

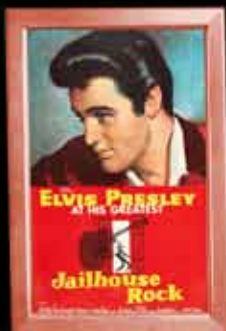
TCM

TURNER **CLASSIC** MOVIES

Bonhams

Picture PERFECT

THE ART OF MOVIE POSTERS



as curated by
Turner Classic Movies

Monday July 20, 2015
Los Angeles

TCM PRESENTS ... PICTURE PERFECT: THE ART OF MOVIE POSTERS

Monday July 20, 2015 at 10am

Los Angeles

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046

bonhams.com

PREVIEW

Thursday July 16, 12pm to 5pm

Friday July 17, 12pm to 5pm

Saturday July 18, 12pm to 5pm

Sunday July 19, 12pm to 5pm

BIDS

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ILLUSTRATIONS

Back cover: Lot 58

To bid via the internet please visit

www.bonhams.com/22374

Please note that telephone bids
must be submitted no later than
4pm on the day prior to the auction.

New bidders must also provide
proof of identity and address when
submitting bids. Telephone bidding
is only available for lots with a low
estimate in excess of \$1000.

Please contact client services with
any bidding inquiries.

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

SALE NUMBER: 22374

Lots 1 - 232

CATALOG: \$35

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0808

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

CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

(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/22374 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Patrick Meade
Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

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- Auction and Preview Information
- Directions to Bonhams's salesrooms
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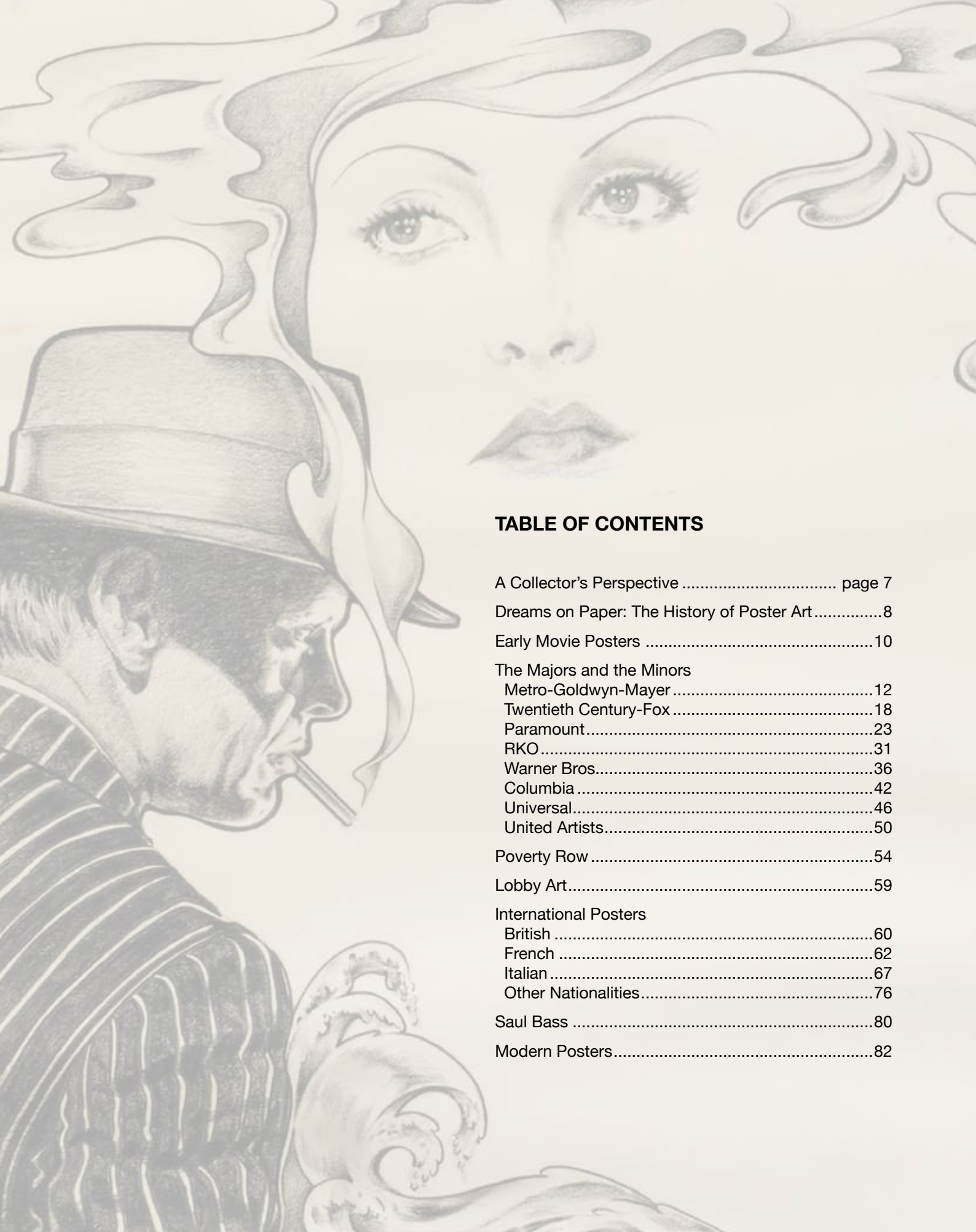


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A COLLECTOR'S PERSPECTIVE

As a passionate collector of vintage movie posters, I was thrilled to learn that Bonhams and TCM are expanding their partnership to include a sale solely devoted to the art of the movie poster, a cornerstone of classic movie culture.

I love movies and movie posters equally and have been drawn to posters since childhood. Embarking on a career in movie marketing, my goal was to create film posters as visually innovative as the rock posters and album art of the late '60s and '70s. During decades as a campaign designer and strategist, I collaborated on several landmark posters, two of which are offered here, Stanley Kubrick's *2001: A Space Odyssey* and *A Clockwork Orange*.



Gotta Dance 2! exhibition at the 2015 TCM Classic Film Festival. Image courtesy of Turner Classic Movies.

Two pieces from my own collection are in this sale: the first is the French poster of MGM's *Million Dollar Mermaid* (1952), featuring artwork by René Péron of America's mermaid, Esther Williams, in a classic ballet pose within a sea-themed motif. It was one of the most admired posters when *Gotta Dance 2!* returned to the TCM Classic Film Festival in March of 2015.

The second is for John Ford's *Steamboat Round the Bend* (1935), featuring the lush, distinctive and underappreciated stone lithography of Twentieth Century-Fox's best atmospheric posters. This piece conveys the drama and warmth of the film by foregrounding humorist Will Rogers at the boat's helm in the midst of the climactic steamboat race.

Great design from around the world is the collection's foundation, seeking out the best poster for a film, regardless of national origin. My poster passion gravitates to artwork and illustration, which I believe elevate the movie poster to a higher level of creativity. Many of the posters in the collection were of films I hadn't seen, especially those from the 1930s and 1940s, the Golden Age of poster design. My response to those pieces was purely to the imagery. Over the years, I was able to catch many of those films on TCM, which enabled me to appreciate and evaluate the posters on several levels. Now, in a perfect act of symmetry, TCM will be able to introduce these classic movie posters to its audience of movie lovers.

In the last decade, I've been able to share my collection, curating 10 poster exhibits at a variety of venues including the first *Gotta Dance!* exhibit at the 2011 TCM Classic Film Festival. This perpetuated seven subsequent exhibits at galleries and museums and led to the publication of *Gotta Dance: The Art of the Dance Movie Poster*. At every exhibition, the exhilaration of viewers seeing vintage posters of beloved movies for the first time has been palpable. One particularly dramatic example happened during the exhibit at the Jacob's Pillow summer dance festival, when Robert Fairchild, the acclaimed star of Broadway's musical smash *An American in Paris*, conveyed his appreciation of what these movies and images meant by dancing with Gene Kelly's portrait in the French poster of the Oscar®-winning film.

The movie poster should be both a work of art and a souvenir of one's movie experience. By supporting the art of movie posters through exhibits and now, with the Bonhams auction, TCM continues its mission to bring the magic of classic cinema to a modern audience and furthers the recognition of the movie poster as a significant art form.

Enjoy the hunt.

MIKE KAPLAN

Gotta Dance: The Art of the Dance Movie Poster can be accessed at LAGOONPRESS.com



Gotta Dance! exhibition at the 2014 Jacob's Pillow Dance Festival. Image courtesy of Tiler Peck.



Screen service art department illustrators at work, 1935. Image courtesy of Photofest.

DREAMS ON PAPER: THE HISTORY OF POSTER ART

Adolph Zukor, the founder of Paramount Pictures, summed up the Golden Age Hollywood approach to movie posters with one simple phrase: “What is good art is good advertising.” The great film studios used art to sell art, with a string of memorable posters designed to lure patrons into theaters for the latest products of Hollywood’s dream factories.

In the earliest days of the movies, posters were simple. All that was needed was a list of whatever was playing at a given theater on that day. However, as the movies got longer and stars emerged whose names could sell tickets, the infant film studios saw the need for illustrations that captured the stories and personalities with fan appeal.

From the 1920s through the 1950s, the great Hollywood studios all maintained their own art departments devoted to capturing the essence of their pictures in a few words and images. To do this, they employed some of the best illustrators of the day including Maxfield Parrish, James Montgomery Flagg, Norman Rockwell, Al Hirschfeld and Alberto Vargas. Most of these artists worked as freelance designers, often answering to the studio's New York offices. Nonetheless, their work turned the business of selling movies into a fine art.

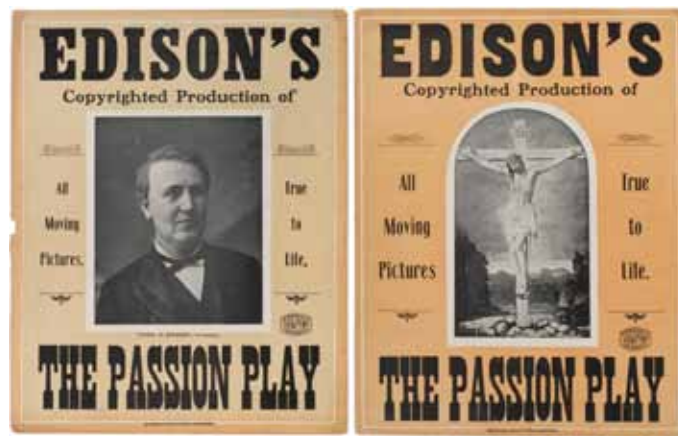
Although some posters featured photographs of the stars, most often illustrators painted from production stills, usually accompanied by a rough cut or a screenplay to give them context. Sometimes they were simply promoting the studio's stars: Greta Garbo, Clark Gable and Joan Crawford at MGM; Betty Grable and Tyrone Power at Twentieth Century-Fox; Bette Davis, James Cagney and Humphrey Bogart at Warner Bros.; and first Marlene Dietrich and later Bing Crosby and Bob Hope at Paramount. Other times, the images reflected a specific scene in the film, like King Kong fighting off the airplanes from atop the Empire State Building or Rudolph Valentino in the bull ring in *Blood and Sand* (1922). Posters could also capture the feel of the film in more abstract terms: artist Bill Gold used crossing railroad tracks and an approaching train to trap the actors in *Strangers on a Train* (1951) in a web of suspense to match Alfred Hitchcock's direction of the film; Saul Bass, famous for his kinetic title sequences, placed caricatures of James Stewart and Kim Novak at the center of interlocking spirals to reflect the intricacies of Hitchcock's *Vertigo* (1958).

Through all of this, these artists captured the feel of the various studios for which they worked. MGM had the glitziest posters, in keeping with their star-studded talent line-up and commitment to large scale, glamorous productions. Warner Bros., where even the musicals had grit, found images to convey the feeling of stories torn from the headlines. Universal's horror series led to posters that were gothic masterpieces,

while Paramount specialized in exotic images in the 1930s before turning to more homespun entertainment during the World War II era.

By the late 1950s, the studio era was coming to an end. Faced with competition from television and the loss of their theater chains after a series of anti-trust lawsuits, the studios began dropping their rosters of contract talent. As independent film production rose, turning the studios into sources of financing and distribution, the studio art departments shut down and were replaced by independent advertising agencies. The studios lost their individuality as well, with the moguls who had built the industry retiring and being replaced by business conglomerates. Some of the industry's best designers kept working on the art of the movie poster, and while the new system sometimes resulted in cookie-cutter design and posters that seem virtually interchangeable, it also gave freelance poster artists like Bob Peak (1979's *Apocalypse Now*) and Dan Goozee (1981's *Clash of the Titans*) greater input into design campaigns.

Fortunately, the images from the Golden Age posters remain, though there are precious few of the originals still around. When they were first created, nobody thought film advertising could have lasting value. The various types of advertising art—from 11" by 14" lobby cards to massive billboards—were rarely saved, making them coveted items for collectors today. Smaller items were sent from theater to theater by the National Screen Service, which distributed trailers and advertising materials for the studios from the 1940s into the 1980s, and the largest items were torn down or pasted over with new posters. Often lobby cards and 27" by 41" one sheets were simply thrown away. On the rare occasion a patron asked for one as a keepsake, it was handed over for nothing. When original posters turn up in basements, attics or, in some cases, used as insulation, it's big news, a reminder of the uniqueness and artistry of these little pieces of dreams on paper.



1



2



3



4

EARLY MOVIE POSTERS

1

THE PASSION PLAY

Edison, 1898. Three window cards, two identical cards featuring the Crucifixion scene and one with a portrait of Thomas Edison. *The Passion Play* was one of the earliest American narrative films, and was shot in New York City on specially-built sets.

10 5/8 x 13 1/8 in.; 10 7/8 x 13 1/4 in.

\$1,200 - 1,800

2

A BRITISH FILM AND VAUDEVILLE BROADSIDE

Empire Palace Theater of Varieties, Leicester Square, London, early 1900s. Advertising "for one week only, at enormous cost, Prof. Barron's grand Beograph: absolutely the latest improvement on the Cinematographe" including the "remarkable camel scene in the Egyptian desert." The film is repeatedly advertised as "life size." The bill also features an appearance by singer Charles Chaplin, Charlie Chaplin's father. The Empire was among the first theaters in Britain to show commercial films, screening the Lumière brothers' work in March 1896.

11 x 35 in.

\$300 - 500

3

WOLGAST-NELSON FIGHT PICTURES

Great Western Film Company, c.1910. One sheet poster, linen-backed. In 1909, famous boxer Ad Wolgast challenged the lightweight champion Battling Nelson to a fight, which ended in a draw. Their forty-four round 1910 rematch, advertised in this poster, was filmed and toured theaters for a year.

27 x 41 in.

\$900 - 1,200

4

THE LIFE AND ADVENTURES OF BUFFALO BILL

Pawnee Bill Film Co., 1912. Stock one sheet poster, linen-backed. A rare poster advertising an early traveling motion picture show. Some examples of this poster have a blank text box at the bottom where the theater name and film title would be stamped, but this one does not.

