



Bonhams

**Entertainment  
Memorabilia  
including  
Animation Art**

Sunday January 26, 2014  
Los Angeles



**Entertainment Memorabilia  
including Animation Art**  
Sunday January 26, 2014 at 10am  
Los Angeles

**Bonhams**

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

**Preview**

Friday January 24, 10am to 5pm  
Saturday January 25, 10am to 5pm

**Bids**

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

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

**Sale Number:** 21024

Lots 2001 - 2468

**Catalog:** \$35

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Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/21024](http://www.bonhams.com/21024)**

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

**Illustrations**

Front cover: Lot 2084

First session page: Lot 2320

Second session page: Lot 2402

Back cover: Piper Laurie, 1954.

Photograph courtesy REXUSA.

**Bonhams**

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San Francisco, California 94103  
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## CONDITIONS OF SALE

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

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

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

#### 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](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

#### Catalogs

Before each auction we publish illustrated catalogs 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](http://www.bonhams.com/us).

#### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. 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](http://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](http://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/21024](http://www.bonhams.com/21024) 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, Florida, 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, Native American Art 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) 419 9915 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

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ANDY WARHOL

presents

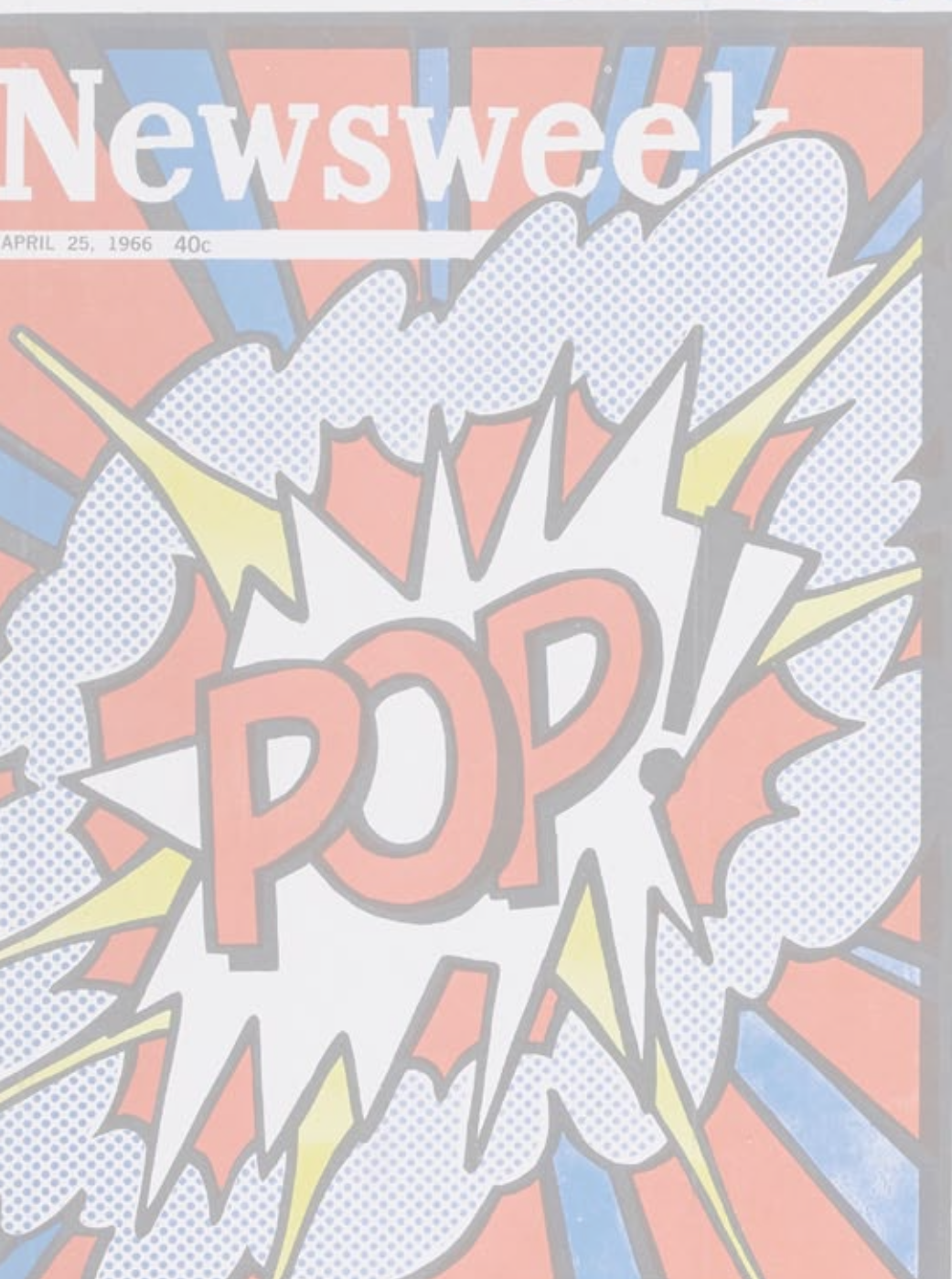
the PLASTIC  
INEVITABLE  
SHOW with

Film, Television and  
Rock & Roll Memorabilia

Lots 2001 - 2370

Newsweek

APRIL 25, 1966 40c



THE VELVET  
UNDERGROUND

[and]

NICO chanteuse  
& light shows &  
curious movie

MAY  
3-18

"Pop Artist Andy Warhol is the man who sells exact reproductions of Brillo boxes for \$1,000, lines his studio with aluminum wrap, and his hair silver, and devotes underground movies to unexplored topics. When the art world suddenly went pop in 1962, Andy himself lionized by the white-tie world..."

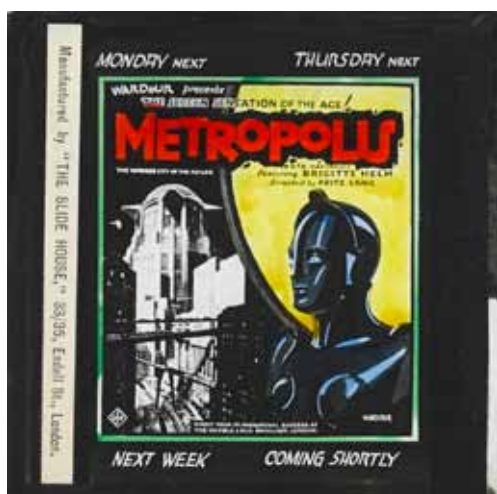
TIME MAGAZINE

"Being simultaneously lionized by Mr. Warhol's underground films, kinetic lighting and rock & roll...grope (your) way to the floor in blackouts that is broken only by halcyonary flash multicolored lights in wriggle, wriggle and tremble to the music of Velvet Underground, a four-piece band whose chanteuse is a model answering only to the name of Nico."

NEW YORK TIMES

...an affectionate way of referring to mass culture..."





2001



2003



2002

## Film and Television Memorabilia

2001

A *Metropolis* glass slide

UFA, 1927. A glass slide from the U.K. release of the classic Fritz Lang film, *Metropolis*. It features an image of Maria with the city behind her. It reads, "Wardour presents / The Screen Sensation of the Age! / Direct from its Phenomenal Success at the Marble Arch Pavilion, London." A label on the left margin reads, "Manufactured by 'The Slide House,' 33/35, Endell St., London."

Overall: 3 1/4 x 3 1/4 in.; Within margins: 2 1/2 x 3 1/4 in.

\$800 - 1,200

2002

*Sal of Singapore*

Pathé Exchange, 1928. U.S. one sheet poster, style A, cardboard-backed. At the second Academy Awards® ceremony in 1930, Elliott J. Clawson won the Best Adapted Screenplay award for his work on this film.

27 x 40 in.

\$500 - 700

2003

*The Red Mark*

First National, 1928. U.S. one sheet poster, cardboard-backed. Directed by James Cruze, and starring Gaston Glass and Nina Quartero.

27 x 41 in.

\$300 - 500





2004



2006

2004

*Scandal*

Universal, 1929. U.S. one sheet poster, cardboard-backed. *Scandal* was directed by Wesley Ruggles and stars Laura LaPlante, then Universal's most popular star.

27 x 40 in.

\$500 - 700



2005

2005

*Sally*

First National, 1929. U.S. one sheet poster, framed. Adapted from the 1920-2 Broadway hit of the same name, the film version of *Sally* featured the same lead actress, Marilyn Miller, as well as three Jerome Kern songs from the original production.

27 x 41 in.

\$800 - 1,200

2006

*Hell's Angels*

United Artists, 1930. Trimmed window card poster. A poster for Jean Harlow's breakout film featuring a glamorous illustration of her by "Hap" Hadley.

14 x 18 3/4 in.

\$500 - 700

*Bill Field*

2015 De Ville Drive,  
Los Angeles, Calif.,

Mr. Charles Meyer  
Dept. 512,  
Hollywood 41 Vine Street,  
Hollywood, Calif.

Dear Charlie:

Enclosed please find the two books  
which Charlotte tried to nick on me. I told her to  
send it yesterday.

I am most enthusiastic about the deal  
you made for me.

Best wishes,  
As ever,  
*Bill*  
Bill Field.

P.S.  
From Charlotte. He is a good named liar. He is  
the one that tried to use the two dollars, thinking you  
had a short memory.

Best wishes *Charlotte*  
Charlotte S.

2007

*My very  
Best Wishes  
Charlie Chaplin*

2009



2010



2008



2011



2012

2007

**A W.C. Fields typed letter signed**

1p, Los Angeles, CA, n.d., signed ("Bill"), with a typed postscript signed ("Carlotta") by Carlotta Monti, Fields' longtime mistress, to Charles Beyer, Fields' agent. A brief yet comical letter regarding a debt of two dollars owed by Fields to Beyer.

8 x 10 in.

**\$300 - 500**

2008

**A Charlie Chaplin clipped signature**

Signed in black ink ("Charlie Chaplin") on the corner of a tablecloth, left and top edges rough. Accompanied by a gilt-edged placecard inscribed in black ink, "Mr. Chaplin."

*Provenance:* acquired by the consignor's mother at a dinner with Chaplin in Philadelphia in the 1930s.

4 1/2 x 5 in.

**\$300 - 500**

2009

**A silent era child actor's autograph book**

Pencil and ink on album leaves, with a few clipped signatures laid in. Signatures include Sam de Grasse, Cecil B. DeMille, Charlie Farrell, Jeanie MacPherson, Eddie Cantor, Donald Keith, Lillian Gish, Charlie Chaplin, Chester Conklin, George Sidney, Kathryn Perry, Jason Robards Sr, Buck Jones, William Haines, Lon Chaney, Clarence Brown, Bryan Foy, and Will Rogers. Belonging to Austen Jewell, a child actor who starred in Von Stroheim's *Greed* (Metro-Goldwyn-Mayer, 1924), DeMille's *King of Kings* (Pathé Exchange, 1927), and *City Lights* (United Artists, 1931), among other films. Accompanied by two reproduction photographs of Jewell in *King of Kings*.

6 1/2 x 4 in.

**\$800 - 1,200**

2010

**A Clara Bow signed photograph**

Circa 1920s, sepia publicity photograph of Bow with Paramount Studios logo and facsimile signature on the recto, inscribed and signed in pencil on the verso, "Best Wishes, / Clara Bow." *Provenance:* The consignor's great aunt had a beauty shop in Philadelphia near the Erlanger Theater. She styled Bow's hair on one of her visits to the city and the actress gave her this photograph in return.

5 x 7 3/8 in.

**\$300 - 500**

2011

**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.

**\$500 - 700**

2012

**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.

**\$600 - 800**





2013



2014



2015



2016

## Property from the Estate of Norma Shearer

2013

A pair of George Hurrell photographs of Norma Shearer. Gelatin silver prints, each signed and dated in pencil ("George S. Hurrell 1929"), mounted and displayed in their original mats. One photograph depicts Shearer wearing a long ethereal gown and posing with a young blond boy, and the second depicts a more glamorous Shearer resting her face on her hands, and wearing a sparkling gold gown with fur trim.

Overall: 15 x 19 1/4 in.; Photographs only: 11 x 13 1/2 in.

\$1,500 - 2,000

2014

A pair of George Hurrell photographs of Norma Shearer. Gelatin silver prints, each signed and dated in pencil at lower right ("George S. Hurrell '32"), mounted and displayed in their original presentation folders. These photographs were taken during a shoot for *Smilin' Through* (Metro-Goldwyn-Mayer, 1932), which co-starred Frederic March and Leslie Howard.

Overall: 12 3/4 x 17 1/4 in.; Photographs only: 10 x 13 in.

\$1,500 - 2,000

2015

**A group of Norma Shearer photographs**

Approximately 70 photographs, including photographs of Shearer with Greta Garbo, David O. Selznick, Leslie Howard, Douglas Fairbanks, Gary Cooper, and Frederic March, presenting the Irving Thalberg award to Darryl Zanuck, at her second wedding to Martin Arrouge, sailing, at the beach in Santa Barbara, and in London. The lot also includes a series of photographs of Shearer with Irving Thalberg and their son Irving Jr., and a series of Irving Jr. alone, some taken by Clarence Sinclair Bull.

Various sizes

\$400 - 600

2016

**A group of Norma Shearer publications and ephemera**

Comprising: Hughes, Elinor. *Famous Stars of Filmdom (Women)*. Boston: L.C. Page, 1931. Featuring a chapter on Shearer; a group of MGM documents including Daily Picture Cost lists from 1936, two lists of script readers, a list of writers (including Noel Langley, Anita Loos, and P.G. Wodehouse), and a list of stars and stock talent; a table standee advertisement for *Romeo and Juliet*; and a group of magazines and clippings regarding Shearer and Irving Thalberg, including the issue of the *Hollywood Reporter* recording Thalberg's death.

Various sizes

\$300 - 500

2017

**A group of photographs of Irving Thalberg**

90 in all, many duplicates and some later printings, including portraits of Thalberg by Russell Ball and images of him with Jack Gilbert, Buster Keaton, Eddie Mannix, Louis B. Mayer, Harry Rapf, Nicholas Schenk, David O. Selznick, Hunt Stromberg and Norma Shearer. One photograph of Thalberg with Edmund Goulding on the set of *Maytime* (MGM, 1937) bears an inscription from Shearer on the verso reading, "This was perhaps the last picture taken of Irving."

Mostly 8 x 10 in.

\$300 - 500

2018

**An Irving Thalberg desk clock**

Brass frame engraved at the base, "Irving Thalberg," featuring a leather face with silver metal hands, stamped in gold, "Robert Anstead / Los Angeles."

4 1/2 x 5 x 2 in.

\$300 - 500

2019

**An Irving Thalberg mantle clock**

19th century and later gilt bronze and ebonized Empire-style mantle clock. Together with a photograph of Thalberg and his son Irving Thalberg, Jr. sitting in front of the clock.

Clock: 23 x 9 1/2 x 6 in.; Photograph: 10 1/2 x 14 in.

\$700 - 900



2018



2019



2017





2020



2021



2022



2023

2020

#### A Norma Shearer purse and fan

Comprising an elaborate beaded purse with a floral motif and beaded fringe, with gilt metal frame decorated with paste gems; and a gold and ivory-colored French paper fan decorated with images of the Muses and gold stars, with lyres on the frame.

*Length of fan: 14 in.*

**\$300 - 500**

2021

#### A Norma Shearer Georgian Old Sheffield plate hot water urn

19th century, no maker's mark. Of typical form, centered by a coat-of-arms and motto "Non Vi Sed Virtute."

*17 x 13 x 13 in.*

**\$300 - 500**

2022

#### A group of Norma Shearer vanity accessories

Five items, comprising a ribbed gilt metal powder compact; a gilt metal powder compact with mother-of-pearl and rhinestone lid with floral design; a gilt metal powder compact with mother-of-pearl and rhinestone lid with a geometric design; a gilt metal and mother-of-pearl miniature perfume bottle with floral design; and a silver metal pillbox with a pastoral design.

*Various sizes*

**\$300 - 500**

2023

#### A Norma Shearer assembled 14K yellow gold vanity set

William B. Kerr and the McChesney Co., Newark, NJ, first half 20th century. One set monogrammed with floral decoration and "N" monogram, comprising two cut glass perfume bottles with gold stoppers, one cut glass vanity jar, a hair brush, a clothes brush, a comb, a nail file, a pair of nail scissors, a hand mirror, a shoehorn, and a small tray. Together with a 14k gold rocking blotter and a small tray, each monogrammed "NTS" and two small gold clothes brushes.

*Largest: 13 x 5 1/8 in; weighable gold approximately 187 grams.*

**\$8,000 - 12,000**

2024

#### A Norma Shearer collection of books

1. Eliot, Charles W., editor. *The Harvard Classics*. New York: 1910. 49 volumes. Softcover.

2. Kipling, Rudyard. *Works*. New York: 1909. 12 volumes. Half red morocco.

3. Kipling, Rudyard. *A Kipling Anthology: Verse*. London: 1922. Blue calf.

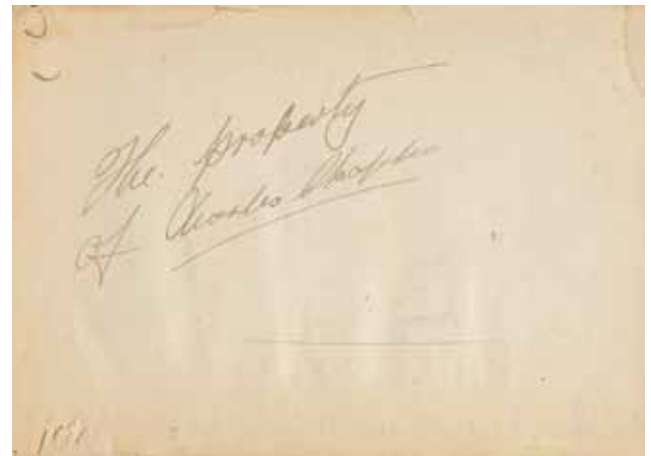
*8 1/2 x 5 1/2 in.*

**\$300 - 500**





2025



2027



2024



2026

2025

A pair of books inscribed to Norma Shearer  
1. Shakespeare, William. *Romeo and Juliet*.  
Illustrated by Oliver Messel. London: B.T.  
Batsford, 1936. Hardcover with dust jacket.  
Inscribed and signed by Messel on the front free  
endpaper, "To / Darling Norma / To whom these  
drawings / are dedicated / with love / Olivier."  
Additionally signed by Messel on the dedication  
page. Messel designed the sets and costumes  
for the *Romeo and Juliet* (MGM, 1936), of  
which Shearer was the star.

2. Fitzgerald, Edward. *Rubaiyat of Omar  
Khayyam*. Illustrated by Willy Pogány. New  
York: Thomas Y. Crowell, n.d. Hardcover  
without dust jacket. Inscribed and signed on  
the half-title, "To Norma Shearer / with best  
compliments / 1935 Willy Pogány." Pogány was  
a well-known book illustrator of the period but  
also occasionally worked in the art department  
on Hollywood films.  
*Romeo*: 8 1/4 x 11 1/4 in.; *Rubaiyat*: 7 3/4 x 10 in.  
\$400 - 600

2026

A Norma Shearer-owned set of the works of  
the Brontë sisters  
Brontë, Anne, Charlotte and Emily. *Works*.  
London: J.M. Dent, 1893. 12 volumes. Half  
morocco. No 218 of 250 large paper copies.  
Bookplate of Ann Rork Getty, wife of J. Paul  
Getty, Sr.  
5 1/4 x 8 in.  
\$200 - 300

2027

A Norma Shearer pair of Charlie Chaplin  
owned books  
*Hammond's Handy Atlas of the World*. New  
York: C.S. Hammond, 1911. Bearing a Charlie  
Chaplin bookplate, front free endpaper  
inscribed "The Property / of Charles Chaplin,"  
the title page inscribed in pencil by Chaplin  
twice with his name and address and a third  
time with just the address, the rear pastedown  
and endpaper featuring drawings in pencil,  
possibly by Chaplin. Together with Sigmund,  
Jay G. *The Ridge Road*. Cedar Rapids, Iowa: The  
Prairie Publishing Company, 1930. Inscribed on  
the front free endpaper, "For / Charles Chaplin  
/ Jay G. Sigmund / Jan. 9 1931," and a framed  
photograph of the actor. Chaplin and Shearer  
were friends, and the actress would sometimes  
join Chaplin and Paulette Goddard's sailing trips  
to Catalina.  
Various sizes  
\$300 - 500



2028

2028

**A photograph of Merle Oberon inscribed to Norma Shearer**  
Glamorous black and white photograph of the actress mounted on brown paper, signed indistinguishably in the lower right corner. Inscribed and signed, "To my darling Norma / With very much love / Merle." Shearer and Oberon were close friends, sometimes spending time together as a foursome with Irving Thalberg and David Niven.

*Overall: 18 x 17 in.; Photograph only: 13 x 11 3/4 in.*  
**\$200 - 300**

2029

**A group of three George Hurrell photographs of Norma Shearer**  
Gelatin silver prints, signed and dated on the lower edge ("George S. Hurrell '32"), mounted in presentation folders. Depicting Shearer wearing a gown and posing on a chaise longue.

*Overall: 12 3/4 x 17 in.; Photograph only: approximately 10 x 13 in.*  
**\$2,000 - 3,000**

2030

**A group of three George Hurrell photographs of Norma Shearer**  
Gelatin silver prints, mounted, signed and dated ("Hurrell '34") in pencil on the mount. Full-length portraits of Shearer in a long gown and matching jacket.

*Overall: 12 3/4 x 18 in.; Photograph only: approximately 9 x 13 in.*  
**\$2,000 - 3,000**



2029



2030

Property of various owners

2031

**A screenplay of John Huston's *The Maltese Falcon***  
Mimeographed Manuscript with blue typescript throughout, 128 pp, [Burbank, CA], n.d. but early 1940s (New York Board of Review stamp on p 2 dated June 2, 1944), prepared for the production of a Czech translation of the film, containing both the translator's transcriptions and the notes for title placement, bound with blue WB wraps marked "Spanish" and then crossed out, wear and creasing throughout. WITH: 2 copies of the printed "Notice to Translators" of *The Maltese Falcon*, one stamped "Polish" and the other "Portuguese"; and with a 1 page mimeographed studio-produced synopsis of the film.

*Provenance: the Richard Manney Collection.*  
**8 1/2 x 14 in.**

The mimeo present here is a continuity draft of the film produced with space below each line of dialogue. The master script was then farmed out to each language translator, who then typed his translations directly onto the page, as we see here. From that point, the script was turned over to the editors who produced and inserted the titles for foreign distribution. The Board of Review stamp present here suggests that Warner Bros. was preparing foreign-language versions of its popular films in anticipation of the end of World War II.

**\$500 - 700**



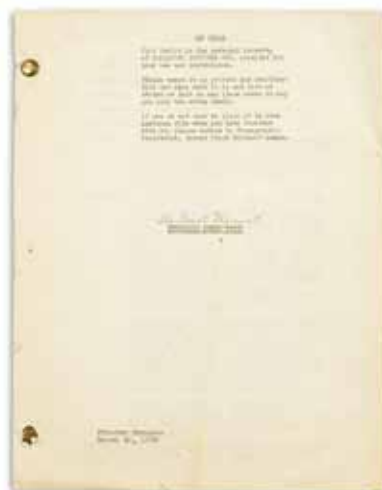
2031



2032



2033



2034

## 2032

A preliminary screenplay of *Meet John Doe* Typed Carbon, untitled and lacking author attribution, 265 pp, Burbank, CA, "revised 6/3/40," housed in plain blue wrappers stamped "Frank Capra Prod. / Warner Bros. Studio / Burbank, Calif" at lower right and with penciled annotations to upper cover ("send to J. Stewart or G. Cooper" (partially erased) and "John Doe / Gary Cooper"), leaves and wrappers with toning, wrappers chipped at edges. *Provenance*: the Richard Manney Collection.

Robert Riskin wrote the screenplay for Capra's classic, based on a story by Richard Connell and Robert Presnell. *Meet John Doe* is perhaps Capra's darkest films, set against the depression and dramatizing the attempt of a media mogul to co-opt a grassroots movement for his own nefarious purposes. This long, early draft contains much that did not make it into the final film.

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

## 2033

A screenplay of Preston Sturges' *The Palm Beach Story* Mimeographed Manuscript by Sturges, 157 pp, [Los Angeles], November 21, 1941, with red pencil annotations on pp 70-99 highlighting the character John D's lines and actions through the middle of sequence E, self-wrappers, some chipping and toning. In custom slipcase. *Provenance*: Serendipity Books (receipt laid in); the Richard Manney Collection.

Rudy Vallee's copy? The receipt from Serendipity Books does not indicate the source of this script, though the Manney Collection does contain at least one other Vallee script. If it is Vallee's copy, it is likely a preliminary one, as the markings cease before the final sequences of the film. *The Palm Beach Story* is one of Sturges' most popular screwball comedies: Claudette Colbert and Joel McCrea play a married couple who separate over financial troubles; McCrea then follows Colbert to Palm Beach as Vallee (portraying millionaire John D. Hackensacker III) courts Colbert.

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

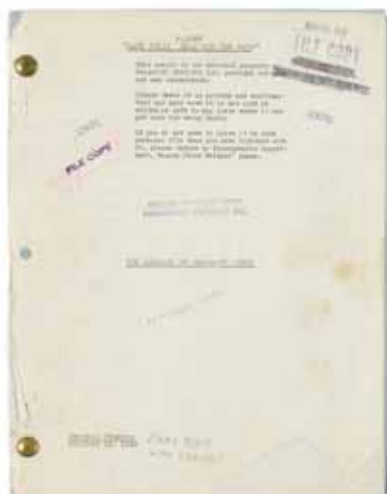
## 2034

A screenplay of Preston Sturges' *The Great Moment* Mimeographed Manuscript, titled "Triumph Over Pain" in typed, crossed out and retitled in pencil "The Great Moment," 160 pp, [Los Angeles], March 30, 1942 (blue revision pages dated as late as April 27 bound in throughout), with Paramount Steno department text to title page, lacking wraps, some red pencil markings throughout, wear to title page and preliminary leaves, some toning throughout. *Provenance*: The Richard Manney Collection.

A curious Sturges film, not released by Paramount after he parted ways with the studio. Sturges was drawn to the story of Boston dentist Dr. W.T.G. Morgan, who pioneered the use of ether in surgery and who, for his troubles, was ruined professionally and financially. Shot in 1942, the film was shelved, recut by Paramount, and released to poor reviews in 1944, but this script conveys Sturges' version which plays with the sequence of time and ends with the character's career high point: the moment he discovers the usage of ether.

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





2035



2036



2037



2038

2035

**A screenplay of Preston Sturges' *The Miracle of Morgan's Creek***

Mimeographed Manuscript, 156 pp, October 14, 1942 (blue revision pages dated as late as December 10, 1942 bound in), with Paramount Steno Department text to title page, title page stamped "Master File / File Copy" and "File Copy" marked through "Only Copy," bound with brads, cuts and loss to title page, some wear throughout.

*Provenance:* the Richard Manney Collection.

How did Sturges get away with this one? In this war-time comedy, a small-town woman who desires to "support the troops," goes to a farewell party, meets and marries a soldier, but thanks to a bump on the head, remembers neither his name nor his face. When she realizes she's pregnant with the unknown soldier's child, she hatches a plan to convince her old friend (conveniently 4-F) to marry her. What looks like a madcap comedy about love in wartime is actually a pretty bitter satire on small-town morality and the media, and the film remains one of Sturges' most admired.

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

2036

**A screenplay of Preston Sturges' *Mad Wednesday*, along with preliminary typescripts and call sheets**

Mimeographed Manuscript titled "The Sin of Harold Diddlebock," 151 pp, 4to, May 2, 1945 (Sequence H dated as late as September 5, 1945), with character list and sequence pagination bound in at front, no studio markings, bound with brads, "Preston Sturges" to upper right corner of title page in a secretarial hand. TOGETHER WITH: carbon typescript of Sequence B, pp 1-17, on yellow foolscap, dated December 8, 1944, with minor annotations in pencil likely by Sturges; carbon typescript of p A-31, February 10, 1945, on yellow foolscap; 3 production call sheets, dated October 3, November 5, and November 7, 1945, 6 pp total, one with Sturges' name in a secretarial hand.

*Provenance:* The Richard Manney Collection.

The carbons here are likely from Sturges' typewriter, and the script and call sheets are likewise marked with the director's name. *Mad Wednesday/The Sin of Harold Diddlebock* paired two comedy legends: silent comedian Harold Lloyd, in what would be his last film, and writer/director Preston Sturges. The film opens with the final ten minutes of Lloyd's silent classic, *The Freshman*, and jumps 22 years ahead, when the unlikely hero of the football game finds himself out of a job and out of luck. He goes on a bender, and winds up, among other things, the owner of a circus.

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

2037

**A celebrity signed autograph book**

Leather book stamped in gilt "Autographs" on the front cover. All signatures in ink, many with clipped images of the signers laid down to the page. Containing a collection of autographs gathered by Allen Nanny in New York in 1931-32, primarily while waiting outside Radio City Music Hall and NBC Radio Studio. Signatures include Tallulah Bankhead, Jack Benny, George Burns and Gracie Allen, Eddie Cantor, Maurice Chevalier, Lou Costello, Bing Crosby, Bette Davis, Jimmy Durante, Duke Ellington, Helen Hayes, George Jessel, Bert Lahr, Groucho and Chico Marx, Tom Mix, Ozzie Nelson, George Raft, Edward G. Robinson, Buddy Rogers, Sophie Tucker, Rudy Vallee, Lupe Velez, Mae West, and Walter Winchell. Accompanied by a letter of provenance from the consignor, Nanny's son.

**6 x 4 3/4 in.**

**\$800 - 1,200**



2041



2042



2039



2040

2038

**A celebrity signed autograph book**

Vinyl-covered book with cover stamped in gilt "Autographs." A collection of signatures gathered by Donna Beckett who was a student at the Vine Street School in 1939, possibly from actors visiting the NBC Studios at Sunset and Vine. Most of the signatures are in pencil, and several are overwritten. Signatures include: Gracie Allen, Eddie "Rochester" Anderson, Lucille Ball, Humphrey Bogart, Joe E. Brown, Billie Burke, Eddie Cantor, Edgar Fairchild, Joan Fontaine, Jack Haley, Jesse Lasky, Harold Lloyd, Bela Lugosi, and Edward G. Robinson.

6 x 4 1/2 in.

**\$200 - 300**

2039

**A group of Barbara Stanwyck letters**

Four autograph letters signed ("Barbara"), [Beverly Hills, CA], 8 pp total, 1965-70, each with original transmittal envelope, one enclosing a small snapshot of Stanwyck. Written by the actress to fan Janet Shull. In one later, Stanwyck informs Shull of the cancellation of her ABC series *The Big Valley* and thanks her for her loyalty during their run.

Various sizes

**\$200 - 300**

2040

**A Hollywood photograph archive**

Approximately 100 photographs, largely relating to Maurice Kosloff, a choreographer, dance instructor, and film producer. Including many images of dancers and Kosloff's Los Angeles dance school, publicity photographs of actors and actresses, and film stills, including *Flying Down to Rio* (RKO, 1933), for which Kosloff worked on choreography.

Largest: 11 x 14 in.

**\$200 - 300**

2041

**A Clarence Sinclair Bull photograph of Greta Garbo**

Taken for *The Kiss* in 1929, printed later, with the photographer's blindstamp ("Clarence Sinclair Bull") on the lower margin, matted and framed.

Overall: 19 x 22 3/4 in.; Within mat: 13 1/4 x 17 1/4 in.; Image size: 10 3/4 x 13 3/4 in.

**\$800 - 1,200**

2042

**A George Hurrell photograph of Douglas Fairbanks**

Gelatin silver print with the photographer's blindstamp, circa 1930s, matted.

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

**\$700 - 900**

2043

**A pair of titles by George Hurrell, *Portfolios II and III***

1. *Portfolio II*. Los Angeles: Creative Art Images Inc., 1980. Los Angeles: Creative Art Images Inc., 1980. 8 gelatin silver prints, each signed and edition numbered 61/110 in ink in the margin; insert pages, including colophon and list of plates; contained in cloth-covered folding box.

2. *Portfolio III*. Los Angeles: Creative Art Images Inc., 1980. 10 gelatin silver prints, each signed and edition numbered 90/250 in ink in the margin; insert pages, including colophon and list of plates; contained in cloth-covered folding box. Subjects include John Barrymore, Charles Boyer, James Cagney, Joan Crawford, Jascha Heifetz, Veronica Lake, Gilbert Roland, Ann Sheridan, Gene Tierney, and Anna May Wong.

*Portfolio II*: 11 x 14 in.; *Portfolio III*: 16 x 20 in.

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



2043



2044



2045

2044

A group of actress signed photographs 22 in all, including Julie Andrews, Lauren Bacall (2), Claudette Colbert (2), Marlene Dietrich (4), Faye Dunaway, Katharine Hepburn (2), Glenda Jackson, Geraldine Page (2), Vanessa Redgrave, Meryl Streep and Jeremy Irons, and Kathleen Turner.  
8 x 10 in.  
\$1,000 - 1,500

2045

A group of celebrity signed photographs 15 in all, including Ingrid Bergman, Marlene Dietrich (2), Walter Huston, Jennifer Jones, Liberace (with a drawing of a piano), Patricia Neal, and Donna Reed. Together with two publicity photos of Madeline Kahn, circa 1965-6.  
5 x 7 to 8 x 10 in.  
\$300 - 500

2046

A collection of celebrity signed photographs 72 in all, including: Fred Astaire, Lauren Bacall, Lionel Barrymore, Warner Baxter, Gary Cooper, Joan Crawford, Bing Crosby, Bette Davis, Doris Day, Delores del Rio, Cecil B. DeMille, Irene Dunne, Errol Flynn, Bob Hope, Hedy Lamarr, Adolphe Menjou, Warner Oland, William Powell, Roy Rogers, Rosalind Russell, Randolph Scott, Barbara Stanwyck, Elizabeth Taylor, John Wayne, and Jane Withers. Most inscribed to "Joseph Jacques" or "Frenchy."  
Provenance: Joseph A. Jacques, a below-the-line employee at Warner Bros. during the 1940s.  
Most: 8 x 10 in. or 11 x 14 in.  
\$1,000 - 1,500





2046



2047



2048



2049

**2047**

**A Shirley Temple wedding photograph**

Gelatin silver print, signed in ink by the photograph at lower right ("Curtis LA"), matted. Depicting the actress on September 19, 1945, the day of her wedding to John Agar. Temple was seventeen years old and had met Agar, an Army Air Corps sergeant, two years before. Her wedding dress was designed by Howard Greer, the renowned costume designer.

*Overall: 16 x 19 in.; Within mat: 9 3/4 x 12 3/4 in.*

**\$300 - 500**

**2048**

**A Gloria Stuart painting**

Acrylic on canvas, signed ("G. Stuart") at lower right, matted and framed. A still life scene of a bouquet of white flowers in a vase. Stuart was signed to Universal in 1932, and appeared in *The Invisible Man*, *Gold Diggers of 1935*, *Rebecca of Sunnybrook Farm* and many other films, experiencing a career renaissance with her role in *Titanic* in 1997. Stuart was also a noted artist and a close friend of Susan Marx, Harpo Marx's wife.

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

*Overall: 24 x 24 1/2 in.; Within mat: 16 3/4 x 17 1/4 in.*

**\$300 - 500**

**2049**

**A Charles Kiffer design for a Maurice Chevalier poster**

Oil pastel, gouache, ink, and collage on paper, signed ("Ch. Kiffer") at lower right, circa 1936, matted and framed. A preliminary design for Kiffer's iconic poster advertising Chevalier's performance at the Casino de Paris.

