

Bonhams

Entertainment Memorabilia

including Animation Art

Sunday May 4 and
Monday May 5, 2014
Los Angeles



**Entertainment Memorabilia
including Animation Art**
Sunday May 4 and Monday May 5,
2014 at 10am
Los Angeles

Bonhams

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

Preview

Friday May 2, 10am to 5pm
Saturday May 3, 10am to 5pm

Bids

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

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

Sale Number: 21643
Lots 3001 - 4235

Catalog: \$35

Inquiries

Lucy Carr, Associate Specialist
Entertainment Memorabilia
+1 (323) 436 5467
lucy.carr@bonhams.com

Dana Hawkes, Specialist
Animation Art
+1 (978) 283 1518
dana.hawkes@bonhams.com

Lisa Charlesworth
Business Administrator
+1 (323) 436 5410
lisa.charlesworth@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21643

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

Illustrations

Front cover: Lot 3207, image
© Condé Nast Archive/Corbis
First session page: Lot 3151
Second session page: Lot 4061
Third session page: Lot 4182
Back cover: Lot 4147

OFFSITE SOLD PROPERTY STORAGE INFORMATION

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

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

Our storage and logistics partnership provides several beneficial services. The first being 5 days of free storage.

- During this auction, clients will be expected to pick up all property from Bonhams by 5pm on Wednesday May 7, 2014.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 220 W. Ivy Ave, Unit C in Inglewood.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 474-7447.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 474-7447 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

Lots to be removed to storage:

3006	3322	4053
3080	3323	4054
3082	4002	4055
3084	4049	4065
3166	4050	4066
3168	4051	4067
3214	4052	4068

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the

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

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

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

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

Mediation and Arbitration Procedures

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

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

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

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

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

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/21643 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.

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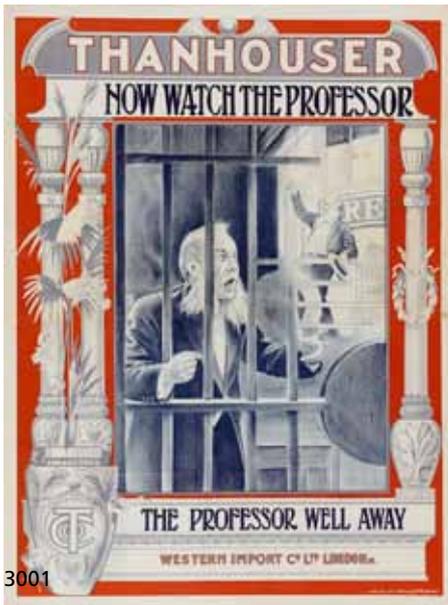
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**Film and Television
Memorabilia**

May 4, 2014 at 10am

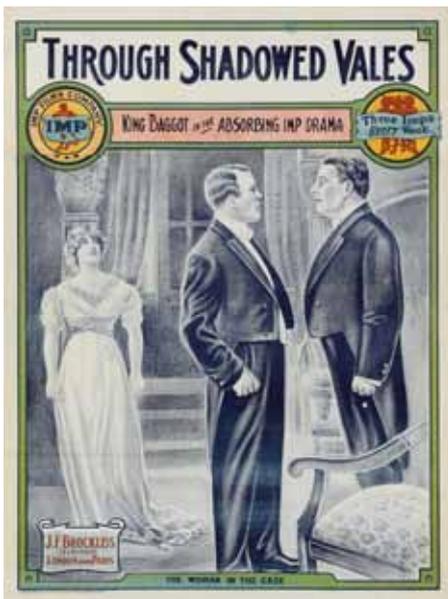
Lots 3001 - 3326



3001



3003



3002

Film and Television Memorabilia

3001

Now Watch the Professor

Thanhouser, 1912. British one sheet poster. Depicting the Professor (Riley Chamberlain) behind bars with another image of him standing on a balcony waiving a handkerchief, with a border of Neoclassical columns and palms. The Thanhouser Company was founded in 1909 and was distributing films globally by 1912, when this poster was printed. The company and its successor, Mutual's Thanhouser Film Corporation produced over 1000 films before closing in 1917.

30 x 40 in.

\$300 - 500

3002

Through Shadowed Vales

Independent Moving Pictures Company, 1912. British one sheet poster. *Through Shadowed Vales* is an early short starring King Baggot and Jane Fearnley and produced by future Universal Pictures founder Carl Laemmle's original film company, IMP. The lively artwork prominently depicts Baggot and Fearnley, and features devilish cartoon imps posing beside the IMP logo and a banner reading "Three Imps / Every Week," referring to IMP's short subjects. The film's title is emblazoned on top and is captioned "KING BAGGOT IN THE ABSORBING IMP DRAMA." The bottom of the poster reads "THE WOMAN IN THE CASE" and, in a separate box, "J.F. BROCKLISS / (LIMITED) / LONDON AND PARIS" (apparently, the film's English distributor). The lower left corner reads "JORDISON & CO. LTD. LONDON & MIDDLESBROUGH," who appear to be the poster's printers.

40 x 30in

\$400 - 600



3004



3005



3006

3003

The Strong Man's Burden

Biograph, 1913. British one sheet poster, linen-backed. Depicting a policeman pointing a gun at a second man, with the caption "Hands up, Brother!" *The Strong Man's Burden* was directed by George Hennessey and starred Harey Carey and Lionel Barrymore.

27 x 40 in.

\$500 - 700

3004

A Rin Tin Tin jumbo lobby card

Circa 1920s, featuring a large photograph of the canine star, with a caption in the lower right corner that reads "RIN-TIN-TIN / A Warner Bros. Star," framed. This is a generic personality poster used to promote the star, rather than a particular film.

Overall: 22 1/4 x 18 1/2 in; Lobby card: 17 x 14 in.

\$300 - 500

3005

Black Gold

Norman Studios, 1928. U.S. one sheet poster, folded. An oil field epic shot in Oklahoma, *Black Gold* featured an all African-American cast. It was the final film made by Norma Studios, based in Arlington, Florida.

27 x 41 in.

\$300 - 500

3006

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.

\$500 - 700



3007

3007

A Night at the Opera

Metro-Goldwyn-Mayer/Sergelfilm, R-1972. Swedish one-sheet poster, flat. The Marx Bros. comedy classic was selected by the Library of Congress in 1993 for inclusion in the National Film Registry, and was also added to the AFI's list of the 100 best films in 2007.

28 x 39 in.

\$250 - 350

3008

A Zeppo Marx signed check

Check from the Security Pacific National Bank of Cathedral City, California, made payable to the "DESERT ISLAND COMMUNITY / Agency Account," signed ("Zeppo Marx") and dated September 1, 1976. Mounted on a signed lithograph depicting Zeppo, Chico, Harpo, and Groucho Marx, produced by Global Creative, numbered 3/20 and signed illegibly by two artists, framed. Overall: 19 3/4 x 14 in.; Check only: 8 1/2 x 3 1/2 in.

\$200 - 300



3008



3009

3009

A group of Marx Bros. signatures

Comprising two pages from an autograph book, one with the signatures of Harpo and Chico Marx, and the second with the signatures of Groucho and Zeppo Marx. Each page has photographs of the brothers clipped from magazines laid down to it. Matted with a photograph of the four brothers. Overall: 12 x 16 in.; Signature pages, within mat: 4 3/4 x 4 1/8 in.

\$400 - 600

3010

A Harpo Marx signed photograph

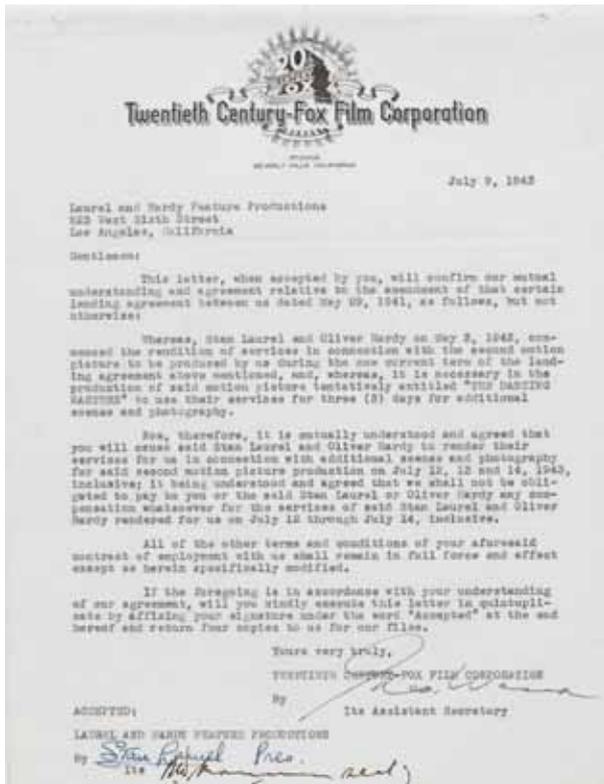
Black-and-white photograph, inscribed and signed by the comedian, "To Pat who use [sic] to be Patricia / Fondly, Harpo / 60." A humorous image of Marx playing the harp in a gold car, with both he and the cart covered in Kennedy/Johnson election stickers.

9 1/8 x 7 1/8 in.

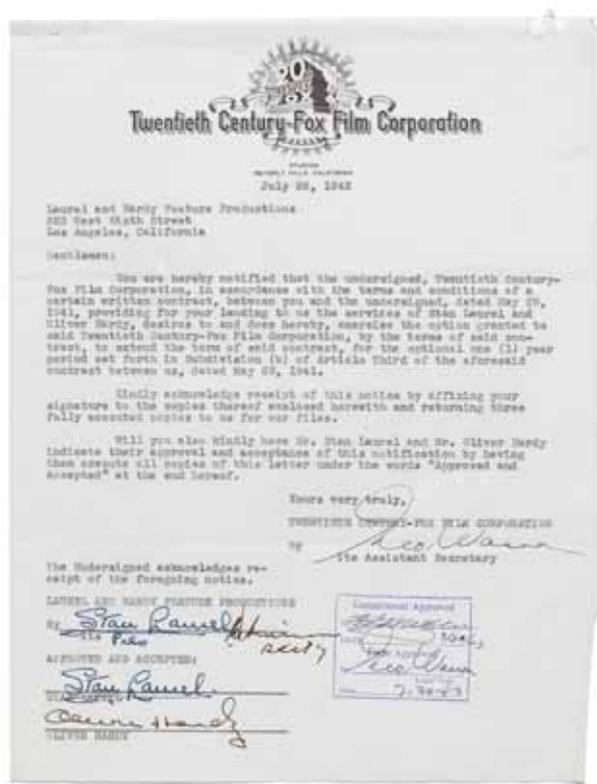
\$300 - 500



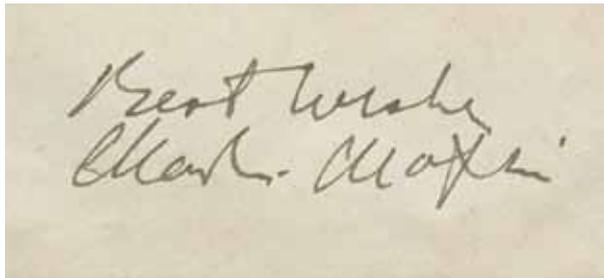
3011



3013



3014



3012



3015

3011
A Ted Allan signed lithograph of Groucho Marx
Signed ("Ted Allan") by the photographer in white ink and numbered 21/325. Featuring a large image of Groucho Marx lying down on a sofa with his trademark cigar in his mouth. The photograph was taken in 1936 and this print was published by Edward Weston Editions in 1981.
23 1/4 x 17 1/4 in.
\$200 - 300

3012
A Charlie Chaplin clipped signature
Inscribed and signed in black ink, "Best wishes / Charlie Chaplin." Matted with a photograph of the actor in his "Little Tramp" character.
Overall: 12 x 16 in.; Within mat: 2 7/8 x 1 1/2 in.
\$200 - 300

3013
A Stan Laurel signed contract
Beverly Hills, California, 1p, July 9, 1943, between Twentieth Century-Fox Film Corporation and Laurel and Hardy Feature Productions, signed by Laurel as President. The contract commits Laurel and Hardy for three days of additional shooting for their 1943 film *The Dancing Masters*, which stars the pair as teachers at a ballet school.
8 1/2 x 11 in.
\$200 - 300

3014
A Laurel and Hardy signed contract
Beverly Hills, California, 1p, July 26, 1945, between Laurel and Hardy Feature Productions and Twentieth Century-Fox Film Corporation, signed twice by Stan Laurel (once as an individual and once as the company's President) and once by Oliver Hardy. The document extends the lease agreement for the two actors to the studio for an additional year. The duo's films for Fox included *The Great Guns* (1941) and *Jitterbugs* (1943).
8 1/2 x 11 in.
\$600 - 800

3015
A Gordon Lee signed check
From National State Bank of Boulder, Colorado, made payable to "Wolf's Foreign Car Care," dated September 21, 1982 and signed ("Gordon E. Lee") in blue ink. Matted and framed with a photo of child star Lee posing with a stuffed rabbit. Lee is best-known as "Porky," Spanky's little brother, in Hal Roach's classic "Our Gang" comedies.
Overall: 21 1/2 x 14 3/4 in.; Photograph, within mat: 10 x 7 in.; Check, within mat: 6 x 3 in.
\$100 - 200



3016

3016

A James Montgomery Flagg print and portrait

1. A print of Colleen Moore inscribed by the actress Lithograph on paper, the mat inscribed by the actress, "To Fitz with admiration and sincere friendship Collinsky," matted and framed. Overall: 15 1/8 x 20 1/8 in.; Print only: 11 1/2 x 13 7/8 in.

2. A portrait of Diana Kane

Charcoal on paper, titled, "Mrs. Fitz" and signed ("James Montgomery Flagg"), matted and framed. Depicting the actress in profile. Flagg and Moore were great friends and Moore even included a miniature reproduction of this portrait in her famous dollhouse, which now resides at Chicago's Museum of Science and Industry. Overall: 12 3/4 x 17 3/4 in.; Drawing only: 9 3/4 x 14 1/8 in. \$400 - 600



3017

3017

A George Fitzmaurice film still archive

Comprising 17 oversize photographs mounted on mat board and 87 smaller black and white photographs from Fitzmaurice's collection of images from his own films. There are 82 photographs from *Petticoat Fever* (1936) starring Robert Montgomery and Myrna Loy, including many images of the leads (mostly scene stills) and several behind-the-scenes shots. There is also a behind-the-scenes photograph from *Suzy* featuring stars Cary Grant, Jean Harlow, and Franchot Tone with Fitzmaurice, and four other photographs, including behind-the-scenes images of two actresses and a biplane and an unidentified scene from one of Fitzmaurice's films. Of the seventeen oversize photographs, seven of them feature Ronald Colman and Vilma Banky in *The Night of Love* (1927) and there are several images of Ben Lyon and Billie Dove in *The Tender Hour* (1927). One elegant portrait photograph is signed by famed glamour photographer Arthur Cheney Johnston on the mat. George Fitzmaurice was a prominent director of the silent period and his other directorial credits include Rudolph Valentino's final film, *The Son of the Sheik* and *Mata Hari* starring Greta Garbo. Smaller photographs: 10 x 8 in.; Large photographs, overall: 19 3/4 x 14 1/2 in.; Large photographs only: 13 1/2 x 10 3/4 in. \$500 - 700



3018



3019

3018

A collection of vintage photographs from the family of silent actresses Diana Kane, Lois Wilson, and Constance Wilson

155 photographs in all, black and white (one is tinted), almost entirely from the silent era, mostly oversize glamour portraits of sisters Kane, Wilson, and Wilson, and Kane's husband, director George Fitzmaurice, and a few scenes of the actresses in silent films. The portraits have various photographers' stamps, including several by Eugene Robert Richee, and Edwin Bower Hesser, which are signed by Hesser in ink.

Highlights include four posed portrait shots from one of William Randolph Hearst's epic costume parties, prominently featuring Marion Davies, William Randolph Hearst, Fitzmaurice, John Considine, and Irving Thalberg and other guests all in elaborate Civil War uniforms; Davies is dressed as a Southern belle. (Several of the guests' names are labeled on the verso.) The photographer's stamp on the verso reads "KINDLY CREDIT / MANATT / M. G. M." Other outstanding photographs document the November, 1931 wedding of Constance Bennett and Henri, Marquis de la Falaise de Coudray, which was held at Fitzmaurice's home. The image features Bennett, Marion Davies, Joan Bennett, and Fitzmaurice, among others.

Other images in the lot include an oversize photograph from the wedding of Bebe Daniels and Ben Lyon, featuring maid of honor Louella Parsons and bridesmaids Diana Fitzmaurice, Constance Talmadge, and Adela Rogers St. John, and an elegant portrait of the sisters posing with a very dapper Ronald Colman (star of Fitzmaurice's *The Night of Love*). Daniels and Lois Wilson had co-starred in *Monsieur Beaucaire* (1924) opposite Rudolph Valentino. Also included is a signed photo of Lois Wilson, inscribed "To my very own sister / Love, / Lois" and a signed photograph of opera star Ernestine Schumann-Heink with an accompanying signed letter.

Fitzmaurice's directorial credits include Rudolph Valentino's final film, *The Son of the Sheik*, *Mata Hari* starring Greta Garbo, and *Suzy*. Kane appeared in only a handful of films, and Constance Wilson/Connie Lewis appeared in even fewer, but their sister Lois appeared in dozens of silents. Most photographs: 8 1/2 x 11 in. to 11 x 14 in. \$600 - 800

3019

A collection of early Hollywood signed photographs

17 in all, many inscribed to Diana Kane or George Fitzmaurice, including examples by: Adele Astaire (2), Vilma Banky (2), Richard Barthelmess, Constance Bennett, Eddie Cantor, Betty Compson, Bebe Daniels (2), Marion Davies (2), Ben Lyon, Norma Shearer, Gloria Swanson (2), Norma Talmadge, and Lilyan Tashman. Together with a signed photograph of Bernard Baruch, an unsigned photograph of William Powell, and a Clarence Sinclair Bull photograph of Gloria Swanson with her children.

8 x 10 in. to 11 x 14 in.

\$1,000 - 1,500

3020

A Lincoln Perry ("Stepin Fetchit") related contract signed by Louis B. Mayer

Typed letter signed by Louis B. Mayer and Maurice H. Hoffman, 2pp, March 31, 1928, on Metro-Goldwyn-Mayer letterhead. The letter is written by Mayer on behalf of the studio to Tiffany-Stahl Productions, represented by Hoffman, concerning MGM's loan of Perry for a role in *The Bushranger* (MGM, 1928). Perry was the first African American actor to receive screen credit, as well as being the first to earn a million dollars. Accompanied by a publicity photograph of Perry with stamps on the verso from Otto Dyar at Fox; and a photograph of Mayer, Wendell Wilkie, Spyros Skouras, Virginia Zanut and Joan Bennett at a party, accompanied by a Certificate of Authenticity from Darrylin Zanuck, stating that the photograph belonged to her father.

Contract: 8 1/2 x 11 in.; Photographs: 8 x 10 in.

\$300 - 500

3021

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.

\$600 - 800

3022

A celebrity signed autograph book

Navy cloth cover stamped in gilt "Autographs," some pages dated circa late 1920s-early 1930s. Collected by a child in Hollywood, the book contains the signatures of Joe E. Brown, Irving Cummings, Marguerite de la Motte, Reginald Denny, Douglas Fairbanks, William S. Hart, Leslie Howard, Howard Hughes, Al Jolson, Dorothy Lee, Harold Lloyd (with a drawing of his glasses), Lloyd's wife Mildred Davis Lloyd, Ben Lyon, Dorothy Mackaill, Groucho Marx, Chico Marx, Elliott Nugent, Marie Prevost, Ruth Roland, Norma Shearer, Phyllis Haver Seeman, and Guinn "Big Boy" Williams.

Also included are 1932 Los Angeles Olympics athletes javelin thrower Mildred "Babe" Didrikson, sprinter Ralph Metcalfe, swimmers Eleanor Holm and Josephine McKim, divers Mickey Riley, Richard Degener, and Georgia Coleman, and legendary surfer Duke Kahanamoku (then playing on the U.S. Water Polo team), and golfers Harry Cooper, Johnny Farrell and Walter Hagen. The lot also includes a clipped signature of boxer Jack Dempsey.

Autograph book: 5 3/4 x 4 1/4 in.

\$500 - 700

3023

A Peter Lorre signed document

[Los Angeles], 1p, September 23, 1937, signed ("Peter Lorre"). Lorre authorizes the studio to issue a copy of his contract to his attorney. Noted in pencil at lower left that the document was delivered by Mr. Leslie, manager for Mr. Lorre. At the time, Lorre was starring in the "Mr. Moto" series of films for Fox as the title character, a Japanese secret agent.

8 1/2 x 11 in.

\$300 - 500



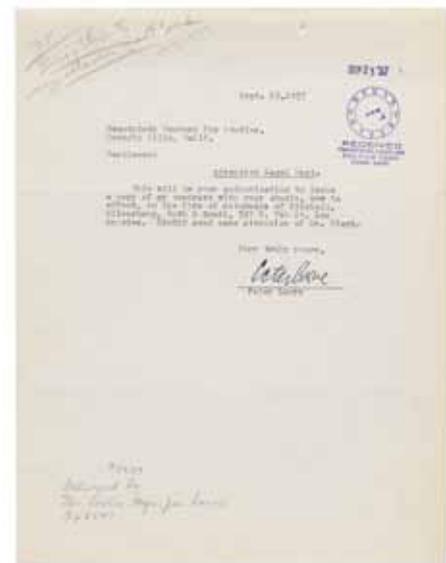
3020



3021



3022



3023



3024



3025

3024

A *Grand Hotel* negative

A behind-the-scenes image of the cast and crew of *Grand Hotel* (MGM, 1932). The photograph features the main cast members (Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone, and Jean Hersholt) with the camera crew and director Edmund Goulding (seated on the titular hotel's counter). This image was composed of several photographs, including separate images of the cast members. The MGM photographic "doctoring" is visible at the top and bottom of the negative, where splicing tape and seams can be plainly seen. The negative is inscribed in ink, "MG21160."

Grand Hotel won the Academy Award® for Best Picture and, in 2007, was inducted in the National Film Registry. Ironically, it remains the only Best Picture winner whose cast received no Academy Award® nominations of any kind.

7 3/4 x 10 in.

\$400 - 600

3025

A Myrna Loy and William Powell negative

Negative dated "APR 28 34" on one side. Depicting Loy and Powell as Nick and Nora Charles, posing with Asta the dog in *The Thin Man* (MGM, 1934). Inscribed in ink, "746x42." Includes a recent print from the negative.

7 3/4 x 9 3/4 in.

\$400 - 600

3026

A Humphrey Bogart negative

A posed portrait of the actors from early in his career at Warner Bros. Inscribed in ink, "HB.26." Includes a recent print from the negative.

8 x 9 3/4 in.

\$500 - 800



3026



3027

3027

A Joan Crawford negative

MGM nitrate negative dated "FEB. 12 '33" and marked "PUB 530." It does not appear to be from either of Crawford's MGM films from 1933, *Dancing Lady* or *Today We Live*. Inscribed in ink, "mg 34335." Accompanied by a recent 8 x 10 in. print taken from this negative.

9 3/4 x 7 3/4 in.

\$400 - 600



3028



3029

3028

A Greta Garbo negative

Depicting Garbo in *Anna Karenina* (MGM, 1935). A striking posed portrait of Garbo in the title role. Inscribed in ink, "815-101." Accompanied by a recent 8 x 10 in. print taken from this negative.

8 x 10 in.

\$400 - 600

3029

A group of Jeannette MacDonald negatives

Three vintage negatives in all; two from *Girl of the Golden West* (MGM, 1938), inscribed with still numbers "1025-104" and "1025-58." The other is a portrait photograph of MacDonald seated, typing on a typewriter, dated November 21, 1933, annotated "MG34854."

7 1/2 x 9 3/4 in.

\$400 - 600



3030



3031



3032



3033

Property from the Estate of Norma Shearer

3030

A pair of George Hurrell photographs of Norma Shearer. Each signed and dated in pencil on the photograph, ("George S. Hurrell '29"), matted. Depicting Shearer in a floor-length off-the-shoulder gown, posing with a blonde child. Likely from one of Hurrell's earliest sessions with the actress.

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

\$1,500 - 2,000

3031

A group of three George Hurrell photographs of Norma Shearer. Each signed and dated in pencil on the photograph, ("George S. Hurrell '32"), mounted and displayed in presentation folders. Publicity photographs for *Smilin' Through*, depicting the actress in a grand white ballgown.

Overall: 12 7/8 x 17 1/4 in.; Photographs: Approximately 10 x 13 in.

\$2,000 - 3,000

3032

A group of three George Hurrell photographs of Norma Shearer. Gelatin silver prints, mounted, signed and dated ("Hurrell '34") on the mount in pencil. Two of the photographs capture Shearer in a black and gold ensemble and the third shows her wearing a floor-length gown with a velvet jacket.

Overall: 12 3/4 x 18 in.; Photograph only: approximately 8 x 12 in.

\$2,000 - 3,000

3033

A group of three George Hurrell photographs of Norma Shearer. Each signed and dated in pencil on the mount ("Hurrell '34"). Two photographs depict Shearer in a long dress with a striped halter neck top, and the third is a close-up of the actress in a dark jacket.

Overall: 13 x 18 in.; Photographs: 8 x 13 in. to 9 x 12 in.

\$2,000 - 3,000



3034

3034

A group of Norma Shearer photographs from *The Barretts of Wimpole Street*
 MGM, 1934. Nine vintage oversize photographs from Shearer's personal collection, together with an off-white envelope that Shearer inscribed with the film's title. All of the images are dramatic portraits of Shearer except one, which features Shearer in-costume posing with Charles Laughton and an unidentified older man, possibly one of the film's screenwriters or Rudolf Besier, the author of the play the film was based on. Two of the photographs have MGM photographer George Hurrell's stamp and two have Frank Grimes's stamp on their versos. Shearer annotated three photographs; one reads "*Norma Shearer as Elizabeth Barrett / in 'Barretts of Wimpole Street' / co-starring Fredric March as Robert Browning / and Charles Laughton.*" The actress also inscribed one photograph of herself and a dog, "*With Love From / Ba + Hush.*"
 From 9 x 12 to 11 x 14 in.
\$100 - 200



3035

3035

A collection of Norma Shearer photographs from *Romeo and Juliet*
 MGM, 1936. 84 photographs of Norma Shearer from Shearer's personal collection, almost entirely from *Romeo and Juliet*, including many duplicates. Several photographs bear the stamps of MGM photographers George Hurrell, Clarence Sinclair Bull, Frank Grimes, and Ted Allan on their versos, with almost every image a glamour portrait of the actress. Shearer inscribed on the verso of two photographs, "*Norma Shearer as 'Juliet' / in 'Romeo and Juliet'*" on the backs of two photographs, and one photograph is signed (or stamped) "*Best Wishes/ Norma Shearer*" in blue ink.
 10 x 12 in. to 11 x 14 in.
\$1,000 - 1,500



3036

3036

A collection of Norma Shearer photographs from *Marie Antoinette*
 MGM, 1938. 168 photographs from Shearer's personal collection, including some duplicates. This lot primarily consists of glamour portraits of Shearer in costume designer Adrian's opulent gowns from the film, and it also includes several posed portraits of Shearer with Tyrone Power and a few solo portraits of Power. Many of the photographs bear MGM photographer Laszlo Willinger's stamp. One photograph bears Shearer's inscription in pencil, "*Norma Shearer and Tyrone Power in / 'Marie Antoinette'.*" Someone—possibly a studio photographer—penciled in a note in the upper right hand corner of one photograph's image—"Let this / corner go / *Light* to cover"—to indicate a visible studio light that needed to be cropped out. Shearer received an Academy Award® nomination for Best Actress for her performance in the title role.
 9 1/4 x 12 1/2 in. to 11 x 14 in.
\$800 - 1,200



3037

3037

A collection of Norma Shearer photographs from *Idiot's Delight*
 MGM, 1939. 66 photographs of Norma Shearer from the actress's personal collection, including some duplicates. All of the images are posed portraits of Shearer, and many of them bear MGM photographer Laszlo Willinger's stamp on the verso. Shearer inscribed her name and the film's title on the back of one photo, and the lot also includes two off-white envelopes that Shearer labeled with the film's title in pencil.
 10 x 13 in.
\$500 - 700

3038

A collection of Norma Shearer photographs
 Approximately 240 photographs, including some duplicates and later prints, largely film stills and publicity photos. Films include *Strange Interlude*, *The Women*, *Smilin' Through*, *Her Cardboard Lover*, *The Last of Mrs. Cheyney*, *His Secretary*, *Let Us Be Gay*, *A Free Soul*, *The Trial of Mary Dugan*, *The Tower of Lies*, *The Barretts of Wimpole Street*, *Marie Antoinette*, *Escape*, *Idiot's Delight*, and *Romeo & Juliet*. Also including a photograph of Shearer and Clark Gable at the premier of *Grand Hotel*, a photograph of Shearer looking at photographs with costume designer Gilbert Adrian, a photograph of her talking to Robert Taylor, and a photograph of Shearer talking to Anita Loos. Photographers' stamps include Willinger, Carpenter, and Grimes and some photographs are annotated on the verso by Shearer.
 8 x 10 in.
\$800 - 1,200

3039

A group of George Hurrell photographs of Norma Shearer
 25 in all, one signed, seven with blindstamp, eight with the photographer's stamp on the verso, some also stamped "*Norma Shearer / Metro-Goldwyn-Mayer.*" These prints originate from the actress's personal collection.
 From 10 x 13 to 11 x 14 in.
\$400 - 600

3040

A collection of Norma Shearer photographs
 28 vintage oversize photographs of Norma Shearer from Shearer's personal collection, including some duplicates. Largely glamour portraits of the actress, including one of Shearer with Melvyn Douglas in *We Were Dancing* (MGM, 1942); and three from *Escape* (MGM, 1940)—one with Robert Taylor and two with Conrad Veidt. Several photographs bear the stamps of MGM photographers George Hurrell and Clarence Sinclair Bull, and Shearer inscribed one image from *Smilin' Through* (MGM, 1932) in black ink in its broad lower border: "*Here's 'Smilin' Thru' at you! / Norma.*"
 10 x 13 in. to 11 x 14 in.
\$300 - 500



3038



3039



3040



3041

3041

A collection of Norma Shearer photographs and negatives

Five oversize prints, mounted on heavy paper, individually signed ("Hurrell '34") by George Hurrell, together with sixteen 8 x 10 in. negatives, eleven 5 x 7 in. negatives, and one unusual-looking yellowish 5 x 7 in. positive, apparently, a "dupe" transparency. Several of the negatives are marked "Eastman Safety Kodak" and the dates on their edges range from March 1938 to June 1941. All are lovely glamour portraits of Shearer in her prime.

Photographs: 9 1/2 x 12 1/2 in.; Negatives: 5 x 7 in. or 8 x 10 in.

\$400 - 600

3042

A collection of Norma Shearer photographs

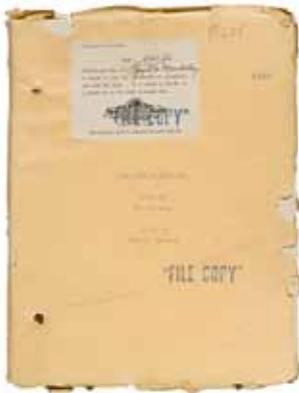
77 in all, largely portraits, including duplicates, by photographers including Lazlo Willinger, Melbourne Spurr, Russell Ball, and Ruth Harriet Louise.

11 x 14 in.

\$400 - 600



3042



3043

Property of various owners

3043

A screenplay of the Lon Chaney film *The Road to Mandalay*

Mimeographed manuscript, 90pp, dated March 26, 1926 on the front wrapper, housed in a beige MGM studio wrapper, bound by two brads through two punched holes. The front wrapper reads "THE ROAD TO MANDALAY" / Story by / Tod Browning / Script by / Elliott Clawson" and is stamped "FILE COPY" twice on the cover. There is also an MGM Script Department sticker on the wrapper, which states that it is "Scenario # 234", and dated in ink "3/27/26."

Silent star Lon Chaney and director Tod Browning collaborated on many films, most famously the silent horror classics *The Unknown* and the lost *London After Midnight*, as well as the bizarre *The Unholy Three*. Co-screenwriter Elliott Clawson was re-teamed with Chaney and Browning on *West of Zanzibar* (1928).

An exotic thriller, *The Road to Mandalay* stars Chaney as Singapore Joe, sporting one of his trademark disfiguring make-up: a scar raked across his blank, dead eye (which he simulated with an early contact lens). Long-considered a lost film, portions of *The Road to Mandalay* later surfaced, the complete film has not been recovered. In a fascinating illustration of Chaney's star status, his character is referred to throughout the script interchangeably as "Joe" and "Chaney"!

9 x 11 in
\$2,000 - 3,000

3044

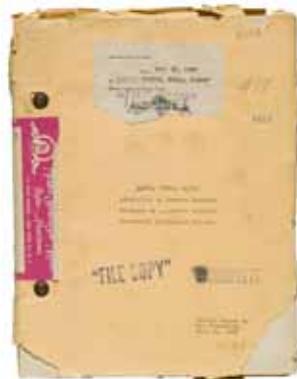
A screenplay of *Billy the Kid*

Mimeographed manuscript, 144pp, in original cream MGM wrappers. The front wrapper reads "BILLY THE KID / Dialogue by / LAURENCE STALLINGS / Scenario by / WANDA TUCHOCK ... Script okayed by / Mr. Thalberg / March 27, 1930 ... Directed by King Vidor," and is stamped "FILE COPY." The cover is inscribed in pencil, "This script is okayed / by Mr. Thalberg" and signed indistinguishably. There is an MGM Script Department label, also stamped "FILE COPY," also dated March 27, 1930, with the film's title on it and numbered "83288." King Vidor's *Billy the Kid* starred Western hero Johnny Mack Brown in the title role of the infamous outlaw, and costarred Wallace Beery and Kay Johnson.

\$500 - 700



3044



3045



3046

3045

A screenplay of *Dance, Fools, Dance*

Mimeographed manuscript, 134pp, dated October 31, 1930 on the front wrapper, housed in a beige MGM studio wrapper, bound by two brads. The front wrapper reads "DANCE, FOOLS, DANCE / Adaptation by Aurania Rouverol / Dialogue by Aurania Rouverol / Continuity by Richard Schayer" and is stamped "FILE COPY" twice, "COMPLETE" once, and "1811" once. There is also an MGM Script Department sticker on the wrapper with the title, date, the number "18759," and a note: "Please return to Script Dept." There are several numbers penciled in on the cover: "B1811", "#19", and "MGM / 128". There is a "Metro-Goldwyn-Mayer / Radio Attractions" address label stuck to the spine with the film's title typed in the blank space where the addressee's address would go.

Dance, Fools, Dance is a risqué pre-Code gangster/newspaper drama starring a young Joan Crawford, Clark Gable, and William Holden. It was the first of Gable and Crawford's eight films together, and was also Rouverol's first produced screenplay. Rouverol was the creator of the beloved Andy Hardy and his family.

\$800 - 1,200

3046

A release dialogue script for *Island of Lost Souls*

Mimeographed manuscript, 79pp, December 17, 1932, with Paramount Studio stamps reading "File Copy / Return to Script Dept" and other studio markings to cover sheet, bound with single legal clip, soiling and a few repairs to cover sheet, old binder holes to left edge, housed in custom clamshell case.

Provenance: the Richard Manney Collection.

Paramount Studios' file copy of the dialogue script for the 1932 sci-fi horror classic *Island of Lost Souls*, from the screenplay by Philip Wylie and Waldemar Young. Starring Charles Laughton, Bela Lugosi, and Richard Arlen, the film was the first screen adaptation of the H.G. Wells novel *The Island of Dr. Moreau*. It was banned in England upon its release.

\$100 - 200

3047

Sydney Blackmer's copy of the screenplay of *The Count of Monte Cristo*

Mimeographed manuscript, 188pp (with approx 30pp of revisions laid in), 4to, April 29, 1934, bound in plain blue wrappers with title and date stamped in blue ink, marked "final" in pencil, and with "Sidney Blackmer / HE 1204" penciled at upper right corner.

Provenance: the Richard Manney Collection.

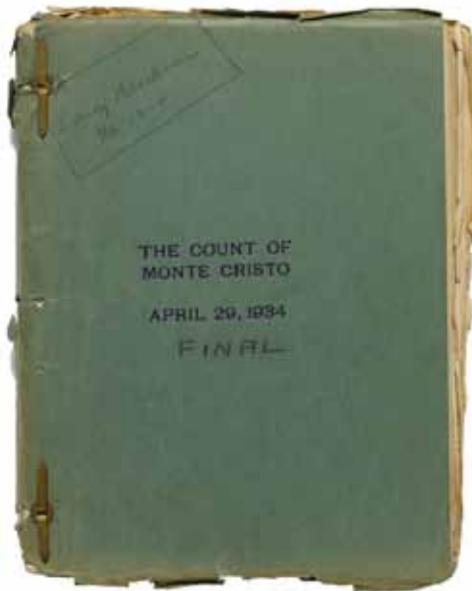
Sydney Blackmer played the treacherous Fernand Mondego in the 1934 adaption of Dumas's swashbuckler. The bound text has few markings, but pages are turned down throughout, and the loose revision pages laid in at the rear are annotated by Blackmer, who underscores his lines and edits his text.

\$600 - 900

3048

A revised final screenplay of *White Fang* Mimeographed manuscript by Gene Fowler, Hal Long, and S.G. Duncan, 135pp, March 26, 1936 (later blue revision pages bound in, interior very clean, bound in red leatherette, original red Twentieth Century-Fox steno department wraps stamped "201" bound in. Provenance: the Richard Manney Collection.

A rare copy of Fowler's screenplay for *White Fang*, starring Lightning, the Wonder Dog, as the wolf hybrid of the title. \$500 - 800



3047

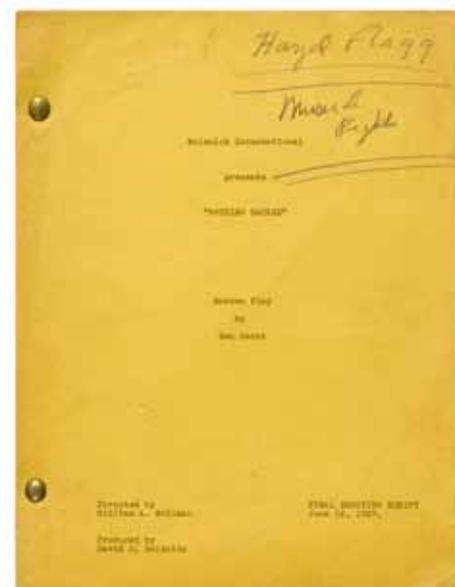


3048

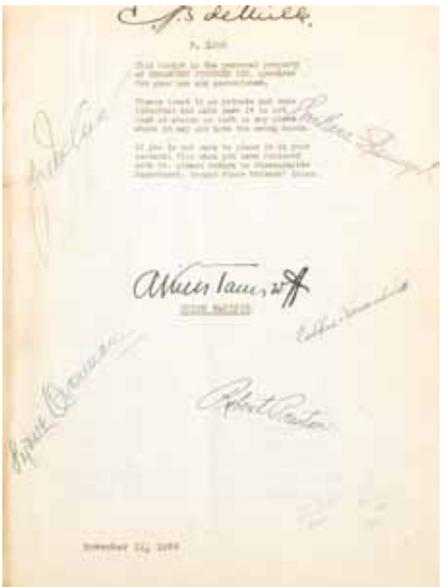
3049

A final shooting script of *Nothing Sacred* Mimeographed manuscript, 65pp, June 12, 1937, screenplay by Ben Hecht, with William Wellman credited as Director and David O. Selznick credited as Producer, bound in plain yellow Selznick International wrappers with pencil annotations ("Hazel Flagg / Musical Rights") to upper right corner. WITH: Mimeographed Manuscript, 40 pp, titled "Nothing Sacred / Dialogue Continuity / American Version," in plain yellow wrappers. In custom slipcase. Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

Ben Hecht's biting satire of celebrity and the public's morbid curiosity is as relevant today as it was in 1937, if not more so. The penciled annotations on the upper cover of the shooting script refer to the 1953 Broadway musical *Hazel Flagg*, based on the original film. That musical, in turn, was a source for the 1954 Lewis and Martin movie, *Living It Up*. \$600 - 900



3049



3050

3050

A screenplay of *Union Pacific* signed by Barbara Stanwyck, Joel McCrea, Cecil B. DeMille, and other cast and crew Mimeographed manuscript, 208 pp (including title page and complete cast list), 4to, November 11, 1938, with Paramount Stenographic Department text to title page, signed on title by Stanwyck, McCrea, DeMille, Akim Tamiroff, Robert Preston, Lynn Overmann, and Esther Hourchild(?), bound in blue patterned cloth with title to spine. In custom slipcase. Provenance: Serendipity Books (Peter Howard's penciled notations to title page); the Richard Manney Collection.

A handsome copy of the final script, signed by the stars and the director. Set against the backdrop of the 1862 Pacific Railroad Act expanding the railroad across the continental US, *Union Pacific* elevated the western genre out of its "B-movie" status. \$1,500 - 2,000



3051

3051

An Alberto Vargas illustration of Eleanor Powell

Pencil, colored pencil, and watercolor on tracing paper, signed ("Al. Vargas"), matted. Annotated by Vargas in pencil at lower left, "*The 'Top Hat' belongs to / the 'guy' who got the / Kick up the Gatti-Cagazza!*," additionally annotated in the lower left corner, "17." A charming image of the dancer in black tap pants, a white silk shirt, stockings and black high heels, doing a high kick with a top hat in her right hand.

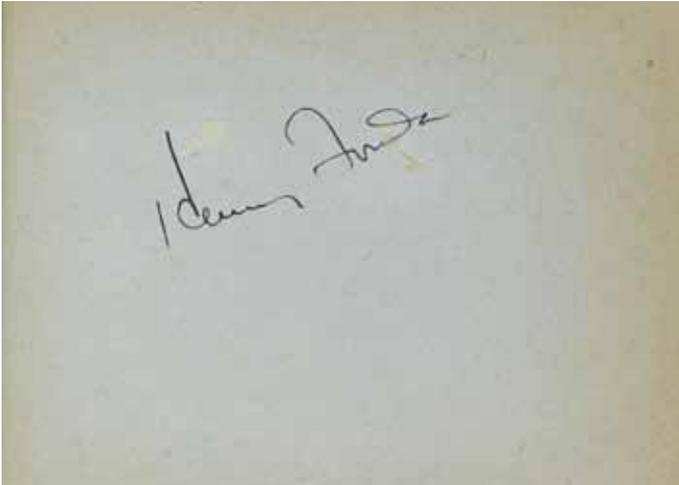
Provenance: Collection of Alberto Vargas; by descent to Astrid Vargas-Conte; by descent to Patty Conte.

Overall: 27 1/2 x 38 in.; *Drawing only:* 20 x 30 in.

\$20,000 - 30,000



3052



3054

3052

A Mary Pickford memoir manuscript

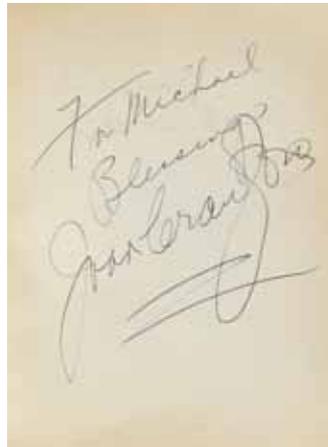
Typed and mimeographed manuscript, 37pp, 1946-51, with some duplicate pages. Comprising notes and copies of correspondence dictated by Pickford, with a few pages annotated by her. Topics include her younger brother Jack Pickford, who was also an actor, but was perhaps best known in Hollywood for his exploits with women and drugs which were extensively covered in the tabloids of the time. She writes about his three wives, Olive Thomas, Marilyn Miller and Mary Mulhern: *"Young they were, the four of them. Three beautiful girls. One, exquisite lovely, Marilyn ... Ollie, who was and always will be my brother's love; the third, Mary Mulhern, a pretty girl and no doubt enamored of my Johnnie but not the same love that Ollie had for him nor he for her ... other women later, but I could swear he loved but one, Ollie."*

She writes of her stage name, *"When David Belasco gave me a part in a play and he learned my name was Gladys Smith he said something would have to be done about it,"* and more unusually, about her meeting with Mussolini in 1926, *"before I met him I disliked him heartily ... but when I saw what he had accomplished for Italy, I had to admit he was forceful, potent. I met him personally against my will ... but no one could deny (not even a man) that he had a peculiar magnetism that held and inspired."* Many notes regarding her family and childhood, some religious writings, and some regarding the founding of United Artists. Together with a typed eulogy by Pickford's cousin, John Mantley, 2pp.

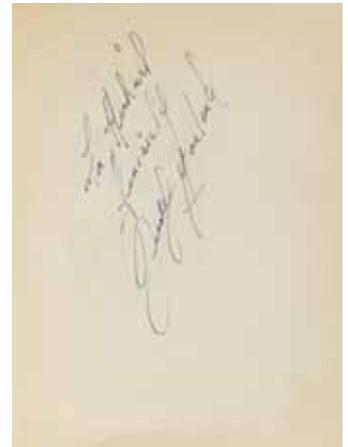
Provenance: Julien's Auctions, *Pickfair Estate Auction*, November 22-23, 2008; lot 767; accompanied by the lot card, a copy of the catalog; and a CD entitled *Music for Mary* that was distributed at the auction.

8 1/2 x 11 in.

\$400 - 600



3053



3055

3053

A Golden Age MGM autograph book with many signatures

A hardbound autograph book circa the 1940s with signature collected by a longtime MGM employee for a young relative. Signatures include Judy Garland, Myrna Loy, Joan Crawford, Clark Gable, Ingrid Bergman, William Powell, Spencer Tracy, Abbott and Costello, Rosalind Russell, Edward G. Robinson, Basil Rathbone, Conrad Veidt, Shirley Temple, John Garfield, Wallace Beery, Ronald Reagan, Leo Carillo (who drew a self-caricature), and several dozen more. Some are inscribed "To Michael," but many are not inscribed.

Book: 8 x 6 in.

\$1,000 - 1,500

3054

A celebrity signed autograph book

Navy blue vinyl book with "Autographs" stamped on the front in green ink. Containing 39 signatures on leaves of the book and 51 clipped signatures pasted onto the leaves of the book. Signers include Steve Allen, Kaye Ballard, Charles Boyer, Red Buttons, Tom Ewell, Mel Ferrer, Henry Fonda, Ruth Gordon, Julie Harris, Susan Hayward, Van Heflin, Katharine Hepburn, Joseph Jastur, Deborah Kerr, Peggy Lee, Geraldine Page, Johnnie Ray, and Susan Strasberg. Accompanied by a clipped signature of Mickey Rooney.

Book: 6 x 4 3/4 in.

\$300 - 500

3055

A Judy Garland signed check

Check from the City National Bank of Beverly Hills, signed ("Judy Garland") in blue ballpoint pen, and dated December 16, 1963, matted and framed. Displayed with an oversize black and white photograph of a beaming Garland in an elegant costume, stockings, and heels.

Overall: 27 x 18 in.; Check only: 7 1/2 x 3 1/2 in.

\$200 - 300



3056



3057



3058



3059

3056
A Judy Garland negative

A posed portrait of the actress circa the 1940s. Accompanied by a recent 8 x 10 in. print taken from this negative.
7 3/4 x 9 1/2 in.

\$400 - 600

3057
A Lucille Ball negative

Depicting Ball in *Ziegfeld Follies* (MGM, 1946). This striking image features Ball holding a whip aloft, in costume for the wild "Here's to the Girls" number. Accompanied by a recent 8 x 10 in. print taken from this negative.
8 x 9 3/4 in.

\$400 - 600

3058
A collection of three Golden Age signed photographs

Seven vintage signed photographs, from Robert Taylor, Myrna Loy, Sonja Henie, Freddie Bartholomew, Cecilia Parker, Robert Montgomery, and Eleanor Powell. Most of the photographs are oversize and inscribed to Art W. Swenson.

8 x 10 in. to 11 x 14 in.

\$400 - 600

3059
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.

\$200 - 300



3061



3063



3060



3062

3060

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.

\$500 - 700

3061

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

\$1,200 - 1,800

3062

A pair of Errol Flynn breeches from *The Prince and the Pauper* Warner Bros., 1937. Green silk high-waisted breeches with peach silk insets, bearing a red-lettered Western Costume Co. Hollywood label inscribed in black ink, "No. 20502 / Flynn Dble / Waist 34." Accompanied by a reproduction still of Flynn wearing these pants. Based on Mark Twain's novel of the same name, *The Prince and Pauper* starred Flynn in his classic swashbuckling guise, saving two young boys from the villainous Claude Rains.

\$1,000 - 1,500

3063

A Charles Laughton jacket from *Forever and a Day* RKO, 1943. Brown silk cutaway jacket with three self-covered buttons in the front and one on each sleeve, bearing a green-lettered United Costumers Hollywood label inscribed, "No. 63 / Chas. Laughton." Accompanied by a reproduction still showing Laughton in this jacket. *Forever and a Day* is a drama film featuring the work of 22 different writers and seven directors, as well as a large cast of stars. Laughton plays Bellamy, the butler to Dexter Pomfret (Ian Hunter).

\$300 - 500



3064



3064
A pair of robes worn by Frederic March and C. Aubrey Smith in *The Adventures of Mark Twain*
 Warner Bros., 1944. Comprising a long red and gray silk academical robe with a green-lettered United Costumers Hollywood label inscribed in black ink with an indistinguishable number and "*Frederic March / Chest 41*" and a long back silk robe with a green-lettered United Costumers label with the typed inscription, "*No. 842-B / C. Aubrey Smith,*" worn by the actor under his academical robes. The actors wear these robes near the end of the movie, when Twain (March) receives his honorary doctorate from Oxford, where Smith plays a chancellor. *The Adventures of Mark Twain* received Oscar® nominations for Best Art Direction, Best Effects/Special Effects, and Best Music.
\$300 - 500

3065
A bust of Frederic March as Mark Twain
 Bronze painted plaster with base that reads, "Frederic March / Mark Twain," produced later from a life cast of March. *The Adventures of Mark Twain* (Warner Bros., 1944) saw March portray the actor from his early 20s through his 70s.
7 x 7 x 17 in.
\$300 - 500



3065



3066

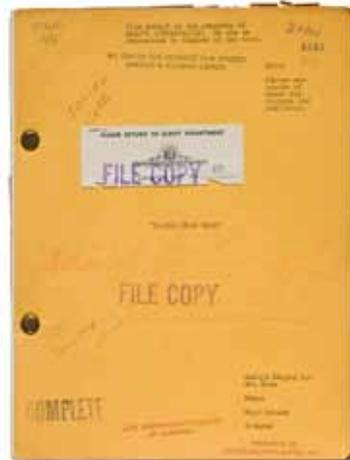
3066
An annotated screenplay of W.C. Fields' film, *The Bank Dick*
 Mimeographed manuscript by Charles Grayson, 102pp, 4to, August 3, 1940, in green wrappers with Universal City Studios Central Files stamp, penciled annotations in unknown hand to upper cover and throughout the script. In custom slipcase.
Provenance: Serendipity Books (receipt laid in): the Richard Manney Collection.
The Bank Dick is one of Fields' masterpieces, beloved as much for its surreal sequences (the film-making sequence, the car chase) as for its many moments of Fields being Fields. This draft may be relatively early; it credits Charles Grayson (final credit went to Fields under his pseudonym Mahatma Kane Jeeves), and the substantive annotations throughout indicate a close reading by someone directly involved in the production, likely a producer. The cover note reads: "*Hard for me to believe motion picture sequence beginning*" and inside he suggests the opening of the motion picture sequence be rewritten from another character's point of view, and that the whole sequence needs more "oomph and guts." He cuts a scene where a Jewish kid sings "Ireland must be Heaven for My Mother Comes From There," and later asks about another gag deleted from an earlier draft: "*don't we need a topper to this scene?*" Intriguing.
\$800 - 1,200



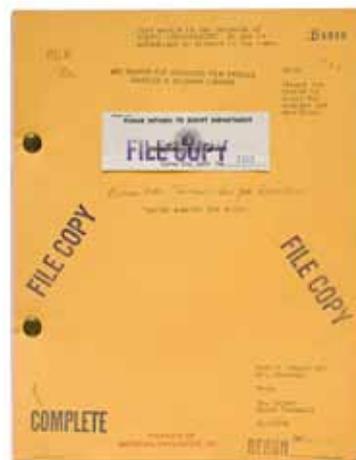
3067



3068



3069



3070

3067

A screenplay of *Tortilla Flat*

Mimeographed manuscript by John Lee Mahin, 123pp, Culver City, July 16, 1941, in yellow MGM wrappers stamped "complete" to upper cover, inscribed in pencil "Save for / Legal Research." *Tortilla Flat* was adapted from the 1935 John Steinbeck novel about a group of friends in Monterey, California after World War I. The film was directed by Victor Fleming and starred Spencer Tracy, Hedy Lamarr and John Garfield.

\$600 - 800

3068

A screenplay of *Mrs. Miniver*

Mimeographed Manuscript by Claudine West, 159pp, Culver City, July 29, 1941 (revision pages as late as September 29, 1941 bound in), in pale blue MGM wrappers stamped "temporary complete." Annotated in pencil, with several character and place names underlined.

Mrs. Miniver was adapted from the 1940 novel by Jan Struther and was directed by William Wyler. It starred Greer Garson as a housewife in rural England and Walter Pidgeon as her husband who is away at war. The film won six Academy Awards®, including Best Picture, Best Actress for Greer Garson and Best Supporting Actress for Teresa Wright. Claudine West was a British novelist who moved to Hollywood in 1929 to work on *The Last of Mrs. Cheyney*. She continued to work at MGM until her retirement in 1944 and often worked on projects set in England, including *The Barretts of Wimpole Street* (1934) and *The White Cliffs of Dover* (1941).

\$1,000 - 1,500

3069

A screenplay of *Lassie Come Home*

Mimeographed manuscript by Hugo Butler, 134pp, Culver City, March 30, 1942 (pink revision pages as late as October 26, 1942 bound in), in yellow MGM wrappers stamped "File Copy" and "Complete," bound with an earlier blue wrapper stamped "Temporary Complete." Annotated in pencil, with many character and place names underlined.

Lassie Come Home was the first of seven "Lassie" films and starred Roddy McDowell as Joe Carraclough, a young boy in Yorkshire who has a special friendship with his pet collie, Lassie. Hugo Butler received an Academy Award® nomination for his work on *Edison, the Man* (MGM, 1940) and was later blacklisted due to his membership in the Communist Party.