28 x 41 in.

\$3,000 - 5,000



5



6



7



8

5

THE BIRTH OF A NATION

Epoch Producing, 1915. Cloth banner. Advertising the film's run at Ford's Theatre in Baltimore, part of the same chain as the theater in Washington D.C. where President Lincoln was assassinated, a pivotal event in the film. Despite its controversial subject matter, *The Birth of a Nation* holds an important place in film history as the first 12-reel film produced in the United States, and the first appearance of many film techniques. It remained the highest-grossing film of all time until it was overtaken by *Gone With the Wind*, and it was added to the National Film Registry by the Library of Congress in 1992.

158 1/4 x 28 in.

\$3,000 - 5,000

6

THE GRIM GAME

Paramount, 1919. Lobby card. Fantastic scene card showing Harry Houdini hanging on to the wing of an airplane. *The Grim Game*, Houdini's first feature film, was thought to be lost for many years but was recently found and restored by Rick Schmidlin in partnership with Turner Classic Movies. It premiered at the 2015 TCM Classic Film Festival.

14 x 11 in.

\$1,000 - 1,500

7

SHERLOCK HOLMES

Goldwyn, 1922. Tinted lobby card. This scene card captures Holmes' nemesis Moriarty (Gustav von Seyffertitz) creeping in to the detective's study, where his host (John Barrymore) awaits him, gun in hand.

14 x 11 in.

\$1,000 - 1,500

8

SHERLOCK HOLMES

Goldwyn, 1922. Tinted lobby card. This scene card features an image of Sherlock Holmes (John Barrymore) embracing his love interest, Alice Faulkner (Carol Dempster), and the caption, "Even a master detective may lose his heart."

14 x 11 in.

\$700 - 900



9



10

THE MAJORS AND THE MINORS

METRO-GOLDWYN-MAYER

9

QUEEN CHRISTINA

Metro-Goldwyn-Mayer, 1933. Six sheet poster, linen-backed.

81 x 81 in.

\$4,000 - 6,000

10

ESKIMO

Metro-Goldwyn-Mayer, 1933. One sheet poster, linen-backed. *Eskimo* was the first feature film to be shot in a Native American language (Inupiat) and was also the first feature shot in Alaska. MGM tried to entice the public by playing up the sexuality of the film's subjects, hence the semi-nude woman on the poster.

27 x 41 in.

\$2,000 - 3,000



11

11

DINNER AT EIGHT

Metro-Goldwyn-Mayer, 1933. Jumbo window card poster. The large central image of Jean Harlow indicates her great popularity at the time, even above the many famous stars who were her castmates in this film, such as John Barrymore and Wallace Beery.

22 x 28 in.

\$1,800 - 2,200



12

12

A NIGHT AT THE OPERA

Metro-Goldwyn-Mayer, 1935. Jumbo window card poster, paper-backed, framed. Artwork by Al Hirschfeld.

22 x 28 in.

\$5,000 - 7,000



**LIMITED ENGAGEMENT !
EXACTLY AS ORIGINALLY PRESENTED !
NOTHING CUT ! FULL LENGTH !**

DAVID O. SELZNICK'S *production of* MARGARET MITCHELL'S *Story of the Old South*

GONE WITH THE WIND

in TECHNICOLOR *Starring*

CLARK GABLE

as RHETT BUTLER

LESLIE

HOWARD ☆ DE HAVILLAND

OLIVIA

and presenting

VIVIEN LEIGH

as SCARLETT O'HARA

A SELZNICK INTERNATIONAL PICTURE

DIRECTED BY VICTOR FLEMING

SCREEN PLAY BY SIDNEY HOWARD

A METRO-GOLDWYN-MAYER Release

Music by Max Steiner



15

13

GONE WITH THE WIND

Metro-Goldwyn-Mayer, 1940. One sheet poster, style DF, linen-backed. This poster was first produced for the film's 1939 release and altered for the 1940 general release, first with a pasted-on snipe and later with printed text (as in this version), to notify audiences that the film had not been cut. This poster, with its illustration of Rhett Butler and Scarlett O'Hara embracing, is the most romantic style of the posters created for the original release. 27 x 41 in.

\$9,000 - 12,000

14

GONE WITH THE WIND

Metro-Goldwyn-Mayer, R-1942. Window card poster, paper-backed, framed. This poster was originally designed for the film's 1940 release but was updated with new text and reissued in subsequent years. 14 x 22 in.

\$700 - 900

15

GONE WITH THE WIND

Metro-Goldwyn-Mayer, 1961. Three sheet poster, linen-backed. 41 x 81 in.

\$800 - 1,200



14



16



17

16

A CLARK GABLE PERSONALITY POSTER

Metro-Goldwyn-Mayer, early 1930s. Paper-backed. A rare poster from early in Gable's career, before he adopted his trademark mustache. 22 x 28 in.

\$700 - 900

17

SAN FRANCISCO

Metro-Goldwyn-Mayer, 1936. One sheet poster, style C, folded. 27 x 41 in.

\$800 - 1,200



18



21



19



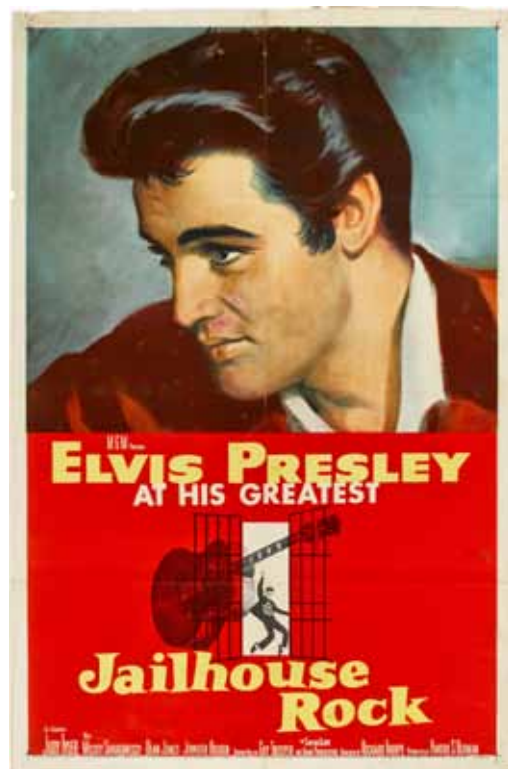
20



22



23



24



25

18

THE PHILADELPHIA STORY

Metro-Goldwyn-Mayer, 1940. Half sheet poster, paper-backed.

28 x 22 in.

\$2,200 - 2,800

19

BOOM TOWN

Metro-Goldwyn-Mayer, 1940. One sheet poster, style D, linen-backed, framed.

27 x 41 in.

\$500 - 700

20

A LANA TURNER PERSONALITY POSTER

Metro-Goldwyn-Mayer, 1947. Linen-backed.

27 x 41 in.

\$500 - 700

21

THE ASPHALT JUNGLE

Metro-Goldwyn-Mayer, 1950. One sheet poster, linen-backed, framed.

27 x 41 in.

\$300 - 500

22

SINGIN' IN THE RAIN

Metro-Goldwyn-Mayer, 1952. Complete set of eight lobby cards.

14 x 11 in.

\$1,000 - 1,500

23

FORBIDDEN PLANET

Metro-Goldwyn-Mayer, 1956. Half sheet poster, style B, paper-backed.

28 x 22 in.

\$1,500 - 2,000

24

JAILHOUSE ROCK

Metro-Goldwyn-Mayer, 1957. One sheet poster, folded.

27 x 41 in.

\$700 - 900

25

NORTH BY NORTHWEST

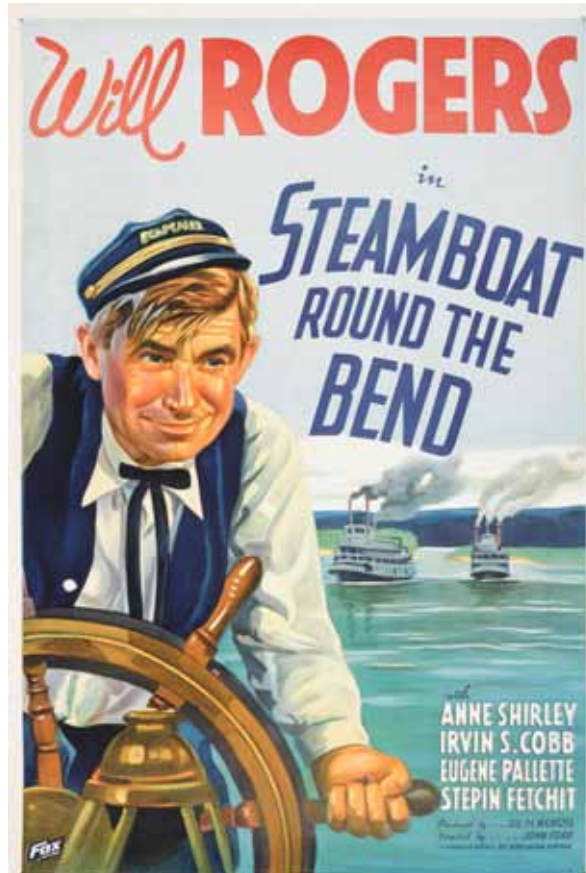
Metro-Goldwyn-Mayer, 1959. One sheet poster.

27 x 41 in.

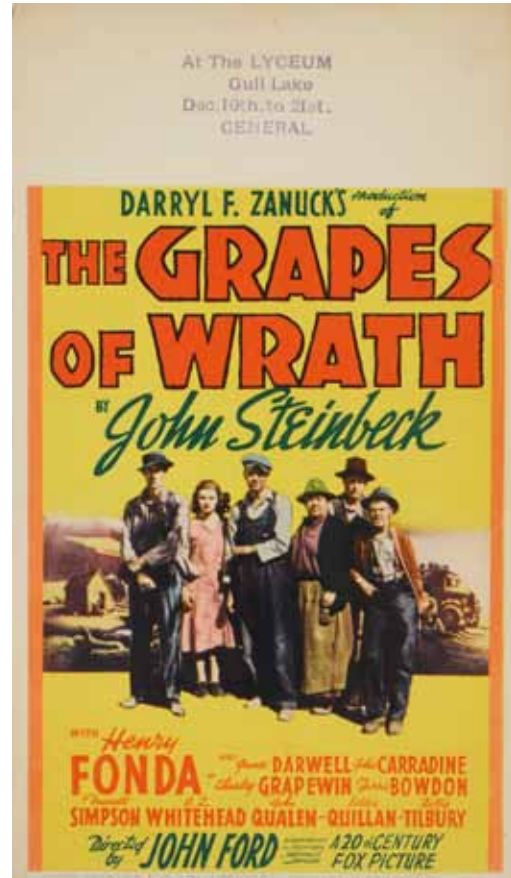
\$700 - 900



26



27



28



29



30

TWENTIETH CENTURY-FOX

26

ZOO IN BUDAPEST

Fox, 1933. One sheet poster, linen-backed.

27 x 41 in.

\$1,200 - 1,800

27

STEAMBOAT ROUND THE BEND

Fox, 1935. One sheet poster, linen-backed.

Provenance: Collection of Mike Kaplan.

27 x 41 in.

\$1,200 - 1,800

28

THE GRAPES OF WRATH

Twentieth Century-Fox, 1940. Midget window card. Featuring Thomas Hart Benton's illustration of the farm behind the portrait of the family.

8 x 14 in.

\$1,200 - 1,800

29

MOON OVER MIAMI

Twentieth Century-Fox, 1941. Insert poster, paper-backed. Artwork attributed to famed pin-up artist Alberto Vargas.

14 x 36 in.

\$5,000 - 7,000

30

LAURA

Twentieth Century-Fox, 1944. One sheet poster, linen-backed, framed. Otto Preminger's classic film noir was nominated for five Academy Awards® and won one, for Best Cinematography.

27 x 41 in.

\$3,000 - 5,000

31

LIFEBOAT

Twentieth Century-Fox, 1944. One sheet poster, linen-backed.

27 x 41 in.

\$3,000 - 5,000



31



32



33



34

32

MY DARLING CLEMENTINE

Twentieth Century-Fox, 1946. One sheet poster, linen-backed. Artwork by Sergio Gargiulo.

27 x 41 in.

\$1,500 - 2,000

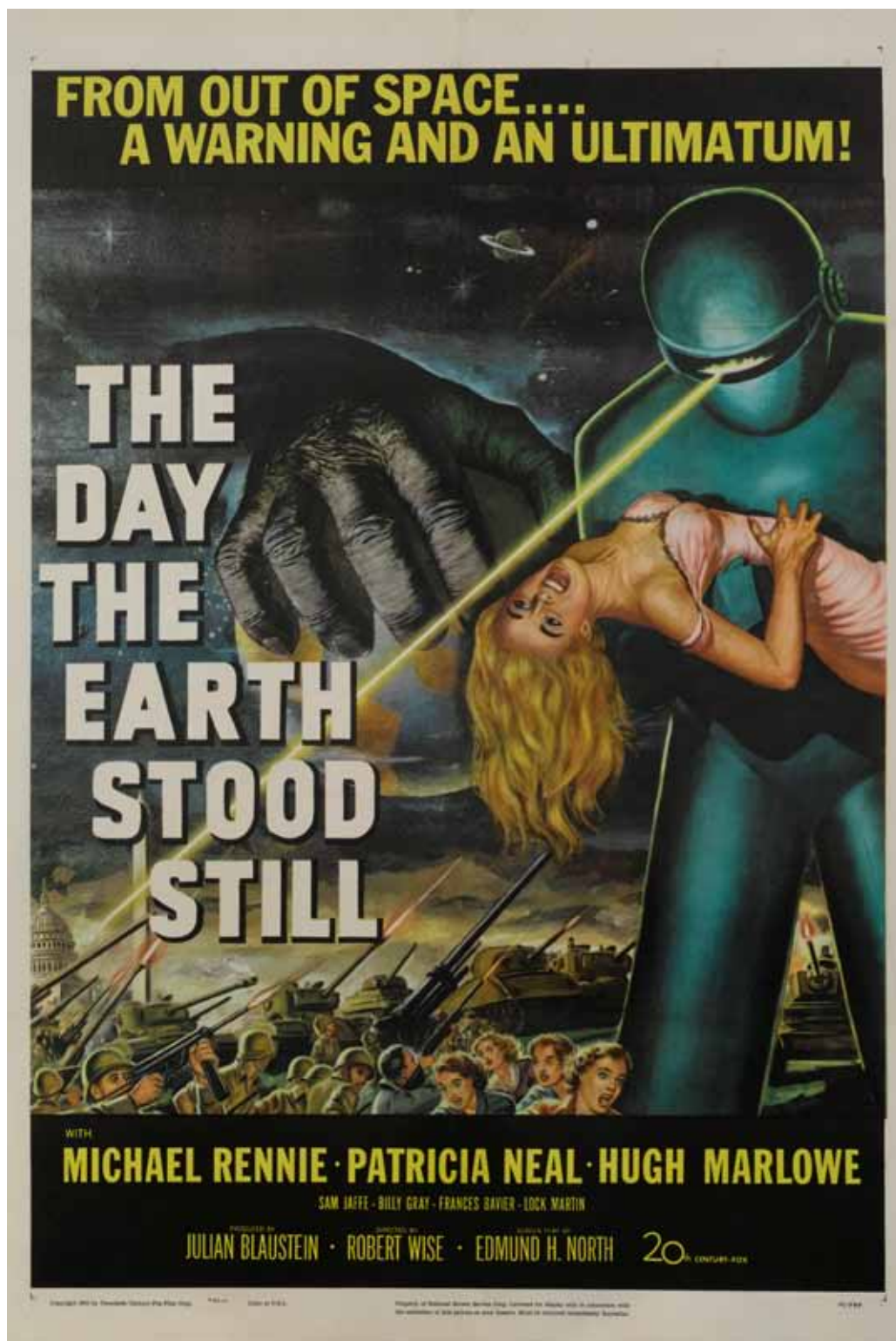
33

THE DARK CORNER

Twentieth Century-Fox, 1946. One sheet poster, linen-backed, framed.