Kiffer designed thirteen posters for Chevalier from 1926-7 through 1963, and also designed for Josephine Baker, Edith Piaf, and many others. *Overall: 18 3/4 x 22 1/4 in.; Within mat: 13 1/4 x 16 3/4 in.*

**\$500 - 700**



2050



2052

2050  
"G" Men

Warner Bros., 1935. French Grande poster, linen-backed. A drama about the early days of the FBI starring James Cagney.  
47 x 63 in.  
\$700 - 900



2051



2053

2051  
César

Les Films Marcel Pagnol, 1936. French grande poster, linen-backed. A charming poster for the final installment in Pagnol's Marseille trilogy.  
47 x 63 in.  
\$300 - 500

2052

*The Trail of the Lonesome Pine*  
Paramount, 1936. U.S. one sheet poster, linen-backed. Directed by Henry Hathaway and starring Sylvia Sydney, Fred MacMurray and Henry Fonda, *The Trail of the Lonesome Pine* was the first feature-length outdoor film shot entirely in Technicolor.  
27 x 41 in.  
\$400 - 600

2053

*Souls at Sea*  
Paramount, 1937. U.S. one sheet poster, style B, linen-backed. *Souls at Sea* was nominated for three Academy Awards®, including Best Director for Henry Hathaway.  
27 x 41 in.  
\$800 - 1,200

2054

*Maytime*  
Metro-Goldwyn-Mayer, 1937. U.S. one sheet poster, linen-backed. Based on the 1917 Sigmund Romberg operetta of the same time, *Maytime* stars Nelson Eddy and Jeannette MacDonald as a pair of opera singers.  
27 x 41 in.  
\$700 - 1,100

2055

*Rebecca of Sunnybrook Farm*  
20th Century Fox, 1938. U.S. one sheet poster, style A, linen-backed. One of Temple's best known films, *Rebecca of Sunnybrook Farm* features a classic dance sequence with the actress and Bill "Bojangles" Robinson.  
27 x 41 in.  
\$700 - 900

2056

*Two-Faced Woman*  
Metro-Goldwyn-Mayer, 1941. U.S. one sheet poster, style C, linen-backed, framed. *Two-Faced Woman*, directed by George Cukor, was Garbo's final film role.  
Overall: 30 1/2 x 42 1/2 in.; Poster: 27 x 40 in.  
\$300 - 500

2057

*Dick Tracy vs. Crime Inc., Chapter 1: "The Fatal Hour"*  
Republic, 1941. U.S. one sheet poster, linen-backed. The serial was directed by William Whitney and John English and starred Ralph Byrd in the title role.  
27 x 41 in.  
\$250 - 350

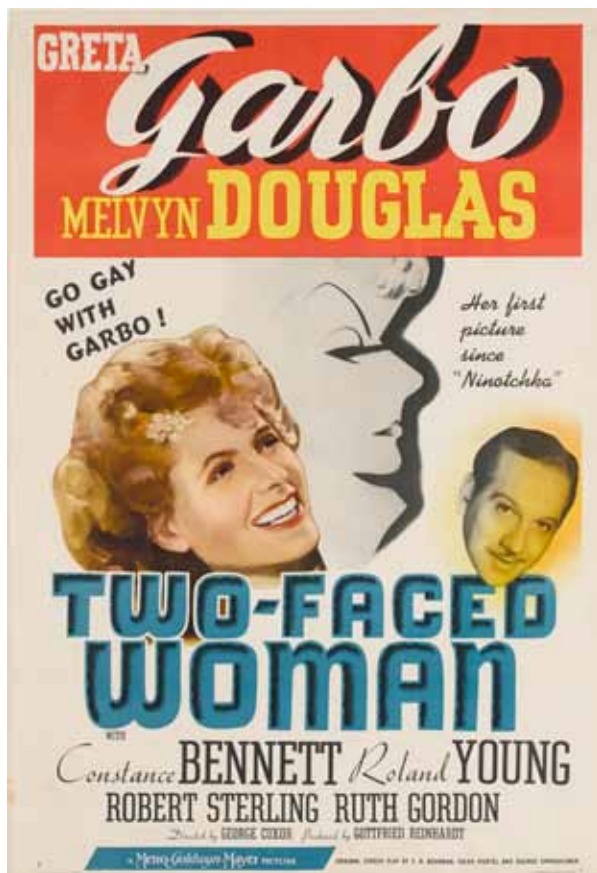




2054



2055



2056



2057





2058



2060

2058

**A costume sketch from *The Adventures of Robin Hood***

Warner Bros., 1938. Ink, pencil, and watercolor on board, with four attached fabric samples, and paint swatches on the right margin.

Inscribed at lower left, "Knight / Sir Baldwin."

A typed list of materials required for the costume is adhered to the verso. Depicting a man in armor wearing a cape and a helmet and carrying a sword. A design for one of the knights, played by Colin Kenny, in the enormously popular Errol Flynn epic.

15 x 20 in.

\$300 - 500

2059

**A pair of costume sketches from *The Adventures of Robin Hood***

Warner Bros., 1938. Pen and ink and watercolor on board, dated on the reverse, "9/27/37."

One for a squire with attached swatches of material; the other a design for a knight. Both are annotated in pencil with instructions as to the type and color of cloth, both signed ("Anthony") at lower left, and each with a typed list on the reverse indicating what the costume is to include.

15 x 20 in.

\$500 - 700



2059

2060

**A William Cameron Menzies illustration for *Gone With The Wind***

Metro-Goldwyn-Mayer/Selznick International Pictures, 1939. Watercolor, ink, and pencil on paper, matted and framed. One of Menzies' scene studies for the famous "Burning of Atlanta" scene, depicting a warehouse on fire with a man leading a horse and cart down the street past the blaze.

Menzies was the production designer on *Gone With The Wind* and created many such concept illustrations as well as storyboards, needing to control the look of the film as well as keep the massive production on track.

Overall: 16 1/4 x 24 1/2 in.; Within mat: 10 1/4 x 17 3/4 in.

\$800 - 1,200

2061

**A Hattie McDaniel inscribed photograph**

Vintage black and white photograph of McDaniel at her 1941 wedding to James Lloyd Crawford. Inscribed in black ink, "'All my Love To 'Sis Etta' / From 'Sis Hattie'" and dated "5/10/41." McDaniel wears a formal white skirt suit and a large orchid corsage, and is standing in a room surrounded by flowers. McDaniel inscribed this photograph to her sister Etta McDaniel, who was also an actress.

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

7 1/4 x 9 3/4 in.

\$500 - 700



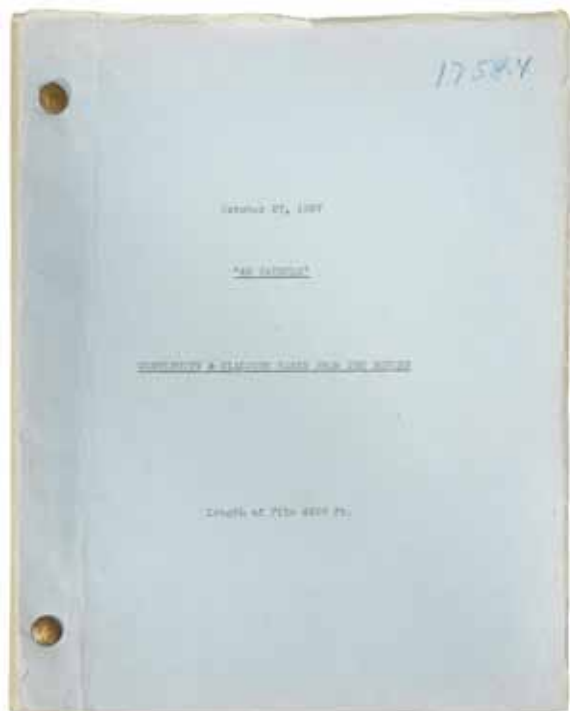
2061



2062



2063



2064

**2062**

**A group of celebrity photographs inscribed to Hattie McDaniel**

Comprising photographs of the Andrews Sisters, Alice Faye, Henry Fonda, Terese Rudolph, Alexis Smith, and Lee "Lasses" White, all inscribed to Hattie McDaniel.

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

8 x 10 in. to 13 1/2 x 10 1/2 in.

**\$800 - 1,200**

**2063**

**A pair of Freddie Bartholomew and Jackie Cooper photographs inscribed to Etta McDaniel**

Black and white photograph of Freddie Bartholomew inscribed, "To / Etta, / With Best / Wishes / from / Freddie / Bartholomew," together with a photograph of Jackie Cooper inscribed, "To Etta! / Love from / Jackie Cooper." Bartholomew, Cooper, and McDaniel were all in 1936's *The Devil is a Sissy*. Accompanied by stills from *Mokey* (1942) and *What a Man!* (1944), featuring McDaniel.

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

8 x 10 in.

**\$400 - 600**

**2064**

**A group of eight Hattie McDaniel scripts**  
Continuity scripts for eight of McDaniel's films for 20th Century Fox, comprising: *Music Is Magic* (1935), *High Tension* (1936), *The First Baby* (1936), *Reunion* (1936), *Can This Be Dixie?* (1936), *45 Fathers* (1937), *Maryland* (1940), and *Margie* (1946). All with original covers, bound with brads.

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

9 x 11 in.

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



2065

2065

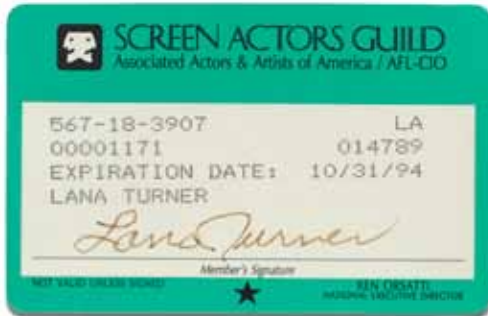
**A pair of Cecil B. DeMille silverplate entree dishes**

Rectangular Meriden silverplate entree dishes and covers with detachable ring holders. Each cover monogrammed "CDB."

*Provenance:* Christie's East, *Property from the Estate of Cecil B. DeMille*, October 18, 1988, lot 34. Accompanied by a copy of the catalog page and a copy of the original invoice.

11 1/2 x 8 3/4 x 7 in.

\$400 - 600



2066

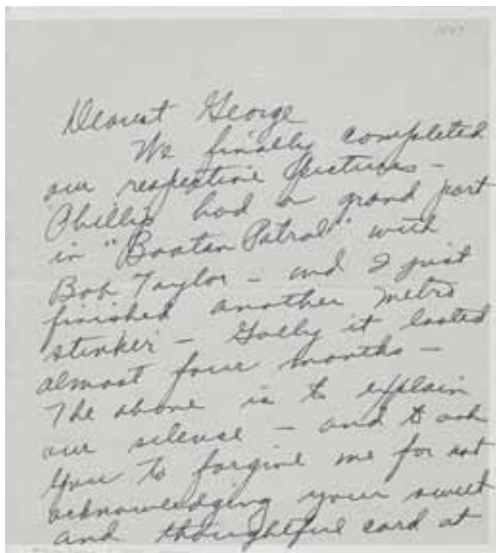
2066

**A Lana Turner signed SAG card**

Membership card for the Screen Actors Guild with an expiration date of 10/31/94, signed ("Lana Turner").

3 3/8 x 2 1/8 in.

\$300 - 500



2067

2067

**A Joan Crawford handwritten letter to George Cukor**

3pp, n.p., signed ("Joan + Phillip"), circa 1943, on her personal stationery. Crawford complains to the director about her career, "*I just finished another Metro stinker*," likely *Above Suspicion*, and also about possible projects for the two of them, "*Oh I do so hope we will be working together soon again- Anita [Loos] + I want so terribly to have you do 'Women in Uniform.'*" *Women in Uniform* was a treatment written by Loos for a Womens Auxiliary Air Corps recruitment film. Cukor directed Crawford in *The Women* featuring a script by Anita Loos.

6 1/2 x 7 1/4 in.

\$300 - 500

2068

**A television guide from the first week of programming in the United States**

Television Program No. 1 for Station WNBT (National Broadcasting Company), New York City, for June 30-July 5, 1941. Addressed on the verso to JH Ludwig of Collingwood, New Jersey and sealed with an NBC/RCA sticker. WNBT (now WNBC) was one of the first two fully licensed commercial television stations in the United States, receiving its license on June 24, 1941. Both stations were instructed to start broadcasting on July 1, so that neither would be first. This program guide shows WNBT's first program as "Amateur Boxing at Jamaica Arena," to be shown from 9 to 11pm on Monday, June 30. WNBT also broadcast the first ever television commercial, for Bulova watches, before the 2pm Brooklyn Dodgers-Philadelphia Phillies game on July 1. Various stations had experimented with television broadcasts in previous years, but this was the first week of scheduled commercial programming. An extremely rare piece of ephemera from the early days of American television.

5 3/4 x 6 5/8 in.

\$1,000 - 2,000



2068

2069

**A screenplay of The Mummy's Tomb**

Typed Carbon, screenplay by Griffin Jay and Henry Sucher, 102 pp, n.p., May 6, 1942, in plain wrappers, some thumbing to leaves, chipping to upper cover.

*Provenance:* Serendipity Books (receipt laid in and penciled notes indicating script was purchased from Sucher's estate); the Richard Manney Collection.

Lon Chaney again appears as the Mummy in Universal's sequel to *The Mummy's Hand*.

\$400 - 600



2070

**A "shooting final" screenplay of Otto Preminger's *Laura***

Mimeographed Manuscript, no authorship attributed, 124 pp, [Los Angeles], April 18, 1944 (blue revision pages dated as late as June 16, 1944 bound in), in tan Twentieth Century-Fox wrappers stamped "valuable / return to 20th Century-Fox Story Dept. files" and "Less shooting here means more shooting over there--save film!" to upper cover and "shooting final" to rear pastedown, some wear throughout, wrappers worn and chipped at edges, some loss to label, wrappers reused from earlier project. Two blank checks of Harry J. and Lee B. Essex laid in, one with script notes on the verso.

*Provenance:* the Richard Manney Collection.

A well-used story department copy of the script for Preminger's classic thriller starring Gene Tierney and Dana Andrews. Harry J. Essex is best remembered for having penned the screenplay of *The Creature from the Black Lagoon*. The note on the verso of one of the checks reads: "Set up here that Waldo is murderer / 1st time specifically." Essex could not have contributed to the script of *Laura* as he was drafted during World War II and not discharged until the end of the war. Perhaps at one point he was working on a remake, however.

**\$400 - 600**

2071

**Darryl Zanuck's annotated copy of the first draft screenplay of *Cluny Brown***

Mimeographed Manuscript with penciled annotations throughout, 126 pp, [Los Angeles], May 10, 1945, housed in orange Twentieth Century-Fox steno department wraps stamped "first draft continuity" to upper cover, and also annotated "D.Z." and "confirm Lubitsch" in Zanuck's hand, some toning to leaves, wrappers worn.

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

*Cluny Brown* was Ernst Lubitsch's final film, a comedy of manners about class boundaries in pre-war England. Zanuck's notes on this draft are interesting: he emphasizes strongly that the casting of Wilson, Cluny's obtuse love interest, is critical to the film's success, "so we have just a tinge of romantic surprise." In fact, critics agree that the character of Wilson, played by Richard Haydn, steals the movie.

**\$600 - 900**

2072

**A screenplay of Howard Hawks' *The Big Sleep***

Mimeographed Manuscript by William Faulkner and Leigh Brackett, 178 pp, [Burbank], March 16, 1945 (blue revision pages dated as late as January 19, 1946 bound in), in blue Warner Bros. wrappers stamped "cutter's script" and "stenographic department" to upper cover, some thumbing and wear, edges of wrappers chipped. In custom slipcase. Together with photocopy of the dialogue transcript of the film.

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

*The Big Sleep* enjoys a reputation as a great noir classic with a plot that is all but impossible to untangle. Bogart and Bacall were cast opposite each other for the second time, but the film, originally completed in 1945, had its release delayed until the end of World War II so that Warner Bros. could discharge its backlog of war-related films. In the meantime, the public's fever for the couple grew exponentially after the success of *To Have and Have Not* and their subsequent marriage, so that Bacall's agent, Charlie Feldman, asked Jack Warner to reshoot portions of the film to capitalize on the couple's chemistry. He agreed, and the suggestive scenes in Vivian's bedroom and at the casino were added (and are bound in here at the rear of the script). Faulkner and Brackett share screen credit with Jules Furthman in the final film.

**\$5,000 - 7,000**



2069



2070



2071



2072



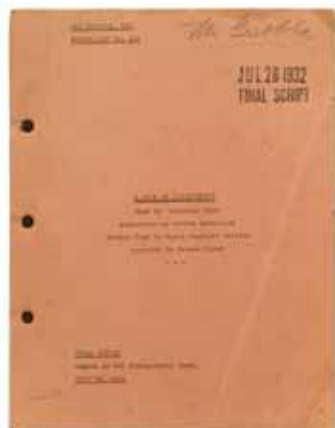
2073



2074



2075



2076

2073

**A "final white" screenplay of *The Great Gatsby***

Mimeographed Manuscript, 132 pp, [Los Angeles], February 25, 1948 (blue revision pages dated as late as November 8, 1948 bound in), stamped copy #5 on half-title, in self-wrappers with Paramount story department text to title page, minor wear.

*Provenance:* Serendipity Books (Peter Howard's penciled notes to title page); the Richard Manney Collection.

The second screen adaptation of Fitzgerald's classic American novel, starring Alan Ladd and Betty Field.

**\$500 - 700**

2074

**A "final white" screenplay of George Stevens' *Shane***

Mimeographed Manuscript by A.E. Guthrie, Jr., 130 pp, [Los Angeles], July 18, 1951 (revision pages dated as late as September 21, 1951 bound in), bound in self-wrappers with Paramount Pictures story department text to title page and "return to story dept" stamp to upper left corner, cuts to title page, minor wear.

*Provenance:* the Richard Manney Collection.

Stevens produced and directed this film, based on the novel of the same name by Jack Schaefer. The story of a lone gunman who moves into a Wyoming valley in the middle of a turf war between a cattle baron and homesteaders remains one of the greatest westerns of all time.

**\$500 - 700**

2075

**A screenplay of the Marilyn Monroe film, *Don't Bother to Knock***

Mimeographed Manuscript by Daniel Taradash, 120 pp, on light green paper, [Los Angeles], December 3, 1951, copy #2, with perforated story department receipt removed, housed in tan Twentieth Century-Fox steno department wrappers marked "shooting final," interior very clean, minor wear to wrappers.

*Provenance:* the Richard Manney Collection.

Monroe stars as a mentally disturbed babysitter who gets involved with Richard Widmark. The film was a chance for Monroe to prove her acting chops, and the reception to her performance in the thriller was generally good.

**\$550 - 750**

2076

**A screenplay of *A Bill of Divorcement* belonging to the film's screenwriter**

RKO, 1932. Mimeographed Manuscript by Harry Wagstaff Gribble, final script titled *A Bill of Divorcement*, 113 pp, [Los Angeles], July 29, 1932, housed in pink wraps bound with brads, inscribed in pencil, "Mr. Gribble." The screenwriter's copy of the script for Katharine Hepburn's debut film, *A Bill of Divorcement*. Co-starring John Barrymore, Billie Burke, and David Manners, the film was based on a 1921 play of the same name by Clemence Dane. It was produced by David O. Selznick and directed by George Cukor, marking the beginning of his long friendship with Hepburn. Together with a 16mm copy of the film.

*Provenance:* Collection of F. Chaparro-Pitre.

*Script:* 8 1/2 x 11 in.

**\$400 - 600**

2077

***A Bill of Divorcement***

RKO, 1932. Window card, paper-backed. *Bill of Divorcement* was Katharine Hepburn's debut film, and starred John Barrymore.

14 x 22 in.

**\$300 - 500**

2078

**An Ernest A. Bachrach photograph of Katharine Hepburn**

A charming photograph of Hepburn early in her career, with her face surrounded by silk flowers. Framed with the original transmittal envelope from RKO Studios, Inc., dated June 2, 1939. Provenance: Collection of F. Chaparro-Pitre. Overall: 11 x 14 1/2 in.; Photograph: 5 x 7 in. \$200 - 300



2078



2079

2079

**A Katharine Hepburn self-portrait as Coco Chanel in Coco**

Black ink on paper. Inscribed in blue ink, "Coco / June 2, 1971" and signed ("Katharine Hepburn.") Framed. Depicting the actress in round glasses, a top hat, and a blouse with a tie at the neck.

In June of 1971, *Coco* had completed its Broadway run, which had earned Hepburn a Tony nomination, and was on a U.S. tour. It was Hepburn's only stage musical, and featured a book and lyrics by Alan Jay Lerner, music by André Previn, and sets by Cecil Beaton.

Provenance: Collection of F. Chaparro-Pitre. Overall: 12 1/2 x 18 in.; Within mat: 7 1/4 x 9 1/2 in.

\$1,000 - 1,500

2080

**A Katharine Hepburn shillelagh from *The Corn is Green***

CBS, 1979. Knobby wood cane with a natural shellacked wood handle, black painted shaft, and a silver metal tip. Hepburn used this cane during her portrayal of Lilly Moffat in the TV drama *The Corn is Green*. It was Hepburn's tenth and final collaboration with director George Cukor and earned her an Emmy nomination for Outstanding Lead Actress in a Limited Series or a Special.

Length: 34 in.

\$1,000 - 1,500



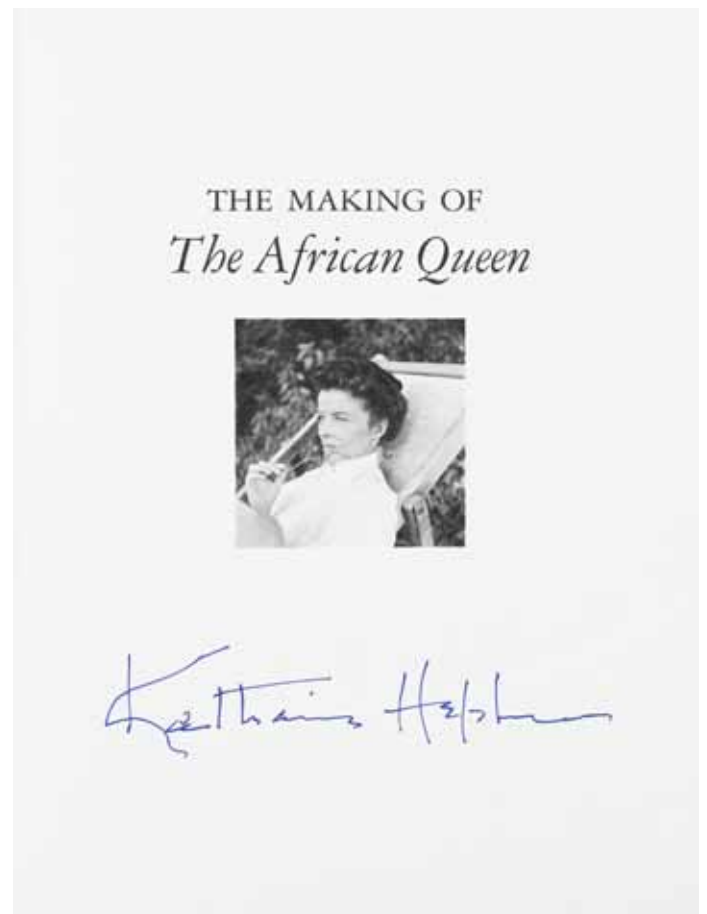
2080

2081

**A copy of Katharine Hepburn's manuscript for *The Making of 'The African Queen'***

Comprising a photocopy of the typed manuscript for *The Making of 'The African Queen'* or *How I went to Africa with Bogart, Bacall and Huston and almost lost my mind*, 109 pp, encased in a binder, likely a late manuscript, close to the version published but not identical. Together with a first edition of the book (NY: Knopf, 1987), signed by Hepburn on the half-title.

Manuscript: 8 1/2 x 11 in.; Book: 7 1/4 x 9 1/4 in. \$200 - 300



2081

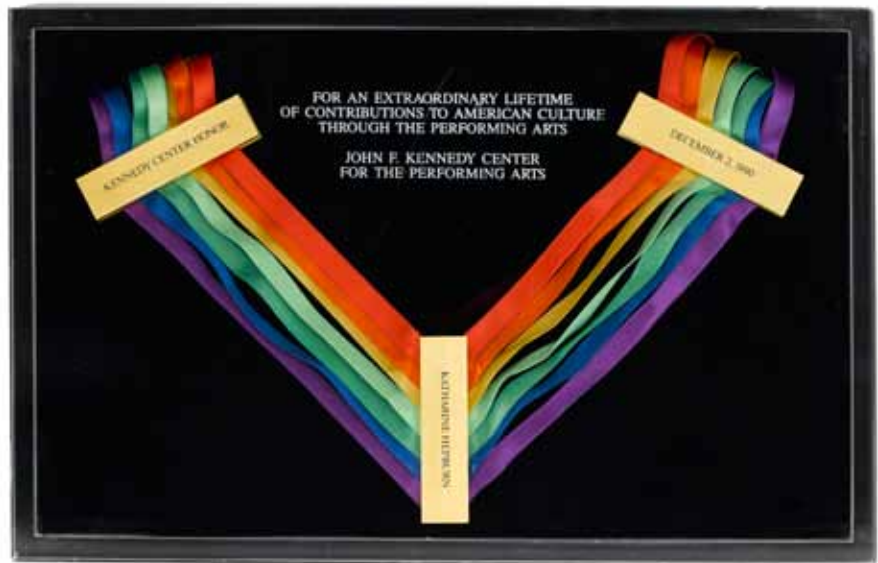




2082

**2082**  
**A Katharine Hepburn Best Actress BAFTA award for *On Golden Pond***  
 Bronze mask on a wooden base with a plaque reading, "The British Academy of / Film & Television Arts / awarded to / Katharine Hepburn / for / On Golden Pond / in the category / Best Actress / 1982." This style of BAFTA award was designed by American sculpture Mitzi Cunliffe in the form of a theatrical mask, with symbols of electricity and a screen on the reverse, representing the media of film and television.

*On Golden Pond* was directed by Mark Rydell and starred Hepburn and Henry Fonda as an aging couple visited by their daughter, played by Jane Fonda. Hepburn also received an Academy Award® for Best Actress for this role.  
 5 1/2 x 10 3/4 x 3 1/4 in.  
 \$3,000 - 5,000



2083

**2083**  
**Katharine Hepburn Kennedy Center Honors**  
 Red, orange, yellow, green, blue and purple silk ribbons with three brass bars reading "Kennedy Center Honor," "Katharine Hepburn," and "December 2, 1990." Displayed on a black velvet background in a black wood case with a clear acrylic lid reading, "For an Extraordinary Lifetime / of Contributions to American Culture / Through the Performing Arts / John F. Kennedy Center for the Performing Arts."

Hepburn had turned down the honor for several years prior due to her dislike of awards (she did not collect any of her four Oscars® in person), but finally agreed to receive it in 1990, alongside Rise Stevens, Dizzie Gillespie, Billy Wilder, and Jules Styne. It was presented to her by fellow actresses Angela Lansbury, Glenn Close and Lauren Bacall, who read a selection of Hepburn's early reviews as well as commendations from George Cukor and Tennessee Williams, among others. They also read a famous statement of Hepburn's on her profession: "Acting is the most minor of gifts. After all, Shirley Temple could do it when she was four."  
 14 1/2 x 9 1/2 x 2 1/2 in.  
 \$8,000 - 12,000

**2084**  
**A Ben Stahl painting for *Ben-Hur***  
 Oil on canvas, signed ("Stahl") and inscribed, "© 1960 Metro-Goldwyn-Mayer Inc.," framed. Inscribed on the verso, "M-G-M 2759." Depicting the iconic chariot race scene, with Charlton Heston as Ben-Hur attempting to overtake Messala's chariot.

Stahl created six paintings for *Ben-Hur*, with all six reproduced in *The Story of the Making of Ben-Hur* (NY: 1959), and this painting and lot 2085 reproduced on the Academy Awards® style insert poster for the film.  
 Overall: 69 x 43 1/4 in.; Painting only: 57 1/4 x 32 1/4 in.  
 \$5,000 - 7,000

**2085**  
**A Ben Stahl painting for *Ben-Hur***  
 Oil on canvas, signed ("Stahl") at lower right, and inscribed, "© Metro-Goldwyn-Mayer Inc." Inscribed on the verso, "M-G-M 2756." Depicting Charlton Heston as Ben-Hur and Haya Harareet as Esther, in the scene in which they discuss Esther's impending marriage.  
 Overall: 57 x 44 1/4 in.; Painting only: 44 1/2 x 32 1/4 in.  
 \$5,000 - 7,000



2084



2085



Ben Stahl. Photograph courtesy  
State Archives of Florida





2086



2088

2086

**A group of photographs of Charlton Heston and *The Ten Commandments***

Black and white photographs contained in two binders. The first containing approximately 45 photographs, many portraits from December, 1957; a group of photos of his son Fraser Heston's first birthday in 1956, with DeMille and his parents; and a number of photos from the same period of Heston with a doctor undergoing a physical. The second binder contains approximately 85 photographs from *The Ten Commandments*, comprising scenes of the film, candid photographs of the actors on set and a series of photographs of Heston viewing Ancient Egyptian artifacts in a museum. Most: 8 x 10 in.

**\$400 - 600**

Property from the Estate of Milton Berle

2087

**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.

**\$400 - 600**

2088

**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.

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

**\$200 - 300**



2087

2089

**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.

**\$300 - 500**



2089



2090

**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

**\$300 - 500**



2091

2091

**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.

**\$250 - 350**

Property of various owners

2092

**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.

**\$100 - 200**



2090

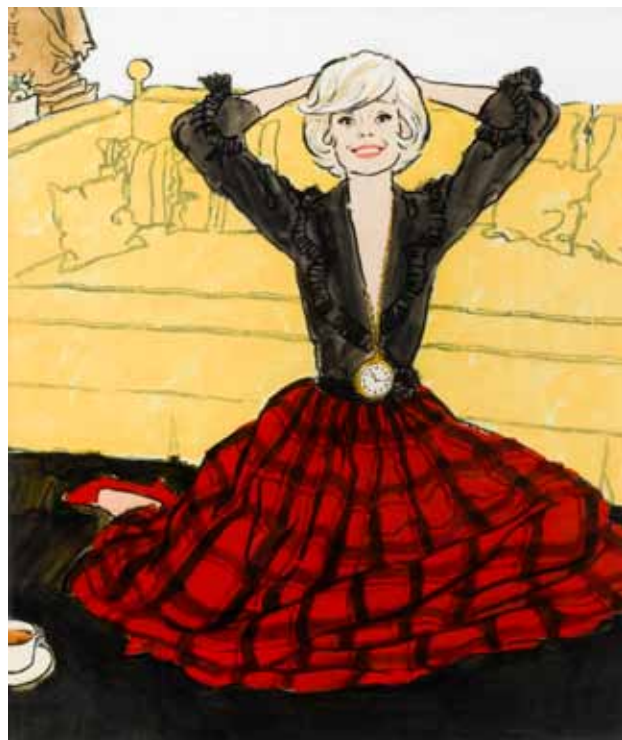
2093

**A painting of Carol Channing by Jack Potter**

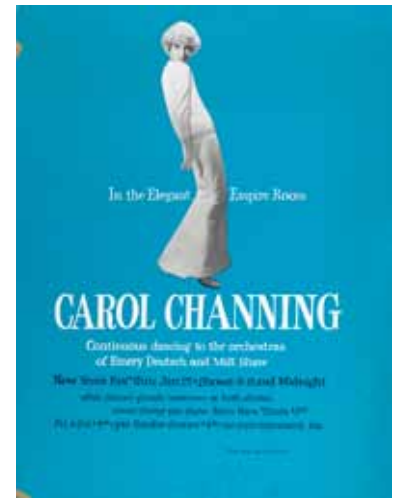
Gouache on board, signed at upper left ("Potter"), matted and framed. Depicting Channing in a black blouse and red and black plaid skirt, leaning against a yellow sofa. Jack Potter was a well-known illustrator in the 1950s, who later taught at the School of Visual Arts in New York. He is a member of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

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

**\$400 - 600**



2093



2092



2094



2095



2096



2097

2094

#### A Norman Taurog letter to Eddie Mannix

1pp, February 24, 1950, on the director's personal stationery. Taurog writes to Mannix to thank him for his birthday card and also to wish Mannix a happy birthday. Taurog, who had a long career stretching from *Skippy* in 1931, to a series of Elvis movies in the 1960s was directing for MGM at the time of this letter. Mannix was the studio's legendary "fixer," Mayer's right hand man charged with keep MGM's stars out of trouble.  
7 1/4 x 10 1/4 in.

\$200 - 300

2095

#### A group of documents related to the planned Ben Hecht biopic of Mickey Cohen

Comprising a one-page typed letter signed ("Mickey Cohen"), dated June 4, 1959, to producer Maurice Kosloff, granting him permission to produce a film based on Cohen's life with Ben Hecht as screenwriter; a vintage print of the 1949 Ed Clark *Life* Magazine photo showing Cohen in a suit, standing in front of backdrop of newspapers with headlines about him; a four-page typed treatment entitled "Some Notes for Cohen Movie," dated June, 1959, by "Ben Hecht, Perry Lane, Nyack, New York," being a summary of Hecht's ideas for the film; a period copy of a one-page typed letter from Harry Cohen, Mickey's brother, appealing for the recipient to join him in an effort to win a Presidential pardon for Cohen; a period copy of a two-page autograph letter from Cohen, dated December 5, 1963, from prison, to "Gloria," discussing prison conditions and also mentioning President Kennedy's assassination; a 27-page (of 98 pages) typed manuscript, being a partial account of Cohen's life, including a introductory page stating that the material was purchased by James Arthur Vaus, Jr. from Mickey Cohen on March 15, 1956; and four one-page typed letters signed from executives at Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists, and Paramount, dated 1959-60, to Maurice Kosloff, rejecting the Ben Hecht-Mickey Cohen film. An interesting window into a unproduced film based on the life of the notorious gangster to be written by the renowned screenwriter Hecht, whose credits included *Gone With the Wind*, *His Girl Friday*, *Spellbound*, and *Notorious*.

8 1/2 x 11 in.

\$200 - 300

2096

#### An Elmer Bernstein musical manuscript

Autograph Musical Manuscript Signed ("Elmer Bernstein"), 3 pp (bifoliate leaves), [Los Angeles], September 8, 1955. The composer's score for "Love Theme for View from Pompey's Head," additionally inscribed for Dana Wynter: "For Dana, whose gifts and talents made this gift possible." Together with ozalid copy of "Love on the Beach" (final version of the love theme), also inscribed and initialed to Dana Wynter, and with later correspondence from Bernstein and related ephemera.  
Provenance: Estate of Dana Wynter.

Elmer Bernstein is the Academy Award®-winning composer of such classic movie scores as *The Magnificent Seven*, *The Ten Commandments* and *To Kill a Mockingbird*. In 1955, at the very beginning of his career, he met actress Dana Wynter during the making of the film *The View from Pompey's Head*. The ozalid copy of the conductor's score to the theme, here titled "Love on the Beach (Dinah's Theme)" is inscribed by Bernstein: "It wasn't Shirley Jones who inspired this!" and "The composer's heart is here, and also at the lunch table, silly. E." The romance between Bernstein and Wynter did not last long: by 1956 she was married to celebrity attorney Greg Bautzer. They rekindled their friendship, however, in the late 1990s, as the related correspondence here attests.

\$800 - 1,200

2097

**A pair of scripts for John Wayne films**

Comprising a script for *Island in the Sky* (Warner Bros., 1953), revised January 12, 1953, 131 pp, cover inscribed "Hurst," with white revision pages dated 12/17/52, 12/20/52, 1/12/53, and 12/31/53 (likely an error); and a final script for *The High and the Mighty* (Warner Bros., 1954), July 15, 1943, inscribed on the cover, "R. Hurst / Prod. No. 134," with blue revision pages dated 9/2/53. Together with a Master Schedule for *The High and the Mighty*, 7 pp; a volume of reproduced storyboards for the film; and eight reference photos of an airport and an air control tower.

*Provenance:* Ralph S. Hurst, the set decorator on both films.

8 1/2 x 11 in.