\$800 - 1,200

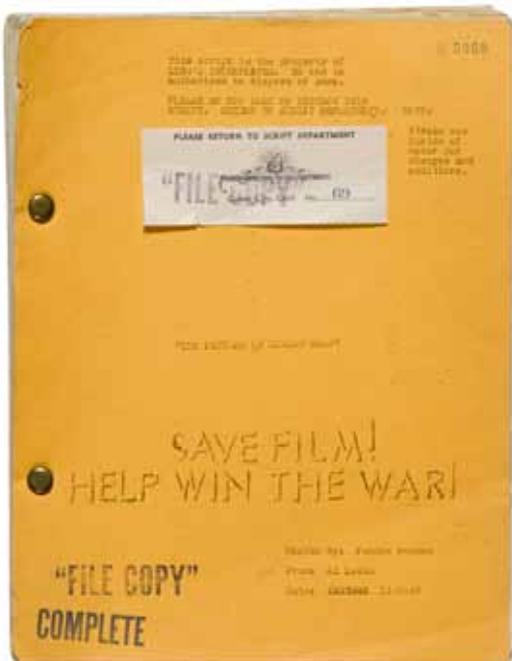
3070

A screenplay of *Tarzan's New York Adventure*

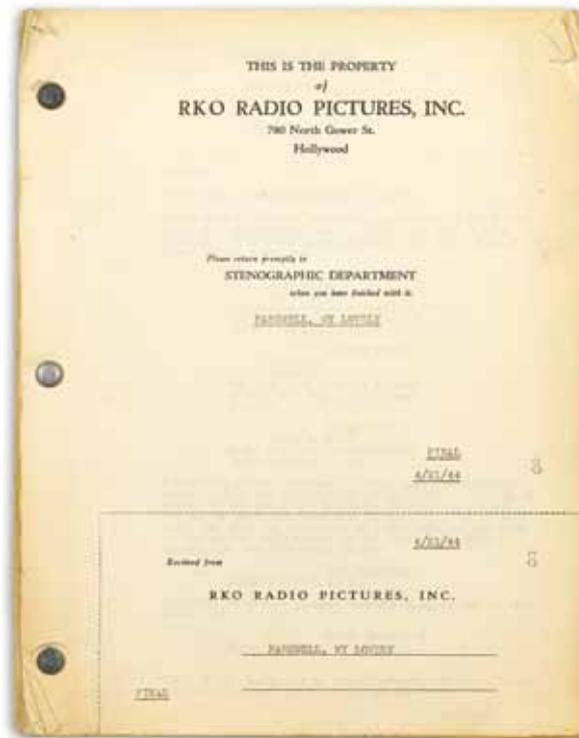
Mimeographed manuscript by Myles Connolly, William Lipman, here titled *Tarzan Against the World*, 109pp, December 27, 1941, housed in yellow MGM studio wrapper bound by two brads. A note penciled in above the original printed title reads "Release title: *Tarzan's New York Adventure*," and "MGM / 70a" is inscribed twice. Notes printed in the lower right corner read: "Script OKayed by / Mr. Stephani / From: / Wm. Lipman / Myles Connolly / 11/18/41".

The sixth "Tarzan" film starring Johnny Weismuller, *Tarzan's New York Adventure* found the Ape Man traveling to Manhattan with series regulars Jane (Maureen O'Sullivan), Boy (Johnny Sheffield), and his chimp, Cheeta.

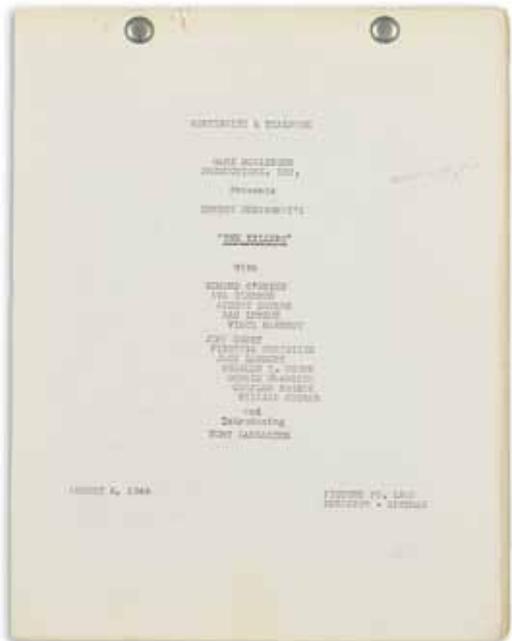
\$600 - 800



3071



3072



3073

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3074

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3071
A screenplay of *The Picture of Dorian Gray*
Mimeographed Manuscript, 169pp, 4to, November 5 and 29, 1943 (revision pages dated as late March 13, 1944 bound in), bound in yellow MGM wrappers with script department label to upper cover, stamped "file copy" and "complete" at lower left. WITH: the Motion Picture books edition of Wilde's novel (NY: Caxton House, 1945), in printed wrappers. Provenance: Serendipity Books (receipt laid in); the Richard Manney Collection.

Written and directed by Albert Lewin, *The Picture of Dorian Gray* is the first screen adaptation of Wilde's famous novel. The film stars Hurd Hatfield, George Sanders and Angela Lansbury, and features four inserts in 3-strip technicolor of Gray's famous portrait: first as it appears in its original glory and later when it has altered to show Dorian's inner corruption.
\$800 - 1,200

3072
A final draft of the Raymond Chandler adaptation, *Murder, My Sweet*
Mimeographed manuscript by John Paxton, here titled *Farewell, My Lovely*, 132pp, 4to, April 21, 1944 (revision pages dated as late as May 15, 1944 bound in), bound in RKO Radio Pictures, Inc. steno department self wrappers, stamped copy #3 at lower right.

The film, based on Chandler's 1940 novel, finds Philip Marlowe searching for a gangster's moll, played by Claire Trevor. Though Bogart is better known for his portrayal of Marlowe in *The Big Sleep*, Dick Powell, in a departure from his earlier roles, was the first star to take on the part. In fact, *Murder, My Sweet* was renamed for the American market because the studio felt that *Farewell, My Lovely* sounded too much like a musical, the genre for which Powell was already famous.
\$400 - 600

3073

A continuity and dialogue script for Ernest Hemingway's *The Killers*

Mimeographed Manuscript, 174pp, 4to, n.p., August 6, 1946, bound with brads at upper margins, no wrappers as issued.

Provenance: Serendipity Books; the Richard Manney Collection.

The Killers, based on Hemingway's short story of the same name, is a classic of the noir genre, using the frame of the story—two hit men show up in a small town to murder a former prizefighter—as the starting point for a complex tale of corruption and betrayal. Anthony Veiller received screenwriting credit for the film, but Richard Brooks and John Huston also contributed.

9 x 12in

\$400 - 600

3074

A John DeCuir production notebook from *The Killers*

Universal, 1946. An unlined yellow notepad with eleven pages of notes and sketches pertaining to the production of *The Killers*. These include the costs of various sets as well as sketches of building exteriors and floor plans. *The Killers* was directed by Robert Siodmak and based on a short story of the same name by Ernest Hemingway. It starred Ava Gardner and Burt Lancaster, in his film debut.

8 x 9 1/4 in.

\$300 - 500

3075

The Killers

Universal, R-1956. U.S. one sheet linen-backed. Partially based on an Ernest Hemingway short story of the same name, *The Killers* features Burt Lancaster's film debut, as well as performances from Ava Gardner and Edmond O'Brien.

27 x 41 in.

\$600 - 800

3076

Island of Doomed Men

Columbia, 1940. U.S. one sheet poster, folded. A Charles Barton thriller, *Island of Doomed Men* features Peter Lorre as the villain who causes women to "shudder at his cruel caress!"

27 x 41 in.

\$600 - 800

3077

Mildred Pierce

Warner Bros., 1945. U.S. one sheet poster, linen-backed, framed. *Mildred Pierce* was Joan Crawford's first big role after leaving MGM and earned her an Academy Award® for Best Actress.

27 x 41 in.

\$400 - 600

3078

Lady in the Lake

Metro-Goldwyn-Mayer, 1947. U.S. one sheet poster, linen-backed. Directed by and starring Robert Montgomery, *Lady in the Lake* is an adaptation of a Raymond Chandler novel.

27 x 41 in.

\$400 - 600



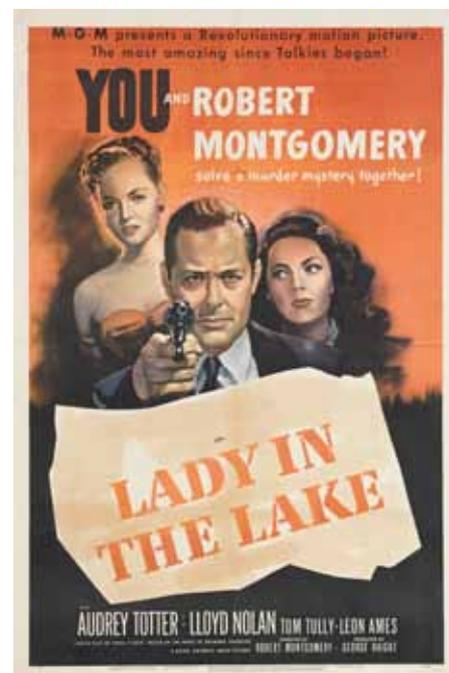
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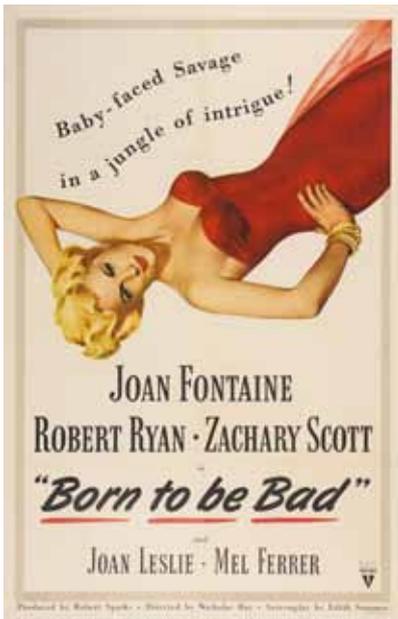
3076



3077



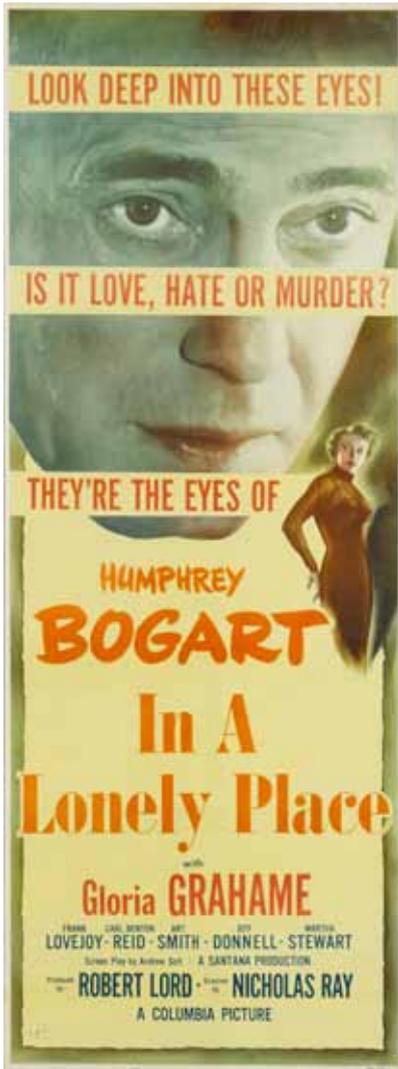
3078



3079



3080



3081



3082

3079

Born To Be Bad

RKO, 1950. U.S. one sheet poster, linen-backed. Featuring a seductive image of titular bad girl Joan Fontaine lying diagonally across the poster. 27 x 41 in.

\$300 - 500

3080

The Big Sleep

Warner Bros, R-1954. U.S. three sheet poster, linen-backed. A dramatic poster featuring the classic pairing of Bogie and Bacall.

41 x 81 in.

\$500 - 700

3081

In a Lonely Place

Columbia, 1950. Insert poster, framed. *In a Lonely Place* was directed by Nicholas Ray and stars Humphrey Bogart as a screenwriter accused of murder.

Overall: 15 1/4 x 37 in.; Poster only: 14 x 36 in.

\$300 - 500

3082

Sunset Boulevard

Paramount, 1950. U.S. one sheet poster, style A, framed. Striking poster for the Billy Wilder noir classic.

Overall: 27 1/2 x 41 3/4 in.; Poster only: 27 x 41 in.

\$4,000 - 6,000

3083

Saboteur

Universal, R-1957. First post-war German A1 poster, linen-backed. This poster for the 1942 Hitchcock spy thriller is markedly different from the American poster, with artwork that displays a German Expressionist influence.

23 x 33 in.

\$500 - 700

3084

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.

\$400 - 600

3085

The Bonnie Parker Story

American International, 1958. U.S. one sheet poster, linen-backed. A striking poster featuring Dorothy Provine as the "cigar smoking hellcat of the roaring thirties!"

27 x 41 in.

\$400 - 600

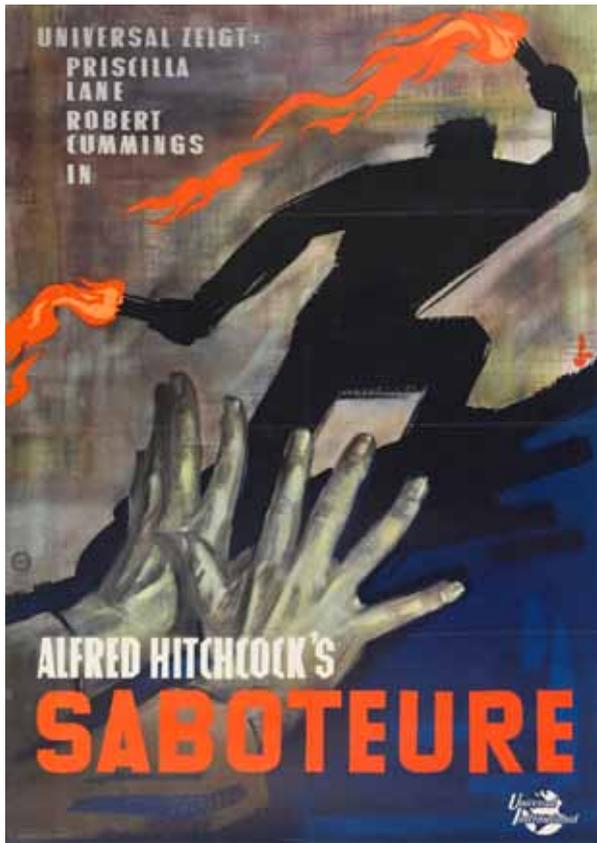
3086

Vertigo

Universal, R-1980s. French petite poster, folded. A reissue poster featuring the iconic Saul Bass artwork.

32 x 47 in.

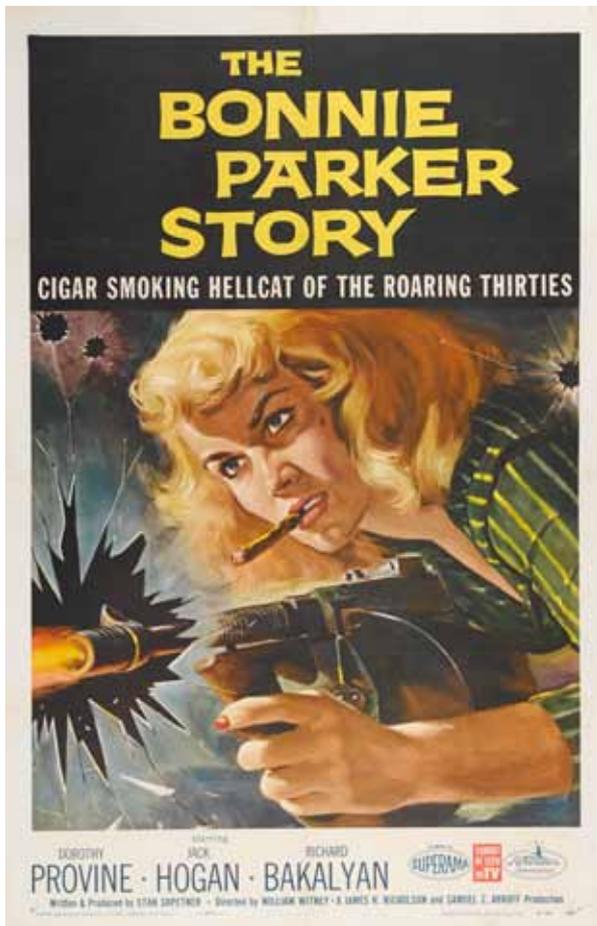
\$200 - 300



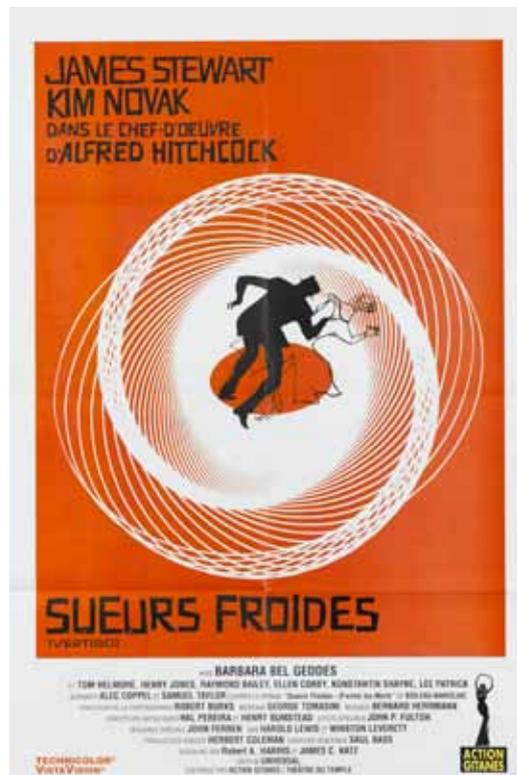
3083



3084



3085



3086



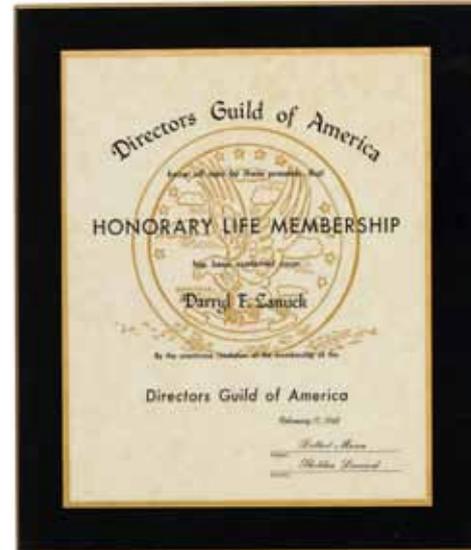
3087



3089



3088



3090

3087
 A Best Picture Academy Award® nomination certificate for *Wilson* Signed by Walter Wanger as President of the Academy and John LeRoy Johnston as Secretary, matted and framed. It reads, "Academy of Motion Picture Arts and Sciences / Certificate / of / Nomination for Award / Be it known that / 20th Century-Fox Film Corporation / was nominated for an Academy Award of Merit / for Outstanding Achievement / Production of / 'Wilson.'" Until 1950, The Best Picture award was presented to the production company rather than the individual producer(s), as it has been since. These certificates are rare to auction as they were generally retained by the studios, however, Darryl Zanuck retained this one personally and it was later purchased from his daughter Darrylin by the consignor.

Wilson, a biographical film about President Woodrow Wilson, starred Alexander Knox in the title role. It was nominated for ten Oscars® and won five.
 15 3/4 x 17 1/4 in.; Within mat: 9 3/4 x 11 1/4 in.
 \$3,000 - 5,000

3088
 A Darryl F. Zanuck *Photoplay* award for *The Snows of Kilimanjaro* *Photoplay* Magazine Award presented to 20th Century-Fox in honor of *The Snows of Kilimanjaro* being "ONE OF AMERICA'S TEN MOST POPULAR MOTION PICTURES / FOR THE YEAR 1952," signed by *Photoplay's* Editor Tony Gray and Editorial Director Fred Sammis, matted and framed. Zanuck, director Henry King, and screenwriter Casey Robinson are all credited on the certificate.
Provenance: Purchased by the consignor from Darrylin Zanuck, daughter of Darryl Zanuck.
 Overall: 18 1/2 x 17 in.; Within mat: 12 1/2 x 10 1/4 in.
 \$300 - 500

3089
 A Darryl F. Zanuck Twentieth Century-Fox Studio Employees Club Life Membership plaque
 Printed scroll with the Twentieth Century-Fox logo encircled in laurel branches at the top, signed by the club's Secretary, Kathleen Ridgeway, and the President, Sol Halprin, dated March 10, 1947, framed. Halprin was the head of the Camera Department at Fox. The scroll reads in part, "Twentieth Century-Fox Studio Employees Club Hereby Bestows Upon Darryl F. Zanuck a Life Membership in recognition and appreciation of his aid and / support in furthering the interest and well being / of the employees at Twentieth Century-Fox Studio." Zanuck joined Fox in 1933 and was credited for making it into one of the most powerful studios in Hollywood.
Provenance: Purchased by the consignor from Zanuck's daughter, Darrylin Zanuck.
 Overall: 10 x 12 in.; Within frame: 6 x 8 in.
 \$300 - 500



3091



3092



3093



3094

3090

A Darryl F. Zanuck Directors Guild of America life membership plaque

The plaque reads, "Directors Guild of America / know all men by these presents: that / Honorary Life Membership / has been conferred upon / Darryl F. Zanuck / By the unanimous resolution of the membership of the / Directors Guild of America / February 17, 1968." Accompanied by two photographs of Zanuck receiving the award on stage at the Beverly Hilton.

Plaque: 11 1/4 x 13 1/4 in.; Photographs: 8 x 10 in.

\$800 - 1,200

3091

A Darryl F. Zanuck Directors Guild of America Awards place setting

Gilt metal statue of a director's chair with a plaque reading, "Directors Guild of America Inc. / Annual Awards Dinner / February 17, 1968 / Darryl F. Zanuck."

2 7/8 x 2 1/2 x 3 5/8 in.

\$200 - 300

3092

A Darryl F. Zanuck tantalus

Copper tantalus marked on one side, "Betjemann's Patent / 35136 / London," and on the other side, "The Tantalus"; the base engraved "Darryl F. Zanuck." Housing three green cut glass bottles with a thistle motif.

Provenance: Accompanied by a Certificate of Authenticity signed by Darrylin Zanuck, stating that the tantalus belonged to her father.

Overall: 15 x 12 x 5 1/2 in.

\$600 - 800

3093

A Darryl F. Zanuck Sheffield bowl

English Sheffield plate footed bowl, circa 1900, with lion form handles, engraved with a unicorn and the monogram "VZD" for Virginia and Darryl Zanuck. Gifted to the Zanucks by business magnate and producer Howard Hughes.

Provenance: Accompanied by a Certificate of Authenticity from Darrylin Hughes stating that the bowl belonged to her father and a copy of a letter from her that states, "Daddy and Howard were... great close friends. In fact, Howard would send his plane to Sun Valley so I could ski on weekends."

Diameter: 10 in.

\$600 - 800

3094

A Darryl F. Zanuck sterling silver basket

Export woven silver basket, circa 1900. Gifted to Zanuck by Tyrone Power, one of Fox's biggest stars of the 1930s and 1940s.

Provenance: Accompanied by a copy of a letter from Darrylin Zanuck stating "I believe the silver braided candy dish was from Ty Power (another close friend - in fact, my mother saw him + insisted my father give him a screen test!"

7 x 4 1/2 x 5 1/2 in.; Weight: Approximately 4.50 oz

\$500 - 800



3095



3096



3097



3098

3095

A Darryl F. Zanuck equestrian themed pitcher and mug set

A matching painted glass pitcher and mug depicting mounted hunters in red hunting attire and their hounds chasing a stag across open countryside. Accompanied by a provenance letter from Darrylin Zanuck which explains the set's origins: "The large hand-painted pitcher, 'The Hunt,' was given to my mother and father by Ty [Tyrone] Power and Lana Turner who were constant visitors at our estate, 'Ric-Su-Dar', in Palm Springs. It sat for many, many years behind our large bar in the cassino [sic] of the house." Together with a vintage snapshot of Tyrone Power and Susan Zanuck waterskiing, inscribed with their names and "Skiing S. France" on the verso.

Pitcher: 9 1/4 x 7 1/2 in. (including handle) x 7 in. (at base); Mug: 5 x 4 3/4 (including handle) x 4 in. (at base)

\$400 - 600

3096

A Darryl F. Zanuck equestrian themed cigarette box

Crystal cigarette box with etched scrolling motif, with silverplate horse, stamped "Germany," on lid.

Provenance: Accompanied by a signed letter from Darrylin Zanuck stating that the box belonged to her father, and a circa early 1930s photograph of Zanuck with the Warner Bros. polo team.

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

\$1,000 - 1,500

3097

A Darryl F. Zanuck polo painting

Acrylic on paper. A lively painting depicting a group of men on polo ponies with their mallets in the air.

Provenance: Accompanied by a Certificate of Authenticity signed by Darrylin Zanuck stating that this painting belonged to her father.

24 x 20 in.

\$400 - 600

3098

A Darryl F. Zanuck polo portrait

Pastel on illustration board, signed and dated ("T. Costa / 1937").

Depicting Darryl Zanuck on horseback, swinging a polo mallet. Zanuck is largely credited with popularizing the sport in Hollywood, and started forming teams in the 1920s when he was still at Warner Bros. Other enthusiasts of the sport included Michael Curtiz, Spencer Tracy, David Niven, Clark Gable, Will Rogers, and Walt Disney.

Provenance: Accompanied with a Certificate of Authenticity signed by Darrylin Zanuck, stating that this portrait belonged to her father.

22 1/8 x 30 in.

\$600 - 800

3099

A pair of Darryl F. Zanuck personal bound copies of *Life* magazines

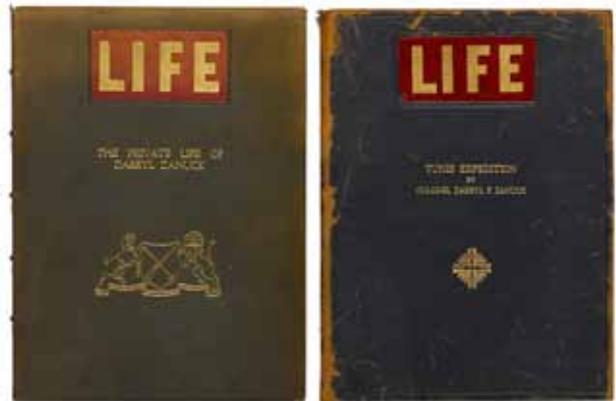
1. *Life*. February 1, 1937. Bound in olive green leather with the magazine's logo in red and gold, gilt stamped, "*The Private Life of Darryl Zanuck*," with the producer's personal insignia. Containing a pictorial essay of the same name with photographs of Zanuck at the studio, with his family, hunting in Africa, and boxing.

2. *Life*. April 5, 1943. Bound in navy blue leather with the magazine's logo in red and gold, gilt stamped, "*Tunis Expedition by Colonel Darryl F. Zanuck*," with a scrolling medallion. Containing an article by Zanuck entitled "Tunis Expedition: African Battle in Film & Book," discussing his work on the Signal Corps' film *At the Front* and his memoir about North Africa.

Provenance: Purchased by the consignor from Zanuck's daughter, Darrylin Zanuck.

10 1/2 x 14 in.

\$300 - 500



3099

3100

A pair of Darryl F. Zanuck personal bound copies of *Time* and *Fortune* magazines

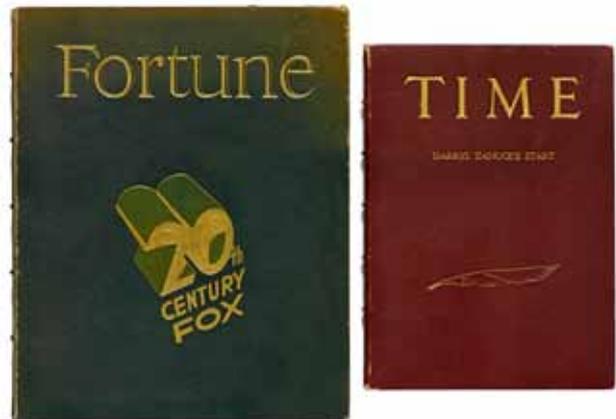
1. *Time*. November 25, 1935. Bound in maroon leather gilt stamped on the cover, "*Time / Darryl Zanuck's Start*" with an image of a feather. Containing an article of the same name describing Zanuck's early days at the newly formed 20th Century-Fox.

2. *Fortune*. December 1935. Bound in dark green leather gilt stamped on the cover, "*Fortune*," with the 20th Century Fox logo. Containing an article on the new studio with the lead, "*William Fox built it, Harley Clarke bought it, Sidney Kent succeeded to it, and he gave it (in a manner of speaking) to Darryl Zanuck. And what can Darryl Zanuck, today's fair-haired boy of the films, do with it?*"

Provenance: Purchased by the consignor from Zanuck's daughter, Darrylin Zanuck.

Time: 8 1/2 x 11 1/2 in.; *Fortune*: 11 1/4 x 14 in.

\$300 - 500



3100

3101

A collection of Zanuck family ephemera

Comprising a photograph of Shirley Temple, Richard Zanuck and Darrylin Zanuck dressed in clown costumes at one of Darrylin's birthday parties; an invitation to Darrylin and Susan Zanuck's birthday party, with a photograph of the two young girls; and a skiing-themed Christmas card from Darryl and Virginia Zanuck with a photograph of them in the interior.

Largest: 6 1/2 x 5 1/2 in.

\$150 - 250



3101

3102

A pair of Darryl F. Zanuck production binders from *The Longest Day* Twentieth Century-Fox, 1962. One binder with a paper label on the spine reading "*Leitz / 1961-62 / LONGEST / DAY / CALL / SHEETS / + / PROGRESS / REPORTS / LEITZ*"; the other binder's label been almost entirely torn off except for the word "*LEITZ*." This may refer to German optics company, Ernst Leitz GmbH, who manufactured Leica cameras. The two binders contain literally hundreds of pages of detailed production information, much of which is in French, as the film's epic, detailed recreation of the D-Day invasion was shot primarily in France.

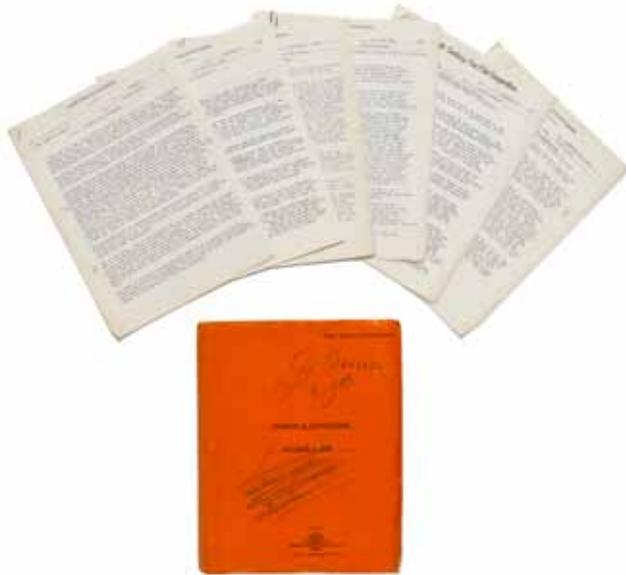
Based on Cornelius Ryan's best-selling book, *The Longest Day* chronicles the events leading up to the Normandy invasion on D-Day from both the Allied and Axis perspectives. The film's all-star cast includes John Wayne, Robert Mitchum, Henry Fonda, Sean Connery, Richard Burton. Now considered one of the greatest war epics of all time, the film was a huge hit for Zanuck and received several Academy Award® nominations, including one for Best Picture.

Each binder: 11 1/4 x 12 1/4 x 3 1/4 in.

\$3,000 - 4,000



3102



3103

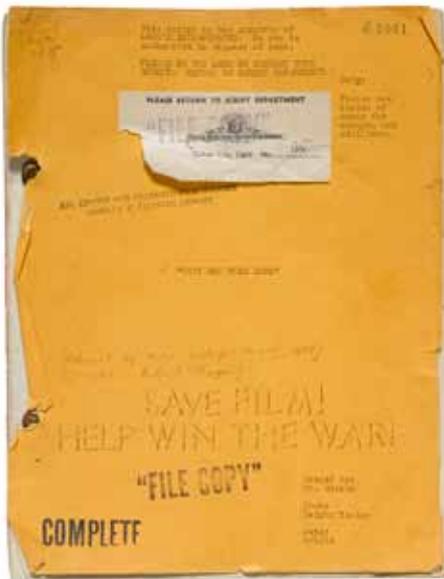
3103

Darryl F. Zanuck's personal annotated screenplay for *Stanley and Livingstone*

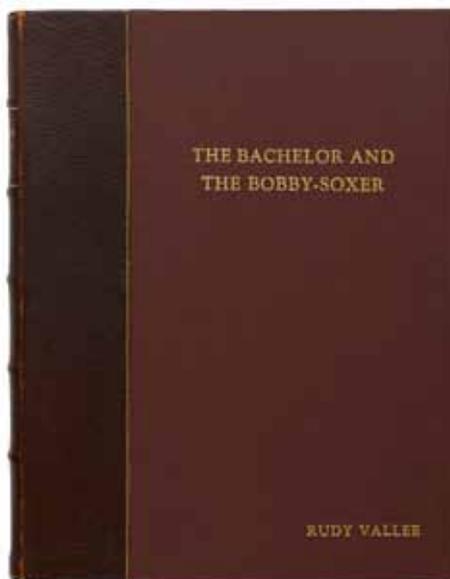
Mimeographed manuscript by Ernest Pascal and Edwin Blum, 171 pp, in original burnt orange Twentieth Century-Fox wrappers, annotated throughout by Zanuck in pencil and with his large initials on the front wrapper. The title page reads "1st Draft Continuity / October 4, 1937." Zanuck made notes on various scenes, including pointing out which scenes he wanted deleted, with the longest notes being on the title page and inside of the back wrapper. His first note reads: "Contains great sequences - / needs work - needs boiling / down - not yet quite / solid or straight line - wavers - / never quite grasp characters." On the last page, Zanuck wrote "Good end."

Accompanied by six inter-office communications (totaling 13pp), reviews of the script with detailed notes by story editor Julian Johnson, PR director Jason S. Joy, producer/ supervisor Harry Joe Brown, exhibitor Dan Michalove, Jerry Hoffman, actor/ director Henry Lehrman, and writer Aidan Roark. *Stanley and Livingstone* starred Spencer Tracy and Cedric Hardwicke as the renowned explorers.

\$600 - 900



3104



3105

3104

A screenplay of *The Thin Man Goes Home* Mimeographed manuscript by Dwight Taylor, 167pp, Culver City, April 5, 1944 (pink revision pages dated as late as July 10, 1944 bound in), yellow MGM wraps stamped "file copy" and "complete." The fifth of the six "Thin Man" films, *The Thin Man Goes Home* finds Nick and Nora Charles visiting Nick's hometown in New England when a mysterious murder takes place. Dashiell Hammett, the famed noir author, also received credit for this screenplay alongside Dwight Taylor.

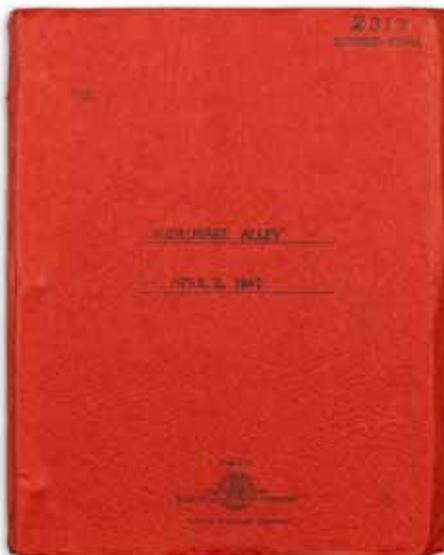
\$600 - 800

3105

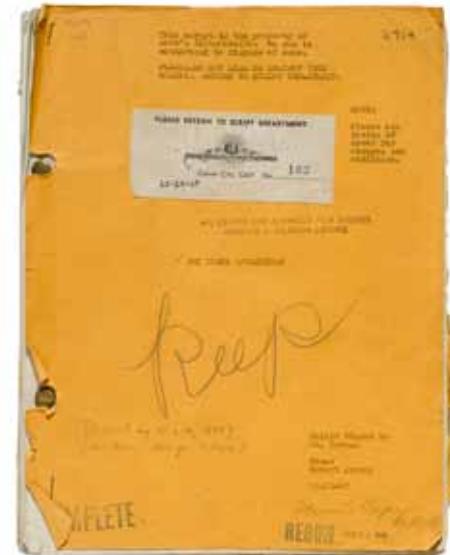
A presentation copy of *The Bachelor and the Bobby-Soxer* from Dore Schary to Rudy Vallee

Mimeographed manuscript by Sidney Sheldon, 161pp plus 10 black and white publicity stills bound in, 4to, 1947, custom bound in half red morocco gilt with title to upper cover and spine and "Rudy Vallee" to lower right corner, inscribed on the front free endpaper: "For Rudy - / Who did a hell of a good job / Dore / June 3, 1947." In custom slipcase.

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



3106



3107

Cary Grant, Myrna Loy, Shirley Temple and Vallee star in this comedy penned by Sidney Sheldon (which won him an Academy Award© for Best Screenplay). Temple is a high school student enamored of Grant after he gives a lecture at her school; he plays along with the charade, hoping that her older sister, played by Loy, will put an end to things. Vallee plays a comedic supporting character, a type he perfected working with Preston Sturges a few years earlier.

\$800 - 1,200

3106

A revised final screenplay of *Nightmare Alley*

Mimeographed manuscript by Jules Furthman, 153pp, 4to, April 2, 1947, in red Twentieth Century-Fox wrappers, stamped #2 to preliminary leaf.
Provenance: Serendipity Books (price laid in); the Richard Manney Collection.

A fine copy of the *noir* classic about the rise and fall of a carnival worker (Tyrone Power), based on the novel of the same name by William Lindsey Gresham.

\$650 - 950

3107

A screenplay of *The Three Musketeers*

Mimeographed Manuscript by Robert Ardrey, 143pp, Culver City, December 19, 1947 (pink revision pages as late as February 10, 1948), in yellow MGM wrappers stamped "Temporary Complete" and "Rerun," also inscribed in pencil, "*Marion's Copy 5-26-48.*" *The Three Musketeers* was directed by George Sidney and starred Gene Kelly and Lana Turner.

\$500 - 700

3108

A temporary working script of Val Lewton's *Isle of the Dead*, starring Boris Karloff

Mimeographed manuscript titled "The Isle of the Dead," 87pp, no date [ca.1944], "Temporary 'Working' script" typed at head of title page, blue covers bound with brads.

Provenance: Personal Property of Donald W. Sharpe (so typed on title page); the Richard Manney Collection.

A working script of Lewton's 1945 RKO horror classic *Isle of the Dead*, which starred Boris Karloff as a Greek general in the aftermath of the Balkan Wars contending with a mysterious plague brought on by supernatural forces. The screenplay was written by Lewton with Ardel Wray and Josef Mischel, though only the latter two are credited on the title play of the script. Filming began in July of 1944 and finished in December.

\$100 - 200

3109

A post-production screenplay of *The Ladykillers*

Mimeographed manuscript by William Rose, 147pp (including 9pp of preliminary material bound in at front), legal folio (8 1/2 by 14 inches), 1955, perfect-bound at upper margin in pink wrappers, housed in black binder with typed label to upper cover.

Provenance: the Richard Manney Collection.

A post-production (or, to American studios, cutting continuity) copy of one of the greatest of all black comedies, this copy also includes a list of music cues, 3 pages of synopsis and 3 pages of character descriptions. Rose won a BAFTA for best screenplay for this work. Alec Guinness stars as "The Professor," the leader of the robbery gang, and is described here as a "sinister, wily gentleman-crook."

\$500 - 700

3110

A screenplay of Billy Wilder's *Love in the Afternoon*

Mimeographed manuscript by Wilder and I.A.L. Diamond, 156pp, 4to, n.p., [1956], with partial cast list bound in at front (listing top three actors only), bound in brown printed wrappers. WITH: A French lobby card from the film (here titled *Ariane*, featuring Cooper and Hepburn, inscribed at lower left corner by actor Allen Garfield to Wilder, May 31, 1974: "*Dear Billy, I discovered this in Paris & hoped it might bring back beautiful memories.*" AND WITH: an 8 x 10 inch negative of Wilder and his partner Leigh bracket sitting by typewriter.

Provenance: from the collection of Wilder's assistant, Rex McGee.

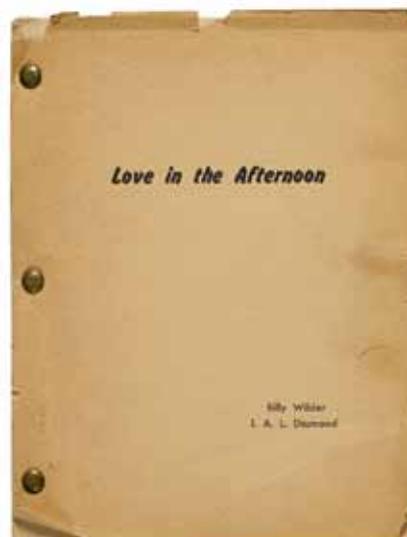
\$200 - 300



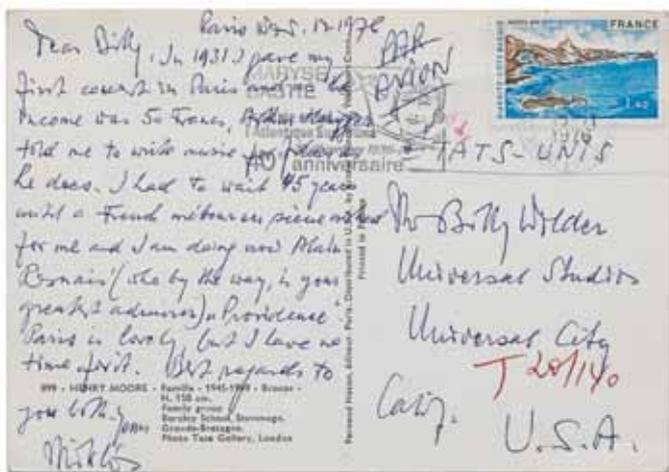
3108



3109



3110



3111

3111

A Miklos Rozsa postcard to Billy Wilder

Autograph postcard signed ("Miklos"), 1p, 4 x 6 inches, Paris, November 12, 1976, addressed to Wilder at Universal Studios, in part: "In 1931 I gave my first concert in Paris and as the income was 50 francs, Arthur Honneger told me to write music for films as he does. I had to wait 45 years until a French metteur en scene asked for me and I am doing now Alain Resnais' (who by the way, is your greatest admirer) in Providence..." Wilder was working on *Fedora* at the time.

5 x 7in

\$100 - 150

3112

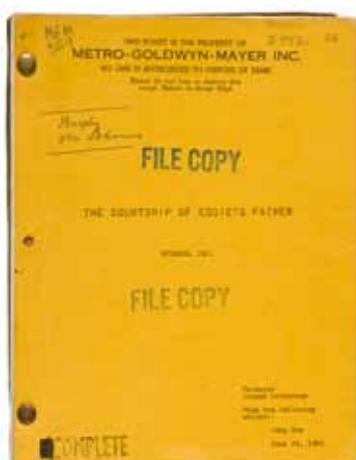
A combined continuity script of *The Comedy of Terrors*

Mimeographed manuscript, 111pp, December 3, 1963, with American International Pictures production information to cover sheet, bound with a single brad, housed in custom clamshell case, light soiling to cover, thumbing to leaves.

Provenance: the Richard Manney Collection.



3112



3113

A combined continuity script of the 1963 American International Pictures horror film *The Comedy of Terrors*, from the screenplay by horror veteran Richard Matheson, who also penned the screenplays of *The Raven*, *The Pit and the Pendulum*, and *House of Usher*. Directed by Jacques Tourneur, the film starred Vincent Price, Boris Karloff, Peter Lorre, and Basil Rathbone.

\$100 - 200

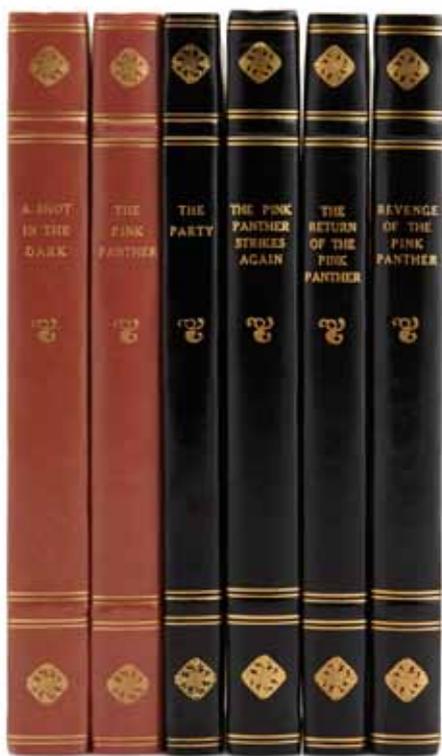
3113

A screenplay of *The Courtship of Eddie's Father*

Mimeographic manuscript by John Gay, 134pp, June 22, 1962 (later blue and yellow revision pages bound in), housed in yellow MGM studio wrappers, inked signature ("Murphy Van Schmuss") to upper cover. Includes a mimeographed page in front about the script's length bound in and an MGM "INTEROFFICE COMMUNICATION" dated July 20 noting a character's name change from "Elizabeth Madden" to "Elizabeth Marten."

The Courtship of Eddie's Father was one of director Vincente Minnelli's final films for MGM. Glenn Ford starred in this romantic comedy as a widower whose young son (Ron Howard) is set on getting his father hitched.

\$400 - 600



3114

3114

A group of *Pink Panther* scripts from stunt coordinator Dick Crockett

6 titles, mimeographed or xerographic manuscripts: *The Pink Panther* by Maurice Richlin and Blake Edwards, 148pp, 4to, September 26, 1962, blue revision pages dated as late as October 214 bound in; *A Shot in the Dark*, 170pp, 4to, October 14, 1963 (pink revision pages dated as late as November 29 bound in); *The Return of the Pink Panther*, 106pp, 4to, June 11, 1974 (undated pink pages bound in); *The Pink Panther Strikes Again*, 140pp, November 19, 1975 (pink and blue pages dated as late as January 14, 1976 bound in); *Revenge of the Pink Panther*, 141pp, October 24, 1977 (with blue and pink revisions as late as March 1, 1978 bound in); *The Party*, 63pp, April 12, 1967 (with blue revision pages dated as late as May 10 bound in). All titles uniformly bound in black or pink calf gilt by California Bookbinding Co. with Dick Crockett's name to lower left corner of all; some titles with original pictorial wrappers bound in, and with Crockett's ownership signatures.

Provenance: the Richard Manney Collection.

A fine set of bound copies of Blake Edwards' *Pink Panther* films, along with a copy of the Edwards/Peter Sellers cult comedy, *The Party*. Dick Crockett was an actor and stunt coordinator for several of Edwards' movies.

\$1,500 - 2,000

3115

A large collection of signed photographs and sheet music

Over 350 photographs, mostly signed, including examples by Oliver Hardy, Hedy Lamarr, Dolores Del Rio, Fay Wray, Tyrone Power, Margaret O'Brien, Stella Stevens, Rudy Vallee, and later celebrities including Angelica Huston, Matthew Broderick and Glenn Close. Together with over 150 sheet music booklets including signatures of Fred Astaire, Ginger Rogers, Janet Leigh, Bob Fosse, Alice Faye, Kathryn Grayson, Claudette Colbert, Fred MacMurray, Dorothy McGuire, Ruby Keeler, Buddy Rogers, Ann Blyth, Irene Dunne, Joan Leslie, Richard Chamberlain, Jane Russell, Colleen More, Myrna Loy, Rosemary Clooney, Milton Berle, Ray Bolger, June Allyson and Dorothy Lamour. Together with clipped signatures of Bette Davis, Franchot Tone, Bing Crosby and Shirley Temple and a *Gone With The Wind* program signed by Olivia De Havilland.

Most photographs: 8 x 10 in.

\$1,000 - 1,500



3115

3116

A large collection of celebrity snapshots

Approximately 325 photographs in all, 112 of those are signed, and several others are accompanied by clipped signatures. Many snapshots have dates and theater inscribed on the verso. Largely black and white with some color images, mainly snapshots taken by autograph collectors and fans at stage doors and on the street, circa 1930s-1960s. Though the majority of these photos are very likely one-of-a-kind, many others are credited to "Janis Sargeant" and appear to have been purchased by a fan or fans.

Highlights include an image of a young Frank Sinatra, laughing, posing with boxer Joe Louis, signed ("Frankie"); two color images of James Dean, looking dapper; a lovely candid of Audrey Hepburn; and four images of Judy Garland. Other subjects include Rita Hayworth, Kim Novak, Ingrid Bergman, Tony Bennett, Joan Crawford, Jane Russell, John Derek, Ruth Gordon, Jerry Lewis (2), David Niven, Bob Hope and Bing Crosby, Spencer Tracy, Clark Gable, Oliver Hardy, Laurence Olivier and Vivien Leigh, Sam Cooke, Gene Autry, Robert Montgomery, Pee Wee King (circa 1933), Joan Fontaine, Julie Andrews. There also various behind-the-scenes photographs taken on the set of Westerns, including four young color candids of Burt Reynolds, possibly for his recurring role as "Quint" on *Gunsmoke*; several photos of cowboy stars including Johnny Mack Brown on the Monogram Studios Western street set during the filming of *Flame of the West* (1945); and Lee Van Cleef (mis-labeled "Lee Marvin") on-location, in-costume, posing with fans.

The signed photographs include Robert Mitchum, Ray Milland, Henry Fonda, Kim Novak, Danny Kaye, Anthony Perkins, Janet Leigh, Carol Channing, Ricardo Montalban, Jane Wyman, McDonald Carey, Terry Moore, Van Heflin, Ida Lupino, Dorothy Gish, Julie Harris, Jane Greer, Geraldine Fitzgerald, Red Skelton, Shelley Winters, Ann Blyth, Dennis O'Keefe, Rod Steiger, and J. Carroll Naish.

Most photographs: Approximately 5 x 3 in.

\$800 - 1,200



3116

3117

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.

\$600 - 800



3117

3118

A group of celebrity signed photographs

9 in all, six photographs matted. Comprising examples by Bette Davis (2), Gene Kelly, Sophia Loren, Robert Mitchum, Gregory Peck (2), Jane Russell and James Stewart. Together with unsigned photographs of Eleanor Powell and James Dean with Pier Angeli.

Photographs: Approximately 8 x 10 in.

\$800 - 1,200



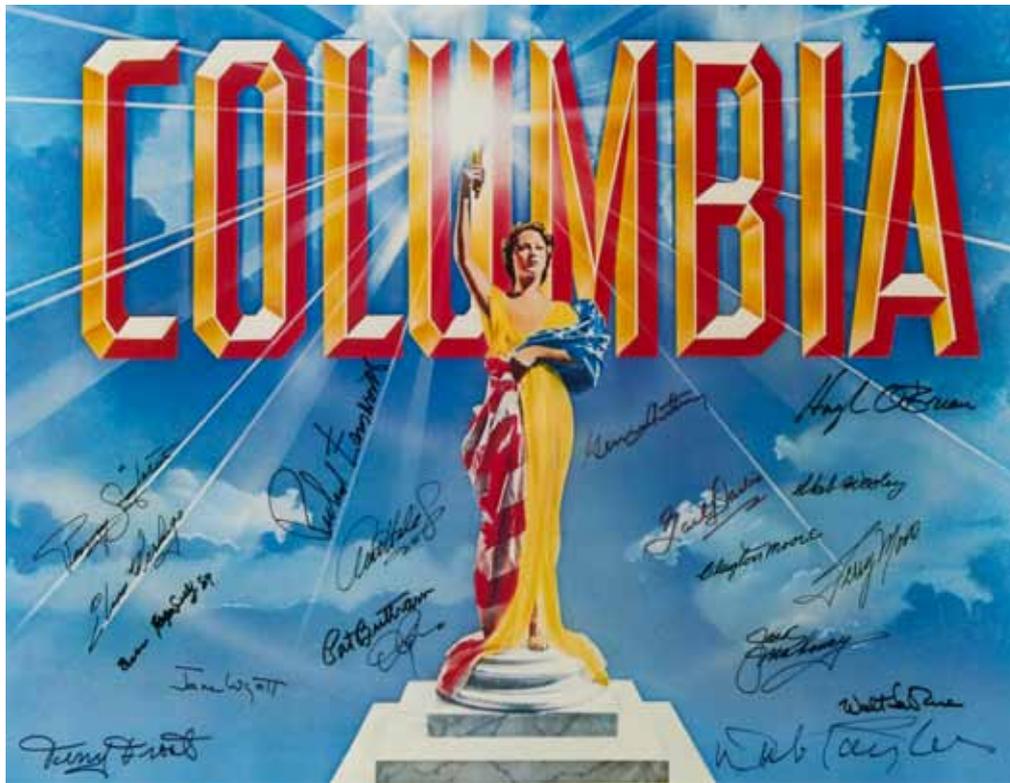
3118



3119



3120



3121

3119

A Cary Grant negative

Depicting Grant circa the 1950s, during the period that the actor starred in the Alfred Hitchcock classics *To Catch a Thief* (Paramount, 1955) and *North by Northwest* (MGM, 1959). Still ID number "P1396-299" inscribed in the lower left corner. Includes a recent 8 x 10 in. silver gelatin print taken from this negative.

8 x 9 1/2 in.
\$400 - 600

3120

A collection of British film stills

117 photographs in all, including stills from *Folly To Be Wise* (1953), *An Ideal Husband* (1947), *Saint Joan* (1957), *The Belles of St. Trinian's* (1954), *Single Handed* (1953), and *Bonnie Prince Charlie* (1948); photographs of sets and props and few signed photographs.

Provenance: Collection of Gilbert Butler, property master at Shepperton Studios, 1930s-1960s.

Most: 8 x 10 in.

\$400 - 600

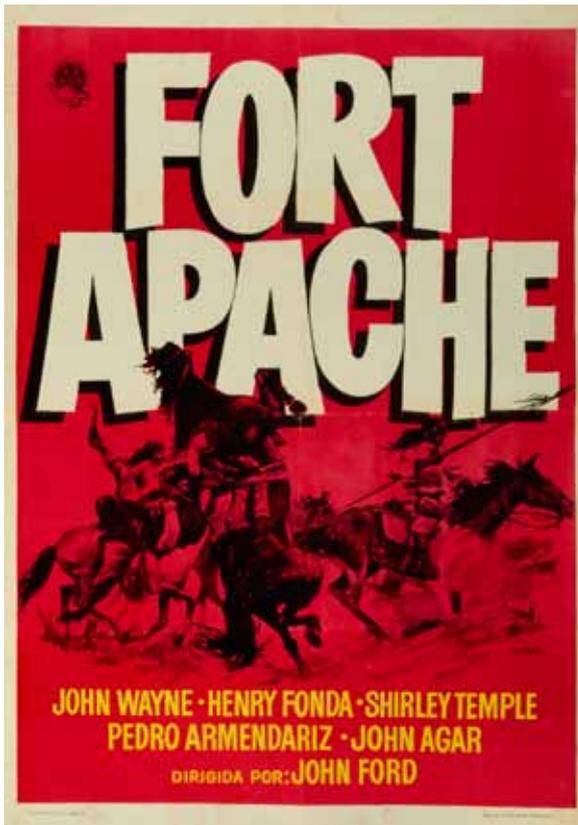
3121

A commemorative print signed by Columbia Pictures' Western stars

Depicting the Columbia Pictures logo, numbered 28/259, and signed in marker by seventeen Columbia Western stars and character actors: Gene Autry, Hugh O'Brian, Sheb Wooley, Gail Davis, Clayton Moore, Terry Moore, Jock Mahoney, Dub Taylor, Pat Buttram, Richard Farnsworth, Iron Eyes Cody, Penny Singleton, Elena Verdugo, Jane Wyatt, Terry Frost, Alan Hale, Jr., and Walt LaRue. The print was originally released by producer Snuff Garrett circa 1982 through his company, Nostalgia Merchant.