27 x 41 in.

\$1,200 - 1,800



35

34

ALL ABOUT EVE

Twentieth Century-Fox, 1950. One sheet poster, linen-backed.
Designed by the famous Modernist Erik Nitsche, who also designed album covers for Decca and illustrated magazine covers for *Harper's Bazaar*, *Town and Country*, *Vanity Fair*, and others.
27 x 41 in.
\$1,500 - 2,000

35

THE DAY THE EARTH STOOD STILL

Twentieth Century-Fox, 1951. One sheet poster, linen-backed.
27 x 41 in.
\$8,000 - 12,000



36



37



38



39

36

DON'T BOTHER TO KNOCK

Twentieth Century-Fox, 1952. One sheet poster, linen-backed.

27 x 41 in.

\$1,200 - 1,800

37

GENTLEMEN PREFER BLONDES

Twentieth Century-Fox, 1953. One sheet poster, linen-backed.

27 x 41 in.

\$800 - 1,200

38

NIAGARA

Twentieth Century-Fox, 1953. One sheet poster, linen-backed.

27 x 41 in.

\$800 - 1,200

39

SOME LIKE IT HOT

Twentieth Century-Fox, 1959. One sheet poster, linen-backed.

27 x 41 in.

\$1,000 - 1,500



40

PARAMOUNT

40

DR. JEKYLL AND MR. HYDE

Paramount, 1931. Lobby card. This rare scene card is especially notable as it features illustrations of Frederic March as both title characters, in a performance which won him the first of his two Academy Awards® for Best Actor.

14 x 11 in.

\$10,000 - 15,000



41



42



43

41

CLEOPATRA

Paramount, 1934. Jumbo window card poster, cardboard-backed.
22 x 28 in.

\$1,000 - 1,500

42

THE SHOWDOWN

Paramount, 1940. One sheet poster, linen-backed.
27 x 41 in.

\$1,000 - 1,500

43

CHRISTMAS IN JULY

Paramount, 1940. One sheet poster, paper-backed, framed.
27 x 41 in.

\$400 - 600

44

REMEMBER THE NIGHT

Paramount, 1940. One sheet poster, framed.
27 x 41 in.

\$400 - 600

45

THE PALM BEACH STORY

Paramount, 1942. One sheet poster, linen-backed, framed.
27 x 41 in.

\$800 - 1,200

46

SULLIVAN'S TRAVELS

Paramount, 1941. Six sheet poster, linen-backed, framed. An exceedingly rare poster for the Preston Sturges classic, featuring a dazzling large-scale portrait of Veronica Lake.

81 x 81 in.

\$3,000 - 5,000



44



45



46

VERONICA
LAKE • ROBERT
PRESTON





48



49

47

THIS GUN FOR HIRE

Paramount, 1942. One sheet poster, linen-backed. One of the most desirable film noir posters, featuring a stunning image of Veronica Lake. *This Gun for Hire* was the first pairing of Lake and Alan Ladd, who would go on to make seven films together, including *The Glass Key* (1942) and *The Blue Dahlia* (1946).

27 x 41 in.

\$12,000 - 18,000

48

THE GLASS KEY

Paramount, 1942. One sheet poster, linen-backed.

27 x 41 in.

\$3,000 - 4,000

49

THE BLUE DAHLIA

Paramount, 1946. One sheet poster, linen-backed.

27 x 41 in.

\$3,500 - 4,500

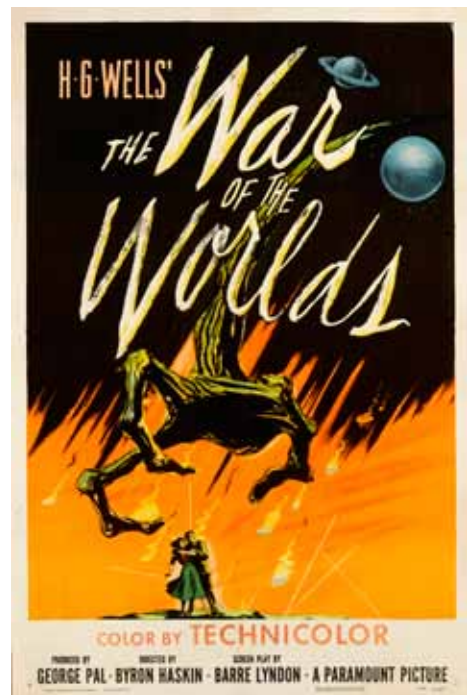




51



52



53

50

SUNSET BOULEVARD

Paramount, 1950. One sheet poster, linen-backed. With a brilliant orange red background pierced by a large "close-up" of Gloria Swanson, this poster embodies the high drama of *Sunset Boulevard*. The film was nominated for eleven Academy Awards® and was in the first class of movies added to the National Film Registry by the Library of Congress in 1989.

27 x 41 in.

\$12,000 - 18,000

51

THE UNINVITED

Paramount, 1944. One sheet poster, linen-backed.

27 x 41 in.

\$800 - 1,200

52

SORRY, WRONG NUMBER

Paramount, 1948. Three sheet poster, linen-backed.

41 x 81 in.

\$700 - 1,000

53

THE WAR OF THE WORLDS

Paramount, 1953. One sheet poster, linen-backed. One of the most iconic science fiction films of the 20th century, *The War of the Worlds* was nominated for three Oscars®, winning one for Best Special Effects. In 2011, it was selected for preservation in the National Film Registry by the Library of Congress.

27 x 41 in.

\$2,500 - 3,500



54



55



56



57

54

REAR WINDOW

Paramount, 1954. Insert poster.

14 x 36 in.

\$1,000 - 1,500

55

PSYCHO

Paramount, 1960. 40 x 60 poster.

40 x 60 in.

\$2,000 - 3,000

56

FUNNY FACE

Paramount, 1957. One sheet poster, folded.

27 x 41 in.

\$400 - 600

57

BREAKFAST AT TIFFANY'S

Paramount, 1961. One sheet poster, linen-backed. Artwork by Robert McGinnis.

27 x 41 in.

\$4,000 - 6,000



58

RKO

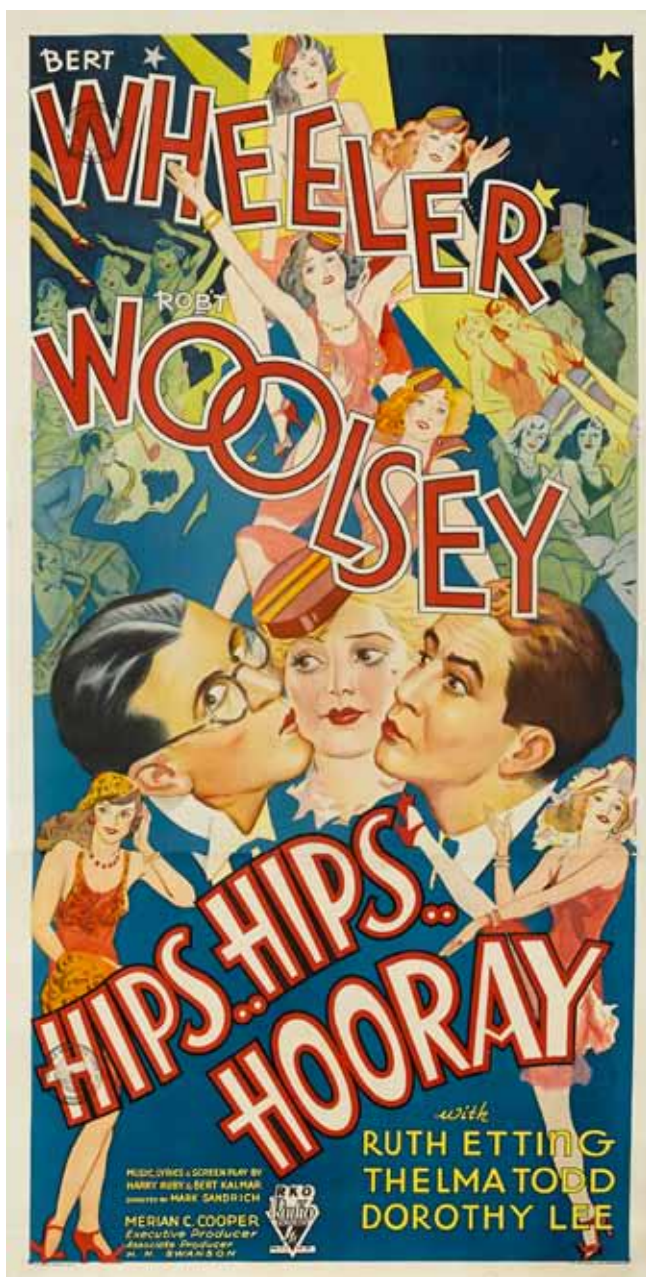
58

TOP HAT

RKO, 1935. One sheet poster, linen-backed. An extremely rare poster for Fred Astaire and Ginger Rogers' most successful film pairing. *Top Hat* is exemplary of the stylish costumes, elaborate sets, and brilliant dance numbers that characterized Astaire and Rogers' nine films for RKO. Additionally, several of the songs written for the film by Irving Berlin are still standards today, including "Top Hat, White Tie and Tails" and "Cheek to Cheek." *Top Hat* was nominated for five Academy Awards® including Best Picture, and was added to the National Film Registry by the Library of Congress in 1990.

27 x 41 in.

\$30,000 - 40,000



63



64



65

59

CITIZEN KANE

RKO, 1941. Title card.

14 x 11 in.

\$2,500 - 3,500

60

CITIZEN KANE

RKO, R-1956. 30 x 40 poster. Like many posters of this format, the black-and-white photographs of Welles are laid down to the card stock poster.

30 x 40 in.

\$1,000 - 1,500

61

THE MAGNIFICENT AMBERSONS

RKO, 1942. Window card poster. Artwork by Norman Rockwell.

14 x 22 in.

\$900 - 1,200

62

THE STRANGER

RKO, 1946. Complete set of eight lobby cards.

14 x 11 in.

\$400 - 600

63

HIPS, HIPS, HOORAY!

RKO, 1934. Three sheet poster, linen-backed.

41 x 81 in.

\$1,800 - 2,200

64

IT'S A WONDERFUL LIFE

RKO, 1946. Window card poster signed by James Stewart.

14 x 22 in.

\$900 - 1,200

65

SHE WORE A YELLOW RIBBON

RKO, 1949. One sheet poster, linen-backed.

27 x 41 in.

\$1,500 - 2,000



66

66

CAT PEOPLE

RKO, 1942. One sheet poster, folded. Artwork by William Rose. *Cat People* was Val Lewton's first production, a B-movie whose surprise success help right RKO's finances after the losses of *Citizen Kane*. Lewton went on to make several other successful horror films for RKO, including *I Walked with a Zombie* (1943), *The Body Snatcher* (1945), and *Bedlam* (1946). This poster with its alluring artwork of star Simone Simon is one of the most sought-after of the horror genre.

27 x 41 in.

\$10,000 - 15,000

67

CAT PEOPLE

RKO, 1942. Half sheet poster, style B.

28 x 22 in.

\$4,000 - 6,000

68

I WALKED WITH A ZOMBIE

RKO, 1943. One sheet poster, style A, linen-backed.

27 x 41 in.

\$3,000 - 5,000

69

THE THING FROM ANOTHER WORLD

RKO, 1951. Complete set of eight lobby cards.

14 x 11 in.

\$1,500 - 2,000

70

THE MYSTERIANS

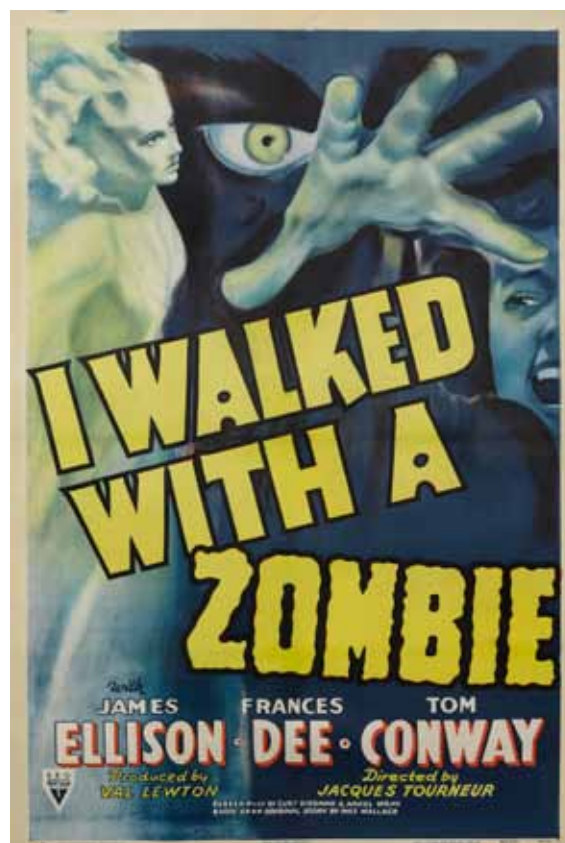
RKO, 1959. One sheet poster, linen-backed.

27 x 41 in.

