



Bonhams

1793

**Entertainment
Memorabilia
including
Animation Art**

Sunday May 5, 2013 at 10am
Los Angeles

**Entertainment Memorabilia
including Animation Art**
Sunday May 5, 2013 at 10am
Los Angeles

Bonhams

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

Preview

Friday May 3, 10am to 5pm
Saturday May 4, 10am to 5pm

Bids

+1 (323) 850 7500
+1 (323) 850 6090 fax

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

Sale Number: 20984
Lots 3000 - 3570

Catalog: \$35

Inquiries

Entertainment Memorabilia
Lucy Carr
+1 (323) 436 5467
+1 (323) 850 5843 fax
lucy.carr@bonhams.com

Animation Art

Dana Hawkes
+1 (978) 283 1518
+1 (323) 850 5843 fax
dana.hawkes@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20984

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

Illustrations

Front cover: Lot 3097
Session page: Lot 3488
Back cover: Lot 3508

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, 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 this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the

21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

Mediation and Arbitration Procedures

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

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

CONDITIONS OF SALE - CONTINUED

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

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

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

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

FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

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. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

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

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

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the

goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/20984 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	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 sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state 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. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs](#) and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 693 6600 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

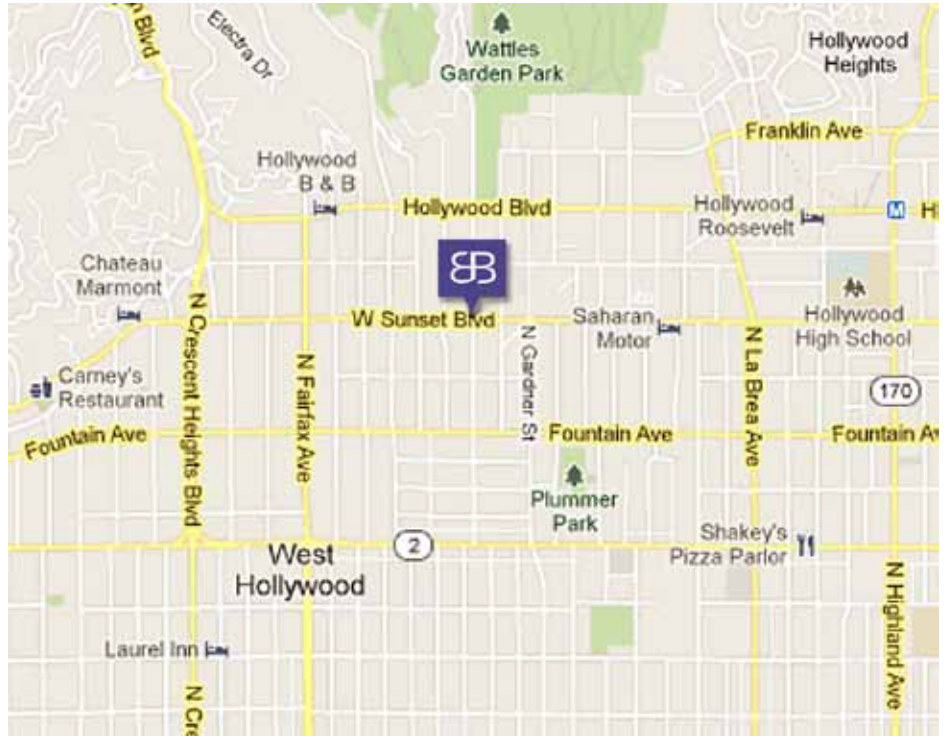
The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important Notice

Bidders should satisfy themselves on all matters of accuracy of description, authorship, provenance, quality and condition. Group lots are sold not subject to return due to errors in quantity counts or descriptions of individual items. Please contact the department for additional information.



A Note to TCM Classic Film Festival attendees:

Bonhams' Los Angeles saleroom, located just blocks from the Roosevelt Hotel in Hollywood, will be open and displaying highlights from this auction during the weekend of April 25-28 from 12pm to 5pm.



3000



3002



3001



3003

3000

A Rudolph Valentino book and photographs

Day Dreams. New York: MacFadden, 1923. Hardcover, bound in orange cloth. A volume of poetry later claimed by Valentino's wife, Natacha Rambova, to have been the result of Valentino's communications with the spirit world. Together with six photographs of Valentino by Abbe, including in character in Monsieur Beaucaire and at home at Falcon Lair; three photographs of Valentino posing for a sculptor, one photograph of him at a desk, and two photographs of him in a Native American headdress.

Abbe photographs: 8 x 10 in.; Other photographs: 4 x 6 in.

\$400 - 600

3001

A Gloria Swanson letter and photographs

A typed letter signed by Gloria Swanson, dated February 14, 1924, to a fan regarding his many letters to her. The letter is laid down to the young man's scrapbook which includes many photographs of Swanson and other contemporary stars. Together with two photographs of Swanson in costume and a photograph of her by Edwin Bower Hesser.

Various sizes

\$200 - 300

3002

An inscribed photograph of John Barrymore

Inscribed in white ink, "*To Maria / with love / from / Jack / 1925.*" A fine photograph of Barrymore in the prime of his silent film career, displaying his famous profile in a three quarter pose. Together with an 8 x 10 in. vintage reprint of a photograph of Barrymore by Melbourne Spurr.

10 1/8 x 13 1/8 in.

\$200 - 300

3003

A group of four original promotional paintings for silent films

1925-1928, all gouache on board. Titles include *Hogan's Alley* listing Monte Blue and Patsy Ann Miller; *Hogan's Alley* listing Willard Louis (both examples signed by Dorner T. Schuler); a portrait of Warner Baxter with guitar, likely from *In Old Arizona*, 1928; and a portrait of Warren Baxter in a cowboy hat.

From 24 x 30 in. to 30 x 40 in.

\$200 - 300



3004



3007

3004

An original promotional painting for Rudy Vallée and his Connecticut Yankees

Gouache on board, with letters cut out and applied. Vallée formed the Connecticut Yankees in the mid-1920s, while attending Yale University. Perhaps the first 20th century pop star, Vallée was an actor, singer, and bandleader and attracted legions of fans. His last hit single was "As Time Goes By" in 1943. By repute, this painting originated from Vallée's estate. 31 1/2 x 53 1/2 in.

\$400 - 600

3005

A Norma Talmadge Tiffany & Co. gold perfume bottle

18kt gold, bearing the maker's mark used by Tiffany from 1907-47, engraved with a Deco style monogram, "NTS." Dating from Talmadge's 1916-1934 marriage to Joseph Schenck. Schenck and his brother Nicholas founded Loew's with Marcus Loew, and Joseph Schenck went on to found 20th Century Pictures with Darryl Zanuck. The sister of Natalie and Constance Talmadge, Norma was a 20-year old starlet when she married Schenck, a 38-year old theater executive. The actress and the executive were a powerful pair, and Schenck's guidance helped turn Talmadge into one of the top stars of the 1920s. Their union began to unravel after Talmadge reportedly fell in love with Gilbert Roland on the set of *Camille* (1927), and after two talkies, the actress retired from the screen in 1930.

This lot was acquired by the consignor from her parents, who were friends with Talmadge during her later years in Las Vegas.

3 3/8 x 1 1/4 in.; 86. 2 g

\$2,500 - 3,500



3006



3005

3006

A group of photographs of early film stars by Edwin Bower Hesser 33 photographs, subjects include Betty Blythe, Claudette Colbert, Richard Dix, Sam Hardy, Lloyd Hughes, Alice Joyce, William Powell, Esther Ralston, and Buddy Rogers. Hesser is best known for his nude photographs of Jean Harlow taken in LA's Griffith Park.

4 1/2 x 6 1/4 in.

\$300 - 500

3007

A group of photographs of Marilyn Miller by Edwin Bower Hesser

20 in all, including photographs of her as Sunny, as a ballerina in the Ziegfeld Follies, in a riding costume, in a fur-trimmed coat, and wearing white tie and a top hat. Miller was a popular Broadway star of the 1920s and '30s, and was portrayed by June Haver in the biopic *Look for the Silver Lining* (WB, 1949). She is also said to be the inspiration for Marilyn Monroe's first name as Ben Lyon, a Fox casting director, told Monroe that she reminded him of Marilyn Miller. Together with three photographs by Hesser of John Boles, Lois Moran, and Irene Rich.

Largest: 6 1/2 x 8 1/2 in.

\$200 - 300



3008



3009

3008

An Edward Steichen photograph of Mary Pickford

Stamped on the verso, "Copyright / Conde Nast Publications, Inc." and "Photograph by Steichen / 80 West 40th Street / New York," matted.

Taken in 1924, this photograph captures Pickford at the height of her silent film stardom.

Photograph: 6 3/4 x 7 3/4 in.; Overall: 11 x 14 in.

\$800 - 1,200

3009

An Edward Steichen photograph of Mary Pickford

Stamped on the verso, "Photograph by Steichen." Likely taken in the early 1930s, depicting Pickford lying on a sofa.

10 1/2 x 13 1/2 in.

\$1,000 - 1,500

3010

An inscribed photograph of Norma Shearer and Irving Thalberg on their wedding day

Depicting the couple standing in the garden of Thalberg's home on their wedding day, September 29, 1927. Inscribed in ink by Shearer, "To [indistinguishable], / From Irving and the 'Missus.'" Thalberg and Shearer were the golden couple of Hollywood, with Thalberg a top MGM executive and Shearer its biggest star.

13 x 10 in.

\$500 - 700

3011

The personal archive of early film editor Jack Ogilvie

Including inscribed photographs of silent film actress Esther Ralston, Thelma Todd and ZaSu Pitts, and the cast of the Hal Roach short film series *The Boy Friends* (1930-2), including *Our Gang* actors Mickey Daniels and Mary Kornman; a photograph of Rin Tin Tin and Nanette in a screening room; a typed letter initialed by D.W. Griffith, dated July 5, 1940; a group of programs and memorabilia from The Masquers Club, a social group for actors; a program from the premiere of *The Gaucho* (UA, 1927); photographs and a guest pass from Graf Zeppelin's Los Angeles visit in 1929; a 1934 map of Hollywood Estates; Ogilvie's 1920s ID cards from Warner Bros, Pathe, and MGM; and a share of stock in Pathe Film Corporation, dated 1936. Together with correspondence from later in Ogilvie's life, a scrapbook including items from his early theater career, his unproduced screenplays, his financial and military records, and many other items.

Jack Ogilvie began his career as a theater manager in Oklahoma and moved to Los Angeles in the mid-1920s to work as an editor. He worked for a number of studios in the 1920s and '30s, including Monogram, Pathe, Hal Roach, Warner Bros., Columbia, RKO, Republic, and Universal. He served as Associate Producer of *Bush Pilot* in 1947 and later returned to editing, working in film and television until 1961.

Various sizes

\$600 - 800



3010



3011



3012



3013



3014



3015

3012

A signed photograph of Laurel and Hardy

Stamped on the back by Stax Graves, the Hal Roach Studios photographer. Inscribed in ink, "Our Best Wishes / Always Jack, / Stan Laurel 1931/ Oliver Hardy." The recipient of this photograph, Jack Ogilvie, was an editor at Hal Roach.

Image size: 9 1/4 x 10 1/4 in.

\$500 - 700

3013

An inscribed and signed photograph of Clara Bow

Inscribed in ink, "To Minna-- / The girl behind the 'Gun' / (I mean the girl who helped make / Warner Bros (Classics of / the Screen) the / brilliant successes that they / are and (I don't mean maybe.) / Your sincere friend / Clara Bow." "Classic of the Screen" was a Warner Bros. slogan in the 1920s, displayed beneath the shield on their films' closing credits.

Image size: 9 1/2 x 12 1/2 in.; Overall: 11 x 14 in.

\$300 - 500

3014

A Clara Bow "It" statue

Cast metal depicting a Clara Bow-like nymph with wings and horns, standing on an Art Deco style base reading "IT." Apparently produced to commemorate her 1927 hit film, records exist of Bow being presented with a version of this statue in 1929.

Base: 4 3/4 x 3 7/8 in.; Height: 14 3/4 in.

\$500 - 700

3015

A Paul Iribe Anubis figure made for *The Ten Commandments*

Paramount, 1923. Born in France in 1883, Paul Iribe began his career as an illustrator for French satirical journals. He moved to the United States in 1917 and began illustrating for *Vogue*, moving on to design costumes for the Broadway musical *The Rose Girl*. He was then hired by Cecil B. DeMille and Jesse Lasky to work on *The Affairs of Anatol* (1921), and would continue to work as DeMille's art director for the remainder of the silent era. Iribe's monumental Egyptian sets for *The Ten Commandments* included ten-story high walls covered in hieroglyphs, statues of Rameses II, sphinxes, and even today are considered one of the most extensive film sets ever constructed.

42 x 12 x 29 in.

\$2,000 - 3,000



3016



3017



3018



3019

3016

A Hurrell photograph of Cecil B. DeMille bearing the photographer's blindstamp at lower right. Taken circa 1927, depicting DeMille in a three piece suit with his hands on his hips, projecting the image of master director.
10 7/8 x 13 7/8 in.

\$100 - 200

3017

An inscribed Hurrell photograph of Joan Crawford
Circa 1932, stamped on the verso, "Kindly Credit / Hurrell / MGM" and "Joan Crawford / Metro-Goldwyn-Mayer." Inscribed, "For Georgina / Gratefully / and Fondly / Joan Crawford."
11 x 14 in.
\$200 - 300

3018

A signed photograph of Joan Crawford and William Haines in *West Point* Metro-Goldwyn-Mayer, 1928. Depicting Haines and Crawford embracing, with Haines in a Navy dress uniform and Crawford in a classic 1920s dress, scarf, and matching cloche. Inscribed, "To Eleanor / Hey! Hey! / Billy Haines," and "To my dear Eleanor / a dear dear / person / love / Joan." Signed to MGM in 1922, Haines career ground to a halt in the 1930s after he refused to deny his homosexuality. He later reinvented himself as an interior designer, with clients including his former costars Crawford and Marion Davies.
11 x 13 7/8 in.
\$200 - 300

3019

A signed photograph of Alma Rubens
Inscribed, "Sincerely, / Alma Rubens." Rubens' most prominent film role was opposite Douglas Fairbanks Sr. in *The Half Breed* (1916). Although she had a promising start in the industry, Rubens sadly became addicted to morphine after an illness, was arrested on a narcotics charge in 1930 and died the next year at the age of 33.
\$100 - 200



3020



3022



3021



3023

3020

A group of Myrna Loy family photographs

19 in all, some reprints, including photographs of her family's ranch in Montana, and Loy as a child with her brother and her cousin Laura Belle. Including an envelope addressed to Loy and annotated in her hand, "Family Portraits."

Most, 8 x 10 in.

\$200 - 300

3021

A group of early large format photographs of Myrna Loy

Three in all, two signed photographs by Harold Dean Carsey of Loy in *The Squall*, and one signed in the negative by Max Munn Autrey of Loy in *Black Watch* (1929). Before her breakthrough role in *The Thin Man*, Loy was typecast as a Theda Bara-like vamp, as shown in these photographs. approx. 10 3/4 x 13 1/2 in.

\$200 - 300

3022

A framed *I'm No Angel* lobby card, inscribed by Cary Grant

An original lobby card for the 1933 Paramount film, starring Mae West and Cary Grant. Inscribed on the mat, "To Gary, with nostalgic thoughts / from Cary Grant- who is, certainly, no angel! / 1984."

Lobby card: 13 3/4 x 10 3/4; Overall: 18 1/2 x 15 3/4 in.

\$200 - 300

3023

A Scotty Welbourne photograph of Cary Grant

Taken circa 1940, signed ("Melbourne") in pencil on the mat. Melbourne worked as a photographer at Warner Bros. for several years before departing for Enterprise Productions in 1945.

Photograph: 10 x 13 1/4; Overall: 12 x 18 in.

\$200 - 300



3024



3026



3025



3027

3024

A George Arliss costume from *Voltaire*
Warner Bros., 1933. An embroidered green vest with United Costumers label reading, "Mr. Geo. Arliss / #1," additionally inscribed on the lining, "39." Accompanied by a pair of peach silk short pants with an identical United Costumers label, additionally stamped on the waistband, "39." An English actor who began his career on the London stage, Arliss made ten sound films with Warner Bros. and is best remembered for his historical biographies such as *Disraeli* (1929), *Alexander Hamilton* (1931), and *Voltaire*.
\$400 - 600

3025

A poster design for *The Bowery*, signed by the film's director and stars
20th Century, 1933. Ink and watercolor on paper, signed by the artist (Howard Wookey). An original poster design, featuring four vignettes from the film as well as its major credits. Raoul Walsh, Wallace Beery, George Raft, Jackie Cooper, Fay Wray, and George Walsh have all signed above their names. *The Bowery* depicted life in its namesake neighborhood at the turn of the century and featured Beery as a tavern owner, Jackie Coogan as a street kid, and George Raft as Steve Brodie, the first man to jump off the Brooklyn Bridge and live.
12 1/4 x 17 in.
\$300 - 500

3026

A Wallace Beery jacket from *The Bowery*
A green wool tweed jacket with "United Costumers, Inc." label on the interior inscribed, "Wallace Beery." Since the filming, the jacket has had been altered with new buttons and velvet trim on the collar and cuffs, but would be easy to restore to its original state. Accompanied by a copy of a still from the film showing Beery wearing the jacket.
\$500 - 700

3027

A Chill Wills costume from *Allegheny Uprising*
RKO, 1939. Comprising a blue wool tweed vest and grey tweed pants. The waist of the pants is stamped twice "Warner Bros," inscribed in ink, "W.B." and bears a United Costumers label with Wills' name. Accompanied by a reproduction still showing Wills in the costume. Starring John Wayne, *Allegheny Uprising* tells the story of a battle in Pennsylvania at the end of the French and Indian War.
\$300 - 500

3028

An Errol Flynn rapier from *The Charge of the Light Brigade*

Warner Bros., 1936. The sword made of steel with a cloth grip, together with a group of three vintage stills featuring Flynn, one showing the rapier, framed together. *The Charge of the Light Brigade*, also the inspiration for the classic Alfred Lord Tennyson poem, was a Crimean War battle between the British light cavalry and the Russians. Openly taking creative liberties with the historical facts, the film starred Errol Flynn as Maj. Geoffrey Vickers and Olivia de Havilland as his fiancée, Elsa. The film was nominated for three Academy Awards® and won one.

Rapier: 42 1/2 in. long; Framed photographs: 28 1/2 x 15 1/2 in.

\$4,000 - 6,000



3028

3029

An Errol Flynn owned goblet

A silvertone metal goblet with paste gems, inscribed on the underside, "Cinema Props / FKXX," "C34345," and "9688." Accompanied by an undated letter from Nora Eddington Black reading, "Jack dear, I want you to have / this goblet which was / my husband Errol's / from his days at / Warner Brothers / Love, Nora." Flynn and Eddington met in 1943 at the LA courthouse, where she was employed and he was on trial. She became his second wife later that year and though they eventually divorced in 1949, the couple remained friendly until Flynn's death in 1959.

7 3/8 x 3 7/8 in.

\$300 - 500



3029

3030

A gold cigarette case gifted by Barbara Stanwyck to Robert Taylor

14 kt gold, in the form of an envelope, with the front engraved "Robert Taylor / Metro-Goldwyn-Mayer Studio / Culver City- / California," with an engraved postmark for North Hollywood, Calif. dated August 5, 1937 and a 3-cent stamp in the upper right corner. The back flap of the envelope is engraved, "Barbara Stanwyck / Marwyck Ranch / California." The case opens to reveal a further inscription on the interior, "Aug 15 1937. / Bob my darling-- / And it will be / next time we live! / I love always, / Barbara."

Stanwyck and Taylor, an MGM contract player, first started dating while costarring in the 1936 film *His Brother's Wife*, and they were married in 1939. Marwyck Ranch was the Northridge property Stanwyck bought with her agent Zeppo Marx in 1936 as a horse breeding venture.

Stanwyck lived there in a Paul R. Williams-designed house until her marriage with Taylor, at which point the house was sold to Jack Oakie. Stanwyck and Taylor eventually divorced in 1952, but this cigarette case is a beautiful memento from the height of their romance.

5 1/2 x 3 1/4 in.; 237 g.

\$6,000 - 8,000



3030

3031

A Leo Jaffe Dictograph handset

Circa 1940s, wood base with plastic handset and buttons with typed labels reading "Fergsn," "Kahn," "Skouras," "Javitz," "Levine," "Ring." Previously housed in Jaffe's office at Columbia Pictures in New York. Jaffe joined the studio in 1930, and rose to run the studio in the 1960s and '70s. The labels likely refer to Spyros Skouras, the head of Fox; Joseph Levine, the head of Embassy; and possibly Joseph Javits, the New York Senator. This handset was also used as a prop in the Woody Allen film *The Purple Rose of Cairo* (1985), on the desk of the Hollywood Executive. Accompanied by a letter of provenance from the consignor.

10 1/2 x 9 x 4 1/2 in.

\$200 - 300



3031



Property from the Estate of Milton Berle

Milton Berle was one of the most influential comedians of the 20th century, performing successfully in every medium from vaudeville to theater to the concert stage, to radio, film, and most memorably, television. Berle entered show business at the age of 5 when he won an amateur talent contest, and appeared in several silent films as a child before moving to vaudeville at age 12. By the 1930s, he was a successful comedian, and by the 1940s he had become a popular radio star. Berle's catapult to superstardom came in 1948 when he was tapped to host the *Texaco Star Theater* on television. Berle's brand of physical comedy, rooted in the slapstick routines of vaudeville, proved to be a perfect match for television and he quickly became the medium's first superstar. He earned the nickname "Mr. Television" and was credited with spurring the explosion in TV set sales. Some of his most famous bits involved dressing in drag (including

as Cleopatra and Little Bo Peep) and getting hit in the face with a powder puff whenever he called "Makeup!" Berle's show became the most watched, most talked about TV program of the late 1940s and early 1950s, and he wound up on the cover of both "Newsweek" and "Time Magazine" in the same week in 1949. In addition to his television success, Berle also acted in many films, making notable appearances in "Let's Make Love" (with Marilyn Monroe), "It's a Mad, Mad, Mad, Mad World" and "Broadway Danny Rose," among others. In addition to his work in radio, television, and film, Berle enjoyed a long and successful career on stage and in concert, and published a number of books, including several memoirs, a novel, and two editions of his "Private Joke File." Bonhams is very pleased to present this collection of a comedy legend on behalf of the Berle estate.





3032



3033

3032

A group of Milton Berle vaudeville posters

14 total, three framed, for Kennedy & Berle and Milton Berle. Advertising performances at the Orpheum in Salt Lake City, the R.K.O. Palace in New York, B.F. Keith's Fordham in the Bronx, and the Globe Theatre in Philadelphia, among others. Elizabeth Kennedy was Berle's comedy partner and the two successfully toured the vaudeville circuit in the early 1920s. Together with a 40 x 60 in. poster for *Always Leave Them Laughing* (Warner Bros., 1949).

Framed: 22 1/2 x 15 1/2 in.

\$800 - 1,200

3033

A Milton Berle owned vaudeville souvenir scarf

Copyright 1911 by Ed Usoskin, N.Y., matted and framed, with facsimile signatures of early theater stars, including John Barrymore, Billie Burke, George M. Cohan, Lew Fields, Charles Gillette and Alla Nazimova.

Overall: 24 x 23 1/2 in.

\$200 - 300

3034

A Milton Berle owned Torah

Hardcover with black cloth binding, inscribed in ink, "From / Mother / Sept. 1923." Berle was fifteen years old in 1923, and this was likely given to him in commemoration of his Bar Mitzvah.

6 x 9 in.

\$500 - 700

3035

A group of photographs of early 20th century entertainers inscribed to Milton Berle and his mother

18 in all, including examples from Henry Berman, Bing Crosby, Eddy Duchin, Henri and Billie Gine, Zella Goodman, Nick Lucas, Fifi D'Orsay, Eleanor Painter, Cesar Romero, Hal Sherman, and two photographs inscribed by Elizabeth Kennedy (Berle's vaudeville partner) to Mrs. Berle. Together with signed photographs of boxer Barney Ross and baseball player Phil Weintraub.

All approx. 8 x 10 in.

\$200 - 300

3036

A group of Milton Berle political memorabilia

Including invitations to the Truman and Johnson inaugurations; a group of documents relating to "Hollywood Stars for Johnson-Humphrey"; passes from the 1968 Democratic National Convention; a glass plate from the U.S. Senate; a telegram and two typed letters signed from Hubert Humphrey; and a group of letters from Presidents Ford, Carter, Clinton, and both Presidents Bush regarding a 2001 tribute to Berle, all with autopen signatures. Together with an American sterling silver centerbowl made by Allan Adler, Corona & Riverside, CA, engraved "Ruth and Milton/ You Made the Inaugural a Ball / 1-7-'63 / Bernice and Pat Brown / Governor of California," with the state flag.

Bowl: 6 1/8 x 4 7/8 in.

\$700 - 900

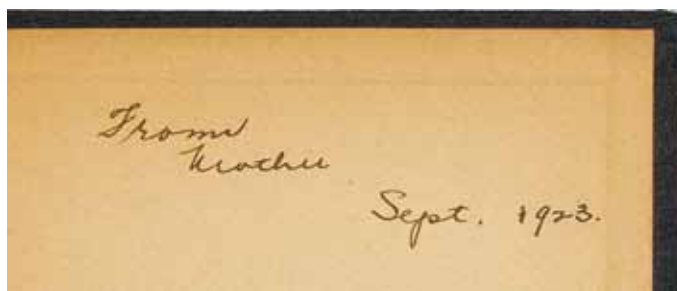
3037

A Milton Berle group of Kennedy memorabilia

Including "Ode to the Inauguration" sheet music; an acknowledgement card from Jackie Kennedy; a partial photograph of Milton Berle and John F. Kennedy, inscribed to Berle by Kennedy; a Kennedy Election press badge; an Embassy Room press badge; a telegram inviting Berle to Robert Kennedy's funeral mass; a press pass from the funeral; a group of buttons and pins; and a copy of *To Seek a New World* (Doubleday, 1967) signed by Robert Kennedy, together with other books and magazines on the family.

Various sizes

\$800 - 1,200



3034



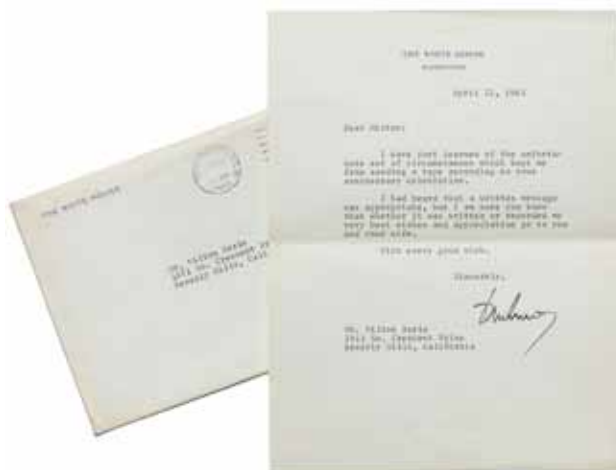
3035



3036



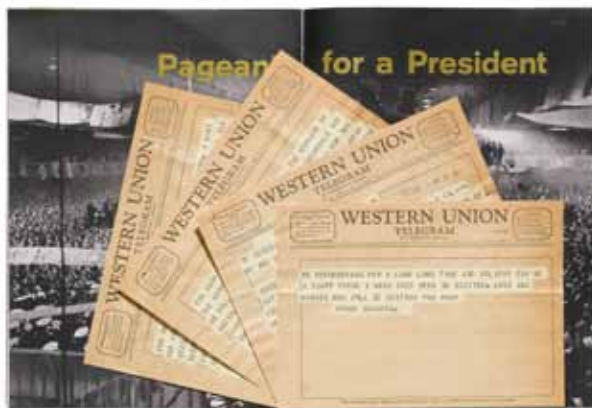
3037



3038



3039



3040



3041

3038

A John F. Kennedy typed letter signed to Milton Berle
1p, 4to, Washington, DC, April 22, 1963, to Berle, on mint green White House stationery, with original transmittal envelope, very mild thumbing and toning to page, light thumbing to envelope.

Kennedy signs a brief but warm note to his old Hollywood friend: "*Dear Milton: I have just learned of the unfortunate set of circumstances which kept me from sending a tape recording to your anniversary celebration. I had heard that a written message was appropriate, but I am sure you know that whether it was written or recorded my very best wishes and appreciation go to you and your wife....*" Berle and his wife Ruth celebrated their 10-year anniversary in 1963.

\$1,500 - 2,000

3039

A John F. Kennedy signed and inscribed photograph
Silver gelatin print, of John and Jacqueline Kennedy, inscribed at the lower margin: "*For Milton and Ruth I with the warm regards of their friend I John Kennedy.*"

This photograph was taken in Mexico City on June 30, 1962, the day Jackie delivered a speech in Spanish to an adoring crowd, including her husband and Mexican president Lopez Mateos.

8 x 10 in.

\$1,500 - 2,000

3040

A telegram from Frank Sinatra to Milton Berle regarding the Kennedy Inaugural Gala

4 pages. Together with Peter Lawford, Sinatra co-produced the Inaugural Gala and invited Milton Berle to perform alongside a number of other stars including Nat King Cole, Tony Curtis, Janet Leigh, Ella Fitzgerald and Gene Kelly. Dated January 11, 1961 (nine days before the inauguration), the telegram outlines the rehearsal and performance schedule for the gala, emphasizing the seriousness of the occasion and the need for practice. Sinatra ends on a reflective note, "*Everything is shaping up for something that we all will be remembering for a long long time and believe you me I don't think I have ever been so excited.*"

Sinatra was a prominent supporter of President Kennedy and remained close to him until Kennedy's advisors famously pressured the President to end their friendship in 1962. This lot also includes a matted color photograph of Kennedy, Sinatra, and Berle at the gala, an Inaugural Gala program, Berle's invitation to the Inauguration, and his Inauguration program.

Telegram, 8 x 5 7/8 in.

\$500 - 700

3041

A sterling silver cigarette case given to Milton Berle by Frank Sinatra on the occasion of President Kennedy's Inauguration

Made by Poole, Taunton, MA., with a cedar-lined interior. The lid of the box is modeled on the inauguration invitation. These boxes were given by Frank Sinatra, the Entertainment Chair for the Inaugural Gala, to those who participated in the event.

3 1/4 x 6 1/4 x 1 1/2 in.

\$2,500 - 3,500



3042



3043



3044



3045

3042

A sterling silver box gifted to Milton Berle by Frank Sinatra and Mia Farrow

Manufactured by Poole Silver Co., Taunton, MA, lined in wood. The lid is engraved, "NOEL / Frank & Mia / '66." These boxes were given to attendees of Sinatra and Farrow's 1966 wedding.

3 3/4 x 3 1/4 x 1 7/8 in.

\$700 - 900

3043

A group of three Christmas gifts from Frank Sinatra

An American sterling silver votive candleholder, Michael C. Fina, New York, NY, weighted, engraved "Buon / Natale / '67 / Francis"; an American sterling silver trophy plate, Alvin Corporation, Providence, RI, engraved "NOEL / F.S."; and an Allan Adler brass picture frame engraved, "Ruth and Milton Noel 1976 / Love, Barbara and Francis 7-11-76," housing a photograph of Frank and Barbara Sinatra on their wedding day.

Frame: 9 7/8 x 11 7/8 in.

\$800 - 1,200

3044

A patinated bronze bust of Frank Sinatra by Robert Berk

Created for the November 14, 1976 Scopus Awards ceremony where Sinatra was honored. The Scopus Award is presented by the American Friends of the Hebrew University in Jerusalem, to which Sinatra donated over a million dollars in the 1970s. Berk also created the bust of John F. Kennedy displayed at the Kennedy Center in Washington D.C. as well as the sculpture of Albert Einstein at the Academy of Sciences.

Base: 7 1/2 x 7 1/2 in.; Height: 11 in.

\$600 - 800

3045

A pair of letters from Frank Sinatra to Milton Berle

A one-page typed letter signed by Frank Sinatra to Milton Berle, dated March 15, 1981, with original transmittal envelope. Sinatra writes to Berle and his wife to thank them for their testimony on his behalf in Sinatra's bid to have his Nevada gaming license reinstated. In 1963, the Nevada Gaming Control Board had moved to strip Sinatra's license to operate the casino at the Cal-Neva Resort in Lake Tahoe because he had been seen entertaining Chicago mobster Sam Giancana, who as a member of Nevada's List of Excluded Persons was ineligible to enter a casino. Sinatra surrendered his license and sold the casino rather than go through a public hearing. The letter reads in part, "I feel vindicated ... the burden that I have carried for so many years in the public press has finally been lifted. Oh, I know some of them will never give up. But at least great progress has been made in making what is, frankly, a quite innocent man unguilty of innuendo and, in fact, plain untruths."

Together with an additional undated typed letter signed from Sinatra, congratulating Berle on the Museum of Broadcasting's celebration for the 40th anniversary of the *Texaco Star Theater*.

7 1/2 x 10 1/2 in.

\$500 - 700



3046



3048



3047

3046

A Milton Berle Christmas card list

Small green file box with typed label reading, "Xmas Card List 1959-60," containing many 3 x 5 in. cards with typed names and addresses, including Mr. and Mrs. Desi Arnaz, Fred Astaire, Jack Benny, George Burns, Sid Caesar, Sammy Cahn, Eddie Cantor, Nat King Cole, Gary Cooper, Bing Crosby, Tony Curtis, Sammy Davis Jr., Clark Gable, Jackie Gleason, Samuel Goldwyn, Cary Grant, Rock Hudson, Hedda Hopper, Bob Hope, Gene Kelly, Burt Lancaster, Peter Lawford, Irving "Swifty" Lazar, Jerry Lewis, Mr. and Mrs. Sid Luft (Judy Garland), Groucho Marx, Harpo Marx, Louella Parsons, George Raft, Edward G. Robinson, Frank Sinatra, Barbara Stanwyck, Jimmy Stewart, Hal Wallis, Jack Warner, Lew Wasserman, Billy Wilder, and Darryl Zanuck.

Box: 5 1/2 x 11 3/4 x 4 in.

\$200 - 300

3047

A group of letters, telegrams, and photographs from other celebrities to Milton Berle

Including signed photographs of Angela Lansbury, the McGuire Sisters, Pola Negri, and Barbara Walters; typed letters signed from Jerry Lewis and Sammy Cahn; and an autograph note signed from Ed McMahon. Together with a group of telegrams and mailgrams of good wishes following Berle's bypass surgery in 1985, including those from Alan Alda, Burt Bacharach, George Carlin, Bob Hope, Jerry Lewis, Bob Newhart, Kenny Rogers, Frank Sinatra, and others.

Various sizes

\$400 - 600

3048

A group of Milton Berle books on humor, comedy, and show business. Over 30 volumes, including radio and television annuals from the 1940s and '50s, books inscribed to him by Soupy Sales and Lawrence Welk, and Berle's own copy of *Milton Berle's Private Joke File* (Random House, 1992).

Various sizes

\$300 - 500



3049



3050



3051



3052

3049

A photograph inscribed by Lucille Ball to Milton Berle

Large black and white photograph, displayed in a painted wood frame, of Milton Berle's appearance on *The Lucy Show* in 1965. In this episode, entitled "Lucy Saves Milton Berle," Berle masquerades as a bum as research for a movie role and Lucy meets him at a soup kitchen and drags him home with her. She has inscribed the photo, "Milton / Don't forget-- / It could have / been "Berlilu" / Love / Lucy." Berle and Ball were longtime friends, having first met (and allegedly dated briefly) in the 1930s.

Overall: 15 1/2 x 12 1/2 in.

\$500 - 700

3050

A pair of Elvis Presley gold microphone bookends

Each with a facsimile Elvis Presley signature and the inscription, "To Milton Berle / In Appreciation From / Elvis Presley's Graceland." Together with two reproduction photographs of Elvis and Berle together. Elvis's appearance on *The Milton Berle Show* in April of 1956, with its incendiary performance of "Hound Dog," was an important landmark in Elvis's early career.

Each bookend: 3 1/4 x 9 1/4 in.

\$50 - 100

3051

A gold money clip gifted to Milton Berle by Jack Benny

14kt gold, one side engraved "To" with a portrait of Berle, the reverse engraved "From" with a portrait of Benny. Made by William Ruser, the Beverly Hills jeweler. The two comedians were longtime friends, with Berle making a famous appearance on *The Jack Benny Program* in 1960 and the two participating in each other's Friars Club roasts.

1 7/8 x 2 1/4 in.; 38.5 grams

\$800 - 1,200

3052

A pair of gifts from Phyllis Diller to Milton Berle

Comprising a Towle silverplate tray engraved, "Happy Birthday / Milton / Love / Phyllis Diller," and a framed watercolor by Diller entitled *Dance*. Berle and Diller had a long friendship and Diller once stated that Berle's multimillion dollar NBC contract inspired her to become a comedian.

Tray: 14 x 11 in.; Painting, overall: 13 1/2 x 10 1/2 in.

\$200 - 300



3053



3054



3055



3056

3053

An inlaid wood humidor gifted to Milton Berle by Jim Carrey

Made by Elie Bleu, Paris, with one interior shelf and a brass plaque engraved, "*Happy Birthday Uncle Milt / We Love You / Jim Carrey & Lauren Holly.*" Berle and Carrey were fellow members of the Friars Club.

14 3/4 x 9 1/4 x 5 3/4 in.

\$500 - 700

3054

A Milton Berle humidor with stand

Black lacquered wood with a brass base, lined with copper and cedar, the lid of the humidor with a plaque engraved, "*King Always / from Nick and Bill.*" Likely given to Berle by Nick Vanoff and Bill Harbach, who were the executive producers of the *The Milton Berle Show*.

On stand: 18 x 13 x 22 in.

\$300 - 500

3055

An inlaid wood humidor made by David Linley for Alfred Dunhill

The top inlaid with a design inspired by Classical architecture, a brass plaque on the interior reads, "*To 88 Years of Cigars, Laughter and Memories... / Your Friends at Alfred Dunhill / July 12, 1996,*" and additionally inscribed in ink, "*To Milton, / Best wishes, / David Linley.*" Accompanied by a typed letter signed from David Linley, presenting Berle with the humidor and wishing him a happy 88th birthday.

Viscount Linley, the nephew of Queen Elizabeth, is a prominent English furniture designer.

9 3/4 x 6 1/4 x 9 3/4 in.

\$500 - 700

3056

A group of four Milton Berle humidors

Comprising one wood and leather Burt Reynolds golf themed humidor; one burl wood humidor made by Prometheus, France; one inlaid wood and mother-of-pearl humidor with Berle's name on the hygrometer; and one American sterling silver jade-mounted humidor, engraved "*M.B.*"

Largest: 12 x 9 x 5 1/2 in.

\$700 - 900

3057

A group of Milton Berle humidors

Comprising three made by Antique Humidors, with inlaid wood decoration; one with brass lettering on the lid reading "Cigars"; and one with a brass plaque on the interior engraved, "*To Milton / From Your Loving Wife / Lorna.*"

Largest: 12 x 9 x 5 in.

\$300 - 500



3057



3058



3059



3060



3061

3058

A Tiffany & Co. sterling silver humidor gifted to Milton Berle by Mike Todd, Jr. 1892-1902, engraved later, cedar-lined, lacking divisions. The lid reads, "Mr. Smell-O-Vision! / Many, Many, Many thanks / For Your Help. / Michael Todd, Jr." Todd Jr., son of producer Mike Todd and stepson of Elizabeth Taylor, produced the 1960 film *Scent of Mystery*, the first to feature Smell-O-Vision, a system that would release odors into the movie theater at certain times in the film. Berle was the entertainment at the reception after the film's premiere. 11 3/4 x 8 x 5 1/2 in.; Gross weight: 96 oz troy \$5,000 - 7,000

3059

A Milton Berle humidor with stand Walnut and brass with a cedar lining and a two piece floor stand, with a brass plaque on the lid reading, "Good Health / Good Smoking-- / Milton Berle." Produced as part of a line of humidors Milton Berle created in the mid-1990s based on the humidor he gave to John F. Kennedy in 1961, which sold for over \$500,000 in the Jacqueline Kennedy Onassis estate auction. Together with a group of photographs and documents relating to the creation of the humidor line. Interestingly, on *Cigar Aficionado's* list of The Top 100 Cigar Smokers of the Twentieth Century, JFK came in and no. 2 and Berle at no. 6. On stand: 27 x 16 x 40 in. \$300 - 500

3060

A group of seven Milton Berle pipes Makers include Ronsong, Dr. Grabow, BK&B, Custombilt, Barling's, Kaywoodie, and Digby. Together with the Beswick mug in which Berle stored them. Although he is most closely associated with cigars, Berle started out as a pipe smoker. Largest: 9 1/2 in. \$300 - 500

3061

A group of Milton Berle smoking accessories Comprising eight cigar holders, including one Italian sterling silver retailed by Tiffany & Co.; three cigar cutters; a lighter in the form of a gold bar; and a goldtone lighter with a horse motif. Various sizes \$300 - 500



3062



3063



3064



3065

3062

A group of four Milton Berle clocks

Comprising one Endura Radialarm travel clock in orange leatherette case, circa early 1960s; a Cartier desk clock; a Concord desk clock with a plaque gifting it to Berle from the Friars Club in 1974; and a Concord desk clock with the Friars Club seal on the face.