31 1/4 x 24 3/4 in.

\$200 - 300



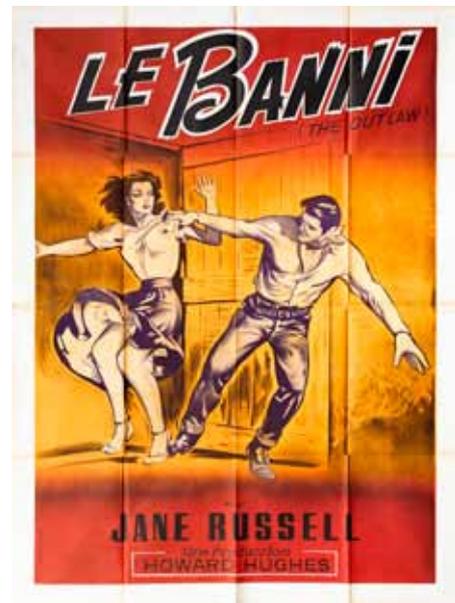
3122



3124



3123



3124

3122

Fort Apache
 RKO, 1948. Spanish one sheet poster, folded. The first entry in John Ford's "cavalry trilogy," this film costarred John Wayne and Henry Fonda.
 27 x 41 in.
 \$200 - 300

3123

Sunset On The Desert
 Republic, 1942. U.S. one sheet poster, linen-backed. *Sunset of the Desert* starred Roy Rogers and George "Gabby" Hayes and was directed by Joseph Kane, who helmed many of Roy Rogers and Gene Autry's Westerns.
 27 x 41 in.
 \$400 - 600

3124

A collection of framed lobby cards from *Shane* Paramount, 1953. Three lobby cards, matted and framed uniformly. The lot is comprised of cards 1, 2, and 3, depicting Alan Ladd with Van Heflin and Jean Arthur together; Jack Palance and his gang; and Palance about to gun down Elisha Cook, Jr. Considered one of the greatest Westerns of all time, *Shane* was nominated for six Academy Awards®, including Jack Palance for Best Supporting Actor, and won one for Best Cinematography, Color.
 Overall: 20 3/4 x 17 1/2 in.; Within mat: 13 3/4 x 10 3/4 in.
 \$300 - 500

3125

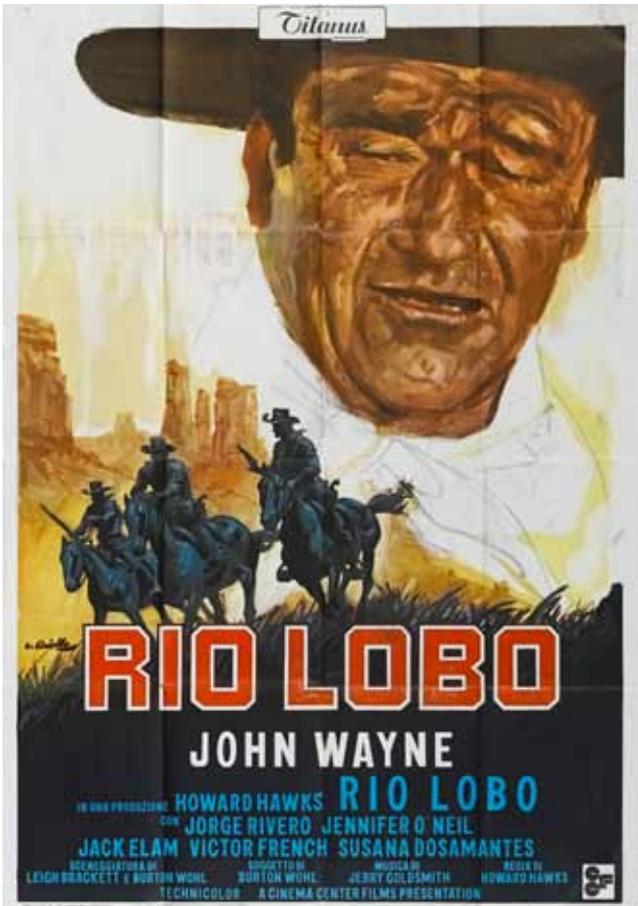
The Outlaw
 United Artists, R-1950s-60s. French Grande poster, folded.
 47 x 63 in.
 \$200 - 300



3126



3127



3128

3126

The Alamo

United Artists, 1960. French Grande poster, folded. *The Alamo* was a passion project for John Wayne, who both directed the film and starred in it as Davy Crockett.

47 x 63 in.

\$200 - 400

3127

The Sons of Katie Elder

Paramount, 1965. Half sheet poster. *The Sons of Katie Elder* was directed by Henry Hathaway and re-teamed John Wayne and Dean Martin, who had earlier costarred in *Rio Bravo*.

28 x 22 in.

\$200 - 300

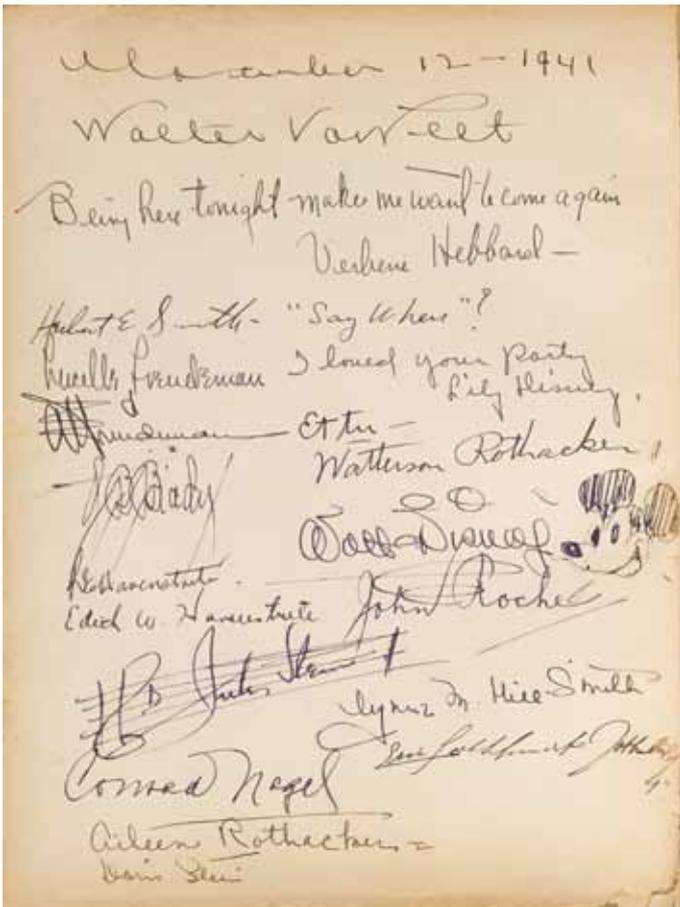
3128

Rio Lobo

Titanus, 1971. Italian 2-foglio poster, folded. *Rio Lobo* is the final film in the trilogy of John Wayne Westerns directed by Howard Hawks. This poster features artwork by Averardo Ciriello.

39 x 55 in.

\$200 - 300



3129

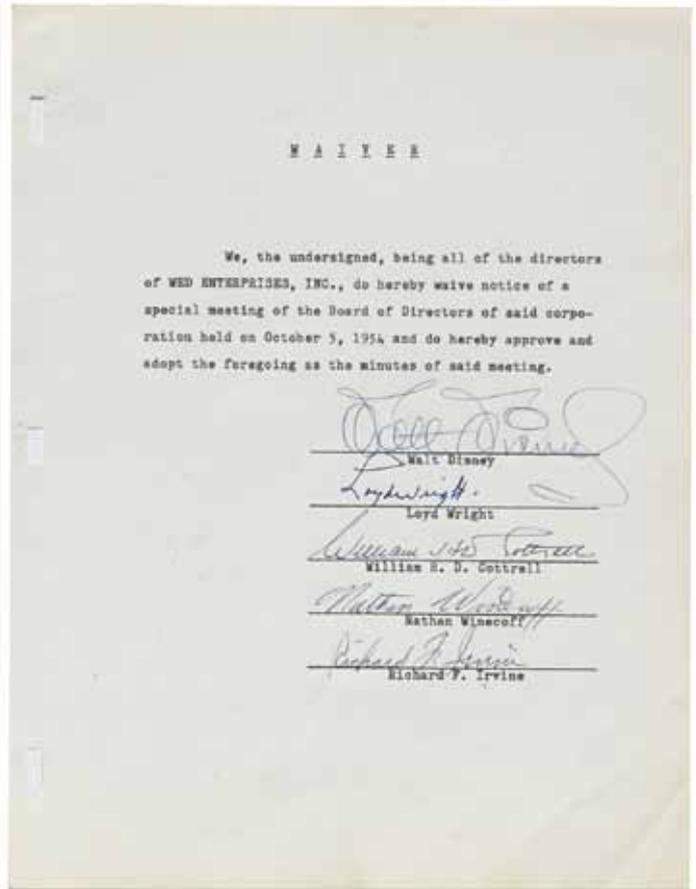
3129

A guestbook signed by Walt Disney with a drawing of Mickey Mouse Gilt tooled brown leather guestbook owned by Gladys Quarre Knapp, a Los Angeles socialite and inscribed and signed by many celebrities The earliest entry is dated August 30, 1941, and the last is dated October 18, 1970. Walt Disney signs on November 12, 1941 with a drawing of Mickey Mouse's head, and also signs six additional times, twice signing for himself and his wife another time signing "Walt Disney Hollywood." Other Hollywood celebrity signatures include: Basil Rathbone, Conrad Nagel, Mary Pickford, Buddy Rogers, ZaSu Pitts, Cary Grant, Janet Gaynor, costume designer Adrian (several with drawings), writer James Bodrero (with a drawing of Jose Carioca from *The Three Caballeros*), Charles Brackett, Edward G. Robinson, costume designer Travis Banton, Delmer Daves, Merle Oberon, Corinne Griffith, Reggie Gardiner, producer William Hawks, Norma Shearer (and Martin Arrouge), Vera-Ellen, Randolph Scott, George Sanders, Leo Carillo (with a drawing), Clifton Webb, producer Mervyn LeRoy, Antonio Moreno, Morgan Conway, Lloyd Nolan, Anita Louise and Walter Pidgeon.

The guestbook also includes signatures from important figures in the arts, society, and politics, including Arthur Rubenstein, Tamara de Lempicka, Cole Porter, Meredith Willson, Barbara Hutton, Billy Haines, Millicent Hearst, MCA founder Jules Stein, Ronald and Nancy Reagan, Sir Sydney and Lady May Lawford, photographer Wallace Seawell, photographer Paul Hesse, Major General Ralph P. Cousins, Charles and Elsie Mendl (De Wolfe), Tony Duquette, writer Maurice Dekobra (with a drawing), Jeanne Magnin, Baron and Baroness Rothschild (Erich von Goldschmidt-Rothschild and Veronika Henckel von Donnersmarck), composer Rudolph Schirmer, Ellen "Tucky" Astor, singer Cobina Wright, singer Mary Ford, and aviator Alexander Seversky.

Book: 8 3/4 x 11 3/4 in.

\$12,000 - 15,000



3130

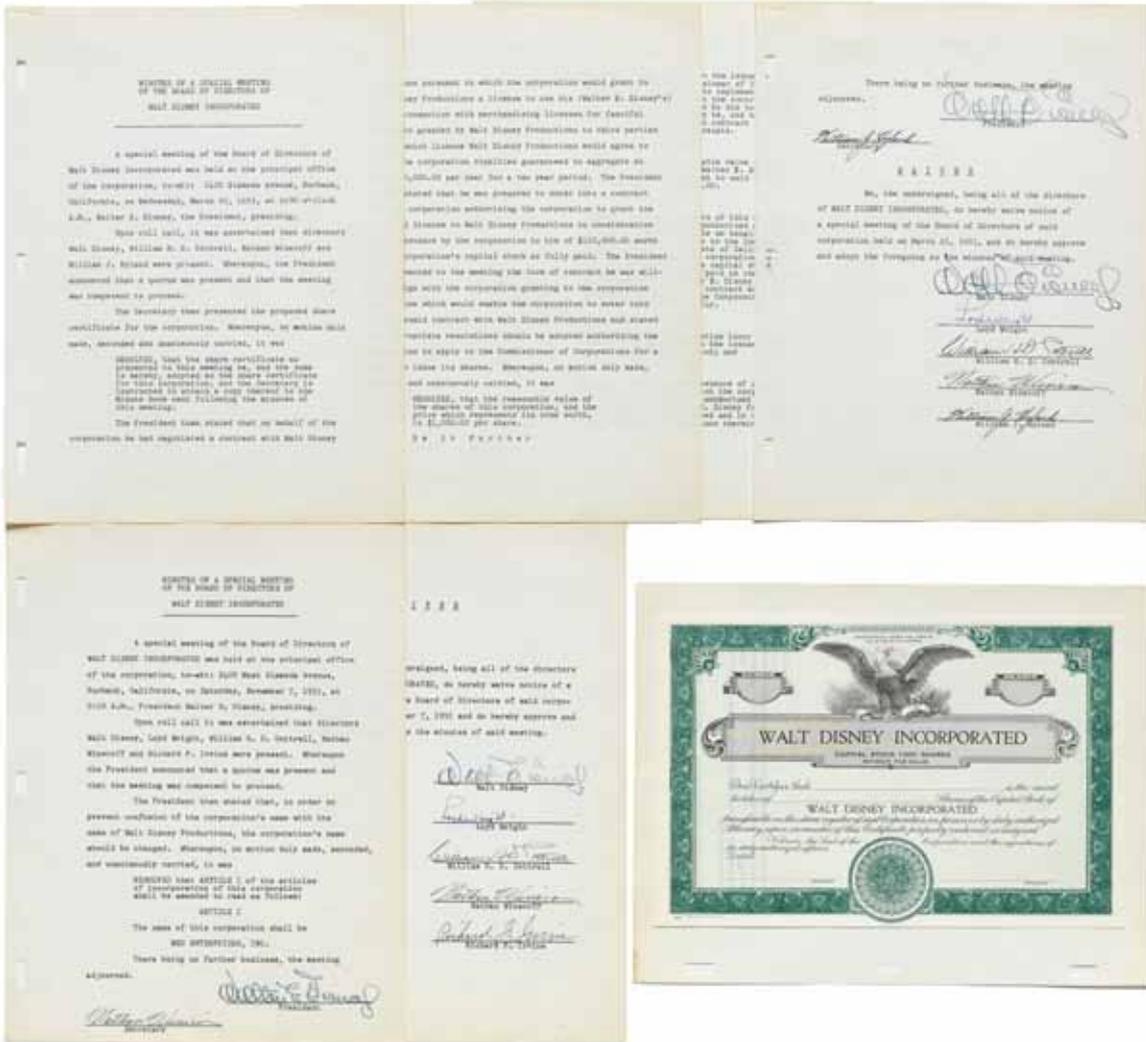
3130

A Walt Disney signed contract relating to the creation of Disneyland Typed document, 1p, October 5, 1954, signed by William Cottrell and Nathan Winecoff, together with a second typed document from the same day signed by Disney ("Walt Disney"), Loyd Wright, Richard Irvine, Cottrell, and Winecoff. The minutes of a special meeting of the WED Enterprises Board of Directors, detailing WED's granting to Walt Disney Productions an option to purchase WED's stock in Disneyland, Inc. The second document signed by Disney and the other board members waives notices of a board meeting and approves the minutes.

This document represents the culmination of several years of Walt Disney's work on the creation of Disneyland. After the founding of Walt Disney Incorporated, Walt set up shop on the Disney lot and began recruiting Disney artists to work on his pet project. The WED operation was separate from the rest of the Disney corporation and operated in relative secrecy, brainstorming ideas for attractions and scouting property in the LA area. Walt called WED his "sandbox" and likened it to the studio's earliest days in the old Hyperion studio. Their plans for the park grew considerably with time, and the city officials in Burbank, where they planned to locate the park, balked at the increased size. After scouting various other locations, WED purchased an orange grove in Anaheim in 1953. At that point, Walt had largely been financing WED personally but he could not afford to build the park on his own. Roy had been initially skeptical about Walt's plans for the amusement park but he was increasingly convinced by WED's plans and suggested that Walt approach the Disney board to solicit their investment. The board agreed and construction began in 1954, with Disneyland finally opening to the public on July 17, 1955.

8 1/2 x 11 in

\$12,000 - 15,000



3131

3131

A group of Walt Disney signed documents relating to the creation of WED Enterprises

1. Typed document, 4pp, March 25, 1953, signed twice by Disney ("Walt Disney"), twice by William J. Hyland, and once by Loyd Wright, William Cottrell and Nathan Winecoff. This document introduces the share certificate for Walt Disney Incorporated, and Disney states that he has come to agreement with Walt Disney Productions to lease them his personal name to use for "merchandising licenses for fanciful characters" at a cost of at least \$50,000 per year for ten years. Disney then agrees to grant Walt Disney Incorporated consent to enter into this license for a payment of \$150,000 of the corporation's stock.
2. Walt Disney Incorporated certificate for 1,000 shares without par value, not inscribed or signed.
3. Typed document, 1p, November 7, 1953, signed by (Disney "Walter E. Disney") and Nathan Winecoff, changing the name of the company from Walt Disney Incorporated to WED Enterprises.
4. Typed document, 1p, November 7, 1953, signed by Disney ("Walt Disney") the remaining members of the Board of Directors, Loyd Wright, William Cottrell, Nathan Winecoff, and Richard Irvine, waiving notice of a special board meeting and approving the minutes of the previous meeting.

By the early 1950s, Walt Disney had grown frustrated with working within the confines of the large corporation he had created. He missed the early days of the company when he actively collaborated with the writers and animators and was searching for a new project. This feeling dovetailed with his dreams of building a theme park, and his brother Roy suggested that Walt set up a new company through which to develop the park. Additionally, Roy was concerned that Walt did not have a formal contract with the company he had founded and suggested one be drawn up. Roy also felt that the company should have a contract with Walt regarding the use of his name, as the man himself was so closely associated with the company's products.

These ideas led to the creation of Walt Disney Incorporated in 1952. The board of Walt Disney Productions then agreed to license Walt Disney's name and give him a personal contract for his services, with the proceeds to be paid to his personal company. Walt Disney Incorporated was later changed to WED Enterprises because Roy was concerned that the board of Walt Disney Productions would take umbrage at Walt using his name for a separate venture when they were paying him to license it for Walt Disney Productions. WED Enterprises was then set up in a bungalow on the Disney lot, and Walt hired his wife's brother-in-law Bill Cottrell and art director Dick Irvine; Walt's attorney Loyd Wright and Nat Winecoff rounded out the board.

8 1/2 x 11 in.

\$17,000 - 22,000



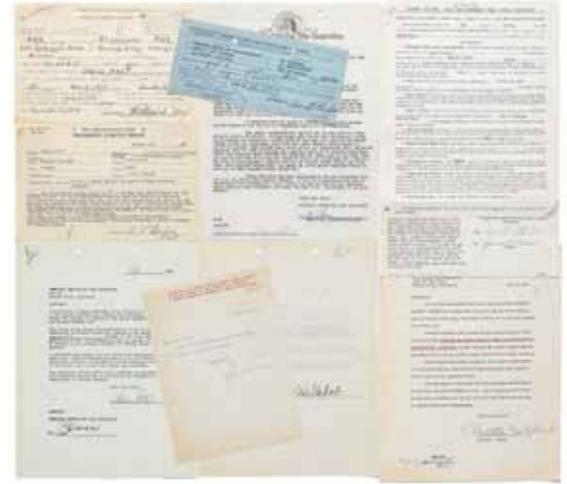
3132



3133



3134



3135

3132

A collection of Gene Tierney signed documents

30 items in all, comprising 15 documents signed, five autograph letters signed, two typed letters signed, and seven unsigned documents. All relating to Tierney's payroll at Twentieth Century Fox, and including an internal memo from September 12, 1940 stating that Fox will be exercising Tierney's option; a 1943 internal memo stating Tierney's request for a leave of absence to have a child; three signed statements relating to her 1953 taxes; letters regarding her payment instructions; and various payroll documents giving her address at the family farm in Connecticut in the early 1940s, at the Beverly Hills home she bought with Oleg Cassini, and the Houston, Texas home she shared with second husband, oil baron W. Howard Lee.

Largest: 8 1/2 x 11 in.

\$400 - 600

3133

A collection of June Havoc and Gypsy Rose Lee signed documents

24 documents total; comprising one typed letter signed by Gypsy Rose Lee; seven documents signed by Gypsy Rose Lee (many additionally signed with her given name, Rose Louis Hovick); one typed letter signed by June Havoc; and four documents signed by June Havoc. Together with seven additional documents from the Fox payroll department pertaining to the two actresses, but not signed by either of them.

Largest: 8 1/2 x 11 in.

\$400 - 600

3134

A group of actor and director signed employment documents

Over 300 items total, including both signed and unsigned documents. Twentieth Century-Fox employment records, largely relating to payroll. The collection includes items signed by Paul Newman, Frank Melton, Ben Welden, Frank Wilcox, Frank Ferguson, Sidney Blackmer, George Bruggeman, Elisha Cook Jr., Roy Del Ruth, Kenneth Howell, Edgar Buchanan, Yakima Canutt, John Carradine, Richard "Nick" Conte, Henry Fonda, George Hassell, Jeffrey Hunter, Roy Disney, Peter Lorre, Red Skelton, Robert Mitchum, Gregory Ratoff, Johnnie Ray, Edward G. Robinson, Sugar Ray Robinson, Sig Rumann, George Sanders, James Tining, Max Von Sydow, and Cornel Wilde.

8 x 3 1/2 in. to 8 1/2 x 11 in.

\$1,000 - 1,500

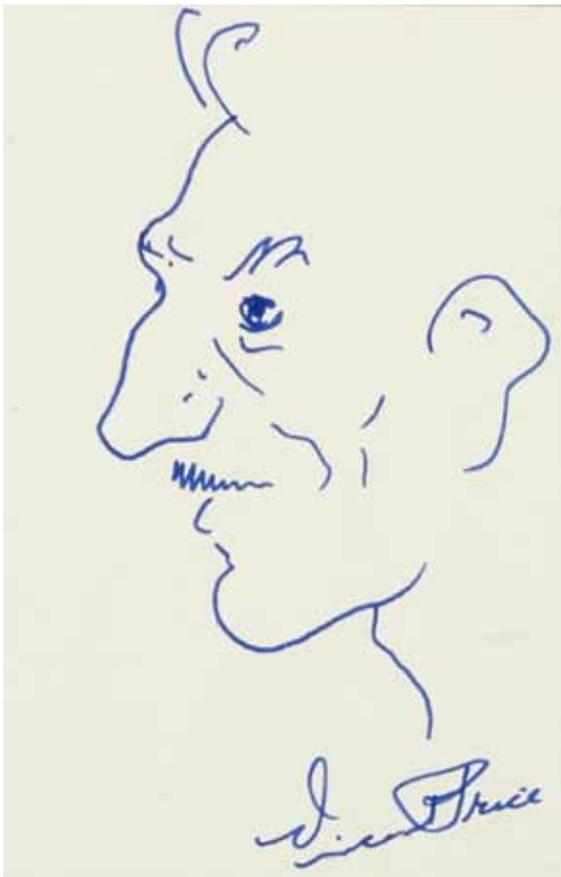
3135

A group of actress signed employment documents

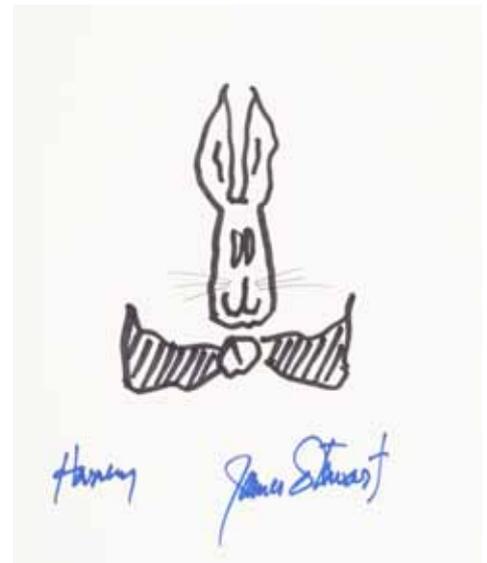
Over 150 items total, including both signed and unsigned documents. Twentieth Century-Fox employment records, largely relating to payroll. The collection includes items signed by Ann Baxter, Jeanne Crain, Linda Darnell, Alice Faye, Eva Gabor, Paulette Goddard, Olivia De Havilland, Mary Healy, Majorie Holliday, Rochelle Hudson, Anna Lee, Anita Louise, Dorothy McGuire, Thelma Ritter, Ann Rutherford, Eva Marie Saint, Gloria Stuart, Jessica Tandy, and Ruth Terry.

8 x 3 1/2 in. to 8 1/2 x 11 in.

\$800 - 1,200



3136



3138



3137



3139

3136
A Vincent Price signed self-portrait
 Ink on paper, signed ("Vincent Price.") A blue ink drawing of the actor in profile, displayed in a picture frame with a black-and-white photo of the actor.
Overall: 7 1/2 x 9 1/4 in.; Drawing (within frame): 4 1/2 x 6 1/2 in.
\$300 - 500

3137
A Vincent Price signed check
 Matted and framed with a portrait photograph of Price. The check from the Security Pacific National Bank of Beverly Hills is signed ("Vincent L. Price Jr.") and made payable to Price's ex-wife, actress Edith Barrett. It is dated September 15, 1976, less than six months before Barrett died.
Overall: 15 1/4 x 21 1/4 in.; Photograph, within mat: 7 1/4 x 9 in.; Check, within mat: 8 1/2 x 4 in.
\$400 - 600

3138
A James Stewart signed drawing of Harvey
 Ink on paper, inscribed, "Harvey" and signed ("James Stewart.") Stewart earned a Best Actor Oscar® nomination for his role in the 1950 comedy.
8 x 10 in.
\$300 - 500

3139
A Marlon Brando signed letter
 Typed letter, 1p, January 6, 1953, signed ("Marlon Brando") to Charles Feldman, who had produced the actor's breakout film *A Streetcar Named Desire* (1950). Brando writes in response to Feldman's request that he read the script for *Miracle in the Rain*. The actor declines, saying that he is "going to be in a film for Santley Kramer and will be kind of hung up until next fall," likely referring to *The Wild One*. Accompanied by Feldman's original typed note, dated September 16, 1952.
7 1/2 x 10 1/2 in.
\$400 - 600

3140

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.
\$200 - 300



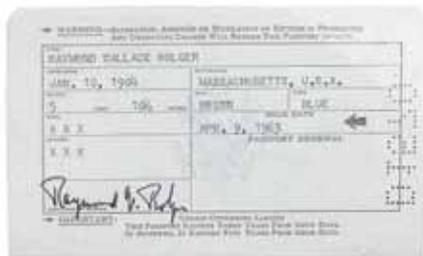
3140



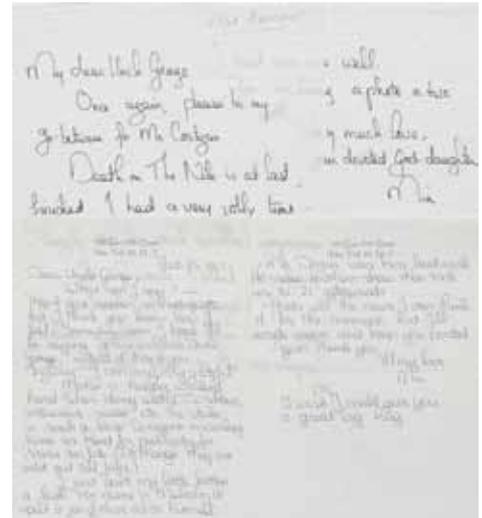
3141

3141

A Richard Attenborough typed letter signed
Richmond, London, United Kingdom, 1p, April 12, 1965, inscribed, "My dear Joyce + Bob", signed ("Dickie"), to Mr. and Mrs. Robert Angus. Attenborough writes to Angus, best known for producing *The Adventures of Ozzie & Harriet*, that he will soon be coming to Los Angeles to appear in *The Flight of the Phoenix* (Associates & Aldrich, 1965) and that Gregory Peck has loaned him his house for Attenborough's stay.
8 x 10 in.
\$200 - 300



3142



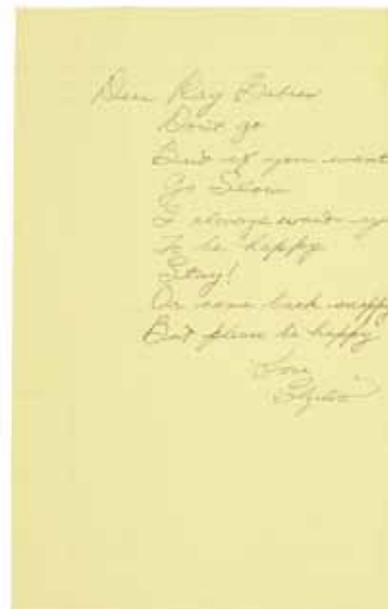
3143

3142

A Ray Bolger signed passport
Issued April 9, 1963, listing his name as Raymond Wallace Bolger, signed twice ("Raymond W. Bolger"), with several entry stamps present. Best known for his role as the Scarecrow in *The Wizard of Oz*, Bolger was also a well-known Broadway performer and dancer, and had his own show on ABC in the mid-'50s.
3 3/4 x 6 1/4 in.
\$800 - 1,200

3143

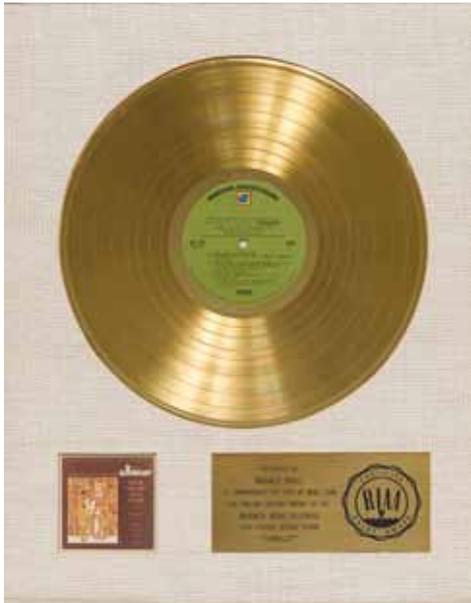
A pair of Mia Farrow handwritten letters to George Cukor
New York, NY, and [no place], one dated February 26, 1963, the second undated [but 1977-8], 4pp total, both addressed to "dear Uncle George." In the 1963, Farrow thanks Cukor profusely and mentions her mother's busy schedule, Farrow's kitten Malcolm, and the visit of "Mr. Dozier," likely the film executive William Dozier. She adds the affectionate postscript, "I wish I could give you / a great big hug."
In the later letter, Farrow mentions that she has just finished filming *Death on the Nile* (EMI, 1978) and "had a very jolly time- / largely due to such excellent companions."
Cukor directed Farrow's mother, Maureen O'Sullivan in *David Copperfield* (MGM, 1935) and was Farrow's godfather.
Earlier letter: 6 x 8 in.; Later letter: 8 x 10 in.
\$300 - 500



3144

3144

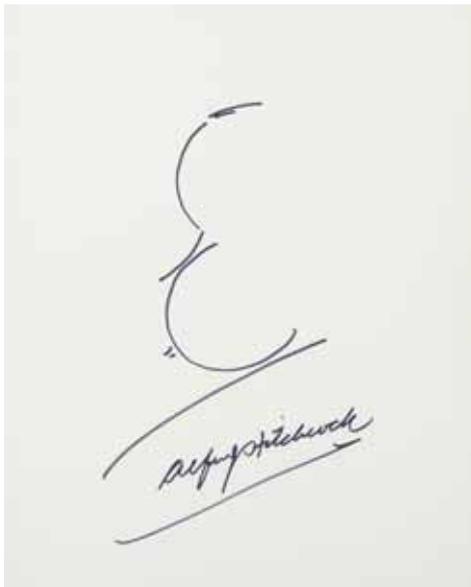
An Elizabeth Taylor handwritten and signed poem
Yellow legal paper, undated, inscribed in black ink and signed ("Love, Elizabeth.") Taylor writes an affectionate poem to an unknown friend, dedicated to "Dear Ray Babies."
8 1/2 x 13 1/8 in.
\$700 - 900



3145



3146



3147



3148

3145
An RIAA record sales award for the *Camelot* soundtrack
 An RIAA award presented to Warner Bros. for the sale of more than \$1,000,000 worth of the *Camelot* album. A gold record is displayed on a white mat with a plaque and a small reproduction of the album cover. *Camelot* won an Academy Award® for Best Music-Scoring of Music (Adaptation of Treatment) and a Golden Globe for Best Original Song.
 17 3/4 x 21 3/4 in.
 \$300 - 500

3146
An RIAA record sales award for the album *Bill Cosby Is A Very Funny Fellow, Right!*
 An RIAA record award presented to Warner Bros. Records for the sale of more than \$1,000,000 worth of the album *Bill Cosby Is A Very Funny Fellow, Right!*. A gold record displayed on a white mat with a plaque and a small reproduction of the album cover, framed. This was Cosby's debut album and was recorded live at New York club The Bitter End in 1963.
 17 1/2 x 21 3/4 in.
 \$300 - 500

3147
An Alfred Hitchcock signed self-portrait
 Back marker on paper, signed ("Alfred Hitchcock"), matted and framed. The instantly-recognizable Hitchcock profile self portrait caricature.
 Overall: 17 3/4 x 14 1/2 in.; Within mat: 11 1/4 x 9 3/4 in.
 \$1,000 - 2,000

3148
An Alfred Hitchcock cigar box
 Wooden cigar box signed and inscribed ("from Alfred Hitchcock") on the sliding top, addressed to Mr. & Mrs. Parker, with "A.H." embossed in brown on two sides, Cuban warranty tag affixed to side and bottom.
 Hitchcock was said to have sent supplies to his deprived English friends during the war. A stamp on the box states that each cigar contained in the box is to retail at more than 20 cents each, which would certainly make these a luxurious wartime present.
 8 1/8 x 2 5/8 x 1 1/8 in.
 \$400 - 600



3150



3149



3151

3149

A group of three Al Hirschfeld signed prints of singers

1. *Lena Horne*. Signed ("Hirschfeld") and numbered 138/200, matted. Depicting the singer in a gown with wide sleeves and bows and a large hat, holding a pearl necklace.
Overall: 16 x 20 in.; Within mat: 10 3/4 x 14 in.
2. *Luciano Pavarotti and Frank Sinatra*. Signed ("Hirschfeld") and numbered 188/200, matted. Depicting the two singers in tuxedos, with Pavarotti's arm around Sinatra's shoulder.
Overall: 20 x 16 in.; Within mat: 14 3/4 x 11 1/4 in.
3. *Beverly Sills*. Signed ("Hirschfeld") and numbered 76/200, additionally signed ("Love-- / Beverly Sills") by the subject, matted. Depicting the singer in a grand floral gown with her arms extended.
Overall: 20 1/2 x 15 3/4 in.; Within mat: 13 3/4 x 11 1/4 in.

\$1,000 - 1,500

3150

An Al Hirschfeld celebrity-signed print Lithograph depicting a group of celebrities, signed ("Hirschfeld") in the plate, matted and framed. Signed by many of the celebrities depicted including Pearl Bailey, Jack Benny, Diahann Carroll, Carol Channing, Maurice Chevalier, Alexander Cohen, Sandy Dennis, Marlene Dietrich, Helen Hayes, Audrey Hepburn, Angela Lansbury, Groucho Marx, Paul Newman, Gregory Peck, Leslie Uggams, Peter Ustinov, David Wayne, and Joanne Woodward.
Provenance: Estate of Marcel Marceau; Julien's Auctions, Hollywood Legends, June 26, 2010, lot 1223.
Overall: 28 x 32 in.; Within mat: 19 1/2 x 23 in.
\$2,000 - 3,000

3151

A pair of Al Hirschfeld signed books
1. Hirschfeld, Al. *Hirschfeld On Line*. New York: Applause, 1999. Cloth with slipcover. Signed ("Hirschfeld") and numbered 187 of 550 copies.
2. Hirschfeld, Al. *Hirschfeld: Art and Recollections from Eight Decades*. New York: Charles Scribner's Sons, 1991. Cloth with dust jacket. Signed ("Hirschfeld") on the half-title.
Largest: 12 1/4 x 10 1/2 in.
\$300 - 500



3152



3153



3154



3155

3152
A Katharine Hepburn watercolor painting of the American Shakespeare Theatre
 Watercolor and ink on paper, inscribed at lower left "*Stratford Connecticut*" and signed and dated at lower right ("Katharine Hepburn 1960"), matted and framed. With a label on the verso from The House of Heydenryk, a New York framer whom Hepburn was known to use.

The painting depicts the American Shakespeare Theatre in Stratford, Connecticut, near Hepburn's family home in Old Saybrook. The actress was affiliated with the theater for many years and starred in *Twelfth Night* and *Antony and Cleopatra* there in 1960, the year of this painting.
Overall: 14 x 16 1/4 in.; Painting only: 8 3/4 x 10 3/4 in.
\$2,000 - 3,000

3153
A Katharine Hepburn signed letter
 A typed letter signed by Katharine Hepburn to Don Knight, framed with an Ernst Bachrach photograph of Hepburn in *Sylvia Scarlett* (RKO, 1935). The typed letter, on Hepburn's personal letterhead (with "KATHARINE HOUGHTON HEPBURN" imprinted on top), reads "*Dear Don Knight / Thank you -*", is signed ("Katharine Hepburn") in ink, and dated "*II - 27 - 1974.*"
Overall: 24 3/4 x 15 1/2 in.; Photograph, within mat: 10 1/4 x 8 1/4 in.; Letter, within mat: 6 1/4 x 5 in.
\$200 - 300

3154
A group of Hollywood producer and director signed letters
 Six in all, comprising: a typed letter signed by Harold Prince, 1p, April 28, 1969; a typed letter signed by Dick Powell, 1p, July 1, 1953; a typed letter signed by Darryl Zanuck, 1p, May 28, 1954; a typed letter signed by Hal Wallis, 1p, December 28, 1939; a typed letter signed by George Jessel, 1p, May 16, 1947; and a typed letter signed by Fred Zinneman, 1p, July 28, 1964. All are regarding the submission of screenplays, and are addressed to literary agent H.N. Swanson, screenwriter Ken Englund, or screenwriter Elizabeth Meehan.
Largest: 8 1/2 x 11 in.
\$200 - 300

3155
A group of Hollywood producer and director signed letters
 Five in all, comprising: a typed letter signed by Louis B. Mayer, 1p, December 2, 1941; a typed letter signed by Stanley Kramer, 1p, April 19, 1962; a typed letter signed by Mervyn LeRoy, 1p, September 30, 1974; a typed letter signed by Sidney Lumet, 1p, April 24, 1974; and a typed letter signed by George Sevens, 1p, June 1, 1950. Most are regarding the submission of screenplays, and are addressed to literary agent H.N. Swanson or his agency or Paul Levine of V.M. Productions.
8 1/2 x 11 in.
\$300 - 500

3156

A costume design for Eve Arden in *Cover Girl* Columbia, 1944. Pencil and watercolor on paper. Inscribed in pencil at lower right, "choice- Cover Girl / Eve Arden" and on the verso, "Jackson," Arden's character's surname. Depicting the actress in a very glamorous ensemble, including a deep purple and hot pink dress with a v-neck and ruching at the waist, a pearl necklace, multiple bracelets, a large diamond ring, and an extravagant feathered hat, holding a cigarette holder and casting a dramatic shadow. Arden played Cornelia Jackson, assistant to the publisher of *Vanity* magazine, who assists her boss in his search for a cover girl.

11 1/4 x 15 1/2 in.

\$200 - 300



3156



3157

3157

A poster design for *Cover Girl* Columbia, 1944. Pencil and watercolor on paper, inscribed in pencil at lower right, "Designed for Poster / for *Cover Girl* / [indistinguishable] / Rita Hayworth." Depicting Rita Hayworth in the costume very similar to the one wears on the cover of *Vanity* in the film, an elaborate gold gown with a sequined veil and a headdress covered in stars. The verso bears two additional drawings in pencil, one of her in a knee-length dress with a star-shaped headdress and veil and a second alternate design for the headdress. It is inscribed at upper left, "62" / 4 yds. veil," and initialed ("A.S.") in blue ink, likely by the film's producer Arthur Schwartz.

11 x 15 1/4 in.

\$300 - 500



3158



3159

3158

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

15 x 20 in.

\$400 - 600

3159

A costume design for Burt Lancaster in *Vengeance Valley*

Metro-Goldwyn-Mayer, 1951. Pencil and watercolor on illustration board, signed ("Jalles"). Inscribed in pencil at upper left, "Burt Lancaster / #2 change / scn 3-7 / Ranch Rider." Additionally inscribed and signed by the director in pencil at lower right, "OK / Richard Thorpe." Depicting the actor in blue jeans, cowboy boots, a green Western style shirt and a tan cowboy hat. Inscribed on the verso with a list of costume components, including "athletic supporter for jeans." *Vengeance Valley* was based on an 1879 novel by Luke Short and starred Lancaster as a ranch foreman.

15 x 20 in.

\$300 - 500



3160



3161



3162



3163

3160

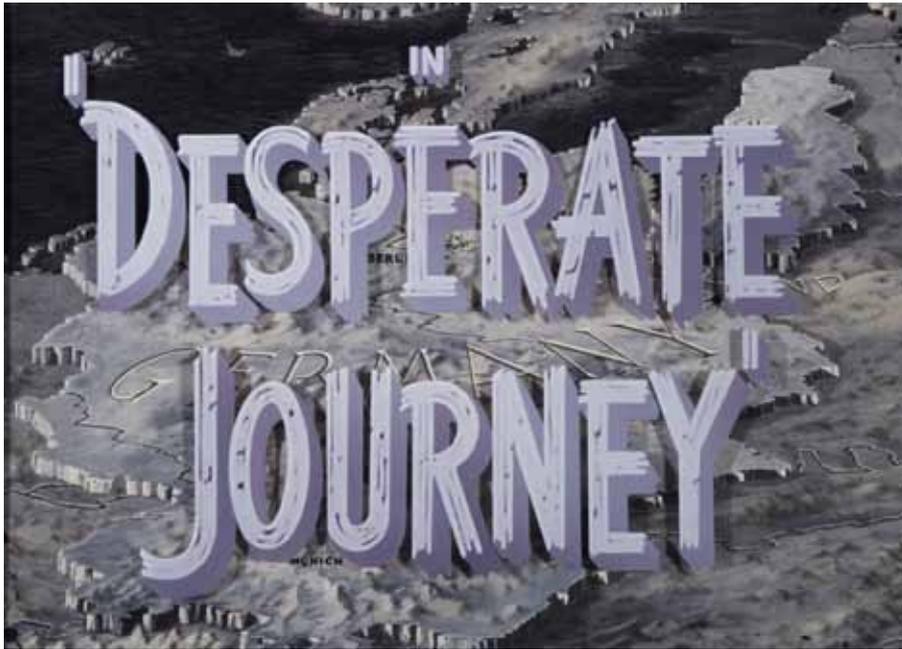
An Adele Balkan costume sketch for Jean Simmons in *The Robe* 20th Century Fox, 1953. Pencil and watercolor on tracing paper, signed ("Adele Balkan") in pencil. Inscribed at lower left, "*The Robe*", and at right, "*Jean Simmons / Richard Burton / Victor Mature / 20th Century Fox 1952 / Designer-Charles LeMaire.*" Depicting the actress in a long white gown with knots along the sleeves and a cinched-in waist, with a white headpiece and sandals, leaning against a Classical column. *13 3/4 x 16 3/4 in.*
\$200 - 300

3161

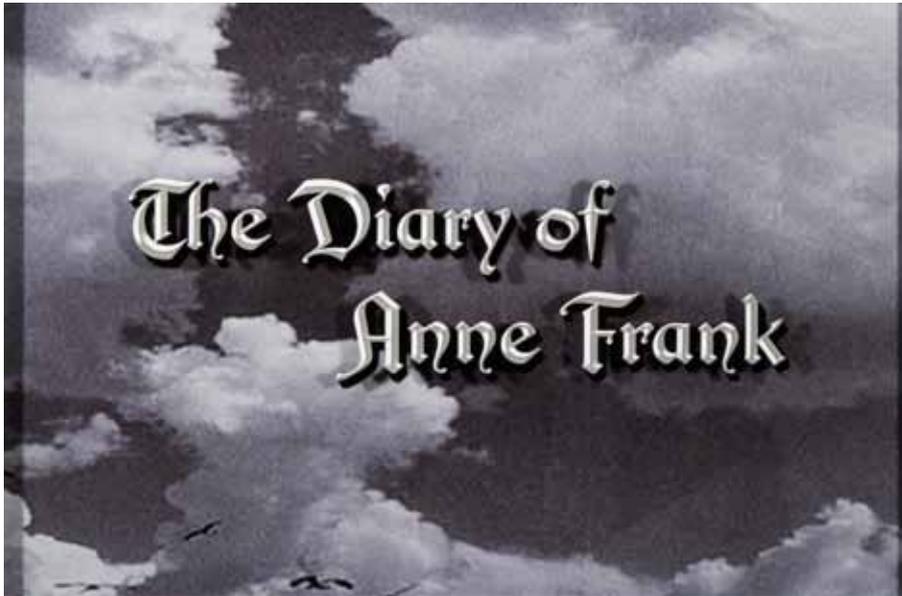
An Adele Balkan costume design for the *Tarzan* series. Pencil, ink, and watercolor on tracing paper. Depicting a woman in a two-piece brown and green ensemble with vines crisscrossing in the background and a number of small, rough sketches in pencil on the right margin. Accompanied by two stills of Vanessa Brown in costume as Jane in *Tarzan and the Slave Girl* (RKO, 1950). *Sketch: 9 x 12 in.; Photographs: 8 x 10 in.*
\$200 - 300

3162

A costume design for Joan Collins in *The Girl in the Red Velvet Swing* 20th Century Fox, 1955. Ink, pencil, gouache on paper. A pink piece of paper laid down to the upper left reads, "*Joan Collins - Part of Evelyn Nesbitt / in 'The Girl in the Red Velvet Swing' / Purple wool coat - embroidered trim / Black fox collar and muff / Net and violets hat.*" A note in pencil at upper right reads, "*Evelyn / Ch. #27*" and the lower margin is further annotated, "*Joan Collins / 752-B1-125-43 coat / Morris / 752-B2-125-73 hat / Lucy.*" Joan Collins starred in the role (originally intended for Marilyn Monroe) of Evelyn Nesbit, whose husband killed her former lover, the architect Stanford White. *13 x 20 in.*
\$300 - 500



3164



3165

3163

A costume design for Cornel Wilde in *Omar Khayyam* Paramount, 1957. Pencil and gouache on illustration board, signed ("Pat Barts") in pencil, inscribed at left, "*Omar*". Depicting the actor in burgundy pants, a full-sleeved white shirt, a gray tunic, a purple cummerbund and purple and white turban. Wilde starred in the title role of the Persian poet in this William Dieterle-directed costume drama.
15 x 20 in.
\$200 - 300

3164

A title background from *Desperate Journey* Warner Bros., 1942. Gouache on board, displayed with reproduction title overlay and framed. An original painting created by the Pacific Title & Art Studio for the opening credits of the Errol Flynn World War II drama. The painting, accomplished in shades of gray, depicts a map of Germany, with the country appearing to jut out from the surface of the rest of the continent.
Overall: 35 x 23 1/2 in.; Within mat: 28 x 18 1/2 in.
\$800 - 1,000

3165

A title from *The Diary of Anne Frank* Twentieth Century-Fox, 1959. Enamel on glass, displayed with a reproduction background of a cloudy sky, matted and framed. Created by Pacific Title & Art Studio and used in the opening credits of the film. *The Diary of Anne Frank* was adapted from the Pulitzer Prize-winning play of the same name, was nominated for eight Academy Awards® including Best Picture, and won three.
Overall: 34 1/4 x 23 1/4 in.; Within mat: 27 3/4 x 17 1/2 in.
\$3,000 - 5,000



3166

3166

A title background from *The Egyptian*
 Twentieth Century Fox, 1954. Gouache on illustration board. Depicting a group of Ancient Egyptian-style figures standing in front of a blue wall with hieroglyphics on it. This painting was created by Pacific Title & Art Studio and used in the opening titles of the film, during the credits for the main actors. Based on the novel by Mika Waltari, *The Egyptian* starred Edmund Purdom, Jean Simmons, and Peter Ustinov.
 48 x 24 in.
\$600 - 800



3167

3167

A title background from *Gigi*
 Metro-Goldwyn-Mayer, 1958. Gouache on illustration board, matted. Created by Russell Roberts for Pacific Title and used in the film's opening title sequence as the background for "Louis Jordan"; depicting a group of men playing cards.
 Overall: 33 1/2 x 23 1/4 in.; Within mat: 29 1/2 x 15 1/4 in.
\$800 - 1,000

3168

A Ben Stahl painting for *Ben-Hur*
 Oil on canvas, signed ("Stahl") at lower right and inscribed, "1960 Metro-Goldwyn-Mayer Inc." inscribed on the verso "Ben Stahl July 1959 Sarasota, FL". Depicting the scene of the three Wise Men bearing gifts to the new born Jesus Christ, framed.

Stahl created six paintings for *Ben-Hur*, with all six produced in *The Story of the Making of Ben-Hur* (NY: 1959) a copy of which is included with this lot.
 Overall: 37 x 62in; Painting only 33 x 58in
\$3,000 - 4,000



3168

3169

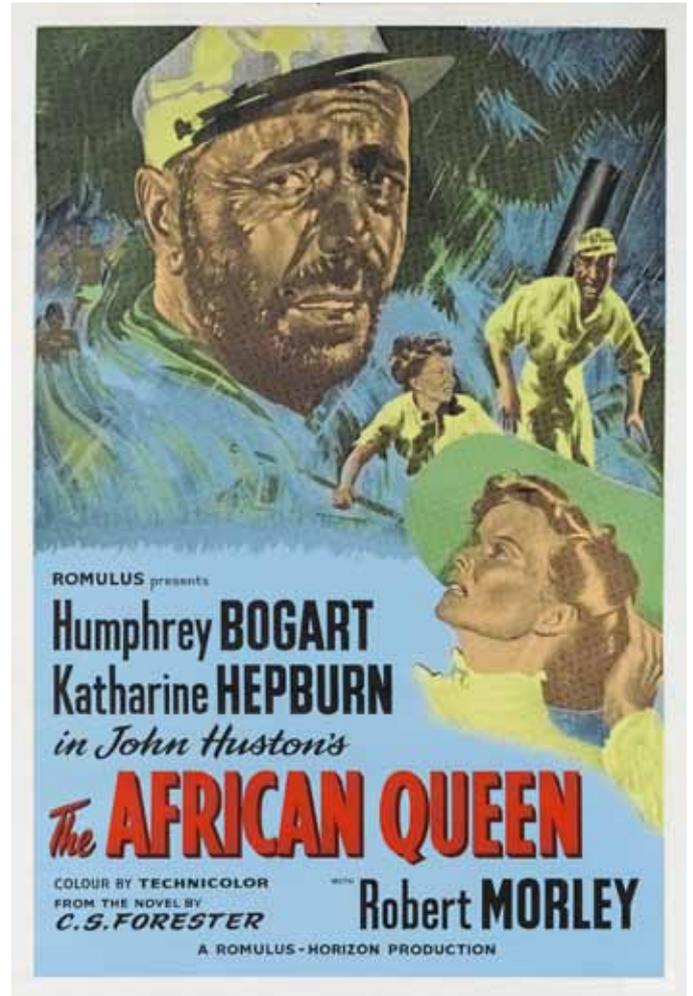
A Betty Grable inscribed and signed pin-up poster
 A black and white poster of the famous image of Grable in a white bathing suit, inscribed and signed by the actress in black ink, "To World War's [sic] II's Greatest Aviator / the Greatest B-17 Commander / of them all-- / Love & Kisses, / Betty."
 27 x 41 in.
\$300 - 500

3170

A collection of U.S. half-sheet posters for Betty Grable movies
 10 in all, comprising: two of *Footlight Serenade* (Fox, 1942), *Sweet Rosie O'Grady* (Fox, 1943), *The Shocking Miss Pilgrim* (Fox, 1947), *Mother Wore Tights* (Fox, 1947), *Wabash Ave.* (Fox, 1950), *My Blue Heaven* (Fox, 1950), *Call Me Mister* (Fox, 1950), *Meet Me after the Show* (Fox, 1951), and *Three Cheers for the Snow* (Columbia, 1955).
 28 x 22 in.
\$200 - 300



3169



3171



3170



3172

3171

The African Queen

Romulus, R-1950s. British one sheet poster, rolled. *The African Queen* earned Humphrey Bogart a Best Actor Academy Award®, as well as nominations for Best Actress, Best Director, and Best Adapted Screenplay. 27 x 40 in.

\$100 - 200

3172

Titanic

20th Century-Fox, 1953. British quad poster, folded. Directed by Jean Negulesco, *Titanic* starred Barbara Stanwyck and Clifton Webb as an estranged couple on the fated ocean liner.

40 x 30 in.
\$300 - 500



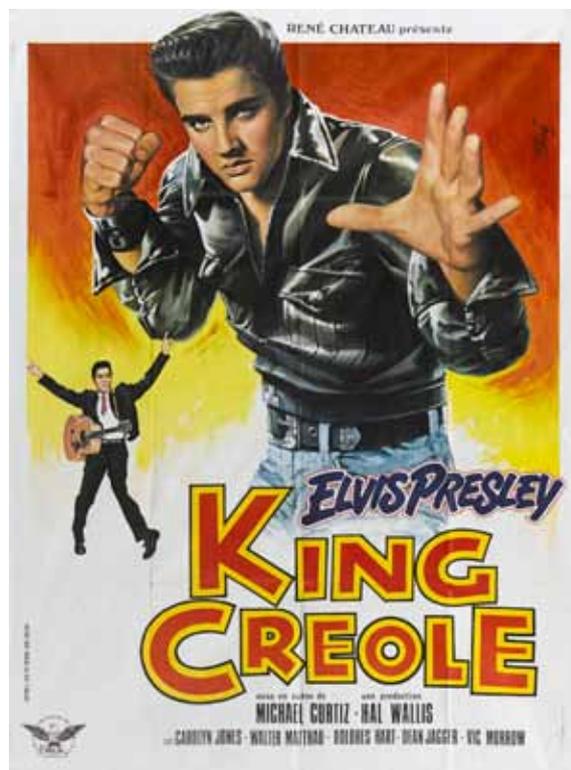
3173



3174



3175



3176

3173

From Here to Eternity

Columbia, 1953. French petite poster. A dramatic red and black poster featuring a large image of Burt Lancaster and Deborah Kerr embracing on the beach.

18 1/2 x 12 1/4 in.