\$300 - 500



2098

2098

**A John Wayne signed photograph**

Photograph of the actor in *Rio Bravo* (1959) inscribed and signed in blue ink, "Thank you for your / efforts with the / 'Dukes,' Regan / Duke / John Wayne / -1961-." Together with a photograph of a young boy in the uniform of the Sherman Oaks Dukes Little League baseball uniform, inscribed by Wayne in blue ink, "Happy to have / you aboard, Regan / John Wayne." John Wayne sponsored Little League teams in the Los Angeles area for a number of years.

*John Wayne photograph:* 8 x 10 in.; *Dukes photograph:* 5 x 7 in.

\$400 - 600



2099

2099

**A Natalie Wood signed photograph**

Promotional photograph showing the actress on stage in her famous shimmering gown in *Gypsy* (Warner Bros., 1962), inscribed in white ink, "To Ralph- / A very dear friend / With love + thanks, / Always, Natalie."

*Provenance:* Ralph S. Hurst, the set decorator for *Gypsy*.

7 1/4 x 9 1/4 in.

\$200 - 300

2100

**A collection of celebrity signed photographs**

160 total, including June Allyson, Joan Bennett, Milton Berle, Ray Bolger, James Cagney, Tony Curtis, Irene Dunne, Rita Hayworth, Tab Hunter, Jennifer Jones, Jeanette MacDonald, Ray Milland, Mary Pickford, Walter Pidgeon, Eleanor Powell, Cesaro Romero, Jean Simmons, Frank Sinatra, and Lawrence Welk. Most with three hole punches. Together with a typed letter signed from Mary Martin, autograph letters signed from Vicki Benet and Geraldine Page and a small number of film stills.

*Approximately* 8 x 10 in.

\$700 - 900



2100

2101

**A group of celebrity signed photographs**

27 total, including Bette Davis, Irene Dunne, Katharine Hepburn, Jeffrey Hunter, Dorothy Lamour, Mervyn LeRoy, Jerry Lewis (2), Debbie Reynolds, Rosalind Russell, Frank Sinatra, Shirley Temple, and Clint Walker. All inscribed to Regan or Ralph Hurst.

*Provenance:* Ralph S. Hurst, set decorator.

*Most,* 8 x 10 in.

\$1,000 - 1,500



2101





2102



2103



2104

2102

**A group of actor signed photographs**

16 in all, comprising: Lauren Bacall, Humphrey Bogart, Alice Faye (2), Rex Harrison, Charlton Heston (2), Clayton Moore, Rita Moreno, Laurence Olivier, Anita Page (2), Jane Russell, Shirley Temple, John Wayne, and Alan Young.

*Approximately 8 x 10 in.*

**\$500 - 700**

2103

**A group of actor signed photos**

25 in all, including Fred Astaire, Marlon Brando, Richard Burton, Clint Eastwood, Henry Fonda (2), Richard Gere, John Gielgud, Rex Harrison, William Holden, Ben Kingsley, Paul Newman, Jack Nicholson, Rudolf Nureyev, Laurence Olivier (2, plus an additional photo also signed by Joan Fontaine), Al Pacino, Robert Redford, Christopher Reeve, Mickey Rooney, James Stewart, and Jon Voight.

*8 x 10 in.*

**\$900 - 1,200**

2104

**A program and photographs from Marilyn Monroe's performance at John F. Kennedy's birthday party**

Program entitled "Happy Birthday Mr. President," 3pp, with three-hole punch. Together with 13 snapshots from the event, comprising one photo of Monroe at the rehearsal for the event, two photos of JFK speaking on stage, and six photographs of Monroe in her famous sparkly dress and white fur wrap. Accompanied by two photographs of the Eleanor Roosevelt Cancer Foundation Dinner on May 30, 1961, featuring President Kennedy and Bob Hope, among others; a photograph from a Cerebral Palsy telethon; a photograph from the *Cleopatra* (20th Century Fox, 1963) premiere; and a snapshot of Gina Lollobrigida.

*Program: 8 1/4 x 10 1/4 in.*

**\$600 - 800**

2105

**An Al Hirschfeld illustration of Alfred Lunt and Lynn Fontanne**

Ink on board, signed ("Hirschfeld"), matted. Depicting Lunt sitting on a sofa reading the newspaper, with Fontanne sitting at a desk behind him. Typed label on the verso reads, "Title Appointment with O'Hara / Author John O'Hara / Artist Al Hirschfeld / Issue March 5/54 / Delivery Date Jan. 19/54 / Return Art to Al Hirschfeld, 122 East 95th St., New York, N.Y." Published alongside John O'Hara's column, "Appointment with O'Hara," in the March 5, 1954 issue of *Collier's Magazine*, with the caption "Picture a room in the N.Y. home of Lynn Fontanne and Alfred Lunt."

*Overall: 15 1/2 x 13 in.; Image size: 11 1/2 x 9 in.*

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

2106

**An Al Hirschfeld drawing of Leslie Caron and Louis Jourdan in *Gigi***

Ink on paper, signed at lower left ("Hirschfeld") and inscribed "Leslie Caron & Louis Jourdan / *Gigi*," framed. Depicting Caron in a high-necked formal lace dress and Jourdan in a three-piece suit and cravat.

*Overall: 25 x 25 in.; Within mat: 17 1/2 x 17 in.*

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



2105



2106



2107



2108



2109



2110

2107

A group of movie posters and lobby cards  
Many from the 1950s-60s, titles include *The Night of the Iguana*, *Buffalo Bill Rides Again*, *I Crossed the Color Line*, *Trouble with Angels*, *Way Way Out*, *Everything's Ducky*, and *Hallucination Generation*.  
Various sizes  
\$300 - 500

2108

*Stage Fright*  
Warner Bros., 1950. British quad poster, linen-backed. An Alfred Hitchcock mystery set in the theater, starring Jane Wyman, Marlene Dietrich, Michael Wilding, and Richard Todd.  
40 x 30 in.  
\$700 - 900

2109

*All About Eve*  
Twentieth Century Fox, 1950. U.S. three sheet poster in two sections glued together, folded. Stamped on the verso by the Theatre Poster Exchange, Memphis, Tenn.  
41 x 81 in.  
\$800 - 1,200

2110

*Gentlemen Prefer Blondes*  
Twentieth Century-Fox, 1953. U.S. one sheet poster, folded. A charming poster for the classic Howard Hawks comedy about two showgirls looking for love.  
27 x 41 in.  
\$800 - 1,200

2111

*White Christmas*  
Paramount, 1954. U.S. one sheet poster, linen-backed. A joyful poster for the Bing Crosby holiday classic.  
27 x 41 in.  
\$500 - 700

2112

*The Big Combo*  
Allied Artists, 1955. U.S. three sheet poster, linen-backed. A dramatic poster for the classic film noir starring Cornel Wilde.  
41 x 81 in.  
\$600 - 800

2113

*Sweet Smell of Success*  
United Artists, 1957. U.S. three sheet poster, linen-backed. Though poorly received upon release, *Sweet Smell of Success* has gained popularity in the years since and was added to the National Film Registry by the Library of Congress in 1993.  
41 x 81 in.  
\$300 - 500

2114

*Ocean's 11*  
Warner Bros., 1960. U.S. one sheet poster, linen-backed. Featuring Frank Sinatra, Dean Martin, Sammy Davis Jr., and Peter Lawford, as well as a Las Vegas setting, *Ocean's 11* is the quintessential Rat Pack movie.  
27 x 41 in.  
\$600 - 800





2111



2112

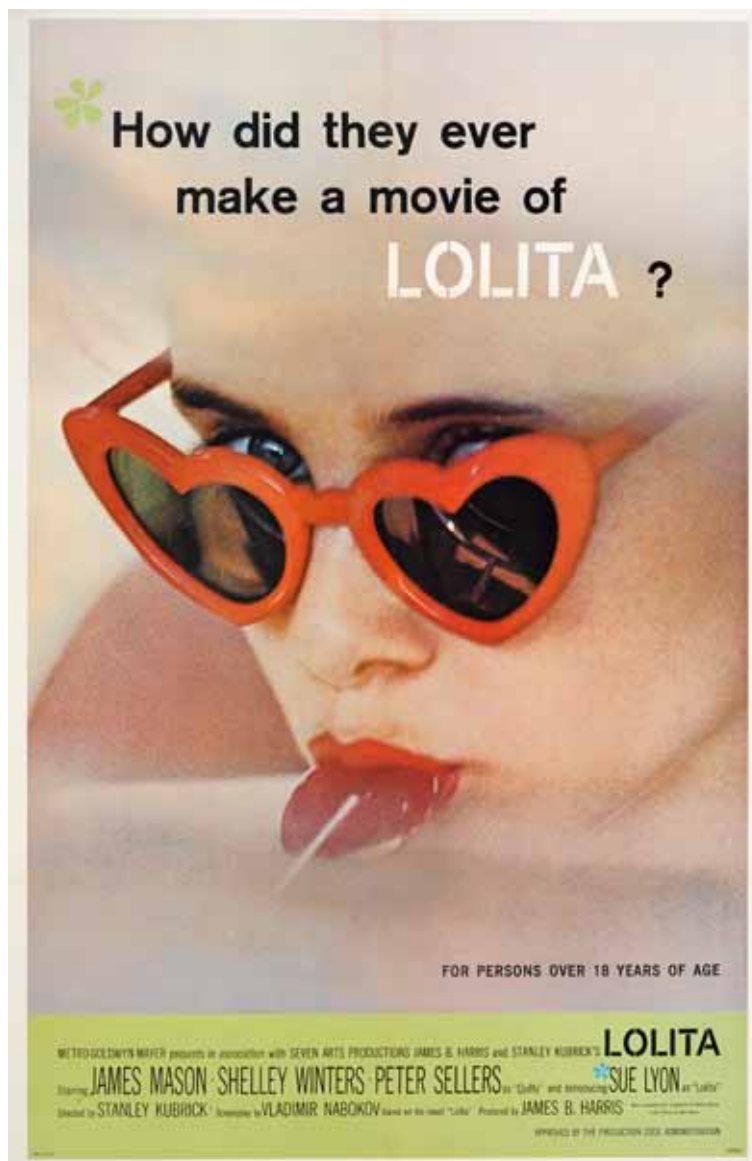


2113



2114





2115



2117



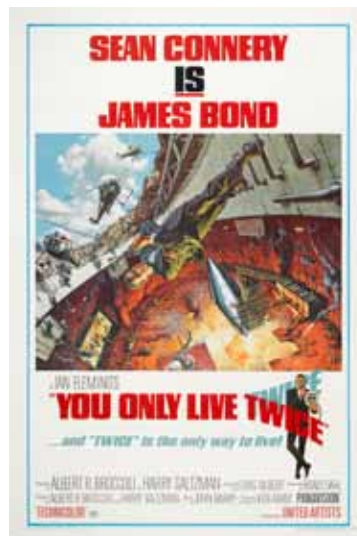
2118



2116



2120



2121



2119

2115

*Lolita*

Metro-Goldwyn-Mayer, 1962. U.S. one sheet poster, linen-backed. Stanley Kubrick's controversial film received an Academy Award® nomination for Best Adapted Screenplay for Vladimir Nabokov as well as a Golden Globe for Most Promising Newcomer for Sue Lyon, who played the title role. 27 x 41 in. \$600 - 800

2116

*Singin' in the Rain*

Metro-Goldwyn-Mayer, R-1962. U.S. half sheet poster. This poster features a simpler design that half-sheet for the original release, with a bold illustration of Gene Kelly, Donald O'Connor and Debbie Reynolds. 28 x 22 in. \$100 - 200

2117

*The Great Escape*

United Artists, 1963, U.S. one sheet poster, linen-backed. Directed by John Sturges, *The Great Escape* stars Steve McQueen, James Garner and Richard Attenborough as Allied prisoners of war escaping from a prison camp in Nazi Germany. 27 x 41 in. \$400 - 600

2118

*The Sound Of Music*

20th Century Fox, 1965. U.S. one sheet poster, roadshow style, linen-backed. *The Sound of Music* was nominated for ten Academy Awards® and won five, including Best Picture. It was selected for preservation in the National Film Registry by the Library of Congress in 2001. 27 x 41 in. \$400 - 600

2119

*Goldfinger*

United Artists, 1964. Half sheet poster. Featuring the famous image of actress Shirley Eaton covered in gold paint. 28 x 22 in. \$700 - 900

2120

*Goldfinger*

United Artists, 1964. U.S. one sheet poster, matte style, linen-backed. 27 x 41 in. \$600 - 800

2121

*You Only Live Twice*

United Artists, 1967. U.S. one sheet poster, style A, linen-backed. *You Only Live Twice* was based on a screenplay by children's author Roald Dahl, and featured James Bond on assignment in Japan. 27 x 41 in. \$600 - 800





2122

2122

**A first draft screenplay of Orson Welles' *Touch of Evil***

Mimeographed Manuscript titled "Badge of Evil," 128 pp plus 2 pp character list bound in at front, Universal City, CA, July 17, 1956 (with blue revision pages dated as late as August 6, 1956 bound in), housed in green Universal-International Pictures wraps with ownership signature of Jack Baur to upper left corner, minor creasing to wraps, otherwise fine. In custom slipcase. *Provenance:* Serendipity Books (receipt laid in); the Richard Manney Collection.

The first draft of Welles' classic noir, in very fine condition. Authorship is not attributed in this copy to either Welles or the author of the book, Whit Masterson, though this version cleaves more closely to the printed than the final film version: the famous opening tracking shot is not present, nor are some of the more memorable characters, such as those played by Marlene Dietrich and Mercedes McCambridge. Pecht was likely a secretary at Universal.

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

2123

**A screenplay of *The Night of the Demon***  
Columbia, 1957. Mimeographed manuscript, 131 pp, Elstree, Hertfordshire, housed in pink wraps bound with brads, upper cover bearing a typed label reading, "*The Haunted / Screenplay by / Charles Bennett / and / Hal E. Chester / October 15th 1956 Copy No. 45,*" inscribed in blue ink, "*Mr. S. A. Shawcroft.*" Alternately known as *The Curse of the Demon*, *The Night of the Demon* was a British horror film directed by Jacques Tourneur (*Cat People*, *I Walked with a Zombie*). It was adapted from a story by M.R. James and concerns an American psychologist investigating a Satanic cult accused of numerous murders. In 2009, Martin Scorsese included it on his list of the 11 Scariest Horror Movies of All Time.

8 1/2 x 11 in.

**\$300 - 500**

2124

**A final draft of the screenplay of *The Diary of Anne Frank***

Mimeographed Manuscript by Frances Goodrich and Albert Hackett, 146 pp, [Los Angeles], March 3, 1958 (blue revision pages dated as late as March 17 bound in), bound in blue Twentieth Century-Fox wrappers marked copy #100, perforated library slip lacking, minor wear overall.

*Provenance:* Serendipity Books (penciled note by Peter Howard indicates the item was purchased from the estate of Darryl Zanuck's secretary); the Richard Manney Collection.

The first screen adaptation of Anne Frank's diary which garnered 3 Academy Awards®, including a Best Supporting Actress nod for Shelley Winters.

**\$300 - 500**

2125

**A revised first draft screenplay of *Kitten With a Whip***

Mimeographed Manuscript by Alfred Brenner, 145 pp, Universal City, CA, July 22, 1960, housed in green Universal-International Pictures wraps with ownership signature of Jack Baur to upper left corner, minor creasing to wraps, otherwise fine. In custom slipcase.

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

Ann-Margret stars as a sociopathic sex kitten out to ruin the lives of John Forsythe and his family. The film was not released until 1964; this is an early draft, with Forsythe's character a design engineer rather than a would-be politician. Jack Baur worked as a Hollywood casting director from the 1940s-1980s.

**\$400 - 600**

2126

**A third draft screenplay of *The Godfather***

Mimeographed Manuscript by Mario Puzo and Francis Ford Coppola, 158 pp, on light blue paper, New York, March 29, 1971 (3/30/71 added in red pencil to title page), Paramount Pictures New York address to title page, housed in red gilt wrappers from Studio Duplicating Service, Inc. of New York, interior clean, wear to covers. In custom slipcase.

*Provenance:* Serendipity Books (pencil notation to title page in Peter Howard's hand); the Richard Manney Collection.

Shooting on *The Godfather* began on March 29, 1971, the date present on this draft.

**\$400 - 600**

2127

**A group of Ed Wood scripts**

Comprising a 17-page typescript for "To Kill a Saturday Night"; a 15-page mimeographed copy of "Epitaph for the Village Drunk"; and a 14-page mimeographed copy of "Mice on a Cold Cellar Floor." Together with a 32-page mimeographed document listing Wood's film, TV, stage, book and magazine writing credits for the years 1971-3. An interesting group of documents related to the cult B-movie filmmaker immortalized in the 1994 Tim Burton biopic starring Johnny Depp.

8 1/2 x 11 in.

**\$200 - 300**



2123



2124



2125

2128

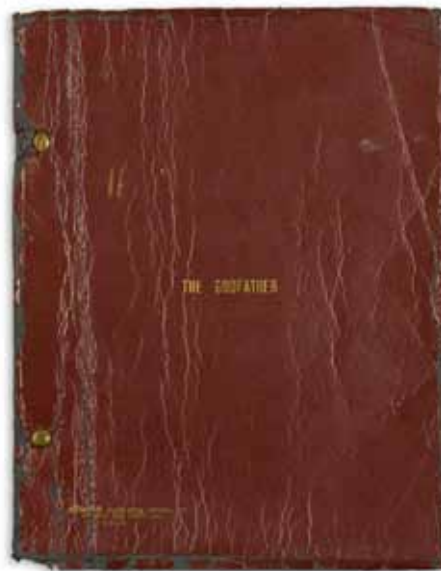
**A storyboard book for Billy Wilder's *The Spirit of St. Louis***

Warner Bros., 1957. A large album bound in black boards, handpainted with white letters, "*The Spirit of St. Louis / Billy Wilder*" containing approximately 98 leaves, most with four individual brownline reproduction storyboards laid down to them, all with handwritten caption describing the action, a few panels handcolored. The film starred James Stewart as Charles Lindbergh and was nominated for an Academy Award® for Best Special Effects.

*Provenance:* Art Loel, the film's art director.

*Album:* 15 3/4 x 20 3/4 in.

**\$500 - 700**



2126



2127

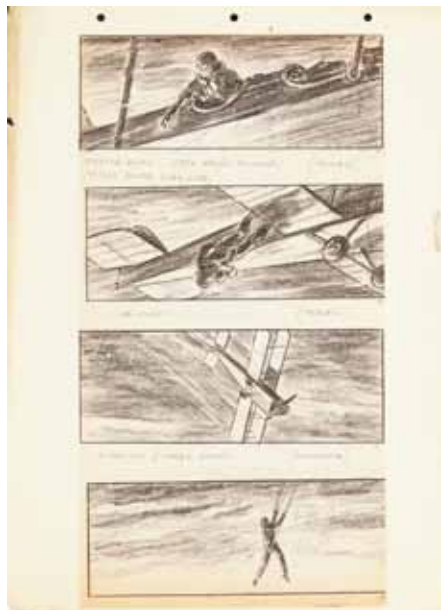
2129

**Two copies of the revised final screenplay of Billy Wilder's *The Front Page*, with related production archive**

Xerographic Manuscripts of the screenplay of *The Front Page*, based on the stage play by Ben Hecht and Charles MacArthur, each 157 pp (clean copy with 31 pp production schedule bound in at rear), Universal City, CA, March 15, 1974 (pink revision pages dated as late as March 25, 1974 bound in), the shorter copy with Wilder's assistant's on-set notations throughout, both in yellow Universal studios wrappers, minor wear. WITH: two copies of the daily production reports from the film; a full set of call sheets from the film; a full set of scheduling sheets; a set of production special order forms; and other related material regarding production and promotion of the film.

*Provenance:* the collection of Rex McGee, Wilder's assistant on the film.

**\$700 - 900**



2128



2130

**Billy Wilder's annotated screenplay of *Fedora*, with related production material**

Xerographic Manuscript by Wilder and I.A.L. Diamond, based on a story from "Crowned Heads" by Thomas Tryon, 120 pp, Munich, March 25, 1977 (with goldenrod revision pages dated as late as July 18, 1977 bound in), heavily annotated throughout by Wilder, bound in self-wrappers, mild wear. WITH: a collection of film frames from the editing room floor; the Unit and Cast Lists from the production; Wilder and Diamond's office name-placard; 8 4 x 6 inch gelatin print photographs of actress Inga Bunsch looping the voices of stars Marthe Keller and Hildegard Knef; a TLS of Barbara Walters to Rex McGee, December 20, 1977, declining to appear in Wilder's film; 6 xeroxed pages of shooting notes.

*Provenance:* the collection of Rex McGee, Wilder's assistant during production.



2129



2130

*Fedora* opens with the suicide of a former actress who has for decades managed to hold on to her youth and beauty. Like *Fedora* herself, the film is a throwback to an earlier era, and today is celebrated as the last in Wilder's canon.

**\$700 - 900**



2131



2132



2133

## Property from the Collection of Piper Laurie

Piper Laurie began her career as a contract actress at Universal Pictures in the early 1950s, often starring opposite Tony Curtis in comedies and period dramas. She quickly grew tired of the limited ingenue roles she was given and moved to New York in 1955 to pursue a career in the theater, also starring in live productions on television such as *The Deaf Heart* on Studio One (1957) and *The Days of Wine and Roses* on Playhouse 90 (1958). Her breakout role came as Sarah Packard, the alcoholic college student who falls in love with Paul Newman's pool shark in *The Hustler* (1961), a role which earned her an Oscar® nomination for Best Actress. Following that success, Laurie again returned to television and theater, giving a standout performance as Laura in Tennessee Williams' *The Glass Menagerie* on Broadway in 1967. The actress was enticed back to Hollywood by Brian De Palma to play Margaret White, the deranged mother of the title character in Stephen King's *Carrie* (1976), a classic portrayal which earned her her second Oscar® nomination. She received her third nomination for her role as Mrs. Norman in *Children of a Lesser God* (1987), and continued to work steadily in film and television throughout the 1990s. One of Laurie's most iconic performances came in David Lynch's cult television show *Twin Peaks* (1990-91), in which she played the scheming Catherine Martell, garnering two Emmy nominations and a Golden Globe award for her portrayal. The actress continues to work in film and theater, earning accolades for her performance opposite Joseph Gordon-Levitt in *Hesher* (2010) and in *A Little Night Music* (2013). Bonhams is very pleased to present this selection of memorabilia from Piper Laurie's long and storied career.

2131

### A Piper Laurie collection of scripts

Eight leatherbound scripts with the title of the film and "Piper Laurie" stamped on the cover in gilt. Comprising one copy of *Louisa* (Universal, 1950) with stills bound in; one copy of *The Milkman* (Universal, 1950) with stills bound in; two copies of *The Prince Who Was a Thief* (Universal, 1951), one with stills bound in; two copies of *Francis Goes to the Races* (Universal, 1951), one with stills bound in; and two copies of *Other People's Money* (Warner Bros., 1991), one with stills bound in. Approximately 8 1/2 x 11 in.

\$500 - 700

2132

### A Jack Foley portrait of Piper Laurie

Oil on canvas, signed ("Jack Foley") at lower left, framed. Depicting Laurie as a clown holding her dog Sukhoshi, with a crowd in the background behind her. Painted circa 1954, when Laurie would visit Foley at his office on the Universal lot. Foley was the renowned inventor of the "Foley" system for recording sound effects. Overall: 23 1/2 x 28 in.; Within frame: 15 1/4 x 19 1/4 in.

\$500 - 700

2133

### A pair of Piper Laurie sterling silver collar tips

Engraved sterling silver with "PL" in 10kt gold. One engraved on the verso, "In Appreciation / Palm Springs / Mounted Police." Made by Sunset Trails, one of the premier Western silversmiths of the day. Gifted to Laurie when she was the Palm Springs Rodeo Queen in 1956. Length: 2 in.

\$200 - 300

2134

### A Piper Laurie USO Achievement Award

Two gilt metal medallions on red, white, and blue grosgrain ribbon displayed on a blue velvet background, framed. The first is engraved, "USO Achievement Award / Los Angeles Area." The second is engraved, "Medallion Award / Presented to / Miss Piper Laurie / April 17, 1958 / by / U.S.O. / Los Angeles Area / Volunteer Services / Committee." Presented to Laurie in recognition of her two USO tours to entertain the troops during the Korean War.

Overall: 5 1/8 x 7 1/8 in.

\$200 - 300

2135

### A Piper Laurie dress from *Ain't Misbehavin'*

Universal, 1955. Orange cocktail dress with full skirt, high neck, short sleeves, and floral appliqué on bodice, bearing a red-lettered Universal International label inscribed in black ink, "Piper Laurie." Accompanied by a film still showing Laurie in the dress.

*Ain't Misbehavin'* was directed by Edward Buzzell and co-starred Rory Calhoun and Mamie Van Doren. Laurie plays a singer who falls in love with Calhoun's high society business executive.

\$400 - 600

2136

### A Piper Laurie evening gown

Strapless cream chiffon gown with full skirt, pleated bodice trimmed with periwinkle satin ribbon, and "Don Loper of California" label. Worn by Piper Laurie to the Atlas Awards at the Globe Theater in San Diego in 1959, and accompanied by two photographs of her taken that night.

\$300 - 500

2137

### A Piper Laurie handbag from *The Hustler*

Black leather bucket-style purse with a mirror on the interior of the lid and gilt metal pastoral scene with rhinestones and turquoise and red beads on the top of the lid. Accompanied by a still and a copy of the film.

Laurie's own purse which she used in *The Hustler* as Sarah Packard. Laurie brings the purse to the Kentucky Derby, and it is visible on the table when she, Newman, and Scott are sitting in the bar. Later when they go to Findley's house, Newman steals money out of Laurie's purse when she is asleep and uses it to keep gambling.

5 1/2 x 6 1/4 x 4 3/4 in.

\$400 - 600





2135



2136



2134



2137



2138

**2138**  
**A Piper Laurie dress from *The Hustler***  
 20th Century Fox, 1961. Royal blue wool knit calf-length short-sleeved dress with polo neck, and ribbed cuffs and waistline. Laurie wears this dress when she, Eddie (Paul Newman), and Bert (George C. Scott) go to Louisville.

*The Hustler*, the story of pool hustler "Fast Eddie" Felson, was adapted from a 1959 novel by Sidney Carroll and directed by Robert Rossen.  
**\$1,000 - 1,500**



2139

**2139**  
**Piper Laurie's script for *The Hustler***  
 Twentieth Century-Fox, 1961. 73-page mimeographed script, not continuously paginated, being only the pages for Laurie's scenes. Extensively annotated in pencil and ink by Laurie and her friend Bob Richards.

Written by Robert Rossen and Sidney Carroll and directed by Rossen, *The Hustler* stars Paul Newman as "Fast Eddie" Felson and Laurie as his girlfriend, Sarah. The film was an immense critical and commercial success, receiving Oscar® nominations for Best Adapted Screenplay, Best Director and Best Picture as well as Best Actor for Newman, Best Supporting Actor for Jackie Gleason and George C. Scott and Best Actress for Piper Laurie.  
 8 1/2 x 11 in.  
**\$1,000 - 1,500**

**2140**  
**A Piper Laurie handbag from *Carrie***  
 United Artists, 1976. Black vinyl typewriter bag with two handles and polka dot vinyl lining. This bag, the actress's own, was used by Laurie to carry Bibles while going door to door to proselytize to her neighbors. Laurie's portrayal of Margaret White in *Carrie* earned her an Academy Award® nomination and the film is still recognized as a horror classic.  
*Without handles: 16 1/2 x 12 x 6 3/4 in.*  
**\$300 - 500**

**2141**  
**A religious wall hanging from the Whites' house in *Carrie***  
 United Artists, 1976. Petitpoint on a thin pegboard, reading "Create in me a clean / heart O God" with a scroll motif. Displayed in a black wooden frame with brass medallions at the corners. Visible in the dining room of the Whites' house in the landmark Brian de Palma horror film.  
*Overall: 27 3/4 x 13 1/4 in.; Within frame: 23 1/2 x 9 1/4 in.*  
**\$500 - 700**



2140



2141





2142



2143



2144

2142

**A Piper Laurie painting from *Come Again to Carthage***  
CBS, 1961. Oil on canvas, framed. Accompanied by a still from the movie. Depicting Piper Laurie and Ina Balin, this painting was part of the set of *Westinghouse Presents: Come Again to Carthage*, and also hung in Laurie's home for many years. Overall: 37 x 61 in.; Painting only: 29 x 53 in.  
**\$400 - 600**

2143

**A Piper Laurie group of scripts**  
21 in all, including: two for *A Christmas Memory* (Hallmark, 1997), three for *Rich in Love* (MGM, 1992), three for *The Destiny of Me* (off-Broadway, 1993), two for *The Crossing Guard* (Miramax, 1995), two for *ER* (NBC, 1995-6), and one each for *St. Patrick's Day* (Sceneries, 1997), *A Little Dream* (Lightning, 1989), *Storyville* (20th Century Fox, 1992), *Rising Son* (TV, 1990), *Wrestling Ernest Hemingway* (Warner Bros., 1993), *Frasier* (NBC, 1999), *The Faculty* (Dimension, 1998), *Inherit the Wind* (TV, 1999), *Touched by an Angel* (CBS, 1997). All scripts signed by Laurie, most annotated, and many accompanied by shooting schedules and other production documents. Laurie was nominated for an Emmy for her 1999 appearance on *Frasier*.  
8 1/2 x 11 in.  
**\$600 - 800**

2144

**A group of Piper Laurie cast jackets**  
Comprising a black denim jacket for *Other People's Money* (Warner Bros., 1991), a black denim "Fox" jacket, a black denim jacket for *The Destiny of Me* (off-Broadway, 1992) with "Piper" embroidered on the left breast. Together with a khaki USO/Veterans of Foreign Wars windbreaker for Operation Starlift 2000 with "Piper Laurie" embroidered on the left breast.  
Various sizes  
**\$200 - 300**

2145

**A wool blanket coat worn by Piper Laurie on *Twin Peaks***  
CBS, 1990-91. Multicolored reversible wool blanket coat with a Native American-inspired pattern. Worn by Laurie in episode 20, entitled "Checkmate," when she visits Ben in his office.  
**\$400 - 600**

2146

**A blouse worn by Piper Laurie on *Twin Peaks***  
CBS, 1990-91. Cream silk embroidered blouse with two-tiered collar, ruffled sleeves, and faux-pearl buttons. Worn by Laurie on episode 19 of the show ("The Black Widow"), while she is having dinner with Pete.  
**\$300 - 500**

2147

**A silk shirt worn by Piper Laurie as Mr. Tojamura on *Twin Peaks***  
CBS, 1990-91. Brown silk mens dress shirt with alternating tonal stripes and medallion pattern, bearing a Byblos label. Laurie wears this shirt in episode 13 of *Twin Peaks* as Mr. Tojamura, when she meets with Ben after dinner at the Great Northern.

At the end of the first season of *Twin Peaks*, Laurie's character, Catherine Martell, was last seen at the sawmill fire. Creator David Lynch called Laurie before the second season started shooting and asked her about taking on a new role. "You will return in some sort of disguise, as a man, and you'll spy on the town and create trouble for everyone--your husband, your lover, everyone" (Laurie, Piper, *Learning to Live Out Loud*, NY: Crown, 2011, p. 300). Lynch's plan required Laurie to commit to total secrecy, going to the set each day in full makeup and assuming the identity of Fumio Yamiguchi, a renowned Japanese actor who had long worked with Akira Kurosawa and had come to the U.S. to make a guest appearance on *Twin Peaks*.  
Size 52  
**\$300 - 500**



2145



2146



2147



2148



2148

**A Piper Laurie *Twin Peaks* cast t-shirt and jacket**

T-shirt featuring images of the cast members, inscribed and/or signed by Kyle MacLachlan (Agent Cooper), Kimmy Robertson (Lucy Moran), Michael Horse (Deputy Hawk), Jack Nance (Pete Martell), Catherine Coulson ("the Log Lady"), Ray Wise (Leland Palmer), Lara Flynn Boyle (Donna Hayward), Harry Goaz (Deputy Andy Brennan), Al Strobel (Philip Michael Gerard) and series creators David Lynch and Mark Frost. Together with an L.L. Bean denim jacket embroidered on the left breast, "*Twin Peaks* / '90 '91."

Both: Extra large

\$300 - 500

2149

**A Piper Laurie collection of scripts for *Twin Peaks***

CBS, 1990-91. Scripts for 24 episodes, including the Pilot, "Northwest Passage." All with revision pages, some with shooting schedules, many with underlining/marginalia by Laurie, all but one housed in three-ring binders.

8 1/2 x 11 in.

\$800 - 1,200



2149

2150

**A Piper Laurie prop box and script from *The Grass Harp***

Fine Line, 1995. Pink wooden box with rose motif and lace decoration, accompanied by a small prop bird's nest and Laurie's copy of the script for the film. In the film, Laurie's character Dolly Talbo, an eccentric, keeps her favorite objects in this box. *The Grass Harp* was based on Truman Capote's 1951 novel, and reunited Laurie with Sissy Spacek, this time playing sisters.

Box: 12 x 7 1/4 x 7 1/4 in.

\$300 - 500

2151

**A pair of Piper Laurie figure drawings**

Charcoal on paper, framed. Two studies of female nudes. Laurie is an accomplished fine artist, and specializes in stone sculpture.

Largest (overall): 26 x 38 in.

\$300 - 500

2152

**A Piper Laurie collection of awards and memorabilia**

Eight items in all, comprising a framed photograph of Laurie and a group of other Hollywood actresses; an ad for *The Last Flapper* congratulating Laurie on her Emmy nomination; a framed review of Laurie's performance in *The Last Flapper*; a store display for Artcarved diamond and wedding rings, circa 1952, featuring an image of Laurie and Tony Curtis; a paperweight from the YWCA Women of the Year Dinner, 2000; an award for being the National Honorary Chairperson of the Dysautonomia Foundation, 1993; a Silver State Screen Award from the Reno Film Festival, 2002; and a framed group of memorabilia, including the program, invitation and telegram invitation from Laurie's performance at the White House Festival of the Arts in 1965.

Largest: 24 x 29 in.

\$400 - 600

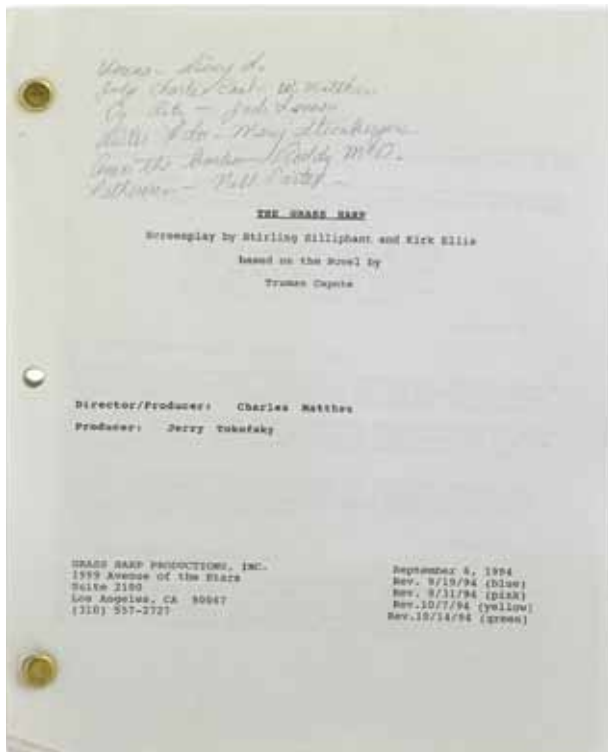
2153

**A Piper Laurie collection of awards and memorabilia**

Seven items in all, comprising an American Film Institute certificate commemorating *Carrie*'s inclusion on their list of "America's Most Heart-Pounding Movies," a framed ballot from Laurie's run for the Academy of Motion Picture Arts and Sciences Board of Governors, a framed certificate commemorating Laurie's honorary doctorate from Tucson University, mounted "For Your Consideration" advertisements for *The Grass Harp* and *Twin Peaks*, a framed group of items relating to Laurie's Emmy award for *Promised*, and a certificate from the City of Reno, Nevada commemorating Piper Laurie Day in 2002.

