

# Bonhams

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TURNER **CLASSIC** MOVIES

Presents

## Wonders of the Galaxy

Science Fiction and Fantasy in Film

Los Angeles | May 14, 2019

The Definitive Partnership  
for Classic Movie Memorabilia

# The HUNCHBACK

of NOTRE DAME

By VICTOR HUGO

With LON CHANEY

DIRECTED BY WM. WORSLEY



TCM Presents ...

# Wonders of the Galaxy:

Science Fiction and Fantasy in Film

Los Angeles | Tuesday May 14, 2019 at 1pm

## BONHAMS

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Los Angeles, CA 90046  
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## PREVIEW

Friday, May 10  
10am to 5pm  
Saturday, May 11  
12pm to 5pm  
Sunday, May 12  
12pm to 5pm  
Monday, May 13  
10am to 5pm  
Tuesday, May 14  
10am to 1pm

## MY LIFE WITH DARTH VADER: A Q&A WITH BRYCE ELLER

Sunday, May 12 at 3pm

## SALE NUMBER

25491  
Lots 1 - 267

## CATALOG

\$35

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Please contact client services with any bidding inquiries.

Please see pages 150 to 153 for bidder information including Conditions of Sale, after-sale collection and shipment.

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## ILLUSTRATIONS

Front cover: lot 52  
Inside front cover: lot 3  
Table of Contents: lot 48  
Session page 1: lot 61  
Session page 2: lot 115  
Session page 3: lot 208  
Session page 4: lot 251  
Inside back cover: lot 36  
Back cover: lot 6

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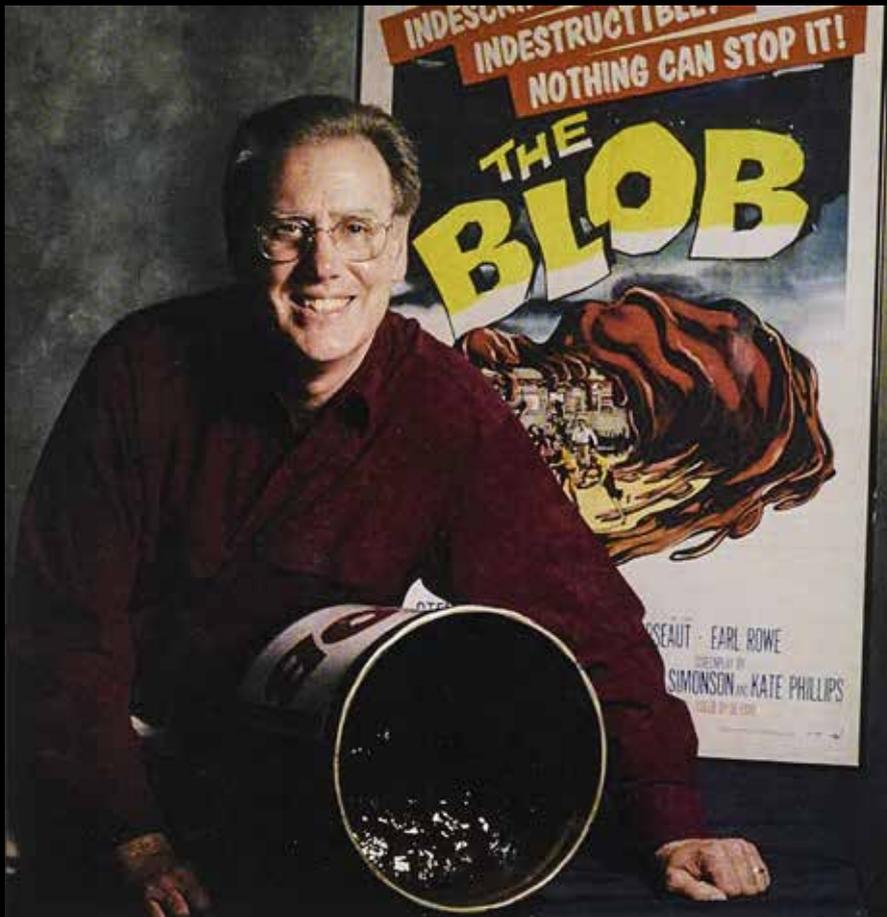
M·G·M PRESENTS

# FORBIDDEN PLANET

AMAZING!

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## An Appreciation of Wes Shank (1946-2018)

By Caren Roberts-Frenzel

In 1965, Pennsylvania native Walter E. "Wes" Shank was a 19-year-old science fiction super fan who discovered that much of his favorite film, *The Blob* (1958), was filmed at the nearby Valley Forge Studios. In a fateful scenario that could only have happened in a simpler time, a personal studio tour was given to him by none other than the director of *The Blob*, Irvin Yeaworth, Jr. Shank's surprise and shock were complete when Yeaworth showed him a black 5-gallon canister which contained the blob silicone itself. Over a period of time, Shank pestered Yeaworth to sell him the silicone blob and the director relented, quite sure that no other collector would prize the blob as much as Shank. And he was right.

Shank's passion for early science fiction and classic horror began as a young boy when he began collecting comic books featuring famous monsters. His enthusiasm prompted him to build his own home theatre in his parents' basement, screening his favorite films for himself and his friends. He became particularly intrigued with the Universal horror films of the 1930s and '40s, which led him to Forrest J Ackerman, the premiere collector and promoter of science fiction and horror memorabilia, with whom he bonded immediately. Ackerman's impressive collection of artifacts inspired Shank to enlarge his own collection, which eventually included original posters, lobby cards, photographs, scripts, costumes, and props.

As science fiction films became more advanced and computer-generated graphics took over, Shank felt a responsibility to

preserve and showcase the earlier films' hands-on special effects of which he was such a devotee. He recognized that many historic film props were being thrown into the garbage heap, and he set about collecting as many items as he could. He was responsible for locating the long-lost censored footage from the 1933 version of *King Kong*, which ultimately led to their inclusion in all modern re-releases. He exhibited his collection around the country and shared his knowledge, helping bring to the forefront many films which the passage of time had rendered forgotten.

In partnership with Turner Classic Movies, Bonhams is proud to offer a unique selection of Wes Shank's collection including an original typescript draft and rare three sheet poster from *The Phantom of the Opera* (1925); a one sheet poster from *The Hunchback of Notre Dame* (1923); a Krell lock, force field, power gauge, ray guns, costumes, and other props from *Forbidden Planet* (1956); a bust of The Lawgiver from *Planet of the Apes* (1968); and much more.

Why isn't the blob silicone among the items for sale in Shank's collection? As of this writing, arrangements are being made to place his prized possession with one of his favorite institutions, who has promised to care for it as lovingly as Shank did all these years. The other highlights from Wes's collection, however, are listed in the following pages. It was Shank's desire to give individual collectors, like himself, a chance to own their own piece of movie history.

The W.E. "Wes" Shank Collection  
of Science Fiction, Fantasy,  
and Horror Memorabilia





1

**1**  
**THE HUNCHBACK OF NOTRE DAME**

Universal Pictures, 1923. U.S. insert, matted and framed. In director Wallace Worsley's version of Victor Hugo's novel, the magnificence of Lon Chaney's performance is on par with the built-to-scale replica of Notre Dame and the acres of accurately designed sets. The story goes that producer Irving Thalberg arranged for the no-expense-spared production while his co-producer Carl Laemmle was on vacation. Thalberg, who later went on to become the "boy wonder" at MGM, had a canny instinct for what the public wanted, and he was once again correct on this count. Interestingly, William Wyler was a second unit director on this film, certainly good training for his future illustrious directorial career. This attractive insert poster features 12 members of the cast including Lon Chaney, Patsy Ruth Miller, Winifred Bryson, and Ernest Torrence, as well as scenes from the film. Overall: 19.75 x 41.25 in.; within mat: 13.25 x 34.75 in.

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



2

**2**  
**THE HUNCHBACK OF NOTRE DAME**

Universal Pictures, 1923. A U.S. title lobby card and scene card, matted and framed together. The formidable cast of the film graces the title lobby card of this Wallace Worsley-directed epic, with the second lobby card featuring Chaney as the King of Fools at The Festival of Fools. Chaney's commitment to the role via facial makeup and bodily weights is legendary; what isn't often mentioned was his cognitive dedication, as he stated in a 1923 interview: "Quasimodo and I lived together—until we became one. When I played him, I forgot my own identity completely and for the time being lived and suffered with the Hunchback of Notre Dame." Overall: 22 x 32.25 in.; cards within mats: 10.75 x 13.5 in.

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



CARL LAEMMLE *Offers*

# The HUNCHBACK

of NOTRE DAME *By* VICTOR HUGO

With LON CHANEY

DIRECTED BY WM. WORSLEY



The FESTIVAL  
OF FOOLS

A UNIVERSAL PRODUCTION

COUNTRY OF ORIGIN U.S.A.

*Morgan*

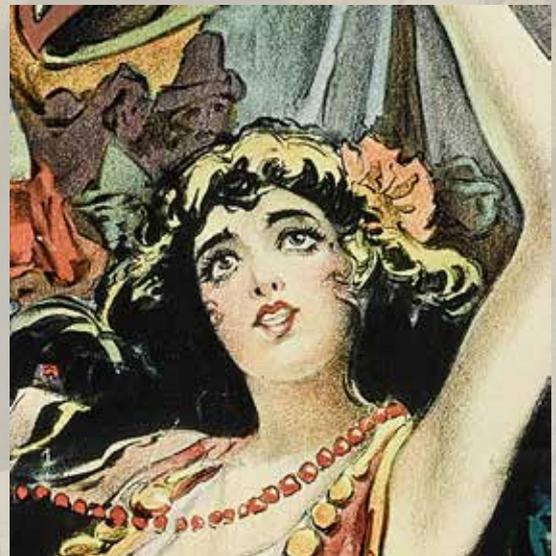


3

**THE HUNCHBACK OF NOTRE DAME**

Universal Pictures, 1923. U.S. one sheet poster, unrestored, framed. The character of Quasimodo in Victor Hugo's story was well-suited to the chameleon-like actor, Lon Chaney, whose artistry with makeup and ability to play deformed or disfigured characters were without parallel. Directed by Wallace Worsley and produced by Irving Thalberg, the production was particularly lush, with expensive sets and thousands of extras. Chaney had originally hoped for Erich von Stroheim as director, but he had been recently fired for going wildly over budget on his last film. Also featured in the cast were Patsy Ruth Miller as Esmeralda and Norman Kerry as Phoebus de Chateaupers. The movie secured Chaney's status as a top-tier film star, raking in \$3.5 million and propelling him to bigger and more complicated roles. Though the film has been remade over the years, including the impressive 1939 version with Charles Laughton and Maureen O'Hara, many consider Chaney's portrayal of Quasimodo to be the most faithful to Hugo's novel in its ability to elicit from audiences the perfect combination of shock and pathos. This colorful poster depicts Esmeralda dancing for the crowd at The Festival of Fools.

Overall: 30.25 x 44.5 x 1.75 in.; within frame: 27 x 41 in.



\$150,000 - 200,000



4

4  
**THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. U.S. half sheet poster, framed. This rare poster depicts Norman Kerry rescuing Mary Philbin from the clutches of the Phantom (Lon Chaney) in the final thrilling sequences of *The Phantom of the Opera*. Four scenes are featured on the poster, as well as a tagline which promotes the cast of thousands who appear in this colossal film which was directed by Rupert Julian. Julian's direction is often considered uninspired, with the success of the film lying completely on Chaney's capable shoulders. Indeed, Chaney is often credited with directing his own scenes as well as Philbin's. Interestingly, a different ending was reportedly shot where the Phantom dies of shock after receiving a kiss from Philbin, an ending which Chaney was said to prefer over the final edit.  
 Overall: 22.25 x 28.25 in.; within frame: 22 x 28 in.

\$20,000 - 30,000

5  
**THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. Three U.S. title lobby cards, one from the 1929 re-release, matted and framed together. Lon Chaney, Mary Philbin, and Norman Kerry play prominent roles in the lobby card art promoting the film version of Gaston Leroux's famed 1910 novel. This version of the film is considered the most faithful to the novel in terms of the Phantom's features, with Chaney creating his own makeup which corroborated the description of the Phantom's appearance in the book more than any other film or theater portrayal. The studio successfully kept Chaney's appearance under wraps until the release of the film (likely the reason two of the three lobby cards show Chaney sans makeup), and upon seeing Chaney's visage as the deformed Phantom for the first time, audiences screamed in horror.  
 21.5 x 42.5 in.; within mats: 10.5 x 13.5 in.

\$5,000 - 7,000

CARL LAEMMLE presents

# "The Phantom of the Opera"

with  
**LON CHANEY**  
 MARY PHILBIN  
 NORMAN KERRY  
 A. GIBSON GOWLAND  
 EDWIN CAREWE  
 and 5000 others

From the novel by  
**GASTON LEROUX**  
 Directed by  
**RUPERT JULIAN**

**UNIVERSAL'S MASTERPIECE**

**LON CHANEY**

**MARY PHILBIN**

**CARL LAEMMLE**  
presents

# The Phantom of the Opera

**NORMAN KERRY**

**A. GIBSON GOWLAND**

**The Cast**  
**LON CHANEY**  
**MARY PHILBIN**  
**NORMAN KERRY**  
**A. GIBSON GOWLAND**  
**ARTHUR EDWIN CAREWE**  
 and 5000 others

Directed by  
**RUPERT JULIAN**  
 From the novel by  
**GASTON LEROUX**  
**UNIVERSAL**  
**MASTERPIECE**

CARL LAEMMLE presents

# "The Phantom of the Opera"

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**LON CHANEY**  
 MARY PHILBIN  
 NORMAN KERRY  
 A. GIBSON GOWLAND  
 EDWIN CAREWE  
 and 5000 others

From the novel by  
**GASTON LEROUX**  
 Directed by  
**RUPERT JULIAN**

**LON CHANEY**

TALKING - SINGING - DANCING -

SEEN IN **TECHNICOLOR**

SYMPHONIC ORCHESTRA OF 150 PIECES



CARL LAEMMLE *presents*

"**THE PHANTOM**  
*of the OPERA*"

With  
**LON CHANEY, NORMAN KERRY AND MARY PHILBIN**  
AND A CAST OF 5000

FROM THE NOVEL BY GASTON LEROUX  
DIRECTED BY RUPERT JULIAN

*Morgan*

A UNIVERSAL PRODUCTION



6 (detail)

6

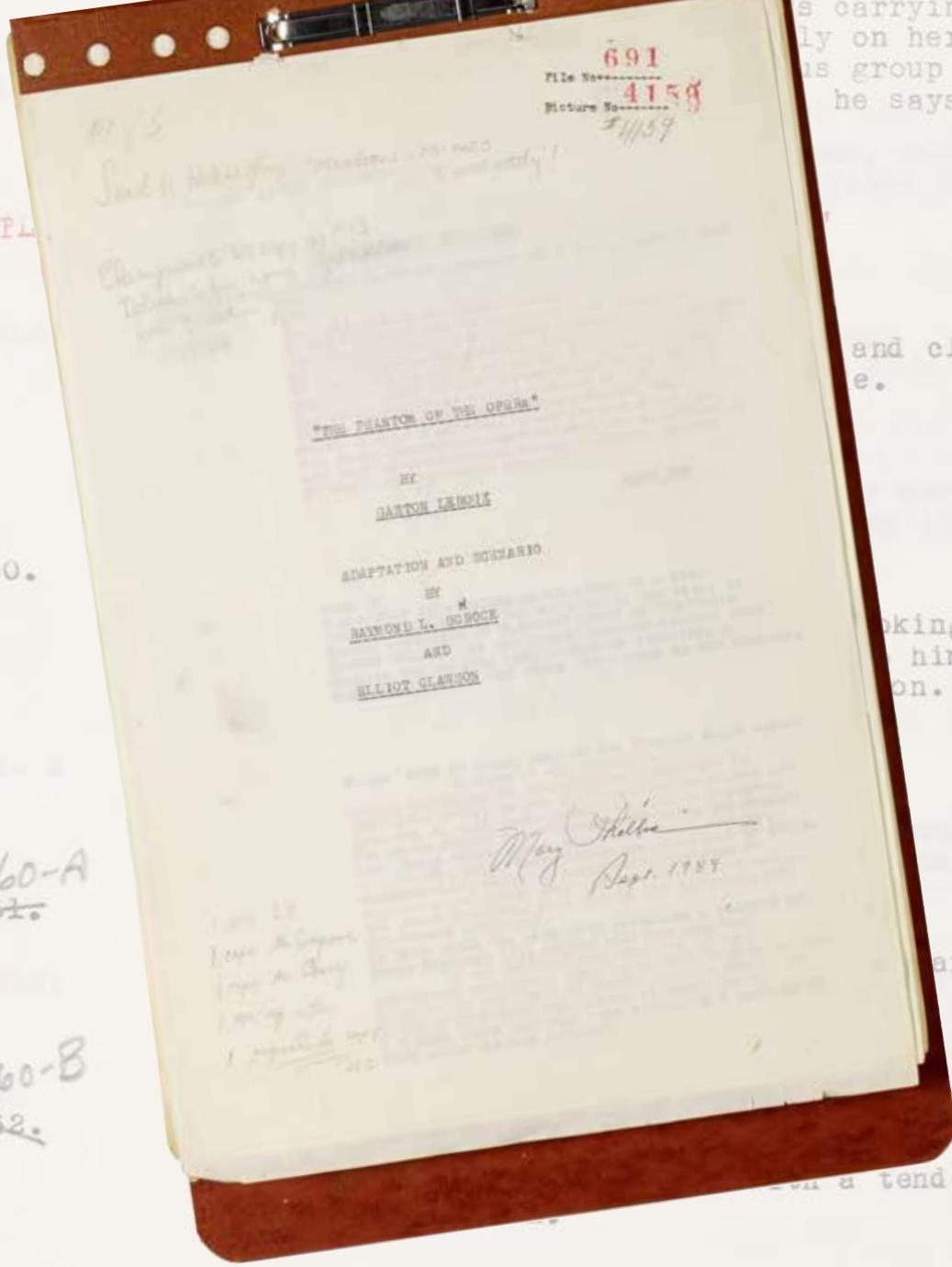
### **THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. Three sheet poster, linen-backed, framed. It is hard to imagine that *The Phantom of the Opera*, in its various incarnations before its 1925 release, went through several directors, massive editing, two dreadful audience previews, two reshoots, and even a romantic comedy plot before it became the jewel of Universal Pictures that it remains to this day. Lon Chaney, in arguably his greatest role, expertly created the makeup that proved to be the most accurate and loyal to the book, more so than any other film version. The unmasking scene in which Chaney's monstrous visage was revealed prompted 1925 audiences into screaming fits. The haunting and atmospheric cinematography, the lavish and exhaustively precise sets, and Chaney's moving yet frightening performance all assemble to create the definitive interpretation of Gaston Leroux's 1910 novel. This sumptuously illustrated three sheet poster is possibly the only one of its kind still in existence.

Overall: 42 x 81 in.; poster: 41 x 78.5 in.

\$200,000 - 300,000





TIPL

160.

160-A  
161.

160-B  
162.

7

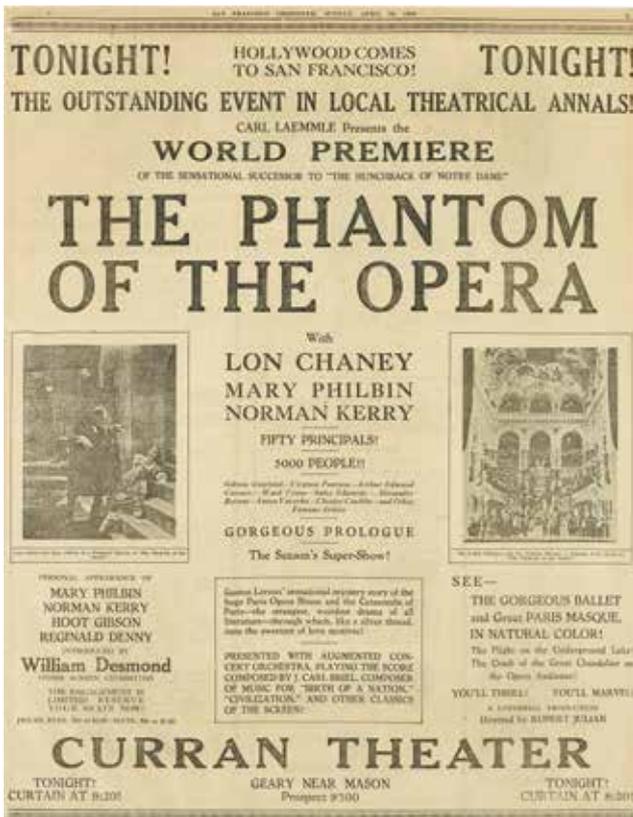
**AN ANNOTATED SCRIPT FROM THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. Typescript manuscript, adaptation and scenario by Raymond L. Schrock and Elliot Clawson, 174 pp, n.d. [1924], with "File No. 691" and "Picture No. 4159" stamped to title page, and "1 of 5" handwritten to title page and typed to first page, with intertitles typed in red and many annotations throughout, bound in a legal folio. According to author Philip J. Riley, this fifth revised shooting script was once in the possession of Lon Chaney, although it was not his working script. Based on the annotations and drawings, it was likely used by either director Rupert Julian or the cinematographer, although it is not known who made the annotations or the time period in which they were made. The title page features penciled notes such as "Chaney wants his copy as it is - deliver to his home" and designates copies for Chaney, uncredited director Edward Sedgwick, the negative cutter, and others. The title page was later signed ("Mary Philbin / Sept. 1989"). Among the penciled diagrams in the script are a drawing

of the Phantom tossing skulls at Raoul, a sketch detailing how the camera would shoot into the orchestra pit, and a blocking diagram for Christine's dressing room. Throughout the manuscript, scenes are crossed out, instructions are added, typos are circled with pencil, and comments such as "NO!" and "Has Chaney seen this?" are scattered throughout. There are many references to what Chaney wants or instructs, which indicates the strong influence he had over the direction of the film.

Literature: *The Making of the Phantom of the Opera* by Philip J. Riley (New Jersey: MagicImage Filmbooks, 1999).  
Overall: 9 x 14.5 in.; script: 9 x 13.25 in.

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



8

8  
**A NEWSPAPER PROMOTING THE WORLD PREMIERE OF THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. An original April 26, 1925 San Francisco Chronicle newspaper full-page advertisement promoting the world premiere of *The Phantom of the Opera*, matted and framed. In-person appearances at the premiere included Mary Philbin, Norman Kerry, Hoot Gibson, and Reginald Denny. The score composed by J. Carl Briel accompanied the film and was played by a concert orchestra, and as was typical for the time, a prologue (live entertainment often consisting of dancers and musical numbers related to the theme of the film) was presented before the film.

Overall: 21.75 x 26.5 in.; within mat: 16.5 x 21.25 in.

\$500 - 700

9  
**A NEWSPAPER AD FOR THE PHANTOM OF THE OPERA AND A MARY PHILBIN SIGNED PHOTO**

Universal Pictures, 1925. Two-color, 2-page original 1925 Philadelphia newspaper advertisement, together with a black-and-white reproduction photograph inscribed, "All Best Wishes / Mary Philbin," matted and framed together. Philbin plays the part of Christine, the love obsession of the Phantom, played by Lon Chaney. The ad cleverly depicts the Phantom escaping with a bag holding the city of Philadelphia and hypes the film's 6th week of standing room-only business at the Astor Theater.

Overall: 13.25 x 30.25 in.; ad within mat: 10.5 x 17.25 in.; photo within mat: 6 x 8 in.

\$200 - 300



9



10

10  
**A PAIR OF NEWSPAPER EXHIBITOR ADS FOR THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. Two original newspaper print posters, originally folded but now paper-backed and sealed in plastic, displaying the various teasers that newspapers and magazines could use to promote *The Phantom of the Opera*.

Each: 24.75 x 36.75 in.  
 \$200 - 400



11



11

**AN ORIGINAL SOUND DISC FROM THE PHANTOM OF THE OPERA 1929 REISSUE**

Universal Pictures, 1929. A 33-1/3 RPM disc for reels #5 and #7 of the 1929 reissued part-sound version, with the disc labels inscribed, "Reel #7 [#5 on reverse side] / The Phantom of the Opera / Production #5019 / Universal Pictures Corporation / Pressed by / Victor Talking Machine Co.," matted and framed. In 1929, taking advantage of the advent of sound, *The Phantom of the Opera* was re-released (though only partly in sound) with added and subtracted scenes from the original and some recasting. The filmmakers recorded sound and stored it on vinyl discs which were synchronized to the film. Over time, many of these discs were lost or thrown out because of overuse, making this particular lot a rare treasure. Interestingly, the version of this film that most people have seen is not the original 1925 version, but a silent version of the 1929 sound reissue, a confusing concept. Overall: 22.5 x 22.5 x 1.5 in.; within mat: diameter 15.5 in.

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

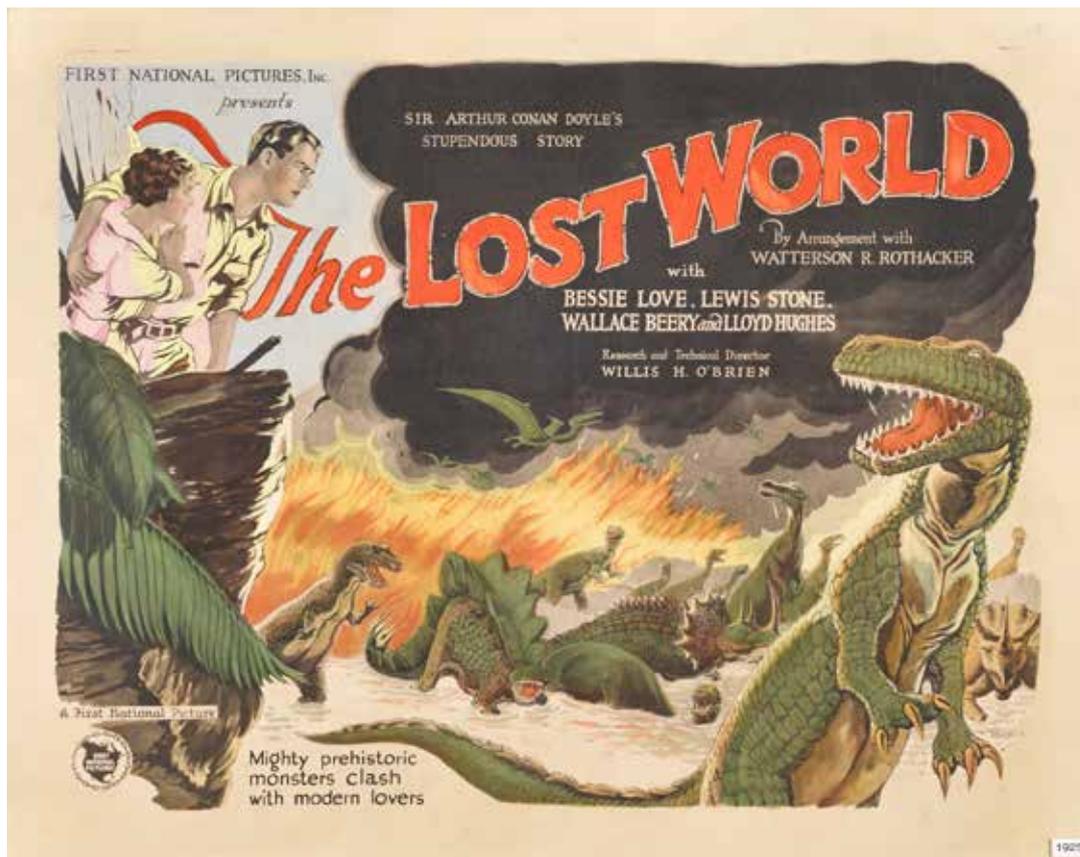
12

**A PAINTING OF LON CHANEY IN THE PHANTOM OF THE OPERA**

Universal Pictures, 1925. Acrylic on canvas, signed ("Turso") to lower right, and signed ("Mike Turso / 1996") to the reverse, framed. A suspenseful portrait of Lon Chaney in his most recognizable role as the deformed Phantom whose obsessive love for an opera singer wreaks havoc at the Paris Opera House. Overall: 22 x 30 in.; within frame: 20 x 28 in.

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

12



14

13

**THE PHANTOM OF THE OPERA**

Universal Pictures, 1943. U.S. one sheet poster, style E, matted and framed. An unusual promotional poster detailing the Paris Opera House and the areas of principal action in the 1943 remake which stars Claude Rains, arguably the only actor multi-faceted enough to challenge Lon Chaney's 1925 performance. In the poster art, various rooms are highlighted with captions, detailing the action that takes place: "Stage of the Opera House: where a new star is born under the monstrous shadow of an unseen killer, who loves her!" Overall: 26 x 39.5 in.; within mat: 19.5 x 33 in.

\$400 - 600

14

**THE LOST WORLD**

First National, 1925. U.S. half sheet poster, paper-backed, framed. Based on the novel by Sir Arthur Conan Doyle, this film brought stop-motion effects to the forefront and paved the way for films such as *King Kong* (1933). After many decades of only being seen in an abridged form, *The Lost World* has since been restored to its former glory by combining eight different prints. Conan Doyle himself appeared at the beginning of the film and later on proclaimed that the character of Professor Challenger, played by Wallace Beery, was his favorite character from his novels, Sherlock Holmes notwithstanding. In the film, Professor Challenger is a scientist who attempts to rescue a lost explorer whose journal indicates that dinosaurs still roam the earth. The stop-motion effects of dinosaurs and other creatures were novel for the time, and this was the first full-length movie to feature this type of animation. Accompanied by a framed magazine advertisement for the film.

Overall: 21.5 x 28.5 in.; within frame: 21 x 28 in.

\$1,500 - 2,000



13



15

**LONDON AFTER MIDNIGHT**

MGM, 1927. U.S. title lobby card, matted and framed. Lon Chaney plays dual roles as both the inspector and the sinister “Man in the Beaver Hat” in this now-lost film written and directed by Tod Browning. Initially called *The Hypnotist*, Browning’s story involves the seemingly suicidal death of a man and the vampire-like strangers who show up after his death, raising many questions. Chaney once again confirmed his moniker as “The Man of a Thousand Faces” in this mystery, sporting monacle-like hypnotic-looking eyes and animal-like jagged teeth as the curious man wearing the beaver hat. Browning and Chaney had a strong film partnership which was strengthened with this production, their most successful commercially if not critically. Sadly, the only surviving copy of the film was destroyed in a 1965 MGM film vault fire. A 45-minute reconstruction was produced in 2002 using existing photographs and other sources, as close as the modern-day public will likely ever get to seeing the full film unless another copy is someday found. Interestingly, Browning remade a sound version of the film in 1935 titled, *Mark of the Vampire*.

Overall: 17.5 x 20 in; within mat: 11 x 14 in.

**\$18,000 - 25,000**



16

16

**DRACULA**

Universal Pictures, R1951 (Realart). U.S. one sheet poster, folded, framed. Actor Bela Lugosi brought both sensual and suspenseful elements to his portrayal of Count Dracula, a performance so electric that no other actor has been able to touch it for over 80 years. The film is loosely based on Bram Stoker's original novel with a screenplay written by Hamilton Deane, John L. Balderston, and a handful of uncredited writers, including director Tod Browning. Overall: 27.5 x 41.5 in.; within frame: 27 x 41 in.

\$2,000 - 3,000

17

**DRACULA**

Universal Pictures, R1951 (Realart). U.S. insert poster. 14 x 36 in.

\$2,000 - 3,000

18

**DRACULA**

Universal Pictures, R1951 (Realart). U.S. lobby card, framed. Overall: 11.25 x 14.25 in.; within frame: 11 x 14 in.

\$1,000 - 2,000



17



18



19

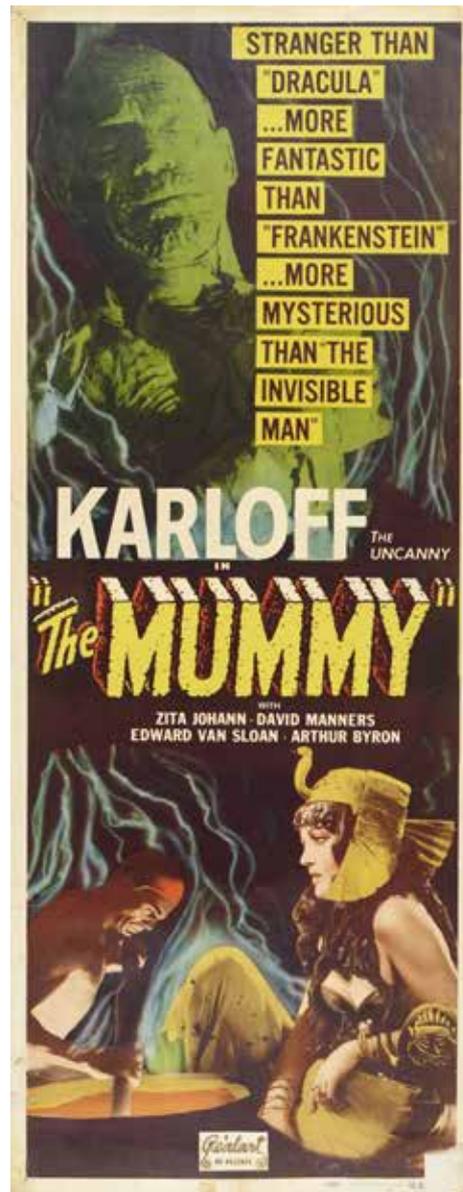


20

19  
**FRANKENSTEIN**

Universal Pictures, R1951 (Realart). U.S. title lobby card, framed. James Whale directed this film which some still consider the most frightening of the horror genre. The plot centers around a scientist who attempts to create a man out of corpse parts, including a human brain. Unwittingly, the brain of a criminal is used, and the monster becomes dangerous, a victim of his creation and environment. Overall: 11.75 x 14.75 in.; within frame: 11 x 14 in.