\$200 - 300

3174

Silk Stockings

Metro-Goldwyn-Mayer, 1957. U.S. one sheet poster, folded. Featuring a charming Jacques Kapralik illustration of the film's stars, Fred Astaire and Cyd Charisse.

27 x 41 in.

\$200 - 300

3175

Mogambo

Metro-Goldwyn-Mayer, R-1966. Italian 2-foglio poster, folded. An eye-catching poster with a large image of Clark Gable and Ava Gardner with a background of African tribesmen.

39 x 55 in.

\$300 - 500

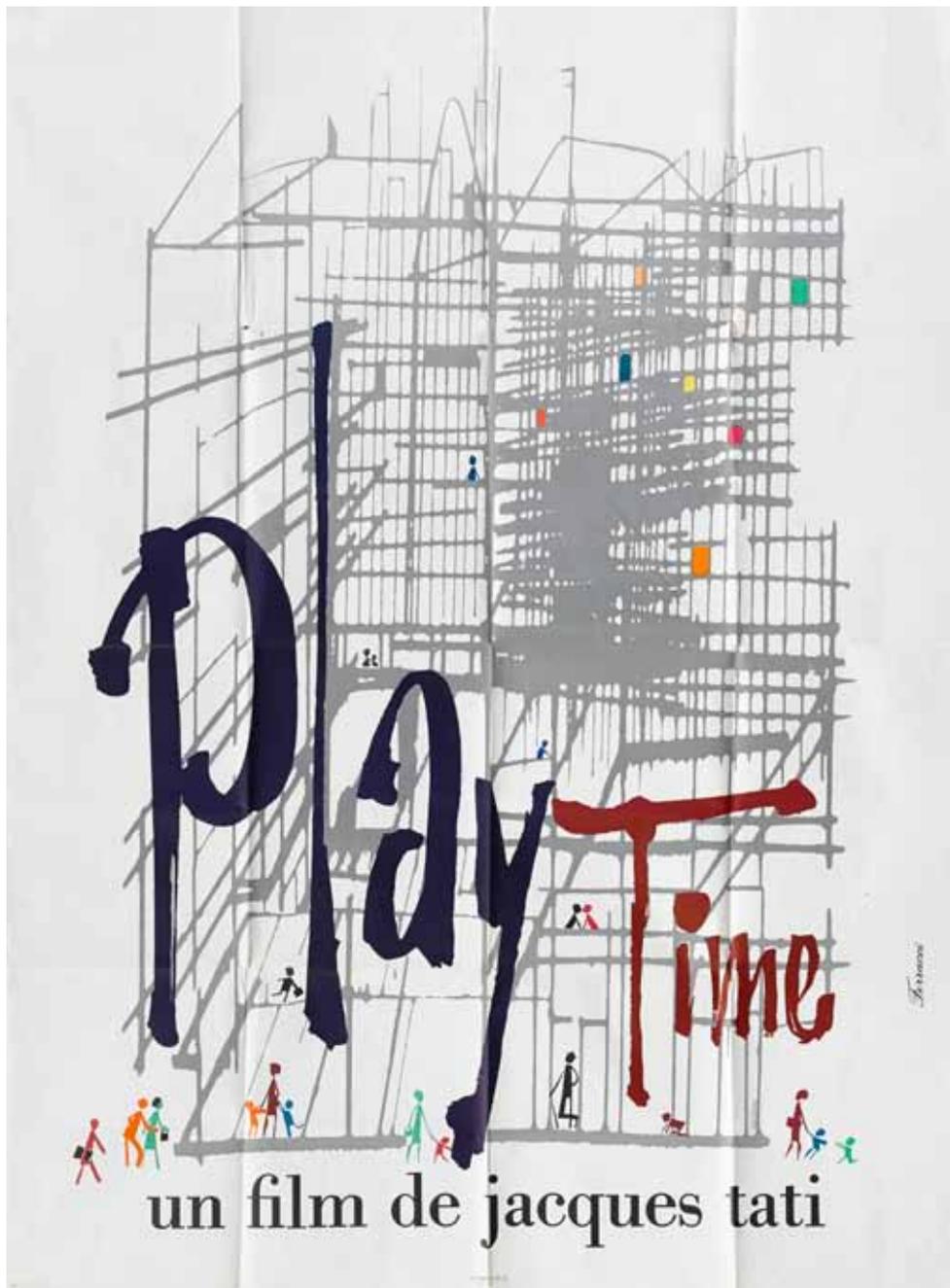
3176

King Creole

Rene Chateau, R-1978. French Grande poster, folded. This poster features a huge image of Elvis in his classic jeans and black leather jacket ensemble.

47 x 63 in.

\$200 - 300



3178

3177

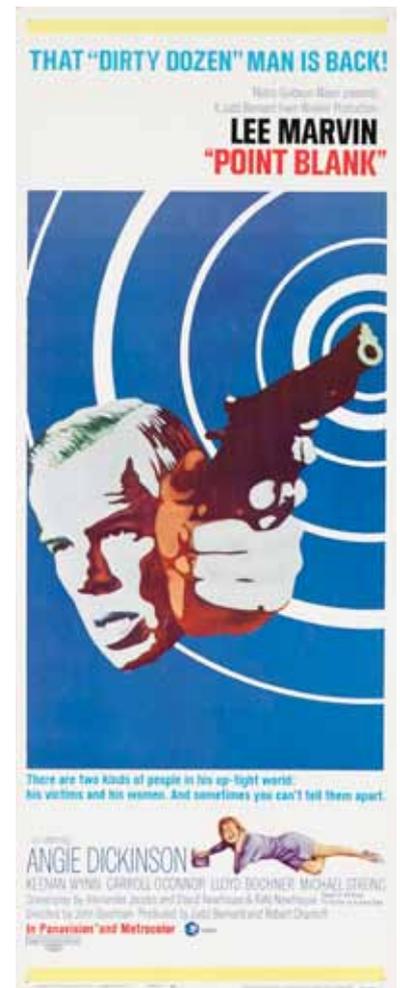
Love On a Pillow

Francois Films/Incei Film, 1962. Lobby card, matted and framed. A seductive image of Brigitte Bardot graces the lobby card for this Roger Vadim film co-starring Robert Hossein. Overall: 20 1/2 x 17 1/2 in.; Lobby card: 14 x 11 in. \$150 - 250

3178

Playtime

Jolly Film/Spectra Films, 1967. French grande poster, folded. An original country-of-origin poster Jacques Tati's classic film starring himself as the inimitable Monsieur Hulot. 47 x 63 in. \$200 - 300



3179

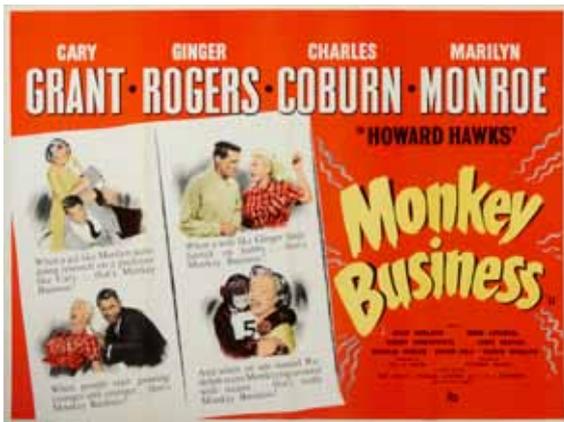


3177

3179

Point Blank

Metro-Goldwyn-Mayer, 1967. Insert poster, rolled. The John Boorman film starring Lee Marvin as a thief double-crossed by his accomplice was not well-received upon its release but has gradually become known as a cult classic with film critic Leonard Maltin describing it as one of the best films of the 1960s. 14 x 36 in. \$200 - 300



3180



3182

3180
Monkey Business
 20th Century Fox, 1952. British quad poster, folded. Poster for the Howard Hawks screwball comedy including cartoon-style depictions of scenes from the film.
 40 x 30 in.
 \$300 - 500

3181
Gentlemen Prefer Blondes
 20th Century Fox, 1953. U.S. one sheet poster, linen backed.
 A charming poster for this classic comedy, featuring large, vibrant images of Marilyn Monroe and Jane Russell.
 27 x 41 in.
 \$1,000 - 1,500

3182
The Seven Year Itch
 20th Century Fox, R-1970s. French petite poster, folded. Featuring a large image of Marilyn Monroe in her classic "subway" pose.
 20 x 28 1/2 in.
 \$200 - 300



3181

3183
 A Fox memo related to Marilyn Monroe's first film contract
 August 24, 1946, 1p. From Lew Schreiber to George Wasson re Norma Jean Dougherty, stating, "Dear George: / We are exercising her option." Stamped "Copy" in red ink, inscribed on the left margin, "Mayoni / Test Option / MJJ." Numerous Fox studio executives are copied on the memo, including Mr. [Joseph] Schenk, and Mr. [Ben] Lyon, who is traditionally credited as helping Monroe create her stage name by remarking on her resemblance to early film starlet Marilyn Miller. A rare artifact related to Monroe's very first film contract.
 8 1/2 x 5 1/2 in.
 \$500 - 700

3184

A collection of Marilyn Monroe employment records from Twentieth Century Fox, 1947-9

Seven documents, 1947-9, comprising two employee's starting cards, four employee's closing notices, and one notice of charge of rate or position.

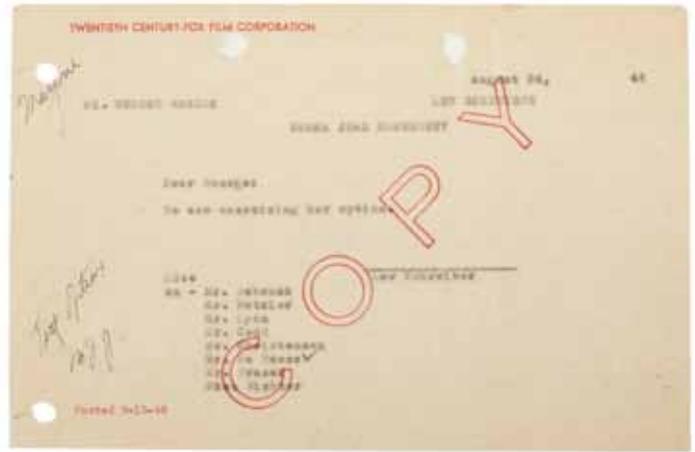
The earliest document, the change or rate or position notice is dated February 26, 1947 and notes Monroe's transfer from "original contract term" to "option 'A' 20 wk. Guan. 5 5/6 week layoff." Her former rate and new rate are both \$125 per week. Also present are a starting cards and two closing notices, dated July 30, 1947, May 2, 1947, and August 5, 1947 respectively, for *The Dangerous Years* (1947), her first screen appearance. The closing notice states that Monroe actually finished on July 30, the day she started, but that she had a one-week guarantee.

The next document, a closing notice, is dated August 25, 1947 and notes "option not exercised." This was Monroe's first dismissal from Fox, executed after her first year review. "In August 1947 Darryl Zanuck didn't renew her contract after the first-year review, even though early that month she had done well in a bit part as a waitress in *The Dangerous Years*....unfortunately for her, it was a B movie without much cachet. Zanuck still didn't think much of her acting, and there were plenty of blondes in the contract pool" (Banner, Lois, *Marilyn: The Passion and the Paradox*, New York: Bloomsbury, 2012, p. 133).

Monroe returned to Fox in 1949 to film *A Ticket to Tomahawk* (1949). The final documents in the lot are her starting card from that film, dated August 27, 1949, noting that Monroe flew to Durango, Colorado that morning for filming; and her closing notice, dated October 21, 1949. Monroe played the uncredited role of Clara, a showgirl, in the musical spoof of Westerns. The actress's next role would be *The Asphalt Jungle*, a John Huston noir that gave Marilyn her first memorable role and a firm step on the road to stardom.

6 x 4 in.

\$600 - 800



3183



3184

3185

A collection of Marilyn Monroe employment records from Twentieth Century Fox, 1950-2

Six documents, comprising two employee starting cards, two notices of change of rate or position, one closing notice, and one handwritten document calculating the actress's salary.

The earliest document in the lot is Monroe's employee starting card dated April 13, 1950, stating that she will travel to the location by plane. This refers to her role in *All About Eve*, which she filmed in San Francisco with the rest of the cast. The second document, the employee's closing notice for the same film, dated May 10, 1950.

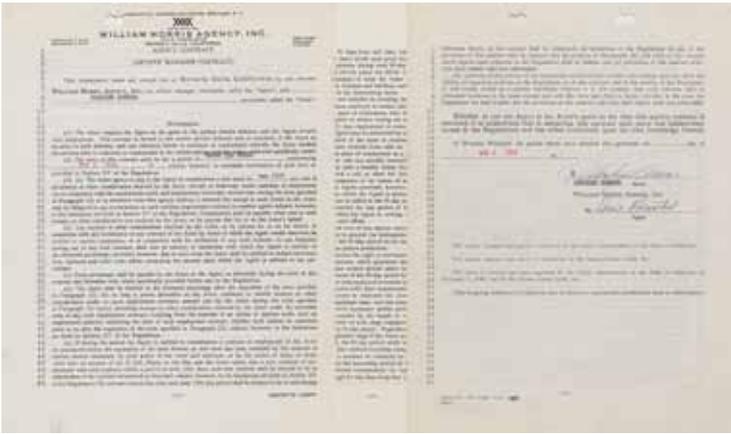
The next document, her starting card dated May 11, 1950 denotes her return to the stock pool after finishing filming. Her change of rate or position card from June of that year shows that she was then laid off. Her next change of rate card is dated May 11, 1951, and shows a transfer from her old contract to her new contract. This was a significant moment in Monroe's career, as Fox gave her a new seven year contract. This was believed to be due to a memorable appearance Monroe made an exhibitors' reception at which Fox studio head Spyros Skouras was also present. Upon seeing her effect on the important crowd, Skouras told Darryl Zanuck to sign the actress to a long-term contract and start finding her better roles. The final document in the lot is a handwritten note calculating her salary in 1952.

6 x 4 in.

\$600 - 800



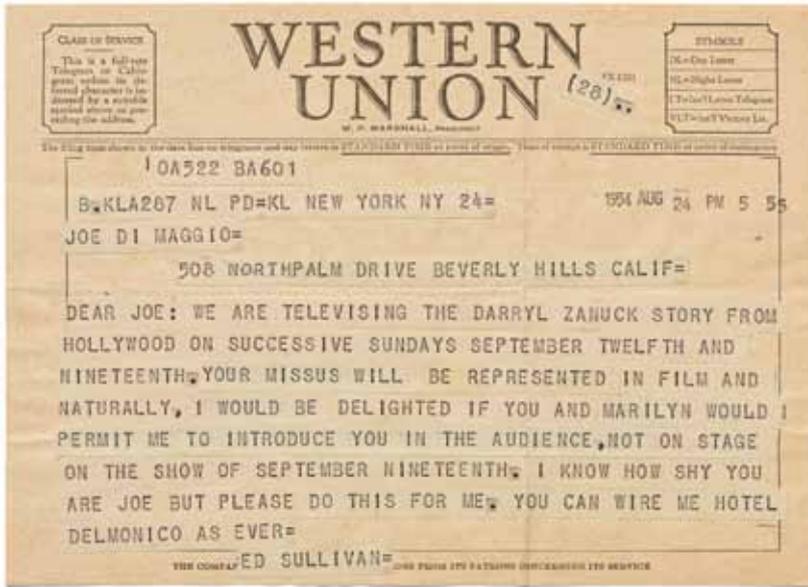
3185



3186



3187



3188



3189

3186

A Marilyn Monroe signed contract

Document Signed ("Marilyn Monroe"), 6 pages recto and verso, Beverly Hills, CA, March 2, 1950, on William Morris Agency letterhead.

Provenance: Bonhams, Los Angeles, *Manuscripts from the Estate of Charles Williamson & Tucker Fleming*, April 20, 2011, lot 522.

Monroe's 1950 contract with the William Morris Agency, for the term of three years, defining their standard 10 percent commission and other terms of representation. In paragraph (8) the contract lists the names of four agents designated as Monroe's representatives (including Abe Lastefogel and Johnny Hyde), but these names have been obliterated with corrective fluid.

Hyde was a senior executive in the West Coast branch of William Morris, and was rumored to have had an affair with Monroe beginning in 1949. Though Monroe did not return his romantic feelings, his untimely death in November 1950 affected the starlet greatly.

This contract was signed at a pivotal moment in Monroe's early career. She had completed work on *Asphalt Jungle* in 1949, and production on *All About Eve*, in which Monroe had a small but memorable role, would begin the next month.

8 1/2 x 11 in.

\$2,500 - 3,500

3187

A collection of Marilyn Monroe employment records

22pp total, comprising the actress's quarterly earnings records from 20th Century Fox, 1946-1953. These records document Monroe's earnings by week, beginning in the fourth quarter of 1946, just a few months after the actress started working at the studio, and extending through the fourth quarter of 1953, when she was a full-fledged movie star. Lacking the last three quarters of 1948, the first two quarters of 1949, and the first two quarters of 1950.

10 7/8 x 5 1/2 in.

\$500 - 700

3188

An Ed Sullivan telegram to Joe DiMaggio

August 24, 1954, New York, NY, to Joe DiMaggio, 508 North Palm Drive, Beverly Hills, Calif. A telegram from the talk show host to the famous baseball player and then-husband of Marilyn Monroe, asking if he and his wife would appear on the show during a tribute to 20th Century Fox studio head Darryl Zanuck. Sullivan writes, "I would be delighted if you and Marilyn would I permit me to introduce you in the audience, not on stage I on the show of September nineteenth. I know how shy you I are Joe but please do this for me." DiMaggio and Monroe did not appear on the *Ed Sullivan Show* and announced their divorce less than two months after this telegram was sent.

8 x 5 3/4 in.

\$700 - 900



3190



3192



3191



3193

3189

An Andre de Dienes photograph of Marilyn Monroe
Taken circa 1953, verso stamped, "Photo / Andre de Dienes / 1401 Sunset Plaza Drive / Hollywood, Calif. 90069."
8 1/4 x 9 1/4 in.
\$500 - 700

3190

A Danny Kaye military jacket from *On the Double*
Paramount, 1961. Navy wool short jacket with seven gilt metal buttons on the front, three at each cuff, and gold trim at the collar, epaulettes and cuffs, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2740-1 / Name Danny Kaye / Chest 40." Kaye wears this jacket (adorned with military badges) with his dress uniform at a regimental party. *On the Double* stars Kaye as a Private First Class in the Army during World War II who impersonates a General in an effort to avoid going to battle. 29 x 20 in
\$300 - 500

3191

A Roman soldier's dagger from *Spartacus*
Universal, 1960. Wood and metal dagger with accompanying sheath with wood insert and gilt metal and brown faux-suede exterior. These daggers were used by Roman soldiers throughout the Stanley Kubrick epic.
Length: 17 1/4 in.
\$300 - 500

3192

A Roman shield from *Cleopatra*
Twentieth Century-Fox, 1963. Oval painted fiberglass shield with a snake and bird motif and two cotton arm straps bolted to the back. These shields were carried by the Roman soldiers, and one can also be seen hanging on the wall in Caesar's palace.
22 x 28 1/4 in.
\$300 - 400

3193

A pair of props from *The Norseman*
Charles B. Pierce Productions, 1978. A round silver painted fiberglass shield with a Classical style design and two leather arm straps on the back, together with a prop hatchet made of wood with a fiberglass base and leather and metal details. These props were used by Lee Majors and Cornell Wilde in the Viking film *The Norseman* and are accompanied by a photograph of the actors with the props, inscribed and signed, "To Gene Snider / The shield and hatchet / used by Lee Majors and Cornell Wild [sic] / in the / 'Norseman' / Producer and Director / Charles B. Pierce."
Shield diameter: 26 1/2 in.; Hatchet length: 37 3/4 in.
\$400 - 600



3194

3194

A set design for *One Touch of Venus*

Universal, 1948. Gouache and pencil on illustration board, signed by an unknown illustrator ("R. Bachman"). The drawing depicts a lavish parlor complete with a chaise longue, hearth, globe, and a curved window with a panoramic view of the Manhattan skyline. The title and production information are written neatly in the artwork's upper border: "'One Touch of Venus' / FOR / CINEMA VERSION - SITTING ROOM OF SUITE-"; "ACT II - SCENE III"; and "MOVIE SET DEISGNEED BY R Bachman."

Based on a popular Broadway musical by S.J. Perelman, Ogden Nash, and Kurt Weill, *One Touch of Venus* is a whimsical romantic fantasy about a window dresser (Robert Walker) who inadvertently brings a statue of Venus (Ava Gardner) to life.

Overall: 28 x 22 in.; Artwork: 22 x 13 1/2 in.

\$200 - 300



3195

3195

A pair of Adele Balkan costume designs

1. A design for Anne Jeffreys in *Trail Street*

Pencil and watercolor on paper, signed ("Adele Balkan"). Inscribed at upper left, "*Jefferies [sic] / chg 2 / 562-2*" and at lower left, "*'Grail Street' / R.K.O. Studios.*" A large central image of Jeffreys in a flamboyant Western showgirl costume, with a smaller image of her in the same costume with a cape on top.

12 1/2 x 19 in.

2. A design for *The Sheriff of Fractured Jaw*

20th Century Fox, 1958. Pencil and gouache on paper, signed ("Adele Balkan"). Inscribed in pencil at upper right, "*127 to 137,*" and at lower right, "*Made in England / 'Fractured Jaw' / Jayne Mansfield / 20th Century Fox.*" Depicting a man in a traditional Chinese costume.

10 x 13 in.

\$300 - 500

3196

A costume sketch for Lauren Bacall in *Designing Woman*

Metro-Goldwyn-Mayer, 1957. Ink and watercolor on paper, signed ("Cokely"). Depicting the actress in a long black gown with a cutout bodice and a high slit. *Designing Woman*, directed by Vincente Minelli, starred Bacall and Gregory Peck as an unlikely married couple.

13 x 19 3/4 in.

\$400 - 600

3197

A group of three costume designs

1. A costume design for Sophie Tucker in *The Joker Is Wild*

Paramount, 1957. Watercolor and pencil on paper, stapled to illustration board. Depicting Tucker in a black fringed evening gown, annotated with details on the dress, initialed ("C.V.") by director Charles Vidor. The verso of the illustration board is annotated with additional details about the costume.

2. An Edith Head design for Agnes Moorehead in *Pardners*

Paramount, 1956. Ink, watercolor and pencil on paper. Depicting Moorhead in a long green skirt with a tie belt and a matching jacket with a high-necked white blouse. Annotated on the recto with the character's name and details about the costume, and additional annotated on the verso.

3. A Leah Rhodes costume design for Marietta Elliott

Pencil, ink, and watercolor on paper, signed ("Leah Rhodes"). Annotated on the recto with Elliott's name and details about the costume. Depicting the actress in what appears to be a belly dancer's costume with a long, sheer skirt.

Largest: 13 x 20 1/2 in.

\$300 - 500

3198

A pair of Adele Balkan costume sketches for Sandra Dee

1. An Adele Balkan illustration of a Jean Louis costume design for Sandra Dee in *If A Man Answers* Universal, 1962. Pencil and gouache on illustration board, signed ("Adele Balkan.") Inscribed at lower left, "*Universal Studios / Designer- Jean Louis / for / Sandra Dee.*" Depicting the actress in a black lace negligee with a large black hat, stockings, black high heels, and a black feather boa, the costume she wears while modeling for Bobby Darin's character.



3196



3197

2. An Adele Balkan illustration of a Jean Louis costume design for Sandra Dee in *I'd Rather Be Rich* Universal, 1964. Pencil and watercolor on illustration board, signed ("Adele Balkan") in pencil at lower right. Inscribed in pencil at lower left, "*Sandra Dee / Universal Studio 1964 / Jean Louis- Designer.*" Depicting the actress in chic ensemble of a peacoat, trousers and flat shoes, with a head scarf.

15 x 20 in.
\$400 - 600

3199

A Theadora Van Runkle costume sketch for Peter Sellers in *I Love You, Alice B. Toklas!* Warner Bros./Seven Arts, 1968. Pencil and gouache on marbled paper, signed ("Thea V. R."), matted. An unusual costume design depicting Peter Sellers in a psychedelic patterned suit with small round yellow glasses. In addition to this film, Van Runkle designed costumes for *Bonnie and Clyde*, *Bullitt* and *The Godfather: Part II* and was nominated for three Oscars. Overall: 17 x 25 in.; Within mat: 10 3/4 x 18 3/4 in.
\$200 - 300



3198



3199

3200

A Theadora Van Runkle costume design for Steve McQueen for in *The Reivers* National General, 1969. Pencil and watercolor on illustration board, signed ("Theodora") and dated Aug 68. Depicting McQueen in a dinner jacket, pinstriped pants, and a bow tie, with a large white pocket square. Inscribed in pencil at upper left, "*Boon / at dinner / Mrs. Rheba's / Whorehouse,*" a description of the costume's components additionally inscribed at lower left. Adapted from a novel of the same name by William Faulkner, *The Reivers* starred McQueen as Boon Hogganbeck, a young man in the South in 1905 who goes on a road trip in a stolen car with two young boys.
15 x 20 in.
\$400 - 600



3200



3201

3201

An Edith Head costume design for Robert Redford in *The Sting* Universal, 1973. Ink, watercolor, and pencil on illustration board, inscribed by Head at upper left, "*Hooker- / Change I.*" Depicting Redford in checked pants, a striped shirt, a green printed tie, a brown jacket, and a blue newsboy cap. Head won the Academy Award® for Costume Design for this film, and Redford was nominated for Best Actor.
15 x 20 in.
\$400 - 600



3202



3203



3204



3206

3202

A Tom Keogh painting

Ink and watercolor on paper, signed and dated ("Keogh 56"), matted and framed. A typed label on the verso reads, "The Farewell / wash drawing by / Thomas Keogh / (American, 1918- / Collection of Margaret Mallory." Depicting a man embracing a woman on the beach, while a nude man stands at the water's edge, looking away. Keogh was a prolific illustrator often published in French Vogue and also designed costumes for stage and film.

Overall: 27 3/4 x 24 1/2 in.; Within mat: 21 x 16 7/8 in.

\$400 - 600

3203

A Cecil Beaton costume design for My Fair Lady

Warner Bros., 1964. Pencil on paper, signed ("Beaton") and initialed ("CB") in the upper right corner, matted and framed. Additionally inscribed by Beaton at lower right, "double fill on / Petticoat." Depicting a young girl in a dress and sweater and beats, selling violets. This costume design is reproduced on the back cover and again on page 49 of Cecil Beaton's Fair Lady (New York: 1964).

Overall: 14 3/4 x 18 3/4 in.; Within mat: 9 3/4 x 13 in.

\$500 - 700

3204

My Fair Lady

Warner Bros., 1964. Italian 2-foglio poster, folded. A charming poster depicting Rex Harrison and Audrey Hepburn in character during the famous Ascot scene.

39 x 55 in.

\$300 - 500

3205

Charade

Universal, 1963. Set of eight U.S. lobby cards. Featuring many images of the film's stars, Cary Grant and Audrey Hepburn.

14 x 11 in.

\$100 - 200

3206

Funny Face

Paramount, R-1965. U.S. one sheet poster, linen-backed. The classic Stanley Donen musical set in Paris received four Oscar® nominations and is widely considered to be one of the most influential fashion films.

27 x 41 in.

\$600 - 800



3207



3207 (detail)



3207 (detail) © Condé Nast Archive/Corbis

3207

An Audrey Hepburn Givenchy hat

Jade green silk velvet bell-shaped hat with turquoise feather and crystal bead tassels, bearing a "Givenchy Paris / Made in France" label. Pictured in *American Vogue*, November 1964, p. 119, in a photograph by Cecil Beaton of the actress in a black sleeveless shift dress. The 10-page article featured a number of photographs of the actress in Givenchy clothing and accessories and was time to promote Hepburn's appearance in *My Fair Lady*, which was released on Christmas Day, 1964. The article mentions this hat in particular, "...little Oriental evening fantasies like this - bright jade green velvet with tassels of cut feathers, crystal beads (*Miss Hepburn is mad about this one, plans to wear it often for late day and small dinners.*)"

Givenchy and Hepburn had a long relationship, beginning on the set of *Sabrina* (1953), and continuing until Hepburn's death in 1991. Hepburn once said of the designer, "his are the only clothes in which I feel myself."

Provenance: Collection of Audrey Hepburn; Collection of Tanja Star-Busmann; Kerry Taylor Auctions, December 8, 2009, lot 287; accompanied by a corresponding Certificate of Authenticity from the Audrey Hepburn Children's Fund, signed by Sean Hepburn Ferrer.

\$10,000 - 15,000



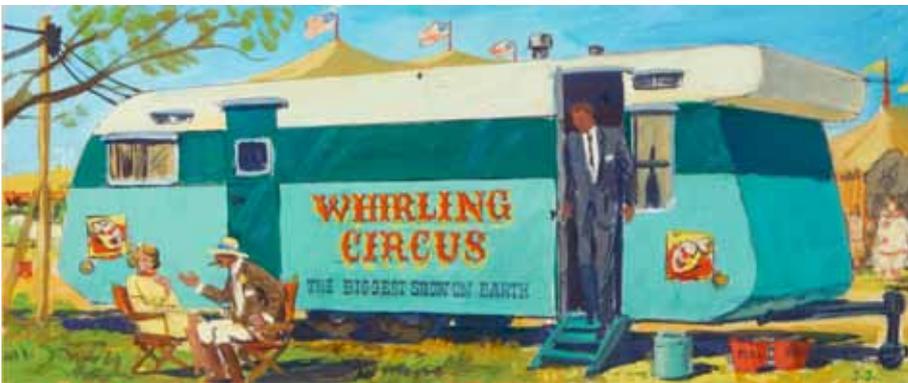
3208



3209



3210



3211



3212



3213

3208

A Bill Constable production design for *Annie Get Your Gun*

Metro-Goldwyn-Mayer, 1950. Pencil and gouache on illustration board, signed ("Constable").

Depicting a group of Native Americans on horseback hunting buffalo, within a decorative medallion. Possibly a design for the opening titles. 22 x 15 in.

\$200 - 300

3209

A production-used storyboard script of *A Global Affair*

MGM/Seven Arts, 1964. 211pp, housed in cream studio wrappers. A storyboard script composed of illustrations captioned with basic camera instructions and descriptions of the business in each shot; there is no dialogue. This was production-used, very likely by someone in the art department. There are annotations alongside a number of the drawings in red ink, noting scene numbers, deleted scenes, etc. The front wrapper/title page is hand-drawn and hand-lettered in red and black ink, marker, and pencil, and it features a (drawn) logo, Hope's instantly recognizable profile, several sexy international women, and a baby. These simple drawings are similar to the storyboards, and are possibly the work of the same artist. The cover reads "A HALL BARTLETT PRODUCTION" and has the Seven Arts "AR7TS" logo written in; a chunk of the lower right corner is missing, including most of Jack Arnold's "DIRECTED BY" credit. Hope stars in the comedy *A Global Affair* as a United Nations worker stuck with figuring out an abandoned baby's country of origin. Arnold directed from a screenplay by Bob Fisher, Charles Lederer, Arthur Marx, and Eugene Vale.

\$100 - 200

3210

A set design for *If A Man Answers*

Universal, 1962. Watercolor and ink on paper, laid down to illustration board, with a typed caption reading, "Universal-International / 'If A Man Answers' / Producer: Ross Hunter / 'Director: Harry Levin / Art Director: Alexander Golitzen / 'Int. Chantal's Bedroom.'" The painting depicts Chantal Stacy (Sandra Dee) in her wedding dress and veil, standing in her bedroom before her marriage to Gene Wright (Bobby Darin).

Overall: 40 x 30 in.; Painting only: 35 1/4 x 16 1/4 in.

\$200 - 300

3211

A scene study for *Billy Rose's Jumbo*

Metro-Goldwyn-Mayer, 1962. Gouache on illustration board, initialed ("J.J."), matted and framed. An illustration of a circus trailer, with a couple (possibly Doris Day and Jimmy Durante) sitting outside chatting, and a circus tent and a clown visible in the distance. The film was adapted from a 1935 Broadway play and was Doris Day's last film musical.

Overall: 12 x 22 in.; Painting only: 7 1/4 x 17 3/4 in.

\$200 - 300

3212

A John DeCuir concept drawing for *Cleopatra*

Twentieth Century-Fox, 1963. Ink on paper, depicting the scene in which Cleopatra (Elizabeth Taylor) enters Rome on her sphinx throne. DeCuir was the production designer on the film and created more than 70 sets, including this 35-foot-tall sphinx.

11 x 8 1/2 in.

\$500 - 700



3214

3213

A storyboard for *Spinout*

Metro-Goldwyn-Mayer, 1966. Charcoal and pencil on tracing paper. A drawing of a man in a racing helmet and goggles, looking back at the car behind him. Inscribed at upper left, "15," at upper right, "Pg. 1 2," and at lower left, "(P) Elvis looks back." *Spinout* was directed by Norman Taurog and starred Elvis Presley as a singer and part-time race car driver.

12 x 9 in.

\$200 - 300



3215

3216

3214

A scene study for *The Sand Pebbles*

Twentieth Century-Fox, 1966. Oil on paper, mounted on cardboard. This oversize painting atmospherically depicts a U.S. sailor (possibly Steve McQueen) running through dimly-lit Chinese back alleys.

Set in China in 1926, *The Sand Pebbles* starred Steve McQueen as an American sailor thrust into the revolutionary turbulence of that era. The film received eight Academy Award® nominations, including Best Art Direction-Set Decoration in Color, Best Actor for McQueen, and Best Director for Robert Wise. The film's primary production designer, Boris Leven, worked frequently with Wise, designing most of his later films including the director's biggest hits, *West Side Story* and *The Sound of Music*. Throughout his long career, Leven was nominated for seven Academy Awards® for Best Art Direction, and won one for *West Side Story*.

Overall: 40 x 24 in.; Painting: 36 1/2 x 16 in.

\$600 - 800



3217

3215

The Great Escape

United Artists, 1964. International one sheet poster, folded. This poster for the John Sturges World War II film is more desirable than the domestic one sheet as it features the classic image of star Steve McQueen on a motorcycle.

27 x 41 in.

\$400 - 600

3216

Le Mans

National General, 1971. U.S. one sheet poster, folded. This poster for the classic racing film star Steve McQueen features artwork by Tom Jung.

27 x 41 in.

\$200 - 300

3217

A Steve McQueen negative

Depicting McQueen examining a Brabham car at the Brabham Motorworks. While they were filming *The Great Escape* (1963), racing enthusiast McQueen and his director, John Sturges, toured there.

8 x 10 in.

\$200 - 300



3218



3219

3218

A Steve McQueen negative

Depicting McQueen in a Firestone racing uniform posing beside a "Lancer Lola" T-70 Can Am race car in the 1960s.

8 x 10 in.

\$200 - 300

3219

A Steve McQueen negative featuring racing legend Sir Stirling Moss
Depicting McQueen with Formula One racing legend Stirling Moss. Taken on May 31, 1965 at the Grand Prix in Monaco. McQueen was a major car racing enthusiast and Moss was one of the actor's driving mentors. McQueen and Moss are shown seated and chatting. This negative is a cropped version of a somewhat larger image.

8 x 10 in.

\$200 - 300



3220



3222



3221

Property from the Estate of Robert Temple Ayres

Ayres was born in Lansing, Michigan in 1913 and studied at the Academy of Art in Chicago and at the Chouinard Art Institute and Jepson Art Institute in Los Angeles. After graduating, he found work as a commercial artist and also illustrated *The Golden Treasure of Bible Stories* with the latter project leading to his hiring as an illustrator on *Ben-Hur* (1959). He later worked for Paramount and Disney on films that included *Blue Hawaii* (1961), *The Nutty Professor* (1963) and *The Black Hole* (1979), but perhaps his most famous project was the creation of the Ponderosa map that burst into flames at the beginning of each episode of *Bonanza* (1959-1973). Bonhams is proud to present these fantastic examples of production art on behalf of Ayres' family.

Further highlights from the Estate are present in the Animation Art section of the sale, comprising lots 4198-4200 and 4213.

3220

A collection of Robert Ayres storyboards for *Diane*
Metro-Goldwyn-Mayer, 1956. Pencil on tracing paper. 74 original storyboards, together with 137 period brownline copies of the storyboards. Detailed drawings, some annotated, for the MGM historical drama starring Lana Turner and Roger Moore about Diane de Poitiers, the mistress of the man who would become Henry II.
Various sizes
\$400 - 600

3221

A Robert Ayres scene study for *The Nutty Professor*
Paramount, 1963. Watercolor, pencil, and ink on paper, signed ("R. Ayres") at center right, laid down to illustration board and matted. Bearing the typed captions, "*The Nutty Professor - Int. Professor's Home*" and "*Interior 'The Professor's Home' / for 'The Nutty Professor' / A Jerry Lewis Prod. - Paramount.*"
Overall: 28 x 20 in.; Illustration only: 20 1/2 x 12 1/2 in.
\$400 - 600

3222

A Robert Ayres scene study for *Fun in Acapulco*
Paramount, 1963. Watercolor and ink on paper, signed at lower left ("R. Ayres"), laid down to illustration board, with the typed captions "*10227 'Fun in Acapulco' Int. Hilton Hotel Kitchen*" and "*Interior of Hotel Kitchen for 'Fun in Acapulco' / A Hal Wallis Prod. - Paramount.*" Depicting a man and a woman being served by a chef at a table in a kitchen.
Overall: 23 x 13 in.; Illustration only: 19 1/4 x 9 1/2 in.
\$400 - 600

3223

A Robert Ayres scene study for *Blackbeard's Ghost*
Walt Disney, 1968. Watercolor, pencil, and ink on paper, signed at lower right ("Ayres"), laid down to illustration board. With typed caption reading "*Interior design 'Ship's Bar' for 'Blackbeard's Ghost' (1967) / A Walt Disney Production.*" Depicting the title character leaning against the bar, examining his bear stein, while a woman walks by him wearing a red sash reading "*Daughters of the Buccaneers.*"
Overall: 26 x 17 in.; Illustration only: 21 1/4 x 11 3/4 in.
\$400 - 600



3223



3224



3225

3224

A set of Robert Ayres storyboards for *The Black Hole*

Walt Disney Productions, 1979. Pencil on light illustration paper; also includes two large reproductions of another series of storyboards, printed on two large pieces of foam board. The set has a total of twenty-seven original drawings, comprised of twenty-five smaller drawings (one has a partial Xerographic extension taped to it), and two larger drawings. The bulk of the illustrations depict a sequence from the film's cataclysmic finale where the crew of the spaceship *Palomino* desperately races to escape the fiery collapse of the colossal space vessel, the *Cygnus*. The images include the crewmembers helping each other across a shattered catwalk and being yanked into the air, as well as the *Cygnus*' towers collapsing, and two views of the *Palomino*'s underside. The more striking of the two larger drawings depicts the *Palomino*'s control room, with annotations about its "TELESCOPIC / SCREEN", "COMMUNICATION CONSOLE", "NAVIGATIONAL SCANNER", "TRASLUSCENT TUBE LIFT", and other futuristic devices. The other larger piece depicts two crewmembers dramatically climbing a raked wall. The film underwent numerous changes during pre-production and various details in the

shots differ from the finished film.

The (reproduced) annotations on the foam board prints read "Sc. 3", dated February 2, 1979, and marked "Board #2 Add'l 'A'." The drawings depict a scene early in the film where Captain Dan Holland (Robert Forster) and Dr. Kate McCrae (Yvette Mimieux) float in the central anti-gravity chamber and share a mid-air kiss. A reproduced signature in the lower right corner reads "Ayres". A printed message stuck to a small block of illustration board at the bottom of the sheet reads "STORY BOARDS ILLUSTRATE THE VISUAL / CONTINUITY OF SCENES TO BE FILMED / FOR THE DIRECTOR, AND, AS IN THIS / SEQUENCE FROM THE 1980 DISNEY / SCIENCE-FICTION FILM, 'THE BLACK / HOLE', FOR THE SPECIAL EFFECTS / DESIGNERS AS WELL."

The Black Hole was Walt Disney's mega-budget attempt to cash-in on the enormous success of *Star Wars*. Its most striking attribute is its spectacular visual effects, which received an Academy Award® nomination.

Small drawings: 9 x 5 in.; Largest drawing: 11 x 8 1/2 in.; Foam board sheets: 28 3/4 x 20 in.

\$300 - 500

Property of various owners

3225

A group of John L. Jensen production art for Disney movies

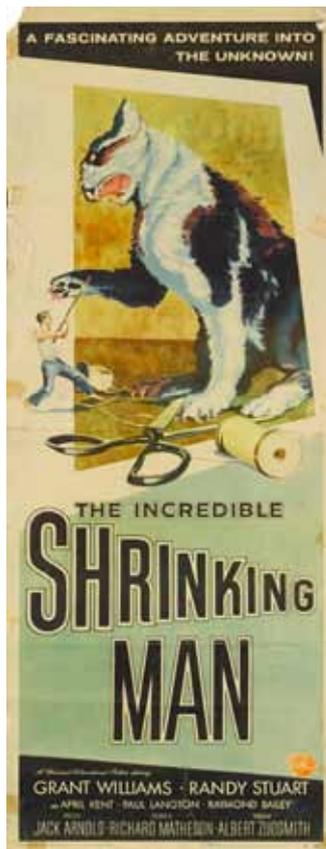
Comprising large-scale photographs of storyboards pinned up on the wall of the studio for *The Watcher in the Woods* (Disney, 1980) (4), *Herbie Goes Bananas* (Disney, 1980)(5, together with one book and 5 loose copies of storyboards), *Small & Frye* (Disney/CBS, TV 1983) (4), *Unidentified Flying Oddball* (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

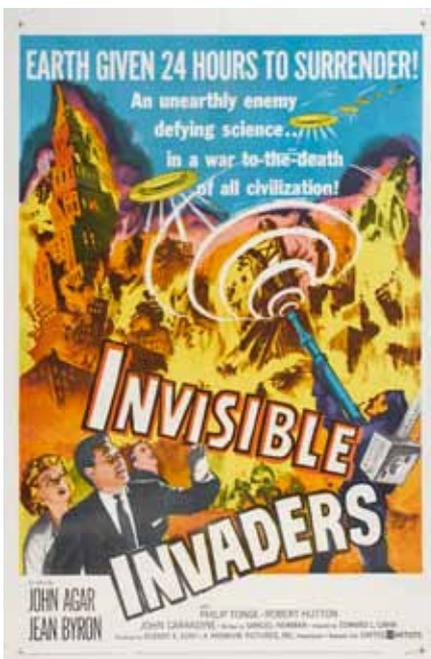
\$200 - 300



3226



3227



3228



3229

3226

Tarantula
 Universal International, 1955. U.S. one sheet poster, linen-backed. This poster features artwork by Reynold Brown, who also created the artwork for *Attack of the 50 Ft. Woman* and *Creature of the Black Lagoon*.
 27 x 41 in.
 \$1,000 - 1,500

3227

The Incredible Shrinking Man
 Universal International, 1957. U.S. insert poster.
 14 x 36 in.
 \$200 - 300

3228

Invisible Invaders
 United Artists, 1959. U.S. one sheet poster, linen-backed. *Invisible Invaders* starred John Agar and John Carradine, whose character's body is taken over by invisible aliens.
 27 x 41 in.
 \$300 - 500

3229

Invasion of the Saucer Men
 American International, 1961. Swedish one sheet poster, folded. This science fiction comedy film was based on a short story by Paul W. Fairman and was released as a double feature with *I Was a Teenage Werewolf*.
 27 1/4 x 39 1/4 in.
 \$200 - 300

3230

20,000 Leagues Under the Sea
 Buena Vista, R-1971. U.S. one sheet poster, linen-backed. A vibrant poster for the Disney science fiction classic, featuring a large image of the divers with the Nautilus in the background.
 27 x 41 in.
 \$300 - 400

3231

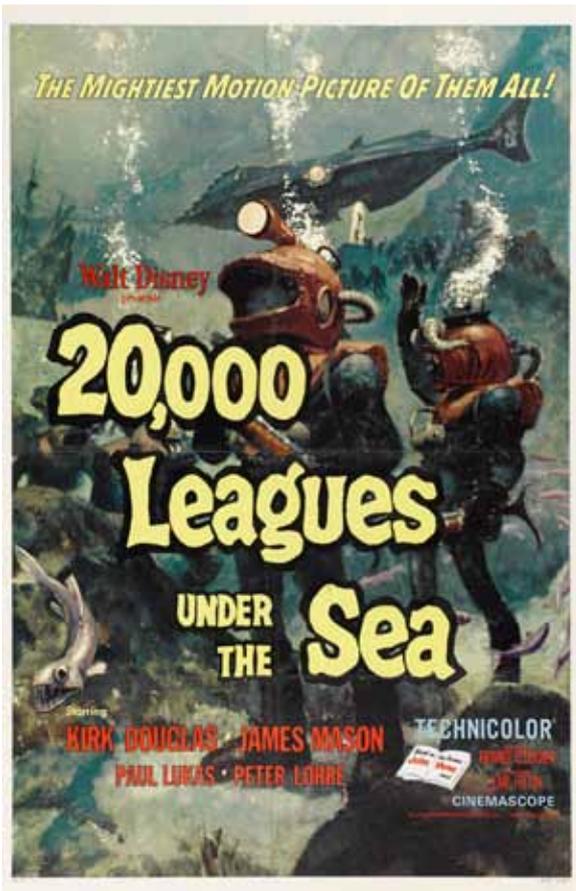
Barbarella
 Paramount, 1968. French Grande poster, folded. The French-Italian science fiction film was based on the French comic by Jean-Claude Forest, starred Jane Fonda and was directed by Roger Vadim, the actress's husband.
 47 x 63 in.
 \$200 - 300

3232

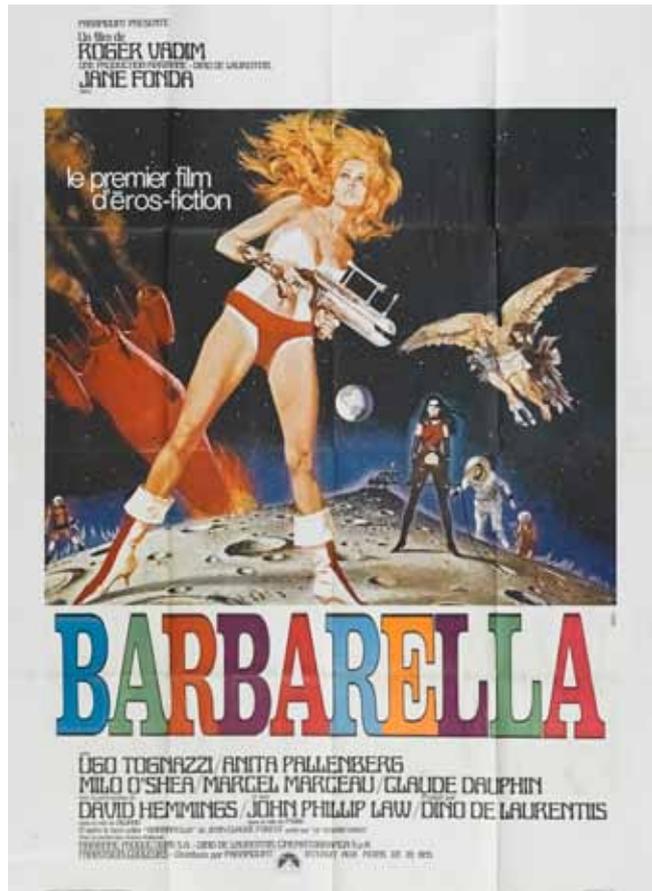
Soylent Green
 Metro-Goldwyn-Mayer, 1973. Japanese B2 poster, rolled. *Soylent Green* was loosely modeled on the 1966 science fiction novel *Make Room! Make Room!* by Harry Harrison.
 20 x 28 in.
 \$200 - 300

3233

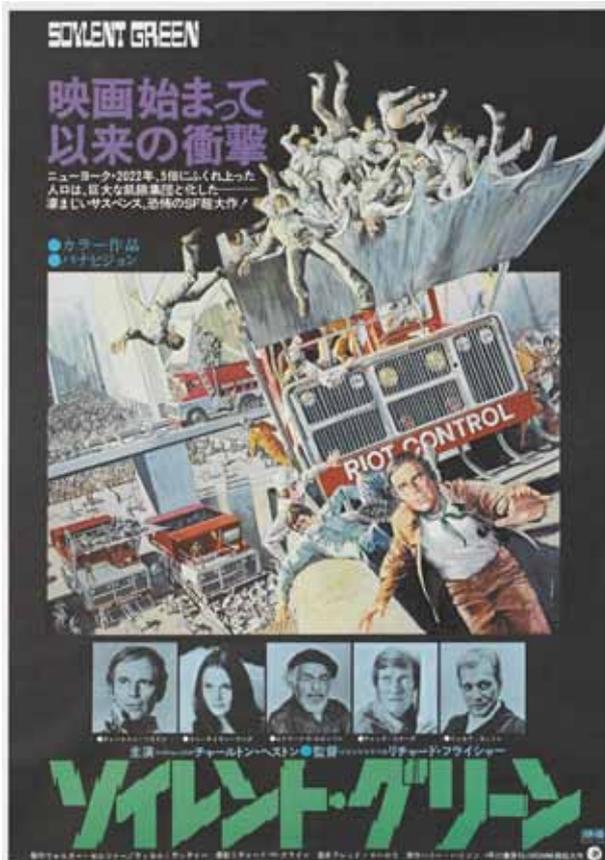
Star Wars
 Twentieth Century-Fox, 1977. Japanese B2 poster, folded. This poster featured artwork based on the American style A one sheet.
 20 1/4 x 28 1/4 in.
 \$200 - 300



3230



3231



3232



3233



3234



3235



3236



3237



3238



3239

- 3234**
 A pair of set designs for Barbra Streisand's television show *My Name is Barbra* 1965, gouache on brown paper, set designer Tom John, signed lower right "*My Name is Barbra 65//Tom John 66*," the second one inscribed "*T. John//My Name is Barbra "I'm Five"//Barbra Streisand Show 65*," each matted. Each watercolor depicts a deliberately childlike scene of a cottage, stylized trees, colorful mushroom gardens and a smiling sun. The album was the first of a two album tie-in to her Emmy Award winning TV show *My Name is Barbra*, a special show that aired on April 28, 1965
 15 1/2 x 20 in.
 \$1,000 - 1,500
- 3235**
 A set design for Barbra Streisand's television show *Color Me Barbra* 1966, watercolor on paper, set designer Tom John, signed lower right "*Tom John 66*." Depicting the interior of a circus tent. This was Barbra Streisand second CBS TV show, but the first one to be in color at a time when color on television was a novelty, hence the title.
 12 x 16 in.
 \$700 - 900

3236

A set design for Barbra Streisand's television show *Color Me Barbra*

1966, watercolor and gouache on paper, set designer Tom John, signed lower right "Tom H. John//Color Me Barbra//66'." Depicting the interior of a circus tent. This was Barbra Streisand second CBS TV show, but the first one to be in color at a time when color on television was a novelty.

20 x 34 in.

\$700 - 900

3237

A set design for Barbra Streisand's television show *Belle of 14th Street*

1967, gouache and black marker on vellum, set designer Tom John, signed lower right "Tom John 67'." Depicting a set design with red and gold curtains with Barbra standing in front of a piano. This was Barbra Streisand's third CBS television special, a re-creation of the vaudeville era.

19 x 23 1/2 in.

\$500 - 700

3238

A set design for Barbra Streisand's television show *Belle of 14th Street*

1967, watercolor and gouache on architectural layout paper, set designer Tom John, signed lower right "Tom H. John 67'//*Tempest*." Depicting a cave's entrance with handwritten set instructions. This was Barbra Streisand's third CBS television special, a re-creation of the vaudeville era.

20 x 24 in.

\$700 - 900

3239

A set design for *Hello, Dolly!*

Twentieth Century-Fox, 1969. Pencil on paper mounted on cardboard, inscribed at lower right, "'Hello Dolly' Production Design by John DeCuir." An oversize conceptual illustration by production designer John DeCuir, depicting the exterior of the Fifth Avenue Hotel and the surrounding street. DeCuir's large, intricate drawing perfectly captures the film's elegant "Gay Nineties" period charm.

An adaptation of the popular Broadway musical, *Hello, Dolly!* starred Barbra Streisand as matchmaker Dolly Levi of Yonkers, New York, circa 1890. The film cost a then-whopping \$25 million, partly because of its massive, opulent sets. By the time that he designed *Hello, Dolly!*, DeCuir had previously served as art director on classics like *South Pacific*, *The King and I*, and *Daddy Long Legs*. A year after *Hello, Dolly!*, DeCuir designed Barbra Streisand's next major musical, *On a Clear Day, You Can See Forever*.

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

40 x 30 in.

\$900 - 1,200

3240

A Jim Hutchinson waiter's uniform from *Hello, Dolly!*

Twentieth Century-Fox, 1969. Comprising a pair of black wool trousers with red piping down the sides, bearing a Western Costume stamp and a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2171-1 / Name J. Hutchinson / Waist 31 / Inseam 29 1/2"; a double-breasted red wool tailcoat with black silk-covered buttons and black piping, bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2894-1 / Name Jim Hutchinson / Chest 41 / Sleeve 16"; and a pair of red and black-striped red wool and cotton long socks with labels reading, "9." Hutchinson plays Stanley, one of the dancing waiters at the Harmonia Gardens restaurant in the scene in which Barbra Streisand sings the title song.

Provenance: Profiles in History, Debbie Reynolds: *The Auction*, June 19, 2011, lot 541, accompanied by the corresponding Certificate of Authenticity.

\$800 - 1,000



3240

3241

A group of stills and contact sheets from *Funny Girl*

Columbia, 1968. Comprising five stills and eight contact sheets with behind-the-scenes photos of the filming of the classic musical, including "The Swan" ballet sequence and the opening night party on Henry Street, as well as wardrobe test photos including those for Barbra Streisand and Omar Sharif.

Provenance: Estate of Al Silvani; Bonhams Los Angeles Entertainment Memorabilia including Animation and Illustration Art, December 9, 2007, lot 2029.

8 x 10 in.

\$300 - 500



3241

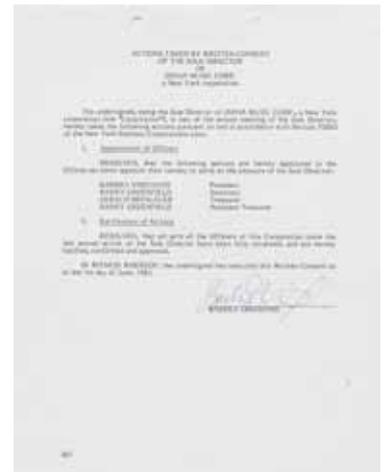
3242

A Barbra Streisand signed contract

Typed contract, 1p, June 1, 1985, signed ("Barbra Streisand") in blue ink. The document appoints Barry Greenfield and Streisand's financial adviser Gerry Breslauer senior positions at the singer's Diana Music Corp. The company was one of Streisand's publishing entities and may have been named for her mother, Diana.

8 1/2 x 11 in.