\$400 - 600



67



68



69



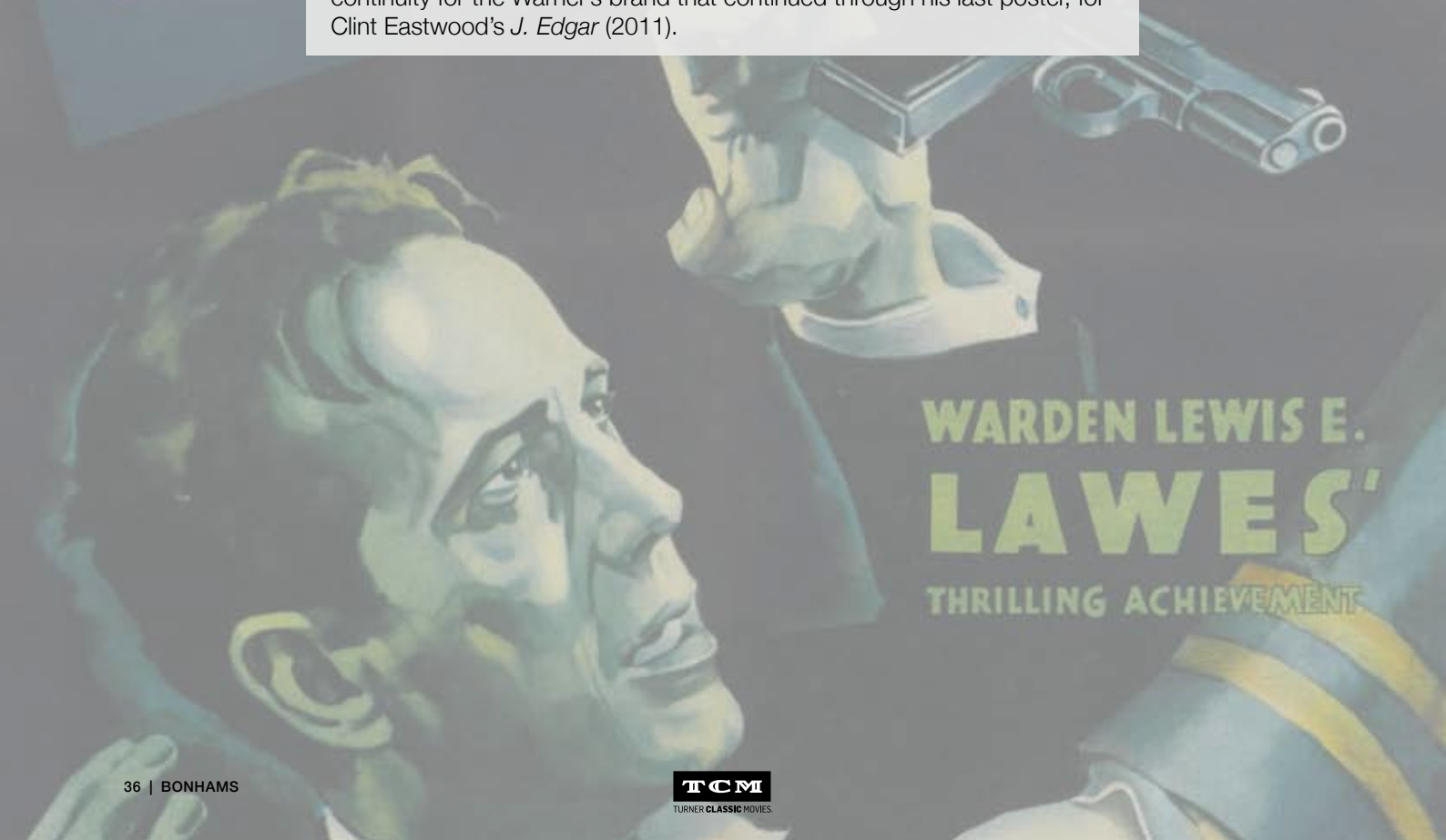
70

YOU CAN'T
GET AWAY WITH
MURDER

THE WARNER BROS. STYLE

The posters in this collection reflect Warner Bros.' progression from a studio specializing in fast-paced urban stories, particularly gangster pictures, in the early 1930s to their gradual expansion into historical subjects and romance by the 1940s. Action is the keynote in earlier posters like *Special Agent* (1935) and *You Can't Get Away With Murder* (1939). The studio's first move into historical subjects included Errol Flynn's swashbucklers like *The Adventures of Robin Hood* (1938), with posters focusing on the star's good looks and athleticism. Later films, like *Now, Voyager* (1942), *To Have and Have Not* (1944) and *The Fountainhead* (1949) are about the big clinch. Through them all, the posters capture the faces that made Warner Bros. one of Hollywood's top studios: from Bette Davis and Humphrey Bogart, to Lauren Bacall and James Dean.

The one exception is *Dial M for Murder* (1954), which turns one of the film's most powerful scenes into an abstract image of the suspense that made Alfred Hitchcock's picture a hit. That poster is the work of Bill Gold, who headed the studio's art department from 1947 until Warner's closed the department in 1959. At executives' urging, he set up his own ad agency so Warner's could farm out their poster art to him, creating a strong sense of continuity for the Warner's brand that continued through his last poster, for Clint Eastwood's *J. Edgar* (2011).



WARDEN LEWIS E.
LAWES'
THRILLING ACHIEVEMENT



71

WARNER BROS.

71

THE PURCHASE PRICE

Warner Bros., 1932. One sheet poster, linen-backed.

27 x 41 in.

\$1,500 - 2,000

72

SPECIAL AGENT

Warner Bros., 1935. Window card poster, laid down to cardboard.

This is an exceedingly rare title, with only a few examples of any format ever appearing at auction.

14 x 22 in.

\$800 - 1,200

73

THE ADVENTURES OF ROBIN HOOD

Warner Bros., 1938. Midget window card poster.

8 x 14 in.

\$3,500 - 4,500



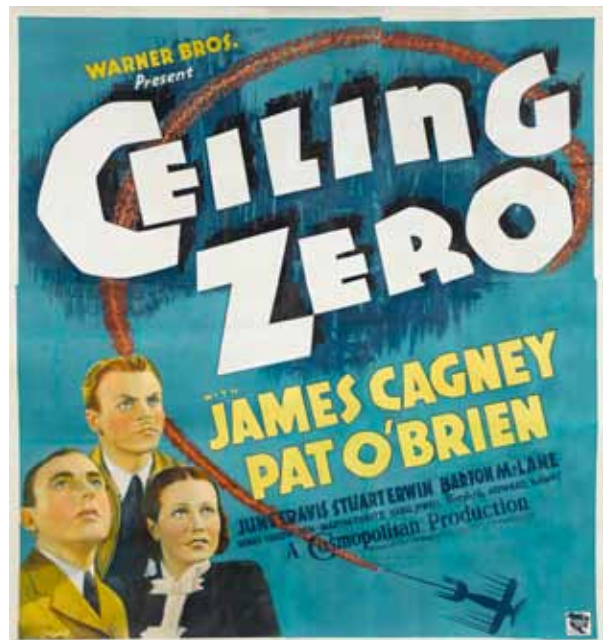
72



73



74



75



76



77

74

PICTURE SNATCHER

Warner Bros., 1933. Window card poster, laid down to cardboard.

14 x 22 in.

\$700 - 900

75

CEILING ZERO

Warner Bros., 1936. Six sheet poster, linen-backed.

81 x 81 in.

\$800 - 1,200

76

THE STRAWBERRY BLONDE

Warner Bros., 1941. One sheet poster, linen-backed, framed.

27 x 41 in.

\$300 - 500

77

YANKEE DOODLE DANDY

Warner Bros., 1942. Window card poster, framed.

14 x 22 in.

\$500 - 700



78



79



80



81

78

YOU CAN'T GET AWAY WITH MURDER

Warner Bros., 1939. One sheet poster, linen-backed.

27 x 41 in.

\$5,000 - 7,000

79

THEY DRIVE BY NIGHT

Warner Bros., 1940. One sheet poster, linen-backed.

27 x 41 in.

\$1,000 - 1,500

80

TO HAVE AND HAVE NOT

Warner Bros., 1944. One sheet poster, linen-backed.

27 x 41 in.

\$2,000 - 4,000

81

KEY LARGO

Warner Bros., R-1956. Insert poster, paper-backed.

14 x 36 in.

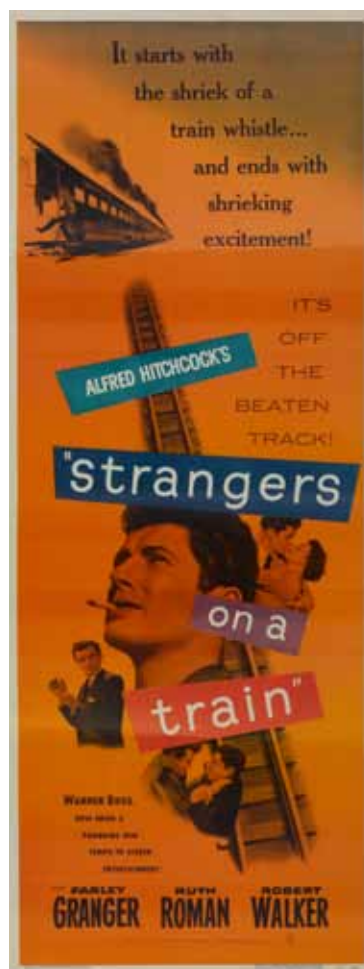
\$300 - 500



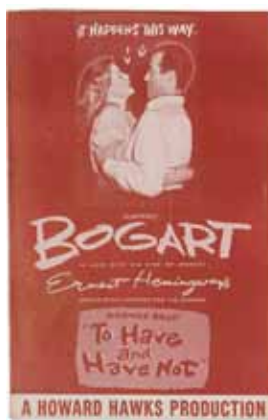
82



84



85



83



82

THE FOUNTAINHEAD

Warner Bros., 1949. One sheet, linen-backed.
27 x 41 in.

\$1,000 - 1,500

83

A COLLECTION OF 1940S WARNER BROS. PRESSBOOKS

1942-7. Comprising *Now, Voyager* (1942), *Watch on the Rhine* (1943), *Yankee Doodle Dandy* (1944), *Mr. Skeffington* (1944), *To Have and Have Not* (1944), *Rhapsody in Blue* (1945), *Saratoga Trunk* (1945), *Cloak and Dagger* (1946), *Night and Day* (1946), *A Stolen Life* (1946), and *Stallion Road* (1947).
Largest: 15 3/8 x 21 1/2 in.

\$1,000 - 1,500

84

ROPE

Warner Bros., 1948. One sheet poster, folded.
27 x 41 in.

\$800 - 1,200

85

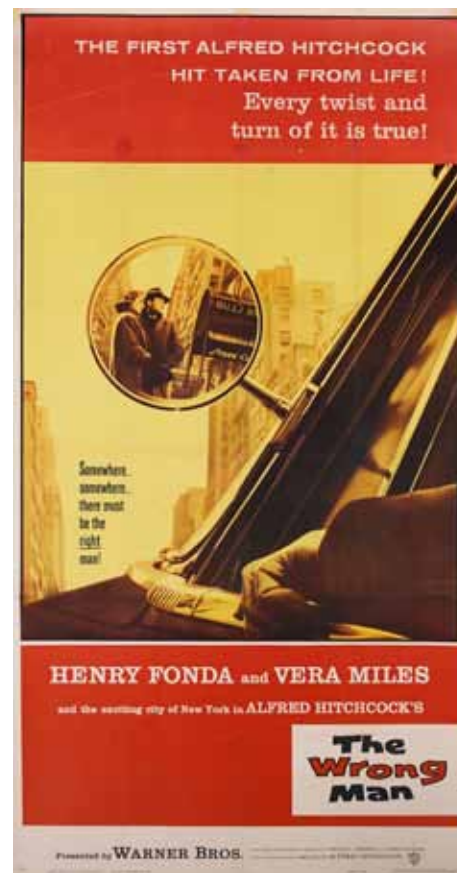
STRANGERS ON A TRAIN

Warner Bros., 1951. Insert poster.
14 x 36 in.

\$800 - 1,200



86



87



88



89

86

DIAL M FOR MURDER

Warner Bros., 1954. One sheet poster, linen-backed. Designed by Bill Gold.
27 x 41 in.

\$1,500 - 2,000

87

THE WRONG MAN

Warner Bros., 1957. Three sheet poster, linen-backed.
41 x 81 in.

\$600 - 900

88

REBEL WITHOUT A CAUSE

Warner Bros., 1955. One sheet poster.
27 x 41 in.

\$700 - 900

89

THE SEARCHERS

Warner Bros., 1956. Half sheet poster, paper-backed.
28 x 22 in.

\$1,200 - 1,800



90



91



92



93



94

COLUMBIA

90

SOUTH OF THE RIO GRANDE

Columbia, 1932. One sheet poster, linen-backed.

27 x 41 in.

\$4,000 - 6,000

91

CRAIG'S WIFE

Columbia, 1936. One sheet poster, linen-backed.

27 x 41 in.

\$900 - 1,200

92

IT HAPPENED ONE NIGHT

Columbia, 1935. Two sheet poster, laid down to cardboard. Artwork by Harold Seroy. This poster was designed to be used for outdoor advertising in New York; this copy advertises the film's Broadway run.

39 3/4 x 53 in.

\$1,200 - 1,800

93

GILDA

Columbia, 1946. One sheet poster, style A, linen-backed.

27 x 41 in.

\$1,000 - 1,500

94

DOWN TO EARTH

Columbia, 1947. One sheet poster, style A, linen-backed.

27 x 41 in.

\$700 - 900



95

95

ATOM MAN VS. SUPERMAN

Columbia, 1950. Three sheet poster, linen-backed. This 15-chapter serial was Superman's second film appearance.

41 x 81 in.

\$4,000 - 6,000



96

96

CAPTAIN VIDEO

Columbia, 1951. One sheet for Chapter 15 "Video vs. Vultura," linen-backed.

27 x 41 in.

\$1,000 - 1,500



97

97

THE BIG HEAT

Columbia, 1953. Three sheet poster, linen-backed.
41 x 81 in.

\$600 - 900



98

98

GLEN OR GLENDA

Columbia, 1953. One sheet poster, linen-backed. In February 1953, George Jorgensen became famous as the first American to publicly admit to undergoing a sex-change operation, changing his name to Christine. Jorgensen received a great deal of press, and inspired filmmaker Ed Wood Jr. to make his directorial debut, *Glen or Glenda*, in which he also starred. *Provenance*: The Hastings Collection.

27 x 41 inches

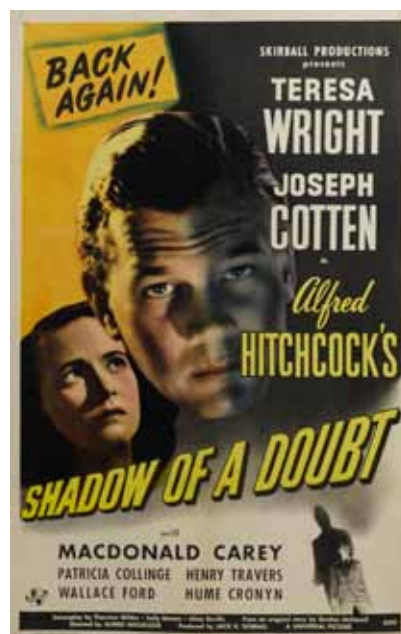
\$1,500 - 2,000



99



100



101



102



103

UNIVERSAL

99

ONLY YESTERDAY

Universal, 1933. One sheet poster, linen-backed. This was Margaret Sullavan's film debut.