Largest: 3 3/4 x 6 1/2 x 2 in.

\$400 - 600

3063

A pair of Marx "Milton Berle" toy cars

One with original box. Made in the 1950s, the toys are composed of lithographed tin, with only Berle's cowboy hat made of plastic. The front license plate reads "*Milton Berle*" and the body of the car is covered in sayings like "*Hey Mom! I'm Drivin' Fancy!*" and "*Whirl with Berle.*"

Box: 7 x 6 x 4 in.

\$200 - 300

3064

A group of Milton Berle owned silver items

Including a sterling silver box by Lebkuecher & Co., retailed by Cartier, in the form of a drum, engraved "*RBM*"; a sterling silver cigarette case with a Cartier retailer's mark, engraved "*Ruth and Milton*"; a silver plate picture frame engraved, "*Milton / 7-12-88 / Love, / Nancy Sinatra*"; and a silver plate picture frame engraved, "*'Side by Side' / Love, Rosemary*". Together with a tape dispenser gifted to Berle by Bob Hope and an additional picture frame.

Largest frame: 10 3/4 x 12 3/4 in.

\$200 - 300

3065

A group of Milton Berle owned sterling and silverplate table articles

Including a Tiffany & Co. sterling silver porringer; two Revere style sterling silver graduated bowls, one Gorham, the other Revere Silversmiths; and a Whiting sterling silver cartouche-form tray. Together with a number of silverplate items.

Various sizes

\$200 - 300

3066

A group of items gifted to Milton Berle

Comprising a silver plate tray engraved "*Bon Voyage / 'The Love Boat' / A.S.P. 1981*"; a silverplate tray presented to Berle on the occasion of Hillcrest Country Club's golden anniversary; a box with a certificate mounted to its lid, awarded to Berle from the Jewish National Home for Asthmatic Children; and a Jack Benny Memorial Award music box, presented to Berle in 1964.

Largest tray, with handles: 24 1/2 in x 12 in.

\$200 - 300



3067



3068



3069



3070



3071

3067

A group of Milton Berle silver accessories
Comprising a George V sterling silver mounted cut glass pitcher, Walker & Hall, Sheffield, 1921, monogrammed "RBM"; a small sterling plate engraved "The Players Honor / Milton Berle / Nov. 10, 1974"; and a Portuguese silverplated oval box monogrammed "MB."

Box: 7 1/2 x 4 3/4 x 2 3/4 in.

\$200 - 300

3068

A group of five Milton Berle watches
One Swiss-made with "Milton Berle" on the face and the inscription "To Milton / In Appreciation / Arthur Murray"; one Gruen with black lizard band; one Tiffany & Co, inscribed on the back, "To Milton Berle / from / Irving Geist / October 29, 1944"; and two "Pepsi Pop Corn Drink" watches with a caricature of Milton Berle on the face.

\$500 - 700

3069

Four pairs of Milton Berle glasses

Each with plastic frames and prescription lenses, together with a brown leatherette glasses case.

Case: 6 1/2 x 3 1/4 in.

\$300 - 500

3070

A Milton Berle wallet

A Hartmann black leather wallet monogrammed "MB" in gold on the interior. Together with a Nordstrom credit card; membership cards for the Grand Havana Room, the Songwriter's Guild of America, the Writer's Guild, and the Director's Guild; a Lifetime Pass to the National Association of Professional Baseball Leagues; and Berle's California driver's license dated July 5, 1991.

3 1/2 x 4 1/4 in.

\$400 - 600

3071

A collection of Milton Berle membership cards
38 in all, largely from the late 1950s and early '60s, including: the Coach & Four Steak and Chop House in Las Vegas, the Society of American Magicians, H  lene Cordet's Cercle de la Maison de France (a nightclub in London run by the rumored girlfriend of Prince Philip), the American Federation of Television and Radio Artists, the National Academy of Recording Arts and Sciences, Hillcrest Country Club, Hollywood Comedy Club, The Brown Derby Restaurants, the American Guild of Authors and Composers, Tamarisk Country Club, Palm Springs, Saints and Sinners of Los Angeles, the Director's Guild, Actor's Equity, and the Writer's Guild.

Approximately 3 1/2 x 2 1/4 in.

\$200 - 300



3072



3073



3074



3075

3072

A quantity of Milton Berle neckties

Over 30, many accompanied by photographs of Berle wearing the ties. Makers include Carroll & Co., Etro, Fendi, Salvatore Ferragamo, Sulka, and Turnbull & Asser.

\$200 - 300

3073

A group of five Milton Berle jackets

All varsity style jackets, various materials; one from Milton Berle's 80th Anniversary Roast; one from *The Critic*, with "Uncle Miltie" embroidered on the front; one NBC jacket with "Walk of Fame / Milton Berle" embroidered on the front with an image of a television; one World Series of Poker jacket; and one from the G&P Charitable Foundation for Cancer Research, with a portrait of Milton Berle and "Happy 90th Birthday Milton Berle" embroidered on the back.

\$200 - 300

3074

A group of three Milton Berle owned Burberry trenchcoats

Khaki cotton, with the firm's signature check lining. Together with a London Fog raincoat and a black cashmere overcoat.

\$500 - 700

3075

Two pair of Milton Berle's tuxedo pants

Black wool, apparently custom made, with velcro closures on either side.

\$200 - 300

3076

A group of six Milton Berle canes

All made of wood, one amusingly fitted with a rearview mirror and a horn.

Approx. length: 42 in.

\$200 - 300



3076



3077



3078



3079



3080

3077

Two sets of Milton Berle owned golf clubs

Housed in two vintage leather golf bags, one with Hillcrest and La Costa Country Club bag tags with Berle's name. 23 clubs total, together with eight pairs of golf shoes.

Height of bags: approx. 36 in.

\$700 - 900

3078

A group of Milton Berle briefcases

Three black leather briefcases: one hardside, monogrammed "MB" in gold on the top; one softside, monogrammed "MB" in gold on the front; and a third, softside with the Friars Club seal in gold on the front. *Largest: 17 x 12 x 3 in.*

\$400 - 600

3079

A group of Milton Berle microphones

Three Unidyne III microphone heads housed in a black briefcase. This set was taken by Berle when traveling, to be used for performances on the road. Accompanied by a photograph of Berle using a similar microphone.

Briefcase: 18 x 12 x 4 in.

\$300 - 500

3080

A Milton Berle doctor's bag

A black leather bag with "The King" imprinted in gold. Often referred to as "The King of Comedy" or "The King of Comics," Berle used this bag for travel.

16 x 9 x 4 in.

\$400 - 600



3081



3083



3082



3084

3081

A Milton Berle Sloan's Liniment suitcase
Black cardboard case with a faux-crocodile finish, hand-lettered in white paint, "Sloan's Liniment." Sloan's Liniment was developed in the late 19th century and marketed as a remedy for aches and pains. The company was an early sponsor of Berle's, and this suitcase was likely used as a prop in his stage or early television shows.
27 1/2 x 13 x 9 in.
\$800 - 1,200

3082

A Milton Berle costume box
A worn black box with a cardboard label on the outside inscribed, "Gypsy / Boots / Tambourine / Epauettes / Earrings." Containing seven paste earrings, two pairs of black over-the-knee boots, two pairs of epaulettes and a tambourine.
Box: 28 x 18 x 11 in.
\$1,500 - 2,000

3083

A Milton Berle drum major's jacket
Comically short, made of red wool lined in silk, adorned with gold braid on the chest, cuffs, and shoulders and brass buttons.
\$300 - 500

3084

A Milton Berle powderpuff from his "Makeup!" gag
A round, thin, fabric pillow, with white powder extant, housed in a circa 1970s Eastman film canister. In a running gag on *The Milton Berle Show*, Berle would yell "Makeup!", a stagehand would hit him in the face with a giant powderpuff loaded with white powder, and Berle would stagger around, dazed. This skit became a true pop culture trope, and has been used on shows ranging from *The Brady Bunch* to *Family Guy*, including by Berle himself when he hosted *The Muppet Show* in 1977. Berle's most famous prop, this lot is a piece of television history.
Canister: 15" diameter.
\$1,500 - 2,000

3085

A painting by Harrison Fisher related to the Friars Club
Watercolor and ink on paper, signed and dated ("Harrison Fisher 1911"), framed. Depicting a woman skipping down a road arm-in-arm with a friar. Inscribed at lower right, "To Mrs. Ebba Havez- / With fond memories of Jean Havez / -The Friars Club-." Jean Havez was a silent era comedy writer who worked with Buster Keaton and Harold Lloyd and was an early member of the Friars Club. The face of the friar in the painting appears to be modeled on Havez. Fisher illustrated over eighty *Saturday Evening Post* covers and was best known for his portrayals of beautiful women in hats.
Within frame: 26 1/2 x 34 1/2 in.; Overall: 28 1/2 x 36 1/2 in.
\$400 - 600



3085



3086



3087



3088

3086

A group of Milton Berle Friars Club awards and memorabilia

Including a statue of a friar on a white hardstone base with a plaque gifting it to Milton Berle on the occasion of the 1985 Friars Club tribute to him, together with a program from that event; two plaques and a certificate presented to Berle on the occasion of his being named Abbot Emeritus in 1953; a plaque naming him star of the year for 1949; a plaque from the Friars Club of California wishing him a happy 75th birthday; two LPs of the Friars Club Gary Cooper testimonial dinner; a Milton Berle plaque from the Don Rickles Roast; two Beverly Hills Friars Club memberships cards (with the names Donald Prager and Theodore C. Eder); and a group of programs and photographs.

Various sizes

\$400 - 600

3087

A sterling silver punch bowl presented to Milton Berle by the Lambs Club

Made by Durham, mid-20th century. Engraved "Presented to / Milton Berle / By The Lambs / At Their Spring Gambol / April 10, 1965." The Lambs Club, an organization for actors and others involved in the theater, was founded in New York in 1874. Berle joined the club in 1954 after being blackballed for many years by longtime Lambs member Bert Lahr (perhaps best known today as The Cowardly Lion), with whom he had a feud dating back to the 1930s.

7 1/4 x 11 in. diameter; 49 oz. troy

\$3,000 - 5,000

3088

A Milton Berle Jackpot Bowling award and bowling ball

A Brunswick "King-Pin Award" presented to Milton Berle, being half a bowling pin attached to a plaque with a certificate reading in part, "To the King-pin of comedy, a King-size salute for your outstanding contribution to the popularity of bowling. Long may you reign. January 11, 1961." Together with a bowling ball hand-painted with a cigar inscribed "Phillies," a portrait of Berle, and the inscription "Good Luck / 'Uncle Miltie' / Brunswick / Jackpot Bowling." Jackpot Bowling was a professional bowling show hosted by Milton Berle from 1960 to 1961, and originally sponsored by Phillies Cigars.

Award: 15 1/2 x 15 1/2 x 4 in.

\$500 - 700

3089

A group of Milton Berle plaques

14, including a *Variety* award for Television's No. 1 Personality (1948), Berle's covers of *TV Guide*, and *Look Magazine*; a photograph of him at El Morocco; a 1926 newspaper clipping; and a Share Inc. commendation. Together with a group of other framed items, including two platinum records presented to Berle and three lobby cards.

Largest: 30 x 21 in.

\$300 - 500



3090



3091



3092



3093

3090

A group of Milton Berle awards

Including an American Museum of Comedy certificate, 1963; a Comedy Legend Award from the American Comedy Convention, 1988; a Comedy Hall of Fame award, 1993; an American Comedy Awards Lifetime Achievement award, 1995; and a medal from Berle's posthumous induction into the California Hall of Fame. Together with a commendation from the Professional Children's School in New York, framed with Berle's 1922 report card.

Largest: 11 x 19 in.

\$300 - 500

3091

A group of Milton Berle certificates and commendations

1959-1998, including three from the County of Los Angeles, six from the City of Los Angeles, two from the City of New York, and two from the California Legislature. Most housed in presentation folders.

Largest: 13 1/2 x 22 1/2 in.

\$400 - 600

3092

A group of Milton Berle awards from Jewish organizations

Comprising a 1950 Humanitarian Award from the Yiddish Theatrical Alliance; a plaque from the Jewish Theatrical Guild of America, 1952; and a plaque from Congregation Ezrath Israel, 1960. Together with a framed copy of the sheet music for "Happy Hanukkah to You" by Milton Berle and Buddy Arnold.

Largest: 17 x 20 3/4 in.

\$200 - 300

3093

A Milton Berle group of radio and music awards

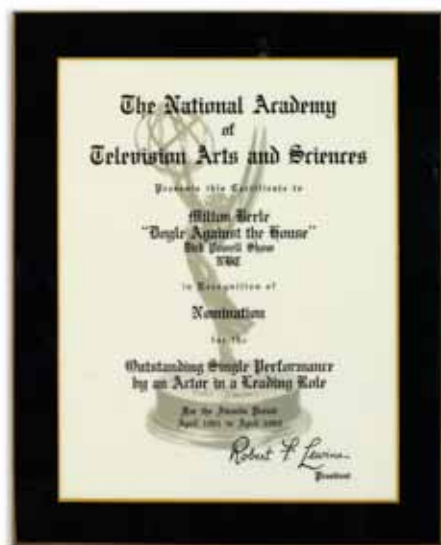
Including a *New York Mirror* Performer of the Year award, 1936; a Pilot Radio Weekly Award of Merit, 1937; a framed citation commemorating Berle's induction into the Philco Radio Hall of Fame, 1944; a Musician's Square Club plaque, 1952; an American Society of Composers, Authors, and Publishers certificate, 1954; a Community Broadcasters Association Lifetime Achievement Award, 1992; and a Songwriters' Hall of Fame Enemy of Music Award, 1973.

Largest: 12 x 17 in.

\$300 - 500



3094



3096



3095



3097

3094

A Milton Berle Academy of Television "Close-Up" Award

A sterling platter engraved with the Emmy® statuette and inscribed, "Academy of Television Arts and Sciences / of New York / Robert F. Lewine, President / 'Close-Up' 1959 / Honoring / Milton Berle / For His Outstanding Contribution / To The Advancement of Television / March 7, 1959 The Waldorf-Astoria." Accompanied by a pair of photographs of Berle accepting the award.

15 3/4 in. diameter

\$200 - 300

3095

A group of Milton Berle television and film awards

Including an NBC Lifetime Achievement Award; a large marble plaque commemorating Berle's 1984 induction into the Television Academy Hall of Fame; 1950 and 1951 *Look Magazine* TV awards; a 1952 *TV Guide* Award Nominee cup for *Doyle Against the House*; a TvB Hall of Fame award; a TRAC Liberty Bell Award; an award from the American Cinema Foundation; and a Producers' Guild of America Hall of Fame certificate, 1994.

Largest: 25 1/2 x 15 1/2 in.

\$400 - 600

3096

A Milton Berle Emmy® nomination certificate

Laminated on a plaque, reading, "The National Academy of Television Arts and Sciences / Presents this Certificate to / Milton Berle / 'Doyle Against the House' / Dick Powell Show / NBC / in Recognition of / Nomination / for the / Outstanding Single Performance / by an Actor in a Leading Role / For the Awards Period / April 1961 to April 1962." Accompanied by a small plaque awarded to Berle for serving as a presenter during the 1958 Emmy® ceremony.

9 x 11 in.

\$400 - 600

3097

An original gouache portrait of Milton Berle by Boris Artzybasheff for the cover of *Time Magazine*

Gouache on illustration board, signed ("Artzybasheff") at lower right, matted and framed. Published on the cover of *Time Magazine*, May 16, 1949. Artzybasheff was a prolific magazine illustrator with over 200 *Time Magazine* covers to his credit and also wrote a children's book, *Seven Simeons*, which was a 1938 Caldecott Honor Book. The same week that this issue of *Time* was published, Berle was also on the cover of *Newsweek*, becoming the first comedian to achieve that feat.

Within mat: 10 3/4 x 11 1/4 in.; Overall: 22 1/4 x 26 1/4 in.

\$1,500 - 2,000



3098



3100

3098

A caricature painting of Milton Berle

Oil on masonite, framed. Depicting Berle with a large smile and an oversize yellow and blue striped bowtie. Unsigned and undated by the artist, but appearing to be from the 1940s or '50s. Signed by Berle on the verso.

Painting: 9 x 11 3/4 in.; Overall: 12 1/4 x 15 1/4 in.

\$400 - 600

3099

A portrait of Milton Berle in costume

Pastel on paper, signed and dated ("Joe Hing Lowe '81") at lower right, framed, depicting Milton Berle in a striped jacket with hat, a tuxedo with a crown, and in his Carmen Miranda guise. With a brass plaque reading, "Presented to / 'Uncle Miltie' / With Fondest Admiration & Appreciation / For all these years of laughter! Brickman Hotel August 24, 1981." The Brickman is a hotel in the Catskills at which Berle performed.

Within frame: 23 1/4 x 19 1/2 in.; Overall: 32 x 28 1/4 in.

\$400 - 600



3099

3100

A group of Milton Berle caricatures

Comprising an ink and watercolor caricature signed and dated ("R. Roberts 1977"); a large watercolor of Berle smoking and reading *TV Guide*, signed ("Kasch"); a watercolor of Berle signed and dated ("M. Palazon 75"), with a plaque gifting it to him; and an unsigned needlepoint caricature of Berle smoking a cigar. Together with a mounted poster for a 1988 roast entitled "Ambush of Uncle Miltie"; a mockup of a magazine article entitled "The Berle-ing Point"; a needlepoint of a beautiful woman surrounded by cigars, reading "Her Only Rivals"; and a large portrait of Milton Berle and Bruce Willis from the 1989 New York Friars Celebrity Luncheon.

Largest (Friars portrait): 39 1/2 x 46 1/2 in.

\$400 - 600

3101

A Milton Berle-owned group of Charles Bragg art

Comprising an oil painting and six etchings, all matted and framed and signed by the artist. Humorous and often bawdy in his subject matter, Bragg was a favorite artist of Berle's. Accompanied by a photograph of Berle standing in front of the artwork in his LA home.

Painting within frame: 19 1/2 x 15 1/2 in.; Painting overall: 29 x 24 1/2 in.

\$300 - 500

3102

A Milton Berle-owned painting of a nude woman

Oil on canvas, initialed at lower left ("MS"), framed. Depicting a nude woman with Berle-like features reclining on a polar bear skin rug. Decidedly comedic in nature, this painting was owned by Berle for many years.

Within frame: 72 x 52 in.; Overall: 78 x 58 in.

\$300 - 500

3103

A pop art portrait of Milton Berle

Acrylic on canvas, signed and dated ("Clayton 1991") at lower right. Depicting a made-up Milton Berle attempting to smoke a tube of lipstick, referencing both Berle's love of cigars and his famous drag routines.

36 x 36 1/2 in.

\$500 - 700



3102

3104

A framed portrait of Milton Berle

A handsome large scale photograph of Berle in a tuxedo, likely displayed at a roast or tribute.

Within frame: 35 1/2 x 59 1/2 in.; Overall: 39 x 63 1/2 in.

\$500 - 700

3105

A large inscribed photograph of Milton Berle as Cleopatra

Inscribed in black ink, "To My Pal Lou / and / La Cage Aux Folles / The Best Show in Town / love / Milton Berle." Inscribed to Lou Paciocco, the producer of the television special *Milton Berle Invites You To...A Night at La Cage* (1986). This photograph comes from a 1962 skit on *The Milton Berle Show* that also included Jack Benny as Ben-Hur and Laurence Harvey as Spartacus. Accompanied by 18 other large reproduction photographs of Berle, one inscribed to him, most mounted on board, likely displayed at a tribute.

Within frame: 39 x 59 in.; Overall: 40 1/2 x 60 1/2 in.

\$200 - 300



3103



3104

3106

A pair of Philippe Halsman photographs of Milton Berle

Each signed ("Halsman / N.Y.") in ink at lower left, and additionally stamped on the verso with the photographer's copyright and New York address. Humorous photographs of Berle taken by Halsman in 1950, when he was commissioned by NBC to shoot its top comedians, including Berle, Sid Caesar, Groucho Marx, and Bob Hope.

Each 10 3/4 x 13 3/4 in

\$200 - 300



3105



3106

3107

A Milton Berle *Vanity Fair* photograph

Housed in a steel picture frame engraved, "January 28, 1995." Taken by Annie Leibovitz (but not stamped or signed), entitled "The Studio Kids." Featuring a lineup of Classic Hollywood stars including Berle, Gene Autry, Ernest Borgnine, Sid Caesar, Tony Curtis, Jennifer Jones, Ginger Rogers, and Lassie. This photograph appears on p.112-3 of *Vanity Fair's Hollywood* (NY: 2000).

Image size: 8 1/2 x 3 in.

\$400 - 600



3107

3108

A group of framed photographs of Milton Berle

26 in all, from various stages of his life, including: photographs of Berle as a baby; as a child vaudeville performer; with his mother; and with other celebrities, including Lucille Ball, Bob Hope, and Marilyn Monroe, and with Frank Sinatra and John F. Kennedy at Kennedy's Inaugural Gala.

Various sizes

\$400 - 600



3108



3109



3110



3111



3112

3109

A Milton Berle photograph archive

Over 600, many loose, some in albums and binders, some mounted. Ranging from his childhood and his earliest days in vaudeville to late in his career. Including photographs of Berle with Tony Curtis, Billy Haines, his vaudeville partner Elizabeth Kennedy, Jerry Lewis, Dean Martin, Frank Sinatra, and at the premiere of *Let's Make Love* with Marilyn Monroe and Yves Montand. Also including images of Berle's ancestors, and photographs of him performing, accepting awards, traveling, out at restaurants and nightclubs and with his family.

Various sizes

\$2,000 - 3,000

3110

Milton Berle's Joke File

2 large upright catalogue files (48 x 18 x 24 in.), and two small filing cabinets (12 x 6 x 24 in.), each containing thousands of jokes typewritten on 3 x 5 in. cards and indexed by subject. Together with 6 banker's boxes of loose joke file material, including cue cards and other related items.

Meticulously maintained by Berle over the course of his long career, the "joke file" was considered by him to be the most valuable resource in his office.

\$10,000 - 15,000

3111

Milton Berle's copy of the script for *Let's Make Love*

20th Century Fox, 1960. Bound in red cloth with leather spine and accents and gold lettering. The cover of the script reads, "*Second Revised Shooting / Final*" and it is dated January 15, 1960. Berle makes a cameo as himself and tries to teach Yves Montand's would-be entertainer to tell jokes. *Let's Make Love* was Berle and Marilyn Monroe's only film together, although they were friends for many years and appeared on stage together at a "Stop Arthritis" benefit in 1955.

9 x 11 in.

\$800 - 1,200

3112

An extensive set of working copies of Milton Berle radio and television scripts, custom bound for writer Hal Collins

74 volumes, uniformly bound in half blue morocco over blue cloth, spines lettered in gilt identifying this set as Hal Collins, containing working scripts from Berle's radio, television, and film career, most scripts heavily edited in pencil and pen by Collins, Berle and others. Set is not complete, but titles include:

Campbell's Soup 2 vols (#12-13)

Ever-sharp Radio 8 vols (#14-21)

Texaco Star Theatre, radio 3 vols (#22-24)

Guest Shots 3 vols (#25-27, August 6, 1944 to December 29, 1945)

Sketches 9 vols (#28-32, 84-87)

Texaco Star Theatre, television 16 vols (#33-38; 65-68; 76-83)

Special Material 2 vols (#74-75, 117)

Monologues 3 vols (#73, 88, 112)

Milton Berle RCA 4 vols (#101-103)

Night Clubs 1 vols (#104)

Special Shows 2 vols (#107, 120)

Milton Berle/Kraft 4 vols (#113-116)

Story Ideas 1 vol (#118)

Jackpot Bowling 4 vols (#122-125)

Top Banana 1 vol (#142)

Let's Make Love, working copy 1 vol (#121)

Jackie Gleason Show guest spot 2 vols (#154, 170)

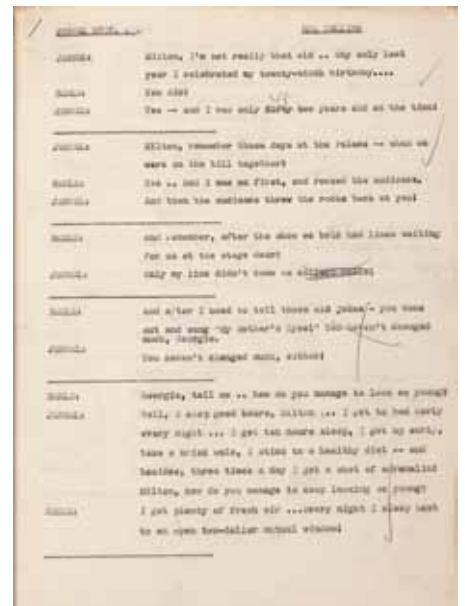
WITH: 5 volumes of *Texaco Star Theater* working TV scripts bound for Irving Gray January 1-June 10, 1952 (vols #19-23). Total volume count of lot: 79.

A comprehensive selection of working copies of Berle vehicles, providing a dramatic glimpse into the labor that goes into writing comedy.

\$5,000 - 7,000



3113



3113



3113

3113

The literary archive of Milton Berle

Comprising loose and bound scripts from Berle's vaudeville, radio, television, film and theatrical career; musical manuscripts (original scores and arrangements); recordings (sound and video); correspondence and other documents, totaling nearly 100 linear feet of material. Contents include the following:

BOUND SCRIPTS. 116 volumes, uniformly bound in red, blue or green, spines lettered in gilt with Berle's name and the particular show. A nearly complete (lacking only one volume) run of working scripts from Berle's radio, television, and film career. Highlights include early radio performances, *Texaco Star Theatre* (radio and TV); other television appearances; Berle's film appearances; vaudeville and nightclub sketches; and *Fun Master*, a professional comedy service.

OTHER WORKING SCRIPTS, loose or housed in black spring binders, including radio sketches, monologues, and jokes (18 banker's boxes). Many of these appear to be preliminary drafts, as they are not in standard script format. Titles include the following: *The Bob Hope Show*, *The Eddie Cantor Show*, *The Fred Allen Show*, *The Jack Benny Show*, *The Kate Smith Show*, and 5 boxes of loose working scripts from *Texaco Star Theatre*.

MUSIC. 18 banker's boxes of original manuscript scores and ozalid arrangements of songs used by Berle in radio, television, and live performances, 1940s-1990s. Includes many standard tunes turned into parodies by Berle. Many compositions with full arrangement for big band or orchestra.

RECORDINGS. A large sampling of recorded material covering over 60 years, in various formats including LP, reel-to-reel, cassette, and video. Includes the following:

4 wooden crates (3 x 3 x 4 feet) of vintage test pressings, 1930s-1940s, recordings of Berle's various appearances on his own and other shows. (Three crates not opened by Bonhams due to fragility.)

19 banker's boxes of Ampex video cassettes, copies of later television appearances (shows, guest appearances, media appearances, some live Vegas performances).

10 banker's boxes of reel-to-reel tapes, many reissues of radio appearances. 4 banker's boxes of VHS tapes, some commercial issue, some tapes of appearances.

OFFICE FILES. 10 banker's boxes of files relating to Berle's business interests, including correspondence with agents and producers, contracts relating to the television show and other projects, and general business housekeeping. There is also a large selection of scripts submitted to Milton Berle productions over the years, many never produced.

A more detailed listing is available upon request. Highlights from this lot will be on display at the preview exhibition, but to preview the full lot please contact the department for an appointment.

\$100,000 - 150,000

Please note:

The Berle estate advises that, in addition to the property being offered via Bonhams, it retains many kinescope recordings of Berle's television works as well as an interest in the associated intellectual property rights. Any party interested in viewing this additional material should contact the department so that we may pass your inquiry on to the estate.



3114



3115



3116



3117

3114

A group of signed photographs of actresses

Including examples from Ingrid Bergman, Claudette Colbert, Joan Fontaine, Hedy Lamarr, Jane Powell (2), and Debbie Reynolds (4). Together with a Judy Garland clipped signature matted with a vintage photograph of her.

Various sizes

\$800 - 1,200

3115

A group of photographs signed by actors

Comprising examples from Eddie Cantor, Ronald Colman, George Hamilton (2), Bob Hope, and Robert Wagner.

Largest: 8 x 10 in.

\$300 - 500

3116

A Bette Davis and Miriam Hopkins photograph inscribed to Hedda Hopper

Depicting Davis and Hopkins on the set of *Old Acquaintance* (1943), sitting on either side of Edmund Goulding, one of the film's screenwriters. Inscribed by Hopkins, "*Hedda Hopper / This was inspired by you-- / Miriam,*" additionally signed ("*Bette*") by Davis and Goulding. Davis and Hopkins had costarred in *The Old Maid* (1939) and were widely rumored to be feuding on the set of *Old Acquaintance*. Legendary gossip columnist Hedda Hopper apparently helped to spread this story, and the stars rewarded her with this photograph.

13 7/8 x 11 in.

\$300 - 500

3117

A group of photographs of Ray Bolger
130 in all, including 5 publicity photos by Eugene Robert Richee; 13 photos by Floyd McCarty of Bolger rehearsing for *Look for the Silver Lining* (1949); 8 publicity photos by Pat Clark of Bolger in the same film; and 104 photos by Joe Wood of Bolger with June Haver in the same film. All photographs stamped by their respective photographers.

Approximately 8 x 10 in.

\$250 - 350

3118

A Walter Plunkett costume design for Margaret O'Brien in *Little Women*
Metro-Goldwyn-Mayer, 1949. Pencil and watercolor on illustration board, signed ("Plunkett.") Likely made after the film, possibly for an exhibition. Also starring June Allyson, Janet Leigh, and Elizabeth Taylor, this Mervyn LeRoy film was one of the highest grossing pictures of 1949.

15 x 20 in.

\$400 - 600



3118



3119

3119

A Walter Plunkett costume design for Gene Tierney in *Plymouth Adventure*
Metro-Goldwyn-Mayer, 1952. Pencil, ink and watercolor on illustration board with fabric samples attached, signed by the designer ("Plunkett") and initialed ("DS") by the film's producer, Dore Schary. Annotated "*Dorothy Bradford / Gene Tierney*" at upper right with notes on fabrics and trims on the left, and additional production notes on the verso. *Plymouth Adventure*, a fictionalization of the pilgrims' voyage to America, starred Tierney as the love interest of Spencer Tracy's Captain Christopher Jones.

15 x 20 in.

\$200 - 300



3120



3121

3120

A Gene Tierney costume design
Pencil and gouache on paper, from an unknown production, depicting Tierney in an asymmetrical blue gown. Annotated in pencil, "*Gene Tierney*."

14 x 17 1/2 in.

\$200 - 300

3121

A costume design for Joan Collins in *The Girl in the Red Velvet Swing*
20th Century Fox, 1955. Ink and gouache on paper. A pink piece of paper laid down to the upper left reads, "*Joan Collins - Part of Evelyn Nesbitt / in 'The Girl in the Red Velvet Swing' / Black wool coat / Black fox stole & muff / Black hat - violets as trim.*" A note in pencil at upper right reads, "*Evelyn / Ch. #27*" and the lower margin is further annotated, "*Joan Collins / 752-29-125-43 coat / Morris / 752-55-125-73 hat / Lucy / 752-83-125-53 Blouse / Jane.*" Joan Collins starred in the role (originally intended for Marilyn Monroe) of Evelyn Nesbit, whose husband killed her former lover, the architect Stanford White.

13 x 20 in.

\$200 - 300



3122



3123



3124



3125

3122

A costume design for Judy Tyler in *Bop Girl Goes Calypso* United Artists, 1957. Pencil and gouache on illustration board, signed ("Paula Giotaris.") Depicting the film's lead, Judy Tyler, who went on to star opposite Elvis in *Jailhouse Rock* and tragically died in a car accident later the same year. 15 x 20 in.

\$200 - 300

3123

A Mary Wills costume sketch for Hope Lange in *The True Story of Jesse James* 20th Century Fox, 1957. Pencil, ink and gouache on illustration board, signed ("Mary Wills.") Annotated at the lower margin, "*Hope Lange 1875*," with additional notes on costume items, and inscribed on the verso, "*Hope Lange in / Jessie James / 1870's*." The film, directed by *Rebel Without a Cause's* Nicholas Ray, featured Robert Wagner as James. Lange, playing James's wife, was fresh off her Oscar® win for Best Supporting Actress in *Peyton Place*. 15 x 20 in.

\$100 - 200

3124

A Marjorie Best costume design for Jeanne Crain in *Guns of the Timberland* Warner Bros., 1960. Pencil and watercolor on tracing paper. Annotated in pencil, "*Laura Riley*" and "*#3 Chance / Saturday Dance / sc. 72- 103*." Crain's character, Laura Riley, leads the residents of the town of Deep Wells in their fight against a group of loggers led by Alan Ladd in this film directed by Robert D. Webb.

Within mat: 13 1/2 x 10 1/4 in.; Overall: 16 x 20 in.

\$200 - 300

3125

An Edith Head Studios costume design for Patricia Neal in *Hud* Paramount, 1963. Pencil and watercolor on paper. Annotated in Head's hand at upper left, "*Patricia Neal in Hud*" and signed by her at lower right. Neal won a Best Actress Oscar® for her portrayal of Alma Brown, Hud's housekeeper.

13 3/4 x 17 3/4 in.

\$400 - 600

3126

A cutting continuity script for *Kiss Me Kate*
 Metro-Goldwyn-Mayer, 1953. Unpaginated, bound in brads, dated October 22, 1953, housed in a custom slipcase. *Kiss Me Kate*, an adaptation of Shakespeare's *The Taming of the Shrew*, features songs by Cole Porter and choreography by Hermes Pan. Used by editors, a cutting continuity script includes the film's dialogue as well as information about camera angles and where on the film reels they occur. *Kiss Me Kate* is notable for being one of the earliest 3D musicals ever released.
 9 x 11 1/2 in.
 \$200 - 300

3127

A pair of chairs from *Casablanca*
 Warner Bros., 1942. Bamboo side chairs with red, black and tan woven backrests and tan seats, with x-form stretchers and wrapped leggs. One chair has a red painted wooden seat on top of the original wicker and an additional wooden support underneath, the other does not. One chair is stamped "Made in France," and additionally inscribed "BS7420" and "713"; the other is inscribed "445/1/20" and "BS7416."

In addition to being used in Rick's Cafe, these chairs also appear in *White Christmas* and *Funny Face*, among other films. Purchased by the consignor from the prop house Cinema Mercantile in 1983, and accompanied by a letter of provenance from him.
 Height: 34 in.
 \$4,000 - 6,000

3128

A bronze sculpture of John Wayne
 By California artist Jesse Corsaut, signed ("CORSAUT") on the bronze base. This sculpture depicts Wayne in classic Western attire, carrying a rifle.
 Height: 32 in.
 \$1,000 - 1,500

3129

A pair of Rouben Mamoulian-owned suitcases
 Larger leather case stamped "R.M.," with luggage tag giving Mamoulian's address at Film Paramount, Paris. Both cases bear numerous period luggage stickers, many with Mamoulian's name, including those from the Grand Hotel, Siena; the Grand Hotel, Florence; French Line Havre-Southampton-New York; Matson Line Hawaii-New Zealand-Australia; the Savoy Hotel, London; the Hotel Subasio, Assisi; and the Excelsior Hotel in Rome. Mamoulian was a master of both stage and film, and directed the first productions of *Oklahoma!* (1943) and *Carousel* (1945) as well as the films *Dr. Jekyll and Mr. Hyde* (1931) and *Queen Christina* (1933).
 Largest, 21 1/4 x 6 1/4 x 13 3/4 in.
 \$1,000 - 1,500



3127



3126



3128



3129



3130

3130

A pair of Mt. Sinai granite tablets from *The Ten Commandments*

Paramount, 1956. The original pair of tablets carved from red Mt. Sinai granite, used for publicity photographs and reference for the prop department. Biographer Scott Eyman writes of this set of tablets, "for DeMille, nothing would do but the red granite of Mount Sinai. Paramount's prop department made three sets of tablets out of fiberglass; the granite master set kept in DeMille's office was too heavy to hold" (*Empire of Dreams*, Simon & Schuster, 2010, p. 469).

DeMille's dedication to historical authenticity was legendary, and he charged Henry Noerdlinger to spend two years researching the appropriate sets, costumes, and props for the film. The size of the tablets was based on the "six handbreadths" dimensions given in ancient descriptions, the writing on the tablets is in an early Canaanite script used in the 13th century B.C., and the placement of the commandments is based on Noerdlinger's hypothesis that one tablet dealt with man's relationship with God and the second with man's relationship with other men. In 1956, the University of Southern California published a book of Noerdlinger's research for the film, entitled *Moses and Egypt*, in which this set of tablets is illustrated.

11 3/4 x 23 in.

\$30,000 - 50,000



3131



3132



3133



3134



3135

3131
A Katharine Hepburn signed contract
 Dated December 2, 1949, between Hepburn and The Theatre Guild, Inc., regarding the actress's compensation for her role in Shakespeare's *As You Like It*. The longest-running Broadway production of the play, it ran for 145 performance in 1950 and featured Hepburn in the role of Rosalind.
 8 1/2 x 11 in.
 \$200 - 300

3132
A Bette Davis hair test photograph from *All About Eve*
 20th Century Fox, 1950. A vintage black and white photograph of Bette Davis in profile, with a board noting her name, the character's name of "Margo," the date "4/2" and hairstyle number "11." The part of domineering stage actress Margo Channing is perhaps Davis's best known role and earned her an Academy Award® nomination.
 8 x 10 in.
 \$100 - 200

3133
A Cary Grant signed contract
 Dated July 23, 1954, 2 pages, on 20th Century Fox letterhead, signed by Grant and Fox executive Joseph Schenck. The agreement extends Grant's 1950 contract with the studio, giving them the option for three films. Grant's films for Fox included *People Will Talk* (1951) with Jeanne Crain and *An Affair to Remember* (1957) with Deborah Kerr.
 8 1/2 x 11 in.
 \$200 - 300

3134
A Humphrey Bogart signed contract
 A 13 page typed document signed ("Humphrey Bogart"), being his agreement to play the role of Ed Hutheson, a newspaper editor crusading against the Mob, in *Deadline -- U.S.A.* (20th Century Fox, 1952).
 8 1/2 x 11 in.
 \$1,200 - 1,800

3135
A Frank Capra inscribed copy of *The Name Above the Title*
 New York: Macmillan, 1971. Hardcover with dustjacket. Inscribed on the half-title, "*To Bill Tuttle / with fond memories / Frank Capra.*" The recipient was William J. Tuttle, who was the first to win an Academy Award® for makeup and worked on such films as *North by Northwest*, *Singin' in the Rain* and *Cat on a Hot Tin Roof*. Also bearing Tuttle's stamp.
 7 x 9 1/2 in.
 \$200 - 300



3136

3136

An original storyboard painting of Lassie
 Circa 1940s, gouache on illustration board.
 Signed ("O'Malley"), and annotated in pencil on the mat, "'Lassie' M.G.M. - Scene 89 #2."
 Within mat: 8 x 5 3/4 in.; Overall: 12 1/4 x 9 1/4 in.

\$400 - 600



3137

3137

A scene study for Valley of the Sun
 RKO, 1942. Charcoal on paper, unattributed,
 matted with caption reading "*Valley of the Sun*
/ Wickieups & Camp / (Process.)" Depicting a
 Native American camp, where Chief Cochise
 takes his prisoners in this Western starring
 Lucille Ball and Cedric Hardwicke.
 Drawing: 21 x 9 in. Overall: 28 3/4 x 19 1/4 in.

\$200 - 300

3138

A scene study for Guadalcanal Diary
 20th Century Fox, 1943. Charcoal and oil pastel
 on paper, possibly by Tyrus Wong, depicting a
 soldier hiding in the jungle watching a pair of
 men sitting around a fire. Portraying the Battle
 of Guadalcanal in the Solomon Islands, the
 film was released just a year after the actual
 battle took place and featured William Bendix,
 Richard Conte, Preston Foster, Lloyd Nolan, and
 Anthony Quinn.

11 x 8 1/4 in.

\$200 - 300



3138

3139

A scene study for The Yearling
 MGM, 1946. Signed "Gene Johnson" at
 lower right. Depicting Gregory Peck as Ezra
 "Penny" Baxter, a farmer in North Florida
 during the late 19th century. *The Yearling*, a
 family drama about a boy and his pet deer,
 won the 1947 Academy Award® for Best
 Interior Decoration, among others.
 29 1/2 x 10 in.