\$200 - 300



3242



3243

3243

A pair of RIAA Gold Records for Dean Martin's

Everybody Loves Somebody

"Certified Sales Awards" for Dean Martin's *Everybody Loves Somebody*, in brown frames with white mats. One is a gold LP record, matted with a small print of the album's cover and a gold plaque that reads: "PRESENTED TO / REPRIS RECORDS / TO COMMEMORATE THE SALE OF MORE THAN / ONE MILLION DOLLARS WORTH OF THE / REPRIS RECORDS / LONG-PLAYING / RECORD ALBUM / 'EVERYBODY LOVES SOMEBODY.'" The other is a gold 45rpm single record similarly framed and matted, with a plaque reading: "PRESENTED TO / REPRIS RECORDS / TO COMMEMORATE THE SALE OF MORE THAN / ONE MILLION COPIES OF THE / REPRIS RECORDS / POP SINGLE RECORD / 'EVERYBODY LOVES SOMEBODY'".

Released in 1964, *Everybody Loves Somebody* became one of Dean Martin's biggest hits, becoming so popular that it trumped The Beatles' *A Hard Day's Night* for Billboard charts' coveted number one spot. The song is so intimately linked with Martin that his grave marker bears the inscription "*Everybody Loves Somebody*."

Overall, LP: 21 5/8 x 17 3/4 in.; Overall, 45: 17 x 13 1/4 in.

\$400 - 600



3244

3244

A William B. Major scene study of Frank Sinatra for *The Joker Is Wild*

Paramount, 1957. Ink and watercolor on paper, laid down to illustration board. Bearing a typed caption that reads, "*Joker Is Wild- Int. Cavalier Club*," it is inscribed, "*Frank Sinatra*" in pencil and has a crossed-out Paramount Art department stamp at lower left. On the verso, it is inscribed, "*Cavalier*," stamped "October 18 1956" and also bears a "Sketch Data" stamp, which is inscribed, "Lens: 35MM / Sketch Completed Sept 21/56 / Sketch by WBM."



3245

The illustration depicts Frank Sinatra singing on a stage at a nightclub, with a band and pianist behind him and a crowd in front of him. The film starred Sinatra as Joe E. Lewis, a real-life nightclub singer who was forced to rebuild his life after being attacked by the Mob after a contract dispute.

Overall 20 x 15 in.; Illustration only: 15 x 8 in.

\$500 - 700

Property from the Estate of Nathan "Sonny" Golden

Sonny Golden served as an advisor, business manager, and accountant to a number of clients in the entertainment industry including Lucille Ball, Liza Minelli, and Frank Sinatra. Known for his honesty, generosity, and colorful personality, Sonny was a beloved and well respected fixture in the industry for over 35 years. A decorated WWII veteran and POW, Sonny first joined the entertainment industry after returning from the war, working as a song and sheet music promoter and road manager for the Andrews Sisters. After becoming an accountant at a local firm, Sonny met Frank Sinatra and they developed a close relationship. Golden subsequently struck out on his own, and continued to serve Frank Sinatra in the role of business manager and confidante for over 35 years.

3245

A Frank Sinatra reproduction "Come Fly With Me...To the Sands Hotel!" poster

Reproduction of travel poster advertising the Sands Hotel in Las Vegas, with a Volpe illustration of Sinatra standing in front of an airplane, tipping his hat at the viewer. Numbered 13/125, framed.

Overall: 22 1/2 x 29 3/4 in.

\$200 - 300



3246

3246

A Frank Sinatra signed limited edition print

Entitled *Witchcraft*, signed ("Frank Sinatra") in pencil and numbered 137/150, matted and framed. An abstract image of bright stripes of color extending from a central point.

Overall: 25 1/4 x 25 1/4 in.; Print only: 19 1/4 x 19 1/4 in.

\$700 - 900

3247

A Frank Sinatra baseball-related first day of issue envelope

Envelope with an image of a baseball stadium, reading, "*In Commemoration / Baseball's 100th Year / First Day of Issue*," with corresponding Professional Baseball 1869-1969 6c stamp, postmarked Cincinnati, OH, September 24, 1969, with the typed address, "*Mr. Frank Sinatra / Attn: Nathan Golden / 4000 Warner Boulevard / Burbank, California*." This stamp commemorated the 100th anniversary of the founding of the Cincinnati Red Stockings, the country's first paid baseball team. Sinatra was a longtime baseball fan and favored the LA Dodgers.

6 1/2 x 3 3/4 in.

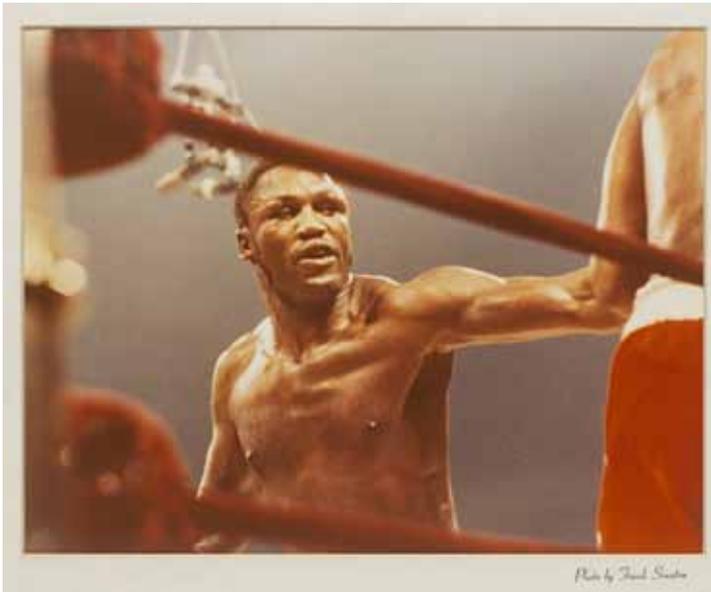
\$100 - 150



3247



3248



3249

3248

A group of Frank Sinatra tour jackets 5 in all, comprising a black polyester-cotton Members Only jacket with "Sinatra / Staff" embroidered in orange on the back and "Josh" embroidered on the left breast; a tan polyester-cotton Members Only jacket with "Sinatra / Italy Tour / 1987" embroidered in orange on the back and "Sonny" embroidered on the left breast; a black wool baseball jacket with "Frank, Liza & Sammy / The Ultimate Event! / World Tour '88-'89" embroidered in white on the back and "Sonny" embroidered on the left breast; a navy nylon windbreaker with "Frank Sinatra in the 80's" printed on the left breast; and a gray Ultrasuede shirt jacket from the Frank Sinatra Celebrity Invitational.
\$400 - 600

3249

A Frank Sinatra photograph of the Joe Frazier-Muhammad Ali boxing match
Color photograph, matted. Typed caption on the mat reading "Photo by Frank Sinatra," handwritten label on the mat inscribed "22."

As a publicity stunt, *Life* magazine sent Norman Mailer and Frank Sinatra to report on and photograph (respectively) the much-anticipated Frazier-Ali fight at Madison Square Garden on March 8, 1971, with the results published in the March 19 issue of the magazine. This photograph, taken ringside, shows Frazier hitting Ali.
Overall: 16 x 20 in.; Within mat: 13 1/4 x 10 1/4 in.
\$1,000 - 1,500



3250

3250

A Sammy Davis Jr. custom stage ensemble
Comprising a brown polyester vest with rhinestone buttons and rhinestone detail on collar and pockets; a pair of matching wide-legged brown polyester pants with rhinestone detail along each leg; and a pale yellow dress shirt with eyelet lace detail at cuffs and placket, a Nat Wise label, additional labels reading "Sammy Davis, Jr" and "Jan. 1978," with "Sammy Jr" embroidered on the left breast. Nat Wise was the preferred shirtmaker for the Rat Pack and other stars of the era, with a client list that included Frank Sinatra, Dean Martin, Jerry Lewis, and Johnny Cash.
\$300 - 500



3251

3252



3253



3254

3251

A group of Sammy Davis Jr. awards

Seven items in all, comprising: an Indian Award of Merit presented to Davis for "The Biggest Heart in the Entertainment Industry," 1977; a plaque presented to Davis for contributions to the People of Chicago, 1978; a framed commendation from the State of Indiana, Office of Governor Otis R. Brown; a plaque presented to Davis by the 433 Fighter Weapons Squadron Satan's Angels; a Film Welfare League Entertainer of Year Award, 1983; a mounted certificate from the Shelby County Government (Tennessee) naming Davis an Honorary Shelby County Citizen, 1986; and a mounted certificate from the State of Tennessee naming Davis a Colonel, Aide de Camp, Governor's Staff, 1986.

Largest: 12 1/4 x 15 1/4 in.

\$400 - 600

3252

A collection of Sammy Davis Jr. awards and plaques

Eleven in all, comprising: a plaque featuring a newspaper advertisement for Davis's memoir *Yes I Can*, with an illegible inscription, 1965; a plaque for The Sammy Davis Jr. Show at Harrah's Reno, 1973; a Distinguished Service Award presented to Davis at the National Night of Honors, 1975; a plaque for The Sammy Davis Jr. Show at Harrah's Lake Tahoe, 1977; a framed letter from Mayor Tom Bradley of Los Angeles to Altovise Davis, bestowing upon her the Los Amigos de Los Angeles award, 1979; a plaque with a clipping of Sammy and Altovise Davis from the *Sunday News Magazine*, 1981; a plaque featuring a newspaper advertisement for Davis's appearance at Harrah's Reno, 1982; a plaque from the Sammy Davis Jr. Greater Hartford Open, 1985; a plaque with the cover of *Fun and Gaming* magazine, 1987, featuring a photograph of Davis; a plaque with an advertisement for Davis and Red Buttons' appearances at Harrah's Lake Tahoe, 1988; and a plaque presented to Davis's family at the United Negro College Fund Benefit, 1990.

Largest: 16 1/4 x 25 1/2 in.

\$400 - 600

3253

A group of Sammy Davis Jr. awards

Six items in all; comprising a certificate commemorating Davis's naming as an Honorary Citizen of New Orleans, 1971; an Exceptional Service Award from the Office of Economic Opportunity, 1972; a certificate commemorating Davis' receipt of La Médaille de la Ville de Paris (Échelon Vermeil), 1981; a Proclamation from the City of Hartford commemorating Sammy Davis, Jr./ Greater Hartford Open Week, 1982; an Official Statement from the State of Connecticut commemorating Sammy Davis, Jr. Greater Hartford Open Week, 1982; and a Proclamation from the City and County of Honolulu proclaiming Frank, Liza & Sammy-The Ultimate Event World Tour Days, 1988, framed.

Various sizes

\$400 - 600

3254

A collection of Sammy Davis Jr. credit cards and membership cards

Ten total, comprising his signed Screen Actors Guild Producers Health and Welfare Plan card, his May Co. charge card, his Fred Heyman charge card, his The Broadway charge card, his InCircle V Neiman Marcus charge card, his Wells Fargo bank card, and membership cards to Tiffanys Private Key Club in Marina del Rey, The Factory, Touch, and Copasetics Inc.

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

\$300 - 500

3255

A set design for the Broadway show *The Wiz: The Super Soul Musical 'Wonderful World of Oz'*

1974, gouache and watercolor on paper, set designer Tom John, signed lower right "*The Wiz 74' Tom John.*" Depicting an elaborate set design for Emerald City. This 1977 Broadway show won seven Tony Awards including one for Best Musical. This was an early example of Broadway's mainstream acceptance in having an all-black cast.

18 x 24 in.

\$800 - 1,200



3255



3256

3256

A set design for the Broadway show *The Wiz: The Super Soul Musical 'Wonderful World of Oz'*

1974, gouache and watercolor on paper, set designer Tom John, signed lower right "*Wiz 74' Tom h. John.*" Depicting a sun surrounded by swirling rays of color. This 1977 Broadway show won seven Tony Awards including one for Best Musical. This was an early example of Broadway's mainstream acceptance in having an all-black cast.

15 x 25 1/2 in

\$800 - 1,200



3257

3257

A set design for the Broadway show *The Wiz: The Super Soul Musical 'Wonderful World of Oz'*

1974, gouache and watercolor on paper, set designer Tom John, signed lower right *Tom John/Wiz 74'*. Depicting the palace court yard. This 1977 Broadway show won seven Tony Awards including one for Best Musical. This was an early example of Broadway's mainstream acceptance in having an all-black cast.

18 x 24 in.

\$800 - 1,200



3258

3258

A set design for the Broadway show *The Wiz: The Super Soul Musical 'Wonderful World of Oz'*

1974, gouache and watercolor on paper, set designer Tom John, signed lower right *Tom H. John 74'*. Depicting the Emerald City with Dorothy, the Lion, the Scarecrow and the Tin Man. This 1977 Broadway show won seven Tony Awards including one for Best Musical. This was an early example of Broadway's mainstream acceptance in having an all-black cast.

18 x 24 in

\$800 - 1,200



3259

3259
 A set design for the Broadway show *The Wiz: The Super Soul Musical "Wonderful World of Oz"*

1974, gouache and watercolor on paper, set designer Tom John, signed lower right *Tom H. John//The Wiz 74*. Depicting the set design for *Land of Munchkins*, inscribed with set design instructions. This 1977 Broadway show won seven Tony Awards including one for Best Musical. This was an early example of Broadway's mainstream acceptance in having an all-black cast.

16 x 20 1/2 in

\$800 - 1,200



3260

3260
 A set design for Broadway show *Guys and Dolls*

1977, watercolor and gouache on two sheets of paper, set designer Tom John, signed lower right "*guys & dolls 77//Tom John.*" Depicting a cityscape. *Guys and Dolls* premiered on Broadway in 1950 and ran for 1200 performances. It won the Tony Award for Best Musical.

14 x 23 in.

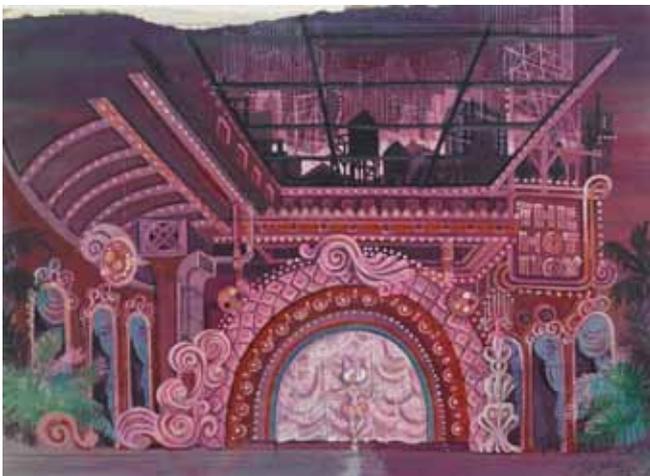
\$800 - 1,200

3261
 A set design for Broadway show *Guys and Dolls*

1977, watercolor and gouache on paper, set designer Tom John, signed lower right "*Tom John 77//T. John.*" Depicting a cityscape above an elaborate nightclub stage.

16 x 23 in.

\$800 - 1,200



3261

3262
 A set design for the Broadway show *Guys and Dolls*

1977, watercolor and gouache on paper, set designer Tom John, signed lower right "*Tom John 77'.*" Depicting storefronts.

14 1/2 x 22 1/2 in.

\$800 - 1,200

3263
 A set design for Broadway show *Guys and Dolls*

1977, watercolor and gouache on vellum, set designer Tom John, signed lower right "*Tom John//Guys & Dolls.*" Depicting a color display of the show curtain.

11 x 22 in.

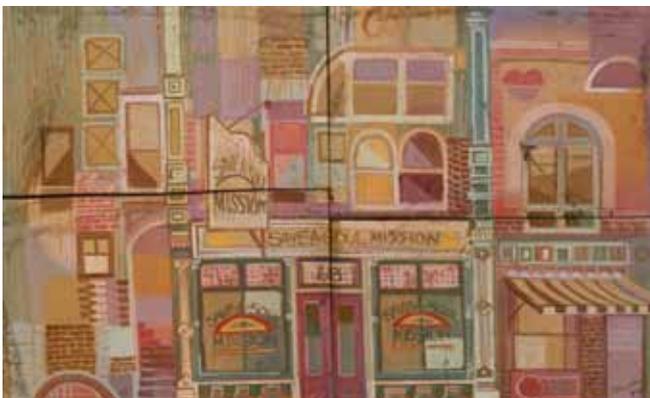
\$800 - 1,200

3264
 An illustration of Peter Falk as "*Columbo*"

Watercolor and pastel on illustration board. Depicting the actor in his most famous role as the bumbling detective, wearing his signature suit and khaki trench coat with a cigar in hand. Falk first appeared in the role in 1968 and continued to act in the *Columbo* series and specials until 2003. Falk was nominated for nine Golden Globes and ten Emmys for the role.

15 3/4 x 20 in.

\$200 - 300



3262



3267



3268



3269



3270



3267

A Jim Nabors "Gomer Pyle" military shirt

Tan polyester shirt with two pockets on the front and insignia patches on each arm symbolizing the rank of Private First Class. Bearing a red-lettered Western Costume Co. Hollywood label with the typed inscription, "No. 2218-1 / Name Jim Nabors / Chest 40 / Sleeve 34." Nabors played the clueless Pyle first on *The Andy Griffith Show* (1962-64) and then on his own spinoff, *Gomer Pyle, U.S.M.C.* (1964-69).

Provenance: Julien's Auctions, *Icons & Idols*, December 3, 2010, lot 77.
\$400 - 600

Property from the Collection of Barbara Hale

3268

A Barbara Hale dress from *Perry Mason*

CBS, 1957-1966. Pink pleated chiffon dress with pink satin collar, cuffs, and placket and a matching pink satin belt, with a label from Bullock's San Fernando Valley. Worn by Barbara Hale in character as Perry Mason's secretary Della Street on the original *Perry Mason* series.

\$400 - 600

3269

A pair of Barbara Hale jackets from *Perry Mason* TV movies

NBC, 1985-1995. Double-breasted brown and white linen blazer with mother-of-pearl style buttons, bearing a label from Savile; and a long pale green silk jacket with gold embroidery in a fan pattern.

\$400 - 600

3270

A pair of Barbara Hale costumes from *Perry Mason* TV movies

NBC, 1985-1995. Dark green Ultrasuede jacket and skirt made by Stanley Sherman for Neiman Marcus; and a black sequined jacket made by Black Tie.

\$400 - 600

3271

A pair of Barbara Hale costumes from *Perry Mason* TV movies

NBC, 1985-1995. A turquoise wool Linda Allard Ellen Tracy dress with large black buttons; and a yellow knit squirt suit by St. John by Marie Gray with a coordinating print silk scarf.

\$400 - 600

3272

A group of three Barbara Hale suits from *Perry Mason* TV movies

NBC, 1985-1995. Navy wool crepe David Ravel skirt suit, retailed by I. Magnin; and a navy blue wool pinstripe skirt suit by Christian Dior; olive green crepe Tahari skirt suit, accompanied by a wardrobe test Polaroid of Hale in the suit, inscribed "PM #28 3/94 / Hal Holbrook," likely referring to "A Perry Mason Mystery: The Case of the Lethal Lifestyle," which aired on May 10, 1994.

\$600 - 800

3273

A pair of Barbara Hale coats from *Perry Mason* TV movies

NBC, 1985-1995. A long brown Ultrasuede trench coat by Stanley Sherman; and a long multicolored tapestry trench coat by Kenzo Paris.

\$400 - 600

3274

A Barbara Hale script for an episode of *Perry Mason*

Mimeographed Manuscript, 75pp, December 8, 1965, in blue wraps inscribed "Barbara Hale" in the upper right corner by Hale herself. Hale's copy of the script for "The Case of the Golfer's Gambit," from the final season of *Perry Mason*. Hale has circled her lines in pencil. This episode found Mason investigating the death of a golf pro. 9 x 11in

\$300 - 500



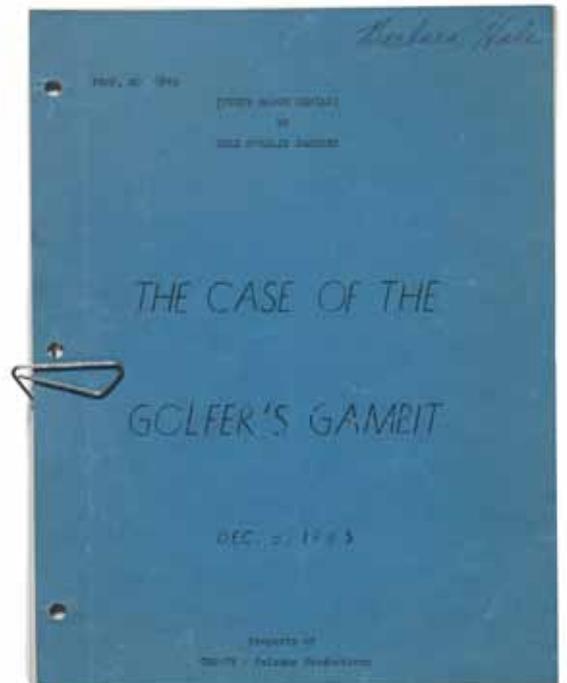
3271



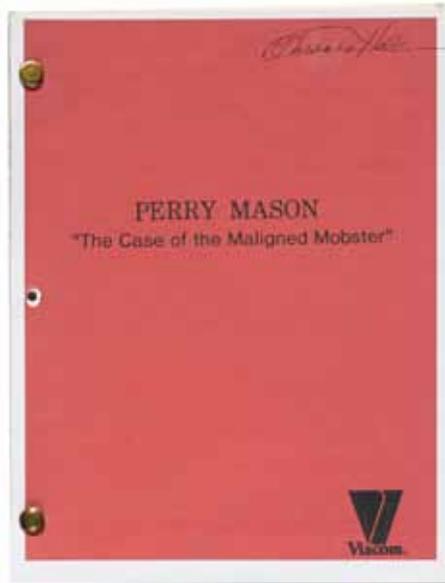
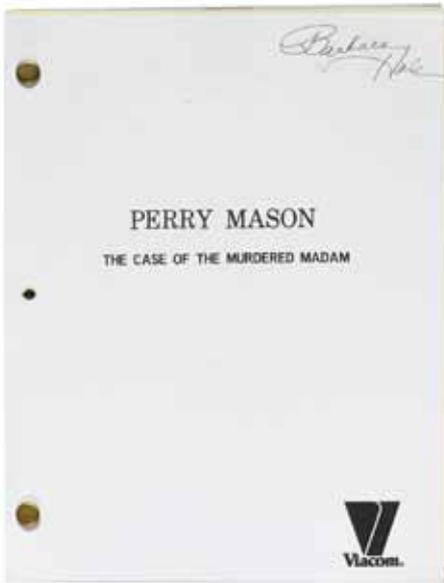
3272



3273



3274



3275

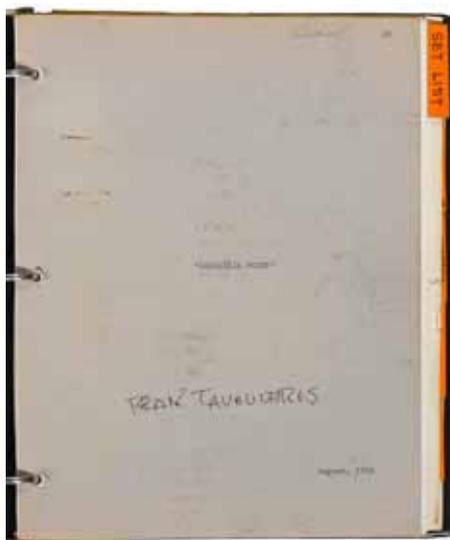
3275

A collection of Barbara Hale scripts from Perry Mason TV movies

24 in all, including scripts for 23 of the 30 Perry Mason TV movies aired between 1985 and 1995, including the original two-hour special *Perry Mason Returns*. All inscribed "Barbara Hale" on the upper cover, some accompanied by production paperwork including set lists and shooting schedules. Together with a binder containing 41 wardrobe test Polaroids showing Hale in various costumes; a signed black and white 8 x 10 in. photograph of Hale and an unsigned color 8 x 10 in. photograph of Hale reading the script for "The Case of the Unhappy Birthday" (which was retitled "The Case of the Skin-Deep Scandal.")

\$1,000 - 1,200

Property of various owners



3276

3277

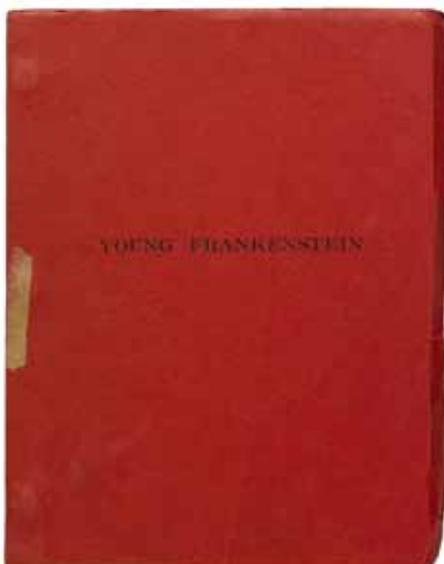
3276

An art department screenplay of *Ship of Fools*
Mimeographed manuscript by Abby Mann, 161pp, May 18, 1964 (revision pages dated as late as July 9 bound in), housed in green wrappers within a blue-gray three-ring binder with several pages of loose-leaf notebook paper in the back. Ownership signature of assistant art director, Dean Tavoularis to front wrapper.

Based on Katherine Anne Porter's bestselling novel, *Ship of Fools* interwove wildly varied passengers' stories aboard an ocean liner bound for Germany shortly before World War II. This all-star drama featured Lee Marvin, Vivien Leigh, and Oskar Werner, among many others. Produced and directed by Stanley Kramer, the film received eight Academy Award® nominations, including Best Picture, and won two. Tavoularis's superior, art director Robert Clatworthy, won an Academy Award® for his work on the film. Dean Tavoularis went on to work as production designer on many of Francis Ford Coppola's films, including the director's entire *The Godfather* saga, as well as films like *Bonnie and Clyde*. Tavoularis won an Academy Award® for Best Art Direction for his work on *The Godfather: Part II*. *Ship of Fools* was one of Tavoularis's earliest film assignments.

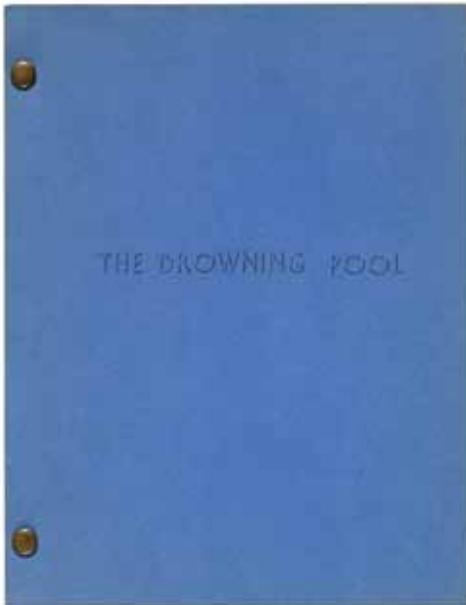
9 x 11 in

\$300 - 500



3278

3279



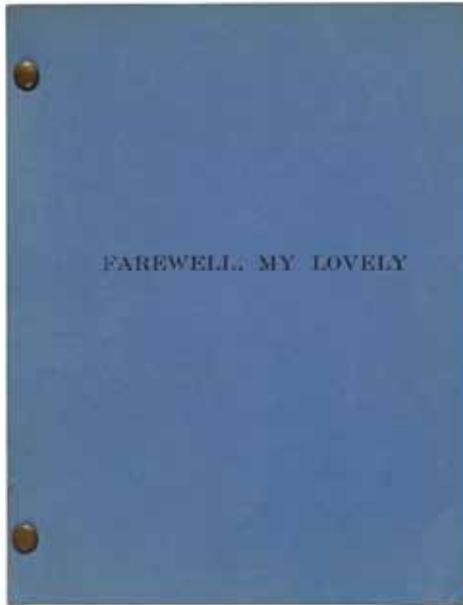
3280

3277

A production designer's screenplay of *Zabriskie Point*

Xerographic manuscript, 101pp, August 1968, housed in light gray wrappers within a black three-ring binder, with several pages of loose-leaf notebook paper laid in to rear. Ownership signature of production designer Dean Tavoularis to front cover. Accompanied by extensive production paperwork including a list of locations and special effects, production schedule, crew list, and many of Tavoularis's handwritten notes. The most fascinating pieces in this lot, though, are undoubtedly various pages describing a completely different—and very graphic—ending. In handwritten, typed, and Xerographic pages, this alternate ending describes of a squadron of B-52s bombing American cities with napalm and nuclear missiles and the extremely gory results of their attacks, very much in the spirit of the anti-war movement of the time. The film's screenplay was rewritten numerous times and the finished film closes with a surreal series of relatively innocuous slow-motion explosions and no physical violence.

Dean Tavoularis went on to work as production designer on many of Francis Ford Coppola's films, including the director's entire *The Godfather* saga, as well as films like *Bonnie and Clyde*. Tavoularis won an Academy Award® for Best Art Direction for his work on *The Godfather: Part II*. *Zabriskie Point* was one of his first solo production designer credits. Antonioni's experimental *Zabriskie Point* was a major, costly flop, which has since achieved cult status. The film starred Daria Halprin and Rod Taylor.
\$300 - 500



3281

3278

A third draft of *Young Frankenstein*

Xerographic manuscript by Gene Wilder and Mel Brooks, 130pp, 4to, n.d. [but c.1973], bound in red wrappers with printed title.
Provenance: the Richard Manney Collection.

A fine copy of Brooks and Wilder's masterpiece. This draft contains a deleted opening sequence of the reading of Baron von Frankenstein's will, which was filmed but not included in the final version.
\$200 - 300

3279

A screenplay of *The Godfather Part II*

Xerographic manuscript by Mario Puzo and Francis Ford Coppola, 200 pp, September 24, 1973, marked "Second Draft" on the title page, housed in original green Paramount wrappers, with "Laurie Eichengreen" written lightly in pencil on the half-title page. Eichengreen was a second assistant director on several films shot in New York in the 1970s.
\$300 - 500

3280

A screenplay of *The Drowning Pool*

Xerographic manuscript by Tracy Keenan Wynn, 130pp, October 3, 1974 (revision pages dated as late as October 6 bound in), in blue wrappers.

The sequel to *Harper* starring Paul Newman, *The Drowning Pool* found Newman's metropolitan detective investigating a murder in Louisiana. Interestingly, the project's original title was *Ryan's the Name* and Newman's character is referred to throughout as "Ryan" instead of his name in the finished film, "Lew Harper."
\$300 - 500



3282

3281

A production designer's screenplay of *Farewell, My Lovely*

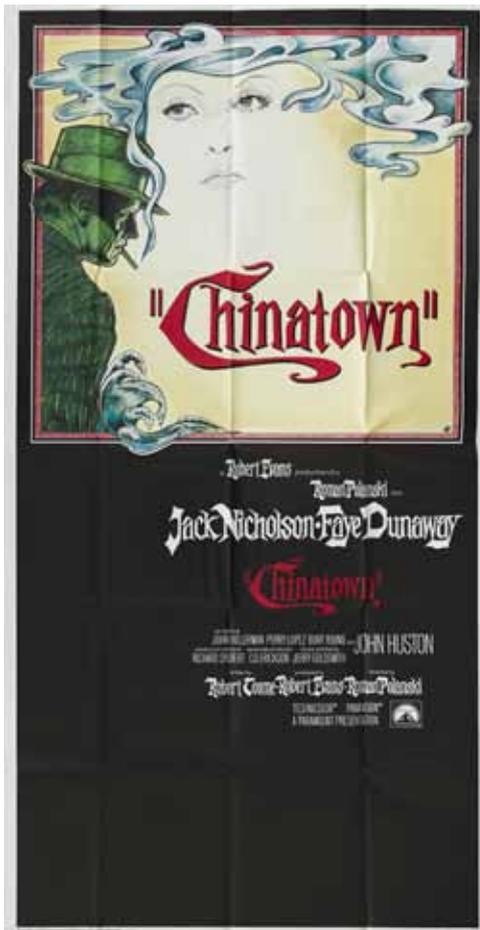
Xerographic manuscript by David Zelag Goodman, 128pp, n.d., housed in blue wrappers. Ownership signature of production designer Dean Tavoularis to title page.

Based on Chandler's classic hardboiled detective novel, *Farewell, My Lovely* is a color film noir starring Robert Mitchum as private eye Philip Marlowe, filled with the sumptuous 1930s sets that became a Tavoularis trademark with films like *The Godfather* series and *Hammett*.
\$600 - 900

3282

A printer's proof of an alternate poster design for *Dog Day Afternoon*

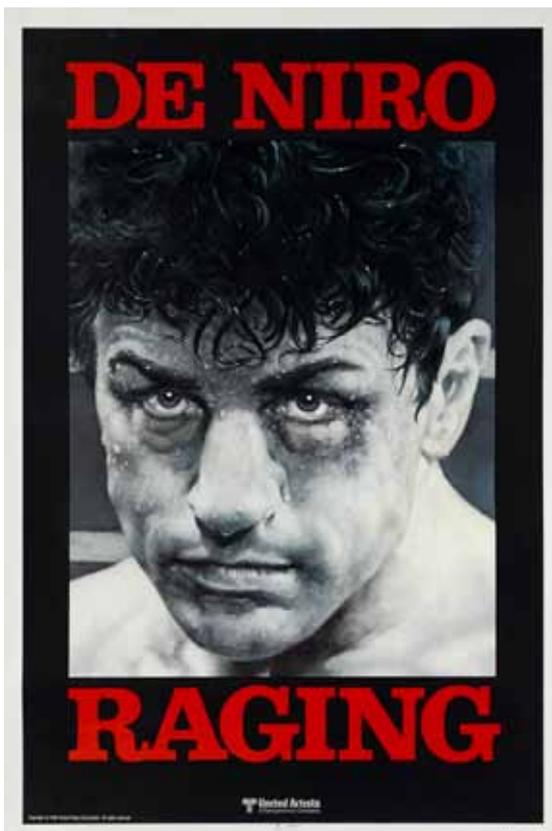
Print on illustration board, signed and dated ("David J. Negrón '75), inscribed at the lower margin, "Engraver's proof hand enhanced by Negrón / Poster concept (alternate)." Reading, "Al Pacino in *Dog Day Afternoon* with an image of black-and-white image of Pacino holding a shotgun, with a Band-Aid on his forehead, colored in color pencil. David J. Negrón designed the final poster, which has the same lettering and a similar image of the top of Pacino's head with a Band-Aid on his forehead.
Provenance: Collection of David J. Negrón, accompanied by a Certificate of Authenticity.
 11 x 17 in.
\$400 - 600



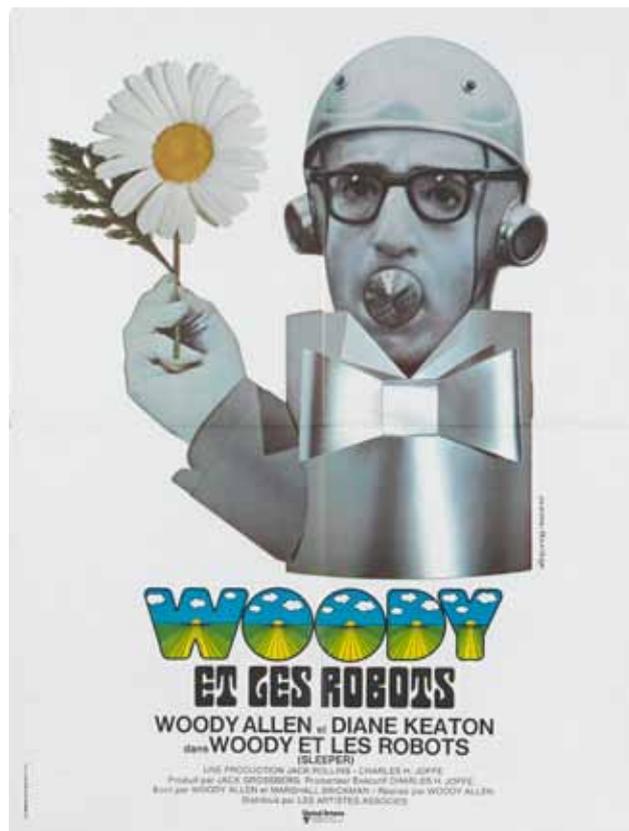
3283



3284



3285



3286

3283

Chinatown

Paramount, 1974. Three sheet poster, folded. The Roman Polanski neo-noir film received eleven Oscar® nominations, and was added to the National Film Registry in 1991.

41 x 81 in.
\$300 - 500

3284

Taxi Driver

Columbia, 1976. French Grande poster, folded. *Taxi Driver* won the Palme D'Or at the 1976 Cannes Film Festival and received four Oscar® nominations, including Best Picture and Best Actor for Robert DeNiro.

47 x 63 in.
\$200 - 300

3285

Raging Bull

United Artists, 1980. U.S. one sheet poster. *Raging Bull*, the story of boxer Jake LaMotta, was nominated for eight Academy Awards® and is considered by many to be the best film of its decade.

27 x 41 in.
\$200 - 300

3286

Sleeper

United Artists, 1974. French Moyenne poster, folded. A striking poster featuring the film's French title, *Woody et les Robots*.

23 x 32 in.
\$200 - 300

3287

Manhattan

United Artists, 1979. Japanese B2 poster, folded. *Manhattan* was nominated for two Academy Awards®, Best Supporting Actress for Mariel Hemingway and Best Original Screenplay for Woody Allen and Marshall Brickman.

29 x 20 in.
\$150 - 250

3288

A group of *Annie Hall* set designs

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

Provenance: Justin Scoppa Jr., a set decorator on the film.
19 x 24 in.
\$400 - 600

3289

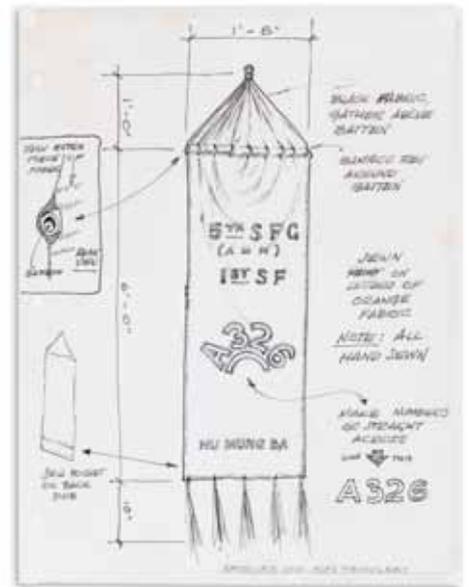
A set map from *Apocalypse Now*

United Artists, 1979. Pencil on tracing paper, folded. Inscribed at lower right, "*Deserted Stilt Village' / Location: Caliraya.*" Depicting various huts along the river and the P.B.R. boat headed upstream.

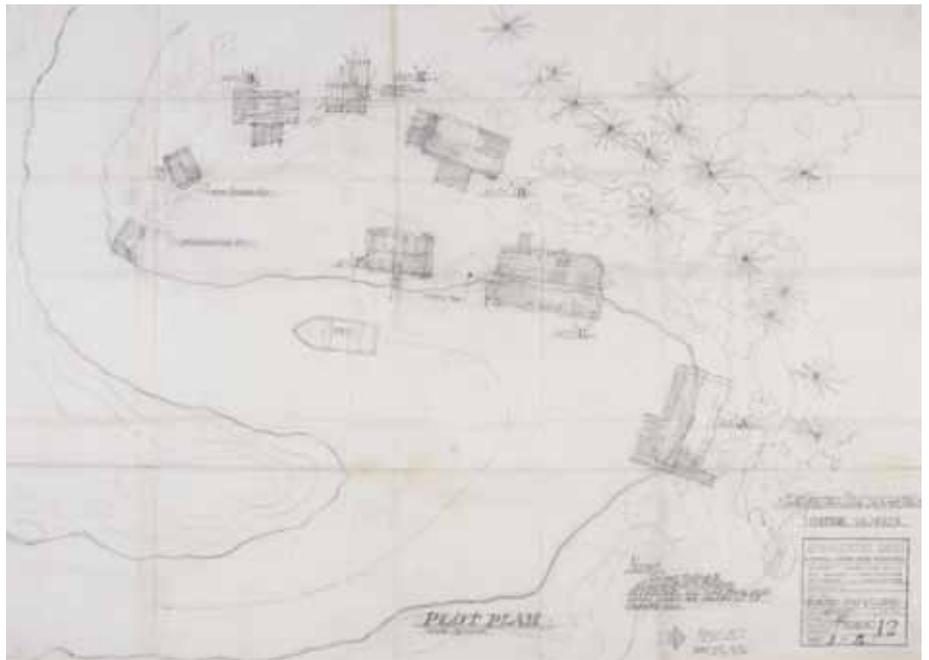
Approximately 40 x 30 in.
\$600 - 800



3287



3290



3289

3290

A production design for Col. Kurtz's battalion banner from *Apocalypse Now*

United Artists, 1979. Ink on paper, matted. A design for the battalion banner, inscribed, "*5th SFG / (ABN) / 1st SF / A326 / Nu Mung Ba,*" indicating the 5th Special Forces Group stationed at Nu Mung Ba, with instructions for the banner's construction included along the margins. The drawing is inscribed at lower right, "*Apocalypse Now-Alex Tavoularis.*"

Overall: 12 x 14 in.; Drawing only: 8 1/2 x 11 in.
\$800 - 1,000



3291



3292



3293



3294

3291
A group of storyboards from *Apocalypse Now* United Artists, 1979. 10 reproduced storyboards used during the production of the film, initialed ("AT") by Alex Tavoularis, a production illustrator, but reproduced from originals by Thomas J. Wright. Depicting various scenes, numbered 247-252, of the Vietnamese jungle, weapons, explosions, and the soldiers, including Willard and Kurtz.
Largest: 19 1/2 x 8 1/2 in.
\$600 - 800

3292
Goldfinger
United Artists, R-1970s. French Grande poster, folded. The poster features a large image of James Bond punching Goldfinger, as well as an image of Shirley Eaton in gold paint.
47 x 63 in.
\$250 - 350

3293
Goldfinger
United Artists/Dear, R-1970s. Italian 2-foglio poster, folded.
39 x 55 in.
\$200 - 300

3294

The Spy Who Loved Me

United Artists, 1977. Four advance banner posters. *The Spy Who Loved Me* was the tenth installment in the James Bond series and is considered by many to be the best of the Roger Moore films.

59 x 21 in.

\$200 - 300



3295

3295

A Syd Cain production drawing for *GoldenEye*

Eon/United Artists, 1995. Graphite on paper, signed ("Syd Cain") and inscribed at lower right, "5994 / GoldenEye." A dynamic illustration of a bridge collapsing under a train.

16 1/2 x 11 7/8 in.

\$300 - 500



3296

3296

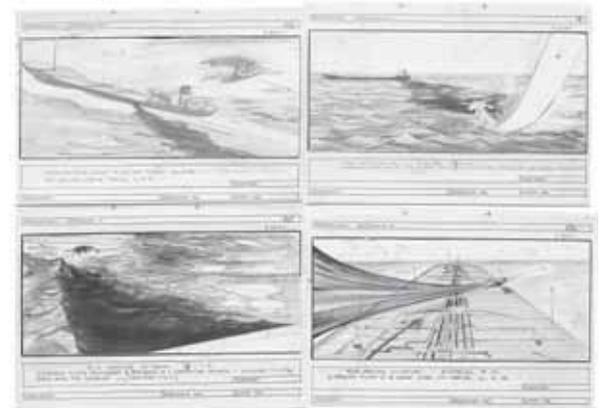
A group of three Warden Neil sketches of Arnold Schwarzenegger and Loni Anderson for *The Jayne Mansfield Story*

CBS, 1980. Pen, ink, and watercolor on illustration paper, mounted on two separate pieces of black mat board, each signed ("Warden Neil"), and inscribed with the film's title. The lot includes two solo drawings of Schwarzenegger as bodybuilder Mickey Hargitay, and an illustration of Schwarzenegger with Loni Anderson as Jayne Mansfield. These drawings depict Schwarzenegger in a white silk gabardine dinner tuxedo jacket, black wool gabardine slacks, and bowtie, smoking one of his trademark cigars; in a tweed sport coat, argyle vest, and grey wool slacks (again, cigar in hand); and in a pair of leopard skin briefs, lifting up Anderson, who is clad in a matching leopard skin bikini.

Warden Neil has received six Primetime Emmy nominations for Best Costume Design, including one for *The Jayne Mansfield Story*.

Large, overall: 29 1/2 x 20 in.; Small, overall: 20 1/8 x 15 1/8 in.; Each drawing: 17 x 14 in.

\$500 - 700



3298

3297

A group of props from Eddie Murphy movies

Comprising a bank check on the account of Duke & Duke payable to Clarence Beeks, from *Trading Places* (Paramount, 1983); four coins and one banknote from *Zamunda*, all bearing an image of Eddie Murphy, from *Coming to America* (Paramount, 1988); and two name tags, two buttons, two clip-on badges, thirteen stickers, four felt pennants and two maps from *WonderWorld*, the Disneyland-like theme park in *Beverly Hills Cop III* (Paramount, 1994).

Various sizes

\$100 - 200

3298

A group of storyboards for *Superman III*

Warner Bros., 1983. Four original storyboard drawings from *Superman III* depicting Superman flying around an oil tanker and cleaning up an oil slick. Drawings by either Mike Ploog or Denis Rich, rendered in pencil with Xerographic production information.

Overall: 11 3/4 x 8 in.; Image: 11 1/4 x 5 in.

\$300 - 500



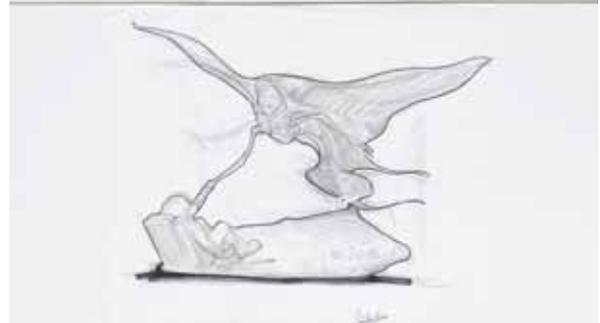
3299

A group of production designs for *The Abyss*

20th Century Fox, 1989. One large drawing, ink and pencil on paper, signed ("Constantine"), depicting the scene in which the alien takes Bud (Ed Harris)'s hand. Together with three smaller drawings in pencil and ink on Steve Johnson's VFX Inc. stationery focusing on the meeting of the two hands. One drawing is inscribed, "J.C. & Van- / How's this?" and signed ("Steve Johnson.") *The Abyss* was written and directed by James Cameron and received an Academy Award for Best Visual Effects. Van Ling, a longtime associate of Cameron's, is credited as the film's visual effects liaison.

Large drawing: 16 7/8 x 14 in.; Small drawings: 8 1/2 x 11 in.

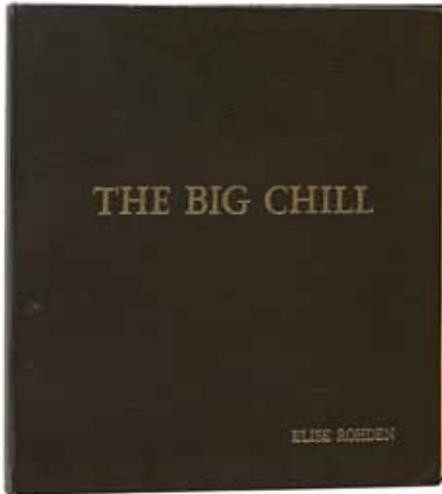
\$500 - 700



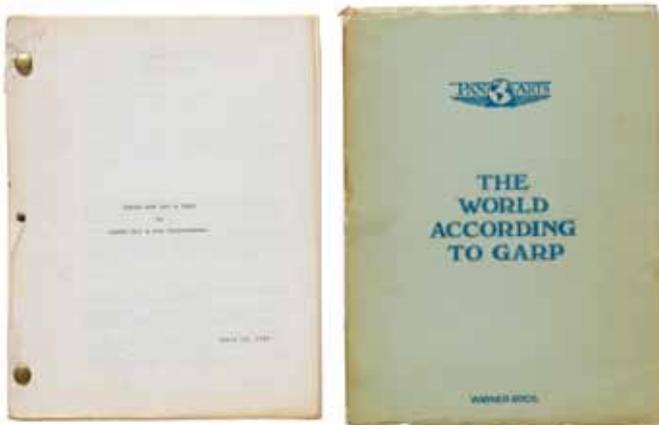
3299



3300



3301



3302



3303

3300
A final draft of *Mommie Dearest*

Xero-graphic manuscript by Frank Yablans and Frank Perry, 122pp, 4to, with Paramount script requisition bound in at rear dated October 20, 1980, additionally stamped "Duplicated by Paramount Print Shop" in red ink to title page, bound in plain blue wrappers.
Provenance: the Richard Manney Collection.

A fine copy of the camp classic. Though the requisition at the back indicates that the print shop made 15 copies of this draft, this one appears to be numbered "19" on the title page. Still, one of a few early copies.
\$300 - 500

3301
A screenplay and production paperwork from *The Big Chill*

Xero-graphic manuscript by Lawrence Kasdan and Barbara Benedek, 119pp, July 16, 1982 (revision pages dated as late as October 18 bound in), marked first draft to title page. Together with two matching dark brown binders with the film's title and the Production Coordinator's name ("Elise Rohden") printed in gold on the covers. One binder contains, among other production materials, a shooting schedule; contact and housing lists for the cast, staff, and crew; a 12 x 5 in. white cardboard sign, reading "CARSON FILM COMPANY/COLUMBIA PICTURES / THE BIG CHILL"; seven *The Big Chill* production stationery envelopes; and two Twentieth Century-Fox stationery envelopes.
Binders: 11 1/2 x 10 x 2 1/4 in.
\$300 - 500

3302

A pair of comedy scripts: *The World According to Garp* and *Three Men and a Baby*

1. Xerographic manuscript of *The World According to Garp* by Steve Tesich, 139 pp, January, 1981, marked "Final Draft," housed in original light green Warner Brothers/Pan Arts wrappers. Accompanied by a seven-page crew list.
2. Xerographic manuscript of *Three Men and a Baby* by James Orr and Jim Cruickshank, 121 pp, April 14, 1987 (revision pages dated as late as May 21 bound in), self-wrappers.

These screenplays were production-used by Justin Scoppa, Jr., the set decorator on *The World According to Garp* and the art director on *Three Men and a Baby*. Scoppa printed and signed his name on the title page of *The World According to Garp* and he annotated his copy of *Three Men and a Baby*.

\$300 - 500

3303

A screenplay and production paperwork from *The Color of Money*
Xerographic manuscript by Richard Price, 111pp, n.d. (but revision pages dated as late as January 14, 1986 bound in), self-wrappers. Together with a collection of production paperwork including a contact list for the film's Chicago location shoot; a location list; numerous production reports; a cardboard sign with the film's title and "FILMED IN CHICAGO" printed on it, with a dollar bill logo featuring billiard balls, pool cues, and a dollar sign; and multiple shooting schedules, including partial revisions: a blue revision dated February 11, a pink one dated February 28, and a yellow one dated March 14. These items originally belonged to the film's production coordinator, Elise Rohden, and they are annotated by her throughout.

The sequel to *The Hustler*, Martin Scorsese's *The Color of Money* found pool shark "Fast Eddie" Felson (Paul Newman) mentoring a young apprentice (Tom Cruise). The film was a major popular hit that put Scorsese back on top after a string of critically-lauded box office flops. It received four Academy Award® nominations, including one win for Paul Newman for Best Actor.

\$300 - 500

3304

A screenplay of *Moonstruck*

Xerographic manuscript by John Patrick Shanley, 205 pp, n.d. (c.1987), housed in yellow wrappers. Signed on the cover by title designer Dan Perri.

Director Norman Jewison's hit romantic comedy followed the romantic entanglements of a feisty Brooklynite played by Cher, a role for which she won an Oscar®.

\$300 - 500

3305

A screenplay of *Bull Durham*

Xerographic manuscript by Ron Shelton, 125pp, dated September 14, 1987 on the title page. Signed on the title page by the film's title designer, Dan Perri.

Written and directed by Ron Shelton, *Bull Durham* is a baseball comedy starring Kevin Costner as a former minor league ballplayer mixed up in a triangle with an amorous groupie (Susan Sarandon) and the pitcher (Tim Robbins) he's supposed to be training.

\$300 - 500

3306

Tristana

Dear, 1970. Italian 2-foglio poster, folded. Based on a novel by Benito Pérez Galdós, *Tristana* was directed by Luis Buñuel and starred Catherine Deneuve.

39 x 55 in.

\$200 - 300



3304



3305



3306



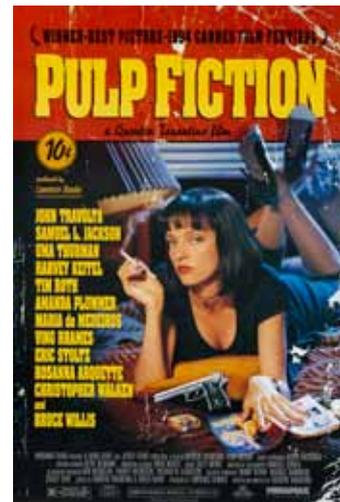
3307



3308



3309



3310

3307

Kagemusha

Toho Studios/20th Century Fox, 1980. Japanese B1 poster, folded. Directed by Akira Kurosawa, *Kagemusha* won the Palme d'Or at the Cannes Film Festival, received two Academy Award® nominations, and won the César for Best Foreign Film.

40 x 29 in.

\$200 - 300

3308

Sayonara

Warner Bros., R-believed 1980s. Italian 2-foglio, folded. Marlon Brando stars as an American general who falls in love with a Japanese entertainer.

39 x 55 in.

\$200 - 300

3309

Cinema Paradiso

Les Films Ariane, 1988. French Grande poster, folded. The film won the 1989 Oscar® for Best Foreign Film as well as the Special Jury Prize at the Cannes Film Festival that year.

47 x 63 in.

\$150 - 250

3310

Pulp Fiction

Miramax, 1994. U.S. one sheet poster. *Pulp Fiction* won the Palme D'Or at the 1994 Cannes Film Festival and was nominated for seven Oscars® including Best Picture.

27 x 41 in.

\$200 - 300



3311

3311

A James Brown cape from Rocky IV

MGM/UA, 1985. Royal blue velvet cape with blue-and-silver striped lurex accents and a light blue bull's head embroidered on the back. The interior is lined in light-blue Chinese floral silk and is embroidered, "James Brown" in royal blue.

Brown performs "Living in America" during Apollo Creed (Carl Weathers)'s entrance before the climactic fight scene between Creed and Ivan Drago (Dolph Lundgren) in *Rocky IV*. The cape is lowered onto Brown's back in his classic stage maneuver as he yells "I feel good!" and the embroidered bull on the back of the cape mirrors the golden bull set piece that Creed dances in front of while being lowered into the match.