Largest: 15 1/2 x 18 1/2 in.

\$400 - 600



2150





2151



2152



2153



2154



2155

Property of various owners

2154

**A Ginger Rogers gold bracelet watch**

10k gold ladies wristwatch, dial signed Coyle, movement signed Pery Watch, 17 jewels, movement no. 71980, case no. 3176. Accompanied by three photographs of Rogers wearing the watch, and a copy of the jewelry inventory for the Ginger Rogers Trust, dated July 6, 1995, which lists the watch.

*Length: 6 1/4 in.; Weight: 88 grams, including movement*

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

2155

**An Audrey Hepburn signed photograph**

A publicity photograph of the actress in a black dress and white gloves, inscribed in blue ink, "To Janet" and signed ("Audrey Hepburn"). 8 x 10 in.

**\$100 - 200**

2156

**A Walt Disney signature**

Index card inscribed in blue ink, "To Janet," and signed ("Walt Disney"). Together with the signatures of Don and Ginger Drysdale, Annie Fargé, Eddie Fisher, Pat Hingle, David Jansen, Anne Jeffreys, Gene Kelley, and Patrick Wayne, all gathered by autograph collector Janet Shull at an event at the Moulin Rouge nightclub in Hollywood on May 19, 1962. Together with the signature of Rosemary Clooney, obtained by Shull at an earlier event at the same venue.

6 x 4 in.

**\$800 - 1,200**

2157

**A Cary Grant handwritten note**

On a Grant's business card from the Fabergé Town House in New York, inscribed and signed in red ink, "A Merry Christmas, / For Enee Grant! / appreciatively, Cary Grant."

3 3/4 x 2 1/4 in.

**\$200 - 300**

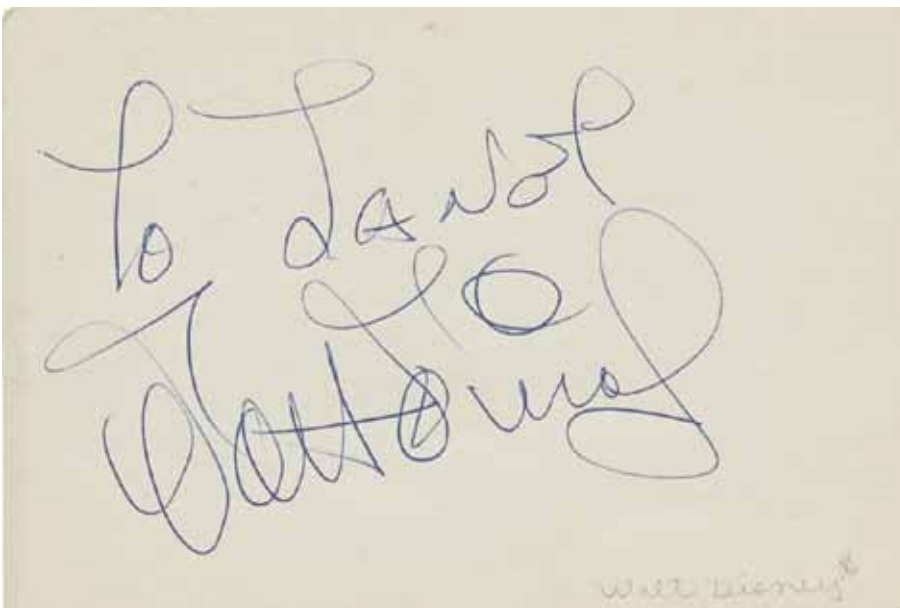
2158

**A Cary Grant handwritten note**

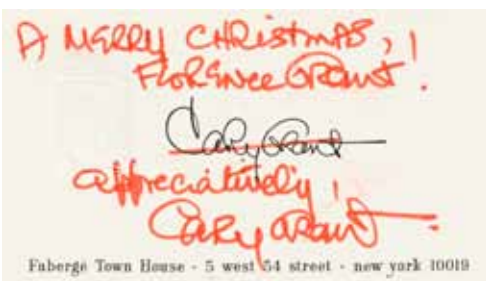
On the actor's personal card, inscribed and signed in red marker, "Merry / Christmas, / namesake! / appreciatively / Cary Grant."

4 1/2 x 3 in.

**\$200 - 300**



2156



2157



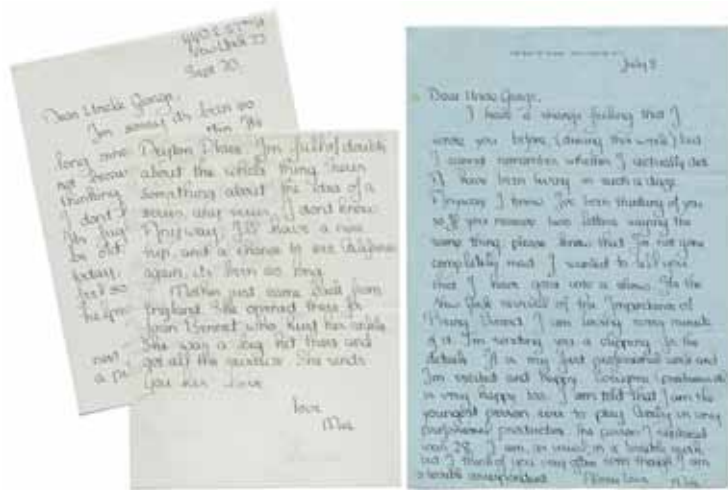
2158

2159

**A pair of early Mia Farrow autograph letters signed**

Two autograph letters signed, 3pp total, circa 1963, n.p., to "Uncle George." The first dated July 5, describing the actress's stage debut (at age 18) in a New York production of "The Importance of Being Earnest." In the second letter, dated September 20, Farrow writes, "I'm coming to Calif. next Tuesday or Wednesday to film a pilot for Fox. Its [sic] called Peyton Place. I'm full of doubts about the whole thing." Farrow's performance as Alison MacKenzie in the soap opera started her Hollywood career.

Largest: 7 1/4 x 10 1/4 in.  
\$300 - 500



2160

**A group of John L. Jensen costume designs for *Here Come the Girls***

Paramount, 1954. Pencil, ink, and watercolor on illustration paper. Each signed ("J.L. Jensen") by the illustrator, John L. Jensen. 28 total, comprising five of Papa Snodgrass, four of Mr. Hungerford, four of Harry Frazer, Call Boy, two of Fred, two of Otto, one of Mr. Newcastle, four of Dennis Logan, one of Capt. Garritter, one of a policeman, and three of Jack the Slasher. *Here Come the Girls* was a Bob Hope comedy, starring the actor as a turn-of-the-century stage hand.

Each: 7 1/4 x 11 1/4 in.

\$500 - 700

2159



2161

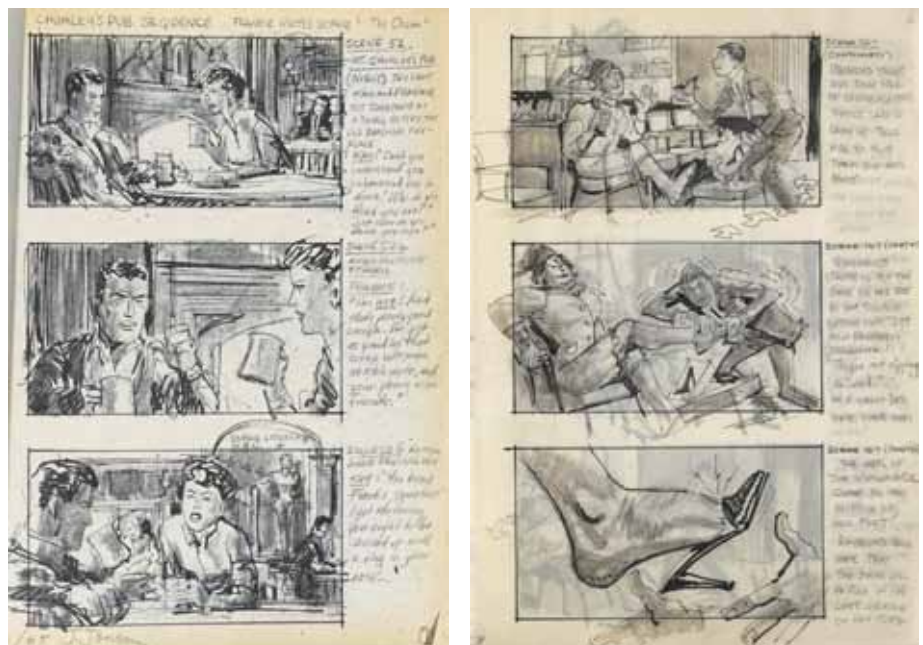
**A group of John J. Jensen production art for 1960s movies**

Storyboards, largely reproductions, mostly in binders, for *Soldier in the Rain* (1963); *Seven Days in May* (1964); *Those Magnificent Men in their Flying Machines* (1965); *In Harm's Way* (1965); *An Eye for an Eye* (1966); *The Oscar* (1966); *The Slender Thread* (1966); *This Property is Condemned* (1966); *El Dorado* / *The Last of the Secret Agents* / *Papa's Delicate Condition* (all in one volume, 1966); *Chuka* (1967); *The Spirit is Willing* (1967); *The Caper of the Golden Bull* (1967); *Skidoo* (1968); *Stiletto* (1969); and *Where It's At* (1969). Lot also includes a small number of scripts and original drawings for these films.

Overall: 8 1/2 x 11 in.

\$400 - 600

2160



2162

**A group of John L. Jensen production art for Dean Martin and Jerry Lewis movies**

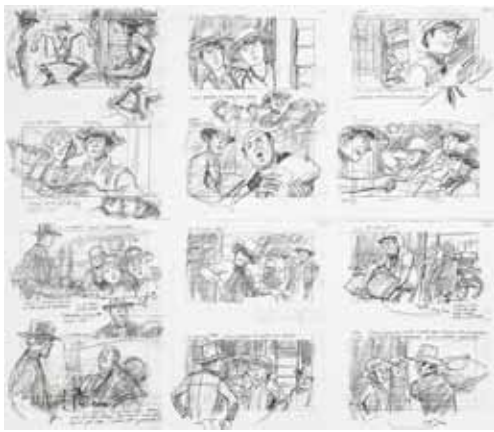
Comprising a binder of original ink on tracing paper storyboard drawings for *Who's Minding the Store?* (Paramount, 1963); a binder of reproduced storyboard drawings for *It's Only Money* (Paramount, 1962); and a shooting script for *Who's Got the Action* (Paramount, 1962), together with original ink on tracing paper storyboards as well as reproduced storyboards.

8 1/2 x 11 in.  
\$400 - 600

2161

2162

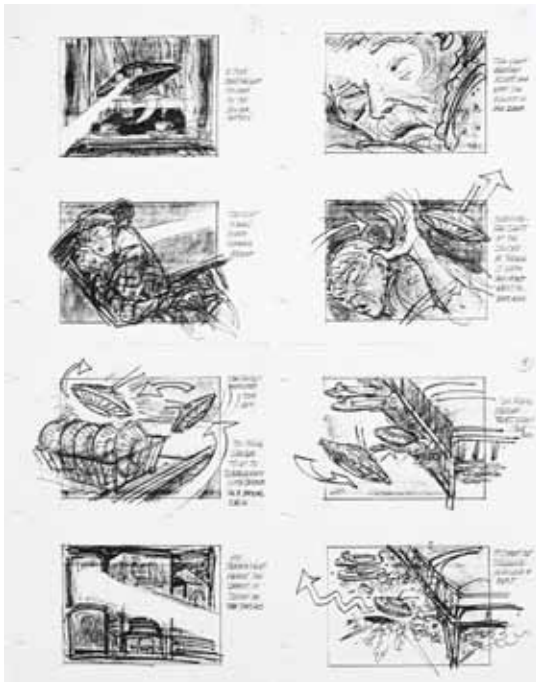




2163



2164



2165



2166

2163

A group of John L. Jensen production art for 1970s-1990s movies. Storyboards, largely reproductions, mostly in binders, for *Sometimes a Great Notion* (1970), *Monte Walsh* (1970), *The Terminal Man* (1974), *Baker's Hawk* (1976), *DC Cab* (1983), *Die Hard* (1988), *Dead Bang* (1989), *The Hunt for Red October* (1990), *Hudson Hawk* (1991), and *Big Daddy* (not produced). Together with a small number of scripts.

8 1/2 x 11 in.

\$300 - 500

2164

A group of John L. Jensen production art for Disney movies. Comprising large-scale photographs of storyboards pinned up on the wall of the studio for *The Watcher in the Woods* (Disney, 1980)(4), *Herbie Goes Bananas* (Disney, 1980)(5, together with one book and 5 loose copies of storyboards), *Small & Frye* (Disney/CBS, TV 1983) (4), *Unidentified Flying Oddball* (Disney, 1979)(8). Together with 21 reproduced storyboards for *No Deposit, No Return* (Disney, 1976), 15 reproduced storyboards for *Swiss Family Robinson* (ABC TV, 1975-6), one book of reproduced storyboards for *Baby: Secret of the Lost Legend* (Touchstone, 1987). Together with 23 press photos for Disney movies.

Various sizes

\$400 - 600

2165

A group of John L. Jensen production art for *Steven Spielberg's Amazing Stories*

NBC, 1985-86. Two binders containing reproduced storyboards and character designs for six episodes of the show. *Amazing Stories* was a science fiction and fantasy anthology show created by Steven Spielberg, which took its name from the first science fiction magazine.

8 1/2 x 11 in.

\$300 - 500

2166

A group of scene studies of the *Lone Ranger*

12 total, pencil on storyboard paper, together with matching negatives. From an unknown production, depicting the Lone Ranger and "Young Tonto," as well as other characters on horseback and in stagecoaches, as well as scenes of a Western town.

11 1/2 x 9 in. or larger

\$300 - 500



2167



2168



2169

## Property from the Estate of Forrest Tucker

**2167**

**A group of three Forrest Tucker costumes from *The Music Man***

Six pieces total, comprising the iconic red and blue band leader's jacket with gold trim, which reverses to an olive green blazer, and matching olive green pants with a "Brooks Costume Company" label; a second olive green jacket (not reversible) with matching pants, both pieces bearing "Brooks Costume Company" labels, the label on the jacket inscribed "*Forrest Tucker*"; and a black and white houndstooth jacket with black velvet collar and matching pants, both pieces bearing "Brooks Costume Company" labels. Accompanied by a framed program from one of Tucker's performances.

Tucker was cast as Professor Harold Hill in the 1962 national touring company of *The Music Man*, and went on to give over 2000 performances of the musical.

**\$500 - 700**

**2168**

**A Forrest Tucker script bag**

Tan leather with a buckle and shoulder straps, stamped in gilt on the top flap, "*Tuck.*" Used by Tucker throughout his career to carry scripts to the set.

*Without handles: 16 x 13 x 4 in.*

**\$300 - 500**

**2169**

**A group of Forrest Tucker posters, photographs, and ephemera**

Comprising posters and lobby cards for *Dangerous Business* (Columbia, 1946), *Adventures in Silverado* (Columbia, 1948), *The Wild Blue Yonder* (Republic, 1951), *Hoodlum Empire* (Republic, 1952), *Laughing Anne* (Republic, 1954), *Rock Island Trail* (Republic R-56), *Stagecoach to Fury* (20th Century Fox, 1956), and *Cosmic Monsters* (DCA, 1958), among others; over 70 publicity photos and stills of the actor; twelve copies of Tucker's contracts for projects including *Auntie Mame* (Warner Bros., 1958); an *F Troop* comic book; and a copy of the program for the 1970 Lambs Spring Gambol honoring Tucker.

*Various sizes*

**\$300 - 500**



2170



2171



2172



2170

**A group of framed Forrest Tucker memorabilia**  
9 in all, comprising: seven framed stills featuring Tucker, including *F Troop* and *Auntie Mame*; a framed lobby card for *Warpath* (Paramount, 1951); and a framed condolence telegram from Ronald Reagan to Tucker's widow.

*Largest: 14 1/4 x 23 in.*

**\$300 - 500**

2171

**A pair of Forrest Tucker caricatures**

Watercolor on paper signed by Jack Lane, depicting Forrest Tucker on the golf course saying "There's no law / says I can't use / my pole / to sink it!!" Lane was one of the original caricaturists for the Brown Derby restaurants. Together with a framed watercolor on paper caricature signed by Rick Reinert, depicting Tucker in his *F-Troop* costume, inscribed "Tuck / Walk of Fame Star / August 21, 1986 / from the Lakeside Gang." A gift to Tucker from his friends at Lakeside Golf Club, congratulating him on his star on the Hollywood Walk of Fame. *Largest (overall): 20 1/2 x 25 in.*

**\$400 - 600**

2172

**A group of Forrest Tucker awards and memorabilia**

Comprising a Waterford crystal trophy from the Doug Sanders Celebrity Classic, 1983; a Poole silverplate box presented to Tucker by the English Speaking Union in Chicago for his contribution to Chicago theatre, 1969; a silverplate bowl engraved "Bon Voyage / 'The Love Boat' A.S.P. 1982"; money clips from the Friars Club, the Doug Sanders Celebrity Classic and the Tropicana Hotel in Las Vegas; and a "Library of Forrest Tucker" embosser.

*Various sizes*

**\$400 - 600**



Property of various owners

2173

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

Twentieth Century Fox, 1963. Pencil, ink, and watercolor on paper, matted and framed. Signed ("Adele Balkan") by the illustrator and inscribed in pencil at lower left, "20th Century Fox 1961 / Ideas for Elizabeth Taylor / 'Cleopatra' / #1 Costume."

Depicting the actress in a glamorous short white dress with a ruched bodice and elaborate collar with a matching headdress, gauntlets, shoes, and a blue cape.

Overall: 26 1/2 x 28 in.; Within mat: 11 3/4 x 17 3/4 in.

\$700 - 900



2173



2174

2174

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

Twentieth Century Fox, 1963. Pencil, ink, and watercolor on paper, matted and framed. Signed ("Adele Balkan") by the illustrator and inscribed in pencil at lower left, "20th Century Fox / 1961 / Ideas for Elizabeth Taylor / 'Cleopatra' / #1 Costume."

Depicting the actress in a white and gold ensemble with matching gauntlets and headdress and a teal cape, holding an arrow.

Overall: 26 1/2 x 28 in.; Within mat: 11 3/4 x 17 3/4 in.

\$700 - 900



2175

2175

**An Elizabeth Taylor sterling silver pendant**  
Marked Napier Sterling, containing two black and white photographs of Taylor as a toddler.

Provenance: Gifted to the consignor by Taylor's ex-husband Eddie Fisher, who the consignor dated in the early 1970s.

1 1/4 x 1 3/4 in.

\$500 - 700

2176

**A Bruce Lee inscribed and signed first edition of *Chinese Gung Fu***

Lee, Bruce. *Chinese Gung Fu: The Philosophical Art of Self-Defense*. Oakland: Oriental Book Sales, 1963. Paperback. Inscribed and signed in marker on the front free endpaper, "Best Wishes / Bruce Lee." A rare inscribed first edition of Lee's first book, which discusses his opinions on training and fighting techniques, including reproduced photographs and drawings. Accompanied by a letter of authenticity from Perry Lee, a well-known Bruce Lee collector and member of the board of the Bruce Lee Foundation.

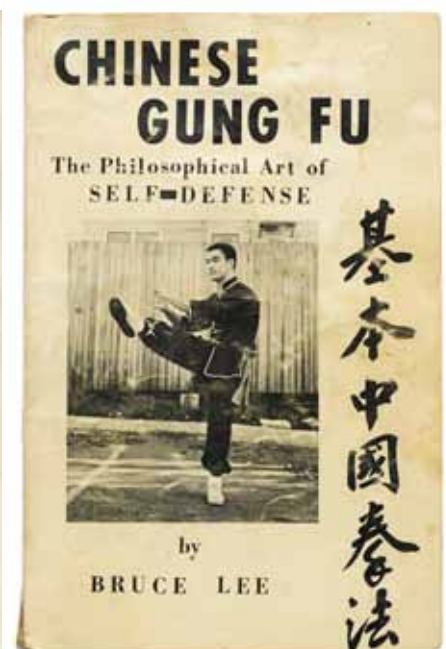
Provenance: Collection of Al Young, Seattle, Washington.

5 3/8 x 8 1/4 in.

\$7,000 - 9,000



2176



2176



2178

2177

**A Ronald Reagan tie from *Storm Warning***

Warner Bros., 1951. Brooks Brothers burgundy silk tie with white polka dots, bearing a green-lettered Warner Bros. label inscribed, "Date: Nov 1949 Prod: 733 / Name: Ronald Reagan / Storm Center." *Storm Warning*, originally called *Storm Center*, starred Reagan as a county prosecutor investigating a Ku Klux Klan murder.

Length: 52 in.

\$300 - 500

2178

**A Yvonne De Carlo "Lily Munster" cape from *The Munsters***

Black polyester cape with red interior, hood, and black ties at neck. Accompanied by a letter of provenance from Vincent Dee, the show's Costume Supervisor, stating that he was given this cape by De Carlo at the end of the series.

Provenance: Profiles in History, Hollywood Auction 26, lot 703.

\$2,000 - 3,000



2179



2180

2179

**An Excalibur sword made for *Camelot***

Warner Bros., 1967. Cast metal sword with bronze colored hilt and silver blade inscribed in Gothic-style bronze letters, "Whoso Pulleth Out This Sword Of This Stone Is Rightwise King of All England." Accompanied by a copy of the film.

Provenance: Inherited by the consignor from his uncle, Stanley Fleischer, an art director who later worked at Warner Bros. Fleischer's credits as an art director include *Christmas in Connecticut* (1945), *House of Wax* (1953), and *Damn Yankees!* (1958).

*Camelot* was adapted from the stage musical of the same name and featured Richard Harris as King Arthur. It was nominated for five Academy Awards® and six Golden Globes.

Length: 40 1/2 in.

\$1,500 - 2,500

2180

**A costume sketch of Richard Harris from *Camelot***

Warner Bros., 1967. Pencil on paper, signed ("Jack F."), inscribed at lower left, "King Arthur" and at lower right "Joust." Additionally signed ("J. Logan") by the film's director, Joshua Logan. Depicting a man wearing an armored breastplate, boots, a cape, and a crown.

12 x 16 1/2 in.

\$300 - 500



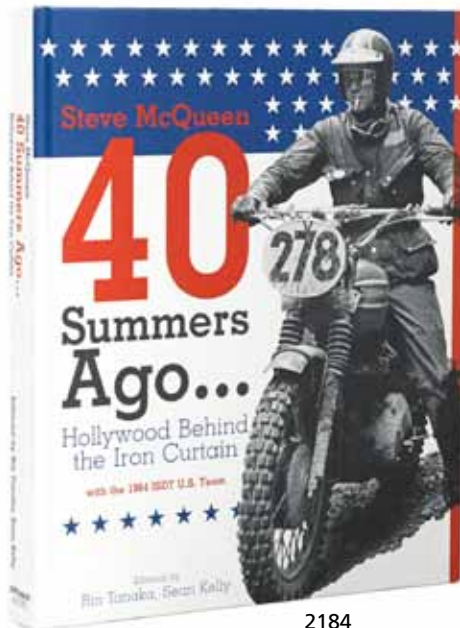
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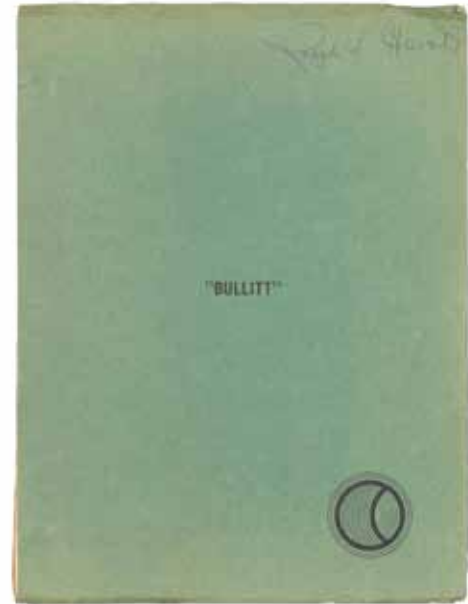
2182



2183



2184



2185

2181

**A Steve McQueen negative**

Depicting a three-quarter view of the actor with a facsimile signature.  
8 x 10 in.

**\$200 - 300**

2182

**A Steve McQueen negative**

Depicting the actor talking to director John Sturges on the set of *The Great Escape* (United Artists, 1963), stamped on the margin "Kodak Safety Film 18."

8 x 10 in.

**\$200 - 300**

2183

**A Steve McQueen negative**

Depicting the actor talking to director John Sturges on the set of *The Great Escape* (United Artists, 1963), stamped on the margin "Kodak Safety Film."

8 x 10 in.

**\$200 - 300**

2184

*Steve McQueen 40 Summers Ago ... Hollywood Behind the Iron Curtain* Tanaka, Rin and Sean Kelly. Osaka: Cycleman, 2004. Hardcover without dust jacket, as issued. First edition, signed by Dave Ekins and Ed Kretz, Jr. The story of the first American team, including McQueen and his stunt double Bud Ekins, to compete in the off-road motorcycle race the International Six Days Trial in 1964.

9 x 11 in.

**\$400 - 600**

2185

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

Xerographic Manuscript, 108pp, January 22, 1968 (with revision pages dated as late as March 28, 1968 bound in), with 47 pp shooting schedule and 8 pp list of cast and crew bound at rear, in green Solar Productions wraps, inscribed, "Ralph S. Hurst" to upper right corner. Accompanied by a call sheet and transportation list for May 27, 1968, 4 pp total.

*Provenance:* Ralph S. Hurst, the film's set decorator.

*Script:* 8 1/2 x 11 in.

**\$700 - 900**





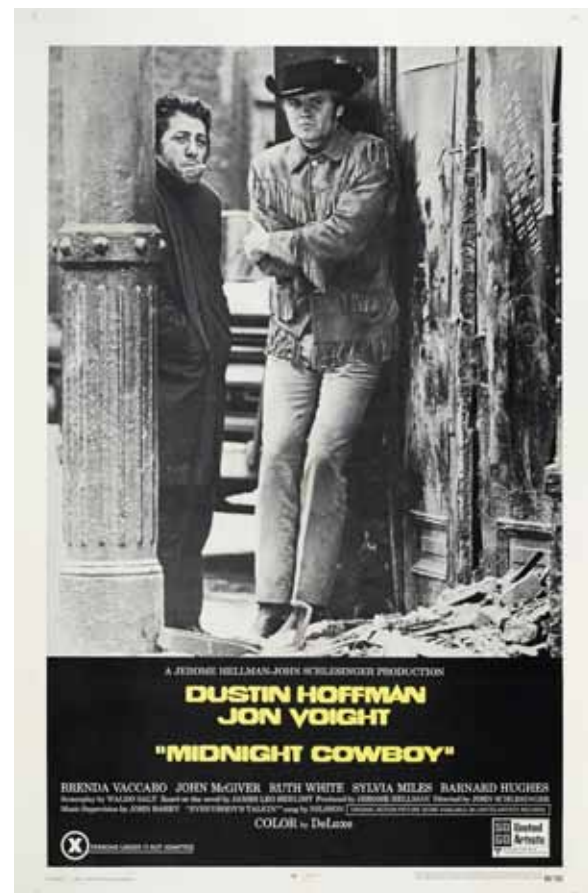
2186



2187



2188



2189

2186

*Barbarella*

Paramount, 1968. Japanese B2 poster, linen-backed. A psychedelic poster for the Roger Vadim science fiction film starring Jane Fonda.  
20 x 29 in.  
\$700 - 900

2187

*The Graduate*

United Artists, 1968. International one sheet poster, linen-backed.  
27 x 41 in.  
\$600 - 800

2188

*Butch Cassidy and the Sundance Kid*

20th Century Fox, 1969. U.S. one sheet poster, style B, linen-backed. Depicting the final scene in the classic film pairing Paul Newman and Robert Redford.  
27 x 41 in.  
\$700 - 900

2189

*Midnight Cowboy*

United Artists, 1969. U.S. one sheet poster, linen-backed. *Midnight Cowboy* won Academy Awards® for Best Picture, Best Director and Best Adapted Screenplay and is still the only X-rated movie ever to win Best Picture.  
27 x 41 in.  
\$600 - 800

2190

*The Wild Bunch*

Warner Bros., 1969. U.S. one sheet poster, linen-backed. The Sam Pecinpah Western starring William Holden, Ernest Borgnine, Ben Johnson and Warren Oates was selected for preservation in the National Film Registry by the Library of Congress in 1999.  
27 x 41 in.  
\$400 - 600

2191

*Diamonds Are Forever*

United Artists, 1971. U.S. one sheet poster. This was Sean Connery's final Eon Bond film and found him attempting to infiltrate a smuggling ring and facing down his nemesis Ernst Blofeld.  
27 x 41 in.  
\$150 - 250

2192

*Star Wars*

20th Century Fox, 1977. U.S. one sheet poster, style A, rolled.  
27 x 41 in.  
\$300 - 500

2193

*Star Wars*

20th Century Fox, 1977. U.S. one sheet poster, style C, rolled.  
27 x 41 in.  
\$300 - 500



2190



2192



2191

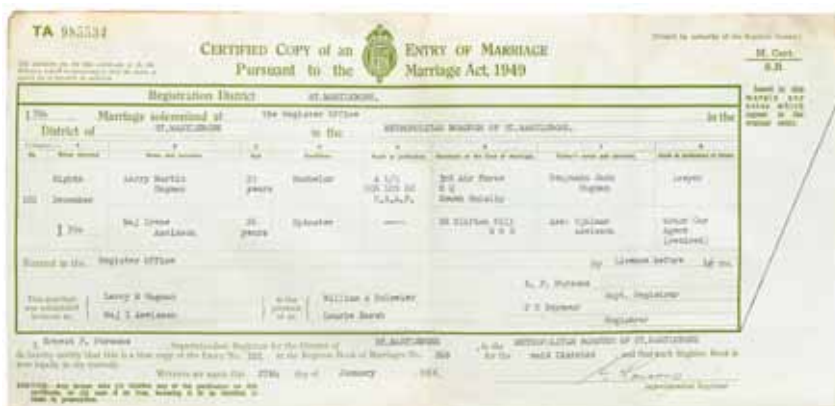


2193

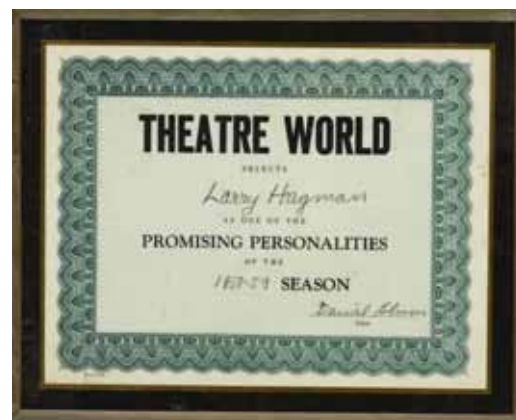




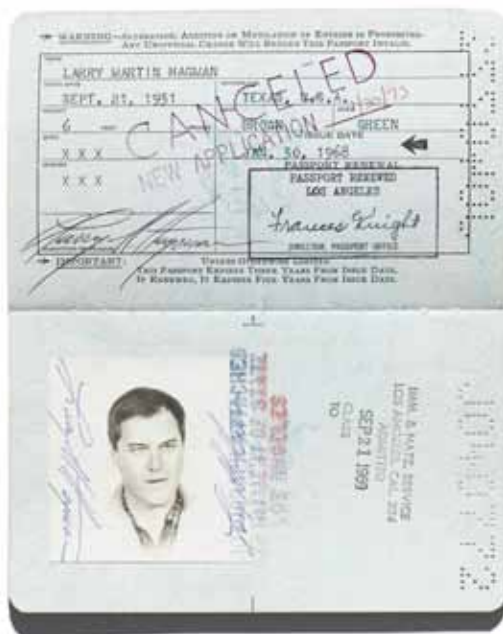




2196



2199



2197



2198

## Property from the Estate of Larry Hagman

2194

*The Empire Strikes Back*  
20th Century Fox, R-1982. U.S. one sheet poster, rolled.  
27 x 41 in.  
\$150 - 250

2195

A Francis Ford Coppola signed Japanese *Apocalypse Now* poster  
United Artists, 1979. Japanese subway poster, inscribed in black ink, "To Josh / Best / Francis Coppola / 1989." This is the most sought after *Apocalypse Now* poster, featuring a powerful image of the Huey helicopters flying over the ocean.  
58 x 41 in.  
\$800 - 1,200

2196

A Larry Hagman high school graduation program and marriage certificate  
The program from the Graduation Exercises of the Class of 1949 from Weatherford High School in Weatherford, Texas, with the list of "Candidates for Graduation" on the back cover listing Larry Martin Hagman. Together with a Certified Copy of an Entry of Marriage from the Borough of St. Marylebone, London, dated January 27, 1956, regarding the marriage of Larry Martin Hagman and Maj Irene Axelsson, signed by the Registrar.  
Program: 5 1/4 x 8 in.; Certificate: 13 3/4 x 6 1/2 in.  
\$300 - 500

2197

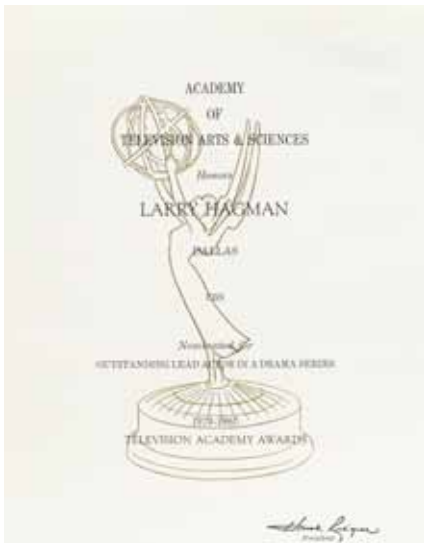
A Larry Hagman passport  
Dated July 19, 1963, signed twice ("Larry M. Hagman"). Containing stamps for Mexico, Yugoslavia, and the United Kingdom.  
3 3/4 x 6 1/8 in.  
\$400 - 600

2198

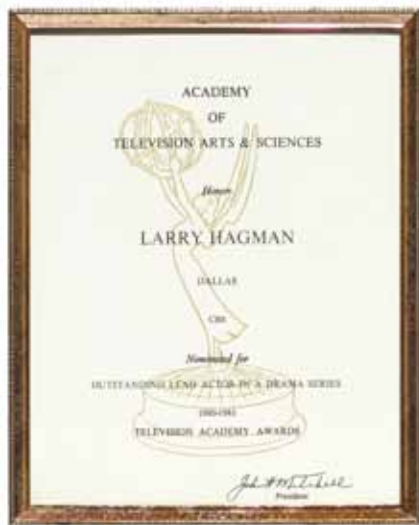
A Larry Hagman passport  
Dated January 30, 1968, signed three times ("Larry M. Hagman"), and with his handwritten address of 52 Malibu Colony, Malibu, California. Containing stamps for Trinidad and Tobago, St. Vincent, Australia, New Zealand and Brazil. During this period, Hagman was at the peak of his first phase of stardom on *I Dream of Jeannie*.  
3 3/4 x 6 1/8 in.  
\$400 - 600

2199

A pair of Larry Hagman awards  
Comprising a plaque recognizing Hagman as one of the *Theatre World* Promising Personalities of the 1958-59 season; and a People's Choice Award nomination certificate for Favorite Male TV Performer, 1983.  
Plaque: 12 1/2 x 10 in.  
\$400 - 600



2200



2201

**2200**  
A Larry Hagman Emmy nomination certificate for *Dallas*

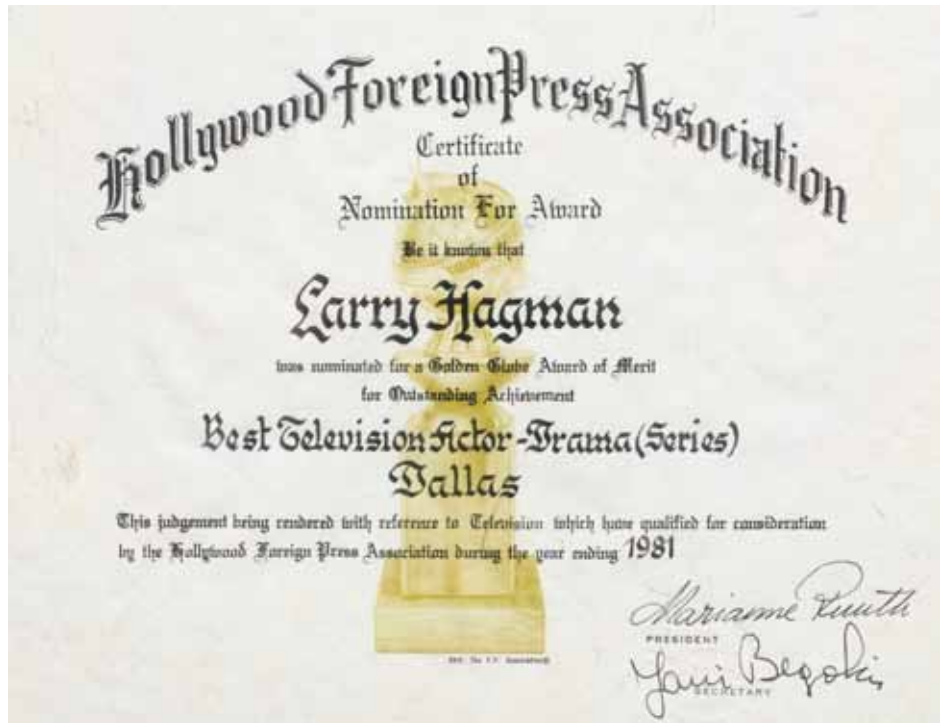
Certificate reads, "Academy / of / Television Arts & Sciences / Honors / Larry Hagman / Dallas / CBS / Nominated for / Outstanding Lead Actor in a Drama Series / 1979-1980." In its original presentation folder.