\$400 - 600

3140

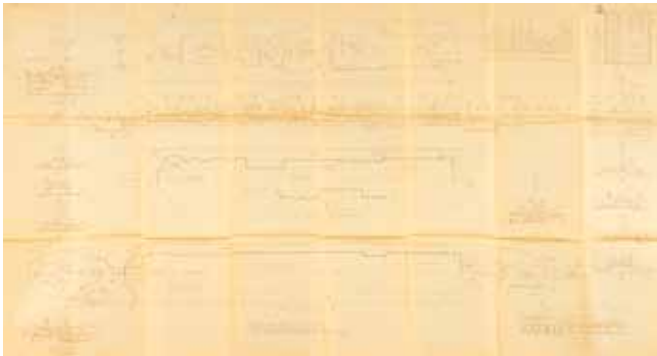
A pair of Titanic model ship plans
 20th Century Fox, 1953. Mimeographed plans
 for the construction of a miniature ship model.
 Sheet 1 of 2 is an elevation of the whole ship,
 with a large note reading, "See Ray Kellog for
 wild sections, operation of sinking--, wrecking
 on iceberg, etc." Sheet 2 provides plans for
 decks A and B, including rooms labelled
 "Verandah & Palm Court," "1st Class Smoke
 Room," "Forecastle Deck" and "Reading and
 Writing Room." Both sheets are dated 8/20/52.
 Directed by Jean Negulesco, *Titanic* starred
 Clifton Webb, Barbara Stanwyck, and Robert
 Wagner and was noted for its high drama, if
 not its realistic depiction of the sinking. Maurice
 Ransford (whose name is noted on these
 plans), Lyle Wheeler, and Stuart Reiss shared
 an Academy Award® nomination for Best
 Production Design for this film.

36 x 65 in.

\$400 - 600



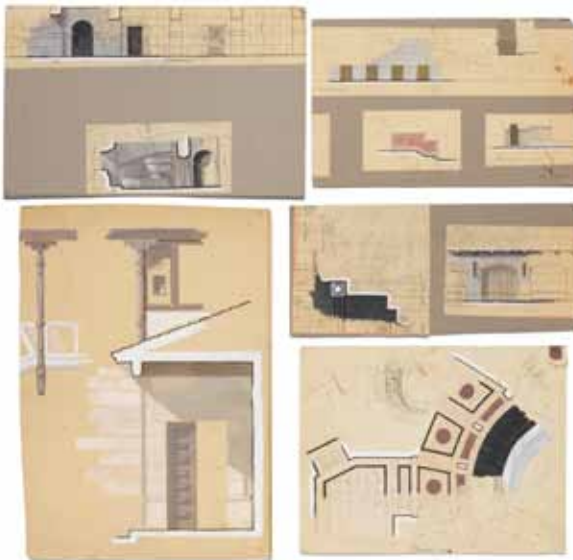
3139



3140



3141



3142



3143

3141

A Bill Major scene study for *The Matchmaker* Paramount, 1958. Pencil, ink and gouache on paper, laid down to board. Typed caption reads, "*The Matchmaker - Ext. Yonkers St.*" and the verso is stamped "May 24 1957." Depicting a street scene including Shirley Booth, the film's lead actress.
Painting: 23 x 11 3/4 in.; Overall: 27 1/2 x 17 1/2 in.
\$300 - 500

3142

A group of set designs for *Ben-Hur* Metro-Goldwyn-Mayer, 1959. Pencil and gouache on illustration board. Five pieces total, including designs for a Roman cell and corridor, Messala's villa, Castle Antonia, and the temple. Ben-Hur's sets were the largest built for any film at the time, and the film won the Academy Award® for Best Art Direction (Color).
Largest: 19 1/2 x 13 1/2 in.
\$700 - 900

3143

A scene study for *Lawrence of Arabia* Columbia, 1962. Pencil, ink, and watercolor on stiff paper, depicting a group of men on a balcony.
14 x 10 1/2 in.
\$200 - 300



3144



3145



3146



3147



3148

The following ten lots were consigned by the family of a longtime employee of Bing Crosby. During her extensive career in Hollywood, she also worked for Bob Hope Enterprises, Hal Wallis Productions and Pine-Thomas Productions, and befriended many celebrities.

3144

A group of Bing Crosby correspondence and documents

Including correspondence and notes regarding Crosby's charitable contributions and gifts to family members, 1950-1976; notes and memos from Crosby, autograph and typed; and various financial documents, including 4 pay stubs from *Road to Rio* (Paramount, 1947), one from RKO (1945), one from ABC for the *ABC Christmas Party* radio special (1946), and a royalty stub for "If I Had My Way" (1946). Together with a script for *One Touch of Venus* (Universal, 1948), a film featuring "September Song," which Crosby popularized in 1943.

Various sizes

\$200 - 300

3145

A script and musical score from *The Great John L.*

Bing Crosby Productions, 1945. Comprising a copy of the script, the conductor's copy of the mimeographed score, and a handwritten working copy of the score. The film's composer was Victor Young, who also worked as Crosby's musical director on a number of recordings. *The Great John L.* was a biopic about the boxer John L. Sullivan, known as "The Boston Strong Boy," and likely appealed to Crosby because of its message of redemption and the lead character's advocacy of temperance.

Largest: 12 x 14 in.

\$200 - 300

3146

A group of Bing Crosby records

A group of test pressings, some by Crosby and some apparently not, including one by Paul Whiteman's Rhythm Boys, circa 1926-30; "Little Stranger"; a group with vocals by Yvonne Chantal; "Hip Billy Boogie" by Les Paul; "Strangers in the Night"; and "A Medley of Parodies." Together with an inscribed copy of *Bing and Kathy's African Safari*, an inscribed (by Crosby only) copy of *Bing & Satchmo*, and a boxed set of records presented to Crosby for appearing on *The Bob Hope Pepsodent Show* in 1946.

Various sizes

\$300 - 500

3147

A group of Bing Crosby gifts

Personal gifts distributed by Crosby at Christmas, including a shoe horn from 1955; a desk calendar from 1958; a notepad/address book from 1959; a musical note money clip; a bridge set from 1967; and a wallet from 1971. Accompanied by collectibles from Crosby's golf tournament, including a picture frame, a group of ashtrays, a pitcher, and a framed group of badges and patches. Together with three books inscribed and given to Crosby and a copy of *The Crosby: The Greatest Show in Golf* (Doubleday, 1975) signed by him.

Various sizes

\$300 - 500

3148

A group of Bing Crosby hunting and fishing items

Comprising his California hunting licenses from 1974 and 1975, signed by him and listing his Hillsborough, CA address; two Field & Stream Annual Fishing Contest awards from 1963 and 1964, recognizing his record catches of dolphin and roosterfish; a 1965 Conservation Certificate awarded to Crosby for "contributing to the knowledge of Pacific Coast fishes by tagging yellowfin tunas off Baja California"; and a typed manuscript in a red cardboard folder labelled "Cazadores Exploradores," recounting a hunting trip to Magdalena Bay, Mexico in 1966, illustrated with nine pages of color snapshots with typed captions.

Various sizes

\$200 - 300

3149

A group of Bing Crosby movie posters

Three in all: a *Here Comes the Groom* (Paramount, 1951) one-sheet; a *Little Boy Lost* (Paramount, 1953) half-sheet; and a *White Christmas* (Paramount, 1954) style A half-sheet. Together with title cards from *The Bells of St. Mary's* (RKO, 1937), *The Country Girl* (Paramount, 1954), *White Christmas*, and *Say One For Me* (Twentieth Century Fox, 1959).
27 x 41 in.; 28 x 22 in.; 14 x 11 in.

\$200 - 300

3150

A group of Bing Crosby photographs

Including a signed photograph; a group of photographs from *The Bing Crosby Show* (1964-5); group of stills from *The Great John L.* (1945), produced by Bing Crosby Productions; a group of photographs of Gloria Swanson, from her appearances on Bing Crosby Enterprises' *Crown Theater*; and other snapshots, publicity photographs, and photographs of Crosby performing.

Various sizes

\$200 - 300

3151

A pair of Bing Crosby and Bob Hope signed photographs

8 x 10 in. publicity photographs, each signed and inscribed. Framed with a photograph of the cast of *Variety Girl* (Paramount, 1947).

Overall: 34 x 14 1/2 in.

\$400 - 600

3152

A Bob Hope signed photograph

Inscribed to Crosby's employee with the title of Hope's signature song, "'Thanks for the memory' / Bob Hope." Together with two copies of a memorial card with a photograph of Hope on the golf course and the printed inscription, "Thanks for the Memory / Dolores and Family."
8 x 10 in.

\$200 - 300

3153

A collection of celebrity signed photographs and letters

Comprising a typed letter signed from Barbara Stanwyck, dated 1955; two typed letters signed from Paramount Studios chief Adolph Zukor, dated 1958 and 1965; two typed letters signed from Jerry Lewis, dated 1954 and 1958, one with an autograph postscript; and a signed photograph of actress Lillian Roth. All are inscribed to Pauline Kessinger, who ran the commissary at Paramount Studios from 1928 to 1970. Together with signed photographs of Ann Sheridan, Buddy Rogers, Dorothy Lamour, and an unsigned vintage photograph of Randolph Scott.

Various sizes

\$200 - 300



3149



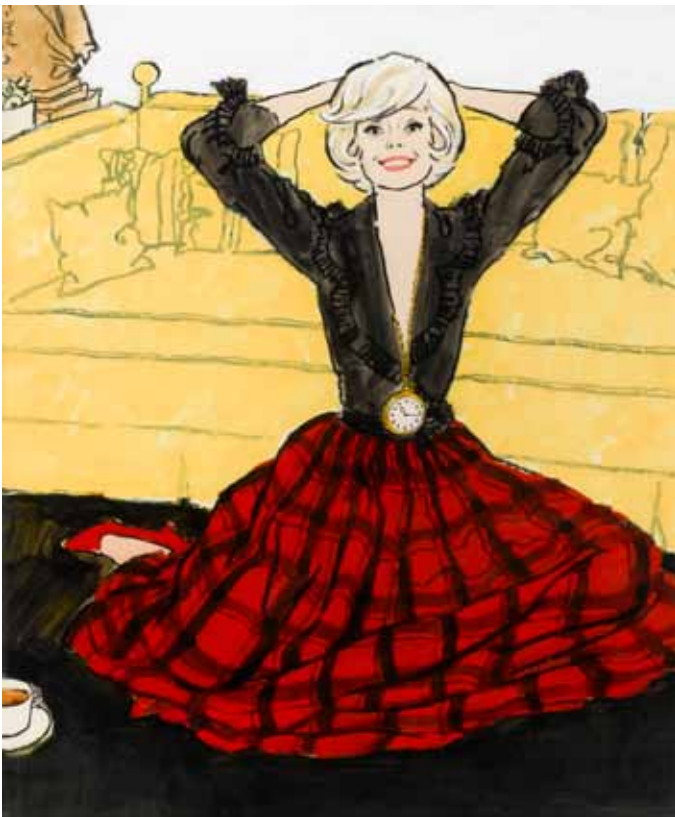
3150



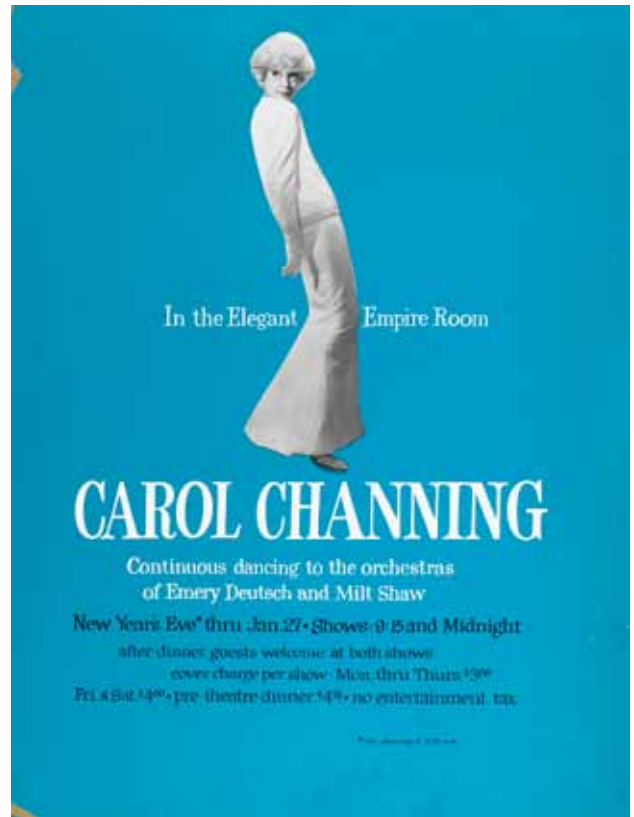
3151



3152



3154



3155



3156



3157

3154

A painting of Carol Channing by Jack Potter

Gouache on board, signed at upper left ("Potter"), matted and framed. Depicting Channing in a black blouse and red and black plaid skirt, leaning against a yellow sofa. Jack Potter was a well-known illustrator in the 1950s, who later taught at the School of Visual Arts in New York. He is a member of the Society of Illustrators' Hall of Fame.

Within mat: 22 x 26 1/2 in.; Overall: 32 1/4 x 38 in.

\$700 - 900

3155

Original promotional art for Carol Channing

Circa 1962, a cutout image of her laid down to board with hand lettering, reading in part, "In the Elegant Empire Room / Carol Channing / Continuous dancing to the orchestras of Emery Deutsch and Milt Shaw." Promoting Channing's appearances at the Waldorf-Astoria hotel in New York, where she performed regularly from 1958 to 1971.

28 3/4 x 39 in.

\$200 - 300

3156

A Meredith Willson *Music Man* piano case

Encasing a 1960s hi-fi and a turntable by Webcor, "The Music Man" onlay above the keyboard, music rack featuring wooden initials "M" and "R" for Meredith and Rosemary Willson. Meredith Willson wrote the book, music, and lyrics for *The Music Man*, as well as *The Unsinkable Molly Brown*, and also composed the popular songs "You and I" and "It's Beginning to Look a Lot Like Christmas."

Provenance: Collection of the late Meredith and Rosemary Willson.

27 1/2 x 28 x 43 1/2 in.

\$300 - 500

3157

A group of Sammy Davis Jr. audio recordings

Over 60, on reel-to-reel and cassette, including recordings of Davis's performances and interviews. Together with some commercially produced records of Davis and others' music.

Largest: 11 x 11 in.

\$500 - 700



3158



3160



3159



3161

3158

A group of Sammy Davis Jr. film and video recordings

Seven total, on film reels and VHS cassettes, including a reel labelled "*Frank Sinatra / 1-24-56 / Sammy Davis Jr.*," recordings labeled *The Swinging World of Sammy Davis Jr.* and the *Ed Sullivan Show*, and a case stamped in gold, "*Sammy... / With gratitude... / Bob Ross*," housing a video of the 1989 MDA Telethon.

14 x 15 in.

\$400 - 600

3159

A Sammy Davis Jr. owned desk

Removable base, two drawers, brass corners, and nailheads. Purchased by the consignor from the Hollywood Entertainment Museum auction in 2010, accompanied by a Certificate of Authenticity and a photograph of the desk at the preview.

48 x 24 x 30 in.

\$300 - 500

3160

A group of three Sammy Davis Jr. trunks

Each with an open interior compartment, three locks, and handles. One is stenciled "SYNI CORP," and stickers on the three include Hilton International Wien, Eastern Airlines LAX-MIA, TWA Air Freight, Swissair checked baggage, and United Airlines, as well as multiple red "Sammy Davis Jr." stickers.

Largest: 37 x 19 x 15 in.

\$400 - 600

3161

A pair of Sammy Davis Jr. trunks

The green trunk is stenciled in white, "*Sammy Davis Jr / 9000 Sunset Blvd / Suite 1212 / Los Angeles, Cal / Personal*." The black trunk has Swissair checked baggage stickers and a piece of duct tape inscribed, "*Sammy Davis LA*."

Largest: 35 x 24 x 21 in.

\$300 - 500



3162



3163



3164



3165



3166

3162

A group of Sammy Davis Jr. golf collectibles
Comprising two fisherman's hats, five baseball caps, one visor, two t-shirts, an old fashioned glass, and fifteen "S.D. Jr." personalized golf balls. The Greater Hartford Open, now known as the Travelers Championship, was called the Sammy Davis Jr. Greater Hartford Open from 1977 to 1988. The tournament benefited the Hartford Jaycees, and Davis would often play in the Pro-Am section. This lot also includes three pads printed with "Sammy Davis, Jr. Whist Tournament," two decks of playing cards, a Tama-Drake CC baseball cap, and a baseball cap with the USO logo embroidered, "Thank You Sammy Davis Jr.," which is identical to the hat worn by Davis on his infamous visit to the troops in Vietnam.

\$200 - 300

3163

Two pairs of Sammy Davis Jr. glasses
Black wire frame aviator glasses made by Luxottica, one with lenses and one without.
5 x 2 in.

\$200 - 300

3164

A Sammy Davis Jr. script holder
Black leather, stamped with his name in gold on the cover and "Sammy Screen Star" on the bookmark. With a partial script from an unknown production housed inside.

9 x 11 1/2 in.

\$300 - 500

3165

A group of Sammy Davis Jr. scripts
Comprising a *Carol Burnett Show* script in binder with Davis's name; a *Flip Wilson Special* script bound with Davis's name on the cover; a *Flip* script bound with Davis's name on the cover, together with an additional script for the same episode; a *Chico and the Man* script bound with Davis's name on the cover; a *Super Night at Forest Hills* bound with Davis's name on the cover; a *Mod Squad* script; a *Super Night at the Super Bowl* script; a script for *Bob Hope's July 4th Comedy Special*; a script for *Archie Bunker's Place*; an *NBC Follies* script; and a small group of production documents relating to *Sammy and Co.* (1975-7).

Bound scripts: approx. 9 1/2 x 11 1/2 in.

\$500 - 700

3166

A group of Sammy Davis Jr. sheet music
Including mimeographed music for "Mr. Wonderful," "Funny Face," "This is the Night," "Not Even Nominated" from the 1979 Academy Awards®, "When You Start Believing" and "Woman." Together with a group of commercially printed sheet music and lists of Davis's recordings.

\$300 - 500

3167

A group of Sammy Davis Jr. programs and tour itineraries

Including a program from *Mr. Wonderful* (1957); 1970 Australian Tour program; a 1977 Australian Tour itinerary; schedules for 1980 and 1987; a 1989 Black Emmy® Nominees Dinner program; and a letter from the Academy of Motion Picture Arts and Sciences regarding Davis's presenter duties at the 1989 Academy Awards®.

Largest: 9 x 12 in.

\$200 - 300

3168

A group of Sammy Davis Jr. honorary degrees and citations

Including framed a plaque from the Shomrin Society of the New York Police Department; a framed certificate from the Connecticut State Police; a certificate from the State of Nevada; a framed certificate from the City of Los Angeles; a framed certificate from the City of Chicago; a plaque from South Carolina State University; citations and certificates relating to Davis's honorary doctorate from Howard University; an honorary doctorate from the City University of Los Angeles; an honorary doctorate from Daniel Hale Williams. Together with certificates from the State of California and the City of Los Angeles honoring Sammy Davis Sr.

Largest: 23 1/2 x 18 3/4 in.

\$500 - 700



3169



3170



3171



3172

3169

A group of Sammy Davis Jr. awards and memorabilia

Including a plaque from the American Pediatric Foundation regarding the naming of a Sammy Davis Jr. Wing; a proclamation of "Sammy Davis Jr. Day" from the Las Vegas chapter of the NAACP; a Carousel Ball plaque; a framed certificate from the American Cancer Society; a plaque from Mr. Marcus & Jones Fashions; a Will Rogers Memorial Award; a plaque from the Pasadena chapter of the NAACP; a framed certificate from the Actors' Equity Association; a membership certificate from the Friars Club; a framed certificate from the TWA Ambassadors Club; a framed cover for Davis's book *Yes I Can*, together with an unframed prototype cover for *Why Me?*; and framed copies of articles about Davis in *The New York Times Book Review* and *The Daily Telegraph Magazine*.

Largest: 21 1/2 x 13 3/4 in.

\$300 - 500

3170

A group of Sammy Davis Jr. military and political awards and memorabilia

Including a Department of Defense certificate of appreciation for Davis's visit to Vietnam during the war; a certificate from the Department of the Air Force; an award from the US Naval Radio Station in Puerto Rico; a plaque celebrating the 75th Year of Naval Aviation; a framed invitation to President Reagan's inauguration; an award from Clark Air Force Base in the Philippines; a certificate from the California State Senate; a leather folder with Davis's name on it relating to his service on the National Advisory Council on Economic Opportunity; a plaque presented to Davis by then Speaker of the California Legislature, Willie Brown; a plaque from the California Black Fund Raising Committee to re-elect President Richard Nixon; and a framed political cartoon showing Davis with Nixon.

Largest: 19 x 23 1/2 in.

\$400 - 600

3171

A group of Sammy Davis Jr. awards from Jewish organizations

Including a framed certificate from the Anglo-Jewry's Barmitzvah [sic] Tribute to Israel; the American-Israel Arts, Science and Humanities Award; a framed certificate from the American Society for Technion, and an Israel's Bar Mitzvah award. Together with a framed print of a Jewish scholar by Emanuel Schary, entitled *A Prayer*, signed by the artist and numbered 122/140.

Largest: 18 1/2 x 21 1/4 in.

\$200 - 300

3172

A group of Sammy Davis Jr. portraits and posters

Comprising a pen and ink drawing signed ("Liederman") by cartoonist Al Liederman; a large ink and watercolor portrait of Davis singing, signed "Phil Fletcher"; a mounted Japanese poster of Davis, and a framed reproduction photograph of him.

Largest: 28 x 44 in.

\$300 - 500



3173

3173

A group of Sammy Davis Jr. plaques

Including a mounted letter from Harrah's thanking him for hosting the opening of their Lake Tahoe casino; three Harrah's plaques in cases commemorating Davis's performances there; a Boomtown 1970 plaque; and a Sammy Davis Jr. in Concert 1981 plaque.

10 1/4 x 14 1/2 in.

\$300 - 500

3174

A group of Sammy Davis Jr. framed photographs

Eight color photographs, mounted on plaques or framed, including one of Davis on the golf course and one of him in *West Side Story*. Together with a stained glass sign reading "Sammy," a wooden sign with a beer mug reading "Sam's Bar," and a framed gold plaque reading, "Sammy's Place / Do Not Enter."

Largest: 17 x 14 in.

\$300 - 500



3174



3175

3175

A group of framed Sammy Davis Jr. photographs

Ten in all, including a photograph of Davis and his wife Altovise with Liza Minelli and her husband Jack Haley Jr. and other friends; a photograph of Davis with LA Mayor Tom Bradley; a photograph of Davis with Ronald Reagan; and a photograph of the 1961 Sammy Davis Jr. Little League team in North Park, San Diego.

Largest: 11 x 14 in.

\$400 - 600



3176

3176

A group of framed Sammy Davis Jr. photographs

Ten in all, including a photograph of Frank Sinatra, a photograph of Davis with Lena Horne, and a photograph of Davis and his wife Altovise on *The Mike Douglas Show*.

Largest: 11 1/2 x 15 in.

\$400 - 600

3177

A group of celebrity photographs inscribed to Sammy Davis Jr.

Seven total, including a framed photograph of Jill St. John; a framed photograph of Dean Martin and his family, inscribed by Martin and his wife Jeanne; a photograph inscribed to Davis by Robert F. Kennedy; and a photograph inscribed to Davis by Carroll O'Connor.

Largest: 13 x 16 in.

\$500 - 700



3177



3177

3178

A group of Sammy Davis Jr. large format photographs

Housed in a large black portfolio, approximately 20 photographs and contact sheets, both personal and professional. Together with a few printed advertisements for Davis's clothing line. *Portfolio: 31 x 24 in.*

\$500 - 700



3178



3179

3179

A group of large format photographs of Sammy Davis Jr.

35, including photographs of Davis in the studio, taking photographs with his own camera, performing, meeting fans, and at a Sands anniversary party. Together with a matted photograph of Frank Sinatra on the set of *Sergeants Three*, signed on the mat by Ted Allan.

Most, 11 x 14 in.

\$400 - 600

3180

A group of Sammy Davis Jr. snapshots

Over 100, color and black and white, including photographs of Sammy playing golf, performing, hanging out backstage, at the beach, and on sets including *Sergeants Three* and *The Mod Squad*.

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

\$400 - 600



3180



3181

3181

A group of Sammy Davis Jr. photographs

Over 150, with additional contact sheets, largely from Davis's professional appearances. Including photographs of him on the sets of *Archie Bunker's Place*, *Laugh-In*, *The Mike Douglas Show*, and *The Tonight Show with Johnny Carson*; and many photographs of him performing on stage, speaking at events and accepting awards, as well as publicity photographs.

Most, 8 x 10 in.

\$400 - 600



3182

3182

A group of Sammy Davis Jr. photographs

Over, with additional contact sheets, mostly from Davis's personal life. Including many photographs of Davis at parties, at restaurants and nightclubs, including the Playboy Club in London, at the pool, traveling, celebrating his birthday, and with friends, including Liza Minelli, Dean Martin, Burt Reynolds, and Frank Sinatra.

Most, 8 x 10 in.

\$400 - 600



3183



3184

3185

A group of Sammy Davis Jr. photographs

Over 80, both personal and professional, including photographs of Davis with Ernest Borgnine, Betty Ford, Henry Kissinger, Michael Jackson, Jerry Lewis, Dean Martin, Frank Sinatra, and many others.

Most, 8 x 10 in.

\$400 - 600

3184

A group of Sammy Davis Jr. photographs of his trip to Israel

An album of color photographs (approx. 8 x 10 in. each) of Davis's July 1982 trip to Israel, including images of him with Israeli soldiers and photographs taken by Davis of the countryside. Together with a pair of photographs of Davis at the Western Wall, one framed. The singer famously converted to Judaism in the wake of the 1954 car accident in which he lost an eye.

Framed photograph: 11 1/4 x 13 1/4 in.

\$300 - 500

3185

A pair of Sammy Davis Jr. photograph albums

Both black leather, stamped in gold with Davis's name and "Snapshots." Many black and white snapshots taped and glued down to paper leaves. Circa 1950s, showing Davis on tour with the Will Mastin Trio, at parties, with friends, and performing.

11 1/2 x 13 1/4 in.

\$400 - 600



3185



3186

3186

A group of Sammy Davis Jr. photograph albums

One bound in leather embossed in gold, "Sammy Davis Jr. / in / Mr. Wonderful," containing nine photographs of the 1956 musical; an unlabeled red photo album with many early photographs of Davis; a brown vinyl album entitled "Two Friends / Sammy & Cos" with photographs from Davis and Bill Cosby's 1983 show at Harrah's Lake Tahoe; an album of photographs from Davis's visit to the California General Assembly; an album of photographs from the 1988 Jerry Lewis Telethon; Together with Davis's copy of the March 1980 issue of *Ebony* with himself on the cover, and a copy of the October 1959 issue of *Esquire* containing an article on Davis, bound with his name on the cover.

Largest: 12 x 17 in.

\$600 - 800

3187

A Frankie Laine photograph inscribed to Nat Wise

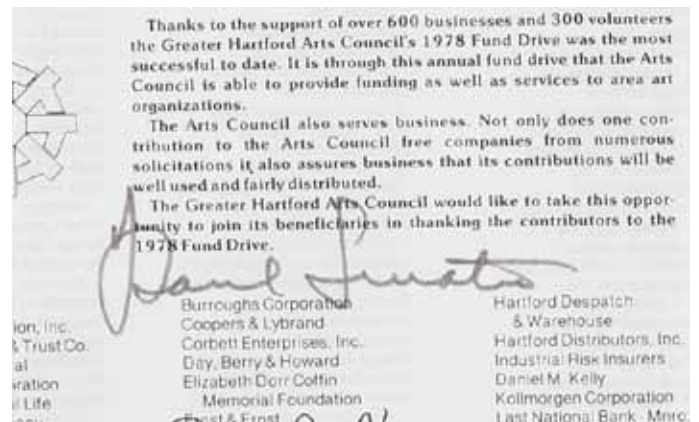
Depicting a laughing Laine, inscribed, "To / Nat- / My Favorite Shirtist! / Best Luck-- / Frankie / Laine." A versatile singer nicknamed "Mr. Rhythm," Laine was one of the biggest stars of the late 1940s-early 1950s. The recipient of the photograph was the Rat Pack's preferred shirtmaker, Nat Wise, whose client list included Frank Sinatra, Dean Martin, Jerry Lewis, and Johnny Cash.

10 3/4 x 14 in.

\$200 - 300



3187



3188



3189



3190

3188

A group of Rat Pack memorabilia

A framed collection of items, comprising a black and white photo signed by Sammy Davis Jr.; a Bel-Air Country Club tab signed by Dean Martin; an autograph sentiment signed by Joey Bishop, a Peter Lawford clipped signature, and a charity brochure signed by Frank Sinatra. Displayed with an assortment of photos of the group, along with playing cards and poker chips.

Overall: 35 1/2 x 44 in.

\$800 - 1,200

3189

A Frank Sinatra tuxedo jacket

Black wool with satin lapel and cuffs, label in interior pocket from Acuna Hollywood, reading "Frank Sinatra / #7 / May-1963."

Acuna's other clients included Jimmy Cagney, Gregory Peck, and Orson Welles. Renowned as a fastidious dresser, it is estimated that Sinatra owned 150 suits in the early '60s. He once said of his preferred attire, "for me, a tuxedo is a way of life" (Bill Zehme, *The Way You Wear Your Hat*, p. 131).

\$500 - 700

Property from the Estate of Nathan "Sonny" Golden

Sonny Golden served as an advisor, business manager and accountant to a number of clients in the entertainment industry including Lucille Ball, Liza Minnelli, and Frank Sinatra. Known for his honesty, generosity, and colorful personality, Sonny was a beloved and well respected fixture in the industry for over 35 years.

A decorated WWII veteran and POW, Sonny first joined the entertainment industry after returning from the war, working as a song and sheet music promoter, and road manager for the Andrews Sisters. After becoming an accountant at a local firm, Sonny met Frank Sinatra and they developed a close relationship. Golden subsequently struck out on his own, and continued to serve Frank Sinatra in the role of business manager and confidante for over 35 years.

3190

A group of clothing from the Frank Sinatra Invitational Golf Tournament

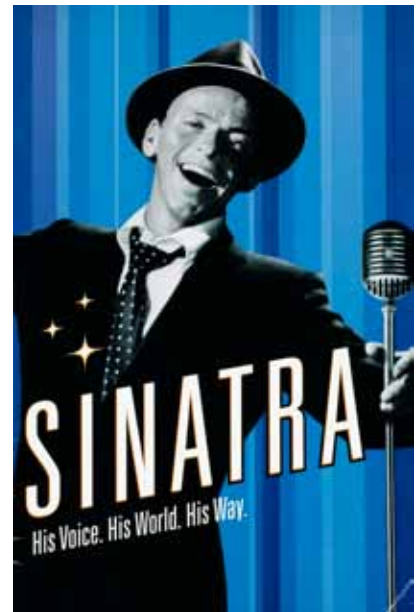
Items include an orange windbreaker from the first tournament in 1963, a wool and leather varsity style jacket, a black polo shirt, a tan polo shirt, a tan sweater, a beige sweater, a white sweater, a tan pair of pants, a white hat, and two watches. The tournament was first held at the Canyon County Club in 1963 and not again until 1989, when it was resurrected and is still running today.

Various sizes.

\$300 - 500



3191



3193



3192



3194

3191

A group of three Frank Sinatra gifted lapel pins

Each with an orange, brown, and gold "S" insignia. These pins were gifted by Sinatra to members of his inner circle to ensure that they would be recognized as friends of his and receive appropriate treatment. Sinatra also had jackets made with this symbol and the slogan, "Living Well is the Best Revenge."

3/8 in. diameter

\$200 - 300

3192

A group of Christmas gifts from Frank Sinatra

Comprising a *Frank Sinatra: The Capitol Years* boxed set with a gold label reading "Noel / FS"; a black bag inscribed in gold, "Noel / Frank Sinatra"; and a "Frank Sinatra...The Crooner" Franklin Mint plate with a Christmas card from Frank and Barbara Sinatra. Together with three Sinatra brand Zippo lighters; a watch with a caricature of Lucille Ball on the face, inscribed, "Love / Lucy"; a Steve & Eydie jacket with "Sonny" embroidered on the front; a Nancy Sinatra t-shirt; A New York, New York Frank Sinatra hat; and a hat from the Long Beach, CA Anheuser-Busch distributorship in which Golden and Sinatra were partners.

\$300 - 500

3193

A group of Frank Sinatra memorabilia

Comprising a framed copy of Sinatra on the cover of *Newsweek* on September 9, 1965; two cards from the Sinatra vigil service and one card from the Sinatra funeral; four programs from the tribute show "Sinatra: His Voice. His World. His Way"; a program from the 1988 "Together Again" tour with Sinatra, Dean Martin, and Sammy Davis, Jr.; and a program from the "Sinatra at the London Palladium" tribute concert.

Framed magazine: 13 1/4 x 16 1/4 in.

\$200 - 300

3194

A Caesar's Palace Frank Sinatra tribute plaque

Composed of plastic, featuring a figure of the singer at the microphone. The invitation reads, "Caesars Palace / Cordially Invites You to a / Loving Tribute to / Frank Sinatra / On the Occasion of his / Fortieth Year / in / Show Business / December 12, 1979" with the schedule and dress code following.

6 3/4 x 9 1/4 in.

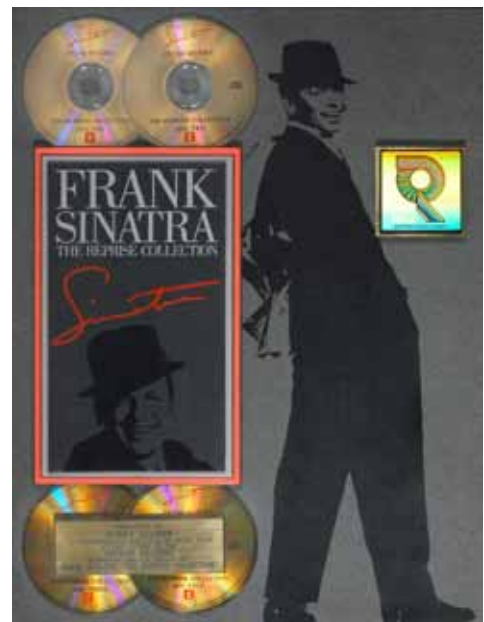
\$200 - 300



3195



3197



3196



3198

3195

A bound Congressional Record entitled *Senate Filibuster for Frank*

Bound in red leather, the cover embossed in gold, "*Senate Filibuster for / FRANK / June 30, 1971.*"

With matching cardboard slipcase. A tribute from California Senator John V. Tunney, joined by Senators Cannon (Nevada), Cranston (California), Javits (New York), Bayh (Indiana), Humphrey (Minnesota), Percy (Illinois), Pell (Rhode Island), and Muskie (Maine), who all expressed their admiration for Sinatra and his career.

8 1/2 x 11 1/2 in.

\$300 - 500

3196

A Frank Sinatra record award presented to Sonny Golden

Presented to Golden circa 1990, the album cover, four CDs and the RIAA logo, framed with a plaque reading, "*Presented To / Sonny Golden / To Commemorate the sale of more than / 125,000 copies of the / Reprise Records / Cassette and CD Boxed Set / Frank Sinatra 'The Reprise Collection.'*" Reprise Records was founded by Sinatra in 1960 in order to give him more control over his recordings. His position in charge of that company gave rise to his nickname, "The Chairman of the Board."

Overall: 23 1/3 x 28 3/4 in.

\$800 - 1,200

3197

A LeRoy Neiman limited edition print of Frank Sinatra

Serigraph, signed in pencil and numbered 6/500. Matted, framed, and accompanied by a Certificate of Authenticity. This portrait was commissioned by Tina Sinatra for the cover of the posthumous Sinatra album *Classic Duets*. Within mat: 23 x 30 in.; Overall: 29 x 36 1/2 in.

\$400 - 600

3198

A pop art portrait of Frank Sinatra by Steve Kaufman

Oil and silkscreen on canvas, entitled *Vegas Crooner*, initialed ("SAK") on the verso, inscribed "*Sinatra*" and numbered 25/25 AP. 31 x 35 3/4 in.

\$500 - 700



3199

A MAN AND HIS ART

For Sonny!
Who is always there!
Love
Frank Sinatra
1991

3201



3200



3202

3199

A pop art portrait of Frank Sinatra by Steve Kaufman
Oil and silkscreen on canvas, entitled *Vegas Crooner*, inscribed on the verso, "Sinatra" numbered 25/25 AP, signed ("SAK"), framed. Kaufman created a set of four Sinatra portraits in 1996-7 which were authorized by the Sinatra family and featured by Tina Sinatra on *Larry King Live*.
Within frame: 35 1/2 x 35 in.; Overall: 37 3/4 x 37 1/2 in.
\$500 - 700

3200

A pop art portrait of Frank Sinatra by Steve Kaufman
Oil and silkscreen on canvas, entitled *Chairman of the Board*, initialed ("SAK") on the verso, inscribed "Sinatra" and numbered 25/25 AP. A small number of these portraits were kept by Sinatra and gifted to those in his inner circle, including Sonny Golden.
31 x 35 1/2 in.
\$500 - 700

3201

A copy of *A Man and His Art* inscribed to Sonny Golden by Frank Sinatra

New York: Random House, 1991. Inscribed on the half-title, "*For Sonny! / Who is always there! / Love / Frank Sinatra / 1991.*" Accompanied by two other copies of the book, each inscribed by Tina Sinatra, a copy of *Tradition: Jewish Wisdom for Everyday Life* (Peter Pauper, 1996) with a bookplate inscribed by Nancy Sinatra, a copy of *Frank Sinatra: A Man Alone* by Rod McKuen (Cheval Books, 1969), number 25 of 400 copies, signed by the author, and a number of other books and magazines about Sinatra, including two biographies inscribed to Sonny Golden by their authors.

Various sizes.

\$300 - 500



3203

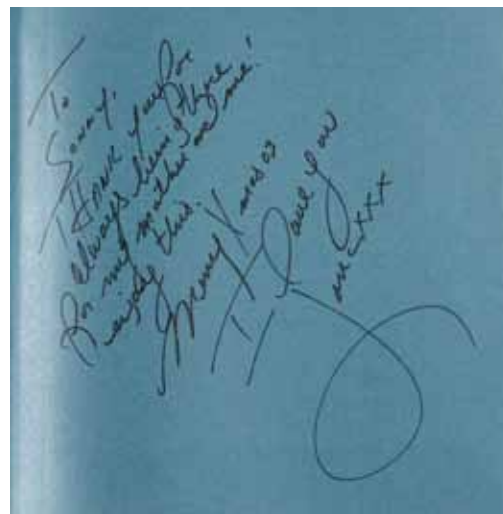
3202

A Frank Sinatra signed limited edition print

Signed in pencil and numbered 139/150, matted and framed. This print is likely based on one of Sinatra's paintings from the late '80s, as it is quite similar to the painting reproduced on page 57 of *A Man and His Art*.

Print: 19 3/4 x 20 in.; Overall: 25 1/2 x 25 1/2 in.

\$700 - 900



3205

3203

A Frank Sinatra signed limited edition print

Signed in pencil and numbered 150/150, matted and framed. This print is likely based on one of Sinatra's paintings from the late '80s, as it is quite similar to the painting reproduced on page 49 of *A Man and His Art*.

Print: 19 x 25 3/4 in.; Overall: 24 3/4 x 31 1/2 in.

\$700 - 900

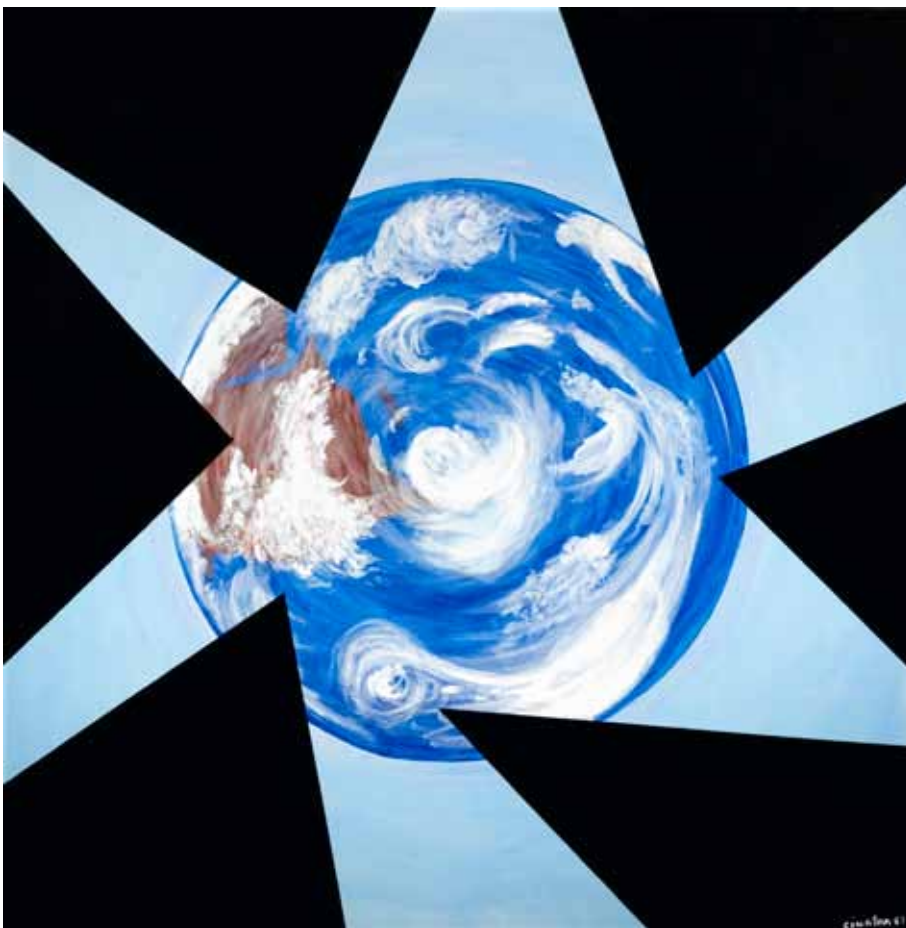
3204

A Frank Sinatra oil painting gifted to Sonny Golden

Oil on canvas, signed and dated ("Sinatra 87") at lower right, framed. Accompanied by a handwritten note from Frank Sinatra on "Barbara & Frank" stationery reading, "*For the Golden / Goldens! / We love-- always!! / Barbara and / You Know who!!.*" Depicting a view of the Earth from space.