3311 (detail)



3311 (detail)

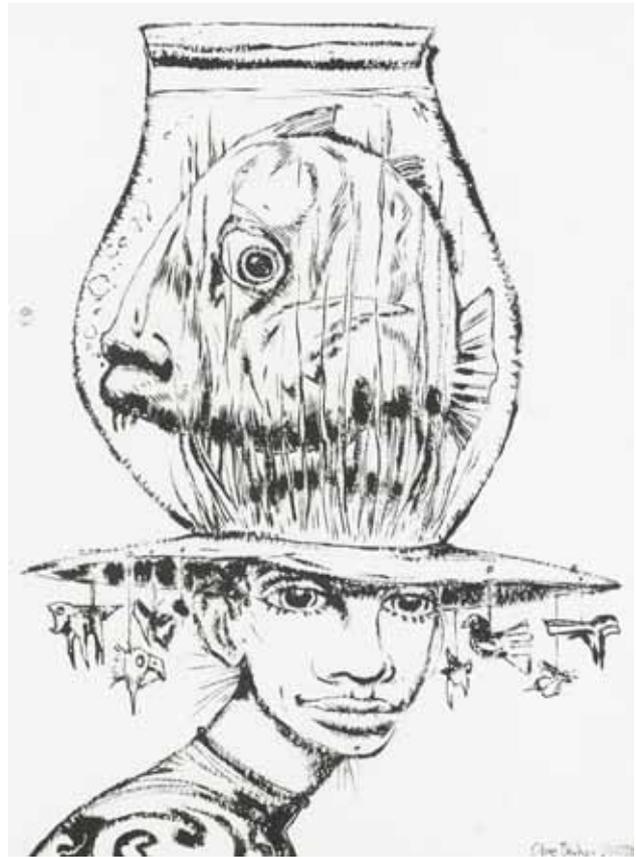
Drago, the superhuman Soviet boxer, beats Creed to death in the boxing ring, causing Rocky Balboa (Sylvester Stallone) to return to the sport in order to avenge his friend Creed's death.

Rocky IV was the highest grossing film in the *Rocky* franchise, and was also the highest-grossing sports film ever until being overtaken by 2009's *The Blind Side*. "Living in America" was featured on the *Rocky IV* soundtrack as well as Brown's album *Gravity*, and reached number 4 on the *Billboard* Hot 100 chart.

\$8,000 - 10,000



3312



3313



3314



3315

3312

A Sanjulian ad campaign design for *Braveheart* Paramount, 1995. Pencil on illustration paper, taped to foam board. A preliminary advertising drawing by Sanjulian dramatically depicts William Wallace (Mel Gibson) on horseback in a romantic clinch with Princess Isabelle (Sophie Marceau), with a castle looming behind them in the background. A noted illustrator, Sanjulian is best-known for his paperback and magazine covers, including many for Warren Publishing. *Braveheart* was a blockbuster hit for director/star Mel Gibson, sweeping the Academy Awards® with ten nominations, including wins for Best Picture and Best Director.
19 3/4 x 27 in.
\$700 - 900

3313

An original Clive Barker illustration Ink on paper, signed and dated ("Clive Barker 3/12/96"), entitled *The Parisian*, matted and framed. Depicting a woman with a fishbowl on her head. This drawing was published in Barker's popular young adult fantasy *Abarat* (2002), was used in a poster design by Levi's, and has been published as a limited edition print. Barker is a writer and artist and is best known for his *Candyman* and *Hellraiser* series.
Provenance: Heritage Auctions, *Vintage Comics & Comic Art Signature Auction #828*, May 23, 2008, lot 42018.
Overall: 29 1/2 x 35 1/4 in.; Drawing only: 21 3/4 x 29 3/4 in.
\$1,500 - 2,000

3314

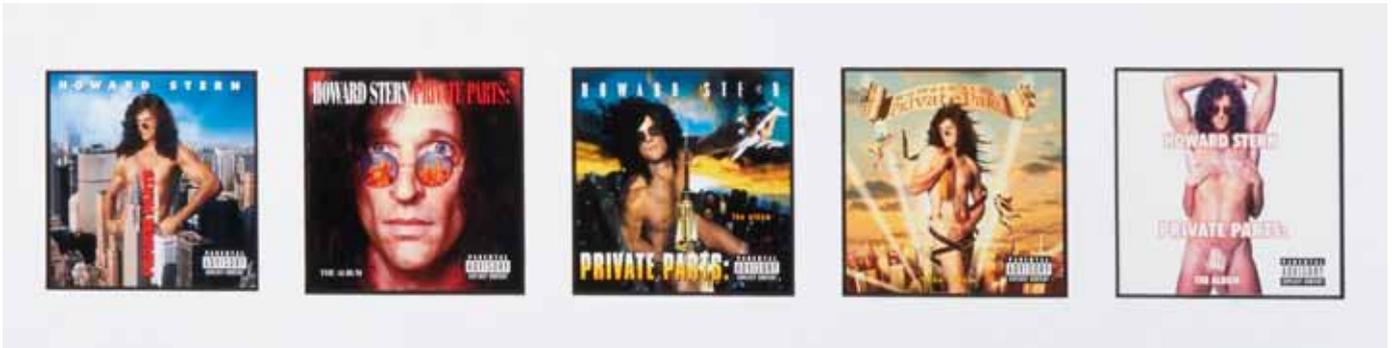
A pair of Alex Tavoularis designs for *Charlie and the Chocolate Factory* Warner Bros., 2005. Pencil on paper, each signed ("Alex Tavoularis") in pencil or ink. One drawing depicts an early design for the Oompa Loompas, rowing their boat on the chocolate river at the factory. The second drawing is a more detailed design for the interior of the boat.
9 x 12 in.
\$200 - 400



3316



3317



3318

3315
 An Alex Tavoularis design for Willy Wonka's factory in *Charlie and the Chocolate Factory* Warner Bros., 2005. Pencil on tracing paper, matted. Depicting the factory's trucks with "W" insignia lined up on the road leading up the factory that has a number of distinctive conical smokestacks.
Overall: 24 x 15 in.; Drawing only: 21 1/4 x 12 1/2 in.
\$200 - 400

3316
 A group of fairy designs for *Peter Pan* Universal, 2003. Colored pencil, ink, and watercolor on paper, each signed ("Ed. Quiller Couch"). Five drawings of woodland fairies surrounded by plants and butterflies. Believed to be either early designs for Tinkerbell or drawings initially intended to be props, as Couch is one of the characters in the film.
11 x 16 1/2 in.
\$300 - 500

3317
 A group of creature sketches from *Where the Wild Things Are* Warner Bros, 2009. Colored pencil on paper. A group of three preliminary renderings of the creatures in Spike Jonze's adaptation of Maurice Sendak's classic children's book.
Largest: 13 1/2 x 16 3/4 in.
\$500 - 700

3318
 A Howard Stern *Private Parts* record art display. Five prints of alternate cover art for Stern's 1997 album *Private Parts*, matted and framed. The film was based on Stern's 1993 book of the same name and was based on his life's story.
Overall: 36 1/8 x 11 1/2 in.
\$200 - 300



3319

3319
A prop painting of Judi Dench from *J. Edgar*
 Imagine Entertainment, 2011. Oil on canvas,
 signed ("Alex Tavoularis"). An elegant seated
 portrait depicting Dench as Anna Marie Hoover,
 the domineering mother of J. Edgar Hoover
 (Leonardo DiCaprio), from director Clint
 Eastwood's controversial biopic of the infamous
 FBI chief. The painting is seen in the film on
 display in the aged J. Edgar Hoover's living room.



3321

3321
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.
\$300 - 500



3321A

Tavoularis is a production designer, illustrator,
 and architect who has frequently collaborated
 with director Francis Ford Coppola, including
 on such films as *The Conversation* and
Apocalypse Now.
 30 x 40 in.
\$400 - 600

3320
A Christopher Lee robe from *Caravans*
 Universal, 1978. Long orange and red striped
 silk robe bearing a Bermans & Nathans label
 with the typed inscription, "*Christopher Lee /*
Caravans." *Caravans* was based on the novel
 of the same name by James Michener and was
 filmed in Iran shortly before the Revolution.
Provenance: Profiles in History, *Hollywood*
Auction 30, December 13-14, 2007, lot 940;
 accompanied by a corresponding Certificate
 of Authenticity.
 51 x 20 in
\$300 - 500



3320

3321A
An unusual 'gold'-plated casting of the No.
1 Barbie as a presentation gift
 1983-1984, Jewel Cast Inc. Mattel Corporation
 contacted Jewel Cast Company to have them
 make a casting of the No. 1 Barbie that was
 made from the original No. 1 mold. It was a
 presentation gift to the woman who designed
 the doll. A second casting was made for the
 archives of the Jewel Cast Company. There
 were only two castings made. This lot includes
 a letter from Sal Mele, who owned Jewel Cast
 Company. The woman who is credited with
 the creation of Barbie was Ruth Handler, an
 American businesswoman. Her inspiration for
 this widely popular American icon came from a
 German doll called Bild Lilli.
 16 1/2 in
\$1,500 - 2,000



3322

3322

A ball return and bench from the bowling alley in *The Big Lebowski* Gramercy, 1998. Orange and cream Brunswick metal ball return unit with removable glass cover fitted on top; together with an curved plastic orange and cream plastic and metal four-seat bench. The ball return is marked "19/20" in chalk on the interior, corresponding to the number of the lane by The Dude's rival Jesus Quintana (John Turturro). These pieces were originally in the Hollywood Star Lanes bowling alley on Santa Monica Blvd. in Los Angeles, where all of the film's bowling scenes were shot. The bowling alley opened in 1960 and the style of the bench is emblematic of that time period.

The Big Lebowski was directed by Joel and Ethan Coen and stars Jeff Bridges as a slacker caught up in a case of mistaken identity. The film was a commercial hit and has become a cult classic in the years since its release spawning the "Lebwowski Fest" which takes place in several U.S. cities each year and includes a bowling party.

Ball return: 91 x 37 x 26 in.; *Bench:* 78 1/2 x 28 x 31 in.

\$14,000 - 16,000

3323

A dancer's costume from *The Big Lebowski*

Polygram/Working Title, 1998. Six pieces in all, comprising a pale yellow and burgundy v-neck leotard with barcode from Palace Costume Co., a full pale yellow short skirt with a burgundy border, bearing a label from J&M Costumers Hollywood, inscribed "W26," and a Palace Costume Co. barcode; a burgundy belt with a Palace Costume Co. barcode; a pair of burgundy T-strap high-heeled dancing shoes, bearing Palace Costume Co. barcodes, one with a label reading, "*Holly / Copeland*," who is credited as a dancer on the film; and a headdress adorned with painted foam bowling pins. This costume was worn by one of the dancer's in the Busby Berkeley-inspired "Gutterballs" dream sequence in which a number of dancing "pin girls" surround Maude Lebowski (Julianne Moore), who is dressed as Viking.

60 x 47in

\$2,000 - 3,000



3323



3324

3324
A Leonardo DiCaprio costume from *The Man in the Iron Mask*
 United Artists, 1998. A long-sleeved gray-brown intentionally distressed tunic with tie closures at cuffs and collar, bearing two wardrobe tags, one reading, "01030409," the other reading, "01030409 B"; a pair of matching short trousers with silver metal buttons, bearing a Jane Law label with a second label inscribed, "Leonardo DiCaprio," and a wardrobe tag reading "01030409 A." Together with a pair of brown cotton stockings. DiCaprio wears this costume early in the film in character as Philippe, while he is imprisoned. Philippe later escapes from prison with the aid of the Three Musketeers and challenges his brother, King Louis.
 50 x 18in
\$4,000 - 6,000



3325

3325
A Jeremy Irons hat from *The Man in the Iron Mask*
 United Artists, 1998. Wide-brimmed black wool felt hat with black band with bow and buckle closure, gold border on brim, and pale yellow and red ostrich feather trim. Bearing a wardrobe tag reading, "0103428 D," inscribed "Aramis / Jeremy Irons" on the verso.
 21 x 19 x 4in
\$1,000 - 1,500



3326

3326
A male extra's mask from *The Man in the Iron Mask*
 United Artists, 1998. Wood and papier-mache face with twine and plaster hair, gold fabric ruff and faux-pearl earring. Worn by one of the men in the background of the film's famous masquerade scene.
 20 x 8 1/2 in.
\$200 - 300

**Rock & Roll
Memorabilia**

May 5, 2014 at 10am

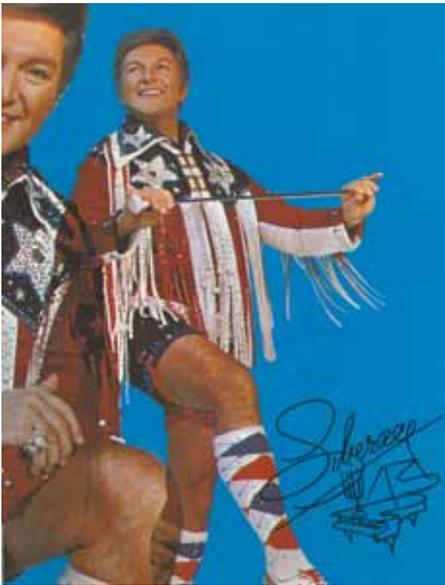
Lots 4001 - 4084



ORIGINAL ANIMATION ART
Pink Floyd
THE WALL
COPED PORCELAIN LTD.



4001



4001 (detail)



4002

4001

A Liberace stars-and-stripes ensemble

Comprising a red, white, and blue leather and suede fringed jacket, adorned with sequins, rhinestones, and paste jewels; a matching pair of red, white, and blue leather and suede fringed shorts; a red, white and blue leather belt adorned with silver metal stars; an a white fringed leather bolo tie adorned with rhinestones.

One of Liberace's best known costumes, dating from 1971. Liberace wrote of its creation: "I was in San Francisco, when I was contacted by a fellow from Poland...he said he'd like to make me a leather outfit. So I went to his shop and discovered he was designing and studding leather jackets in patriotic colors--red, white, and blue. Now this was during the craze for hotpants, I got the idea of having him make me a hotpants outfit in red, white, and blue, all in leather with a little leather fringe. It seemed to me just the right outfit to wear at fancy dress parties" (Palmer, Tony, ed. *The Things I Love*, NY: 1976, p.110). Liberace goes on to write that he wore the costume backstage one night as a joke and the other musicians convinced him that he needed to wear it on stage. "The more I thought about it, the more I realized that if my colleagues had reacted to it so favorably, then my audience would probably love it...I had all the leather studded with rhinestones to make it sparkle, and wore it for the first time at Caesar's Palace in Las Vegas. It created a sensation" (*The Things I Love*, p. 113). Accompanied by a program from *The Liberace Story* containing a photograph of Liberace in this costume.

Provenance: Premiere Props, *Hollywood Auction Extravaganza VI*, June 12, 2012, lot 185; with a letter of provenance from Bob Linder of The Jewelry Factory in Lake Tahoe and a newspaper clipping about Liberace's relationship with the company.

44 x 20in

\$10,000 - 15,000

4002

A Liberace black beaded jumpsuit and jacket

Comprising a black sleeveless jumpsuit, pants with black beading in a floral pattern, and an attached vest with matching beading; a black blazer with matching black beading and cuffs with black diagonal bugle beads and Velcro closure; and a supplied white shirt. Likely dating from the 1970s, this stage costume is emblematic of Liberace's love of opulent clothing and his reputation for once being the world's largest buyer of Swarovski crystals.

Provenance: Collection of Liberace protégé Vince Cardell; Heritage Auctions, Signature Music & Entertainment Memorabilia Auction #7018, April 9, 2010, lot 49144.

56 x 20in

\$8,000 - 10,000



4003

4003
A Liberace psychedelic pink and green ensemble

Comprising a pink, green, and purple paisley shirt with a ruffled placket and puffed sleeves with Velcro closures at the cuffs; a matching tie with a white vinyl clasp adorned with pink and green sequins, rhinestones, and beads; hot pink braces with pink sequins and beads and rhinestone buckles; pink wool brocade breeches with pink beading at the cuffs to match the braces; and a pair of pink canvas loafers with pink beading on the vamps. Likely a stage costume from the 1970s.
Provenance: Shoes: Butterfield & Butterfield and Christies, lot 975. Ensemble with shoes acquired by the consignor from Liberace collector Bob Barnes.
 46 x 20in
\$6,000 - 8,000



4004

4004
A Liberace gifted Bueche Girrod diamond and gold wristwatch

Circular dial with black Roman numerals and a sapphire cabochon push crown. The bezel reads "Ray Arnett," and the reverse is engraved, "To Ray / Love / Liberace / June 1966."
 Arnett was Liberace's longtime stage manager, choreographer and producer. He also introduced Liberace to his boyfriend Scott Thorsen and was portrayed by actor Tom Papa in the 2013 HBO Liberace biopic, *Behind the Candelabra*.
Provenance: Collection of Ray Arnett.
 Length: approximately 9 in.
\$200 - 250



4005

4005
A pair of items from Liberace's estate
 Comprising a Norwegian pewter lidded box with a floral motif and the engraved dedication, "May 16th 1981 / to / Liberace / In Honor of His Brithday and First Concert in Norway" with an additional inscription from his concert promoter in Oslo. Together with a black, red, and white needlepoint portrait of Liberace, featuring his head and shoulders over the keys of a piano, initialed "BZ," matted and displayed in an ornate gold frame.
Provenance: Butterfield & Butterfield and Christies, lot 802 (partial), lot 827A, respectively (each lot with original lot tag). Box: 8 1/2 dia. x 9 in.; Needlepoint, overall: 24 1/2 x 28 1/4 in.
\$300 - 500



4006

4006
 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.
\$800 - 1,200



4007

4007
 A Jim Marshall photograph of John Lennon
 and Paul McCartney
 Gelatin silver print, signed and dated ("Jim
 Marshall 1988"), and inscribed at lower left on
 the mount, "Lennon + McCartney 8-29-66,"
 matted. Inscribed on the verso, "3552-31 / ©
 1988," and stamped with Marshall's name and
 address. Taken at the Beatles' final concert in
 Candlestick Park, San Francisco.
*Overall: 14 x 11 in.; Photograph only: 9 1/2 x
 6 1/2 in.*
\$400 - 600



4008

4008
 A Beatles *Yesterday and Today* first state
 stereo "Butcher Cover" album
 1966, Capitol ST-2553, first state mono version.
 A copy of *Yesterday and Today* with its original
 cover showing the Beatles covered in pieces of
 meat and decapitated baby dolls. Produced at
 the Los Angeles factory. One of the rarest of all
 Beatles albums.
 Accompanied by a letter of provenance from the
 consignor describing how he bought the album
 at the Ft. Bliss Post Exchange in El Paso, Texas in
 1966, and a Letter of Authenticity from noted
 Beatles expert Perry Cox.
\$4,000 - 6,000



4009



4010

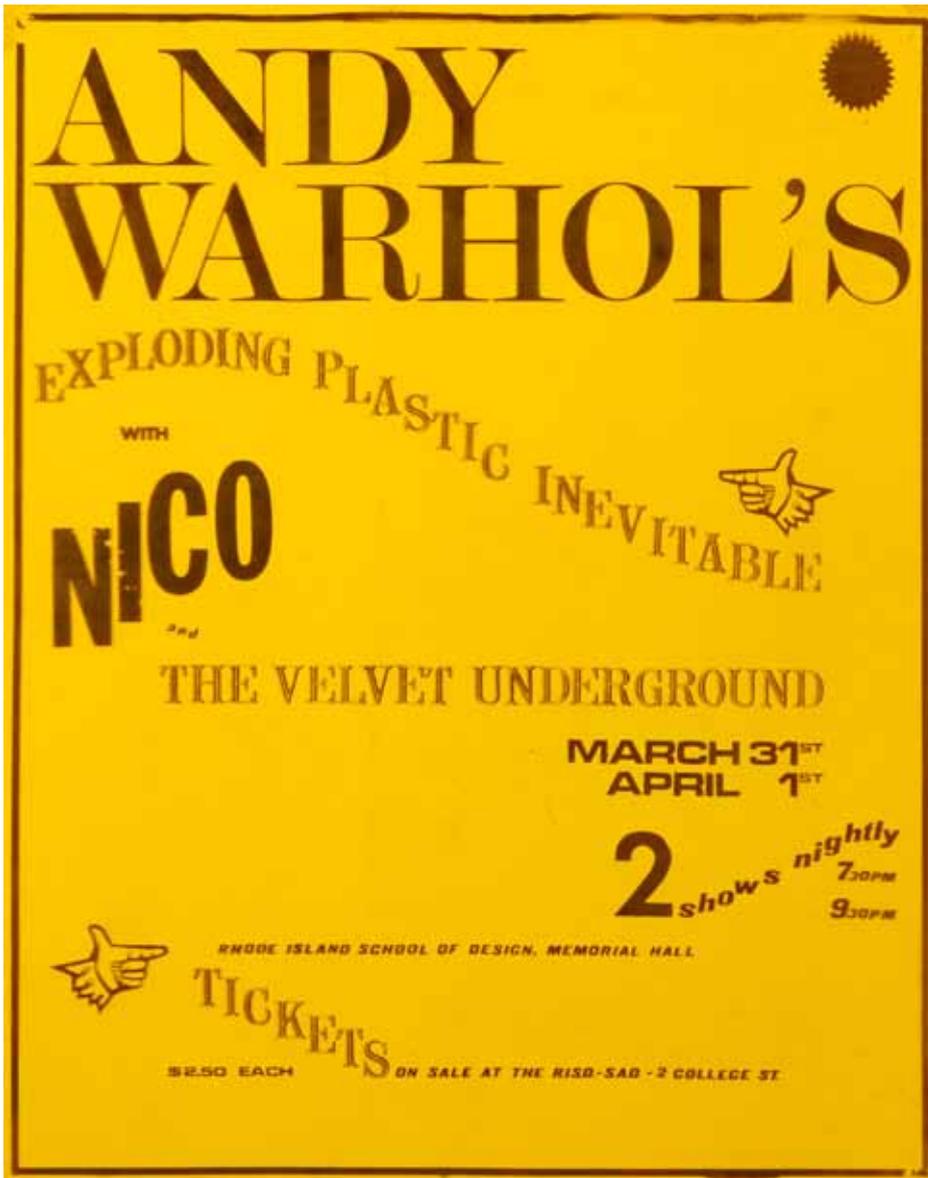


4011

4009
An United Artists/King Features Syndicate celluloid from *The Beatles Yellow Submarine* 1968, gouache on full celluloid, inscribed "INF - III/12//G14." Depicting small images of Paul McCartney, George Harrison and John Lennon. 12 1/2 x 16 in.
\$400 - 600

4010
A John Lennon "Bag One" bag White vinyl suitcase with zipper closure, buckle clasp, two handles, and luggage tag, reading "Bag One" on one side, with a facsimile signature of John Lennon. These bags originally housed the set of fourteen "Bag One" lithographs published in 1970. The prints were derived from a set of drawings that Lennon created for Yoko Ono upon their marriage in 1969. Approximately 33 x 25 in.
\$600 - 800

4011
A John Lennon lithograph from the "Bag One" series Lithograph on paper, numbered 68/300, signed ("John Lennon") in pencil, matted and framed. The "Cunnilingus" print from the "Bag One" series, depicting Lennon and Yoko Ono. Overall: 39 1/4 x 32 1/4 in.; Print only: 30 x 23 in.
\$1,000 - 1,500



4012

4012

A poster for an Andy Warhol's Exploding Plastic Inevitable concert
 Black ink on yellow acetate, matted. Advertising March 31 and April 1, 1967 performances of Andy Warhol's Exploding Plastic Inevitable featuring Nico and the Velvet Underground at the Rhode Island School of Design, Providence. Velvets member John Cale later recalled of this trip, "once we were in Providence to play at the Rhode Island School of Design and they sent a TV newsman to talk to us. Andy did the interview lying on the ground with his head propped up on one arm. There were some studded balls with lights shining on them and when the interviewer asked him why he was on the ground, Andy said, 'so I can see the stars better.'" The interview ended with the TV guy lying flat on his back saying, "Yeah, I see what you mean'" (Greenfield, Robert, "Shards of Velvet Afloat in London," *Rolling Stone*, February 18, 1971). These concerts took place just a few weeks after the release of their landmark album, *The Velvet Underground & Nico*, which was recorded during their 1966 tour with Warhol. This poster (or versions in alternate colorways) has been published in *The Velvet Underground: An Illustrated History of A Walk on the Wild Side* (London: 2009) *Warhol Live* (NY: 2008) and *Andy Warhol 365 Takes: The Andy Warhol Museum Collection* (NY:2004).
 16 x 20 in.
 \$5,000 - 7,000



4013

4013

A Pinnacle Sly and the Family Stone and the Velvet Underground poster
 A first printing of the Neon Park-designed poster for Sly and the Family Stone, the Velvet Underground and the Butterfield Blues Band at the Shrine Auditorium in Los Angeles on July 12-13, 1968. AOR 3.70.
 15 7/8 x 26 3/4 in.
 \$400 - 600



4014

4014

A Pinnacle Pink Floyd poster

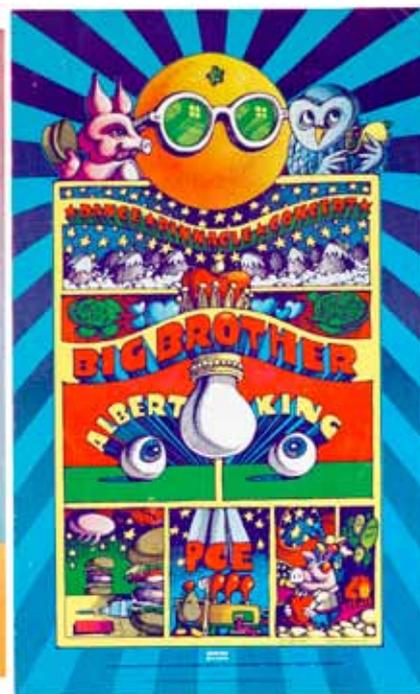
A first printing of the John Van Hamersveld and Bob Fried-designed poster for Pink Floyd, Jeff Beck, and Blue Cheer concerts at the Shrine Auditorium in Los Angeles on July 26-27, 1968. Including psychedelic imagery featuring a smiling heart on wings in an unusual square format. AOR 3.76.

18 x 18 in.

\$400 - 600



4015



4015

A pair of Pinnacle posters for Traffic and Big Brother and the Holding Company

1. A first printing of the John Van Hamersveld-designed poster for Traffic, Quicksilver Messenger Service, and the Crumbs at the Shrine Auditorium in Los Angeles on March 29-30, 1968. AOR 3.67.

18 7/8 x 24 15/16 in.

2. A first printing of the Rick Griffin and Victor Moscoso-designed poster for Big Brother and the Holding Company and Albert King at the Shrine Auditorium in Los Angeles on May 2-4, 1968. AOR 3.69.

16 x 26 1/2 in.

\$300 - 500

4016

A Cream concert poster

Print on paper, created for a concert at the Baltimore Civic Center on November 13, 1968, during Cream's final tour. Cartoonist Ed Argo (who was also the promoter for this show) designed this poster with intricate psychedelic imagery incorporating the band members' faces and depiction of them performing, describing them as "the most important controversial pop stars in the world ... at the zenith of the career." This was the penultimate concert of Cream's October 4-November 4, 1968 farewell tour of the United States.

Examples of this poster reside in the collections of the Maryland Historical Society and the Rock & Roll Hall of Fame.

16 7/8 x 21 7/8 in.

\$2,000 - 3,000



4016



4017

4017

An RIAA record sales award for the album Jimi Hendrix/Otis Redding at Monterey

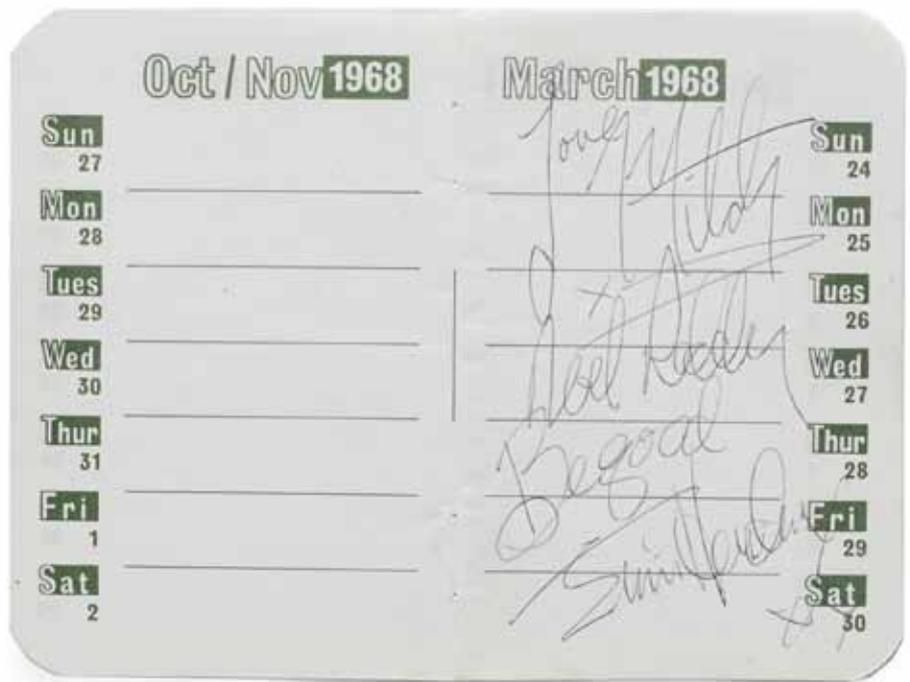
A gold album displayed on a white mat with a plaque and a small reproduction of the album cover, framed. The plaque reads, "Presented to / Reprise Records / to commemorate the sale of more than / one million dollars worth of the / Reprise Records / long-playing album / 'Jimi Hendrix/Otis Redding at Monterey,'" and also bears the RIAA logo. In August 1970, Reprise released this album of the two artists' performances at the 1967 Monterey Pop Festival. These were the last of Hendrix's recordings to be released during his lifetime, as he died the next month.

17 1/2 x 21 1/2 in.

\$1,000 - 1,500



4018

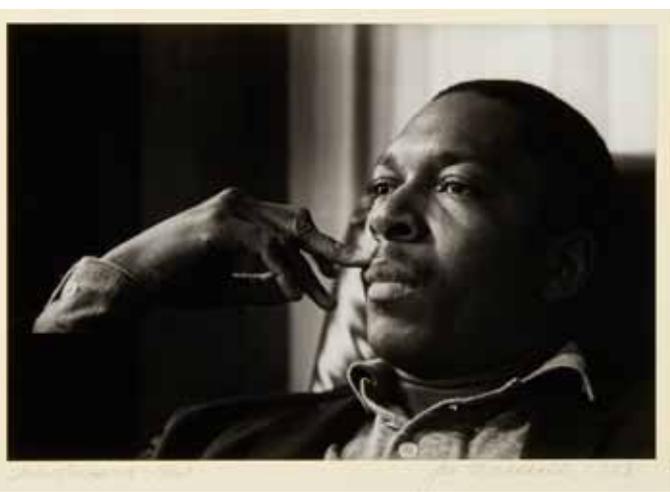


4019



4020

4018
A Jimi Hendrix inscribed and signed datebook page
 June 9-15, 1968 datebook page inscribed and signed in blue ink, "Live / Love / Jimi Hendrix. A rare signed piece by the legendary singer and guitarist.
Provenance: Christie's South Kensington, *Popular Culture: Rock and Pop Memorabilia*, June 14, 2011, lot 66 (partial).
 2 3/4 x 4 in.
 \$2,000 - 3,000



4021

4020
A Jim Marshall photograph of Jimi Hendrix
 Gelatin silver print, signed and dated ("Jim Marshall 1988"), and inscribed at lower left on the mount, "Jimi-1967," matted. Inscribed on the verso, "4078-32 / © 1988," and stamped with Marshall's name and address. The photographer is best known for his images of Jimi Hendrix, including this one taken at the Monterey Pop Festival.
Overall: 14 x 11 in.; *Photograph only:* 9 1/2 x 6 5/8 in.
 \$400 - 600

4019
A The Jimi Hendrix Experience signed datedbook page
 March 24-30, 1968 datebook page inscribed and signed by the members of The Jimi Hendrix Experience, Mitch Mitchell, Noel Redding, and Jimi Hendrix, who added, "Be good."
Provenance: Christie's South Kensington, *Popular Culture: Rock and Pop Memorabilia*, June 14, 2011, lot 66 (partial).
 4 1/8 x 2 3/4 in.
 \$2,500 - 3,500

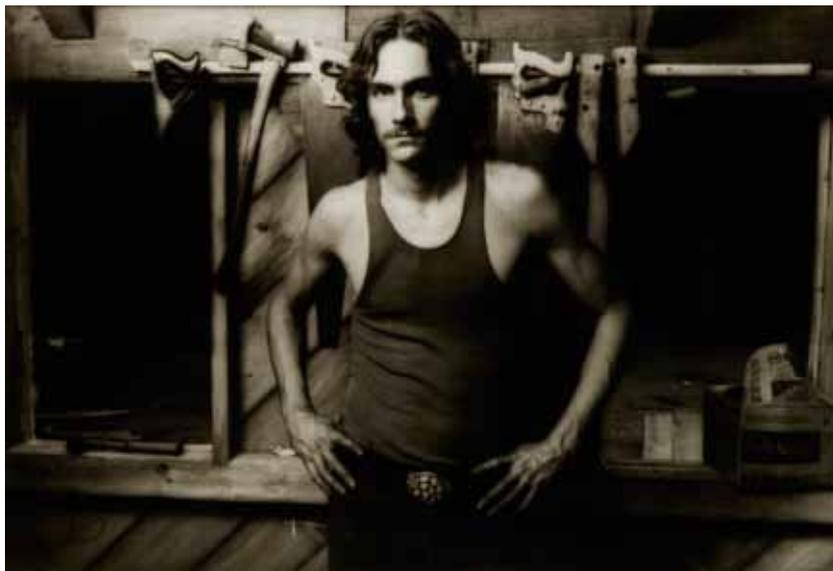
4021
A Jim Marshall photograph of John Coltrane
 Gelatin silver print, signed and dated ("Jim Marshall 1988"), and inscribed at lower left on the mount, "John Coltrane- 1960," matted. Inscribed on the verso, "577-19 / © 1988," and stamped with Marshall's name and address. Marshall captured this image of Coltrane at the home of jazz critic Ralph Gleason in Berkeley, California.
Overall: 14 x 11 in.; *Photograph only:* 9 1/2 x 6 1/4 in.
 \$300 - 500



4022



4023



4024

4022

A Jim Marshall photograph of Janis Joplin

Gelatin silver print, signed and dated ("Jim Marshall 1988"), and inscribed at lower left on the mount, "*Janis-1968-*," matted. Inscribed on the verso, "*4679-7 / © 1988,*" and stamped with Marshall's name and address.

Depicting the singer sitting on a sofa backstage at the Winterland Ballroom in San Francisco, holding a bottle of Southern Comfort.

Overall: 11 x 14 in.; Photograph only: 6 1/2 x 9 1/4 in.

\$400 - 600

4023

A Jim Marshall photograph of Cass Elliot

Gelatin silver print, signed and dated ("Jim Marshall 1988"), and inscribed at lower right on the mount, "*Cass Elliott [sic] - 1967-*," matted. Inscribed on the verso, "*4462-35 / © 1988,*" and stamped with Marshall's name and address. A famous image of the Mamas and the Papas singer sitting in the backseat of a car holding a camera.

Overall: 11 x 14 in.; Photograph only: 6 1/2 x 9 1/2 in.

\$200 - 300

4024

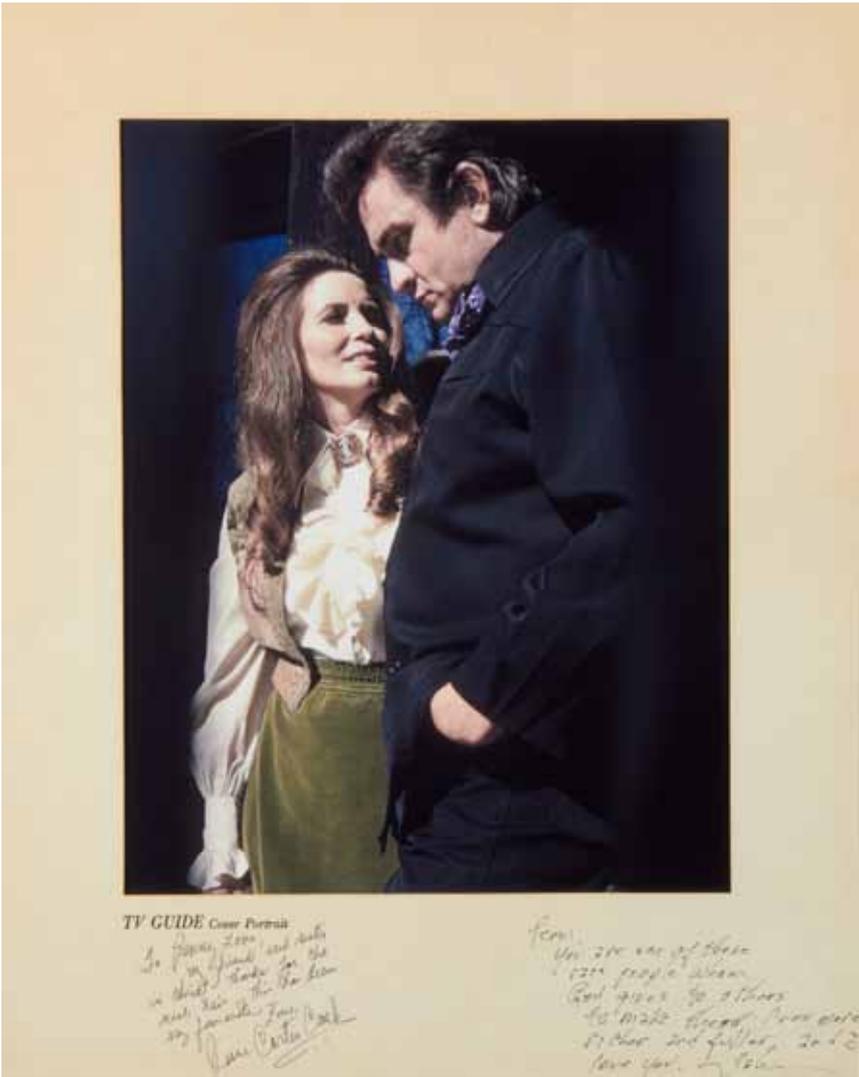
A Norman Seeff photograph of James Taylor

Gelatin silver print, stamped "Seeff" in red ink on the recto, with a large signature ("NSeeff / Norman Seeff") on the verso, matted. Accompanied by the backing board from the original frame which bears a label from Art Services Los Angeles and a typed label reading, "*James Taylor / Martha's Vineyard.*" This photograph is believed to have been printed by the photographer himself circa 1969-1972 and traded to Art Services in exchange for framing. The red "Seeff" stamp on the recto is believed to only be present on the photographs Seeff produced for trade. Prints from this period of his career are exceedingly rare as he did not typically sell them.

Entitled *James Taylor, Martha's Vineyard, 1969*, the photograph depicts Taylor in jeans and a tank top standing in a garage with a row of tools hanging on the wall behind him. This is one of the Seeff's best known images and dates from early in his career. Seeff photographed many other prominent rock stars of the 1970s, including the Rolling Stones, Carly Simon, Kiss, The Jacksons, Joni Mitchell, Frank Zappa, Cher, The Eagles, Van Morrison, Johnny Cash, and Fleetwood Mac.

Sheet size: 19 7/8 x 16 1/16 in.; Image size: 19 1/4 x 13 1/8 in.

\$2,000 - 3,000



4026



4025



4027



4028



4025

A Jason Lauré portfolio of limited edition signed color photographs from Woodstock finish; featuring images of Roger Daltrey (vertical), Roger Daltrey (horizontal), The Who, Janis Joplin, Jefferson Airplane, Santana, Country Joe McDonald, sleeping concertgoers, the crowd, and nude bathers; the last image now iconic and representative of the whole Woodstock experience. Each signed by the photographer on the recto and numbered 3/25. Housed in a custom brown leather box stamped "Jason Laure / Woodstock Festival / 1969 - 2009." Accompanied by a statement of provenance by the photographer, whose photographs have been exhibited at the Aperture Foundation, the Bethel Woods Museum, and the MIT Hayden Gallery, and published on the cover of *Newsweek*.

11 x 16 in.

\$800 - 1,200



4029



4030



4031

4026

A Johnny Cash and June Carter Cash inscribed and signed photograph

Dye transfer print attributed to Chas. P. Mills and Son, originally taken for the June 15-22, 1971 cover of *TV Guide*, matted and framed. The couple inscribed and signed the mat's lower border: "Penni, /You are one of those / rare people whom / God gives to others / to make their lives more / richer and fuller and / I love you. John," and "To Penny Lane, / My friend and sister / in Christ. Thanks for the / nice hair. This has been / my favorite- / Love, / June Carter Cash." Penni (or Penny) Lane was a hair stylist on *The Johnny Cash Show* and on Cash's concert film *A Concert: Behind Prison Walls* (1977).

Overall: 21 x 25 in.; Photograph, within mat: 11 x 14 in.

\$1,500 - 2,000

4027

A photograph of John Fogerty

Black and white photograph, signed indistinguishably and dated 1997, matted and framed. A dynamic image of the lead singer and guitarist of Creedence Clearwater Revival wearing a black shirt with his trademark bandanna around his neck, playing his Gibson Les Paul goldtop guitar.

Overall: 16 1/2 x 20 1/2 in.; Within mat: 10 7/8 x 15 in.

\$200 - 300

4028

A group of rock & roll record sales awards

1. An RIAA award presented to Warner Bros. Records for the sale of more than one million copies of the Randy Newman single "Short People." A gold record displayed on a black mat with a plaque, framed.

2. An RIAA award presented to Warner Bros. Records for the sale of more than \$1,000,000 of the America album *Holiday*. A gold album displayed on a white mat with a plaque and a reproduction of the album cover.

3. An RIAA award presented to Warner Bros. Records for the sale of more than 500,000 copies of the James Taylor album, *Greatest Hits*. A gold album displayed on a black mat with a plaque and a small reproduction of the album cover, framed.

Largest: 17 1/2 x 21 1/2 in.

\$600 - 800



4032

4029

A pair of Peter, Paul, and Mary gold record awards

1. An RIAA award presented to Warner Bros. Records for the sale of more than \$1,000,000 worth of the album *Best of Peter, Paul, and Mary: (Ten) Years Together*. A gold record displayed on a white mat with a plaque and a small reproduction of the album cover, framed.

2. An RIAA award presented to Warner Bros. for the sale of more than \$1,000,000 worth of the album *See What Tomorrow Brings*. A gold record displayed on a black mat with a plaque and a small reproduction of the album cover, framed.

Largest: 17 1/2 x 21 1/2 in.

\$400 - 600

4030

A pair of RIAA record awards for Shaun Cassidy singles

1. An RIAA award presented to Warner Bros. Records for the sale of more than a million copies of the Shaun Cassidy single "That's Rock N' Roll." A gold record displayed on a black mat with a plaque, framed.

2. An RIAA award presented to Warner Bros. Records for the sale of more than a million copies of the Shaun Cassidy single "Hey Deanie." A gold record displayed on a black mat with a plaque, framed.

12 1/2 x 17 1/2 in.

\$300 - 500

4031

An RIAA record sales award for *The Doors Greatest Hits*

An RIAA award presented to Elektra Records for the sale of more than 2,000,000 copies of the album and cassette *The Doors Greatest Hits*.

Silver record and cassette tape on a black mat with a plaque and two reproductions of the album cover, framed. *The Doors Greatest Hits* was released in 1980 and is one of the best-selling compilation albums of all time.

17 x 21 in.

\$300 - 500

4032

A group of The Doors' stage crew equipment

Comprising 3 Telex headsets with microphones and cables, three additional cables, a modified Shure microphone mixer, and two Kodak Ektachrome transparencies of The Doors.

Provenance: Accompanied by a typed letter of provenance from Vincent Treanor III, who was the Doors' road manager from 1967 to 1972. He states, "this equipment was made by me in 1968, April. This equipment was intended to provide a communications network between the stage, spotlight operators and lighting console." The lot also includes three photographs of the trunk which originally housed this equipment.

\$2,000 - 3,000

4033

Lynyrd Skynyrd band member tour jacket
A vintage tour jacket from Lynyrd Skynyrd's 1976 American tour, navy satin, long sleeve, zip front jacket with faux fur collar and knit wrist and waistbands. The jacket features label reading "Flight Jacket" and a patch at front left chest featuring the logo for the "America '76" tour and red script "Lynyrd Skynyrd" across the back. Leon Wilkeson, the band's bassist from 1972 until his death in 2001, gave the jacket to the present owner in 1978. Wilkeson, who was once married to the present owner's sister, told our consignator that the jacket had been with him at the time of the band's tragic plane crash in 1977.

Size medium
\$700 - 900

4034

A collection of Vince Welnick Grateful Dead cassette tapes

Approximately 440 cassette tapes containing recordings of Grateful Dead concerts made by Dan Healy, the band's sound engineer, dating from 1990 to 1994. Each cassette is labeled with the date and place of the concert and most are labeled "VW," and some are inscribed with song names or notes. The band members would each receive a cassette recording after every show they played, and these were the cassettes made especially for Welnick. Also included are a few of his satin backstage passes, which were tucked into the cassette cases. Vince Welnick replaced Brett Mydland as the Grateful Dead's keyboardist after Mydland's death in 1990 and stayed with the band until Jerry Garcia's death in 1995.

Provenance: Bonhams San Francisco, More Skeletons From the Closet, October 5, 2008, lot 85 (partial).

Individual cassettes: 4 1/4 x 2 3/4 in.
\$2,000 - 3,000

4035

A group of Bill Graham posters

Four posters, 1966, uniformly matted and framed. Comprising BG-3-RP-2, Jefferson Airplane; BG-10-OP-1, Jefferson Airplane; BG-11-RP-2, The Wailers; BG-17-RP-3, Jefferson Airplane and the Grateful Dead. All posters designed by Wes Wilson.

Overall: 20 x 28 in.

\$300 - 500

4036

A Bill Graham poster for the Independence Ball

Designed by Wes Wilson, advertising concerts on July 1-3, 1966 at the Fillmore Auditorium, matted and framed. Acts included Quicksilver Messenger Service, Big Brother & the Holding Company, Love, and the Grateful Dead.

Overall: 20 x 28 1/4 in.; Poster only: 13 31/32 x 20 in.

\$300 - 500



4033



4034



4035



4036



4037



4038

4037

A group of Bill Graham posters

Five in all, 1966: BG-15-RP-2, The Turtles; BG-8-RP-2 Andy Warhol and the Velvet Underground; BG-27-RP-2, The Mothers; BG-49-RP-2 Jefferson Airplane; and BG-41-OP-1, the Grateful Dead. All but BG-27 designed by Wes Wilson; that poster designed by John H. Myers.

Various sizes

\$300 - 500

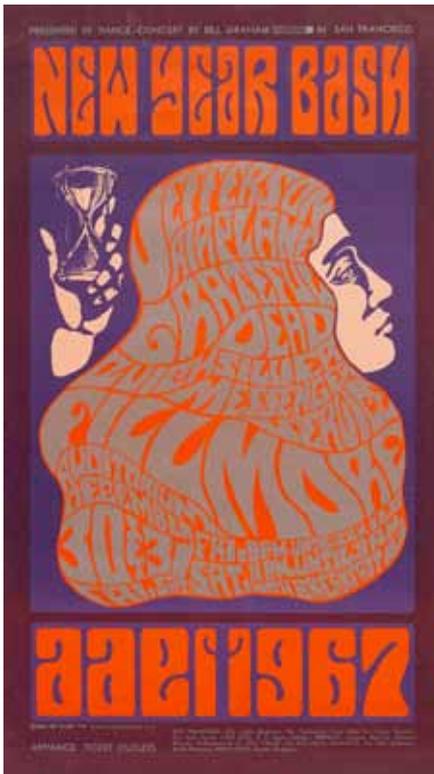
4038

A Bill Graham poster for the Grateful Dead

Designed by Wes Wilson with a photograph of Jerry Garcia by Herb Greene, advertising concerts on October 21-23, 1966 at the Fillmore Auditorium, matted and framed. Acts include the Grateful Dead, Lightning Hopkins, the Yardbirds and Country Joe & the Fish.

Overall: 20 x 28 1/2 in.; Poster only: 13 49/64 x 22 7/64 in.

\$400 - 600



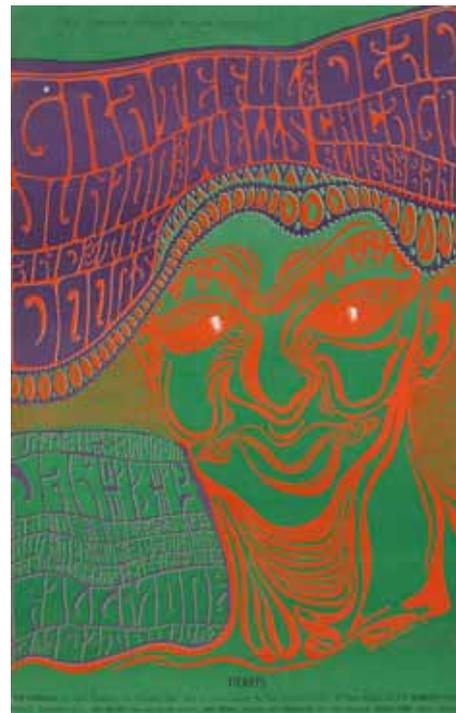
4039



4040



4041



4042

4039

A Bill Graham Presents poster for the Grateful Dead and Jefferson Airplane BG-37-OP-1, advertising a performance of the two bands at a "New Year Bash" on December 30-31, 1966 at the Fillmore Auditorium. The poster was designed by Wes Wilson and features a woman with long hair and a hand holding an hourglass.

14 x 24 1/2 in.

\$300 - 500

4040

A group of Bill Graham posters

Three in all, 1966, matted and framed.

Comprising BG-21-OP-1, Love; BG-40-OP-1, Love; BG-42-OP-1, Jefferson Airplane. All posters designed by Wes Wilson.

Largest, overall: 20 x 30 1/4 in.

\$400 - 600

4041

A pair of Bill Graham posters

Designed by Wes Wilson, 1966-67, matted and framed. Comprising BG-43-OP-1, Otis Redding, and BG-44-RP-2, the Young Rascals and the Doors.

Largest, overall: 20 x 30 1/4 in.

\$200 - 300

4042

A Grateful Dead Fillmore West concert poster BG-45-OP-2, designed by Wes Wilson for a January 13-14, 1966 concert at the Fillmore West in San Francisco.

13 31/32 x 21 55/64 in.

\$300 - 500

4043

A group of three Bill Graham posters

Three in all, 1967-68, matted and framed.

Comprising BG-50-RP-2, the Blues Project and the Mothers; BG-53-RP-2, Otis Rush & his Chicago Blues Band; and BG-111-OP-1, Traffic.

Largest, overall: 20 x 28 1/2 in.

\$200 - 300

4044

A pair of Bill Graham posters

1. BG-136-OP-1. Big Brother and the Holding Company, Santana and Chicago Transit Authority at the Fillmore West. September 12-14, 1968. Designed by Rick Griffin.

14 1/64 x 22 3/64 in.

2. BG-141-OP-1. Iron Butterfly and Sir Douglas Quintet at the Fillmore West. October 17-19, 1968. Designed by Victor Moscoso.

14 13/16 x 21 17/32 in. 21 x 14 1/2 in

\$400 - 600



4043



4044



4045

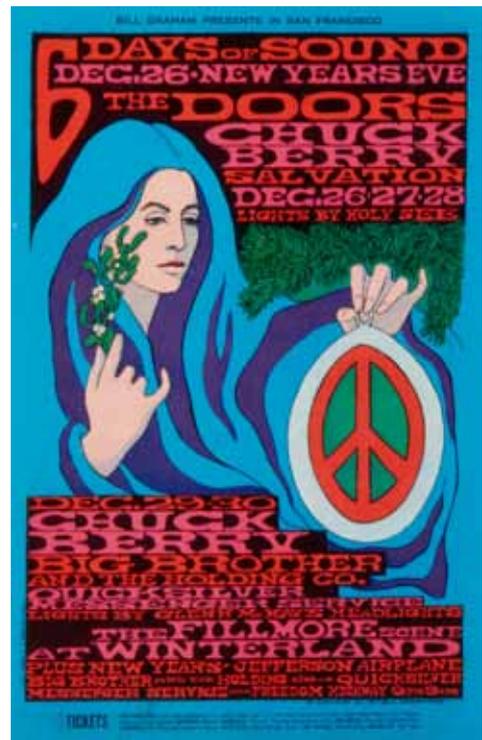
4045

A pair of Bill Graham posters

1970, matted and framed. Comprising BG-215-OP-1, Laura Nyro and The Band; and BG-273/4-OP-1, Poco and Sons of Champlin. Designed by Bonnie MacLean and Norman Orr, respectively.

Largest, overall: 34 x 28 1/4 in.

\$200 - 300



4046

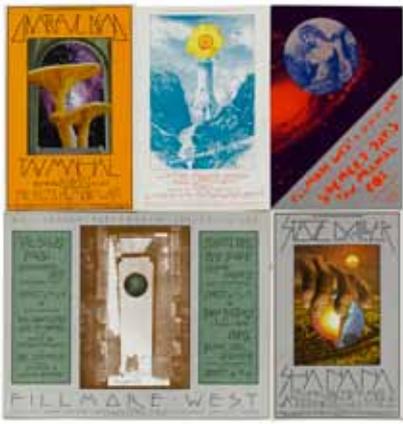
4046

A group of Bill Graham postcards and handbills

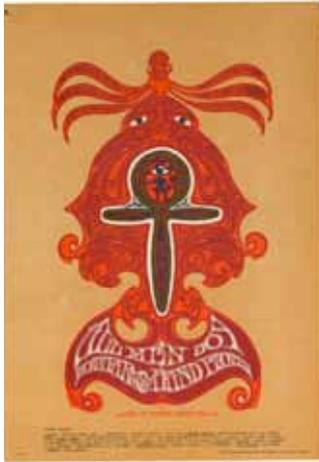
Six in all, 1966-70, matted and framed. Comprising BG-2-OHA, Big Brother & the Holding company; BG-99-OPC-A, the Doors and Chuck Berry; BG-169-OPC-B or C, the Band; BG-170-OPC-A or B, Led Zeppelin; BG-186-OPC-B, the Doors; and BG-219-OPC-A, the Doors. Designers include Wes Wilson, Bonnie MacLean, and Randy Tuten.

Largest, overall: 13 x 15 in.

\$200 - 300



4047



4048



4049



4050

4047
A complete set of David Singer designed handbills for "Bill Graham Presents" concerts in San Francisco

66 in all, 1969-1971. Singer was a prolific San Francisco-based poster artist who often incorporated photo collages into his designs.
Provenance: Collection of David Singer; Collection of Peter Golding; Bonhams Los Angeles, *Entertainment Memorabilia including the Peter Golding Collection of Rock and Roll Art*, June 14, 2009, lot 6249. Largest: Approximately 9 1/4 x 7 in.
\$3,000 - 5,000

4048
A collection of Family Dog posters 10 posters, comprising: FD-79-OP-2, Big Brother & the Holding Company; FD-84-OP-1, The Doors and Captain Beefheart; FD-95-OP-1, Jim Kweskin Jug Band (2); FD-D2-OP-1, Quicksilver Messenger Service; FD-D5-RP-2, Buffalo Springfield; FD-D7-RP-2, Canned Heat; FD-D8-OP-1, Allmen Joy. FD-D13-OP-1, Jim Kweskin Jug Band; FD-D14-OP-1, Canned Heat; Together with a poster for Big Brother & the Holding Company at the Sausalito Ark on February 14, 1967.