8 x 10 in.  
\$500 - 700

**2201**  
A Larry Hagman Emmy nomination certificate for *Dallas*

The certificate reads, "Academy / of / Television Arts & Sciences / Honors / Larry Hagman / Dallas / CBS / Nominated for / Outstanding Lead Actor in a Drama Series / 1980-1981." Framed. Hagman was nominated for this award in 1980 and 1981 but never won.

8 x 10 in.  
\$500 - 700



2202



2203



**2202**  
A Larry Hagman Golden Globe nomination certificate for *Dallas*

The certificate reads, "Hollywood Foreign Press Association / Certificate / of / Nomination For Award ... / Larry Hagman / was nominated for a Golden Globe Award of Merit / for Outstanding Achievement / Best Television Actor- Drama (Series) / Dallas /... during the year ending 1981. Framed. Hagman was nominated for this award in 1981, 1982, 1983, and 1985 but never won.

Overall: 14 x 11 in.; Certificate: 11 x 8 1/2 in.

\$500 - 700

**2203**  
A group of Larry Hagman memorabilia related to the 1980 Royal Variety Performance

Comprising a framed certificate congratulating Hagman on being selected to appear before Her Majesty Queen Elizabeth The Queen Mother at the Royal Variety Performance at the London Palladium on November 17, 1980. Together with an original cartoon by Stanley Franklin, published in the *Sun* on November 19, 1980 and framed with the clipping, depicting Hagman on stage as costume in J.R., with Princes Charles shooting at him from his seat in the audience. Inscribed by the artist, "Best wishes to Larry Hagman from Stanley Franklin."

Largest: 15 x 21 1/2 in.

\$300 - 500



2204



2205



2206



2207

2204

**A collection of Larry Hagman framed photographs**  
11 in all, including a photograph of J.R. and Sue Ellen's wedding on *Dallas*, a photograph of Hagman on the set of *Dallas*, standing in front of J.R.'s Mercedes with "EWING3" license plate; a photograph inscribed to Hagman by Peter Fonda; and two photographs inscribed and signed by Linda Gray.

*Various sizes*

**\$300 - 500**

2205

**A group of Larry Hagman framed photographs**  
13 in all, including images of Hagman with his wife Maj; at a TV Land event with Mary Tyler Moore, Ed Asner, and Mr. T.; hunting; and on *Dallas* with Patrick Duffy. Together with two additional frames, one Gorham sterling.

*Largest: 11 x 14 in.*

**\$300 - 500**

2206

**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**

2207

**A large collection of Larry Hagman photographs and clippings**  
Including publicity photographs; personal photographs; proof prints for Hagman's ads for Heineken beer, Schlitz beer and BVD briefs and t-shirts; a photograph of Linda Gray inscribed to Hagman; a photograph of Hagman with Burgess Meredith, inscribed by Meredith to Hagman; and a quantity of publications featuring Hagman on the cover, largely *People* and *TV Guide*.

*Largest: 16 x 27 in.*

**\$400 - 600**





2208



2209



2210



2211

**2208**  
A Larry Hagman photograph of Dallas  
Vibrant color photograph of the city's famous  
skyline, with a printed signature at lower right,  
"© Philip Stoner." Matted and framed.  
Overall: 33 x 27 in.; Photograph only: 23 3/4 x  
17 1/2 in.  
\$300 - 500

**2209**  
A large collection of Larry Hagman posters  
Approximately 75 promotional posters for Larry  
Hagman or *Dallas*, a reproduction of a 1986  
article about Hagman in the *Dallas Morning  
News*, a lobby card for *Fail Safe* (Columbia,  
1965), and a U.S. one sheet poster for *The  
Cavern* (20th Century Fox, 1966).  
Various sizes  
\$300 - 500

**2210**  
A collection of portraits of Larry Hagman  
and his children  
Charcoal and pencil on paper, signed  
indistinguishably and dated 1959-1964, framed.  
Largest: 25 1/4 x 15 1/2 in.  
\$400 - 600

**2211**  
A group of Larry Hagman memorabilia  
Comprising a framed CBS 75th anniversary  
photograph, a 1980 deed granting Hagman a  
section of Southfork Ranch in Dallas; a mounted  
reproduction of the title card and Hagman's  
credit from the opening credits of *Dallas*; and a  
framed reproduction cartoon from the *Evening  
Standard* regarding the shooting of J.R.  
Largest (overall): 26 x 22 in.  
\$400 - 600

**2212**  
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



2212



2215



2213



2214

2213

#### A collection of Larry Hagman awards

Comprising a plaque from the Weatherford, Texas Chamber of Commerce, 1994; a plaque from the County of Los Angeles for Hagman's services in promoting public health, 1987; a certificate from the City of Abilene, Texas naming Hagman an honorary citizen, 1998; a gavel from the Texas House of Representatives, 2001; a framed Medal of Honor certificate from the American Cancer Society, 1984; a framed certificate from the City of Weatherford, Texas in honor of "Larry Hagman Day," 1994; a key to the City of Austin, Texas; a Key to the City of Cleveland, Ohio; a plaque from the Malibu area California Highway Patrol, 1977; a clock gifted to Larry Hagman by St. John's Hospital and the Great American Smokeout, 1986; a plaque from the Rotary Club of Dallas, 1982; a framed UNESCO medal, 1978; and a framed certificate from the Dallas City Council to Larry Hagman's family expressing their condolences, 2012.

Largest: 15 x 18 in.

\$500 - 700

2214

#### A group of Larry Hagman awards

Six in all, comprising a HÖRZU Goldene Kamera award from 1999; a Lorimar Productions *Dallas* 300th episode commemorative paperweight; a Tiffany & Co. crystal paperweight gifted to Larry Hagman by Lorimar; a STORY Belgium award from 1981; a *T.V. Times* Top Ten 1979-1980 Most Compulsive T.V. Character Award (Male); and a crystal vase gifted to Hagman by the Weatherford Independent School District for being a Distinguished Alumnus.

Tallest: 11 1/2 in.

\$400 - 600

2215

#### 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



2216



2217

2216

#### A collection of Mary Martin awards and memorabilia

Six items total, including a framed commendation for achievement in the arts from the Northwood Institute and the Institute for Advanced Studies in the Theatre Arts, 1984; a framed commendation from the California Legislature, 1988; a framed proclamation from the City of Palm Springs for Mary Martin Day, 1988; a framed drawing by Richard D'Aiuto of Martin in her costumes from various plays, and a framed needlepoint by Mary Martin.

Largest: 16 x 22 3/4 in.

\$500 - 700

2217

#### A collection of Mary Martin awards and memorabilia

11 items total, including a framed photograph of Mary Martin and Nancy Reagan, inscribed by Reagan; a framed photograph of Mary Martin inscribed to Maj Hagman; a framed photograph of Martin with Carol Channing; a framed photograph of Martin on stage; and a heart-shaped frame owned by Martin.

Largest: 16 x 20 in.

\$300 - 500

2218

#### A Mary Martin collection of awards and memorabilia

Four items total, comprising Martin's Antoinette Perry award, inscribed on the verso, "The American / Theatre Wing / Presents to / Mary Martin / This award for her performance in / 'The Sound of Music' 1959-60"; a Korean brass dish engraved, "Hello, Dolly / October 1965 / U.S. Forces Korea / Mary Martin"; a framed photograph given to Larry Hagman by the Kennedy Center to commemorate Martin's 1989 Kennedy Center Honors; and a small silver metal box engraved, "Bon Voyage / 'Bless You' / Mark and June / May 15, 1965 / London."

Antoinette Perry (in frame): 5 7/8 x 7/8 in.

\$400 - 600

2219

#### A Mary Martin collection of albums

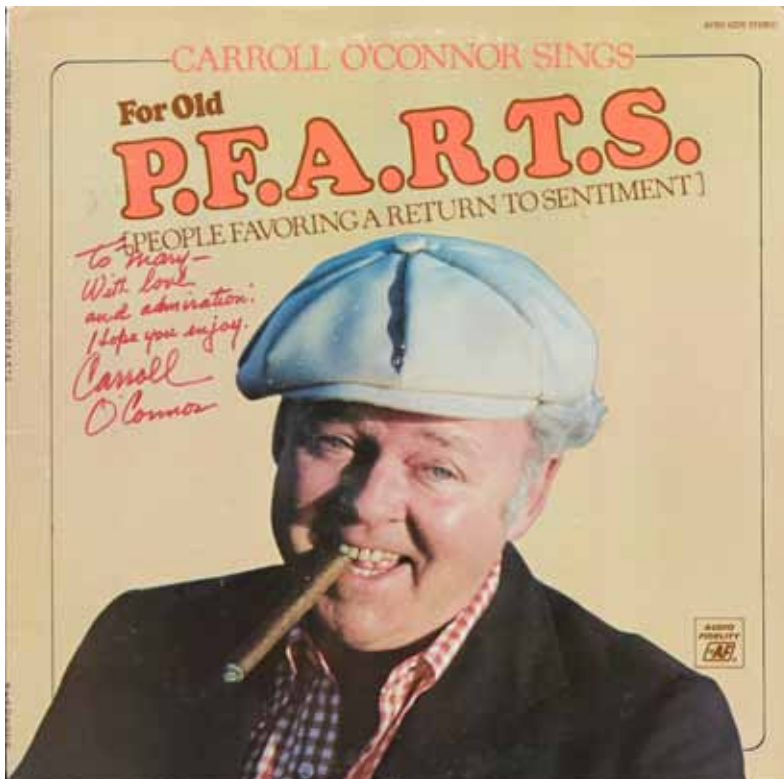
Approximately 40 Mary Martin albums owned by Martin herself, together with albums inscribed to her by Bobby Short and Carroll O'Connor.

12 x 12 in.

\$300 - 500



2218



2219



2220

**A group of Mary Martin picture frames**

Six total: one small Tiffany & Co. sterling silver frame engraved, "Carol Loves Mary," a gift from Carol Channing; a Cartier sterling silver frame engraved, "'Some enchanted evening' / London Nov. 1st 1951"; a Tiffany & Co. sterling frame engraved "March 3, 1983," containing a photograph of Martin meeting the Queen of England; a silver metal frame engraved "Miss Mary Martin / Royal Entertainment / April 20, 1983 / Court of Never Neverland," containing a photograph of Martin, the Queen and Nancy Reagan; and a silver metal frame containing a photograph of Martin and Reagan, inscribed and signed by Reagan, "To dear Mary- / With all my love always- Nancy."

Largest: 8 x 10 in.

\$500 - 700



2220

2221

**A collection of Mary Martin awards and memorabilia**

Comprising a key to the City of San Francisco, 1984; a framed "Mary Martin Day" proclamation from the City of San Francisco; a framed award from the Congressional Arts Caucus; a framed honorary doctorate certificate from the University of Redlands, 1982; a framed Award of Merit from the City and County of San Francisco, 1986; a program for *Legends!*; a framed poster for *Legends!* signed by Mary Martin, Carol Channing and others; and a framed group of photographs of Channing and Martin; and a program signed by Martin.

Largest: 14 x 22 1/2 in.

\$400 - 600



2221

2222

**A group of Larry Hagman and Mary Martin related paintings**

Comprising a pair of portraits of Hagman, one by Michael Vollbach, gifted to Hagman by the New York Division of the American Cancer Society in 1987, the other by D. Farrington, dated November 1995; together with two paintings by Mary Martin, one showing Hagman and his family, inscribed by Martin, "To / The Malibu Family / Love / Mom / 1978," and a second painting of a pastoral scene signed ("Mary Martin") by the actress.

Largest (overall): 30 1/2 x 41 in.

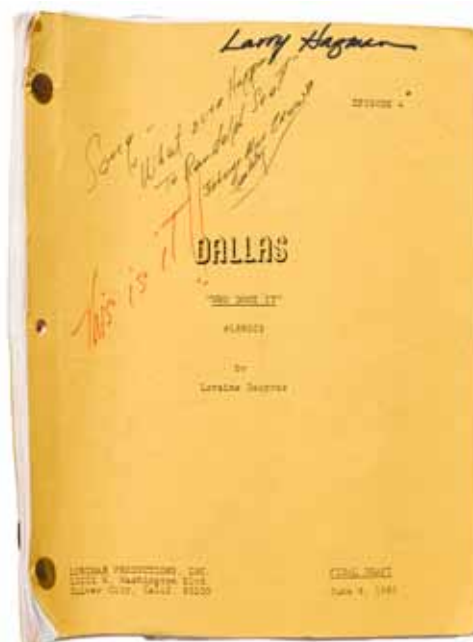
\$500 - 700



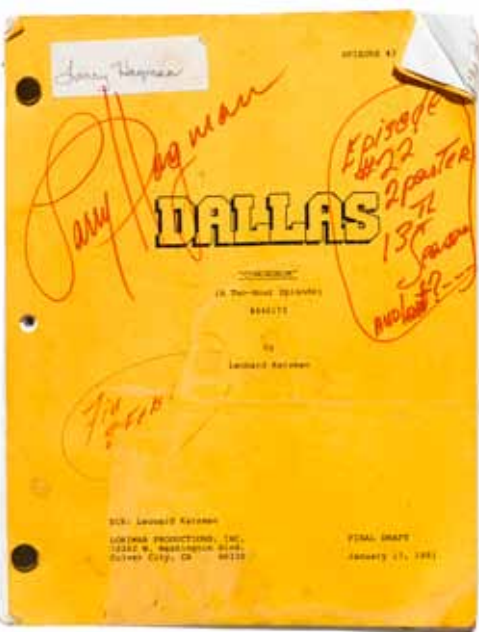
2222



2223



2224



2225



2226

2223

#### A collection of Larry Hagman *Dallas* scripts

Bound in brads, 1979-1990, including 16 scripts from season 3, 9 scripts from season 6, and 12 scripts from various other seasons of the show. Together with one script from *Knot's Landing*. The majority of the scripts are annotated and/or signed by Hagman.

8 1/2 x 11 in.

\$800 - 1,200

2224

#### A Larry Hagman *Dallas* script for "Who Done It"

Bound in brads with a yellow cover reading "Final Draft," dated June 6, 1980, inscribed "Larry Hagman" at upper right and additionally inscribed by the actor, "Song- What ever Happened / to Randolph Scott" and "This is it!" Interior pages are additionally annotated by Hagman. Hagman's script for season 4, episode 4, in which J.R.'s attempted killer is revealed.

8 1/2 x 11 in.

\$300 - 500

2225

#### A Larry Hagman script for the final episode of *Dallas*

Bound in brads, with a yellow cover marked "Final Draft," and a label inscribed "Larry Hagman," the cover signed by the actor ("Larry Hagman") and inscribed by him, "Episode / #22 / 2 parter / 13th / Season / and Last?---" Actually episode 22 of the fourteenth season, "Conundrum" was indeed the soap opera's last episode. The script is annotated by Hagman and includes a call sheet as well as the episode's shooting schedule.

8 1/2 x 11 in.

\$300 - 500

2226

#### A Larry Hagman "Jock Ewing" pistol case

Fleece-lined black vinyl zippered case, stamped in gold on both sides, "Jock Ewing."

13 x 8 in.

\$400 - 600



2227

2227

**A Larry Hagman *Dallas* director's chair**

Wooden director's chair with black canvas seat and back, with back reading "*Larry Hagman*" on one side and "*Dallas*" on the reverse. Dating from the TNT *Dallas* series, and accompanied by the board which Hagman used during autograph signings, signed ("Larry Hagman") by the actor. Chair (assembled): 21 1/2 x 14 x 46 in.; Autograph board: 12 x 12 in. \$500 - 700

2228

**A Larry Hagman collection of flags**

11 in all, including two flags reading "Liberty," one "Dallas" flag, one "San Francisco" flag, one Isle of Man flag, and a green flag in the form of a check from Lorimar Productions to Larry Hagman for \$2,025,000, dated May 29, 1992. Hagman's Malibu house was typically surrounded by flags. Various sizes \$300 - 500



2228



2229



2230

2229

**A group of photographs of Larry Hagman and the *Dallas* cast**

Comprising a framed photograph of Hagman and the cast on set and six matted TV Guide and TV Guide Canada cover prints featuring photographs or illustrations of the cast.

Largest (overall): 16 x 20 in.

\$300 - 500

2230

**A group of large reproduction photographs of Larry Hagman**

Comprising images of Hagman as a baby and a boy in military school, posing in his Santa Monica home, and two images of him with the *Dallas* cast. Together with a framed group of *Time* magazine clippings from August 11, 1980, with Hagman on the cover, and a colored pencil portrait of the actor.

Largest: 35 x 45 in.

\$300 - 500





2231

2231

**A group of Larry Hagman framed photographs**

Comprising one of Hagman sitting outside his Malibu house reading the *National Enquirer*, one frame containing three photographs of Hagman in the 1950s-'60s, one photograph of him with his mother, and one 3D collage of Hagman in costume as J.R. Ewing.

*Largest: 20 3/4 x 8 3/4 in.*

**\$200 - 300**

2232

**A group of Larry Hagman license plates**

One pair from the District of Columbia from the 54th Presidential Inauguration, 2001, reading "HAGMAN." Together with a second pair from California with a 2006 registration sticker, reading "LUV DALY."

*12 x 6 in.*

**\$300 - 500**



2232

2233

**A Larry Hagman Bohlin monogrammed belt**

Black leather belt with engraved sterling silver diamond pattern, stamped on the interior, "Edward H. Bohlin," with sterling silver buckle engraved with a scrolling floral pattern and "LH" in 10kt gold.

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

2234

**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 Southfork belt buckle.

*TNT buckle: 4 x 3 1/8 in.*

**\$600 - 800**

2235

**A Larry Hagman collection of belts**

Five in all, comprising one black woven leather with silver beads and a silver and gold "H" clasp; one brown leather belt with multicolored beads and sterling silver buckle stamped "Daslin 925"; one black leather with multicolored beads and a sterling silver buckle stamped "RDM Sterling"; and two Japanese silk obis.

*Various sizes*

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

2236

**A Larry Hagman collection of belt buckles**

11 in all, including an "Antelope" buckle, a "Space Shuttle" buckle, a buckle with an eagle hologram, a "Farmworkers AFL-CIO" buckle, a buckle with "JR" in rhinestones, and a *Dallas* buckle, numbered 18 of 100 and dated 9-12-80.

*Largest: 3 1/4 x 2 5/8 in.*

**\$300 - 500**



2233



2234



2235



2236

2237



2238

2237

#### A group of Larry Hagman belt buckles

Eight in all: one bone; one metal with an Art Nouveau-style image of a woman; one reading *The Eagle Has Landed* / 1943 1976," with an image of an eagle with a swastika in its talons, the reverse inscribed, "Thanks / Jack Weiner- / David Niven Jr," apparently a cast gift from that film; one tan leather embroidered "H"; two metal from Willow Bend Polo and Hunt Club, Dallas; one metal by Oden Inc, reading "Larry"; and one by Award Design Medals with an "H" in 24kt gold.

Largest: 4 1/2 x 3 in.

\$500 - 700

2238

#### 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



2239



2240



2241



2242



2239

**A Larry Hagman collection of desk accessories**  
Comprising a wooden box containing "Larry Hagman" personal stationery; a "Larry Hagman" stationery die; a wooden desk set with two inkwells; a sterling silver-handled letter opener engraved "Love Letters", together with Hagman's copy of the script for that play; a brass pot engraved with a sun motif, inscribed "Ortiz ©79 41/ 50 New Mexico"; and a quantity of "Larry Hagman" fake currency.  
*Various sizes*  
**\$300 - 500**

2240

**A Larry Hagman collection of bull-themed objects**  
Comprising a bronze sculpture of a longhorn, signed, dated, and numbered, "1985 Connolly 88/150"; a cast metal bull figurine; a skull with silver metal ornamentation; a footstool with horn legs and two Maitland-Smith rattan-wrapped horn hood ornaments.  
*Hood ornaments: 28 x 11 x 6 1/2 in.*  
**\$400 - 600**

2241

**A Larry Hagman Bruce Killen bronze eagle sculpture**  
Bronze figure of an eagle's head, signed and numbered on the underside of the sculpture, "91 / Killen / © / 53/350."  
*With base: Approximately 7 x 5 x 6 1/8 in.*  
**\$500 - 700**

2242

**A Larry Hagman sculpture and kaleidoscope**  
Bronze sculpture of a bearded man in a hat, unsigned, mounted on a wood base. Together with a brass kaleidoscope.  
*Sculpture (with base): 13 x 8 x 9 1/4 in.*  
**\$300 - 500**

2243

**A Larry Hagman collection of Zandra Rhodes memorabilia**  
Comprising two limited edition posters signed and inscribed to Larry and Maj Hagman, a promotional poster for Rhodes' book *The Art of Zandra Rhodes*, three framed photographs of Rhodes with the Hagmans, an unframed photograph of Rhodes and the Hagmans at the opening of the Fashion and Textile Museum in London, and a Zandra Rhodes scarf, belt, and jacket.  
*Various sizes*  
**\$300 - 500**

2244

**A Larry Hagman collection of accessories**  
Comprising two sets of two flasks each with a deck of playing cards in between, in red leather cases, one stamped in gold, "L.H. and the other stamped "Maj"; a small silver metal flask engraved, "To Larry / Gigi and Rosanna"; a silver metal flask with a central brown leather medallion with a fish on it; and a silver metal covered vegetable dish, engraved "Larry Hagman / Merry Christmas / 1984 / 'Skippy.'" *Vegetable dish: 8 1/2 x 8 x 5 in.*  
**\$300 - 500**

2245

**A collection of Larry Hagman glasses**  
Comprising five pairs of reading glasses and five pairs of sunglasses.  
*Various sizes*  
**\$400 - 600**

2246

**A Larry Hagman owned R. Lalique perfume bottle**  
Rene Lalique "Relief" molded glass perfume bottle and stopper, from a design introduced in 1924 (Marcilhac Foruil-7 p. 938). Marked "Paris-France / R. Lalique" on underside.  
*With stopper: 4 3/4 x 1 1/2 x 5 3/4 in.*  
**\$400 - 600**





2243



2246



2244



2245



2247



2248



2249



2250

2247

#### A Larry Hagman collection of accessories

Comprising a Tiffany & Co. sterling silver pill box engraved on the lid, "L.H. / Delivered / 8-22-95," and on the interior, "Love, / V.P.," likely a gift from Victoria Principal on the occasion of Hagman's successful liver transplant; a black leather bolo tie with sterling silver and gold bolo and sterling silver tips; a "One Shot Past Shooter" bolo tie and "Life Member" pin from the One Shot Antelope Hunt Club; and a sterling silver and hardstone bolo tie; a brown leather necklace with beaded pouch; a necklace with carved bone pendant in the form of a whale's tale. Together with a red raffia box and a red Chinese box containing a rattlesnake's rattle which Hagman kept for good luck.

*Various sizes*

**\$500 - 700**

2248

#### A Larry Hagman Bohlin sterling belt buckle and bolo

Buckle engraved with a longhorn and scrolling decoration, engraved on the reverse, "Edward H. / Bohlin / Hollywood, Cal. / Sterling." Together with a round sterling bolo with 10k gold decoration, adorned with a ram's head and a rope border. Engraved on the reverse, "Edward H. / Bohlin / Hollywood, Cal. / Sterling 10K."

*Buckle: 5 x 3 in.*

**\$500 - 700**

2249

#### A Larry Hagman collection of leather accessories

Comprising a hide backpack, a braided leather whip with a wooden handle, a canvas and leather utility belt, a black leather holster belt, a brown leather cartridge belt, and six water or wine jugs, including one gourd and one hide.

*Various sizes*

**\$400 - 600**



2251



2252



2253



2254

2250

**A Larry Hagman group of accessories**  
Comprising an African beaded mask, an African beaded wall hanging, and four wool saddlebags.  
*Wall hanging: 48 x 13 in.*  
**\$300 - 500**

2251

**A pair of Larry Hagman plaster foot casts**  
Each inscribed in the plaster, "940927 / Hagman," with various other annotations in pencil and ink.  
*10 1/4 x 3 3/4 in.*  
**\$300 - 500**

2252

**A Larry Hagman trombone**  
Conn trombone with hard case.  
*Case: 35 x 10 in.*  
**\$300 - 500**

2253

**A Larry Hagman collection of walking sticks**  
11 total, including a parrot-handled cane, a dragon-handled cane, and a yellow and green paint-decorated and beaded wooden cane containing marbles, decorated with ribbons, with a man in a top hat at the handle.  
*Longest: 73 in*  
**\$500 - 700**

2254

**A Larry Hagman collecting of sporting equipment**  
Comprising a wooden oar decorated with Ancient Egyptian and other motifs, a Bear Archery bow, a Rawlings Adirondack Big Stick Professional Model baseball bat reading "Larry Hagman," a Gucci hunting knife, and a scimitar.  
*Oar: 65 x 6 in.*  
**\$300 - 500**





2255

2255

**A collection of Larry Hagman hunting accessories**

Comprising 11 gun cases; seven blaze orange or camouflage baseball caps; a pair of binoculars; Larry Hagman's certificate of completion for California Concealed Weapons training; Larry Hagman's California hunting license, 2007-2008; Larry and Maj Hagman's British Columbia angling licenses and Maj Hagman's Canadian tidal waters sport fishing license, all from 1999. *Largest gun case: 30 x 8 in.*

**\$400 - 600**

2256

**A collection of Larry Hagman luggage**

Comprising a Holland & Holland dark brown leather cartridge bag monogrammed "L.M.H."; two handmade brown leather duffel bags, one with a luggage tag from the Sheraton Anchorage with Hagman's business card in it; a brown tooled leather business card binder with "Larry" on the cover; a South Texas Charity Quail Hunts carry-on bag inscribed, "Majlar Productions," and a large Cabela's duffel bag with "Larry Hagman" labels on it. *Largest: 18 x 38 x 12 in.*

**\$400 - 600**



2256

2257

**A Larry Hagman collection of hats**

12 in all, including a Scottish wool tam with a red pom-pom, six Tyrolean wool or velour hats, and two British tweed driving caps.

*Various sizes*

**\$400 - 600**



2257

2258

**A Larry Hagman collection of hats**

14 in all, including a Long Beach Fire Dept. helmet, a Los Angeles County Fire Dept. helmet, a Charlie 1 Horse straw hat, two top hats, two helmets with horns, and a Lock & Co. bowler hat adorned with silk flowers.

*Various sizes*

**\$400 - 600**



2258

2259

**A Larry Hagman collection of hats**

15 in all, largely military or police, including a Stetson Royal Canadian Mounted Police hat, a New York Central Rail conductor's hat, and two British policeman's helmets. Together with a copy of the July 21, 1979 issue of *TV Guide*, containing an article about Hagman's hat collection, with a photograph of him wearing a hat identical to one of the British policeman's helmets in this lot.

*Various sizes*

**\$400 - 600**



2259



2260



2262



2261

2260

#### A Larry Hagman collection of motorcycle helmets and accessories

Seven motorcycle helmets, together with a black bandanna, a black denim "Love Ride 2008" jacket, a group of "Love Ride" passes, a "Love Ride Switzerland 1997" t-shirt, black baseball caps from "Love Ride 2008" and "Love Ride 2011," and car-shaped coin bank from "Love Ride 1993."

*Various sizes*

**\$300 - 500**

2261

#### A group of Larry Hagman motorcycle clothing and accessories

Comprising a long black leather jacket with fringe and silver accents, bearing a label reading "Boucher Santa Fe Handmade for Larry Hagman," a Borsalino black leather cap, a "Harley Parking Only" sign, a Harley-Davidson throw blanket, and a metal and stone sculpture of a skull with a gold tooth wearing a motorcycle cap and goggles.

*Various sizes*

**\$400 - 600**

2262

#### A group of Larry Hagman clothing

Nine pieces in all, including a black wool and leather vest embroidered "Dallas / 2012"; a brown leather vest with fringe, beading and silver conchos made by Mealey Pitic Leather; and black and tan "Team Hagman" shirts.

**\$400 - 600**



2263



2265



2264

- 2263**  
**A group of Larry Hagman coats**  
 Comprising a black Beretta quilted cotton jacket, a red wool Native American-inspired blanket coat with fringe and beading, a J. Peterman tan corduroy sports coat, and a Willis & Geiger olive green shooting jacket.  
*Various sizes*  
**\$300 - 500**
- 2264**  
**A Larry Hagman tuxedo**  
 Comprising a Ermenegildo Zegna black tuxedo jacket and pants, a Brooks Brothers white tuxedo shirt, a pair of suspenders, two cummerbunds, and a bow tie.  
**\$300 - 500**
- 2265**  
**A Larry Hagman Chinese lion dance mask**  
 Paper mache, fabric, metal, displayed in an acrylic case. Handmade lion dance mask, typically used in Chinese New Year performances.  
*Case: 28 x 20 x 17 in.*  
**\$300 - 500**



Property of various owners

2266

**A dancer's costume from the "Beauty School Dropout" sequence in *Grease***

Paramount, 1978. Trapeze-style metallic silver minidress with scattered silver sequins and attached bib covered in clear woven cellophane and finished with braided iridescent sequin trim. No labels present but the interior is inscribed in black ink, "MIMI," likely referring to Mimi Lieber, who is credited as a dancer in the film.

*Provenance:* Profiles in History, *Hollywood Auction* 26, December 17, 2006, lot 788.

"Beauty School Dropout" is one of *Grease*'s most memorable musical numbers, featuring Frankie Avalon as The Teen Angel serenading Frenchie, while a group of women dance around him in silver smocks with curlers in their hair.

**\$500 - 700**

2267

**A pair of Warden Neil costume designs for Lucille Ball and Bob Hope**

The sketch of Lucille Ball for an appearance on a Bob Hope Special depicts the actress in a long sparkly gown with matching shawl, and the sketch of Bob Hope shows him as Jack Frost, with snowflakes shooting out of his fingertips. The pair of comedians had a long friendship and working relationship, starring in four movies together and making dozens of appearances on each others' television shows.

*Ball:* Overall: 20 x 30 in., *Drawing only:* 13 7/8 x 17 in.; *Overall:* 20 x 30 in.

**\$400 - 600**

2268

**A group of four Warden Neil costume designs**

Comprising a design for Rock Hudson as host of *Superstunt II* (NBC, 1980), depicting the actor in a gray three-piece suit with cowboy boots and a cowboy hat; a design for an Ann-Margret performance in Las Vegas, depicting the actress in a long pink gown; a design for Martin Sheen and Maryam D'Abo in *Tales from the Crypt* (HBO, 1993) depicting the pair as a vampire and a showgirl, respectively; and a design for a man and woman on *Dancing With The Stars* (ABC).

*Largest:* 19 1/4 x 29 3/4 in.

**\$500 - 700**

2269

**A group of six Perry Ellis fashion sketches**

Pencil and ink on paper, one with attached fabric swatches. Two inscribed "Perry Ellis 1984," two inscribed "Portfolio 1984," two inscribed "Perry Ellis Portfolio Fall 1985" (these two are menswear designs, the remainder are women's). Portfolio was the designer's lower-priced diffusion line, founded in 1975 and revived in 1985. Ellis was one of the preeminent American designers of the 1980s and was best known for adapting menswear silhouettes for women's figures, as seen in these designs.

*Largest:* 14 x 17 in.

**\$300 - 500**



2266



2267



2268



2269



2270



2271



2272



2273

**2270**  
A director's chair for Mickey Rooney  
Wooden frame with a red canvas seat and back, with a white cotton label on the seat back reading "Mickey Rooney." Likely from *The Domino Principle* (AVCO, 1977).  
21 3/4 x 16 x 35 in.  
**\$400 - 600**

**2271**  
A director's chair for Gene Hackman  
Wooden frame with a red canvas seat and back, with a white cotton label on the seat back reading "Gene Hackman." Likely from *The Domino Principle* (AVCO, 1977).  
21 3/4 x 16 x 35 in.  
**\$400 - 600**

**2272**  
A Muhammad Ali signed photograph  
A later printing of the famous image of Ali standing over Sonny Liston during their landmark 1965 fight, signed ("Muhammad Ali") by the boxer in black ink.  
7 7/8 x 9 7/8 in.  
**\$1,000 - 1,500**

**2273**  
An Al Pacino and Sydney Pollack signed photograph  
Promotional still for *Bobby Deerfield* (Columbia/Warner Bros., 1978), signed in blue ink by Pacino and in black ink by Pollack. Pacino starred in the film as a race car driver, receiving a Golden Globe nomination for Best Actor for his performance.  
9 7/8 x 8 in.  
**\$200 - 300**

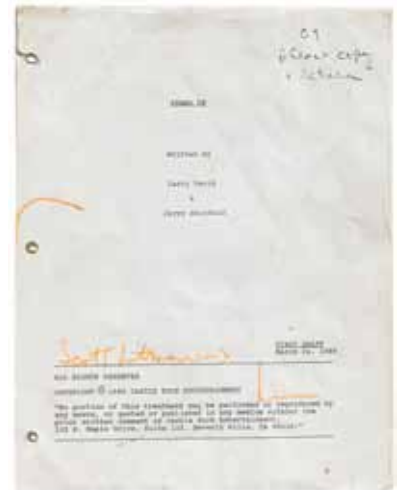
**2274**  
A collection of Dana Wynter received correspondence  
Including an autograph postcard signed by Tom Selleck; an autograph letter signed by Jack Benny; and autograph letter signed by Angela Lansbury; two autograph letters signed by King Vidor; an autograph letter signed by John Hurt; a signed photograph of King Hussein of Jordan; and a number of letters from Roy Welensky, the last Prime Minister of the Federation of Rhodesia and Nyasaland.  
*Provenance:* Estate of Dana Wynter  
*Largest:* 8 1/2 x 11 in.  
**\$500 - 700**



2274



2275



2277



2276

2275

**A Fred Astaire signed contract for *The Purple Rose of Cairo***

Four page contract dated April 3, 1985, signed ("Fred Astaire") regarding the use of "Cheek to Cheek" on the soundtrack of the Woody Allen film *Purple Rose of Cairo*. Together with a handwritten note regarding the delivery of the contract reading, "ICM /Messenger / Will Call / for / Mike Black Offices."

8 1/2 x 11 in.

\$300 - 500

2276

**A group of three George Hurrell photographs of Tracey Ullman**

Gelatin silver prints, all signed in pencil ("Hurrell") on the lower margin, all matted and framed.