\$3,000 - 5,000



21

20  
**THE MUMMY**

Universal Pictures, R1951 (Realart). U.S. half sheet poster. Boris Karloff reinvents himself once again in this tale of a mummy who is brought back to life, only to become obsessed with a woman he thinks is his long-lost love. Directed by Karl Freund, the premise of the film was inspired by the opening of King Tut's tomb in 1922. 22 x 28 in.

\$2,000 - 3,000

21  
**THE MUMMY**

Universal Pictures, R1951 (Realart). U.S. insert poster. 14 x 36 in.

\$1,000 - 1,500



22

22

**THE INVISIBLE MAN**

Universal Pictures, R1947 (Realart). U.S. half sheet poster.  
22 x 28 in.

\$1,500 - 2,000

23

**THE INVISIBLE MAN**

Universal Pictures, R1951 (Realart). U.S. insert poster. Claude Rains turns out the performance of his career as the agonized scientist whose special potion renders him invisible and dangerous to society. Directed by James Whale, the film was based on the novel by H.G. Wells.  
14 x 36 in.

\$2,000 - 3,000



23



24



25



25

24

**FREAKS**

MGM, R1949. U.S. half sheet poster. Tod Browning's *Freaks* (1932) offended both critics and audiences deeply, all but ending his directorial career. The film was not revived until 1949, when exploitation producer Dwain Esper reissued it, sometimes retitling it *Forbidden Love* or *Nature's Mistakes*.  
22 x 28 in.

\$1,000 - 2,000

**A HANS SALTER SIGNED OZALID OF THE SCORE OF SON OF DRACULA**

Universal Pictures, 1943. Comprising a 2-page Ozalid featuring the sheet music of the "Main Title" song from the score of *Son of Dracula*, signed ("Hans Salter / 1994"), matted and framed together with a black-and-white photo of Lon Chaney, Jr. as Count Dracula in a menacing pose with actress Louise Allbritton. Hans J. Salter was a prolific composer whose music was featured in many Universal Pictures' films, most notably in horror and science fiction genres. This piece was signed the year of Salter's death at the age of 98. *Son of Dracula* was directed by Robert Siodmak and is notable for a plot which brings Count Dracula to American shores for the first time.  
Overall: 15 x 31.5 x 1 in.; sheet music within mats: 8.25 x 11 in.; photo within mat: 7.75 x 9 in.

\$800 - 1,200

26

**KING KONG**

RKO Radio Pictures, R1942. U.S. half sheet poster. Merian C. Cooper directed Fay Wray and Bruce Cabot in this still-revered tale of a giant ape who is brought to America to be exploited, only to escape and destroy everything in his path. Originally released in 1933, Wray was forever associated with her role in the film as the beautiful film star whom Kong takes a liking to. Willis O'Brien was responsible for the superb stop-motion animation of Kong.  
22 x 28 in.

\$3,000 - 5,000



26

27

**KING KONG**

RKO Radio Pictures, R1956. Silk screen poster, rolled.  
28 x 37.75 in.

\$600 - 800



27

28

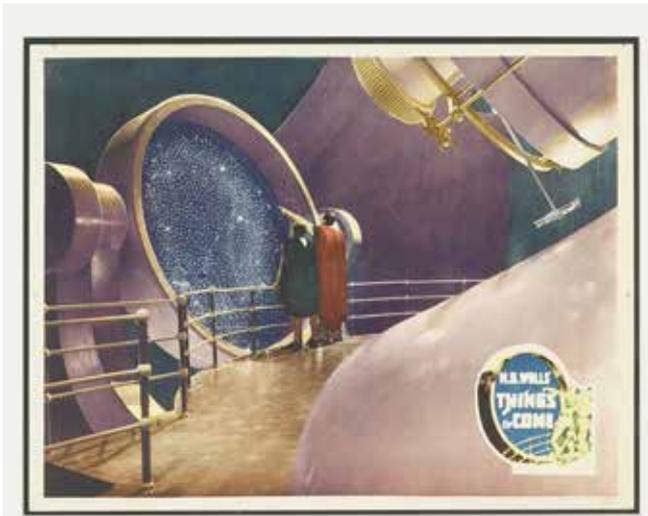
**KING KONG**

RKO Radio Pictures, R1956. U.S. half sheet poster.  
22 x 28 in.

\$2,000 - 3,000



28



29

29  
**THINGS TO COME**

United Artists, 1936. Two U.S. lobby cards, matted and framed together. The impressive performances of Ralph Richardson, Raymond Massey, and Edward Chapman, coupled with the authorship of H.G. Wells, elevate this British science fiction film to classic status. Trailers for the film exclaimed that Wells' "blazing pen traces the direction of our lives!" Director William Cameron Menzies, who was also a renowned production designer best known for his work on *Gone With the Wind* (1939), created a futuristic atmosphere which uniquely illustrated Wells' tale of a world where war is dominant and technology is advanced. Produced by Alexander Korda, a major player in the British film industry, the film stresses the importance of science and progress in a world where war has taken over. Wells' vision of the future turned out to be accurate in many ways, both positive and negative, and the film is still considered one of the greatest and purest of science fiction films, the standard against which others are compared.

Overall: 19.75 x 28.5 in; each within mats: 10.5 x 13.5 in.

\$3,000 - 5,000



30



31

30  
**ABBOTT AND COSTELLO MEET FRANKENSTEIN**

Universal International Pictures, 1948. U.S. half sheet poster, style A. The comedy team of Bud Abbott and Lou Costello appear in this production which pokes fun at the Universal Pictures horror films that were popular with audiences in the 1930s. The most revered triumvirate of horror stars from those films—known as "The Big Three"—Bela Lugosi as Count Dracula, Glenn Strange as Frankenstein's monster, and Lon Chaney, Jr. as the Wolf Man, also star.

22 x 28 in.

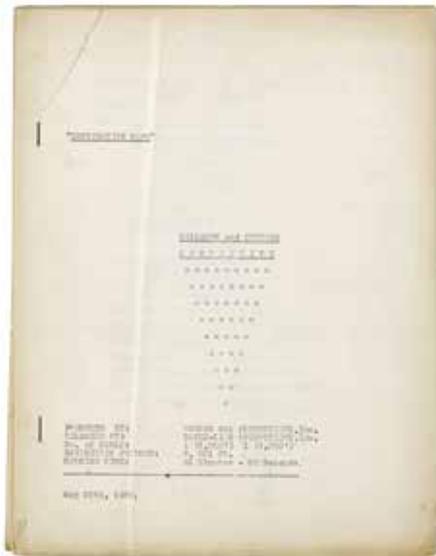
\$2,000 - 3,000

31  
**ABBOTT AND COSTELLO MEET FRANKENSTEIN**

Universal International Pictures, 1948. U.S. half sheet poster, style B.

22 x 28 in.

\$2,000 - 3,000



32

32

**A DESTINATION MOON CONTINUITY SCRIPT**

Eagle-Lion Films, 1950. Mimeographed manuscript, produced by George Pal Productions, Inc., divided into 5 sections (reels), 83 pp, dated May 25, 1950 and marked "Destination Moon" and "Dialogue and Cutting Continuity" to title page, bound with 2 staples. Director Irving Pichel cast actors John Archer and Warner Anderson in this distinctive science fiction film, the first by George Pal to involve the problematic conditions likely to happen when humans travel to space. 8.5 x 11 in.

\$700 - 900

33

**THE MAN FROM PLANET X**

United Artists, 1951. U.S. one sheet poster, signed ("Robert Clarke," "William Schallert"), folded but framed. Released earlier than other "flying saucer" motion pictures from the 1950s, this low-budget film was shot in 6 days, cost approximately \$41,000 to shoot (using sets left over from other films), and grossed over \$1 million. Though its plot dealt with an alien invasion, it had a film noir quality which elevated it above other similar films of the genre. It was directed by Edgar G. Ulmer, whose other directorial successes were *The Black Cat* (1934) and *Detour* (1945), both of which also became cult favorites. Star William Schallert (better remembered as the father on *The Patty Duke Show*) goes against type as the sketchy Dr. Mears and is joined by co-stars Robert Clarke and Margaret Field (mother of actress Sally Field). Overall: 27.5 x 41.5 in.; within frame: 27 x 41 in.

\$7,000 - 9,000

34

**THE MAN FROM PLANET X**

United Artists, 1951. U.S. insert poster. 14 x 36 in.

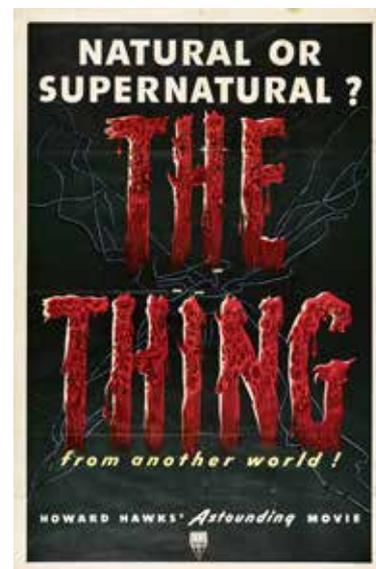
\$1,200 - 1,500



34



33



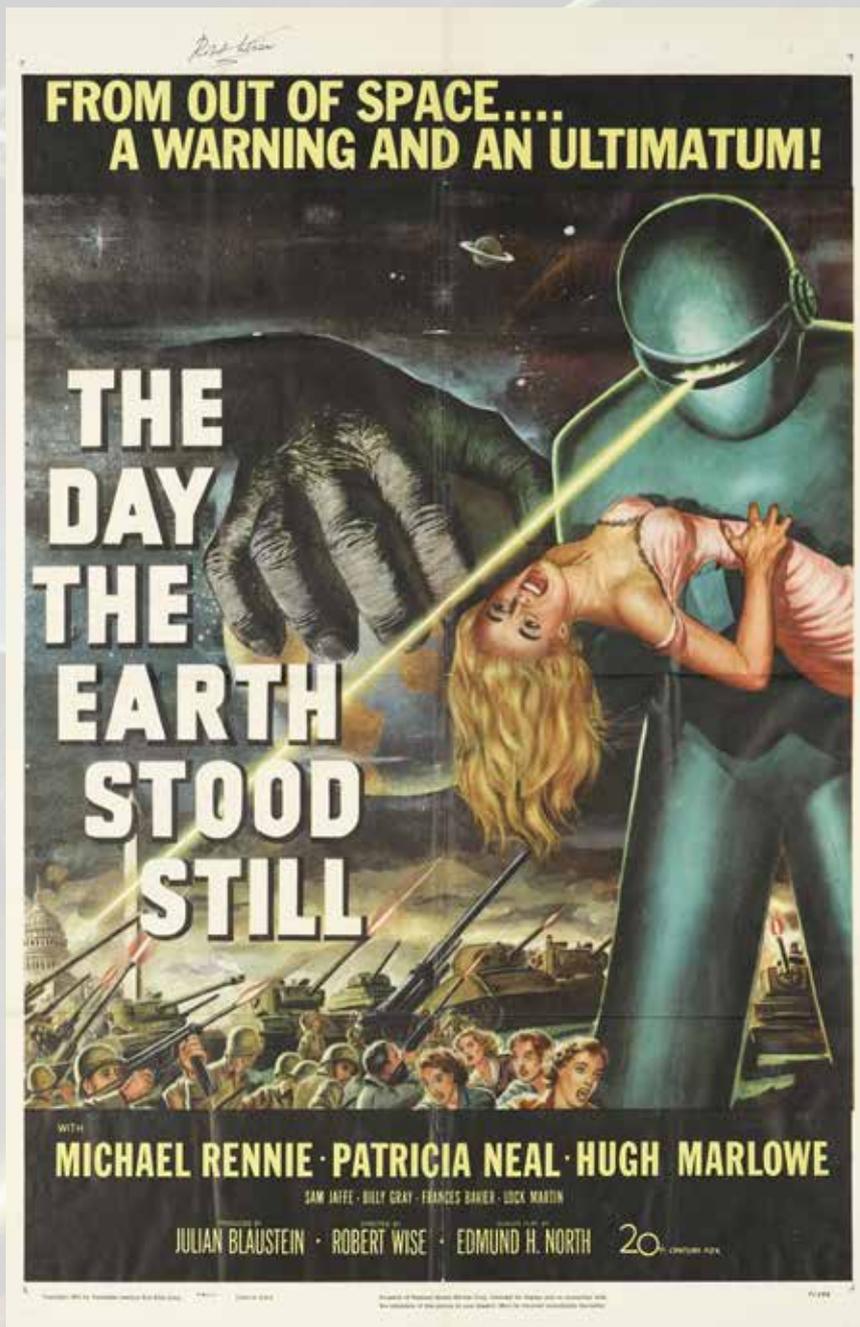
35

35

**THE THING FROM ANOTHER WORLD**

RKO Radio Pictures, 1951. U.S. one sheet poster, folded. The gelatinous font used for this poster art left audiences to their imaginations, a tactic which producer Howard Hawks used to hype and promote this science fiction picture which continues to instill fear in those who watch it. The film stars James Arness and was directed by Christian Nyby (with help from Hawks). 27 x 41 in.

\$700 - 900



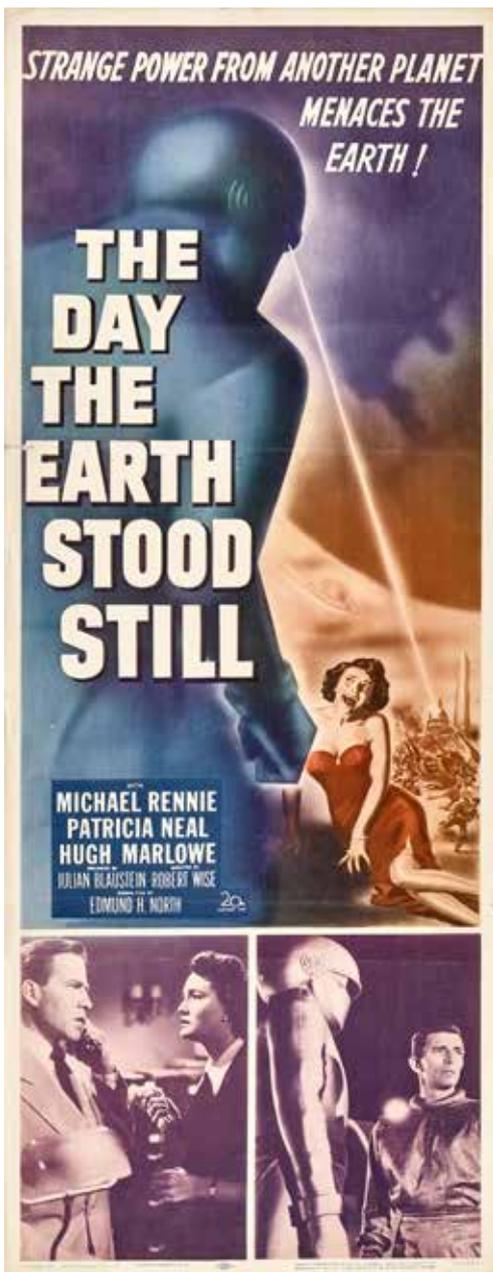
36

**THE DAY THE EARTH STOOD STILL**

Twentieth Century-Fox, 1951. U.S. one sheet poster, folded, signed ("Robert Wise") to upper left, framed. This futuristic story concerns a scientifically advanced alien and his robot who land on earth professing peace but who are met with suspicion and violence. The now-famous dialogue spoken by Patricia Neal, "*Klaatu barada nikto*," has become a part of the American lexicon, even though Neal laughed so much when she filmed the scene that it had to be shot several times. There is much speculation as to the meaning of the phrase, but the simplest explanation is probably the correct one, as director Wise recalled when he asked writer Edmund North the meaning: "*It's just something I kind of cooked up. I thought it sounded good.*"

Overall: 27.25 x 41.25 in.; within frame: 27 x 41 in.

\$15,000 - 20,000



38

37  
**THE DAY THE EARTH STOOD STILL**  
 Twentieth Century-Fox, 1951. U.S. half sheet poster.  
 22 x 28 in.

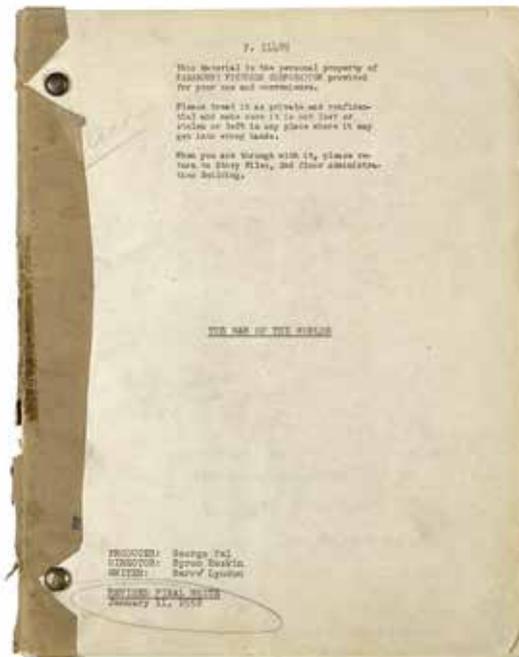
\$3,000 - 5,000

38  
**THE DAY THE EARTH STOOD STILL**  
 Twentieth Century-Fox, 1951. U.S. insert poster.  
 14 x 36 in.

\$1,000 - 1,200



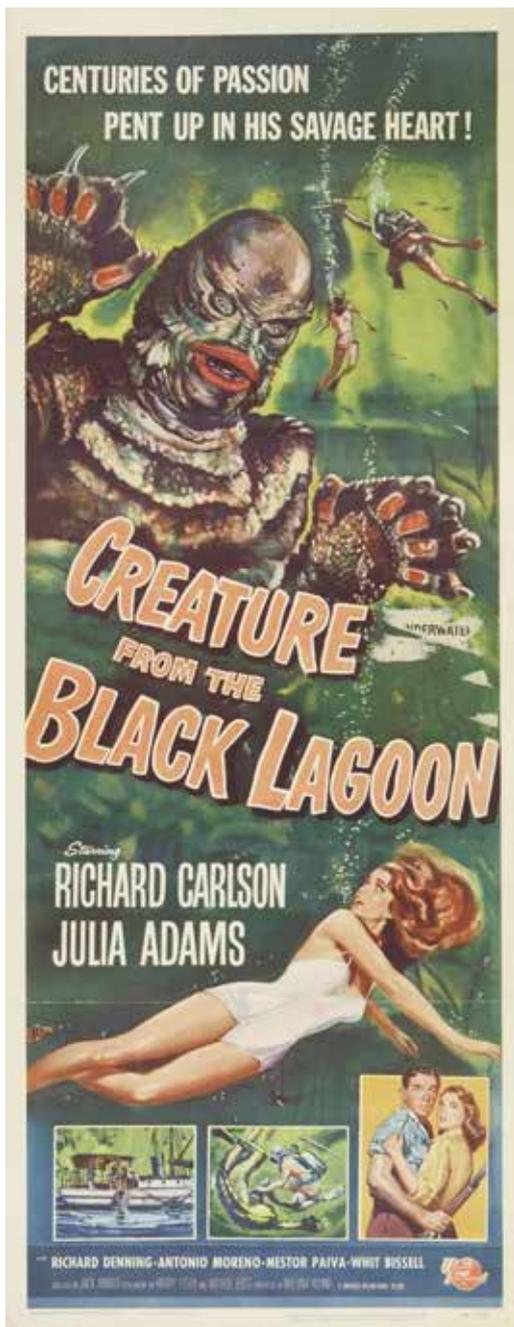
37



39

39  
**A SCRIPT OF THE WAR OF THE WORLDS**  
 Paramount Pictures, 1953. Mimeographed manuscript, screenplay by Barré Lyndon, 120 pp, dated January 11, 1952 and marked "Revised Final White" on title page, with cast list, bound with brads in brown Paramount wrappers. Produced by George Pal and directed by Byron Haskin, *The War of the Worlds* had several script incarnations before Pal initiated Lyndon to write a new screenplay, one that updated author H.G. Wells' Victorian time and locale to the current era and California. As Haskin said about Lyndon: "Barré was a very pragmatic writer. We came up with some pretty far out things, and Barré would use them as the kernel of something good. It was very challenging to try to update the story into a modern situation." The resultant script was met with hesitancy by some industry executives, but Pal triumphed over the doubters when the film became one of the greatest science fiction movies ever made.  
 9 x 11.25 in.

\$1,200 - 1,500



40

40

**CREATURE FROM THE BLACK LAGOON**

Universal Pictures, 1954. U.S. insert poster. Considered one of Universal's classic monsters, the Gill Man from this archetypal science fiction tale was so popular with the public that 2 more films were subsequently made. Julia Adams, Richard Carlson, Antonio Moreno, and Richard Denning star as a group of scientists who cross paths with a human-like amphibian who becomes deadly when faced with aggression. The monster suit was a marvel of construction with contributions from animators, makeup artists, and several others. The beautifully photographed underwater sequences were innovative and impressive, with two actors playing the Gill Man for both land and water scenes. The film became a cult classic, with revivals and fan club meetings which continue to this day.  
14 x 36 in.

\$3,000 - 5,000



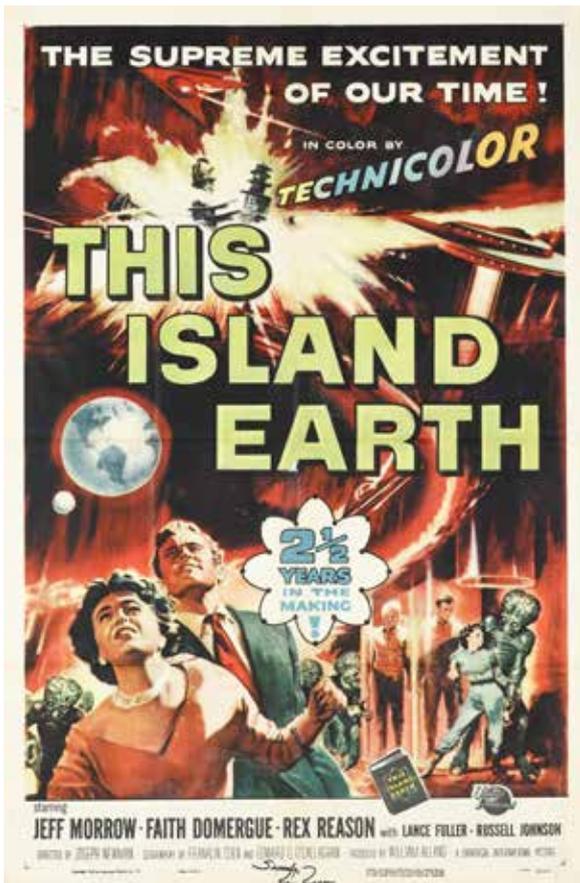
41

41

**REVENGE OF THE CREATURE**

Universal Pictures, 1955. U.S. insert poster. This sequel to *Creature from the Black Lagoon* (1954) follows the creature as he is captured and brought to the United States for exhibition.  
14 x 36 in.

\$500 - 700



42

42  
**THIS ISLAND EARTH**

Universal Pictures, 1955. U.S. one sheet poster, folded, framed. Signed ("Rex Reason") to bottom. This science fiction story, written by Raymond F. Jones, originally appeared in serial form in a magazine titled *Thrilling Wonder Stories*. It reached the screen in 1955 and stars Jeff Morrow (in a stylish alien hairdo), Faith Domergue, and Rex Reason. It was panned by the critics but praised for its special effects and gorgeous Technicolor and has since garnered a legion of faithful science fiction followers who have elevated it to cult status. Overall: 27.25 x 41.25 in.; within frame: 27 x 41 in.

\$800 - 1,200

43  
**A THIS ISLAND EARTH JUMPSUIT**

Universal International Pictures, 1955. One-piece long-sleeved high-necked taupe jumpsuit with a horizontal stitching design throughout, tapered sleeves with 5 snap closures at the cuffs, and stirrups sewn into the cuffs of the trousers, bearing a label which is literally hanging by threads and upon which the writing is completely faded. Lacking belt. When reviewing *This Island Earth*, contemporary critics exclaimed that the lush color, special effects, and scenery made up for the lack of acting prowess exhibited by B-movie actors Rex Reason, Jeff Morrow, Faith Domergue, and Russell Johnson (better known as the Professor on *Gilligan's Island*). The story of scientists who are recruited by an alien to save planet Metaluna, *This Island Earth* features ahead-of-its-time special effects generated without computer graphics. The "Metaluna Mutant," an alien with a huge cranium, exposed brain, and oversized eyes became a well-known representation of the film, which has maintained a cult following since its release. Accompanied by a photo of the characters wearing similar jumpsuits.

\$3,000 - 5,000



43



44

47



45

46

44

**INVASION OF THE BODY SNATCHERS**

Allied Artists Pictures, 1956. U.S. half sheet poster, style B. Signed ("Kevin McCarthy") to lower left middle. McCarthy is a doctor who attempts to solve the mystery of townspeople who are being replaced by identical imposters.  
22 x 28 in.

\$4,000 - 6,000

45

**INVASION OF THE BODY SNATCHERS**

Allied Artists Pictures, 1956. U.S. insert poster.  
14 x 36 in.

\$700 - 900

46

**THE CREATURE WALKS AMONG US**

Universal Pictures, 1956. U.S. insert poster. Jeff Morrow and Rex Reason, both fresh off their success in another science fiction film, *This Island Earth* (1955), return in this third installment of the *Creature from the Black Lagoon* series. In this final film of the trilogy, the Gill Man develops lungs and is encouraged to acclimate to the human world, with disastrous results.  
14 x 36 in.

\$700 - 900

47

**GODZILLA, KING OF THE MONSTERS!**

Embassy Pictures, 1956. U.S. insert poster.  
14 x 36 in.

\$1,500 - 2,000



48

**FORBIDDEN PLANET**

MGM, 1956. U.S. one sheet poster, folded, framed. Directed by Fred McLeod Wilcox. Promoted as “*Far and away, the most provocative and unusual adventure film you’ve ever seen,*” this thriller established its continued status as one of the most innovative science fiction films ever made when Robby the Robot, its star, sold here at Bonhams in 2017 for a record-breaking \$5.375 million. As MGM’s first foray into science fiction, it takes place in the 23rd century and tells the tale of a mission led by Commander Adams (Leslie Nielsen), who visits Altair IV, a planet that was the subject of an exploration 20 years earlier and from which no one returned. He discovers Dr. Morbius (Walter Pidgeon), his daughter, Altaira (Anne Francis), and a unique robot named Robby. Adams finds that Morbius holds tightly to the highly advanced technology on this planet, the power of which Morbius feels

Earth is not prepared for. Along with this, Adams is confronted with a destructive unknown force that turns out to be Morbius’ subconscious, otherwise known as the Id monster. While Adams contemplates these and other life-threatening dangers, he makes time for romance with Altaira, whose risqué space clothing and skinny dipping incite both his wrath and his senses! Interestingly, it has been written that *Forbidden Planet* is loosely based on Shakespeare’s *The Tempest*. Francis once attributed its success to the fact that all of the actors “*made a point to take the story seriously.*” Oddly, the poster art depicts Robby the Robot as an evil alien; in reality, Robby plays a sympathetic character with only good intentions.  
27 x 41 in.

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



49



50

49

**FORBIDDEN PLANET**

MGM, 1956. U.S. half sheet poster, style A.  
22 x 28 in.

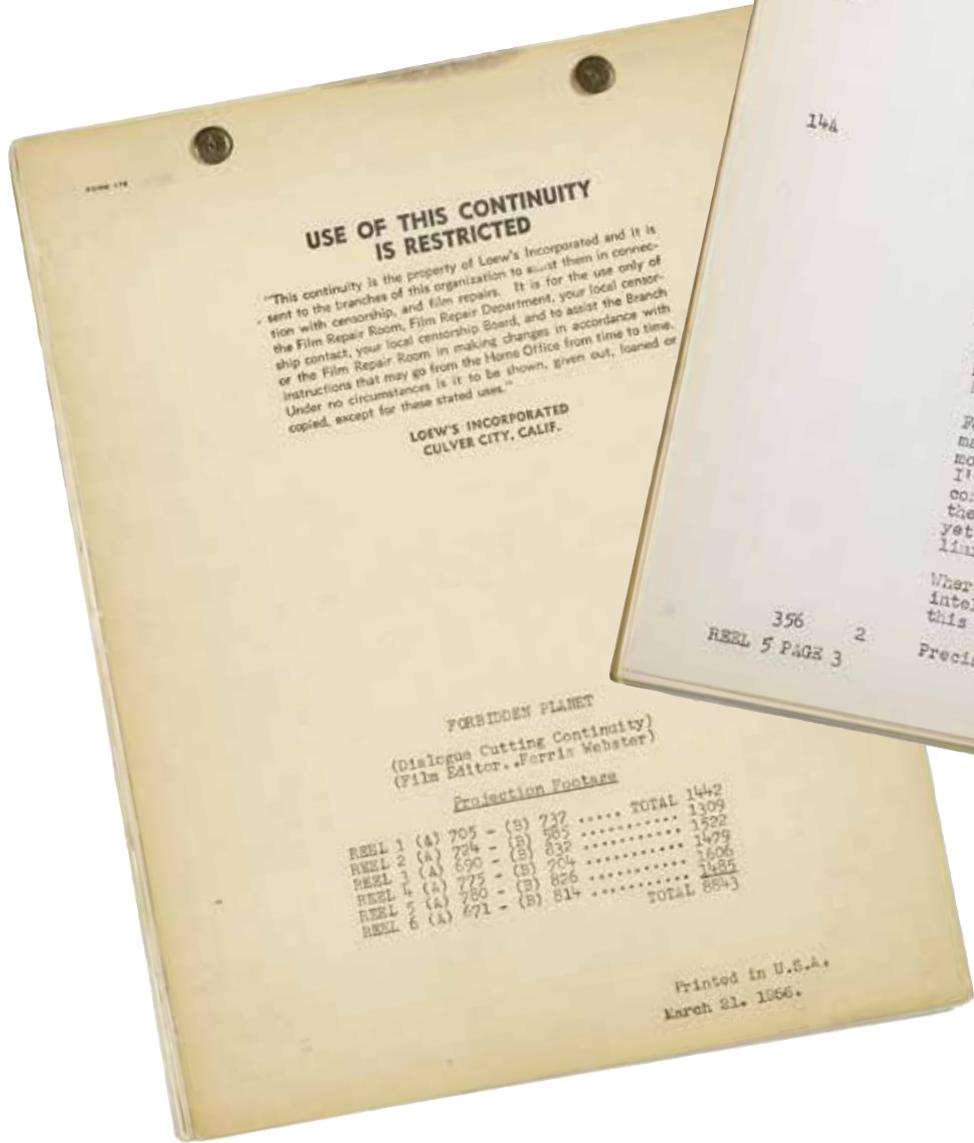
\$2,000 - 3,000

50

**FORBIDDEN PLANET**

MGM, 1956. U.S. insert poster.  
14 x 36 in.

\$2,000 - 3,000



DESCRIPTION REEL 5 PAGE 3

12A 212 2 Shall I shut down the current, sir?  
No. No, it's stopped now. Check over the system first thing in the morning.  
Aye, sir.  
Bosun  
Farman

13A 272 7 MCS - Footprints appear in the sand - CAMERA T back to the right as they appear one after the other - crewman, partially seen, entered and ex in b.g. - stairs of Space Ship entered at right  
CAMERA TILTS up - several steps sag as under a great weight -  
CS - Farman and Bosun - they speak - loud scream heard o.s. - they react - run o.s. right -  
Farman  
It's strange how that fence just shorted out.  
Yeah.  
Bosun

LAP DISSOLVE TO:

Int. Morbius' Study - MCS - Morbius seated behind desk at center toying with pencil - he throws pencil down - looks up to right f.g. and speaks -  
CAMERA TRACKS back to right entering Adams standing in front of desk - Doc standing at right - Altaira seen through door at right - Adams and Doc speak -  
TRACKS back to left - Adams crosses to right -  
Morbius  
You're too arbitrary, Commander! Perhaps I do not choose to be dictated to in my own world!  
Adams  
Doctor Morbius, a scientific find of this magnitude has got to be taken under United Planet supervision. No one man can be allowed to monopolize it.  
Morbius  
For the past two hours I've been expecting you to make exactly that assinine statement. Just one moment, Commander. For close on twenty years now I've been constantly, and I hope dispassionately, considering this very problem. And I have come to the unalterable conclusion that Man is unfit, as yet, to receive such knowledge -- such almost limitless power.  
Doc  
Whereas Morbius, with his artificially expanded intellect, is now ideally suited to administer this power for the whole human race.  
Morbius  
Precisely, Doctor.

14A 356 2  
REEL 5 PAGE 3

51  
**A FORBIDDEN PLANET CONTINUITY SCRIPT**  
MGM, 1956. Mimeographed manuscript, divided into 6 sections (reels), 99 pp, dated March 21, 1956 and marked "Dialogue Cutting Continuity" on title page, bound with brads in yellow Loew's Incorporated wrappers. Along with screenwriter Cyril Hume's dialogue, the detailed instructions and scenes for actors and filmmakers are contained in this continuity script, complete with beginning credits information. Every glance between Altaira and Adams, every emotional speech given by Dr. Morbius, and meticulous directives pertaining to the shooting of this epochal science fiction film are detailed here. 8.75 x 11.25 in.