Various sizes
\$300 - 500

4049
A B.B. King signed electric guitar
Fender Squier stratocaster signed in black ink by B.B. King.
\$300 - 500

4050
A Neil Young signed acoustic guitar
Copley six-string acoustic guitar, with Young's name inscribed in black ink, signed by Young in blue ink.
Provenance: RR Auctions, *Marvels of Modern Music*, January 26, 2012, lot 595.
\$800 - 1,200

4051
An Alice Cooper inscribed and signed electric guitar
White Stedman Pro single cutaway electric guitar inscribed blue ink, "Schools out" and signed ("Alice Cooper.")
\$800 - 1,200

4052
An Aerosmith signed electric guitar
A Stedman Pro double cutaway electric guitar signed on the pickguard in blue and black marker by the members of Aerosmith, Steven Tyler, Tom Hamilton, Joey Perry, Brad Whitford, and Joey Kramer.
Provenance: Julien's Auctions, *Music Icons*, June 24, 2010, lot 18.
\$300 - 500

4053
An Iggy Pop and the Stooges signed electric guitar
White Stedman Pro double cutaway electric guitar, signed on the pickguard in blue ink by Iggy Pop, Ron Asheton and Scott Asheton. Ron Asheton, the band's guitarist, died in 2009 and Scott Asheton, the band's drummer, died in March 2014.
Provenance: Julien's Auctions, *Rock Icons*, June 24, 2010, lot 79.
\$300 - 500

4054
A Bruce Springsteen signed electric guitar
Fender Squier telecaster signed in blue ink on the pickguard by Bruce Springsteen.
Provenance: RR Auctions, *Marvels of Modern Music*, January 26, 2012, lot 678.
\$1,000 - 1,500



4051



4052



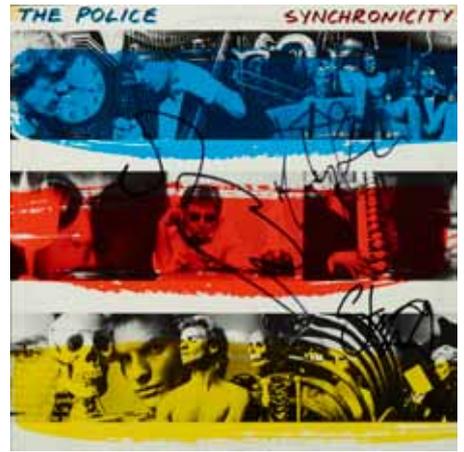
4053



4054



4055



4056



4057

4055

An electric guitar signed by The Police
Black Stedman Pro single cutaway electric guitar, signed on the pickguard in blue ink by the members of The Police, Sting, Andy Summers, and Stewart Copeland.

Provenance: Julien's Auctions, *Music Icons*, June 24, 2010, lot 77.

\$300 - 500

4056

The Police signed album

Synchronicity, RML53102, signed in black marker by band members Sting, Stewart Copeland, and Andy Summers. Framed. *Synchronicity*, released in 1983, was the band's most popular album and featured the singles "Every Breath You Take" and "King of Pain."

\$300 - 500

4057

A Dire Straits signed print

A promotional print of a guitar reading, "*Dire Straits / Brothers in Arms / 1985*," signed by band members Mark Knopfler, Chris White, Alan Clark, Jack Sonni, Terry Williams, Guy Fletcher, and John Illsley, matted and framed. *Brothers in Arms* has sold 30 million copies worldwide and spawned the singles "So Far Away" and "Money for Nothing."

Overall: 16 1/2 x 12 1/2 in.; *Print only:* 11 3/4 x 9 1/4 in.

\$200 - 300

4058

A Joni Mitchell signed print

Print of Mitchell's painting entitled *Lovers Kiss*, signed ("Joni Mitchell") in pencil, framed. Mitchell created this painting in 2000 to accompany the rerelease of *Both Sides Now*. It depicts Mitchell kissing Canadian singer-songwriter Donald Freed in front of a lake and includes a trompe l'oeil gold frame. Mitchell has long been known as a visual artist as well as a musician, and has often created her own album artwork.

Overall: 30 x 23 in.; *Print only:* 24 x 18 1/4 in.

\$200 - 300



4058



4059



4060



4061

4059

A Warner Bros. Records limited edition print

Silkscreen on paper, numbered 98/125, signed indistinguishably and dated '86. A pop art style rendering of the company's logo.

23 x 30 in.

\$300 - 400

4060

A Miles Davis signed limited edition poster for *Amandla*

A promotional poster for Davis's 1989 album *Amandla* signed ("miles!") in brown ink and numbered in pencil 101/150, framed. *Amandla* was Davis's third and final collaboration with producer Marcus Miller and incorporates elements of go-go, funk, and swing jazz.

Overall: 17 3/4 x 35 in.

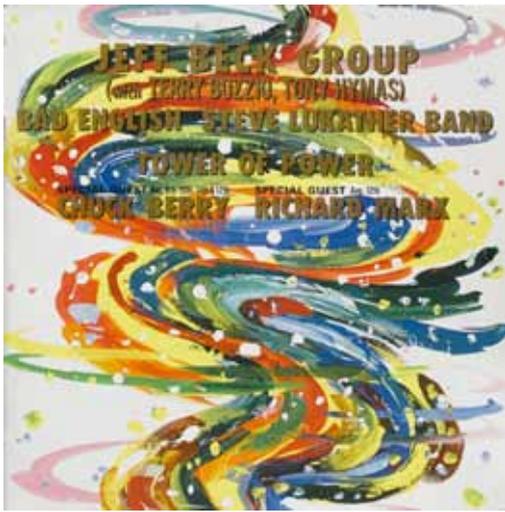
\$500 - 700

4061

An original celluloid from Pink Floyd's *The Wall*

MGM, 1982. Gouache on celluloid with a seal reading "Original Animation Art / Pink Floyd / The Wall / © 1982 Poselane Ltd.", displayed on a reproduction background, matted and framed. Depicting the most famous image from the film, the screaming face on the brick wall, a version of which was used on the film's poster. *The Wall* was directed by Alan Parker and the animated portion of the film was created by Gerald Scarfe, a celebrated illustrator and political cartoonist. *The Wall* won two Academy Awards®, for Best Sound and Best Original Song.

Provenance: Certificate of Authenticity on the verso stating that "the original animation art accompanying this certificate was created for the 1982 film 'Pink Floyd The Wall,' with facsimile signatures of Gerald Scarfe and Roger Waters. Purchased by the consignor from Cel-ebraction! in Little Silver, New Jersey in 1994. Overall: 24 3/4 x 19 1/2 in.; Celluloid: \$3,000 - 5,000



4062



4063



4064

4062

A 1989 Japanese Tour program signed by the Jeff Beck Group

Staple bound program for August 5-12, 1989 series of concerts. Inscribed and signed by Jeff Beck, "Give me a call / Love ya / Jeff xx." Additionally signed by the other members of the the Jeff Beck Group, Terry Bozio and Tony Hymas, as well as all of the members of Bad English and Steve Lukather.

12 x 12 in.

\$200 - 300

4063

A records sales award for the Eric Clapton album *Behind the Sun*

A Norwegian silver disc award presented to Warner Bros. Records for sales of more than 25,000 copies of *Behind the Sun*, dated July 1986. A silver record displayed on a blue mat with a small Norwegian flag, a plaque and a reproduction of the album cover. *Behind the Sun* was Clapton's ninth album and his first collaboration with Phil Collins.

13 3/4 x 17 3/4 in.

\$300 - 500

4064

An Eric Clapton signed promotional poster for *24 Nights*

Poster signed and dated ("Eric Clapton '91"), featuring a design by Peter Blake of Clapton on stage at the Royal Albert Hall in London, matted and framed. *24 Nights* was a live album drawing from Clapton's 42 performances at the Royal Albert Hall in 1990-91, including 24 nights in a row in 1991. The design of this poster mimics that of the album cover also created by Peter Blake, a British artist best known for the design of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album cover.

Overall: 33 1/2 x 17 3/4 in.; 26 1/2 x 10 3/4 in.

\$500 - 700

4065

An Eric Clapton signed electric guitar
Black Memphis model A-10 electric guitar signed by Clapton in silver ink.

Provenance: Julien's Auctions, *Music Icons*, November 21, 2009, lot 230.

\$1,000 - 1,500



4065



4066

4066

An Eric Clapton Fender Stratocaster "Blackie Replica" model

Custom Shop Tribute Series Eric Clapton black finish in maple neck with skunk-stripe routing, the back of headstock with printed transfer number 416, twenty-one fret fingerboard with dot inlays, three single-coil pickups, three rotary controls, selector switch, tremolo/bridge tailblock and white pickguard; and an Anvil case with brown plush lining, the lid stenciled in black and white with the cartoon duck head logo and lettering "THE DUCK BROS. LONDON 01 486 8056," containing a Fender Custom Shop certificate signed by Shop Director Alex Nicholas, and an unopened plastic bag containing various items including a guitar strap and a Fender cleaning cloth and Owner's Manual.

Fender Custom Shop made 275 "Blackie Replica" guitars, with 185 for sale in the United States. The original guitar was used by Clapton throughout the 1970s and '80s, including on albums *461 Ocean Boulevard*, *Slowhand*, and *Just One Night*. Clapton described his acquisition of the guitar: "When I was on tour with the Dominos, I went into Sho-Bud in Nashville, which had a stack of second-hand Strats in the back of the shop...when I got home I gave one to Steve Winwood, one to Pete Townshend, another to George Harrison and kept the rest. I took the best components from the remaining four guitars and put them in one"(Clapton, Eric, "I choked up as my guitars were sold," *The Daily Mail*, June 15, 2013, accessed March 23, 2014). Clapton's original "Blackie" guitar was sold for \$959,500 in the *Crossroads Guitar Auction* at Christie's in 2004. **\$15,000 - 20,000**



4067

4067

An Eric Clapton Gibson ES-335 Crossroads Model electric guitar

Cherry red finish, thinline laminate body with double cutaways, laminate maple top with f-holes, mahogany neck, twenty-two fret bound rosewood fingerboard with dot inlays, headstock facing with crown motif inlay, serial number 67473 and a Hare Krishna sticker on headstock rear, two humbucking pickups, four rotary controls, selector switch, metal bridge, stud tailpiece and black pickguard; and a black Cream replica hardshell contour case stencilled on the lid in white "CREAM / DELICATE / HANDLE WITH CARE," with gold plush lining. Number 23 of 250 guitars, with label in the Gibson Custom Shop ma F-hole signed by Clapton himself. Gibson Custom Shop made this edition of guitars to the exact specifications of Clapton's original guitar, even including the Hare Krishna sticker on the headstock given to Clapton by George Harrison.

Clapton bought the original guitar in London in 1964 and played it with the Yardbirds in 1964-65. He continued to play the guitar once he joined Cream, playing it on their *Goodbye* album as well as their farewell tour. Clapton once said of the guitar, "Though we weren't yet in the big-money league, we were making enough for me to buy the instrument of my dreams. Throughout my life I chose a lot of my guitars because of other people who played them, and this was like the one Freddy King played. It was a rock guitar, a blues guitar...the real thing" (Clapton, Eric, "I choked up as my guitars were sold," *The Daily Mail*, June 15, 2013, accessed March 23, 2014). Clapton's original guitar was sold for \$847,500 in the *Crossroads Guitar Auction* at Christie's in 2004.

\$9,000 - 12,000

4068

An Eric Clapton signed shovel from the Crossroads Centre groundbreaking

Wood and metal shovel painted gold, signed in black marker ("Eric Clapton.") The Crossroads Centre is a drug and alcohol rehabilitation center in Antigua, founded by Eric Clapton and Richard Conte in 1998. The Crossroads Centre was inspired by Clapton's own struggles with addiction and has been the beneficiary of Clapton's Crossroads Music Festivals as well as three auctions he has held of his personal guitar and amplifier collection.

Provenance: Collection of Richard Conte, co-founder of Crossroads; Gotta Have Rock and Roll, *The Rock & Pop Culture Auction*, August 4, 2012, lot 228. *Length:* 56 3/4 in.

\$800 - 1,200



4068

4069

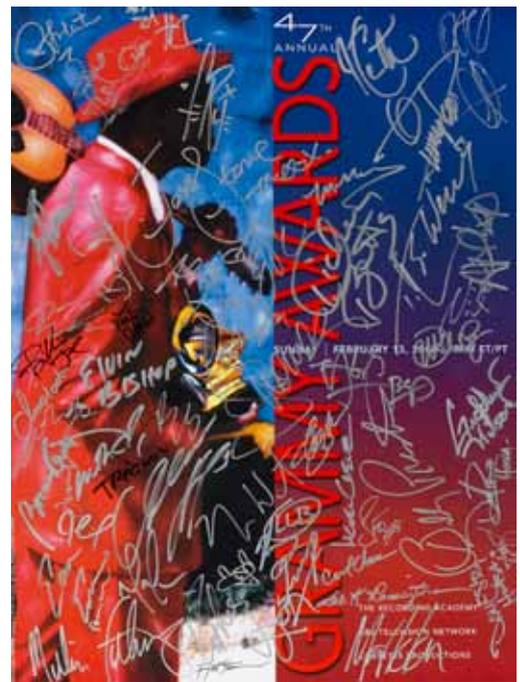
A celebrity signed 47th Grammy Awards poster

Official poster for the 47th Grammy Awards ceremony in 2004, with artwork by Robert Sturman, matted and framed. Signed in silver marker by many of the artists present that night, including including Dickie Betts (Allman Brothers Band), Elvin Bishop, Green Day, John Mayer, Darius Rucker, Joss Stone, John Travolta, Steven Tyler, U2, Keith Urban, Kanye West (with sketch), Brian Wilson, Gretchen Wilson, Stevie Wonder and many others.

Provenance: Collection of Grammy producer Ken Erlich; Gotta Have Rock & Roll, *The Rock & Pop Culture Auction*, December 10, 2011, lot 414.

Overall: 24 x 30 in.; *Within mat:* 17 3/4 x 23 1/2 in.

\$500 - 700



4069

4070

A celebrity signed 50th Grammy Awards poster

Commemorative poster for the 50th Grammy Awards ceremony in 2008, featuring a large photo mosaic designed by Roy Feinson, matted. Signed in silver ink by a large number of celebrities including Thomas Bangalter (Daft Punk), Andrea Bocelli, Aretha Franklin, Carole King, Cyndi Lauper, Jerry Lee Lewis, Prince, Little Richard, Ringo Starr, Stevie Wonder, and many others.

Provenance: Collection of Grammy producer Ken Ehrlich; Gotta Have Rock & Roll, *The Rock & Pop Culture Auction*, December 10, 2011, lot 417.

Overall: 23 x 30 in.; *Within mat:* 23 1/2 x 35 1/2 in.

\$500 - 700



4070

4071

A celebrity signed Grammy Awards book

Wild, David. *And The GRAMMY Goes To...: The Official Story of Music's Most Coveted Award*. LA: 2007. Hardcover with dust jacket. Signed on the front free endpaper and pastedown in black marker by Kenny Aronoff, Natalie Cole, Morris Day, Nelly Furtado, Jimmy Jam and Terry Lewis, Jellybean Johnson, Jesse Johnson, John Legend, and Ringo Starr, among others.

10 x 11 1/4 in.

\$300 - 500



4071



4072



4074



4073



4075



4077

4072
A Jackson 5 signed contract

3pp, Reno, Nevada, March 27, 1974, signed between the Sahara Tahoe Corporation and the Jackson Five, Inc., signed by Sigmund (Jackie) Jackson, Michael Jackson, Marlon Jackson, Jermaine Jackson, Toriano (Tito) Jackson, Randy Jackson, and their father, Joe Jackson. A contract for the band to play a three date engagement at the Sahara Hotel in Lake Tahoe beginning April 26, 1974. Just prior to these shows, the band had completed an April 6-24 run at the MGM Grand in Las Vegas.

8 1/2 x 11 in.
\$1,200 - 1,800

4073
A Warden Neil costume design for Michael Jackson

Ink, pencil and watercolor on paper. Signed ("Warden Neil") and additionally inscribed, "The Jacksons Starring Michael Jackson CBS TV series 1976-7." The drawing depicts Jackson in a blue jacket with matching pants and vest, and a white shirt. Additional notes indicate "Satin quilted detail [on the] sleeves and vest and pants" and a "crystal rhinestone in each diamond" of the pattern on the quilted satin.

17 x 14 in.
\$300 - 500

4074
A Warden Neil costume design for Michael Jackson

Ink, pencil and watercolor on paper. Signed ("Warden Neil") and additionally inscribed, "The Jacksons starring Michael Jackson CBS TV series 1977." The drawing depicts Jackson in a black shirt with red fringed cuffs, a red vest with mirrored suspenders, black, high-waist stretch satin pants, and mirrored suspenders.

14 x 17 in.

\$300 - 500

4075
A Warden Neil costume design for Michael Jackson

Ink, pencil, watercolor, and marker on paper. Signed ("Warden Neil") and inscribed, "Michael Jackson / The Jacksons starring Michael Jackson CBS TV series." Depicting Jackson in a powder blue wide-legged jumpsuit with a cloud pattern. Additionally annotated with details about the construction of the garment, including "powder / blue stretch spandex / with / white / airbrushed / clouds / crystal rhinestones."

14 x 17 in.

\$300 - 500

4076 No lot

4077
A Michael Jackson signed white fedora
White felt fedora hat with "Michael Jackson" stamped in gold on the interior, black grosgrain band with bow, inscribed and signed in blue marker on the brim, "All my Love Michael Jackson." Accompanied by a card from the Lanesborough Hotel in London, inscribed and signed in silver marker, "All my Love / Michael Jackson," and four photographs of Jackson signing autographs for fans outside the Lanesborough Hotel on March 7, 2009 with a blue marker in his hand. Jackson was in London the city to announce "This Is It," a series of 50 concerts at London's O2 Arena which was due to begin in July 2009.

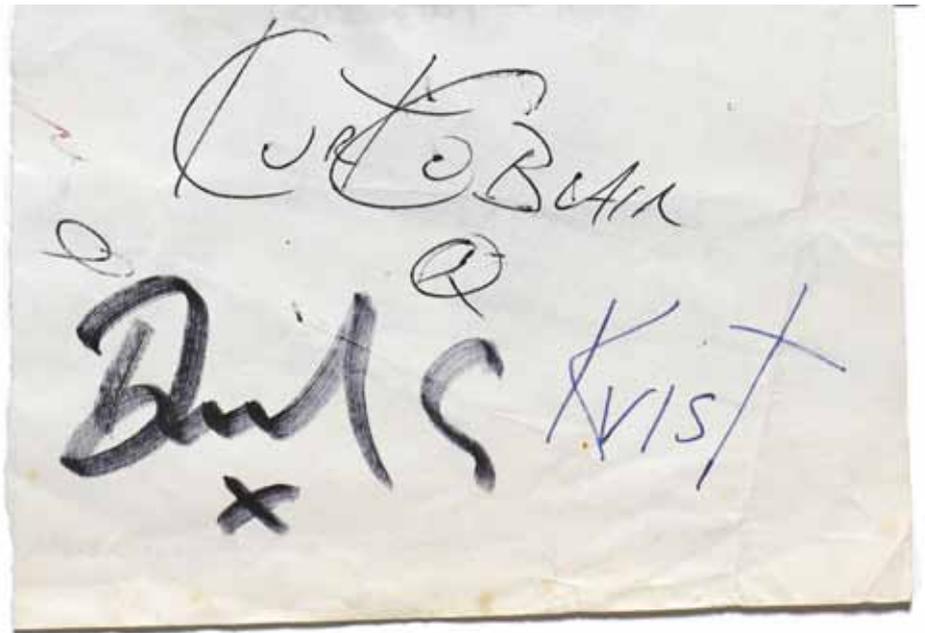
Provenance: Gotta Have Rock and Roll, *The Rock & Pop Culture Auction*, March 31, 2012, lot 174.
\$3,000 - 5,000

4078

A set of Nirvana signatures

A piece of paper signed, circa 1990, by Nirvana members Kurt Cobain (with a sketch of a peace sign), Krist Novoselic ("Krist"), and Dave Grohl ("Dave G" with an added "X"). Taped to a black and white photo of the band clipped from a CD. 3 1/2 x 4 1/4 in.

\$1,500 - 2,000



4078

4079

A collection of Madonna's handwritten notes for the Sex photo shoot

5pp total, comprising handwritten notes listing all the contributors to the shoot including "Madonna Ciccone, subject," and "Steven Meisel, photog.," 3pp; a hand-drawn diagram of the mansion on Ocean Avenue in Miami (that Madonna later bought), where the shoot took place, 1p; and a fax cover sheet, dated 3/17/92 from Melissa Crow at DeMann Entertainment to Chuck Ortner and Sandy Crawshaw, 1p, likely from the original transmission of these documents. DeMann Entertainment was run by Freddy DeMann, Madonna's manager, and Ortner and Crawshaw are both entertainment lawyers who have represented Madonna.

Sex, a book of erotic photographs shot by famed fashion photographer Steven Meisel and edited by the writer and magazine editor Glenn O'Brien. Shot in New York and Miami in early 1992, the book was released in October of that year alongside Madonna's fifth studio album, *Erotica*. Very controversial upon its release, *Sex* nonetheless sold 150,000 copies on the first day of its release and it still a sought after book today.

8 1/2 x 11 in.

\$200 - 300



4079

4080

A group of Madonna and Chaka Khan record sales awards

1. A Swedish platinum record award commemorating the sale of more than 100,000 units in Sweden of the Madonna album *True Blue*. A silver record displayed on a blue mat with a Swedish flag, a plaque, and a small reproduction of the album artwork, framed.
2. An award presented by Warner-Pioneer Japan to Tom Ruffino for the Madonna EP *Dress You Up-Ain't No Big Deal*, 1987. A silver record displayed on a blue mat with a plaque and a small reproduction of the album artwork, framed.
3. An award presented by Warner-Pioneer Japan to Warner Bros. Records for the Chaka Khan album *I Feel For You*, 1987. A gold record displayed on a red mat with a plaque and a small reproduction of the album artwork, framed.

Largest: 17 x 19 3/4 in.

\$400 - 600



4080



4081



4082



4083



4084

4081

A Whitney Houston faux fur capelet

Tan faux-fur capelet with a rounded collar and ribbon closure, no labels present.

Provenance: A. J. Wilner Auctions, Irvington, New Jersey, January 9, 2007; Gotta Have Rock and Roll, New York, *The Rock & Pop Culture Auction*, August 4, 2012, lot 399.

24 x 18in

\$300 - 500

4082

A Whitney Houston black beaded camisole

High neck camisole with cutaway shoulders and handkerchief hem with all over silver and black beading in a leaf pattern.

Provenance: A. J. Wilner Auctions, Irvington, New Jersey, January 9, 2007; Gotta Have Rock and Roll, New York, *The Rock & Pop Culture Auction*, August 4, 2012, lot 402.

22 x 17in

\$300 - 500

4083

A Whitney Houston gold sequined tank top

Cropped tank top with knit interior embellished with gold sequins, label removed.

Provenance: A. J. Wilner Auctions, Irvington, New Jersey, January 9, 2007; Gotta Have Rock and Roll, New York, *The Rock & Pop Culture Auction*, August 4, 2012, lot 401. 19 x 16in

\$300 - 500

4084

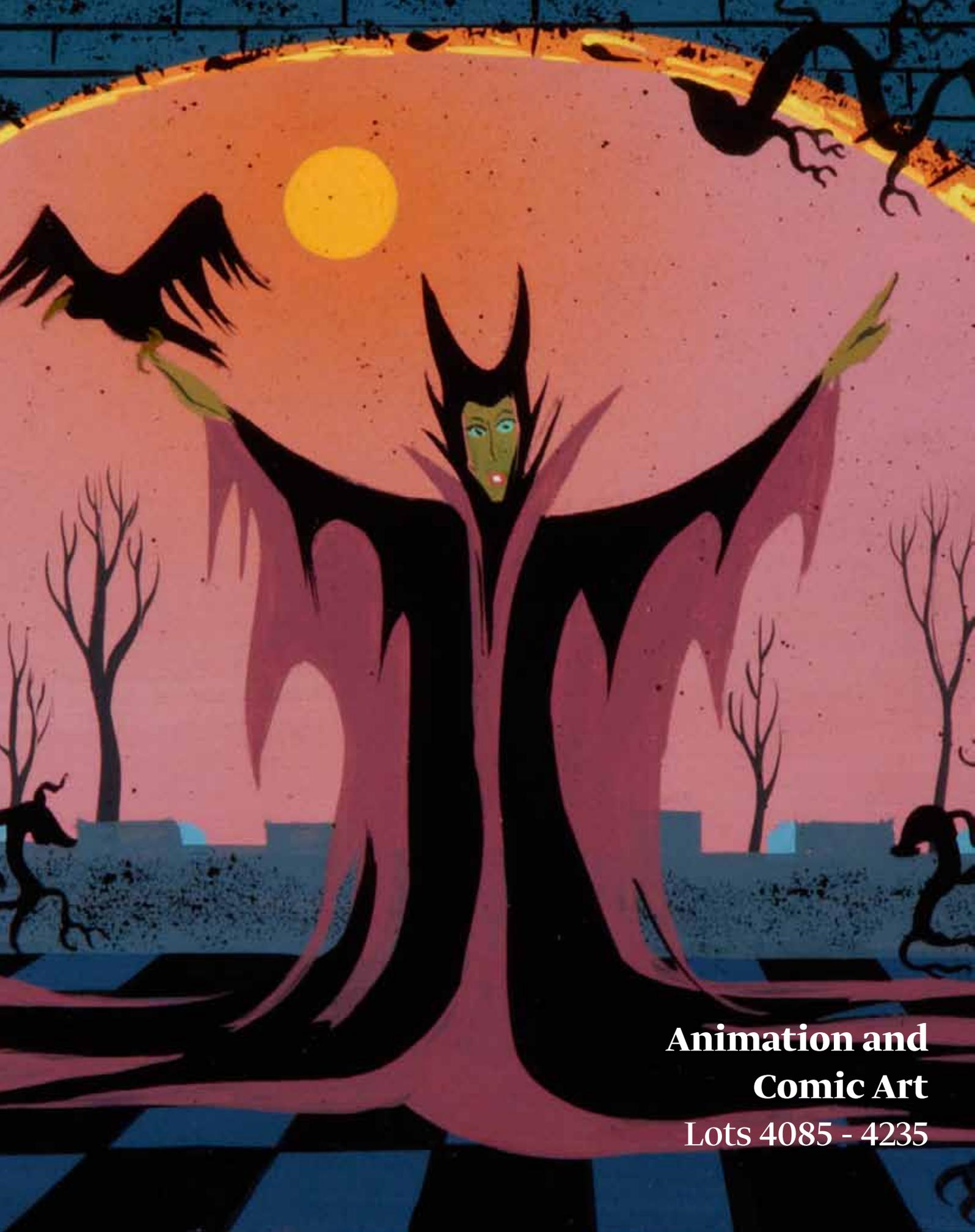
A Whitney Houston velvet jacket

Circa mid-late 1990s peach cut velvet short jacket with covered buttons, labels cut out but size label "6" remaining.

Provenance: A. J. Wilner Auctions, Irvington, New Jersey, January 9, 2007; Gotta Have Rock and Roll, New York, *The Rock & Pop Culture Auction*, August 4, 2012, lot 398.

28x 26in

\$300 - 500



**Animation and
Comic Art
Lots 4085 - 4235**



4085



4086



4087



4088



4088



4089

4085
A Walt Disney Studios production drawing from the *Silly Symphonies* short *The Skeleton Dance*
1929, graphite on 2 peg hole paper, animated by Ub Iwerks. Depicting a skeleton dancing. In 1994, this short was voted #18 of the 50 greatest cartoons of all times by members in the animation field.
Within mat: 8 1/4 x 10 1/4in
\$500 - 700

4086
A Walt Disney Studios animation drawing from *Mickey's Nightmare*
1932, graphite and blue pencil on 2 peg hole paper, annotated lower right 6, in good condition. Depicting Mickey Mouse reading a book entitled *The Cry in the Night*.
9 1/2 x 12in
\$400 - 600

4087
A Walt Disney animation drawing from *The Whoopee Party*
1932, graphite on 2 peg hole paper, annotated Sc #75/127, paper slightly yellowed, otherwise in good condition. Depicting Minnie and Mickey Mouse taking their hats off to bow from the final scene in the film. Their big noisy party was raided by the police who ended up enjoying themselves in the joviality of the party.
9 1/2 x 12in
\$400 - 600

4088
Two Walt Disney Studios animation drawings from *Mickey's Mellerdrummer*
1933, graphite on 2 peg hole paper, annotated lower right 48 and 114 respectively, very slight tanning around edges of paper, otherwise in very good condition. The first drawing of Minnie and Mickey Mouse performing *Uncle Tom's Cabin* and the second drawing depicts Horace Horsecollar.
9 1/2 x 12in
\$400 - 600

4089
A Walt Disney Studios animation drawing from *The Dognapper*
1934, graphite and colored pencil on 2 peg hole paper, annotated lower right with animation instructions, in good condition. Depicting Mickey Mouse and an early long-billed Donald Duck as police officers, who are chasing the dognapper, Pegleg Pete.
9 1/2 x 12in
\$400 - 600



4090



4091



4092



4093



4094



4095

4090

A Walt Disney Studios animation drawing from *The Dognapper* 1934, graphite on 2 peg hole paper, annotated lower right 71, in good condition. Depicting a long billed Donald Duck, the police officer, writing a ticket.

9 1/2 x 12in

\$300 - 400

4091

A Walt Disney Studios animation drawing from *Two Gun Mickey* 1934, graphite on 2 peg hole paper, annotated lower right 14, in good condition. Depicting the bandit Pegleg Pete holding Mickey Mouse by the neck to the ground with sword in hand.

9 1/2 x 12in

\$300 - 400

4092

A Walt Disney Studios animation drawing from *Two Gun Mickey* 1934, graphite on 2 peg hole paper, annotated lower right 6A, tiny brown speck to left of drawing otherwise in good condition. Depicting Mickey Mouse on horseback ready to rescue the independent minded Minnie Mouse from bandit Pegleg Pete.

9 1/2 x 12in

\$400 - 500

4093

A Walt Disney Studios animation drawing from *Camping Out* 1934, graphite on 2 peg hole paper, annotated lower right 36A, in good condition. Depicting Mickey Mouse and Minnie Mouse who are suddenly aware that a swarm of mosquitoes have come to ruin their fun.

9 1/2 x 12in

\$300 - 400

4094

A Walt Disney Studios animation drawing from *Mickey's Kangaroo* 1935, graphite and colored pencil on 2 peg hole paper, annotated with color instructions and 214A, two small tears to left edge of paper, otherwise in good condition. Mickey gets a package from Australia that includes a kangaroo and its joey with boxing gloves. Mickey leaves the baby "roo" with Pluto in his new doghouse while Mickey has a boxing workout with the big "roo."

9 1/2 x 12in

\$400 - 600

4095

A Walt Disney Studios animation drawing from *Mickey's Garden* 1935, graphite and colored pencil on 2 peg hole paper, annotated with animation instructions and 160 + H-1//161//162, in good condition. Depicting Mickey Mouse with his bug spray of insecticide as he tries to kill the insects that have taken over in his garden.

9 1/2 x 12in

\$200 - 300



4096

4096
A Walt Disney Studios animation drawing from *Mickey's Circus* 1936, graphite on 5 peg hole 12 field paper, annotated *Sc. 2//M44//49//MK*, in good condition. Depicting Mickey Mouse as a ringmaster for a circus performing for orphans.
10 x 12in
\$400 - 600



4098

4097
Two Walt Disney Studios animation drawings from *Mickey's Circus* 1936, graphite on 5 peg hole 12 field paper, one drawing annotated lower right *61 to 73 inbetweeners slow into 73//61*, the second drawing annotated *ink on 61//M-61*, both in good condition. The first drawing depicts Donald Duck sitting in a pool of water with a fish in his mouth after an unsuccessful high wire act. The second drawing is an effects drawing of water.
10 x 12in
\$300 - 400

4098
A Walt Disney Studios animation drawing from *Moose Hunter* 1937, graphite on paper, annotated *99E* lower right with initials, in good condition. Depicting a very surprised Donald Duck as he tries to confront a bumble bee.
10 x 12in
\$300 - 400



4097

4099
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite on 5 peg hole 12 field paper, annotated lower right *58*, in good condition. Depicting Happy from a scene that was deleted from the original film.
10 x 12in
\$300 - 400



4099

4100
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite on 5 peg hole 12 field paper, annotated lower right *101A*, in good condition. Depicting four dwarfs walking with their hands behind their backs and whistling.
10 x 12in
\$300 - 400

4101
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and colored pencil on 5 peg hole 12 field paper, annotated with color instruction and *Seq. 4A//Sc 2//B 13//16F*, stamped lower left *PROD. 2001//SEQ. 4//SCENE2*, in good condition. Depicting Happy with a pick in hand.
10 x 12in
\$300 - 400



4097

4102
A Walt Disney Studios production celluloid from *Snow White and the Seven Dwarfs* 1937, gouache on trimmed celluloid, applied to a Courvoisier textured background, signed in pencil lower left *Snow White* in good condition, matted and framed. Depicting Snow White holding up a pie as a chipmunk pokes its head from the pie crust.
5 1/2 x 7 1/2in image size; 8 1/2 x 7 1/2in within mat
\$5,000 - 7,000

4103
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and red pencil on 5 peg hole 12 field paper, stamped lower left *PROD. 2001//SEQ. 6A//SCENE 13* annotated lower right *20*, in good condition. Depicting Grumpy with a scowling facial expression, voiced by Pinto Colvig.
10 x 12in
\$300 - 400

4104
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and blue pencil on 5 peg hole 12 field paper, annotated lower right *14*, paper clipped on lower right corner, otherwise in good condition. Depicting Bashful, the modest and painfully shy dwarf.
10 x 12in
\$300 - 400



4101



4102



4103



4104



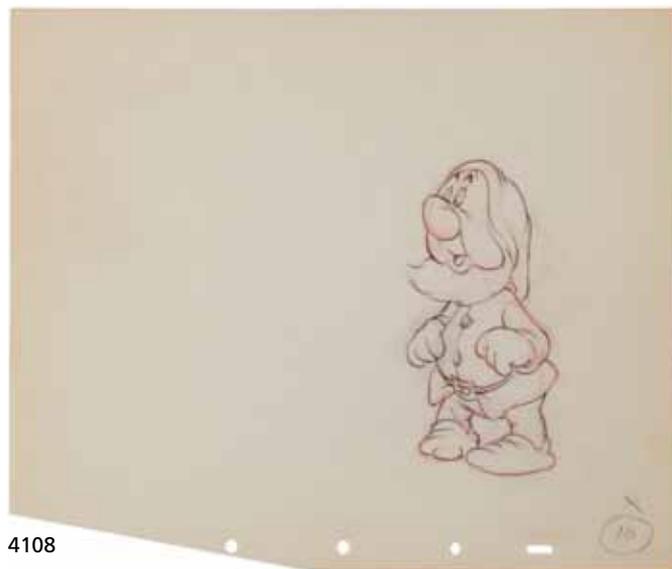
4105



4106



4107



4108



4105

4105
A Walt Disney Studios production celluloid from *Snow White and the Seven Dwarfs* 1937, gouache on trimmed celluloid, applied to a Courvoisier Galleries wood veneer background, in good condition, stamped lower right *original WDP*, matted and framed. Depicting sweet Dopey with his dream like eyes, large floppy ears, and big smile, one of Disney's most successful and well liked characters. *5 x 4 1/2in image size; 7 x 7 3/4in within mat*
\$2,000 - 3,000

4106
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and colored pencil on 5 peg hole 12 field paper, stamped lower left *PROD. 2001//SEQ. 13A//SCENE 15*, annotated lower right 290, in good condition. Depicting the evil witch with her elongated nose, pointed chin, single remaining tooth, and bulbous eyes. She was voiced by Lucille LaVerne an established star on the stage and animated by Norm Ferguson. *10 x 12in*
\$500 - 700

4107
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and red pencil on 5 peg hole 12 field paper, annotated lower right 5, in good condition. Depicting Snow White with hands on her hips and a downward glance. *10 x 12in*
\$500 - 700



4108

4108
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and red pencil on 5 peg hole 12 field paper, annotated lower right 16 left corner has been cut, but does not affect the image, otherwise in good condition. Depicting Sneezy, voiced by comedian Billy Gilbert. *10 x 12in*
\$200 - 300

4109
A Walt Disney Studios animation drawing with an effects drawing from *Snow White and the Seven Dwarfs* 1937, graphite and red pencil on 5 peg hole 12 field paper, both stamped lower left *2001//6A//12*, annotated lower right 41 and 241 with animation instructions, both in good condition. Depicting Doc with a smile and the second is the effects drawing of the overflow of water. *10 x 12in*
\$300 - 400

4110
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and red pencil on 5 peg hole 12 field paper, stamped lower left *2001//3D//18*, annotated lower right 39 Marc Davis, in good condition. Depicting a lovely image of Snow White singing to the bird perched on her finger. *10 x 12in*
\$400 - 600



4110

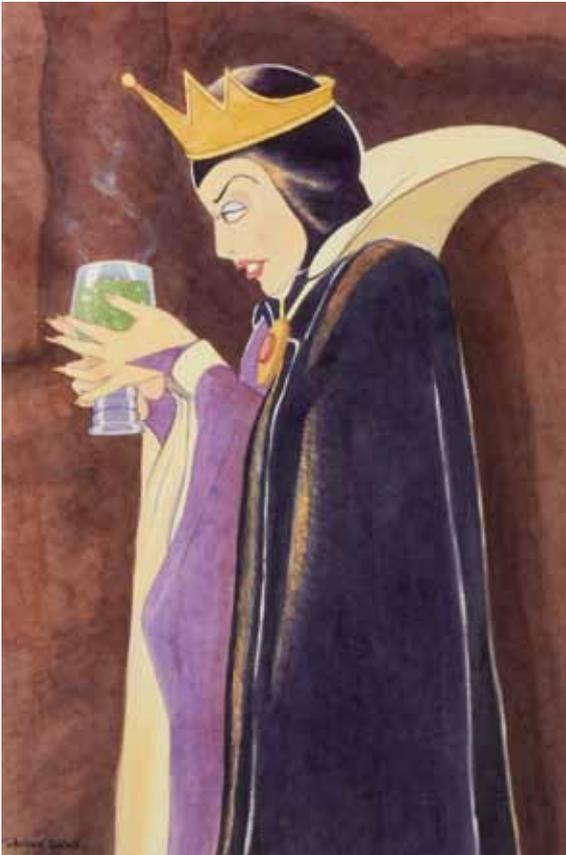
4111
A Walt Disney Studios animation drawing from *Snow White and the Seven Dwarfs* 1937, graphite and colored pencil on 5 peg hole 12 field paper, stamped lower left *2001//14B//10*, annotated lower right *62A//6.N.*, in very good condition. Depicting Doc being rammed by a deer. *10 x 12in*
\$500 - 700

4112
A Walt Disney Studios animation drawing from *Brave Little Tailor* 1938, graphite and red pencil on 5 peg hole 12 field paper, annotated *SC -48-M-14//72-72 D//72* and the initials *JR*, in good condition. Depicting Mickey Mouse looking a bit distraught with the pending challenge to fight the giant that threatens their land. *10 x 12in*
\$300 - 400

4113
A Walt Disney Studios animation drawing from *Brave Little Tailor* 1938, graphite and red/green pencil on 5 peg hole 12 field paper, annotated lower right with animation instructions and 31, good condition. Depicting the giant seated with a downward glance. *10 x 12in*
\$300 - 400



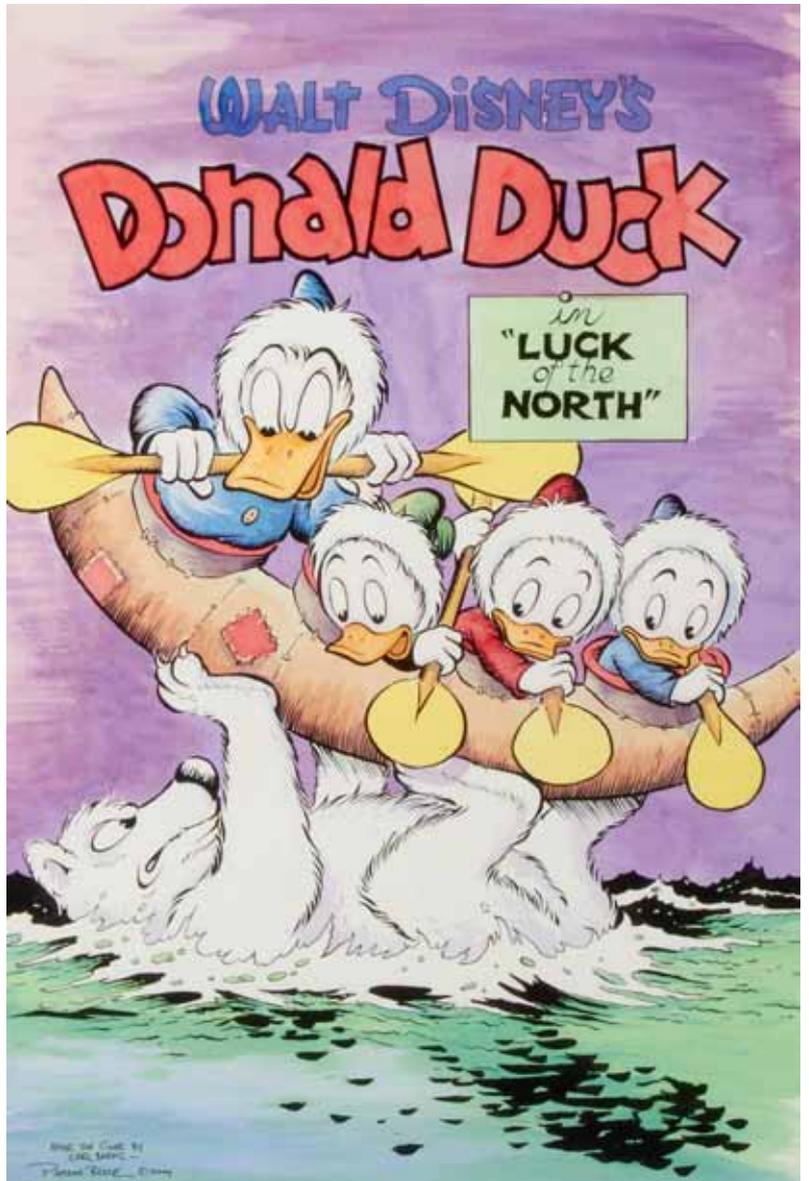
4114



4116



4115



4117



4118



4118



4119



4120



4121



4122

4114
Patrick Block watercolor preliminary cover to Mummy's Curse - cover story for Walt Disney's Donald Duck comic book 2007, Gemstone, watercolor on paper, signed lower left by artist. This artwork was based on the cover story *The Case of the Missing Mummy* done for *Walt Disney's Donald Duck* comic book. There was a limited edition lithograph done based on Patrick Block's painting entitled *The Case of the Missing Mummy*. Patrick Block along with his wife Shelly Block have been creating Disney comic stories for over 18 years featuring Donald, Uncle Scrooge and sometimes Mickey Mouse. Their stories have been nominated for Harvey Awards in the *Best Original Story* category in past years.
7 1/4 x 12in
\$500 - 700

4115
A Patrick Block watercolor of Snow White Circa 2006, watercolor on paper, signed lower right by the artist, in good condition, matted and framed. Depicting a horrified Snow White in the forest soon after she escapes the hunter and escapes into the forest.
14 1/2 x 22in within mat
\$400 - 600

4116
A Patrick Block watercolor of the Evil Queen Circa 2006, watercolor on paper, signed lower left by the artist, in good condition, matted and framed. Depicting the Evil Queen in profile holding a goblet of magical potion.
21 3/4 x 14 1/2in within mat
\$400 - 600

4117
A Patrick Block re-creation watercolor for the cover to Walt Disney's Donald Duck in Luck of the North 2000, watercolor on paper, signed lower right by the artist and inscribed *After the cover by Carl Barks*, matted and framed. Depicting Donald Duck and his nephews having a bit of trouble with a polar bear as they try to kayak.
21 1/2 x 14 1/2in within mat
\$400 - 600

4118
Two Walt Disney animation drawings from Mother Goose Goes Hollywood 1938, graphite on 5 peg hole 12 field paper, annotated lower right 33, both in good condition. Depicting Stan Laurel as Simple Simon fishing for worms with his fish on a fishing line rather than the other way around. The second drawing depicts Stan Laurel and Oliver Hardy playing a horn and a tuba with trombone player.
10 x 12in each
\$300 - 400

4119
A Walt Disney Studios storyboard drawing from Mother Goose Goes Hollywood 1938, colored pencil on paper, annotated 133 lower right, pin holes in corners and slight tanning of paper edge of paper, otherwise in good condition. Depicting Oliver Hardy with full cheeks as he blows into a tuba.
7 3/4 x 9in
\$400 - 500

4120
A Walt Disney Studios animation drawing from Mother Goose Goes Hollywood 1938, graphite on 5 peg hole 12 field paper, annotated lower right 53 with initials, in good condition. The ongoing gag in this Hollywood laden nursery rhyme short is the caricature of Katherine Hepburn as Little Bo Peep, continually looking for her sheep; showing up periodically throughout the short, she states she has really lost her sheep "really I have".
10 x 12in
\$200 - 300

4121
A Walt Disney Studios animation drawing from Mother Goose Goes Hollywood 1938, graphite on 5 peg hole 12 field paper, annotated in pencil lower right 42, in good condition. Depicting Greta Garbo and Edward G. Robinson on a see saw.
10 x 12 1/2in
\$300 - 400

4122
A Walt Disney animation drawing from Mother Goose Goes Hollywood 1938, graphite on 5 peg hole 12 field paper, annotated with sizing instructions and 83, in good condition. Depicting Wallace Beery as Little Boy Blue.
10 x 12in
\$200 - 300



4123



4124



4124



4125



4126



4127

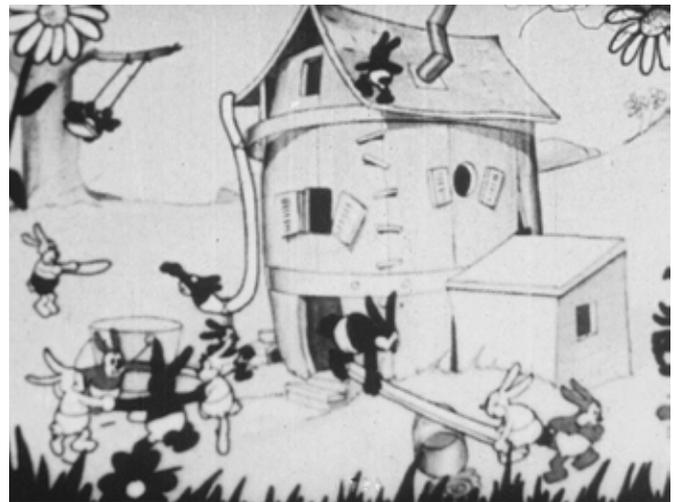
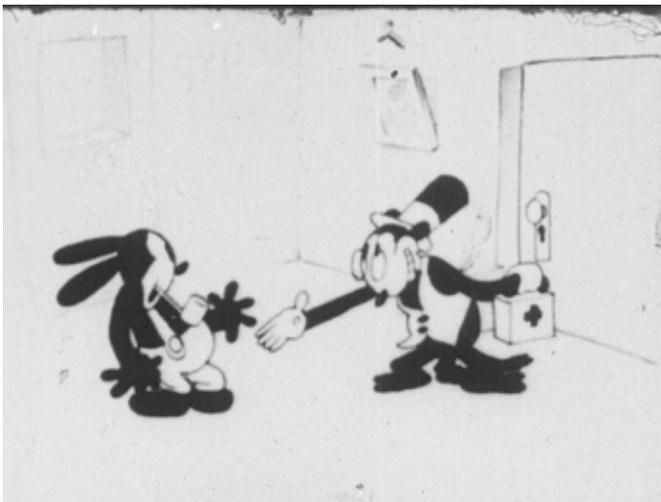
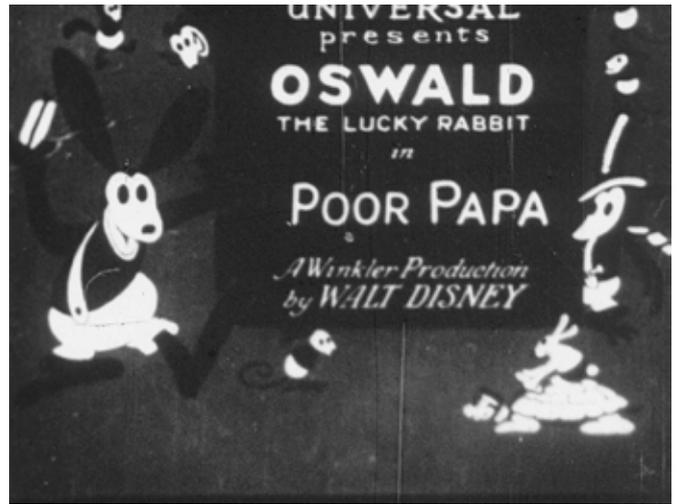
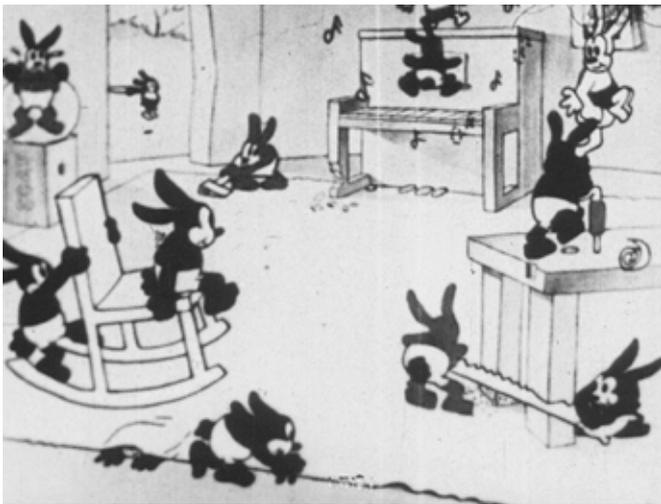
4123
A Walt Disney Studios celluloid from *Mother Goose Goes Hollywood* 1938, gouache on celluloid, matted, with a Walt Disney studio signature on the mat. Depicting Charles Laughton, Freddie Bartholomew, and Spencer Tracy floating in a tub from the Rub-A-Dub-Dub chapter in the film from the nursery rhyme *Three Men in a Tub*.
Within mat: 7 x 7 in.
\$800 - 1,200

4124
Two Walt Disney Studios animation drawings from *Mother Goose Goes Hollywood* 1938, graphite on 5 peg hole 12 field paper, annotated lower right 15 and 20, slight creases in both drawings, otherwise in very good condition. The ongoing discord between W.C. Fields and Charlie McCarthy was made famous in featured segments from Edgar Bergen's show. The first drawing depicts W.C. Fields in the role of Humpty Dumpty from the scene when he inspects a bird's nest while muttering "My Little Chickadee". The second drawing depicts Charlie McCarthy sitting in the nest as the wise cracking Rock-a-bye Baby.
10 x 12in each
\$400 - 600

4125
A Walt Disney Studios animation drawing from *Mother Goose Goes Hollywood* 1938, graphite on 5 peg hole 12 field paper, annotated lower right 9, in good condition. Depicting Oliver Hardy as the pie man in this Hollywood laden nursery rhyme short.
10 x 12in
\$200 - 300

4126
A Walt Disney Studios storyboard drawing from *Mother Goose Goes Hollywood* 1938, red pencil on paper, annotated 74 lower right, pin holes in corners otherwise in good condition. Depicting Oliver Hardy with a bird house smashed over his head as the frightened birds scatter.
7 3/4 x 9in
\$400 - 500

4127
A Walt Disney Studios storyboard drawing from *Mother Goose Goes Hollywood* 1938, colored pencil on paper, annotated 65 lower right, pin holes in corners, otherwise in good condition. Depicting Stan Laurel perched on a bird house with his fishing rod.
7 3/4 x 9in
\$400 - 500



4128

4128
An early Walt Disney film of Oswald the Rabbit in *Poor Papa*, one of three known copies of the film previously thought lost

16 mm Kodak Safety Film double perforated celluloid acetate positive print, silent, total running time is 5 minutes and 12 seconds. *Poor Papa* is one of twelve Oswald cartoons that is presumed "lost," and is not present in the collection of the Walt Disney Company. The film is accompanied by a HD Prime Focus digital transfer.

Poor Papa is the story of Oswald getting a visit from the stork again and again with babies coming down the chimney at a rapid pace, overwhelming "poor papa." He thinks that he has outsmart the storks by blocking the chimney, but the storks start dropping the babies in the water tower. Oswald turns on the tap and babies come out in the water droplets. This story line is very reminiscent of Disney's short *Mickey's Nightmare*, which was released in 1932.

In 1927, Disney and Ub Iwerks decided to discontinue the Alice Comedies and pursue new creative opportunities. At the same time, their distributor, Charles Mintz had been meeting with Universal about the studio's ambition to enter the cartoon business. Feeling that

there were too many cat characters already on the market, Universal requested a rabbit. Disney's sketches were approved by Universal on March 4, 1927 and he and Iwerks quickly set to work on the first Oswald film, *Poor Papa*. Time was of the essence as Disney was under contract for twenty-six films, and the short was produced in only two weeks. Unsurprisingly, this rushed timeline came across and in the finished product, and Universal did not approve. Their various complaints about *Poor Papa* included comments that: "approximately 100 feet of the opening is jerky in action due to poor animation... there is too much repetition of action... the Oswald shown in this picture is far from being a funny character. He has no outstanding trait... the picture is merely a succession of unrelated gags" (Thomas, Bob, *Walt Disney: An American Original*, NY: 1994, p. 83). Additionally, Mintz felt that Oswald should be "young and snappy looking, with a monocle," rather than the older, pear-shaped father figure depicted in *Poor Papa* (Gabler, Neal, *Walt Disney: The Triumph of the American Imagination*, NY: 2006, p. 102).

Disney and Iwerks refined the character's appearance and on September 5, 1927, *Trolley Troubles* was released, introducing Oswald to the public. With each successive short film, Oswald's popularity grew and his image was widely reproduced on commercial merchandise. In February 1928, Disney's contract for the Oswald shorts ran out and he flew to New York to negotiate with Charles Mintz. With the character's success in mind, Disney asked for an increased payment for the shorts. Mintz countered him with an offer to continue the series at a lower rate of payment, eventually revealing to Disney that Mintz had signed up most of his animators for Mintz's own company and that Universal, not Disney, owned the rights to the character. Defeated, Disney returned to Los Angeles and his one remaining animator, Ub Iwerks. Success would be theirs though, as their new creation, Mickey Mouse, quickly took over the popular imagination. *Poor Papa* was finally released on August 26, 1928 and Charles Mintz and later Walter Lantz continued creating Oswald cartoons until 1943.
\$15,000 - 20,000



4129

4129
A Walt Disney Studios animation drawing from *Autograph Hound*
1939, graphite on paper, 5 peg hole 12 field paper, annotated lower right *D14*, stamped on back *233*, in good condition. Depicting Groucho Marx with cigar in hand and a big grin.
12 1/2 x 15 1/2in
\$300 - 400



4130

4130
Two Walt Disney Studios animation drawings from *Autograph Hound*
1939, graphite and colored pencil on paper, 5 peg hole 12 field paper, the first a color model drawing annotated with color codes, bottom inscribed *2225//Sc. 68.9//C45//HG* and the second animation drawing annotated *C43//HG*; one drawing with a small spot of staining on edge of paper, otherwise in good condition. Both depict Lionel Barrymore with his pronounced cleft chin.
12 1/2 x 15 1/2in
\$500 - 700



4130

Mary Blair
Mary Blair, an American artist, began her career at Disney in 1940 working briefly on art for *Dumbo* and an early version of *Lady and the Tramp*. In 1941, Mary and Lee Blair, along with other artists, were asked to travel to various South American countries with Walt and Lillian Disney for a research tour as part of President Franklin D. Roosevelt's Good Neighbor policy. During this time, she and her husband animated feature films *Saludos Amigos* and *The Three Caballeros*. Upon her arrival back to the United States, she worked on *Song of the South* (1946), *So Dear to My Heart* (1948), *Cinderella* (1950), *Alice in Wonderland* (1951), and *Peter Pan* (1953). After the completion of *Peter Pan*, she left Disney and worked as a freelance graphic designer and illustrator. One of her largest accomplishments at this time was her involvement with Disney's new attraction *It's Small World*. In recognition for her achievements, she was awarded The Disney Legend Award and Winsor McCay Award.