Largest, overall: 17 1/2 x 20 1/2 in.; Largest, image size: 8 1/2 x 10 3/4 in.

\$600 - 800

2277

**The first draft script for the pilot of *Seinfeld***

Xerographic manuscript, by Larry David and Jerry Seinfeld, titled *Stand Up*, first draft, 47 pp, Castle Rock Entertainment, Beverly Hills, CA, March 24, 1989, three hole punch to left margin, inscribed at upper right, "09 / please copy / & return."

The first draft of the pilot episode of the hugely successful 1990s sitcom, then titled *Stand Up*, later to become *The Seinfeld Chronicles* and finally, *Seinfeld*. The script includes the characters Jerry, George, and Kramer as well as the coffee shop and Jerry's apartment, but differs from the pilot that was shot in April 1989 and aired in July of that year.

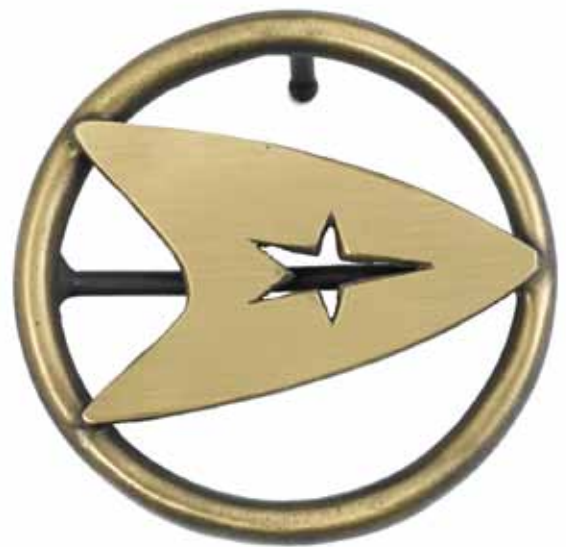
8 1/2 x 11 in.

\$300 - 500





2278



2279



2280



2280A



2281



2282



2283

#### 2278

**A Star Wars RIAA Platinum Video Award**  
Plaque reading "Presented to / Lucasfilm / for more than 50,000 sales / with retail value over \$2,000,000 / of the video recording 'Star Wars'" with the RIAA Video logo.

*Provenance:* obtained by the consignor while she was working in television at Fox.

12 1/4 x 16 1/4 in.

**\$400 - 600**

#### 2279

**A Star Trek Federation belt buckle**

Brass, of the same type worn by cast members with their Federation uniforms, given to Production Manager Austen Jewell on the set of *Star Trek II: The Wrath of Khan*.

*Diameter:* 2 1/2 in.

**\$300 - 500**

#### 2280

**A pair of Spock ears from *Star Trek II: The Wrath of Khan***

A pair of production made foam latex prosthetic ears displayed in an acrylic case with red cloth backing and a brass plaque reading "Mr. Spock / Original Ears / *Star Trek II* / 1981," with the business card of makeup artist Werner Keppler displayed on the verso. Presented to Production Manager Austen Jewell, and accompanied by the envelope sent to him with the ears, inscribed "Austen Jewell / c/o The 'Star Trek' Co / Studio," and an additional thank you note signed by Leonard Nimoy, William Shatner, and DeForrest Kelly.

*Case:* 6 1/4 x 4 in.

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

#### 2280A

**A prop poster from *Batman Returns***  
Warner Bros., 1992. Poster from the evil Penguin's campaign to take over Gotham City, reading "Oswald Cobblepot for Mayor." Framed.

*Poster:* 62 1/4 x 30 1/2 in.

**\$400 - 600**

#### 2281

**A Renee Zellweger costume from *Chicago***  
Miramax, 2002. A pink burnout velvet robe with lace trim and ribbon rosette closure, together with a blush-colored lace-trimmed silk camisole and matching tap pants, and a pair of distressed pink leather mules with 3-inch heels and lace rosette shoe clips. Zellweger wears this costume at the beginning of the film, when she shoots her boyfriend after learning that he has been lying to her. Zellweger was nominated for a Best Actress Academy Award® for her role as Roxie Hart.

*Provenance:* Premiere Props, November 18, 2006, lot 195. Accompanied by a Certificate of Authenticity from Miramax Films/Premiere Props.

**\$800 - 1,200**

#### 2282

**A Christine Baranski costume from *Chicago***  
Miramax, 2002. A double v-neck dress with a brown crepe top and attached dropped-waist pleated olive green wool tweed skirt; together with a matching tweed coat with brown faux-fur collar. Baranski portrays the reporter Mary Sunshine, whose coverage of Roxie Hart's murder trial helps create a media storm around the aspiring entertainer. She wears this suit to Hart's press conference.

*Provenance:* Accompanied by a Certificate of Authenticity from Miramax Films/Premiere Props.

**\$400 - 600**

#### 2283

**A dancer's costume from *Chicago***  
Miramax, 2002. Comprising a showgirl's two-piece gold costume and shoes and a red and gold net headpiece from "Razzle Dazzle"; and a long hot pink and red feather boa worn by one of the dancers in "All I Care About." Accompanied by Certificates of Authenticity from Miramax/Premiere Props. *Chicago* was both directed and choreographed by Rob Marshall, who has received four Tony nominations for his choreography.

**\$300 - 500**



2284



2285



2288

#### 2284

**A Mariah Carey dress and boa from *Glitter***  
20th Century Fox/Columbia, 2001. A pink beaded strapless minidress with fringe, with interior boning and a strapless bra sewn in. Bearing the label "Marc Happel Ltd New York." Happel is the Director of Costumes for the New York City Ballet and has also designed for theater and film.

*Provenance:* Profiles in History, Auction 27, April 5, 2007, lot 484 (partial).

**\$600 - 800**

#### 2285

**A Queen Latifah gown from *Hairspray***  
New Line, 2007. Gold mesh gown with red lining, red marabou trim at the cuffs and hem and a wide gold vinyl belt. Hanger bears a "New Line Cinema Special Events" label and an additional typed label reading, "Queen Latifah / Gold Gown with Red Trim / 1394."

*Provenance:* 2007 New Line Cinema charity auction of costumes from *Hairspray* on eBay. Accompanied by a Letter of Authenticity from New Line Cinema.

Queen Latifah plays Motormouth Maybelle, a record store owner and R&B DJ and wears this costume during the musical number "You Can't Stop the Beat." She also appears in this costume on the film's poster.

**\$700 - 900**

#### 2286

**A Queen Latifah leopard print gown from *Hairspray***

New Line Cinema, 2007. Full-length leopard print gown with gathered bodice and angel sleeves. Accompanied by the original hanger with New Line Cinema Special Events label reading, "Queen Latifah / Leopard Gown / 1385" and additional label on the garment bag reading in part, "Queen Latifah's Leopard Gown / from HAIRSPRAY / Wardrobe." Latifah wears this gown when her son Seaweed brings Tracy, Penny, and Link to his mother's record store, and they do two musical numbers, "Run and Tell That," and "Big, Blonde, and Beautiful."

*Provenance:* 2007 New Line Cinema charity auction of costumes from *Hairspray* on eBay. Accompanied by a Letter of Authenticity from New Line Cinema.

**\$400 - 600**

#### 2287

**A Billy Crystal cowboy hat from *City Slickers***

Castle Rock, 1991. Black Stetson 4X Beaver cowboy hat with a braided horsehair band. Bearing a worn stamp on interior band from Boot City in Lubbock, Texas. Billy Crystal produced and starred in *City Slickers* and received a Golden Globe Nomination for Best Actor in a Comedy or Musical for his role.

*Provenance:* Given to the consignor by a friend who worked for Castle Rock.

**\$500 - 700**

#### 2288

**A prop painting from *Bram Stoker's Dracula***  
Columbia, 1992. Acrylic on canvas, framed.

Depicting a nude man with a handlebar mustache, with his hands tied behind his back. Directed by Francis Ford Coppola, *Bram Stoker's Dracula* starred Gary Oldman as Dracula and costarred Keanu Reeves, Winona Ryder, and Anthony Hopkins.

*Overall:* 23 1/2 x 32 1/2 in.; *Within frame:* 18 1/2 x 27 1/2 in.

**\$600 - 800**

#### 2289

**A Leonardo DiCaprio belt from *Gangs of New York***

Intermedia/Initial Entertainment, 2002. A wide brown leather belt with whipstitching, suede accents, two buckles, and silver metal bolts. Two piece of masking tape adhered to the interior are inscribed, "Amsterdam / Clean Belt N.2." *Gangs of New York* was nominated for ten Academy Awards®, including Best Picture and Best Director, and was DiCaprio's first of many films with director Martin Scorsese. Accompanied by a wardrobe tag inscribed "surgeon" on one side, and "Amsterdam / Battle Belt / No2 / Clean" on the other side.

*Provenance:* Premiere Props, November 19, 2006, lot 674. Accompanied by a Certificate of Authenticity from Miramax Films/Premiere Props.

**\$200 - 300**





2287



2289



2288



2290



2291

2290

**A Ryan Gosling tie from *Lars and The Real Girl***

Metro-Goldwyn-Mayer, 2007. Synthetic blue and brown striped tie with label from "Avanti California." Ryan Gosling was nominated for a Golden Globe for Best Actor-Comedy or Musical for his role in this film.

Length: 56 in.

\$200 - 300

2291

**A Woody Harrelson belt buckle from *No Country for Old Men***

Miramax/Paramount Vantage, 2007. Silver metal belt buckle with engraved chevron pattern and agate central medallion. Worn by Harrelson as Carson Wells in the Coen Brothers film, which was nominated for eight Academy Awards® and won four, including Best Picture.

Provenance: Miramax/Paramount Vantage/Premiere Props auction on eBay, 2007.

3 x 2 in.

\$200 - 300

2292

**A Philip Seymour Hoffman coat, sweater, and scarf from *Capote***

Miramax, 2005. Comprising a full-length camel wool overcoat with a label from Tam Custom Tailors (located in Winnipeg, Manitoba, where part of the film was shot), a Brooks Brothers wool fair isle sweater and a long brown-gray wool scarf. *Capote* won a Best Actor Oscar® for his portrayal of the legendary author.

Provenance: Premiere Props, November 18, 2006, lot 113. Accompanied by a Certificate of Authenticity from Miramax Films/Premiere Props.

\$400 - 600



2292



2293

**2293**  
**A Scarlett Johansson dress from**  
*The Nanny Diaries*

The Weinstein Company/Metro-Goldwyn-Mayer, 2007. Chocolate brown two-layer cotton sundress with black embroidery, bearing a label from Sophie Spaulding, Bergenfield. Together with a thin brown leather belt and a silver paper party hat. Accompanied by the original wardrobe tag describing the dress, hat, and belt. Johansson wears this dress on the film's poster.

**\$300 - 500**



2294

**2294**  
**A Tobey Maguire jockey silk from**  
*Seabiscuit*

Universal/DreamWorks, 2003. Dark green silk with a pale pink diagonal stripe, distressed (likely intentionally), framed. Accompanied by a copy of the film. Maguire wears this scene in his first on-screen race as a jockey. *Seabiscuit* was nominated for seven Academy Awards®, including Best Picture and Best Costume Design. *Provenance*: Premiere Props, July 14, 2007, lot 144. *Overall*: 32 3/4 x 40 in.

**\$700 - 900**

**2295**  
**A Kim Jong-il statue from**  
*Team America: World Police*

Paramount, 2004. Bronze painted miniature fiberglass statue of the North Korean dictator, wearing pants, a shirt and an overcoat and standing on a platform with his right hand raised in the air. This statue is visible in the main hallway of Kim Jong-il's palace.

*Provenance*: Premiere Props/eBay, March 2, 2007. 9 1/2 x 4 x 4 in.

**\$200 - 400**



2295



2296



2297



2298

**2296**

**Kim Jong-il's miniature piano from *Team America: World Police***  
 Paramount, 2004. White wood piano with 31 keys, and a shelf for sheet music, together with a white wood bench with tufted vinyl seat with gold nailheads and gold trim, a black and white faux fur pillow and two pieces of sheet music, one titled "So Lonely" and the other, "So Ronely." Kim Jong-il sings his trademark ballad "So Ronely" while walking around his palace and sitting at this piano.  
*Provenance:* Premiere Props, June 14, 2007, lot 424.  
*Piano:* 20 x 20 3/4 x 11 3/4 in.  
**\$300 - 400**

**2297**

**A *Team America: World Police* miniature helicopter**  
 Paramount, 2004. Red, white, and blue miniature plastic helicopter with "Team America" on either side, the "Team America" eagle symbol on either side of the tail, and a decal reading "We Protect / We Serve / We Care" on each cockpit door.  
*Provenance:* Premiere Props, July 14, 2007, lot 476.  
 8 x 3 x 4 1/4 in.  
**\$800 - 1,200**

**2298**

**A *Team America: World Police* miniature Lamborghini limousine**  
 Paramount, 2004. Cast resin miniature car, painted white, underside inscribed "No Fly Bone." Battery pack under the car enables the headlights to illuminate.  
*Provenance:* Premiere Props, July 14, 2007, lot 543.  
 14 x 3 7/8 x 2 in.  
**\$300 - 500**





2299



2300



2301



2302

2299

**A miniature jet from *Team America: World Police***  
Paramount, 2004. Molded plastic with an American flag motif, decals reading "We Protect / We Serve / We Care" on either side of the cockpit, and "Team America" decals on either side on the body of the plane.  
*Provenance:* Premiere Props, July 14, 2007, lot 473.  
20 x 14 x 6 1/4 in.  
**\$800 - 1,200**

2300

**A *Team America: World Police* miniature Hummer with missiles**  
Paramount, 2004. Cast resin miniature SUV with four rubber tires and stars-and-stripes motif. It reads "Team America" on the back doors and bears deals of an eagle with a globe in its mouth, reading "Team America" on the front doors and the hood. With a pair of plastic missiles in the interior.  
*Provenance:* Premiere Props, July 14, 2007, lot 1069.  
5 3/4 x 2 x 2 1/8 in.  
**\$800 - 1,200**

2301

**Lisa's motorcycle from *Team America: World Police***  
Paramount, 2004. Resin, metal, plastic, and rubber, mounted on a wooden plank inscribed in black marker, "Lisas [sic] Bike Stand 1/3 scale." Decorated with an American flag motif, with two "Team America" eagle decals on either side and a gauge labeled "Valmorphinize." Lisa, a psychologist, is one of the key members of the Team America squad.  
*Provenance:* Premiere Props, June 14, 2007, lot 546.  
Approximately 24 x 11 1/4 x 15 in.  
**\$800 - 1,200**

2302

**A large Hummer from *Team America: World Police***  
Paramount, 2004. Plastic, metal, and cotton. Olive green Hummer with a windshield spattered with fake blood, driven by the terrorists in the chase scene in the Egyptian desert.  
*Provenance:* Premiere Props, July 14, 2007, lot 865.  
Approximately 50 x 22 1/2 x 20 in.  
**\$300 - 500**



2303



2305



2304

## Rock & Roll and Popular Music Memorabilia

2303

### A collection of jazz and blues musician signatures

Stretched canvas signed by a number of jazz and blues musicians, with a few signatures dated May 8 and 9, 1977. Signatures include: Benny Carter, Olivia Cook, Wallace Davenport, Vic Dickenson, Pee Wee Erwin, John Haley, Earl Hines, Milt Hinton, Dick Hyman, Fred Kohlman, Jimmy Maxwell, Johnny Mince, Pinetop Perkins, Bob Rosengarden, Clark Terry, Muddy Waters, and Teddy Wilson, among others. Framed. Please note that some signatures have been overwritten.

*Provenance:* purchased by the consignor from the Estate of Floyd Levin, the noted jazz historian.

*Overall:* 23 1/2 x 19 1/2 in.

**\$600 - 900**

2304

### A Gibson Mastertone banjo

Sunburst finish 5-string banjo, one piece flange, with Keith tuners. Together with hard case.

*Provenance:* Purchased by the consignor at McCabe's Guitar Shop in Santa Monica in 1966-67.

*Length:* 37 1/2 in.

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

2305

### A group of handwritten letters from Andres Segovia

3 Autograph Letters Signed ("Andres Segovia"), in French, 7 pp recto and verso, 4to and 8vo, San Francisco, Chicago and Los Angeles, January 28, 1978 to 1979, to actress Dana Wynter, on personal letterhead and hotel stationery, all with original autograph transmittal envelopes, generally fine, minor wear to envelopes. Together with 5 manuscript drafts of Wynter's correspondence to Segovia and extensive handwritten notes by Wynter of her telephone conversations with Segovia from January to April, 1980, totaling approx 40 pp, housed in small journal; and with related photographs (including personal snapshots of Wynter and Segovia together), clippings and ephemera.

*Provenance:* Estate of Dana Wynter.

Dana Wynter met classical guitarist Andres Segovia in the late 1970s. The journal Wynter kept of their phone conversations reveals an intense relationship complicated by distance and the differences in their ages. There is much information about his American tour schedule during the period, as well as his performances and the state of his guitar. The next to last page of her journal (just after April 6) has been excised, and the final page merely records, "goodbye, goodbye / my Tsunamita."

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



2306

2306

**A William "PoPsie" Randolph photograph of Frank Sinatra**

Taken in 1940-1942, but printed later. The image represents Frank Sinatra with the Tommy Dorsey Orchestra (#64 Gig C Pied Pipers X6) at the Paramount Theatre in New York. Together with the negative and a copy of the book that tells the full story of the photographer, *PoPsie N.Y.: Popular Music Through the Camera Lens of William "PoPsie" Randolph* (Milwaukee: 2007).

*Photograph: 11 x 13 in.*

**\$500 - 700**



2307

2307

**A William "PoPsie" Randolph photograph of Frank Sinatra**

Taken at 11:54PM on May 25, 1951, but printed later, capturing Frank Sinatra's interview by Fred Robbins of the "Robbins Nest" radio show on WINS - NY. Together with the negative and a copy of the book telling the full story of the photographer, *PoPsie N.Y.: Popular Music Through the Camera Lens of William "PoPsie" Randolph* (Milwaukee: 2007).

*Photograph: 11 x 14 in.*

**\$500 - 700**

2308

**A William "PoPsie" Randolph photograph of Frank Sinatra**

Taken in August 1956 but printed later, the image depicts Frank Sinatra with Tommy and Jimmy Dorsey and Orchestra at the Paramount Theatre in NYC. Together with the negative and a copy of the book telling the full story of the photographer, *PoPsie N.Y.: Popular Music Through the Camera Lens of William "PoPsie" Randolph* (Milwaukee: 2007).

*Photograph: 14 x 11 in.*

**\$500 - 700**

2309

**An 8mm film of the Beatles**

8mm black and white film, approximately 3 minutes and 30 seconds, mute, entitled "Beatles Hit U.S.," depicting the Beatles' arrival at John F. Kennedy Airport in New York and the subsequent press conference on February 7, 1964.

*Reel diameter: 3 1/2 in.*

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

2310

**A 16mm color film of the Beatles**

Approximately 25 ft and one minute in length, mute, capturing the Beatles at Suffolk Downs Racetrack in Boston on August 18, 1966. The seventh date on the Beatles' final US tour, this performance drew 25,000 fans.

*Reel diameter: 3 1/2 in.*

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

2311

**A set of four Richard Avedon Beatles posters**

The iconic psychedelic portraits of the four band members, published for *Look* magazine, with a credit line reading "©1967 by NEMS Enterprises Ltd." Individually matted and framed.

*Overall: 31 1/2 x 39 in.; Posters only: 22 1/2 x 31 in.*

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

2312

**A John Lennon and Yoko Ono gifted sterling silver box**

Sterling silver box made by Schroth's Silversmiths, Montville, NJ, retailed by Cartier, with a wood-lined interior and mirrored interior base. The interior of the lid is engraved, "Double Fantasy / Christmas 1980 / N.Y.C. / John & Yoko." Provenance: Christie's New York, *Rock and Pop Memorabilia*, November 21, 2005, lot 185.

*Double Fantasy* was Lennon's last studio album, a collaboration with Ono released on November 17 of that year. The pair commissioned these boxes as gifts for friends, with twelve in total believed to have been made.

Lennon was tragically killed on December 8, but Ono fulfilled his wishes and distributed these boxes to the recipients her husband had intended.

*4 x 3 x 2 in.*

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



2308





2309



2311



2310



2312



2313



2314



2315



2316



2317

2313

**A collection of 1960s rock & roll ephemera**

Including signatures of members of the Chambers Brothers (George, Lester, Joe, Willie); a poster for a The Animals concert at McDonald Gym; ticket stubs and ads for concerts including The Byrds at the Kaleidoscope Club, Lee Michaels at the Rose Palace, The Who at the Anaheim Stadium, Newport '69 at the Devonshire Downs, Big Brother & the Holding Co. at the Hollywood Bowl, and Cream at the Forum; menus from Sunset Strip clubs The Whiskey and Thee Experience; and 1964 and 1965 Beatles U.S. Tour programs.

*Various sizes*

**\$100 - 200**

2314

**A group of 1960s rock & roll signatures**

Comprising signatures of Neil Young and Mike Love of the Beach Boys on one leaf, Stephen Stills, Neil Young, and Vic Briggs from The Animals on a napkin from the Whisky a Go Go on the Sunset Strip, and the signatures of Al Jardine, Carl Wilson, Dennis Wilson on the back of an absence slip from the San Antonio Independent School District. The latter group of signatures collected by the consignor on the night of their concert at the San Antonio Municipal Auditorium on April 15, 1968. Neil Young and Mike Love signature leaf and Beach Boys signature leaf laid down to an album lead with clippings and the Beach Boys ticket stub.

*Various sizes*

**\$300 - 500**

2315

**A group of Eric Burdon & The Animals and War signatures**

Comprising a greeting card inscribed and signed in blue marker and ink by the members of War, including B.B. Dickerson, Lonnie Jordan, Lee Oscar, Harold Ray Brown, Charles Miller and Eric Burdon; and a piece of paper signed by John Weider, Barry Jenkins, Zoot Money, and Eric Burdon, laid down to album leaf. Together with a flier for The Animals' July 29, 1968 concert in San Antonio, Texas, the ticket stub for that show, and the consignor's handwritten set list, all laid down to an additional album leaf.

*Various sizes*

**\$300 - 500**

2316

**A partial group of The Who autographs**

Signed ("Keith Moon," "John Entwistle," "Pete Townsend") in blue ink on a pink piece of paper. Collected by the consignor on the night of the band's concert at the Municipal Auditorium in San Antonio, Texas on March 15, 1968. Laid down to an album leaf alongside their set list for that evening, written by the consignor, her ticket to the concert, and clippings about the band.

*Signature leaf: 3 x 4 in.*

**\$300 - 500**



2317

#### A pair of Jimi Hendrix autographs

The first signature ("Jimi H"), in blue ink on the interior of a matchbook, was obtained by the consignor on the night of February 15, 1968, when The Jimi Hendrix Experience performed at the Municipal Auditorium in San Antonio Texas. The second piece of paper signed ("Jimi") in blue ink, additionally signed ("Mike Ratledge") by Michael Ratledge of the Soft Machine, and inscribed with The Jimi Hendrix Experience's set list by the consignor. Obtained on the night of August 2, 1968, when The Jimi Hendrix Experience and the Soft Machine again performed at the Municipal Auditorium in San Antonio. Both the matchbook and the piece of paper are laid down to larger sheets of paper with clippings about the Jimi Hendrix Experience and the Soft Machine. Accompanied by a flier for the August 2 concert.

Various sizes

\$400 - 600

2318

#### 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). Contemporary artist Shepard Fairey modeled one of the images in his "Obey Giant" series on this poster, and later wrote about Van Hamersveld's design, "It's an illustration with the perfect balance of designed restraint and idiosyncratic, organic style. The image also, though highly stylized, conveys the essence of Jimi Hendrix" (*I Heart Design: Remarkable Graphic Design Selected by Designers*, Rockport: 2011).

18 7/8 x 27 in.

\$1,500 - 2,000

2319

#### David Bailey's Box of Pin-Ups

London: Weidenfeld and Nicolson, 1965. 36 half-tone prints, contained in the original card box with a dedication in interior flap "For Howard-May our friendship ... Garrett London 66" and original corrugated card ink stamped "Packing Piece/To be Thrown Away." Subjects include Mick Jagger, the Beatles, Andy Warhol, Jean Shrimpton, Cecil Beaton, Terence Stamp and Rudolf Nureyev.

14 1/2 x 12 1/2 in. or reverse

\$3,000 - 5,000

2320

#### An Andy Warhol and the Velvet Underground poster

Silkscreen on cardboard, AOR 3.5. Advertising a concert of The Plastic Inevitable show at the Trip on the Sunset Strip with the Velvet Underground and Nico, May 3-18, 1966. The poster reproduces the April 25, 1966 cover of *Newsweek* featuring a Roy Lichtenstein painting, the cover story titled "The Story of Pop! What It Is and How It Came to Be." Also featured in the lower right corner of the poster are the Campbell's Soup kids, skipping down the road with their dog, cans of soup in their hands. The poster unites these two famous icons of Pop art, referencing Lichtenstein, the earlier King of Pop Art, and Warhol's famous Campbell's Soup cans, which he first created in 1962 and continued to make throughout the '60s and '70s.

The concerts at the Trip featured a double bill of the Velvets and Andy Warhol's multimedia show, the Exploding Plastic Inevitable (here billed as just The Plastic Inevitable), which one viewer described as "a mixed media orgy that included film loops, music by the Velvets, sadomasochistic dancing and an epileptic light show" (<http://www.human-highway.org/2013velvet-underground-at-the-trip1966>). The concerts also featured Frank Zappa's band, The Mothers of Invention, as an opening act. The Trip was a short-lived LA rock venue founded by Elmer Valentine, the owner of the Whiskey a Go Go. Celebrities reported to have attended the opening night included John Phillips, Ryan O'Neal, Cher, and Jim Morrison. The band did not complete the two week run, as the club was shut down by the police a few nights into their residency.

Overall: 19 x 27 1/2 in.; Poster: 14 x 21 7/8 in.

\$6,000 - 8,000



2318



2319



2320





2321



2322



2323



2324

## The Joey Covington Collection

Best known for his work with Jefferson Airplane, Hot Tuna, and Jefferson Starship, Joey Covington (born Joseph Michno) had a long career as a drummer/percussionist, and was also a singer, songwriter and producer. He recorded over 22 albums, including 16 that went gold or platinum. Covington began his career playing with rock bands in his hometown of Johnstown, Pennsylvania and moved to Los Angeles in late 1966, where he was quickly discovered by famed producer/songwriter Kim Fowley. Covington was brought to San Francisco in 1968 by Jefferson Airplane founder Marty Balin, where he formed Hot Tuna with Jefferson Airplane members Jorma Kaukonen and Jack Casady. By early 1969, Covington was playing in both Hot Tuna and augmenting and ultimately replacing Airplane drummer Spencer Dryden. Joey's first recording with the Airplane was the classic 1969 album *Volunteers* and he also appeared on the group's final albums, writing and singing "Pretty As You Feel," the last hit song for Jefferson Airplane, on the *Bark* album. He recorded on the first Jefferson Starship album *Blows Against The Empire* as well as recording on other Grunt record albums. He left Hot Tuna, Jefferson Starship, and Jefferson Airplane by mid-1972 to record his solo album *Fat Fandango* (1973) for Jefferson Airplane's label Grunt Records. Covington remained musically active throughout his life, touring with Quicksilver Messenger Service in the 1970s and founding and touring with the San Francisco All-Stars that toured the U.S. In the 1970s and 1980s. He also co-wrote the award winning song "With Your Love" (1976) performed by Jefferson Starship. He returned to Los Angeles in the 1990s, where he continued writing, producing and performing with various all-star lineups, including Bo Diddley. Bonhams is very pleased to present this selection of Joey Covington memorabilia to his fans.

2321

### A Jefferson Airplane Ectodelic Trip poster

Third printing of the poster advertising the band's appearance at the Civic Auditorium in San Francisco on June 4, 1967, alongside the E-Types and William Penn & His Pals. The poster features a central image of a zeppelin and was designed by David Schiller, who also created posters for the Byrds, Buffalo Springfield, and the Beatles.

17 x 22 in.

\$150 - 250

2322

### A group of proofs for the Jefferson Airplane "Pretty As You Feel" sheet music

Comprising three color separations for the cover of the sheet music, a reproduction of the cover, two small photographs of Covington showing the tattoo on his arm that inspired the cover artwork, and a typed letter signed by Covington regarding the single. "Pretty As You Feel," co-written by Covington, was the lead single on *Bark* (1971), which was Covington's first album with Jefferson Airplane and also the first album release on Grunt Records. It was the band's last big hit.

Color separations: 10 x 13 in.

\$300 - 500

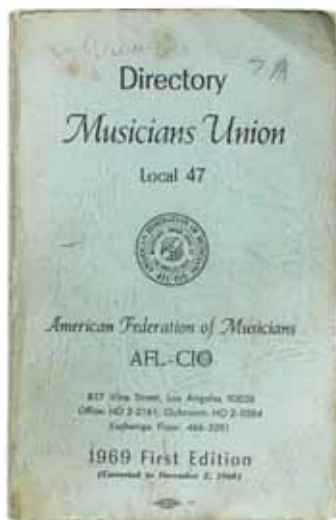
2323

### A Joey Covington collection of Jefferson Airplane correspondence

Comprising three printed emails from Spencer Dryden to Joey Covington and two from Covington to Dryden, dating from April 1998, regarding the VH1 *Behind the Music* Jefferson Airplane special, the band's induction into the Rock and Roll Hall of Fame, and Jeff Tamarkin's book on the band (*Got a Revolution!*, Atria: 2003); one autograph letter by Covington to Dryden, including this statement on the Airplane hit "White Rabbit": "Funny how other people made a fortune on this song and the two drummers who had to play this awful piece of.... never made a sheckle [sic] from prostetizing [sic] all over the world on the poor souls who got conned by the lyrics. (Nothing personal Grace)," also discussing Covington and Dryden's exclusion from the Rock and Roll Hall of Fame; one typed letter signed by Bill Thompson (the Jefferson Airplane's manager) regarding Covington's exclusion from the Rock and Roll Hall of Fame, and confirming his "five year affiliation with Jefferson Airplane, his artistic contribution, and his membership in the band," and that Covington's "artistic contribution was an integral part to [the band's] longevity"; and six autograph letters signed from Marty Balin to Joey Covington, largely 1980s, 9pp total, discussing his current projects and their days in the Jefferson Airplane. Balin was Covington's closest friend in the band.

Various sizes

\$300 - 500



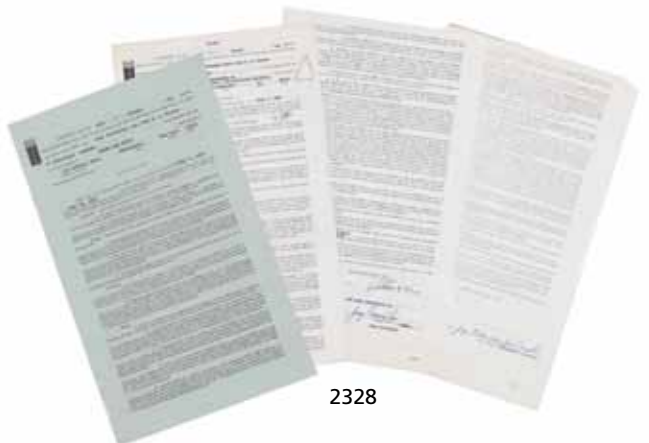
2325



2326



2327



2328

#### 2324

##### A group of Jefferson Airplane signed memorabilia

Comprising issue 92 of *Rolling Stone* magazine, dated September 30, 1971 with a photo of the band on the cover and the headline "The New Airplane: Putting Up the Walls," signed by Papa John Creach, Grace Slick, and Joey Covington; a promotional photograph from the same shoot by Jim Marshall, signed and dated ("Joey Covington 1970") and inscribed by Covington on the verso with the band members' names; and a poster for the 2004 documentary *Fly Jefferson Airplane* signed by Covington, Grace Slick, Jack Casady, and Jorma Kaukonen.

Poster: 13 x 19 in.

\$400 - 600

#### 2325

##### A group of Joey Covington musician's union cards

Comprising a Johnstown Musical Society membership card from 1965, signed on the verso ("Joseph Michno") with Covington's original name; a Musicians Union Local 47 membership card from 1966-9, signed ("Joey Covington"); an American Federation of Television and Radio Artists membership card dated May 1, 1972, signed ("Joey Covington"), with the typed address, "Joey Covington / c/o Jefferson Airplane / P.O. Box 99075 / San Francisco, Ca 94109"; an American Federation of Musicians membership card from 1975, with Covington's name typed on the recto and notes on dues paid on the verso. Together with a Directory of the Musicians Union Local 47, Los Angeles, from 1979, with Covington listed on page 54.

Various sizes

\$300 - 500

#### 2326

##### A group of Joey Covington passports

Dating from 1969, 1974, 1981, 1988, 2008, each signed by Covington. The 1969 passport includes a June 7, 1970 entry stamp for Jamaica, dating from an ill-fated Hot Tuna recording trip.

3 1/2 x 4 7/8 in. to 3 3/4 x 6 1/8 in.

\$500 - 700

#### 2327

##### A group of Joey Covington driver's licenses

California driver's licenses from 1981, 1982 and 1984, all with Covington's photograph and facsimile signature. Together with his signed international driving permit dated June 30, 1974, and his Zero Haliburton suitcase registration card listing his address as 2400 Fulton St. in San Francisco, the famed Jefferson Airplane house.

Licenses: 3 1/4 x 2 1/4 in.

\$300 - 500

#### 2328

##### A pair of Joey Covington signed record contracts

The first dated October 20, 1970, 4pp, between BMI and Joey Covington, for the period between July 1, 1970 and June 30, 1975. The second dated August 7, 1980, 4pp, between BMI and Joey Covington, for the period between July 1, 1980 and June 30, 1985. Together with an additional page from an unknown BMI contract signed by Joey Covington.

8 1/2 x 14 in.

\$400 - 600





2329



2331



2330



2332

2329

**A Joey Covington airbrushed tank top**  
Cotton tank top with fantastical airbrushed design of animals and people, adorned with rhinestones, mounted and framed. Inscribed on the back of the frame by Covington, "A hand painted tank top shirt. / From 1970 Joey Covington gave too [sic] / his then girlfriend Kay Taylor / During the period they lived together / in Sausalito Calif. (the salad days) / Kay had it framed and returned it to Joey in 2003." Likely made by the artist Ron Simmons ("Rat Soup"), who lived in Marin County and was primarily a sculptor.  
Overall: 18 x 24 1/4 in.  
**\$400 - 600**

2330

**A Joey Covington snare drum**  
Rogers Powertone snare drum inscribed and signed on the drum skin by Covington in black marker, "1969 Rogers / Powertone. / Used on Tour and / Recording Sessions / 1969-1973 / Jefferson Airplane / Jefferson Starship. / by / Joey Covington." Together with an Anvil case with "Joey Covington" stenciled in silver paint and stickers from the Professional Drum Shop in Hollywood and Rock It Cargo.