\$1,000 - 1,200





52

52  
**A FORBIDDEN PLANET PROP UNITED PLANETS CRUISER  
 C-57D**

MGM, 1956. Silver and gray spherical "starship" with gray dome top and a smaller dome on the underside with working lights enhanced by a red gel, atop a plexiglass tube built into a rectangular black case which houses the electrical equipment needed to operate the cruiser lights. A key to open the case is included. Restored by collector Wes Shank. The design for the C-57D starship not only inspired future spaceship designs, but its own creation was based on UFO reports from the 1950s which were often chronicled in newspapers and magazines, with a little help from the California Institute of Technology. The shape has since become synonymous with alien transportation, although in *Forbidden Planet*, it was actually used to transport earthlings to an alien planet. This particular miniature is the smallest of the three that were used in the production, and it was hung with music wire from the ceiling. In the film, the C-57D is a starship which travels from earth and lands on planet Altair IV under the direction of Commander Adams, played by Leslie Nielsen. His mission is to

investigate the disappearance of a group of explorers sent to Altair IV twenty years prior. Many consider the C-57D the inspiration for the USS Enterprise on television's *Star Trek*; indeed, creator Gene Roddenberry once expressed curiosity about it while creating *Star Trek*: "I think it would be interesting to take another very hard look at the [*Forbidden Planet*] spaceship, its configurations, controls, instrumentations, etc. while we are still sketching and planning our own." Since the film's release and into the present millennium, many companies have produced model kits of the starship, a testament to the ongoing popularity of *Forbidden Planet* and the C-57D's enormous contribution to the science fiction film genre and space transport. Accompanied by an 8 x 10 photo of the cruiser in orbit. Base: 11 x 15 x 28.5 in.; saucer diameter: 21 in.

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



53

**A FORBIDDEN PLANET ILLUMINATING BLASTER RIFLE**

MGM, 1956. Gray metal and plexiglass rifle with vented shaft, double-handled grip, small button trigger which illuminates through the vents when pressed, and a clear orange plastic dart-like tip. The gun is in working order. The rifles were prominently seen in the film, particularly when the crew members attempted to destroy the "Monster of the Id," or the subconscious of Dr. Morbius. In the film, laser beams which were animated by special effects artist Joshua Meador were seen issuing from the guns when shot. Accompanied by a gray custom-made painted wood mount and a vintage keybook photo of Jack Kelly holding a similar rifle.

*Mount: 7.25 x 33 x 7 in.; gun: 6.5 x 32.5 x 3 in.*

**\$12,000 - 18,000**





54

**A FORBIDDEN PLANET ILLUMINATING BLASTER PISTOL**

MGM, 1956. Gray metal handgun with a transparent plastic barrel which narrows by degrees and culminates in a dart-like plastic point, with a small trigger button on the handle. When in working order, the barrel illuminates at the press of the trigger. The illuminating blaster pistol, sometimes called a ray gun, is used throughout the film by members of the C-57D starship as they fight the unknown force that threatens to destroy them. On-screen animated beams emanate from the pistols, an effect created by special effects artist Joshua Meador. Accompanied by a custom-made shadow box and a publicity still of the pistol.

*Shadow box: 8 x 8.5 x 17 in.; gun: 6.5 x 11.5 x 3 in.*

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





55

**A FORBIDDEN PLANET CREW MEMBER JACKET/LEOTARD**

MGM, 1956. Designed by Walter Plunkett. Chocolate brown long-sleeved leotard with an asymmetrical front zipper closure from bottom to top, shoulder panels with snap closures, and a horizontal stripe design which forms a "V" down the front, bearing a green-lettered "Metro-Goldwyn-Mayer" label inscribed "R. McGEE / 1671 4492" in ink. This leotard, originally gray and worn by Roger McGee, who plays Crewman Lindstrom in the film, can also be seen in the 1958 camp classic, *Queen of Outer Space*. It was later dyed brown for scenes in *Atlantis: The Lost Continent* (1961); however, these scenes ended up on the cutting room floor. The label, originally cream-colored but now tinged a light brown from the dye, still indicates the production number pertaining to *Forbidden Planet*. Academy Award®-winning designer Walter Plunkett, better known for his designs for *Gone With the Wind* (1939), created the futuristic men's costumes for this film which reflected the streamlined and efficient tenor of the 23rd century in which the story takes place. Together with an orange felt triangular patch detail with an incomplete triangle insignia and 2 snap closures which went with the costume from the cut scene of *Atlantis: The Lost Continent*. Accompanied by a scene still of McGee wearing the jacket.

\$5,000 - 7,000

56

**A FORBIDDEN PLANET BELT AND HOLSTER, ALSO USED IN THE TWILIGHT ZONE**

MGM, 1956. Gray painted leather belt with attached illuminating blaster holster, held together with a silver metal buckle with the United Planets insignia, with "Ed Binns / Col. Donlin" inscribed in black ink to interior of belt. This belt was used by a crew member in *Forbidden Planet*, in the 1958 film *Queen of Outer Space*, and then later again by actor Edward Binns on the first season of *The Twilight Zone* in a January 15, 1960 episode titled, "I Shot an Arrow into the Air," in which Binns plays Colonel Donlin. Many of the props and costumes from *Forbidden Planet* were recycled and used on both *Queen of Outer Space* and various episodes of *The Twilight Zone*. Accompanied by a photo of several crew members wearing the belts and holsters. 11.5 x 35.5 x 3 in.

\$1,200 - 1,800



57

**A FORBIDDEN PLANET UNITED PLANETS C-57D CREW SHIRT AND TROUSERS WITH MANNEQUIN**

MGM, 1956. Designed by Walter Plunkett. Gray short-sleeved men's shirt with front zipper closure from top to bottom and a circular patch on each arm bearing an inner gray circle, with "40 / Miller" written in ink on the interior zipper lining and an MGM cleaning tag in the upper left pocket. This shirt was worn by Peter Miller, who plays Crewman Moran in the film. Together with a pair of gray trousers with stirrup straps attached to the leg bottoms and an attached tag inscribed, "32 / L," bearing an interior waistband green-lettered "Metro-Goldwyn-Mayer" label inscribed, "R. McGee" in blue ink. These trousers were worn by Roger McGee, who plays Crewman Lindstrom in the film. Accompanied by a vintage male mannequin and a scene still of several crew members wearing the shirts. Mannequin: 18 x 27 x 73 in.

\$1,000 - 2,000

56



57

58

**A FORBIDDEN PLANET CREW MEMBER CAP**

MGM, 1956. Designed by Walter Plunkett. Gray hat with bill, similar in style to a baseball cap but with a smaller and flatter crown, with a white and red United Planets insignia above the brim and a "Royal Stetson / Deluxe" stamp on the inner sweatband. These caps were worn by the crew members and are seen throughout the film. Accompanied by a photo of Leslie Nielsen wearing one of the caps. 7.5 x 10.5 x 3 in.

\$1,000 - 1,500



58





59<sup>W</sup>

**A FORBIDDEN PLANET FORCE FIELD POST**

MGM, 1956. Nine clear plastic triangular fixtures attached to a silver metal pole which culminates in a circular base, all of which sit atop a locked case which houses the electrical components. The triangles light up and blink when plugged in, and the unit is still in working order. In the film, the crew of the C-57D starship erect the force fields to protect them from evil forces, which would vaporize when caught between two force fields. The force field posts are featured prominently when the Id monster is attacking, and the outline of the usually invisible Id monster can be seen clashing with the force fields. Accompanied by a set design photo featuring two force field posts.

14.75 x 18.5 x 65 in.

**\$6,000 - 9,000**



60

**A WALTER PIDGEON COSTUME FROM *FORBIDDEN PLANET*, ALSO WORN IN *QUEEN OF OUTER SPACE***

MGM, 1956. Designed by Walter Plunkett. Chocolate brown raw silk 2-piece costume comprising a long-sleeved tunic with snap closures up the front and a bow-like design at the neck, an attached belt with snap closures, and an MGM cleaning tag pinned to the inner lining; and a pair of matching pleat-front trousers bearing an interior green-lettered "Metro-Goldwyn-Mayer" label with "W. Pidgeon / 1471 4520 36-33" inscribed in ink to label and an MGM cleaning tag. The costume was also worn by actor Paul Birch in the film *Queen of Outer Space* (1958), which stars Zsa Zsa Gabor and which also features other costumes from *Forbidden Planet* including those worn by Anne Francis and the crew members. Walter Pidgeon experienced an illustrious career at MGM as a leading man in the 1930s and '40s and was the recipient of two Academy Awards®. He was pleasantly surprised when his performance as Dr. Morbius in *Forbidden Planet* launched him into cult status. The character of Morbius was a paradoxical one, both selfish and selfless, but Pidgeon was able to elicit from his audience equal amounts of sympathy and disdain. Perhaps taking a cue from the film, Pidgeon donated his body to medical science when he died. Accompanied by 2 vintage stills of Pidgeon wearing the costume.

\$25,000 - 35,000



61<sup>W</sup>

**A FORBIDDEN PLANET KRELL LABORATORY DOOR LOCK**

MGM, 1956. Yellow, red, and black circular dish decorated with geometric shapes and lines, out of which juts a gray rotating handle with clear plastic tips, all of which is housed in a gray circular and asymmetrical base with two pointed plastic tips at either side of the dial. This is one of two Krell door locks featured in *Forbidden Planet* which were located on either side of the Krell laboratory door. Upon turning the handle, a light would pulsate on the lock and the Krell lab door would raise or lower. In the film, Walter Pidgeon (Dr. Morbius) is privy to the technologically advanced workings of the Krell, a now-extinct race that was the victim of its own intelligence. When Leslie Nielsen (Commander Adams) arrives from earth and is shown the Krell lab by Dr. Morbius, he sees that it contains highly advanced devices such as a music box (similar to a CD player), an “educator” machine capable of increasing a human’s intelligence, as well as an unlimited energy source. Art director Arthur Lonergan spared no expense in creating sets that were visually enticing but which supported the storyline rather than detract from it. The design of the Krell lock is just one of many in *Forbidden Planet* which set the standard for future science fiction films. Accompanied by a set of xerographic blueprints of the Krell lock and its inner and outer mechanisms, and a set still from the film.

30.5 x 42.5 x 11.5 in.

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



62<sup>W</sup>

**A FORBIDDEN PLANET KRELL LABORATORY  
POWER GAUGE PANEL**

MGM, 1956. Four semi-circular lights with clear plastic triangular accents around the perimeter, housed in a silver-painted wooden structure known as a "power panel." These panels are prominently seen in the Krell laboratory and according to Cinefantastique magazine, "represent in powers of ten the amount of energy in use from the Krell furnace." Each gauge provides ten times as many amperes of energy as the one before, to infinity. In the film, when Dr. Morbius is napping and his subconscious is active, the power gauges increase in illumination. Art director Arthur Lonergan strove for a design that would be futuristic but also logical, one which would allow audiences to understand the magnitude of the Krell's intelligence and power; thus, the gauges are an integral part of the plot and action of the film. Accompanied by a vintage photo showing several Krell lab panels in the film.

16.75 x 36 x 47.75 in.

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



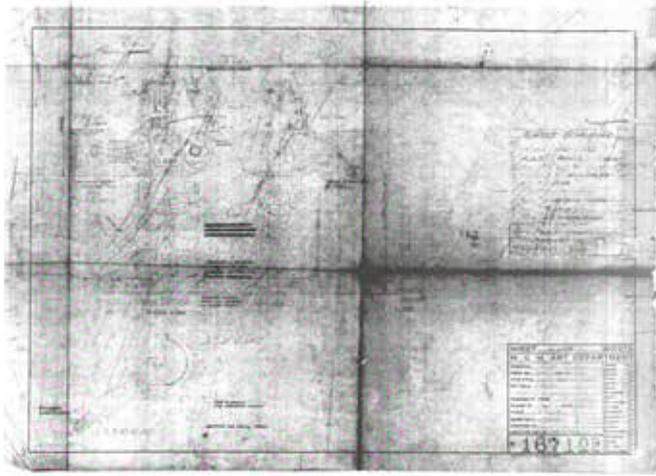


**FORBIDDEN PLANET**  
1956



Original hand-drawn sketches of the Id monster in the movie, artwork and animation cels in the collection were by Joe Alves and the animator.

63



64



65

63  
**A FORBIDDEN PLANET ANIMATION DRAWING OF THE ID MONSTER**

MGM, 1956. Conti crayon on paper, signed ("Bob Trochim") to lower center, with a brief description, title and year of film, and a screen grab from the film, all matted and framed together. The animated vision of the Id monster from *Forbidden Planet* was unusual in that no animation cels were used. The drawings were photographed on high-contrast motion picture film in reverse so that the black lines against white paper would come out as white lines against a black background, which was superimposed over the live action of the film. According to Joe Alves, one of the animators, the Id drawings were "very sketchy, which gave the impression that the creature wasn't all there." Bob Trochim, whose signature is on the piece, was an uncredited visual effects animator on the film who went on to an illustrious career as an animator for television. Joshua Meador, a Disney animator, was in charge of all the animated sequences in the film. One of the first incarnations for the Id was a giant head which was part monster/part Walter Pidgeon. The filmmakers changed the technique to one of "less is more" and ended up showing very little of the monster itself. The Id is seen only in outline form when he is being shot by the crew members' blasters in the force field. When the Id's footprints were shown walking in the sand and when the stairs of the starship were depressed by invisible feet as they ascended, the public's imagination went wild with fear. This, in combination with the sounds that emanated from the Id monster (created by score composers BeBe and Louis Barron), made for truly frightening viewing. Accompanied by a photo of the Id monster.  
Overall: 22.25 x 34.75 in.; within mat: 11.5 x 28.75 in.

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

64  
**A FORBIDDEN PLANET SET OF COPY BLUEPRINTS**

MGM, 1956. Six xerographic copies of blueprints for sets and props comprising 2 sheets for the interior of the Krell Laboratory, 2 sheets for the interior of the spaceship, 1 sheet for the interior and exterior of Dr. Morbius' house, and 1 sheet for Robby the Robot. The blueprints originate from the MGM Art Department and show Arthur Lonergan as the unit art director. Drawn in the spring of 1955, the plans are meticulously detailed with pinpoint locations for such props and areas as the Krell power panels, the plastic educator, the desk head-set, and the master switch, to name just a few, as well as annotations referring to models, more plans, and elevations. Lonergan was an architect as well as art director, and this is evident in the precise planning that went into the production of *Forbidden Planet*. The plans indicate that with its initiation into science fiction, MGM was proceeding with its usual lavish attention to accuracy and creativity.  
36.5 x 46.5 in.

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

65  
**THE INVISIBLE BOY**

MGM, 1957. U.S. insert poster.  
14 x 36 in.

**\$300 - 500**



66

**THE BLOB**

Paramount Pictures, 1958. U.S. poster, 40 x 60 in., paper-backed, rolled. When director Irvin S. Yeaworth, Jr. and producer Jack Harris decided to make a campy monster film and capitalize on the hugely popular film trends of juvenile delinquency and science fiction, they couldn't have imagined it would ultimately become the epochal sci-fi movie of the 1950s and beyond. Amazingly, the already low-budget film came in \$10,000 under budget, spawned a hit song written by Burt Bacharach and Mack David called "Beware of the Blob," helped launch Steve McQueen's career, and grossed millions of dollars at the box office.

40 x 60 in.

\$700 - 900



67



68



69

67

**THE BLOB**

Paramount Pictures, 1958. U.S. lithographic banner, paper-backed, rolled. This poster heralds the coming of *The Blob* in striking colors of green and burnt orange, boasting a “four-alarm fear blast in fright-red PANICOLOR!” Star Steve McQueen is billed as “Steven McQueen,” as he had not yet risen to superstar status. Though 28 years old, McQueen plays a teenager in the film, along with Aneta Corsaut, who would go on to play Helen Crump, Andy’s girlfriend on *The Andy Griffith Show*. McQueen, later humiliated by his association with *The Blob* and angry at not choosing to take 10% of the profits over a salary, ultimately detached himself completely from the film. Ironically, as a starving young actor, he had begged director Irvin S. Yeaworth, Jr. for the role!  
24 x 82 in.

\$2,000 - 3,000

68

**THE BLOB**

Paramount Pictures, 1958. U.S. half sheet poster, linen-backed.  
22 x 28 in.

\$800 - 1,200

69

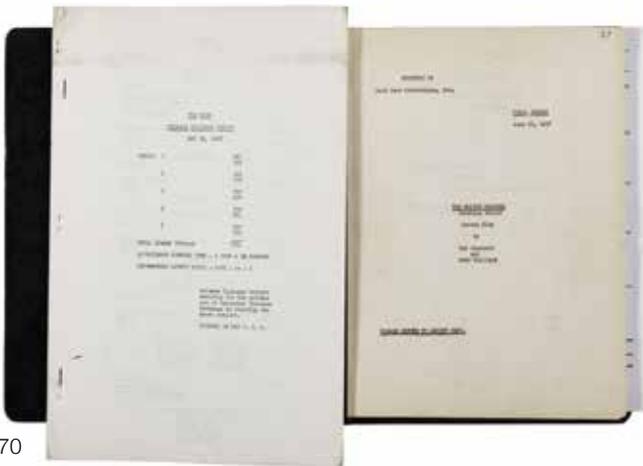
**THE BLOB**

Paramount Pictures, 1958. U.S. insert poster.  
14 x 36 in.

\$300 - 500



71



70

**A PAIR OF SCRIPTS FROM THE BLOB**

Paramount Pictures, 1958. Comprising a mimeographed manuscript, screenplay by Ted Simonson and Kate Phillips, 120 pp, dated June 20, 1957 with the working title of "The Molten Monster" and "Final Script" to title page, with "Ted" ownership name to top right in red pencil, bound in a black folder. This script likely belonged to screenwriter Ted Simonson. Together with a mimeographed manuscript, 62 pp, divided into 5 sections (reels), dated May 16, 1958, with "Release Dialogue Script" and screen footage, running time, and aspect ratio information to title page, bound with staples.

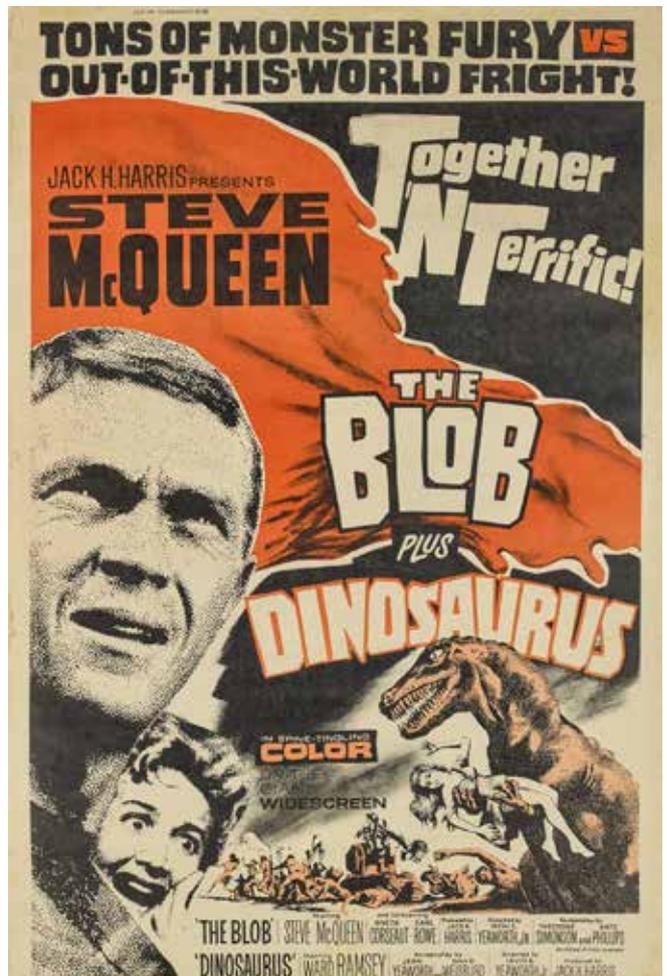
Final script: 8.5 x 11 in.; dialogue script: 8.5 x 13 in.

\$1,200 - 1,500

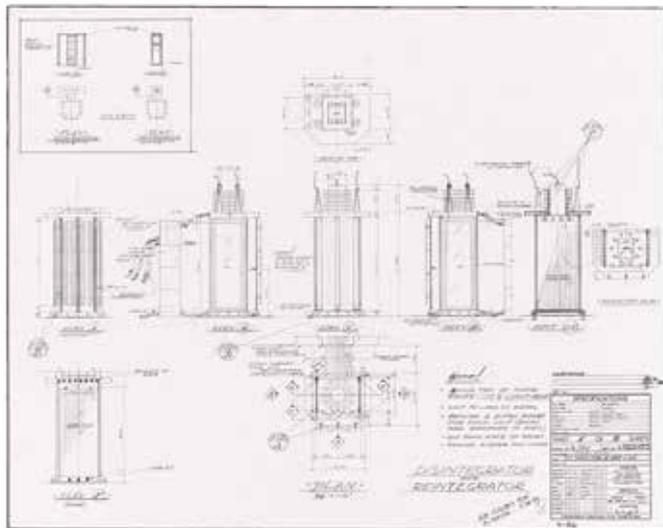
**A PAIR OF POSTERS FOR THE BLOB / DINOSAURUS**

Comprising a lithographic banner and a U.S. 40 x 60 poster, 1964, paper-backed, rolled. These double-feature posters feature two of director Irvin S. Yeaworth's films, *The Blob* (originally released in 1958) and *Dinosaurus* (originally released in 1960). Both were re-released in 1964 on a double bill which capitalized on the current screen success of Steve McQueen, who was a relative newcomer back in 1958 when *The Blob* was released but by 1964 was considered a superstar. The banner boasts both films as being in "spine-tingling" color. Banner: 24 x 60 in.

\$1,000 - 1,500



71



73



72

72

**THE 7TH VOYAGE OF SINBAD**

Columbia Pictures, 1958. U.S. one sheet poster, paper-backed. Kerwin Mathews as Sinbad and Kathryn Grant (Mrs. Bing Crosby) as Princess Parisa experience multiple adventures from the tales of the Arabian Nights in this Technicolor romp. The special effects attributed to a new process called Dynamation created by stop-motion genius Ray Harryhausen remain impressive to this day. Using Dynamation, Harryhausen created a cyclops, a 2-headed bird, a fire-breathing dragon, and a snake woman with amazing realism. Sinbad even fences with a living skeleton, all to an atmospheric score composed by Bernard Herrmann.

27 x 41 in.

\$200 - 400

73

**A LIMITED EDITION PRINT OF THE DISINTEGRATOR AND REINTEGRATOR FROM THE FLY**

Twentieth Century-Fox, 1958. 1994 limited edition reproduction of the original sketch of the Disintegrator and Reintegrator device which was found in the archives of Twentieth Century-Fox studio, numbered 130/1000, matted and framed with a descriptive silver plaque and 4 small photos from the film. The Disintegrator and Reintegrator was a device that transported molecular matter, ultimately turning scientist David Hedison into a hybrid of human and fly. Co-starring Herbert Marshall and Vincent Price, *The Fly* was directed by Kurt Neumann and horrified audiences at the time of its release. The scene where the tiny human/fly hybrid calls out, "Help me! Help me!" was particularly memorable and the phrase became part of the American lexicon. Accompanied by a certificate of authenticity.

Overall: 20.25 x 24.25 x 1 in.; within mat: 11.5 x 14.5 in.

\$800 - 1,200

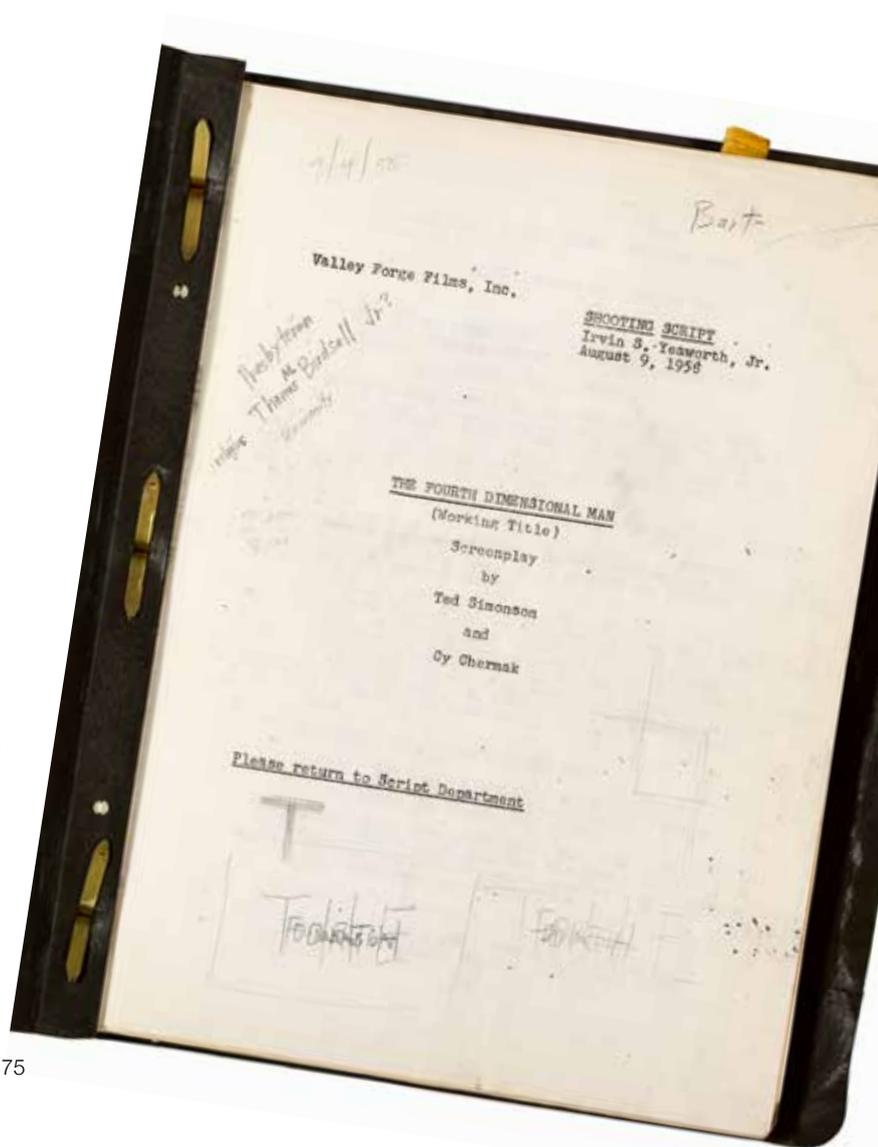


74

74  
**A GROUP OF 3 POSTERS FROM 4D MAN**

Universal Pictures, 1959. Comprising a U.S. one sheet poster, folded and framed; and a U.S. six sheet poster, folded. Accompanied by another 1959 rolled poster on heavy stock paper, 40 x 60 in. Six sheet poster: 81 x 81 in.; Overall one sheet poster: 27.5 x 41.5 in.; within frame: 27 x 41 in.

\$300 - 500



75

75  
**A 4D MAN SHOOTING SCRIPT BELONGING TO BART SLOANE**

Universal Pictures, 1959. Mimeographed manuscript, screenplay by Ted Simonson and Cy Chermak, 145 pp, dated August 9, 1958 with the working title of "The Fourth Dimensional Man" and "Shooting Script" to title page, with "Bart" ownership name to top right in pencil, bound with brads in a folder with "Bart / The Fourth Dimensional Man / Special Effects" written and typed to cover. Bart Sloane was in charge of special effects for this film as well as director Irvin S. Yeaworth's other, better remembered film, *The Blob* (1958). Sloane has annotated and dog-eared some of the pages, with tiny hand-drawn illustrations and comments such as, "cut to hand in metal—hold—pull out in one motion & up immediately" and "Cut to c.u.—lampost [sic] on location—figure matted in." Though the special effects in *4D Man* seem primitive today, they were quite a novelty and very impressive in the 1950s. 8.5 x 11.25 in.

\$400 - 600



76

**A 4D MAN AMPLIFIER PROP WITH PROTOTYPE**

Universal Pictures, 1959. Two pieces of apparatus, the first comprising two 11 x 1.25 in. wooden beams, each wound with coiled wires and strings, connected on either side by two 8 x 10 in. platforms covered with silver wallpaper-type material; and the second comprising two 13.25 x 2 in. wooden beams, each wound with coiled wires and strings, connected on the bottom by a 9.5 x 13.5 in. platform covered with silver wallpaper-type material. Two scientist brothers collaborate on an invention that threatens death and destruction in this science fiction thriller directed by Irvin S. Yeaworth, Jr., hot off the success of his 1956 film, *The Blob*. *4D Man* is dated by its dramatic jazz and bongo drums score, but the performances of Robert Lansing, James Congdon, and Lee Meriwether are impressive and the concept unique. The force field offered here is featured prominently throughout the film, particularly in the scene where scientist Scott Nelson uses it to put his hand through a steel block as he successfully enters the 4th dimension. Accompanied by a color snapshot of a screen grab from the film showing the amplifier and a DVD of the film.

10.5 x 13.5 x 15.5 in. and 8.5 x 10 x 11.5 in.

\$5,000 - 7,000

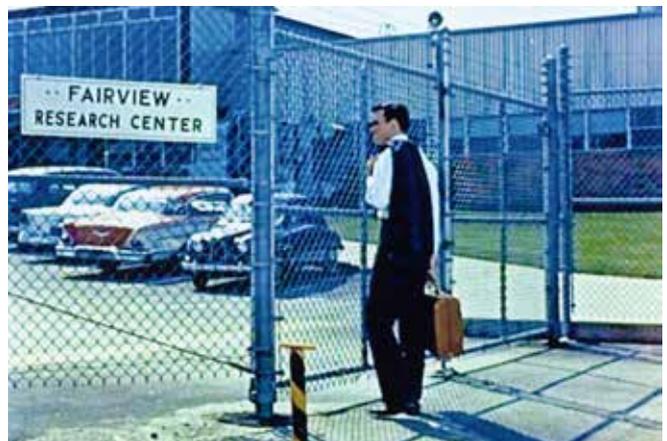


77

**A 4D MAN SCREEN-USED LABORATORY SIGN**

Universal Pictures, 1959. Painted wooden sign with letters in black paint, inscribed, "*Fairview Research Center*," with original penciled letters and lines still visible, with 2 metal mounting hooks affixed to back with screws. The sign can be seen in the first few minutes of the film when the character of Tony Nelson, played by James Congdon, is interrogated outside of the research center where his brother, Scott, works as a scientist. It is also featured in other scenes showing the fenced-in facility. Much of the action takes place inside the research center, where Scott, played by Robert Lansing, is a frustrated scientist who exacts his revenge on others by abusing Tony's invention, an amplifier which allows a person to enter into a 4th dimensional state. Actress and former Miss America Lee Meriwether co-stars. Accompanied by a DVD of the film and a snapshot of the sign as seen in the film.

12 x 42.25 x 0.75 in.



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



78

78<sup>W</sup>

**A 4D MAN BURNED BUILDING FACADE**

Universal Pictures, 1959. Miniature facade of a red brick building which has endured a fire, with 24 window openings with windows in various stages of destruction (some complete and some missing altogether), with charred areas that were actually burned while filming the scene, encased in a wooden shadow box with handles on each side and a plexiglass cover. When scientist Tony Nelson, played by James Congdon, attempts to pass a pencil through a piece of steel and enter the 4th dimension using his self-made amplifier, he accidentally starts a fire which burns down the science center laboratory at which he works. This amazing miniature set was acquired directly from Valley Forge Film Studios in Pennsylvania, the studio of director Irvin S. Yeaworth, Jr. The burning facade realistically presented as a full-scale burning building without the use of computer graphics. Accompanied by an 8 x 10 in. vintage photo of the facade being filmed for the burning building scene and a color snapshot.  
49.25 x 105.25 x 10.5 in.

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

79

**THE TIME MACHINE**

MGM, 1960. U.S. 40 x 60 in. poster, style Z, paper-backed. George Pal produced and directed this fantastical science fiction film about time travel which is based on a novel by H.G. Wells. Rod Taylor, in his first leading role, costars with Alan Young and Yvette Mimieux.  
40 x 60 in.

**\$400 - 600**

80

**THE TIME MACHINE**

MGM, 1960. U.S. insert poster.  
14 x 36 in.

**\$400 - 600**



79



80



81

81  
**FIRST MEN IN THE MOON**

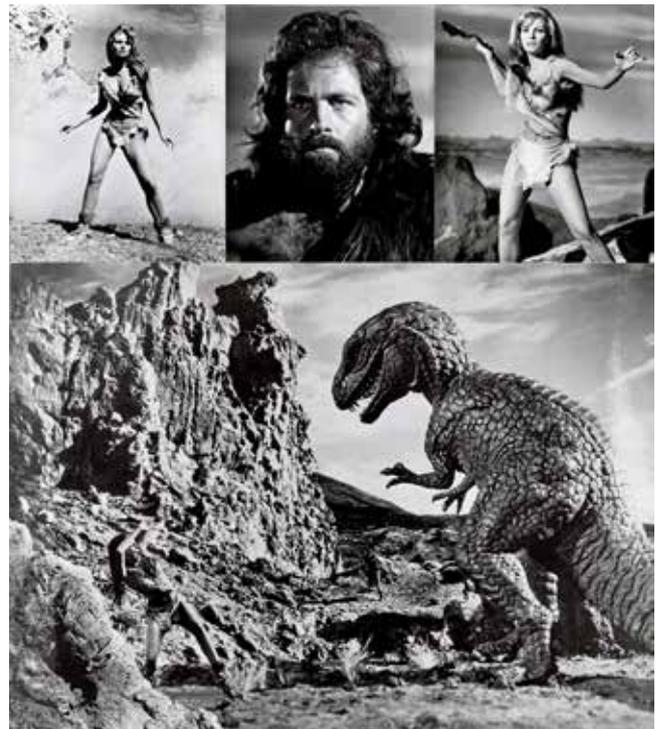
Columbia Pictures, 1964. U.S. 30 x 40 in. poster, paper-backed, rolled. Stop-motion animation genius Ray Harryhausen contributed his talents to this science fiction tale based on a novel by H.G. Wells. Using Harryhausen's "Dynamation" techniques, the story centers around a group of astronauts who go to the moon, only to find that they aren't the first humans ever to land there. The film was directed by Nathan Juran and stars Edward Judd, Lionel Jeffries, and Martha Hyer. This particular poster features a picture of and promotional quote by Colonel John "Shorty" Powers, a NASA public affairs officer who was known as "the voice of the astronauts."  
 30 x 40 in.