Within frame: 39 x 39 in.; Overall: 40 3/4 x 40 3/4 in.

\$15,000 - 20,000



3204

3205

A group of Judy Garland memorabilia

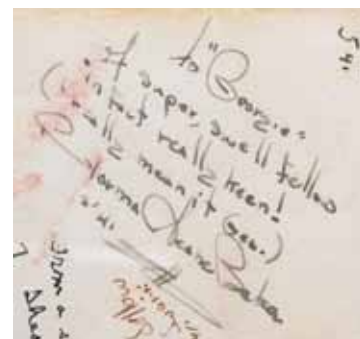
Comprising an gold record award with plaque reading, "*Presented to / Sonny Golden / To Commemorate RIAA Certified / Sales of More than / 500,000 Copies of the / Capitol Records / Album, Compact Disc and Cassette / 'Judy at Carnegie Hall.'*" Together with a copy of *Judy Garland: A Portrait in Art & Anecdote* by Lorna Luft (Bullfinch: 2003), inscribed on the front endpaper, "*To / Sonny, / I Thank you for / always being there/ for my mother and me! / I Merry Xmas 03 / I Love you / Lorna xxx.*" In addition to his long relationship with Sinatra, Golden also worked for Garland and her daughters Lorna Luft and Liza Minelli at various times.

Award: 26 1/4 x 16 1/4 in.; book: 11 3/4 x 11 1/2 in.

\$500 - 700



3206



3206 (detail)



3207



3208

3206

A Marilyn Monroe inscribed Junior High School class photograph

A panoramic photograph of Ralph Waldo Emerson Junior High School Class of Summer, 1941, with Monroe clearly visible in the crowd. The verso is signed by many class members, with Monroe's inscription reading, "To 'Georgie' / A super, swell fellow / in fact really keen! / (I really mean it Geo.) / Norma Jeane Baker / S '41." At this time, 15 year old Baker was living with Ana Lower in Westwood. The next year, she moved in with Grace and Doc Goddard in Van Nuys, where she would meet first husband, Jim Dougherty.

24 1/2 x 8 in.
\$7,000 - 9,000

3207

A vintage publicity photograph of Marilyn Monroe

Likely taken in the late 1940s, this image features a young Marilyn in a black cocktail dress, kneeling in front of a draped background.

7 1/4 x 9 1/4 in.

\$100 - 200

3208

A vintage publicity photograph of Marilyn Monroe

Likely taken in the late '40s-early '50s, this unusual pinup photo features Marilyn in a sweater and shorts, stretching. Inscribed in the negative, "©. D.M. Monroe. 23."

9 1/4 x 7 in.

\$100 - 200

3209

An Andre de Dienes photograph of Marilyn Monroe

Taken in 1945, showing Monroe holding a lamb. Verso stamped, "Photo / Andre de Dienes / 1401 Sunset Plaza Drive / Hollywood, Calif. 90069."

Accompanied by a Certificate of Authenticity.

11 x 14 in.

\$1,000 - 1,500

3210

An Andre de Dienes photograph of Marilyn Monroe

Taken on a Long Island beach in 1949, depicting Monroe on the beach in a white swimsuit. Verso stamped, "Photo / Andre de Dienes / 1401 Sunset Plaza Drive / Hollywood, Calif. 90069."

10 7/8 x 13 7/8 in.

\$1,000 - 1,500



3209



3210



3211



3212



3213



3214

3211

An Andre de Dienes photograph of Marilyn Monroe

Taken circa 1953, verso stamped, "Photo / Andre de Dienes / 1401 Sunset Plaza Drive / Hollywood, Calif. 90069."

8 1/4 x 9 1/4 in.

\$700 - 900

3212

Andre de Dienes: Marilyn

Crist, Steve and de Dienes, Shirley T., editors. Koln: Taschen, 2002. 2 volumes housed in original box. A large hardcover book featuring many reproductions of de Dienes' famous images of Marilyn Monroe, accompanied by a facsimile of de Dienes' original manuscript.

Box: 16 x 19 x 3 in.

\$150 - 250

3213

A Marilyn Monroe limited edition portfolio of black and white photographs

Eight total, all recent prints on archival fiber paper, taken by Marvin Scott on the night of March 31, 1955 at a Madison Square Garden charity event where she famously rode a pink elephant; each mounted to a white matte board, numbered "2/35" and signed by the photographer on the verso, and additionally signed and numbered by the photographer in silver ink at the lower right corner.

Photographs: 10 1/2 x 14 1/2 in.; overall: 16 x 20 in.

\$2,000 - 3,000

PLEASE NOTE:

These photographs may not be offered for commercial publication without authorization from the photographer who retains publication rights.

3214

A group of George Barris Marilyn Monroe photographs

Ten chromogenic prints, published by Marilyn Monroe/Weston Editions, Ltd., 1987, each signed in ink on the image; each signed in red ink, numbered 28/99, and copyright credit stamp on the verso. Together with an additional and a photograph of Monroe, signed on the recto by the photographer, accompanied by a Certificate of Authenticity.

13 1/2 x 10 1/2 in (3); 8 x 10 in or reverse (8)

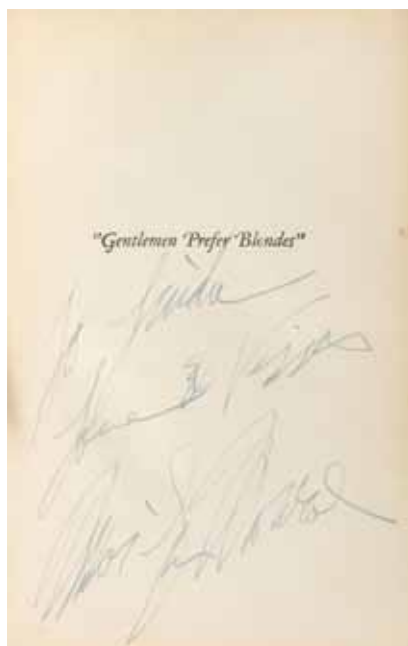
\$5,000 - 7,000



3215



3216



3217



3218

3215

A group of George Barris photographs of Marilyn Monroe

Comprising seven 8 x 10 in. photographs of Monroe by George Barris, stamped on the verso, "© Copyright 1987 / Marilyn Monroe/Weston Editions Ltd." Together with seven 11 x 14 in. photographs by Barris with printed copyright, and 28 additional photographs of Monroe, including publicity photographs from *Let's Make Love*, *Niagara*, *There's No Business Like Show Business*, and *Monkey Business*.

8 x 10 in.; 11 x 14 in.

\$400 - 600

3216

An orchestral score for "I Wanna Be Loved By You" from *Some Like It Hot*

Mimeographed scores with some annotations in pencil and ink. Including parts for the conductor, violins, violas, guitar, harp, percussion, and first, second, and third trumpet and trombone, along with the composer's full penciled score from which the individual parts were drawn. Marilyn Monroe plays Sugar Kane, the vocalist of Sweet Sue and her Society Syncopators. They perform this song, with Monroe singing, while Tony Curtis and Jack Lemmon (as Josephine and Daphne) pretend to play the bass and the saxophone. "I Wanna Be Love By You" is one of Monroe's most famous musical performances.

9 3/4 x 13 in.; Overall score: 11 x 14 1/2 in.

\$800 - 1,200

3217

A Marilyn Monroe-inscribed copy of *Gentlemen Prefer Blondes*

New York: Grosset & Dunlap, 1926. The Anita Loos novel that inspired the 1954 movie, inscribed on the half-title, "*To Linda / Love & Kisses / Marilyn Monroe*." The recipient of the book was Linda Bennett, a 1950s child actress.

5 1/2 x 7 1/2 in.

\$3,000 - 5,000

3218

A group of George Barris signed Marilyn Monroe posters

Comprising one poster with a photo of Monroe in a purple sweater, entitled *Always Yours*, numbered 125/325 and signed by Barris; and a second poster with a photo of Monroe in an orange sweater, entitled *Ethereal Pleasure*, numbered 307/325 and signed by Barris.

23 x 27 1/2 in.; 23 x 30 3/4 in.

\$200 - 300

3219

A Bill Kobrin photograph of Marilyn Monroe filming *The Seven Year Itch*

Taken in 1954 but printed later, signed by the photographer and numbered 14/250. Matted and framed. Shot from above, the photograph shows Marilyn standing over the subway grate with her skirt blowing up, the film's crew facing her and costar Tom Ewell standing on her right. At the time, Kobrin was the East Coast photographer for 20th Century Fox and shot publicity photos for the film. *Image size: 12 1/4 x 8 1/2 in.; Overall: 21 x 17 1/2 in.*
\$300 - 500



3219



3220

3220

A publicity photograph of Marilyn Monroe

Taken in 1947, this photograph features Monroe wearing a floral swimsuit, looking back over her shoulder toward the viewer. The verso is inscribed, "4-5-47."
7 3/4 x 9 7/8 in.
\$100 - 200

3221

A vintage publicity photograph of Marilyn Monroe

Taken in 1947, the photo features a smiling Marilyn, sitting on the arm of a deck chair next to a swimming pool. Marilyn was to land her first contract, a 6-month deal with Columbia Pictures, later that same year.
7 3/4 x 9 3/4 in.
\$100 - 200



3221



3222

3222

A Robert Slatzer photograph of Marilyn Monroe

Signed by the photographer on the recto and numbered 25/295. Framed and displayed on a custom stand. Slatzer is best known for claiming that he was married to Monroe for five days in 1952. He also published a biography of her in 1975. *Photograph: 39 x 29 in.; Framed: 42 x 32 in.; Stand height: 47 in.*
\$1,000 - 1,500

3223

A group of vintage Marilyn Monroe collectibles

Comprising a framed mirrored Marilyn Monroe portrait; a framed neon portrait of Monroe after Andy Warhol; a framed *The Seven Year Itch* reproduction poster on glass; a pack of Marilyn Monroe trade cards; two vintage sets of Marilyn Monroe playing cards with Tom Kelley photographs of her on them; a Marilyn Monroe tie; a group of Marilyn Monroe prints; a *Life* magazine with her on the cover; a "Golden Dreams" calendar from 1955; and a Marilyn Monroe "A New Concept in Curves" drafting tool. *Largest framed item: 16 x 20 in.*
\$400 - 600



3223



3224

3224

A sterling silver tray gifted to 20th Century Fox executive Buddy Adler

Made by Redlich, retailed by Cartier. Gifted to Adler by the studio with an inscription in the form of a contract, thanking him for his services, ending "To Buddy - from Arnold & Greg."
10 1/2 x 15 in.
\$800 - 1,200



3225



3226



3227



3228



3229



3229



3230

The Photographs of Wallace Seawell (1916-2007)

Described by *The New York Times* as "a master at shooting stars," Seawell first moved to Los Angeles after serving with the Army Signal Corps in World War II. He joined the studio of theatrical photographer Paul Hesse, and began photographing actors and actresses for the studios and fan magazines, swiftly becoming one of the top glamour photographers of the day. Bonhams is pleased to present this group of photographs originating from the photographer's own archive.

3225

A Wallace Seawell photograph of Audrey Hepburn

Stamped with his signature ("Seawell") in gold at lower right, with the photographer's stamp on the verso, framed. Taken in 1959, showing Hepburn in a red shirt with white flowers in the foreground.

Within frame: 13 x 16 in.

\$200 - 300

3226

A Wallace Seawell photograph of Jayne Mansfield

Stamped with his signature ("Seawell") in gold at lower right, framed. Depicting the starlet in a gold lamé bathing suit.

Within frame: 29 1/2 x 39 1/2; Overall: 33 x 43 in.

\$200 - 300

3227

A Wallace Seawell photograph of Natalie Wood

Stamped with his signature ("Seawell") in gold at lower right, framed. Depicting the actress lying on a sofa with a fur draped over her arm.

Natalie Wood and Robert Wagner were both photographed by Seawell soon after their marriage, with Wagner later saying of the photographer, "he was very forthright, and you felt very comfortable with him; he was at the top of his game" (*Los Angeles Times*, June 3, 2007).

Within frame: 29 1/2 x 39 1/2; Overall: 33 x 43 in.

\$200 - 300

3228

A Wallace Seawell photograph of Kim Novak

Stamped with his signature ("Seawell") at lower right, with the photographer's stamp on the verso, framed. Taken in the mid-1950s, showing Novak in a purple dress with a white fur stole.

Within frame: 14 x 18 1/2 in.

\$200 - 300

3229

A pair of Wallace Seawell photographs of Zsa Zsa Gabor and Gregory Peck

Each stamped with his signature ("Seawell") in gold at lower left, with the photographer's stamp on the verso, framed. Taken in 1958, Gabor is depicted against a hot pink backdrop, draped in white fur and jewels. Photographed the following year, Peck is more simply attired in a white shirt and a black tie. Measurements given are within frames.

Gabor: 10 1/2 x 13 1/2 in.; Peck: 14 x 18 in.

\$200 - 300

3230

A Wallace Seawell photograph of Sam Cooke

Stamped with his signature ("Seawell") in gold at lower left, matted, with the photographer's stamp on the verso. Depicting Cooke lying on a sofa, drinking a glass of champagne and listening to his album *Night Beat* (1963). In addition to this portrait, Seawell also shot the cover photograph for Cooke's final album, *Ain't That Good News* (1964).

Within mat: 18 3/4 x 14 7/8 in.; Overall: 24 x 20 in.

\$200 - 300



3231

3231

A Wallace Seawell photograph of the Supremes

Stamped with his signature ("Seawell") in silver at lower left, matted, with the photographer's stamp on the verso. Taken in 1967, featuring the lineup of Diana Ross, Mary Wilson, and Cindy Birdsong, who had recently joined the group.

Photograph: 12 1/2 x 17 in.; Overall: 16 x 20 in.

\$200 - 300

3232

A Wallace Seawell photograph of Audrey Hepburn

Stamped with his signature ("Seawell") in gold at lower right, matted and housed in a presentation folder. Taken in 1959, showing Hepburn with a bouquet of white flowers.

Photograph: 10 1/2 x 13 1/2 in.; Overall: 16 x 20 in.

\$200 - 300



3232

3233

A Wallace Seawell photograph of Diana Dors

Stamped with his signature ("Seawell") in silver at lower right, matted, with the photographer's stamp on the verso. Taken in 1956, depicting the British sex symbol in a lamé bathing suit.

Photograph: 13 1/2 x 16 1/2 in.; Overall: 17 x 21 in.

\$200 - 300

3234

A Wallace Seawell photograph of Carol Channing

Stamped with his signature ("Seawell") in gold at lower left, matted, with the photographer's stamp on the verso. Taken in the early 1960-1, depicting Channing in costume as a flower. A photograph from the same sitting was used on the cover of Channing's 1961 self-titled album.

Photograph: 13 1/2 x 16 1/2 in.; Overall: 17 x 21 in.

\$200 - 300



3234



3235



3236



3236



3237



3238

3235

A Wallace Seawell photograph of Sophia Loren

Stamped with his signature ("Seawell") in gold at lower left, matted, with the photographer's stamp on the verso. Taken in 1959, depicting Loren in a fur coat and wide-brimmed hat. Seawell later said of this photo session, "I was shooting Sophia for Warner Bros., I think, or it might have been MGM. Sophia had just come out here. She was divine to work with. The aura of the person excites you, and you've got to be excited or you won't do a good job" (*Los Angeles Magazine* March 2003, p. 105).

Photograph: 10 3/4 x 13 1/2 in.; Overall: 17 x 21 in.

\$200 - 300

3236

A pair of Wallace Seawell and Yousuf Karsh photographs

Taken in the early 1950s, portraits of each other by the two photographers. The Seawell photograph of Karsh is stamped with his signature ("Seawell") in gold at lower right, matted, with the photographer's stamp on the verso. The Karsh photograph of Seawell is matted and inscribed on the mat, "Wallace Seawell / by Karsh of Ottawa," with Seawell's stamp on the verso.

Both photographs: approximately 13 1/2 x 16 in.

\$600 - 800

3237

A Wallace Seawell photograph of Elizabeth Taylor

Stamped with his signature ("Seawell") in gold at lower left, matted, with the photographer's stamp on the verso. Taken in 1956, the year of *Giant's* release, depicting Taylor in a white dress. This photograph was taken horizontally but Seawell printed it vertically for greater visual effect.

Photograph: 13 3/4 x 16 3/4 in.; Overall: 17 x 21 in.

\$200 - 300

3238

A scene study by Robert Ayres for *A New Kind of Love*

Paramount, 1963. Watercolor and pencil on paper, laid down to illustration board, signed ("R. Ayres"). Typed caption reads, "10387 'A New Kind of Love' Int. Hotel Lobby." Depicting the lobby of the hotel in Paris where Joanne Woodward's character stays.

Painting: 20 x 10 in.; Overall: 22 3/4 x 13 1/2 in.

\$200 - 300



3239



3240



3241



3242



3243

3239

A scene study by Robert Ayres for *Who's Minding the Store?*
Paramount, 1963. Watercolor and ink on paper, laid down to board.
Who's Minding the Store? stars Jerry Lewis as a hapless dog walker who falls in love with a department store heiress played by Jill St. John.
Painting: 20 1/2 x 11 1/4 in.; Overall: 20 x 26 1/2 in.
\$200 - 300

3240

A scene study by Robert Ayres for *The Disorderly Orderly*
Paramount, 1964. Watercolor, gouache, pencil and ink on paper, laid down to board. Signed ("R. Ayres") and annotated in pencil, "*The Disorderly Orderly* Int. Conference Room." The film was shot at the historic Greystone Mansion in Beverly Hills, and the illustration reflects that building's grand style.
Painting: 21 1/2 x 10 1/2 in.; Overall: 29 x 19 in.
\$200 - 300

3241

A group of six storyboards from *The Incredible Mr. Limpet*
Warner Bros., 1964. Pencil, colored pencil, marker and ink on paper. Including renderings of the title character as a fish and of the Nazi submarine.
7 x 5 1/2 in.
\$300 - 500

3242

A group of three storyboards from *Blackbeard's Ghost*
Disney, 1968. Ink and marker on paper, depicting Peter Ustinov as the title character, confronting a policeman.
9 1/2 x 5 1/2 in.
\$200 - 300

3243

A scene study from *Funny Girl*
Columbia, 1968. Pencil and pastel on tracing paper with acetate overly. Depicting the deck of a ship at sea.
21 1/2 x 14 3/4 in.
\$200 - 300



3244



3244

The Photographs of Peter Basch (1921-2004)

Born in Germany to parents working in the nascent film industry, Basch moved to New York in the early 1930s and set up a photography studio there after World War II. An apprentice of celebrity photographer Laszlo Willinger, Basch is best known for his portraits of movie stars as well as more artistic images of dancers and nudes. During his lifetime, his work was featured in *Look*, *Life*, *Playboy*, and *Paris Match*, and he also co-authored eight books. Bonhams is pleased to present this selection of photographs originating from the photographer's own archive.



3245



3246

3244

A pair of Peter Basch photographs taken on the set of *8 1/2*

The first, a closeup of Marcello Mastroianni, is stamped on the verso, "*Peter Basch Studios Inc.*" with his address, inscribed by the photographer in pencil, "*Marcello Mastroianni / Star of Fellini's '8 1/2' / and 'Dolce Vita' / Photographed in Cinecitta, Rome / by,*" and signed. The second, showing Fellini speaking into a bullhorn and directing a crowd, bears the same stamp and is inscribed, "*Fellini Directs '8 1/2' / at Ostia / Starring Marcello Mastroianni*" and signed by the photographer.

Mastroianni: 13 7/8 x 10 7/8 in.; Fellini: 10 7/8 x 13 5/8 in.

\$800 - 1,200



3247



3248

3245

A Peter Basch photograph of Brigitte Bardot

Stamped on the verso with the photographer's credit, inscribed in pencil by him, "*Brigitte Bardot / Madrid 1957*" and signed. This photograph was done for a *Look Magazine* article in January 1958, promoting Bardot's film *The Night Heaven Fell*, directed by her husband, Roger Vadim.

Image size: 10 3/4 x 10 in.; Overall: 10 3/4 x 14 in.

\$800 - 1,200

3246

A Peter Basch photograph of Catherine Deneuve

Stamped twice on the verso with the photographer's credit and address in New York, inscribed by him in pencil, "*Catherine Deneuve age 18 / Paris,*" and signed. Depicting a young, brunette, Catherine Deneuve posing with a cherubic stone sculpture.

Image size: 11 x 12 1/2 in.; Overall: 11 x 13 7/8 in.

\$800 - 1,200



3249



3250



3251



3252

3247

A Peter Basch photograph of Marlene Dietrich. Stamped on the verso with the photographer's credit on the verso. Depicting Dietrich wearing a shimmering gown, walking onstage at the 1964 Edinburgh Festival.

Image size: 13 1/2 x 10 1/2 in.; Overall: 13 7/8 x 10 7/8 in.

\$800 - 1,200

3248

A Peter Basch photograph of Marlene Dietrich

Stamped on the verso with the photographer's credit, inscribed by him in pencil, "Marlene Dietrich / in Edinburgh Festival" and signed. Depicting Dietrich at her dressing table backstage, taken at the Edinburgh Festival in 1964 but printed later.

Image size: 8 1/6 x 10 3/4 in.; Overall: 11 1/8 x 13 7/8 in.

\$800 - 1,200

3249

A Peter Basch photograph of Sammy Davis Jr. Stamped on the verso with the photographer's credit, inscribed by him in pencil, "Sammy Davis / in Chicago Limo / Stars on Stage as 'Golden Boy.'" Depicting the Rat Pack member in a turtleneck and sunglasses, taken circa 1964, but printed later.

11 x 13 3/4 in.

\$800 - 1,200

3250

A Peter Basch photograph of Rock Hudson on the set of *Giant*

Stamped on the verso with the photographer's credit, as well as twice with his name and address, inscribed by him in pencil, "Rock Hudson / in *Giant* on Location" and signed. A charming photograph depicting Hudson lying in the grass and leaning towards the camera, with the film crew behind him. Visible in the background is Belmont, the historic Virginia home where the first part of *Giant* was filmed.

Image size: 11 x 11 in.; Overall: 11 x 14 in.

\$800 - 1,200

3251

A Peter Basch photograph of Elizabeth Taylor on the set of *Giant*

Stamped on the verso with the photographer's credit, inscribed by him in pencil, "Elizabeth Taylor / star of 'Giant / Prims for Camera / on Location," and signed. Showing a crew member pointing a mirror toward Taylor as she brushes her hair. Taken on the film's Virginia set in 1955 but printed later.

Image size: 10 3/4 x 10 7/8 in.; Overall: 11 x 13 7/8 in.

\$800 - 1,200

3252

A Peter Basch photograph of Elizabeth Taylor on the set of *Giant*

Stamped on the verso, "Please credit photograph to / Peter Basch," inscribed by the artist in pencil, "Elizabeth Taylor / 'Giant' Location" and signed. Taken in 1955-6, but printed later. This photograph captures Taylor during a moment of repose on the set of *Giant* in rural Virginia.

13 3/4 x 11 in.

\$800 - 1,200



3254



3253

3253

A photo collage of Warren Beatty and Elizabeth Taylor

Eight photographs laid down to illustration board. The board is annotated on the top margin, "*May. S.STO p.38-39,*" and on the lower margin, "*take in middle crop only SS28 Same Size May 150/10*" and stamped "*Screen Stories.*" Depicting Beatty and Taylor in a scene from *The Only Game in Town* (20th Century Fox, 1970). Adapted from a Broadway play of the same name, the film was not a critical success, but it did star two of the 20th century's greatest sex symbols at the height of their careers. Overall: 19 1/2 x 12 in.

\$200 - 300

3254

An Elizabeth Taylor wig made for *Cleopatra*

20th Century Fox, 1963. Dark brown hair with short bangs and curls around the face, with the hair on the back curled around cotton cords and secured with gold charms. A handwritten label on the interior net cap reads, "*Elizabeth Taylor 21 1/2,*" and second label reads "*Wig Creations Ltd. 7759.*" This wig is similar to several worn by Taylor in the film, but we do not believe this particular wig to be screen worn.

Wig Creations Ltd. was the company run by British wigmaker Stanley Hall, who made wigs for such stars as Sophia Loren, Marlene Dietrich, Vivien Leigh, and Katharine Hepburn, in addition to working on films such as *My Fair Lady* and *Cleopatra*.

\$8,000 - 12,000



3255

3255

A Teresa Wright dress from *Shadow of a Doubt*

Universal, 1943. A dark teal and beige dress with sewn-in shoulder pads and a coordinating belt. Worn by Teresa Wright in the scenes in which she discovers that her Uncle Charlie is a murderer and he confronts her about her knowledge. A central scene in the film's plot, Wright is depicted wearing this dress on one of the film's lobby cards as well as the current DVD cover.

Wartime restrictions on the use of construction materials drove film productions to shoot on location rather than build sets on the studio lots. As a result of this, Hitchcock set and filmed *Shadow of a Doubt* in Santa Rosa, a town in Sonoma County, Northern California. Hitchcock reportedly grew quite attached to the town and returned to the area twenty years later to film *The Birds*. The consignor's grandfather purchased this costume at a Santa Rosa charity auction to support the war effort, to which Hitchcock had donated it after filming was complete. Accompanied by a newspaper clipping discussing the filming in Santa Rosa, as well as a copy of the film and several screenshots of Wright in the dress.

\$2,000 - 3,000



3256

3256

A Jean Peters costume from *Captain from Castile*

20th Century Fox, 1947. A long floral skirt with handwritten label reading, "1 64 2 0994 508-06 Jean Peters." worn by Peters in the film. Together with a peasant style embroidered cotton shirt, worn by Peters in publicity photographs. Accompanied by a copy of the film, a vintage still showing Peters wearing the skirt, and a reproduction photo of her wearing the shirt. *Captain from Castile* was Peters' feature film debut and stars the actress as a barmaid who is rescued from the militia by Tyrone Power's character. Accompanied by a reproduction of publicity photo showing Peters wearing the shirt and a copy of the film.

\$300 - 500



3257

3257

A Dick Van Dyke jacket from *Chitty Chitty Bang Bang*

United Artists, 1968. Teal tweed jacket with self belt, Western Costume Co. label in interior pocket with a production number of 2427-1 #27 and Dick Van Dyke's name, and an additional stamp in the left shoulder lining reading, "W.C.C. #77."

\$4,000 - 6,000



3258



3259

3258

A Lucille Ball bowler hat from *I Love Lucy*

1950s, used in Episode 14, where she impersonates Charlie Chaplin. The hat was given to The Joe Franklin "Memory Lane" Collection and is accompanied by a letter of authenticity from Joe Franklin, two photographs of Ball wearing the hat, and a copy of an image of Joe Franklin with the hat.

SIZE

\$4,000 - 5,000

3259

An illustration of Lucille Ball as Charlie Chaplin

Pencil, ink, and whiteout on board with typed caption laid down, signed ("Tom Crabtree VI.") A caricature of Lucille Ball and Mickey Rooney playing Charlie Chaplin and Jackie Coogan on a 1966 episode of *The Lucy Show* entitled "Lucy Meets Mickey Rooney." The illustration appears to have been commissioned for a May 1966 issue of *TV Guide*, when the episode was rerun.

10 7/8 x 14 1/4 in.

\$300 - 500



3260



3261

3260

A dancer's costume from *Starlift*

Warner Bros., 1951. A mint green and oxblood print jacket with a United Costumers label reading "94 / Gogliano," and a matching pair of pants with Warner Bros. label reading, "6-25-51 Prod. 760 / William Lundy." *Starlift* featured a number of top Warner Bros. stars of the time, including Doris Day, Jimmy Cagney, Virginia Mayo, and Jane Wyman. Costumes for the film were designed by Leah Rhodes, who also worked on *The Big Sleep* (1946), *Key Largo* (1948), and *Strangers on a Train* (1951).

\$200 - 300

3261

A child's costume from *The King and I*

20th Century Fox, 1956. A long yellow silk jacket with gold embroidery and sequins, worn by one of King Mongkut's children. The film's costumes were designed by the legendary Irene Sharaff and received an Academy Award® nomination for Best Costume Design - Color. Accompanied by a reproduction still showing the jacket.

\$200 - 300



3262



3263



3264



3265

3262

A framed group of drawings by Henry Fonda. Pencil on paper, cut out and laid down to a larger piece of paper, matted and framed. Inscribed by Fonda in white ink, "Just a lot / of nothing / for Johnny / from Hank." Done by Fonda while starring in *The Caine Mutiny Court-Martial* on Broadway in 1954-5. While the attorney opposite him was speaking, Fonda would draw to entertain himself. He gifted the group of drawings to a fellow actor, John Crawford, who assembled them into a collage that Fonda then signed. Together with a vintage photograph of Fonda in the play, a reprint still from *The Longest Day* (1962), showing Crawford and Fonda together, reproduction photographs of Crawford alone, and Crawford and Fonda together, and a copy of *Theatre Arts* magazine from April 1954, with a cover article on the production. Within mat: 13 1/2 x 18 1/2 in.; Overall: 20 x 25 in. \$4,000 - 6,000

3263

A group of working scores for *The Apartment* United Artists, 1960. Including production time sheets, noting which instruments were involved in each musical number; a handwritten score for "I'm Sorry"; a working score for "This Night"; mimeographed scores for "This Night," "Adeste Fideles," "Little Brown Jug," "Lonely Room," "Ring a Ding Ding," and "Grand Hotel No. 1." Together with mimeographed parts for oboe, bass, trombone, percussion, clarinet, bassoon, horn, trombone, flute, harp, cello, violin, and viola for "Reel 10, Part 2." Most, 9 1/4 x 12 1/2 in. \$800 - 1,200

3264

A Marlon Brando signature. Silver ink on black paper, framed together with a still from *Henry V* (BBC, 1989), and a printed excerpt from Brando's autobiography in which he discusses the film. This autograph was collected in person by one of the actors in *Henry V*, who framed it as a memento of Brando's praise of the film. Overall: 17 1/2 x 13 1/4 in. \$200 - 300

3265

A color transparency of Marlon Brando. Likely from the early 1950s, depicting a smiling Brando wearing a white t-shirt. 2 x 2 in. \$200 - 300



3266



3266A



3267



3268

3266

A group of three photographs of Burt Lancaster as a teenager
Likely taken in the mid-to-late 1920s, three black and white photographs showing Lancaster in a bathing suit, standing on a dock with a group of other boys.

Approximately 2 1/2 x 4 in.

\$200 - 300

3266A

A group of signed celebrity photographs

Inserted into an album with photo corners, including examples by Laurel and Hardy, Dale Evans, Marjorie Lord, Frances Rafferty, Lana Turner, Larry Parks, Sonny Tufts, Jimmy Durante, and Red Skelton. Together with a typed letter signed from Bing Crosby with original transmittal envelope, many photographs with stamped and printed signatures, and unsigned vintage photographs of Shirley MacLaine, Robert Taylor, Suzy Parker, Yul Brynner, Walter Pidgeon, Cyd Charisse, William Shatner, Maurice Chevalier and Glenn Ford.

Album: 11 x 14 1/2 in.

\$500 - 700

3267

A group of British royal memorabilia

Comprising a typed letter signed by then-Princess Elizabeth, now Queen Elizabeth II, dated November 27, 1947; a matted photograph of the Duke and Duchess of Windsor, signed ("Edward" and "Wallis"); and a two page autograph letter signed ("Wallis Windsor") from the Duchess of Windsor, undated, from Deauville.

Various sizes

\$500 - 700

3268

A group of actor signed photographs and memorabilia

Including signed photographs of Ray Bolger, Jeff Chandler, Nelson Eddy, Peter Falk, Joel Grey, Groucho Marx, Ray Milland, Roger Moore, David Niven, Jack Oakie, Vincent Price, Gilbert Roland, Robert Stack, Cornel Wilde, and Gene Wilder. Together with programs signed by Bob Crane, Jack Lemmon, Basil Rathbone, and Jason Robards; 2 typed letters signed from Edward G. Robinson; an essay signed by Groucho Marx; and an album signed by Henry Mancini.

Various sizes

\$700 - 900



3269



3270



3270A

3269

A group of five signed photographs of celebrities

Including Edgar Bergen; Mary Pickford, signed in the negative by photographer Hartsook; Burt Reynolds; Frank Sinatra; Lana Turner; and Barbara Walters

From 7 1/2 x 9 1/4 to 8 x 10 in.

\$400 - 600

3270

A group of ten signed letters from celebrities

Comprising a typed letter signed from Barbara Walters, dated 1981; a typed letter signed from Lillian Gish, dated 1987; an autograph letter signed from Nancy Reagan on White House stationery, undated; a typed letter signed with autograph postscript from Katharine Hepburn, dated 1987; a typed letter signed from Carol Burnett, dated 1982; an autograph letter signed from Loretta Young, dated 1987; a typed letter signed with autograph postscript from Barbara Bush, dated 1988; a typed letter signed from Barbara Sinatra, dated 1983; a typed letter signed from Henry Ford II, dated 1979; and a typed letter signed from Eunice Kennedy Shriver, dated 1987.

Largest: 8 1/2 x 11 in.

\$700 - 900

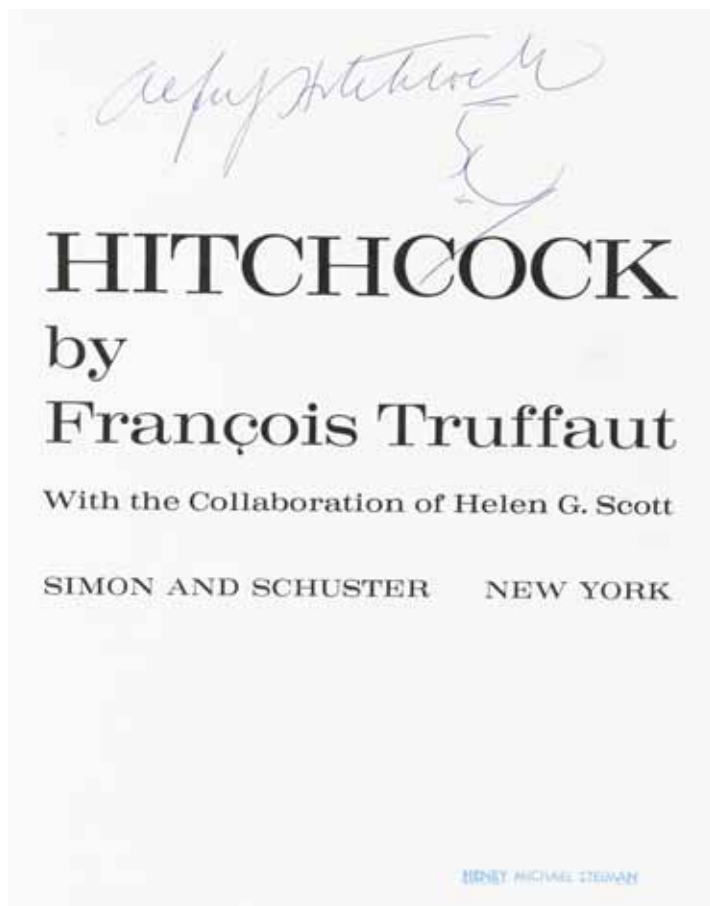
3270A

A group of Presidential and celebrity signed photographs

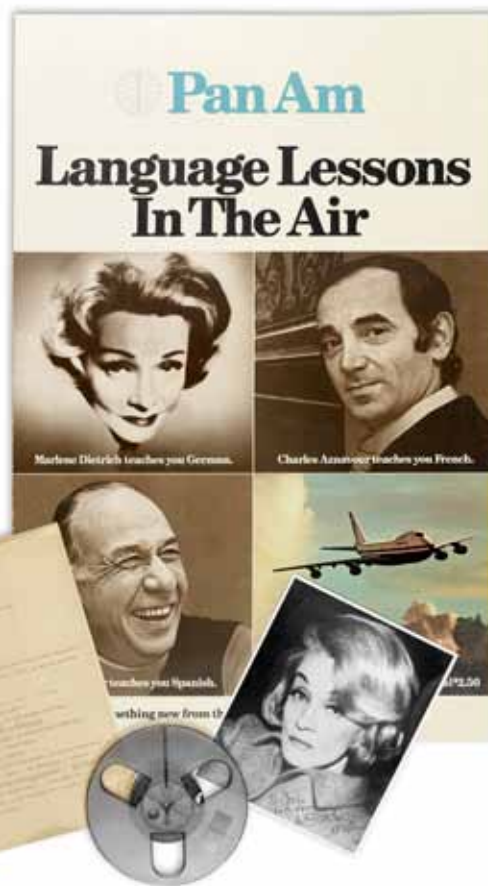
Including signed photographs of Richard Nixon, Dinah Shore (4), Shirley Temple, Jimmy Cagney (5), Frederic March (2), George Burns and Gracie Allen (3), Van Johnson, George Montgomery (3), Jack Benny, Alan Ladd (5), Clark Gable, Ruth Hussey, Audrey Hepburn, Ronald Reagan, Gregory Peck, Charlton Heston, Dean Martin and Jerry Lewis, Deborah Kerr, Fernando Lamas, James Mason, Elizabeth Taylor, Sandy Koufax, and Shirley Booth. Together with a group of unsigned vintage film stills and publicity photographs, and many unsigned Christmas cards from celebrities including Red Skelton, Alan Ladd, Dinah Shore, Frances and Samuel Goldwyn, Ronald Reagan, Jane Wyman, Richard Nixon; and an autograph book with autographs of Barbara Stanwyck, Robert Taylor, Joe E. Brown, Dick Powell, Sophie Tucker, and Frederic March; and an invitation to the Nixon inauguration.

Most photographs: 8 x 10 in.

\$1,000 - 1,500



3272



3273

3271

A group of letters from Laurence Olivier

One typed letter signed with autograph postscript, dated 1974; and two autograph letters signed, one dated 1974, the other undated, all written to a fellow actor in London. Framed together with a letter from National Theatre Director Nicholas Hytner which has been overwritten.

Overall: 14 3/4 x 16 1/4 in.

\$200 - 300

3272

A copy of *Hitchcock* by Truffaut, signed with a sketch by Alfred Hitchcock

New York: Simon & Schuster, 1967. Third paperback printing. Signed on the half-title by Hitchcock with his iconic profile sketch. Accompanied by a program and ticket stub from the LA County Museum's *Presenting Alfred Hitchcock Festival* (January 12-February 3, 1973), at which the consignor obtained the signature and sketch.

8 1/2 x 10 7/8 in.