27 x 41 in.

\$1,200 - 1,800

100

ADVENTURE'S END

Universal, 1937. Complete set of eight lobby cards. Universal Pictures is billed as "the new Universal" here; the Laemmle family lost control of the company in a foreclosure in 1936, after the expensive failure of *Show Boat*.

14 x 11 in.

\$400 - 600

101

SHADOW OF A DOUBT

Universal, R-1946. One sheet poster, linen-backed.

27 x 41 in.

\$500 - 700

102

STAIRWAY TO HEAVEN

Universal International, 1946. Window card poster. *Stairway to Heaven* was the American title of the Powell-Pressburger drama, *A Matter of Life and Death*.

14 x 22 in.

\$500 - 700



104



105



106

103

DESTROY RIDES AGAIN

Universal, R-1947. One sheet poster, linen-backed.

27 x 41 in.

\$1,000 - 2,000

104

DRACULA

Realart, R-1951. One sheet poster, linen-backed.

After William Goetz took over Universal in 1946 and began to pursue more upscale productions, he gave Realart a 10 year contract to re-release Universal's 1930-1946 films.

27 x 41 in.

\$2,500 - 3,500

105

FRANKENSTEIN

Universal, R-1970s. International Spanish language one sheet, linen-backed.

27 x 41 in.

\$700 - 900

106

THE WOLF MAN

Universal, 1941. Lobby card.

14 x 11 in.

\$800 - 1,200



107



108

REYNOLD BROWN 1917-1991

Reynold Brown was interested in art from an early age, drawing prolifically throughout high school, working as an uncredited illustrator for the "Tailspin Tommy" comic, and continuing his studies at the prestigious Otis Art Institute in Los Angeles. During World War II he worked as an in-house illustrator for North American Aviation. After the war, Brown moved to New York and launched his career as a commercial illustrator, working on a range of projects including advertisements, album covers, and government posters. He returned to Los Angeles in 1951 and took a job teaching at the Art Center College of Design. Universal's art director Maurice Kallis saw his work and gave him his first

commission for a movie poster, *The World in His Arms* (1952). Over the next twenty years, Brown worked on the promotional campaigns for over 250 films. He is best known for his "creature" posters, such as *The Attack of the 50 Foot Woman*, *The Incredible Shrinking Man*, and *The Creature from the Black Lagoon*, but worked across a range of genres, also illustrating the posters for *How the West Was Won*, *Cat on a Hot Tin Roof*, *Ben-Hur*, *The House on Haunted Hill*, and *Imitation of Life*. Brown left the movie industry in the early 1970s to devote himself to his fine art, focusing on Western and historical scenes. He suffered a stroke in 1976 but continued painting until his death in 1991.



109

107

CREATURE FROM THE BLACK LAGOON

Universal International, 1954. One sheet poster, linen-backed. Artwork by Reynold Brown.

27 x 41 in.

\$8,000 - 12,000

108

CREATURE FROM THE BLACK LAGOON

Universal International, 1954. Complete set of eight lobby cards.

14 x 11 in.

\$2,000 - 3,000

109

A REYNOLD BROWN PAINTING FOR IMITATION OF LIFE

Universal International, 1959. Gouache on artist's board, signed ("Reynold Brown") in pencil at lower right. This painting was used on the one sheet for the classic Douglas Sirk drama, which received two Academy Award® nominations.

Provenance: Collection of the Brown Family Ltd. Partnership.

Publication history: Daniel Zimmer and David J. Hornung, *Reynold Brown: A Life in Pictures* (St. Louis: 2009), 137.

Overall: 18 x 19 1/2 in.; *image size:* 12 x 13 3/4 in.

\$6,000 - 8,000



110



111



112

UNITED ARTISTS

110

THE THIEF OF BAGDAD

United Artists, 1924. Tinted lobby card.

14 x 11 in.

\$400 - 600

111

REBECCA

United Artists, 1940. Half sheet poster, paper-backed, framed.

28 x 22 in.

\$2,000 - 3,000

112

I MARRIED A WITCH

United Artists, 1942. One sheet poster, linen-backed.

27 x 41 in.

\$1,500 - 2,000

113

SPELLBOUND

United Artists, 1945. Insert poster, paper-backed.

14 x 36 in.

\$1,200 - 1,800

114

HIGH NOON

United Artists, 1952. One sheet poster, linen-backed.

27 x 41 in.

\$1,200 - 1,800

115

GUNS, GIRLS AND GANGSTERS

United Artists, 1959. One sheet poster, linen-backed.

27 x 41 in.

\$800 - 1,200



113



114



115



116



117



118



119

116

FROM RUSSIA WITH LOVE

United Artists, 1963. One sheet poster, style A, linen-backed.

27 x 41 in.

\$800 - 1,200

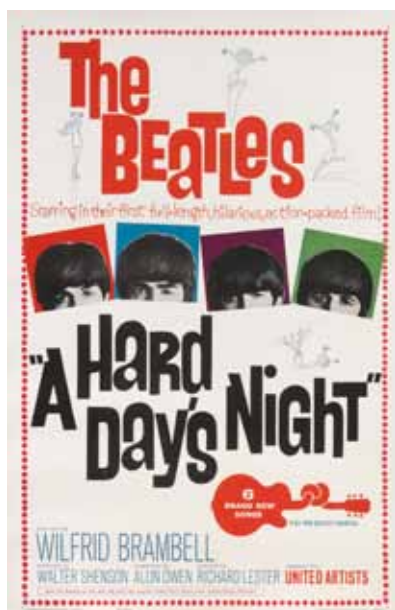
117

FROM RUSSIA WITH LOVE

United Artists, 1964. One sheet poster, style B, linen-backed.

27 x 41 in.

\$800 - 1,200



120



121



122

118

GOLDFINGER

United Artists, 1964. Three sheet poster, linen-backed.

41 x 81 in.

\$3,000 - 5,000

120

A HARD DAY'S NIGHT

United Artists, 1964. One sheet poster, linen-backed.

27 x 41 in.

\$900 - 1,200

121

HELP!

United Artists, 1965. Three sheet poster, linen-backed.

41 x 81 in.

\$1,000 - 1,500

119

YOU ONLY LIVE TWICE

United Artists, 1967. Subway poster, style B, linen-backed. Artwork by Robert McGinnis.

45 x 59 in.

\$400 - 600

122

YELLOW SUBMARINE

United Artists, 1968. Six sheet poster, linen-backed.

81 x 81 in.

\$1,500 - 2,000



125

POVERTY ROW

123

THE MAN FROM ARIZONA

Monogram, 1932. One sheet poster, linen-backed. Rex Bell appeared regularly in Western films from 1928 to 1936, and later became a politician in Nevada. He is also known for being the husband of Clara Bow.

27 x 41 in.

\$1,000 - 1,500

124

MAN FROM MUSIC MOUNTAIN

Republic, 1938. Three sheet poster, linen-backed.

41 x 81 in.

\$300 - 500

125

LAWLESS RANGE

Republic, 1935. Six sheet poster, linen-backed, framed. John Wayne pioneered the role of the "singing cowboy" in 1933's *Riders of Destiny* and made seven more films in the genre for Monogram/Republic. Wayne was not musically inclined (his voice was always dubbed) and grew tired of the roles, refusing to renew his contract after the completion of this film. However, the success of these films led Republic to find a new "singing cowboy," Gene Autry.

81 x 81 in.

\$9,000 - 12,000



123



124



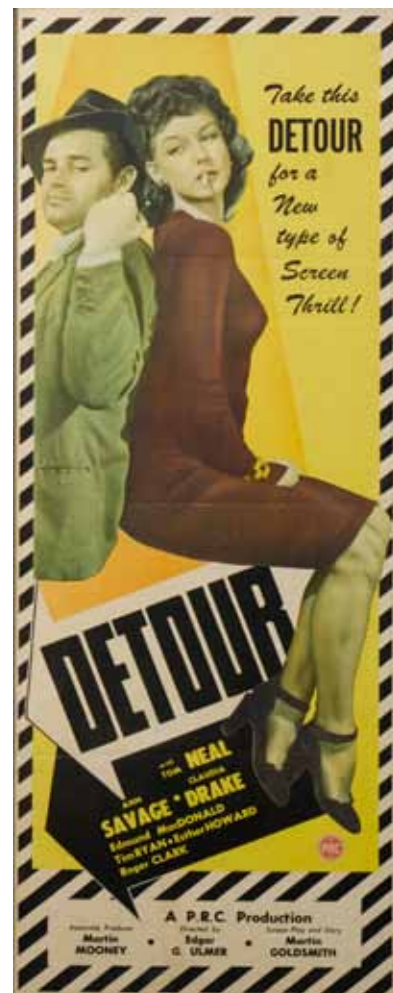
126



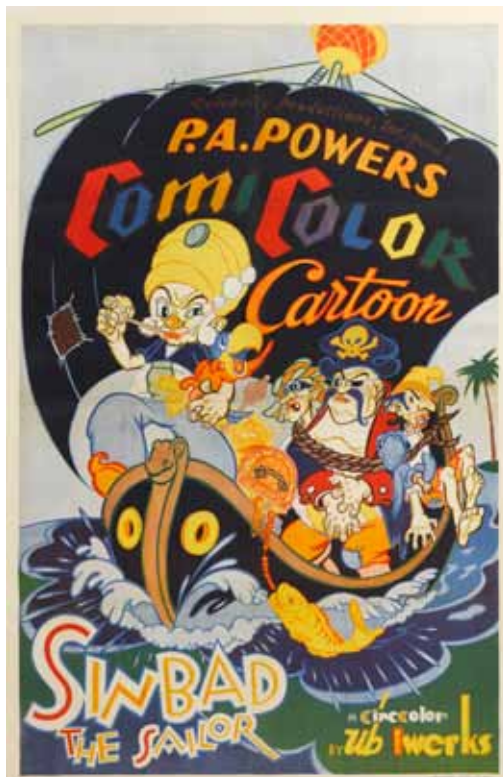
130



127



128



129



130A



131

126

CAPTAIN AMERICA

Republic, 1944. Three sheet poster, linen-backed. This serial was the first film adaptation of Captain America, and the poster also depicts his nemesis, the Scarab.
41 x 81 in.
\$2,000 - 2,500

127

DICK TRACY VS. THE PHANTOM EMPIRE

Republic, R-1952. One sheet poster, linen-backed.
27 x 41 in.
\$800 - 1,200

128

DETOUR

PRC, 1945. Insert poster, paper-backed, framed.
14 x 36 in.
\$1,800 - 2,200

129

SINBAD THE SAILOR

Celebrity Pictures, 1935. One sheet poster, linen-backed. A short film produced by Ub Iwerks (the co-creator of Mickey Mouse) in the CineColor format.
27 x 41 in.
\$1,000 - 1,500

130

DUDE DUCK

Walt Disney, 1951. One sheet poster, linen-backed. A rare poster for a Donald Duck short film.
27 x 41 in.
\$1,500 - 2,000

130A

TARGET EARTH

Allied Artists, 1954. One sheet poster, folded.
27 x 41 in.
\$500 - 700

131

INVASION OF THE BODY SNATCHERS

Allied Artists, 1956. Half sheet poster, style B, paper-backed. The desirable "spotlight dance" style poster, with unusually bright colors.
28 x 22 in.
\$7,000 - 9,000



132



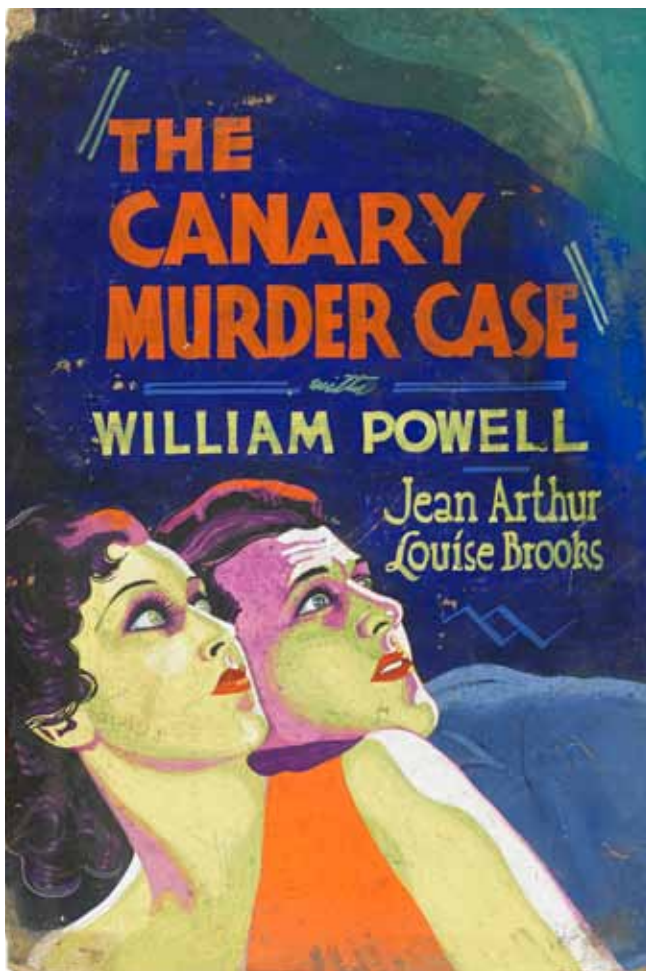
133



134



135



136



137

132

INVASION OF THE SAUCER-MEN

American International, 1957. Insert poster. Designed by Albert Kallis.

14 x 36 in.

\$1,500 - 2,000

133

THE CAT GIRL

American International, 1957. One sheet poster, linen-backed.

27 x 41 in.

\$400 - 600

134

DADDY-O

American International, 1959. One sheet poster, linen-backed.

27 x 41 in.

\$400 - 600

135

THE WASP WOMAN

Film Group, 1959. One sheet poster, folded.

27 x 41 in.

\$1,500 - 2,000

136

AN ORIGINAL PROMOTIONAL PAINTING FOR THE CANARY MURDER CASE AND THE MIND READER

1930s. Acrylic on board. Two-sided painting advertising *The Canary Murder Case* (Paramount, 1929) and *The Mind Reader* (First National, 1933), each side illustrated with portraits (though not necessarily of the film's stars).

27 x 40 in.

\$400 - 600

137

AN ORIGINAL PROMOTIONAL PAINTING FOR CAPTAIN BLOOD

Gouache on board. *Captain Blood* was one of Errol Flynn's earliest starring roles, released in 1935 when he was still a relative unknown. The local artist who painted this thus emphasized the name of the author of the novel on which this was based, Rafael Sabatini, and added the image of a generic pirate, rather than that of the film's star. *Provenance*: The Gaston Collection of Original Lobby Art, Bonhams Los Angeles, *Entertainment Memorabilia including Animation Art*, June 24, 2012, lot 1026.