\$500 - 700

82  
**A ONE MILLION YEARS B.C. STUDIO KEYBOOK OF STILLS**

Twentieth Century-Fox, 1966. 66 linen-backed doubleweight 8 x 10 in. silver gelatin photographs housed in a sturdy blue 2-ring loose leaf studio keybook binder. All of the stills are in numerical order, from still #1 to #66, with production numbers on the upper right corner of each photo. Prehistoric bombshell Raquel Welch must deal with men and monsters in this adventure directed by Don Chaffey.  
 Binder: 8.25 x 11.75 x 1.5 in.

\$300 - 500



82



83

83  
**DR. NO**  
 United Artists, 1962. One sheet poster, Yellow Smoke style, paper-backed. Artwork by Mitchell Hooks.  
 27 x 41 in.

\$700 - 900



84

84  
**THUNDERBALL**  
 United Artists, 1965. Two door panels, rolled. One signed ("Martine Beswick"). Sean Connery plays the dapper James Bond in this fourth installment of the "007" series. Bond's mission to recover stolen nuclear weapons is hampered by SPECTRE agent Emilio Largo, played by Adolfo Celi, all against the backdrop of the beautiful Bahamas. Bond's usual charm and sharp wits save the day. Interestingly, the film almost didn't get made when two former collaborators of novelist and Bond creator Ian Fleming sued him for copyright infringement. Because all parties feared "copycat" films would reduce the profits of their film, a settlement was reached.  
 Each: 20 x 60 in.

\$2,000 - 3,000



85

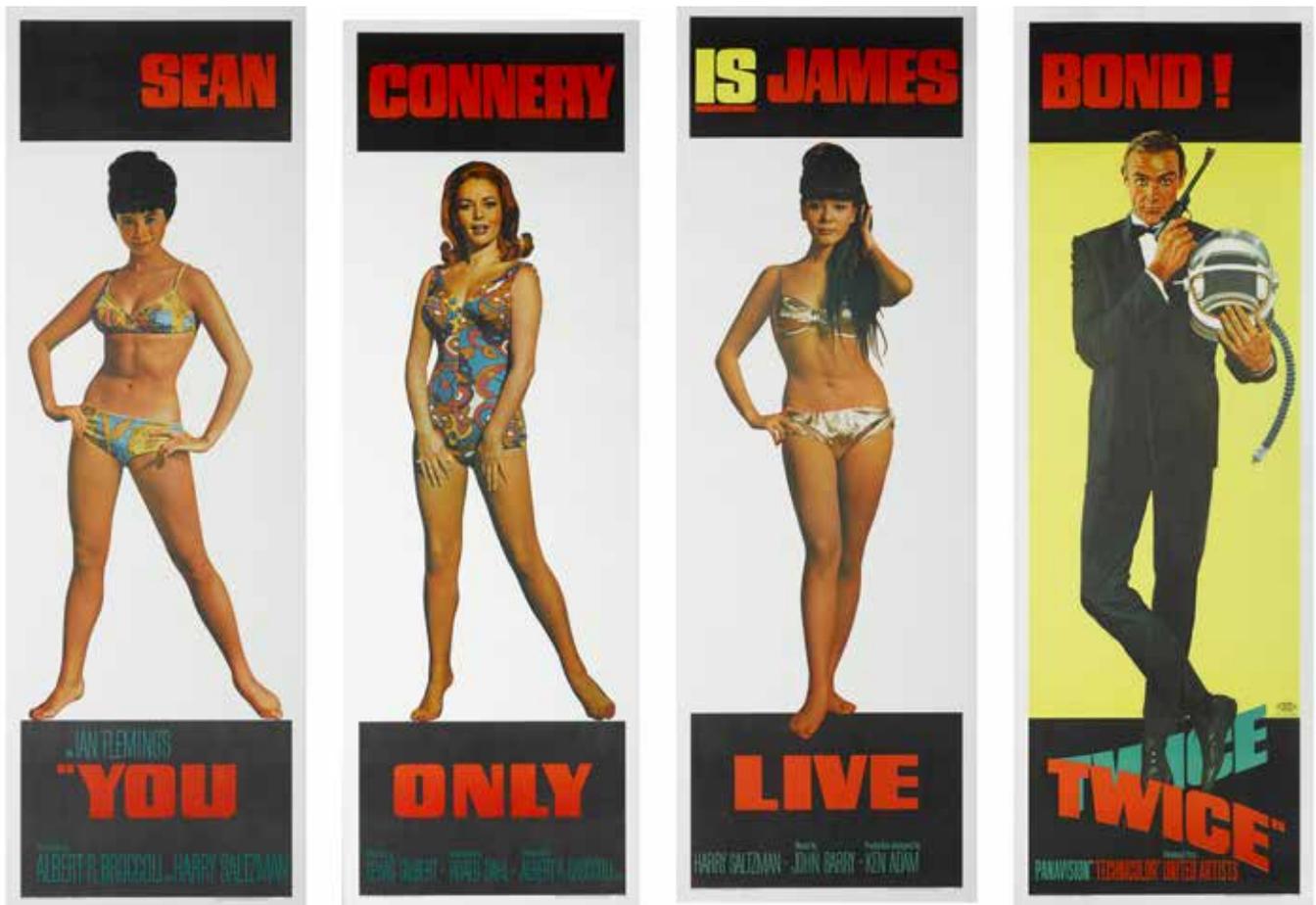
**A ROBERT MCGINNIS ORIGINAL PAINTING OF THE POSTER ART FOR YOU ONLY LIVE TWICE**

United Artists, 1967. Gouache on paper, signed ("R. McGinnis") to lower right, matted and framed. Sean Connery is surrounded by a bevy of bikini-clad women in this original painting which appeared on the style C posters and soundtrack album for the 1967 James Bond film. Robert Edward McGinnis is a prolific American artist who is best remembered for his poster art for *Breakfast at Tiffany's* (1961), *The Odd Couple* (1968), Woody Allen's *Sleeper* (1973), and over 40 other films. He has illustrated over 1000 covers for paperback novels dating from the 1950s and 1960s (considered the "golden age" of paperback books), as well as provided artwork for hundreds of magazines. In 1967, he was commissioned by United Artists to create this painting for the poster, and he was put on a strict deadline; in his hurry, he forgot to sign the piece. He was finally able to sign it in 1995 when it was brought to his Connecticut studio. Three color snapshots of the event accompany this lot.

Overall: 18.5 x 27 in.; within mat: 9.5 x 17.5 in.

\$20,000 - 30,000





86  
**YOU ONLY LIVE TWICE**

United Artists, 1967. A set of 4 door panels, rolled. One of the door panels features Sean Connery, and the other three feature bikini-clad females Helga Brandt, Mie Hama, and Akiko Wakabayashi. When side-by-side, the posters form the title of the film: "You Only Live Twice," and the tag line: "Sean Connery is James Bond." Author Roald Dahl penned the screenplay for this film which strayed from the plot of Bond creator Ian Fleming's novel and created an original story. In the film, Bond travels to Tokyo and must come to the rescue as a series of spacejackings threaten to create a third world war. The streamlined set designs, fantastic effects, and exotic locale made for colorful viewing and another success for the 007 franchise. A complete set of these four posters is a rare find.

Each: 20 x 60 in.

\$4,000 - 6,000



This is DR. ZIRA. Leading psychologist. Seeker of truth. Her experiments on men have led her to a secret about the human animal. If she reveals it, she will be tortured. For it will endanger civilization on the

**PLANET OF THE APES**



20



This is COMMANDER TAYLOR. Astronaut. He's landed in a world where apes are the rulers and man the beast. Now he is caged, tortured, risks mutilation, because no human can remain

**PLANET OF THE APES**



20



This is MARCUS. Head of security police. His specialties: violence and torture. His mission: to keep man a caged beast on the

**PLANET OF THE APES**



20



This is DR. ZAIUS. Brilliant scientist. Eminent theologian. He warns: beware of man the beast. Hunt him down. Cage him. For man is a threat to civilization on the

**PLANET OF THE APES**



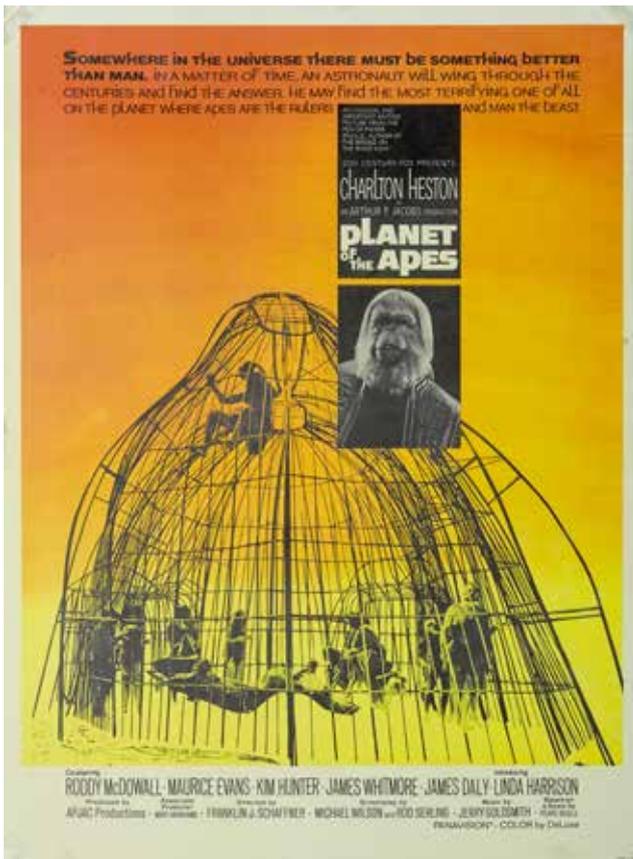
20

87

**PLANET OF THE APES**

Twentieth Century-Fox, 1968. Four U.S. door panel posters, rolled. Each poster features a main character from the film with a brief description, with two featuring glitter accents to the eyes of the character and the title of the film, comprising posters of Commander Taylor (Charlton Heston), the astronaut who becomes a victim of the apes' abuse; Dr. Zira (Kim Hunter), the psychologist who attempts to help Heston; Maurice Evans (Dr. Zaius), Minister of Science and Chief Defender of the Faith; and Marcus (Bob Lombardo), head of ape security police. Each: 20 x 60 in.

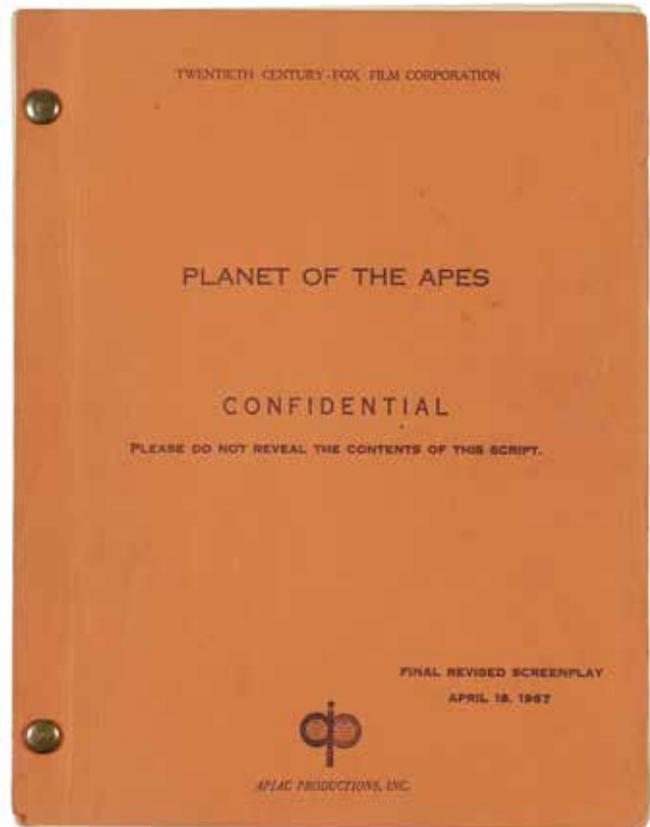
\$4,000 - 6,000



88



89



90

88

**PLANET OF THE APES**

Twentieth Century-Fox, 1968. U.S. one sheet poster, vellum, rolled. "Somewhere in the universe there must be something better than man" reads the tagline for this unique poster which depicts Charlton Heston in a cage and Maurice Evans as Dr. Zaius. The film was based on the 1963 French novel by Pierre Boulle which depicts a planet run by intelligent apes in which mute humans are treated like animals. Accompanied by a 1980s British commercial poster, framed. Vellum poster: 29.75 x 40 in.; British commercial poster: Overall: 27.5 x 51.5 in.; within frame: 27 x 41 in.

\$1,000 - 1,500

89

**PLANET OF THE APES**

Twentieth Century-Fox, 1968. U.S. insert poster. 14 x 36 in.

\$400 - 600

90

**A FINAL SHOOTING SCRIPT OF PLANET OF THE APES**

Twentieth Century-Fox, 1968. Mimeographed manuscript, screenplay by Michael Wilson, based on a novel by Pierre Boulle, 144 pp, dated April 18, 1967 and marked "Final Revised Screenplay" on title page, bound with brads in orange Twentieth Century-Fox wrappers. The character of Taylor, played by Charlton Heston, is referred to as Thomas in this script, which changed upon filming. The closely guarded plot twists, including the famous ending, are included in this screenplay, and the secrecy associated with them is evidenced by the script's cover which is boldly marked, "Confidential / Do not reveal the contents of this script."

8.75 x 11.25 in.

\$500 - 700



91<sup>W</sup>

**A PLANET OF THE APES BUST OF THE LAWGIVER**

Twentieth Century-Fox, 1968. Large painted fiberglass likeness of The Lawgiver from the chest up, hollow on the inside. The Lawgiver is the orangutan prophet deity from the film and the “divine ape” whose writings and words the laws of the apes are drawn from. The bust is featured in the courtroom scene and can be seen behind the dais at the tribunal where Dr. Maximus (Woodrow Parfrey), Dr. Zaius (Maurice Evans), and the President of the Academy (James Whitmore) are seated. The courtroom scene was inspired by the famous 1925 Scopes Monkey Trial, and in the film, Charlton Heston is considered a “non-ape” and only a human with no rights under ape law. It is a powerful and thought-provoking scene which also features Roddy McDowell and Kim Hunter as Heston’s defense council. When collector Wes Shank first saw *Planet of the Apes*, he recalled The Lawgiver bust as being “the one prop I’d really like to own.” He eventually purchased it at the 1971 Twentieth Century-Fox auction. Accompanied by a DVD of the film.  
34 x 35 x 22 in.



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



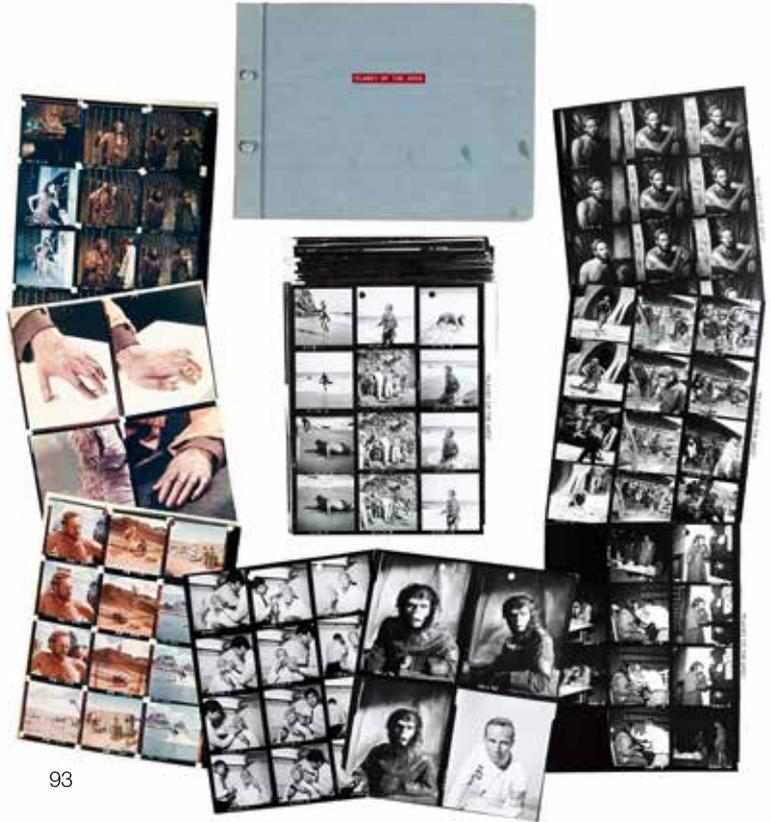
92

92

**A PLANET OF THE APES BACKGROUND ACTOR APE MASK**

Twentieth Century-Fox, 1968. Brown-faced rubber ape mask with attached mohair black hair, with a flap on the back lower part of the hair which lifts and reattaches with Velcro. This allowed the actors who wore the masks to easily put them on and take them off. The mask is mounted permanently to a mannequin head and shoulders and housed in a custom-made shadow box. Though the main actors in the film who played apes (Maurice Evans, Kim Hunter, Roddy McDowell, etc.) spent hours in the makeup chair every day to achieve the amazing ape effect, there wasn't the time or budget to do the same for the other actors playing background apes (still, \$1 million of the \$6 million budget was spent on makeup). Therefore, they were each provided with a mask such as this one, designed by makeup artist John Chambers. Under his direction, as many as 78 makeup artists were employed for the production, and Chambers won an Honorary Academy Award® for Outstanding Achievement in Makeup. *Shadow box: 12 x 14 x 19.75 in.; mask: 10 x 10.5 x 16 in.*

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



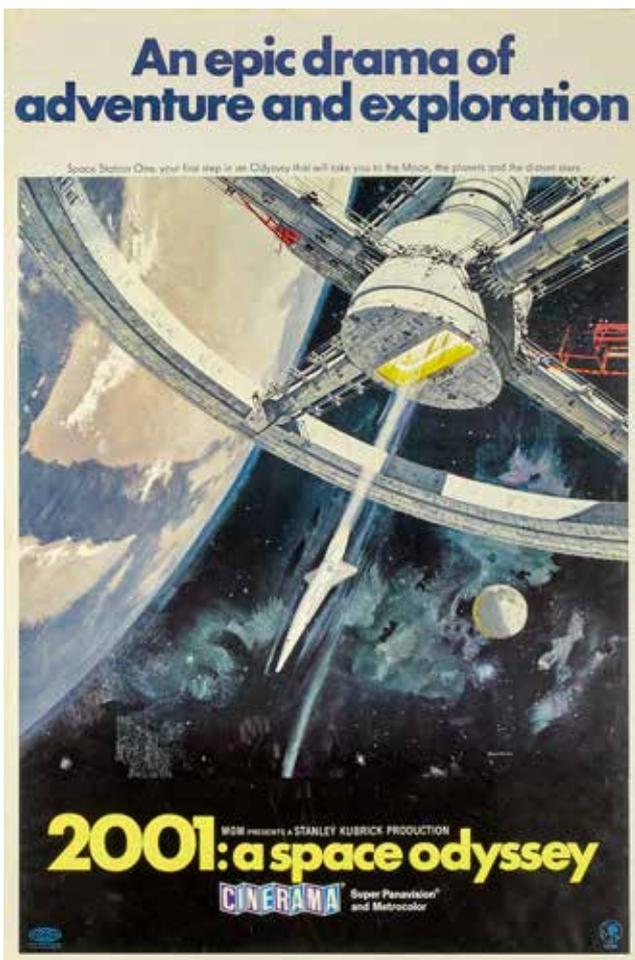
93

93

**A PLANET OF THE APES LARGE ARCHIVE OF KEYBOOK STILLS**

Twentieth Century-Fox, 1968. Approximately 736 linen-backed or doubleweight 8 x 10 in. silver gelatin photographs housed in 3 sturdy 2-ring loose leaf studio keybook binders, with one cover bearing a red embossing tape inscribed, "Planet of the Apes." The largest binder (which has come loose from its binding) contains contact sheet photographs of every facet of the production, including on-the-set candids, behind-the-scenes filming shots, portraits, makeup process candids, and much more. The second binder contains much of the same content but the contact sheets are in color. The third binder contains a complete set of linen-backed production photos that were disseminated to the public for promotional purposes, all in numerical order with production numbers on the upper right corner of each photo. *Each keybook: 8.25 x 10.75 in.*

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



94

94

**2001: A SPACE ODYSSEY**

MGM, 1968. 40 x 60 in. poster, style A. Artwork by Robert McCall. 40 x 60 in.

\$200 - 400

95

**YOUNG FRANKENSTEIN**

Twentieth Century-Fox, 1974. U.S. special promotional poster, rolled. Gene Wilder, Peter Boyle, Madeline Kahn, and Teri Garr star in this comedy which chronicles the explorations of Dr. Frankenstein's grandson, played by Wilder. Directed by Mel Brooks, it still stands as one of the greatest comedies of all time. 34.5 x 49 in.

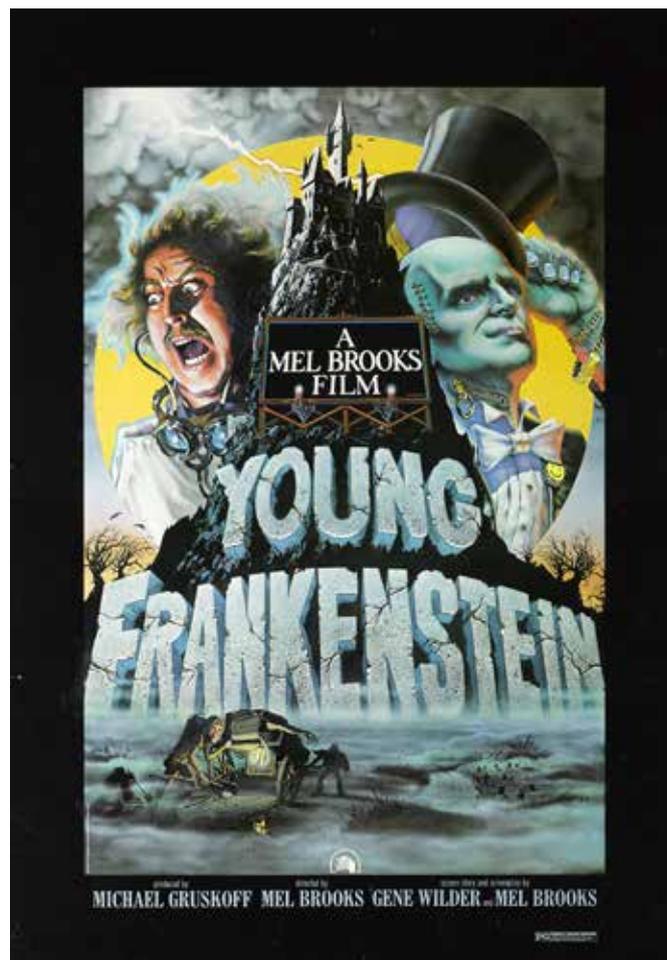
\$200 - 400

96

**PHANTOM OF THE PARADISE**

Twentieth Century-Fox, 1974. 30 x 40 in. poster, rolled. Noted director Brian De Palma was at the helm of this horror musical comedy film that brought shades of *Phantom of the Opera* into the modern world of rock and roll. The multi-faceted Paul Williams wrote the award-winning music for the film and played the main role as well. Though the film failed at the box office upon its release, it has since developed a cult following. 30 x 40 in.

\$200 - 400



95



96



97



98



99

97

**STAR WARS**

Twentieth Century-Fox, 1977. U.S. 40 x 60 in. poster, style A, rolled.  
Artwork by Tom Jung.  
40 x 60 in.

\$800 - 1,200

98

**STAR WARS**

Twentieth Century-Fox, 1977. U.S. 30 x 40 in. poster, style A, rolled.  
30 x 40 in.

\$400 - 600

99

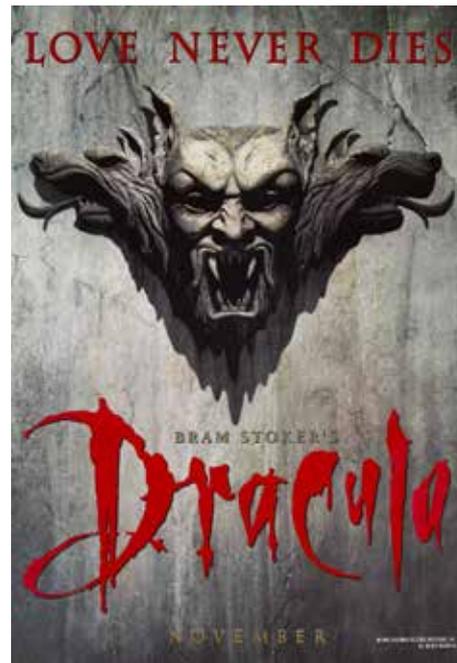
**RETURN OF THE JEDI**

Twentieth Century-Fox, 1983. U.S. 30 x 40 in. poster, style A, paper-backed, rolled.  
30 x 40 in.

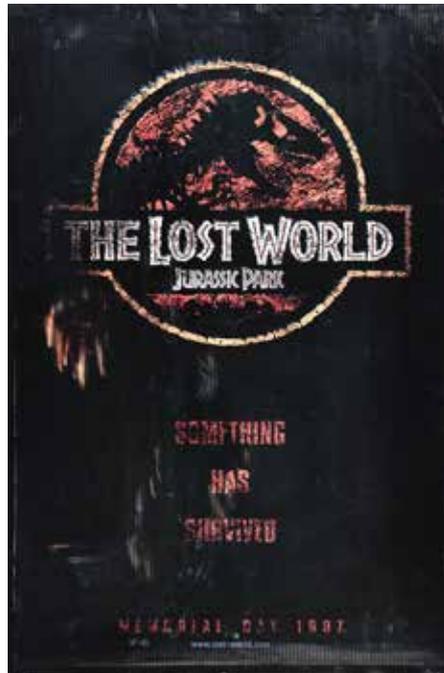
\$200 - 300



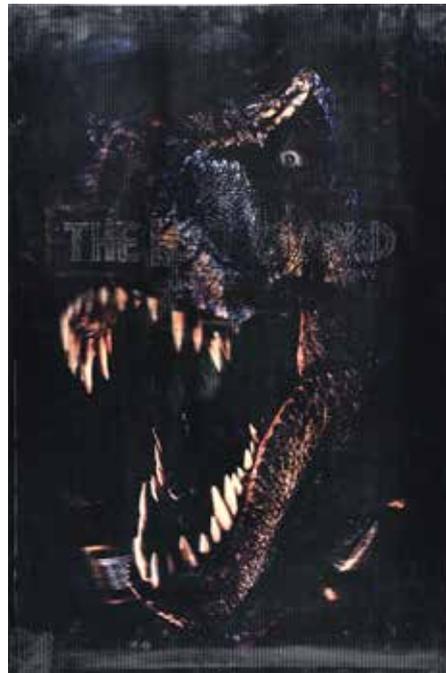
100



100



101



101

100

**A GROUP OF 1990S SUBWAY POSTERS**

Comprising *Aladdin* (Buena Vista Pictures, 1992); *Batman Returns* (Warner Bros., 1992); *Bram Stoker's Dracula* (Columbia Pictures, 1992); *Independence Day* (Twentieth Century-Fox, 1996); and *The Lost World: Jurassic Park* (Universal Pictures, 1997). All of the posters are advance posters featuring the mirror image on the reverse, and all are rolled.

Each: 48 x 70 in.

\$900 - 1,200

101

**THE LOST WORLD: JURASSIC PARK**

Universal Pictures, 1997. U.S. one sheet 3-D lenticular poster, flat. From one angle of this poster, the movie title and subtitle appear, and from the other, an enraged dinosaur opens his monstrous jaws in fury. The enormous success of *Jurassic Park* (1993) spawned this sequel (also directed by Steven Spielberg) which brought back actors from the original, most notably Jeff Goldblum and Richard Attenborough. Unlike the original, the sequel utilized more computer-generated technology, resulting in a more detailed depiction of the dinosaurs. Though its profits did not exceed that of its predecessor, it did well enough that third and fourth films were eventually released, but without Spielberg's direction.

27 x 40.25 in.

\$1,500 - 2,000

Wonders of the Galaxy:  
Property of Various Owners



FROM ALEX RAYMOND'S FAMOUS NEWSPAPER STRIP

Chapter 7 of

# FLASH GORDON

SYNDICATED BY KING FEATURES

with

**Buster Crabbe** as FLASH

**Jean Rogers** as DALE ARDEN

**Charles Middleton** as EMPEROR MING

**Priscilla Lawson** as AURA

**Frank Shannon** as DR. ZARKOV

**John Lipson** as VULTAN

**Richard Alexander** as PRINCE BARIN

and **James Pierce, Duke York, Jr., Theo. Lorch.**

**FLASH**  
THE FIRST GREAT SERIAL SPECTACLE!



A UNIVERSAL PICTURE



#### **VARIOUS OWNERS**

102

#### **A RARE 3D PORTRAIT OF LON CHANEY FROM *THE PHANTOM OF THE OPERA***

Universal Pictures, 1925. Silver gelatin photograph, likely a 3D still that was intended for use in Universal mogul Carl Laemmle's promotional stereograph viewer kit that came out prior to release of the film, which allowed the public to view the images in 3D through a special viewing device. In order to sustain the suspense of the upcoming film, Chaney had it written into his contract that no photographs of him unmasked would be released to the public prior to the release of the film; thus, the stereograph viewer kit did not contain a photo of the unmasked Phantom. This rare 3D still may be the only one of its kind in existence. *5 x 8 in.*

**\$800 - 1,200**



103

103

**A THE PHANTOM OF THE OPERA GROUP OF STILLS**

Universal Pictures, 1925. Comprising 19 silver gelatin photographs, many of which are the earliest known prints, of scenes, portraits, and behind-the-scenes stills featuring Lon Chaney, Mary Philbin, Norman Kerry, director Rupert Julian, and many others, housed in a 3-ring binder. Together with a reprint inscribed, "Mary Philbin / 'Phantom of the Opera' / Universal (1925)" in gold Sharpie.

A selection of photographs from the 5 lots featured on these two pages exhibit a shorter production number (4159) at the lower left corner which identifies these photographs as being from the earliest printings distributed among cast and production management. The consignor purchased these particular stills in the 1990s from a vendor who indicated they were from Mary Philbin's personal collection. Each of the 5 lots includes stills from deleted scenes such as the original ending in which the Phantom dies of a broken heart, and other cut scenes including those from the deleted subplot where a Russian count vies for the attention of Christine. Each lot also contains doubleweight photo(s) of Mary Philbin signed by photographer ("Schellenberg") to lower right.

Binder: 11 x 11.5 x 2.5; photographs: 8 x 10 in.

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



104

104

**A THE PHANTOM OF THE OPERA GROUP OF STILLS**

Universal Pictures, 1925. Comprising 21 silver gelatin photographs, many of which are the earliest known prints, of scenes, portraits, and behind-the-scenes stills featuring Lon Chaney, Mary Philbin, Norman Kerry, director Rupert Julian, and many others, housed in a 3-ring binder. Includes a vintage still inscribed, "To Richard Lamparski / Merry Christmas 1988 / Mary Philbin" in silver Sharpie.

Binder 10.75 x 11.5 x 2 in.; photographs: 8 x 10 in.

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



105

105

**A THE PHANTOM OF THE OPERA GROUP OF STILLS**

Universal Pictures, 1925. Comprising 21 silver gelatin photographs, many of which are the earliest known prints, of scenes, portraits, and behind-the-scenes stills featuring Lon Chaney, Mary Philbin, Norman Kerry, director Rupert Julian, and many others, housed in a 3-ring binder.

Binder: 11.75 x 11.75 x 3 in.; photographs: 8 x 10 in.

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



106

**A THE PHANTOM OF THE OPERA GROUP OF STILLS**

Universal Pictures, 1925. Comprising 21 silver gelatin photographs, many of which are the earliest known prints, of scenes, portraits, and behind-the-scenes stills featuring Lon Chaney, Mary Philbin, Norman Kerry, director Rupert Julian, and many others, housed in a 3-ring binder.

*Binder: 11.25 x 11.5 x 3 in.; photographs: 8 x 10 in.*

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



106

107

**A THE PHANTOM OF THE OPERA GROUP OF STILLS**

Universal Pictures, 1925. Comprising 21 silver gelatin photographs, many of which are the earliest known prints, of scenes, portraits, and behind-the-scenes stills featuring Lon Chaney, Mary Philbin, Norman Kerry, director Rupert Julian, and many others, housed in a 3-ring binder.