\$500 - 700

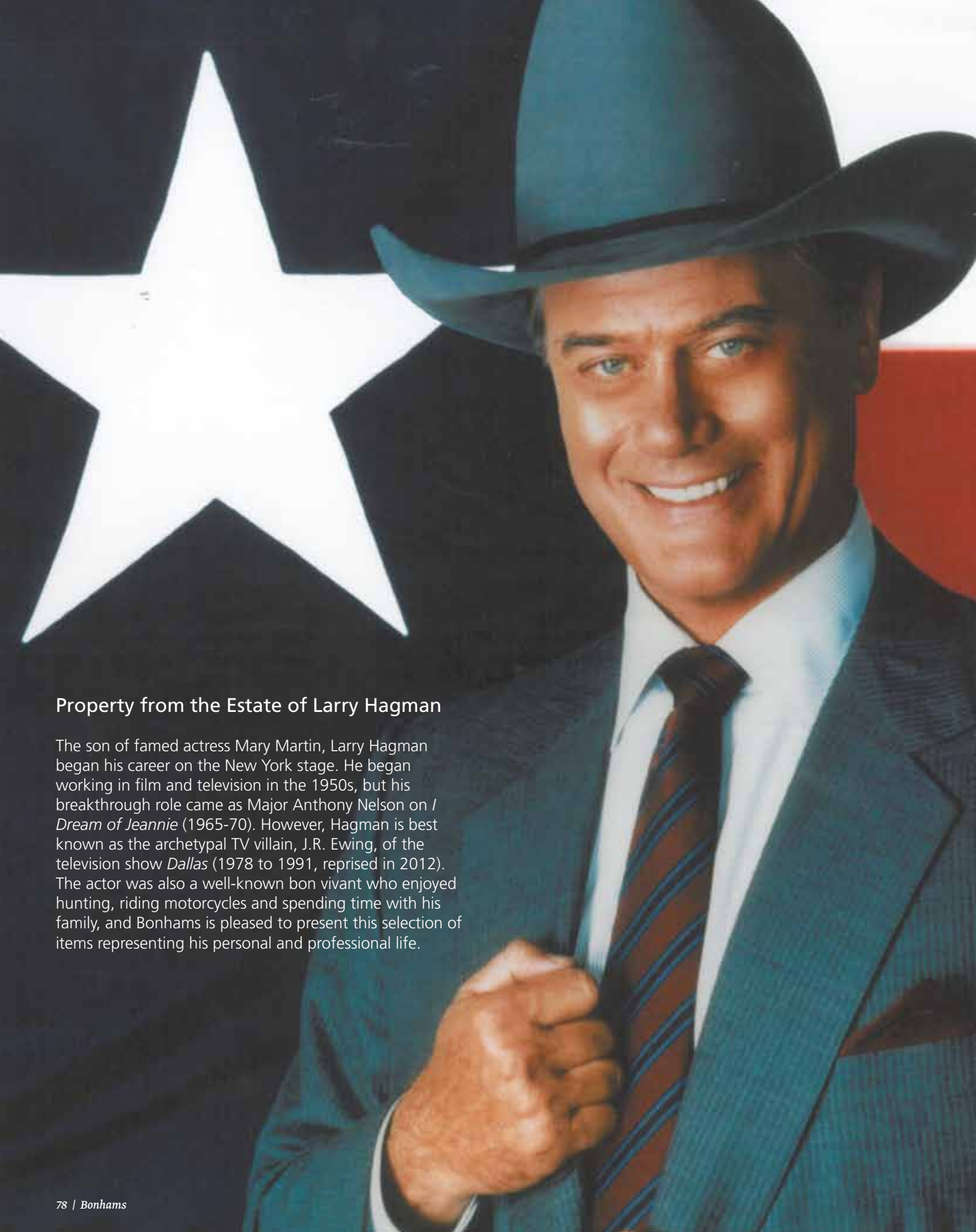
3273

A group of Marlene Dietrich memorabilia related to "Pan Am Language Lessons in the Air"

In 1971, Pan Am launched "Celebrity Language Lessons" as part of their in-flight entertainment program. These consisted of recordings of actors (Jose Ferrer for Spanish, Charles Aznavour for French and Dietrich for German) instructing passengers in the basics of their native languages. Consigned by the gentleman who coordinated Dietrich's involvement in this program, this lot comprises a reel-to-reel recording with a 4-minute promotional excerpt of Dietrich's performance; a CD transfer of that recording; a promotional poster (also featuring Jose Ferrer and Charles Aznavour); a signed and inscribed photograph of Dietrich, dated 1970; two small snapshots of Dietrich at the recording studio in Paris; and three mimeographed scripts, totaling 57 pages, annotated in ink and pencil by Dietrich.

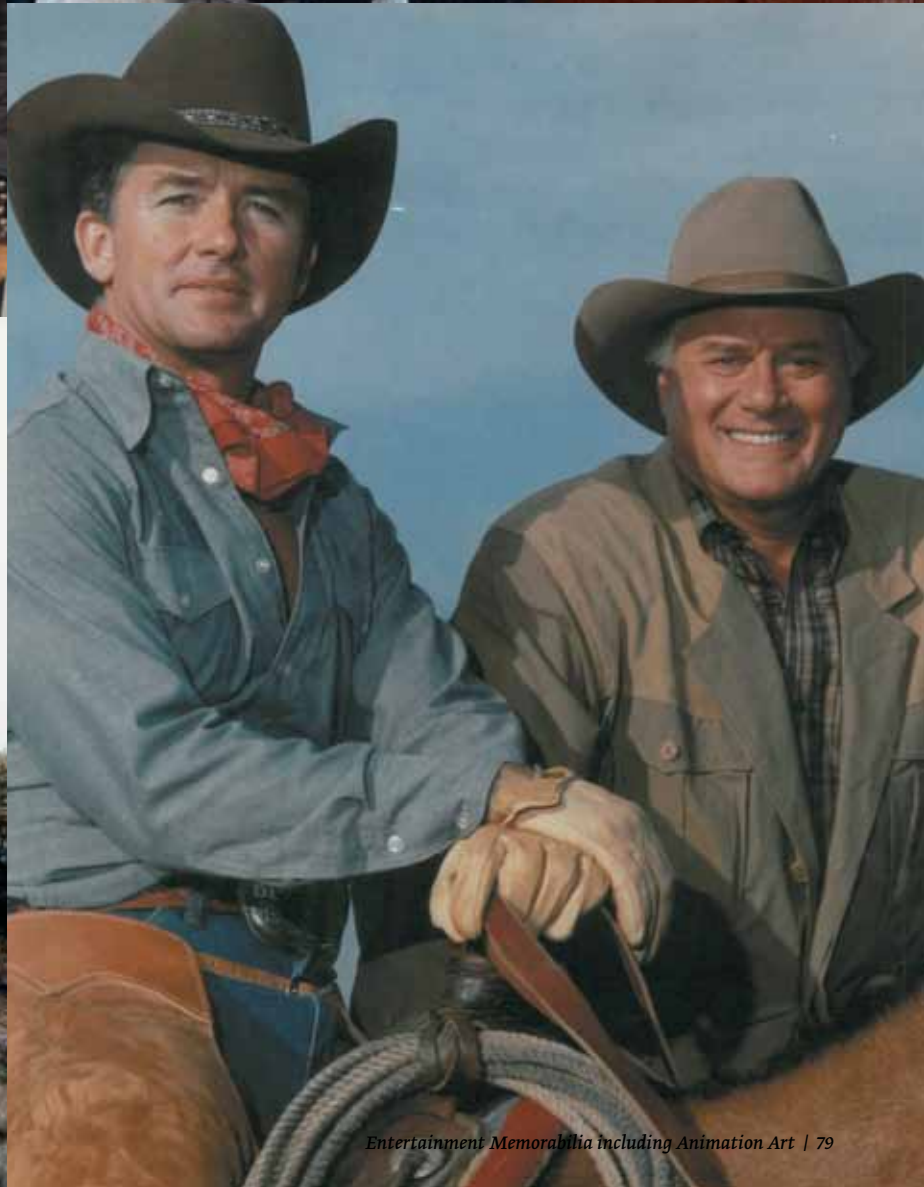
Poster: 21 x 32 1/2 in.

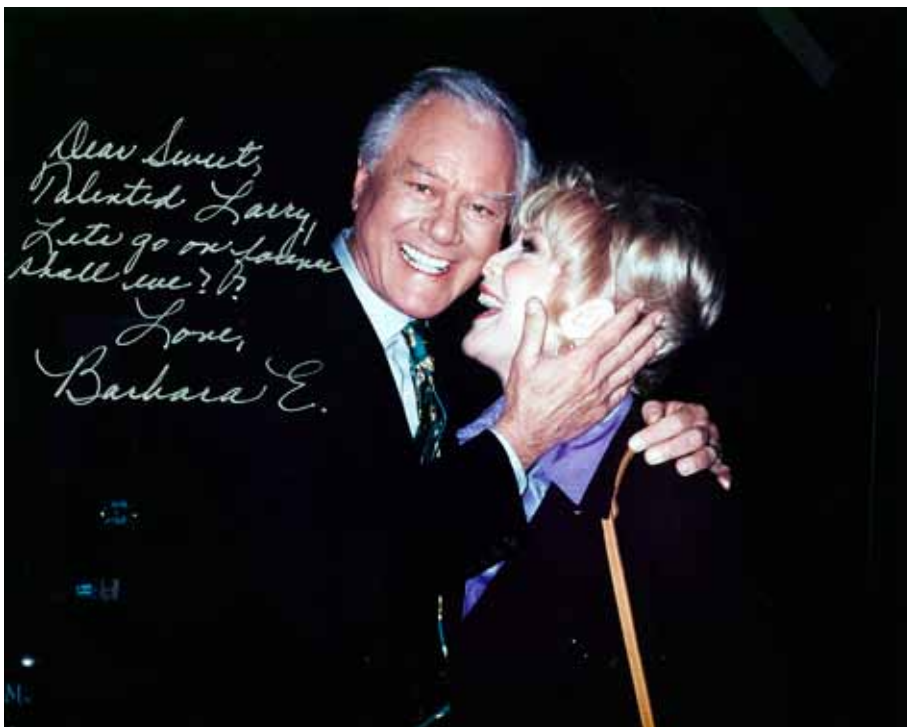
\$1,000 - 1,500



Property from the Estate of Larry Hagman

The son of famed actress Mary Martin, Larry Hagman began his career on the New York stage. He began working in film and television in the 1950s, but his breakthrough role came as Major Anthony Nelson on *I Dream of Jeannie* (1965-70). However, Hagman is best known as the archetypal TV villain, J.R. Ewing, of the television show *Dallas* (1978 to 1991, reprised in 2012). The actor was also a well-known bon vivant who enjoyed hunting, riding motorcycles and spending time with his family, and Bonhams is pleased to present this selection of items representing his personal and professional life.





3274

3274

A Barbara Eden photograph inscribed to Larry Hagman

Inscribed in silver ink, "Dear Sweet / Talented Larry, / Lets go on forever / shall we?? / Love, / Barbara E." Hagman famously played Major Anthony Nelson, Jeannie's "master" in the classic '60s TV series.

10 x 8 in.

\$200 - 300

3275

A Larry Hagman / Dream of Jeannie bottle

Hand-painted brass with stopper, a replica of the television show prop created by artist Mario Della Casa. Gifted by Della Casa to Hagman in 2004, and accompanied by a letter of provenance from the artist.

Height: 14 5/8 in.

\$1,500 - 2,000

3276

A Larry Hagman / Dream of Jeannie bottle

Hand-painted brass, with later stopper created by the artist. A replica of the prop used in the second season of the TV show, created by artist Mario Della Casa and gifted to Larry Hagman in 2004. Accompanied by a letter of provenance from the artist.

Height: 14 5/8 in.

\$1,500 - 2,000

3277

A Larry Hagman designed / Dream of Jeannie Bottle

Frosted glass with etched decoration, inscribed on the underside in silver ink, "Prototype / Created / by L.H. / + M.D.C. / #1 / 1-7-2007 / Original." This bottle was not owned by Hagman but was designed by him in collaboration with Mario Della Casa, and each man kept one of the two prototypes. This bottle was Della Casa's and was consigned to this auction with the approval of the Hagman Estate. A portion of the proceeds from this lot will benefit the Larry Hagman Foundation, supporting arts education for children in the Dallas-Fort Worth area.

Height with stopper: 14 in.

\$1,500 - 2,000



3275



3277



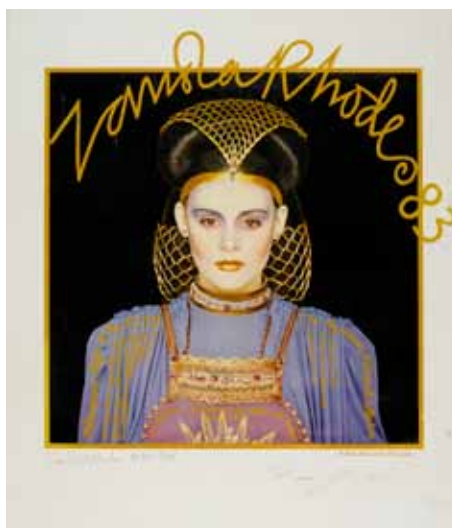
3276

3278

A group of Zandra Rhodes clothing and memorabilia

Comprising a Zandra Rhodes rayon evening dress; a Zandra Rhodes II silk caftan; Zandra Rhodes Midsummer Magic at the Ritz poster, 1984, signed by the artist in pencil and inscribed, "Artist Proof" and "For Larry with Love"; a signed postcard inscribed to Larry and Maj; a reproduction photo of Hagman and Rhodes with Diana Vreeland; and a sponsorship prospectus for Zandra Rhodes' Fashion and Textile Museum, to which Hagman was a major donor, together with a photo of Hagman and Rhodes at the museum's opening.

\$300 - 500



3278



3279

3279

Painting by Anthony Hopkins, together with name plate and photo of Hopkins and Hagman together.

Acrylic on canvas, framed. Together with a brass name plate reading, "Sir Anthony Hopkins / 2007" and a photograph of Hopkins and Hagman together. The pair became friends while costarring in Oliver Stone's *Nixon* (Cinergi, 1995). *Within frame: 20 x 24 1/2 in.; Overall: 22 x 25 1/2 in.*

\$400 - 600



3280



3280

3280

A group of framed paintings of Larry Hagman's Ojai home

Watercolor on paper by Ventura artist Norman Kirk, signed ("Norman Kirk") at lower right, matted and framed. Depicting views of Hagman's Ojai home, "Heaven." Designed and built by the Hagmans in the early 1990s, this home was their primary residence for many years.

Within frames: 9 x 6 in.; Overall: 16 x 14 in.

\$300 - 500

3281

A portrait of Larry Hagman by Alice Matzkin
Acrylic on canvas, signed and dated ("Matzkin / 4-94") at lower right, matted and framed. This painting previously hung in Hagman's Ojai and Santa Monica homes. Hagman often dressed up as a jester, and in a 2008 *Ventura County Star* article, Hagman described this as his favorite portrait of himself.

Within mat: 39 1/2 x 47 in.; Overall: 46 3/4 x 54 in.

\$500 - 700



3281

3282

A Larry Hagman leather jacket and mace

The jacket made by Michael Hoban, red, white and navy blue leather, reading "USA" on the sleeves. Together with a drum major's mace, the wooden shaft laced with rope, topped with a brass orb engraved "Presented by / J.W. Pepper / Phila. and Chicago." This jacket and mace appear in Alice Matzkin's portrait of Larry Hagman, lot 3281.

Mace length: 50 in.

\$200 - 300



3282



3283



3284



3285



3286

3283

A portrait of Larry Hagman by Oenone Acheson

Oil on canvas, signed and dated ("Oenone Acheson / March 1989") at lower left, framed. This painting was featured on *Dallas* season 13, episode 13, painted by Cally Ewing as present for J.R. In addition to being featured on the show, the painting hung in Hagman's Santa Monica home. Accompanied by a screenshot of the painting on *Dallas*.

Within frame: 49 1/2 x 39 in. ; *Overall:* 54 x 44 in.
\$1,500 - 2,000

3284

A complete set of Larry Hagman scripts from Season 7 of *Dallas*

Bound in brads, 1983-4, a complete set of final scripts from the 30 episodes of season 7 of *Dallas*, plus additional scripts (revised final or first drafts) for four episodes. All scripts are signed or annotated by Larry Hagman.

8 1/2 x 11 in.
\$600 - 800

3285

A Larry Hagman *Dallas* script for "A House Divided"

Bound in brads with a red cover reading "First Draft," dated February 5, 1980, annotated "Hagman" in pencil in the upper right corner and signed ("Larry Hagman") by the actor in ink, being a partial script for the famous episode in which J.R. Ewing gets shot. Likely given to the actors as a joke, this script contains a title page, a cast list, and a set list, and the beginning of the first scene ("Ext. Ewing Office Building"). It then reads, "From his point on, the Cast will make up their own dialogue as they have been trying to do all season." Hagman has written a few suggested lines for Jock and Ellie below that, and the script is then blank until the last few pages.

After the cliffhanger aired to great acclaim, Hagman took the opportunity to renegotiate his contract with Lorimar, seeking a raise from \$15,000 an episode to \$100,000. The three pages of notes at the back of this script include Hagman's calculations on the show's profits and what his share should be, comparing it to his friend Carroll O'Connor's then-recently concluded negotiations for *All in the Family*. Hagman went on to become one of the highest paid stars in television, eventually making \$250,000 per episode of *Dallas*.

8 5/8 x 11 in.
\$200 - 300

3286

A large group of *Dallas* scripts

1978-1990, over 230 scripts, bound in brads. Largely final drafts, little or no annotation. Together with one *Knot's Landing* script.

8 1/2 x 11 in.
\$600 - 800



3287



3288



3289



3290

3287

A group of Larry Hagman *Dallas* collectibles

Relating to both the CBS and TNT series, including three signed *Dallas* DVD boxed sets; a group of "JR for President" bumper stickers; *Dallas* cologne; a group of "I want my daily dose of 'Dallas'" bumper stickers; *The Ewings of Dallas* novel; 11 *Dallas* ten year anniversary bandannas; a large group of Larry Hagman "Ballad of the Good Luck Charm" (Lorimar, 1980) 45rpm records; 15 "Larry Hagman Presents...Flip Out!" games; eight J.R. Ewing ceramic decanters made by the McCormick Distilling Company; and a large group of publicity photos of Hagman, trading cards, buttons and fake Larry Hagman currency, some signed by him.

Various sizes

\$300 - 500

3288

A group of Larry Hagman posters

Including a reproduction of Hagman on the cover of *D Magazine*, 1987; a reproduction of Hagman on the cover of *Los Angeles Magazine*, 1986; five large K-Mart posters advertising *Dallas*; one two panel poster (possibly for a billboard) reading "Get Your Daily Dose of Dallas"; a *Dallas* DVD release poster; and a poster for *The Cavern* (20th Century Fox, 1964), Hagman's debut film.

\$200 - 300

3289

A group of Larry Hagman framed *Dallas* photographs

One of Hagman and Linda Grey (Sue Ellen Ewing) in character on the CBS *Dallas* series; one of Hagman and Evans in character on the TNT *Dallas* series; and one photograph of Hagman and Patrick Duffy (Bobby Ewing) in character on the CBS *Dallas* series. Together with a black and white photograph of Hagman in recent years.

Largest: 18 x 18 in.

\$300 - 500

3290

A pair of Larry Hagman *Dallas* cast jackets

Varsity style jackets from years 10 and 12 of the show. Together with six "I Shot JR" t-shirts, and one "Thank Heaven for Larry/Thank Larry for Heaven" t-shirt, referencing his Ojai home.

\$300 - 500



3291



3292



3293



3294

3291

A group of four Larry Hagman Charlie 1 Horse Dallas hats
Cotton baseball caps with suede and snakeskin design on the brim,
embroidered "A Decade of 'Dallas.'" All in their original boxes.
8 x 7 1/2 x 4 1/2 in.

\$200 - 300

3292

A group of four Larry Hagman hats
Comprising one pith helmet, decorated on the interior with a note
reading, "With Love / Chris Breen"; an Australian leather hat made by BC
Hats; an Australian felt hat with a cowhide band, made by Akubra; and a
traditional Spanish grey felt hat made by Antonio Garcia, with travel case.
Case: 17 x 15 1/2 x 7 in.

\$300 - 500

3293

A Larry Hagman group of military and police hats
9 total, including a naval officer's cap made by Bancroft; a Austrian military
cap made by Marie Slama & Sohn; an Austrian military cap made by Litto
Kappe; a Deutsch Bundesbahn cap; and a Humble, Texas policeman's cap.
Largest: 12 1/2 x 12 x 3 in.

\$300 - 500

3294

A group of nine Larry Hagman hats
Comprising a green boiled wool brimmed hat; a German brown wool hat
made by Lembergt; a navy wool cap made by Prinz Heinrich; a dark green
wool German hat by Mayser; a wool tweed hat by Harrods; a brown wool
tweed cap by Jacob Sheep; a tan wool tweed cap by Harrison's Edinburgh;
an Austrian burgundy wool hat by Slama-Kappe; and a red wool beret
embroidered in white, "Sud Ouest."

Largest: 15 x 14 x 5 in.

\$300 - 500



3295



3296



3297



3298

3295

A group of ten Larry Hagman hats

Comprising a taupe Resistol cowboy hat; a navy wool Greek fisherman's cap; a black wool hat made in Hungary; a brown felt hat made by Cripple Creek Crusher; an unlabeled black cowboy hat; and a group of five baseball caps, including one from the 2001 Academy Awards.®

Largest: 18 x 17 x 5 3/4 in.

\$300 - 500

3296

A group of three Larry Hagman hats

A dark brown Resistol hat with coordinating band; a beige Rand's hat with grosgrain band and feather; and a beige Biltmore Silver Buckle hat with a hard travel case.

Case: 18 x 17 1/2 x 10 in.

\$500 - 700

3297

A group of three Larry Hagman straw hats

One made by Goorin Bros., with a beaded black and silver band; one made by SunBody Hats of Houston, with a woven straw band; and one made by Holland and Holland, London, with a brown grosgrain band.

Largest: 18 x 17 x 6 in.

\$300 - 500

3298

A group of three Larry Hagman hats

One white felt cowboy hat with matching band with metal buckle by Serratelli; one black Resistol cowboy hat with black grosgrain ribbon band; and one black felt hat with black grosgrain band by Borsalino.

Largest: 16 x 15 x 5 1/2 in.

\$400 - 600



3299



3300



3301



3302

3299

A pair of Larry Hagman straw Resistol hats

One with a tooled leather band, stamped on the interior, "Made Especially For / Larry Hagman / Cattle Baron's Ball 1984." The Cattle Baron's Ball is a Dallas-Fort Worth fundraiser for the American Cancer Society. Together with a second hat with a woven straw band.

Largest: 16 1/4 x 15 x 5 in.

\$500 - 700

3300

A group of three Larry Hagman straw hats

All Larry Mahan's Collection by Milano Hat Co., one with a multicolored woven band; one with a brown leather and leather band, with Larry Hagman \$10,000 bill tucked inside the interior band; one with a thin black grosgrain ribbon band.

Largest: 16 1/4 x 15 x 5 in.

\$400 - 600

3301

A Larry Hagman Charlie 1 Horse cowboy hat

Beige felt with a yellow and black snakeskin band with gold trim and a gold medallion on one side, size 7 3/8. One of Hagman's favorite hats in recent years, worn to many public events. Accompanied by a photograph of Hagman wearing the hat.

16 1/4 x 14 x 6 in.

\$600 - 800

3302

A Larry Hagman custom Charlie 1 Horse cowboy hat

Beige felt with a white leather band with metal trim and a metal medallion on one side, and a Larry Hagman \$100 bill tucked into the interior band. With a leather patch on the interior reading, "Charlie 1 Horse / Custom built / for / Larry Hagman." Hagman was a committed fan of the Texas-based hat company, and even appeared in their catalog at one point. Accompanied by a photograph of Hagman wearing the hat.

16 1/2 x 15 x 6 in.

\$600 - 800



3303



3304



3305



3306

3303

A pair of Larry Hagman Stetson cowboy hats

Both black; one with a black grosgrain band, and Larry Hagman \$10,000 bills tucked into the interior band; one with a black braided leather band and a gold and imitation pearl lion medallion.

Largest: 18 1/2 x 17 x 6 in.

\$900 - 1,200

3304

A Larry Hagman signed Stetson cowboy hat

Fawn colored 6X beaver with coordinating band, signed ("Larry Hagman") on the interior, with Larry Hagman \$10,000 bills tucked into the interior band. Together with original Stetson packaging and travel case inscribed "Majlar Productions," Hagman's production company.

Case: 20 x 15 x 10 in.

\$800 - 1,200

3305

A Larry Hagman Charlie Daniels Band Stetson cowboy hat

Beige 4X beaver, size 7 3/8, with tooled leather band made by Stelzig Saddlery, Houston, reading "JR" and "Charlie Daniels Band."

17 x 16 x 6 1/2 in.

\$500 - 700

3306

A group of Larry Hagman Southfork Ranch belt buckles

One buckle cast on the recto with Dallas stars, a rope border and a central medallion reading "South Fork," the verso showing the ranch's driveway, engraved "Southfork Ranch / on TNT"; four brass Southfork Ranch buckles, stamped on the verso with "Lorimar Productions," and a copyright date of 1980; and a 24kt gold plated version of the Lorimar Southforkbelt buckle.

TNT buckle: 4 x 3 1/8 in.

\$600 - 800



3307



3308



3309



3310

3307

A pair of Larry Hagman cartridge belts with holsters

One brown tooled leather with two holsters, made by S.D. Myres, El Paso, Texas; the second, brown tooled leather with one holster, made by El Paso Saddlery, El Paso, Texas.

\$400 - 600

3308

A pair of Larry Hagman belts

A Matt Hackett brown tooled leather belt with a silver and gold buckle decorated with a star and scrollwork design, silver and gold loops engraved "L" and "H", and a silver and gold "LH" belt tip. Together with a JR Duncan "Larry" tooled leather belt with a 24kt goldplated Lorimar Productions Southfork Ranch buckle.

\$300 - 500

3309

A Larry Hagman cartridge belt with holster

Made by RD Makers, El Paso, Texas, elaborately tooled black leather with a sterling silver belt buckle by Johny Weyerts monogrammed "LH," and an additional silver "LH" medallion on the holster.

\$300 - 500

3310

A Larry Hagman Bohlin saddlebag

Black tooled leather over silver, one side with 10kt gold and sterling silver "LH" medallion, "LH" monogram in leather, and sterling silver buckle; the other side with sterling silver and 10kt gold "JR" medallion, "JR" monogram in leather, and sterling silver and 10kt gold buckle.

Overall length: 37 in.

\$1,000 - 1,500

3311

A Larry Hagman Bohlin "JR" belt buckle

Edward H. Bohlin sterling silver, 10k yellow gold and ruby belt buckle, oval, with rope twist border centering initials "JR", within a surround of flowering foliate clasps on an etched ground. Marked "BOHLINMADE/CALIF/BURBANK/STERLING 10K/L.H.K.", with a brown leather belt. Worn by Hagman on the original *Dallas* series and displayed at his memorial service at Southfork Ranch.

4 1/2 x 3 1/2 in.; 7 oz troy

\$3,000 - 5,000

3312

A Larry Hagman Bohlin *Dallas* script binder

Brown tooled leather with handles, stamped on the front cover with Hagman's signature, "Dallas," and "1978-," with sterling silver and 10kt gold "JR" mounts on the corners. Used by Hagman on the original *Dallas*, and currently housing Hagman's copy of the TNT *Dallas* pilot script, signed by him.

Without handles: 10 3/4 x 11 3/4 in.

\$600 - 800

3313

A Larry Hagman Bohlin briefcase

Tooled leather with sterling, 10kt gold, and ruby mounts in the form of bulls and buffalo, sterling buckles, and gold label engraved "Edward H. Bohlin / Saddlemakers & Silversmiths / Hollywood, California / Made For / Larry Hagman." Three interior compartments, with space for four pens.

Without handle: 18 x 13 1/2 in.

\$600 - 800



3311



3312



3313



3314



3315



3316

3314

A Larry Hagman Bohlin director's chair
Brown tooled leather, the seat stamped "JR" in the style of a cattle brand; the seat back stamped on both sides with the signature of Larry Hagman, the script pocket stamped "LH." Used by Hagman on the set of the original *Dallas*, and later at his Santa Monica home. This chair was also displayed at the memorial to Hagman at Southfork Ranch.

Seat: 15 x 23 1/2 in.; Height: 45 1/4 in.

\$2,500 - 3,500

3315

A group of Larry Hagman luggage
Two handmade leather duffel bags, each with three metal buckles, used by Hagman while traveling.

21 x 14 x 6 in.

\$300 - 500

3316

A group of Larry Hagman luggage
Comprising a brown leather suitcase monogrammed "HADK," a gift from Hagman's close friend, Henri Kleinman; a South Texas Charity Quail Hunts Inc. duffel bag; a South Texas Celebrity Weekend green canvas briefcase; and a Mappin & Webb crocodile train case.

Largest: 26 1/2 x 15 1/2 x 8 in.

\$400 - 600

3317

A Larry Hagman video camera

A JVC color video camera, likely 1980s, housed in foam-lined flight case made by AS Flight & Road Cases.

Case: 34 x 19 x 9 1/2 in.

\$200 - 300

3318

A group of four Larry Hagman *Dallas* awards
Comprising a TV Land Pop Culture award from 2006, a British Soap Award, an award from the Gran Gala Della TV, Milan, 1984; and a Kundo world clock engraved on the base, "*Dallas* / April 2, 1978 - May 3, 1991 / CBS."

TV Land; 6 1/2 x 11 in.

\$500 - 700

3319

A group of Larry Hagman awards

Comprising a Texas Film Hall of Fame award, 2009; a Women in Film Dallas Gratitude Award, 2003; an Exceptional Children's Foundation award, 2001; Honorary Chair of the California Liver Run/Walk, 2003; March of Dimes RideAmerica, 1994; a Bob Krueger Public Service award, 2011; Bad Ride IX, Bikers Against Diabetes; and the 10 year anniversary of the SOAR Foundation.

\$300 - 500

3320

A group of Larry Hagman awards

Comprising a commendation from the City of Los Angeles, 2010; a plate from the Monte Carlo Television Festival, 2009; a New Roads School Founders Award, 2003; and a bowl for being a John Wayne Cancer Institute Benefactor, 2001. Together with a State of Florida seal, a group of medals, and a framed Christmas card from the Obama family.

\$300 - 500



3317



3320



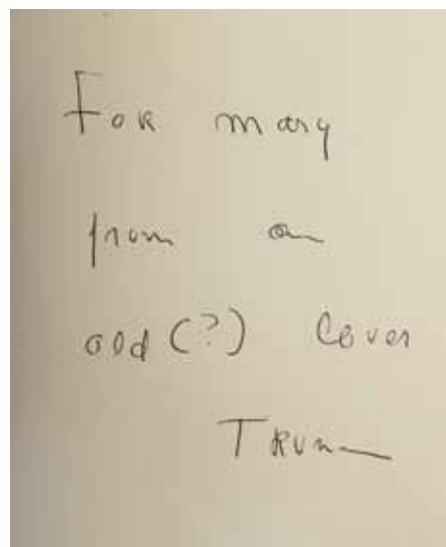
3318



3319



3321



3323



3322

3321

A collection of Mary Martin sterling silver and silverplate memorabilia

Comprising an R. Carr Ltd sterling frame (London, 1985), housing a photo of Martin as Peter Pan; a Tiffany & Co sterling frame gifted to Martin by Carol Channing, hand inscribed "Carol loves Mary / '48 - 85+"; a 'Revere' style bowl engraved "TV Guide Award 1963 Nominee...Peter Pan"; and an Italian silverplate dish engraved "To Mary - 'A Legend' / Dallas Communications Council...1986
Largest frame height: 10 1/2 in.
\$300 - 500

3322

A Mary Martin sterling silver salver

By Ebenezer Coker, London, 1766, a circular footed salver with lobed gadrooned rim, on scrolled feet. Later inscribed with dedication "A Nossa Casa e a Vossa Casa / Our hearts belong to you / Fieldcrest." Weight approximately 43 oz troy. Presented to Martin by the Fieldcrest home goods company, for whom she was a spokesperson.
14 1/2 x 1 3/4 in.
\$800 - 1,200

3323

A group of Mary Martin memorabilia

Comprising a copy of *My Heart Belongs* by Mary Martin (William Morrow, 1976), inscribed to Maj Hagman's sister; a copy of *Mary Martin on Stage* by Shirlee P. Newman (Westminster Press, 1969); a medal presented to Martin by the Nation Conference of Christians and Jews; an LP of the soundtrack of *South Pacific* with Mary Martin; and a framed photograph of Martin in *South Pacific*. Together with a copy of *The Dogs Bark* by Truman Capote, inscribed by the author on a preliminary blank, "For Mary / from an / old (?) lover / Truman."
Frame: 14 x 17 in.
\$400 - 600



3324



3325



3326



3327

3324

A Larry Hagman walking stick

Wood body decorated with cross hatching, and a gold filled handle monogrammed "LMH." Together with a photograph of Hagman with the cane.

Length: 36"

\$300 - 500

3325

A group of five framed photographs of Larry and Maj Hagman

Including one of them in a gondola in Venice, and one pair of photos of them framed to commemorate their 50th wedding anniversary.

Largest: 17 1/4 x 13 1/8 in.

\$200 - 300

3326

A group of Larry Hagman owned picture frames

8 total, including: one small oval Gorham sterling frame; a rectangular Tiffany & Co. sterling frame; one silver frame engraved "For / Maj and Larry / Love, Joel"; a wood frame with a photograph of Hagman in a jester outfit; and a metal frame housing a photograph of Hagman with *Dallas* costars.

Largest: 10 x 14 in.

\$200 - 300

3327

A group of Larry Hagman cufflinks and studs

Including one pair sterling silver cufflinks by S. Kirk & Son, monogrammed "H"; a pair of metal C.I.A. cufflinks; one pair 14kt gold cufflinks; one pair plastic shotgun shell cufflinks; one pair cufflinks with crown motif; a single U.S. Senate cufflink, and a group of other cufflinks and studs.

\$300 - 500



3328



3329



3330



3331

3328

A group of Larry Hagman jewelry and watches

Comprising Hagman's everyday Seiko men's watch; a Majestime pocketwatch attached with a chain to a horse theme brooch with Hagman's name; two additional pocketwatches; a silver and hardstone ring; and two silver bracelets.

\$500 - 700

3329

A Larry Hagman wedding band

10kt gold filled, from Hagman's 1954 wedding to Maj Axelsson. Hagman and his wife first met while Hagman was stationed in England during a stint in the Air Force. 7/8 in. diameter

\$300 - 500

3330

A group of Larry Hagman accessories

Including a sterling silver and shell money clip; a silver heart shaped charm engraved on the recto, "Happy 60th Dad" and on the verso, "Your Children & Grand Children"; a commemorative coin from the Texas Sesquicentennial; a Colt 150th Anniversary pin; four police or military badges; a Golden Nugget belt buckle; and a South Dakota belt buckle.

\$200 - 300

3331

A pair of sterling silver keychains gifted to Larry Hagman by Peter Fonda

A Tiffany & Co. sterling stirrup-shaped keychain with rectangular charm engraved "Larry" on one side, and on the verso, "Love, / P.F. / 9-21-88." Given by Fonda to Hagman on the occasion of Hagman's 57th birthday. Together with a second Tiffany & Co. sterling silver keychain with heart shaped charm engraved, "XO Love, / Peter." Hagman and Fonda were longtime friends, and Hagman served as the godfather to Peter's daughter Bridget.

\$300 - 500

3332

A group of Larry Hagman sunglasses

One pair with blue lenses; one pair with silver frames and pink lenses; and one black wraparound sunglasses with reflective lenses made by Panama Jack.

\$200 - 300



3332



3333



3334



3335



3336



3337

3333

A group of Larry Hagman ties

Comprising one stone bolo tie pendant, one bolo tie with *I Dream of Jeannie* bottle, and one cowhide pre-tied bowtie.

\$200 - 300

3334

A group of Larry Hagman owned knives

Comprising eight knives, a letter opener, and a World War I trench knife handle. Including a Svord knife from New Zealand with a leather sheath; a Rostrfritt Stal knife from Sweden; and a hunting knife with a bone and inlaid stone handle, the blade engraved, "*Chu to I the I Craftsman / No. 296,*" with an image of a bear.

Longest: 8 1/4 in.

\$300 - 500

3335

A group of Larry Hagman owned knives

Nine in all, including two made by J. Martiini, Finland, with leather sheaths and original wood boxes; one knife with bone handle in the form of a bear and coordinating sheath, marked "A.P. Hedlund"; and one hunting knife with horn handle engraved with the image of a buck, with leather sheath inscribed by Hagman in ink, "*Given to me I by Pat Duffey [sic] I After a Fishing Trip I on the Rogue Riv 1989.*" Patrick Duffy, Hagman's *Dallas* costar, was also a longtime friend, and the pair enjoyed many hunting and fishing trips together.

Longest: 16 in.

\$300 - 500

3336

A group of Larry Hagman swords

Five swords, including a Japanese kendo sword, a samurai style sword and a machete. Together with a kudu horn, previously displayed in Hagman's Santa Monica home.

Longest: 38 in.

\$300 - 500

3337

A Larry Hagman hunting bow

Molded wood, made by Scout Hoyt, inscribed "45 # @ 28" / SRD 3601 / AMO62" / Left."

Length: 5 ft.

\$400 - 600



3338



3339



3340



3341



3342

3338 A group of Larry Hagman hunting clothing and accessories

Comprising a pair of Orvis khaki pants, a vest, an Orvis jacket, a pair of brown leather gloves, a pair of blaze orange baseball, a fisherman's hat, a pair of shooting ear muffs, green Army style backpack, and a pair of binoculars with a case. Together with Hagman's Maryland hunting license, signed by him and dated September 1, 2004.

\$300 - 500

3339 A pair of Larry Hagman hand-painted barn jackets

Made by L.L. Bean, tan and brown canvas with green corduroy collars, decorated with hunting and fishing motifs.

\$300 - 500

3340 A group of Larry Hagman clothing and accessories

Comprising a pair of Orvis khaki hunting pants; an oxblood leather belt made by Metamorphosis Leathers; a Marimekko navy and orange striped shirt; a Beretta orange tweed hunting jacket; and a tan leather backpack made by Some Rough Beast.

\$300 - 500

3341 A group of Larry Hagman personal clothing

Comprising a King Ranch denim tuxedo style shirt, a tan suede Saks Fifth Avenue jacket, and a tan leather fringed canteen.

\$200 - 300

3342 A group of four Larry Hagman jackets

Comprising one shearling coat, one brown leather jacket made by Orvis, one blue and white seersucker jacket, and one black leather jacket made by Douglas Junior.

\$300 - 500

3343 A group of Larry Hagman clothing

Comprising a blue silk shirt, a black and white print caftan, a blue silk robe, an embroidered blue silk robe, and an American flag sequined vest. Together with a pair of beaded Reebok sneakers. Accompanied by a photograph of Hagman wearing the blue silk shirt.

\$300 - 500

3344 A group of Larry Hagman motorcycle clothing

Including three jackets from the Love Ride, a charity motorcycle ride held annually in Southern California and Switzerland; a Harley-Davidson jacket; two bandannas; five pairs of black leather gloves; and one pair of goggles. A committed motorcycle enthusiast, Hagman displayed his Harley-Davidson in the living room of his Ojai home.

\$300 - 500

3345 A group of Larry Hagman Ugly MC clothing and accessories

Comprising an Ugly MC baseball cap; an Ugly MC fisherman's hat; two Ugly MC polo shirts; five Ugly MC t-shirts; an Ugly MC plaque; and an Ugly MC black denim shirt, embroidered "Ugly Larry" on the front. Together with an additional hat, a group of pins and badges, a Harley-Davidson bottle opener, a bandanna, and Hagman's ID card from the 1996 Colorado 500. Ugly MC was Hagman's motorcycle club. Other members have included Peter Fonda, David Crosby, and Jerry Garcia.

\$300 - 500

3346 A group of Larry Hagman motorcycle clothing

Comprising a black leather Willie G. Harley-Davidson jacket, a pair of black leather Willie G. chaps, a black leather hood, and a Ralph Lauren wool American flag scarf.

\$400 - 600

3347 A group of four Larry Hagman motorcycle helmets

One silver and black plastic, made by HJC Helmets; one brown and black leather by AGV Helmets; one black plastic; and one yellow plastic, decorated with drawings and a bumper sticker reading "Move the Tower," likely worn by Hagman during his protests to move a radar tower built near his Ojai home in the mid-'90s.

Each: approx. 8 x 10 x 10 in.

\$300 - 500





3348

Property of Various Owners

3348

A George Lucas Éclair NPR 16mm camera

Complete with Angenieux 9.5 x 95mm lens, two 400' Magazines, vintage standard leg tripod, vintage baby leg tripod, O'Connor 30 fluid head, two battery belts and Zoetrope Studios camera cases. The NPR (Noiseless Portable Reflex) was the 16mm camera of choice for documentarians in the late 1960s and '70s, used by L.M. Kit Carson in *David Holzman's Diary* (1967) and by Michael Wadleigh to make the famous festival film *Woodstock* (1970).

This particular camera, owned by Francis Ford Coppola's Zoetrope Studios, was used by George Lucas to shoot a documentary of the making of Coppola's *The Rain People* (1969), entitled *Filmmaker* (1968). While Lucas was working on *The Rain People*, he found an unused camera and asked Coppola if he could document the making of the film. Coppola agreed and paid Lucas out of the film's still photography budget. Fellow Coppola employee Mona Skager remembered, " 'George could not carry a sixteen-millimeter camera for very long' ... Skager often saw Lucas on the floor, shooting up through glass-topped tables. 'It was basically because the camera was too heavy.' ... [Lucas] devised a system of preparing his equipment so he could run over to the camera, pick it up and immediately begin shoot" in order to best capture what was going on around him (*Skywalking, Hollywood*: 1990). During this time, Lucas painted the blue stripe on the camera case so that he would be able to locate his camera more easily amongst the other equipment being used on the film. *Filmmaker* is still used in documentary film classes today and gives insight into Lucas's ideas about film making which would shape his later career.

