***By Design: Hollywood Production Art***

They have been called the “architects of our dreams”—the production designers, art directors and storyboard illustrators who create the images that, at their best, are burned into the consciousness of moviegoers. William Cameron Menzies, the most famous of all production designers and the genius behind the images of 1939’s *Gone With the Wind*, once listed the necessary qualifications of an artist designing a film: “He must have knowledge of architecture of all periods and nationalities. He must be able to visualize and make interesting a tenement or a prison. He must be a cartoonist, a costumier, a marine painter, a designer of ships, an interior decorator, a landscape painter, a dramatist, an inventor, a historical and acoustical expert.”

After the writing of a script or story outline, the imagining of a movie’s “look” is the next crucial step. The process of conceiving and organizing cinematic images through illustrations began with large-budget silent films, when it was discovered that the process saved time and money while also lending the visuals an artistic touch. Storyboards, the panels of illustrations outlining the sequence of scenes in a production, were introduced by Disney and other makers of animated films during the 1930s—although the concept was not exactly new since “picture writing” is the basis of all written languages, employed by ancient cultures before text evolved. Storyboarding as we know it today became popular in live-action film production in the 1940s, and evolved into the standard medium for visualizing films during pre-production. It continues to be an essential part of the creative process.

In classic Hollywood terms, the job descriptions “production designer” and “art director” are somewhat interchangeable, although the former suggests a more dominant role in defining a film’s artistic vision; Menzies, for his work on *GWTW*, was the first to claim this elevated title. Some films list both titles in their credits, with the art director reporting to the production designer under the overall supervision of the movie’s director. The production designer/art director is in charge of the artists and craftsmen, including set designers and decorators, construction managers and prop masters. He also works closely with costume designers and cinematographers to ensure consistency in the film’s visual approach, and keeps in touch with producers and accountants to determine that costs remain within budget.

Selected designs in the Bonhams/TCM auction show the range and imagination of the visual artists who lent their invaluable talents to the movies during the Hollywood studio era.

Representing the days of silent film is a sketch by production designer Ben Carré for the 1925 version of *The Phantom of the Opera*, starring Lon Chaney. The evocative drawing, rendered in colored pencil, shows the title character’s lair in the catacombs under the Paris Opera House. The French-born Carré, who began as a scenic artist for the Paris Opera and Comédie-Française, counted among his other famous film designs the Emerald City in 1939’s *The Wizard of Oz* and the home of the Smith family in 1944’s *Meet Me in St. Louis*.

Production artists sometimes include the film’s actors in their illustrations, as is clear in a stylized design for the Stanley Donen musical *Funny Face* (1957) showing the sophisticated apartment of phony intellectual Professor Fostre (Michel Auclair), with Audrey Hepburn, Fred Astaire, Kay Thompson and Auclair represented in the sketch. Art directors Hal Pereira and George W. Davis were nominated for an Oscar for that film, along with set decorators Sam Comer and Ray Moyer. Russell E. Roberts’ whimsical designs for another musical, Vincente Minnelli’s Oscar-winning *Gigi* (1958), may be seen onscreen during the opening credits. Among them is a charming illustration of a group of carriages in Paris’s Bois de Boulogne—with the movie’s feminine star among the passengers—that serves as the title card reading “Starring Leslie Caron.”

The paintings are done in pastel shades of gouache, an opaque watercolor. Roberts, who enjoyed an 18-year stint at Pacific Title and Art Studio, later headed the Title Art Department at MGM.

William Wyler’s Biblical epic *Ben-Hur* (1959)—the most elaborate and expensive movie up to its time—formed one of cinema’s most formidable design challenges. The budget ran to \$15 million, a fortune at the time, with more than 300 sets built on location at the Cinecittà studios in Rome, following some 15,000 sketches. The movie won a record 11 Academy Awards, including one for art directors Edward C. Carfagno and William A. Horning, along with set decorator Hugh Hunt. Reportedly, five years of research had preceded their design work. Among artists contributing illustrations was Ernest Tonk, a well-known California painter who rendered action scenes for MGM and Universal studios. His contributions include a beautifully rendered, mosaic-like gouache painting of a Roman soldier on his chariot, with Arabs and camels in the background.

Surviving design art for *The Alamo* (1960) includes dozens of drawings by production illustrator John L. Jensen. Working with art director Alfred Ybarra, Jensen created sketches of key scenes and action elements in the film; of John Wayne, Richard Widmark and other actors; and of the façade of the legendary fort. Many of his black-and-white drawings for structures in the film are as detailed as blueprints. Jensen served as illustrator/storyboard artist on many other films ranging from *Road to Bali* (1952) to *Benny and Joon* (1993).

A production illustrator’s assignments may range from massive structures to such details as a helicopter’s insignia or a banner for a madman’s self-styled military compound, as was the case for production illustrator Alex Tavoularis in Francis Ford Coppola’s *Apocalypse Now* (1979). Alex is the brother of production designer Dean Tavoularis, a celebrated Coppola collaborator and an Oscar winner for 1974’s *The Godfather, Part II*, who was also nominated for his designs for *Apocalypse Now*. The Tavoularis brothers worked together on a number of other Coppola projects, including several on which Alex served as art director with Dean as production designer. Dean described their working relationship as follows: “It was my brother Alex who did the storyboards... He was like my assistant. Sometimes we both took care of it for a particularly complex sequence or sometimes for an entire film.” Both brothers remain active today in film-production art.



58



59

### **What is Pacific Title & Art Studio?**

Pacific Title & Art Studio was founded in 1919 by Leon Schlesinger, the legendary Warner Bros. animation producer. Pacific Title originally produced title cards for silent films, but as sound took over, the company moved into post-production and editing as well. Schlesinger sold the company in 1935, and from that period through the 1980s, Pacific Title appears to have concentrated on title sequence work.

For decades Pacific Title did virtually all the motion picture title work for MGM, Warner Bros., and 20th Century-Fox, and much of the work for Paramount, Columbia, and numerous independent productions as well. Their specialty was the "floating text" that many of us associate with Golden Age title sequences, produced by painting title and credit material on large sheets of glass which were then filmed before a painted background or composited over a film's introductory shots.

The archives of Pacific Title included original hand-painted glass plates as well as original background artwork, several examples of which are offered in this auction. In spite of the vast number of films they titled, very few of Pacific Title's panels survive because, after filming, the glass plates were usually scrubbed clean for reuse and the background art was often discarded.



57

57

A Fred Astaire smoking jacket from *Three Little Words* Metro-Goldwyn-Mayer, 1950. Navy perforated silk jacket with black satin collar and cuffs and elaborate trim. Bearing a green-lettered Metro-Goldwyn-Mayer label inscribed in blue ink, "Fred Astaire / 1482-6889." Astaire wears this jacket while dancing with Vera-Ellen during the song "Thinking of You," which became a major hit after the film's release. Accompanied by a copy of the film.

*Three Little Words* stars Astaire as lyricist Bert Kalmar, with Red Skelton playing his partner, composer Harry Ruby. Astaire won the first Golden Globe for Best Actor-Musical or Comedy for his performance, and the film was also nominated for an Academy Award® for Best Score.

**\$3,000 - 5,000**

58

A title background from *Daddy Long Legs* Twentieth Century-Fox, 1955. Gouache on illustration board, displayed with a reproduction title, matted.

Created by Pacific Title & Art Studio, this painting was used in the opening titles of the film. It features an image of Fred Astaire and Leslie Caron dancing at lower right, with their shadows extending into the upper left corner. Starring Caron as a young French student and Astaire as her wealthy American benefactor, *Daddy Long Legs* was directed by Jean Negulesco and featured music by Johnny Mercer. It was Astaire and Caron's only film pairing.

Overall: 40 x 21 1/2 in.; Within mat: 33 x 14 1/2 in.

**\$500 - 700**





60



62



61



63

59

**A title background from *Gigi***

Metro-Goldwyn-Mayer, 1958. Gouache on illustration board, matted. Created by Russell Roberts for Pacific Title and used in the film's opening title sequence as the background for "Starring Leslie Caron"; depicting a group of carriages in Paris's Bois de Boulogne, with Leslie Caron in the carriage on the left.

*Within mat: 15 1/4 x 29 1/2 in.; Overall: 23 1/2 x 33 1/2 in.*

**\$600 - 800**

60

**A page from Norman Taurog's log book for *It Happened at the World's Fair*, signed by Elvis Presley**

1p, 4to, 1963. Director Norman Taurog, who helmed such classics as *Skippy*, *Boys Town*, *The Adventures of Tom Sawyer*, *Broadway Melody of 1940*, *Presenting Lily Mars* and a series of films starring Elvis Presley including *Blue Hawaii*, *Girls! Girls! Girls!* and *Spinout*, kept a logbook of all of his films, having various members of the cast and crew sign the page for each film. This is the album leaf for *It Happened at the World's Fair* (MGM, 1963), signed by the art director E. Preston Ames, cinematographer Joseph Ruttenberg, sound technician Larry Joseph, and star Elvis Presley. It is also additionally inscribed and signed on the verso by Presley bodyguard Joe Esposito. *It Happened at the World's Fair* stars Elvis as the pilot of a cropduster and is set against the background of the 1962 World's Fair in Seattle.

*8 1/2 x 11 in.*

**\$900 - 1,200**

61

**An Edith Head Studios costume sketch for Elvis Presley in *Fun in Acapulco***

Paramount, 1963. Pencil, ink, and watercolor on paper. Depicting Elvis wearing black pants, a red cummerbund, and a white shirt. Elvis wears an identical outfit with a tie and jacket when singing "El Toro."

The fifth of the nine collaborations between Elvis and producer Hal Wallis, *Fun in Acapulco* features the singer as Mike Windgren, a sailor who loses his job and begins work at an Acapulco resort where he meets his love interest, Margarita Dauphin (Ursula Andress).

*14 x 16 3/4 in.*

**\$1,500 - 2,000**

62

**A scene study for *Spinout***

Metro-Goldwyn-Mayer, 1966. Charcoal and pencil on tracing paper, matted. A drawing of cars on a race track, inscribed at upper right, "Pg. 3 X 9" and at lower left, "F.S. Two cars followed / by Elvis."

*Spinout* was directed by Norman Taurog and starred Elvis Presley as a singer and part-time race car driver.

*Overall: 18 x 14 in.; Within mat: 11 x 5 1/2 in.*

**\$600 - 800**

63

**A scene study for *Blue Hawaii***

Paramount, 1961. Ink and watercolor on illustration board, laid down to a second piece of board and matted. Stamped and inscribed in the lower right corner, "Art Director / W. Tyler / Illustrated by / R. Ayres," and signed ("R. Ayres") at lower right. Also bearing a typed caption reading "*Blue Hawaii Int. Tourist Agency*" and an additional caption on the mat, likely from an exhibition.

An illustration by Robert Ayres for the travel agency in which Chad Gates (Elvis Presley) works.

*Overall: 23 x 14 in.; Within mat: 19 x 8 1/4 in.*

**\$600 - 800**



64



64 (detail)

64

**A Hans Conried robe from *The 5,000 Fingers of Dr. T***  
 Columbia, 1953. Long gold silk robe with beige cotton panels embellished with burgundy velvet, gold trim, and green embroidery. No labels present. Accompanied by a copy of the film. Conried wears this robe while looking down at the boys preparing to play his enormous piano.

*The 5,000 Fingers of Dr. T* is the only film based on an original screenplay written by Dr. Seuss. It concerns a young boy, Bart Collins (Tommy Rettig), who falls asleep and enters the fantastical world of Dr. Terwilliker (Hans Conried).

\$2,000 - 3,000



65



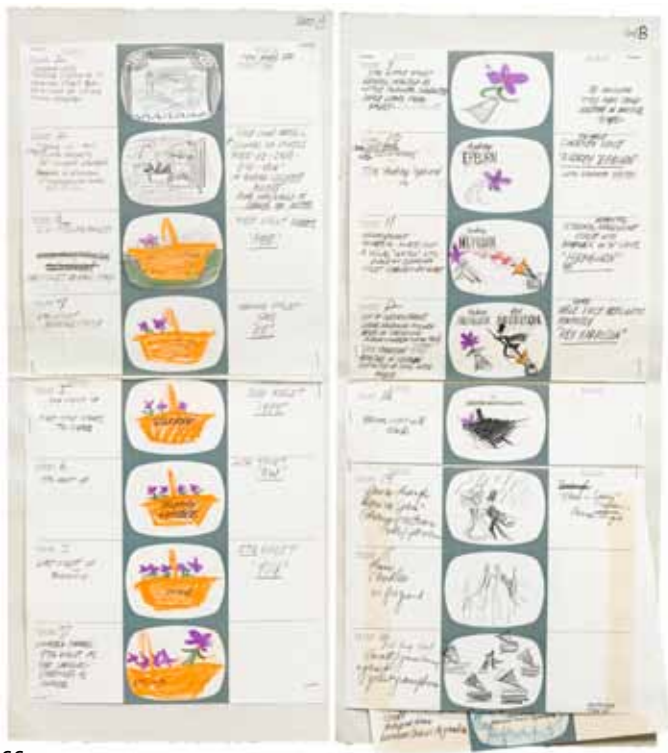
65 (detail)

65

**A Robert Preston Jacket from *The Music Man***  
 Warner Bros., 1962. Reversible jacket, exterior is green wool blazer-style with sewn-down lapels and collar, and three buttons, the reverse is a drum major style red collarless jacket with olive green panels and gold trim. No labels present. Preston wears this jacket at the town hall meeting when he convinces the people that he should start a boys' marching band, changing into his drum major jacket and singing "76 Trombones." *Provenance*: Star Wares on Main.

*The Music Man* was written by Meredith Willson and began its Broadway run in 1957, becoming a critical and commercial success, and winning five Tony Awards including Best Musical. Preston originated the role of Harold Hill on Broadway and the stage show's director, Morton DaCosta, also produced and directed the film version. *The Music Man* was nominated for six Academy Awards®, including Best Picture and Best Costume for Dorothy Jeakins. In 2005, it was selected by the Library of Congress for preservation in the National Film Registry.

\$2,000 - 3,000



66

66

**A group of opening title storyboards for *My Fair Lady***

Warner Bros., 1964. Oil pastel and pencil on paper, stapled to two folders labeled "David Rose / 1623 North Curson Avenue / Hollywood 46, Calif. HO 7-9357." One folder is inscribed in black ink, "David Rose / First Ruff Title Ideas / 'My Fair Lady'" and the second inscribed, "My Fair Lady."

An unused title concept for the musical, showing a truck delivering flowers to Covent Garden, "Warner Brothers presents" appearing on a basket of violets, and then Audrey Hepburn and Rex Harrison leaping out of a gramophone and dancing. The finished film's title sequence consists of closeups of bouquets of flowers and was designed by Wayne Fitzgerald. Both sequences reference Eliza Doolittle's occupation as a flower seller but the final title sequence is rather more restrained than the one depicted in these designs.

*Folders, open: 11 3/4 x 26 1/2 in.; Folders, closed: 11 3/4 x 13 1/4 in.*

\$800 - 1,200



67

67

**A pair of original titles from *The Sound of Music***

Disney, 1966. Enamel on glass, matted with reproduction backgrounds and framed. Two panels comprising the "Cast of Characters" list from the classic musical, laid over images of Maria and the Von Trapp children in their "curtain" costumes.

The original titles created by Pacific Title & Art Studio and used in the opening credits of the film.

*Overall: 34 x 23 1/2 in. each; Within mat: 27 x 17 1/2 in. each*

\$3,000 - 5,000



68



68



69

68

A pair of original titles from *Hello, Dolly!*

Twentieth Century-Fox, 1969. Enamel on glass, one title reading "Barbra Streisand," and the other, "Hello, Dolly!" Each matted with reproduction backgrounds and framed.

The original paintings created by Pacific Title & Art Studio and used in the opening title sequence for the Gene Kelly-directed musical.

Overall: 18 x 14 in.; Within mat: 14 x 10 in.

\$2,000 - 3,000

69

A scene study for *Hello, Dolly!*

20th Century Fox, 1969. Acrylic on board, signed by the artists ("John DeCuir," "David J. Negrón"), matted and framed. Largely completed by David J. Negrón, an illustrator on the film, with additions from John DeCuir, the production designer.

Provenance: Collection of David J. Negrón, with a Certificate of Authenticity.

A handsome painting depicting Barbra Streisand as Dolly Levi sitting in her house, wearing a nightgown.

Overall: 40 x 27 in.; Within mat: 32 x 18 in.

\$7,500 - 8,500



70



72



71

70

An original title for Alan Jay Lerner from *Camelot* Warner Bros., 1967. Enamel on glass, displayed with a reproduction background, matted and framed. The original title created by Pacific Title & Art Studio and used in the opening credits of *Camelot*, the painting reads "Screenplay and Lyrics by / Alan Jay Lerner."

Lerner, one of the most important 20th century composers for stage and film, often with his partner Frederick Loewe, also worked on *An American in Paris* (1951), *Gigi* (1958), and *My Fair Lady* (1964).  
Overall: 35 x 24 1/2 in.; Within mat: 25 x 15 1/4 in.  
\$1,000 - 1,500

71

A Donald Brooks design for Julie Andrews in *Darling Lili* Paramount, 1970. Watercolor and pencil on illustration board, inscribed in pencil along the top margin "Blake Edwards / 'Darling Lili' / Julie Andrews" and signed ("Donald Brooks") at lower right. Featuring two images of Andrews wearing a long black evening jacket with a gold closure.

Brooks was nominated for an Academy Award® for Costume Design for his work on this film, and had earlier been nominated for another film with Andrews, *Star!* (1968).  
15 x 20 in.  
\$400 - 600

72

A production-used clapper from *Annie* Columbia, 1982. Painted wood with metal hinges, blackboard, and vinyl decals. Reads "Scene 46A Take 2 / Annie / Dir: J. Huston / Cam: R. Metz / 8-20-81 Day Ext," with additional decals on the verso reading "Day," "Nite," "Int," and "Stage."

Provenance: Collection of Rex Metz, a cameraman on the film.  
11 x 9 x 1 in.  
\$300 - 500



73



74

## ***Live and Let Love: Dramas and Romances***

73

*Stolen Moments*

American Cinema Corp., 1920. British three sheet poster, linen-backed.

A striking red and black poster featuring a large image of Rudolph Valentino, the film's star. This film dates from early in the actor's career when he was still known as "Rodolph" or "Rodolpho." Just a few months after this film was released, *The Four Horsemen of the Apocalypse* premiered and Valentino shot to stardom.

40 x 88 in.

\$2,000 - 3,000

74

*The Magic Flame*

Samuel Goldwyn Productions, 1927. U.S. three sheet poster, preserved with Japanese conservation paper and linen-backed.

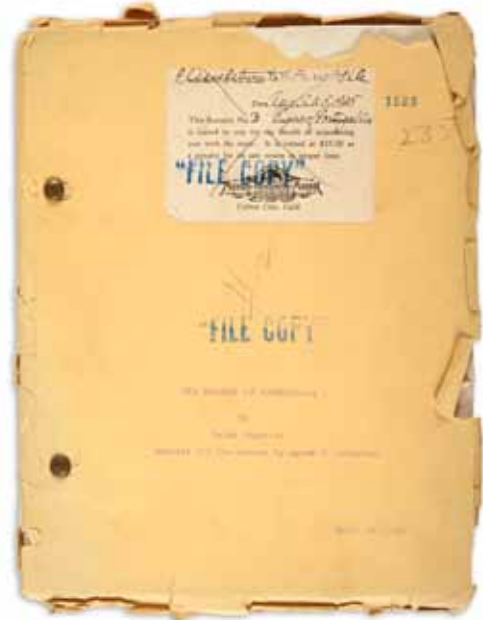
*The Magic Flame*, starring Ronald Colman and Vilma Bánky, is now considered a lost film, as only a portion of the original feature is believed to exist. The cinematographer, George Barnes, was nominated at the first Academy Awards® for his work on this movie. The film was directed by Henry King, noted for being one of the 36 founding members of the Academy for Motion Picture Arts & Sciences.

41 x 79 in.

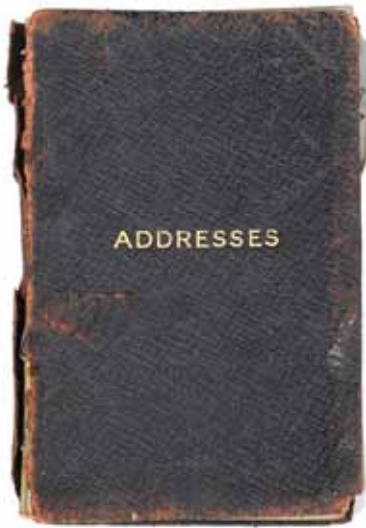
\$1,000 - 1,500



75



76



77



78

75

*Sorrell and Son*

United Artists, 1927. U.S. three sheet poster, preserved with Japanese conservation paper and linen-backed.

Based on the novel of the same name by Warwick Deeping, *Sorrell and Son* was nominated for Best Director, Dramatic Picture at the first Academy Awards® in 1929.

41 x 78 in.

\$1,200 - 1,800

76

A screenplay of Lon Chaney's *The Tower of Lies*

Mimeographed Manuscript, titled "The Emperor of Portugalia," based on the novel by Selma Lagerlof, adapted for the screen by Agnes C. Johnson, 88 pp, 4to, Culver City, CA, April 18, 1925, housed in yellow wraps with MGM scenario department label to upper cover, stamped "file copy" and "1523," pages faded as usual with copies reproduced by spirit duplication, preliminary leaves with chipping at edges, covers chipped at edges with some loss.

Lon Chaney and Norma Shearer re-teamed in 1925 to star in *The Tower of Lies*, an adaptation of Swedish novelist Selma Lagerlof's *The Emperor of Portugallia*. Today this film is considered lost.

\$2,000 - 3,000

77

An Edmund Goulding address book

Pocket-size leather bound book made by Smythson, London, cover stamped "Addresses" in gilt. The front pastedown is inscribed, "Edmund Goulding / 450 East 52nd St / New York 22 NY." Entries include Vincent Astor, George Abbott, Hattie Carnegie, Marlene Dietrich, El Morocco, Spyros Skouras, the Stork Club, Gloria Swanson, Alfred Vanderbilt and Walter Winchell.

Goulding was a British writer-director, and directed such films as *Grand Hotel* (1932), *Dark Victory* (1939), and *The Razor's Edge* (1946).

2 1/2 x 4 1/4 in.

\$300 - 500

78

A group of stills from *Grand Hotel*

Metro-Goldwyn-Mayer, 1932. Seven black-and-white stills from the classic Edmund Goulding film, showing the director on set, the famous circular desk in the lobby, and actors John Barrymore, Lionel Barrymore, Wallace Beery, Joan Crawford, Greta Garbo, and Jean Hersholt.

8 x 10 in.

\$200 - 400



79



80



81

79

*The Scarlet Empress*

Paramount, 1934. Jumbo lobby card poster.

A Josef von Sternberg historical drama about Catherine the Great, *The Scarlet Empress* was influenced by the director's interest in Expressionism and Surrealism and starred Marlene Dietrich as the doomed Empress.

14 x 17 in.

\$1,200 - 1,800

80

*The House of Rothschild*

United Artists, 1934. Window card poster.

*The House of Rothschild* was written by Nunnally Johnson and directed by Alfred L. Werker, and starred George Arliss, Boris Karloff, and Loretta Young.

14 x 22 in.

\$800 - 1,200

81

A George Arliss suit from *The House of Rothschild*

Twentieth Century, 1934. Brown wool tweed tailcoat with six buttons on the front, two at each cuff and two in the back. Bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "Geo. Arliss / #8," and an archival hanging tag inscribed, "George Arliss / # 'United Costume' / 16483." Together with a matching pair of pants with front flap closure and tan piping, bearing a black-lettered United Costumers, Inc. label inscribed in black ink, "Geo. Arliss / #8," and an archival hanging tag inscribed, "UCos 2028 / George Arliss / 9005."

Arliss stars as Nathan Rothschild, the founder of the famous banking dynasty, in this historical drama set in 19th century Germany.

\$750 - 1,000



## Costume Changes: Great Hollywood Designers

The professional histories of four Hollywood costume designers represented in the Bonhams/TCM auction illustrate the scope of costuming in film and the changing role of the designer from Hollywood's Golden Age to the post-studio era.

**Milo Anderson** (1910-1984), who created Joan Crawford's polka-dot dress for *Mildred Pierce* (1945), was an important designer at Warner Bros. studios from 1933-56, the height of the studio era. At the beginning of his career he was known as "Hollywood's youngest designer," and created costumes for Samuel Goldwyn's *The Kid From Spain* (1932) when he was only 17! Anderson was a friend of Busby Berkeley, the creator of the musical numbers from that film, and followed him to Warner Bros. Orry-Kelly, the studio's top designer, took his pick of assignments yet also gradually allowed Anderson many important ones. Anderson perfected his craft in dozens of black-and-white films, although he also was highly praised for his costuming in occasional Technicolor epics such as *The Adventures of Robin Hood* (1938). Designers often formed close associations with their studios' stars, studying their physical types and onscreen personalities so that the costumes provided maximum enhancement. Anderson regularly dressed such stars as Olivia de Havilland, Errol Flynn, Ida Lupino and Jane Wyman. "I think he captured me better than any other designer," said de Havilland. As for Crawford as *Mildred Pierce*, she reportedly had auditioned for her Oscar-winning role wearing a simple house dress from Sears. For her actual costumes in the film, Anderson lent her a subtle glamour suited both to her star status and her role as an upwardly mobile working mother.

**Edith Head** (1897-1981) was perhaps the most famous of all Hollywood costume designers, with hundreds of credits and eight Academy Awards—more than any other woman in any field. Among her celebrated designs are those for *Sunset Blvd.* (1950), represented in the auction by a tuxedo jacket worn in the film by Erich von Stroheim, as the butler Max. Head began in films as a sketch artist at Paramount Pictures, where she would remain for 43 years, gradually working her way to the top. She began designing costumes for silent films and was overshadowed for more than a decade by Paramount star designer Travis Banton—but came into her own after his resignation in 1938. In addition to the retro fashions of Gloria Swanson's faded movie queen in *Sunset Blvd.*, Head's numerous design triumphs at Paramount included costumes for Barbara Stanwyck in *The Lady Eve* (1941), Ginger Rogers in *Lady in the Dark* (1944), Elizabeth Taylor in *A Place in the Sun* (1951), Audrey Hepburn in *Sabrina* (1954) and Grace Kelly in *To Catch a Thief* (1955). She was so popular with top female stars that they often demanded her services, even if it meant lending her out to other studios. In 1967 Head left Paramount and joined Universal Pictures, where she remained until her death. At both studios, she developed a close working relationship with fellow perfectionist, director Alfred Hitchcock, and designed many of his thrillers from *Rear*

*Window* (1954) to *Family Plot* (1976). Head considered *Sunset Blvd.*, with its styles that had to reflect both the extravagance of the Jazz Age and the more conservative look of the 1950s, "my toughest assignment." Like many others in Hollywood, she was shocked when she failed to earn even an Oscar nomination for her imaginative work on that film.

**Anthea Sylbert** was Oscar-nominated for her 1930s costumes in Roman Polanski's *Chinatown* (1974), which include the striped suit worn by Jack Nicholson as Jake Gittes in the famous nose-cutting scene. Sylbert, born in 1939, began her costume-designing career in New York theater and started in films in 1967. Without a home base at a particular studio, she pursued whatever projects and associations she found appealing. She teamed with her then-brother-in-law, Oscar-winning production designer Richard Sylbert, on *Chinatown*, as she had on another Polanski film, *Rosemary's Baby* (1968) and would again on Warren Beatty's *Shampoo* (1975). She also designed in association with then-husband Paul Sylbert, another production designer, on *The Steagle* (1971) and *Bad Company* (1972). She won a second Oscar nomination for her designs on *Julia* (1977). In 1978, the independent-minded Sylbert left costume design to work as a production executive at Warner Bros. and United Artists, then as a movie producer in association with Goldie Hawn. Sylbert has since worked as a producer in television. Critic Christopher Lavery wrote that her costume design for *Chinatown* "remains memorable for its L.A. authenticity. She includes many period features: turbans, jabot blouses, plunging V-necks, polka dot prints, Gittes' wide-lapelled suits and loud ties."

**Sandy Powell** designed the Oscar-winning costumes for *Shakespeare in Love* (1998), including an exquisite gold dress worn by Gwyneth Paltrow as Viola. Powell, who has won numerous other awards including two more Oscars (for 2005's *The Aviator* and 2010's *The Young Victoria*), is one of England's most celebrated designers and was appointed Officer of the Order of the British Empire in 2011 for her services in costume design. Born in 1960, she began designing for films in 1985 and had her breakthrough in the early 1990s with such movies as *Orlando* (1992) and *Rob Roy* (1995). Her flair for period costumes quickly made her a sought-after artist, and she has chosen her collaborators carefully, noting once that "I've gravitated towards directors who care about the visuals." These have included Derek Jarman, Mike Figgis, Neil Jordan, Todd Haynes and, notably, Martin Scorsese, for whom Powell has designed six films beginning with *Gangs of New York* (2002). She continues to design for film and has been announced for Scorsese's upcoming biopic *Sinatra*. *Shakespeare in Love* allowed her to design for the Elizabethan period, one of her favorites. "It is really such a juicy period with these huge and rather crazy sculptural costumes," she remarked. For this particular film her aim "was not to create absolutely historically accurate costumes, but to use a bit of artistic license as the script is so fresh and light I felt there was room for the imagination."



82



82 (detail)



83 (detail)



83

**82**

**A Hobart Cavanaugh tunic from *A Midsummer Night's Dream***  
 Warner Bros., 1935. Renaissance style tunic made of red velvet with wide gold stripes, puffed sleeves and pleated cuffs. Bearing a black-lettered United Costumers Inc. Manufacturers label inscribed in black ink, "*H. Cavanaugh 36,*" and a modern Warner Bros. barcode.

Cavanaugh plays Philostrate, Theseus' Master of Revels, who announces the performances in the celebration at the end of the film. *A Midsummer Night's Dream*, directed by Max Reinhardt, was the first sound screen adaptation of a Shakespeare play, and also the first Shakespeare adaptation nominated for the Best Picture Academy Award®.

**\$400 - 600**

**83**

**A Ronald Colman costume from *Clive of India***  
 20th Century, 1935. Comprising a gray-blue wool coat with black trim and a wide collar and cuffs, bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "*Ronald Colman 40 / No. 7*" and an archive hanging tag inscribed, "*Ronald Colman / U.C. 499*"; a peach brocade vest with seven buttons, bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "*Ronald Colman 41 / #7.*"; and a pair of gray wool breeches with ties at the calf, bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "*Ronald Colman,*" and an archive hanging tag inscribed, "*Ronald Colman / # United Costume / 15188.*"

Colman stars as Robert Clive, a clerk in the East India Company who joins the British Army to fight the French. Loretta Young costars as his wife.