*Binder: 11 x 11.5 x 2.5 in.; photographs: 8 x 10 in.*

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



107

108

**A LON CHANEY PERSONALITY POSTER**

Color-tinted personality poster, 1926, with "Lon Chaney in Metro-Goldwyn-Mayer Pictures" printed below portrait, framed. Lon Chaney was at the height of his career with such films as *The Road to Mandalay* and *The Blackbird* (both 1926) under his belt when this striking poster of Chaney wearing a popular "newsboy cap" from the 1920s was released. As one of MGM's most successful box office stars, Chaney was best known for his creative use of makeup to immerse himself in his characters and make himself unrecognizable. He would go on to make movies for four more years before his untimely death in 1930.

*Overall: 23.25 x 29.5 x 1 in.; within frame: 21.5 x 27.5 in.*

**\$500 - 700**



108



109

109

**A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, featuring Daisy Earles as Frieda and Leila Hyams as Venus. Hyams and Earles play good-natured circus performers who forge a friendship when the evil Olga Baclanova and Hercules create chaos among the sideshow performers. Leila Hyams would retire from films 4 years after the release of *Freaks*; it would remain the role for which she is best remembered.

8 x 10 in.

**\$800 - 1,200**

110

**A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection. The first photo features Josephine Joseph as Half Woman-Half Man. Joseph was likely an impersonator (whether she was a male or female impersonator is still unclear); nevertheless, she successfully kept her true sexual identity a secret even after litigation claiming she was a fraud made headlines. The second photo features Peter Robinson as Human Skeleton. In his real life, Robinson emulated the nursery rhyme "Jack Sprat" by marrying two circus-performing women who were famous for eating "no lean."

8 x 10 in.

**\$800 - 1,200**



110



111

111

**A PAIR OF TOD BROWNING'S PERSONAL *FREAKS* PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, one featuring the four main actors, Daisy and Harry Earles, Olga Baclanova, and Henry Victor in a theatrical pose indicating the emotional and abusive struggle between them; and the second featuring Baclanova and Victor as the scheming duo of Cleopatra and Hercules, whose selfish love is built on the pursuit of money.

8 x 10 in.

**\$800 - 1,200**

112

**A PAIR OF TOD BROWNING'S PERSONAL FREAKS PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, both featuring Harry Earles as Hans, Olga Baclanova as Cleopatra, and Henry Victor as Hercules. In the film, Cleopatra both seduces and abuses Hans with the help of her lover, Hercules, in an attempt to win his trust, poison him, and inherit his money. This set of photos perfectly encapsulates the dynamics of their dysfunctional triangle. 8 x 10 in.

\$800 - 1,200



112

113

**A PAIR OF TOD BROWNING'S PERSONAL FREAKS PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, both featuring Olga Baclanova as Cleopatra and Henry Victor as Hercules, exhibiting the sensual side of a volatile relationship bent on destroying members of the sideshow. Both Baclanova's and Victor's hard-to-understand thick accents resulted in more physical action and less dialogue in the film, as evidenced by these dramatic portraits. 8 x 10 in.

\$800 - 1,200



113

114

**A PAIR OF TOD BROWNING'S PERSONAL FREAKS PHOTOGRAPHS**

MGM, 1932. Comprising 2 silver gelatin photographs, 8 x 10 in., original studio stills from Tod Browning's personal collection, featuring Daisy and Violet Hilton and Roscoe Ates. The Hilton sisters, conjoined twins, made careers for themselves in the sideshow circuit and vaudeville after a strange and unfortunate childhood in which they were exploited by the midwife who had delivered them. The sisters' lives were later detailed in a 2012 documentary titled *Bound by Flesh* which appeared at film festivals to much acclaim. 8 x 10 in.

\$800 - 1,200



114

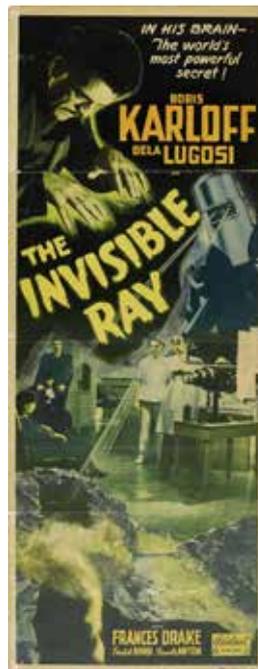


115

115  
**FLASH GORDON**

Universal Pictures, 1936. U.S. one sheet poster, linen-backed. This rare poster from the 13-part science fiction serial features *Chapter 7: Shattering Doom* and the evil visage of Emperor Ming the Merciless (played by Charles Middleton). Based on the Alex Raymond comic-strip character, actor Buster Crabbe personified the Flash Gordon hero with his striking good looks and athletic physique. In Chapter 7, Flash survives electrocution, is revived with an electrostimulator, is threatened with a blowtorch, forced to shovel radium into a furnace, and much more, all in less than 20 minutes. Costarring Patricia Lawson and Jean Rogers, the serial installments left audiences with cliffhangers that were sure to induce them to purchase a ticket for the next chapter.  
27 x 41 in.

\$6,000 - 9,000



116



117

116  
**THE INVISIBLE RAY**

Universal Pictures, R1948 (Realart). U.S. insert poster. Universal Pictures released this film in 1936 with the impressive duo of Boris Karloff and Bela Lugosi. Karloff plays a scientist who has been exposed to the deadly Radium X which threatens his life and makes him glow in the dark.  
14 x 36 in.

\$900 - 1,200

117  
**THE INVISIBLE RAY**

Universal Pictures, R1948 (Realart). U.S. half sheet poster. This Universal Pictures 1936 film, directed by Lambert Hillyer, borrowed sets from the *Flash Gordon* series of films and film footage from *Frankenstein* (1931). It was the third teaming of Lugosi and Karloff at Universal, and in an unusual twist, Lugosi plays a good guy.  
22 x 28 in.

\$700 - 900



118

118  
**BUCK ROGERS**

Universal Pictures, 1939. U.S. title lobby card. When Buck is gassed into a 500-year sleep, he wakes up in the year 2440 to face a plethora of problems that only a superhero can solve.  
 11 x 14 in.

\$500 - 700

119  
**CAPTAIN AMERICA CHAPTER 6: VAULT OF VENGEANCE**

Republic Pictures, 1944. U.S. one sheet poster, linen-backed. Captain America fights off a gangster with a machine gun in the inset of this poster for Chapter 6 of the serial. Actor Dick Purcell as Grant Gardner, the real identity of Captain America, and Lorna Gray as his secretary are the main players in this 15-part cliffhanger adventure series. Though there were many differences between the Timely (later Marvel) Comics character and the one portrayed in this serial, the series was a huge success and considered by many to be a superior production when compared to other popular serials of the day.  
 27 x 41 in.

\$600 - 800

120  
**A DOUGLAS FAIRBANKS JR. PAIR OF TROUSERS FROM SINBAD THE SAILOR**

RKO Radio Pictures, 1947. Kelly green raw silk ankle-length trousers with "Western Costume Co." stamp in the lining and bearing an interior red-lettered "Western Costume Co." label in the waistband inscribed, "Doug Fairbanks / Ch #6." As Sinbad, Douglas Fairbanks, Jr. emulates his famous father with his athleticism in this Technicolor adventure costarring Maureen O'Hara. Fairbanks can be seen wearing these pants in several scenes in the film as he woos the girl, hangs from the ship's sails, and fights the enemy. Accompanied by a DVD of the film.

\$300 - 500



119



120



121

**FRANKENSTEIN**

Universal Pictures, R1951 (Reprint). U.S. half sheet poster. Boris Karloff casts a frightening visage as Frankenstein's monster in director James Whale's masterpiece, originally released in 1936. Many consider this film version of Mary Shelley's novel of the same name to be the greatest horror motion picture of all time. Colin Clive plays Dr. Frankenstein and is pictured on the poster art robbing graves for body parts in order to construct his masterpiece. Karloff was a relative newcomer when he was cast for the role, and his name is not even listed in the opening credits of the film (they do appear at the end, however). His multi-faceted performance as the misunderstood and ill-treated monster is one of the main reasons the film is still revered, along with Whale's superb direction and the atmospheric cinematography.

22 x 28 in.

\$8,000 - 10,000



122



123

122

**DRACULA**

Universal Pictures, R1951 (Realart). U.S. half sheet. In the annals of film, the importance of the partnership of director Tod Browning and actor Bela Lugosi cannot be understated, and this is evidenced by the fact that no actor and no film attempting to recreate Bram Stoker's story has ever erased this particular version of *Dracula* from the public's collective mind. Lugosi's gestures and delivery and Browning's moody ambience show that suggestion only—not gore or special effects—is powerful enough to frighten audiences.  
22 x 18 in.

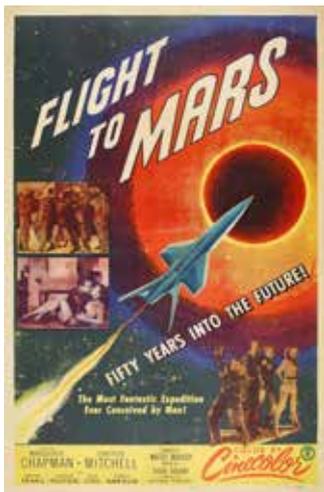
\$1,200 - 1,500

123

**ABBOTT AND COSTELLO MEET THE INVISIBLE MAN**

Universal Pictures, 1951. U.S. title lobby card. With its impressive special effects, this comedy is considered by many to be the best of the Abbott and Costello "monster" series.  
11 x 14 in.

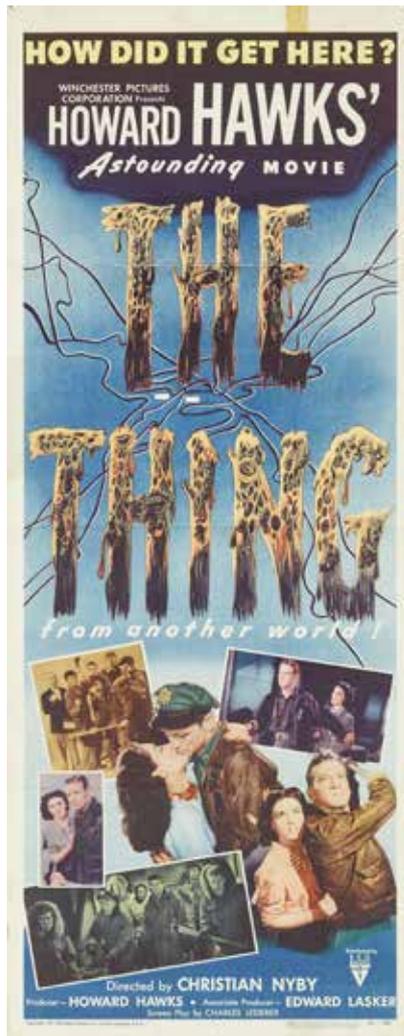
\$500 - 700



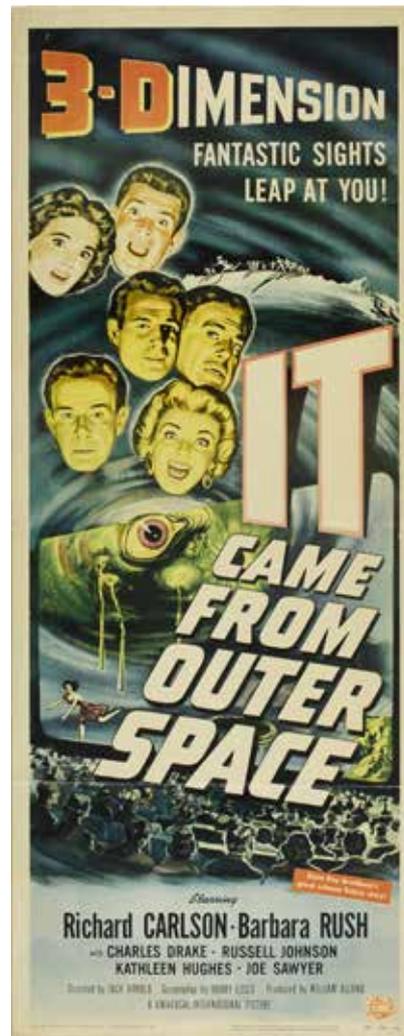
124



126



125



127

124

**FLIGHT TO MARS**

Monogram Pictures, 1951. U.S. one sheet poster, linen-backed. Fifty years into the future, Cameron Mitchell fends off outwardly amiable Martians in this campy science fiction tale which was filmed in 5 days. Marguerite Chapman plays an alluring Martian who captures the heart of scientist Arthur Franz, and Virginia Houston winds up in the arms of Mitchell amidst Martian threats to kill the earthlings, occupy earth, and save their dying planet.  
27 x 41 in.

\$500 - 700

125

**THE THING FROM ANOTHER WORLD**

RKO Radio Pictures, 1951. U.S. insert, poster. A definite departure for producer Howard Hawks (who was also the uncredited co-director and uncredited screenwriter on the film), this science fiction favorite boasted that "The Thing," a frozen alien who is unwittingly thawed, was resistant to bullets, flames, and any other mode of destruction. In an unlikely piece of casting, future Marshal Matt Dillon of *Gunsmoke* fame, James Arness, plays The Thing (likely cast because of his towering height of 6 feet 7 inches). The film was the most successful science fiction picture of 1951, an impressive accomplishment in a year of many sci-fi vehicles.  
14 x 36 in.

\$2,000 - 3,000

126

**SUPERMAN AND THE MOLE MEN**

Lippert Pictures, 1951. French one sheet poster, linen-backed. George Reeves and Phyllis Coates star in this film which eventually became a two-part episode on the subsequent *Adventures of Superman* (1952-1958) television series. Though only 58 minutes long, it is the first feature film to feature a DC Comics hero.  
31.5 x 47 in.

\$600 - 800

127

**IT CAME FROM OUTER SPACE**

Universal Pictures, 1953. U.S. insert poster, 3D style. Artwork by Joe Smith. Directed by Jack Arnold and presented in 3D, this film is based on an original treatment by Ray Bradbury and stars Barbara Rush and Richard Carlson. Rush and Carlson are the only witnesses to an alien spaceship, but the townspeople don't believe them. The jellyfish-like aliens are able to transform themselves like chameleons into any form they desire, which leads to trouble. Bradbury was adamant about wanting the aliens to appear friendly and without evil intent, a refreshing change from most science fiction films.  
14 x 36 in.

\$800 - 1,200



128

128

**THE WAR OF THE WORLDS**

Paramount Pictures, 1953. U.S. insert poster. Directed by Byron Haskin and based on the H.G. Wells novel of the same name, producer George Pal gave this story a modern-day twist by placing it in the 1950s and relocating it to California. The film stars Gene Barry and Ann Robinson and tells the tale of a town invaded by Martians. This film version is more faithful to Orson Welles' famous Mercury Radio presentation than it is to H.G. Wells' novel, and the spectacular special effects resulted in an Academy Award®. 14 x 36 in.

\$1,000 - 1,500

129

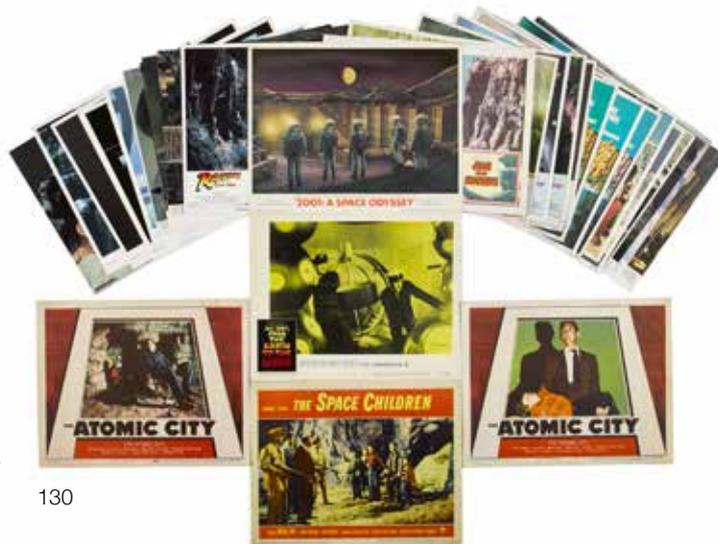
**A GROUP OF STILLS FROM THE WAR OF THE WORLDS**

Paramount Pictures, 1953. Comprising 17 photographs including 8 re-release (R1965) tinted British front-of-house stills and 9 silver gelatin original photographs, including 3 set design stills. Based on the H.G. Wells novel, *War of the Worlds* stars Gene Barry and Ann Robinson as two residents of California who must face a Martian invasion that is indestructible, even when subjected to an atomic bomb. Filmed in Technicolor and produced by George Pal, the film is considered by many to be one of the greatest science fiction films of all time. 8 x 10 in.

\$300 - 500



129



130

130

**A COLLECTION OF 46 SCIENCE FICTION LOBBY CARDS**

Comprising 2 scene cards from *The Atomic City* (1952); *The Space Children* (1958); *From the Earth to the Moon* (1958); 2 scene cards from *Jason and the Argonauts* (1963); *2001: A Space Odyssey* (1968); *Silent Running* (1972); 7 scene cards from *The Golden Voyage of Sinbad* (1973); 3 scene cards from *The Land That Time Forgot* (1974); *Logan's Run* (1976); 3 scene cards from *Sinbad and the Eye of the Tiger* (1977); 2 scene cards from *Superman* (1978); 3 scene cards from *Superman II* (1980); 3 scene cards from *Raiders of the Lost Ark* (1981); *Blade Runner* (1982); *Superman III* (1983); 6 scene cards from *Indiana Jones and the Temple of Doom* (1984); and a complete lobby card set of 8 from *Batman* (1989). 11 x 14 in.

\$800 - 1,000



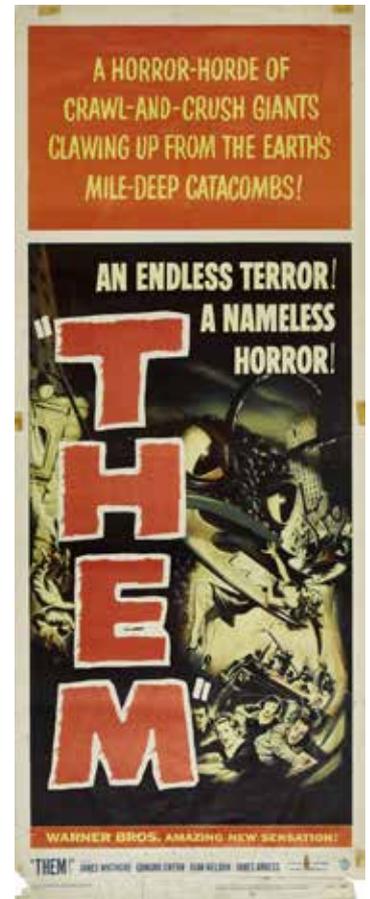
131

**131  
A TOM SCHERMAN REPLICA OF THE NAUTILUS SUBMARINE  
FROM THE FORREST J ACKERMAN ESTATE**

Resin model with other materials, painted. The *20,000 Leagues Under the Sea* (1954) fan extraordinaire, Tom Scherman, gifted this to Forry Ackerman in the 1970s/1980s. Ackerman was the founder of science fiction fandom and a leading expert in horror, science fiction, and fantasy film, amassing one of the largest collections of this genre. He was the editor and principal writer of *Famous Monsters of Filmland* and a literary agent representing science fiction authors such as Ray Bradbury, Isaac Asimov, and L. Ron Hubbard, to name a few. He died in 2008. Accompanied by a Certificate of Authenticity from Forrest J Ackerman.

*Provenance:* originally from the estate of Forrest J Ackerman.  
10.5 x 14 x 46 in.

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



132

**132  
*THEM!***

Warner Bros., 1954. U.S. insert poster. An incredible cast including James Arness, James Whitmore, and Edmund Gwenn appear in this campy science fiction tale of monstrous bugs, the first of many films to feature oversized insects. Exposed to radiation from an atomic bomb test and housed in subterranean nests, mutated ants multiply and become gigantic and deadly, as evidenced by the poster art in which a giant ant (with human eyes instead of the ant eyes featured in the film) clutches a screaming woman with its serrated teeth. *Them!* is still considered one of the best science fiction films of the 1950s.  
14 x 36 in.

**\$700 - 900**



133

133

**THIS ISLAND EARTH**

Universal Pictures, 1955. U.S. insert poster. Artwork by Reynold Brown. Often categorized as “space opera” because of its similarity to soap opera (but occurring in outer space), *This Island Earth* is based on the book by Raymond Jones and is faithful to that story until about midway through, a situation of which die-hard science fiction lovers have many complaints. Nevertheless, the film is still beloved and has a strong fan following.  
14 x 36 in.

\$700 - 900

134

**A PAIR OF PHOTOBUSTAS FROM THIS ISLAND EARTH**

Universal Pictures, 1955. Two Italian photobustas, linen-backed.  
Each: 23 x 30.5 in.

\$400 - 600

135

**A THIS ISLAND EARTH GROUP OF STILLS**

Universal Pictures, 1955. Comprising 99 photographs including 13 silver gelatin keybook stills, 38 original stills, and 48 reproduction stills of scenes from the film and cast and crew on set. Actor Jeff Morrow plays a master scientist from planet Metaluna whose motives are not altogether honorable in this science fiction cult classic directed by Joseph F. Newman. Co-stars Faith Domergue and Rex Reason play scientists who manage to find romance in the midst of possible world destruction.  
8 x 10 in.

\$1,000 - 1,500



134



135



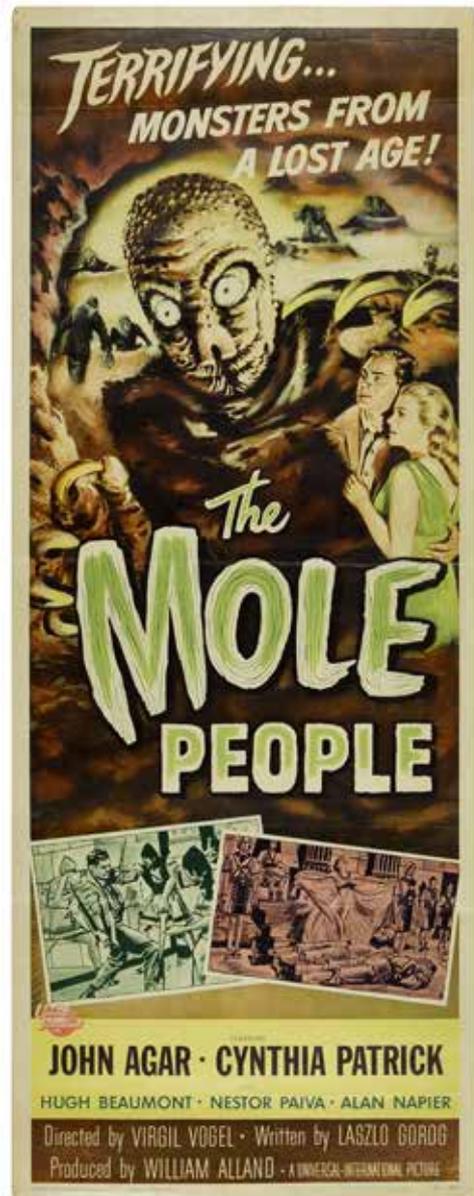
136

136  
**GODZILLA, KING OF THE MONSTERS!**

Embassy Pictures, 1956. Complete set of 8 U.S. lobby cards. Raymond Burr, as reporter Steve Martin, sets out to investigate Godzilla, the horrific creature that is terrorizing Tokyo with its frenzied rampages. This particular version of the film was America's introduction to the monster. It was originally produced in Japan and titled, *Godzilla* (1954), and much of the footage from that version was used in this 1956 American version, with scenes featuring Burr and others added in.

11 x 14 in.

\$3,000 - 5,000



137

137  
**THE MOLE PEOPLE**

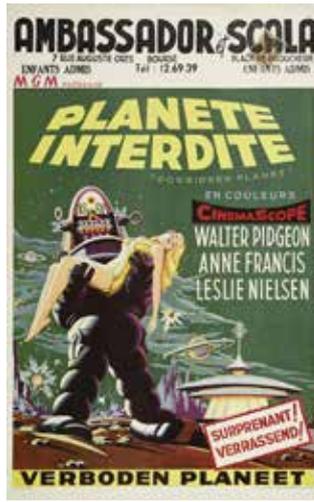
Universal Pictures, 1956. U.S. insert poster. Artwork by Reynold Brown. John Agar (once the husband of Shirley Temple) and Hugh Beaumont (best remembered as the father on *Leave it to Beaver*) play two scientists who discover an underground race who keep mutant humanoid mole people as slaves. The high priest of this civilization is played by Alan Napier (better known as Alfred on the *Batman* television series). Both panned and adored by the public, *The Mole People* has garnered a loyal following.

14 x 36 in.

\$500 - 700



140



138



139



141

138

**FORBIDDEN PLANET**

MGM, 1956. Belgian poster, linen-backed. Robby the Robot carries a limp Anne Francis in this poster art which belies the true nature of the obedient Robby.  
16.5 x 24.75 in.

Richard Eyer, Philip Abbott, and Diane Brewster. Accompanied by 3 lobby cards from the film.  
27 x 41 in.

**\$500 - 700**

**\$300 - 500**

139

**FORBIDDEN PLANET**

MGM, 1956. Three U.S. lobby cards, one card inscribed, "To the Staff of the Everett Collection / All Best! / Anne Francis" in black ink. Francis and Leslie Nielsen are featured on all three lobby cards, either staring at each other or in an embrace as their romance blossoms amid the Id Monster, Robby the Robot, Dr. Morbius, and many futuristic adventures.  
11 x 14 in.

141

**A GROUP OF STILLS FROM VARIOUS SCIENCE FICTION FILMS**

Approximately 311 silver gelatin photographs, both scene stills and on-the-set candid, all 8 x 10 in. unless otherwise indicated, comprising 7 original stills, 7 keybook stills, and 12 reproduction stills from *The Thing From Another World* (1951); 9 original stills from *Unknown World* (1951); 19 original stills from *Revenge of the Creature* (1955); 5 British color stills and 1 contact sheet from *Forbidden Planet* (1956); 12 original stills and 3 keybook stills from *Earth vs. the Flying Saucers* (1956); 7 original stills from *Satan's Satellites* (aka *Zombies of the Stratosphere*) (1958); 71 small keybook stills (4 x 5 in.) from *Journey to the Center of the Earth* (1959); 2 original stills from *First Man Into Space* (1959); 58 original stills, 7 keybook stills, and 12 British color front-of-house stills from *The 3 Worlds of Gulliver* (1960); 2 keybook stills and 1 original still from *12 to the Moon* (1960); 7 keybook stills and 6 original stills from *Voyage to the Bottom of the Sea* (1961); 2 re-release (R1967) stills from *Voyage to the End of the Universe* (1963); 12 original stills from *The Earth Dies Screaming* (1964); 7 original stills from *Space Flight 1C-1: An Adventure in Space* (1965); 10 original stills from *Fantastic Voyage* (1966); 10 variously sized keybook stills from *Close Encounters of the Third Kind* (1977); and 11 original stills, 5 color doubleweight stills, and 6 color reproduction stills from *Star Wars* (1977).  
8 x 10 in.

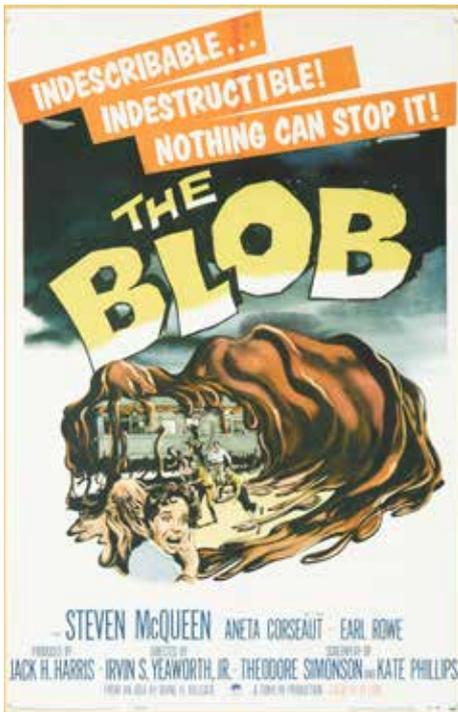
**\$700 - 900**

140

**THE INVISIBLE BOY**

MGM, 1957. U.S. one sheet poster, folded. MGM capitalized on their investment in the production of Robby the Robot when they utilized his services for this science fiction film. After appearing in the successful *Forbidden Planet* (1956), Robby was featured as the same character who travels in time (the rationale behind his appearance in *The Invisible Boy*) to befriend a little boy who wants to play without the constant supervision of his parents. Robby helps to make him invisible, and from there, chaos ensues. Directed by Herman Hoffman, the film stars

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



143



142

142

**A 20 MILLION MILES TO EARTH GROUP OF STILLs**

Columbia Pictures, 1957. Comprising 65 silver gelatin photographs including 47 keybook stills and 18 original stills featuring scenes from the film and publicity photos of each main character, most with the studio stamp and original snipe on the reverse. A hideous monster from Venus starts as a gelatinous mass and grows to the size of an elephant when it lands on earth. Stop-motion artist Ray Harryhausen's talents are put to good use as the monster terrorizes a community which includes William Hopper, Joan Taylor, and Frank Puglia. 8 x 10 in.

\$400 - 600

143

**THE BLOB**

Paramount Pictures, 1958. U.S. one sheet poster, framed. Various referred to as "the mass," "the molten meteor," "the molten monster," "The Glob," and finally, "The Blob," this science fiction classic directed by Irvin S. Yeaworth, Jr. revolves around a shapeless alien who lands on earth in the form of a meteorite. The meteorite is cracked open to reveal a small gelatinous ball, which upon being poked by an old man, envelops the man's hand and eventually his entire body, killing him. It then terrorizes the small town as it proceeds to feast on every person it encounters, growing larger with each repast. A local teenager (Steve McQueen) and his girlfriend (Aneta Corsaut) come to the rescue when the blob threatens to ingest every inhabitant.

Overall: 33.5 x 47.25 in.; within mat: 27 x 41 in.

\$1,000 - 2,000

144

**QUEEN OF OUTER SPACE**

Allied Artists Pictures, 1958. U.S. one sheet poster, folded. Zsa Zsa Gabor lends her glamor to the galaxies and drops a "dahlink" or two in this campy science fiction film which is based on an original story by Ben Hecht. Doomed to a loveless future on a planet which forbids romance and is run by an evil Queen with a chip on her shoulder, Zsa Zsa (who was married 9 times in real life) must rebel.

27 x 41 in.

\$700 - 900



144



145

145

**A GROUP OF STILLS FROM THE 7TH VOYAGE OF SINBAD**

Columbia Pictures, 1958. Comprising 85 photographs including 27 silver gelatin keybook stills on heavy stock, an original photo signed ("Kerwin Matthews"), an original photo inscribed, "Best wishes / Ray Harryhausen," 21 original stills, 8 color stills, 2 storyboard stills, 15 re-release (R1975) stills, and 10 reproduction stills. This is the first of three Sinbad films in which Ray Harryhausen utilized his stop-motion action known as "Dynamation," an intricate process which took him 11 months to complete. A *New York Times* article once stated that the imperfections of Harryhausen's craft, which revealed the human hand behind it, are what made it so admirable. 8 x 10 in.

\$600 - 800

146

**A KERWIN MATHEWS PAIR OF TROUSERS FROM THE 7TH VOYAGE OF SINBAD**

Columbia Pictures, 1958. Champagne-colored harem-style trousers with an Arabian motif design of red and gold stitched to the front, bearing an interior red-lettered "Western Costume Co." label in the waistband inscribed, "K. Mathews #5" and a "Western Costume Co." stamp and label in the lining. Kerwin Mathews has been called a "handsome rascal" and "the epitome of professionalism" by his peers, dual compliments which are reflected in his performance as Sinbad in this Technicolor adventure film. Despite sharing the screen with Ray Harryhausen's scene-stealing stop-action monsters, Mathews holds his own and is best remembered for this role. He can be seen wearing the pants throughout the film, as well as in numerous publicity shots. Accompanied by 2 photos of Mathews wearing the pants.

\$300 - 500



146



148



149



147

147  
**A 13 GHOSTS GROUP OF STILLS**

Columbia Pictures, 1960. Comprising 35 silver gelatin photographs including 3 keybook stills and 32 original stills, all of which have the Columbia stamp and original snipe on the reverse. The familiar faces of Rosemary DeCamp, Martin Milner, and Margaret Hamilton are featured in this campy horror thriller directed by William Castle. Castle developed a process known as Illusion-O which allowed audience members the choice to view the scary ghosts—or not—by wearing special filtered glasses, similar to 3-D glasses.  
 8 x 10 in.

\$400 - 600

148  
**THE TIME MACHINE**

MGM, 1960. U.S. one sheet poster, folded. Rod Taylor and Yvette Mimieux ward off the Morlocks with fire in this poster art by Reynold Brown.  
 27 x 41 in.

\$800 - 1,200

149  
**A GROUP OF STILLS FROM THE TIME MACHINE**

MGM, 1960. Comprising 46 photographs including a complete set of 12 color stills, with silver gelatin photographs comprising 5 keybook stills and 29 original and re-release stills, many with original informational stamp on the reverse. Rod Taylor travels into the future to find the evil Morlocks—and love interest Yvette Mimieux—in this exciting and imaginative science fiction film directed and produced by the always colorful George Pal. Science fiction novelist H.G. Wells wrote the story, and the film features fantastic time-lapse photography for which it received the Academy Award® for Best Special Effects.  
 8 x 10 in.

\$900 - 1,200





150

150

**THE DAY OF THE TRIFFIDS**

Allied Artists Pictures, 1962. U.S. insert, folded. Artwork by Joe Smith. 14 x 36 in.