Retained by Zoetrope, the camera was used almost a decade later by Eleanor Coppola (Francis's wife) to document the making of *Apocalypse Now* (1979), footage that was later used in *Heart of Darkness: A Filmmaker's Apocalypse* (1991). This camera package was purchased by the consignor from Zoetrope Studios when the company was making the transition from film based production to the digital format. It is accompanied by a copy of his check to Zoetrope and his receipt from them as well as a letter of provenance from Francis Ford Coppola, stating that this camera was owned by Zoetrope Studios, used by George Lucas to make *The Filmmaker* and additionally used to document the making of *Apocalypse Now*.

Large tripod (extended): 76 in.; Large camera case: 26 x 19 x 9 in.

\$5,000 - 7,000



3349

3349

A Francis Ford Coppola viewfinder used for *Apocalypse Now*

United Artists, 1979. Made by B&S Japan, accompanied by a black leather case. One of at most two viewfinders used by Coppola during the making of the Vietnam War classic. *Apocalypse Now* was filmed in Anamorphic, an unusual widescreen format with a 1 to 2:33 ratio, and the front of the viewfinder has a custom matte such that when you look through the viewfinder you see what an Anamorphic lens (rather than a standard 35mm) would see. Acquired by the consignor while working for Zoetrope Studios in the late '70s- early '80s, and accompanied by a letter of provenance from him.

Case: 2 1/2 x 4 5/8 in.

\$1,000 - 1,500



3350

3350

A group of letters from Stanley Kubrick, together with a photograph by him and a drawing of Kubrick published in *The New Yorker*

1966-70, four typed letters signed, one typed letter initialed, three autograph letters signed, and one autograph letter initialed. All to Jeremy Bernstein, an American physicist who also wrote for *The New Yorker*. In 1965, Bernstein was assigned by the magazine to write an article on science fiction and chose a review of work by Arthur C. Clarke. Clarke was pleased with the article and wrote to Bernstein, asking him to lunch. When they met, Clarke told Bernstein of the film he was working on with Stanley Kubrick and invited him to meet the director. This meeting prompted Bernstein to write a short article on which was published in *The New Yorker* in April of that year, and he soon began working on a full scale profile of the director which would be published in 1966.

Bernstein and Kubrick bonded over their shared love of chess and the interviews led to a friendship that lasted throughout the making of *2001: A Space Odyssey* and into the 1970s. In these letters, Kubrick makes various comments relating to *2001*. In 1966, he writes of a recent *Newsweek* article, "I don't think it could have been less accurate. At least Arthur sounds dumb this time, 'I think there's another world out there, etc.'" In 1968, after Bernstein has published a review of *2001*, Kubrick writes, "The only bad mistake in it is that in the novel it was A.C.[']s intention that Starchild saved the world by detonating the orbital bombs... You will note that ending is note one that I subscribed to."

The lot also includes a pen and ink drawing of Kubrick by Tom Funk that accompanied Bernstein's 1966 profile, as well as a photograph that Kubrick took of Bernstein, the director's wife Christiane, and their children while trying out a new wide angle camera during one of the writer's visits. Accompanied by a letter of provenance from Bernstein. The writer's interviews with Kubrick are still regularly consulted by film historians and were utilized by curators mounting current exhibition on the director at the LA County Museum of Art.

Letters: 7 x 10 to 8 x 12 in.; Photograph: 9 7/8 x 4 1/4 in.; Drawing: 4 1/4 x 5 7/8 in.

\$5,000 - 7,000



3351

3351

A group of tapes of meetings and interviews with Steve McQueen

41 cassettes and 5 minicassettes, housed in a black plastic briefcase. Almost all with extensive handwritten labels, dated 1977-'80. Largely recordings of meetings at McQueen's Solar Productions Co., most discussing the development of McQueen's film *Tom Horn* (1980), including McQueen's notes on the script, story outlines, and breakdowns.

These recordings were retained by Philip L. Parslow, an executive at Solar Productions. McQueen and Parslow met when the latter served as associate producer on *An Enemy of the People* (1978). As Parslow described the meeting, "Steve sort of jumped into a chair and was squatting down, looking at me face-to-face, and he said 'You know, I deal a lot in vibes, how I feel about people. That's what I do. Instinct. And the vibes between me and you are very, very good'" (*McQueen: The Biography*, HarperCollins, 2001.) Including a tape of McQueen's lecture at Loyola Marymount University in 1977, as well as a tape labeled "Last Conversation w/ Steve McQueen / Santa Paula, CA 11/1/80." Dated just six days before McQueen's death, being a conversation between McQueen and another man, discussing spirituality and religion and apparently preparing for McQueen's death. Accompanied by a letter of provenance from the consignor, Parslow's son.

Case: 16 x 11 in.

\$2,000 - 3,000



3352



3353



3354



3355

3352

A group of *Annie Hall* set designs

United Artists, 1977. Ten in all, pencil on vellum. Comprising designs for Annie and Alvy's analysts' offices, Alvy's parents' living room and dining room, and the Coney Island Cyclone, Wonder Wheel, and Parachute Jump rides.

Provenance: Justin Scoppa Jr., a set decorator on the film.

19 x 24 in.

\$400 - 600

3353

A *Blues Brothers Briefcase Full of Blues* poster inscribed by John Belushi and Dan Ackroyd

Matted and framed, inscribed by Ackroyd, "Greetings / from / your / colleague / Elwood / Dan Ackroyd," and by Belushi, "Joel, / I you're the best / John Belushi 'Jake.'" At the time, Joel Briskin was the assistant to Belushi's manager, Barry Brillstein. Accompanied by a reproduction of a Hirschfeld caricature of Belushi and a framed photograph of Belushi and Ackroyd as the Blues Brothers.

Within mat: 20 1/2 x 20 1/2 in.; *Overall:* 27 1/2 x 27 1/2 in.

\$300 - 500

3354

A pair of *Blues Brothers* crew jackets

A light blue/navy reversible baseball style jacket from the "Road to Ruin" Summer 1980 tour, the back embroidered with portraits of the two stars and "Road to Ruin / The Blues Brothers Band," the other side embroidered with two birds in suits and ties and the same words, both sides embroidered "Joel." The second, purple and black, with an embroidered portrait of the two stars on the back and "Joel" on the front. Given to Joel Briskin, John Belushi's assistant manager. Together with a copy of *Blues Brothers Private* (Perigee Books, 1980), and two copies of *The Blues Brothers Souvenir Songbook* (Cherry Lane Music, 1980).

\$200 - 300

3355

A group of *Blues Brothers* clothing and accessories

Comprising a navy and white Blues Brothers tour overnight bag; a small black overnight bag from Blues Brothers Chicago-L.A. Tour 1970-80; twelve Blues Brothers t-shirts; a polo shirt from the Blues Brothers Summer 1980 tour; three hats; and one pin. Together with two t-shirts from 1941 (1981), which also starred John Belushi and Dan Ackroyd. All items were gifted to Joel Briskin, assistant to Belushi's manager Bernie Brillstein.

Largest bag: 21 x 10 x 10 in.

\$200 - 300



3356



3357



3358

3356

A group of *Blues Brothers* record awards

All framed, presented to Joel Briskin, formerly the assistant to Bernie Brillstein, John Belushi's manager and the executive producer of *The Blues Brothers* (Universal, 1980). Comprising gold and platinum records for *Briefcase Full of Blues*, and a gold record for *The Blues Brother Soundtrack*. Together with a gold record for *The Muppet Movie*.
17 x 21 in.

\$400 - 600

3357

A Jeff Bridges self portrait in character from *The Last American Hero*

Ink on paper, top edge rough. Gifted to the film's director, Lamont Johnson, the drawing is inscribed at lower left, "Junior / Johnson / # / 27" and signed ("J. Bridges") at lower right. Based on the life of NASCAR driver Junior Johnson and adapted from the short story of the same name by Tom Wolfe, the film starred Jeff Bridges in the lead role. In the years since the film, Bridges has become well known as a fine art photographer and artist.
10 7/8 x 8 1/4 in.

\$200 - 300

3358

A Lamont Johnson Emmy® Award for Gore Vidal's *Lincoln*

A goldtone award with plaque engraved, "1987-1988 Primetime Emmy Awards / Outstanding Directing in a Miniseries / Or a Special / Lamont Johnson / Gore Vidal's *Lincoln* / March 27, 1987 [sic] March 28, 1988 / NBC." Adapted from Vidal's bestselling book of the same name, the miniseries was well received by audiences although some historians criticized it for its subjective approach to the story.

Lamont Johnson (1922-2010) had a 45 year directing career with over 150 credits to his name, and won an earlier Emmy® for directing *Wallenberg: A Hero's Story* (1985).
Height: 15 1/2 in.

\$2,500 - 3,500



3359



3360



3361



3362



3363

3359

A copy of the screenplay for *For Your Eyes Only* inscribed by the film's writers

United Artists, 1981. An apparently complete screenplay with pink revision pages bound in, inscribed on the title page by Michael G. Wilson and Richard Maibaum. Wilson is the stepson of the series' original producer, Cubby Broccoli, and has produced and written for Bond films ranging from *Moonraker* (1979) to *Skyfall* (2012). Maibaum worked on the screenplays of all but three Bond films from *Dr. No* (1962) until *License to Kill* (1989).
8 3/4 x 11 in.

\$400 - 600

3360

A Hurrell photograph of Bianca Jagger

Signed in the margin ("Hurrell"), dated '77, and annotated in pencil, "Cover." A sultry photograph of the Nicaraguan-born model and activist, while she was still married to Mick Jagger.

Image size: 8 x 9 7/8 in.; Overall: 11 x 13 1/4 in.

\$200 - 300

3361

An Andy Warhol signed copy of *Interview*

The May 1980 issue with model Marina Schiano on the cover, signed in black ink by the artist.

11 x 17 in.

\$500 - 700

3362

A reproduction Frank Lloyd Wright tile made for *Blade Runner*

A vacuum-formed plastic tile, matted. Purchased by the consignor at a 2003 charity auction benefiting the restoration of Frank Lloyd Wright's Ennis-Brown House, where the scenes of Deckard's apartment in *Blade Runner* were partially filmed. Accompanied by a Certificate of Authenticity from the Trust for Preservation of Cultural History, a ticket to the benefit, and the charity auction catalog.

Within mat: 15 x 15 in.; Overall: 24 1/2 x 24 1/2 in.

\$300 - 500

3363

A 1984 Los Angeles Olympics scarf by Hermès

Accompanied by a typed letter signed from Nancy Reagan on White House stationery, thanking the writer for sending her one of these scarves, and a typed letter signed from Nancy Tuckerman, longtime assistant of Jackie Onassis, thanking the sender for the scarf sent to Mrs. Onassis.

Scarf: 36 x 36 in.

\$300 - 500

3364

A sterling silver boxing gloves charm from *Raging Bull*

One glove engraved, "To / Henry" and the other engraved, "Thanks / Marty / and / Bob." The base of each glove is engraved, "Raging Bull / 4-16-79-?". Given to a crew member by the film's director and star, Martin Scorsese and Robert De Niro, and noting the date of April 16, 1979, when principal photography on the film began.

Together: approx. 1 1/4 x 1 1/4 in.

\$200 - 300



3364

3365

A pair of original illustrations of Carol Burnett and Peter Falk

Ink on illustration board, watercolor on acetate overlay. A pair of drawings of Burnett and Falk, along with the text, "No Baloney for Peter Falk." The drawing of Burnett is annotated, "Carol Burnett Same Size - pg 1 - TVTAB 6/24," and the drawing of Falk is annotated "Peter Falk Same Size pg 1-Sun Ent Section 6/24." A charming illustration of two classic T.V. stars.

Overall: 16 3/4 x 15 1/2 in.

\$200 - 300



3365

3366

A Pete Menefee design for Maureen McCormick in *The Brady Bunch Hour*

Paramount, 1976-7. Pencil and gouache on illustration board. Pete Menefee designed costumes for many Las Vegas productions as well as for the band KISS.

16 x 20 in.

\$200 - 300



3366

3367

A costume design for Kirk Douglas in *The Villain* Columbia, 1979. Gouache and pencil on illustration board. A lively illustration of Douglas in full Western attire, firing two guns. *The Villain* was a parody of traditional Westerns and featured Douglas as Captain Jack, an old cowboy hired to rob Ann-Margret and Arnold Schwarzenegger's characters.

13 x 17 1/2 in.

\$200 - 300



3367

3368

An original poster design for *Spies Like Us* Warner Bros., 1985. Gouache and ink on board with acetate overlay. Promotional artwork for the John Landis road movie starring Chevy Chase and Dan Ackroyd as inept American spies sent to the Soviet Union.

Overall: 17 1/2 x 24 1/2 in.

\$200 - 300



3368

3369

A pair of original designs for *We're No Angels* Paramount, 1989. Ink on paper. A Neil Jordan film from a script by David Mamet, the film stars Sean Penn and Robert De Niro as a pair of escaped convicts mistaken for priests. One poster design shows Penn and De Niro on the run in their priestly robes, and the second shows them in church.

Largest: 13 1/4 x 19 in.

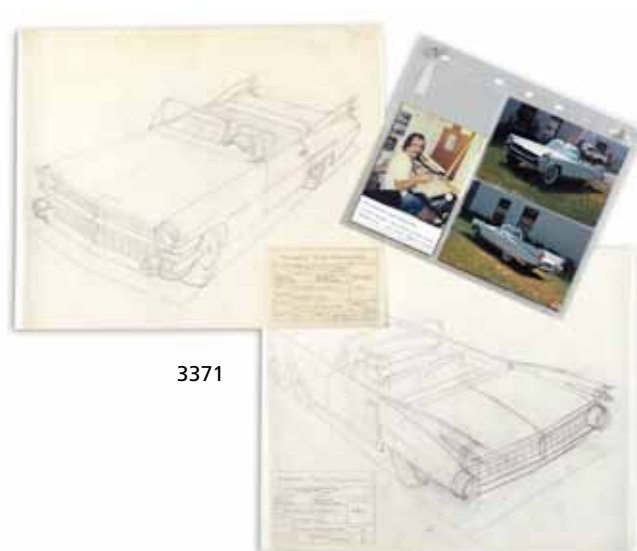
\$200 - 300



3369



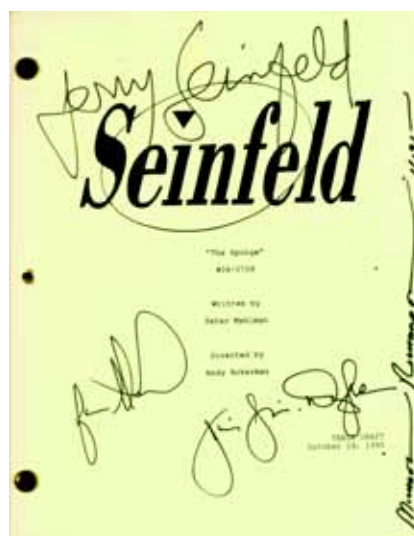
3370



3371



3372



3373

3370

A Steven Spielberg's *Amazing Stories* color study

NBC, 1985-7. Oil pastel on a photocopied outline, laid down to cardboard. Depicting a Sendak-inspired purple creature, annotated "TB/ BDB 5/85." Spielberg was the series' executive producer and also created many of its stories. *Amazing Stories* was nominated for twelve Emmys® and won five during its two-year run.

13 3/4 x 11 in.; Overall: 15 1/2 x 13 in.

\$200 - 300

3371

A group of designs for *The Muppets Take Manhattan*

Tri-Star, 1984. 39 pieces, pencil on vellum, designs for a Muppet car to be used in the final scene of *The Muppets Take Manhattan*. Frank Oz asked art director Justin Scoppa to design a special Muppet Car for Miss Piggy and Kermit to drive away in after their wedding. The car, a "Muppette," was constructed so that the puppeteers could lie in the car's (empty) trunk and engine compartments to operate the characters. After being built, the car was cut from the film due to budget overruns but it was later used in Muppets music videos. Accompanied by a group of photographs of the car and a letter of provenance from Justin Scoppa.

Largest: 23 1/2 x 19 in.

\$200 - 300

3372

A large collection of film and television scripts and documents

Including a number of scripts from *Billy Madison*, with a crew list, shooting schedule, and candid photos taken on set; scripts from *Home Alone*, *The Wedding Singer*, *Something's Gotta Give*, *Employee of the Month*, *Frasier*, *The Simpsons*, *According to Jim*, *House*, *Norm*, *True Jackson VP*, and many others. Together with a number of call sheets, contracts and other production-related documents.

Various sizes

\$200 - 300

3373

A *Seinfeld* cast-signed script

Bound in brads, with a tentative schedule, and a 3-page short rundown, apparently complete. Episode #04-0709, "The Sponge," signed on the cover by lead cast members Jerry Seinfeld, Jason Alexander, Julia Louis-Dreyfus, and Michael Richards (who added the date 11-95). Airing in December 1995, "The Sponge" was one of the show's most famous episodes, dealing with the fallout from the discontinuation of Elaine's preferred brand of contraceptive sponge.

8 1/2 x 11 in.

\$300 - 500

3374

A Sports Excavated prop magazine from *The Flintstones*

Universal, 1994. Made of foam carved and painted to look like stone, bound with rope. Featuring articles on spears, cliff diving, and skiing down the backs of woolly mammoths. 11 x 15 in.

\$500 - 700



3374

3375

An Ali MacGraw jacket from *The Winds of War*

ABC, 1983. Made of pale yellow linen and lined in crepe, with Western Costume Co. label with the actress's name production number 1018412. The interior lining has also been signed "Ali MacGraw / 'Winds of War' xxx." Accompanied by a signed photograph of MacGraw, as well as photographs of her signing and posing with the jacket. Adapted from the book of the same name by Herman Wouk, *Winds of War* was a great success for ABC and spawned a sequel entitled *War of Remembrance* in 1988.

\$300 - 500



3375

3376

A Ben Affleck costume from *Shakespeare in Love*

Miramax, 1998. Comprising an embroidered cream linen tunic, a dark green velvet cape with red trim, and a pair of dark green leather boots. Worn by Affleck in the role of Ned Alleyn, an actor in Shakespeare's plays. Accompanied by screenshots of Affleck in the costume, Certificates of Authenticity, and a copy of the film.

\$1,200 - 1,800



3376

3377

A Sylvester Stallone racing suit from *Driven*

Warner Bros., 2001. The actor's personal suit, worn on the set. Manufactured by Stand21 Racewear, a label reading "MS" is present on the interior, and the left breast is embroidered "S.S." Written and produced by Stallone, the film concerns a young driver's attempt to win the Champ Car World Series.

\$500 - 700



3377

3378

A Jack Black used stunt guitar from *Tenacious D in The Pick of Destiny*

New Line, 2006. Rubber with nylon strings, inscribed in ink, "Monster / Mash!" Comedians Jack Black and Kyle Gass formed the band Tenacious D in 1991. They have appeared in eight films together and had an eponymous TV series on HBO in the late '90s. *Tenacious D in The Pick of Destiny* concerns the pair's quest to become the greatest rock band in the world by using a magical guitar pick.

35 3/4 x 13 1/4 in.

\$1,000 - 1,500



3378



3379



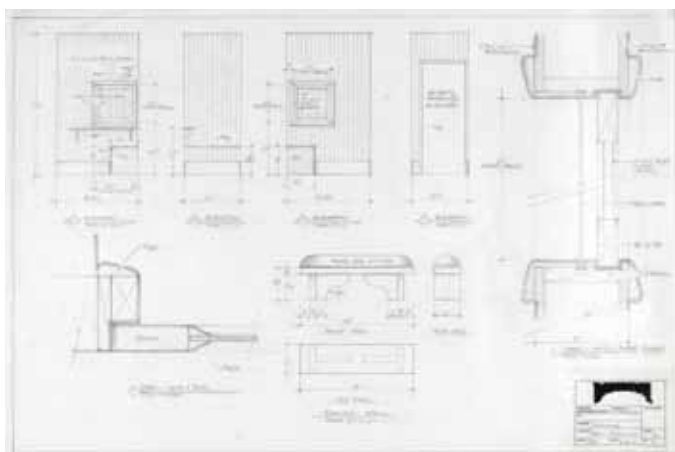
3380



3381



3382



3383



3384

3379

A title concept for *Noises Off*

Amblin/Touchstone, 1992. Ink on tracing paper laid down to board. Two pieces, reading "NOISE" and "ES OFF," with Al Hirschfeld style characters lounging on the letters.

Largest: 24 1/2 x 15 1/2 in.

\$300 - 500

3380

A makeup concept sketch of Courtney Love in *The People Vs. Larry Flynt*

Columbia, 1996. Pencil, colored pencil, and ink on illustration board, signed ("Donna Cline '95"). Annotated, "Althea Flynt / D Early Years: Centerfold Concept / Makeup: Ben Nye / Illustration: Donna Cline," with a photograph of Althea Flynt laid down. Love received a Golden Globe nomination of her portrayal of Larry Flynt's wife Althea.

Overall: 16 x 20 in.

\$200 - 300

3381

A makeup concept sketch of Robert De Niro

Pencil on paper, signed by the artist, stamped "Burman Studios Inc. / 4706 W. Magnolia Blvd. / Burbank, CA 91505," and dated in pencil, "6/10/99." The sketch shows De Niro in a suit with a loosened tie and a bloody lip and was likely completed for *Men of Honor* (20th Century Fox, 2000).

8 1/2 x 11 in.

\$200 - 300

3382

A group of *Josie and the Pussycats* costume designs

Universal/MGM, 2001. Watercolor, ink and pencil on paper, laid down to board with fabric samples. Three boards with designs for characters Fiona (Parker Posey), Melody (Tara Reid), and Josie (Rachel Leigh Cook), each signed by the film's costume designer, Leesa Evans. Accompanied by a fourth board with fabric samples showing the palette for the three main characters.

14 x 17 in.

\$200 - 300

3383

A group of designs for *Daredevil*

20th Century Fox, 2003. Pencil on vellum. A pair of drawings for the film's confessional booth, which the title character visits. Together with a copy of the script marked "August 14, 2002 / Final Shooting Draft" and three VHS tapes of scenes that were cut from the film.

36 x 24 in.

\$300 - 500

3384

A group of concept art for *The Count of Monte Cristo*

Touchstone, 2002. Pencil and ink on tracing paper. Three drawings depicting Edmond Dantès (played by Jim Caviezel) with his sword drawn, and a fourth of him with Mercedes Iguanada (played by Dagmara Dominczyk).

Largest: 12 x 18 1/2 in.

\$200 - 300

3385

Cover Girl

Columbia Pictures, 1944. French 2-panel. Framed.

Within frame: 90 x 62 in.; Overall: 94 x 66 in.

\$1,000 - 1,500

3386

Children of Paradise

Pathe, 1945. French double grande, linen-backed.

89 x 54 in.

\$3,000 - 5,000

3387

Casablanca

Warner Bros., 1949 re-release.

27 x 41 in.

\$700 - 900



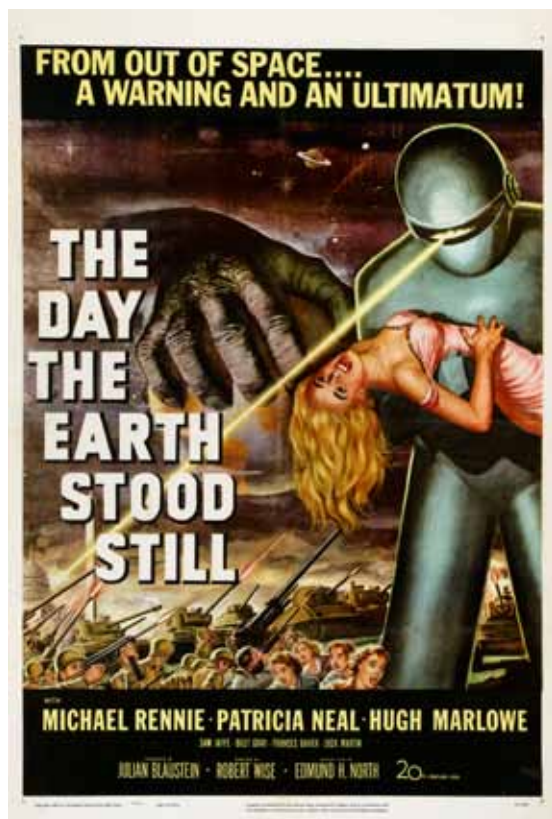
3385



3386



3387



3388



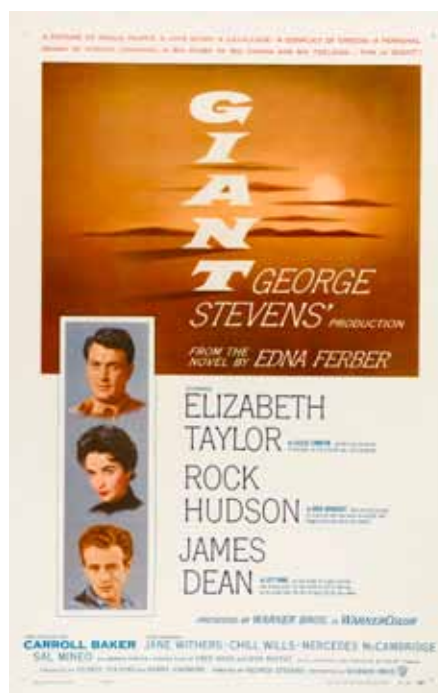
3389



3390



3391



3392



3393

3388

The Day the Earth Stood Still

20th Century Fox, 1951. One sheet. Linen-backed, framed.

27 x 41 in.

\$9,000 - 12,000

3389

The Day the Earth Stood Still

20th Century Fox, 1951. Pressbook. 24 pages.

14 x 18 in.

\$400 - 600

3390

The War of the Worlds

Paramount, 1953. Half sheet, style A. Linen-backed, framed.

28 x 22 in.

\$2,000 - 3,000

3391

The Wild One

Columbia, 1953. One sheet, linen-backed.

27 x 41 in.

\$800 - 1,200

3392

The Creature from the Black Lagoon

Universal International, 1954. Original half sheet, style A. Linen-backed, framed.

28 x 22 in.

\$3,000 - 5,000

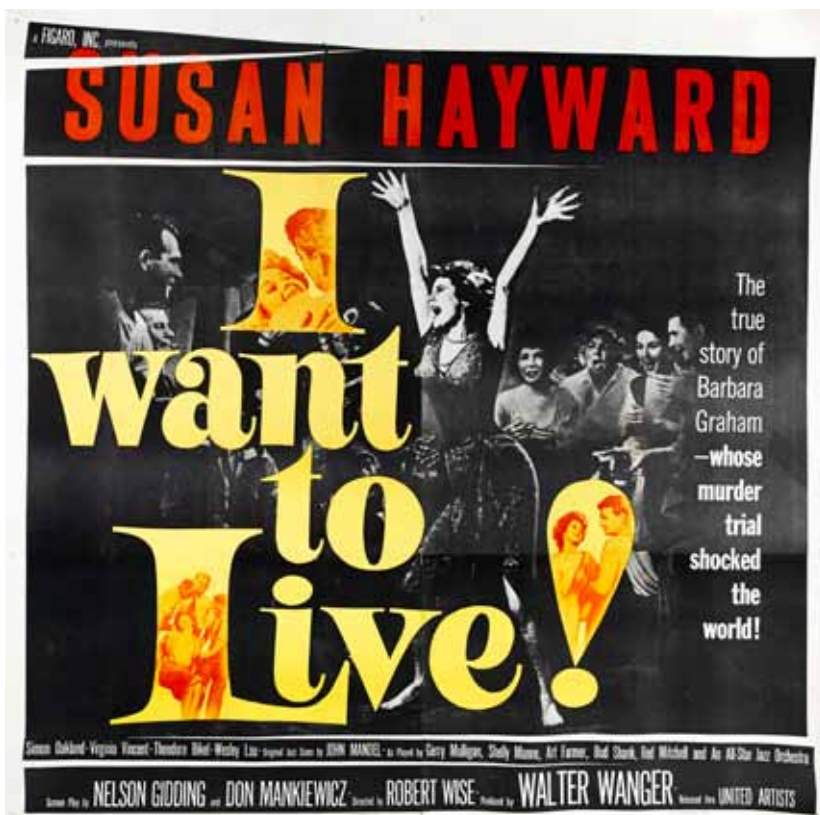
3393

Giant

Warner Bros., 1956. One sheet, linen-backed.

27 x 41 in.

\$400 - 600



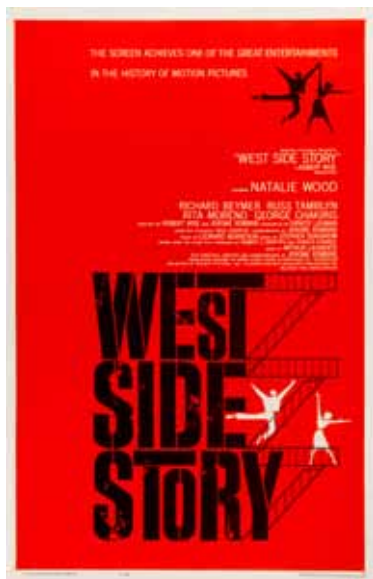
3394



3395



3396



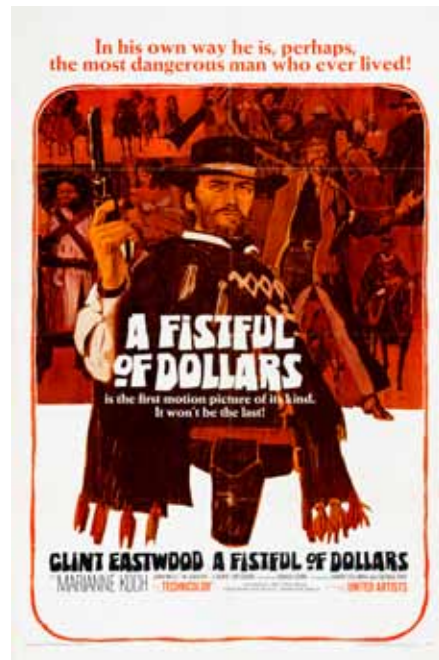
3397



3398



3399



3400

3394

I Want to Live!

Figaro/United Artists, 1958. Six sheet. Linen-backed.

81 x 81 in.

\$400 - 600

3395

Attack of the 50 Foot Woman

Allied Artists, 1958. One sheet. Linen-backed, framed.

27 x 41 in.

\$8,000 - 12,000

3396

The Alamo

United Artists, 1960. Roadshow three sheet, linen-backed. This special poster produced for roadshow showings of the film features artwork by Reginald Brown which was not used on the standard three sheet.

41 x 81 in.

\$700 - 900

3397

West Side Story

United Artists, 1961. One sheet, linen-backed.

27 x 41 in.

\$300 - 500

3398

To Kill A Mockingbird

Universal, 1963. Half sheet.

28 x 22 in.

\$300 - 500

3399

Children of the Damned

Metro-Goldwyn-Mayer, 1964. Six sheet, linen-backed.

80 x 80 in.

\$200 - 300

3400

A Fistful of Dollars

United Artists, 1967. One sheet.

27 x 41 in.

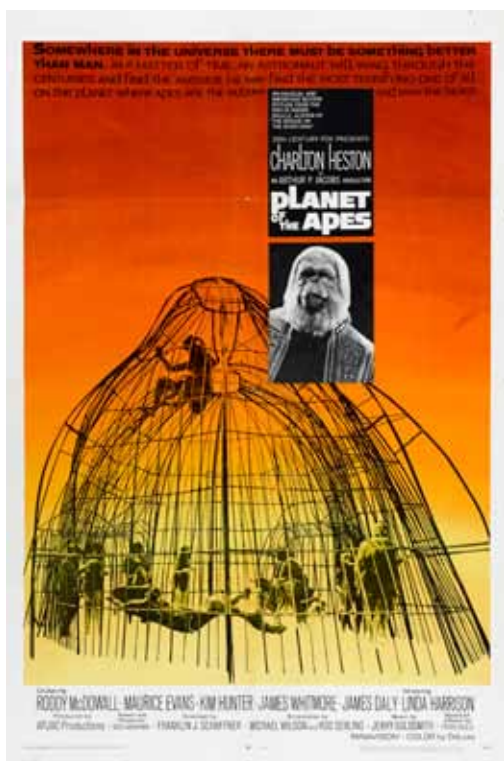
\$400 - 600



3401



3402



3403



3404



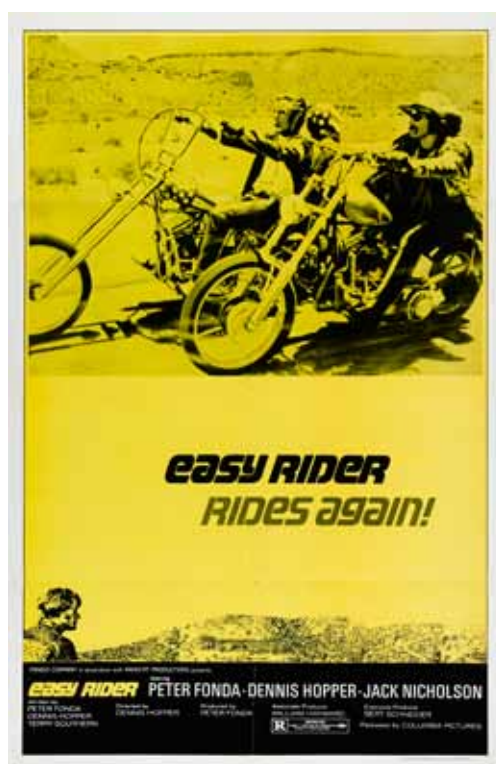
3405



3406



3407



3408

3401

For a Few Dollars More

United Artists, 1967. Three sheet, two panels as originally printed.

41 x 81 in.

\$800 - 1,200

3402

Batman

20th Century Fox, 1966. Three sheet, linen-backed.

41 x 81 in.

\$200 - 300

3403

Planet of the Apes

20th Century Fox, 1968. One sheet.

27 x 41 in.

\$300 - 500

3404

Barbarella

Paramount, 1968. Italian 2-foglio, linen-backed.

39 x 55 in.

\$300 - 500

3405

2001: A Space Odyssey

MGM, 1968. One sheet.

27 x 41 in.

\$400 - 600

3406

Hang'em High

United Artists, 1968. Half sheet, linen-backed.

28 x 22 in.

\$150 - 250

3407

Dirty Harry

Warner Bros., 1971. One sheet.

27 x 41 in.

\$300 - 500

3408

Easy Rider

Columbia, 1972 re-release. One sheet.

27 x 41 in.

\$500 - 700



3409



3410



3411

3409

The Outlaw Josey Wales
Warner Bros., 1976. Three sheet.
41 x 81 in.
\$600 - 800

3410

Star Wars
20th Century Fox, 1977. Original one-sheet,
style C.
27 x 41 in.
\$300 - 500

3411

Star Wars
20th Century Fox, 1977. One sheet, style A.
27 x 41 in.
\$400 - 600

3412

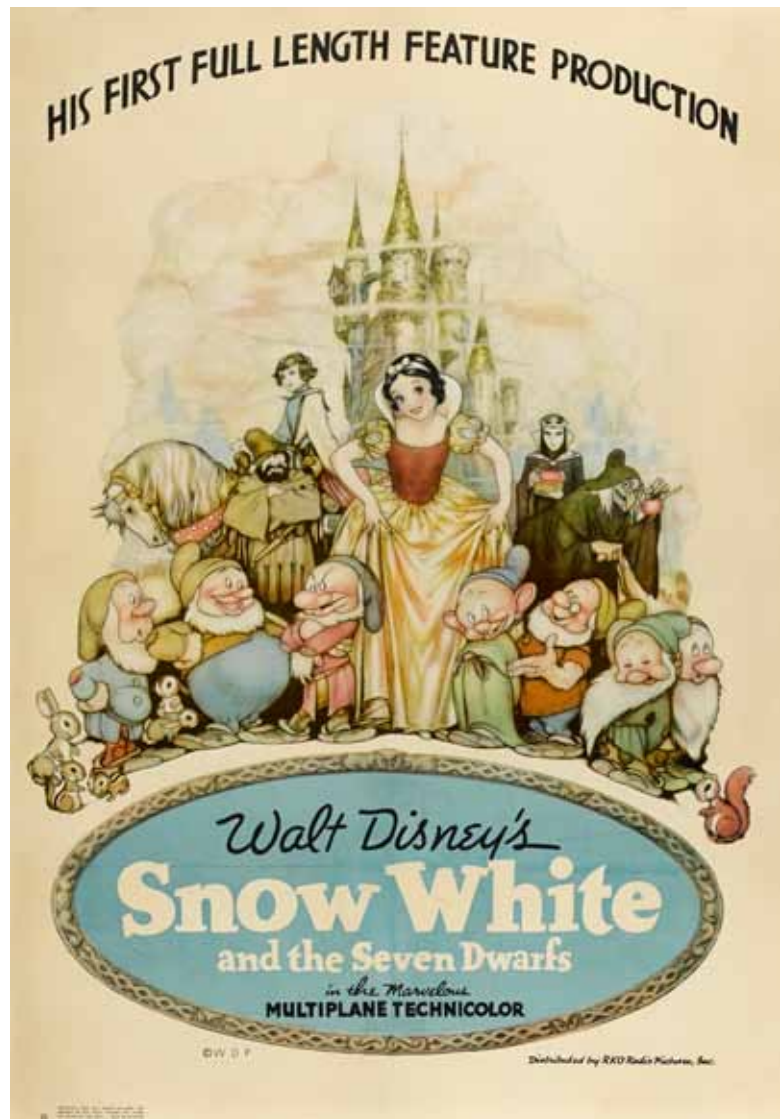
Snow White and the Seven Dwarfs
RKO, 1937. One sheet, style B. Framed.
27 x 41 in.
\$8,000 - 12,000

3413

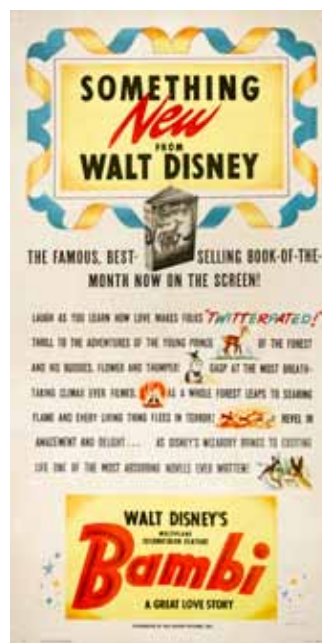
Bambi
RKO, 1942. Three sheet, linen-backed.
41 x 81 in.
\$1,000 - 1,500

3414

Song of the South
RKO, 1946. One sheet, linen-backed.
27 x 41 in.
\$200 - 300



3412



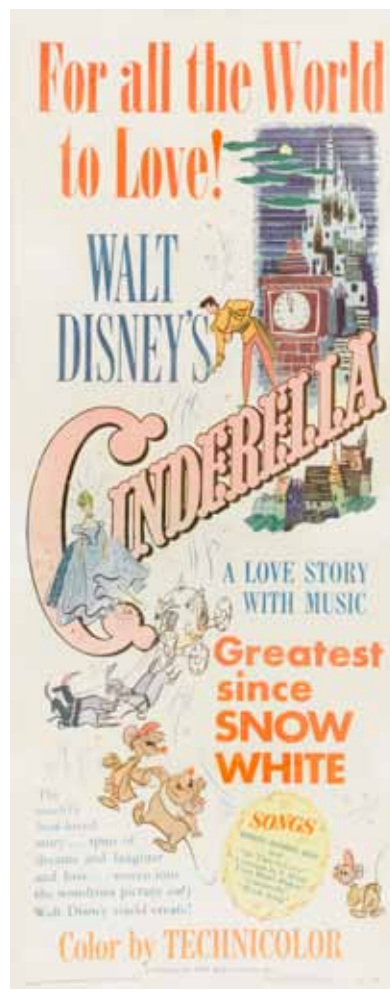
3413



3414



3415



3416



3417



3418

3415

The Adventures of Ichabod and Mr. Toad
RKO, 1949. One sheet.

27 x 41 in.

\$200 - 300

3416

Cinderella

RKO, 1950. Insert.

14 x 36 in.

\$300 - 500

3417

Alice in Wonderland

RKO, 1951. One sheet, linen-backed.

27 x 41 in.

\$800 - 1,200

3418

Peter Pan

RKO, 1953. One sheet. Linen-backed, framed.

27 x 41 in.

\$2,000 - 3,000

3419

Lady and the Tramp

Buena Vista, 1955. Half sheet, linen-backed.

28 x 22 in.

\$300 - 500

3420

Fantasia

RKO, 1958 re-release. One sheet.

27 x 41 in.