**\$1,000 - 1,500**



84



85 (detail)



85

84

A Montagu Love jacket and Leo G. Carroll vest from *Clive of India* 20th Century, 1935.

1. Peach floral brocade jacket with peach and gold striped moiré silk cuffs and pockets and ornate square gilt metal buttons. Bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in ink, "Montague [sic] Love / 48 / #2" and an archival hanging tag inscribed, "Montague [sic] Love / 11031." Love plays Governor Pigot in this historical drama starring Ronald Colman as the title character.

2. Burgundy and gold silk vest with a floral motif and nine gilt metal buttons. Bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "Leo Carroll 40," and an archive hanging tag inscribed, "Leo G. Carroll / United Costumes / 9260." Carroll, a British character actor, had parts in *Strangers on a Train* (1951) and *North By Northwest* (1959) as well as a long-running role on *The Man from U.N.C.L.E.* (1964-8).

\$600 - 800

85

A Cary Grant suit from *The Howards of Virginia*

Columbia, 1940. An 18th century style costume comprising a brown wool frock coat with grosgrain trim, six buttons down the front, three on each sleeve, three on each pocket, and two on the reverse, bearing a green-lettered United Costumers Hollywood label with the typed inscription "842A / Cary Grant," additionally stamped "Warner Bros Wardrobe"; a burgundy ground floral brocade waistcoat with orange silk back bearing a green-lettered United Costumers Hollywood label with the inscription, "842B / Cary Grant," additionally stamped "Warner Bros Wardrobe"; brown wool breeches with green-lettered United Costumers Hollywood label reading "842C / Cary Grant," with the waist additionally stamped, "Warner Bros Wardrobe." Accompanied by a copy of the film.

Grant stars as Matt Howard, a surveyor who befriends the young "Tom" Jefferson and later marries an aristocrat's daughter. The sophisticated nature of this suit contrasts with the humble buckskins he wears earlier in the film, and symbolizes his transition from farmer to politician. *The Howards of Virginia* was one of only two period films Grant ever made and was shot on location at Colonial Williamsburg, then-newly restored by John D. Rockefeller Jr.

\$5,000 - 7,000



86 (detail)



86



87



87 (detail)

**86**

A Richard Carlson suit from *The Howards of Virginia* Columbia, 1940. Comprising an 18th century style dark green velvet coat with brown silk lining and elaborate metal buttons, bearing a green-lettered United Costumers Hollywood label inscribed, "627 ... Richard Carlson" and "15/2"; dark green velvet breeches with black-lettered United Costumers Inc. Manufacturers label inscribed, "15-2 ... O'Neill"; and a beige lace and cotton cravat-style neck band with blue-lettered United Costumers Inc. label inscribed, "Carlson Richard / 15 1/2," and "627." Accompanied by a copy of the film.

Carlson portrays a young Thomas Jefferson in *The Howards of Virginia*, and the opulent nature of this suit is exemplary of the third President's love for the finer things in life.  
\$1,000 - 1,500

**87**

A Sir Cedric Hardwicke costume from *The Howards of Virginia* Columbia, 1940. An 18th century style costume comprising a cream-colored cotton shirt with ruffled placket and hook-and-eye closures, stamped "9R6" on the inside; and a brown wool cutaway coat with dark brown trim, six buttons down the front, three each at the cuffs, two each at the pockets and two on the reverse. The jacket bears a green-lettered United Costumer Hollywood label with the typed inscription, "631A / Hardwicke." Accompanied by a copy of the film.

In *The Howards of Virginia*, Hardwicke plays Fleetwood Peyton, the patriarch of the Peyton family and brother-in-law of Matt Howard, played by Cary Grant.  
\$500 - 700



88 (detail)

**88**

**A Bette Davis gown from *The Private Lives of Elizabeth and Essex***

Warner Bros., 1939. Comprising a forest green quilted jacket with leg of mutton sleeves, central black and gold brocade panel, gold trim, and two gold charms at each shoulder; together with a matching floor-length skirt with a center split; and cream-colored organdy ruffled collar and cuffs. Lacking the brocade underskirt visible in the film. Accompanied by a copy of the film.

*Provenance:* Profiles in History, *Hollywood Auction 9*, July 23, 2001, lot 154.

*The Private Lives of Elizabeth and Essex* stars Bette Davis as Queen Elizabeth I and Errol Flynn as Robert Devereux, Earl of Essex. It is well-known for its visual splendor, including gowns designed by Orry-Kelly and the art direction of Anton Grot, who worked on some of Warner Bros.' best loved films, including *Gold Diggers of 1933* (1933), *Captain Blood* (1935), and *Mildred Pierce* (1945). The film, which had a legendarily tumultuous production including many clashes between Davis and Flynn, was nominated for five Academy Awards®.

\$13,000 - 15,000



89



89 (detail)



90



90 (detail)

**89**  
A Bette Davis costume from *Juarez*

Warner Bros., 1939. Ankle-length long-sleeve high-neck black dress with a reproduction 19th century cameo brooch fastened at the neck. Bearing a red-lettered Warner Bros. Pic. Inc. bias label inscribed in black ink, "12347-241." Together with a black lace mantilla. Accompanied by a still showing Davis wearing this dress.

*Juarez* depicts Mexican President Benito Juarez's fight against Maximilian I, the country's Hapsburg Emperor, with Davis playing Maximilian's wife, Carlota. The actress apparently fought for the role because, though it was small, it included a juicy mad scene. The film was directed by William Dieterle and the costumes were designed by Orry-Kelly.

\$4,500 - 5,500

**90**  
A Clark Gable jacket from *Too Hot to Handle*

Metro-Goldwyn-Mayer, 1938. Khaki safari-style jacket with four pockets. Inscribed on the interior in black ink, "Clark Gable / M" and bearing an MGM cleaning tag. Accompanied by a copy of the film. *Provenance*: By repute, bought by the consignor's late sister from the 1970 MGM auction.

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

\$1,500 - 2,000



91



91 (detail)

91

**A Clark Gable personal wristwatch**

A 14K gold automatic center seconds wristwatch, signed Rolex, Oyster Perpetual, Ref. 6011, retailed by Brock & Co., circa 1940. Nickel-finished lever movement, silvered matte dial with Arabic and triangular numerals. Accompanied by a reproduction photograph of Gable wearing the watch, as well as a copy of *Mogambo*.

*Provenance:* Estate of Clark Gable; Christie's, *Film and Entertainment including a Collection of Andy Warhol Memorabilia*, June 22, 2006, lot 1681 (partial).

In addition to being a favorite accessory in his personal life, Gable also wore this watch in *Mogambo* (1953), opposite Ava Gardner and Grace Kelly. Gable was known to be a watch collector, also owning a Patek Philippe Triple Date Moonphase and a Cartier Tank.

**\$22,000 - 30,000**



92

92

**A group of 7 manuscripts, various drafts of the synopsis and screenplay of *Gone With the Wind***

Metro-Goldwyn-Mayer, 1939. Seven manuscripts detailing the evolution of Margaret Mitchell's Pulitzer Prize-winning novel to film, including:

1. Mimeographed Manuscript, "Breakdown of Novel and Synopsis" by Franclien Macconnell, 78 pp, 4to, [Los Angeles], November 28, 1936, with Selznick International Pictures, Inc. title page, bound in plain blue wraps with brads. Macconnell's chapter by chapter breakdown of the novel is 19 pp; the synopsis runs 57 pp, divided into four sections: the beginning through the first part of the war; Scarlett's trek to Tara with Melanie; her return to Atlanta in the green velvet dress through her marriage to Rhett; their honeymoon through to the end.
2. Mimeographed Manuscript, continuity outline by Barbara Keon, 46 pp, 4to, [Los Angeles], December 3, 1936, with Selznick title page, in plain blue wraps, light wear. A partial draft, outlining scenes from the beginning of the film through the morning after the rape scene (referred to as such in this draft).
3. Mimeographed Manuscript, screenplay by SIDNEY HOWARD, 241 pp, 4to, [Los Angeles], August 24, 1937, with pink revision pages bound in, in plain blue wraps, wear and loss to covers, interior clean. Howard received final screen credit on the film.
4. Typed Carbon, "Character Relationships," etc., by Franclien Macconnell, 34 pp, 4to, December 21, 1938, with Selznick title page, in plain yellow wrappers. In addition to the analysis of character relationships, this manuscript includes notes on story threads and characters NOT included in the continuity outline, Macconnell's notes on the script of December 10, 1938, sample dialogue between Suellen and Scarlett, story points for Melanie and Ashley not in the current script, and "bits of interesting dialogue" from the novel.

5. Mimeographed Manuscript, temporary final screenplay by Sidney Howard and Oliver H.P. Garrett, 247 pp, January 16, 1939, in yellow Selznick International wraps. THE ORIGINAL SHOOTING COPY, later revised by Ben Hecht. The first two pages of this script contain vital script census information, listing the inventory number and recipient's name for each copy. Cukor, Selznick, and Marcella Rabwin are all on here, as are myriad other technical and other support staff. Page 2 provides a census of the cast copies, including those given to Leigh, Gable, and Howard.
6. Mimeographed Manuscript, second unit shooting script, 11 pp, 4to, April 14, 1939, in brown wrappers bound with brads, listing director Chester Franklin and assistant director Ralph Slosser, editing sheet laid in at rear. Covering only the opening exterior shots.
7. Mimeographed Manuscript, dialogue cutting continuity script listing Hal Kern as editor, approx. 245 pp, December 9, 1939, in yellow Loew's Incorporated wraps bound with brads at upper margin, some wear, paper clips throughout marking sequences.
8. Typed Carbon, "Vanguard Films, Inc. Studio Script Files," 86 pp, n.p., November, 1948, in gray wrappers. An internal inventory of "miscellaneous scripts stored in the script department" of Vanguard, produced less than 10 years after the release of *Gone With the Wind*, detailing exactly how many drafts of story, synopsis and script were produced, and in what limitations they were stored at Vanguard. An important bibliographic find.

All items uniformly housed in blue, red or white custom clamshell box. Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection. \$20,000 - 25,000





93



93 (details)

93

A Vivien Leigh negligée from *Gone With the Wind*

Selznick International Pictures, 1939. Ankle-length pale blue accordion-pleated silk negligée with angel sleeves, hook-and-eye closure at the bodice with blue satin ribbon detail. Bearing a Selznick Int. Pictures Inc. label inscribed in black ink, "Name Scarlett / No. 108- W.W. 381."

*Provenance:* Gifted to a seamstress who worked on the film on the occasion of her wedding in 1940; sold by the seamstress to the Shaw-Tumblin Collection in the 1980s.

Vivien Leigh wears this negligée under a blue velvet wrapper trimmed in fox fur during the scene in which Bonnie Blue dies. Scarlett is sitting on the terrace recovering from her recent miscarriage and speaking to Rhett about the state of their marriage when Bonnie arrives, eager to show them her new horseback riding skills. In one of the most poignant scenes in the film, Bonnie hits the first hurdle and falls off the horse.

\$50,000 - 70,000



94



96



95



97

94

A Vivien Leigh photograph owned by Hattie McDaniel  
Black and white photograph, framed. Inscribed in McDaniel's hand, "Best / Wishes / To / 'Hattie' / From / Vivian [sic] / Leigh / G.W.T.W. / 1939."

Attached to the back of the frame is the press snipe previously adhered to the back of the photograph.

Provenance: Estate of Edgar Goff, great-nephew of Hattie McDaniel.

By repute, McDaniel acquired this photograph during or shortly after the production of *Gone With The Wind*, and hung it in her home. McDaniel appeared in over 300 films and was the first African-American to win an Academy Award®, in addition to being the first African-American woman to sing on the radio in the United States.

11 x 14 in.

\$1,000 - 1,500

95

A typed letter signed by Vivien Leigh

Typed letter signed ("Vivien Olivier"), 1 p, 4to, Fernleigh Castle, Sydney, October 18, 1961, to Roy Moseley.

Leigh writes of her performances in *The Lady of the Camellias* and *Twelfth Night*, a holiday on the Great Barrier Reef, and her partner, Jack Merivale. Moseley was a longtime friend and employee of Leigh and Olivier, and in 2001 published a biography of the pair entitled *Damn You, Scarlett O'Hara*.

8 1/4 x 10 1/4 in.

\$300 - 500

96

A group of keybook stills from *Gone With the Wind*

Selznick International Pictures/Metro-Goldwyn-Mayer, 1939. Black and white photographs with three-hole punched linen strips attached to their left margin for inclusion in a binder. Each bearing a typed press snipe adhered to the verso beginning, "From Victor M. Shapiro / Selznick International Pictures / Culver City, California," describing the scene taking place. Including images of Clark Gable and Leslie Howard in conversation, Gable at a party thrown by Ona Munson, Gable giving Vivien Leigh a new Paris bonnet, and Gable riding with Cammie King, among others.

10 x 8 in.

\$300 - 500

97

A group of stills from *Gone With the Wind*

Selznick International Pictures, 1939. Fifteen stills, 7 1/2 x 9 1/2 in. each, depicting various scenes from the film, including photographs of Vivien Leigh and Clark Gable, Gable with Ona Munson, Leigh with Leslie Howard, Leigh with Olivia de Havilland, Leigh with Oscar Polk and Hattie McDaniel, and Gable and Leigh standing with members of the crew, including cinematographer Ernest Haller. Together with a small photograph, 3 1/2 x 4 3/4 in., showing McDaniel sitting with Oscar Polk and another actor between takes; and a 13 x 10 in. still of McDaniel in *Showboat*.

Provenance: Estate of Edgar Goff, great-nephew of Hattie McDaniel.

Various sizes

\$600 - 800



98

**98**  
 A signed poster from the 1989 *Gone With The Wind* cast reunion. A central image of Vivien Leigh and Clark Gable as Scarlett O'Hara and Rhett Butler, with the caption "On the Set of *Gone With The Wind*." Signed on the margins by a number of actors who attended the 50th anniversary celebration in Atlanta, including Butterfly McQueen (Prissy), Ann Rutherford (Carreen), Mary Anderson (Maybelle Merriwether), Cammie King (Bonnie), Olivia de Havilland (Melanie), Evelyn Keyes (Suellen), Rand Brooks (Charles Hamilton), Fred Crane (Stuart Tarleton), and Mickey Kuhn (Beau Wilkes); as well as others who worked on the production, including Marcella Rabwin (David O. Selznick's executive assistant), Dorothea Holt (sketch artist), Harry Wolf (assistant cameraman), and Daniel Selznick, David O. Selznick's son. Additionally signed by Edgar Goff, who attended the reunion as a representative of Hattie McDaniel's family. These signed posters were given to the cast and others who attended the reunion and are not believed to have been sold commercially. Together with a pair of photographs of Goff attending the 2006 dedication of the Hattie McDaniel USPS stamp.  
*Provenance:* Estate of Edgar Goff, great-nephew of Hattie McDaniel.  
 18 x 24 in.  
 \$500 - 700



99



99 (detail)

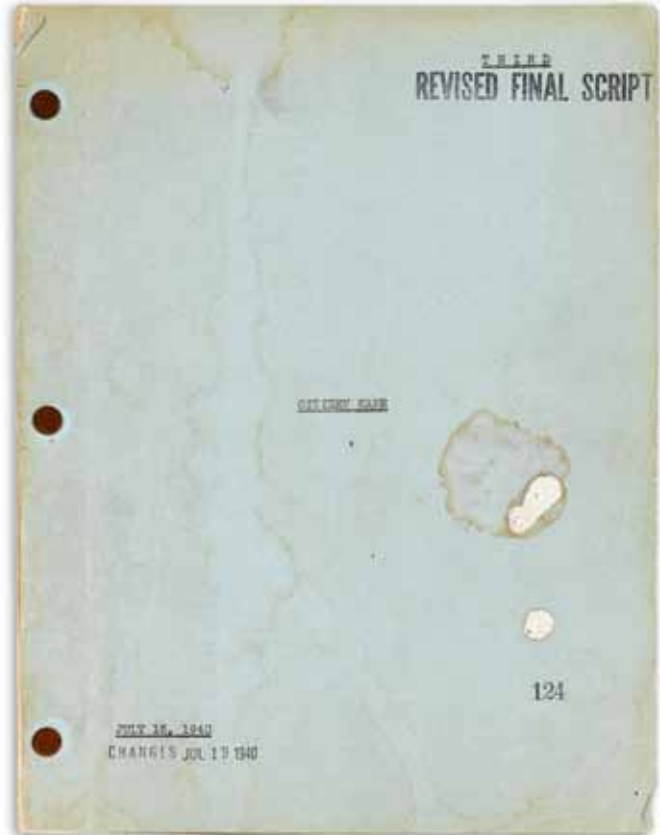
**99**  
 A Vivien Leigh coat from *Waterloo Bridge* Metro-Goldwyn-Mayer, 1940. Blue-green calf-length coat with four front pockets and a matching belt. Together with a supplied hat. No labels present. Accompanied by a copy of the film. Leigh wears this coat when she and Taylor attempt to get married before he leaves for the war, and when she sees him off at the train station.  
*Waterloo Bridge* was Leigh's first film after the massive success of *Gone With the Wind* (*21 Days* was released later in January 1940 but filmed in 1937). It was the second film to be adapted from the 1930 play of the same name and costarred Robert Taylor. Both Leigh and Taylor referred to it in later years as one of their favorite films.  
 \$3,000 - 5,000



100



100 (detail)



101

**100**

**A Joan Crawford dress from *When Ladies Meet***

Metro-Goldwyn-Mayer, 1941. Comprising an ankle-length blue cotton gingham dress with cream-colored shoulders, collar and sleeves; a cream-colored cotton apron with blue gingham detail on the pocket, bearing an MGM cleaning tag; and a blue gingham and cream-colored cotton belt. Accompanied by a copy of the film.

*Provenance:* Keystone Entertainment/Tristar Business Affairs.

Joan Crawford stars as Mary Howard, a novelist in love with her publisher, played by Herbert Marshall. Crawford wears this costume while gardening at her home, when she is joined by Robert Taylor, her friends played by Rafael Storm and Spring Byington, and Herbert Marshall. The film was directed by Robert Z. Leonard, who had also worked on the 1933 MGM adaptation, and features costumes by Adrian.

**\$2,500 - 3,500**

**101**

**A third revised final draft of the screenplay of *Citizen Kane***

Mimeographed Manuscript, 156 pp, with RKO Radio Pictures Stenographic Department title page marked "3rd Revised Final 7/16/40," in blue RKO wraps additionally stamped "3rd Revised Final ... copy #124" and also noting changes through July 19, 1940, mild toning and staining to leaves, mild dampstaining to lower wrap, stain (spilled white-out?) to upper wrap. In custom clamshell box.

*Provenance:* Serendipity Books; the Richard Manney Collection.

*A good copy of the greatest script in cinema history.* The blue revision pages bound in near the end of the script are dated July 19, 1940, and comprise the Everglades picnic scene. An unusual feature: the pages for the "News Digest" sequence near the beginning of the film are bound recto-verso, like a traditional book, rather than recto-recto, as normal scripts (and indeed, the rest of this script) appear. Also, no writing credit appears on the cover or title page.

The script for *Citizen Kane* took 4 drafts to reach the "final" stage, and then 3 drafts beyond that, this copy being one of the third revised final drafts, and the last in the process.

**\$1,500 - 2,000**



102



102 (detail)

**102**

**A John Wayne suit from *Pittsburgh***

Universal, 1942. A charcoal gray and pinstripe three-piece wool suit. The jacket and vest both bear green-lettered United Costumers Hollywood labels inscribed with Wayne's name. Accompanied by a copy of the film.

*Provenance:* Accompanied by a Certificate of Authenticity from Warner Bros. Entertainment Inc. noting that a 2-piece John Wayne suit was part of the inventory the company purchased from United Costume in the 1950s.

John Wayne stars as Charles "Pittsburgh" Markham, an ambitious coal miner who works his way up to become a steel magnate, losing friends as well as his wife along the way. Wayne wears this suit in the scene where he meets with his old partners and cuts them out of his business.

**\$4,000 - 6,000**



103

Photos: Michael Heape Photography

103

**The 1940 Buick Phaeton automobile from *Casablanca***

Warner Bros., 1942. A 1940 Buick Phaeton Limited model 81C convertible, with 8 cylinder engine, chassis no. 83827860, manual transmission with left hand drive, mileage approximately 42,000, two bench seats, brown exterior with rag top (replaced), original tan interior with some damage. The car has been mechanically restored with a new wiring harness; whitewall tires with side mounts, standard shift on the steering wheel. The most recent owner, however, has done no additional restoration. Fresh from service, the car is reported by the vendor to be in driving condition. A copy of the DVD and a reproduction still accompany this lot.

*Provenance:* Purchased by musician Lyle Ritz directly from Warner Bros, 1970; sold Newport Beach Car Collector's Auction, July 11, 1987; offered at Charlotte Collector Car Show, April 3-4, 1993; sold Christie's East, "Television and Film Memorabilia and Posters," June 28, 1995, lot 48.

This car looms large in the final act of *Casablanca*: Claude Rains as Captain Louis Renault drives the car to the airport at gunpoint, with Humphrey Bogart as Rick Blaine in the front, and Ingrid Bergman (Ilsa Lund) and Paul Henreid (Victor Laszlo) in the back seat. Throughout the final moments of the film, Rick, Ilsa, Victor and Louis linger on the airport tarmac next to the Buick Phaeton, and the film's immortal final moments between Rick and Ilsa take place next to the car:

*Rick: Inside of us, we both know you belong with Victor. You're part of his work, the thing that keeps him going. If that plane leaves the ground and you're not with him, you'll regret it. Maybe not today. Maybe not tomorrow, but soon and for the rest of your life.*

*Ilsa: But what about us?*

*Rick: We'll always have Paris. We didn't have, we, we lost it until you came to Casablanca. We got it back last night.*

*Ilsa: When I said I would never leave you.*

*Rick: And you never will. But I've got a job to do, too. Where I'm going, you can't follow. What I've got to do, you can't be any part of. Ilsa, I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you'll understand that.*

*[Ilsa lowers her head and begins to cry]*

*Rick: Now, now...*

*[Rick gently places his hand under her chin and raises it so their eyes meet]*

*Rick: Here's looking at you kid.*

As a member of the Warner's fleet, this car also appeared in other films of the era, including *High Sierra*.

**\$450,000 - 500,000**

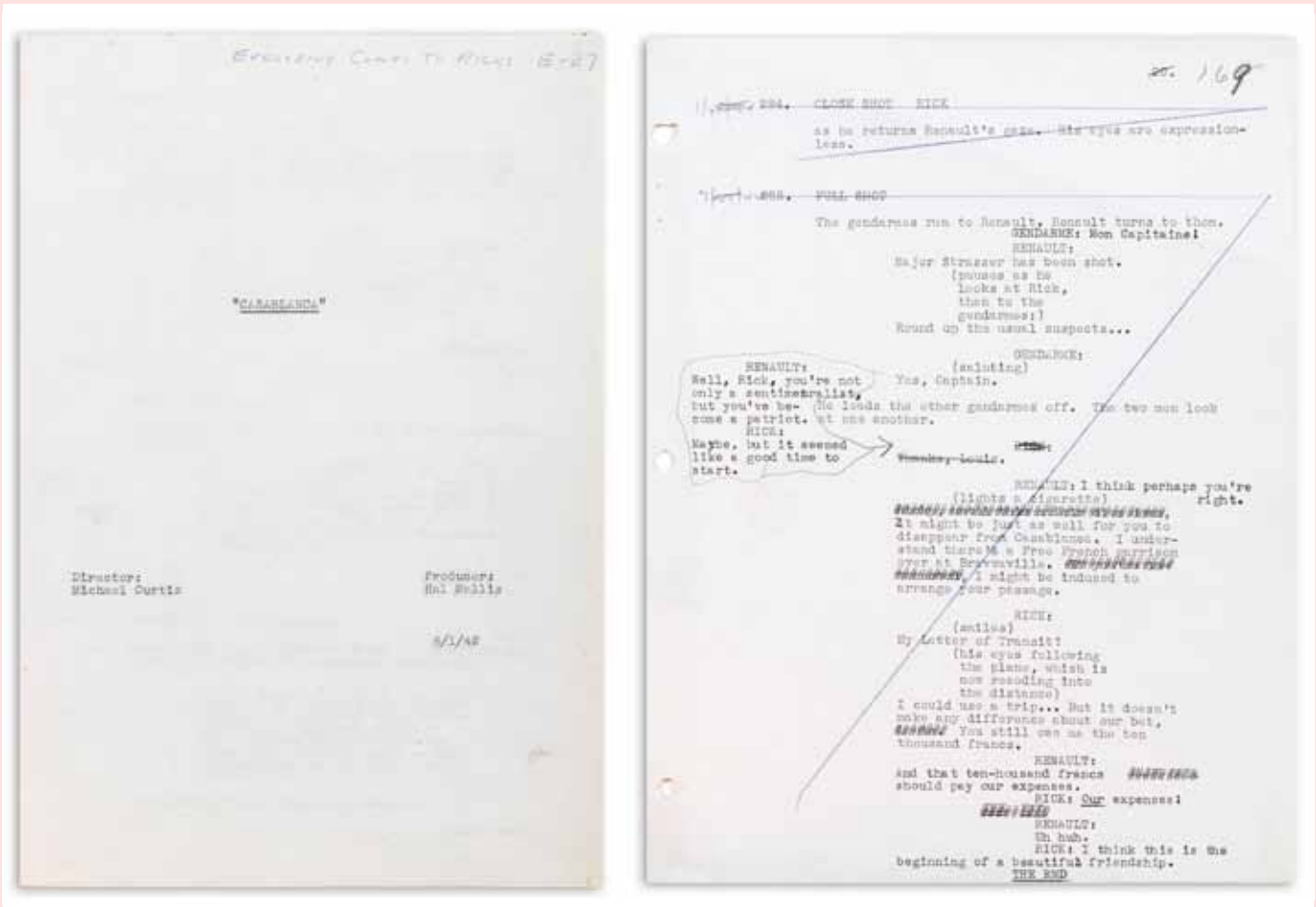


103 (detail)



103 (details)





104

**104**  
**Producer Hal Wallis's working copy of the shooting script for *Casablanca***

Screenplay comprising both mimeographed and typed pages, titled "Casablanca" in type on upper cover and title page, additionally titled "Everybody Comes to Ricks E-27" in blue pencil at upper margin of title page, 170 pp, June 1, 1942, heavily annotated throughout in several hands and in type, in orange wraps with Warner Bros stamps, "Mr. Wallis" typed at upper center of cover, and "Master My Copy / Only / Must Keep" and "Basis 6/1/42 Rev. Final (yellow cover)" in pencil to upper cover. *Provenance:* Christie's, *Collectibles*, December 15, 1989, lot 612; the Richard Manney Collection.

*Casablanca*—the classic that shouldn't have been. Based on an unsuccessful play, written and rewritten even during production, and starring an actor who had never carried a romantic film opposite the Scandinavian flavor of the moment, the film was not expected to be anything out of the ordinary. Its box office was respectable but not record-breaking, landing as the 7th best-selling film of the year. As time went by, however, the drama evolved into a timeless classic.

The primary text present in this copy is the mimeographed shooting version of June 1, 1942 with pink and blue mimeo revision pages dated from June 5, June 13, and July 16 1942 bound in; present also are 26

typed pages, dated May 22, June 9 and July 14, 1942, bound in. The blue typed pages from July 14 (pp 147-149 as paginated) are titled "changes in new ending," and reflect the final direction of the last act of the film. In addition to the original typescript present here, many of the mimeo pages bear typed annotations, corrections and deletions, and the script is also marked throughout with handwritten additions and deletions, including several pencil notations recording the actual filming dates of particular scenes. The title page and cover give no writer attribution, listing only Hal Wallis as producer and Michael Curtiz as director. Legend has it that two teams of writers—the Epstein Brothers on the one hand and Howard Koch on the other—turned out revision pages throughout the course of filming, and it is likely that some of the typed pages here came directly from one typewriter or another. Hal Wallis is credited by critic Roger Ebert as the "key creative force" on the film, and this script is a living record of his efforts to steer the film through production.

This copy includes—typed, not mimeo—a version of the famous final line, penned by Wallis himself: "*I think this is the beginning of a beautiful friendship.*"  
**\$10,000 - 15,000**







106



107



108

106

*Tales of Manhattan*

20th Century Fox, 1942. Insert poster. An anthology film directed by Julien Duvivier and featuring six stories, starring Charles Boyer, Rita Hayworth, Ginger Rogers and Henry Fonda, among others. A striking poster with the film's title spelled out on the roofs of skyscrapers. 14 x 36 in.

\$800 - 1,200

107

A William Perlberg owned script of *The Song of Bernadette*

Mimeographed Manuscript, "Franz Werfel's 'The Song of Bernadette,'" 167 pp, n.p., March 8, 1943, marked "Revised Final" on title page, housed in black pressboard binder with manuscript label from original wrappers mounted to upper cover, with numerous detailed pencil portraits mostly of women on blank verso of several leaves, ownership signature of "Wm Perlberg" penciled to piece of original wrappers on the inside back cover, some soiling to title and a few edges worn.

Producer William Perlberg's Hollywood career spanned the 1930s to the 1960s, during which time he produced some sixty films, including *The Song of Bernadette*, *Miracle on 34th Street*, *State Fair*, and *The Shocking Miss Pilgrim*.

\$300 - 500

108

A Jennifer Jones suit from *Good Morning, Miss Dove*

Twentieth Century Fox, 1955. Black wool knit jacket with a round collar with silk trim, eleven silk-covered buttons down the front and five at each cuff, two sets of six pleats on the front, and two additional sets on the back, bearing a 20th Century Fox bias label inscribed in black ink, "A-756-07," and a second label inscribed "Jennifer Jones"; together with a matching mid-length black pleated skirt, bearing a bias label inscribed in black ink, "Jennifer Jones."

Provenance: Christie's East, September 29, 1987, lot 78.

*Good Morning, Miss Dove* stars Jones as a schoolteacher looking back at her career. Henry Koster directed this drama costarring Robert Stack and featuring costumes by Mary Willis.

\$2,000 - 3,000



109



109 (detail)

109

A Claudette Colbert suit from *Without Reservations*

RKO, 1946. Gray sharkskin jacket with white waffle-knit cotton collar and cuffs, unique circular stitch detail on the bodice and four front pockets; together with a matching pencil skirt with gray silk and grosgrain waistband. The jacket bears an "Adrian Original" label. Accompanied by five stills from the film showing Colbert in this suit.

Provenance: Christie's East, Sale 6841, June 21, 1989, lot 286.

*Without Reservations* was directed by Mervyn LeRoy and stars Claudette Colbert and John Wayne. Colbert is a successful writer who meets Wayne, a Marine, while working on a film adaptation of one of her books.