40 x 60 in.

\$1,500 - 2,000

LOBBY ART



138



139

INTERNATIONAL POSTERS

BRITISH

138

THE TALES OF HOFFMAN

British Lion, 1951. British one sheet poster, folded.

27 x 41 in.

\$500 - 700

140

ALL ABOUT EVE

Twentieth Century-Fox, 1950. British quad poster.

40 x 30 in.

\$800 - 1,200

142

TITANIC

Twentieth Century-Fox, 1953. British quad poster.

40 x 30 in.

\$500 - 1,000

139

RICHARD III

London Films, 1956. British one sheet poster, folded.

27 x 40 in.

\$300 - 500

141

GENTLEMEN PREFER BLONDES

Twentieth Century-Fox, 1953. British quad poster.

40 x 30 in.

\$1,000 - 2,000

143

MY FAIR LADY

Warner Bros., 1964. British quad poster, linen-backed. Artwork by Bob Peak.

40 x 30 in.

\$500 - 700



140



141



142



143



144

FRENCH

144

LA BELLE ET LA BÊTE

DisCina, 1946. French grande poster, linen-backed. Artwork by Jean-Denis Malclès, who designed sets and costumes for theater, ballet and film, in addition to illustrating books and posters.

45 x 63 in.

\$10,000 - 15,000

145

LA BELLE ET LA BÊTE

DisCina, 1946. French grande poster, linen-backed.

47 x 63 in.

\$1,500 - 2,000

146

THE 400 BLOWS

Cocinor, 1959. French grande poster, linen-backed. Artwork by Boris Grinsson.

47 x 62 in.

\$1,000 - 1,500

147

ALPHAVILLE

Athos Films, 1965. French grande poster, linen-backed. Artwork by Jean Mascii.

47 x 63 in.

\$800 - 1,200



rené péron

KING KONG



Distribue par la COMPAGNIE UNIVERSELLE CINÉMATOGRAPHIQUE, 40, rue Vignon, PARIS.

INT. des PRESSES UNIVERSITAIRES de FRANCE, 49 Rue St Michel, PARIS.



DIALOGUE FRANÇAIS
de PAUL BRACH

avec
FAY WRAY, ROBERT ARMSTRONG et BRUCE CABOT
une production de **COOPER & SCHOEDSACK** d'après un scénario de **EDGAR WALLACE** ET **MERIAN C. COOPER**



149



150



151



152

148

KING KONG

RKO, 1933. French grande poster, style B, linen-backed. Artwork by René Péron, who also created the famous portraits of Brigitte Bardot on the French posters for *...And God Created Woman* (1956) and *Contempt* (1963). A beautiful Art Deco style rendering of King Kong swatting at biplanes, with a nearly-nude Fay Wray perched on the top of the skyscraper.
47 x 63 in.

\$15,000 - 20,000

149

BAMBI

RKO, 1947. French grande poster, linen-backed. Artwork by Michel Gerard.
47 x 63 in.

\$1,500 - 2,000

150

THE GLASS KEY

Paramount, 1948. French moyenne poster, linen-backed. Artwork by Roger Soubie.
23 1/2 x 31 1/4 in.

\$400 - 600

151

MILLION DOLLAR MERMAID

Metro-Goldwyn-Mayer, 1954. French grande poster, linen-backed. Artwork by René Péron.
Provenance: Collection of Mike Kaplan.
Publication history: Mike Kaplan, *Gotta Dance: The Art of the Dance Movie Poster from the Mike Kaplan Collection* (Caldwell, ID: 2014), 102.
47 x 63 in.

\$1,000 - 1,500

152

ROPE

Metro-Goldwyn-Mayer, R-1950s. French grande poster, linen-backed. Artwork by Roger Soubie.
47 x 63 in.

\$1,000 - 1,500



153



154



155



156



157

153

THE WILD ONE

Columbia, R-1950s. French grande poster, linen-backed. Artwork by Clement Hurel.

47 x 63 in.

\$400 - 600

155

OCEAN'S 11

Warner Bros., 1961. First release French grande poster, linen-backed. Artwork by Jean Mascii.

47 x 63 in.

\$800 - 1,200

156

WAY OUT WEST

Metro-Goldwyn-Mayer, R-1960s. French grande poster, linen-backed.

47 x 63 in.

\$600 - 900

154

JAILHOUSE ROCK

Metro-Goldwyn-Mayer, 1960. French grande poster, linen-backed. Artwork by Roger Soubie.

47 x 63 in.

\$1,000 - 1,500

157

EAST OF EDEN

Warner Bros., R-1970s. French grande poster, linen-backed.

47 x 63 in.

\$600 - 800

Uietato ai minori di 16 anni

FEDERICO FELLINI



DISTRIBUZIONE



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UNA CO-PRODUZIONE DI RIANA FILM, ROMA
PATHE CONSORTIUM CINEMA, PARIGI

TOTALSCOPE
MARCHIO DEPOSITATO DALL'A.T.C.

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GIUSEPPE AMATO

VIETATO AI MINORI DI 16 ANNI





160

ITALIAN

158

LA DOLCE VITA

Cineriz, 1960. Italian 4-foglio poster, linen-backed. Artwork by Giorgio Olivetti. Perhaps the most iconic Italian film poster ever produced, this poster features a sultry, larger-than-life image of Anita Ekberg in a strapless black dress, while Marcello Mastroianni looks on broodingly, smoking a cigarette. *La Dolce Vita* was nominated for four Academy Awards® and won the Palme D'Or at the 1960 Cannes Film Festival. 53 x 77 1/4 in.

\$20,000 - 30,000

159

LA DOLCE VITA

Cineriz, 1960. Italian 4-foglio poster, linen-backed. Called the "café style," this poster features an evocative image of all the main characters, including Marcello Mastroianni, Anita Ekberg and Anouk Aimée. 55 x 77 in.

\$10,000 - 12,000

160

THE SEA HAWK

Warner Bros., 1940. Italian 4-foglio poster, linen-backed. Artwork by Enrico De Seta. 55 x 78 in.

\$2,000 - 3,000

161

CITY FOR CONQUEST

Warner Bros., late 1940s. Italian 2-foglio poster, linen-backed. Artwork by Luigi Martinati. 39 x 55 in.

\$900 - 1,200

162

SCARFACE

Warner Bros., late 1940s. Italian 2-foglio poster, linen-backed. Artwork by Rinaldo Geleng. The artist also designed the posters for some of Federico Fellini's best known films, including *Roma* (1972) and *Fellini's Casanova* (1976). 39 x 55 in.

\$4,000 - 6,000



161



162



163

163
GILDA

Columbia, 1948. Italian 4-foglio poster, style A, linen-backed. Artwork by Alfredo Capitani. One of the most sought-after Italian posters in the world, *Gilda* only occasionally surfaces on the open market.
Provenance: The Hastings Collection

Columbia's Italian in-house painter, Anselmo Ballester, is the artist most famous for his posters of Rita Hayworth, yet this poster was in fact designed by Alfredo Capitani (1895-1985). Capitani was

born in Ciampino and studied in Rome before setting up his own agency with Luigi Martinati in 1926. They worked on film sets and advertising posters before Capitani moved into designing film posters in the late 1930s. He also created posters such films as *Marked Woman* (1937), *Jezebel* (1938), and *Dead Reckoning* (1947), but *Gilda* remains his most famous work.
55 x 79 in.

\$20,000 - 30,000



164

164

THE LADY FROM SHANGHAI

Columbia, 1949. Italian 2-foglio poster, linen backed. Artwork by Anselmo Ballester.

Provenance: The Hastings Collection

Italian artist Anselmo Ballester is renowned for the posters he created for Columbia's releases, especially his posters of 1940s bombshell Rita Hayworth. Ballester's artistic talent was encouraged from a young age by his father Federico, himself a well-known painter. After studying at the Academy of Fine Arts in Rome, Anselmo began illustrating movie posters in the silent era and

continued working for all of the major studios up until his retirement in the 1970s. He remains best known for the work he produced as chief artist at the Italian production company Minerva Films and through BCM, a company he established with fellow poster artists Luigi Martinati and Alfredo Capitani and which specialized in the production of film posters (BCM stood for Ballester-Capitani-Martinati). At BCM, Ballester worked almost exclusively on posters for Columbia Studios' productions.

39 x 55 in.

\$20,000 - 30,000



166



167



165



168



169

165

THE TREASURE OF THE SIERRA MADRE

Warner Bros., 1948. Italian 2-foglio poster, linen-backed. Artwork by Luigi Martinati.
39 x 55 in.

\$1,800 - 2,000

166

ANGELS WITH DIRTY FACES

Warner Bros., 1946. First release Italian 2-foglio poster, linen-backed. Artwork by Luigi Martinati.
39 x 55 in.

\$2,000 - 3,000

167

SPELLBOUND

United Artists, R-1954. Italian 2-foglio poster, linen-backed. Artwork by Anselmo Ballester.
39 x 55 in.

\$3,000 - 4,000

168

THE KILLERS

Universal, R-1957. Italian 2-foglio poster, linen-backed.
39 x 55 in.

\$600 - 800

169

LOVE IN THE AFTERNOON

Allied Artists, 1957. Italian 4-foglio poster, linen-backed. Artwork by Ercole Brini.
55 x 78 in.

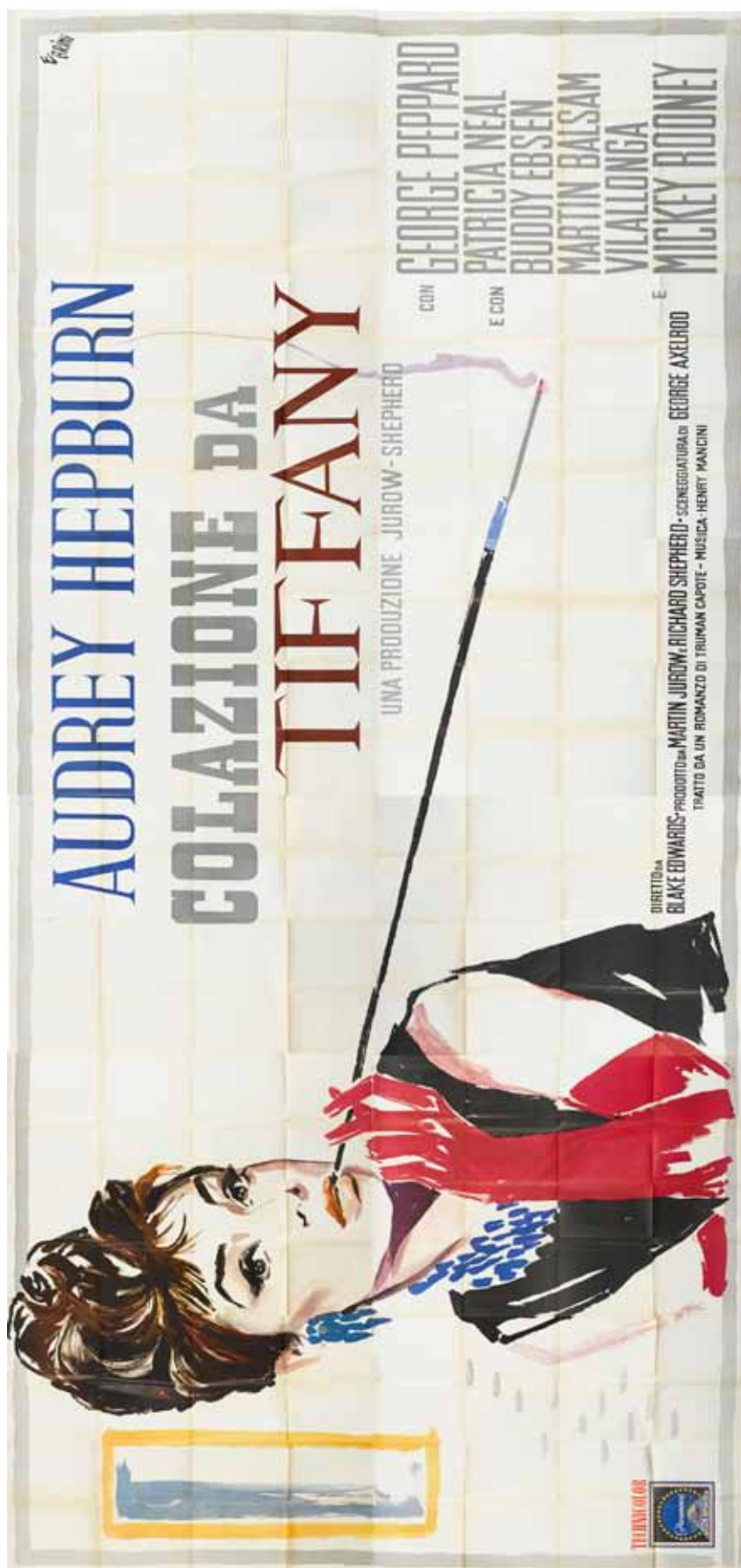
\$1,500 - 2,000

170

BREAKFAST AT TIFFANY'S

Paramount, 1961. Italian 24-foglio poster, folded. Artwork by Ercole Brini.
20 x 9 ft.

\$10,000 - 12,000





171



172



173



174

171

NORTH BY NORTHWEST

Metro-Goldwyn-Mayer, R-1966. Italian 4-foglio poster, linen-backed. Artwork by Enzo Nistri.

55 x 78 in.

\$1,500 - 2,000

172

THUNDERBALL

United Artists, 1965. Italian 4-foglio poster, linen-backed. Artwork by Averardo Ciriello.

55 x 78 in.

\$4,000 - 6,000

173

DR. NO

United Artists, R-1970s. Italian 2-foglio poster, linen-backed. 39 x 55 in.

\$800 - 1,200

174

EVERYONE AGAINST JAMES BOND

United Artists, 1972. Italian 4-foglio poster, linen-backed. Created for the James Bond Italian Film Festival, this poster features artwork by Averardo Ciriello of Sean Connery as Bond, surrounded by villains Blofeld, Goldfinger, Oddjob, and Emilio Largo.

39 x 55 in.

\$1,500 - 2,500



175



176



177



178

175

SOME LIKE IT HOT

Twentieth Century-Fox, R-1970s. Italian 2-foglio poster, linen-backed.
Artwork by Giorgio Olivetti.

39 x 55 in.

\$1,500 - 2,000

176

EASY RIDER

Columbia, R-1970s. Italian 4-foglio poster, linen-backed.

55 x 78 in.

\$500 - 700

177

DIRTY HARRY

Warner Bros., 1972. Italian 2-foglio poster, linen-backed.
39 x 55 in.

\$600 - 800

178

ONE FLEW OVER THE CUCKOO'S NEST

United Artists, 1976. Italian 2-foglio poster, linen-backed.

39 x 55 in.