4131



4131

4130
Two Walt Disney Studios animation drawings from *Autograph Hound*
1939, graphite and colored pencil on paper, 5 peg hole 12 field paper, both in good condition. The first drawing is a color model of Harpo Marx, annotated with the color codes and inscribed *2225//Sc. 68.9//D38*. The second is an animation drawing annotated with color instructions and *2225//Sc. 68.9//D36//YUBA*. With this Disney short, Donald Duck, the autograph hound, sneaks past the security guards to get all the movie stars' autographs.
12 1/2 x 15 1/2in
\$500 - 700

4132
A Walt Disney Studios animation drawing from *Autograph Hound*
1939, graphite on paper, 5 peg hole 12 field paper, annotated 26 lower right, in good condition. Depicting Greta Garbo embracing and kissing Clark Gable.
10 x 12in
\$300 - 400



4132



4133



4134



4135

4133
 A Mary Blair concept painting from *Alice in Wonderland* 1951, tempera and watercolor on illustration board, in good condition, framed. Depicting Alice talking to the caterpillar, who has transformed into a butterfly. He has informed her that there are size-changing properties in the toadstools that she is sitting on that will get her out of the mess that she is in.
 8 x 16 1/2in within mat
 \$8,000 - 12,000

4134
 A Mary Blair concept painting from *Cinderella* 1950, tempera and watercolor on illustration board, matted and framed. This wonderful scene depicts the Fairy Godmother magically transforming the pumpkin into Cinderella's coach.
 6 x 7 1/4in within mat
 \$7,000 - 9,000

4135
 A Mary Blair concept painting from *Peter Pan* 1953, tempera and watercolor on illustration board, small pin holes in the corners otherwise in good condition. Depicting Tiger Lily, who has been captured by Smee and Captain Hook and is being taken to Skull Rock.
 7 x 8 1/2in
 \$7,000 - 9,000



4136



4137



4138



4139



4140



4141

4136
 A Fleischer Studios animation drawing from *Dizzy Divers*
 1935, graphite on paper, annotated upper right 68, upper left corner with small fold, paper with very slight tanning, otherwise in good condition. Depicting Olive Oyl with her tightly pulled back hair, elongated thin body and oversized feet, helping Popeye with his coat. The voice for Olive Oyl was Bonnie Poe and the animators for this short were Willard Bowsky and Harold Walker.
 8 1/2 x 11in
 \$300 - 400

4137
 A Fleischer Studios animation drawing from *Dizzy Divers*
 1935, graphite on paper, annotated 72 upper right, in good condition. Depicting Olive Oyl struggling with putting on Popeye's coat.
 8 1/2 x 11in
 \$300 - 400

4138
 A Fleischer Studios animation drawing from *Judge for a Day*
 1935, graphite on paper, annotated 82 upper left, in good condition. Depicting Betty Boop in work attire with an angry expression. In this short, she is a stenographer at a local courthouse and fantasizes about being a judge after she sees how obnoxious some of her fellow citizens act. The townspeople hear her complaints and she ends up being elected as a judge.
 8 1/2 x 11in
 \$250 - 350

4139
 A Fleischer Studios animation drawing from *Judge for a Day*
 1935, graphite on paper, annotated with instructions, in good condition. Depicting Betty Boop looking a bit angry. In this short, she is a stenographer at a local courthouse and fantasizes about being a judge after she sees how obnoxious some of her fellow citizens act. The townspeople hear her complaints and she ends up being elected as a judge.
 8 1/2 x 11in
 \$250 - 350

4140
 Four Warner Bros. watercolor backgrounds
 Gouache on paper, one annotated Sc-7-39-43//1435 depicting a grand stand, masking tape along the edges; another annotated Sc-29-1432 from *Fox-Terror*, 1957, depicting a partial stone wall, upper left corner with crease; the third annotated 434 - multichrome/451 depicting a landscape; and the fourth depicting a cityscape, each with pin holes in the corners, otherwise in good condition.
 10 1/2 x 17 to 10 1/2 x 13 1/2in
 \$400 - 600

4141
 A collection of 20 miscellaneous Warner Bros. celluloids
 1950s, gouache on celluloid, comprising three Bugs Bunny celluloids, a celluloid of just the black outline of Bugs Bunny and the Road Runner, and 15 miscellaneous celluloids of various characters, all have paint loss and will need restoration except one Bugs Bunny cel.
 10 1/2 x 13 1/2in
 \$400 - 600



4142



4143



4144



4145



4146

4142

A collection of 15 Warner Bros. celluloids of various characters

1950s, gouache on celluloid, comprising Bugs Bunny from behind, a small image of Bugs Bunny and Yosemite Sam, small image of the Road Runner, Wile E. Coyote, two cels of Yosemite Sam, a shark, eight of Sylvester, many with paint loss, will need restoration.

10 1/2 x 13 1/2in

\$400 - 600

4143

A collection of 10 Warner Bros. celluloids of various characters

1950s, gouache on full celluloids, comprising Daffy Duck, a shark, a shark with Yosemite Sam, six of Sylvester, and a small image of Bugs Bunny and Yosemite Sam; each cel has some paint loss and will need some restoration. 10 1/2 x 13 1/2in

\$400 - 600

4144

A Warner Bros. celluloid of Bugs Bunny

1960s, gouache on full celluloid, cel with Warner Bros. copyright, applied to a watercolor production background, mat inscribed *Congratulations Mark!!!Bugs bunny XXX and the Looney Tune Gang- Hal Green//Jean MacCurdy//Friz Freleng*. Depicting Bugs Bunny taking a walk.

8 1/2 x 11 1/2in within mat

\$300 - 400

4145

A Warner Bros. celluloid of Daffy Duck and Bugs Bunny

gouache on full celluloids, two-cel set-up, applied to its matching watercolor production background, annotated *Act 1//Seq 3*, cel with the Warner Bros. copyright, mat inscribed *Good Luck Mark! From Bugs Bunny & Friends//Hal Green//Jean MacCurdy*. Depicting Daffy Duck and Bugs Bunny wearing formal attire at the theater, matted.

7 1/2 x 9 1/2in within mat

\$300 - 400

4146

A pair of Warner Bros. celluloids of Pepe Le Pew

1950s, gouache on full celluloids, paint cracks and paint chips. Depicting the amorous French skunk Pep 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 12in

\$500 - 700



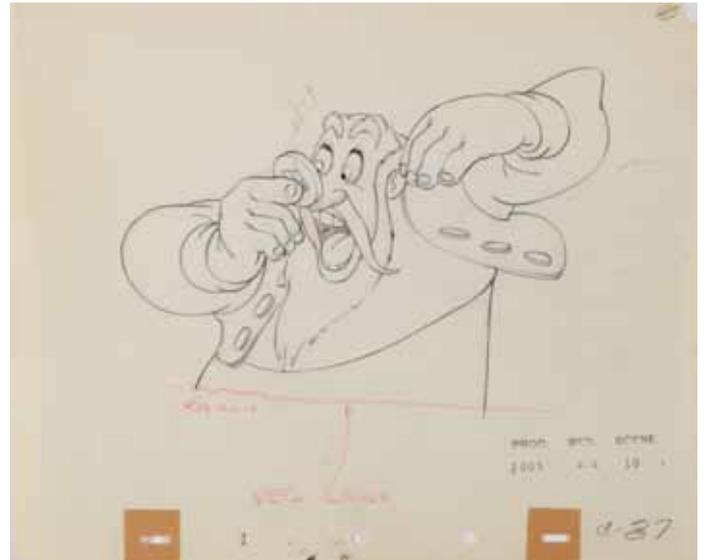
4147



4148



4149



4150

4147
A Walt Disney Studios production celluloid from *Pinocchio*
1940, gouache on trimmed celluloid, multi-cell set-up, applied to a Courvoisier Galleries airbrushed background, inscribed *From Pinocchio* lower left on mat, in good condition, matted and framed. Depicting Pinocchio, with donkey ears, who has just escaped the Coachman by plunging into the sea and swimming for the distant shores.
Diameter 7 3/4in
\$3,000 - 4,000

4148
A Walt Disney Studios animation drawing from *Pinocchio*
1940, graphite and green pencil on 5 peg hole 12 field paper, stamped lower right *PROD.2003//SEQ.7//SCENE 34*, annotated lower right *EFX DUPE OF C.O. 34X//SC. 34-SEQ. 7*, a paperclip mark on upper left corner, otherwise in good condition. Depicting the Coachman, the evil boss of Pleasure Island, the benefactor for unhappy orphaned boys.
10 x 12in
\$400 - 500

4149
A Walt Disney Studios animation drawing from *Pinocchio*
1940, graphite and colored pencil on 5 peg hole 12 field paper, stamped lower right *PROD. 2003//SEQ. 3//SCENE 17*, annotated lower right *41*, in good condition. Depicting J. Worthington Foulfellow (Honest John), the wily fox, the crook for whom Pinocchio is lured by his charm.
10 x 12in
\$400 - 500



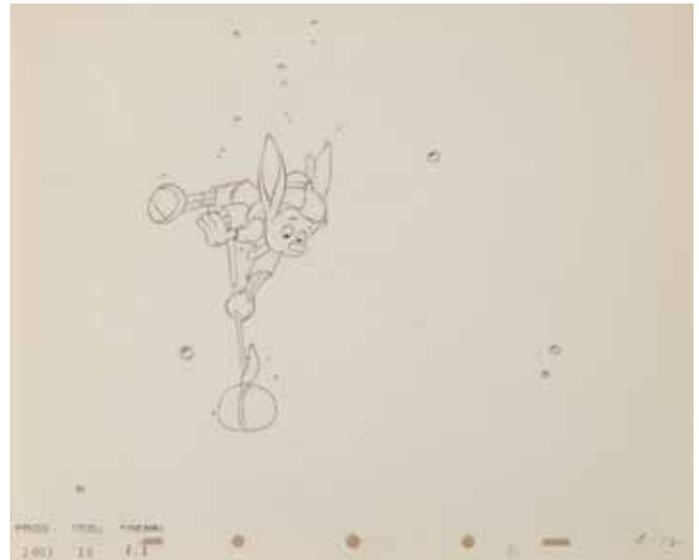
4151



4152

4150
A Walt Disney Studios animation drawing from *Pinocchio*
 1940, graphite and red/blue pencil on 5 peg hole 12 field paper, stamped lower right *PROD. 2003//SEQ. 4.4//SCENE 10*, annotated lower right C-37, small piece of paper missing on upper right and lower left corner, otherwise in very good condition. Depicting Stromboli, the frightening and larger than life puppeteer. He was animated by Vladimir Tytla and voiced by Charles Judels, a Dutch actor.
 10 x 12in
\$300 - 400

4151
A Walt Disney studios production celluloid from *Pinocchio*
 1940, gouache on trimmed celluloid, applied to its matching watercolor production background by Claude Coats, in good condition, matted and framed. Depicting Pinocchio walking with Figaro in front of a doorway. Claude Coats was a background artist for the Walt Disney Studios before joining WED Enterprises in 1955.
 7 x 9 1/2in within mat
\$9,000 - 12,000



4153

4152
A Walt Disney Studios animation model drawing from *Pinocchio*
 1940, graphite and colored pencil on 5 peg hole 12 field paper, stamped lower right *PROD. 2003//SEQ. 4.8//SCENE 12//MODEL DRAWG*, annotated M13, in very good condition. Depicting Pinocchio locked in a bird cage by Stromboli.
 10 x 12in
\$500 - 800

4153
A Walt Disney Studios animation drawing from *Pinocchio*
 1940, graphite and red pencil on 5 peg hole 12 field paper, stamped lower left *PROD. 2003//SEQ. 10//SEQUENCE 7.1*, annotated lower left C-12. Depicting Pinocchio with a rock tied to his foot that takes him to the bottom of the sea.
 10 x 12in
\$400 - 500



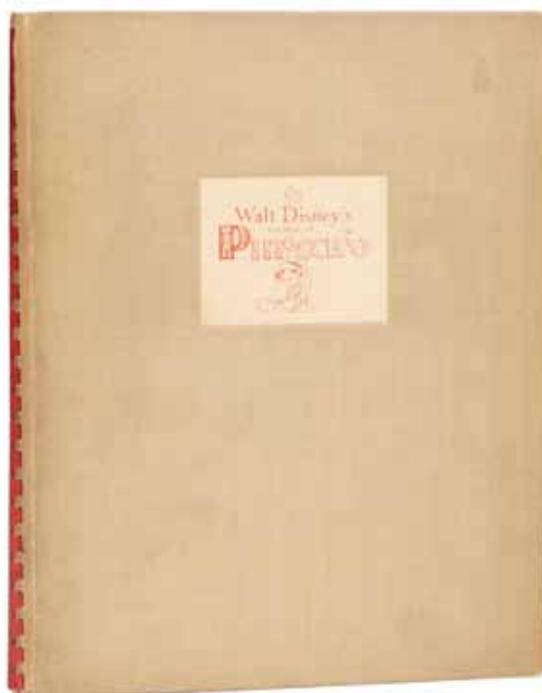
4154



4155



4156



4157

4154
A Walt Disney Studios production celluloid from *Pinocchio* 1940, gouache on trimmed celluloid, applied to a Courvoisier Galleries airbrushed background, mat inscribed *Jiminy Cricket* in pencil lower left, in good condition, matted and framed. Depicting Jiminy Cricket flirting with one of the carved female figures found in Geppetto's workshop.
3 3/4 x 2 1/2in image size; 6 3/4 x 8 1/4in within mat
\$2,500 - 3,000

4155
A group of 8 Walt Disney Studios animation and storyboard drawings Graphite on paper, comprising two story board drawings from *Pinocchio*, 1940, depicting Figaro with fish from the scene when Geppetto and Figaro were swallowed by the whale, one drawing annotated *SEQ 10-E// SC 3 3 3/4 F.C.*, both stamped with *original WDP*; two drawings of Donald Duck in military attire; two drawings of a rubber raft; and two drawings of Donald Duck running, all from the 1940s.
10 x 12in each
\$600 - 800

4156
A Walt Disney Studios animation drawing from *Pinocchio* 1940, graphite on paper, stamped lower left *PROD 2003//SEQ. 4.9//SCENE 18*, in good condition, matted and framed. Depicting the Blue Fairy whose voice was supplied by Evelyn Venable, a movie actress and the model was Marjorie Babbit, who had earlier enacted Snow White for the animators.
9 x 9 1/2in within mat
\$700 - 900

4157
A limited edition of *Walt Disney's Version of Pinocchio* New York: Random House, original spiral-bound tan cloth hardcover with printed label, edition 45 of 100 copies: *This is copy number 45 of a special edition. Only one hundred copies have been printed. It is a reprint of the original American edition of one hundred copies.* The book includes a forward, 11 pages of text and 29 pages of storyboards and model sheets, very good condition.
12 x 9in
\$350 - 450



4158



4159



4160



4161

4158

A Walt Disney Studios production celluloid from *Pinocchio* 1940, gouache on trimmed celluloid, applied to an airbrushed Courvoisier Galleries background, Courvoisier Galleries label on the reverse, in good condition, matted and framed. Depicting a disgruntled Jiminy Cricket looking over a railing.

2 3/4 x 2 3/4in image size; 6 1/2 x 4 3/4in within mat

\$1,500 - 2,000

4159

A Walt Disney Studios maquette from *Pinocchio* 1940, plaster with hand-painted details, stamped on rear of base WDP, small paint chip on paints otherwise in very good condition. Depicting the sinister Stromboli with a hatchet in hand. These maquettes were used by the animators to aid them in keeping a perspective when drawing the characters.

Height 8 3/4in

\$5,000 - 6,000

4160

A maquette of a centaur

1939/1940, most likely done at the Walt Disney Studios for the film *Fantasia*. The rough execution of the figure would lead me to believe that this was not done from a mold, and therefore was not made in multiples. The tip of the pan flute is broken, but otherwise in good condition.

7 1/2in

\$4,000 - 6,000

4161

A Walt Disney Studios storyboard drawing from *Fantasia*

1940, graphite on 5 peg hole 12 field paper, glue staining from tape and a tiny bit of corner missing on upper right corner, annotated 39 lower right, stamp on reverse Seq. No. 04.1/Sketch No. 1462 I. Depicting a baby Pegasus flying and eating grapes from the *Pastoral Symphony* section in the film.

10 x 12in

\$400 - 600



4162



4163



4164



4165

4162
A Walt Disney Studios storyboard drawing of Bacchus from *Fantasia* 1940, pastel on brown paper, artist James Bodrero, in good condition, matted and framed. A wonderful close-up image of Bacchus, who is attracted to the smell of wine being made by the centaurettes and fauns from the *Pastoral Symphony* section in the film. He has bulbous cheeks, squashy nose and a grapevine garland draped around his neck.
9 x 11 3/4in within mat
\$2,000 - 2,500

4164
A Walt Disney Studios storyboard concept watercolor from *Fantasia* 1940, gouache on board, in good condition, matted and framed. Depicting Mickey Mouse directing the universe in his sleep from *The Sorcerer's Apprentice* section of the film. It was this film that Disney decided to change Mickey Mouse appearance in order to bring back the popularity of the mouse, which had started to wane. The image of Mickey Mouse was now shorter, chunkier, cuter and had pupils in his eyes.
7 1/2 x 8in within mat
\$4,000 - 6,000

4163
A Walt Disney Studios storyboard concept watercolor from *Fantasia* 1940, watercolor on paper, in good condition, matted and framed. Depicting Yen Sid conducting magic, the sorcerer with his long beard and conical hat from *The Sorcerer's Apprentice* section of the film.
7 3/4 x 9 3/4in within mat
\$5,000 - 7,000

4165
A Walt Disney Studios animation drawing from *Fantasia* 1940, graphite and blue pencil on 5 peg hole 12 field paper, stamped lower left *2004/17.01/33.1* and inscribed *DX 146* lower right, in good condition. Depicting Mickey Mouse as the Sorcerer's Apprentice with pencil shadowing from the scene of Mickey Mouse standing on top of the mountain in command of the universe's forces from the *The Sorcerer's Apprentice* section in the film.
10 x 12in
\$500 - 700



4166



4166



4167



4168



4169

4166
Two Walt Disney Studios animation drawings from *Fantasia* 1940, graphite and colored pencil on paper, 5 peg hole 12 field paper, both in very good condition. The first drawing depicts Chernabog with his great bat wings and malice looking eyes from *Night on Bald Mountain* section in the film. The second drawing is the effects drawing for the flames. The character of Chernabog was beautifully created by Bill Tytla. 12 1/2 x 15 1/2 in
\$900 - 1,200

4167
A Walt Disney Studios storyboard drawing from *Fantasia* 1940, graphite and colored pencil on 5 peg hole 12 field paper, artist James Bodrero, stamped WDP upper right, stamped on reverse Seq. No. 10/Sketch No. 66/Artist Bodrero/Date 5/11/39/, Walt Disney Productions stamp on bottom, several water stains, glue stains on two upper corners, otherwise in good condition. Depicting ostriches, wearing tutus and ballet slippers, tossing around a cornucopia filled with grapes from the *Dance of the Hours* section in the film. 10 x 12 in
\$500 - 700

4168
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 nightmarish ghostly figures of *Night on Bald Mountain*. Within mat: 9 x 12 in.
\$800 - 1,200

4169
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.
\$450 - 550



4170



4171



4172



4173

4170
 A Walt Disney Studios production celluloid from *Dumbo* 1941, gouache on laminated celluloid, applied to a watercolor production background of the interior of the circus tent, annotated on reverse *PROD 2006//SEQ 6//SC 35//OK with CP initials*, stamped *WDP* lower left, in good condition, matted and framed. Depicting Dumbo following Timothy Mouse, his loyal friend and the only one who had any faith in Dumbo.
 3 3/4 x 4 1/2in image size; 7 1/4 x 7 3/4in within mat
 \$5,000 - 7,000

4171
 A Walt Disney Studios animation drawing from *Society Dog Show* 1939, graphite and colored pencil on 5 peg hole 12 field paper, annotated with instructions for the inkers, slight tanning in paper on edges, small crease in lower right corner, otherwise good condition. Depicting Mickey Mouse patting Pluto who is being judged at the dog show.
 10 x 12in
 \$300 - 400



4174



4177

4172
A Walt Disney Studios production celluloid from *The Ugly Duckling* 1939, gouache on celluloid, multi-cel set-up, applied to a Courvoisier Galleries airbrushed background, inscribed in pencil on mat *The Ugly Duckling*, some warping to cel, but paint is not affected, otherwise in good condition, matted and framed. This Academy Award winning short depicts the chicks frowning upon the Ugly Duckling in the water.
7 x 9in within mat
\$1,500 - 2,000

4173
A Walt Disney Studios production celluloid from *The Three Caballeros* 1944, gouache on celluloid, matted and framed. Depicting Donald Duck and Jose Carioca.

Provenance: Exhibition at the Muscarelle Museum at the College of William & Mary in Williamsburg, VA.
Within frame 9 1/2 x 7
\$600 - 800

4174
A Walt Disney Studios multiplane painting of Thumper 1942, gouache on glass, framed. Depicting Thumper looking up at a butterfly.
6 1/2 x 7in overall
\$150 - 200



4175



4178

4175
A Walt Disney Studios celluloid from *Bambi* 1942, gouache on laminated celluloid, the cel is warped a bit, 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.
\$2,000 - 3,000

4176
A Walt Disney Studios animation drawing from *Sleeping Beauty* 1959, attributed to Ken Hultgren, who animated most of the fighting scenes, graphite on 3 peg 12 field hole paper, annotated 18 lower right, hole in paper, discoloration to paper on right, paper thinning in several places. Depicting Prince Phillip with sword in hand and a frightened Samson rearing up on his hind legs, ready to take on the challenge of the mighty Dragon.
12 1/2 x 15 1/2in
\$300 - 500



4176



4179

4177
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

4178
Eleven Walt Disney Studios animation drawings from *Sleeping Beauty* 1959, graphite on 3 peg hole paper, consecutively numbered 93-103. Depicting Briar Rose and the Prince.
12 1/2 x 15 1/2in
\$300 - 400

4179
A Walt Disney Studios animation drawing from *Sleeping Beauty* 1959, graphite on 3 peg hole 12 field paper, annotated *FIN 127* lower right, a small brown spot to left of paper, otherwise in good condition. Depicting the sinister Maleficent with a horned headdress, full cloak, arched eyebrows and long neck with the Raven perched on her shoulder.
12 1/2 x 15 1/2in
\$500 - 700



4180



4181



4182



4183



4184



4185



4186



4187



4188

Eyvind Earle

The Disney Studio hired Eyvind Earle in 1951. Within two years, he became the color stylist and inspirational artist of *Sleeping Beauty*. His artistic style, one derived from medieval tapestry based on paintings by Durer and Breughal, had a large impact on the look of his characters and backgrounds. Many of the artists working on this film thought his style was a bit austere for this film, but Walt Disney thought otherwise.

4180

An Eyvind Earle concept painting from *Sleeping Beauty*

1959, watercolor on board signed lower right *Eyvind Earle*, pin holes in corners, otherwise in good condition, framed. Depicting a Maleficent sitting on her majestic throne in her great hall with the raven perched on her shoulder, flanked by her goons as she talks to the captured Prince Phillip.

10 x 24in

\$9,000 - 12,000

4181

An Eyvind Earle concept painting from *Sleeping Beauty*

1959, watercolor on board, signed lower right *Eyvind Earle*, pin holes in the corners, otherwise in very good condition. Depicting Prince Phillip in the heroic act of fighting the all mighty Maleficent as a dragon behind the castle walls.

5 1/2 x 11in

\$8,000 - 12,000

4182

An Eyvind Earle concept painting from *Sleeping Beauty*

1959, watercolor on board, signed lower right *Eyvind Earle*, pin holes in the corners, otherwise in good condition. Depicting Maleficent and her Raven standing on the balcony beneath the arches of the castle with setting sun in background.

6 x 10 1/2in

\$8,000 - 12,000

4183

A Walt Disney Studios production celluloid from *Sleeping Beauty*

1959, gouache on trimmed celluloid, applied to a watercolor production background with annotations in pencil c. 32.2 lower left, matted. Depicting Flora with wand in hand.

9 1/2 x 10 1/2in

\$2,500 - 3,500

4184

A Walt Disney Studios animation drawing from *Sleeping Beauty*

1959, graphite on 3 peg hole 12 field paper, annotated 136 lower right, tiny piece of paper missing on lower right corner, otherwise in very good condition. Depicting Briar Rose on her walk through the forest singing to her animal and bird friends. The central character in the film was animated by Marc Davis, a Disney animator who was also responsible for *Cinderella* and *Cruella De Vil*.

12 1/2 x 15 1/2in

\$300 - 400

4185

A Walt Disney Studios animation drawing from *Sleeping Beauty*

1959, graphite on 3 peg hole 12 field paper, in good condition. Depicting half-figured Briar Rose (animated by Marc Davis) glancing to one side.

12 1/2 x 15 1/2in

\$300 - 400

4186

A Walt Disney Studios animation drawing from *Sleeping Beauty*

1959, graphite on 3 peg hole 12 field paper, annotated lower right *Model/C-233*, in good condition. Depicting Briar Rose dancing with the owl dressed as her imaginary Prince in her dreams.

12 1/2 x 15 1/2in

\$300 - 400

4187

A Walt Disney Studios animation drawing from *Sleeping Beauty*

1959, graphite on 3 peg hole 12 field paper, annotated *FIN 22*, in good condition. Depicting the regal Maleficent in profile with the Raven perched on her shoulder.

12 1/2 x 15 1/2in

\$500 - 700

4188

A Walt Disney Studios animation drawing from *Sleeping Beauty*

1959, graphite on 3 peg hole 12 field paper, annotated 59 lower right, in good condition. Depicting Maleficent as the dragon wounded by Prince Phillip's sword.

12 1/2 x 15 1/2in

\$350 - 450



4189



4190



4191



4192



4193



4194

4189
A Walt Disney Studios celluloid of King Stefan from *Sleeping Beauty*
 1959, gouache on celluloid, applied to a printed background of the interior of the palace, in good condition, matted and framed.
7 3/4 x 10in within mat
\$150 - 200

4190
A Walt Disney Studios animation celluloid from *Alice in Wonderland*
 1951, gouache on celluloid, matted and framed. Depicting the Dodo floating down Alice's sea of tears.

Provenance: Exhibition at the Muscarelle Museum at the College of William & Mary in Williamsburg, VA.
Within mat: 8 1/2 x 11in
\$400 - 500

4191
A David Hall preliminary concept drawing from *Alice in Wonderland*
 1951, graphite on paper, in good condition, matted and framed. The drawing depicts the Duchess holding a screaming baby. In 1938, shortly after *Snow White and the Seven Dwarfs*, Disney chose David Hall as the art director along with storyboard artist Al Perkins for this film. However, Disney felt that Hall's drawings too closely resembled Sir John Tenniel's drawings and that they would be very difficult to animate. Realizing the cost to produce this film, Disney decided to put this project on hold.
5 3/4 x 7 3/4in within mat
\$2,000 - 2,500

4192
A Walt Disney Studios production celluloid from *Alice in Wonderland*
 1951, gouache on celluloid, applied to a reproduction background of the shoreline, in good condition, matted and framed. Depicting the Walrus and Carpenter.
7 1/2 x 10in within mat
\$550 - 750

4193
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.
\$300 - 400

4194
A preliminary drawing for a book illustration of *Peter Pan, Captain Hook and the alligator*
 graphite on paper, signed lower left Bob Singer, in good condition, matted and framed. Depicting Peter Pan perched on top of a rock and looking down at a frightened Captain Hook who is desperately holding onto the alligator. Bob Singer was a layout artist who worked at the height of the cartoon industry with Warner Bros., UPA, and Hanna-Barbera.
8 1/2 x 7 1/2in within mat
\$800 - 1,200



4195



4196



4197



4198



4199



4200

4195
 A Walt Disney Studios production celluloid from *Peter Pan* 1953, gouache on celluloid, applied to a reproduction background of a tipi, certificate of authenticity Art in Sights, some paint chips to the tips of the feathers on headdress, otherwise in good condition, matted and framed. Depicting Peter Pan celebrating with Tiger Lily after saving her from Captain Hook.
7 1/2 x 10in within mat
\$2,000 - 3,000

4196
 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

4197
 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.
\$400 - 600

4198
 A Walt Disney Studios production background from *Winnie the Pooh and the Honey Tree* 1966, watercolor on paper, annotated 2504. 001//OK for Retake//4-27-65//550//550//540.1//OK RP. Depicting the opening in the ground to the rabbit's house. *Provenance:* Estate of Robert Temple Ayres
12 1/2 x 16in
\$500 - 700

4199
 A Walt Disney Studios production background with outline celluloid from *Winnie the Pooh and the Honey Tree* 1966, watercolor on paper, annotated fc. 301.8//2504.001//fc. 301.8 AUD//OK Retake B.D.. Depicting a tree and landscape. *Provenance:* Estate of Robert Temple Ayres
12 1/2 x 16in
\$500 - 700

4200
 A Walt Disney Studios production background and outline celluloid from *Winnie the Pooh and the Honey Tree* 1966, watercolor on paper, annotated 2504 .001//fc 502 - MiMi//Sc-622//OK B.D. . Depicting a branch of a tree. *Provenance:* Estate of Robert Temple Ayres
12 1/2 x 16in
\$400 - 600



4201



4202



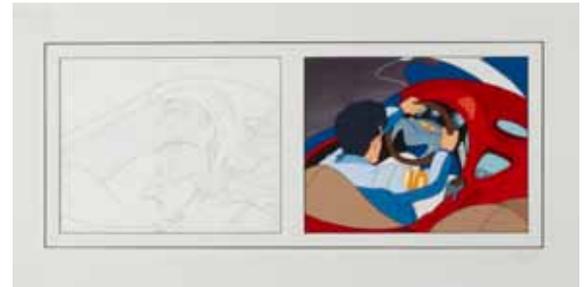
4203



4204



4205



4206

4201
A Walt Disney Studios celluloid of *Winnie the Pooh* gouache on laminated celluloid, Walt Disney Productions seal lower right, crease down the center of the cel, otherwise in good condition, matted. Depicting a large image of Winnie the Pooh.
9 1/2 x 13 1/2in within mat
\$200 - 300

4202
A Walt Disney Studios celluloid of *Tigger* Gouache on celluloid, applied to a printed background, matted.
Overall 14 x 18in within mat 8 3/4 x 11 1/2in
\$200 - 400

4203
Two Walt Disney Studios celluloid from *Robin Hood* 1973, gouache on celluloid, both with Walt Disney Production stamps, both in good condition, matted and framed. The first celluloid depicts Prince John, Sir Hess, and Sheriff of Nottingham and the second celluloid depicts Robin Hood.
9 1/2 x 13in within mat
\$500 - 700

4204
A Walt Disney Studios post production celluloid from *Hunchback of Notre Dame* 1996, gouache on celluloid, three cel set-up, two of which are production underlays, applied to a watercolor production background. Depicting Esmeralda and Djali the goat. Esmeralda and Djali bow to the cheering crowd before pulling a disappearance act.

Provenance: Sotheby's The Art of Disney's Hunchback of Notre Dame, June 21, 1997 lot 96.
12 1/2 x 17in
\$1,000 - 1,500

4205
A Walt Disney Studios rough drawing from *Tarzan* 1999, graphite on paper, in good condition. Depicting on all fours, matted and framed.
10 1/2 x 13 1/2in
\$100 - 150

4206
A miscellaneous group of animation art gouache on celluloid, comprising a celluloid from *Donald and the Wheel*, 1961, applied to a printed background, with original Disneyland gold label on reverse; 9 celluloids of Casper the Ghost (head only); 8 celluloids from a television show.
13 1/2 x 15 1/2 largest
\$200 - 300



4207



4208



4209



4210



4211

4207

A cover painting for a *Walt Disney's Big Big Coloring Book* 1954, Whitman Publishing Company, tempera and watercolor on paper, in good condition, matted and framed. Depicting Mickey Mouse, Donald Duck and Goofy flying about in planes with its coloring book.

18 x 13 1/2in

\$1,500 - 2,000

4208

A Don Williams painting of Mickey Mouse

1980s, gouache on paper, in good condition, matted and framed. Depicting Mickey Mouse seated in front of a photo album as he is surrounded by images of his developmental changes over the years. Don Williams is an animator and illustrator for the Walt Disney World Company in the marketing division and has worked for them over 30 years.

16 1/2 x 13 1/2in within mat

\$800 - 1,200

4209

A Don Williams painting of Minnie Mouse

1980s, gouache on paper, in good condition, matted and framed. Depicting Minnie Mouse seated in front of a photo album as she is surrounded by images of her developmental changes over the years. Don Williams is an animator and illustrator for the Walt Disney World Company in the marketing division and has worked for them over 30 years.

16 1/2 x 13 1/2in within mat

\$800 - 1,200

4210

An original artwork for an illustration in a Little Golden Book entitled *Walt Disney's Brer Rabbit's Laughing Place*

1947, watercolor and colored pencil on paper, matted and framed.

Depicting Brer Bear walking along a country road looking up at a captured Brer Rabbit.

5 1/2 x 12in

\$700 - 900

4211

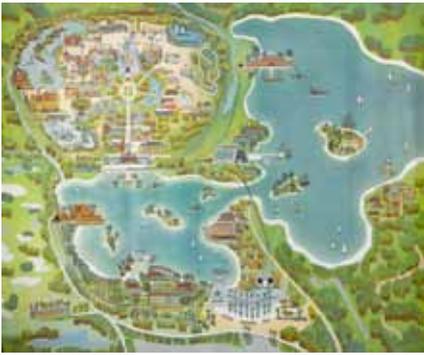
A Toby Bluth color key to Piglet's house from *The Tigger Movie*

2000, watercolor on paper with an outline celluloid, annotated 43 700 *Piglet's house/wide shot no snow* with a COA from Great American Ink.

Depicting a landscape with large tree – Piglet's house. Toby Bluth was an American illustrator who worked for Disney and others as an animator and background artist, matted and framed.

6 x 11in within mat

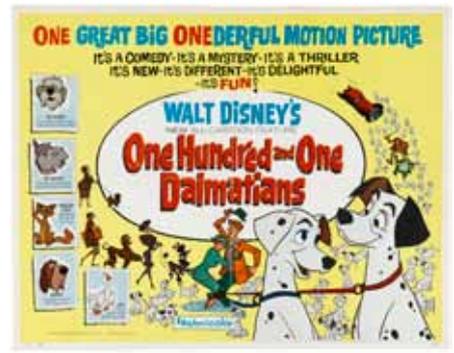
\$1,500 - 2,000



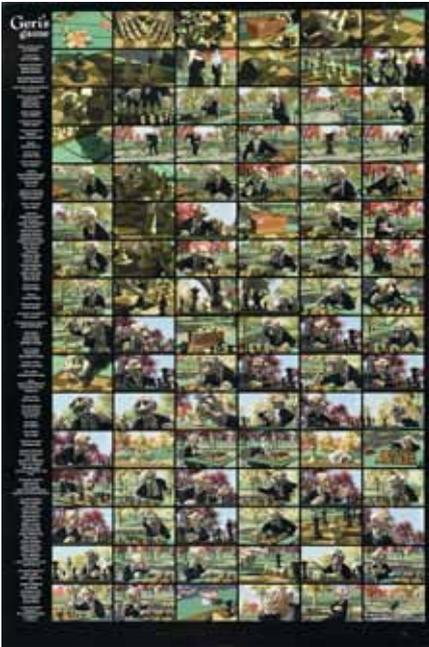
4212



4213



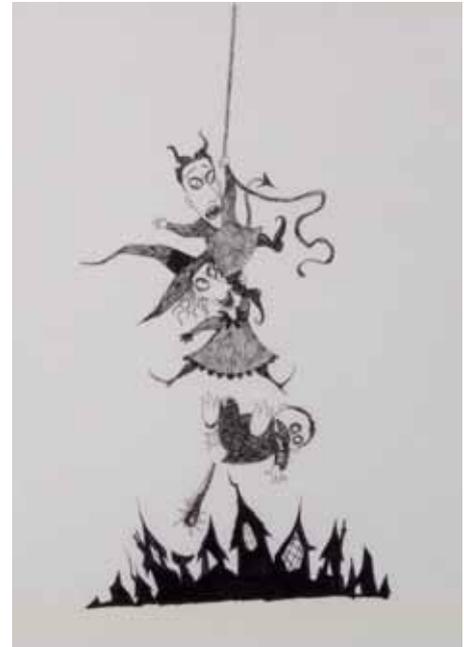
4214



4215



4216



4217

4212
A Walt Disney World concept map
 A large color map, depicting an aerial view of the park. Published prior to the park's opening in 1971, and including several attractions never built, including the Venetian, Asian, and Persian resorts. These maps were originally created for display in the park's Contemporary Resort and few survive, making it a rare and desirable Disney park collectible.
Approximately 5 x 4 ft.
\$600 - 800

4213
An original Robert Ayres concept painting for a Disney ride
 Gouache on illustration board, signed ("Ayres"). Depicting a fantastical scene of a car full of passengers riding past stages where two magicians and a sword-swallower are performing while a group of three Chinese linking rings and four playing cards dance alongside; the passengers are heading toward a city in the distance which appears to be made of stars. Together with a reproduction design signed and dated ("Michael Stringer '68") and inscribed "Mary Poppins," depicting the exterior of the Banks' house, as well as the exterior of the bank and the exterior and interior of Uncle Albert's house. As this piece is dated four years after the film was released, it is possible it is a design for the Mary Poppins ride originally planned for Walt Disney World, although we could find no record of Michael Stringer working for the Disney Parks.
Ride concept: 40 x 29 7/8 in.; Mary Poppins: 29 x 20 in.
\$500 - 700

4214
One Hundred and One Dalmatians
 Walt Disney, 1961. Half sheet poster.
22 1/4 x 28 in.
\$200 - 300

4215
Geri's Game
 Walt Disney/Pixar, 1997. *Geri's Game*, a five-minute short about an old man playing chess received an Academy Award® for Best Animated Short.
24 x 36 in.
\$200 - 300

4216
My Neighbor Totoro
 Studio Ghibli, 1988. Japanese B1 poster, folded. Hayao Miyazaki's film about two young girls and the magical creatures they befriend has become a modern animation classic.
29 x 40 in.
\$300 - 500

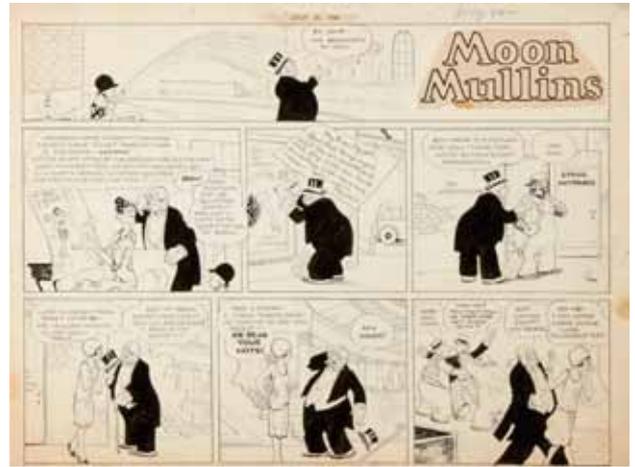
4217
A Michael Hobson poster concept for The Nightmare Before Christmas
 Touchstone, 1993. Ink on paper, depicting Lock, Shock, and Barrel, Oogie Boogie's child henchmen, hanging off a rope with a menacing city skyline underneath.
9 1/4 x 12 1/4 in.
\$200 - 300



4218



4219



4220



4221

4218
A Michael Hobson poster concept for *The Nightmare Before Christmas* Touchstone, 1993. Ink on paper, depicting Jack Skellington, Sally, and Zero in the cemetery at night.
10 x 12 1/4 in.
\$200 - 300

4219
Yellow Kid Clay Figurine from 1896
A small figurine of The Yellow Kid, a cartoon character resembling a boy-monkey that was popular at the turn of the century. Made of light-weight plaster and paper, this piece has dangling arms and legs which are attached by strings and a label affixed to the interior reading "Copyrighted, 1896 by R.F. Outcault."
Length: 5 1/2 in.
\$200 - 300

Property from the Estate of Sam Lloyd Hutchinson

Sam Lloyd Hutchinson (1924-2011) was a prolific cartoonist with a distinctive drawing style and quirky sense of humor. He won a Clean-up Cartoon Contest (1952), sponsored by the Los Angeles Department of Recreation and Parks, with *Parky the Kangaroo*, depicting a kangaroo picking up litter with a stick. Hutchinson sold cartoons to many top magazines, such as *The Saturday Evening Post*, and illustrated films for corporate and educational projects. He belonged to the Southern California Cartoonists group, where he befriended many of the cartoonists whose works are included in today's lots, such as Ferd Johnson (assistant to Frank Willard on *Moon Mullins*), Merrill Blosser (*Freckles and His Friends*), Bruce Russell (Pulitzer Prize-winning editorial cartoonist for the L.A. Times), etc. More information is available at www.samlloydhutchinson.com

4220
A Frank Willard Sunday page and a 2 panel cartoon from *Moon Mullins* Sunday page dated July 29, 1928 and the two panel dated Sept. 15, 1940, pen and ink on paper, News Syndicate.
13 x 18 in and 11 x 20 in
\$450 - 600

4221
Thirteen Frank Willard dailies and three Ferd Johnson from *Moon Mullins* 1933-1963, New York News Syndicate, pen and ink on paper, each signed by the cartoonist. After Frank Willard's death in 1958, Ferd Johnson, an assistant to Frank Willard, took over the strip until 1991; one is matted and framed.
from 5 1/2 x 21 in to 5 1/2 x 17 in
\$600 - 800



4228



4229

4222

A collection of dailies and cartoons

Pen and ink on paper, comprising three John Maloney Sidelights cartoons; a Lank Leonard daily from *Mickey Finn*, 1938, McNaught Syndicate; a W.A. Carlson daily from *The Nebbs*; a Russ Westover daily from *Tillie the Toiler*, 1938, King Features Syndicate; a Lyman Young daily from *Tim Tyler's Luck*, King Features Syndicate; and a Norman Marsh daily from *Danny Hale*, 1960.

from 6 1/2 x 26in to 13 x 11in

\$300 - 400

4223

A Frank Willard Sunday page and a 2 panel cartoon from *Moon Mullins*

Sunday page dated June 28, (date is covered over); and the 2 panel cartoon dated 1940, News Syndicate, pen and ink on paper.

20 x 18in

\$500 - 700

4224

Six Bruce Russell political cartoons

1940s, pen and ink and gouache on paper, each signed by the cartoonist Bruce Russell, the editorial cartoonist for the LA Times, comprising cartoons entitled *Camp David and Goliath*, *Bomb Prank*, *I'm Sitting on Top of the World*, *This Chimney is Taken*, *Do You Smell Something Burning?* and an image of Santa Claus representing Christmas shopping, one is matted and framed.

21 1/2 x 16 1/2in

\$400 - 600

4225

Two original cartoons - one Fontaine Fox and one Cliff Sterrett

1939 and 1943 respectively, pen and ink and watercolor on paper, the first drawing a Fontaine Fox *Toonerville Trolley* cartoon, inscribed at the bottom *The Toonerville Trolley That Meets All the Trains 8-24/To Lloyd Hutchinson, with the compliments of Fontaine Fox*; the second drawing of Paw, a character from *Polly and Her Pals*, inscribed lower right *To Hutch with best wishes Cliff Sterrett '43*, both matted and framed.

11 x 9 1/2in and 9 1/2 x 7 in within mats

\$400 - 600

4226

A Fred Harman daily for *Red Ryder*

1942, pen and ink on paper, inscribed lower right *To a fellow cartoonist - Lloyd Hutchinson - Sincerely Fred Harman*, matted and framed.

12 x 30in

\$300 - 400

4227

A collection of four original political cartoons

Pen and ink on paper, comprising a Karl Hubenthal cartoon from *LA Herald Express*, 1960s, entitled *Reflex* depicting a man in a doctor's office representing the Senate kicking Dr. Kennedy with regards to the medicare plan; a Karl Hubenthal cartoon *Santa Anita Opened Today*; a J.R. Williams cartoon *Out Our Way*, 1951, NEA Service; a Paul Conrad cartoon from the *LA Times*, 1965, entitled *That's the Wonderful Thing About Chinese Food, Mr. Sukarno...An Hour Later, and You're Hungry Again* inscribed *With Best Regards to Lloyd Hutchinson*, three are matted and framed.

from 12 1/2 x 9 1/2in to 16 1/2 x 12 1/2in

within mat

\$250 - 350

4228

A collection of 20 Merrill Blosser dailies for *Freckles and His Friends*

July 1957-May 1963, NEA, each signed lower right by the cartoonist, one inscribed *To My good friend Lloyd Hutchinson with best wishes for much success Blosser*, one is matted and framed.

5 1/2 x 16 1/2in

\$400 - 600

4229

Three original cartoons

1940s, pen and ink on paper, comprising a Carl Anderson cartoon on Anderson stationery of Henry, the young bald boy who is mute; a Frank King cartoon of Gasoline Alley signed lower right *Good Wishes King*; and a V.T. Hamlin daily from *Alley Oop*, 9/23/1942, signed by the cartoonist, all three matted and framed.

4 1/2 x 6 1/2, 6 x 7in, and 6 x 21in within mats

\$200 - 300



4230

4230

A Walt Kelly 4 panel daily from Pogo along with a Walt Kelly letter
10-21-1952, Hall Syndicate, pen and ink and pencil on paper, inscribed lower right *Copr.*
1952 *Walt Kelly*, matted and framed. In 1952, the consignor wrote Walt Kelly a fan letter informing him she and her husband (who at the time was serving in the Korean War) were enthusiastic followers of Pogo. He wrote back a 'Thank you' letter and sent her this daily strip.
4 1/2 x 16in within mat letter
\$1,000 - 1,500



4231

4231

A group of original *Bat Lady* prop comic book art from *Artists and Models*
Paramount, 1955. Gouache and ink and blue pencil on heavy sheets of illustration paper. A lurid, three-page story entitled *The Bat Lady and The Goon Men*, attributed to studio illustrators Arthur Camp or Neil Wheeler. This artwork was rendered in gouache or ink and what appears to be blue Prisma pencil on heavy sheets of illustration paper.

In the film, Eugene (Jerry Lewis) is obsessed with ridiculous, graphic comic books, particularly the adventures of the sultry *Bat Lady*. He and his roommate, starving painter Rick (Dean Martin), discover that the artist who draws *Bat Lady*, Abby Parker (Dorothy Malone) lives in their apartment building and that her roommate, Bessie (Shirley MacLaine), models as the character. *Bat Lady* artwork (including a gigantic *Bat Lady* mural in the fictional *Murdock Publishing* offices) appears throughout the film. In the scene where MacLaine is first seen posing for Malone, the first page of *The Bat Lady and The Goon Men* is plainly visible behind MacLaine among the sheets of comic art that are strewn about Malone's couch. In this ludicrous story fragment, the Bat Lady violently battles the troll-like Goon Men, including the two-headed *BLOBBO*, *THE REAL GONE*, *GOON MAN*.



4232

Artists and Models's focus on comic books is significant on several levels, making this lot doubly fascinating as comic art and movie memorabilia. In 1954, psychiatrist Fredric Wertham famously launched a major attack on violence in comics through his book *Seduction of the Innocent*, which claimed that comics warped young minds. This led to Wertham testifying before a Senate Subcommittee on Juvenile Delinquency, which spawned the creation of the Comics Code Authority, the industry's self-regulatory censorship organization. These historical events are parodied in the film, when Dorothy Malone's character becomes so disgusted by the violence of the comics she is drawing that she launches her own anti-comics crusade à la Wertham. In real life, Dean Martin was a major comic book buff, and Jerry Lewis recalled that one of the only times that he ever saw Martin star-struck was when he met *Batman* creator, Bob Kane.
27 x 19 1/4 in.
\$200 - 300



4233

4232

A cartoonist signed print

Lithograph entitled *Cartoonist Constitution: A Cartoon Celebration of America*, numbered in pencil, "AP," matted and framed. Depicting a large group of cartoon characters, signed in pencil by 58 cartoonists including Charles M. Schulz, Jim Davis, Stan Lee, Bil Keane, Don Martin, Johnny Hart, Jim Davis, Dik Browne, Lynn Johnston, Mort Drucker, Jack Davis, and many others.

Overall: 39 3/4 x 30 1/4 in.; Within mat: 31 3/4 x 22 1/2 in.

\$300 - 500

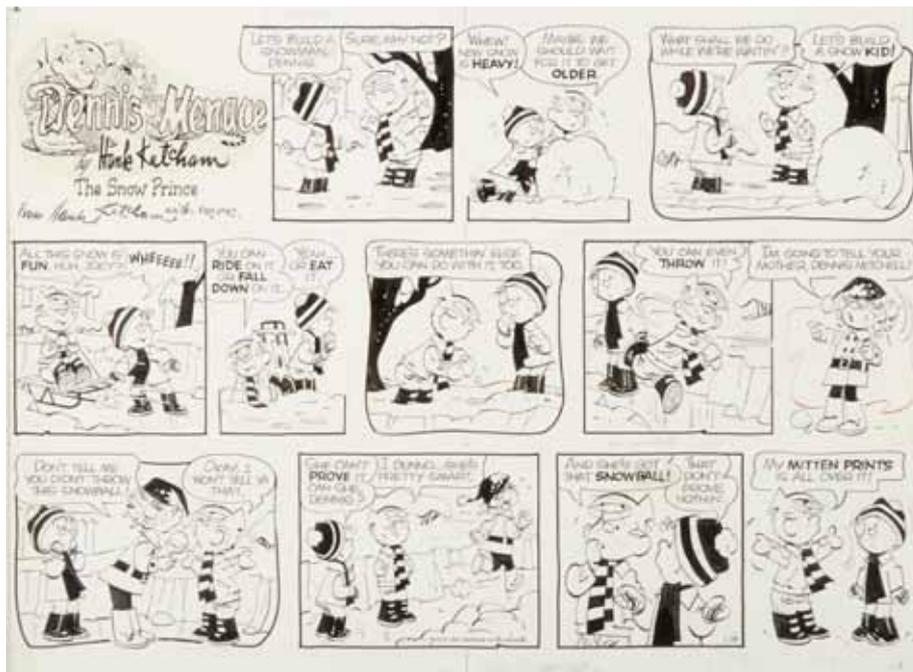
4233

A Flintstone daily and a Donald Duck Sunday page

The first cartoon a Flintstone daily, December 5, 1968, Hanna-Barbera Productions, pen and ink on paper. The second cartoon a Donald Duck Sunday page, December 21, 1969, Walt Disney Productions, pen and ink on paper, both matted and framed.

6 1/2 x 21in and 16 x23in within mat

\$300 - 400



4234

4234

A Hank Ketcham Sunday page from *Dennis the Menace*

1-16-1977, Field Newspaper Syndicate, pen and ink on paper, signed upper left by cartoonist, entitled *The Snow Prince*, matted and framed.

17 x 24in within mat

\$300 - 400

4235

A Harold Gray cartoon of Little Orphan Annie and a Rube Goldberg cartoon

Watercolor and pen and ink on paper. The first Harold Gary cartoon depicts Little Orphan Annie with her dog Sandy and the second a Rube Goldberg cartoon, dated Oct. 1933, both matted and framed.

5 1/2 x 4in and 3 x 5in within mat

\$100 - 150



4235

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Natural History	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Maritime Paintings & Decorative Arts	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Photographs	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Prints	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Space History	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
All Categories	94	<input type="checkbox"/> \$3,760	<input type="checkbox"/> \$4,700
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(Attendee / Absentee / Online / Telephone Bidding)

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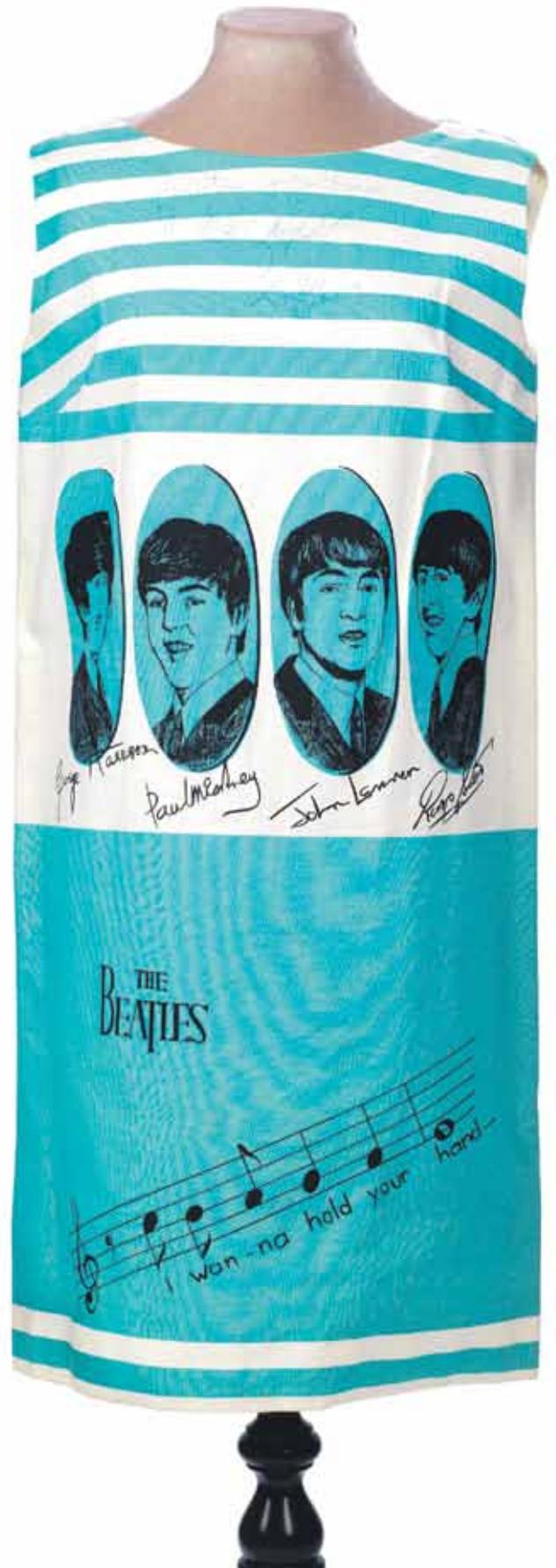
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