\$2,500 - 3,500



110

110

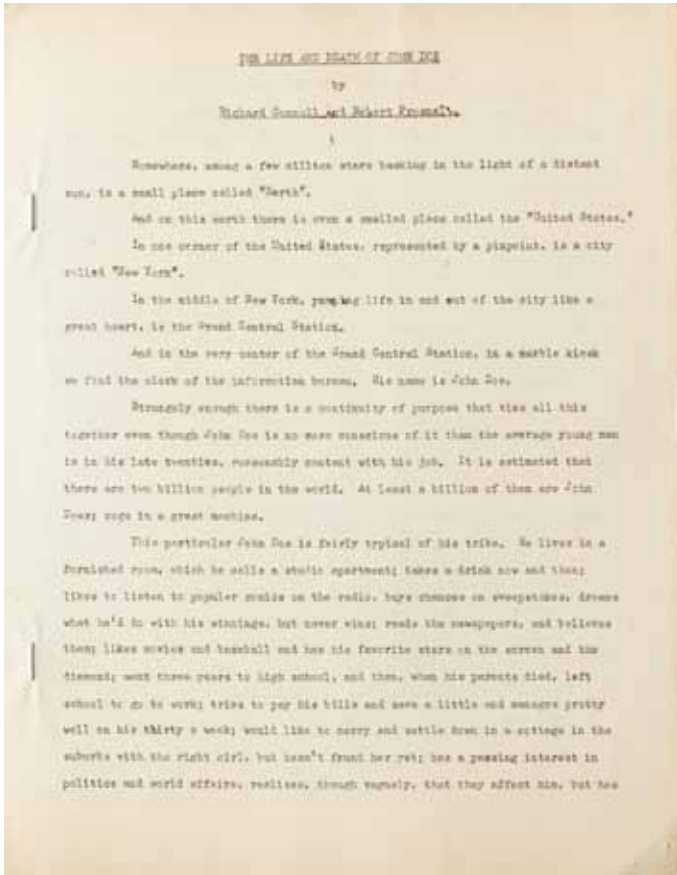
*Boys Town*

Metro-Goldwyn-Mayer, 1938. U.S. one sheet poster, linen-backed.

*Boys Town* stars Spencer Tracy as Father Edward Flanagan, a real-life priest who founded a home for underprivileged boys. It was nominated for five Oscars® and won two, including Best Actor for Tracy.

27 x 41 in.

\$800 - 1,200



111

111  
A treatment for Frank Capra's *Meet John Doe* by Richard Connell and Robert Presnell  
Mimeographed Manuscript, "The Life and Death of John Doe," 66 pp, 4to, n.p., n.d. [but 1939], bound with staples in left margin and housed in light blue wrappers with manuscript title on front wrapper, pinholes at lower corner of first and last few leaves, wrappers chipped with a bit of soiling, front wrapper and spine detached.

This treatment was developed by Robert Riskin into the screenplay for Capra's 1941 film *Meet John Doe*, starring Gary Cooper and Barbara Stanwyck. Connell and Presnell were nominated for an Academy Award® for Best Original Story.  
\$800 - 1,200



112

112  
*It's a Wonderful Life*  
RKO, 1946. Insert poster. A charming image from the Frank Capra Christmas classic of James Stewart embracing Donna Reed.  
14 x 36 in.  
\$4,000 - 6,000



113



114 (detail)

113

An original title background from *The Fountainhead* Warner Bros., 1949. Gouache on board, matted with a reproduction title overlay. Depicting a New York City skyline with dark clouds looming; the title modeled on the first edition dust jacket for the Ayn Rand novel on which the film is based. Created by Pacific Title & Art Studio and used in the opening credits of the film.

Overall: 41 x 27 1/2 in.; Within mat: 36 1/2 x 23 in.

\$1,000 - 1,500



114

114

A Patricia Neal wedding dress from *The Fountainhead* Warner Bros., 1949. Fitted top and matching long skirt in pale gray threaded with horizontal stripes of silver. The top features three-quarter length sleeves, a zipper and hook-and-eye closure at the front, and a silver silk lining, and bears an interior Warner Bros. Pictures, Inc. label inscribed in black ink, "A / 3660-707." The floor-length skirt has a central pleated detail and a pale gray grosgrain waistband. It bears a matching Warner Bros. Pictures, Inc. label inscribed in black ink, "-B- / 3660-707."

Neal, as Dominique Francon, wears this dress during her marriage to tycoon Gail Wynand. After suffering yet another rejection on another architectural project, Howard Roark pauses at the building's elevator, peers out the window, and sees Dominique and Wynand leaving their wedding reception, her dress flashing spectacularly in the daylight. *The Fountainhead's* release was somewhat overshadowed by the revelation of the affair between Neal and her married costar Gary Cooper, but it has won a devoted following in the years since.

\$6,000 - 8,000



115



115 (detail)

115

A José Ferrer costume from *Cyrano de Bergerac*

United Artists, 1950. Mustard wool doublet with black and gold ribbon stripes, purple grosgrain bows, and a lace-trimmed cotton collar and cuffs. Bearing a Brooks Costume Company label inscribed, "J. Ferrer." Together with a matching pair of mustard wool breeches with black and gold ribbon and purple grosgrain bows at the calf and black elastic suspenders sewn in. Bearing a black-lettered Brooks Costume Company label inscribed, "Ferrer," additionally inscribed on the waistband, "Ferrer / #1." Accompanied by a publicity photo showing Ferrer in this jacket. The actor wore this costume (with a different collar) in publicity photos, but not in the film itself.

Ferrer won an Academy Award® for Best Actor for *Cyrano de Bergerac*, which is widely considered to be his finest performance.

Provenance: Star Wares on Main.

\$1,500 - 2,500



116



116 (detail)

116

An Olivia de Havilland gown from *My Cousin Rachel*

Twentieth Century Fox, 1952. Strapless floor-length black lace gown with beige organdy petticoat. Altered for a later production. Accompanied by a black sash to be worn at the waist.

Provenance: Christie's East, Sale 6933, December 14, 1989, lot 588; Star Wares on Main.

De Havilland wears this dress at the end of the film, when she tells Richard Burton that she will be leaving his house to return to Italy. *My Cousin Rachel*, adapted from a Daphne du Maurier novel, stars de Havilland as the young widow who is suspected of having played a role in her husband's demise. *My Cousin Rachel* was Richard Burton's American debut and earned him an Academy Award® nomination for Best Supporting Actor. The film also received three additional Oscar® nominations, including one for Best Costume Design for Dorothy Jeakins.

\$3,000 - 5,000



117



117 (detail)

117

**An Elizabeth Taylor velvet cape from *Beau Brummell***  
 Metro-Goldwyn-Mayer, 1954. Floor-length red velvet hooded cape with faux-fur trim, beige silk interior, and black lace cuffs (added later). No labels present. Taylor wears this cape early in the film, when she secretly meets with Brummell after he has been discharged from the military. Accompanied by a copy of the film.

Elizabeth Taylor plays Lady Patricia, the title character's love interest in this film based on the life of the iconic British dandy. *Beau Brummell* was filmed entirely in England and presented to the Queen, the Duke of Edinburgh and Princess Margaret in a Royal Command Performance in November of 1954.

\$7,000 - 9,000



118



118 (detail)

118

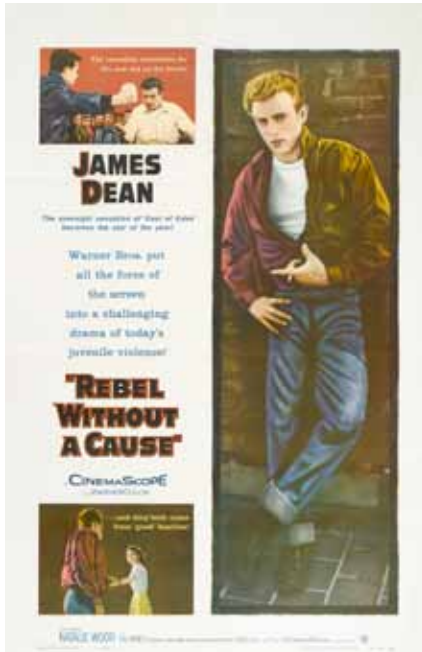
**A Jimmy Stewart clown costume from *The Greatest Show on Earth***  
 Paramount, 1952. A beige cotton shirt with red buttons and red striped cuffs, inscribed on the left side, "*The Greatest Show on Earth*" and on the right side, "*I Killed a Patient and Am Hiding from the Law.*" The shirt bears a Brooks Costume Company label with the typed inscription, "*James Stewart,*" and is additionally inscribed in ink, "*05-958-SP 35814-16.*" Together with a high-waisted, wide leg pair of kelly green and navy checked wool pants with black braces. The pants and the braces are both inscribed in black ink, "*MPCC*" and the pants have a stamp from the Paramount Pictures Corp. Men's Wardrobe. The yellow cotton bow tie has green felt polka dots and an elastic tie to secure it around the neck. Accompanied by a copy of the film.

Based on a season of the Ringling Bros. and Barnum & Bailey Circus, *The Greatest Show on Earth* features Betty Hutton, Charlton Heston, Cornel Wilde and Dorothy Lamour in addition to Stewart. The circus costumes were designed by famed Broadway costumer Miles White, and the film's costume design received an Academy Award® nomination, along with four other nominations and wins for Best Picture and Best Story.

\$5,000 - 7,000



119



121



120



122

119

A group of behind-the-scenes photographs from *The Greatest Show on Earth*

Paramount, 1952. Collection of 21 snapshots taken during the production of the Cecil B. DeMille circus film, including images of Charlton Heston, James Stewart, Cornel Wilde, and DeMille himself.

From 2 3/4 x 1 3/4 to 5 x 7 in.

\$200 - 300

120

*All About Eve*

20th Century Fox, 1950. British quad poster. Featuring circular images of the film's lead actors, Bette Davis, Anne Baxter, Gary Merrill, Celeste Holm, George Sanders, and Hugh Marlowe, this poster echoes color scheme and the graphic appeal of the American one sheet.

40 x 30 in.

\$600 - 800

121

*Rebel Without a Cause*

Warner Bros., 1955. U.S. one sheet poster, linen-backed. This poster for the landmark Nicholas Ray film features a large image of James Dean in his classic jeans, white t-shirt, and leather jacket. *Rebel Without a Cause* received three Academy Award® nominations, and was selected by the Library of Congress for preservation in the National Film Registry in 1990.

27 x 41 in.

\$2,500 - 3,500

122

*Cool Hand Luke*

Warner Bros., 1967. U.S. half sheet poster, paper-backed. A striking poster for the iconic '60s film which cemented Paul Newman's stardom and earned him an Academy Award® nomination for Best Actor.

28 x 22 in.

\$400 - 600

123

A Robert Shaw suit and tie from *The Sting*

Universal, 1973. A charcoal gray and white pinstripe double-breasted wool suit with labels on each piece from Cotroneo Costume with the typed inscription, "Robert Shaw [sic]." Together with a navy and white polka-dot silk tie (unlabeled) and a white shirt made by Gino Pool, not believed to be screen worn. Accompanied by a copy of the film.

Shaw portrays crime boss Doyle Lonegan in *The Sting*, set in 1930s Chicago. The film, starring Robert Redford and Paul Newman, was a critical and commercial success, receiving ten Oscar® nominations and winning three awards, including one for Edith Head for Best Costume Design.

\$4,000 - 6,000





123



125



124



126

124

**An Edith Head Studios costume sketch for Carroll Baker in *The Carpetbaggers***

Paramount, 1964. Pencil, ink, and gouache on watercolor paper. Inscribed in pencil by Head, "*Carroll Baker / in / The Carpetbaggers*," signed ("Edith Head") at lower right. Depicts Baker in a cream-colored suit with large fur cuffs, a matching cream-colored handbag and tan high-heeled shoes.

*The Carpetbaggers* was adapted from Harold Robbin's bestselling novel of the same name, and is believed to be based on the life of Howard Hughes. Baker's performance as a Jean Harlow-like starlet, lead to her starring role in the biopic *Harlow* the following year.

14 x 16 3/4 in.

\$300 - 500

125

**A pair of poster designs and a script from *All the President's Men***  
Warner Bros., 1976. Two printed poster designs, one of Robert Redford and Dustin Hoffman speaking to a shadowy figure, the second of the two of them working, both with the film's name, matted, and signed ("Dan Perri") by the film's title designer on the mat. Together with a final copy of the script, dated May 10, 1975. Redford and Hoffman famously portrayed the Bob Woodward and Carl Bernstein, the *Washington Post* reporters who broke the Watergate scandal. The film was nominated for eight Academy Awards® and won four.

*Designs overall: 7 3/4 x 9 1/4 in.; Script: 8 1/2 x 11 in.*

\$600 - 800

126

**A screenplay of *An Enemy of The People***

Xerographic Manuscript, a final draft screenplay by Alexander Jacobs from the stage adaptation by Arthur Miller, 116 pp, 4to, [Los Angeles], August, 1976 (blue revision pages dated September 2 laid in to text), bound olive green wrappers lettered in gilt, with two-page prospectus laid in.

A fine copy of the script of McQueen's passion project.

\$600 - 800



127



127 (details)

127

**A Steve McQueen suit from *An Enemy of the People***

Warner Bros., 1978. Two piece charcoal gray wool suit. The pants bear a red-lettered Western Costume Co. label with the typed inscription, "2410-1 / Steve McQueen / Waist 36." Accompanied by a copy of the film.

Based on Arthur Miller's adaptation of the Henrik Ibsen play, *An Enemy of the People* features McQueen as Thomas Stockmann, a doctor in a small Norwegian town who tries to alert his fellow citizens to the pollution of their water supply. This was McQueen's first substantial role since 1974's *The Towering Inferno*, and was a passion project for the actor who also served as Executive Producer. McQueen threw his full star power behind the film, promoting it eagerly and giving lectures on it at a number of universities.

\$20,000 - 30,000



128



128 (detail)

128

A Steve McQueen shirt and pants from *Papillon*

Allied Artists, 1973. Rough wool collarless red and beige-striped shirt with three metal buttons at the neck and open cuffs, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "2182-1 / Steve McQueen / Chest 46 Sleeve 33 / collar 17 1/2," along with a Western Costume stamp. Together with a match pair of rough wool red and beige-striped pants with back buckle and rough hems, bearing a red-lettered Western Costume Co. label with the typed inscription, "2182-1 / Steve McQueen / Waist 36 Inseam 31," with "Henry" inscribed in black ink over that.

Provenance: The Comisar Collection.

\$10,000 - 15,000



129



129 (detail)

### 129

#### A Dustin Hoffman shirt and pants from *Papillon*

Allied Artists, 1973. Rough cotton collared pullover shirt with red and beige stripes, inscribed on the interior, "Corky," and bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "Dustin Hoffman / No. 2193 / Chest 38 Sleeve 33 / collar 16," with an additional stamp from Western Costume. Together with a matching pair of red and beige-striped pants with buckle on the back, patch at crotch, and ragged hems. Bearing Western Costume stamps and red-lettered Western Costume Co. label with the typed inscription, "No. 2090- / Dustin Hoffman / Waist 31 Inseam 29 1/2."

*Provenance:* the Comisar Collection.

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.

**\$5,000 - 6,000**



130



130 (detail)

130

**A Gwyneth Paltrow gown from *Shakespeare in Love***  
 Miramax, 1998. Comprising a gown with an orange silk split skirt with gold embroidery and beading down the center and a pale pink bodice with gold and orange floral embroidery, puffed shoulders with heavy gold embroidery and long sheer gold sleeves with faux-pearl embroidery and ruffled pink cuffs; a partlet with mesh sleeves and a high neck with a ruffled pink collar; a gold skirt with embroidered polka dots and a serpentine motif in the center; and a second skirt with rust and peach-colored stripes. Accompanied by hanging tag inscribed "Viola," and additionally inscribed on the verso, "Banquet / + Day Dress / Sc. 41, 50." Provenance: Premiere Props, November 18, 2006, lot 396. Accompanied by a Certificate of Authenticity from Miramax/Premiere Props. Paltrow wears this gown at the banquet where she first meets Shakespeare (as herself), and they dance together. *Shakespeare in Love* was a tremendous critical and commercial success, and received thirteen Academy Award® nominations and won seven, including Best Picture, Best Actress for Paltrow, and Best Costume Design for Sandy Powell.  
**\$5,000 - 7,000**



131



131(detail)

131

**A Gwyneth Paltrow riding ensemble from *Shakespeare In Love***  
 Miramax, 1998. Comprising a green cut velvet jacket with puffed sleeves and gold and green-embroidered organdy collar and cuffs; a sheer cream-colored partlet with mesh sleeves and an elaborately embroidered collar; a seafoam green overskirt with heavy gold embroidery and an organdy lining; and a pale green embroidered silk underskirt with a central green and gold appliqué. Together with a green velvet cap with yellow embroidery and beading, green and gold feathers and a paste brooch; yellow kid leather gloves with white embroidery, bearing a "Pamela Woods Accessories" label; and a custom pair of brocade cutaway court shoes with gold embroidery and pale green velvet ribbons, size 39 with "Gwyneth Paltrow" inscribed in each. Accompanied by a certificate of authenticity from Miramax Films and Premiere Props, and six wardrobe hanging tags for the hat, gloves, partlet, jacket, overskirt, and underskirt, each labeled "Viola," with the scene numbers (118-120/118-121) and the item name.  
 Provenance: Premiere Props, November 28, 2006, lot 38.

Paltrow wears this costume as she is riding to church and Lord Wessex tells her that Shakespeare is dead. A beautifully detailed and exquisitely crafted costume from an important scene in the film, with an impressive degree of completeness.  
**\$5,000 - 7,000**

## Silver Screen Sirens

132

### George Hurrell *Portfolio I*

Los Angeles: Creative Art Images Inc., 1979.  
10 gelatin silver prints, each signed and edition numbered 227/250 in ink in the margin; insert pages, including colophon and list of plates; contained in cloth-covered folding box. Taken in 1932, subjects include Greta Garbo and John Barrymore, Gary Cooper, Joan Crawford, Bette Davis, Marlene Dietrich, Clark Gable, Jean Harlow, Rita Hayworth, Katharine Hepburn, and Loretta Young and Tyrone Power.

Hurrell is widely acknowledged today as the premier Hollywood glamour photographer. His first major subject was actor Ramon Novarro, who he met through a friend in the late 1920s. Novarro showed the photographs to Norma Shearer who scheduled her own shoot with Hurrell and convinced her husband Irving Thalberg to sign the photographer to a contract at MGM. After a few years there, Hurrell set up his own studio, and continued photographing stars for several decades to follow.

16 x 20 in.

\$3,000 - 5,000

133

### George Hurrell *Portfolio II*

Los Angeles: Creative Art Images Inc., 1980.  
8 gelatin silver prints, each signed and edition numbered 179/250 in ink in the margin; insert pages, including colophon and list of plates; contained in cloth-covered folding box. Subjects include Dorothy Lamour, Ramon Novarro, Greta Garbo, Johnny Weissmuller, Douglas Fairbanks, Robert Taylor, Hedy Lamarr, and Jane Russell.

16 x 20 in.

\$2,000 - 3,000



132



133

134

A group of three Hurrell photographs of Norma Shearer  
Silver gelatin prints, mounted, each signed and dated in pencil ("Hurrell  
'34") on the mount.

Provenance: Estate of Norma Shearer.

Classic photographs by one of Hollywood's greatest photographers,  
depicting Shearer at her most glamorous, the year that *Riptide* and *The  
Barretts of Wimpole Street* were released.

Overall: 13 3/4 x 18 in.; Photograph only: 9 1/2 x 12 in.

\$2,000 - 3,000



134



134



134

## The Original Vamp: Theda Bara

She was the screen's first sex symbol. She put the word "vamp" into the language, and publicity had it that her name was an anagram for "Arab Death." In her heyday she ranked behind only Charlie Chaplin and Mary Pickford in popularity among stars of the silent screen. As late as 1932, in a poll of U.S. critics, she placed third among the greatest all-time female stars (behind Garbo and Pickford).

She was Theda Bara, the uber-siren of American movies in the 1910s. Her real name was Theodosia Burr Goodman; "Bara" came from a shortening of her grandfather's middle name, Baranger. Publicity releases claimed that she was

born "in the shadow of the Sphinx," the offspring of a European artist and an Arabian princess—or a sheik and a European princess. It was further claimed that she was "weaned on serpents' blood" and was "a crystal-gazing seeress of profoundly occult powers" who gained fame on the French stage. In truth, she was a nice Jewish girl who was born in Cincinnati (in 1885) and had never been to Egypt or France.

Bara did have some stage experience, and had made her Broadway debut in 1908 in Ferenc Molnar's *The Devil*. She began in films as an extra in 1914, and the following year appeared in the lead

of her breakthrough movie, *A Fool There Was* (1915), whose title was inspired by lines from a Rudyard Kipling poem, "The Vampire." Virtually the only surviving Bara film after a 1937 fire at the Fox Film Corporation storage vaults in New Jersey, it set the tone for most of the movies to follow: The Vamp seduces a happily married man, ruins his life, dumps him, then—just as his wife is about to reclaim him—reappears to pull him farther into drugs, degradation, despair and, finally, death.

Signed by the Fox Film Corporation, Bara appeared in some 40 films between 1915 and 1919, most in the *Fool* mode, with such titles as *The Devil's Daughter*, *The Serpent*, *The Tiger Woman*, *Salome* and *The She-Devil*. The star was frequently photographed among snakes, skulls and skeletons, wearing shockingly scanty costumes and elaborate earrings, headdresses and strings of pearls. One of her biggest hits was the 1917 *Cleopatra*, which was given road-show treatment, with a symphony orchestra accompanying the film to its more important bookings. Her image from this movie, copied by Marilyn Monroe in a famous 1958 photo shoot by Richard Avedon, is one of her most emblematic.

Attempts to broaden her range in more sympathetic roles (including Shakespeare's Juliet in 1916) failed because the public only wanted to see Bara as an evil seductress. By the time her Fox contract expired, more sophisticated and believable sirens (notably Gloria Swanson) were making the old exaggerated image seem obsolete, and Bara's offers dried up. She made a few minor attempts at comebacks, both in film and on the stage, but none led anywhere. Happily, however, her marriage to director Charles Brabin was a long and successful one. Bara died in 1955.



Photo courtesy of Moviestore/Rex USA





135



135 (detail)



135

**A Theda Bara tiara and earrings from *Cleopatra***

Fox, 1917. Brass tiara in the form of a snake coiled around the wearer's head, with a blue glass bead eye, accompanied by a pair of brick-patterned pyramid form brass earrings, one a reproduction. Worn by the actress in one of the most iconic images from the film.

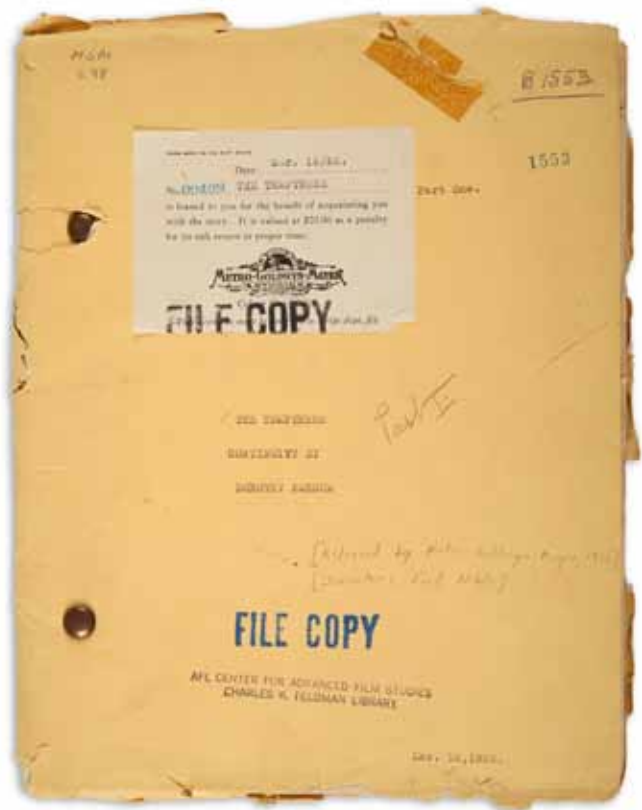
*Provenance:* Heritage Auctions, 2008 October Signature Music & Entertainment Auction, lot 49210; Profiles in History, December 15-16, 2012, Hollywood Auction 53, lot 372.

Thea Bara, born Theodosia Goodman in Cincinnati in 1885, began her career in the Fox Studios on the East Coast, moving to Hollywood to take on the title role in *Cleopatra*. Bara was the original exotic femme fatale and the subject of rampant speculation about her background and personal life, including rumors that she was the daughter of an Arab sheik and a French woman and that she had grown up in Egypt in the shadow of the Sphinx.

**\$30,000 - 50,000**



136



137

136

**A Mary Pickford owned Louis Vuitton trunk**

Brown-painted wood trunk with black and white stripes running from the front of the trunk to the back, and "M.P. / 8" painted on the left side. Locks on the front of the trunk stamped "L.V." and "Bie SG G / Patent / Louis Vuitton." Bearing identical labels on the top and left side of the trunk from Railway Express Incorporated, showing that it was shipped from Hayes Storage, 305 East 61st St, New York, NY to "Miss Mary Pickford / Pickfair / 1143 Summit Drive / Beverly Hills / Calif." and a label from Los Angeles Transfer Co. on the right side. Accompanied by an unrelated trunk stand.

Mary Pickford, one of the biggest stars of the silent screen, formed an early Hollywood power couple with actor Douglas Fairbanks Sr. Their Beverly Hills home, Pickfair, was the a gathering place for the cream of 1920s Hollywood society, with guests including Charlie Chaplin, Greta Garbo, Amelia Earhart, F. Scott Fitzgerald, Gloria Swanson, and President Franklin Roosevelt. Pickford and Fairbanks resided at the house from 1920 until their divorce in 1936, and Pickford continued to live there until her death in 1979.

30 x 15 x 19 in.  
\$1,000 - 1,500

137

**Four typed scenario pages from Garbo silent film, *The Temptress*, plus the continuity screenplay**

Typed manuscript by screenwriter Dorothy Farnum, 4 pp, 4to, n.p., [1926], titled "The Temptress: Paris Sequence" and "The Temptress: Argentine Sequence," pages toned, chipping and tear to p 1 of Paris sequence. With a letter from Audrey Kearns Wachner, Farnum's secretary at M-G-M, identifying the pages as Farnum's originals. WITH: Mimeographed Manuscript, continuity by Dorothy Farnum, 163 pp, 4to, Culver City, March 16, 1926, in yellow wrappers with MGM script department label to upper cover, stamped "File Copy" and "1553," text faded as usual with spirit duplication, some leaves creased and lightly dampstained, covers chipped at edges with cuts and losses, tape remnant to upper right corner.

*The Temptress* was only Garbo's second film for MGM. Set in Paris and Argentina, it is the story of a beautiful woman who ruins the lives of all the men around her. Original typescript scenarios from silent era films are exceedingly rare.

\$800 - 1,200



138

138

**A Geza Kende portrait of Clara Bow owned by Bela Lugosi**

Oil on canvas, signed and dated at lower right ("Geza Kende / 1929"), displayed in original carved giltwood frame. Depicting a nude Clara Bow sitting on a pale drapery backdrop. Bearing a partial period label on the reverse from The Painters and Sculptors Club of Los Angeles.

In 1929, Lugosi was touring the United States appearing in the play *Dracula*, soon to be optioned by Universal for a film adaptation. One of the audience members at a Los Angeles performance was the silent film star Clara Bow. Sound films had recently taken hold in Hollywood and Bow was anxious about whether her thick Brooklyn accent would appeal to audiences. Having read in the press that Lugosi spoke his lines phonetically without knowing English, Bow was determined to find out more about the Hungarian actor. Bow biographer David Stenn describes their meeting: "Clara sat transfixed through *Dracula*, and when the final curtain fell, she made a beeline for Lugosi's dressing room. 'How d'ya

know your lines?' she immediately asked him. Lugosi, who still spoke no English, gesticulated that he learned from cues by other actors. Without further ado, Clara invited him home" (Stenn, *Clara Bow: Runnin' Wild*, NY: 1988, p. 140).

Their relationship was brief but apparently had a lasting impact on Lugosi as he commissioned a fellow Hungarian, artist Geza Kende, to paint this portrait of Bow. It is not believed that Bow posed for the painting herself, but rather than Lugosi commission a portrait in her likeness. The painting appears in famous 1930s photographs of Lugosi in his study, and indeed he kept it until his death in 1956. The companion painting, a portrait by Kende of Lugosi himself, sold at Heritage Auctions in 2004 for \$86,250. A beautiful painting, associating one of film's greatest early stars and the iconic *Dracula*.

Overall: 44 1/2 x 40 in.; Painting only: 37 3/4 x 33 1/2 in.

\$25,000 - 35,000



139



139 (detail)



139 (detail)

139

**An Audrey Hepburn Givenchy hat from *Funny Face***

Paramount, 1957. Composed of light brown straw-like material with a brown grosgrain band. The interior bears a black "Made in France / Hubert de Givenchy" label and an additional white inventory tag inscribed "4947."

*Provenance:* Profiles in History, Drama, Action, Romance: *The Hollywood Auction*, December 15, 2012, lot 423.

Hepburn wears this hat during the photo shoot with Fred Astaire at the train station in Paris. The actress plays an intellectual bookstore employee whose modeling potential is discovered when fashion editor Maggie Prescott (Kay Thompson) and photographer Dick Avery (Astaire) stage a photo shoot in her shop. Although deservedly famous for its Gershwin songs and dance numbers, *Funny Face* is at least as well known for its costumes. Givenchy and Hepburn had a long relationship, beginning on the set of *Sabrina* (1953), and continuing until Hepburn's death in 1991. Hepburn once said of the designer, "his are the only clothes in which I feel myself."

*Approximately 13 x 7 in.*

**\$18,000 - 22,000**



140



141

140

**A scene study for *Funny Face***

Paramount, 1957. Pencil, ink, and gouache on paper, laid down to illustrator's board. A typed caption reads "11520 VOID," and the recto is stamped "Paramount Pictures / Corporation / Art Department." The verso is stamped "Jul 25 1956" and also bears a "Sketch Data" stamp, inscribed in pencil, "Lens 35VV / Height above Floor 4LoY / Added info: *Funny Face* / Int. Upstairs Forsters Studio / Sketch Completed 17-4-56" and signed indistinguishably.

The sketch depicts Jo Stockton (Audrey Hepburn) sitting with Professor Flostre at his apartment in Paris, with Maggie Prescott (Kay Thompson) and Dick Avery (Fred Astaire) at the door. A chic, stylized, illustration showing Hepburn in classic gamine black and the modern decor of the intellectual's apartment.