\$600 - 800



179



180



181



182

OTHER NATIONALITIES

179

CASABLANCA

Warner Bros., 1942. Australian daybill poster. Dating from the film's original release, this poster is favored by collectors for its portraits of seven of the film's main characters.

13 1/4 x 30 in.

\$4,000 - 6,000

180

HONG KONG

Paramount, 1952. Australian daybill poster, linen-backed.

13 x 30 in.

\$800 - 1,200

181

THE LADY EVE

Paramount, 1941. Belgian poster, linen-backed. 14 x 18 in.

\$700 - 900

182

THE WIZARD OF OZ

Metro-Goldwyn-Mayer, 1946. Belgian poster, linen-backed. Dating from the film's first Belgian release, this poster features portraits of Dorothy, the Wizard, the Cowardly Lion, the Tin Man, and the Scarecrow, as well as a storybook-style illustration of them setting off down the Yellow Brick Road, with munchkins peeking out from the bushes and the Wicked Witch looming above the title.

14 x 22 in.

\$3,000 - 5,000

183

LOVE BEFORE BREAKFAST

Universal, 1939. Spanish one sheet poster, linen-backed. This poster features artwork that is almost identical to one of the American one sheets.

27 x 41 in.

\$700 - 900

184

THIS GUN FOR HIRE

Paramount, 1940s. Set of seven Mexican lobby cards.

10 x 12 7/8 in.

\$600 - 800



183



184



185



186A



187

185

INTOLERANCE

Triangle, 1924. First German release poster. Artwork by C.W. Kiesslich. D.W. Griffith's *Birth of a Nation* (1915) and *Intolerance* (1916) were both released in Germany in 1924, though many of his earlier short films were released in Germany soon after their debut in the U.S.
37 1/2 x 53 in.
\$3,000 - 5,000

186

THE SEVEN YEAR ITCH

Twentieth Century-Fox, R-1966. German A1 poster, folded.
23 x 33 in.
\$400 - 600

186A

METROPOLIS

UFA, 1927. German herald. A rare piece of ephemera from the original German release of the Fritz Lang classic, featuring the image of Maria which was widely used on pressbooks and programs. The herald bears a stamp from a Latvian theater and unfolds to an illustration of a variety of scenes and characters from the film.
Folded: 3 3/4 x 5 1/4 in.; unfolded: 7 1/2 x 5 1/2 in.
\$3,000 - 5,000



186



188



189



190



191

187

THE HUNCHBACK OF NOTRE DAME

Universal, 1920s. First release Swedish one sheet poster, linen-backed. Artwork by Eric Rohman. *Hunchback* was Lon Chaney's star-making role, evidenced by the fact that his name does not appear on this poster, which instead promotes the novel's author, Victor Hugo.

27 5/8 x 39 1/4 in.

\$2,000 - 3,000

188

CAMILLE

Metro-Goldwyn-Mayer, 1937. Swedish poster, linen-backed. Artwork by Eric Rohman.

27 x 39 1/4 in.

\$600 - 800

189

A STAR IS BORN

Warner Bros., 1950s-60s. Finnish A2 poster.

15 1/2 x 23 3/4 in.

\$300 - 500

190

THE SEARCHERS

Warner Bros., 1950s-60s. Finnish A2 poster.

15 3/8 x 23 3/8 in.

\$300 - 500

191

ON THE WATERFRONT

Columbia, 1950s-60s. Finnish A2 poster.

15 3/4 x 23 7/8 in.

\$300 - 500

192

2001: A SPACE ODYSSEY

Metro-Goldwyn-Mayer, 1973. Polish medium poster, linen-backed. Artwork by Wiktor Gorka.

22 5/8 x 32 3/4 in.

\$500 - 700

193

STAR WARS

Twentieth Century-Fox, 1979. Polish poster.

Artwork by Jakub Erol, who also designed the Polish posters for *The Empire Strikes Back* and *Raiders of the Lost Ark*. Erol's choice to focus only on C-3PO may be an indication that he had no information about the film's plot when designing.

26 x 38 in.

\$700 - 900

194

THE BIG SLEEP

Warner Bros., R-1988. Polish poster, linen-backed. Artwork by Waldemar Swierzy.

25 1/2 x 36 in.

\$800 - 1,200

195

GODZILLA AGAINST MOTHRA

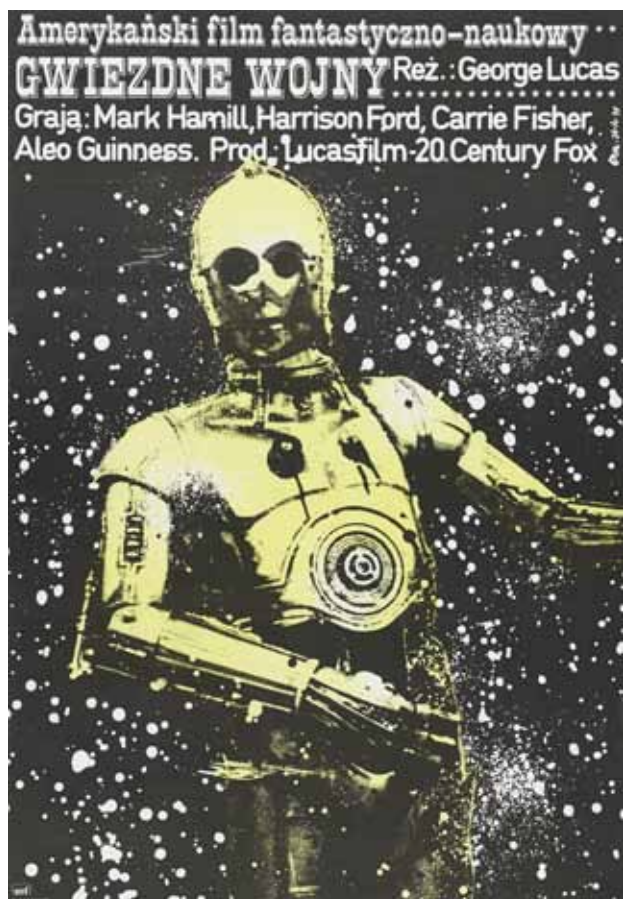
Toho, R-1980. Japanese B2 poster, linen-backed.

27 x 40 in.

\$400 - 600



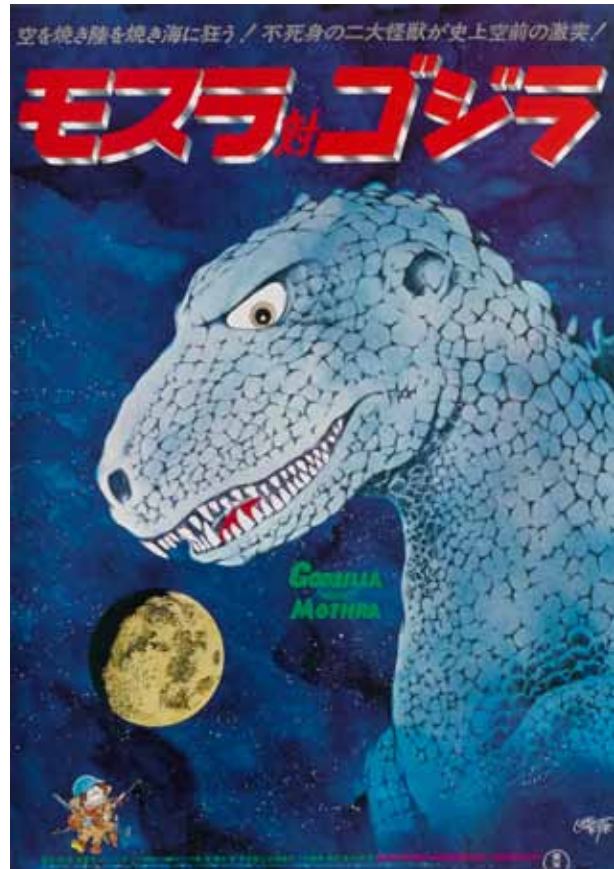
192



193



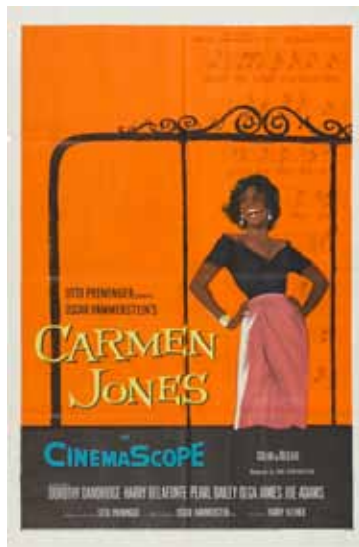
194



195



197



196



198

SAUL BASS 1920-1996

Described by fellow designer Milton Glaser as an artist who “truly shaped the vision of our time,” Saul Bass’s career spanned across many different facets of design. Born in the Bronx in 1920, Bass studied at the Art Students League in New York and began designing print advertisements for Hollywood films in the 1940s. His long creative partnership with director Otto Preminger began with advertisements for *The Moon Is Blue* (1953) and continued with Bass’s poster designs for *Carmen Jones* (1954). Perhaps his most famous collaboration with Preminger was *The Man with the Golden Arm* (1955), for which Bass designed the poster as well as the film’s title sequence. Bass

also had fruitful relationships with directors Billy Wilder, with whom he worked on *The Seven Year Itch* (1955), *Love in the Afternoon* (1957) and *One, Two, Three* (1961), and Alfred Hitchcock, with whom he worked on *Vertigo* (1958), *North by Northwest* (1959) and *Psycho* (1960). Later in his career, he expanded his influence on everyday American life by designing iconic corporate identities for clients such as Lawry’s, Dixie, Alcoa, Hunt-Wesson Foods, Continental Airlines, United Airlines, Quaker, and AT&T. The dynamic minimalist style of Bass’s designs is still greatly influential today, and he continues to be the subject of monographs and museum exhibitions around the world.



199



200



201



202



203

196

CARMEN JONES

Twentieth Century-Fox, 1954. One sheet poster, folded. Artwork by Saul Bass.
27 x 41 in.
\$600 - 800

197

THE MAN WITH THE GOLDEN ARM

United Artists, 1955. Half sheet poster, style A, linen-backed. Artwork by Saul Bass.
28 x 22 in.
\$400 - 500

198

BONJOUR TRISTESSE

Columbia, 1958. One sheet poster, folded. Artwork by Saul Bass.
27 x 41 in.
\$300 - 500

199

WEST SIDE STORY

United Artists, 1961. One sheet poster, linen-backed. Artwork by Saul Bass.
27 x 41 in.
\$600 - 800

200

IT'S A MAD, MAD, MAD, MAD WORLD

United Artists, 1963. One sheet poster, style B, linen-backed, framed. Artwork by Saul Bass.
27 x 41 in.
\$300 - 500

201

IN HARM'S WAY

Art Krebs Studio, 1965. Silkscreen poster. Designed by Saul Bass. One of a small number of posters privately printed by Bass with an alternate version of the movie poster design, and given as gifts to friends.
25 x 39 in.
\$900 - 1,200

202

BUNNY LAKE IS MISSING

Art Krebs Screen Studio, 1965. Silkscreen poster. Designed by Saul Bass. One of a small number of posters privately printed by Bass with an alternate version of the movie poster design, given as gifts to friends.
25 x 39 in.
\$800 - 1,200

203

VERY HAPPY ALEXANDER

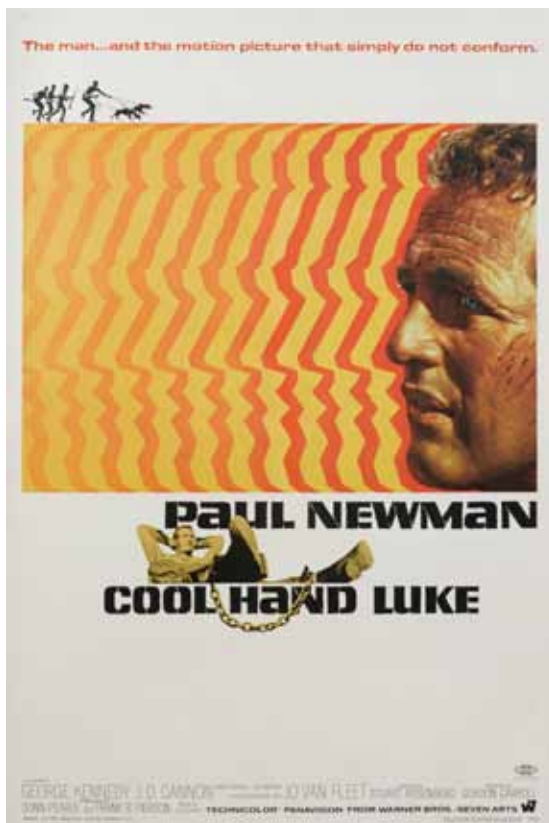
Art Krebs Studio, 1968. Silkscreen poster. Designed by Saul Bass. One of a small number of posters privately printed by Bass with an alternate version of the movie poster design, and given as gifts to friends.
25 3/4 x 33 in.
\$700 - 900



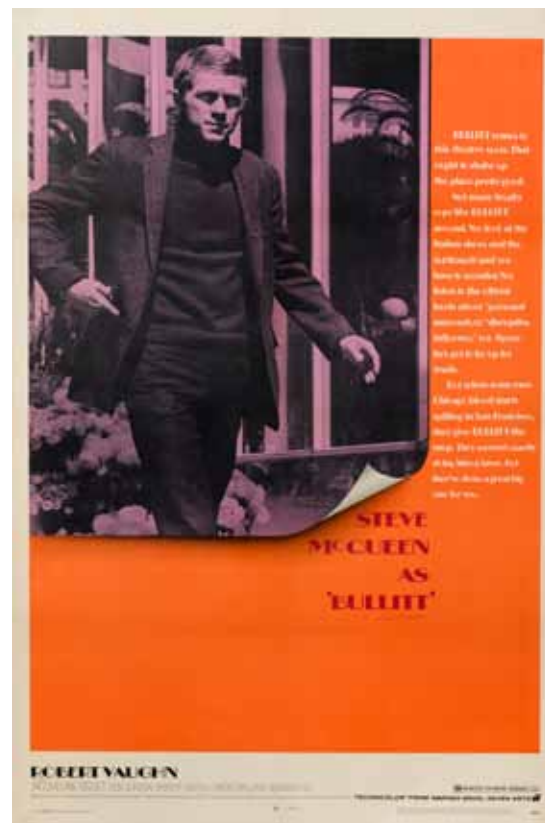
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205



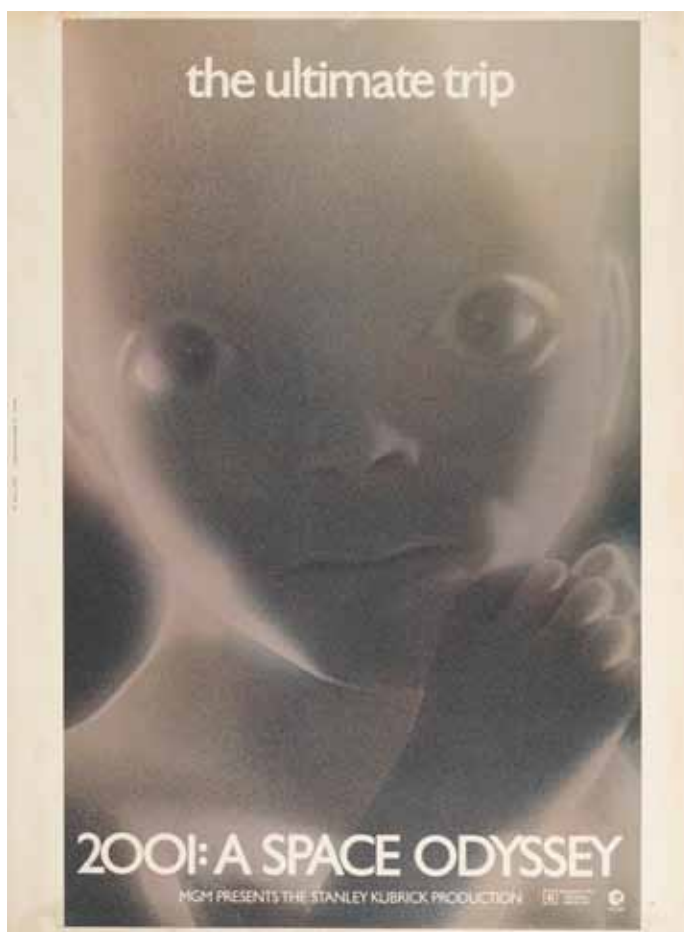
206



207



208



209

MODERN POSTERS

204

LOLITA

Metro-Goldwyn-Mayer, 1962. Three sheet poster, linen-backed.