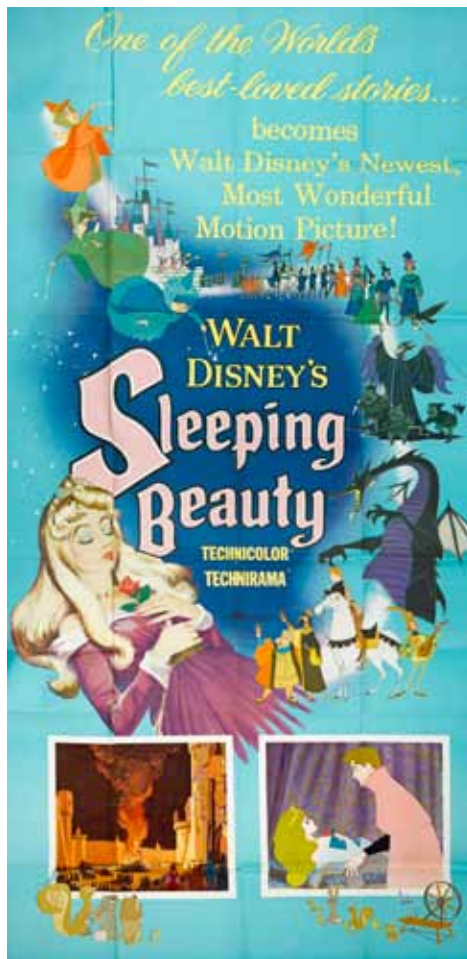
\$200 - 300



3419



3420



3421



3422



3424



3425

3421

Sleeping Beauty

Buena Vista, 1959. Three sheet.

41 x 81 in.

\$200 - 300

3422

Sleeping Beauty

Buena Vista, 1959. Insert.

14 x 36 in.

\$300 - 500

3423

No lot

3424

From Russia With Love

United Artists, 1964. One sheet, style A.

27 x 41 in.

\$400 - 600

3425

From Russia with Love

United Artists, 1964. Original insert.

14 x 36 in.

\$150 - 250

3426

You Only Live Twice

United Artists, 1967. Subway poster.

45 x 60 in.

\$400 - 600

3427

On Her Majesty's Secret Service

United Artists, 1970. One sheet, style B.

27 x 41 in.

\$300 - 500



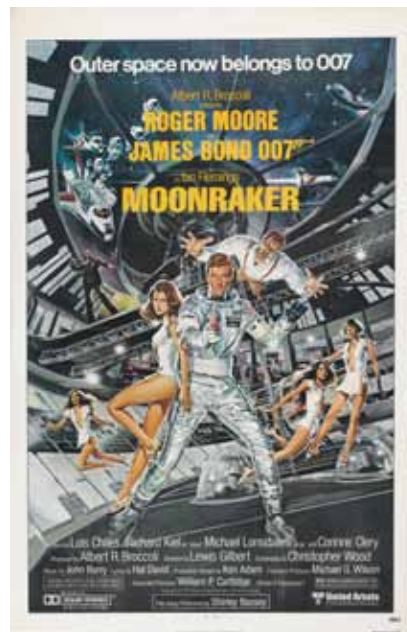
3426



3427



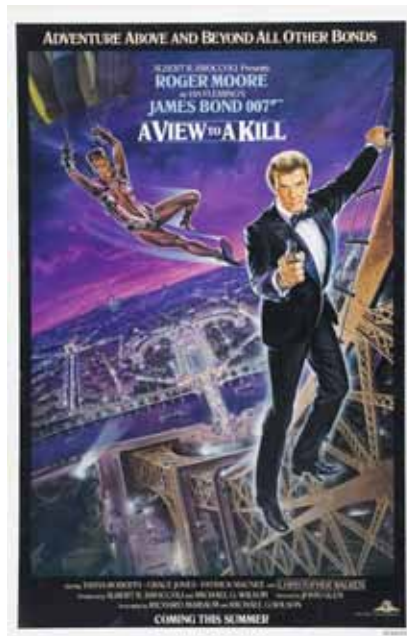
3428



3429



3430



3431

3428

Diamonds are Forever

United Artists, 1971. One sheet.

27 x 41 in.

\$400 - 600

3429

Moonraker

United Artists, 1979. One sheet.

27 x 41 in.

\$100 - 200

3430

Never Say Never Again

Warner Bros., 1983. One sheet.

27 x 41 in.

\$100 - 200

3431

A View to a Kill

United Artists, 1985. Advance one sheet.

27 x 41 in.

\$100 - 200



3432

3432

A Cole Porter William Knabe & Co. piano

Ebonized baby grand piano, serial number 149744, manufactured in 1952. Together with matching adjustable bench with tufted black leather seat. Purchased by Cole Porter for his Brentwood home and later given to his close friend Jean Howard. During this time, Porter was working on the score for *Can-Can*, which would open on Broadway in May 1953.

Howard first met Porter and his wife Linda in New York in 1931, when Howard was in the *Ziegfeld Follies*. She eventually moved to Los Angeles with her husband agent Charlie Feldman, and the Porters would stay in LA for stretches of time as Cole worked on movies. She remained close friends with the couple, and traveled to Europe with Cole after Linda's death in 1953. She documented these trips and her friendship with the couple in *Travels with Cole* (NY: 1991), and the Porters also appear in Howard's book *Jean Howard's Hollywood* (NY: 1989).

Accompanied by a letter of provenance from Jean Howard's niece, who inherited the piano.

Length 68 1/2 in.; Height: 38 in. (closed); Width: 56 1/2 in.

\$15,000 - 20,000



3433



3435



3434

3433

A 1959 Martin 00-28G acoustic guitar

Spruce top, Brazilian rosewood back and sides, mahogany neck, ebony fretboard and bridge, ivoroid binding, two-piece back with marquetry strip, later clear pick guard.

A rare example of this Martin nylon-stringed classical guitar, made popular in the 1950s by the Weavers' Fred Hellerman. Excellent condition, with case.

\$4,000 - 6,000

3434

A Bill Belew costume design for Elvis Presley's "68 Special"

Ink, marker and applied sequins on paper, matted and framed. Inscribed at right, "*Romano / make shirt in / black cordovan leather, / follow jean suit / as pattern. / Line suit in black / silk, / Saddle stitch in silk thread.*" Additionally inscribed and signed, "*'Elvis Special' / Bill Belew / 1968.*"

This black leather jumpsuit was worn by Elvis on his "68 Special," the beginning of Elvis's comeback as well as Belew's first commission for the star. Modeled on a denim suit of the type Elvis often wore, this was the first of Elvis's trademark jumpsuits which Belew would design for him until Elvis's death in 1977. This sketch was purchased by the consignor from a Desert AIDS Foundation charity auction in Palm Springs in the early 1990s, to which it had been donated by Belew himself. The consignor then loaned the design to Graceland where it was on display next to the black leather jumpsuit from the early '90s until earlier this year. Accompanied by a copy of the "68 Special."

Within mat: 13 x 15 1/4 in.; Overall: 18 x 19 3/4 in.
\$3,000 - 5,000

3435

A Liberace pants and vest ensemble

Comprising a brown suede vest with gold trim and buckle closure and orange wool pants with matching brown suede and gold trim. A label on the pants reads, "*Acuna's / Liberace. / 4/70.*" Frank Acuna was Liberace's costume designer from the '60s to the early 1970s, and was responsible for some of the entertainer's most flamboyant outfits.

\$1,000 - 1,500

3436

A Miles Davis signed record sleeve

Columbia PC9428, released in 1958. Signed ("Miles") on the recto in black ink.

12 1/2 x 12 1/2 in.

\$200 - 300

3437

A Richard Avedon promotional poster of Paul McCartney for LOOK Magazine

1967. Avedon's portrait of the Beatles was commissioned by the Beatles' company NEMS enterprises Ltd and licensed for sale through three outlets: *LOOK Magazine* in America, the *Daily Express* in UK and *Stern* in Germany; together with a copy of *LOOK Magazine*.

31 x 22 1/2 in

\$300 - 400



3436



3437



3438



3439

3438

A Nicholas de Sciose photograph of Paul McCartney
Silver halide print, numbered 1/98 on the recto in silver ink, and signed by the photographer in black ink on the verso. Depicting McCartney (with Ringo Starr visible next to him) sitting at a table at a press conference during the Beatles' appearance in Denver, Colorado on August 26, 1964. Accompanied by a Certificate of Authenticity.
Image size: 11 1/2 x 17 7/8 in.; Overall: 14 x 20 in.
\$800 - 1,200

3439

A Nicholas de Sciose photograph of the Rolling Stones
Silver halide print, numbered 1/98 on the recto in silver ink, and signed by the photographer in black ink on the verso. Depicting Bill Wyman, Brian Jones, and Keith Richards backstage before a performance. Accompanied by a Certificate of Authenticity.
Image size: 18 x 13 3/4 in.; Overall: 14 x 20 in.
\$800 - 1,200



3443



3446



3444



3445

3445

A Nicholas de Sciose photograph of Mick Jagger
Silver halide print, numbered 1/98 on the recto in silver ink, and signed by the photographer in black ink on the verso. Depicting Jagger walking down the stairway off a plane and being greeted by an autograph seeker. Accompanied by a Certificate of Authenticity.

Image size: 12 x 18 in.; Overall: 14 x 20 in.

\$800 - 1,200

3446

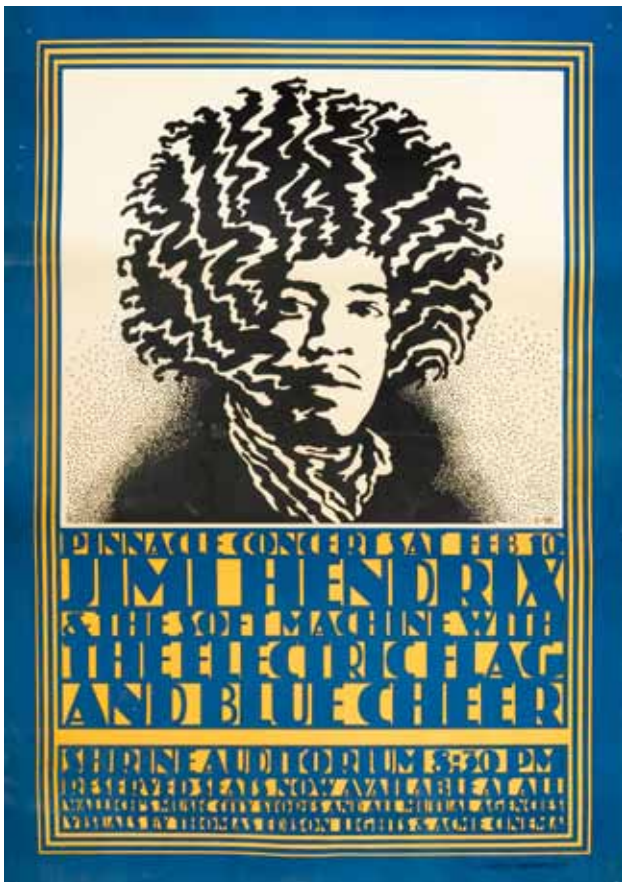
Four Family Dog posters

1966/1967, comprising FD-38-OP-1 Big Brother Holding Company "Indian with the Swirling Eyes", FD-3-RP-2 Paul Butterfield Blues Band Quicksilver Messenger Service, FD-36-OP-1 Quicksilver Messenger Service/Big Brother & the Holding Company, FD-53-RP-2 Quicksilver Messenger Service/John Lee Hooker/Miller blue Band; the consignor bought these from San Francisco, City Lights Bookstore in the 1960s.

\$400 - 600



3447



3448



3449

3447

A Jason Laure portfolio of limited edition color photographs from Woodstock

Taken in 1969, but printed later. Ten total; Fuji Crystal Archival 'C' prints with a glossy finish; featuring images of Roger Daltrey (vertical), Roger Daltrey (horizontal), The Who, Janis Joplin, Jefferson Airplane, Santana, Country Joe McDonald, sleeping concert-goers, the crowd, and nude bathers; the last image now iconic and representative of the whole Woodstock experience. Each signed by the photographer on the recto and numbered 11/25. Housed in a custom brown leather box stamped "Jason Laure / Woodstock Festival / 1969 - 2009." Accompanied by a statement of provenance by the photographer, whose photographs have been exhibited at the Aperture Foundation, the Bethel Woods Museum, and the MIT Hayden Gallery, and published on the cover of *Newsweek*.
11 x 16 in.
\$800 - 1,200

3448

A Jimi Hendrix "Pinnacle" concert poster

The first printing of a poster designed by John Van Hamersveld for Hendrix's February 10, 1968 concert at the Shrine Auditorium in Los Angeles. Van Hamersveld was an important figure in the Southern California psychedelic community who also designed surf posters, including the iconic poster for Bruce Brown's *The Endless Summer* (1966).
19 1/2 x 27 3/4 in.
\$2,000 - 3,000

3449

A Grateful Dead signed copy of *Grateful Dead Family Album*

New York: Warner Books, 1989. Hardcover with dust jacket, "Grateful Dead All Area Access" sticker laid down to jacket. Signed on the half-title page by band members Jerry Garcia, Mickey Hart, and Bob Bralove, and longtime road crew members Ram Rod Shurtliff, Bill "Kidd" Candelario, Steve Parish, and Robbie Taylor, among others.
9 x 11 in.
\$300 - 500

3450

An original Frank Zappa painting

Oil on board, signed and dated ("Zappa 61") at lower right. Entitled *Horny*, depicting a pair of brass instruments that Zappa instead to symbolize a man and a woman. Zappa's short career as a visual artist lasted from 1958 until 1961, at which point his music career started to gain steam and left him little time for other pursuits. In the 1960s, this painting was displayed in the rehearsal studio of Zappa's famed Laurel Canyon cabin where he formed his band, The Mothers of Invention. The rehearsal studio later moved to a building on Hollywood Blvd., and this painting was rehung there before being given to the present owner in 1972. Accompanied by a letter of provenance from the consignor.
23 1/4 x 64 in.
\$5,000 - 7,000

3451

A Harry Chapin contract for *The Midnight Special*

One page, photocopy of Standard AFTRA Engagement Contract for Single Television Broadcast, dated January 15, 1973, signed by Harry Chapin and bandmates John Wallace, Ron Palmer and Tim Scott, and executive producer Burt Sugarman. *The Midnight Special* was a variety show that ran from February 1973 to May 1981 on NBC. This contract is for Harry Chapin's February 13, 1973 (later changed to February 23) performance, one of four times he appeared on the program.
8 1/2 x 11 in.
\$200 - 300

3452

A pair of signed rock albums

The Bee Gees, *Children of the World*, RSO, RS-1-3003, released in 1976. Signed on the recto in blue ink by Barry, Maurice, and Robin Gibb. Together with Creedence Clearwater Revival, *Pendulum*, Fantasy, ORC-4517, released in 1970. Signed on the recto in blue ink by John Fogerty, Tom Fogerty, and Doug Clifford.
12 1/2 x 12 1/2 in.
\$200 - 300



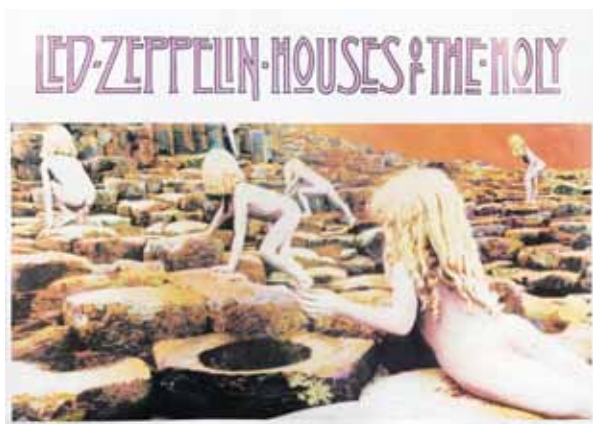
3450



3451



3452



3453

3453

A Led Zeppelin promotional poster for *Houses of the Holy*

This was Led Zeppelin's fifth studio album, released by Atlantic Records on March 28, 1973. In 2012 the album was ranked no. 148 on *Rolling Stone's* list of the 500 greatest albums of all time.

39 x 55 in.

\$1,000 - 1,500

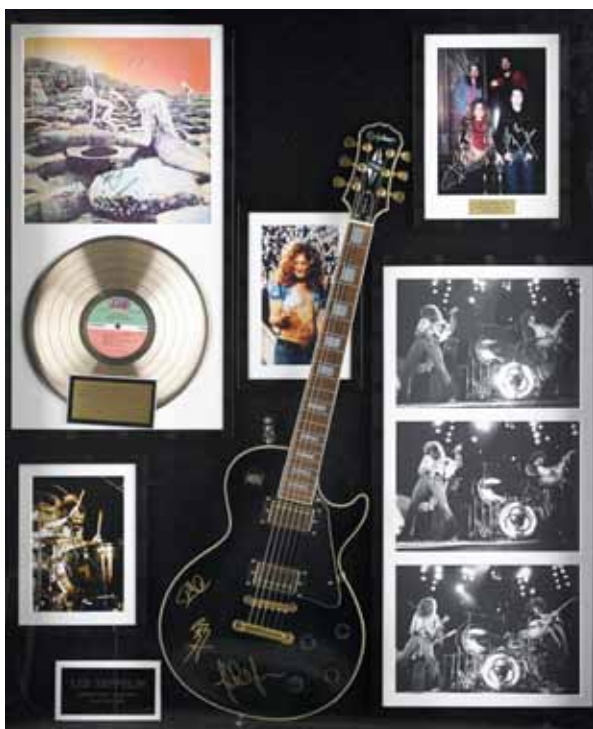
3454

A group of signed Led Zeppelin memorabilia

Comprising a *Houses of the Holy* record sleeve signed in black ink by Robert Plant, Jimmy Page, John Paul Jones, and John Bonham; a photograph signed in silver ink by Plant, Page, and Jones; and an Epiphone Les Paul Custom guitar signed in gold ink by Plant, Page, and Jones. Framed together with a group of photographs of the band in concert.

Overall: 50 x 42 x 6 in.

\$10,000 - 15,000



3454

3455

A Marky Ramone pair of jeans and a denim jacket

Torn and distressed blue jeans, signed ("Marky Ramone") on the left leg, framed. Accompanied by a black denim jacket with an MGM label, embroidered on the front, "Marky Ramone" and "Gracias Amigos Ramones," inscribed on the verso in white pen, "marky / ramone / N.Y.C." Marky Ramone, The Ramones' drummer, joined the band in 1978 and played with them from '78 to 1983 and again from 1987 until 1996.

Frame: 27 1/4 x 49 1/4 in.

\$1,000 - 1,500

3456

A group of Eric Clapton memorabilia

Including a framed art print by Stephen Pitkin, signed and numbered 1/50; a 2007 Crossroads Festival set list; a framed photograph of Clapton with a 1985 tour pass; a framed signed photograph of Clapton; and a group of memorabilia from the 2007 and 2010 Crossroads Festivals, including guitar picks, t-shirts, DVDs, a jacket, a tote bag, a program, and a poster.

Various sizes

\$400 - 600

3457

An Eric Clapton Signature "Crossroads" Fender Stratocaster and '57 Twin Amp

Serial number TK312, custom built by Fender in 2007 to the exact specifications of Clapton's stage Stratocaster at the time, with the Crossroads Center's sun logo. Together with a '57 Tweed Twin amplifier, serial number ABD25586, this pair was part of a limited edition of fifty guitar and amp sets sold to benefit Clapton's Crossroads Antigua rehabilitation center. The guitar is accompanied by its original Anvil flight case and both guitar and amp have their original Fender packaging.

Guitar box: 44 x 11 x 19 1/2 in.; Amp box: 29 x 26 x 14 1/2 in.

\$10,000 - 15,000



3455



3456



3457



3458



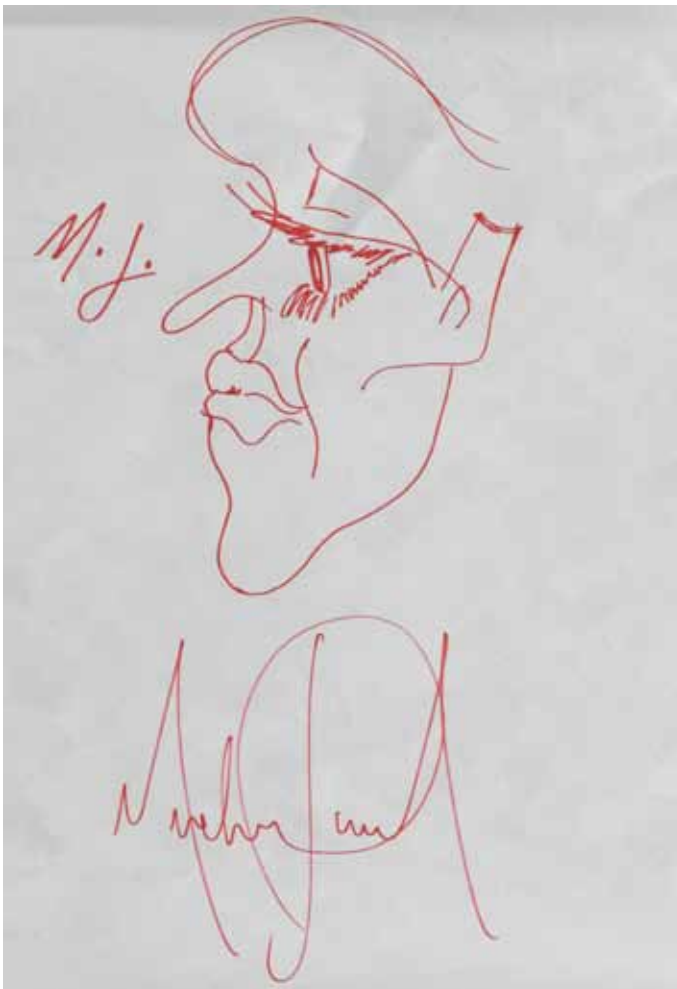
3459



3460



3461



3462

3458

An inscribed photograph of Michael Jackson

A publicity photograph of Jackson in his costume from the *Scream* music video, inscribed in ink, "Gary Pudney" and signed. Accompanied by a ticket and parking pass for the Michael Jackson memorial service at the Staples Center in Los Angeles, and seven unsigned photographs of Jackson, most of him in Monaco.

Signed photograph: 8 x 10 in.

\$300 - 500

3459

An inscribed photograph of Michael Jackson

A publicity photograph of Jackson dancing in his short film, *Michael Jackson's Ghosts*, inscribed, "To King / Gary / Love / Michael Jackson." Accompanied by twelve photographs of the film, including Jackson having his makeup done and conversing with director Stan Winston. All 13 photographs bear the credit label for Chuck Zlotnick, the film's still photographer, on the verso.

Signed photograph: 8 x 10 in.

\$300 - 500

3460

A Michael Jackson signed limited edition print by Brett-Livingstone Strong

Entitled *The Book*, signed in pencil by Livingstone Strong and Jackson, and numbered Printer's Proof 19/30. Framed, accompanied by a Certificate of Authenticity. *Sheet size, 29 x 40 in.; Overall, 36 3/4 x 46 1/2 in.*

\$1,000 - 1,500



3464

3461

A Michael Jackson signed drawing

Blue marker on paper, left edge rough, signed ("Michael Jackson"). A bold drawing depicting in a man in profile with a pronounced quiff who appears to be spitting.

10 3/4 x 14 in.

\$2,000 - 3,000

3462

A Michael Jackson signed drawing

Red marker on paper, initialed ("M.J.") and signed ("Michael Jackson"). Depicting a man in profile with a long nose and chin and voluminous eyelashes.

12 x 18 in.

\$2,000 - 3,000

3463

No lot

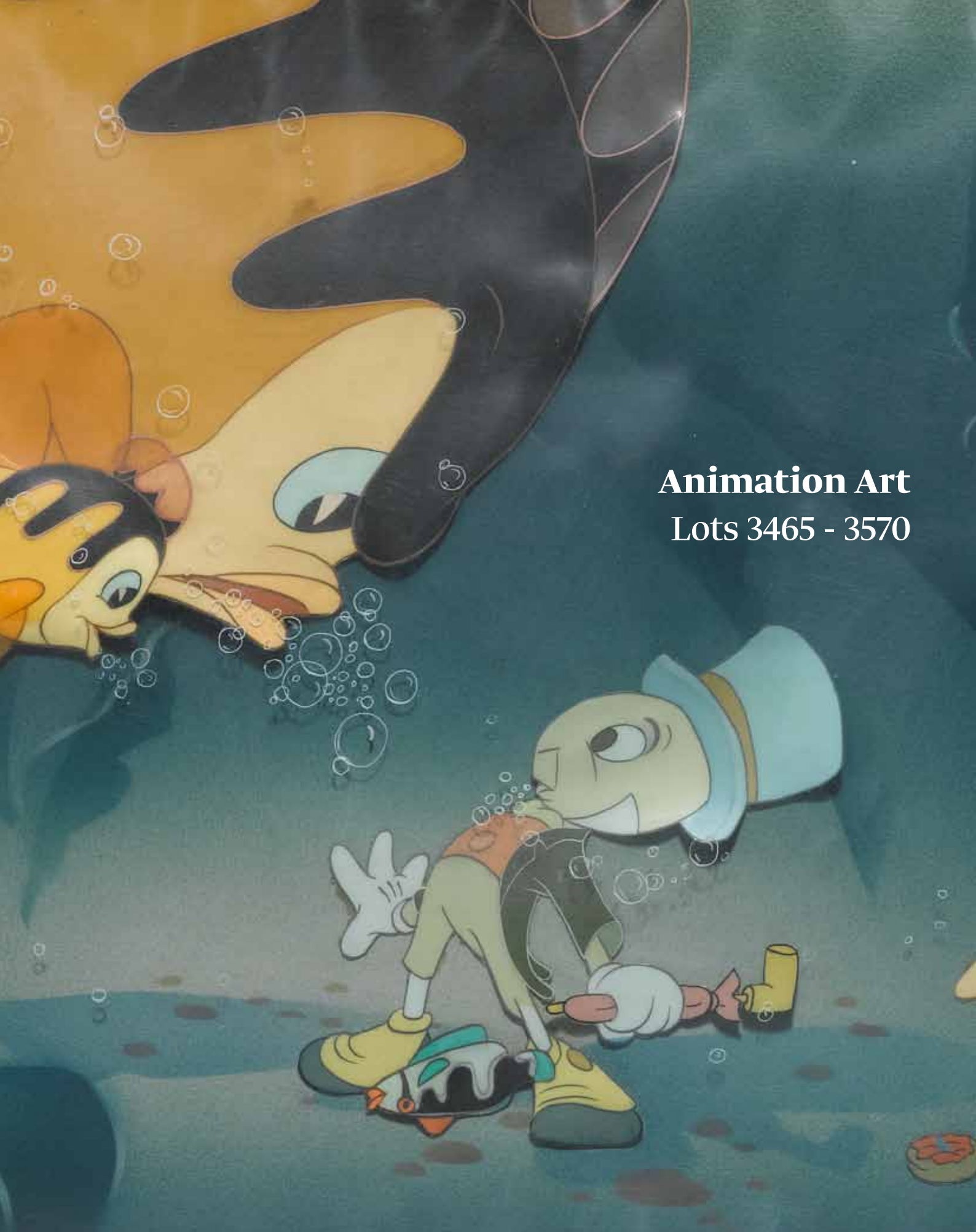
3464

A Britney Spears World Music Award

A gold tone statuette, with a plaque engraved, "Britney Spiers [sic] / World's Best-selling Dance Female Artist of the Year / The World Music Awards / Monte-Carlo 2nd May 2001." Accompanied by a program from the award show and two videos of the event. The World Music Awards were founded in Monaco in 1989 and honor recording artists for their worldwide record sales.

Height of award: 14 in.

\$1,000 - 1,500



Animation Art
Lots 3465 - 3570



3465



3467

3465

A Walt Disney Studios celluloid from *Snow White and the Seven Dwarfs* 1937, gouache on celluloid, applied to a background of a wooden chair, matted and framed. Depicting a large image of Sleepy with two chipmunks. Some paint separation on his foot. Within mat: 4 1/2 x 6 1/2 in. \$800 - 1,200

3466

A Walt Disney Studios celluloid from *The Sword and the Stone* 1963, gouache on celluloid, applied to a printed background, matted. Depicting Merlin the Magician with Archimedes the owl. This is an original "Art Corner" set-up with a gold Disneyland label on the reverse, sold at the Art Corner on Main Street in Disneyland. Within mat: 8 x 10 in. \$400 - 600



3466



3468

3467

A Walt Disney Studios celluloid from *Pinocchio* 1940, gouache on trimmed celluloid, matted and framed. Depicting Geppetto and Figaro sleeping in bed. Figaro has become detached. Diameter: 7 1/2 in. \$1,200 - 1,600

3468

A Walt Disney Studios celluloid from *Wynken, Blynken, and Nod* 1938, gouache on celluloid, applied to a brown background, annotated in pencil on the mat, "Wynken, Blynken, and Nod," matted and framed. This multi-cel set-up from the Silly Symphony short depicts Wynken and Blynken fishing from their sailing boat. Within mat: 7 x 7 3/4 in. \$400 - 600

3469

A Walt Disney Studios celluloid of Donald Duck yelling 1938, gouache on trimmed celluloid, depicting Donald Duck yelling, applied to a copy of a production background. 4 3/4 x 2 in image size \$300 - 400

3470

An M-G-M celluloid from *Mucho Mouse* 1957, gouache on celluloid, applied to a watercolor production background, the mat inscribed "An Original From the Metro-Goldwyn-Mayer cartoon 'Mucho Mouse' starring 'Tom and Jerry' / Best Wishes to Geri and Ben from Tom and Jerry", cels of Tom and Jerry are trimmed, matted and framed. The scene shows Tom and Jerry looking on as the cat sings with guitar in hand. Within mat: 8 1/4 x 11 in. \$600 - 800



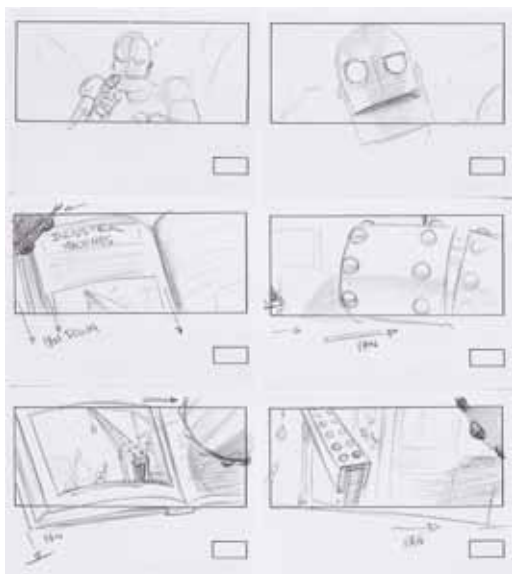
3470



3471



3472



3474



3475



3476

3471

An M-G-M celloid from *Tops with Pop*

1957, gouache on celloid, applied to a watercolor production background, the mat inscribed "An Original From the Metro-Goldwyn-Mayer cartoon 'Tops with Pop' starring 'Tom and Jerry'", Best Wishes to Geri and Ben from Tom and Jerry," matted and framed. Depicting Tom and Jerry snickering as they walk by a frightened bulldog up a tree, being chased by a puppy. Paint chipping on Tom and the bulldog.

Within mat: 8 x 11 1/2 in.

\$600 - 800

3472

An M-G-M celloid from *Robin Hoodwinked*

1958, gouache on celloid, applied to a watercolor production background, annotated in pencil "C-13//E-13//A-13//B-13," mat inscribed "An Original From the Metro-Goldwyn-Mayer Cartoon 'Robin Hoodwinked' starring 'Tom and Jerry', Best Wishes to Ben and Geri," matted and framed. Depicting Tom sneering at Jerry, who is holding a key.

Within mat: 7 1/2 x 11 1/2 in.

\$600 - 800

3473

A Walt Disney Studios celloid of Donald Duck

1938, gouache on trimmed celloid, depicting Donald Duck looking down, applied to a copy of a production background.

4 x 2 1/2 in image size

\$300 - 400

3474

A group of six storyboards from *The Iron Giant*

Warner Bros., 1999. Pencil on photocopied storyboard paper. Although it was not a commercial success, *The Iron Giant* was widely praised by critics. The film employed both traditional and computer animation, and items from its production are rare at auction. The storyboards depict the Iron Giant at the junkyard where Hogarth attempts to hide him.

8 1/2 x 6 1/2 in.

\$800 - 1,000

3475

A group of three color studies for *The Nightmare before Christmas*

Touchstone, 1993. Marker on photocopied outlines, depicting proposed color schemes for Oogie Boogie, Dr. Finkelstein, and Mr. Hyde.

8 1/2 x 11 1/2 in.

\$500 - 700

3476

A group of storyboards from *Cars*

Walt Disney, 2006. Pencil on tracing paper, taped to larger sheets of paper, thirty-one individual drawings on five sheets in total. Drawn by Michael Hobson, the storyboards depict Lightning McQueen, Tow Mater and Sally Carrera, among other characters.

Individual storyboards: approx. 3 x 4 in.; Sheet: 11 x 17 in.

\$200 - 500

3477

A Disneyland Space Station X-1 attraction poster

Silkscreen poster, designed by Bjorn Aronson and printed in 1951. One of the original Disneyland attractions, Space Station X-1 was part of Tomorrowland and gave guests the feeling of orbiting the Earth, courtesy of a large, rotating round painting of the planet by matte artist Peter Ellenshaw. Mirroring the American interest in space at the time, Disney promoted many space related attractions, including Space Station X-1 and Rocket to the Moon rides at Disneyland and the TV series *Man in Space*.

36 x 54 in.

\$1,000 - 1,500



3477



3478

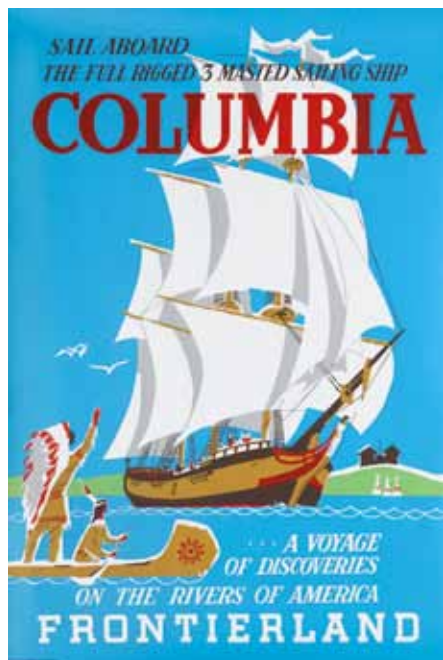
3478

A Disneyland Frontierland attraction poster

Silkscreen poster, designed by Bjorn Aronson and printed in 1955. This poster features the Riverboat *Mark Twain*, one of the park's original attractions. The *Mark Twain* had its first guests four days before the park opened, as the site of an anniversary party for Walt and Lillian Disney.

36 x 54 in.

\$800 - 1,200



3479

3479

A Disneyland Sailing Ship Columbia attraction poster

Silkscreen poster, designed by Bjorn Aronson and printed in 1958. The *Sailing Ship Columbia*, a replica of the 18th century ship the *Columbia Rediviva*, was added to Disneyland in 1958 because Walt Disney felt that the Rivers of America area needed more attractions. In addition to taking guests on tours, it also plays the role of Captain Hook's pirate ship in the evening Fantasmic! show.

36 x 54 in.

\$700 - 900



3480

3480

A Disney Country Bear Jamboree attraction poster

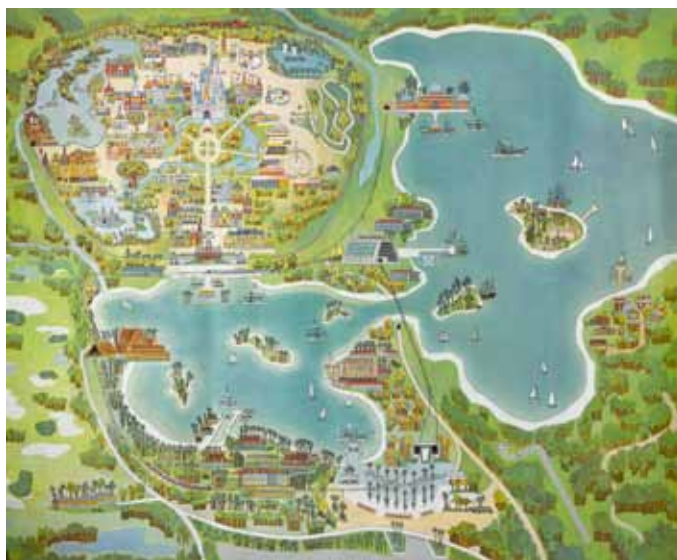
Silkscreen poster, designed by Jim Michaelson, Marc Davis, and Eddie Martinez and printed in 1978. The Frontierland show with audioanimatronic animals first opened at Walt Disney World in 1971, with the Disneyland version opening the following year. This poster is something of a variant, with a blank banner at the bottom where the name of the park is should be printed.

37 x 54 in.

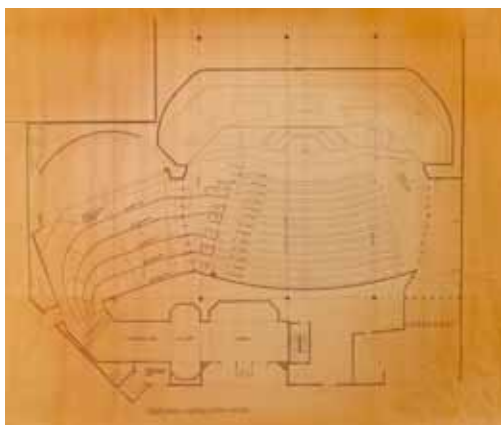
\$400 - 600



3481



3482



3483



3484



3485

3481
A concept drawing for the Disneyland attraction "Pirates of the Caribbean"

Ink and wash on rice paper. A drawing by Michael Hobson showing the towns filled with carousing pirates surrounding the central ship. Completed for the attraction's renovation in the mid-2000s.

17 x 14 1/4 in.

\$700 - 900

3482
A Walt Disney World concept map

A large color map, depicting an aerial view of the park. Published prior to the park's opening in 1971, and including several attractions never built, including the Venetian, Asian, and Persian resorts. These maps were originally created for display in the park's Contemporary Resort and few survive, making it a rare and desirable Disney park collectible.

Approximately 5 x 4 ft.

\$600 - 800

3483
A group of Walt Disney World designs

Nine in all: four designs for the Marche aux Fleurs, Sacs et Modes, a handbag and hat store in New Orleans Square (now closed); three designs for Tropical Serenade (later renamed the Enchanted Tiki Room) in Adventureland; and two designs for the Mickey Mouse Revue in Fantasyland (closed in 1980).

Various sizes

\$600 - 800

3484
A signed photograph of Dr. Seuss

Depicting Seuss with a boy sitting on his knee, wearing a "Happy Fingers" hat from *The 5000 Fingers of Dr. T.* and reading *If I Ran the Zoo*. Inscribed in a speech bubble, "Thank You, I Tony!" and signed ("Dr. Seuss.") Framed.

Photograph: 8 x 9 7/8 in.; Overall: 12 x 14 in.

\$300 - 500



3486



3487



3488



3489

3485

A group of cartoon character prints including images of the Tasmanian Devil, Sylvester the Cat, Tigger, Tweety Bird, Pebbles, Daffy Duck, and Michigan J. Frog.
Various sizes
\$100 - 200

3486

A Walt Disney Studios celluloid from *Fantasia* 1940, gouache on celluloid, applied to an airbrushed background, with a vintage Courvoisier Galleries label on the reverse, matted and framed. Depicting the ostrich ballet dancer from the "Dance of the Hours" sequence.
Within mat: 8 1/2 x 9 3/4 in.
\$1,000 - 1,500

3487

A Walt Disney Studios celluloid from *Snow White and the Seven Dwarfs* 1937, gouache on celluloid, applied to an airbrushed background, with Walt Disney Enterprises label on the reverse, matted and framed. Depicting a large image of Sleepy leaning on a pile of logs. Some paint chips on his tunic.
Within mat: 6 1/2 x 4 1/2 in.
\$600 - 800

3488

A Walt Disney Studios celluloid from *Pinocchio* 1940, gouache on celluloid, applied to an airbrushed background, with a vintage Courvoisier Galleries label on the reverse. Inscribed on the mat, with a studio signature "Sincerely Walt Disney," matted and framed. A multi-cel set-up depicting Jiminy Cricket being confronted by a large fish.
Within mat: 7 1/2 x 9 3/4 in.
\$2,000 - 3,000

3489

A Walt Disney Studios celluloid from *Mary Poppins* 1964, gouache on celluloid, matted. Depicting three members from the Pearly Band. This is an original "Art Corner" set-up with a gold Disneyland label on the reverse, sold at the Art Corner on Main Street in Disneyland.
Within mat: 8 x 10 in.
\$400 - 600

3490

A Walt Disney Studios celluloid of Donald Duck Early 1940s, gouache on trimmed celluloid, depicting Donald Duck whistling, applied to a copy of a production background.
4 1/2 x 3 in image size
\$300 - 400



3491



3493

3491

A Walt Disney Studios celluloid from *Snow White and the Seven Dwarfs* 1937, gouache on trimmed celluloid, applied to an air-brushed background. Matted and framed. Depicting two squirrels and two bluebirds.

Within mat: 5 x 5 1/2 in.

\$400 - 600

3492

A Walt Disney Studios watercolor of Doc and Dopey

A 1937 watercolor and pencil on illustration board, instructional notations written above the image, four sections above the characters, delineated in pencil, designate verse, chorus 2, verse 2, and chorus 2; "insert attached copy in spaces indicated when reduced, in an attractive clear type"; matted. 11 x 8 in overall, image size 4 1/2 x 6 in

\$500 - 700



3492



3494

3493

A Walt Disney Studios celluloid from *Mary Poppins*

1964, gouache on celluloid, matted. Depicting the Pearly Band. This is an original "Art Corner" set-up with a gold Disneyland label on the reverse, sold at the Art Corner on Main Street in Disneyland.