Overall: 27 x 20 in.; Painting only: 17 x 9 in.

\$1,000 - 1,500

141

**An Edith Head Studios design for Audrey Hepburn in *Roman Holiday***

Paramount, 1953. Pencil, ink and watercolor on paper. Inscribed in Head's hand at upper left, "*Audrey Hepburn* / in / *Roman Holiday*," and signed by her ("Edith Head") at lower right. Depicts Hepburn in a glamorous tan pants and shirt ensemble with a red belt, red scarf, red shoes and a turban.

Audrey Hepburn, in her first major film role, stars as Princess Ann, opposite Gregory Peck playing an American journalist. Hepburn won an Academy Award® for the film, as did Edith Head.

14 x 16 1/2 in.

\$1,000 - 1,500



142



143



143 (detail)

142

**A Marilyn Monroe title from *Marilyn***

Twentieth Century Fox, 1963. Enamel on glass, matted with reproduction background and framed. Gold and black script reading "Marilyn Monroe," layered over a photograph of the actress. Created by Pacific Title and used in the opening credits of *Marilyn*, the documentary released the year after the star's death.

Overall: 34 x 23 1/2 in.; Within mat: 28 x 19 in.

**\$4,000 - 6,000**

143

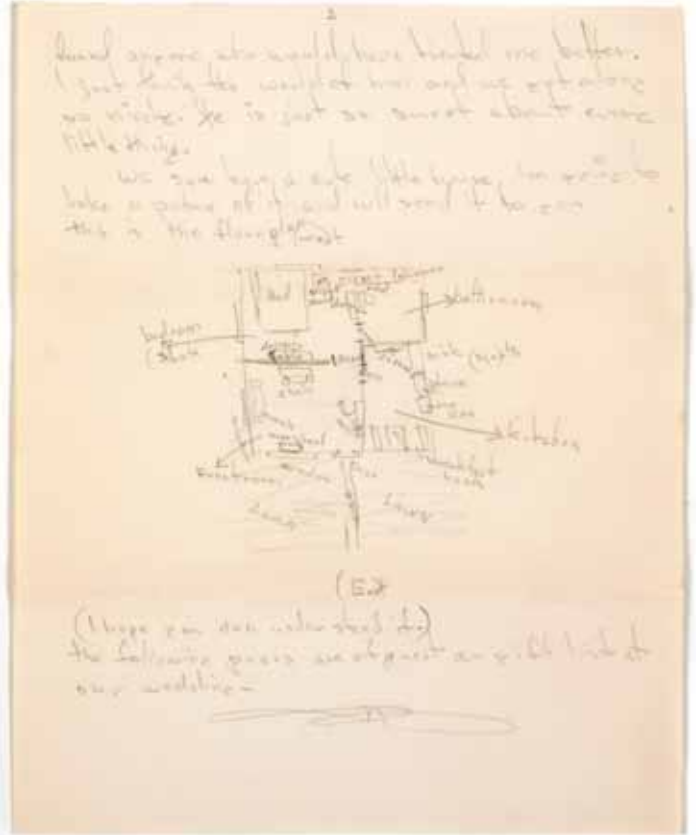
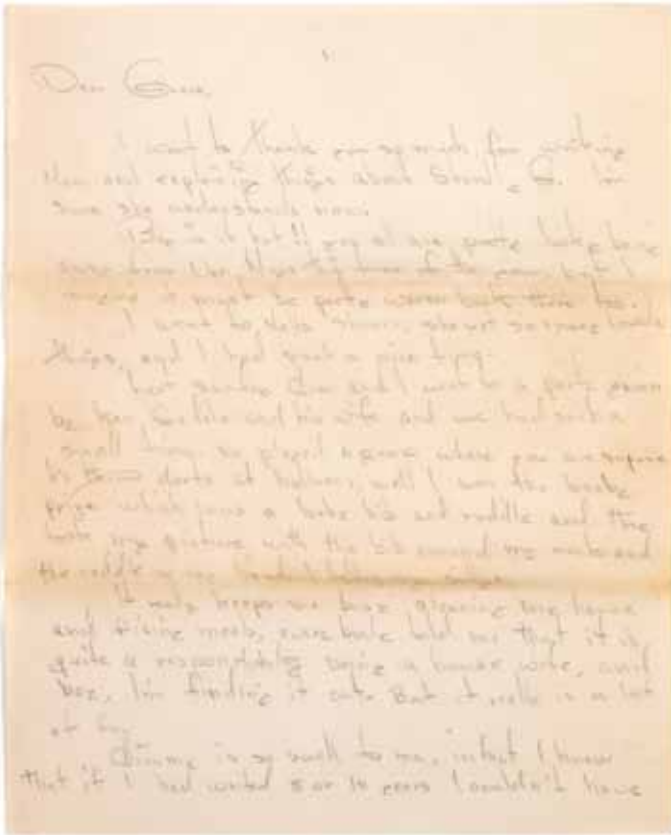
**A Marilyn Monroe high school year book**

Clothbound copy of the University High School *Chieftain*, published in Los Angeles, 1942, including a photograph of Norma Baker in the sophomore class.

This is the only high school yearbook in which young Norma Jeane Baker appears as she changed schools in January of 1942 and did not appear in the other school's yearbook. She dropped out of high school the following year to marry her first husband, Jimmy Dougherty.

9 x 12 in.

**\$800 - 1,200**



144

144  
 An eight-page handwritten letter from Marilyn Monroe to Grace Goddard

Autograph Letter Signed ("Norma") in pencil, 8pp, 4to, [Van Nuys, CA, September 14, 1942], to Grace Goddard, regarding her wedding and married life, with original autograph transmittal envelope signed ("Mrs. James E. Dougherty").

*Provenance:* Bonhams, Los Angeles, *Manscripts from the Estate of Charles Williamson & Tucker Fleming*, April 20, 2011, lot 521.

16-year old newlywed Norma Jeane Dougherty writes to her foster mother Grace Goddard mentioning the man she believed was her biological father and describing her wedding and married life in vivid detail. Though Monroe's birth certificate lists a Martin Mortensen as her father, she always believed that her true biological father was a man named Charles Stanley Gifford, a co-worker of her mother Gladys at Consolidated Films during the 1920s. Monroe is known to have reached out to Giffords once she was an established celebrity, but he rebuffed her attempts. This letter reveals that by as young as 16—at the moment she begins her adult life as a married woman—she was interested in establishing a relationship with the man she thought of as her father. The first line of this letter to Grace reads: "I want to thank you so much for writing Mom and explaining things about Stanley G. I'm sure she understands now."

Norma, who had married Jimmy Dougherty just three months prior, describes life as a married woman: "He really keeps me busy cleaning the house and fixing meals, everybody told me that it is quite a responsibility being a house wife, and boy, I'm finding it out. But it really is a lot of fun. Jimmy is so swell to me, in fact I know that if I had waited 5 or 10 years

I couldn't have found anyone who would have treated me better. I just think the world of him and we get along so nicely. He is just so sweet about every little thing."

Norma Jeane goes on to describe her new home, even drawing a floor plan diagram of the rooms and furniture. The next 5 pages list in exacting detail each guest invited to the wedding and the gift sent: "Mr. and Mrs. John Ingram (He is the school teacher that was such a good friend of Jimmy's). He is also Doris Drenen's brother-in-law. And Doris Drenen is Jim's ex—remember? I remember only too well."

She describes a gift from the Gaddis family: "The most beautiful cocktail set I have ever seen in my life. It is out of solid copper. The set consists of a huge round copper tray with a mat or cork on one side and asbestos on the other for hot drinks. Then there are eight copper glasses then there are eight little copper tray things for the glasses. Also there is a little copper bucket for grated ice. It is really beautiful." Other guests listed include Aunt Ana [Lower], Grace Godard's aunt, who fostered Norma Jeane from age twelve to age fourteen; and the Bolenders, who raised Norma Jeane from infancy until she was seven.

Norma Jeane adds a poignant post script, again mentioning the man she thought of as her biological father: "How can I get in touch with Stanley Gifford? Through Consolidated [sic] films? Or something like that. Which dept?"

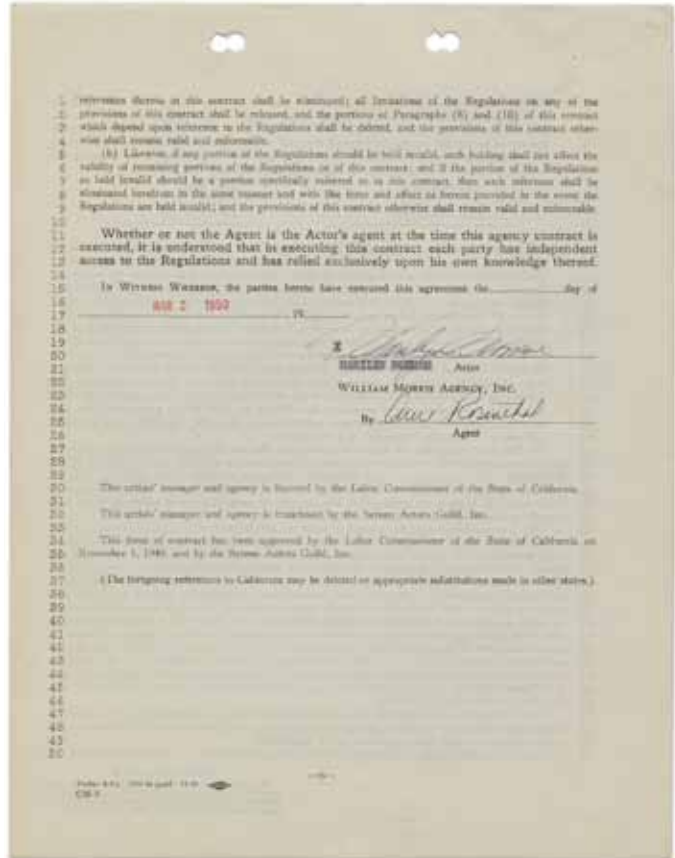
8 x 10 in.

\$50,000 - 70,000



145

**145**  
**An early Marilyn Monroe photograph**  
 Double-weight black and white photograph with a blindstamp of H. Maier Studios at lower right, circa 1944. A profile view of Monroe sitting on a bed wearing a cropped top, shorts, and white platform shoes. A rare photograph of Monroe, at the time still Norma Jeane Dougherty, from one of her earliest commercial photo shoots.  
 4 7/8 x 8 in.  
 \$300 - 500



146

**146**  
**A Marilyn Monroe signed contract**  
 Document Signed ("Marilyn Monroe"), 6 pages recto and verso, Beverly Hills, CA, March 2, 1950, on William Morris Agency letterhead.  
*Provenance:* Bonhams, Los Angeles, *Manuscripts from the Estate of Charles Williamson & Tucker Fleming*, April 20, 2011, lot 522.

Monroe's 1950 contract with the William Morris Agency, for the term of three years, defining their standard 10 percent commission and other terms of representation. In paragraph (8) the contract lists the names of four agents designated as Monroe's representatives (including Abe Lastefogel and Johnny Hyde), but these names have been obliterated with corrective fluid. Hyde was a senior executive in the West Coast branch of William Morris, and was rumored to have had an affair with Monroe beginning in 1949. Though Monroe did not return his romantic feelings, his untimely death in November 1950 affected the starlet greatly. This contract was signed at a pivotal moment in Monroe's early career. She had completed work on *Asphalt Jungle* in 1949, and production on *All About Eve*, in which Monroe had a small but memorable role, would begin the next month.  
 8 1/2 x 11 in.  
 \$4,000 - 6,000





147

147

**A signed photograph of Marilyn Monroe and Joe DiMaggio**

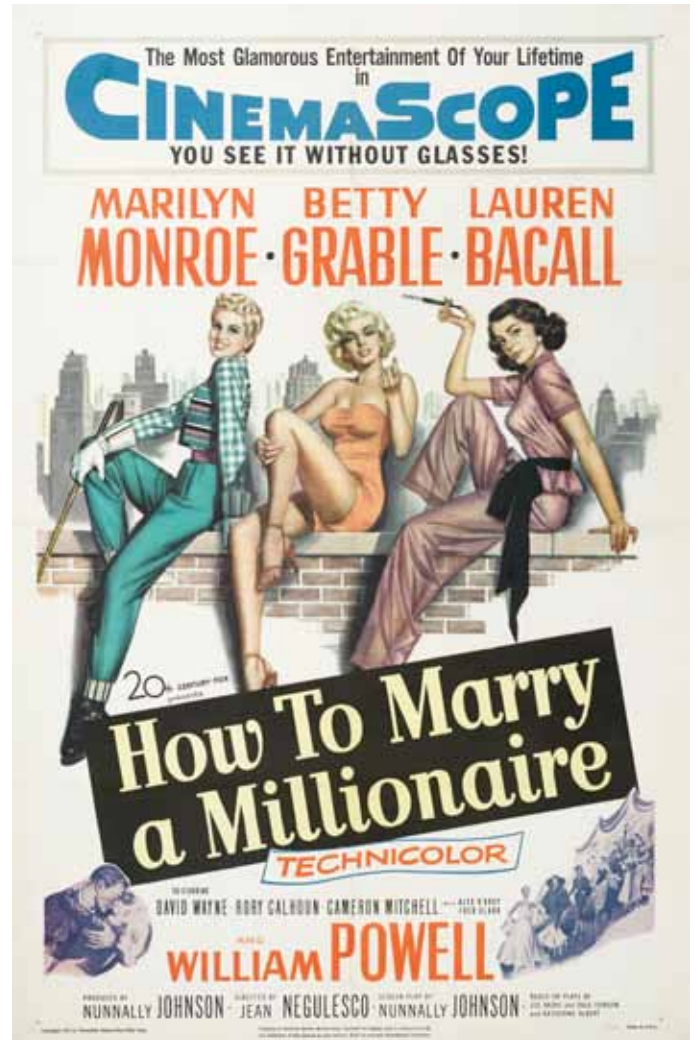
Silver gelatin print of Marilyn Monroe and Joe DiMaggio stepping out of an elevator, Monroe dressed in a long black coat and black pumps, looking up and smiling at the crowd and DiMaggio in a dark three-piece suit, looking down, c.1954, signed by each ("Marilyn Monroe / Joe DiMaggio") in black ink at lower margin.

*Provenance:* Profiles in History, *Hollywood Auction 42*, June 10, 2010, lot 170; Estate of Jerome Shochet

Photographs signed by both Monroe and DiMaggio are exceedingly rare as their marriage lasted only nine months.

4 1/8 x 5 3/4 in.

\$3,000 - 5,000



148

148

***How to Marry a Millionaire***

20th Century Fox, 1953. U.S. one sheet poster, linen-backed. A charming poster featuring portraits of the three main actresses, Marilyn Monroe, Betty Grable and Lauren Bacall, sitting on the roof terrace of their New York apartment.

27 x 41 in.

\$1,000 - 1,500



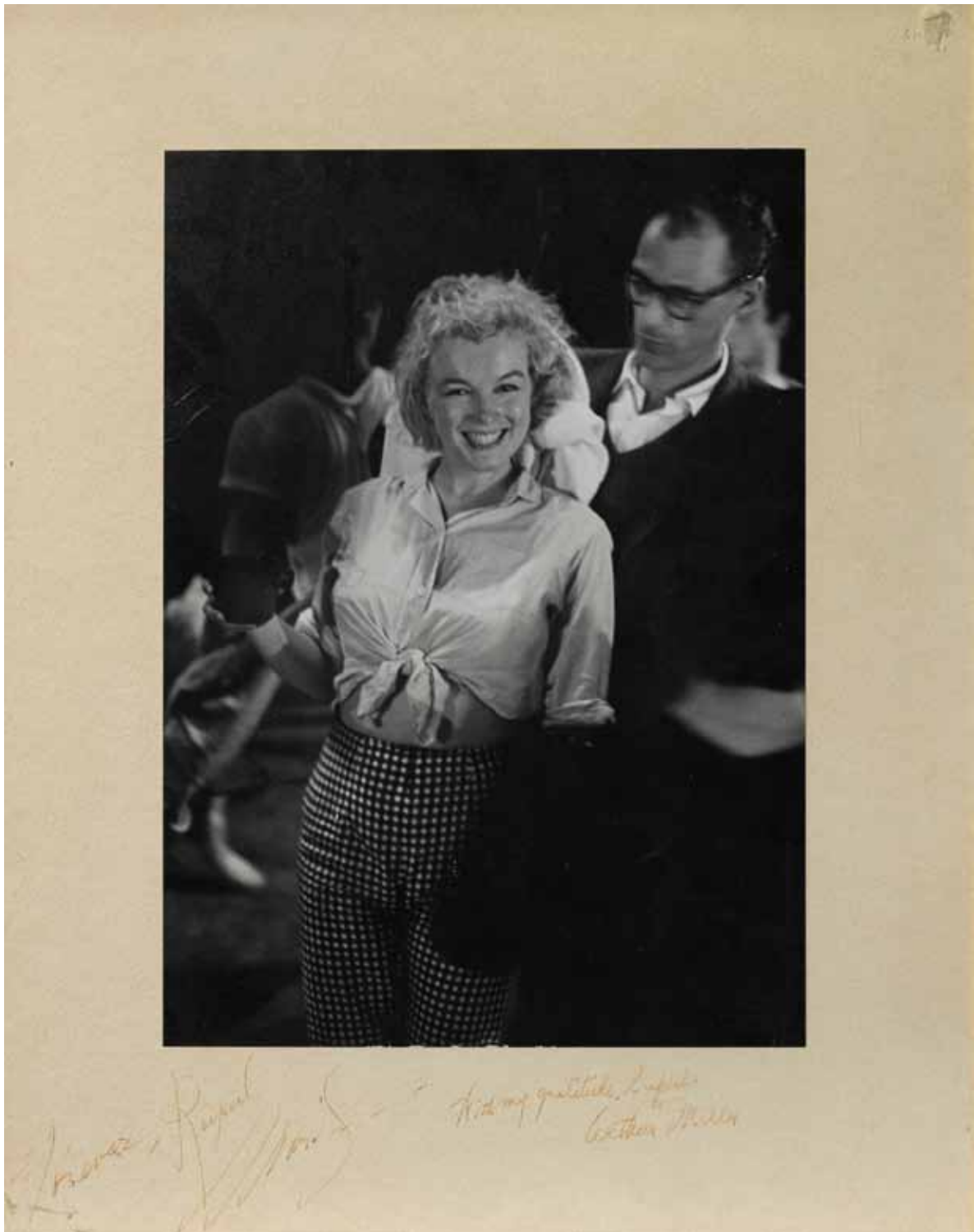
149

149  
*Gentlemen Prefer Blondes*  
 20th Century Fox, 1953. British quad poster. A charming poster for this classic comedy, featuring large, vibrant images of Marilyn Monroe and Jane Russell.  
 40 x 30 in.  
 \$600 - 800



150

150  
 An original title made for *River of No Return*  
 20th Century Fox, 1954. Carved wood, framed. Created by Pacific Title for the film's opening credits but not screen-used. *River of No Return*, a Western set in the Pacific Northwest in the 19th century, was directed by Otto Preminger and starred Marilyn Monroe and Robert Mitchum.  
 Overall: 45 x 19 1/2 in.; Wood only: approximately 39 x 14 in.  
 \$700 - 900



151

151

**A Marilyn Monroe and Arthur Miller inscribed photograph**

Black and white photograph, matted and framed. Depicting Monroe and Miller on the set of Monroe's last film, *The Misfits*, with Monroe grinning and holding a drink and Miller standing behind her. Inscribed on the mat by each: "Forever, Rupert / Marilyn" and "With my gratitude, Rupert / Arthur Miller." Dedicated to Monroe's longtime press agent and friend, Rupert Allan. Provenance: Butterfield & Butterfield, *Entertainment Memorabilia*, November 16, 1999, lot 1031. Overall: 16 x 20 in.; Photograph only: 9 1/2 x 13 1/2 in. \$12,000 - 18,000



152



152 (detail)



153



153 (detail)

## Action and Adventure

152

**A Henry Fonda suit from *Drums Along the Mohawk***  
 20th Century Fox, 1939. Comprising a navy blue wool collarless overcoat with self-covered buttons, bearing a green-lettered United Costumers Hollywood label with the handwritten inscription, "537A / Henry Fonda," and stamped, "Warner Bros. / Wardrobe"; a navy blue wool vest with a green-lettered United Costumers Hollywood label with the handwritten inscription, "537B / HENRY FONDA"; and a pair of navy blue wool breeches with gilt metal buttons and a green-lettered United Costumers Hollywood label with the typed inscription, "732-C / Henry Fonda." Accompanied by a Certificate of Authenticity from Warner Bros. identifying these three pieces as being worn by Henry Fonda, and a copy of the film.

Fonda stars as Gil Martin, a farmer who joins a militia during the American Revolution. The coat and breeches appear in the first scene of the film during Gil's marriage to Lana (Claudette Colbert), and also as they travel to their new home in Deerfield; the vest is not screen worn.

\$3,000 - 5,000

153

**A Claudette Colbert dress from *Drums Along the Mohawk***  
 20th Century Fox, 1939. A frontier-style dress with a cream-colored cotton and silk top featuring a typed and handwritten label reading "COLBERT 21114," and an attached long blue-green gathered wool skirt. Accompanied by a copy of the film.

Colbert plays Lana Martin, the wife of Henry Fonda's character, whose farm is attacked by a group of Native Americans led British officer Caldwell, played by John Carradine. This dress appears in the final scene of the film, as Lana and the other characters discover that the war is over and the American flag is raised over the fort in celebration.

\$3,000 - 5,000



154



154 (detail)

154

A John Carradine costume from *Drums Along the Mohawk*

20th Century Fox, 1939. Comprising a dark green (faded from blue) and dark red 18th century British-style military jacket with white metal buttons bearing a green-lettered United Costumers Hollywood label inscribed in ink, "729 [indecipherable] / John Carradine"; a dark green wool vest with green-lettered United Costumers Hollywood label, faintly inscribed in ink, "Carradine"; a cream cotton shirt with ruffled placket and cuffs, bearing a green-lettered United Costumers Hollywood label with the typed inscription, "729F / JOHN CARRADINE"; and a black crepe neckband with blue-lettered United Costumers Inc. label inscribed in ink, "John Carradine / 729G TBS." Accompanied by a Warner Bros. Certificate of Authenticity stating that the shirt, vest, and jacket were worn by Carradine in this film, and a copy of the film.

Carradine appears as Caldwell, a Loyalist, and wears this costume while leading a Native American attack on the frontier town where Fonda and Colbert's characters live.

\$1,000 - 1,500



155



155 (detail)

155

An Edna May Oliver coat from *Drums Along the Mohawk*

20th Century Fox, 1939. A collarless blue-gray wool cutaway coat with green-lettered United Costumers Hollywood label with a typed inscription, "741-A / Edna Mae [sic] Oliver" and "W.B." written in black marker in the lining. Accompanied by a copy of the film.

Oliver portrays Mrs. McKlennar, a feisty widow who takes in the Martins after their home is destroyed. She received an Academy Award® nomination for Best Supporting Actress for her role in this film. Oliver wears this coat when welcoming the soldiers back from battle as well as later in the film when she joins the men in defending their town against the Native American attack.

\$500 - 700



156



157



158



158 (detail)

156

**Shooting final screenplay of *Drums Along the Mohawk***  
 Mimeograph Manuscript, 147 pp, May 18, 1939, marked "Shooting final" and with writing credit attributed to Lamar Trotti (only), housed in brown Twentieth Century-Fox wraps stamped "shooting final," copy #40, blue revision pages dated as late as June 27, 1939 bound in, minor wear to cover.

*Provenance:* Serendipity Books; the Richard Manney Collection.

*Drums Along the Mohawk* was based on the popular 1936 novel of the same name by Walter D. Edmonds. The first writer to take a crack at the story and screenplay was William Faulkner, who turned in a 27 pp treatment in March of 1937 and an unwieldy 237 pp dialogue treatment on July 3, 1937. Soon after, Faulkner was taken off the project, and ultimately Lamar Trotti and Sonia Levien shared screenplay credit on the film. (Bruce F. Kawin's monograph, *Faulkner and Film* [1977], analyzes Faulkner's contribution to the final screenplay in detail.)

**\$1,500 - 2,000**

157

**A screenplay of *Tarzan Escapes***  
 Mimeographed Manuscript, script by Cyril Hume, 122 pp, 4to, Culver City, CA, May 18, 1936, in yellow M-G-M wraps with script department label to upper cover, stamped "file copy" and "complete," upper cover detached but present, some chipping and wear.

*Provenance:* library stamp to upper cover.

The third entry in M-G-M's Tarzan series.

**\$600 - 900**

158

**A Robert Donat jacket from *The Count of Monte Cristo***  
 United Artists, 1934. Brown wool two-button tailcoat bearing a black lettered United Costumers Inc. Manufactures label inscribed in black ink, "*R. Donat*" as well as a modern Warner Bros. barcode. Donat wears this jacket when he returns to Paris and meets with Mondego, Villefort, and Mercedes, after pretending to rescue Mercedes' son Albert.

The first sound adaptation of Alexandre Dumas' classic novel, the film stars Donat in the title role. This was the English actor's only American film; he is best known for his roles in *The 39 Steps* and *Goodbye, Mr. Chips*, for which he won the Best Actor Academy Award®.

**\$500 - 700**



159



159 (detail)

159

A Louis Hayward jacket from *The Man In The Iron Mask* United Artists, 1939. Green wool collarless jacket with black embroidery down the front and fur trim on the front and back panels and the cuffs. Bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "23732 / Louis Hayward / Chest 40." Accompanied by a copy of the film. Hayward (as Philippe) wears this jacket when he travels by horseback to stop Maria Theresa (Joan Bennett)'s coach after she discovers that Louis is having an affair and tries to return to Spain.  
\$1,500 - 2,000



160



160 (detail)

160

A Joan Bennett cape from *The Man in the Iron Mask* United Artists, 1939. Royal blue velvet cape with gold fleur-de-lys embroidered throughout and spiral detailing at edges; beige velvet lining bearing green-lettered United Costumers Hollywood label inscribed in black ink, "31G / Joan Bennett." Over 6 feet long from neckline to the end of the train. Accompanied by a copy of the film.  
Bennett, as Maria Theresa, wears this cape in the climactic final scene of the film, her marriage to Philippe.  
\$2,000 - 3,000



161



161 (detail)



162



162 (detail)

**161**

A Don Ameche shirt and vest from *The Three Musketeers* Twentieth Century Fox, 1939. Brown suede vest with grommets and green decorative stitching down the front and lacing at the sides. Bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "Don Ameche" and stamped "616," also bearing an archival hanging tag reading "Don Ameche / #U. Costume / three musketeers / #008990." Together with a cream-colored shirt with a large lace-trimmed collar, lacing at the neck, and wide lace-trimmed cuffs. Bearing an archival hanging tag inscribed "Don Ameche / U. Costumes / #008988." Accompanied by a still from the film showing Ameche wearing this shirt and vest.

Don Ameche plays D'Artagnan in this adaptation of Alexandre Dumas' classic novel co-starring the Ritz brothers.

**\$700 - 900**

**162**

A Lionel Atwill costume from *The Three Musketeers* Twentieth Century Fox, 1939. Yellow moiré silk jacket with gray embroidery, peach silk accents, and a lace collar and cuffs, bearing a black-lettered United Costumers Manufacturers label inscribed in black ink, "Lionel Atwill [sic]." The jacket also has an archival hanging tag inscribed in black ink, "Lionel Atwill [sic] / # United Costume / 'three musketeers' / De Rochefort 1939 / 15178 1 of 2." Together with a matching pair of breeches with yellow satin bows and the calf, bearing a black-lettered United Costumers Manufacturers label inscribed in black ink, "Lionel Atwill [sic]." The pants also bear an archival hanging tag inscribed in black ink, "W 31 / 15178 2 of 2." Accompanied by a copy of the film. Atwill plays De Rochefort, a French aristocrat who is an agent of Cardinal Richelieu.

**\$500 - 700**





163 (detail)



163



164

**163**

An Errol Flynn pair of shorts from *The Sea Hawk* Warner Bros., 1940. A pair of ragged brown shorts with intentional distressing and drawstring closure, bearing a green-lettered Warner Bros. Pictures, Inc. Hollywood, Cal. label inscribed in black ink, "Earl [sic] Flynn / 2/6/40 / Prod. 246." Accompanied by a copy of the film.

*The Sea Hawk* was directed by Michael Curtiz, who also helmed *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938), and stars Flynn as an English privateer charged with protecting his country from the attacks of the Spanish fleet. Flynn wears these shorts when he and his fellow prisoners attack their Spanish captors and take over the galley. \$5,000 - 7,000

**164**

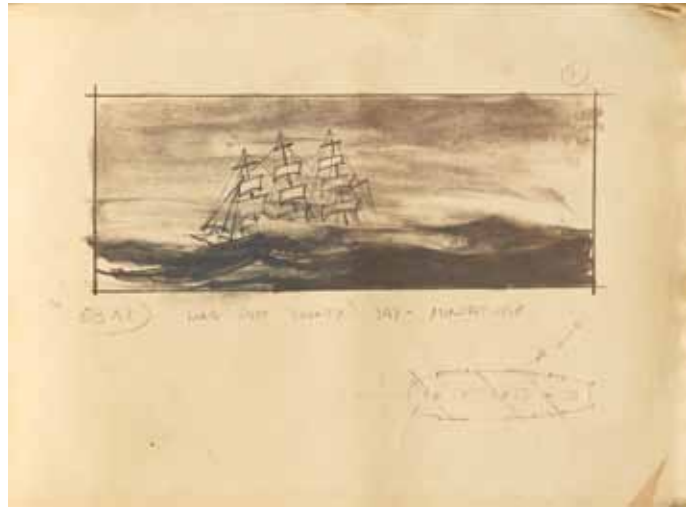
An Ingrid Bergman sword from *Joan of Arc* RKO, 1948. Cast and painted metal prop sword in sheath (all one piece), with the blade tip, bands, and handle painted silver and crisscrossing ribbons painted red with a gold cross.

*Provenance:* Butterfield & Butterfield, *Entertainment Memorabilia*, June 26-7, 1995, lot 495; Julien's Auctions, Beverly Hills, CA, *Hollywood Legends*, March 31, 2012, lot 650.

*Length:* 41 in.  
\$4,000 - 6,000



165



166



165 (detail)

165

**A Tyrone Power jacket from *Son of Fury***

Twentieth Century Fox, 1942. A tan wool tailcoat with wide lapels, two buttons in front, two on each cuff, and two in the back. Bearing a green-lettered United Costumers Hollywood label inscribed in black ink, "D 35A / Tyrone Power / 41," also stamped "Warner Bros" and inscribed "WB26294-2." Accompanied by a copy of the film.