\$350 - 450

151

**ALPHAVILLE**

Athos Films, 1965. French grande, linen-backed. Director Jean-Luc Godard strayed from his New Wave style and from the usual science fiction formula when he shot *Alphaville* without the use of special props, sets, special effects, or even lighting. Filmed mostly in Paris, he used the city as his backdrop and created a film noir with a dystopian bent. The film stars Eddie Constantine as an American detective who is falling in love with Anna Karina while contending with a civilization that is slowly depleting itself of emotions and where illogical behavior is met with death. Often compared to George Orwell's *1984*, *Alphaville* inspired other science fiction films including *2001: A Space Odyssey* (1968).

47.5 x 64 in.

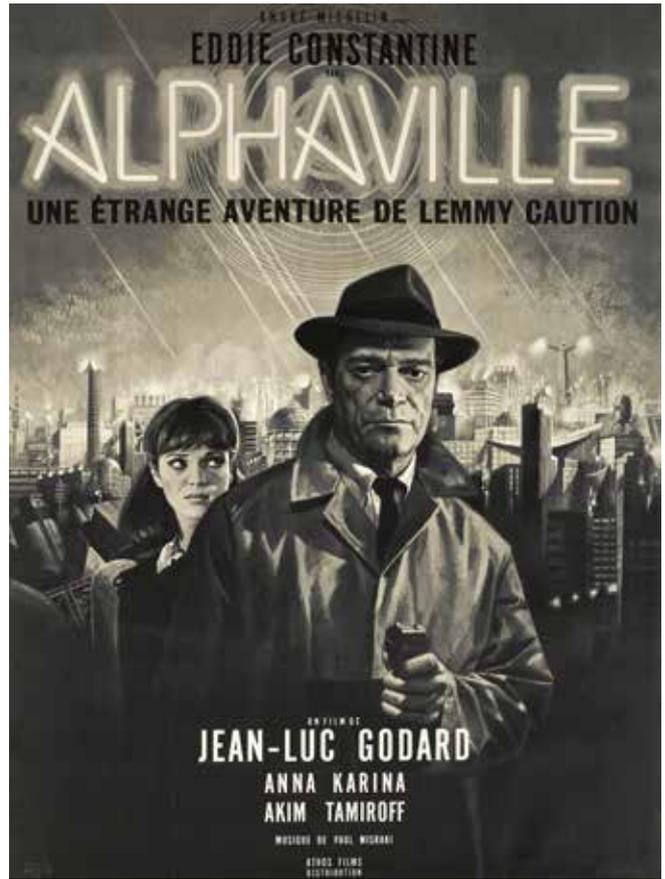
\$800 - 1,200

152

**A GROUP OF STILLS FROM THE TWILIGHT ZONE TV SERIES**

CBS, 1959-1964. Approximately 103 silver gelatin original photographs, most with the original CBS informational snipe on the reverse, featuring performers who appeared on the program over the years including Inger Stevens, Ida Lupino, William Shatner, Jodie Foster, Mickey Rooney, Jackie Cooper, Dana Andrews, Jack Klugman, Carol Burnett, Dennis Hopper, and dozens more, along with several posed and candid photographs of series creator Rod Serling. This anthology series continues to fascinate decades after its initial airing. Most episodes were written by Serling, but contributing authors included Ray Bradbury, Earl Hamner, Jr., and Richard Matheson. 7 x 9 in. and 8 x 10 in.

\$1,000 - 1,200



151



152



153



155



154



155

153

**2001: A SPACE ODYSSEY**

MGM, 1968. U.S. one sheet poster, style B, folded. The stunning artwork by Robert T. McCall of astronauts on the moon's surface is featured on this poster which touts the 70mm print. 27 x 41 in.

\$500 - 700

154

**A 2001: A SPACE ODYSSEY GROUP OF STILLS**

MGM, 1968. Comprising 75 photographs including 9 British color front-of-house stills, 54 silver gelatin original stills, 2 color reproduction stills, and 10 R1974 re-release stills. Filmed in Super Panavision and Metrocolor, Stanley Kubrick's exploration adventure relies on the "less is more" approach, using classical music and minimal dialogue, a bold technique that was years in the making and harkens back to the silent era. The film was confusing to audiences at the time of its release but has only grown in stature in the intervening years. 8 x 10 in.

\$900 - 1,200

155

**A PAIR OF SWEATERS FROM LOST IN SPACE**

CBS, 1965-1968. Comprising a pair of velour V-neck sweaters, both with orange-trimmed collars and each bearing a "Western Costume Co." stamp on the interior. The maroon sweater bears an interior "10" stamp and the green sweater bears an interior "21" stamp. Though *Lost in Space* ran for only 3 seasons, it left an indelible mark on popular culture. A futuristic *Swiss Family Robinson*, it details the trials and tribulations of the Robinson family as they navigate through space. It stars Jonathan Harris, June Lockhart, and Bill Mummy. These production-used trademark sweaters were worn by various cast members throughout the run of the show.

\$400 - 600



156

156

**STAR WARS**

Twentieth Century-Fox, 1977. U.S. one sheet poster, mylar advance. 27 x 41 in.

\$500 - 700



157

157

**STAR WARS**

Twentieth Century-Fox, 1978. U.S. one sheet poster, style D, linen-backed. When director George Lucas asked artist Charles White III to design a poster for the re-release of *Star Wars* in 1978, White asked fellow artist Drew Struzan to collaborate with him. The result was this unique illustration known as the "circus poster," named so for its resemblance to a worn-out poster pasted to a piece of wood. Both White and Struzan were favorite artists of Lucas who went on to create many more poster illustrations for his films as well as dozens of others. 27 x 41 in.

\$1,000 - 1,500



## Life with Darth Vader:

Bryce Eller Remembers His Time as the Iconic Character by Frank Miller

The first time Bryce Eller saw Darth Vader was on a flatbed moviola at an editing company in Hollywood. He had been asked to appear as the character at the American Booksellers Association conference in San Francisco. To get a feel for the part, he arranged to screen scenes from *Star Wars: Episode IV – A New Hope* (1977) a week before its premiere.

The character made an immediate impression on him. In his view, Vader was “a mythic soldier, and he was extremely focused on doing pretty much one thing: preventing the rebellion from breaking up the Empire.” For him, that moved Vader beyond being just a villain. “Nobody thinks of themselves as being evil,” he says. “They think of themselves as doing something that they had to do in order to accomplish some goal for whatever they see as being good.”

Little did he know at the time, but that would be the start of five years in which he would become Darth Vader for a variety of events: film premieres, book signings, conventions, even the Academy Awards®. Now, nearly 40 years later, he’s putting the Darth Vader suit up for auction as part of TCM and Bonhams’ salute to the Wonders of the Galaxy.

Eller started with a suit from the original *Star Wars: Episode IV – A New Hope*, but after two years, Lucasfilm decided to swap it out for one of the Empire Strikes Back suits, which is the one currently up for auction. The 17-piece package consists of everything from gloves, boots, and a pair of capes to a codpiece and a battery pack, mostly made from wool, satin, and lined leather.

It took a string of coincidences to bring Eller and Darth Vader together. He was in a rock band when an accident kept him from playing bass for a while. An old friend, future director William Malone, got him a job in the lab at Don Post Studios, which specialized in latex masks. Among their products were images licensed from various films, including *Star Wars*. One day, co-worker Robert Short came back from a visit to Lucasfilm with a *Star Wars* crew t-shirt. Eller asked if he could get one, so on Short’s next visit, he asked for an extra-large. When the marketing rep, Charles Lippincott, heard that Eller was 6’4”, he offered him a one-time gig playing Vader at a convention. It went so well that being Darth Vader eventually became a regular job.



Eller loved the challenge of burying himself in the character in a variety of situations. "It's always improv in a way," he says. "If you're a character from a space opera, and you're on earth now, who are you?" He also had to deal with the different ways people approached him, from those who were starstruck to those who challenged him, to women with some strange fantasies. "There's a broad spectrum of behavior in humanity," he says. "The reactions were just all over the place." The most memorable was a three-year-old girl whose father brought her up at the end of an appearance in Tennessee. When she met the hulking character, she said, "I love you, Darth Vader." It was the one time he came closest to breaking character. As he describes it, "You want to go, 'Oh, that's so sweet. I love you, too.' But it's just not really within the character to do that."

Playing Vader also had its challenges. For one thing, the costume was very heavy. That was a particular problem when he had to do parades. At one point, George Lucas' hometown, San Anselmo, CA, held a birthday celebration for him in August, and Darth Vader had to march in the parade. "You could wring the costume out and collect water," Eller says. The costume also limited his visibility. "The lenses were not optical," he explains. "You couldn't see except if you tucked your chin in and looked down through this metal grill at the

front." That posed a special problem when he appeared at the 50th Academy Awards®. "You had 50 stairs to come down," he says. "And the stairs were no deeper, I'd say, than about four or five inches. I'm very concerned that I am going to take a tumble and bam! Live!" Fortunately, actress Susan George was there in the Princess Leia costume. She took his arm to guide him down the stairs, all the while acting as though he were leading her.

After five years, the appearances ended. Eller moved on to a new phase in his life, earning a degree in computer science, while the Darth Vader costume just sat in his garage. Two years ago, his friend William Malone auctioned off Robby the Robot from *Forbidden Planet* (1956) through Bonhams. Malone suggested Eller contact them about selling his Darth Vader costume, saying "You might as well get it out of your garage. It's not doing you any good." Eller would love to see it go to "someone who could really, really appreciate it; and it could be a source of excitement and wonder, you know? It needs to move on."





158

**A PAIR OF SCREEN-WORN BLACK GLOVES FROM STAR WARS: EPISODE IV-A NEW HOPE, WORN BY KERMIT ELLER AS DARTH VADER IN PERSONAL APPEARANCES**

Lucasfilm, 1977. Black leather gauntlet-style mid-length gloves with a stitched stripe quilted pattern that ends at the knuckle. Worn in the film and subsequently used by Eller from 1977-79 in appearances as Darth Vader; retained by him when the old Vader suit was switched out for the new. With vintage photographs by Bill Malone of Eller in the original suit. In a simpler time when a film costume was not the valuable commodity that it is today, Bryce "Kermit" Eller wore the original—and only—Darth Vader costume from the film to public appearances all over the country. His appearances as Darth Vader were not limited to charity events and shopping malls, however. As Vader, Eller stuck his

boots in wet cement at Grauman's Chinese Theatre, was a presenter at the 1978 Academy Awards® (posing for photographs with Natalie Wood), posed for a best-selling poster, and performed with Paul Lynde in a *Star Wars* musical parody on *The Donny and Marie Show*, all while wearing the original suit and gloves that were used in the film. 7 x 13 in.

**\$50,000 - 100,000**



159

**A KERMIT ELLER CREW SHIRT FROM STAR WARS: A NEW HOPE**

White short-sleeved t-shirt, 100% polyester, bearing an interior "Mayo / Spruce / X-Large 46-48" label, with "Star Wars" logo and fighter and X-wing ships from *Star Wars VI: A New Hope* (1977) pictured front and center. The acquisition of this t-shirt, which belonged to Bryce "Kermit" Eller, was instrumental in Eller's acquiring the job of the "touring" Darth Vader in which he made personal appearances in costume from 1977 to 1980. As the story goes, Eller's friend was on the production crew

of the film and had his own crew t-shirt. After Eller admired it, his friend asked the crew for an extra, EXTRA large t-shirt for the 6'4" Eller, upon which the crew asked to meet this large man and inquired as to whether he would like to tour as Darth Vader.

**\$500 - 700**



161

160

**REVENGE OF THE JEDI (AKA RETURN OF THE JEDI)**

Twentieth Century-Fox, 1982. U.S. one sheet poster, dated teaser style, linen-backed, released in 1982 as advance posters for the 1983 film. Artwork by Drew Struzan. This eventually obsolete poster had two strikes against it when it was originally released: Darth Vader and Luke Skywalker were dueling with light sabers of the wrong color, and fans (and ultimately, George Lucas) found the word "revenge" in the title to be unsuitable (Jedis are not vengeful)! Hence, the no longer viable *Revenge of the Jedi* posters that had been produced were pulled and subsequently became collectibles.

27 x 41 in.

\$1,000 - 1,500

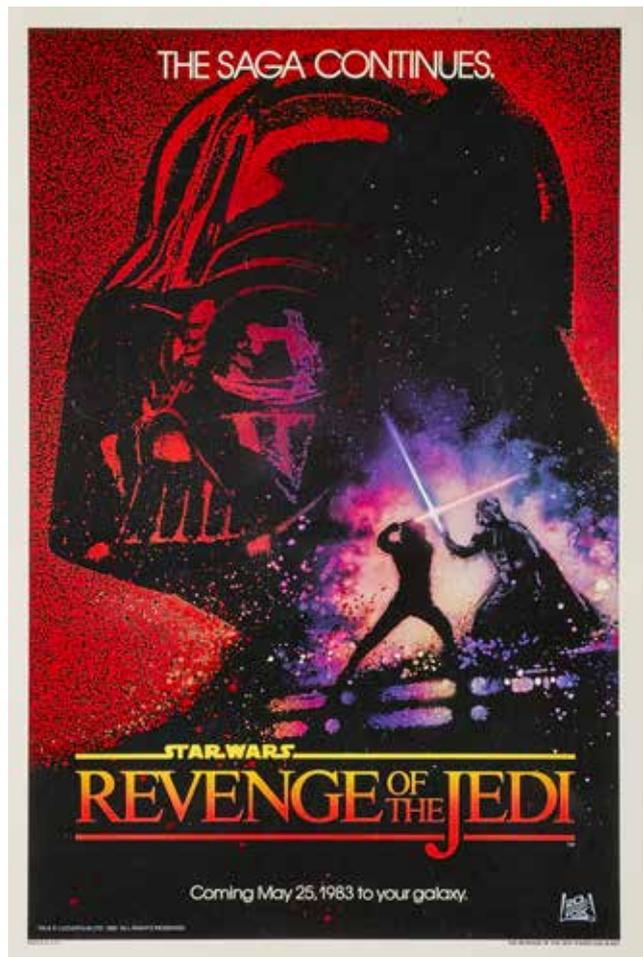
161

**RETURN OF THE JEDI**

Twentieth Century-Fox, 1983. British quad, printer's proof, rolled. Artwork by Josh Kirby. This rare printer's proof from the third installment of George Lucas' *Star Wars* trilogy was released in limited numbers before the design was approved and released in mass production. There are two versions of this British quad: one in which an Ewok appears below Han Solo, and one in which he is absent (offered here).

31 x 41 in.

\$400 - 600



160



# Presenting a Production-Made Darth Vader Costume

162

## **A COMPLETE DARTH VADER COSTUME FROM STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK**

Twentieth Century-Fox, 1980. Comprising:

Vader's helmet: a fiberglass face mask featuring plastic lenses, mesh mouth cover, and original straps and foam padding, together with fitted dome helmet;

Shoulder armor: painted fiberglass with hinged shoulders;

Jerkin: black muslin blouse with stitched black leather sleeves, ties and closure in back;

Vest: black stitched leather reversed motorcycle-type vest with zippered closure at back;

Pants: black stitched leather motorcycle-type pants with zippered fly, gaberdine shins (to ankle), and bootstraps, with suspenders supplied by Eller during appearance career;

Inner cape: very dark gray shading to black wool slender shoulder cape, with armholes;

Outer cape: large black wool cape with leather collar and clasp;

Gloves: stitched black leather gauntlet-style motorcycle-type gloves, not production made;

Chestbox: of fashioned black and silver plastic, with corresponding battery pack;

Belt: leather, metal and plastic composite;

Codpiece: cardboard base covered in black leather, with velcro clasps;

Shin guards: black vacuum-formed plastic with velcro straps;

Boots: a pair of knee-high black leather gentleman's riding boots, labeled in pen to interior, "Mr. Prowes";

With two pair of black tights worn by Mr. Eller under suit, not production made.

All items housed in two original flight cases with original travel stickers to surfaces.



© ABC Photo Archives / Contributor / Getty

Bryce Eller in his Darth Vader costume at the Academy Awards® in 1978, following John Mollo's win for 'Best Costume Design' for Star Wars.

## The Face Mask



In 1977, Kermit Eller saw a friend with a crew t-shirt for the upcoming film *Star Wars*. He asked his friend to get him one, too, an extra-extra large (Kermit is 6'4"). When the friend asked if the largest size was available, the team at Lucasfilm asked, "Who wants to know?" Not only is Kermit (who now goes by the name Bryce, because he is sick of Muppet jokes) tall, he has a deep and commanding voice, and does a great James Earl Jones impersonation. Those traits landed him a gig making personal appearances as Darth Vader for both the first and second *Star Wars* films. From 1977-1979, Kermit wore the screen-used Vader costume, the only one produced for the film.

As Vader he appeared on the 1978 Academy Awards® telecast, as well as in printed promotional material for the film. By 1979, the suit had seen better days, so for the next film, he was provided with one of a few complete costumes produced for *The Empire Strikes Back*. Eller continued to make personal appearances as Vader through 1981, at which point he packed the suit up in its two flight cases and stored it in his garage until the present day.



The Chest Box



# The Helmet



We can say with confidence that this entire suit, save the gloves, is production made, one of a handful made by John Mollo's team at Elstree Studios in London in 1979. Some components may have been screen-used, but it is difficult to say at this point. Nonetheless, this suit's completeness, remarkable condition, and excellent provenance make it a true rarity in the memorabilia marketplace.

A complete analysis of the suit by Jez Hill of [starwarshelmets.com](http://starwarshelmets.com) is available upon request. We want to take this opportunity to thank Jez for his thorough research and assistance in authenticating and cataloguing this lot.

*(h) 76 in. when assembled*

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



# The Shoulder Armor, Belt, and Codpiece



# The Leather Suit and Gloves



# The Boots and Shin Guards



MR PROWES





163

163

**A BLADE RUNNER SHOOTING SCRIPT**

Warner Bros., 1982. Xerographic manuscript, 140 pp, dated December 22, 1980, with "Blade Runner" stamped to center of cover and "Breen" written in pencil to top right, and an additional 9 pp of cast and crew credits, bound with brads in pale yellow wrappers with "Blade Runner" inscribed in black marker across the bottom edge of the manuscript. Blade runner Harrison Ford has his work cut out for him when he is ordered to find 6 fugitive human clones, or "replicants," in the futuristic city of Los Angeles. Directed by Ridley Scott, the film also stars Rutger Hauer and Sean Young. Together with an official collector's edition magazine devoted to *Blade Runner*, published in 1982 by Ira Friedman, Inc. Both the script and the magazine feature the name of Charles Breen, who was a set designer on the film. *Provenance*: the estate of Charles W. Breen. *8.75 x 11 in.*

**\$700 - 900**



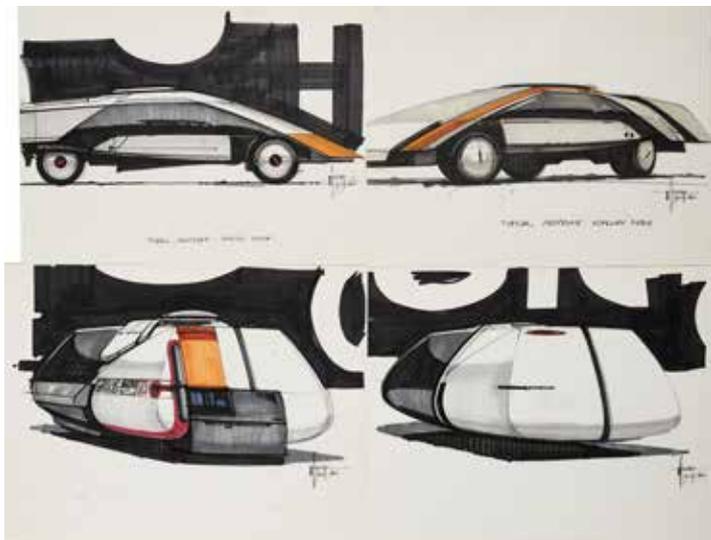
164

164

**A RIDLEY SCOTT GROUP OF ORIGINAL SKETCHES FOR BLADE RUNNER**

Warner Bros., 1982. Comprising 21 original Sharpie pen and ink sketches, 8.5 x 11 in., on various types of paper including yellow lined paper and tracing paper, with 1 small sketch sized 3 x 5 in. Director Ridley Scott's imaginative ideas and illustrations for *Blade Runner* were groundbreaking in their vision of the future, with the resultant film considered by many to be the forerunner of cyberpunk. Noted author William Gibson once stated: "*Blade Runner changed the way the world looks and how we look at the world,*" a sweeping statement but one with which most science fiction aficionados and filmmakers agree. Together with 10 color xerographic copies, 8.5 x 11 in. and 11 x 17 in., of various concept designs including the kitchen; an 8 x 14.5 in. *Blade Runner* logo sheet; and a "Brighton Productions" logo design and printer's proof. *Provenance*: the estate of Charles W. Breen. *Largest: 11 x 17 in.*

**\$1,000 - 1,200**



165

165

**A SYD MEAD GROUP OF CAR DESIGNS FOR BLADE RUNNER**

Warner Bros., 1982. Comprising 4 illustrations, pen and marker on illustration paper, each signed ("Mead"), dated June 4-9, 1980, of various designs of futuristic automobiles, including the "Tyrell Aerodyne: Ground Mode" and the "Typical Aerodyne: Roadway Mode." As a former designer of cars for Ford and U.S. Steel, Mead had a running start when creating his vision for the vehicles in *Blade Runner*. His experience in industrial design lent itself to the dystopian aura of the film on which Mead is credited as a "visual futurist." Of his designs, he said, "*What I do is to think about why things are the way they are now, combine that awareness with how things were, are now, and may be brought into reality. This defines the look of 'future stuff.'*" *Provenance*: the estate of Charles Breen. *8.5 x 11 to 9 x 12 in.*

**\$800 - 1,200**

166

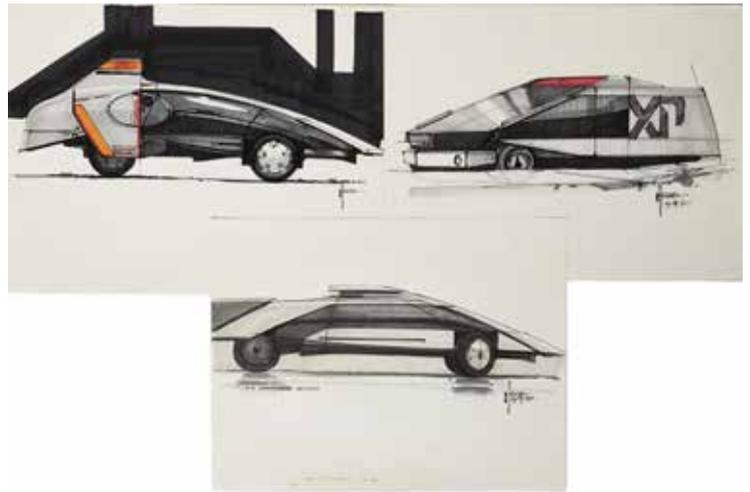
**A SYD MEAD GROUP OF CAR DESIGNS FROM BLADE RUNNER**

Warner Bros., 1982. Comprising 3 illustrations, pen and marker on illustration paper, each signed ("Mead"), dated June 3-4, 1980, of various designs of futuristic automobiles.

*Provenance:* the estate of Charles Breen.

*8.5 x 11 and 9 x 12 in.*

**\$600 - 800**



166

167

**A GROUP OF BLADE RUNNER ARTWORK BY CHARLES BREEN**

Warner Bros., 1982. Comprising 5 pen and marker illustrations on tracing paper of the futuristic taxi cab and different types of cabinets and devices; and 4 pen and marker illustrations on white paper of cabinet details, an elevation of the wall, desk, and closet, and a full-scale illustration of the elevator control panel in the apartment of Rick Deckard (played by Harrison Ford). Charles Breen was an uncredited set designer on the film who went on to a prolific career as a production designer from 1980 to 2018. Together with 14 color 8 x 10 in. photographs of concept designs for the film, including those by Syd Mead; and 8 color copies of concept designs.

*Provenance:* the estate of Charles Breen.

*Largest: 18 x 21 in.*

**\$400 - 600**



167

168

**A BLADE RUNNER CREW JACKET**

Warner Bros., 1982. A burgundy satin baseball-style jacket with raglan sleeves trimmed in brown piping with a front zipper closure, bearing an interior label inscribed, "Cloth Tattoo," size medium, with "Blade Runner" and Japanese characters hand-embroidered in silver and red stitching to back of jacket.

*Provenance:* the estate of Charles W. Breen.

**\$400 - 600**



168



When the King of Pop, Michael Jackson, began to formulate the idea behind a video for his song, *Thriller*, from the record-breaking 1982 album of the same name, his first choice for director was John Landis, whose production of *An American Werewolf in London* (1981) Jackson admired. His simple request to Landis: “*Can we do something where I turn into a monster?*” Thus commenced the making of the most iconic music video in history. Makeup genius Rick Baker created the makeup and prosthetics, and costume designers Kelly Kimball and Deborah Nadoolman Landis crafted the sinister costumes worn by the corpses who “*terrorize your neighborhood.*” Deborah went to dance rehearsals to get a feel for how to design what she called, “*zombie rags.*” She searched vintage clothing stores to find just the right pieces, including hats and shoes, and then properly distressed them to look like creepy, crawly garments which had been rotting on corpses for decades. The costumes offered here were used for the closeup zombie shots in the graveyard and in the scene where Jackson breaks into the house; hence, they are more detailed in materials such as lace, pearls, dead leaves, and spider webs. The 14-minute video had its world premiere on MTV and became a landmark in popular music and culture. Sales for the album, which had been released a whole year earlier, doubled. In 2009, it became the first music video to be inducted into the National Film Registry by the Library of Congress; currently, it is still the only one so selected. According to Cynthia Garris, “*I had a wonderful three days working on the video and never knew back then that it would go on to be the all-time most loved [video.]*” The original 1982 *Thriller* album still stands as the second best-selling album in American history. For John Landis, the video was a labor of love, for it featured Jackson at his peak: “*It was a real celebration of Mike. It’s just joyous.*” Provenance: Mick and Cynthia Garris.

169

**A MICK GARRIS ZOMBIE COSTUME FROM MICHAEL JACKSON'S THRILLER**

Optimum Productions, 1983. Vintage gray suit coat bearing an interior “*Hammonton Park Clothes / Los Angeles*” label with a pair of matching suit pants, purposely distressed and cut into shards, with holes and faux dead leaves scattered throughout the suit; 2 polyester dress shirts, gray and cream-colored, spattered with aging faux blood stains and shredded throughout; a decaying orange necktie; and a pair of brown men’s loafers covered in faux spider webs and various pieces of cloth, with “*Mick*” written in black marker to each insole.

\$10,000 - 15,000



170

**A CYNTHIA GARRIS ZOMBIE COSTUME FROM  
MICHAEL JACKSON'S THRILLER**

Optimum Productions, 1983. Vintage mid-length 1950s dress dyed in fall colors consisting of purposely distressed lace, netting, tulle, ribbon, and fabric which has been cut into shards, with a corsage of faux dead flowers, netting, and sequins attached to the right shoulder, bearing an interior "Elegant Miss / of California" label; an underslip of dyed silk with a ragged hem bearing an interior "Snip-It" slip label; an orange demi hat adorned with faux dead flowers, netting, faux leaves, and faux spider webs bearing an interior "Milbrae Exclusives" label; a pair of pink, green, blue, and purple dyed high heel shoes stamped "Penaljo" and with "Cynthia" written in black marker to the insoles, size 9.5; and a pair of purposely distressed tights with holes and faux spider webs.

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



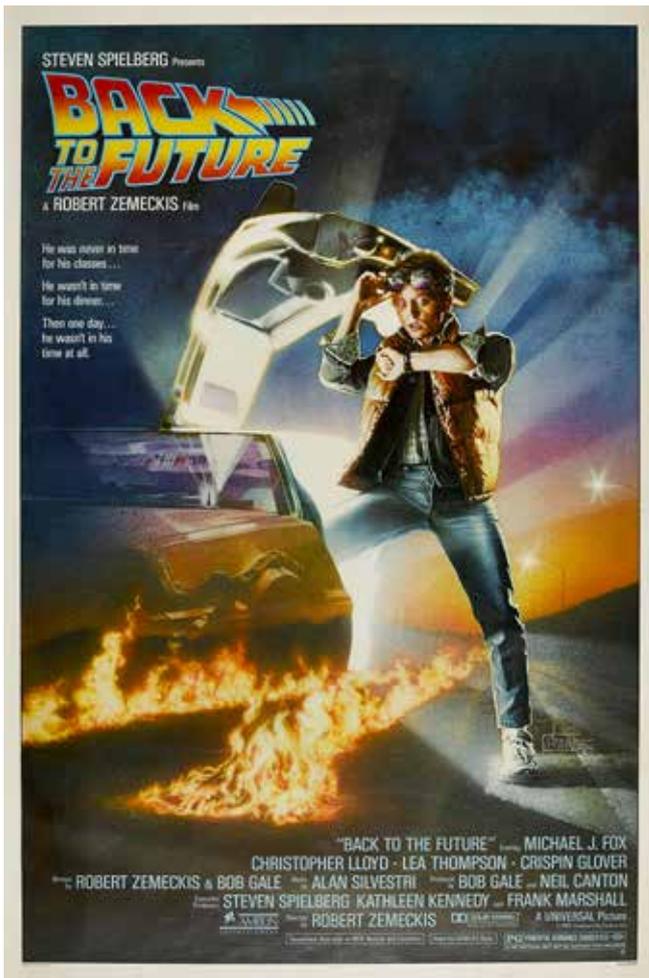


171

**AN ELAINE BAKER ZOMBIE COSTUME FROM  
MICHAEL JACKSON'S THRILLER**

Optimum Productions, 1983. Vintage ankle-length 1950s dress dyed in fall colors consisting of purposely distressed lace, netting, tulle, and fabric, a puffed skirt with a crinoline of tulle which has been cut into shards, and a string of iridescent pearls strung around the neckline; a pillbox hat adorned with feathers, sequins, netting, faux leaves and faux spider webs; and 2 pairs of tights, green and black, both distressed with holes and faux spider webs.

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



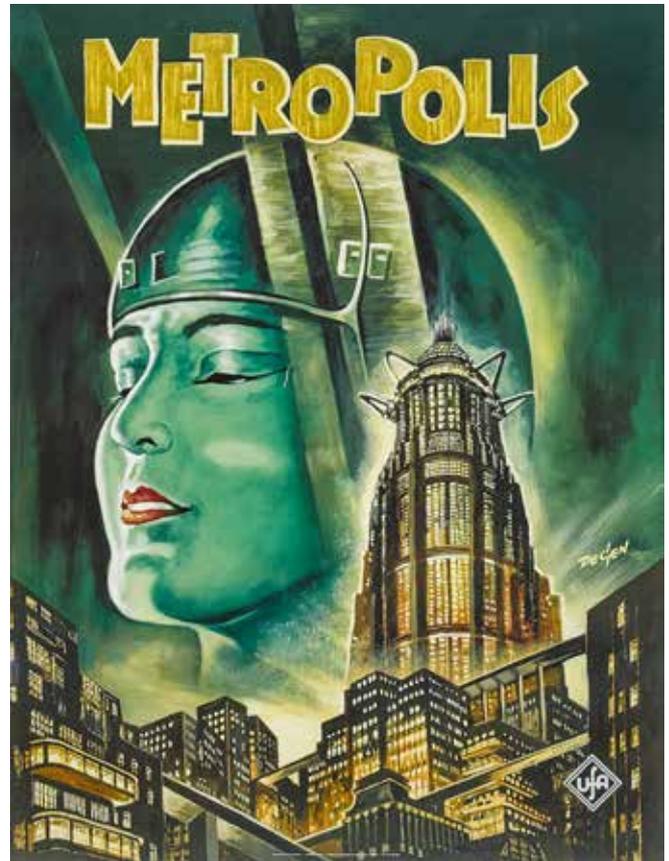
172

172

**BACK TO THE FUTURE**

Universal Pictures, 1985. U.S. one sheet poster, linen-backed. Michael J. Fox travels through time in a DeLorean and threatens his own existence in this first film of the trilogy which also stars Christopher Lloyd, Crispin Glover, and Lea Thompson. Directed by Robert Zemeckis, the film was the highest grossing film of 1985. Actor Eric Stoltz was originally slated for the role of Marty McFly, an almost inconceivable choice given Fox's memorable and beloved performance.  
27 x 41 in.

\$500 - 700



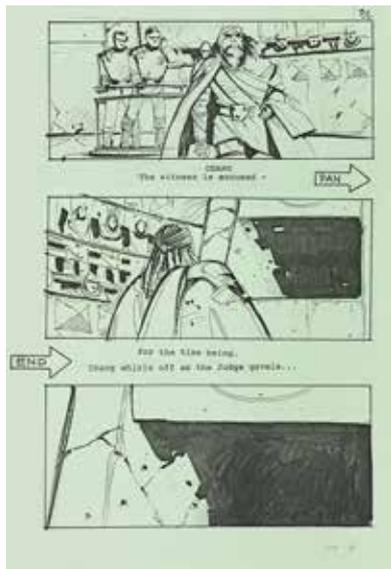
173

173

**METROPOLIS**

UFA, R1986. German one sheet poster, linen-backed. Incredible artwork by Kurt Degen graces this re-release poster promoting director Fritz Lang's 1927 masterpiece. Amazingly, footage from this film that had been missing for over 80 years was found in Argentina in 2008, a discovery that helped to answer questions involving the plot of the film that for years had been dogging audiences and film scholars. Though this science fiction film about the battle between the working class and capitalists failed at the box office, its unique style and fantastical art deco set designs and cityscapes (Lang's architectural training is evident throughout) has since made it a classic.  
30.75 x 39.25 in.