Featuring a photograph of Sue Lyon by Bert Stern.

41 x 81 in.

\$1,000 - 1,500

205

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

Columbia, 1964. One sheet poster, linen-backed. Artwork by Tomi Ungerer, with text printed in dayglo orange.

27 x 41 in.

\$800 - 1,200

206

COOL HAND LUKE

Warner Bros., 1967. One sheet poster, linen-backed. Designed by Bill Gold.

27 x 41 in.

\$700 - 900

207

BULLITT

Warner Bros., 1968. One sheet poster, linen-backed. Designed by Bill Gold.

27 x 41 in.

\$500 - 700

208

2001: A SPACE ODYSSEY

Metro-Goldwyn-Mayer, 1968. 40 x 60 poster, style A, paper-backed.

Artwork by Bob McCall.

40 x 60 in.

\$700 - 900

209

2001: A SPACE ODYSSEY

Metro-Goldwyn-Mayer, 1968. 30 x 40 poster, Starchild style.

30 x 40 in.

\$2,000 - 3,000



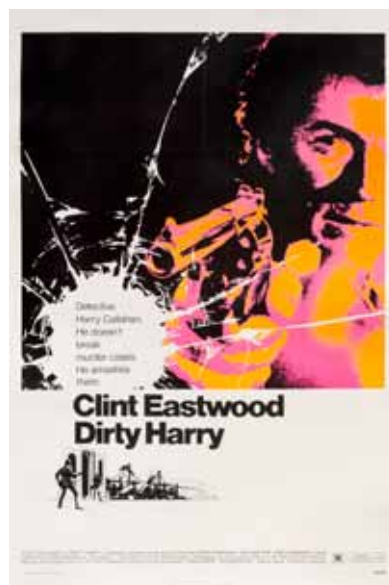
210



211



212



213

210

SYMPATHY FOR THE DEVIL

New Line, 1970. Premiere poster. Released in Europe in 1968 as *One Plus One*, this is Jean-Luc Godard's experimental documentary about the creation of the Rolling Stones' song of the same name. The film was critically panned upon its release and recut by its producer, Iain Quarrier, which leading to a fight between him and Godard at the London premiere. This poster was made for the 1970 American release of Quarrier's cut.

34 1/2 x 46 3/4 in.

\$700 - 900

211

GIMME SHELTER

Maysles Films, 1970. An archive relating to the "photo montage" style one sheet, including a maquette, proof print, and a linen-backed one sheet poster. This is the rarest of the three styles of one sheets created for the documentary of the Rolling Stones' 1969 U.S. tour, directed by Albert and David Maysles and Charlotte Zwerin.

Maquette: 18 x 25 1/2 in.; proof: 9 x 15 1/2 in.; Poster: 29 3/4 x 44 1/2 in.

\$3,500 - 4,500

212

A CLOCKWORK ORANGE

Warner Bros., 1971. One sheet poster, X-rated style, linen-backed. Artwork by Philip Castle. *A Clockwork Orange* was originally released in the United States with an "X" rating but Kubrick later recut the film to get an "R." The version available today is the original edit of the film, but it has been reclassified as "R" rated.

27 x 41 in.

\$400 - 600

213

DIRTY HARRY

Warner Bros., 1971. One sheet poster, linen-backed. Designed by Bill Gold.

27 x 41 in.

\$800 - 1,200



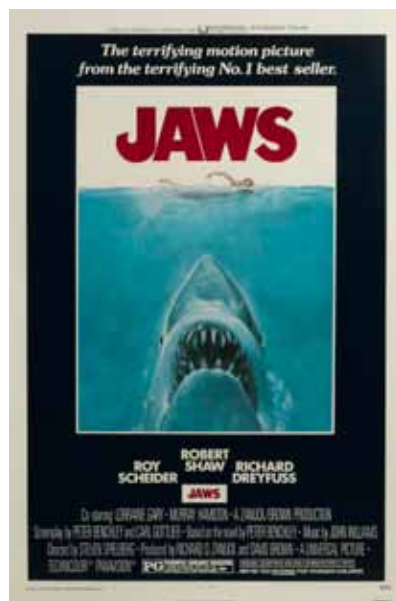
214



215



216



217

214

A JIM PEARSALL PRELIMINARY DESIGN FOR CHINATOWN

Paramount, 1974. Graphite, whiteout, and ink on paper, matted and framed. One of the best-known movie posters of the 1970s, Jim Pearsall's design perfectly captures the tone of Roman Polanski's neo-noir. This drawing is very close to the design on the final one sheet, with only the proportions changed.

Overall: 17 1/2 x 17 in.; Image size: 10 3/4 x 10 1/4 in.

\$2,000 - 3,000

215

CHINATOWN

Paramount, 1974. One sheet poster, linen-backed, framed. Artwork by Jim Pearsall.

27 x 41 in.

\$300 - 500

216

A REN WICKS PAINTING FOR THE GREAT WALDO PEPPER

Universal, 1975. Gouache, ink, and pencil on artist's board, signed ("Ren Wicks"). A large portrait of Robert Redford, this painting is very similar to the image used on the style B one sheet for *The Great Waldo Pepper*, with Redford's expression, and the reflection in his goggles changed, and a background added. The aviation-themed subject was especially suited to Wicks, who illustrated planes for Lockheed during World War II. His best-known movie poster was Howard Hughes' *The Outlaw* (1943), with its memorable depiction of Jane Russell.

24 x 28 1/2 in.

\$1,500 - 2,000

217

JAWS

Universal, 1975. One sheet poster, linen-backed. Artwork by Roger Kastel.

27 x 41 in.

\$500 - 700



218

218

A DAVID J. NEGRÓN PRELIMINARY PAINTING FOR KING KONG

Paramount, 1976. Acrylic on canvas, signed and dated at lower right ("David J. Negrón © 76"), framed. Negrón was an illustrator on *King Kong* and was asked to create a concept for the movie's poster. He submitted this painting to producer Dino De Laurentiis but an illustration by John Berkey was eventually chosen for the film's one sheet.

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

Overall: 37 3/4 x 50 in.; *painting only:* 35 3/4 x 48 in.

\$9,000 - 12,000



219

219

A DAN GOOZEE PRELIMINARY PAINTING FOR STAR WARS

Twentieth Century-Fox, 1977. Gouache on illustration board, signed ("D. Goozee") at lower left, with lettering on an acetate overlay, bearing a Dan Goozee label on the verso, matted and framed. Goozee was commissioned to create this first draft "comp" painting for Seniger Advertising to present to 20th Century Fox, along with other options for the film's posters. Such "comps" were often done quickly but some care was evidently taken with this painting, judging by the level of detail and the way that some sections have been removed and replaced. This image was used in some trade ads, but was never issued as a poster. Goozee later created the concept art for *Battlestar Galactica* (TV 1978), illustrated several James Bond movie posters including *Moonraker* (1979) and *A View to a Kill* (1985) and worked in the Imagineering department at Walt Disney.

Painting only: 18 3/8 x 24 in.; image: 15 1/4 x 23 3/4 in.

\$8,000 - 12,000



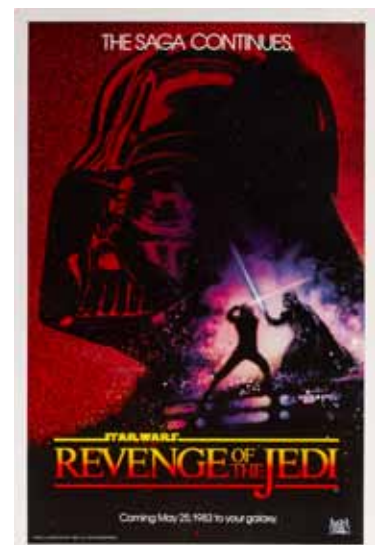
220



222



221



223

220

STAR WARS

Twentieth Century-Fox, 1976. Promotional poster, linen-backed. Depicting Luke Skywalker, Princess Leia, Han Solo and Darth Vader, with the original red *Star Wars* logo at lower right. Howard Chaykin, a comic artist, designed this poster to promote the Marvel *Star Wars* comic books and the movie, which would be released the following year. These posters were only sold at the 1976 World Con and San Diego Comic Con and are among the rarest of *Star Wars* collectibles.

20 x 29 in.

\$1,500 - 2,000

221

STAR WARS

Twentieth Century-Fox, 1977. International three sheet poster, linen-backed. Artwork by Tom Jung.

41 x 77 in.

\$400 - 600

222

STAR WARS

Twentieth Century-Fox, 1978. British quad poster, style C. Artwork by Tom Chantrell. This poster was first displayed in the UK in January 1978 but was replaced by a new poster advertising the film's seven Academy Awards® after the ceremony in March. Producer Gary Kurtz notes that this style was known as the "Dirty Dozen" poster because it resembled that poster's design of the film's cast grouped together and facing out at the audience (Stephen J. Sansweet and Peter Vilmur, *The Star Wars Poster Book* (SF: 2005, 22). The Chantrell artwork was used extensively in foreign posters for the film's release.

40 x 30 in.

\$1,500 - 2,000



224

223

REVENGE OF THE JEDI

Twentieth Century-Fox, 1982. One sheet poster, dated advance style, linen-backed. The third film in the original Star Wars trilogy was initially titled *Revenge of the Jedi*, with two advance posters and a teaser trailer issued under this title. Two months before its general release in May of 1983, George Lucas changed the film's title to the less-threatening *The Return of the Jedi*, with the unintended consequence of making the *Revenge* posters extremely desirable to Star Wars collectors.

27 x 41 in.

\$700 - 900

224

A BOB PEAK PRELIMINARY PAINTING FOR APOCALYPSE NOW

United Artists, 1979. Gouache and pastel on artist's board. Bob Peak's artwork for *Apocalypse Now* is among the most famous of his career. This painting may have been a preliminary design for the background of the one sheet, in which a line of helicopters cross over a blood red moon, with a portrait of Marlon Brando in the foreground.

Publication history: Thomas Peak, *The Art of Bob Peak* (Burbank: 2012), 201.

32 x 30 in.

\$7,000 - 9,000



225



226



227



228

225

RAGING BULL

United Artists, 1980. One sheet poster, linen-backed. Signed by Robert De Niro, Martin Scorsese, and Jake LaMotta, who additionally inscribed it "Raging Bull."

Provenance: Purchased by the consignor at the AMC Leading Memorabilia auction, July 12, 2001, where it was donated by Martin Scorsese to benefit the Film Foundation.

27 x 41 in.

\$1,000 - 1,500

226

A BOB PEAK PRELIMINARY PAINTING FOR THE SPHINX

Warner Bros., 1981. Mixed media on illustration board, matted. An unused poster concept, with illustrations of Lesley-Anne Down and Frank Langella. Peak did execute the artwork for the final one sheet, but it does not resemble this design.

24 1/2 x 31 3/4 in.

\$1,000 - 1,500

227

A PRELIMINARY DESIGN FOR BLADE RUNNER

Warner Bros., 1982. Photograph with airbrush, laid down to artist's board. Inscribed at the lower margin, "Retouched Art (B)" and "Return to:" with the address of Terry Hines & Associates in Los Angeles, a marketing agency. These portraits of Harrison Ford and Sean Young are very similar to those used on the final one sheet poster for the film.

Overall: 20 x 21 1/2 in.; Image size: 16 1/2 x 16 in.

\$1,500 - 2,000

228

A PRELIMINARY DESIGN FOR MAD MAX 2: THE ROAD WARRIOR

Warner Bros., 1982. Gouache, pastel, and collage on artist's board. Likely an early concept for the British quad poster.

30 x 20 in.

\$1,000 - 1,500



229



231

229

A BOB PEAK PRELIMINARY DESIGN FOR GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES

Warner Bros., 1984. Pastel and collage on paper, signed ("B. Peak"), laid down to artist's board. Bearing a label on the verso from Seniger Advertising Inc., a film marketing firm. The final one sheet poster for *Greystoke* uses photographs of the characters rather than illustrations. 19 1/4 x 31 1/2 in.

\$800 - 1,200

230

A MICHAEL HOBSON PRELIMINARY DRAWING FOR THE SURE THING

Embassy Pictures, 1985. Charcoal on paper, signed ("M. Hobson"). Depicting the film's two main characters, played by John Cusack and Daphne Zuniga, holding suitcases in front of a heart-shaped moon. 14 x 17 in.

\$400 - 600



230



232

231

A MICHAEL HOBSON PRELIMINARY DRAWING FOR THE LITTLE MERMAID

Buena Vista, 1989. Pencil and colored pencil on paper. Depicting Ariel in silhouette, swimming towards the sunlight.

8 1/4 x 11 7/8 in.

\$400 - 600

232

A MICHAEL HOBSON PRELIMINARY DRAWING FOR ALADDIN

Buena Vista, 1992. Charcoal and collage on paper. Depicting Jasmine and Aladdin on the magic carpet (printed on paper and collaged), flying above the Sultan's palace and the sand dunes, with the genie's lamp in the foreground. This design is similar to the final one sheet 6, which showed a silhouette of Aladdin and Jasmine on the magic carpet, flying in front of the moon.

14 3/8 x 17 in.

\$400 - 600

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