Set in the 18th century, Power stars in *Son of Fury* as Benjamin Blake, an English man who travels to the South Seas to find his fortune. Power wears this jacket at the end of the film when he returns to England, reunites with his grandfather, and stands trial.

**\$3,000 - 5,000**

166

**A group of production art for *Mutiny on the Bounty***

Metro-Goldwyn-Mayer, 1962. 74 period copies of storyboards, bound with brads. Depicting scenes of the ship, with the crew on deck, with overhead views of the ship illustrated below and instructions on the positioning of the special effects miniatures. *Mutiny on the Bounty* was nominated for seven Academy Awards®, including Art Direction and Special Effects.

15 x 10 in.

**\$400 - 600**



167 (details)



167

**167**

**A Steve McQueen sailor suit from *The Sand Pebbles***

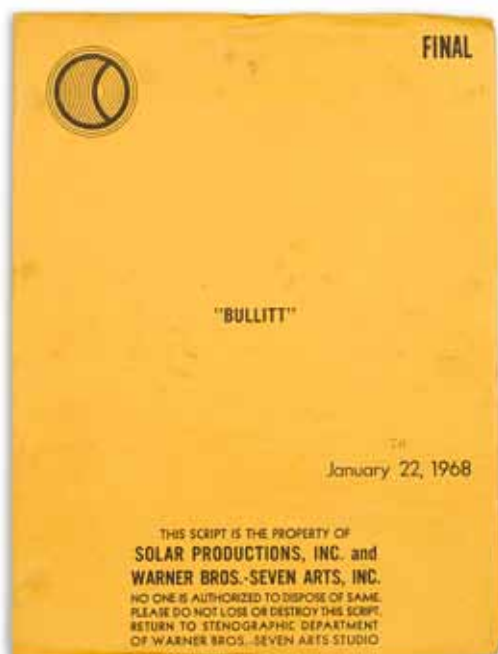
Twentieth Century Fox, 1966. Cream-colored cotton canvas sailor shirt with chest pocket, loop for scarf, and rank patch on left shoulder signifying the character's position as a Machinist's Mate First Class. Bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "2400-1 / Steve McQueen." Together with a pair of cream-colored canvas pants with wide legs and back lacing. Accompanied by a copy of the film.

Steve McQueen stars in *The Sand Pebbles* as Jake Holman, a sailor stationed on the Yangtze River Patrol in 1926. The film received great critical acclaim and was nominated for eight Oscars® including Best Picture and Best Actor for McQueen, the only Academy Award® nomination of his career. McQueen wears this costume in a pivotal scene in which he shoots Po-Han, the Chinese worker he has been commanding in the engine room, to put him out of his misery while he is being tortured by his fellow Chinese who see him as a traitor.

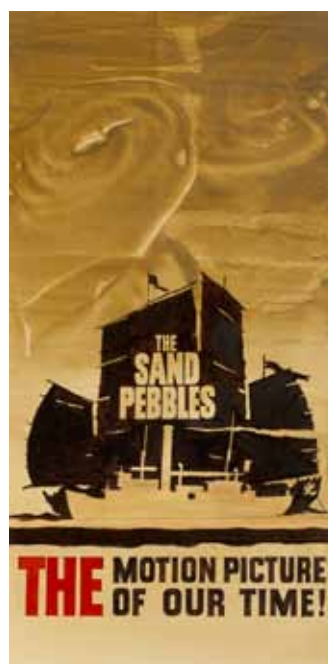
\$15,000 - 20,000



168



170



169

168

**A scene study for *The Sand Pebbles***

Twentieth Century Fox, 1966. Oil on illustration board, laid down to a larger board. Depicting an American sailor (McQueen?) hanging off a railing in the courtyard of a Chinese home. *The Sand Pebbles* received an Academy Award® nomination for Best Art Direction-Color, along with seven others. Overall: 40 x 23 1/2 in.; Painting only: 37 x 16 in. \$1,000 - 1,500

170

**A screenplay of the Steve McQueen classic, *Bullitt***

Xerographic Manuscript on green paper, final script of *Bullitt*, 104 pp, 4to, n.p. January 22, 1968, bound in yellow printed Warner Bros.-Seven Arts, Inc. wrappers stamped #70 to center right, interior very clean, light soiling and wear to wrappers. Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

Screenplay credit for *Bullitt* went to Alan R. Trustman and Harry Kleiner; the film was based on the novel *Mute Witness* by Robert L. Pike. The car chase sequence covers pp 61-64 in the script, and is as nail-biting to read as to watch.

\$800 - 1,200

169

**An original poster design for *The Sand Pebbles***

Twentieth Century Fox, 1966. Ink and watercolor on board, matted. Depicts the silhouette of a Chinese junk and an American gunboat, reading "The Sand Pebbles / The Motion Picture of Our Time!" A variation of this design was used on the final version of the poster. Overall: 17 x 29 in.; Within mat: 11 3/4 x 23 3/4 in. \$1,000 - 1,500



171 (detail)



171

171

A Steve McQueen jacket from *Le Mans*

Solar Productions/Cinema Center Films, 1971. Glenoit & Lillja navy blue polyester rain jacket with ribbed cuffs, Gulf Team Sweden patch on chest and Gulf patch on left arm. Accompanied by a letter of provenance from the film's costume supervisor and a copy of the film.

McQueen stars as race card driver Michael Delaney competing in the famed 24-hour Le Mans race in France. The film was not a commercial success upon its release but has become a cult favorite among car enthusiasts for its accurate depiction of the race.

\$80,000 - 120,000



172



172 (detail)

172

An Anne Parillaud gown and tiara from *The Man in the Iron Mask* United Artists/Metro-Goldwyn-Mayer, 1998. Blue silk gown with gold lace overlay with rhinestones and silver beads at the bodice, beige silk sleeves with lace cuffs and a full skirt with train. Bearing a Jane Law, Worthing, U.K. label and an archive tag with a typed label reading "#0103418." Together with a tiara featuring gilt metal and red metal trim and faux-pearl beads on a metallic red silk base, bearing a hanging tag inscribed, "Gold & Copper / Tiara Dec. / w/ pearls" and with a typed label on the verso reading "0103418 A." Accompanied by a copy of the film. Parillaud, a renowned French actress, plays Queen Mother Anne of Austria, the mother of Louis and Philippe. She wears this costume during the masquerade scene.  
\$4,000 - 6,000



173



173 (detail)

173

A John Malkovich costume from *The Man in the Iron Mask* Metro-Goldwyn-Mayer, 1998. Long red velvet coat with puffed sleeves with beige silk inserts, an attached gray velvet vest, all heavily embroidered. Bearing a "Jane Law Worthing U.K." label with blank label inscribed, "John / Malkovich," and a hanging tag with typed label reading "0103416." Together with a round red velvet cap with turned-up brim with gold embroidery and pheasant and ostrich feathers, bearing a hanging tag with typed label reading "0103416 A." Accompanied by a copy of the film. Malkovich plays the Musketeer Athos, who seeks revenge against Louis for his part in Athos' son's death. He wears this elaborate costume during the masquerade scene.  
\$5,000 - 7,000



174



174 (detail)

174

A Gerard Depardieu costume from *The Man in the Iron Mask* Metro-Goldwyn-Mayer/United Artists, 1998. Long red velvet jacket with elaborate gold ornamentation, brass buttons, and sleeves with bullion fringe and lace. Bearing a "Jane Law Worthing U.K." label with blank label inscribed, "Gerard / Depardieu," hanging tag inscribed, "Gerard / Depardieu / Porthos," and a hanging tag with typed label reading, "0103433." Red velvet full pleated breeches, bearing a "Jane Law Worthing U.K." label, additional white label inscribed, "Gerard / Depardieu" and a hanging tag with typed label reading, "0103433 A." Accompanied by a copy of the film.

Depardieu, playing the womanizing Musketeer Porthos, wears this costume in the opening scene when he meets with Aramis (Jeremy Irons), and at the Musketeers' secret meeting in the tomb.

\$5,000 - 7,000



175



175 (detail)

175

A Leonardo DiCaprio costume from *The Man in the Iron Mask* Metro-Goldwyn-Mayer, 1998. Long black velvet cape lined in turquoise, heavily ornamented with Indian-style embroidery and brocade, with attached long waistcoat with matching embroidery appliqué and gold bead trim. Together with an elaborate silk and velvet turban with gold embroidery and costume brooch, and rust and green feathers, bearing a "Millinery by Lorraine McKee London" label and an archive hanging tag with typed label reading, "0103400 A." Accompanied by a copy of the film. Leonardo DiCaprio, as Philippe, wears this costume at the masquerade ball before the Musketeers attack Louis and Philippe assumes his identity.

\$6,000 - 8,000



176



176 (detail)



177



177 (detail)



178

**176**

**A Judith Godreche gown from *The Man in the Iron Mask***  
 Metro-Goldwyn-Mayer/United Artists, 1998. Off-the-shoulder beige silk brocade gown, bodice embroidered with gold lace trim and pearls, balloon sleeves, and a full skirt with train. Together with a pair of cream-colored stockings, with a tag labeled "0103421 B," and a bag of assorted trims and lace, with a tag labeled "0103421 A." Accompanied by a copy of the film.  
 Godreche wears this costume at dinner with Louis, during the masquerade ball, and the subsequent suicide.  
**\$3,000 - 5,000**

**177**

**A Jeremy Irons costume from *The Man in the Iron Mask***  
 Metro-Goldwyn-Mayer/United Artists, 1998. Long purple velvet coat with attached green velvet waistcoat with bullion appliqué, purple and orange velvet balloon sleeves and peacock feather detail at the neckline and shoulders. Bearing a "Jane Law Worthing U.K." label with blank label inscribed, "Jeremy Irons" and a hanging tag with typed label reading, "0103413." Together with an elaborately embroidered purple silk cap with orange velvet and silk panels, embroidered black and gold mesh base, peacock and purple and orange ostrich feathers, bearing a "Millinery by Lorraine McKee London" label and a hanging tag with typed label reading, "0103413 A." Accompanied by a copy of the film.  
 Irons, playing the Musketeer Aramis, wears this costume in the masquerade scene when he leads the attack against Louis.  
**\$4,000 - 6,000**

**178**

**A female extra's mask from *The Man in the Iron Mask***  
 United Artists, 1998. Wood, wire and papier-mache, painted gold and adorned on the handle with pink ribbons. Worn by one of the women in the background of the film's famous masquerade scene.  
 16 x 7 in.  
**\$200 - 300**





179



180



181



182

## Bigger Than Life: Epics

179

A soldier's shield from *The King of Kings*

Pathé, 1927. Round wooden shield with central star medallion and circular bands surrounding it, with one leather strap on the verso and remnants of a second. Accompanied by a film still showing a soldier with an identical shield.

*King of Kings*, a silent film concerning the period before Jesus' Crucifixion was, at the time, one of the most expensive films ever made. Its premiere was the first ever held at Grauman's Chinese Theater, and drew 100,000 fans to Hollywood Boulevard.

Diameter: 20 1/2 in.

\$500 - 700

180

A prop design for *The Crusades*

Paramount, 1935. Pencil, ink, and gouache on illustration board, inscribed in pencil, "Reliquary 1/3 full size," signed ("Holscher") at lower left and numbered "49" at lower right.

A production design from the early Cecil B. DeMille religious epic, *The Crusades*, depicting an elaborate reliquary with carved angels.

20 x 15 in.

\$700 - 900

181

A prop design for *The Crusades*

Paramount, 1935. Pencil, ink, and gouache on illustration board, inscribed in pencil, "Tabernacle / For Alter in Wayside Chapel / 1/4 full size," signed ("Holscher") at lower left and numbered "53" at lower right.

Based largely on the story of the Third Crusade, the film nevertheless combined elements of all the Crusades (despite their two century span) to create the dramatic effect DeMille desired.

15 x 20 in.

\$700 - 900

182

A screenplay of the 1925 version of *Ben-Hur: A Tale of the Christ*

Mimeographed Manuscript, continuity script by Carey Wilon, 216 pp, 4to, Culver City, CA, September 6, 1924, in yellow M-G-M wraps with script department label to upper cover, markings in red pencil throughout, some fading to text as usual with spirit duplication copies, covers with heavy tape repair at edges.

A popular novel and stage show, *Ben-Hur* was ripe for screen treatment in the early 1920s. Shooting on the epic began in Rome in 1923 (before the date on the present script). The production ran into trouble, however, and was shut down and moved back to Los Angeles (where this draft was completed), resuming in the spring of 1925.

\$800 - 1,200



183



184



185

183

A background title design made for *Ben-Hur* Metro-Goldwyn-Mayer, 1959. Oil on illustration board, matted. Created by Pacific Title & Art Studio for the epic film but not screen used, though a very similar map is shown on screen at the beginning of the film with the place names in Latin.

This item features a map of the region where the film takes place, with labels including "Jerusalem," "Bethabara," "Hebron," "Nazareth," and "Tyrus," and symbols of buildings. A richly-colored and textured illustration.

Overall: 24 x 34 1/2 in.; Within mat: 10 x 28 1/2 in.  
\$400 - 600

184

A production design for a Roman galley from *Ben-Hur*

Metro-Goldwyn-Mayer, 1959. Gouache and ink on an Ozalid copy, laid down to board, inscribed in pencil, "S. 0361 / 44. Est. *Secunda Galea Romana.*"

A study showing the details and color scheme planned for one of the Roman ships.  
15 3/4 x 16 in.  
\$800 - 1,200

185

A scene study for *Ben-Hur* Metro-Goldwyn-Mayer, 1959. Gouache on artist's board, inscribed at upper right "60," and at lower right, "Set #11- Sc. #301 / Subterranean Corr." and signed indistinguishably.

An vivid image depicting Roman soldiers and pages in a tunnel, possibly the prison where Miriam and Tirzah were held.  
17 1/4 x 7 1/4 in.  
\$400 - 600



186 (details)



186

**186**

A Charlton Heston costume from *Ben-Hur*

Metro-Goldwyn-Mayer, 1959. Beige striped cotton hooded caftan with beige piping and tassel on hood; accompanied by a rough tan linen cape with embroidered decoration and two tassels at the neck. No labels present. Accompanied by a copy of the film.

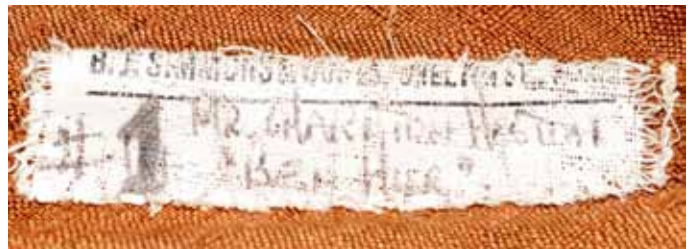
*Provenance:* Profiles in History, *Hollywood: A Collector's Ransom 4*, February 28, 1998, lot 254.

Charlton Heston wears these garments when he travels to Judea to find his family, meets Baltasar and Sheikh Ilderim, and agrees to join the chariot race on the Sheikh's behalf.

**\$10,000 - 15,000**



187



187 (detail)

187

A Charlton Heston cloak from *Ben-Hur*

Metro-Goldwyn-Mayer, 1959. Rust-colored slubbed cotton cloak with long gold tassel bound with peach, turquoise and yellow thread. Bearing a label from B.F. Simmons inscribed, "#1 / Mr. Charlton Heston / 'Ben Hur.'" Accompanied by a letter of provenance from Carol M. Lanning, personal assistant to Charlton Heston, stating that she showed photographs of this cloak to Mr. Heston and that he believes it to be the one he wore in the film.

Provenance: Living Legends.

Heston wears the cloak in the scene in which he reunites with Messala, his childhood friend, and they drink a toast.

\$5,000 - 8,000



188



189



190



191

188

A scene study for the Hippodrome in *Ben-Hur* Metro-Goldwyn-Mayer, 1959. Gouache and ink on an Ozalid copy, laid down to artist's board, depicting one of the enormous gladiator statues towering over a group of people in the Hippodrome, the scene of the iconic chariot race.

11 1/2 x 16 1/4 in.

\$800 - 1,200

189

An Ernest Tonk scene study for *Ben Hur* Metro-Goldwyn-Mayer, 1959. Gouache on illustration board, signed ("Ernest Tonk") at lower right, inscribed on the verso, "MGM/Ben Hur," matted and framed. Depicting a Roman soldier riding into town on his chariot, with a group of Arabs and camels at right.

Tonk, a well-known California artist of Western scenes and landscapes, also worked for MGM and Universal rendering action scenes.

Overall: 29 x 14 3/4 in.; Within mat: 23 x 9 in.

\$1,000 - 1,500

190

A production design for Judah Ben-Hur's chariot from *Ben-Hur* Metro-Goldwyn-Mayer, 1959. Ink and gouache on illustration board, inscribed in ink at the top "11/11/57," depicting a horse and a Roman chariot, with the caption, "Juda."

Charlton Heston starred in William Wyler's epic as Judah Ben-Hur, a Jewish prince who is imprisoned by his childhood friend the Roman leader Messala, and takes revenge in the famous chariot race. The film won 11 Academy Awards®, and was the costliest film ever produced at that time.

26 x 13 in.  
\$2,000 - 3,000

191

A Charlton Heston signed MGM personnel record

Document signed ("Charlton Heston"), 2 pages recto and verso, Culver City, California, February 8, 1958.

The form lists the actor's name, address, and spouse's name, with Heston filling out his age, birthdate, birthplace and parents' names. The actor's birth name was John Charles Carter; he created his stage name from his mother's maiden name, Charlton, and his stepfather's last name, Heston. This document dates from the peak of Heston's career, two years after the release of *The Ten Commandments*, shortly before the premiere of *Touch of Evil* and three months before principal photography would begin on *Ben-Hur*.

8 1/2 x 11 in.

\$300 - 500



192 (details)



192

192

**Charlton Heston sandals, gauntlets and helmet from *Ben-Hur***  
Metro-Goldwyn-Mayer, 1959. Comprising a helmet made of brown leather with tan leather piping, inscribed in the interior, "C. Heston"; a pair of brown leather gauntlets, each with six gilt metal buckles, bearing a green hanging tag inscribed, "462 / Charlton / Heston"; and a pair of brown shoes which extend up the leg, each with five white metal buckles and Pirelli rubber heels.

*Provenance:* Profiles in History, *Hollywood: A Collector's Ransom*, October 8, 1995, lot 204.

Heston wears these accessories during the chariot race, one of the most important scenes in film history. Modeled on the sequence in the 1925 version of *Ben-Hur*, on which William Wyler worked as an assistant, the chariot race is the standout scene in the 1959 epic. Staged by master stuntman Yakima Canutt, the sequence took five weeks to film and required 7,000 extras. The set for the race, constructed at Rome's Cinecittà, was five stories high and covered 18 acres, making it the largest set ever built at that time. *Ben-Hur* was a great critical and commercial success, and won eleven Academy Awards®, including Best Picture, Best Director, and Best Actor for Charlton Heston.  
\$15,000 - 20,000



193 (detail)



193



193

193

**The Athenian charioteer's costume from *Ben-Hur***

Metro-Goldwyn-Mayer, 1959. Comprising a red, white and blue wool tunic with a distinctive polka-dot pattern and scalloped detail, bearing the label of "Casa d'Arte Firenze / Giuseppe Peruzzi"; a matching wool loincloth; a cream-colored wool one-shouldered tunic to be worn underneath; a navy and cream wool belt with buckles, inscribed in black ink on the interior, "Greco / Casadei 1"; a silver foam helmet with remnants of a brown leather chin strap, with handwritten labels on the interior reading "Casadei" and "Greco 1"; a pair of gray leather shinguards, one inscribed in black ink, "N. 1 / Sinistro," and the other, "Greco / Casadei / N. 1 / Destro" ("sinistro" and "destro" being the Italian

words for left and right); and a pair of gauntlets made of silver-gray leather inscribed in black ink, "Greco / Casadei 1" and "Greco / Casadei 2." Accompanied by a copy of the film.

Actor Eddie Juaregui wears this costume in the scene's iconic chariot race, as the charioteer representing Athens. Casa d'Arte Firenze produced period costumes for many other films of the era, including *The Colossus of Rhodes* (1961) and *The Agony and the Ecstasy* (1965).

**\$6,000 - 8,000**



194



196



195



197

194

**A group of production art for Cecil B. DeMille projects**

All attributed to designer John L. Jensen, comprising: 4 source photos and one small painting for *The Buccaneer* (Paramount, 1958); 23 reproduced storyboards, a binder containing 95 additional reproduced storyboards, and 3 programs for *The Greatest Show on Earth* (Paramount, 1952); and a set of fourteen prints in a portfolio (The Arnold Friberg Foundation, 1957), three large reproduced drawings, a binder with 59 photos of Jensen drawings, and 2 small original drawings for *The Ten Commandments* (Paramount, 1956).  
Provenance: Estate of John L. Jensen.  
\$400 - 600

195

**An Adele Balkan costume sketch for Elizabeth Taylor in *Cleopatra***

Twentieth Century Fox, 1963. Pencil, ink, and watercolor on paper, matted and framed. Signed ("Adele Balkan") by the illustrator and inscribed in pencil at lower left, "20th Century Fox / 1961 / Ideas for Elizabeth Taylor / 'Cleopatra' / #1 costume."  
A gorgeous image depicting a short white toga-style dress with a shirred bodice, a green-blue cape, sandals, gauntlets, an armband and a snake-form tiara.  
Overall: 26 1/2 x 28 in.; Within mat: 11 3/4 x 17 3/4 in.  
\$700 - 900

196

**An Adele Balkan costume sketch for Elizabeth Taylor in *Cleopatra***

Twentieth Century Fox, 1963. Pencil, ink, and watercolor on paper, matted and framed. Signed ("Adele Balkan") by the illustrator and inscribed in pencil at lower left, "20th Century Fox / 1961 / Elizabeth Taylor."  
A striking image depicting a short green dress with a dark green and gold bodice, a green cape, dark green gauntlets and sandals, a gold snake-form tiara and gold beads in her hair.  
Overall: 26 1/2 x 28 in.; Within mat: 11 3/4 x 17 3/4 in.  
\$700 - 900





198



199

## The Wild West

197

A title background from *The Egyptian* Twentieth Century Fox, 1954. Gouache on illustration board, matted. Depicting a pink brick wall adorned with hieroglyphics.

Based on the novel by Mika Waltari, *The Egyptian* starred Edmund Purdom, Jean Simmons, and Peter Ustinov. Created by Pacific Title & Art Studio and used in the opening titles of the film.

Overall: 51 3/4 x 27 in.; Within mat: 44 1/4 x 17 in.  
\$500 - 700

198

*The Deadline*  
Columbia, 1931. U.S. one sheet poster.

A dynamic, vibrantly-colored poster for a Buck Jones Western costarring Loretta Sayers. Jones started out acting in silent films in the mid-1920s, successfully made the transition to sound and starred in a number of films and serials for Columbia in the 1930s.

27 x 41 in.  
\$2,000 - 3,000

199

A Roy Rogers jacket and shirt from *The Border Legion* Republic, 1940. A blue-green wool tweed jacket with a shawl collar and black trim, bearing a green-lettered United Costumers Hollywood label inscribed in black ink, "578A / Roy Rogers." An archival tag on the jacket reads, "Roy Rogers / #578A #014672/U.C." Together with v-neck pale yellow cotton muscle shirt, designed to be worn under the costume, with padded shoulders and cutout armpits, bearing a green-lettered United Costumers Hollywood label inscribed in black ink, "192 / Roy Rogers."

*The Border Legion* was the fourth film adaptation of Zane Grey's classic 1916 Western novel.  
\$500 - 700



200



200 (detail)



201



202



203

200

**A James Cagney long coat from *Frisco Kid***

Warner Bros., 1935. A long gray wool coat with two buttons on front, back and two at each cuff. Bearing a red-lettered Western Costume Corp. Hollywood label inscribed in black ink, "#16 / 38 / James Cagney."

*Frisco Kid* stars Cagney as Bat Morgan, a sailor in 1850s San Francisco who takes on a local crime boss. Accompanied by a reproduction still showing Cagney wearing the coat.

**\$3,000 - 5,000**

201

**A James Cagney sterling silver dresser set**

Made by Gorham, comprising a hand mirror, two brushes, a comb, a nail file and a shoe horn, each with the engraved monogram, "JC."

*Provenance:* Doyle New York, *The Cagney Auction*, September 27, 2000, lot 15. Accompanied by a copy of the auction catalog and the original buyer's invoice.

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

202

**A Gary Cooper jacket from *Vera Cruz***

United Artists, 1954. Long tan wool single-breasted jacket with two front pockets and brown velvet collar, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 99-2120-2 / Name G. Cooper / Chest 42." Accompanied by a copy of the film.

Cooper, who stars as Civil War veteran Ben Trane, wears this jacket to the ball at Chapultepec Castle. *Vera Cruz* bore the tagline "The Giants Battle in the Biggest Spectacle of Them All!" and also featured Burt Lancaster, Cesar Romero, and Ernest Borgnine.

**\$2,500 - 3,500**

203

**An original title background for *The Searchers***

Warner Bros., 1956. Gouache on illustration board, matted with a reproduction title overlay and framed. Depicting a brick background, the title of the film appearing in Western-style red and black lettering. Created by Pacific Title & Art Studio and used in the opening credits of the film.

Directed by John Ford and set during the Texas-Indian Wars, *The Searchers* stars John Wayne as a Civil War veteran searching for his niece, who has been abducted by a Comanche chief.

*Overall:* 41 x 28 in.; *Within mat:* 32 3/4 x 19 3/4 in.

**\$6,000 - 8,000**



204



204 (detail)

204

**A John Wayne cowboy hat**

Brown felt cowboy hat with ribbon band, partial brown leather interior band inscribed in black marker, "John Wayne," additionally inscribed on underside of hat, "John Wayne / 'Comancheros [sic].'" Worn by Wayne in six major films including *The Comancheros* (1961), *McClintock!* (1963), *The Sons of Katie Elder* (1965), *El Dorado* (1966), and *The Undefeated* (1969).

*Provenance:* Collection of John Wayne; Collection of Chuck Roberson (the actor's stunt double); John Hagner's Hollywood Stuntmen's Hall of Fame; Mecum Auctions, Santa Monica, CA, July 26-27, 2013, lot F168.

**\$30,000 - 50,000**



205



205 (detail)

205

A pair of John Wayne chaps from *Red River*

United Artists, 1948. Dark brown leather chaps with whipstitching, two metal discs on each leg with leather ties, back buckle closure, and rawhide ties at the front. Accompanied by a copy of the film.

*Provenance:* accompanied by a letter of provenance from Teddi Sherman (noted screenwriter and daughter of legendary cowboy film producer, Harry Sherman), stating that she was given the chaps by Joel McCrea after he wore them in *Four Faces West*, and that he had been given them by John Wayne who wore them in *Red River*.

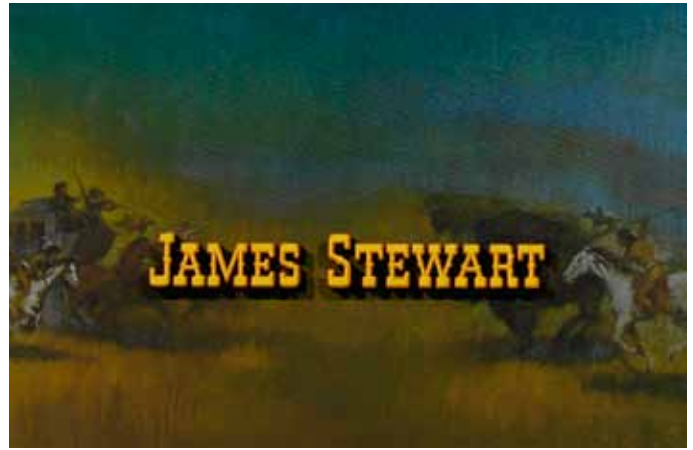
Wayne wears these chaps during the climatic showdown between him and Montgomery Clift, who plays his adopted son. *Red River* was nominated for two Oscars® and selected by the Library of Congress for preservation in the National Film Registry in 1990.

Case: 44 x 3 1/2 x 47 in.

\$15,000 - 20,000



206



207



208



209

206

**A group of production art for *The Alamo***

United Artists, 1960. Comprising approximately 130 8 x 10 in. photographs, publicity shots and stills from the film; approximately 75 original drawings, pencil and ink on paper, some rough and some finished; and 30 copies of Jensen's drawings. Together with some material related to an *Alamo*-themed float in the 1959 Rose Parade. Includes sketches of the action sequences in the film, of John Wayne and other actors, and of the façade of the famous fort.

*Provenance:* Estate of John L. Jensen.

*Various sizes*

**\$1,000 - 1,500**

207

**A James Stewart title from *How The West Was Won***

Metro-Goldwyn-Mayer, 1962. Enamel on glass, reading "James Stewart," displayed over a reproduction background, matted and framed. Yellow and black Western-style lettering displayed over an image of cowboys and Native Americans. Created by Pacific Title & Art Studio and used in the opening credits of the classic Western, which also starred Henry Fonda, Gregory Peck, Eli Wallach and John Wayne.

*Overall:* 33 1/2 x 23 1/4 in.; *Within mat:* 28 x 18 in.

**\$2,000 - 3,000**

208

**A title background illustration for *Wichita***

Allied Artists, 1955. Ink on illustration board, matted. Depicting Joel McCrea with gun drawn, looming over the town. Created by Pacific Title & Art Studio and used in the opening credits of the film.

*Overall:* 35 x 22 1/2 in.; *Within mat:* 30 x 15 1/2 in.

**\$400 - 600**

209

**A Burt Lancaster costume sketch from *The Hallelujah Trail***

United Artists, 1965. Pencil and watercolor on illustration board, signed ("Yvonne Wood") at lower right. Depicting Burt Lancaster in a US cavalry uniform as Col. Thaddeus Gearhart.

*15 x 20 in.*

**\$400 - 600**





214



214 (detail)



215



215 (detail)

**214**

A Kevin Costner saddle from *Dances With Wolves* Orion/Majestic, 1990. 1872 McLellan style saddle dark brown leather saddle with brass hardware, one piece stamped "11 1/2 inch seat." Accompanied by a letter of provenance from the consignor describing how he purchased the saddle in August, 1990 from its maker, Bob Erickson. The letter states that there were two principal saddles used by Costner during the filming and this one was used during Costner's famous Civil War suicide ride (with remnants of stage blood still visible on the right stirrup) and the buffalo hunt. Together with a copy of the final script for *Dances With Wolves*, signed by Costner, writer Michael Blake, producer Jim Wilson, actor Jimmy Herman, and makeup artist David Atherton.

*Dances With Wolves* is a key example of a contemporary Western and was nominated for 12 Academy Awards® and won seven, including Best Picture. It was selected by the Library of Congress for preservation in the National Film Registry in 2007.