\$400 - 700



174

174

**A STAR TREK VI: THE UNDISCOVERED COUNTRY STORYBOARD SCRIPT**

Paramount Pictures, 1991. Xerographic manuscript, 106 pp, dated April 9, 1991, with owner's signature handwritten to cover and a color coding legend on the first page, housed in yellow wrappers and bound with brads. This was the personal script of the visual effects editor. The legendary Gene Roddenberry wrote the story for this film, with the help of Leonard Nimoy (Spock) and others. It was directed by Nicholas Meyer and was the last of the *Star Trek* series to feature all of the original cast members from the television show. The storyboard sketches in the script are quite detailed, with snippets of dialogue or instruction underneath some of the sketches: "Isn't it a fact that you served Romulan ale, a beverage illegal in the Federation because of its overwhelming potency?" In the final piece of dialogue, in which Captain Kirk and Bones are asked to comment on their being accused of assassinating the Klingon High Chancellor, Bones simply remarks, "We were framed."

\$500 - 700



175

**A KLINGON MASK FROM STAR TREK VI: THE UNDISCOVERED COUNTRY**

Paramount Pictures, 1991. A head, hair, and partial face mask, complete with beard, eyebrows, and the trademark Klingon ridges on the pate, resting on a Styrofoam head form with "#4 Adam" written on the bottom in black ink, housed in a plexiglass shadow box. This mask was likely used by extras in the crowd scenes as it is easily removable. In this sequel to the *Star Trek* television series, the Klingon planet is destroyed, leaving the vulnerable Klingons with a desire for peace. In the ensuing chaos, Captain Kirk (William Shatner) and Spock (Leonard Nimoy) are unjustly accused of murdering the Klingon Chancellor. The entire original cast of the TV series appeared in this science fiction adventure, the 6th of the film series and the last in which all appeared together. The film was nominated for an Academy Award® for best makeup. Accompanied by a letter of authenticity from Tom Heyes.

\$300 - 500

175



176

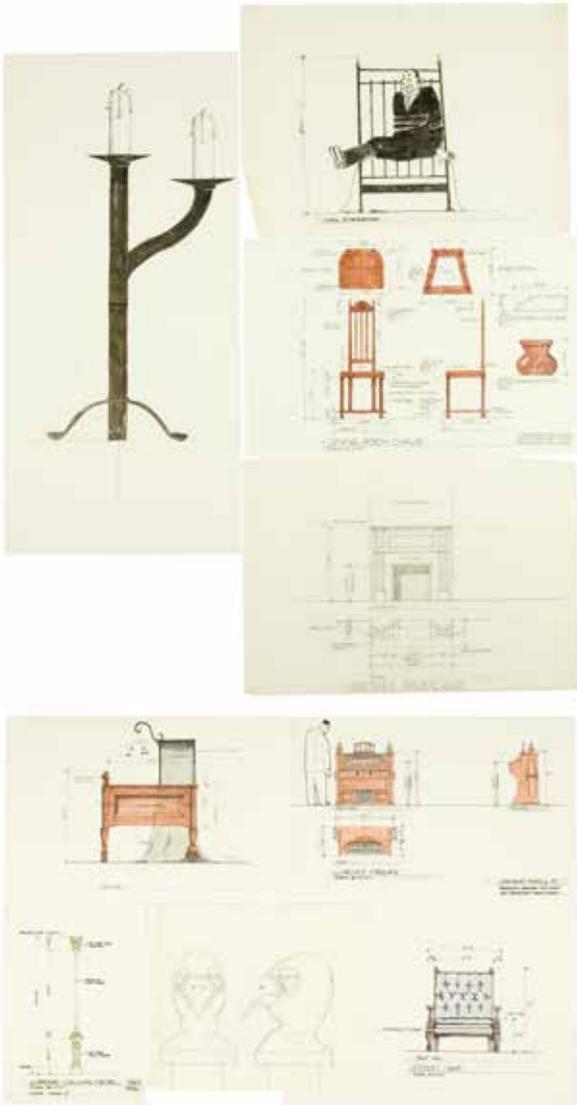
**A TERMINATOR 2: JUDGMENT DAY GROUP OF EPHEMERA**

Tri-Star, 1991. Comprising a xerographic manuscript, screenplay by James Cameron and William Wisher, 124 pp, dated October 1, 1990, with "Charles Breen" ownership signature to top right cover, with blue, pink, and yellow revision pages bound in and some highlighting of scenes and dialogue, bound with brads in yellow Lightstorm Entertainment wrappers. Charles Breen was the assistant art director on the production. Together with 7 original designs for the proposed vault in the Cyberdyne building, proposed signage, and the Bank Ready-Teller card; an original prototype for the Cyberdyne Systems ID badge; a thank you card to the crew signed ("Jim Cameron," "Arnold Schwarzenegger"), framed; an 8 x 10 in. photo inscribed, "To Charles & Monique / Arnold Schwarzenegger," framed; 3 color snapshots of the Cryoco semi truck; and 15 xerographic concept designs. James Cameron wrote, directed, and produced this sequel to *The Terminator* (1984) which became the highest grossing film of 1991 and was the recipient of many awards related to the outstanding special effects, many of which were novel for the time. The *Terminator* franchise is still going strong, with the 6th installment, *Terminator: Dark Fate*, scheduled for release in 2019.

*Provenance:* the estate of Charles W. Breen.  
*Largest framed piece:* 12 x 14.5 in.

\$1,000 - 1,500

176



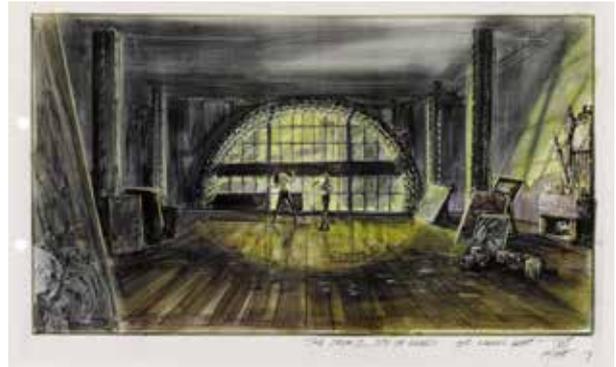
177

**177  
AN ADDAMS FAMILY VALUES ARCHIVE OF PRODUCTION  
DESIGNS**

Paramount Pictures, 1993. Comprising approximately 215 sheets of original architectural designs on tracing paper; 48 black-and-white xerographic copies with hand-drawn additions in pencil and marker; 57 black-and-white xerographic copies of designs, cartoons, font ideas, and inspirations; and 7 color xerographic copies of various pieces of set furniture in color detail. Director Barry Sonnenfeld, after the success of *The Addams Family* in 1991, took on the challenging task of producing this sequel, which focuses on a love interest for Uncle Fester (Christopher Lloyd) named Debbie (Joan Cusack) who also happens to be a serial killer intent on getting Fester's inheritance. The detailed designs in this lot indicate that no expense was spared for the film. Production designer Ken Adam and set decorator Marvin March supervised these meticulous designs which include, among other things, details of Uncle Fester's chair, bed, and fireplace, Lurch's organ, Pubert's baby cradle, and other more specific items such as columns, cornices, and candelabra. Also included are several xerographic copies of *The Addams Family* comic strip by creator Charles Addams which served as inspiration for the designers.

*Provenance:* the estate of Charles W. Breen.  
11 x 17 in. and smaller

**\$800 - 1,200**



178

**178  
A PORTFOLIO OF CONCEPT ART FROM THE CROW: CITY OF  
ANGELS AND NURSE BETTY**

Miramamax, 1996/Independent Films, 2000. Portfolio of 38 color xerographic illustrations bound into a black portfolio with "*The Crow: City of Angels / Concept Illustrations*" on the cover, with "C. Breen" written in white paint to bottom right cover. Charles William Breen was one of the art directors on this film, and this was his personal portfolio. The detailed artwork features illustrations by storyboard artists Wil Rees and Tani Kunitake and depict scenes and locations such as Sarah's loft, Judah's lair with camera obscura, the Day of the Dead Parade, and much more. As a sequel to 1994's *The Crow* starring Brandon Lee, *The Crow: City of Angels* was directed by Tim Pope. In the film, the spirit of the Crow is resurrected in the form of Ashe Corven (played by Vincent Perez), who intends to avenge the death of his son at the hands of drug dealers. Accompanied by a *The Crow* press folder containing a color 8 x 10 in. photo of Brandon Lee and 7 pages of xerographic magazine articles, as well as a folio of 15 xerographic drawings pertaining to the film *Nurse Betty* (2000) with artwork by Alistair Milne, for which Charles Breen was the production designer.

*Provenance:* the estate of Charles W. Breen.  
*The Crow: City of Angels* portfolio: 9 x 14.5 in.; *Nurse Betty* portfolio: 11.5 x 9.25 in.

**\$500 - 700**



179

**THE ICONIC HAT AND SHIRT WORN BY HEATHER DONAHUE  
IN THE BLAIR WITCH PROJECT**

Artisan Entertainment, 1999. Comprising a light blue ribbed knit cap with a dog emblem embroidered to the front, bearing an interior tag inscribed, "Attaboy"; and a purple ribbed long-sleeved shirt bearing a "Gap" tag on the interior collar. Few films took the country by storm quite like *The Blair Witch Project*. What began as a low-budget B suspense film, in which the actors improvised dialogue and worked for scale, exploded into a nationwide phenomenon that set the film industry reeling, grossing \$250 million dollars worldwide. The unique premise of a group of students filming their research on the Blair Witch legend and then disappearing (leaving only their film footage for others to find) led to many copycat films, none of which exceeded the success of the original. The beauty of the film was what the audience

couldn't see; a less-is-more approach in which the suspense was terrifying. Off-beat marketing techniques, wide use of the internet, and a successful screening at the Sundance Film Festival all combined to build up the film, which had taken a mere 8 days to shoot. This film-worn outfit is one-of-a-kind; there were no extra sets of wardrobe, making this a truly rare piece of Hollywood history. Accompanied by an original poster from the 1999 Sundance Film Festival, a collector card featuring the shirt and hat, and an original one sheet poster.

*Provenance:* Heather Donahue.

**\$4,000 - 6,000**  
**To be sold without reserve**

180

**A DUDE, WHERE'S MY CAR? GROUP OF PRODUCTION DESIGNS**

Twentieth Century Fox, 2001. A group of production drawings and hand-colored xerographic copies comprising 3 black ink and blue pencil drawings ranging in size from 8.5 x 11 in. to 14 x 17 in., labeled "The Punishment Room," the "Continuum Transfunctioner," and "the car transformation"; an 11 x 14 in. pencil on illustration paper drawing of an Asian garden; 2 xerographic copies with hand-drawn and hand-colored elements, 2 with Pantone color swatches, of signs promoting "Captain Stu's Space-O-Rama" (the local arcade) and the "Kitty Kat Club" (a strip club), "the memory device," the "Continuum Transfunctioner," and a lighting fixture; 2 color xerographic copies of 2 different designs for "Swirl-O Pudding," the pudding of which the 2 main characters unwittingly win a lifetime supply; 6 xerographic copies of miscellaneous drawings of the Chinese Drive-Thru Restaurant, the clamshell case for the twin girlfriends' necklaces, the nametag for Jackyl's bong, and more; and an 11 x 17 in. color xerographic copy of "Captain Stu's Space Communicator" at full-size scale. All artwork is 8.5 x 11 in. unless otherwise indicated. Ashton Kutcher and Seann William Scott star in this adventure yarn which follows two pizza delivery men who can't remember what they did the night before. In an attempt to retrace their steps and find their lost car, they encounter a myriad of goofy characters, including aliens.

*Provenance:* the estate of Charles W. Breen.

*Largest:* 11 x 17 in.



180

**\$500 - 700**

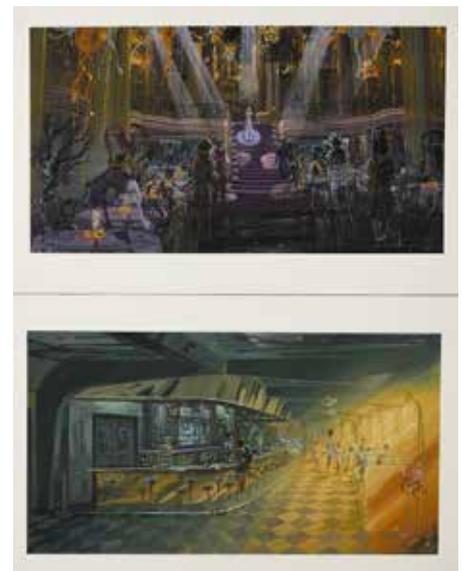
181

**A PAIR OF ORIGINAL CONCEPT DESIGNS AND A SCRIPT FOR A CINDERELLA STORY**

Warner Bros., 2004. Comprising 2 gouache on illustration board concept designs, both signed ("Lay"), one featuring the character of Sam as the center of attention as she descends a staircase at the Halloween ball, and the other featuring the interior of Hal's Diner. Charles Breen was the production designer on this film. Together with a xerographic manuscript, screenplay by Leigh Dunlap (with revisions by others), 102 pp, dated July 15, 2003, with some highlighting to script, bound with brads in blue Warner Bros. wrappers. This sweet story which brings the Cinderella tale into modern times (the missing glass slipper is replaced with a missing cell phone) stars Hilary Duff and Chad Michael Murray. Accompanied by 11 color copies of the original artwork, 2 of which are mounted on board and labeled.

*Provenance:* the estate of Charles Breen.

*Each concept design:* 11 x 17 in.; *each copy mounted on board:* 15 x 20 in.



181

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

182

**A GROUP OF ORIGINAL CONCEPT DRAWINGS AND A SCRIPT FROM IDLEWILD**

Universal Pictures, 2006. Comprising 3 graphite on paper concept drawings featuring alternate designs for an elaborate Busby Berkeley-style art deco musical number featuring showgirls and the main character of the film, Percival, as the pianist. Charles Breen was the head of production design on this lavish musical which tells the story of two childhood friends who choose different paths in life, one honest and the other crooked. Together with a xerographic manuscript, written and directed by Bryan Barber, 111 pp, dated September 13, 2004, with "Charles Breen-Prod Designer" ownership sticker affixed to top right cover, with green, yellow, pink, and blue revision pages bound in and some highlighting to script, bound with brads in green wrappers. Accompanied by a pencil drawing of a showgirl, 5 color copies of 1930s musical number inspiration photos, 4 color copies of concept designs, and 2 photos of signage promoting Angel Davenport, the singer in the film, all approximately 13 x 19 in. or slightly smaller.

*Provenance:* the estate of Charles Breen.

*Drawings:* 18.5 x 24 in., rolled; *script:* 8.75 x 11 in.



182

**\$600 - 800**

# The Golden Age of Hollywood



183

**A SEENA OWEN GROUP OF RARE KEYBOOK PHOTOS**

Approximately 201 silver gelatin photos, all linen-backed and bound with red laces, comprising 38 from *The Woman God Changed* (1921); 86 from *Back Pay* (1922); 34 from *Sisters* (1922); and 43 from *The Go-Getter* (1923). Seena Owen was a popular star in silent pictures who appeared in D.W. Griffith's masterpiece, *Intolerance* (1916). Having made films for William Randolph Hearst's company, Cosmopolitan Productions, she happened to be on his yacht in 1924 when the mysterious death of director Thomas Ince occurred. Despite Owen's popularity on the screen, she was one of the unfortunate silent film stars whose voice failed her upon the advent of talkies. Not one to throw in the towel, Owen became a screenwriter and penned *Aloma of the South Seas* (1941) starring Dorothy Lamour, among other films. 8 x 10 in.

\$500 - 700



183



184

184

**A CLARK GABLE EARLY SIGNED PHOTO**

Silver gelatin doubleweight photograph, matte finish, with "Bruno of Hollywood" photographer stamp at lower left, inscribed, "To Lucille / 'What Price Glory' / Now / Clark Gable" in black ink. As a member of the West Coast Road Company, Gable appeared as Private Kiper and was upgraded to the role of Sargent Quirt in the 1926 Los Angeles stage production of *What Price Glory?* The play was so successful that it eventually became a touring production. The stage offered Gable the perfect training ground for films, and he spent over 15 weeks performing in this particular production. Signed photographs from this period of Gable's career are very rare. 8 x 10 in.

\$600 - 800

185

**A VINTAGE PHOTO SIGNED BY DOLORES DEL RIO, RAOUL WALSH, EDMUND LOWE, AND VICTOR MCLAGLEN**

Fox Film Corporation, 1926. Silver gelatin doubleweight photograph, matte finish, inscribed, "To J.H. Huber / Best Wishes from / 'What Price Glory' Company / Raoul Walsh / Victor McLaglen / Dolores Del Rio / Edmund Lowe." Del Rio, McLaglen, and Lowe all starred in director Walsh's silent production of *What Price Glory?*, in which the three main players are involved in a love triangle against a World War I backdrop. The 1920s stage production ran for over 400 performances, and though the film version was not as successful as other silent World War I films such as *The Big Parade* (1925), it uniquely captured the atmosphere of World War I and the ramifications for those involved. 8 x 10 in.

\$600 - 800



185



186

186

**A JOHN WAYNE EARLY SIGNED PHOTO FROM *THE BIG TRAIL***

Silver gelatin doubleweight photograph, matte finish, with "Autrey" photographer stamp at lower left, inscribed, "To J. H. Huber / Here's Hoping / John Wayne / 'The Big Trail'" in blue ink. Max Munn Autrey was well known for his portraiture of both silent and early sound film stars. The inscription by a very young John Wayne expressing his hopes that his first important role in *The Big Trail* (1930) will be a big hit is made more poignant by the fact that the film almost destroyed his career. Directed by Raoul Walsh, Wayne was chosen to star even though he was relatively inexperienced. The film failed at the box office and it took ten years and his appearance in 1939's *Stagecoach* before Wayne made a name for himself.

8 x 10 in.

**\$800 - 1,200**

187

**A BILLIE DOVE ORIGINAL PASTEL BY ELLEN BARBARA SEGNER**

Pastel on illustration board, signed ("Ellen Segner / Wag"), which appeared on the cover of the September 1930 issue of *Cine Mundial*, matted and framed. Ellen Barbara Segner was best known for her illustrations in the "Dick and Jane" reading books and for the Sunbeam Bread illustrations featuring "Little Miss Sunbeam," an advertising campaign that began in 1942 and that Sunbeam Bread continues to use today. Segner also illustrated for magazines such as *Liberty*, and her artwork often depicted the All-American girl engaging in sports and outdoor activities. This stunning work features actress Billie Dove, whose star shone brightly in the 1920s and '30s as a performer in the Ziegfeld Follies, as a film actress who co-starred with Douglas Fairbanks, and as a one-time fiancée to Howard Hughes.

Overall: 21.75 x 25 in.; within mat: 10.5 x 14 in.

**\$800 - 1,200**



187

188

**A METRO-GOLDWYN-MAYER STUDIO DOOR KNOCKER**

Round brass door knocker featuring a bas relief of the face and mane of MGM's "Leo the Lion" mascot, with four mounting holes on the top and bottom of the base and a round hinged knocker encircling the face of the lion, with a small plaque on the bottom inscribed, "MGM Studio / Property / Culver City, Cal." MGM Studio boasted "more stars than there are in heaven," and their status as the most prestigious movie studio in history has never diminished.

7.5 x 7.5 x 3 in.

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



188



189

189

**A JOHN DECKER PAINTING OF SID GRAUMAN**

Oil on board, unsigned, framed, c.1930, with a plaque affixed to the bottom of the painting which reads: "Sid Grauman / As Blue Boy / After Gainsborough / By John Decker." Grauman is a seminal figure in the history of Hollywood for many reasons, primarily for having developed two of its most famous theaters, Grauman's Chinese Theatre (where film stars put their hand and footprints in cement) and the Egyptian Theatre, both of which are still standing and continue to attract patrons and tourists. John Decker was a prolific artist who painted traditional portraits as well as renderings of celebrities as historical figures or as the subjects of famous works of art. He painted W.C. Fields as Queen Victoria (a painting which hung prominently at Chasen's for many years), Greta Garbo as Mona Lisa, and Mickey Rooney in the style of Anthony Van Dyke.

Overall: 38 x 48 x 3 in.; within frame: 30 x 40 in.

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



190

190

**A DARRYL F. ZANUCK PAINTING BY HAL BAYARD RUNYON**

Oil on board, signed ("Hal Runyon / 1931"), framed. Artist Hal Bayard Runyon captured Twentieth Century-Fox's mogul Darryl F. Zanuck in a rare pose, without the cigar that was ever present in his mouth. During the time this portrait was created, Zanuck was head of production at Warner Bros. Two years later, he would form Twentieth Century Pictures with Joe Schenck, which eventually merged with Fox Film Corporation in 1935 to become Twentieth Century-Fox. Zanuck was instrumental in the studio system that took place during Hollywood's golden age of films and was the mastermind behind some of Hollywood's most enduring films. His son, Richard Zanuck, also became a powerful Hollywood executive. Artist Hal Bayard Runyon was a popular portrait artist in Hollywood during the 1930s.

Overall: 28.75 x 34.5 in.; within frame: 21.75 x 27.75 in.

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



191

191

**A NORMA SHEARER PORTRAIT BY HURRELL**

Silver gelatin doubleweight photograph, matte finish, with "Please Credit Hurrell M.G.M." and "Norma Shearer / Metro-Goldwyn-Mayer" stamped on the reverse. This promotional photo for *Strange Interlude* (1932) depicts Shearer with a splash of gray in her hair as part of her role as the aging character of Nina Leeds, a woman who handles a difficult situation in her own unique way. During this time, Shearer was the Queen of MGM, married to wunderkind Irving Thalberg, and one of the favorite subjects of glamour photographer George Hurrell.  
8 x 10 in.

\$500 - 700

192

**A NORMA SHEARER PAIR OF PHOTOGRAPHS BY HURRELL, ONE SIGNED**

Two silver gelatin doubleweight photographs, matte finish, one inscribed, "Sincerely / Norma Shearer," with "Hurrell / M.G.M." stamped to reverse on both and "Norma Shearer / Metro-Goldwyn-Mayer" stamped to reverse on one. The two sides of Shearer are revealed in these dramatic portraits taken by Hollywood's renowned glamour photographer, George Hurrell. The closeup portrait was taken by Hurrell at Shearer's request in an attempt to convince the MGM powers-that-be (which included her husband, Irving Thalberg) that she was capable of playing a femme fatale in *The Divorcee* (1930). The resultant pictures were sensual enough that she won the role, which cast her opposite Clark Gable and sent her already successful career in another exciting direction, winning her a Best Actress Academy Award®. The second, more docile photograph was taken to promote Shearer's role in *Romeo and Juliet* (1936), in which the 34-year-old Shearer plays opposite the 43-year-old Leslie Howard as Shakespeare's star-crossed teenage lovers.  
8 x 10 in.

\$800 - 1,200



192



193

**CALL HER SAVAGE**

Fox Film Corporation, 1932. U.S. title lobby card. "It Girl" Clara Bow plays a rebellious woman who resorts to a life of prostitution in order to pay for a sick child in this pre-Code drama directed by John Francis Dillon. Costarring Gilbert Roland and Thelma Todd, this was Bow's penultimate film before she retired in 1933.  
11 x 14 in.

\$300 - 500

194

**A WILLIAM WELLMAN ARCHIVE OF EPHEMERA, INCLUDING LETTERS FROM CLARA BOW AND JOHN FORD**

Comprising an Autograph Letter Signed ("Clara-(It Girl)"), 1.5 pp, 8vo, Culver City, December 1963, to William Wellman, on a Christmas card with her name also stamped on the inside, with original transmittal envelope. Bow appeared in Wellman's aviation film, *Wings* (1927), the first film to receive the Best Picture Academy Award®. In her letter, she reminisces about the making of that picture: "You were always my favorite director, but you were a hard taskmaster. I think I did my best acting under your direction"; a Typed Letter Signed ("Jack"), 1 p, 8vo, July 18, 1950, from director John Ford to Wellman, on monogrammed stationery, with an aged piece of tape at the top where he had superstitiously attached a dime (the imprint of which is still visible); an Autograph Letter Signed ("Billy"), 4 pp recto and verso, 8vo, Los Angeles, July 8, 1922, from Wellman to his parents, on "William Fox Vaudeville Company" stationery, with original transmittal envelope. A 26-year-old Wellman regales his "Little Mother and Dad" with news of breaking his nose while diving in a pool and assures them that he will not have a "misshaped beak-it is still the same long affair." He also expresses excitement over the good reviews surrounding the recent films he has worked on for Fox, *Oath-Bound* (1922) and *[The] Fast Mail* (1922); a 6 x 6 in. "Happy Birthday" tile dated February 29, 1952, with signatures in pencil by stars such as Fred MacMurray, John Payne, and Ricardo Montalban; a 1 p Autograph Letter Signed from actor James Franciscus (husband of Wellman's daughter) containing a humorous citation for Wellman titled, "For Gallantry in Marital Warfare"; a marriage certificate uniting Wellman with wife Dorothy in 1934 (unsigned), accompanied by a glamour portrait of Dorothy inscribed to Wellman's parents; a vintage portrait of Helene Chadwick, one of Wellman's earlier wives; and a signed portrait of Anne Baxter inscribed, "For Pat / who stole / the best of a / tired wardrobe! / Fondly / Anne Baxter." Baxter appeared under Wellman's direction in *Yellow Sky* (1948).

Provenance: William Wellman, Jr.  
8.5 x 11 in.

\$500 - 700



193



194



195



196



197



198

195

**A GROUP OF STILLS OF VARIOUS FILM STARS**

Comprising approximately 127 silver gelatin photographs dating from the 1930s and '40s, mostly 8 x 10 in., some of which are trimmed, many with photographer stamps or snipes on reverse, of portraits of both male and female stars, scenes from films, and candid shots. Jean Arthur, Bing Crosby, Jeanette MacDonald and Nelson Eddy, Fred Astaire and Ginger Rogers, Tyrone Power, and Sonja Henie are just some of the stars represented in this group. Accompanied by a group of reproduction stills.  
8 x 10 in.

**\$400 - 600**

196

**SHANGHAI EXPRESS**

Paramount Pictures, 1932. Swedish one sheet poster, linen-backed. Marlene Dietrich appears in one of her greatest roles as Shanghai Lily in director Josef von Sternberg's dramatic film which showcases the dynamics between passengers on a train during a civil war. In her fourth film as von Sternberg's muse, Dietrich exhibits both toughness and vulnerability as a woman with a shady past who must win over her former love, played by Clive Brook.  
30.5 x 42 in.

**\$4,000 - 7,000**

197

**QUEEN CHRISTINA**

MGM, 1933. U.S. lobby card. Garbo is luminous as the Swedish queen, and many consider this performance to be the jewel of her career.  
11 x 14 in.

**\$800 - 1,000**

198

**A GRETA GARBO LARGE ARCHIVE OF PHOTOS**

Approximately 303 silver gelatin photographs, many with original snipes and stamps on the reverse, comprising portraits, candid, news photos, and scenes from films including *Two Faced Woman* (1941), *Queen Christina* (1933), *Anna Karenina* (1935), *Mata Hari* (1931), *Camille* (1936), and many others. Part of this group contains 79 photos from *Susan Lenox (Her Fall and Rise)* (1931), many of which feature her costar Clark Gable. Photos of Garbo dodging photographers, with John Gilbert, behind-the-scenes with Fredric March, and 2 of the interior of Garbo's MGM dressing room are just a few of the highlights. Represented photographers include Clarence Sinclair Bull and William Grimes. Approximately 90 of the photos are re-releases dated 1950s to 1970s, and 14 are trimmed. Swedish actress Greta Garbo arrived on American shores in 1925 at the request of MGM studio mogul, Louis B. Mayer. Her rise to stardom, retirement in 1941, and subsequent desire for complete privacy made her the most enigmatic and beloved star in cinema history.  
8 x 10 in.

**\$1,200 - 1,500**



199

199

**A BABY LEROY PERSONAL COLLECTION OF PHOTOGRAPHS**

Approximately 216 silver gelatin photographs, most 8 x 10 in., of Baby LeRoy in portraits and publicity shots which give a detailed look at his career as a child star, housed in a white 3-ring binder. Shirley Temple is featured in 17 of the photos. Some of the highlights are photos of Baby LeRoy with boxer Max Baer, actors Lee Tracy and Mary Martin, child stars Spanky McFarland and Virginia Weidler, and with a large group of fellow Paramount child stars. Even a photo of Baby LeRoy's fingerprints is included in this collection, the photos of which were saved by his mother. Baby LeRoy began his career in 1933, before he turned a year old. Working with the likes of Maurice Chevalier and W.C. Fields, he became an overnight sensation, though Fields reportedly put gin in Baby LeRoy's bottle to calm him down. The studio was loathe to see LeRoy grow up; when his first tooth appeared, they reportedly pulled it to make him appear younger. An inscription on a signed photo of a slightly older LeRoy (he is all of 5 years old) foreshadows the decline of his screen career based on his age: "To one good man from another / Loads of love / Lonnie LeRoy." As an adult, he served in the Korean War and spent many years as a lifeguard, loving every minute of his privacy. Accompanied by *The Child Stars* by Norman J. Zierold (New York: Coward-McCann, 1965) with a passport-type color photo of a grown-up Baby LeRoy attached to the frontispiece. Provenance: the estate of Ronald "Baby LeRoy" Overacker. 8 x 10 in.

\$1,200 - 1,500

200

**A LESLIE HOWARD COAT FROM BERKELEY SQUARE**

Fox Film Corporation, 1933. Forest green double-breasted tailcoat lined in gray silk with a green velvet collar, with 6 matching buttons (one button is missing) down the front to the cutaway, bearing an interior "United Costumers, Inc." label inscribed, "L. Howard / 'Scarlett Pimpernel' [sic]"; together with a light green silk iridescent waistcoat lined in champagne-colored silk, with a geometric design stitched around the periphery and on the pockets, with 6 decorative buttons down the front (the waistcoat is actually closed with front hook and eye closures), bearing an interior "United Costumers, Inc." label inscribed, "Leslie Howard / 36." Though the label in the tailcoat indicates the garment was worn in *The Scarlet Pimpernel* (1934), research indicates that Howard actually wears the coat in *Berkeley Square*. Accompanied by a DVD of the film.

\$1,800 - 2,000



200



201

201  
**BONNIE SCOTLAND**

MGM, 1935. U.S. lobby card. Stan Laurel and Oliver Hardy find themselves in another fine mess when they are surrounded by a harem of lovely ladies (much to the Maharajah's chagrin) in this scene card from *Bonnie Scotland*. Originally with a working title of *McLaurel and McHardy*, the film finds the duo enlisting in the army by mistake and ending up in India.  
*11 x 14 in.*

\$400 - 600

202  
**A STAN LAUREL PERSONALITY POSTER**

MGM, 1938. French petite poster, matted and framed. Artwork by Joseph Benari. A striking poster of comedian Stan Laurel with the expression for which he is best remembered. Though his partnership with Oliver Hardy is his greatest legacy, Laurel also worked with Charlie Chaplin (and even lived with him when they were struggling young performers in Fred Karno's troupe). He was a talented writer and director, and in fact, signed on with producer Hal Roach in that capacity. Laurel and Hardy were an unparalleled comedic duo, but they were great friends off the screen as well; after Hardy's death in 1957, Laurel retired from films, having no desire to perform without his buddy.  
*Overall: 33 x 42 x 2.5 in.; within mat: 21.5 x 29.5 in.*

\$500 - 1,000



203

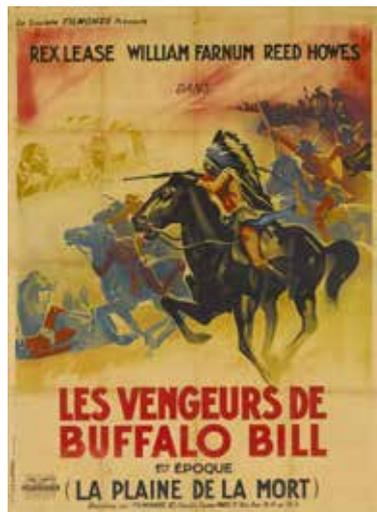
203  
**CHARLIE CHAN AT THE OPERA**

Twentieth Century-Fox, 1936. U.S. lobby card. Boris Karloff is thought murdered but is actually a victim of amnesia who is bent on revenge. Enter Charlie Chan and his son Lee Chan, played by Warner Oland and Keye Luke, to crack the case. The multi-talented Oscar Levant wrote the score.  
*11 x 14 in.*

\$700 - 900



202



204

204  
**CUSTER'S LAST STAND**

Stage and Screen Productions, 1936. French grande poster, linen-backed. Gorgeous artwork graces this promotional poster for director Elmer Clifton's production which started as a serial but was eventually edited into an 84-minute film. Starring Rex Lease, William Farnum, and Reed Howes, the story revolves around a sought-after Indian Medicine Arrow that leads to a treasure of gold. Though the French poster touts Buffalo Bill, he makes only a cameo appearance in the film, along with Calamity Jane and Wild Bill Hickock.  
*47.5 x 65 in.*

\$800 - 1,200

205

**CAPTAIN BLOOD**

Warner Bros., R1940s. Argentinean one sheet poster, linen-backed. Errol Flynn pairs with Olivia de Havilland for the first time in this swashbuckling adventure that propelled him to stardom. Directed by Michael Curtiz, it tells the tale of an English doctor who is unjustly convicted of treason, only to become a pirate. Flynn's youthful charm and athleticism made the film a box office hit, and Flynn's on-screen chemistry with de Havilland prompted 8 more films together.

29.5 x 43 in.