Within mat: 7 1/2 x 11 in.

\$600 - 800

3494

A pair of Walt Disney Television celluloids from *Duck Tales*

1987-1990, gouache on celluloid, both applied to printed backgrounds, and matted. Each is accompanied by a matching animation drawing and a Certificate of Authenticity from The Walt Disney Company.

Within mat: 8 x 10 in.

\$300 - 400



3495



3496



3497

3495

A collection of seven celluloids and drawings from the television series *Sesame Street*

1970s, gouache on celluloid and watercolor on paper, each with a Imagination, Inc. label, each matted and framed. Comprising two from "the letter E", one from "#19", one from "#5 and #3 Pinball number count", two from "Light & Heavy 'The Weighing Machine'."

Within mat: 8 1/2 x 10 1/2 in.

\$600 - 900

3496

A Jim Davis painting of Garfield

Acrylic on canvas, signed ("Jim Davis") at lower left. Inscribed on the verso, "#78 / 1996."

30 1/4 x 24 in.

\$300 - 500

3497

A group of four Bill Melendez drawings of Peanuts characters 1994, marker on paper, comprising Charlie Brown, inscribed "For Kim... (is she the Lil' Red Haired Girl??)"; Snoopy, inscribed, " Ah....For Kim my friend"; Linus, inscribed "To Kim, My Best Friend!"; Peppermint Patty, inscribed "Let's Hear it for Kim!"; last three signed by Bill Melendez and dated 12-13-94, each framed.

This group of drawings were drawn for Kim Dahl, a staff artist at the Bill Melendez studios in 1994. While she worked there, she would bring in goodies for everyone to eat. Finally someone mentioned that she had never been properly thanked for doing this. Bill Melendez did these drawings as his gesture of gratitude

16 x 19 in.

\$1,500 - 2,000



3498



3499



3500

3498
A Walt Disney Studios celluloid from *The Little Mermaid*
 1989, gouache on celluloid, applied to a watercolor production background, with a Walt Disney certificate of authenticity, matted and framed. Depicting Eric at the ship's helm while Ursula has trapped Ariel.
Provenance: Sotheby's The Art of the Little Mermaid, December, 1990, lot 270.
Within mat: 9 1/2 x 32 in.
\$1,500 - 2,000

3499
A Walt Disney Studios celluloid from *Society Dog Show*
 1939, gouache on trimmed celluloid, applied to a Courvoisier airbrushed background, embossed, "1939 Walt Disney Prod", with a vintage Courvoisier Galleries label on the reverse, matted and framed. Depicting Mickey Mouse and Pluto proudly entering into the dog show.
Within mat: 7 x 8 1/2 in.
\$3,500 - 4,500

3500
A Walt Disney Studios pastel drawing from "The New Spirit"
 1942, pastel on paper, depicting the Axis monster who swoops down over towns and cities spewing gunfire from its wings, eyes, and mouth. This short was created to reiterate to taxpayers the urgency of paying promptly. Donald Duck pays his \$13 tax which is converted into the war effort to beat the Axis. This lot includes a *Life Magazine*, which has the piece illustrated on page 50, matted.
9 3/4 x 14in within mat.
\$500 - 700



3501



3502

Property from the Estate of T. Hee

Thornton Hee (March 25, 1911-October 30, 1988), commonly referred to as "T.Hee," was an animator, caricature artist, director and teacher. He began his career as an animator at Leon Schlesinger Productions and designed the caricatures of many movie stars in *The Coo-Coo Nut Grove* (1936) and *The Woods are Full of Cuckoos* (1937). He moved to Walt Disney Studios in 1937 and created caricatures of movie stars for the Oscar-nominated short *Mother Goose Goes to Hollywood*. He directed the "Dance of the Hours" sequence in *Fantasia* (1940) and was a sequence director on *Pinocchio* (1941). After departing Disney, he worked at UPA and Terrytoons, and designed Christmas cards and beach towels for California Artists. From 1976 to 1985, he taught at CalArts, serving as the chairman of the Film Arts Department and co-founding the Character Animation department. He was also the head of the Short Films branch of the Academy of Motion Picture Arts and Sciences from 1971 to 1982, and in 1981 won the Windsor McCay award for his contributions to the art of animation.

3501

A group of four Leon Schlesinger Studios drawings from *Clean Pastures*

1937, colored pencil and graphite on paper, depicting Cab Calloway with his orchestra and dancers. Together with three animation drawings of Joe Penner, Joe E. Brown, and Edward G. Robinson, and a fourth drawing of Ben Bernie from *The Coo-Coo Nut Grove* (1936).

9 1/2 x 12 in.

\$400 - 600

3502

A Leon Schlesinger Studios celluloid from *The Coo-Coo Nut Grove*

1936, gouache on celluloid, depicting Edna May Oliver with a rose in her mouth.

9 3/4 x 12 in.

\$400 - 600



3503



3503



3504



3505



3506

3503
A pair of Walt Disney Studios drawings from *Mother Goose Goes to Hollywood* 1938, colored pencil on paper. The first depicts Cab Calloway with his thumb in a pie; the second depicts the Ritz Brothers and is inscribed, "*The Three Ritz Bros. as the 'The Three Blind Mice' cast directors for 'Mother Goose Productions,'*" and signed ("T. Hee") at lower right.
7 1/2 x 12 and 7 1/2 x 9 in.
\$400 - 600

3504
A collection of 28 T. Hee caricatures of film stars and Disney employees 1930s, graphite on paper and tracing paper. Subjects include Leon Schlesinger, Spencer Tracy, Katharine Hepburn, Lionel Barrymore, Shirley Temple, Edward G. Robinson, Jimmy Durante, Laurel and Hardy, Greta Garbo, Roy Williams, T. Hee, and Wilford Braxton.
Average size: 9 1/2 x 12 in.
\$400 - 600

3505
A collection of 15 T. Hee caricature drawings of film stars and celebrities 1930s, graphite on paper, subjects include Laurel and Hardy, Greta Garbo, Charlie Chaplin, Edna Mae Oliver, Helen Hayes, Douglas Fairbanks Jr., Marie Dressler, Albert Hackett, Frances Goodrich, Frank Morgan, John Emerson, Anita Loos, Wallace Beery, and Harold Lloyd.
9 1/2 x 12 in.
\$300 - 400



3507



3508



3509



3510

3506

A collection of ten T. Hee caricature drawings of Disney employees 1930s, colored pencil on paper, each signed ("T. Hee"), comprising drawings of Leon Schlesinger, Norm McCabe, Art Loomer, Henry Binder, Ray Katz, Johnny Burton, Ace Gamer, Ralph Wolfe, and Roy Williams.
9 1/2 x 12 in.
\$300 - 400

3507

A T. Hee watercolor and paper cut collage caricature of Shirley Temple 1935, signed ("T. Hee.")
12 x 8 3/4 in.
\$300 - 400

3508

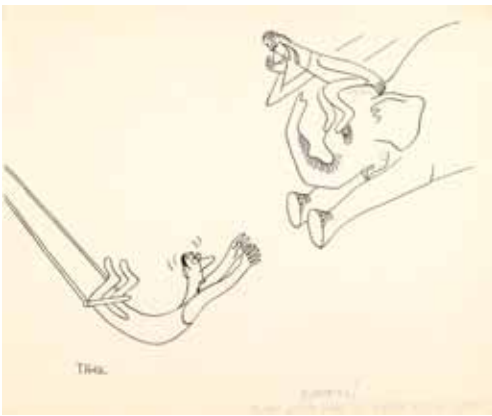
A T. Hee watercolor and paper cut collage caricature of the Marx Bros. Circa 1935, the Marx Bros. are tossing boxes of Toast Posties to an eager crowd.
18 x 24 in
\$500 - 700

3509

A T. Hee watercolor and paper cut collage caricature of Marion Davies 1930s. Depicting the actress with large blue eyes and blonde marcelled hair.
10 x 8 in.
\$300 - 400

3510

A T. Hee watercolor and paper cut collage caricature of Charley Chase 1935, signed ("T. Hee"), matted.
12 x 8 in.
\$300 - 400



3511



3512



3513



3514



3515

3511
A collection of 35 pen and ink cartoons for the magazine *Collier's*
1940s, pen and ink on paper, most signed ("T. Hee"). together with a copy of the magazine.
12 x 10 in.
\$300 - 400

3512
A collection of United Productions of America drawings and ephemera
1950s, including scripts entitled *How Now Boing Boing* and *The Dispossessed Tortoise*, two pages of storyboard drawings, a preliminary drawing and watercolor from *Christopher Crumpet*, four drawings of Mr. Magoo, a cel of Mr. Magoo, copies of scores for *The Dispossessed Tortoise*, and 38 small U.P.A. work sketches.
Various sizes
\$300 - 400

3513
A collection of 8 Frank Alex Campbell watercolors of film stars
1930s, watercolor on paper, each signed with his "camel" caricature signature. Subjects include Joe E. Brown, Jack Oakie, Buster Keaton, Pete Smith, and Jimmy Durante. These watercolors were part of a portfolio presented to Warner Bros. by Campbell to display his talents.
14 x 11 in.
\$500 - 700

3514
A collection of 25 T. Hee caricature drawings of film stars
1930s, graphite on paper. Subjects include Mary Pickford, Katharine Hepburn, Jack Cutting, Gary Cooper (4), Pete Smith, Otto Kruger (2), Bette Davis, Polly Moran, Lupe Vélez, Janet Gaynor, Marion Davies, Ned Sparks, and Robert Montgomery.
Various sizes
\$400 - 600

3515
A large collection of drawings and cartoons of animals
Graphite on paper, over 100 drawings, subjects include elephants, lions, owls, cats, giraffes and many types of dogs.
From 6 1/3 x 4 3/4 in. to 15 1/2 x 12 1/2 in.
\$300 - 400

3516
A watercolor and two pencil drawings for a beach towel design
1950s, watercolor on illustration board, pencil on paper, California Artists, all signed ("T. Hee"). Depicting a curvaceous woman lying on the beach surrounded by hands, reading "Hands Off." One pencil drawing depicts an unattractive woman drinking martinis and the other depicts fish sitting poolside. Together with two towels.
20 1/2 x 12 in.
\$300 - 400



3516



3517



3518



3519



3520

3517

Two watercolors and a pencil drawing for a beach towel design 1950s, watercolor on illustration board, pencil on paper, California Artists, all signed ("T. Hee.") The first depicts "A Real Cool Cat" reading *Playboy* at the beach, accompanied by its preliminary drawing, and the beach towel. The second illustration depicts a poodle in a bubble bath.

22 x 13 in.

\$300 - 400

3518

Three watercolors and a pencil drawing for a beach towel design 1950s, watercolor on illustration board, pencil on paper, California Artists, all signed ("T. Hee.") The first depicts an octopus with his hands full, the second, "Big Top," depicts a circus scene, and the third, "For Reservations Sign on Dotted Lion," a lion with a list of names on his back. Accompanied by a pencil drawing of the lion, and the octopus towel.

From 25 x 13 1/2 in. to 22 x 10 in.

\$300 - 400

3519

A large collection of ephemera pertaining to T. Hee and the Disney Studios

Majority from 1930s/1940s, including newspaper clippings; Walt Disney Studios inter-office memos; a copy of a 1937 story meeting for *Mother Goose Goes to Hollywood*; early issues of *The Hollywood Reporter* with articles about various Disney films; congratulatory letters from MGM, Universal Pictures, *The New York Times* and *The Hollywood Reporter*; early issues of *Studio News*, *Script* and *Movie Mirror*; a Hank Ketcham signed Dennis the Menace calendar; copies of interviews with T. Hee, copies of his lectures, and much more.

Various sizes

\$400 - 500

3520

A collection of 22 pen and ink cartoons of Annabelle

All signed ("T. Hee"), pen and ink on boards and 8 pencil preliminary drawings of Annabelle; together with 7 drawings on envelopes whereby T. Hee incorporated the design of the envelope into his drawings.

Various sizes

\$300 - 400



3521



3522



3523



3524



3525

3521

A collection of 14 Walt Disney Studios drawings from *Mother Goose Goes to Hollywood* 1938, graphite on paper, comprising five of Greta Garbo's face, three of Spencer Tracy, two of Oliver Hardy, one of Laurel and Hardy and Cab Calloway, one of Katharine Hepburn, and two of Edward G. Robinson. Together with eight photostats from the film.

10 x 12 in.

\$300 - 400

3522

A collection of 25 T. Hee caricature drawings of film stars

1930s, graphite on paper and tracing paper. Subjects include Lionel Barrymore, Edward G. Robinson, Katharine Hepburn, Fred Astaire, New York Governor Al Smith, Greta Garbo, the Marx Bros., Laurel and Hardy, Gloria Swanson, Leslie Howard, Clark Gable, and Claudette Colbert.

12 x 9 in.

\$400 - 600

3523

A collection of 25 T. Hee caricature drawings of celebrities

1930s, graphite on paper and tracing paper. Subjects include Edward G. Robinson, Tom and Dick Smothers, Orson Welles, William Powell, Igor Stravinsky, Katharine Hepburn, Lionel Barrymore, Wallace Beery, Oliver Hardy, Martha Raye, Lee Shippey, Clark Gable, Peter Lorre, Bing Crosby, and Herbert Hoover.

10 x 12 in.

\$400 - 600

3524

A collection of 25 T. Hee caricature drawings of film stars

1930s, graphite on paper and tracing paper. Subjects include Loretta Young, Alice Faye, Johnny Weissmuller, Richard Neutra, Alice Faye, William Powell, Lionel Barrymore, Al Jolson, Edward Everett Horton, Peter Lorre, Sammy Davis Jr., George Raft, Jackie Cooper, Cab Calloway, Ramon Navarro, Clark Gable, and Ed Wynn.

10 x 12 in.

\$400 - 600

3525

A collection of scripts, storylines, short stories, and poems written by T. Hee

1940s/1950s, including a proposed rough outline for the animated feature *OZ* by Donn Munson, dated March 16, 1959; a script for *Cole Black and the Seven Dwarfs*, August 1955, by T. Hee and William Cottrell, with musical score by Duke Ellington, and costumes and sets by Mary Blair; scripts entitled *Reaching for the Stars*, *The Boats*; a cutting continuity for *Noah's Ark*; short stories entitled *The Typical's*, *The Lovely Horribles*, *Moontown*, *A.S.U.*, *Jake the Snake*, and *The Friendly Flea*; 16 pencil drawings for children's short stories; and much more.

Various sizes

\$300 - 400



3526



3527



3528



3529

3526

A collection of 30 T. Hee caricature drawings of film stars and celebrities

1930s, graphite on paper and tracing paper, including Hugh Herbert, Leslie Howard, Alice Faye, Greta Garbo, Stan Laurel, Katharine Hepburn, Spencer Tracy, Mae West, Groucho Marx, Clark Gable, Lionel Barrymore, Frank Morgan, and many others.

6 1/2 x 4 1/2 in. to 10 x 12 in.

\$400 - 600

3527

A collection of seven Leon Schlesinger Studios animation drawings for *Clean Pastures*

1937, colored pencil on paper. 21 total, including two drawings of Fats Waller, a drawing of the orchestra, two of Cab Calloway and Stepin Fetchit, two of Al Jolson, two of Greta Garbo, a drawing of W.C. Fields with Edna May Oliver, one of a donkey, five drawings of a monkey, and a watercolor of Mae West dancing with a turtle. Together with seven photographs from *The Coo-Coo Nut Grove* (1936).

9 1/2 x 12 in.

\$500 - 700

3528

A collection of 15 T. Hee caricature drawings of animators

1930s, colored pencil on paper, each drawing signed ("T. Hee").

Comprising caricatures of Tex Avery, Frank Tashlin, Dorothy Tashlin, Chuck Jones, Tedd Pierce, Bob Clampett, Al Freling, Friz Freling, Bugs Hardaway, Nelson Demarest, Irv Spector, Tom Baron, Paul Smith, and Ben Sharpsten. Together with 35 photographs of the Disney caricatures.

12 x 10 in.

\$500 - 700

3529

A collection of 28 drawings pertaining to T. Hee

1930s-1940s, colored pencil and graphite on paper. All representing T. Hee in a humorous manner, executed by other Disney animators including Marc Davis, Carl Barks, Friz Freling (sic), and some by T. Hee himself.

Many, 10 x 12 in.

\$300 - 400



3530



3531



3532



3533

- 3530**
A collection of 32 drawings pertaining to T. Hee's little car 1940s, colored pencil and graphite on paper. Many of the drawings are by Roy Williams, who was the story and gag man for the Mickey Mouse Club.
10 x 12 in.
\$400 - 500
- 3531**
A collection of approximately 45 caricature drawings created during his trip to Harlem 1938/1939, pencil on paper, many done while visiting jazz clubs.
8 x 6 in.
\$250 - 350
- 3532**
A large collection of Disneyana and ephemera 1930s-1960s, including *Walt Disney's Fantasia* by Deems Taylor with dust jacket; five Walt Disney Studios menus; four Disney Christmas cards; a 1943 calendar; a 1940 Los Angeles County Museum program for *Retrospective Exhibition of the Walt Disney Medium*; two Walt Disney *Fantasia* premiere programs; a 1943 *Dispatch* pamphlet; a Disneyland; a 1938 *Walt's Field Day* program; a 1943 World War II safety precaution manual entitled *Don't Kill Your Friends*; 21 black and white photographs of *Old Masters*; a set of four lithographs from *Pinocchio* along with the pamphlet *A Word about Walt Disney's Pinocchio*, 1939; and a framed Disneyland record for *The Reluctant Dragon*.
Various sizes
\$600 - 800



3534



3535



3536



3537

3533

A collection of 10 colored pencil drawings for the T. Hee story of "Planet of Panacea" colored pencil on paper, 7 with its matching pencil preliminary drawing, signed T. Hee, each drawing depicts a robot; as the storyline goes, Planet Panacea has been invaded by outer-space robots who have claimed this planet. Earth needs to claim it back if earth. is to continue to exist; needing the greater energy potential of "geranium" that Panacea can offer.
15 1/2 x 12 1/2 in.
\$300 - 500

3534

A T. Hee watercolor and paper cut collage caricature of Robert Montgomery
1935, signed ("T. Hee.")
12 x 8 3/4 in.
\$300 - 400

3535

A T. Hee watercolor and paper cut collage design for Toast Posties featuring the Marx Bros.
Circa 1935, watercolor and layered paper cuts, depicting Harpo and Groucho sitting at a table eating Toast Posties.
18 x 12 in.
\$400 - 600

3536

A T. Hee watercolor and paper cut collage caricature of Marion Davies
Circa 1935. Depicting Davies in a black dress, with a paper doily serving as a lace collar.
12 x 8 1/4 in.
\$300 - 400

3537

A T. Hee watercolor and paper cut collage caricature of Eddie Cantor
Circa 1935, signed ("T. Hee") at lower right.
12 x 8 1/2 in.
\$300 - 400



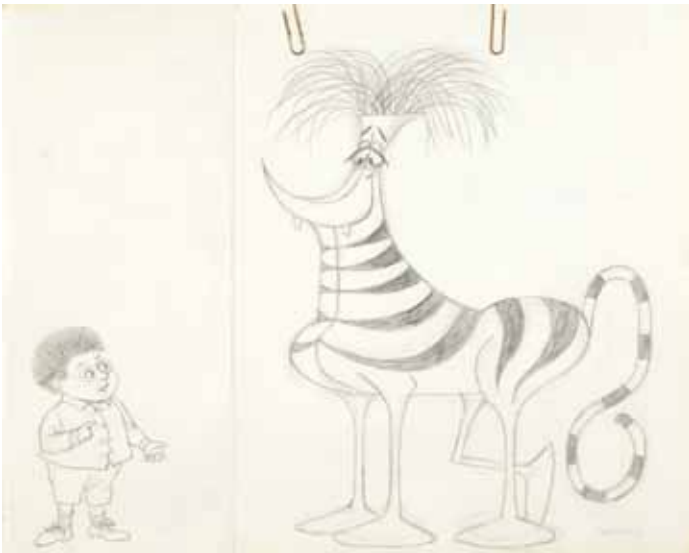
3538



3539



3540



3541



3542

3538

A collection of 10 colored pencil drawings for the T. Hee story of "Planet of Panacea" Colored pencil on paper, 5 with matching pencil drawings, signed ("T. Hee.") Each drawing depicts a robot, as the storyline goes Planet Panacea has been invaded by outer-space robots who have claimed this planet. Earth needs to claim it back if earth is to continue to exist; needing the greater energy potential of "geranium" that Panacea can offer.
15 1/2 x 12 1/2 in.
\$300 - 500

3539

A collection of 25 pen and ink cartoons for *Collier's* 1940s, pen and ink on animation paper, each signed ("T. Hee."). Together with a copy of the magazine.
10 x 12 in.
\$300 - 400

3540

A collection of 25 pen and ink cartoons for *Collier's* 1940s, pen and ink on animation paper, each signed ("T. Hee."). Together with a copy of the magazine.
10 x 12 in.
\$300 - 400

3541

A large of collection of drawings pertaining to T. Hee's idea of imponderables 1970s-1980s, pencil, pen and ink on paper. Several lists of imponderables and over 100 drawings. The drawings appear to be preliminary ideas for a television program or a book, starring a boy with glasses and a group of unusual animals.
Most, 11 x 8 1/2 in.
\$400 - 600

3542

A collection of approximately 25 caricature drawings and in-house gags of Disney employees done by various Disney artist 1930s-1940s, colored pencil and graphite on paper, artists include Roy Williams (story and gag man for *The Mickey Mouse Club*), Cal Howard, T. Hee, Leo Ellis, Lowell Thomas, Irving Cobb, Joe Cunningham, Eddie Shipstad, Oscar Johnson, and Lulu Cavette.
10 x 12 in.
\$300 - 400

3543

A collection of 20 T. Hee caricatures of animators 1930s-1940s, colored pencil on paper, signed ("T. Hee."). Subjects include George Manuel, Griff Jay, Tex Avery, Chuck Jones, Friz, Tubby Millar, Cal Dalton, Otto Soglow, T. Hee, Al Freling, Ken Harris, Ted Pierce, Cal Howard, Lulu Cavette, Virgil Ross, and Dixie Garner.
12 x 9 1/2 in.
\$300 - 400



3543



3544



3545



3546



3547

3544

A collection of 22 caricature drawings of Disney employees
1930s-1940s, most signed ("T. Hee"). Subjects include Volney White, Katherine Clark, Harry Tytle, Art Heineman, Al Geiss, Ernie Nordli, Wilford Jaxon, Dun Roman, Charlotte Darling, Kathy Bently, Bob Bently, Griff Jay, Tubby Millar, George Manuel, Cal Howard, Doc Scott, Jimmy Clabby, Phil Monroe, and Carl Stalling.

12 x 9 1/2 in.

\$300 - 400

3545

A collection of 20 caricatures of Disney employees
1930s-1940s, colored pencil on paper, most signed ("T. Hee"). Subjects include Norm Ferguson (created Pluto, animator of the witch in *Snow White and the Seven Dwarfs*), Dick Creedon, Lance Nolly, Lou Debney, Dunn Roman, Webb Smith, Jack Campbell, Dick Huemor, T. Hee, Bill Tytle (animator of Chernabog from *Fantasia*), Hal Soldingier, Ken Harris, Cal Dalton, and Ward Kimball.

12 x 9 1/2 in.

\$300 - 400

3546

A collection of approximately 30 in-house gags and caricatures of Disney employees

1930s-1980s, graphite on animation paper. Subjects include Al Werker, Michael Kanin, Carl Barks, Mel Blanc (voice of many Disney characters), T. Hee, Roy Williams, Jack King, Freddy Moore, Leon Schlesinger, Harry Reeves, John Rose, Art Babbitt, Dana Coty, Ben Sharpsteen, Dick Huemer, and Thor Putnam.

15 x 12 in. to 6 x 8 1/4 in.

\$300 - 400

3547

A collection of approximately 40 caricatures of Disney employees
1930s/1940s, graphite on paper, most signed by T. Hee. Subjects include Ned Washington, Lulu Cavette, Ed Penner, Jack Hannah, Harry Reeves, Olga Manuel, Ward Kimball, Ted Sears, Jim Bodrero, Berke Anthony, Bill Cottrell, Robert Taylor, Larry Clemons, Otto Englander, and Gene Fluery.

6 x 8 in. to 12 x 9 1/2 in.

\$400 - 600



3548



3549



3550



3551



3552



3554



3553



3555

3548

A watercolor drawing for the design of a beach towel

1950s, watercolor on illustration board, signed ("T. Hee"), with a matching towel.

20 1/2 x 12 in.

\$300 - 400

3549

A watercolor and a pencil drawing for a beach towel design

1950s, watercolor on illustration board and pencil on paper, California Artists, both signed ("T. Hee"), accompanied by the matching towel. Depicting a curvaceous woman on the beach surrounded by peering eyeglasses.

21 x 12 in.

\$300 - 400

3550

A watercolor and a pencil drawing for a beach towel design

1950s, watercolor on illustration board and pencil on paper, California Artists, both signed ("T. Hee"). Depicting a mermaid attracting the attention of men on the beach. Together with two beach towels designed by T. Hee.

22 x 12 in.

\$300 - 400

3551

A watercolor and four pencil drawings for a beach towel design

1950s, watercolor on illustration board and pencil on paper, California Artists, watercolor signed ("T. Hee.") Depicting a curvaceous woman lying on the beach with the outline of a man created by bird prints in the sand. Together with four drawings depicting a woman having fun at the beach.

Watercolor: 23 x 15 in.; Average drawing: 9 x 7 in.

\$300 - 400

3552

A collection of T. Hee preliminary drawings for Christmas cards

1950s-1960s, graphite on paper, all signed ("T. Hee.") Over 100 drawings, together with seven California Artists presentation binders of Christmas cards.

Average size: 10 x 12 in.

\$300 - 400

3553

A group of three T. Hee watercolor and collage Christmas card designs

1950s-1960s, California Artists, watercolor on illustration board, each signed ("T. Hee"). Depicting Santa as a golfer, a fisherman, and riding a train; two with preliminary pencil drawings and each with its matching card.

Largest: 11 3/4 x 8 1/4 in.

\$400 - 600

3554

A group of three T. Hee watercolor and collage Christmas card designs

1950s-1960s, California Artists, watercolor on illustration board, each signed ("T. Hee.") Depicting Santa diving into a pool, as an all-around sportsman, and having an eye exam. Two accompanied by preliminary pencil drawings, and two with their matching cards.

Largest: 8 1/2 x 11 1/2 in.

\$400 - 600

3555

A group of three T. Hee watercolor and collage Christmas card designs

1950s-1960s, watercolor on illustration board, each signed ("T. Hee.") Depicting Santa with a stork, as a tree, and as a photographer, all with preliminary pencil drawings, one with its matching card.

Largest: 8 3/4 x 7 1/2 in.

\$400 - 600



3556



3558



3557



3559

3556

A group of three T. Hee watercolor and collage Christmas card designs 1950s-1960s, watercolor on illustration board, each signed ("T. Hee.") Depicting Santa in the shape of a brandy glass, hopping on a typewriter, and dressing a stork; two with preliminary pencil drawings, one with its matching card.

Largest: 8 1/2 x 11 1/4 in.

\$400 - 600

3557

A group of three T. Hee watercolor and collage Christmas card designs 1950s-1960s, watercolor on illustration board, each signed ("T. Hee.") Depicting Santa with a stork, Santa playing with a train, and penguins pulling a sleigh. All with preliminary pencil drawings and matching cards.

Largest: 6 1/4 x 13 1/4 in.

\$400 - 600

3558

A group of three T. Hee watercolor and collage Christmas card designs 1950s-1960s, watercolor on illustration board, each signed ("T. Hee.") Depicting Santa fishing, Santa country dancing, and a sleeping Santa being carried by his reindeer after a long evening. All with preliminary pencil drawings, and one with its matching card.

Largest: 9 1/2 x 11 in.

\$400 - 600

3559

A group of three T. Hee watercolor and collage Christmas card designs 1950s-1960s, watercolor on illustration board, each signed ("T. Hee.") Depicting Santa lighting a kerosene lamp, under the mistletoe and carrying presents; two with preliminary pencil drawings and matching cards.

Largest: 8 1/4 x 8 1/2 in.

\$400 - 600



3560



3561



3562



3563



3564

3560

A group of three T. Hee watercolor and collage Christmas card designs 1950s-1960s, watercolor on illustration board, all signed ("T. Hee.") Depicting Santa with a stork, Santa's image as a pair of earrings, and a couple in a hot-air balloon shaped like a Christmas ornament. All with preliminary pencil drawings, two with matching cards.

Largest: 14 1/2 x 7 in.

\$400 - 600

3561

A group of three T. Hee watercolor and collage Christmas card designs 1950s-1960s, watercolor on illustration board, all signed ("T. Hee.") Depicting Santa as a conductor, Santa as a bell ringer, and a reindeer on a candy cane sled. All with preliminary pencil drawings, two with matching cards.

Largest: 10 x 7 1/2 in.

\$400 - 600

3562

A large collection of T. Hee drawings 1950s-1970s, colored pencil, graphite on paper, some signed by T. Hee. Over 100 drawings, including many drawings of animals, in-house gags, and caricatures.

6 x 8 in. to 15 x 12 1/2 in.

\$400 - 600

3563

A group of T. Hee watercolors and drawings Including two large pastel crayon drawings of a bat winged man, which may be from the unpublished children's book *The Adventures of Professor J. Tiddly Wink*, both signed ("T. Hee"); a pen and ink cartoon of the announcement for the Disney picnic; three watercolors of African American people and a watercolor on textured paper of a musician, created during his visit to Harlem in 1940.

13 x 24 in. to 11 x 15 in.

\$500 - 700

3564

A set of seven books entitled *Memorial Edition: The Drawings of Clare Briggs* 1930, each book bound by black textured boards. Together with a book entitled *Meaning No Offense* by John Riddle, published in 1927, and a portfolio of prints entitled *Monte Carlo - L'Hotel de Paris* from the early 1900s.

Various sizes

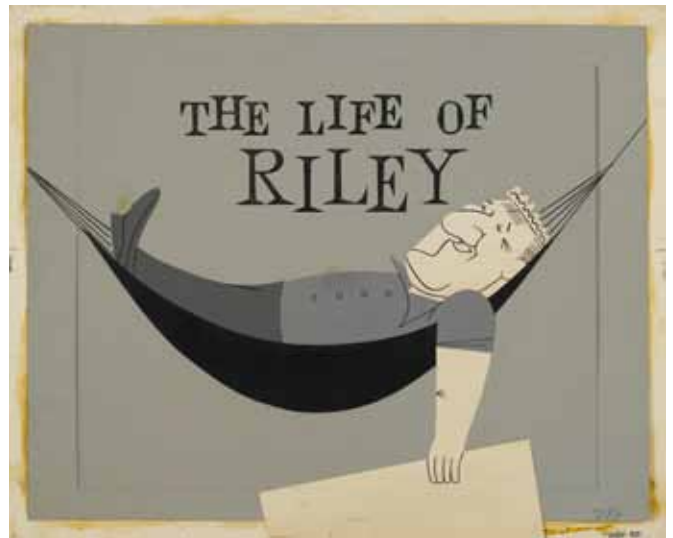
\$100 - 150



3565



3566



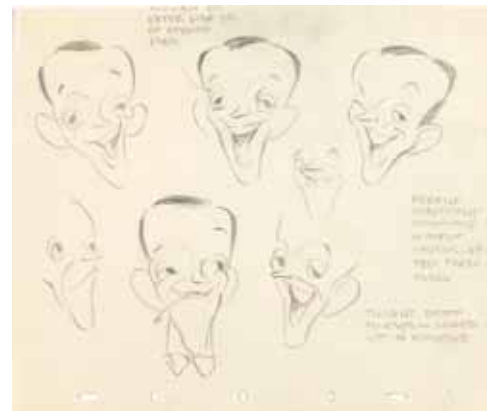
3567



3568



3569



3570

3565
A collection of approximately 25 T. Hee caricatures of film stars
 1930s, graphite on paper. Subjects including Simone Simon, Sonja Henie, Eddie Cantor, Louise Bruckner, Perry Ward, Spanky McFarland, Laurel and Hardy, Spencer Tracy, Clark Gable, Mae West, Shirley Temple, Zasu Pitts, Franklin Roosevelt, Katharine Hepburn, George Arliss, Marion Davies, Hugh Herbert, and W.C. Fields. Most, 12 x 9 1/2 in.
\$300 - 400

3566
A collection of approximately 70 T. Hee caricatures of film stars and celebrities
 1930s, graphite on paper and pen and ink on paper. Subjects include W.C. Fields, Charlie McCarthy, Henry Fonda, Eddie Cantor, Bob Hope, Jimmy Durante, Babe Ruth, Katharine Hepburn, the Marx Bros., Marion Davies, Sammy Davis Jr., Duke Ellington, Nate King Cole, and Igor Stravinsky.
 5 1/4 x 4 in. (40 drawings); 12 x 9 1/2 in.
\$500 - 700

3567
A group of T. Hee title card designs for *The Life of Riley*
 1953-1958, gouache on boards, featuring William Bendix. Together with seven pencil drawings of William Bendix and a pen and ink drawing on illustration board of Liza Minnelli.
 3 1/2 x 16 in
\$300 - 400

3568
A collection of approximately 75 miscellaneous drawings including caricature drawings of Disney employees
 1930s/1940s, pen and ink and graphite on paper, many signed by T. Hee, including Hitler, Johnny Cannon, Jack Campbell, Robert Taylor, Hugh Hennesy, Milt Kahl, Larry Clemons, Bill Cottrell, Lee Blair, John Rose, Ward Kimball, Jim Bodrero, and T. Hee.
 6 x 8 in to 12 x 9 1/2 in
\$500 - 700

3569
A pair of T. Hee drawings of film stars
 1930s, colored pencil on animation paper, both signed ("T. Hee"). The first depicts the Marx Bros. and the second, Laurel and Hardy.
 9 1/2 x 12 in.
\$500 - 700

3570
A collection of approximately 25 T. Hee caricatures of film stars
 1930s, graphite on pencil. Subjects include Jackie Cooper, Greta Garbo, Eddie Cantor, Walter Catlett, Larry Landsburg, Fred Astaire, John Barrymore, Ed Penner, George Arliss, Laurel and Hardy, Edna May Oliver, Mae West, Jean Harlow, and Eddie Cantor.
 12 x 10 in.
\$300 - 400

End of Sale

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Malcolm Barber
Chief Executive Officer

Patrick Meade
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scot Levitt

Frank Maraschiello

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Jeffrey Smith

REPRESENTATIVES

Arizona

Terri Adrian-Hardy
Tel: (480) 994 5362

California - Central Valley

David Daniel
Tel: (916) 364 1645

Southern California

Christine Eisenberg
Tel: (949) 646 6560

Colorado - Denver

Julie Segraves
Tel: (720) 355 3737

District of Columbia/Mid-Atlantic

Martin Gammon
Tel: (202) 333 1696

Florida

Tel: (305) 228 6600

Georgia

Mary Moore Bethea
Tel: (404) 842 1500

Illinois

Ricki Harris
Tel: (312) 475 3922, (773) 267 3300

Massachusetts/Boston/New England

Amy Corcoran
Tel: (617) 742 0909

Nevada

David Daniel
Tel: (775) 831 0330

New Jersey & Delaware

Margaret Tierney
Tel: (610) 644-1199

New Mexico

Leslie Trilling
Tel: (505) 820 0701

Oregon

Sheryl Acheson
Tel: (503) 312 6023

Texas

Amy Lawch
Tel: (713) 621 5988

Washington

Heather O'Mahony
Tel: (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson,
Tel: (416) 462 9004

Montreal, Quebec

David Kelsey
Tel: (514) 341 9238

BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue
New York, New York 10022
Tel: (212) 644 9001

Director, Business Development
Jon King, (212) 644 9033

20th Century Decorative Arts
Frank Maraschiello, (212) 644 9059
Beth Vilinsky, (212) 710 1306

**Books & Manuscripts/
Prints & Photographs**
Christina Geiger, (212) 644 9094
Cassandra Hatton, (212) 461 6531

Chinese Works of Art & Paintings
Bruce MacLaren, (917) 206 1677

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (212) 206 4630
Evan Ide (Consultant)

Furniture, Decorative Arts & Silver
Karl Green, (212) 710 1305
Victoria Ayers, (212) 461 6532
Madelia Ring, (212) 710 1300

Fine Art American

Alan Fausel, (212) 644 9039
Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656

European Paintings
Madalina Lazen, (212) 644-9108

Impressionist & Modern
Tanya Wells, (917) 206 1685

Japanese Works of Art
Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525
Virginia Salem, (212) 644 9046

Maritime Paintings & Works of Art

Independent Contractor

Gregg Deitrich, (212) 644 9001

Russian Fine & Decorative Arts
Yelena Harbick, (212) 644 9136

Space History

Cassandra Hatton, (212) 461 6531

Trusts & Estates

Lauren Kantor, (212) 461 6521
Victoria Richardson, (212) 461 6518

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Wine

Gary D'Urso, (917) 206 1653

Whisky & Spirits

Joseph Hyman, (917) 206 1661

CLIENT SERVICES DEPARTMENT

San Francisco

Tel: (415) 861 7500
Fax: (415) 861 8951

Los Angeles

Tel: (323) 850 7500
Fax: (323) 850 6090

Monday through Friday
8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS

220 San Bruno Avenue
San Francisco California 94103
Tel: (800) 223 2854

20th Century Fine Art
Sarah Nelson, ext. 33311

Arms & Armor

Paul Carella, ext. 33360
James Ferrell, ext. 33332
David Geiger, ext. 33331

Asian Works of Art

Dessa Goddard, ext. 33333

Books & Manuscripts

Adam Stackhouse, ext. 33266

Collectibles

Jaynes Friedman, ext. 33366
Consultant, Toys & Trains

Decorative Arts

Peter Scott, ext. 33326

Furniture & Decorative Arts, American
Brooke Sivo, ext. 33238

Furniture & Decorative Arts, European
Jeffrey Smith, ext. 33413
Elizabeth Conlan, ext. 33226

Jewelry & Watches

Deborah Boskin, ext. 33362
Lynne Arkin, ext. 33306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 33353
Jakob Greisen, ext. 33284

Museum Services

Laura King Pfaff, ext. 33210

Native American Art

Jim Haas, ext. 33294

California & Western Paintings & Sculpture

Aaron Bastian, ext. 33241

Photographs

Prints
Judith Eurich, ext. 33259

Oriental Rugs & Carpets

Hadji Rahimpour, ext. 33392

Space History

Adam Stackhouse, ext. 65407

Period Art & Design Auctions

Christine Skinner, ext. 33266

Trusts & Estates

Laura King Pfaff, ext. 33210

Wine

Doug Davidson, ext. 33363

Writing Instruments

Ivan Briggs, ext. 33255

New York

Tel: (212) 644 9001
Fax: (323) 644 9009

Monday through Friday
9am to 5.30pm

Toll Free

Tel: (800) 223 2854

BONHAMS *

LOS ANGELES DEPARTMENTS

7601 W. Sunset Boulevard
Los Angeles California 90046
Tel: (800) 223 2854

20th Century Decorative Arts
Angela Past, ext. 65422
Katie Nartonis, ext. 65445
Jason Stein, ext. 65405

African, Oceanic & Pre-Columbian Art
Fredric W. Backlar, ext. 65416

Books & Manuscripts

Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Lucy Carr, ext. 65467
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Jewelry & Watches

Michael Larsen, ext. 65407
Milena Denis, ext. 65434

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Modern, Contemporary & Latin American Fine Art

Sharon Squires, ext. 65451
Alexis Yabuta, ext. 65469
Cecilia Dan, ext. 65441

Photographs

Prints
Morisa Rosenberg, ext. 65435

Natural History

Independent Contractors:
Thomas E. Lindgren, ext. 65437
Claudia Florian, G.J.G., ext. 65437

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Period Art & Design Auctions

Tim McNab, ext. 65409

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:
- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

* Indicates saleroom

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
7601 Sunset Blvd
Los Angeles, California 90046
Tel +1 (800) 223 2854
Fax +1 (323) 850 6090
Automated results
Tel +1 (800) 223 2854 ext. 3400

Bonhams

1793

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

Please note that all telephone calls are recorded.

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

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

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

period art & design

at Butterfields

*including property
from the Estate of
Larry Hagman*

Sunday May 12 at 10am
Los Angeles

Preview May 10-12

+1 323 436 5409
tim.mcnab@bonhams.com

A pair of contemporary
bentwood rocking chairs
\$1,200 - 1,800





The Doll Collection of Alexandra & Sidney Sheldon

**Monday June 24, 10am
Los Angeles**

Preview

June 21-23

+1 978 283 1518

dana.hawkes@bonhams.com

Lenci felt doll of Rudolph Valentino as
seen in his movie "The Sheik",
1927-1928. Height 29 inches
\$6,000 - 8,000