Saddle only: 19 x 13 1/2 x 10 in.  
\$4,000 - 6,000

**215**

A Peter Fonda psychedelic shirt from *Easy Rider* Columbia, 1969. Cotton pullover shirt with floral print on a yellow background, open cuffs, and pink, red, and yellow ribbon trim. No labels present. Accompanied by a letter of provenance from Len Marsal, the second assistant director on the film.  
*Provenance: Profiles in History, Hollywood Auction 9, July 28, 2001, lot 16.*

Directed by Dennis Hopper, produced by Peter Fonda and written by the pair in collaboration with counterculture writer Terry Southern, *Easy Rider* signaled a major change for Hollywood cinema and helped found the "New Hollywood" style of filmmaking. Peter Fonda wears this shirt throughout the last 20 minutes of the film, while riding his motorcycle, during his and Dennis Hopper's visit to New Orleans and their acid trip in the graveyard, and during the dramatic final scene of the film.

\$12,000 - 15,000





216 (detail)



216



217 (detail)



217

**216**

A Susan Sarandon cowboy hat from *Thelma and Louise* MGM, 1991. Resistol Genuine Shantung Panama Hat with brown suede ties, stamped with the retailer's name, King's Western Wear of Van Nuys, Calif., one of the interior labels inscribed in black ink, "Car Dressing." Intentionally distressed and stained. Bearing a studio archive label reading "224852 B" and "White Straw / Cowboy hat / not band / 'Car Dressing.'" Accompanied by a copy of the film.

Louise (Susan Sarandon) acquires this hat from an old man she meets in the desert at the outset of the film. Sarandon was nominated for a Best Actress Academy Award® for her role, one of five nominations the film received.

**\$3,000 - 5,000**

**217**

A Susan Sarandon pair of sunglasses from *Thelma and Louise* MGM, 1991. Black wire-rimmed aviator style sunglasses with gray lenses. Housed in a black vinyl Lenscrafters case with masking tape label inscribed, "AProd / LIGHTENED / AVIATORS," with studio archive tag reading "0165877F" and "THELMA / STATE TROOPER / SUNGLASSES / (SMALLER)." Accompanied by a copy of the film.

Sarandon's character, Thelma, steals these sunglasses from the State Trooper who pulls them over in the desert. Sensing that he will recognize the two women, Thelma pulls a gun on him, and forces him into his own trunk.

**\$2,000 - 3,000**



218



220



219

## ***Dead Ends and Dark Alleys: Film Noir, Crime and Suspense***

218

*Underworld* (a.k.a. *Paying The Penalty*)

Paramount Pictures, 1927. British three sheet poster, preserved with Japanese conservation paper and linen-backed, lower portion missing.

Josef von Sternberg's *Underworld* is now considered a masterpiece and the first movie of the Gangster genre. The film was submitted to the British Censors three times before the title of *Paying The Penalty* was agreed upon, as it was believed to be more moralistic. George Bancroft played the lead character of "Bull" Weed, based upon Al Capone and "Terrible" Tommy O'Connor.

40 x 81 in.

\$1,000 - 1,500

219

**Three treatments and a screenplay of *Angels with Dirty Faces***

Warner Bros., 1938. This lot comprises 5 manuscripts, as follows:

1. Typed Carbon, story treatment by Rowland Brown, 120 pp, 4to, n.p., January 22, 1938, in plain blue wraps bound with brads, some wear.
2. Typed Manuscript, treatment by John Wexley and Warren Duff, based on an original by Rowland Brown, 73 pp, 4to, n.p., n.d., in plain blue wraps bound with brads. WITH: another copy, typed carbon, similarly bound.
3. Typed Carbon, "revised treatment" by Wexley and Duff, 41 pp, 4to, n.p., n.d., in plain blue wraps, staple bound.
4. Mimeographed Manuscript, temporary screenplay of *Angeles With Dirty Faces*, 192 pp, 4to, Burbank, May 12, 1938, in brown wrappers with Warner Bros. steno department stamp, stamped #64 and with "Warren Duff" penciled to upper cover, light wear.

*Provenance:* Estate of screenwriter Warren Duff.

A fascinating opportunity to chart the story and character development of one of the greatest of all gangster films. James Cagney plays Rocky and Pat O'Brien Jerry, two childhood friends who grow up on different sides of the law.

\$2,000 - 3,000



221



221 (detail)



222



222 (detail)

220

**A screenplay of *Another Thin Man***

Mimeographed Manuscript, screenplay by Frances Goodrich and Albert Hackett, 192 pp, 4to, [Culver City], July 7, 1939 (pink revision pages dated as late as July 19 bound in), a few markings to interior in red pencil, in yellow M-G-M wraps, some wear to interior, corners bumped.

The third installment of the *Thin Man* series.

**\$600 - 900**

221

**A Basil Rathbone jacket from *The Hound of the Baskervilles***

Twentieth Century Fox, 1939. Gray and black wool tweed herringbone double-breasted jacket, bearing a green-lettered United Costumers Hollywood label with the typed inscription, "No. 713 / Basil Rathbone." Accompanied by a copy of the film.

*Provenance:* Profiles in History, Debbie Reynolds: *The Auction*, June 18, 2011, lot 115.

Rathbone, playing the master detective Sherlock Holmes, wears this jacket while investigating the crimes on the moors with Watson (Nigel Bruce), and questioning suspects at the Baskeville home. *The Hound of the Baskervilles* was the first of fourteen films and 275 radio episodes pairing Bruce and Rathbone as Holmes and Watson, and is the best known film adaptation of Sir Arthur Conan Doyle's classic novel.

**\$12,000 - 15,000**

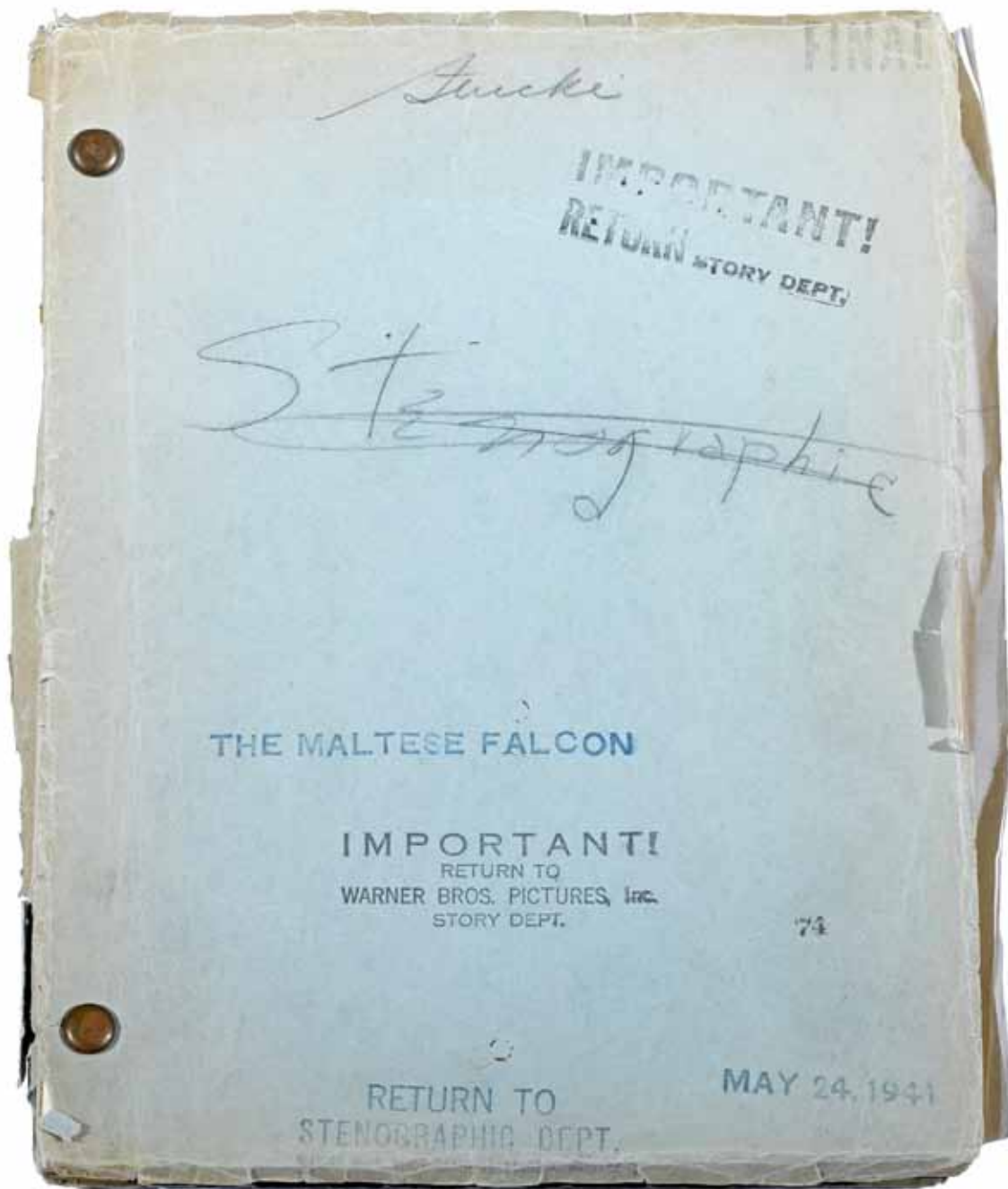
222

**A Richard Greene suit from *The Hound of the Baskervilles***

Twentieth Century Fox, 1939. A brown wool tweed jacket with four front pockets, bearing a black-lettered United Costumers, Inc. Manufacturers label inscribed in black ink, "Richard Greene" and stamped, "No. A9230 L. 41," the interior pocket additionally inscribed in white ink, "W-B 2pc.," with an archival hanging tag inscribed in black ink, "Richard Greene / #U.Cost. 14730." Together with a matching pair of pants with a black-lettered United Costumers, Inc. Manufacturers label inscribed "W-B2pc" and stamped, "No. 923 W.33 L.33."

Greene plays Sir Henry Baskerville, nephew of the murdered Sir Hugo Baskerville, and the latest target of the family curse. He wears this suit when he arrives from Canada and first meets Sherlock Holmes.

**\$1,300 - 1,500**



223

223

A final screenplay of *The Maltese Falcon*

Mimeographed Manuscript, from the novel by Dashiell Hammett, screenplay by John Huston, 147 pp, 4to, [Burbank], May 26, 1941 (blue revision pages dated as late as June 2 bound in), bound in light blue wraps stamped Warner Bros. story department and #74, with penciled ownership inscription of Carl Stukie to upper cover and minor annotations throughout, some chipping and loss to wrappers.

*Provenance:* The Scriptorium, March 29, 1994 (copy of receipt laid in).

A rare copy of the shooting script of the noir classic. Worldcat locates only John Huston's bound copy at the AMPAS Margaret Herrick library; no copies appear in the auction records.

\$10,000 - 12,000



224 (details)



224

**224**

**Sam Spade's chair from *The Maltese Falcon***

Warner Bros., 1941. Burgundy button tufted leather chair with nailhead detail, mounted on a wooden platform rocker with carved feet. Inscribed on the underside in white paint, "WB 84892" Accompanied by a copy of the film.

*Provenance:* Hollywood Studio Auction to benefit People For The American Way, 1982; Christie's, *Hollywood Memorabilia*, June 7, 1997, lot 215.

This distinctive chair is one of the few pieces of furniture in Sam Spade's small studio apartment in *The Maltese Falcon*, where much of the film's action takes place. Many of the main characters, including those played by Mary Astor and Sidney Greenstreet, sit in it during the course of the film and the climactic final scene featuring the titular bird unfolds around it. Film fans are always surprised to learn that Sam's large, imposing "bachelor's chair" is covered in burgundy leather, not black, but using bright colors to create greater contrast in the final black-and-white film was a standard practice during the Golden Age of Cinema.

32 x 49 x 28 in.

\$150,000 - 200,000



225

225

**The iconic lead statuette of the Maltese Falcon from the 1941 film of the same name**

Warner Bros., 1941. Cast lead with dark patina, figure of a falcon on a pedestal with smooth breast feathers, almond eyes, and rounded tail feathers. With Warner Bros. prop depart inventory number "WB 90067" to rear tail feathers and underside. Some scratches to head and chest, lower right tail feather visibly bent. A copy of the DVD and a reproduction still accompany this lot.

*Dimensions:* 12 in. h. x 4 1/2 in. d. x 5 in. w.

*Weight:* approx. 45 lbs.

One of two known cast lead statuettes created for use in John Huston's screen version of *The Maltese Falcon*, the "bent tail feather" bird, and THE ONLY STATUETTE CONFIRMED BY WARNER BROS. ARCHIVES AS HAVING APPEARED ON SCREEN.

Humphrey Bogart plays San Francisco detective Sam Spade in John Huston's directorial debut. Spade tangles with three nefarious characters played by Mary Astor, Sidney Greenstreet, and Peter Lorre, all of whom are chasing a statuette they believe to be a gold and jewel-encrusted figure of a falcon, but which ultimately is revealed to be made of lead.

The WB 90067 falcon was purchased privately by the present owner in the 1980s, and has been in his collection or on exhibition at the Warner Bros. Museum and other prominent institutions since that time (see full exhibition history below). Accompanying the falcon is correspondence from Warner Bros. Archivist Leith Adams confirming that WB 90067 is seen on screen in the classic 1941 film, and that the present owner is the rightful owner of the piece.

Additional statuettes made of other materials<sup>1</sup> have come to market in the past two decades, but only the lead statuettes bear the smooth breast feathers, almond eyes and rounded tail feathers that match the falcon seen on screen during the credits and in Sam Spade's apartment. Additionally, at least three publicity department memos of the period written by Robert S. Taplinger, Warner Bros. Director of Publicity (today part of the Warner Bros. Archive housed at USC; copies are available for review), state that the falcon used on screen was made of lead or metal. Furthermore, one of the film stills showing Greenstreet, Astor and Lorre examining the bird on the table in Spade's apartment shows that the blotter paper on the table has ripped under the weight of the bird as it is turned, suggesting that only one of the lead versions can have been used.

The second lead falcon with a consecutive Warner Bros. inventory number (WB90066) to its rear tail feathers and underside sold at auction in 1994, and is identical to the present lot except for the damaged right tail feather. The bent tail feather of our bird, however, sets it above even its twin. One of the Taplinger memos mentions a significant incident during filming of the finale: actress Lee Patrick (as Spade's secretary Effie, the woman who delivers the falcon to his apartment) dropped the statuette while handing it over to Bogart. Bogart pushed Patrick out of the way of the falling bird, but in so doing his own foot caught the brunt of the falcon's weight, causing him to injure two toenails. The right tail feather of the falcon was reportedly damaged in the fall, and the damage is visible<sup>2</sup> as Sam carries the bird out of his apartment at the end of the film (see next page for detail).

Given the exact visual match to the film, the extensive archival evidence, and the long exhibition history of WB 90067, its authenticity is beyond reproach. Long celebrated as one of the greatest pieces of movie memorabilia of all time, its appearance at auction marks a major event. This rare bird with the bent tail feather truly is—to quote Sam Spade in the final moments of the film—"the stuff that dreams are made of."

1. The most recent lightweight falcon to appear at auction is the Chekmayan resin copy, last sold in 2008, possibly used in publicity photographs with Bogart. Another commonly seen version is the "raised breast feather" bird, made of plaster or some other lightweight material and painted black. Many of these date from 1975, when



225 (detail)



225 (details)



225 (detail)

Warner Bros. executive Shirley Krim commissioned a limited edition series of "raised breast feather" birds to be distributed to executives and other industry VIPs. That edition of 250 was issued with a small plaque on the pedestal identifying the bird as part of a special edition, but this plaque is often missing. *None of the "raised breast feather" birds, whatever their vintage, are a visual match to the bird that appears on screen in the 1941 film.*

2. The seller notes that only a statuette made of a malleable material like lead would be bent in a fall.

**Selected exhibition history:**

France, Paris 1991-1992: *Homage a la Warner Bros.* exhibit at Centre Georges Pompidou, October 16, 1991 to March 5, 1992

United States, New York City 1992-1993: *Warner Brothers: Behind the Shield* at the Museum of Modern Art, June 4, 1992 to March 1, 1993

Germany, Berlin 1995: *Kino - Movie - Cinema: 100 Jahre Film* at Stiftung Deutsche Kinemathek, April 7 to July 2, 1995

United States, Burbank, CA 1996-2013: continuously on exhibition loan to Warner Bros. Studio Museum since its opening in 1996

United States, San Francisco, CA August 1, 1997: United States Postal Service release of Humphrey Bogart postage stamp

United States, Los Angeles, CA 2004: Turner Classic Movies' *In the Picture, An Exhibition* at The Grove. October 4 to December 31, 2004

United States, Los Angeles April 11, 2013: Academy of Motion Picture Arts & Sciences opening of fund drive for new Museum on the LA County Museum campus

**Publication history:**

Adams, Leith. "From the Archives ... The Maltese Falcon." In *WB Highlight* (July/August 1996)

"The Dream Factory, Reborn." *Fortune Magazine* (February 16, 1998), p. 106

**Broadcast history:**

The History Channel, "Stones, Bones and Missing Links," 1990

The History Channel, "History, Lost and Found," 1999

**Estimate:** refer to department.



225 (detail of bent right tail feather)



225 (the left view)



## Movie Dreams: *The Maltese Falcon*

"It's the, uh, stuff that dreams are made of," Humphrey Bogart pronounces at the end of *The Maltese Falcon*. Bogart, playing private eye Sam Spade, might be referring not only to the art object that sparks the labyrinthine plot but to the movie itself, a fantastic 1941 detective thriller from Warner Bros. recognized by most cinema historians as the first real example of film noir. Beyond that, the line might define the actual experience of filmgoing, since movies at their most seductive are very like dreams.

That "dream" concept was never more deliberately cultivated than in the era of the 1930s and '40s, when theaters were designed to engulf their audiences in an elegant world of fantasy. Cinema historian Ben Hall described the typical movie palace of the day as "an acre of seats in a garden of dreams." Beginning with *The Maltese Falcon*, the noir genre added an element of dark allure that could turn those dreams into gorgeous nightmares.

John Huston, making his debut as a director, also adapted the Dashiell Hammett novel for the screen—although it's said that Bogart suggested adding the "dreams" line on the set during filming. It's a variation of Prospero's speech in Act IV of Shakespeare's *The Tempest*: "We are such stuff/As dreams are made on, and our little life/Is rounded with a sleep." The American Film Institute chose Bogart's version as No. 14 in its list of 100 Top Movie Quotes. Many consider it one of the greatest closing lines in movie history—although in actuality it is Ward Bond as Detective Polhaus who gets the last word, a distinctly non-poetic "Huh?"

"The black statuette that all the fuss was about," as Bogart calls it, is the object that all the characters pursue as if in a fevered dream—the thing that

will make the crucial difference in all their "little lives" once it is captured and possessed. Alfred Hitchcock later termed this kind of objectified plot device "the McGuffin." (Earlier, silent-screen adventuress Pearl White had called it "the weenie"! ) Often, the dreamed-of object turns out to be a kind of fool's gold—as it does in *The Maltese Falcon* when the statuette is found to be fake. Movie dreams, it seems, can sometimes be hollow and empty—though the prop that stands for empty dreams within the film has now come to be one of the most sought-after and valuable movie props in history. Life imitating art.

For several in the cast the Falcon was also the stuff that career fantasies are made of. Mary Astor, as the duplicitous Brigid O'Shaughnessy, had the role of a lifetime. Greenstreet, in his movie debut at age 61, instantly established himself as one of Warner Bros.' top character actors. The film marked the beginning of Greenstreet's partnership with fellow character ace Peter Lorre and gave Elisha Cook, Jr. one of his best-remembered roles. As for Bogart, the part of Sam Spade lifted him out of the ranks of studio contract players, leading to an iconic superstar status that surely exceeded his, uh, wildest dreams.





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226

*The Maltese Falcon*

Warner Bros., late 1940s. French Grande poster, linen-backed, framed. Stunning poster prominently displaying the titular bird as well as portraits of Humphrey Bogart, Mary Astor, and Peter Lorre, with palm trees, ships,

cars, and city skyline in the background.

46 1/2 x 62 1/2 in.

\$12,000 - 18,000



227



229



228



230

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A pressbook for *The Maltese Falcon* Warner Bros., 1941. 20 pp. Integral printed wraps. Creased horizontally and with some wear at spine. Contains suggested marketing campaigns for newspapers and exhibitors, as well as a complete listing of the posters available, some stamped "void." Together with an "Exhibitors' Advertising and Press Campaign" for *The Maltese Falcon*, the 4 pp UK version of the US pressbook.  
11 x 17 in. (US); 10 x 14 in. (UK).  
\$500 - 700

228

An archive of publicity photos for the 1931 version of *The Maltese Falcon*  
8 vintage black and white photographs bearing the Warner Bros. & Vitaphone imprint at lower margin, including images of Ricardo Cortez as Sam Spade, Thelma Todd as Iva Archer, Dudley Digges as Casper Gutman, and Dwight Frye as Wilmer Cook. Together with 4 stills from *Little Caesar*, featuring Edward G. Robinson and Douglas Fairbanks, Jr.  
8 x 10 in.  
\$300 - 500

229

A group of signed photographs of Humphrey Bogart, Peter Lorre, and Sydney Greenstreet  
Comprising an 8 x 10 inch gelatin silver print portrait of Bogart inscribed and signed at lower center-right, "To Jos. A. Jacques / Best regards / Humphrey Bogart"; an 8 x 10 inch sepia-tone silver print portrait of Lorre inscribed to "Frenchy" and signed; and a 5 x 7 inch gelatin silver print portrait of Greenstreet, also inscribed to Frenchie and signed. Some wear at corners to Bogart and Greenstreet.

A handsome group of *Maltese Falcon* era portraits of the stars, all inscribed to Joseph A. Jacques, a below-the-line employee at Warner Bros. during the 1940s.  
\$400 - 600

230

*Dark Passage*  
Warner Bros., 1947. U.S. one sheet poster, linen-backed. The third of four films Bogart and Bacall made as a couple, *Dark Passage* was based on a novel by David Goodis and features Bogart playing a man convicted of murdering his wife.  
27 x 41 in.  
\$1,200 - 1,600

Chaparral 34.

24. Small Campfire Night

Howard has cooked hardtack in the skillet & is eating. Orr Sees the exp. rapping of Coyote's hoots while a wolf gives out with his long-drawn, sorrowful howl.

Howard:  
 Hey you fellows. How about eating?  
 Best weather of the sweet bodies lying with their backs to the fire show any sign of life. Howard shakes Orrin by the shoulder.

Howard:  
 How about eating?

Orrin:  
 Don't want to eat.... want to sleep

Howard:  
 Hey, Orrin!

Orrin:  
 Bobba answers in a snore. The Coyote staid up again. All mean Howard finishes his piece of hardtack, wipes his mouth & takes a tin can out of his pocket. The music he makes is loud with lonely, strandering than the howling of the Coyote.

Discolto:

24a. Wind. Long chat Borno train & three men  
 he before, the old man is in the lead. They all  
 trondling into different kind of country. How,  
 sandy hills, dotted with cactus. A wind is blowing.  
 Howard steps, holds up his head, feeling the wind for  
 direction. He squints at the horizon. The chums  
 begin to take the peak off the bush. Bobba & Orrin  
 come up.

Bobba:  
 What's up?  
 a nother, looks like  
 a nother? <sup>Seems</sup> what a nother?  
 Man so he asks the question a knot of wind starts the third man  
 flying.

(Continued)

231



231

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**John Huston's original typed and handwritten draft of *The Treasure of the Sierra Madre* screenplay**

Typescript of Huston's screenplay of the B. Traven novel, 145 pp, 4 of which are manuscript (pp 23-24 in pencil, pp 34-35 in pen), no date, but c.1946, stains to final few leaves, light wear and toning throughout, bound in green 3-ring binder notebook. WITH: 21 keybook stills, 8 by 10 inch gelatin silver prints on double thick paper (images only 3 1/2 by 4 1/2 inches), most with typed or handwritten identification of subjects on verso, with the exception of the single image of Hal Croves, marked in pencil at lower margin "no prints"; leaves disbound, otherwise very fine. In custom clamshell box.

*Provenance:* Serendipity Books (note on receipt indicates items were purchased from the estate of Huston's secretary); the Richard Manney Collection.

*2 great rarities: Huston's completed draft of the screenplay, and a photographic image of the novel's reclusive author.*

John Huston first read B. Traven's novel, *The Treasure of the Sierra Madre* (itself a reworking of Chaucer's Pardoner's Tale) in the 1930s, and approached Warner Bros about adapting it; the outbreak of World War II, however, postponed production until 1946. Soon after his return from the war, Huston headed to Mexico to begin pre-production, and

arranged a meeting with the novel's reclusive author, B. Traven. A man named Hal Croves showed up in Traven's stead with a note from the author instructing Huston to treat Croves as advisor on the film. Huston did so, and soon began to suspect that Croves—who had a comprehensive understanding of the novel and was himself publicity shy—was in fact B. Traven.

The Serendipity Books receipt for this screenplay indicates that this copy, which was typed on at least two different typewriters, was given by Huston to his secretary to be prepared for internal distribution. It cleaves closely to the screen version, and includes on p 84 the famous line (spoken by the bandit Gold Hat): "*Badges? We got no badges. We don't need badges. I don't have to show you any stinking badges.*"

The key book accompanying this screenplay contains the single image of Traven/Croves captured on the set of the film. Unlike nearly every other photo in the keybook, there is no written or typed text identifying the figures, and instead only a handwritten note at the lower right margin reading "no prints." In the photograph, Traven/Croves sits on a sofa next to Huston, surrounded by other members of the crew, laughing.

**\$10,000 - 15,000**



232



234



233



235

232

*The Treasure of the Sierra Madre*

Warner Bros., 1948. U.S. one sheet poster, folded. *The Treasure of the Sierra Madre* is based on B. Traven's 1927 novel of the same name and starred Humphrey Bogart and Walter Huston as prospectors in 1920s Mexico. The film's director, John Huston, won Academy Awards® for Best Director and Best Adapted Screenplay, and his father Walter Huston won for Best Supporting Actor.

27 x 41 in.

\$3,000 - 5,000

233

*In a Lonely Place*

Columbia, 1950. U.S. one sheet poster, linen-backed. A film noir starring Humphrey Bogart as screenwriter Dixon Steele who is suspected of murder. It was directed by Nicholas Ray, who was a few years away from his best-known movies, *Johnny Guitar* (1954) and *Rebel Without a Cause* (1955).

27 x 41 in.

\$1,000 - 1,500

234

*Journey Into Fear*

RKO, 1942. U.S. one sheet poster, linen-backed. An Orson Welles-produced adaptation of an Eric Ambler novel, starring Joseph Cotten as an American engineer living in Turkey who is the subject of an assassination attempt.

27 x 41 in.

\$1,000 - 1,500

235

*The Dark Corner*

20th Century Fox, 1946. U.S. three sheet poster, linen-backed. Directed by Henry Hathaway (*How the West Was Won*, *True Grit*), this film noir stars Mark Stevens and Lucille Ball as a private investigator and his secretary.

41 x 81 in.

\$1,500 - 2,000



236



236 (detail)



236 (detail)

**236**

**A Joan Crawford polka-dot dress from *Mildred Pierce***

Warner Bros., 1945. Three-quarter length long-sleeved rayon dress, originally white with polka dots but now overdyed to ecru, featuring square neckline accented with bows on either side, snap and hook-and-eye closures down the back of the dress and at the cuffs. Inscription in black marker on the interior reads: "TBS / 209," and a thin "Warner Bros., Pictures, Inc." label along the back closure inscribed in black ink, "-B- 2nd dress / 18905-638." Lacking original tie belt (brown and cream grosgrain belt supplied). Accompanied by a copy of the film.

On her first date with playboy Monte Beragon, Crawford's Mildred Pierce enjoys a swim in the ocean (borrowing a suit from one of Monte's "sisters," who, miraculously, all seem to be Mildred's size!) at Beragon's Malibu beach house. Afterward, she dons this smart polka dot number for their romantic fireside interlude.

Like many of the custom-made wardrobe items at Warner Bros and other studios, Mildred's dress went back onto the costume department racks and with minor alterations, had a second life in another production.

**\$15,000 - 20,000**



237



238



239



240

237

**A Joan Crawford apron from *Mildred Pierce***

Warner Bros., 1945. White linen apron on a long sash, to tie in the back. Bearing a red-lettered Warner Bros. Pictures, Inc. label inscribed in black ink, "18864# 1 - 638 / 18864 - 638." Also inscribed in black ink, "TBS." Accompanied by a copy of the film.

Crawford wears this apron over her waitress uniform early in the film, while working in the restaurant.

**\$2,000 - 3,000**

238<sup>□</sup>

**A vintage photograph of Joan Crawford receiving her Oscar® for *Mildred Pierce***

Linen-backed vintage publicity photograph of Crawford in bed, clutching her Best Actress Academy Award®, with director Michael Curtiz leaning over her.

Crawford believed that Ingrid Bergman would win the award for her role in *The Bells of St. Mary's*, and rather than suffer than embarrassment in public, Crawford elected to stay home, claiming that she had pneumonia. The film's director, Michael Curtiz, accepted the award on her behalf, and Crawford then invited the press to her home to see her receive the award from him.

8 x 10 in.

**\$200 - 300**

239

**A James M. Cain signed contract**

Document signed ("James M. Cain"), 5 pp,4to, Beverly Hills, California, October 5, 1942. A contract between 20th Century Fox and Cain, additionally signed by Fox Vice President William Goetz.

Cain signs this contract a year after the publication of *Mildred Pierce*.

8 1/2 x 11 in.

**\$300 - 500**

240

**A Joan Crawford script from *Possessed***

Warner Bros., 1947. Bound in green morocco, stamped in gilt on the cover, "Joan Crawford," with the binding decorated in gilt and stamped, "*Possessed* / 1946." Apparently complete script with a number of blue revision pages, dated June-October 1946, and nine stills bound in.

*Provenance:* Keystone Entertainment.

8 3/4 x 11 in.

**\$1,000 - 1,500**



241



241 (detail)

**241**

**A Joan Crawford suit from *Possessed***

Warner Bros., 1947. Chocolate brown silk jacket with inset stripes, front pockets and a single gilt metal button, bearing a dark brown Adrian Custom label. Together with a matching chocolate brown silk skirt. Accompanied by a copy of the film. Crawford, playing a schizophrenic woman named Louise Howell, wears this suit during her wedding to Raymond Massey's character Dean Graham. Howell marries Graham though she is still obsessed with her former lover, played by Van Heflin. *Provenance:* Keystone/Tristar Business Affairs.

Crawford put a great deal of research into her portrayal, visiting mental institutions to observe patients and treatments and discussing the script with doctors in the field. Crawford received an Academy Award® nomination for Best Actress for her role in this film.