Covington's favorite snare drum, used with a variety of drum kits from 1969 to 2013 for both recording and live shows. Albums recorded using this drum include *Bark*, *Long John Silver*, *Early Flight*, *Flight Log*, *2400 Fulton Street*, and *Jefferson Airplane Loves You* by Jefferson Airplane; *Blows Against The Empire* by Jefferson Starship; *Fat Fandango*, Covington's solo album; *Sunfighter* by Paul Kanter and Grace Slick; *Black Kangaroo* by Peter Kaukonen, and many others.  
Case diameter: 18 3/4 in.  
**\$700 - 900**

2331

**A Joey Covington collection of drum hardware**  
Approximately nine pieces, made by Tama, Pearl and Blackhawk, together with a pair of drummer's gloves and three mallets. Housed in a wheeled flight case with stickers from Studio Instrument Rentals in San Francisco, The Drum Shop in Houston, and Latin Percussion.  
Case: 13 1/2 x 11 x 40 1/2 in.  
**\$500 - 700**

2332

**A Joey Covington collection of percussion instruments**  
Comprising two cowbells, two tambourines, a pair of maracas, and a leather case containing a number of pairs of drumsticks.  
Various sizes  
**\$200 - 300**

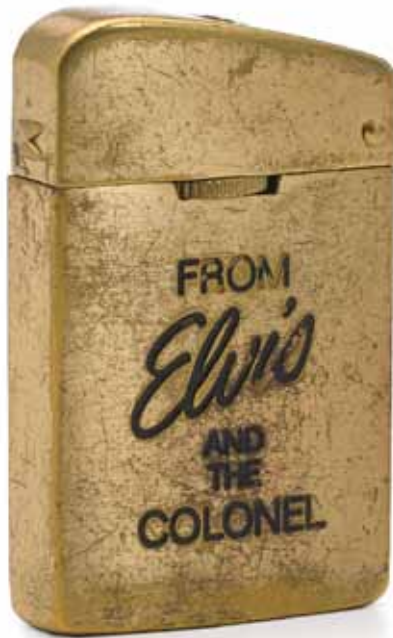




2333



2334



2335



2336

2333

**A Joey Covington collection of cymbals**

Nine total, comprising four Paiste cymbals, four Sabian cymbals and one cymbal inscribed and signed by Covington. Together with a soft cymbal case and a hard cymbal case.

*Largest cymbal: 22 in. diameter; Hard case: 24 x 3 x 21 in.*

**\$300 - 500**

2334

**A group of Joey Covington drumsticks**

Comprising one pair West L.A. Music 2B wooden drumsticks, each inscribed and signed by Covington to "Gary B." and dated 1999; together with two unsigned pairs of Zildjian drumsticks, both used.

**\$300 - 500**

2335

**An Elvis "Big 50" lighter given to Joey Covington**

Gilt metal Zaima butane lighter reading "Elvis Big 50 RCA Records" on one side and "From Elvis and the Colonel" on the other side. One of approximately 100 lighters given by RCA to the celebrity guests at the opening night of Elvis's 1969 Las Vegas shows. Covington was a big Elvis fan, and Harry Jenkins, a VP at RCA (their shared label) arranged for the two to meet, an event which Covington would later recall as one of the highlights of his life.

*1 1/2 x 2 1/4 in.*

**\$200 - 300**

2336

**A Bo Diddley signed microphone and photograph**

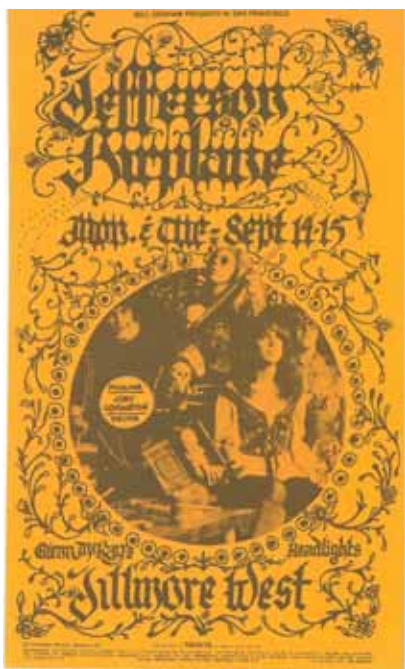
Samson S1 microphone signed ("Bo Diddley") in silver marker, together with a publicity photo signed ("Bo Diddley") in black marker and a photograph of Joey Covington and Bo Diddley together during a 2006 trip to Florida to perform at a benefit for Hurricane Katrina victims. Covington and Diddley first met in 1989 and played together on a number of occasions.

*Microphone length: 6 1/2 in.*

**\$300 - 500**



2337



2339



2338



2340

2337

**A Muhammad Ali, Sylvester Stallone, and Lennox Lewis signed boxing glove**

Red synthetic Everlast boxing glove signed in black marker by Muhammad Ali, Sylvester Stallone, and Lennox Lewis. Signatures collected by Joey Covington at "Roast This!": An Evening with Muhammad Ali and Friends Benefiting the Muhammad Ali Center, at the Century Park Hotel in Los Angeles on November 16, 2000. Accompanied by a ticket stub, pin, baseball cap, gift bag, and two photos from the event.

*Glove: 12 1/2 x 6 1/2 x 4 in.*

**\$800 - 1,200**

2338

**A Muhammad Ali signed clipping**

Magazine clipping of Ali wrapping his wrist before a fight, inscribed and signed by him in black ink, "[indistinguishable] / Muhammad Ali / World Champ / 196 [indistinguishable]," matted and framed.

*Overall: 12 3/4 x 19 3/4 in.; Within mat: 7 1/4 x 10 1/4 in.*

**\$300 - 500**

2339

**A group of Joey Covington rock posters and ephemera**

Including a Family Dog postcard for a Blue Cheer performance in Denver on November 3-4, 1967 (FDD-10); an invitation to the *Fillmore* (20th Century Fox, 1972) movie premiere in San Francisco on June 15, 1972; a program for the Jefferson Airplane performance at the Fillmore East on November 29, 1970; and a BG-115-OP-1 poster for a performance of Big Brother & the Holding Company on April 12-13, 1968.

Together with a handbill for a Jefferson Airplane performance at the Fillmore on September 14-15, 1970, with "Missing Joey Covington / Drums" over the band's photo, as Covington had just joined and they had not had a new picture taken yet.

*Largest: 14 x 21 in.*

**\$400 - 600**

2340

**A poster from the Big Brother & the Holding Company 1987 reunion inscribed to Joey Covington**

An original poster for a Big Brother & the Holding Company concert at the Fillmore in San Francisco on August 29, 1987, designed by Alton Kelley and featuring an image of Marlon Brando in *The Wild Ones*. Inscribed in blue ink, "To Joey from Big Brother & the Holding Co." and signed by Peter Albin, Sam Andrew, Michelle Bastian, David Getz, and James Gurley.

*19 6/16 x 27 6/16 in.*

**\$200 - 300**



2341



2342



2343

2341

A group of album art proofs for Joey Covington's *Fat Fandango*. Four sheets depicting the José Montañés artwork for the front and back covers and interior of Covington's solo album *Fat Fandango* released on Grunt Records in 1973. Together with a publicity photograph by Jim Marshall (with his copyright stamp on the verso) of Covington's band at the time, comprising Steve Midnite, Jack Prendergast, and Pat Craig.

Largest: 12 6/16 x 11 1/2 in.

\$300 - 500

2342

A group of Joey Covington acetates

Including one of the Jefferson Airplane album *Long John Silver*, two of sides 1 and 2 of *Fat Fandango*, one sleeve inscribed by Covington, "This vinyl acetate / includes the song / Zephyreena which / was not included in / the LP for lack of / time" and the other sleeve inscribed by Covington with lyrics and doodles; and single acetates for "Moon Beam" (4), "Your Heart Is My Heart" (2), and "Hideout" (2), all from *Fat Fandango*.

Largest: 12 1/4 x 12 1/4 in.

\$500 - 700

2343

A Joey Covington and Papa John Creach archive of material related to Grunt Records

Comprising a gilt metal "Grunt" belt buckle; a Polaroid of Grace Slick in a meeting regarding the label; *Grunt Comix* #2 (1973); a *Grunt Gazette* newsletter (circa 1972); a *Grunt Gazette* newsletter (February, 1972) featuring "Grunt Chemistry Corner" by Grace Slick; a "Good News from the Grunt Kitchen" newsletter; Grunt press release regarding the album *One*; a Hot Tuna concert itinerary from 1972; a letter to Papa John Creach regarding RCA's promotion of his album; a letter to Papa John Creach regarding the release of the Jefferson Airplane album *Bark*; and a photograph of Papa John Creach signing his Grunt Records contract, inscribed in blue ink, "Glad / You're our first artist / Love, / Stan Jumbo."

*Grunt Records* was founded by Jefferson Airplane in 1971, the name inspired by an alternate title for the album *Volunteers*, *Squat on My Grunt*. The label's first release was the Airplane album *Bark*, and it also released albums by Hot Tuna and Papa John Creach, among others.

Various sizes

\$300 - 500





2344



2345



2346

## Papa John Creach

Creach was one the best known blues violinists of the 20th century, beginning his career in Chicago in the 1930s, where he played with the Illinois Symphony as well as jazz and blues groups. A chance meeting with Joey Covington at the Los Angeles Musician's Union in 1967 led to a life-long friendship as well as Creach's introduction to rock music. His first guest appearance with Jefferson Airplane occurred in October 1970 at the Winterland Ballroom and after the crowd's ecstatic reaction to his performance, Creach was asked to be a permanent member of the band. He performed on eight Jefferson Airplane, Hot Tuna and Jefferson Starship albums from 1970 to 1975, and also made guest appearances with the Charlie Daniels Band and the Grateful Dead. Building off his success with the Airplane, Creach's solo career commenced with the release of his self-titled album on Grunt Records in 1971. He went on to release ten more solo albums, play regularly at the Montreux Jazz Festival and receive the Blues Foundation's prestigious W.C. Handy Award in 1993. In honor of the pair's long friendship, Creach's widow gifted these items to Joey Covington after the violinist's death in 1994.

2344

### A Papa John Creach violin

A.E. Chanot Fecit, London 1907 violin with faux-crocodile hard case. Accompanied by a Schaller Electronic F121 Fusschweller volume control pedal, bearing the typed label "*Property of Papa John Creach,*" used by Creach when playing the electric violin.

Creach began his career playing classical music, before moving on to jazz, blues and rock & roll. He became friends with Joey Covington in the late '60s, and Covington introduced him to the Jefferson Airplane in 1970. He performed and recorded with the Airplane until they broke up in 1972, and also played with Jefferson Starship and Hot Tuna.

*Violin case: 30 3/4 x 9 1/2 x 5 in.*

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

2345

### A Papa John Creach 1953 Gretsch Broadcaster cocktail drum set

White pearl finish with chrome hardware, Comprising a cocktail drum, bongo tom and cymbal. Together with a publicity photograph of Creach in the Shipmates, standing next to this drum.

*Cocktail drum: 14 x 25 in.*

**\$500 - 700**

2346

### A group of Papa John Creach records

Comprising an acetate for the album *Playing My Fiddle For You* (Grunt, 1974); and an acetate with a label inscribed "#2", with the sleeve inscribed and signed to Creach from Jack Casady, "*Pops / Sorry I missed you / Say hello to everyone / Jack*"; Together with four singles released by Johnny Creach and his Trio or the Johnny Creach Quintet in the early 1950s, five acetates likely also from that period, and singles of "Joyce" / "I'm the Fiddle Man" by Papa John Creach and the Midnight Sun and "Filthy Funky" by Papa John Creach.

*Largest: 12 x 12 in.*

**\$400 - 600**



2347



2348



2349



2350

2347

#### A Papa John Creach archive

Including a handwritten lead sheet for "Jelly + Jam"; a Grunt Records press release introducing Creach; two signed contracts from 1983; a Bible signed by Creach; a copy of "Papa John: Setting the Record Straight" on video, inscribed to Joey Covington; six Papa John Creach posters; three photographs of Creach playing the violin; two magazines with articles on Creach; and a binder of sheet music for standards, likely used by Creach for performances.

Various sizes

\$400 - 600

2348

#### A Papa John Creach triple platinum record award for the Jefferson Starship album *Red Dragon*

Featuring three silver records on a black matte with a plaque reading, "Presented to / Papa John Creach / to commemorate RIAA certified / sale of more than 300,000,000 copies of the / Grunt/RCA Records / album, compact disc, and cassette / 'Red Dragon.'" *Red Dragon* (1975) and was the best-selling album ever released by Jefferson Airplane or its spinoff bands and featured the single "Miracles."

Overall: 23 x 24 1/4 in.

\$500 - 700

2349

#### A Papa John Creach gold record for the Jefferson Starship album *Dragon Fly*

Featuring a gold album on a white matte with a plaque reading, "Presented to / Papa John Creach / to commemorate RIAA certified / sale of more than 500,000 copies of the / Grunt/RCA Records / album, compact disc, and cassette / 'Dragon Fly.'" *Dragon Fly* was released in 1974 and featured Creach on electric violin.

17 1/2 x 21 1/2 in.

\$500 - 700

2350

#### A Papa John Creach gold record for the Jefferson Airplane album *Long John Silver*

Featuring a gold album on a white matte with a plaque reading, "Presented to / Papa John Creach / to commemorate RIAA certified / sale of more than 500,000 copies of the / RCA Records / album, compact disc, and cassette / 'Long John Silver.'" *Long John Silver* was Jefferson Airplane's last studio album of new material until 1989.

17 1/2 x 21 1/2 in.

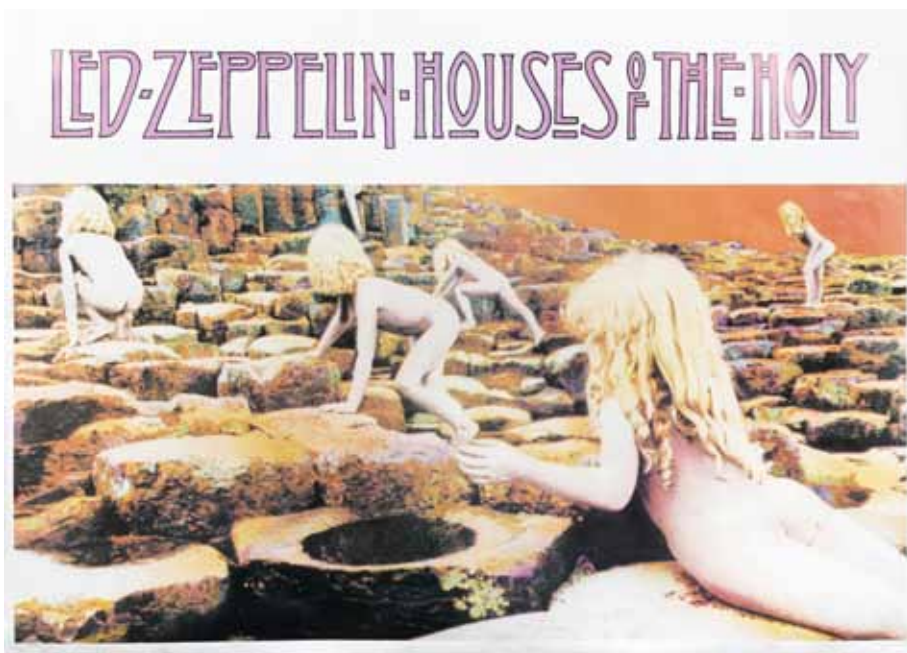
\$500 - 700



2351



2354



2352



2353

Property of various owners

2351

**A Led Zeppelin handbill from the Rose Palace, Pasadena**

May 2-3, 1969, AOR3.60, dating from the band's second North American tour, with supporting acts Julie Driscoll and Bryan Auger and the Trinity, and also advertising "the filmed farewell performance of Cream."

5 1/2 x 8 3/4 in.

\$200 - 300

2352

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

Large promotional poster featuring Hipgnosis' iconic cover art, inspired by the Arthur C. Clarke novel, *Childhood's End*. 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.

\$800 - 1,200

2353

**A Tom Hamilton Aerosmith flight case**

Silver metal flight case inscribed on the top in black ink, "2 / T. Hamilton / c/o Leber-Krebs / 65 W. 55th St. / New York, N.Y. / U.S.A." Bearing an orange Aerosmith Japan Tour '77 sticker on the other side, and baggage tags from KOA Aloha Airlines and TS Airlines, showing a destination of Boston.

Without handles: 31 x 18 1/2 x 13 in.

\$400 - 600

2354

**An award presented to Storm Thorgerson for the Pink Floyd album A Momentary Lapse of Reason**

A framed display featuring a platinum album on a black matte with a plaque reading, "Presented to / Storm Thorgerson / to commemorate the sale of over 100,000 units / of the Columbia Album / 'A Momentary Lapse of Reason' / September, 1987" with the logo of the Canadian Recording Industry Association, reading "Certified Platinum."

Thorgerson was the co-founder of Hipgnosis, the legendary graphic design firm responsible for the covers of Pink Floyd's *The Dark Side of the Moon*, Led Zeppelin's *Houses of the Holy* and T. Rex's *Electric Warrior*, among many others.

16 x 20 in.

\$400 - 600

2355

**A group of Jackson 5 photographs**

120 in all, including duplicates. Comprising images of the Jackson 5 in the 1971 "Goin' Back to Indiana" TV special, on a Rose Parade float in 1974, performing on *The Carol Burnett Show* in 1976, on tour in Tokyo and London; as well as photographs of them sightseeing and visiting with family and friends.

Various sizes, mostly 8 x 10 in.

\$300 - 500





2355



2356



2357



2358

2356

**A group of Janet Jackson childhood photographs**

Nine color photographs showing Janet Jackson as a child, performing on stage, and with family and friends, including her 1971 Kindergarten class photo at Lanai Road School in Encino, California. Together with a handwriting sample inscribed "Janet Jackson" from the Los Angeles City Schools.

*Photographs: Approximately 8 x 10 in.*

**\$100 - 200**

2357

**A Michael Jackson designed Walton School Commencement program**

Commencement program from the Walton School in Panorama City, California, dated June 14, 1972, 2pp. The cover features a reproduced drawing by Michael Jackson of a boy in a cap with a diploma in his hand, with his dog also wearing a graduation cap, staring off into the distance with a math textbook beside him. It bears a reproduced signature ("By Mike Jackson") in the lower right corner, and Jackson is also credited with the cover design on the verso. The Jackson brothers attended the private school in 1971-2, when Michael Jackson was 13-14.

*8 1/2 x 11 in.*

**\$200 - 300**

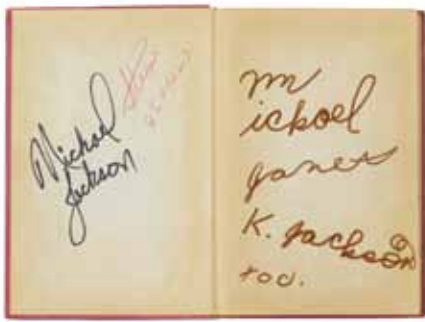
2358

**A pair of Michael Jackson owned and inscribed Jehovah's Witnesses books**

Watch Tower Bible and Tract Society of Pennsylvania. *Our Incoming World Government: God's Kingdom*. Brooklyn: 1977. Hardcover without dust jacket, as issued. Signed ("Michael Jackson") on the front free endpaper. Watch Tower Bible and Tract Society of Pennsylvania. *God's 'Eternal Purpose' Now Triumphing for Man's Good*. Brooklyn: 1974. Hardcover without dust jacket, as issued. The front pastedown inscribed with an address on S. Curson Ave., Los Angeles, and the front free endpaper inscribed with the name "Stacy Ann Brown" and an address in Tarzana, a Los Angeles suburb. The text is underlined and annotated in the margins, and the back pastedown bears the inscription "Stacy Ann Brown" and the drawing of a man's profile. The drawing and writings in this book all appear to be in Michael Jackson's hand.

*4 1/4 x 6 3/8 in.*

**\$400 - 600**



2359



2360



2360



2360



2361



2362

2359  
A pair of Michael and Janet Jackson owned and inscribed Jehovah's Witnesses books Watch Tower Bible & Tract Society of Pennsylvania. *Listening to the Great Teacher*. Brooklyn: 1971. Hardcover without dust jacket, as issued. Signed ("Michael Jackson") by Michael Jackson on the front pastedown and inscribed and signed by Janet Jackson ("Michael Jackson / Janet / K. Jackson / too"). The rear endpaper is inscribed, "Janet / K. Jackson / Michael / Jackson," and the rear pastedown inscribed, "K. Jackson." Additionally signed ("Janet") on the fore edge.  
4 1/4 x 6 3/8 in.  
\$500 - 700

2360  
A pair of Janet and LaToya Jackson owned and inscribed Jehovah's Witnesses books Watch Tower Bible and Tract Society of Pennsylvania. *True Peace and Security-- From What Source?* Brooklyn: 1973. Hardcover without dust jacket, as issued. Signed ("Janet Jackson") on the front free endpaper and the rear free endpaper, underlined and annotated throughout. Together with Watch Tower Bible and Tract Society of Pennsylvania. *Make Sure of All Things: Hold Fast to What is Fine*. Brooklyn: 1965. Hardcover without dust jacket, as issued. Inscribed on the front pastedown, "LaToya Jackson."  
Largest: 4 1/2 x 6 3/4 in.  
\$300 - 500

2361  
A Warden Neil costume design for Michael Jackson  
Ink, pencil and watercolor on paper, laid down to board. Signed ("Warden Neil") and additionally inscribed, "The Jacksons starring Michael Jackson CBS TV Series 1977." Depicting Jackson in a black suit and white shirt, with notes on the materials, including a direction for "black fur tails with gold glitter tips" to hang from his sleeves. 20 x 15 1/2 in.  
\$300 - 500



2363



2364



2365



2366

2362

**A Warden Neil costume design for Michael Jackson**

Marker, ink, pencil, and watercolor on paper, laid down to board, signed ("Warden Neil") and inscribed, "Michael Jackson / Cisco Kid / 'I Shot the Sheriff' [sic] / The Jacksons starring Michael Jackson CBS TV Series 1977." Depicting Jackson in yellow pants, a brown belt with holsters, a sparkly blue Western style shirt, a white neckerchief, and a cowboy hat. Jackson wore this ensemble (almost exactly as designed) to sing a "Cisco Kid" / "I Shot the Sheriff" medley on the February 16, 1977 episode of *The Jacksons*.

14 x 17 in.  
\$300 - 500

2363

**A Warden Neil costume design for Michael Jackson**

Marker, ink, pencil, and watercolor on paper, laid down to board, signed ("Warden Neil") and dated 1977. Inscribed, "Michael Jackson / opening look" and "very first military look," with notes on materials. Overall: 15 x 20 in.; Drawing only: 13 7/8 x 17 in.  
\$300 - 500

2364

**A Michael Jackson "Bad" tour jacket**

Black nylon jacket made by Brockum Canada with "Michael Jackson Bad World Tour 1988" logo on left breast. Together with "Jackson's Family" band khaki short-sleeved jacket and matching pants, and turquoise "Jackson Family Reunion / Greenwood, Miss / July 22-24, 1994" t-shirt. Various sizes  
\$200 - 300

2365

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

2366

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





2367



2368



2367

**A Music Awards '78 program signed by Elton John and Paul McCartney**

Single fold program for the Music Award '78 held at Grosvenor House, London on March 21, 1978. Signed on the interior by attendees of the evening including Elton John, Paul McCartney, English musician Ray Cooper, and Jeff Lynne of ELO.

7 1/4 x 10 1/4 in.

\$500 - 700

2368

**A group of Liberace memorabilia**

Comprising a metal bowl inscribed, "Presented to / Liberace / from / St. Mary's Parishoners / July 3, 1968"; an 8 x 10 black and white photograph of the musician, inscribed "To Gerald / from your friend / Liberace / 1986"; and a copy of *The Wonderful World of Liberace* (New York: 1986), inscribed on the half-title, "To Gerald / from your friend, / Liberace / 1986." Book: 9 1/4 x 12 1/4 in.; Diameter of bowl: 8 in. \$200 - 300



2369

2369

**Alvin Petty original artwork for the Metallica *Creeping Death* single**

Megaforce, 1984. Gouache and airbrush on paper with lettering overlay. Depicting a mountain scene with the image of a skull, and the band's name spelled out in 3-D letters with the appearance of cracked rock. Framed.

"Creeping Death" was the only single released from Metallica's second album *Ride the Lightning*, which has been certified six times platinum by the RIAA. The song is based on the 10th plague on the Egyptians in the Old Testament, and was reportedly inspired by the band's viewing of DeMille's *The Ten Commandments*.

Image size: 18 x 18 in.

\$2,000 - 3,000

2370

**A Britney Spears five times platinum award for ...Baby One More Time**

Framed display featuring five copies of the CD and a plaque reading, "Presented to / Signature Network / to commemorate RIAA certified / multi-platinum sale of more than / 500,000,000 copies of the / Jive Records / cassette and C.D. / '...Baby One More Time'" with the RIAA hologram. ...Baby One More Time, Spears' debut album, was released in 1999 and certified five times platinum that year. Signature Network was the maker of the Britney Spears dolls released at that time.

20 1/4 x 19 1/2 in.

\$300 - 500



2370





**Animation Art**  
Lots 2371 - 2468





2371



2372



2374



2375



2373

**2371**  
A Walt Disney Studios celluloid from *Fantasia* 1940, gouache on celluloid, applied to an airbrushed Courvoisier Galleries background of the forest, stamped at lower right "WDP," matted and framed. Depicting the torch-bearing pilgrims from the "Ave Maria" sequence in the film, which appears after the nightmare figures of "Night on Bald Mountain."  
*Within mat: 9 x 12 in.*  
**\$800 - 1,200**

**2372**  
A Walt Disney Studios celluloid from *The Three Caballeros* 1945, gouache on trimmed celluloid, applied to a black background, signed by Walt Disney on the mat, Courvoisier Galleries label on the reverse, paint chip and separation on cels, matted. Depicting Panchito, Jose Carioca, and Donald Duck enjoying Donald's birthday celebration,  
*8 1/2 x 10 3/4 in. within mat*  
**\$800 - 1,200**

**2373**  
A pair of Walt Disney Studios storyboards from *Fantasia* 1940, pastel on black paper, framed. Depicting the Dance of the Flutes performed by the Blossom Ballet in "The Nutcracker Suite" sequence of the film.  
*8 x 12 in.*  
**\$1,800 - 2,200**

**2374**  
A Walt Disney Studios celluloid from *Mother Goose Goes Hollywood* 1938, gouache on celluloid, matted, with a Walt Disney studio signature on the mat. Depicting Charles Laughton, Freddie Bartholomew, and Spencer Tracy floating in a tub from the Rub-A-Dub-Dub chapter in the film from the nursery rhyme "Three Men in a Tub."  
*Within mat: 7 x 7 in.*  
**\$1,000 - 1,500**

**2375**  
A Walt Disney Studios drawing from *Mickey's Gala Premiere* 1933, graphite on 12 field animation paper, matted. Depicting Mickey Mouse being congratulated by film stars of the 1930s including Harold Lloyd, Charlie Chaplin and William Powell. The drawing drawn by Les Clark, who is one of Disney's famed "Nine Old Men".  
Provenance: Estate of Les Clark  
*9 1/2 x 12 in*  
**\$600 - 800**

**2376**  
A Walt Disney Studios celluloid from *Pinocchio* 1940, gouache on celluloid, matted. A matching multi-cel set-up applied to a Courvoisier Galleries airbrushed background, the top cel stamped "Walt Disney Productions," with a Courvoisier Galleries label on the reverse. Depicting a French Can-Can girl puppet, one of the puppets that Pinocchio dances and sings with at Stromboli's puppet show.  
*8 1/2 x 6 1/4 in.*  
**\$600 - 800**

**2377**  
A Walt Disney Studios celluloid from *Mickey's Circus* 1936, gouache on a full nitrate celluloid, applied to a reproduction of the original background, matted. Depicting Donald Duck having a classic tantrum as he scolds the orphans up in the mezzanine during a performance.  
*3 1/2 x 3 1/2 in. image size*  
**\$3,000 - 4,000**

**2378**  
A Walt Disney Studios celluloid from *Alice in Wonderland* 1951, gouache on celluloid. The three-cel set-up depicts the mother oyster advising her babies that this is not the time to leave their oyster beds; in spite of her scolding, the little oysters follow the walrus out of the sea.  
*Within mat: 10 1/2 x 8 1/4 in.*  
**\$400 - 500**

**2379**  
A Walt Disney Studios celluloid from *Peter Pan* 1953, gouache on celluloid, mat signed by Frank Thomas who animated Captain Hook, matted and framed. Depicting Captain Hook who is seeking vengeance against Peter Pan who long ago amputated Captain Hook's hand and tossed it to the Crocodile.  
*14 1/2 x 12 1/2 in*  
**\$1,000 - 1,500**





2376



2377



2378



2379



2380



2381



2382



2383



2384



2385

2380

**A Walt Disney Studios celluloid from *Society Dog Show***

1939, gouache on trimmed celluloid, with vintage Courvoisier Galleries label on reverse, matted. Depicting a society lady and her dog putting on airs while parading her trophy, applied to wooden presentation Courvoisier Galleries background, with vintage Courvoisier Galleries label on reverse.

6 1/2 x 8 1/2 in within mat; image size 6 1/4 x 7 1/4 in

**\$400 - 600**

2381

**A Walt Disney Studios celluloid from *The Country Cousin***

1936, gouache on celluloid, applied to an airbrushed Courvoisier Galleries background, matted and framed. Depicting Abner, the country mouse, who has been invited to stay with his cousin Monty in the big city.

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

**\$600 - 800**

2382

**A Walt Disney Studios animation drawing from *Trader Mickey***

1932, graphite on paper. Depicting the Cannibal King who is enjoying his latest edition of "Ballyhoo." A seldom seen character from a seldom seen short.

Overall: 9 1/2 x 12 in.; Image size: 5 x 3 3/4 in.

**\$100 - 200**

2383

**A Walt Disney Studios celluloid from *Water Babies***

1935, gouache on celluloid, matted. Depicting a frolicking water baby riding a salamander as they partake in a parade. This Silly Symphony cartoon was a musical water fantasy based on a Charles Kingsley story and directed by Wilfred Jackson. It features a world of tiny fairy folk having fun and enjoying life one sunny day.

Within mat: 7 1/4 x 8 in.; Image size: 5 3/4 x 5 1/4 in.

**\$300 - 400**

2384

**A Walt Disney Studios layout drawing from *Wynken, Blynken and Nod***

1938, graphite with red highlights on paper. This layout drawing depicts an adorable pouty-faced Nod who seems to have had more success at netting himself than those elusive golden "star" fish.

Overall: 10 x 12 in.; Image size: 4 1/2 x 3 5/8 in.

**\$100 - 150**



2386



2387



2388



2389

2385

**A Walt Disney Studios color model celluloids and matching layout drawing from *Trombone Trouble***

1944, gouache on celluloid and graphite on paper, each 5 peg-hole color model cel with production no. 2283 and scene no. 109, matted. Depicting Pete practicing the trombone, much to the irritation of the gods Jupiter and Vulcan and neighbor Donald Duck. The matching multi-cel set-up (5-cel levels) with matching layout drawing set-up shows what happens when the gods help Donald with a bit of power. The finely detailed 12-field layout drawing on 5-peg hole paper provides the fitting backdrop for Pete's paddling by the water wheel. The lot also includes the original production layout sheet for contact layout man.

Overall: 10 x 12 in.; Image size: 7 3/4 x 8 5/8 in.

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

2386

**A Walt Disney Studios celluloid from *Lady and the Tramp***

1955, gouache on trimmed celluloid, matted. Depicting a nice image of Lady, animated by Hamilton Luske.

8 x 10 in.

**\$600 - 800**

2387

**A Walt Disney Studios layout drawing from *Broken Toys***

1935, graphite with red and blue highlights on paper. This exquisitely detailed layout drawing from the Silly Symphony cartoon depicts a caricature of W.C. Fields (in blue line) coming out of an ornate beer stein. Together with a worksheet featuring the signature of Art Babbitt.

Overall: 10 x 35 3/4 in.; Image size: 8 3/4 x 23 in.

**\$400 - 600**

2388

**A group of three Walt Disney Studios animation drawings from *Gulliver Mickey* and *Orphan's Picnic***

1934 and 1936 respectively, graphite on paper. The first drawing depicts Mickey Mouse and the latter two drawings depict an angry Donald Duck.

10 x 12 in

**\$400 - 600**

2389

**A pair of Walt Disney Studios animation drawings of a grasshopper musician and jitterbug dancers from *Woodland Café***

1937, black pencil with red and green highlights on paper, the drawing of a grasshopper musician annotated with instructions to the animators and inkers. This set of drawings from the Silly Symphony short depict a popular bug nightclub where the insect in-crowd gathers to jump and jive and enjoy the show. *Woodland Café* was directed by Wilfred Jackson and parodied the Hollywood club scene of the 1930s. The jitterbug dancers were animated by Disney great Ward Kimball.

Overall: 10 x 12 in.; Image size: 6 5/8 x 6 3/4 in, and 4 3/4 x 9 3/8 in.

**\$300 - 400**





2390



2391



2392



2393



2394



2395

2390

A Warner Bros. celluloid of Pepe le Pew  
1960s, gouache on celluloid, signed by Mel Blanc (voice of Pepe le Pew) and signed by its creator, "For Steve/Chuck Jones/1987," matted. Pepe le Pew uses his French charm to seduce female skunks, one of which is actually a black cat with a white strip painted down her back. However, his putrid skunk smell always repels her.  
14 1/2 x 12 1/2 in.  
\$600 - 700

2391

A Warner Bros. celluloid of Daffy Duck from *The Looney Looney Looney Bugs Bunny Movie*  
Directed by Friz Freleng, 1981, gouache on trimmed celluloid, matted. Depicting a nice hand-inked image of Daffy Duck with egg on his face.  
Frame 16 x 15 in  
\$350 - 450

2392

A Warner Bros. celluloid of Bugs Bunny from *A Hare Grows in Manhattan*  
1947, gouache on celluloid, depicting Bugs Bunny with a mischievous facial expression, animated by Virgil Ross and directed by Friz Freleng, matted.  
12 1/2 x 10 1/2 in.  
\$450 - 650

2393

A Warner Bros. celluloid of Sylvester and Tweety  
1950s, gouache on celluloid, applied to its matching watercolor production background, annotated "Act 1/Seq 3/BG 19." Depicting Sylvester and Tweety in a theater watching a performance.  
10 1/2 x 14 1/2 in.  
\$400 - 600

2394

A Walt Disney Studios celluloid from *Chip Ahoy*  
1942, gouache on trimmed celluloid, matted. The cel has captured a moment of bliss in paradise forever.  
6 x 7 in. cel size  
\$250 - 350

2395

A Walter Lantz Studios celluloid from *Apple Andy*  
1945, gouache on a full sheet of celluloid, applied to its original watercolor production background, matted. Depicting a devil. In this animation short, Andy Panda (who is very fond of apples) eats a bushel of green apples, falls asleep, and has a nightmare in which the Devil entices him into Hades and stuffs him full of apple juice, applesauce, and more apples.  
10 1/2 x 12 1/2 in.  
\$1,000 - 1,500



2396



2397



2398



2399



2400



2401

2396

A Walt Disney Studios celluloid from *The Three Caballeros* 1945, gouache on celluloid, applied to a presentation Courvoisier Galleries airbrushed background. Depicting the rooster, Panchito, who assists in Donald Duck's birthday celebration with gifts and information about Mexico. An exemplary image of this character dressed in his celebratory best.  
Within mat: 7 x 7 1/2 in.; Image size: 5 1/8 x 3 1/2 in.  
\$600 - 800

2397

A Walt Disney Studios celluloid from *Alice in Wonderland* 1951, gouache on celluloid, matted. Depicting the carpenter spicing up his meal. This cel was exhibited at the Muscarelle Museum of Art at The College of William & Mary in Williamsburg, Virginia.  
9 x 7 in. within mat  
\$400 - 500

2398

A Walt Disney Studios celluloid from *Robin Hood* 1973, gouache on celluloid, matted and framed. Depicting the Sheriff of Nottingham and Robin Hood in disguise.  
Within mat: 11 x 15 in.  
\$250 - 350

2399

A Walt Disney Studios celluloid from *One Hundred and One Dalmatians* 1961, gouache on celluloid, applied to a printed background, with a gold Disneyland label on the reverse, matted. Depicting Danny, the Great Dane, who gets all the dogs to bark in order to locate the puppies.  
Within mat: 8 x 10 in.  
\$250 - 350

2400

A Walt Disney Studios celluloid from *Donald in Mathmagic Land* 1959, gouache on celluloid, matted. Donald Duck explores Mathmagic Land, a fantasy land composed of square root trees and a stream running with numbers. Donald is dressed as Alice in Wonderland as he interacts with many of Mathmagic Land characters. This film was made available to schools and has become one of the most popular educational films ever made by Disney.  
14 1/2 x 16 in.; image size 6 3/8 x 5 1/8 in.  
\$300 - 400

2401

A Walt Disney Studios celluloid from *The Aristocats* 1970, gouache on celluloid, framed. Depicting Thomas O'Malley, the hero of the movie who comes to the rescue of Duchess.  
Within mat: 10 x 15 in.  
\$100 - 150



2402

2402

**A Walt Disney Studios inspirational drawing of Bacchus and Cupids from *Fantasia***

1940, graphite and watercolor on paper. Attributed to Albert Hurter, this very finished work of art depicts cupids squeezing the juice of the grape into Bacchus' mouth from the "Pastoral Symphony" sequence in the film, annotated at the bottom below the 5-peg holes "sketched by Albert Hurter//2004." This work of art attributed to Albert Hurter represents the most finished example of his work known to exist, and employs watercolor as opposed to previous sketches that utilized only graphite or colored pencil.