**\$4,000 - 6,000**



242



242 (detail)

**242**

**An Erich Von Stroheim tuxedo jacket from *Sunset Blvd.***

Navy wool tuxedo jacket with six buttons in front, two in the back, and three at each cuff. Bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "2454-T1 / Eric-Von-Stroheim / Chest 44 1/2." *Provenance:* Profiles in History, *Hollywood Auction 49*, July 31, 2012, lot 576.

Von Stroheim portrayed Max Mayerling, Norma Desmond (Gloria Swanson)'s devoted butler, in the classic Billy Wilder *film noir*. The role had an autobiographical element for Von Stroheim: Max tells Joe Gillis, "here were three young directors who showed promise in those days: D. W. Griffith, Cecil B. DeMille, and Max Von Mayerling." Von Stroheim was indeed one of the most important directors of the silent era, making *Greed* (1924) and *The Wedding March* (1928) and directing Swanson herself in *Queen Kelly* (1929).

**\$5,000 - 7,000**





243

243

A Faith Domergue dress from *Vendetta*

RKO, 1950. An elegant evening gown made of cream-colored satin with a black net overlay and a shirred bodice with a black velvet bow. Bearing a red-lettered Western Costume Co. label inscribed in black ink, "Faith Domergue CH. B. / 4635 3086." Accompanied by a reproduction still showing Domergue wearing this dress.

*Vendetta* was produced by Howard Hughes as a vehicle for Domergue, whom he was dating. It was their first and only film together after he bought out her Warner Bros. contract and signed her to RKO. Based on the novel *Colomba* by Prosper Mérimée, the film is set in 19th century Corsica and carried the dramatic tagline, "Love is wild--life is violent--death is cheap!"

\$500 - 700

244

*Suspicion*

RKO, 1953 re-release. U.S. three sheet poster.

Poster for the classic Hitchcock thriller featuring a striking image of stars Cary Grant and Joan Fontaine.

41 x 81 in.

\$800 - 1,200

245

*Lifeboat*

20th Century Fox, 1944. U.S. one sheet poster, linen-backed, matted.

Based on a John Steinbeck novella and directed by Alfred Hitchcock, *Lifeboat* concerns a group of British and American citizen stuck in a lifeboat on the Atlantic Ocean after their ship is sunk by a U-boat. The film was nominated for the Best Director, Best Original Story and Best Cinematography-Black and White Academy Awards®.

Overall: 33 3/4 x 47 1/2 in.; Poster only: 27 x 41 in.

\$2,000 - 3,000

246

*Rear Window*

Paramount, 1954. U.S. insert poster, paper-backed. A striking poster for the classic Hitchcock film, depicting Jimmy Stewart's apartment building and its inhabitants, Grace Kelly watching Stewart use his binoculars, and Raymond Burr attacking Stewart.

14 x 36 in.

\$1,000 - 1,500



245



244



246



247



248



249



250

247

*North by Northwest*

Metro-Goldwyn-Mayer, 1959. U.S. half sheet poster, style B. A dynamic design depicting Cary Grant and Eva Marie Saint embracing in a sleeper car berth, with Saint pulling a gun on Grant behind his back.

28 x 22 in.

\$700 - 900

248

*Psycho*

Paramount, 1960. U.S. one sheet poster, linen-backed. A classic, striking poster for Hitchcock's terrifying thriller, promising "a new- and altogether different- screen excitement!!!"

27 x 41 in.

\$800 - 1,200

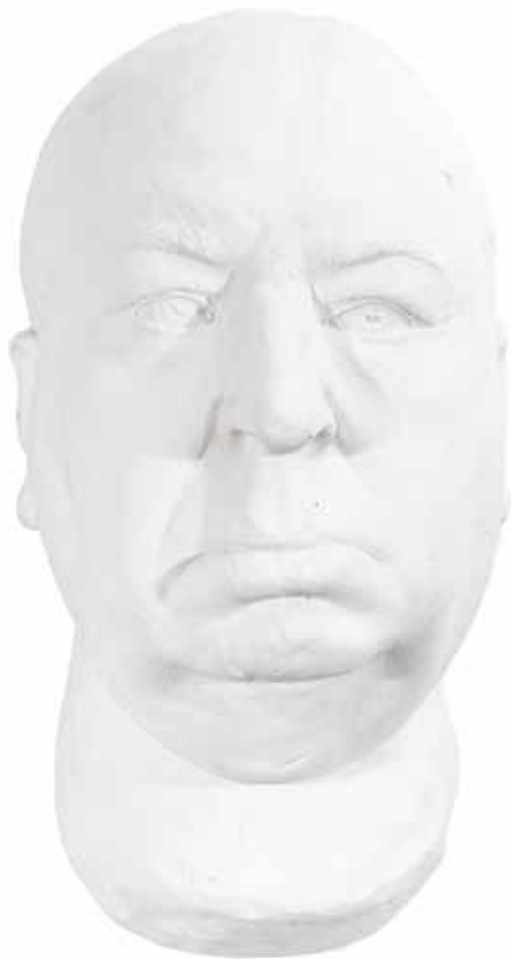
249

*Psycho*

Paramount, 1960. U.S. half sheet poster, style A, paper-backed. A striking poster for Hitchcock's masterpiece thriller, featuring images of Janet Leigh and Anthony Perkins. Employing many of the same design elements as the one sheet, this half sheet poster features an additional image of Vera Miles screaming.

28 x 22 in.

\$600 - 800



251

250

**A release dialogue script of *Psycho***

Mimeographed Manuscript, 95 pp, legal folio, n.p., May 6, 1960, in two-column visual/audio format, bound at left margin with staples, title page moderately toned, small stain at lower left and center right, some wear to corners. In custom clamshell box.

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

Just as early moviegoers were asked not to spoil the film's shocking ending for other viewers, those on Paramount's exhibition end were also warned: a note stamped boldly to the upper left corner reads, "*Until the release of 'Psycho' in your territory, it is important that release dialogue scripts be withheld from all persons except those who have valid reasons to have access to them before that time.*"

\$1,000 - 1,500



252

251

**A life cast of Alfred Hitchcock**

White plaster with a wire hook in the back and carved eyes. A lifelike display of the British director, capturing his famous profile.

*Provenance:* Henry Alvarez Collection.

12 x 7 x 7 in.

\$200 - 300

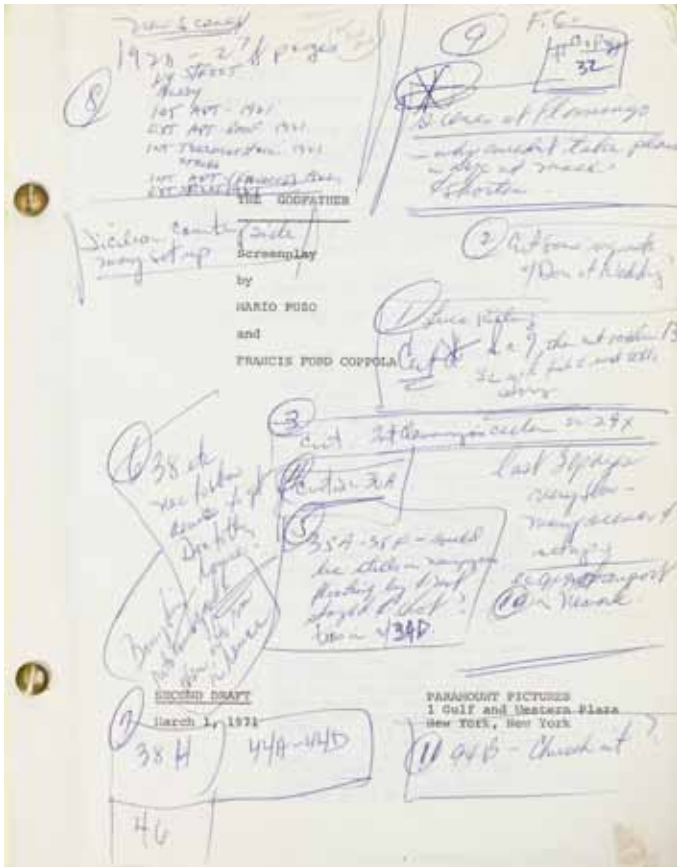
252

***Anatomy of a Murder***

Columbia, 1959. U.S. one sheet poster, linen-backed. The classic Saul Bass-designed poster for the Otto Preminger murder mystery starring Jimmy Stewart. This poster is in the collection of the Museum of Modern Art in New York.

27 x 41 in.

\$2,000 - 3,000



253

**253**  
Francis Ford Coppola's working copy of the screenplay for *The Godfather* Mimeographed Manuscript, second draft screenplay of *The Godfather* by Mario Puzo and Francis Ford Coppola, 173 pp, 4to, New York, March 1, 1971 (yellow revision pages dated as late as March 19 bound in), heavily annotated throughout by Coppola in blue and black ink and pencil, bound in black gilt-lettered wrappers, mild wear to leaves, moderate wear to covers. In custom clamshell box.

*Provenance:* Joel Adelman, long-time Coppola assistant (penciled note to verso of final leaf); Serendipity Books (Peter Howard's penciled notation to title page); the Richard Manney Collection.

According to the note from Joel Adelman at the end of this screenplay, this is Francis Ford Coppola's on-set working copy, "not the shooting copy (which looks like a telephone book), but the screenplay copy used for addition, deletion, rough ideas, etc." The title page is heavily annotated with notes regarding scenes to cut, rewrite, or add; page 2 bears 6 panels of rough storyboard ideas; other pages bear sketches of perspectives, set designs, and mise-en-scenes. There are also several additions and deletions to dialogue throughout, as well as queries regarding continuity. This lot represents a rare opportunity for collectors to own one of the primary texts used in making what many critics feel to be one of the greatest of all Hollywood films.

\$5,000 - 7,000



254



254 (detail)

**254**  
A Talia Shire dress from *The Godfather* Paramount, 1972. Black and beige diagonally striped dress with a full skirt and cream-colored collar and cuffs. Bearing a label from Brooks-Van Horn New York-Philadelphia Costumes, inscribed in black ink, "Talia Shire / S. Connie." Accompanied by a letter of provenance from an employee of Brooks-Van Horn, and a copy of the film.

Shire, as Connie Corleone, wears this dress at the baptism of her son. In one of the most powerful sequences in the film, the Corleone family orchestrates a series of hits against the other heads of the Five Families while the baptism is taking place.

\$4,000 - 6,000



255



256



257

255  
A group of behind-the-scenes photographs from *The Godfather Part II* Paramount, 1974. Six photographs, all black-and-white, including images of Francis Ford Coppola, Al Pacino as Michael Corleone, John Cazale as Fredo Corleone and other members of the cast and crew.  
11 x 14 in.  
\$200 - 300

256  
A group of behind-the-scenes photographs from *The Godfather Part II* Paramount, 1974. Six photographs, all black-and-white, including images of Francis Ford Coppola, Robert De Niro as Vito Corleone, Robert Duvall as Tom Hagen, Mario Puzo, the cinematographer Gordon Willis, and other members of the cast and crew.  
Five: 11 x 14 in.; One: 14 x 9 1/2 in.  
\$200 - 300

257  
A group of set designs for *The Godfather Part III* Paramount, 1990. Pencil on ink on paper and tracing paper. Seven original drawings and one photocopy, six signed by the artist ("Alex Tavoularis") and one initialed ("AT"). Designs for Michael Corleone's New York apartment, where many of the film's key scenes take place. *The Godfather Part III* was nominated for seven Academy Awards®, including Best Picture, Best Director, and Best Set Decoration-Art Direction.  
Largest: 27 x 10 in.  
\$1,000 - 2,000



258



259

258

A prop stock certificate from *The Godfather Part III* signed by Al Pacino as Michael Corleone

Paramount, 1990. A purchase agreement between Michael Corleone and Steve Madison, selling Corleone one million shares of International Immobiliare Sp.A., dated 24/2/1979 and signed by Pacino in character ("Michael Corleone"). Accompanied by a certificate of authenticity from Alex Tavoularis, and a copy of the film.

7 3/4 x 6 in.

\$2,000 - 3,000

259

A prop contract from *The Godfather Part III* signed by Al Pacino as Michael Corleone

Paramount, 1990. Typed Document Signed eleven times by Al Pacino as Michael Corleone ("Michael Corleone"), 11 pp recto and verso, n.p., c.1989, housed in red "International Immobiliare" folder. Together with a photocopied production design for an Italian bank. Accompanied by a copy of the film.

Michael's attempts to take over the real estate holding company are a central plot point in the film, and this folder appears on screen during one of his stock purchases.

Folder: 8 1/2 x 13 in.

\$2,000 - 3,000



260 (details)



260

**260**

**A Jack Nicholson three-piece suit from *Chinatown***

Paramount, 1974. A gray and white pinstripe wool double-breasted jacket bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2742-1 / Name Jack Nickleson [sic] / Chest 42 / Sleeve 17." Together with a six-button vest with a red-lettered Western Costume Co. Hollywood label inscribed, "No. 2742-1 / Name J. Nickleson [sic] / Chest 42"; and a pair of matching pleated pants with red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2895-1 / Jack Nicholson / Waist 35 Inseam 30 1/2." Accompanied by a copy of the film. Provenance: Profiles in History, Collectors Book Store Auction, December 14, 2008, lot 2991.

Jack Nicholson stars as Jake Gittes, a private detective in the mold of Philip Marlowe, in Roman Polanski's *Chinatown*. Set in 1930s Los Angeles, the film also features Faye Dunaway as Evelyn Cross Mulwray and John Huston as her powerful father, Noah Cross. The film was nominated for 11 Academy Awards®, including Best Actor, and won one.

**\$20,000 - 30,000**



261 (detail)



261

**261**

**A Roman Polanski blazer from *Chinatown***

Paramount, 1974. A beige linen single-breasted 2-button blazer, bearing a red-lettered Western Costume label with the typed inscription, "2751-1 / Roman Polansky [sic] / Chest 39 1/3 Sleeve 17."

*Provenance:* Julien's Auctions, *Hollywood Legends*, June 26, 2010, lot 995.

The blazer has the remnants of a stain on the lower part of the ridge side, likely from the fake blood used in the scene where Polanski's character ("Man with Knife") slits the nose of Jack Nicholson's character, Jake Gittes.

**\$4,000 - 6,000**





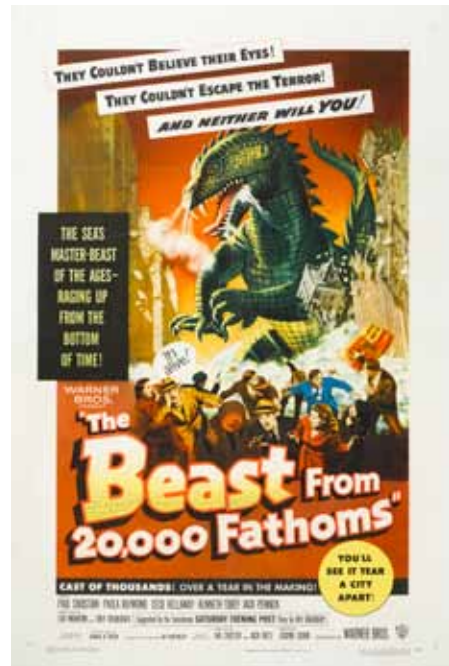
262



263



264



265

## Outer Space and Inner Demons: Science Fiction and Horror Films

262

A life cast of Boris Karloff  
White plaster with wire hook on the back.  
Provenance: Henry Alvarez Collection.  
12 x 8 x 7 in.  
\$200 - 300

263

A production design for *The Phantom of the Opera*  
Universal, 1925. Colored pencil on paper, matted and framed, depicting  
the catacombs under the Paris Opera House, the lair of the titular  
character. Provenance: purchased by the consignor from the estate of Ben  
Carré, a production designer on the film.

*The Phantom of the Opera*, a key entry in the Universal Horror series,  
starred Lon Chaney as the monster and Mary Philbin as his victim, the opera  
singer Christine. Within mat: 13 x 9 3/4 in.; Overall: 22 1/2 x 19 1/2 in.  
\$4,000 - 6,000

264

*Things to Come*  
United Artists, 1936. Lobby card poster. Featuring an image of Raymond  
Massey as John Cabal, climbing out of an airplane. The British science  
fiction classic *Things to Come* was directed by William Cameron Menzies,  
produced by Alexander Korda and based on the novel *The Shape of  
Things to Come* by H.G. Wells, who oversaw the making of the film.  
14 x 11 in.  
\$800 - 1,200

265

*The Beast from 20,000 Fathoms*  
Warner Bros., 1953. U.S. one sheet poster, linen-backed. Based on a short  
story by Ray Bradbury, *The Beast From 20,000 Fathoms* featured special  
effects by stop-motion pioneer Ray Harryhausen.  
27 x 41 in.  
\$800 - 1,200



266



266 (details)

266

A Nautilus diver's helmet from *20,000 Leagues Under the Sea* Disney, 1954. Solid copper, includes the original rubber hoses and the copper neck ring, both of which are often missing. Accompanied by a copy of the film.

This crowntop helmet was worn by one of the crewmembers on the Captain Nemo's submarine, the *Nautilus*, which was famously designed with a blend of futuristic and Victorian elements, including an enormous pipe organ. The ship's unique design carries over to this helmet, based on

a 19th century diving helmet. The Nautilus diving scenes were some of the most memorable in the film and are featured on the original movie poster. *20,000 Leagues* was among the first big budget science fiction films ever made, and Disney spared no expense (including filming the epic giant squid fight twice.) The film was nominated for three Academy Awards® and won two, for Best Art Direction and Best Special Effects. 19 x 18 x 18 in.

\$65,000 - 85,000



268



269



267

267

A reproduction Martian war machine from *War of the Worlds* Paramount, 1953. Painted plastic, mounted on a metal stand. This casting of the infamous copper Martian war machine body was created from original studio molds, while the cobra-head with its death ray was fabricated to complete the display. Accompanied by a copy of the film.

*War of the Worlds*, directed by Byron Haskin, is loosely based on the H.G. Wells novel of the same name and set in 1950s California. Designed by Albert Nozaki, the Martian war machines take the place of the tripods in Wells' novel and have heat rays mounted atop their goose necks, which incinerate anything they touch.

45 x 34 x 31 in.  
\$3,000 - 5,000

268

*I Was a Teenage Frankenstein* American International, 1957. U.S. one sheet poster, linen-backed. A sequel to *I Was a Teenage Werewolf*, released earlier that year, *I Was a Teenage Frankenstein* was shot in black-and-white with the ending in color for dramatic impact.

27 x 41 in.  
\$800 - 1,200

269

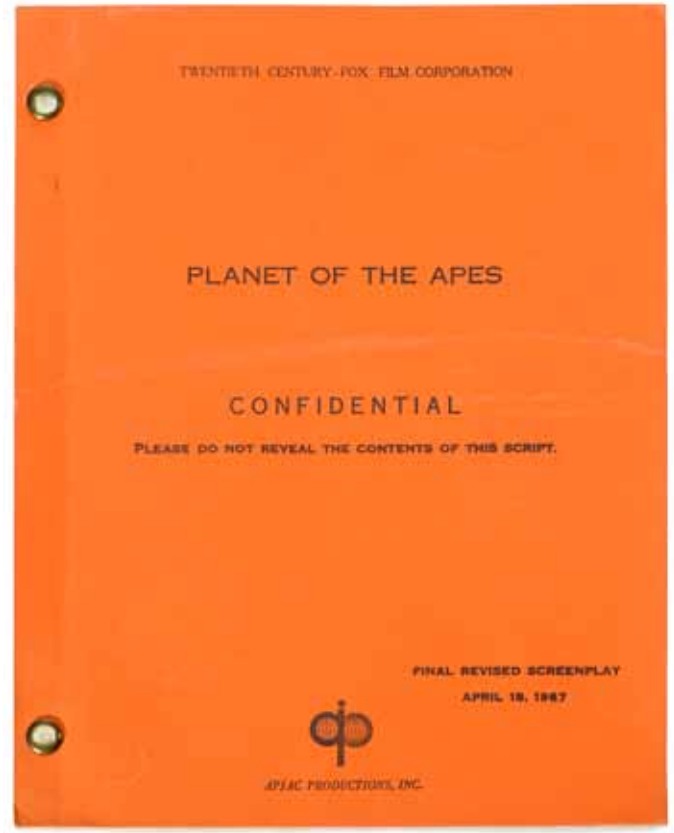
*House on Haunted Hill* Allied Artists, 1959. U.S. three sheet poster, linen-backed. Large format poster for the Vincent Price horror film, featuring artwork by Reynold Brown.

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



270

**270**  
 A gorilla soldier costume from *Planet of the Apes* 20th Century Fox, 1968. Comprising a purple cotton collarless shirt and matching drawstring pants; a heavy purple leather vest, bearing a red-lettered Western Costume Co. Hollywood label, with typed inscription, "No. 2954-1 / Chest 42 / Waist 44"; a brown cotton canvas and leather ammo sash; displayed with reproduction boots and club on a custom form (costume removable) with a silicon head made from the original mold. Accompanied by a copy of the film.  
 On form: 33 x 12 x 72 in.  
 \$8,000 - 12,000



271

**271**  
 A final revised screenplay of *Planet of the Apes* Xerographic Manuscript, 144 pp, on light green paper, 4to, n.p., April 18, 1967 (blue revision pages dated April 20 and April 24, 1967 bound in), housed in orange Twentieth Century-Fox wraps stamped "confidential," very fine.  
 Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.  
 Rod Serling and blacklisted writer Michael Wilson shared screenwriting credit on *Planet of the Apes*, the first adaptation of Pierre Boulle's novel.  
 \$600 - 900



270 (detail)



272 (details)



272

A Mia Farrow nightgown from *Rosemary's Baby*

Paramount, 1968. Ankle-length white cotton nightgown with floral embroidery at the bodice, lace trim, and pale blue ribbons on each side of the bust. No labels present. Accompanied by a copy of the film.

*Provenance:* Collection of Mia Farrow; Julien's Auctions, *Hollywood Legends*, June 26, 2010, lot 1321.

Farrow wears this nightgown in two pivotal scenes in the film: the night she discovers she's pregnant, and the night after giving birth when she hears the infants cries coming from the apartment next door.

*Rosemary's Baby*, director Roman Polanski's first American film, was a great critical and commercial success, earning two Academy Award® nominations and four Golden Globe nominations.

\$12,000 - 15,000



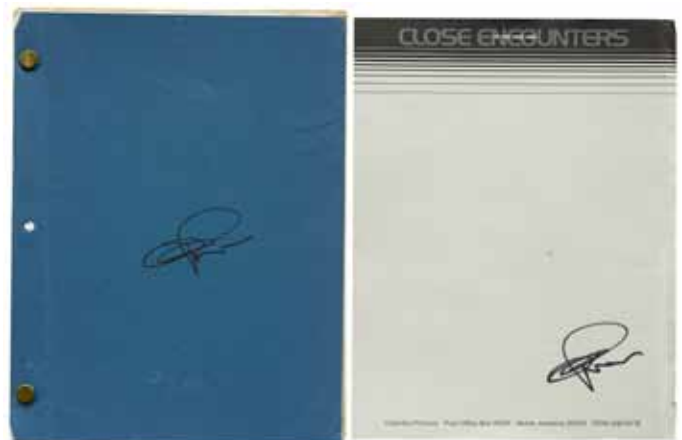
273



274



275



276

273

A preliminary script of *Rosemary's Baby*  
 Mimeographed Manuscript, "Rosemary's Baby ... by Roman Polanski,"  
 186 pp, on yellow paper, 4to, n.p., May 15, 1967, marked "Preliminary  
 Script" and stamped "36" on title page, bound with brass brads and  
 housed in original mint green Paramount Pictures wrappers, old label  
 residue to covers but otherwise fine.  
*Provenance:* Serendipity Books (receipt laid in); the Richard Manney Collection.

Polanski received a nomination for best screenplay for his adaptation of  
 Ira Levin's novel. Running 186 pp, this early version would be cut down  
 before filming.

**\$600 - 900**

274

*2001: A Space Odyssey*  
 Metro-Goldwyn-Mayer, 1970. U.S. half sheet poster, style B. A classic  
 poster for the science fiction film billed as "the ultimate trip,"  
 featuring a large image of the Star Child.

28 x 22 in.

**\$1,000 - 1,500**

275

A *Soylent Green* can and cracker  
 Metro-Goldwyn-Mayer, 1973. A tin can with a label reading, "New!  
 Delicious / Soylent / Green / Miracle food / of high energy / plankton /  
 gathered from / the oceans / of the world." Created for promotional  
 purposes, similar cans were featured in ads for the film. Together with a  
 prop piece of *Soylent Green*, being a square piece of balsa wood painted  
 lime green, and a small "City of New York Police Dept" sticker.  
*Can:* 2 1/2 x 4 3/4 in.

**\$500 - 700**

276

A script for *Close Encounters of the Third Kind*  
 Xerographic Manuscript, revised screenplay by Stephen Spielberg, approx.  
 126 pp, 4to, Burbank, CA, May 12 and May 14, 1976, bound in blue  
 wraps, with green, pink, yellow, orange, and blue revision pages bound  
 in, signed on the upper cover by title designer Dan Perri, together with a  
 piece of letterhead from the production also signed y Perri, also signed.

A passion project for writer/director Steven Spielberg, *Close Encounters*  
 was nominated for eight Academy Awards® and was added to the Library  
 of Congress's National Film Registry in 2007.

8 1/2 x 11 in.

**\$600 - 800**



277

277

A Devil's Tower miniature from *Close Encounters of the Third Kind* Columbia, 1977. Molded and painted foam. Production made, but not screen-used, model of Devil's Tower National Monument in the Black Hills of Wyoming. Accompanied by a copy of the film.

The climax of Steven Spielberg's science fiction masterpiece occurs at the famed Devil's Tower, where the government has constructed a secret base to make contact with the UFOs. *Close Encounters* was nominated for eight Academy Awards®, including Best Director, Best Visual Effects, and Best Art Direction.

35 x 13 x 21 in.

\$15,000 - 20,000



278

**278**  
A prototype alien head from *Close Encounters of the Third Kind* Columbia, 1977. Foam latex with a zipper in the back, plastic eyes added later, displayed on a wooden base. One of many different styles of alien heads developed for the final scene of the film where the aliens are revealed. *Close Encounters* was nominated for nine Academy Awards®, including Best Director, Best Art Direction, and Best Visual Effects. On stand: 10 x 9 x 17 in.; Head only: 10 x 9 x 13 in. \$2,000 - 3,000



279

**279**  
A spaceship made for *Close Encounters of the Third Kind* Columbia, 1977. Plastic spaceship painted silver, with one light on top, one at each side, and three below, now mounted on a metal base and wired for display. The spaceship lights up to resemble the ships' appearance in the film as balls of light. Assembled from largely production made pieces. Accompanied by a copy of the film.

Coming of the success of *Jaws* (1975), Steven Spielberg turned his attention back to his passion project, *Close Encounters*. Spielberg had written a short story called "Encounters" in 1970 and signed a deal with Columbia for a science fiction film in 1973, but principal photography didn't begin until May, 1976. The long development time paid off, with the film winning great commercial success and receiving eight Oscar® nominations. On stand: 10 x 10 1/2 x 16 in.; Spaceship only: 9 1/2 x 6 1/2 x 6 1/2 in. \$6,000 - 8,000





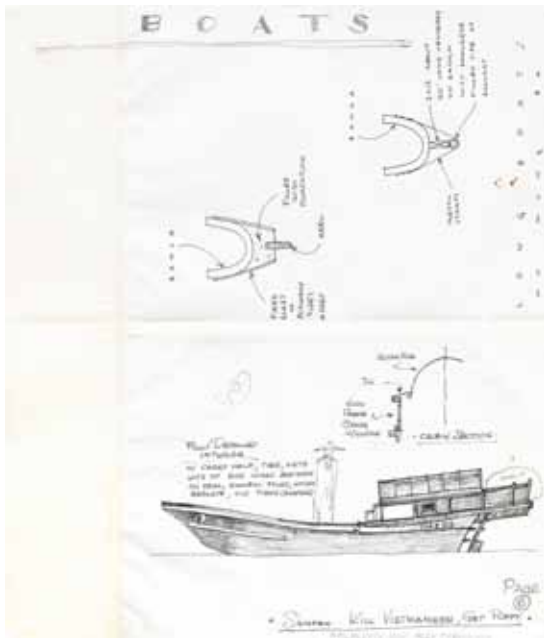
280

280

A prototype prop of Han Solo in carbonite made for *Star Wars Episode V: The Empire Strikes Back* 20th Century Fox, 1980. Production made, painted later, mounted in a display case. A prototype made for the famous scene in which Han Solo (Harrison Ford) is frozen in carbonite by Darth Vader.

Case: 16 x 6 3/4 x 17 in.

\$8,000 - 12,000



281



283

281

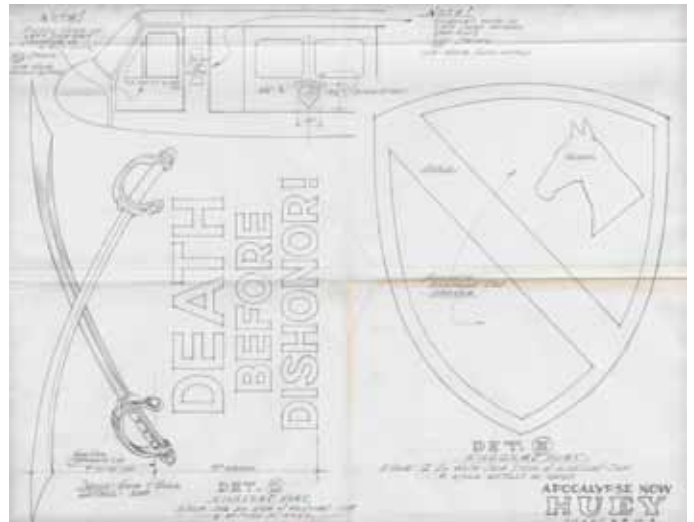
A production design from *Apocalypse Now* United Artists, 1979. Ink and pencil on paper, matted, depicting for the Vietnamese sampan boats, captioned "Sampan Kill Vietnamese, Get Puppy."

A production sketch for the notorious scene where American soldiers, passing one of the Vietnamese sampan boats, stop it to check the passengers' papers. One of the women on the boat goes to get something out of a barrel and, fearing it is a bomb, the soldiers shoot her and everyone else on the boat. They then inspect the barrel and find that it contains a puppy, not a bomb.

Overall: 18 x 22 in.; Drawing only: 13 3/4 x 16 1/4 in.  
\$600 - 800



282



284

282

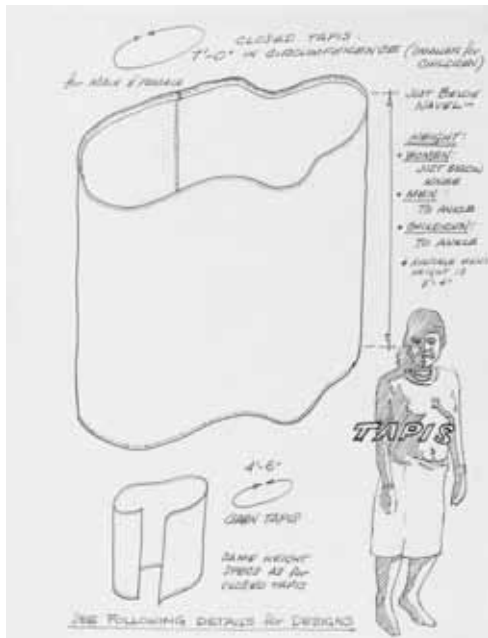
A production design from *Apocalypse Now* United Artists, 1979. Pencil on tracing paper, matted. A design for the sign at Kurtz's compound, reading "Nu Mung Ba / Team A-26 / 5th Special Forces / Our Mot[t]o Apocalypse Now," with a skull resting on the ground underneath.

Overall: 24 x 21 in.; Within mat: 14 x 11 in.  
\$400 - 600

283

A prop skull from *Apocalypse Now* Painted foam, displayed on a reproduction bamboo and plaster base. Together with a production design for "special logs," ink and pencil on paper, signed by the artist ("Alex Tavoularis"), and a provenance letter from Tavoularis, the film's production illustrator, stating how he acquired this skull from the set of Kurtz's compound when he was in the Philippines working on the film.

Overall height: 16 1/2 in.; Skull height: 7 in.  
\$3,000 - 5,000



285



287



286



287 (detail)

284

A production design for *Apocalypse Now*  
 United Artists, 1979. Pencil on tracing paper, matted. Designs for the decoration of Kilgore (Robert Duvall)'s Huey helicopter, including the seal of the 1st Cavalry Division and a pair of crossed swords with the slogan "Death Before Dishonor!"  
 Overall: 28 x 22 in.; Within mat: 23 1/2 x 18 in.  
 \$600 - 800

285

A group of 6 costume designs for *Apocalypse Now*  
 United Artists, 1979. Ink on paper, matted. Costume designs by Alex Tavoularis for the Vietnamese living in Kurtz's compound, including blankets, loin cloths, blouses and shirts.  
 Drawings: 8 1/2 x 11 in.; Overall: 11 1/2 x 14 in.  
 \$400 - 600

286

An *E.T.: The Extra-Terrestrial* prop mushroom  
 Universal, 1982. Light yellow, translucent, cast resin mushroom. Inscribed on the underside in black marker, "ET." Visible in the opening scene of the film, aboard the alien spaceship.  
 Height: 3 3/8 in.  
 \$800 - 1,200

287

A Kyle MacLachlan jumpsuit from *Dune*  
 Universal, 1984. Tan canvas jumpsuit with lacing at legs and sleeves, snaps down the front, mesh ventilation panels under the front and back pockets, and insignia patches on the collar and shoulders. Bearing a black-lettered "Sasteria Teatral y Cinematografica Cornejo, Madrid, Espana" label inscribed in black ink, "Kyle MacLachlan." Accompanied by a copy of the film.

Kyle MacLachlan plays the main character, Paul Atreides, in David Lynch's adaptation of the Frank Herbert sci-fi classic.  
 \$3,000 - 5,000



288

**288**

A Terror Dog maquette from *Ghostbusters* Columbia, 1984. Clay on plywood, displayed in a plexiglass case.

An early design for the Terror Dogs, attributed to Randall William Cook, who later won three Oscars® for his work on *The Lord of the Rings*. The Terror Dogs appear in the finished film as large monsters with horns and glowing red eyes, who can possess humans.

Case: 18 x 15 1/2 x 10 1/2 in.

\$2,000 - 3,000

**289**

A production design from *Ghostbusters* Columbia, 1984. Pencil and ink on paper.

A preliminary design for Slimer/Onionhead, the first ghost captured by the Ghostbusters. Accompanied by a Certificate of Authenticity from Steve Johnson of Edge FX stating that this is the original Slimer Onionhead sketch created by David High. Johnson is credited as the sculptor of Slimer/Onionhead.

17 x 14 in.

\$1,000 - 1,500



289



290



291



292



293

## The Modern Blockbuster

290

A group of production art for *Airport* Universal, 1970. Ink and pencil on paper. Approximately 260 original drawings, finished storyboards and rougher preliminary drawings, together with additional period copies.  
*Provenance:* Estate of John L. Jensen.

*Airport* featured a star-studded cast, including Burt Lancaster, Dean Martin, Jean Seberg and Jacqueline Bisset and spawned three sequels and a league of other disaster film imitators. It was the second highest-grossing film of 1970 and received ten Academy Award® nominations and one win, for Helen Hayes as Best Supporting Actress.

8 1/2 x 11 in.

\$300 - 500

291

A pair of Edith Head Studios costume designs for *Airport* Universal, 1970. Gouache, ink, and pencil on illustration board. The first, depicting a pilot in a gray uniform, hat and boots, inscribed by Head in pencil at upper left, "Airport" and signed by her ("Edith Head") at lower right. The second, depicting a woman in gray pants and a gray quilted jacket with yellow trim on the hood, a yellow turtleneck underneath and a yellow handbag with a "TGA" logo, inscribed by Head at upper right, "Airport" and signed by her ("Edith Head") at lower right.

14 x 19 in.

\$800 - 1,200

292

A concept drawing for *King Kong* Paramount, 1976. Charcoal and colored pencil on paper, signed and dated ("David J. Negrón '75"), mounted on board. Accompanied by a Certificate of Authenticity from the artist.

This image depicts King Kong banging on the village wall as he moves towards the gate. *King Kong* was nominated for three Academy Awards® and was one of the highest-grossing films of 1977.

*Overall:* 41 x 29 1/2 in.; *Drawing only:* 37 x 23 1/2 in.

\$900 - 1,200

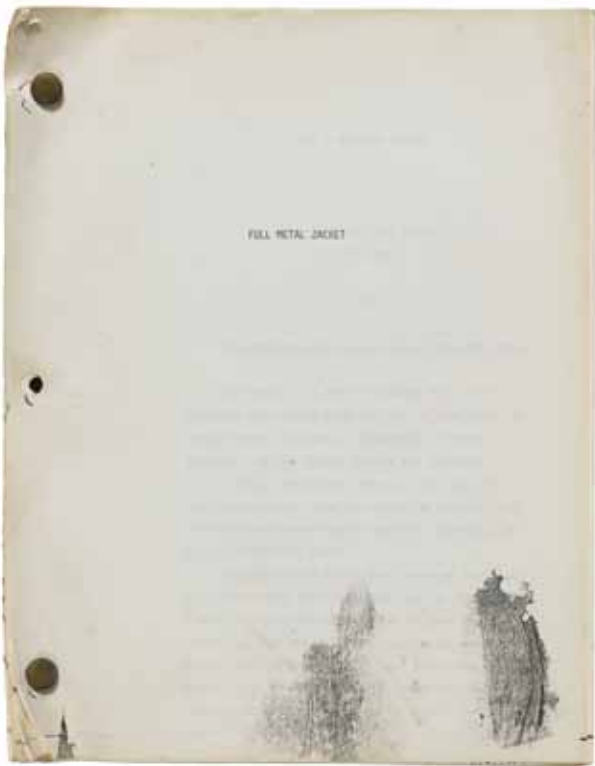
293

A group of storyboards from *King Kong* Paramount, 1976. Acrylic and ink on paper, laid down to board, signed ("Negrón"). Four images on one board, depicting the scene in which King Kong falls into the pit.

*Provenance:* Collection of the artist, David J. Negrón, who is credited as an illustrator on the film. Accompanied by a Certificate of Authenticity.

18 x 28 in.

\$200 - 300



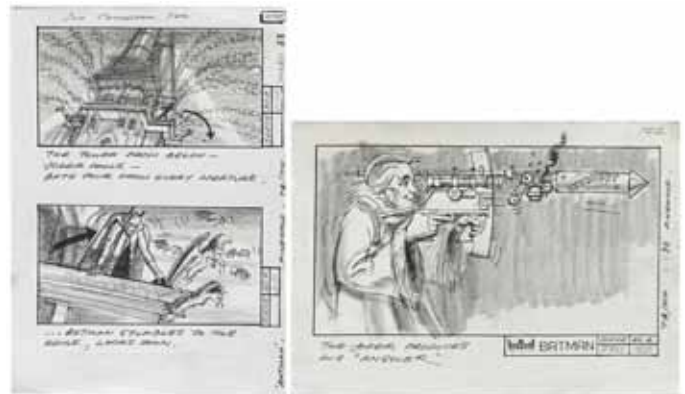
294



295



296



297

**294**  
Stanley Kubrick's treatment for *Full Metal Jacket* Xerographic Manuscript, 157 pp, 4to, n.p., n.d. but some sheets variously dated 1/18/85, 1/22/85, 1/28/85, and 2/4/85, bound at left margin with brass brads, title inked to left edge of sheets, some corner wear, light soiling to cover sheet and final leaf.

The first step toward what would become the screenplay of *Full Metal Jacket* (1987). Having based his treatment on Gustav Hasford's 1979 novel, *The Short-Timers*, Kubrick then met with Michael Herr – Vietnam war correspondent and author of *Dispatches* (1977) – to break the treatment down onto index cards, before Herr wrote the first draft of the screenplay. Kubrick, Herr, and Hasford would all receive a screenplay credit in the end.

\$1,000 - 1,500

**295**  
A Tom Berenger army uniform from *Platoon* Orion, 1986. Green military field jacket with sergeant's stripes, "tropic lightning" patch of the 25th Infantry Division, and name tape embroidered "Barnes." Bearing a label inscribed in ink, "Sgt. Barnes". Together with a green bandolier ammunition belt, also inscribed "Barnes," and a pair of green pants, inscribed "34" on the waistband. Accompanied by a copy of the film.

*Provenance:* Christie's East, *Film and Television Memorabilia*, December 18, 1995, lot 78.

*Platoon* was a critical and commercial success, winning Academy Awards® for Best Picture and Best Picture, among others, and earning Tom Berenger a nomination for Best Supporting Actor.

\$3,000 - 5,000

**296**  
A pair of storyboards from *Batman* Warner Bros., 1989. Ink and pencil on photocopied storyboard paper. One sheet (with two storyboards), depicting the scene where the Joker's clown balloon floats over the city, releasing gas. The second sheet depicts Jack (the Joker) peering around a corner holding a gun. 8 1/2 x 11 in.

\$400 - 600

**297**  
A pair of storyboards from *Batman* Warner Bros., 1989. Pencil and ink on photocopied storyboard paper. One sheet depicting the Joker holding a rocket launcher and a second sheet (with two storyboards) depicting Batman and the Joker's fight atop the church. 8 1/2 x 11 in.

\$400 - 600



298 (details)



298

298

A Jack Nicholson suit from *Batman*

Warner Bros., 1989. Purple pinstripe wool suit, comprising a double-breasted jacket, vest, and pants, accompanied by a supplied shirt, tie, gloves, and Joy Buzzer, and displayed on a custom made form of Jack Nicholson as the Joker (costume is removable). Jacket, vest and pants each bear a hanging tag inscribed in black ink, "Batman / Jack Nicholson / as / 'Jack Napier' / Costume Record / #018804 / 1 3pc suit."

*Provenance:* Accompanied by a Certificate of Authenticity from Warner Bros. stating that this three-piece suit, shirt, tie, hat, and gloves are an "official (hero) costume made for Jack Nicholson as 'Joker' in the production *Batman*." Please note that only the three-piece suit mentioned in this certificate is included in the lot. The other items are supplied.

*Batman*, directed by Tim Burton, was the first installment in Warner Brothers' series and featured costumes by Bob Ringwood.

*On form:* 43 x 73 x 14 in.

\$45,000 - 65,000



299



299 (details)



299

A Michael Keaton Batman costume from *Batman Returns*

Warner Bros., 1992. Comprising a rubber bodysuit, belt, gloves with serrated fins, rubberized cape, and cowl. Displayed on a model of Michael Keaton, standing on a base modeled to look like a rooftop ledge. Accompanied by a copy of the film.

Tim Burton's second film in the Batman series, *Batman Returns* is known for its dark mood and fantastical villains, including the Penguin and Catwoman. Burton brought in Bo Welch, his production designer from *Beetlejuice* and *Edward Scissorhands*, to achieve this, alongside costume designer Bob Ringwood.

With base: 34 x 24 x 80 in.

\$30,000 - 50,000





300



301



302



302 (detail)

300

A group of props from *Batman Returns* Warner Bros., 1992. Comprising three large buttons from the Penguin's mayoral campaign reading "Oswald for Order," and one with an image of the Penguin and the caption "For Mayor"; a molded rubber batarang, and a round rubber disc with the bat symbol.

*Various sizes*

\$500 - 700

301<sup>□</sup>

A Gotham Taxi license plate from *Batman Returns* Warner Bros., 1992. Plastic license plate reading "Taxi / T-25964 / Gotham." 12 x 6 in.

\$300 - 500

302

A Jim Carrey Riddler cane from *Batman Forever* Warner Bros., 1995. Gold resin cane with handle in the shape of a question mark. Employed by Jim Carrey as The Riddler, the master of puzzles who forms an alliance with Two-Face, played by Tommy Lee Jones.

*Provenance:* Purchased by the consignor directly from Warner Bros., accompanied by a copy of the receipt.

*Length:* 38 in.

\$8,000 - 10,000



303



303 (detail)

303

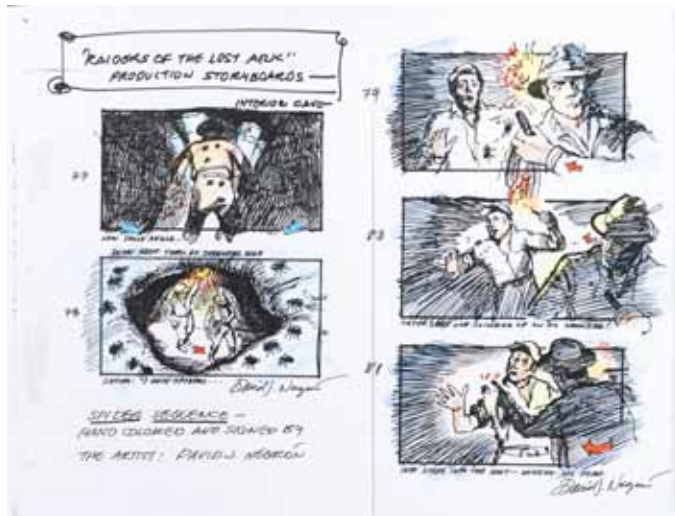
A Chris O'Donnell Robin costume from *Batman and Robin* Warner Bros., 1997. Molded foam rubber over neoprene bodysuit with distinctive "red bird" design on the chest and shoulders and black metallic finish. Bearing three hanging tags, inscribed, "*Batman / and / Robin / Chris O'Donnell / as / 'Robin' / CR#108065,*" the second with a schematic of the torso of the suit with red dots marked on it, inscribed "*good front*" and on the verso, "*3000 / R-Torso-1-A-(61827) / Type: Washed 6/19 Be / Plugged / Actor: Chris O'Donnell / #R-8-H-CoD / Suitability: B / Other Notes: Painted 9/30 / Color Corrected/ old long velcrow [sic] in back / Fabricator: Nf Ng*", third tag inscribed, "*Batman / and / Robin / Chris O'Donnell / as / 'Robin' / CR#108066.*" Together with a black metallic

rubber cape with metallic red interior and black velvet trim at neck, with two hanging tags, the first with a diagram of the cape on one side, and the verso inscribed, "*Type: Air / Actor: C.O.D. / #20 / Suitability: Long / Fabric: Poly / Length: CF: 46 CB: 48,*" the second inscribed, "*Robin / Reg / Cape / to be / inventoried.*" Accompanied by a copy of the film.

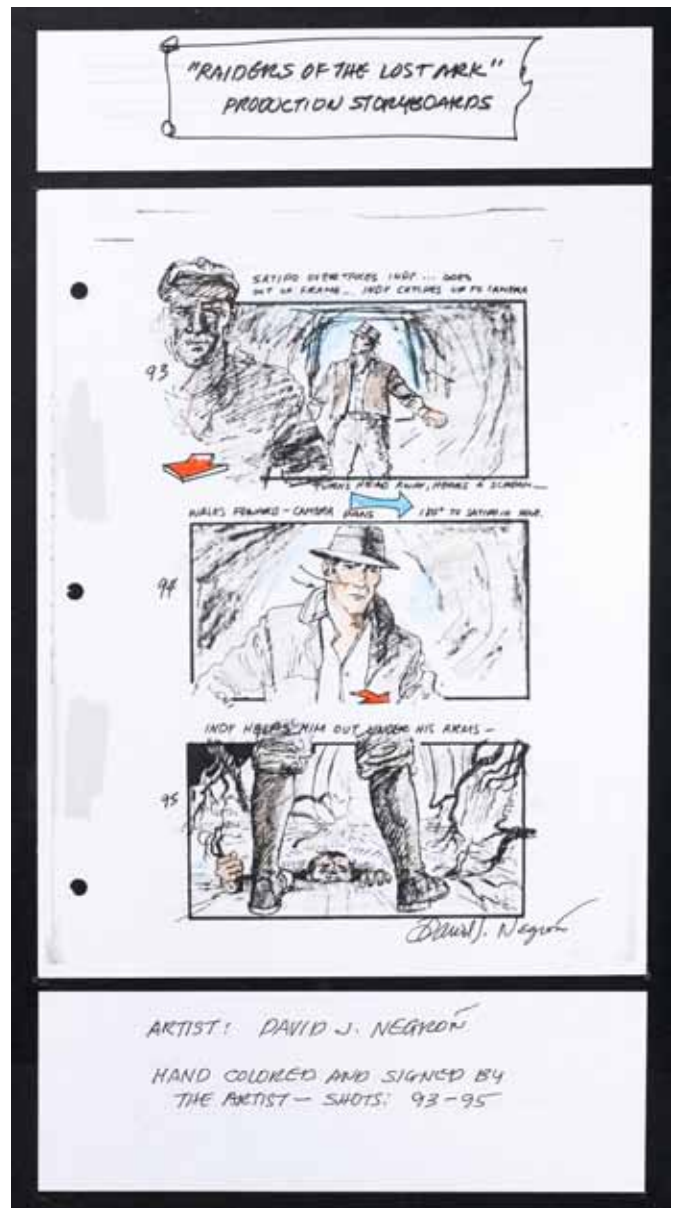
*Batman and Robin* was Chris O'Donnell's second turn in the role of Robin after 1995's *Batman Forever*. This film finds Batman (Val Kilmer) and Robin battling Mr. Freeze (Arnold Schwarzenegger) and Poison Ivy (Uma Thurman). **\$10,000 - 12,000**



304



305



306

**304**  
 Revised fifth draft of the screenplay of *Raiders of the Lost Ark*  
 Xerographed Manuscript, 110 pp, 4to, Borehamwood, Herts, England, April 1980, marked "Revised Fifth Draft" on title page, some sheets marked variously "Rev. 5/19/80," "6/16/80," "8/11/80," "14/8/80," "5/12/80," bound with brass brads in original pink wrappers, corners of a few leaves turned down, minor creasing to covers but overall excellent condition.

Filming finally began following the completion of the present draft, bringing to an end the long period of development that began with George Lucas' story conferences with Philip Kaufman in 1974, through the several drafts of screenplays by Lawrence Kasdan, the first of which was dated June 15, 1978.  
**\$200 - 300**

**305**  
 A group of storyboards for *Raiders of the Lost Ark*  
 Paramount, 1981. Hand-colored photocopy of three storyboards for the film, signed ("David J. Negrón") by the artist, matted and framed. Depicting the scene in which Indiana Jones (Harrison Ford) and his guide Satipo (Alfred Molina) enter the cave in search of the Fertility Idol and are attacked by tarantulas.  
*Provenance:* Collection of David J. Negrón, accompanied by a Certificate of Authenticity.  
*Overall: 20 x 14 in.; Within mat: 14 x 11 in.*  
**\$400 - 600**

**306**  
 A group of storyboards for *Raiders of the Lost Ark*  
 Paramount, 1981. Hand-colored photocopy of three storyboards for the film, signed ("David J. Negrón") by the artist, matted and framed. Depicting the scene in which Satipo (Alfred Molina), Indian Jones' (Harrison Ford) Peruvian guide, betrays Jones and attempts to steal the Fertility idol for himself.  
*Provenance:* Collection of David J. Negrón, accompanied by a Certificate of Authenticity.  
*Overall: 14 x 20 in.; Within mat: 8 1/2 x 11 in.*  
**\$400 - 600**



307

307

**A whip from *Indiana Jones and the Last Crusade***

Paramount, 1989. Braided leather bullwhip with black cotton braid at the tip. Accompanied by a crew map to the filming location in Almería, Spain; an early production schedule from Lucasfilm; a paint sample given to the Spanish crew for the WWII tank; production art for one of the vehicles in the "Young Indiana Jones" opening sequence; a worklist signed by Tip Tipping, stuntman on the film; a piece of Lucasfilm letterhead; a Lucasfilm UK envelope; and a Lucasarts postcard signed by George Lucas. This whip was used in the scenes shot in Almería, Spain, which included the World War II tank and horse chase sequence.

The third film in the original Indiana Jones trilogy, *The Last Crusade* costars Sean Connery as Indiana Jones' father and River Phoenix as the young Indiana Jones. The film was shot in Almería, Spain, Elstree Studios, England, Petra, Jordan, Venice, Italy, and various other locations in California, Utah, and Texas. *Provenance:* Accompanied by a letter of provenance from the consignor stating how he purchased the whip from a member of the stunt crew in 1992, and a Polaroid of the other props from the film that he purchased at the same time.

**\$20,000 - 30,000**



308



270 (detail)

**308**

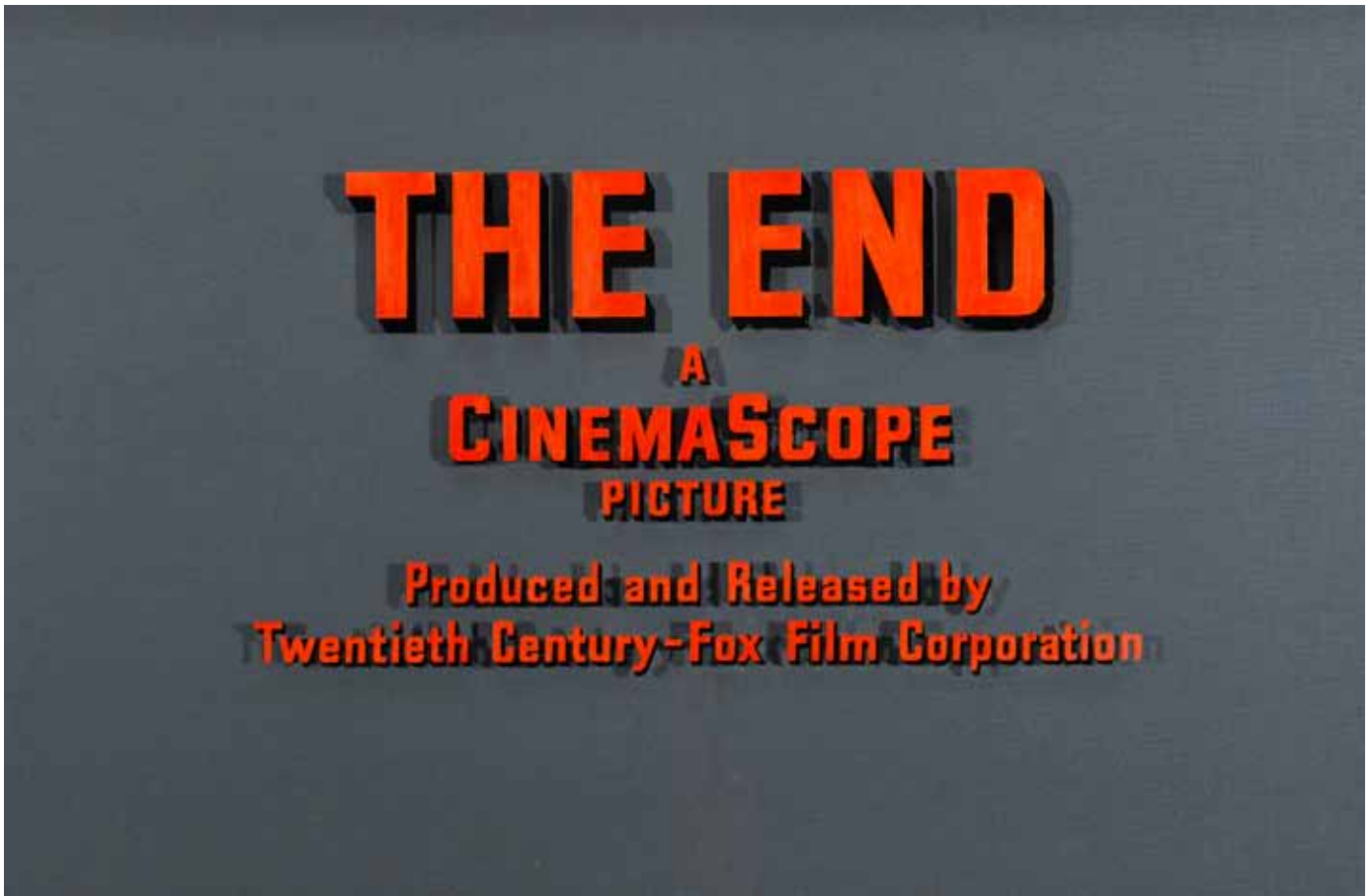
A Tom Hanks Army uniform from *Forrest Gump*

Paramount, 1994. Green fatigue jacket with Private patches and a flower patch representing the 9th Infantry Division, and name tapes reading "Gump" and "U.S. Army." Bearing a black-lettered Motion Picture Costume Co. label with the typed inscription, "*Tom Hanks.*" Together with a pair of green cargo pants with a black-lettered Motion Picture Costume Co. label with the typed inscription, "*Tom Hanks,*" and a green cap with an identical label and inscription. Accompanied by an inventory hanging tag inscribed "*MWD216 / F.Gump / Hanks Military O.*" Jacket and pants intentionally stained and distressed.

*Forrest Gump* was nominated for for 13 Oscars® and won six including Best Picture and Best Actor for Tom Hanks.

\$5,000 - 7,000

309



309

A Twentieth Century-Fox "The End" title

Enamel on glass, displayed on a gray background, matted and framed.

Created by Pacific Title & Art Studio. Red and black block letters reading, "The End / A  
CinemaScope / Picture / Produced and Released by / Twentieth Century-Fox Film Corporation."

*Overall: 34 x 23 1/2 in.; Within mat: 27 x 16 1/2 in.*

\$2,000 - 3,000

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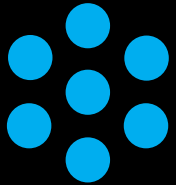
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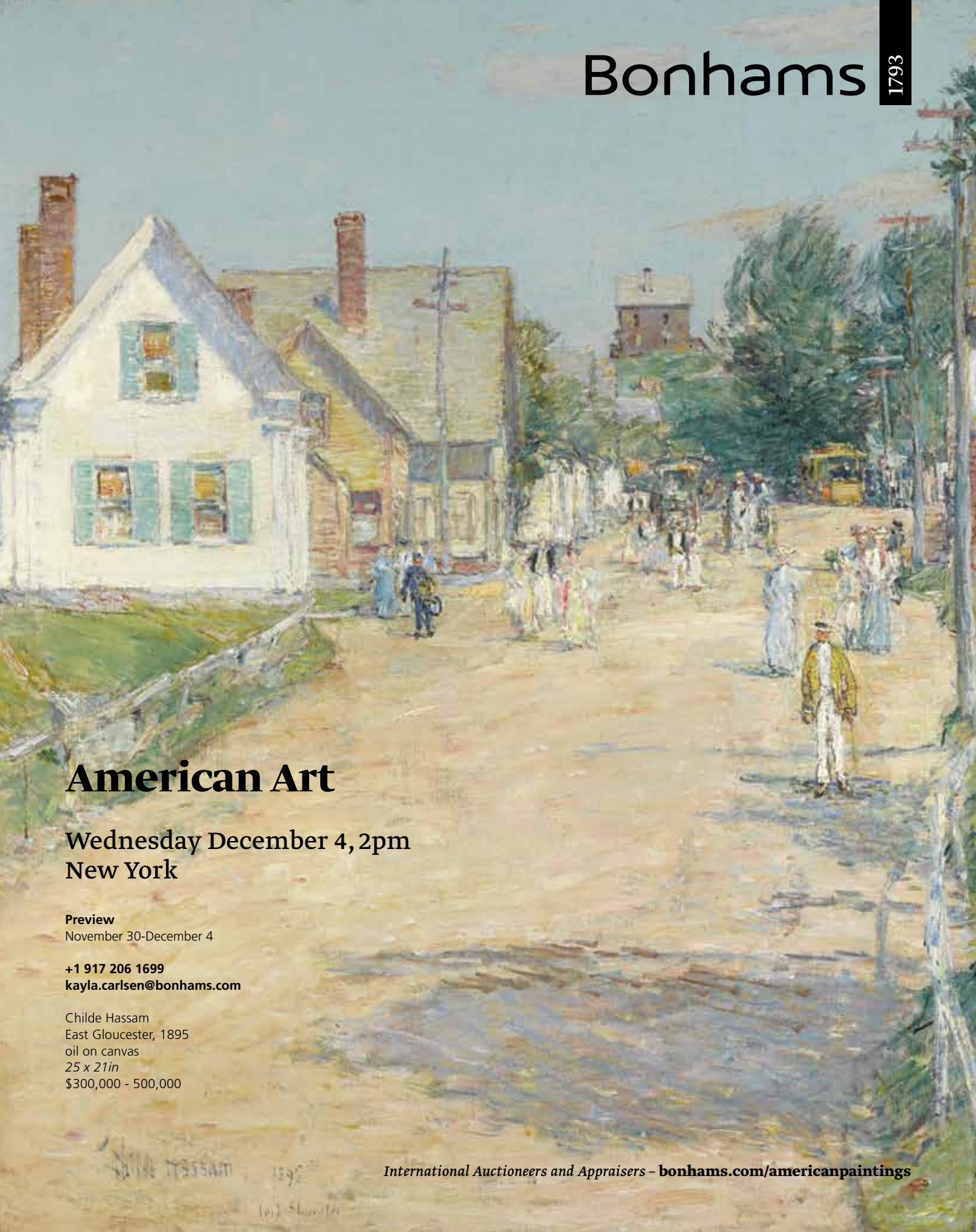


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