Albert Hurter was a Swiss-born artist who, early in his career, had been an animator with Barre-Bower studio and worked on "Mutt and Jeff" during 1916-1918. Albert Hurter was respected for his drawing skills, his knowledge of art, and his fanciful imagination, and it wasn't long before he was considered the studio's top animator.

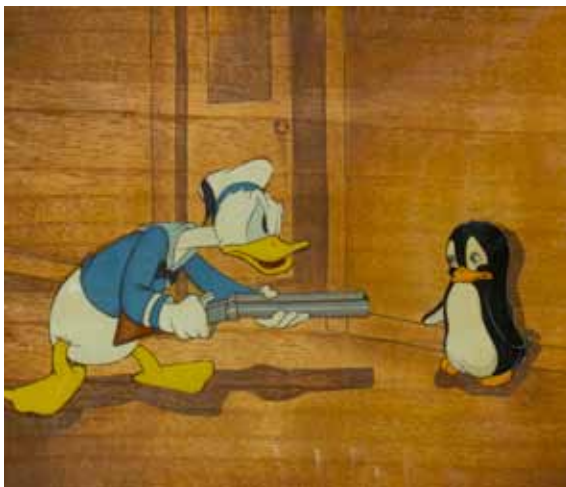
On June 1, 1931, Albert Hurter was hired by Walt Disney. Hurter found himself in the right spot at the right moment in time – employed at the top establishment during the rise of the Golden Era of animation. Walt Disney used Hurter not as an animator but as an inspirational story sketch artist, in fact Disney's first inspirational sketch artist. Walt paid him to sit by himself all day and fill sheet after sheet of drawings to inspire Disney's other artists. He had a fantastic visual imagination which was usually expressed entirely in pencil sketches. Just a few of the Disney shorts he influenced include *Babes in the Woods*, *Building a Building*, *The Three Little Pigs*, *The China Shop*, *The Goddess of Spring*, and *Music Land*.

When Walt began to plan his concert feature, *Fantasia*, he asked Hurter to do inspirational sketches for the Greek Mythology segments. The artist also worked on the "Night on Bald Mountain" sequence of the film, and the demon Chernabog was apparently Hurter's idea, according to director Dick Huemer. Further information on Hurter's contributions to *Fantasia* can be found in John Culhane's book *Walt Disney's Fantasia* (New York: Harry N. Abrams, 1983, p12-13).

This inspirational sketch for the "Pastoral Symphony" segment in *Fantasia* is a very rare piece, and fills in an important part of the history of the animator Albert Hurter as well as that of the creation of the Disney masterpiece, *Fantasia*.

10 x 12 in.

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



2403



2404

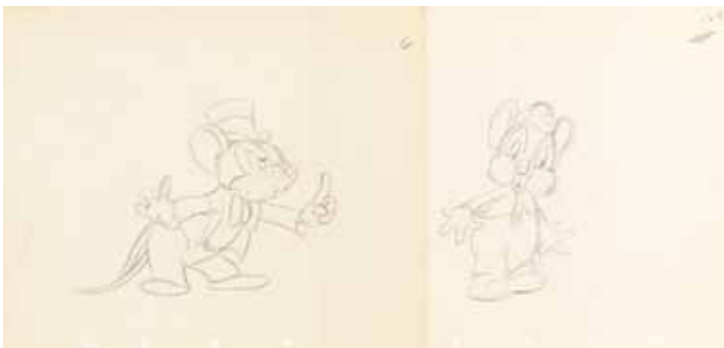




2405



2406



2407



2408

2403

**A Walt Disney Studios celluloid from *Donald's Penguin***  
1938, gouache on celluloid, applied to a Courvoisier Galleries wooden background, Courvoisier Galleries label on the reverse, matted and framed. Depicting Donald with gun in hand.  
7 x 8 in. within mat  
\$500 - 800

2404

**A Walt Disney Studios animation drawing from *Water Babies***  
1935, graphite with red, green and blue highlights on paper. Depicting several fun-loving fairy folk enjoying a ride compliments of two fish. An extravagant celebration of nature and life unfolds in this short film as the water babies revel in the beauty of a quiet lagoon. The innovative and artistic aspects of this 1935 Silly Symphony are perfectly captured in this colorful drawing.  
Overall: 10 x 12 in.; Image size: 8 1/4 x 10 1/2 in.  
\$100 - 150

2405

**A Walt Disney Studios close-up drawing of Maleficent from *Sleeping Beauty***  
1959, graphite with blue pencil underlines on 16 field animation paper, matted. Depicting the transformation of Maleficent into a dragon to fight Prince Phillip. Marc Davis animated Maleficent and Ken Anderson animated the dragon. It was the collaboration of these two animators that created a truly wicked and frightening character.  
16 x 14 in.  
\$650 - 750

2406

**A Walt Disney Studios celluloid from *The Big Bad Wolf***  
1934, gouache on celluloid complete with Disney shadow paint, matted. A wonderful image of the Wolf disguised as a Fairy Queen in order to gain the confidence of the naïve Little Red Riding Hood.  
10 x 12 in.; Image size: 7 3/8 x 5 5/8 in.  
\$1,000 - 1,500

2407

**Two Walt Disney Studios drawings from *The Country Cousin***  
1936, graphite on full sheets of 12 field animation paper, matted. Depicting the bumbling naivety of the country mouse and the self-proclaimed sophistication of the city mouse.  
5 1/2 x 4 in. image size of country mouse and 6 x 8 in city mouse  
\$300 - 400

2408

**Two Walt Disney Studios drawings from *Mother Goose Goes Hollywood***  
1938, graphite on full sheets of animation paper, matted. Depicting the Marx Brothers as the fiddlers for Old King Cole. The film is a parody on Mother Goose nursery rhymes and caricatures of Hollywood celebrities of the 1930s. The drawing was acquired from the estate of Les Clark, one of Disney's famed "Nine Old Men".  
10 1/2 x 12 1/2 in.  
\$600 - 800



2409



2410



2411



2412



2413

**2409**  
A Walt Disney Studios celluloid from *Aladdin* 1992, gouache on celluloid applied to a watercolor production background, matted and framed. A two cel set-up, one of which is a production overlay and the other post-production, depicting Prince Ali being kidnapped by the assassins as the Magic Carpet looks on.  
*Provenance:* Sotheby's *The Art of Aladdin*, October 9, 1993, lot 175.  
*Within mat:* 12 1/2 x 17 in.  
**\$1,000 - 1,500**

**2410**  
A Walt Disney Studios celluloid from *Hercules* 1997, gouache on celluloid, applied to a watercolor production background, matted and framed. A post-production celluloid depicting Phil finding his box of old training equipment.  
*Provenance:* Sotheby's, *The Art of Disney's Hercules*, June 20, 1998, lot 33.  
12 1/2 x 17 in.  
**\$600 - 800**

**2411**  
A Walt Disney Studios celluloid from *Mulan* 1998, gouache on celluloid, applied to a watercolor production background, bearing a Walt Disney Company stamp at lower left, matted and framed. A post-production celluloid depicting the Matchmaker who walks up behind Mulan and turns her around to inspect her.  
*Provenance:* Sotheby's, *The Art of Disney's Mulan*, March 6, 1999, lot 17.  
13 x 19 in.  
**\$600 - 800**

**2412**  
A Walt Disney Studios celluloid from *Hunchback of Notre Dame* 1996, gouache on celluloid, applied to a watercolor production background, matted and framed. A post-production celluloid depicting Quasimodo's joy at the thought of being free.  
*Provenance:* Sotheby's, *The Art of Disney's Hunchback of Notre Dame*, June 21, 1997, lot 61.  
12 1/2 x 17 in.  
**\$600 - 800**

**2413**  
A pair of Walt Disney Studios celluloids from *Pocahontas* 1995, gouache on celluloid, the first depicts Nakoma pulling the flap to the longhouse where the injured Native American Namontack has been taken; this is a three cel set-up, one of which is a production underlay, the other two are post-production cels applied to a watercolor production background, Walt Disney seal lower right. The second depicts Thomas watching John Smith with admiration, applied to a watercolor production background; this is a two cel set-up, one of which is a production underlay, the others are post production. Walt Disney Company stamp lower right, matted and framed.  
*Provenance:* Sotheby's, *The Art of Disney's Pocahontas*, February 1996, lots 141, 2.  
12 1/2 x 17 in.  
**\$500 - 700**



2414



2415



2416



2417



2418



2419

2414

**A Walt Disney Studios celluloid from *The Three Caballeros***  
1945, gouache on celluloid, applied to a presentation Courvoisier Galleries airbrushed background, and displayed in the original mat, which is inscribed and stamped "WDP." Depicting the suave parrot Jose Carioca hosting a festive birthday celebration for Donald Duck. Partnering with Mexico's Panchito, the Three Caballeros ensue upon a high-spirited celebratory look at Brazil and Mexico,  
*Within mat: 7 x 7 1/2 in.; Image size: 4 1/4 x 3 1/4 in.*  
**\$800 - 1,200**

2415

**A Walt Disney Studios celluloid from *Alice in Wonderland***  
1951, gouache on celluloid, matted and framed. Depicting the White Rabbit wearing a waistcoat as he appears in Alice's daydreams and sings "I'm late," dashing off and disappearing down a hole at the base of a tree.  
*Within mat: 9 x 8 in.*  
**\$400 - 500**

2416

**A Walt Disney Studios celluloid from *Figaro and Frankie***  
1947, gouache on celluloid, applied to a hand-prepared background, matted and framed. Depicting Minnie Mouse with her pet canary, Frankie, perched on her finger.  
*Framed: 15 x 12 in.*  
**\$800 - 1,200**

2417

**A Walt Disney Studios celluloid from *Donald's Snow Fight***  
1942, gouache on trimmed celluloid, applied to its matching watercolor production background of ice and snow, matted and framed. To get back at Donald for smashing their snowman, the Duck nephews assault Donald with snow balls. One solid hit and Donald is projected right through the wall of his ice fort. The thrown snowball covers Donald's face in with a snow mask in the shape of Goofy's face (the cel overlay of the snow mask is not included in this studio-prepared set-up.)  
*Within mat: 8 1/4 x 10 3/4 in.; Image size: 4 5/8 x 5 1/4 in.*  
**\$2,000 - 2,500**

2418

**A Walt Disney Studios animation drawing from *Ferdinand the Bull***  
1938, graphite with red and blue highlights on paper, annotated "24" lower left. A fine animator's drawing of the angry Matador who tries his best to enrage the peaceful Ferdinand.  
*Overall: 10 x 12 in.; Image size: 5 3/8 x 4 3/4 in.*  
**\$200 - 300**

2419

**A Walt Disney Studios color model celluloid from *Working for Peanuts***  
1953, gouache on celluloid, matted. A six multi-cel set-up with each cel bearing the production no. 2457 and scene no. 66. Depicting a scene from the Disney short in which Dolores, the elephant, and her zookeeper Donald Duck strive to keep the mischievous Chip 'n' Dale from stealing her stash of peanuts.  
*Overall: 10 x 12 in.; Image size: 8 5/8 x 11 1/4 in.*  
**\$500 - 700**





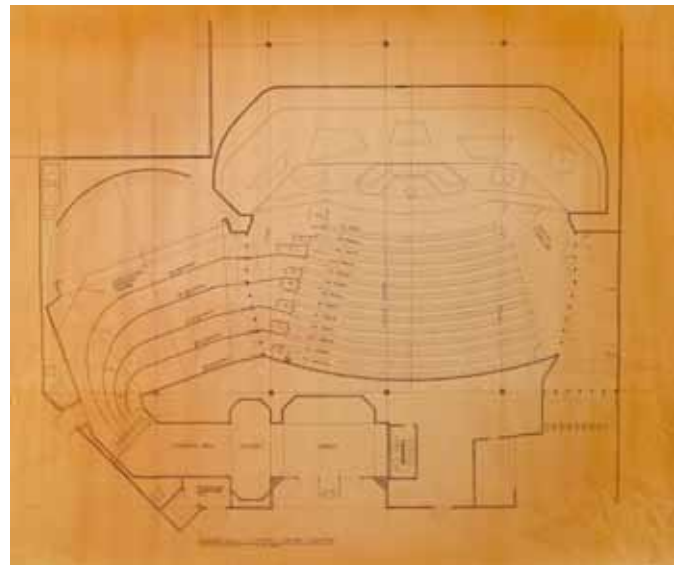
2420



2421



2422



2423

**2420**  
A Walt Disney Studios celluloid from *Bambi* 1942, gouache on laminated celluloid, applied to a Courvoisier Galleries pastel background, stamped at lower right "WDP," matted and framed. Depicting Bambi walking in the woods with quail chicks.  
*Within mat: 8 x 10 in.*  
**\$2,500 - 3,500**

**2421**  
A Walt Disney Studios storyboard drawing from *Fantasia* 1940, pastel on black paper, matted and framed. Depicting the mushroom dancers from "The Nutcracker Suite" sequence.  
*10 x 12 in.*  
**\$1,000 - 1,500**

**2422**  
A Walt Disney Studios conceptual watercolor from *Fantasia* 1940, watercolor on 12 field animation paper, artist James Bodrero. Depicting the sly sensuality of the dancing alligator approaching Hyacinth Hippo from the *Dance of the Hours* sequence in the film. Stamped "WDP", annotated lower left #406, matted.  
*13 x 11 in.*  
**\$2,500 - 3,500**

**2423**  
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*  
**\$200 - 300**

**2424**  
A Walt Disney Studios celluloid from *Lady and the Tramp* 1955, gouache on celluloid, matted. Depicting Tramp watching over Jim Dear and Darling's baby and his own puppy Scamp, the "naughty one" from the litter.  
*15 1/2 x 12 1/2 in. within mat*  
**\$600 - 800**

**2425**  
A Walt Disney Studios animation drawing of Chernabog with its matching effects drawing from *Fantasia* 1940, black pencil with red, purple and green highlights on paper. One annotated "417" and the other annotated "C417." A pair of drawings by Vladimir Tytla depicting Chernabog from the "Night on Bald Mountain" sequence.  
*Image size: 10 1/2 x 6 3/4 in.*  
**\$1,200 - 1,600**



2424



2426



2428



2425



2427

2426

A Walt Disney Studios close up drawing of Maleficent as the dragon from *Sleeping Beauty* 1959, graphite on 16 field animation paper, matted. Depicts the transformation of Maleficent into a Dragon to fight Prince Phillip. Marc Davis animated Maleficent and Ken Anderson animated the dragon and with the collaboration of these two animators, they created a truly wicked and frightening character. This large image practically covers the entire 16 filed sheet of animation paper.  
9 1/2 x 13 1/2 in.  
\$750 - 850

2427

A pair of Walt Disney Studios animation drawings of the Matador and the Matador's assistant from *Ferdinand the Bull* 1938, black pencil with red and green highlights on paper. The first drawing depicts the angry Matador who can't get Ferdinand to fight, a caricature of Walt Disney himself ("Then came the Matador, the proudest of all"). The second drawing is of his assistant (a caricature of Disney legend Ward Kimball) who proudly follows him into the bull ring carefully carrying his sword. These drawings were officially released through the Courvoisier program as they bear the Courvoisier number and the Walt Disney Productions copyright stamp and 1938 date.  
Overall: 10 x 12 in.; Image size: 4 1/2 x 5 1/8 in. and 3 1/4 x 3 1/8 in.  
\$300 - 400

2428

A Hanna-Barbera celluloid of Popeye 1980s, gouache on celluloid, applied to a reproduction background. A large image of Popeye, who remains one of today's most recognizable and popular animated characters. 'I'm Popeye the Sailor Man, I'm strong to the fin-ich, Cause I eats my spin-ich...'  
10 x 12 in.; image size 7 1/2 x 5 1/2 in.  
\$100 - 200



2429



2430



2431



2432



2433



2434

2429

A Hanna-Barbera celluloid of George Jetson from *The Jetsons* 1980s, gouache on celluloid, applied to a reproduction background. Depicting the amicable father of the space-aged family, the Jetsons. Overall: 10 x 12 in.; Image size: 4 1/4 x 3 in.  
\$100 - 200

2430

A Hanna-Barbera celluloid of Peter Potamus 1960s gouache on celluloid, applied to a watercolor production background from the same studio, matted. A good vintage hand-linked image of Peter Potamus.  
8 x 10 in. within mat  
\$500 - 600

2431

A Hanna-Barbera celluloid from the opening titles of the Roger Ramjet television series 1965, gouache on celluloid, (Roger Ramjet, though not very bright, is out to save the world with the help of his Proton Energy Pills which give him the strength of 20 atom bombs over a period of 20 seconds,) applied to a production watercolor production, matted.  
11 1/2 x 13 1/2 in.  
\$500 - 600

2432

A Weston Woods/Gene Deitch celluloid from Maurice Sendak's *In the Night Kitchen* 1987, gouache on a full sheet of celluloid, matted. Gene Deitch animated and directed this 1987 cartoon adaptation of Maurice Sendak's *In the Night Kitchen*. Mickey falls asleep and dreams of falling into the "night kitchen," where he is nearly baked into a cake, makes a plane out of bread, and flies off to get milk. Sendak's original artwork is faithfully preserved in this animated presentation with Peter Schickele's narration and original musical compositions. The cel is signed by Gene Deitch, and presented on a reproduction background originally painted by Gene Deitch.  
10 1/2 x 12 1/2 in.  
\$450 - 550

2433

A pair of Warner Bros. celluloids of Pepe Le Pew 1950s, gouache on celluloid, with some paint chips. Depicting the amorous French skunk Pepe Le Pew, who is always in pursuit for love, but ends up with skunk that is actually a cat named Penelope Pussycat. Pepe Le Pew was introduced by Chuck Jones in 1945.  
10 x 12 in.  
\$400 - 600





2435



2436



2437



2438



2439

2434

**A Warner Bros. celluloid of Sylvester and Tweety**  
1950s, gouache on celluloid, applied to a reproduction background, matted.  
Depicting Sylvester slobbering at the thought of getting that tasty little birdy in his mouth. 10 1/2 x 13 1/2 in.  
**\$700 - 900**

2435

**A Warner Bros. celluloid of Sylvester from Tree Cornered Kitty**  
1956, gouache on celluloid, applied to reproduction background, matted.  
Depicting Sylvester with a metal detector.  
11 1/2 x 14 1/2 in.  
**\$500 - 700**

2436

**A Warner Bros./Chuck Jones celluloid from A Feather in his Hare**  
1948, gouache on a full sheet of celluloid, matted. Depicting Bugs Bunny with brush in hand, applied to reproduction background, signed lower left. In this film Bugs is chased by an angry Native American rather than his usual antagonist, Elmer Fudd. Because this film was recently deemed to be politically insensitive, Warner Bros. has removed the cartoon from circulation.  
10 1/2 x 12 1/2 in.  
**\$1,000 - 1,200**

2437

**A pair of Warner Bros. celluloids of Bugs Bunny**  
1950s, gouache on celluloid. Depicting Bugs Bunny in profile.  
10 x 12 in.  
**\$400 - 600**

2438

**A Walt Disney Studios celluloid from Sleeping Beauty**  
1959, gouache on celluloid, applied to a printed background of the interior of the castle, with a gold Disneyland label on the reverse, matted.  
Depicting King Herbert and King Stefan working out their differences.  
Within mat: 8 x 10 in.  
**\$400 - 600**

2439

**A Walt Disney Studios presentation celluloid from The Rescuers Down Under**  
1990, gouache on celluloid, applied to a watercolor production background, stamped at lower left "The Walt Disney Company," and at upper right "Original Production Background by Walt Disney Animation" matted and framed. Accompanied by a Disney Enterprises Certificate of Authenticity. Depicting the very elegant Miss Bianca sitting at a restaurant table when she hears the news of Cody's abduction.  
Within mat: 9 x 12 in.  
**\$600 - 800**



2440



2441



2442



2443



2444



**2440**  
**A collection of twelve T. Hee caricature drawings**

1930s, graphite on paper. Subjects include Ward Kimball, Robert Taylor, Larry Clemons, Bill Cottrell, Jack Cutting, a baseball team whose players include Walt Disney, T. Hee, Ken Anderson, and Ed Penner.

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

**\$300 - 400**

Property from the Estate of T. Hee

**2441**  
**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, matted and framed, each signed ("T. Hee"). Depicting a reindeer magician making Santa appear out of a top hat; four blue birds perched on a snow covered branch playing instruments; and a silhouette of the Virgin Mary holding baby Jesus; all with their original preliminary pencil drawings. Total items in lot: 6.

*Largest, within mat: 11 x 8 in.*

**\$400 - 600**

**2442**  
**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting Santa writing his ABCs on a blackboard; a parrot singing "Merry Christmas"; Santa and a reindeer painting "Greetings" on a brick wall; the ABC Santa with its original preliminary pencil drawing. Total items in lot: 4.

*Largest: 6 1/2 x 14 1/4 in.*

**\$400 - 600**

**2443**  
**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting Santa sitting in a small boat fishing; ribbon candy spelling out the word "NOEL" with cupids licking the candy; and Santa playing a trumpet; each with its original preliminary pencil drawing. Total items in lot: 6.

*Largest: 8 x 11 in.*

**\$400 - 600**

**2444**  
**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting Santa as a puppeteer; Santa sliding down the letter "S" in the word "Greetings"; and a boy and girl puppet sitting under the mistletoe; all with their original preliminary pencil drawings. Total items in lot: 6.

*Largest: 11 x 8 1/4 in.*

**\$400 - 600**



2445



2446



2447



2448



2449



2450

**2445**

**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting a cat and mouse exchanging presents; "NOEL" spelled out in Santa's clothing; and Santa on a train; all with their original preliminary pencil drawings. Total items in lot: 6  
*Largest: 14 1/4 x 6 1/2 in.*

**\$400 - 600**

**2446**

**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting Santa giving golf lessons to a reindeer; a U. S. Mail car laden down with letters; and Santa sleeping after a night of delivering gifts; all with their preliminary pencil drawings. Total items in lot: 6.  
*Largest: 10 1/2 x 5 1/4 in.*

**\$400 - 600**

**2447**

**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting Santa singing and playing guitar to an audience of mice; "NOEL" spelled out with Santa's face; and a Victorian house and barn blanketed in snow; two with their original preliminary pencil drawings.  
*Largest: 8 1/4 x 11 1/4 in.*

**\$400 - 600**

**2448**

**A group of three T. Hee watercolor and collage Christmas card designs**

1950s-1960s, watercolor on illustration board, each signed ("T. Hee"). Depicting a coffee grinder, Santa driving a reindeer drawn stagecoach laden with gifts, Santa playing cards, and birds on a snow covered tree; all but the stagecoach have their original preliminary pencil drawings.  
*Largest: 10 1/2 x 7 1/2 in.*

**\$400 - 600**

**Property of various owners**

**2449**

**A collection of four Walt Disney Studios animation drawings**

Graphite on paper, all matted and framed. Comprising depictions Eddie Cantor dancing; Shirley Temple in *The Autograph Hound* (1939); W.C. Fields with cigar in hand from *Mickey's Polo Team* (1936); and a T. Hee drawing of a man with spiked hair.

*Various sizes*

**\$300 - 400**

**2450**

**A pair of Walt Disney Studios character drawings from *Mother Goose Goes Hollywood***

1938, the first gouache on paper depicting Katherine Hepburn as Little Bo-Peep; the second colored pencil and pastel on paper, created by Grim Natwick, depicting Charlie McCarthy sitting in a nest, both framed.

*Provenance: Estate of Grim Natwick (second drawing only).*

*Within frame: 8 x 6 in.*

**\$500 - 700**





2451



2452



2453



2454



2455



2456

2451

**A pair of Walt Disney Studios animation drawings from *Mother Goose Goes Hollywood***

1938, graphite with red and green highlights on paper. The first drawing, annotated "28," depicts W.C. Fields as the curmudgeonly Humpty Dumpty, a character animated by Marc Davis. The second drawing, annotated "23," depicts Charlie McCarthy safe in his nest as the Rock-a-Bye Baby.

Overall: 10 x 12 in.; Image size: 5 5/8 x 5 in. and 6 5/8 x 4 5/8 in.

**\$400 - 600**

2452

**A Walt Disney Studios celluloid from *The Jungle Book***

1967, gouache on celluloid, multi-cel set-up, applied to a reproduction background with a Walt Disney Company stamp on lower right, matted and framed. Depicting Baloo, the easy going burly bear who is Mowgli's true friend; Bagheera, the civilized and sophisticated panther who is determined that Mowgli take the path that is right for the boy; and Kaa, the sinister, hypnotic hypochondriac python who always leads Mowgli astray.

10 x 12 in.

**\$600 - 800**

2453

**A Walt Disney Studios celluloid from *Mary Poppins***

1964, gouache on celluloid, matted and framed. Depicting two members of the Pearly Band, who provide back up when Mary sings "Supercalifragilisticexpialidocious" after she has won her prize in the race. Within mat: 10 1/2 x 13 1/2 in.

**\$600 - 800**

2454

**A Disneyland cast activities poster and limited edition lithograph**

The promotional poster depicts Mickey Mouse asleep in his recliner surrounded by toys, with Santa hovering above him announcing the cast members' Holiday Season party. Together with a limited edition lithograph from 1988, signed by Charles Boyer. The print sold out its edition of 400, and is accompanied by a Disney Certificate of Authenticity.

Largest: 30 x 24 in.

**\$100 - 150**

2455

**A copy of Walt Disney's *Snow White and the Seven Dwarfs: An Art in its Making* signed by eight master animators**

New York: Hyperion, 1994. The book features the collection of Stephen H. Ison, including impressive and detailed representations of artwork from the production process. Signed by Frank Thomas, Bill Justice, Ollie Johnston, Marc Davis, Ward Kimball, Ken O'Connor, Maurice Noble and Joe Grant.

**\$500 - 700**

2456

**A Chuck Jones/MGM celluloid from a Tom and Jerry cartoon *Filet Meow*** 1966, gouache on a full sheet of celluloid, applied to a watercolor production background, matted. Depicting Jerry looking on as the water fills up the female fish's bottle. In this film, Tom gets tired of chasing Jerry so he decides to go after the fish Jerry has a crush on. Jerry comes to her rescue.

20 x 16 1/2 in.

**\$1,200 - 1,500**

2457

**A MGM drawing from a Tom and Jerry cartoon *Flirty Birdy***

1945, graphite on a full sheet of 12 field animation paper, matted.

Depicting Tom set to eat Jerry as an eagle swoops down and grabs Jerry. To get Jerry back, Tom poses as a female eagle and quickly finds his eagle love to be more than he bargained for.

10 1/2 x 12 1/2 in.

**\$250 - 350**

2458

**Two MGM/Tex Avery drawings from *Jerky Turkey***

1945, graphite on full sheets of 12 field animation paper, depicting a pilgrim and turkey, matted. In this film, directed by Tex Avery, a dopey pilgrim hunts a turkey who speaks in a Jimmy Durante impersonation and runs the local black market. Featuring war and rationing gags throughout the cartoon, (Pilgrims line up behind a sign reading "Ye Cigarettes Today"), as well as a running gag with a bear wearing an "Eat at Joe's" sandwich sign.

10 x 12 in.

**\$250 - 350**

2459

**A MGM celluloid from *Deputy Droopy***

Directed by Tex Avery, 1955, gouache on celluloid, applied to a reproduction background, matted. Droopy is full of surprises as two villains, Slim and Shorty, repeatedly try to steal gold from a safe in the Sheriff's office, and must do so without waking the sleeping Sheriff. 10 1/2 x 12 1/2 in.

**\$500 - 700**



2457



2458



2459



2460

2460

**A printed *Peanuts* strip inscribed and signed by Charles Schulz**

A print four-panel *Peanuts* strip from 1968, inscribed and signed in black ink on the upper margin, "For Gene Patrick with friendship-Charles M. Schulz." Framed. A politically themed cartoon inscribed by Schulz to his fellow cartoonist Gene Patrick who created the comic strip "The Passing Scene" for the *Lorain Journal*, a newspaper in Ohio.

Overall: 30 x 8 1/4 in.

\$700 - 900



2461



2462

2461

**A Bill Melendez Studios celluloid and matching drawing from *It's Your First Kiss*, *Charlie Brown***

1977, gouache on full celluloid, with matching animation drawing. Depicting an euphoric Charlie Brown after he has kissed the Red-Haired Girl, the Homecoming Queen, before the first dance. In this classic cartoon, Charlie Brown is picked to escort the little Red-Haired Girl to the homecoming dance. This the first time the Little Red-Haired Girl is given a name (Heather) and seen. The design decisions on how the Little Red-Haired Girl would look, was made by the show's animators, not Charles Schulz.

10 x 12 in.

\$400 - 500



2463



2464

2462

**A Bill Melendez Studios celluloid of Lucy from *It's Your First Kiss*, *Charlie Brown***

1977, gouache on celluloid, matted. Depicting Lucy with a large overlay red heart in the background, signed lower left by peanuts creator Charles Schulz. In this classic cartoon Charlie Brown is picked to escort the little Red-Haired Girl to the homecoming dance.

10 x 12 in.

\$500 - 600

2463

**A group of four Bill Melendez drawings of *Peanuts* characters**

1994, marker on paper, framed. 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!"; and Peppermint Patty, inscribed "Let's Hear it for Kim!" The last three drawings are signed by Bill Melendez and dated 12-13-94.



2465

This group of drawings was created for Kim Dahl, a staff artist at the Bill Melendez studios in 1994. While she worked there, she would bring in snacks for the staff. Finally someone mentioned that she had never been properly thanked for doing this and Bill Melendez gave her these drawings as a gesture of gratitude.

16 x 19 in.

\$1,000 - 1,500





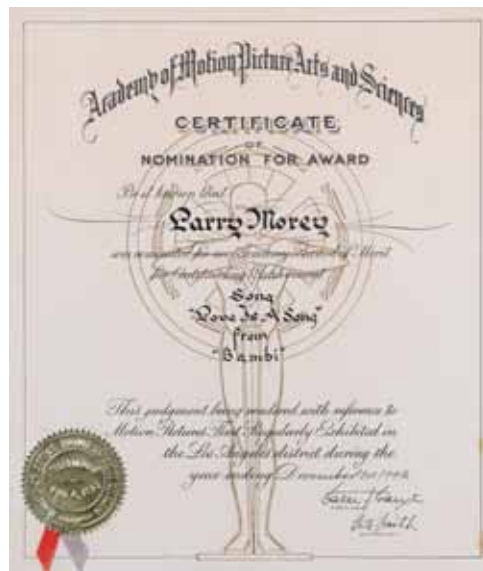
2466

#### 2464

**A Will Eisner painting of *The Spirit***  
Watercolor and ink on illustration board, depicting The Spirit and Ellen Dolan walking through Wildwood Cemetery on a misty night. Accompanied by a typed letter signed by Will Eisner, dated April 15, 1986, to Paul Aratow, the producer of a 1987 TV movie entitled *The Spirit*, stating that Eisner is sending Aratow a painting to be used in connection with the titles of the pilot Aratow is producing, and a photograph of the completed scene (which closely resembles the painting). Together with *The Spirit Portfolio* (Collectors's Press, 1977) containing ten prints, the first signed by Eisner and numbered 229/1500, with the portfolio itself inscribed and signed, "To Paul / With great / good wishes and / long friendship / Will Eisner."  
Overall: 11 1/2 x 10 1/8 in.; Image size: 9 3/4 x 8 1/8 in.  
\$800 - 1,200

#### 2465

**Original Batman comic art by Pat Broderick**  
Ink and collage on paper, signed ("Pat Broderick"). Published in the *Swamp Thing Annual* #4 (DC Comics, January 1988), page 31, accompanied by the printed page.  
13 1/8 x 19 1/2 in.  
\$200 - 300



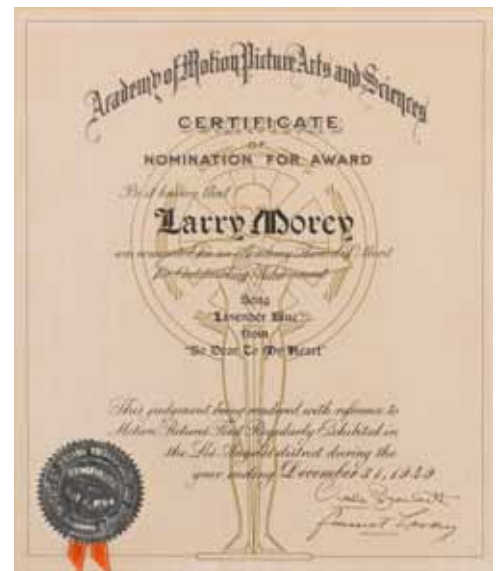
2467

#### 2466

**A pair of scripts from *Bambi* from the estate of songwriter Larry Morey**  
Walt Disney, 1942.

1. 156 pp, green covers, bound in brads. Bearing a typed label on the cover reading, "Continuity / Title 'Bambi' / Date June 15, 19 ... / No 152 / Property of Walt Disney Productions, Ltd." Inscribed in pencil on the label, "Seq 12-p. 105." Inscribed in pencil on the prelim is the name and address of John Sutherland, the actor supplying the voice of the adult Bambi.  
2. A second continuity script, lacking covers, 156 pp. Bearing numerous annotations in pencil, most likely in Morey's hand, noting important lines of dialogue and dominant moods of each scene. Together with an inscribed photograph of Frank Churchill, who worked with Morey on *Snow White* and the *Seven Dwarfs*; two photographs of Churchill and Morey working at a piano; and three other photographs likely from the recording sessions for *Snow White*, one including Adriana Caselotti, the voice of the title character.  
Provenance: the estate of Larry Morey.

Morey is remembered for having penned (with Frank Churchill) many of Disney's greatest tunes, including "Whistle While You Work," "Heigh Ho" and "Someday My Prince Will Come." Morey received story adaptation credit for *Bambi* and was nominated for an Academy Award® for best song (along with Churchill) for "Love is a Song."  
Scripts: 9 x 11 in.  
\$1,000 - 1,500



2468

#### 2467

**An Academy Award® nomination certificate presented to Larry Morey for *Bambi***  
Certificate commemorating Morey's nomination for an Academy Award® of Merit for Outstanding Achievement in Song for "Love is a Song" from *Bambi*. Matted and framed.

In addition to writing the lyrics for this song (which plays over the opening credits), Morey also wrote "Little April Shower," "Let's Sing a Gay Little Spring Song" and "Looking for Romance (I Bring You a Song)" and was credited for story adaptation.  
Overall: 16 x 17 1/2 in.; Within mat: 9 1/2 x 11 in.  
\$800 - 1,200

#### 2468

**An Academy Award® nomination certificate presented to Larry Morey for *So Dear to My Heart***  
Certificate commemorating Morey's nomination for an Academy Award® of Merit for Outstanding Achievement in Song for "Lavender Blue" from *So Dear to My Heart* for the year of 1949. Matted and framed.  
Morey wrote the lyrics to this song, sung by Burl Ives, which was later recorded by Dinah Shore, Sammy Kaye, and Solomon Burke. Morey also contributed the song "Stick-To-It-Ivity" to the film's soundtrack.  
Overall: 16 x 17 1/2 in.; Within mat: 9 1/2 x 11 in.  
\$500 - 700

**End of Sale**

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