\$1,800 - 2,000

205



206

206

**A JEANETTE MACDONALD ORIGINAL PASTEL BY JOSE M. RECODER**

Pastel on illustration board, signed ("Jose M. Recoder / Paris / France"), with "Painted in France" written on reverse, matted and framed. This portrait appeared on the December 1937 cover of *Cine Mundial* magazine. Artist Jose M. Recoder was known for his illustrations of actresses such as Greta Garbo and Joan Crawford, and his artwork appeared on many movie magazine covers during the 1930s. Jeanette MacDonald's illustrious career was highlighted by her successful film partnership with actor Nelson Eddy, which resulted in 8 popular musicals produced at MGM during the 1930s and '40s.

Overall: 21.5 x 27.5 in.; within mat: 13.75 x 18.75 in.

\$800 - 1,200



207

207

**A GEORGE HURRELL SIGNED AND NUMBERED LIMITED EDITION OVERSIZED PHOTOGRAPH OF LORETTA YOUNG AND TYRONE POWER**

Photographic print mounted on board, limited edition, signed ("Hurrell") in lower right corner and numbered 31/60 in lower left corner. The youth and beauty of Twentieth Century-Fox's most popular screen team, Loretta Young and Tyrone Power, were photographed to perfection by glamour photographer George Hurrell in 1937, the year that three of Young and Power's co-starring vehicles, *Love is News*, *Café Metropole*, and *Second Honeymoon* were released. Their on-screen chemistry prompted rumors of a real-life romance, making them the undisputed darlings of the movie magazines and the public.

36 x 48 in.

\$1,800 - 2,200



208

208

**A GEORGE HURRELL SIGNED AND NUMBERED LIMITED EDITION OVERSIZED PHOTOGRAPH OF BETTE DAVIS**

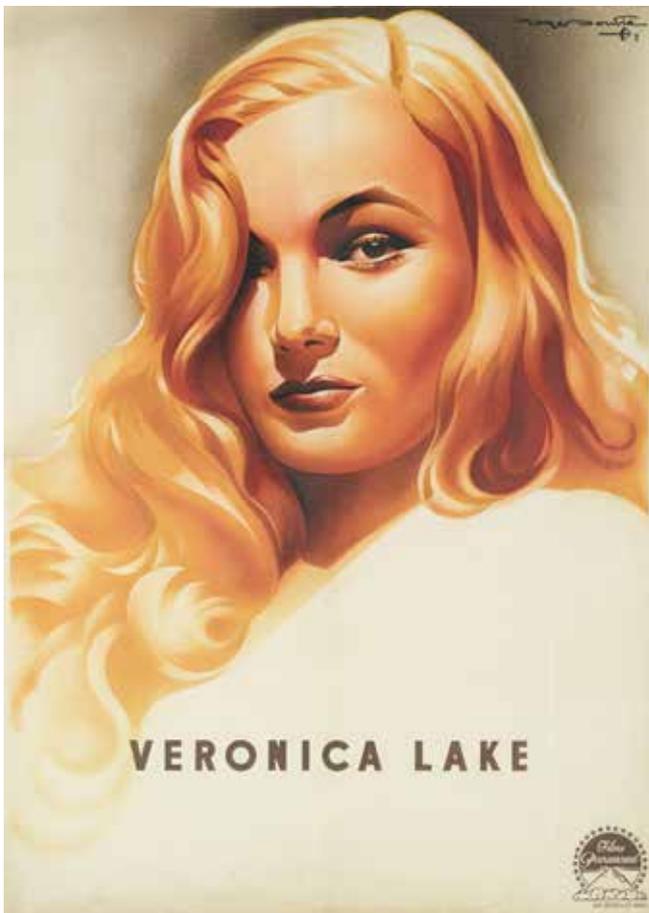
Photographic print mounted on board, limited edition, signed ("Hurrell") in lower right corner and numbered 31/60 in lower left corner. This 1938 portrait of Bette Davis captures her at the peak of her career and emphasizes a glamorous side of Davis that was often overlooked because of her meaty movie roles. It was during this time that she won an Oscar for her performance in *Jezebel* (1938) and was filming her next triumph, *Dark Victory* (1939). Looking cool and confident with the ever-present cigarette in her bejeweled fingers, Davis looks every inch Warner Bros.' top female star.

36 x 48 in.

\$1,800 - 2,200



210



209

209

**A VERONICA LAKE PERSONALITY POSTER**

French personality poster produced by Paramount Pictures, framed. Artwork by Roger Soubie. Known as "The Girl with the Peekaboo Bang" because of the distinctive hairdo that covered one of her eyes and was copied all over the world, Veronica Lake was best known for her film noir pictures with Alan Ladd including *This Gun for Hire* (1942), *The Glass Key* (1942), and *The Blue Dahlia* (1946). She was also a light comedienne who could perform under the direction of screwball comedy's greatest director, Preston Sturges, in *Sullivan's Travels* (1941) with Joel McCrea, and opposite Fredric March in *I Married a Witch* (1942). Though her career began to decline in the 1950s, her star shone brightly throughout the 1940s.

Overall: 34 x 42 x 1.5 in.; within mat: 21.75 x 30 in.

\$1,000 - 2,000

210

**I MARRIED A WITCH**

United Artists, 1942. British quad, linen-backed. According to Veronica Lake, she disliked her co-star, Fredric March, but her loathing did nothing to diminish their chemistry in this madcap comedy about a witch whose plan for revenge goes awry when she falls in love. Directed by René Clair, the film was lighthearted and charming, much-needed film fare during the war years. There is a stamp on the upper right indicating that this poster was used for a later Danish screening in 1951, but this is the actual wartime British poster printed and used in 1942 Great Britain.

30 x 40 in.

\$900 - 1,200

211

**AN INGRID BERGMAN GROUP OF LETTERS REGARDING THE BELLS OF ST. MARY'S AND HER LIFE AND CAREER**

12 Autograph Letters, 2 Typed Letters, and 1 Autograph Note signed ("Ingrid," "Sister Benedict," "Sister Ingrid Benedict," "Ingrid B." and "Ingrid Rossellini"), 31 pp recto and verso, various sizes (12mo to 4to), various places including New York and Rome, March 1, 1945 to January 1, 1954, to Sister M. Philip, on various stationeries including monogrammed stationery, all housed in a black 3-ring binder.

Director Leo McCarey bargained hard for Ingrid Bergman to appear as Sister Benedict in this sequel to his successful film, *Going My Way* (1944), both of which star Bing Crosby, because he felt she could bring the right amount of both gentleness and comedy in capturing the essence of the spunky nun. In researching her role, Bergman met a nun named Sister Philip with whom she carried on a correspondence for 9 years. In her first letter to Sister Philip, Bergman writes: "Today is the first day on the set and my first day as a nun." In the ensuing correspondence, Bergman details such subjects as her trip with Jack Benny to entertain the troops in 1945; filming *Notorious* (1946); performing in the play, *Joan of Lorraine*; and the preparation for filming *Joan of Arc* (1948), in which she writes: "We are nearing the end of Joan. I burn next week." There is a lull in the correspondence during the period when the then-married Bergman was caught up in a scandalous affair with director Roberto Rossellini in which she became pregnant and moved to Europe. She eventually received a letter from Sister Philip during this period, to which Bergman responded: "Since I left America I never tried to reach anyone until I was sure that I was really wanted." She writes of missing her daughter ("I seldom hear from Pia") and is remarkably forthcoming about the changes in her life and some of her misgivings. This lot is accompanied by two signed silver gelatin photographs of Bergman to Sister Philip, the first being a closeup of Bergman in her nun's habit for the film, inscribed, "To my dear Sister Philip- / from 'Sister Benedict' and / Ingrid Bergman / 1945"; and the second photo featuring Bergman on the stage as Joan of Arc, inscribed, "for Sister Philip- / Ingrid Bergman / 1947." Also included are an 8 x 10 in. photo from *The Bells of St. Mary's* of children in the cast, a small photograph and clipping of Bergman, a Typed Letter Signed ("Sister M. Philip, CSC"), a prayer card, and 3 miscellaneous letters regarding the group of letters. 10.5 x 11.5 in.

\$3,000 - 5,000

212

**A MILDRED NATWICK JACKET FROM SHE WORE A YELLOW RIBBON**

RKO Radio Pictures, 1949. Midnight blue cropped jacket with brass buttons down the front and at the cuffs, bearing an interior red-lettered "Western Costume Co." label in the lining inscribed, "M. Natwick / 5582-T-1" and a "Western Costume Co." stamp in the arm lining. As Abby Allshard, Natwick holds her own against John Wayne when he must protect her and her daughter, played by Joanne Dru, from Indian attack. Mildred Natwick was a member of director John Ford's stock company and was an instantly recognizable character actress whose career spanned almost five decades. She can be seen wearing the jacket in various scenes of this classic Western. Accompanied by a DVD of the film.

\$300 - 500



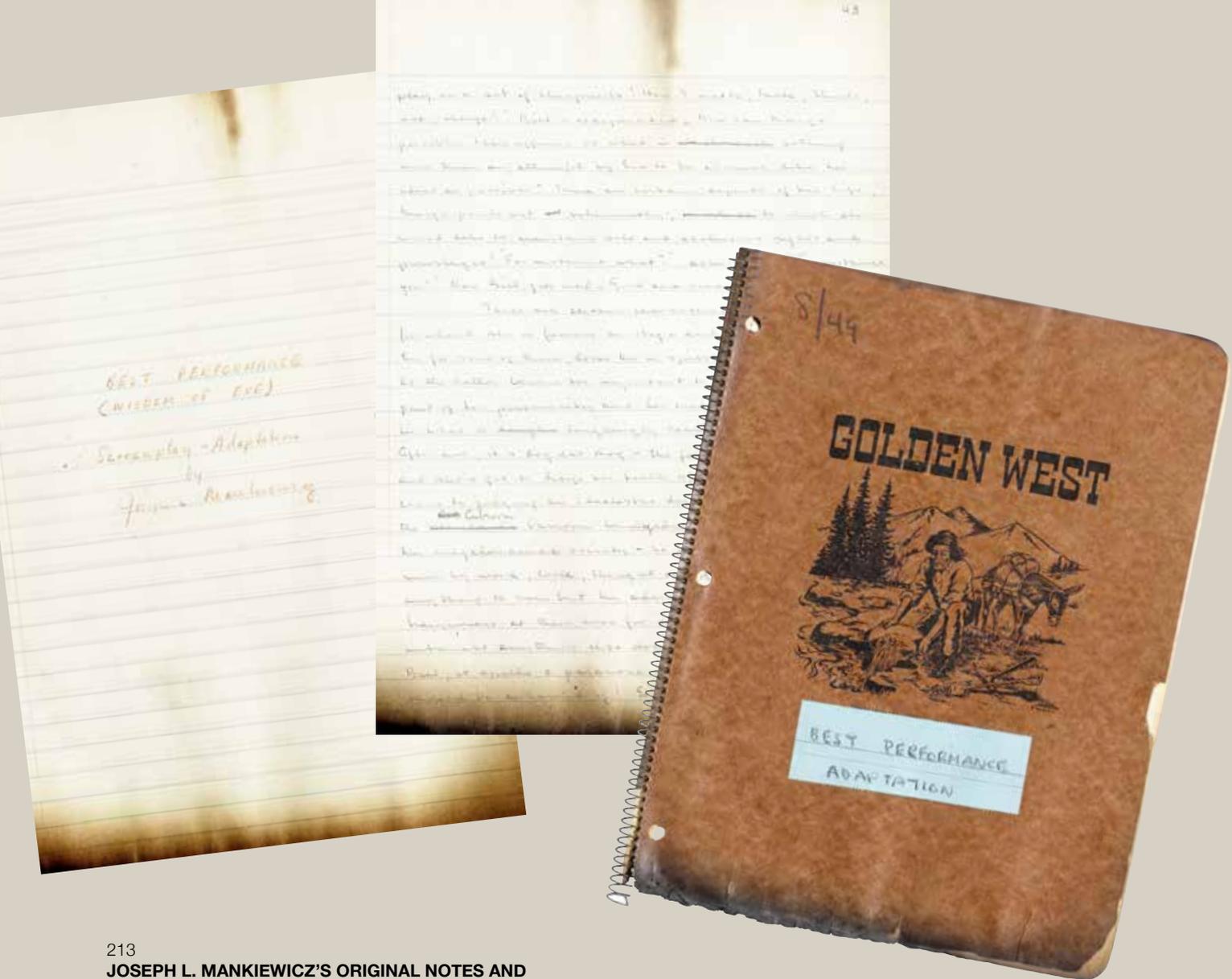
211



212



212



213

**JOSEPH L. MANKIEWICZ'S ORIGINAL NOTES AND TREATMENT FOR ALL ABOUT EVE**

Comprising:

Orr, Mary. "The Wisdom of Eve." Mimeographed Manuscript, 21 pp plus title and studio receipt page, 4to, n.p., copied May 6, 1949, in Twentieth Century-Fox studio wrappers. Accompanied by a TLS of story editor James Fisher forwarding the story to Mankiewicz in 1969. With a xerox copy of Orr's 20 pp radio adaptation of the story. Both items underscored in red ink by Mankiewicz.

Autograph Manuscript in pencil, 16 pp, 4to, n.p., July-August 1949, housed in Golden West theme book, marked "Best Performance / Notes (treatment)" on upper cover, additionally annotated throughout in colored ink by Mankiewicz. A short collection of character notes and plot ideas for the film. The first page posits alternative titles: "All About Eve" and "The Golden Girl." JLM contemplates whether the character of Eve is a pathological liar or a deliberate liar.

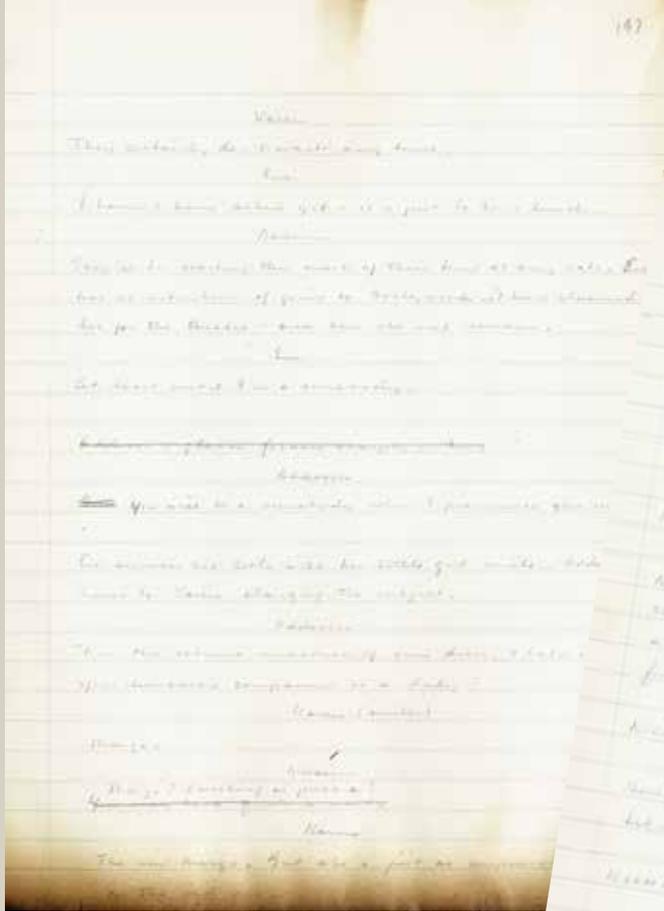
Autograph Manuscript Signed ("Joseph L. Mankiewicz") in pencil, 92 pp, 4to, Los Angeles, August and September, 1949, Mankiewicz's full treatment of "Best Performance (Wisdom of Eve)," housed in 2 Golden West Theme notebooks paginated 1-42, 43-92. Mankiewicz calls this his screenplay adaptation, but it is really a treatment, written mostly in prose.

Typed Manuscript with Annotations, 79 pp, 4to, Los Angeles, n.d., the full draft of "Best Performance (Wisdom of Eve)" adaptation, heavily annotated in pencil by the author.

*THE GENESIS OF A BRILLIANT FILM.*

Mary Orr's original short story, "The Wisdom of Eve," a dishy story of a Broadway star who is betrayed by a fan she takes in, did not make much of a splash when it was published in *Cosmopolitan Magazine* in 1946. Though her agent submitted it to the studios for consideration, no one bit. Three years later, after adapting the story into a short radio play (and introducing a dramatic plot twist involving the betrayal of the leading lady by her friend), Fox bought the property and passed it along to Joe Mankiewicz, who had been nurturing an idea about actresses on Broadway for his follow-up project to *A Letter to Three Wives* (1949). In the autograph and typed manuscripts present here, Mankiewicz organizes his ideas into a complete story, creates the Sarah Siddons Award as a narrative device, and introduces new characters, such as Addison de Witt and Max Fabian.

**\$10,000 - 20,000**



214

**JOSEPH L. MANKIEWICZ'S HANDWRITTEN FIRST DRAFT OF THE ALL ABOUT EVE SCREENPLAY**

Autograph Manuscript in pencil, 285 pp, 4to, [Los Angeles], fall 1949, the original handwritten first draft of the *All about Eve* screenplay housed in 6 separate spiral bound notebooks (the first a "Standard Combination Theme and Note Book," the rest are "Golden West" theme books), paginated thus: #1, 1-46; #2, 47-96; #3, 97-146; #4, 147-196; #5, 197-246; #6, 247-285. Each notebook with handwritten title and number on applied paper label.

Written soon after the completion of the previous lot, this manuscript represents the first full draft of *All About Eve* in screenplay format. The film opens in the dining hall of the Sarah Siddons society, followed by a close-up of the award statuette and Addison de Witt's snarky voice-over commentary about the proceedings, Margo Channing, and of course, all about Eve Harrington.

Mankiewicz wrote *All About Eve* entirely in longhand, turning these notebooks over to a typist to produce the next lot.

\$20,000 - 30,000

rests on a miniature altar in the center of the table of honor.

Over this we hear the crisp, cultured, precise VOICE of ADDISON DeWITT:

ADDISON'S VOICE

There is, perhaps, no truer symbol of the artistry, the dignity and integrity of our living Theatre than the Sarah Siddons Award for Distinguished Achievement. It is perhaps unknown to you. That ~~is because~~ It has been spared the sensational and commercial ~~exploitation~~ that attends such questionable "honors" as the Pulitzer Prize and those awards presented annually by that film society...

The CAMERA has EASED BACK to include ~~part of a table in the foreground~~, some of the table of honor and a distinguished gentleman with snow white hair who is speaking. We do not hear what he says.

ADDISON'S VOICE

The distinguished looking gentleman is an extremely old actor - a few years either side of 100. He is speaking without a script and will therefore go on for some time...being an actor. It is not important that you hear what he says.

CONTINUED:

"ALL ABOUT EVE"

PAGE III:

DINING HALL - SARAH SIDMONS SOCIETY - RIGHT

And it is a dining hall - not a banquet room.

Rectangular, with one short wall of draped windows overlooking ~~Grassery Square~~. The long wall facing CAMERA is unbroken except for the ~~car panelling~~ which covers the entire room and the theatrical portraits dripping over it. The long wall opposite is bisected by an ornate arch leading to a landing and a sweeping stair to the street level. The short wall opposite the street has screened entrances and exits to the serving pantry and kitchen.

It is not a large room and jammed with tables, mostly for four but some for six and eight. A few tables ooze out onto the landing. A long table of honor, for about thirty people, has been placed upon a dais midway along the longer unbroken wall.

Dinner is over. ~~Deal-tasses, cigars and brandy are in evidence~~; The overall effect is one of ~~slightly~~ worn elegance and dogged gentility. It is June.

The CAMERA, as it has been throughout the CREDIT TITLES, is on a

FULL CLOSEUP - of the SARAH SIDMONS AWARD. It is a gold statuette, about a foot high, of Sarah Siddons as "The Tragic Muse". Exquisitely framed in a nest of flowers, it

215

**JOSEPH L. MANKIEWICZ'S TYPED FIRST DRAFT OF THE ALL ABOUT EVE SCREENPLAY**

Typed Manuscript with Annotations, 330 pp, 4to, [Los Angeles], [1949], bound in pale blue wrappers with brads, title typed to upper cover and note indicating this is the first draft and the script from which the mimeo copies were produced for internal distribution.

THE FIRST COMPLETE TYPESCRIPT OF THE ALL ABOUT EVE SCREENPLAY. The typescript is based on the text from the handwritten draft in the previous lot, but Mankiewicz has heavily revised and edited this version further, so that it more closely resembles the final screen version. Karen and Margo are the polar opposite archetypes of women in the theater, Addison de Witt's venom is fully realized (as is Eve's), and Miss Caswell (played by a young Marilyn Monroe) has her moment in the middle of Margo's party.

\$12,000 - 15,000



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216

**A JUDY GARLAND SIGNED PHOTO**

Silver gelatin matte photograph, 8 x 10 in., inscribed, "To Buddy / Love / Judy." The photograph was taken by John Engstead (though it is not stamped) as publicity for Garland's comeback role in *A Star is Born* (1954). The photo is inscribed to Benjamin "Buddy" Spencer, a professional dancer who appeared with Garland in *A Star is Born*. According to Spencer, Garland always remembered him when they worked in musical numbers together and they shared a lot of laughter. Spencer appeared in *Gentleman Prefer Blondes* (1953), *Guys and Dolls* (1955), and dozens of other musicals produced during Hollywood's Golden Age. Accompanied by a scene still from the "Lose That Long Face" number in *A Star is Born*, where Spencer can be seen dancing behind Garland, as well as an 8 x 10 in. publicity portrait of Spencer.

Provenance: the estate of Buddy Spencer.

Overall: 9.25 x 11.25 in.; within frame: 8 x 10 in.

\$600 - 800

217

**A MAUREEN O'HARA PAIR OF JODHPURS FROM THE MAGNIFICENT MATADOR**

Twentieth Century-Fox, 1955. Rust-colored jodhpurs with matching patchwork on the inner legs, bearing an interior red-lettered "Western Costume Co." label in the waistband inscribed, "Maureen O'Hara / 99-1205-1 #1" and a "Western Costume Co." stamp and label in the lining. Maureen O'Hara teams up with Anthony Quinn in this tempestuous love story between a matador and a woman from a wealthy American family who thinks her amour may be a coward. Accompanied by a vintage photo of O'Hara in the scene where she is wearing the jodhpurs.

\$300 - 500

218

**A PAIR OF JAMES DEAN PHOTOGRAPHS BY FRANK WORTH**

Warner Bros., 1956. Two silver gelatin photographs taken in 1955, edition no. 37/195, with photographer's estate blind stamp in margin recto, printed later. As a friend to many film stars, photographer Frank Worth was offered exclusive access to photograph James Dean, Elizabeth Taylor, and the rest of the cast and crew on the set of director George Stevens' production of *Giant*. At the time, Dean was riding the wave of success after the release of *East of Eden* (1955) and still had yet to release *Rebel Without a Cause* (1955). Dean would die in a car accident on September 30, 1955, shortly after many of these photographs were taken. Accompanied by a certificate of authenticity from the photographer's estate.

Each: 16 x 20 in.

\$600 - 800



217



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219

220

**AN ELIZABETH TAYLOR PHOTOGRAPH BY FRANK WORTH**

Warner Bros., 1956. Silver gelatin photograph taken in 1955, edition no. 24/195, with photographer's estate blind stamp in margin recto, printed later. Director George Stevens' epic film based on Edna Ferber's novel of the same name cemented Elizabeth Taylor's legendary status. Taylor, who enjoyed pushing the envelope when it came to her performances, resonated with her character, a cultivated girl who marries into a chauvinistic ranching family and brings feminism to Texas. Photographer Frank Worth had an impressive body of work dating from the 1930s to the 1960s, but most of it was not released until after his death. Accompanied by a certificate of authenticity from the photographer's estate.  
16 x 20 in.

\$600 - 800

219

**AN ELIZABETH TAYLOR PHOTO BY FRANK WORTH**

Warner Bros., 1956. Silver gelatin photograph taken in 1955, edition no. 47/195, with photographer's estate blind stamp in margin recto, printed later. During the interminable waits between takes on the set of *Giant*, Elizabeth Taylor became quite adept at twirling a lasso, a talent she learned from costar James Dean. Photographer Frank Worth befriended many Hollywood stars and took natural, candid shots of them, showing the human side devoid of the usual frills. Accompanied by a certificate of authenticity from the photographer's estate.  
16 x 20 in.

\$500 - 700



220



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221

**A RHAPSODY SCRIPT ANNOTATED BY DIRECTOR CHARLES VIDOR, A WARDROBE PLOT BOOK, AND OTHER EPHEMERA**

MGM, 1954. Comprising a mimeographic manuscript, screenplay by Fay and Michael Kanin, 112 pp, dated August 6, 1953, with blue and pink revision pages, staff lists, interoffice memos, and stapled photographs bound in, heavily annotated by director Charles Vidor, bound with brads in yellow MGM wrappers; a wardrobe plot book with "*Rhapsody / Prod. #1628 / Wardrobe Plot*" typed to front cover, with meticulous detail as to the description of the wardrobe (designed by Helen Rose), the scene numbers, and set names, with dozens of small stapled wardrobe photos of each character (including 32 wardrobe changes for Elizabeth Taylor), bound with brads; a production still book with "*Rhapsody / Prod. #1628 / Production Stills*" typed to front cover, with approximately 185 silver gelatin photographs of scenes from the film, most 4 x 5 in., with production dates on the border, bound with brads; and 3 folders containing work orders and interoffice memos pertaining to every aspect of the production. *Rhapsody* stars Elizabeth Taylor in a love triangle with Vittorio Gassman and John Ericson in the beautiful setting of Zurich. This comprehensive archive is a treasure trove of information on this romantic drama.  
10 x 15 x 5.5 in.

\$600 - 800



222

**AN ELIZABETH TAYLOR WIG FROM CLEOPATRA**

Twentieth Century-Fox, 1963. Black wig with what appears to be human hair coiled into long, thin ringlets, with the crown and several ringlets lined and encircled in gold trim, with each coil culminating in a small gold circular ornament, bearing an interior red-lettered "Western Costume Co." label inscribed, "E. Taylor" in black ink. No expense was spared in director Joseph Mankiewicz's epic tale of the Queen of the Nile, with Elizabeth Taylor undergoing 65 costume changes, most with a different wig. The film captured headlines not only for its expenditures and difficulties but for the scandalous affair between Taylor and costar Richard Burton. Nevertheless, the jewelry, wigs, and stunning costumes by Renie are a feast for the eye, with Taylor at the peak of her beauty. Taylor can be seen wearing this wig in a scene with Martin Landau and Hume Cronyn. Together with a metal bracelet and a faux diamond and black enamel arm coil with each end resembling a snake head; these two items have not been screen matched to the film but are similar in style to the jewelry worn by Taylor in the film. Accompanied by a color photo of Taylor wearing the wig in the film. 11 x 17 x 3 in.

\$6,000 - 8,000



**A RICHARD BURTON AND ELIZABETH TAYLOR GIFTED ENGRAVED WRIST WATCH WITH LETTERS AND PHOTOGRAPHS**

Comprising a 14 karat gold and diamond wristwatch, the oval dial with Roman numerals and framed by 32 round diamonds approximately 0.60 carat, gross weight 32 grams, length 6.5 in., manual movement, inscribed, "*Robbie / With our appreciation / and good wishes / Elizabeth and Richard / Burton.*" Together with 1 Autograph Letter Signed ("Richard B."), 4 pp recto, 4to, Geneva, Switzerland, July 20, 1974, and 1 Typed Letter Signed ("Richard"), 2 pp recto and verso, 8vo, New York, June 23, 1974, on Plaza Hotel stationery, to Loretta Robertson, with one original autograph transmittal envelope. Loretta Robertson became friends with Richard Burton when her mother, nicknamed Robbie, became his private nurse during his extended stay in the hospital to abstain from alcohol. Robbie had previously been a caregiver to Elizabeth Taylor's mother, Sara, and was gifted this wrist watch by Taylor and Burton as a token of their love and appreciation. Loretta drove her mother to the hospital every day and thus was able to spend time and get to know Burton during his hospital stay. Together they shared a warm, albeit brief, friendship. Burton's letters to Loretta are playful and funny and full of private jokes; she was 22 years old and he enjoyed teasing her. His beautifully written missives are also honest and forthcoming when he writes: "*I miss you more than alcohol which I am still sternly eschewing.*" Together with a 1 p typed note to Loretta's mother thanking her for caring for Sara Taylor; an 8 x 10 in. signed photo of Burton inscribed, "*Robbie! / You are the worst nurse / I've ever known! / I wouldn't take anybody / else though. / Much love / Richard B.*"; 4 personal snapshots of Burton alone and with Robbie and Loretta; an appraisal of the wrist watch dated December 30, 1971; and a 2 pp typed document chronicling the consignor's story of the lovely experience of getting to know a side of Richard Burton to which few people were privy. 9 x 12 x 3 in.

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





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**A GEORGE HURRELL SIGNED AND NUMBERED LIMITED EDITION OVERSIZED PHOTOGRAPH OF KATHARINE HEPBURN**

Photographic print mounted on board, limited edition, signed ("Hurrell") in lower right corner and numbered 31/60 in lower left corner. At the time of this portrait session with George Hurrell in 1941, Hepburn was still riding the wave of success from her film, *The Philadelphia Story* (1940), initially a play to which she had purchased the rights and performed on the stage before commencing work on the film. Arguably at her most beautiful, this closeup focuses on Hepburn's unique facial features, glamorizing her famously downturned mouth and strong cheekbones and capturing her independent nature. 36 x 48 in.

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



225

225

**A KATHARINE HEPBURN GROUP OF PORTRAITS BY GEORGE HOYNINGEN-HUENE**

Comprising 4 silver gelatin portraits, 3 signed ("G-H-H 34") and one with a Condé Nast stamp on the reverse, each matted and framed. Photographer George Hoyningen-Huene captured Hepburn's independent quality in these 1934 portraits that depict her in her element: out of doors, dressed casually, and devoid of the studio glamour trappings. Many of the images from this session were published in the September 1934 issue of *Vanity Fair*. In the 1930s, to have been photographed by Hoyningen-Huene was to have arrived. A noted fashion photographer, he also became a glamour photographer to the Hollywood stars. Hepburn's natural style was unique for its time, and it's indicative of her pride in these particular images that she kept them until her death.

*Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, lot 51.*

*Largest overall: 16.5 x 19.25 x 1 in.; each within mat: approximately 7.25 x 9.5 in.*

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

226

**A KATHARINE HEPBURN SIGNED CONTRACT FOR DESK SET**

Mimeographed Document Signed ("Katharine Hepburn"), 26 pp, dated November 16, 1956, between Hepburn and Twentieth Century-Fox Film Corporation for the use of Hepburn's services on the film, *The Desk Set*. Interestingly, the contract is accompanied by a cover letter from the William Morris Agency to Hepburn's father, Dr. Thomas N. Hepburn, indicating that this is a copy for his records. *Desk Set*, as it was later titled, was released in 1957 and co-stars Hepburn's on- and off-screen companion, Spencer Tracy. Though Hepburn was a self-proclaimed egotist, her reverence for Tracy is displayed on page 15, where she agrees that "the name of no member of the cast, other than that of Mr. Tracy, shall be displayed in type of a size larger or more prominent than [Hepburn's]." *Desk Set*, directed by Walter Lang, was a box office success and was the penultimate of Tracy and Hepburn's 9 films together.

*Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 214A.*

*9 x 11 in.*

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

227

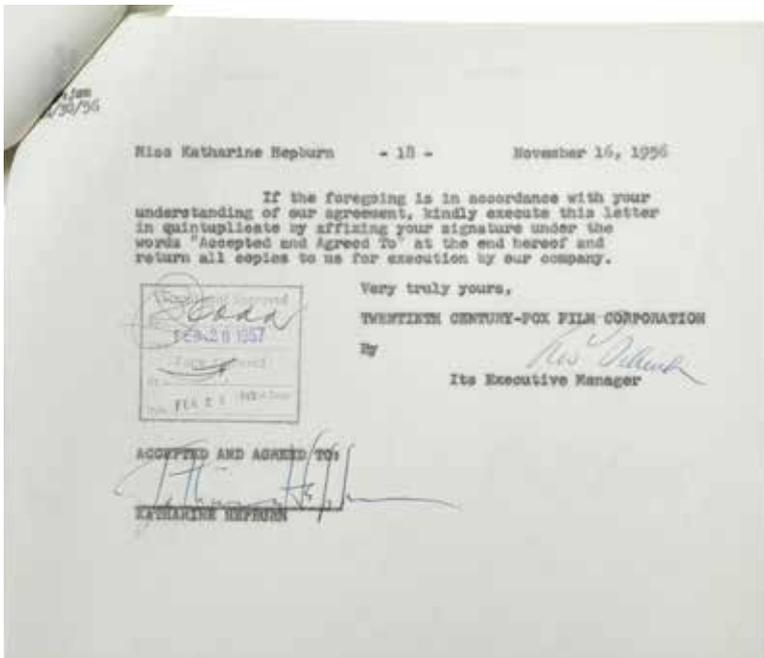
**A KATHARINE HEPBURN 1959 ENGAGEMENT CALENDAR AND GROUP OF BOOKS PERTAINING TO ITALY**

Comprising one 1959 engagement calendar which features 6 entries in Hepburn's handwriting (on January 6, she "Talked with John Houseman and Jack Landau," likely regarding The American Shakespeare Theatre in Stratford, of which they were all involved and where Hepburn performed); 15 books pertaining to Italy; 1 map of Rome; and 1 small pamphlet. Included in this group are 3 copies of Berlitz's *Libro Italiano*, two of which have Hepburn's ownership signature and personal annotations (she practices conjugating Italian verbs, among other things); a Russian copy of Hepburn's autobiography, *Me*; and more. One book in the collection is a duplicate. A complete list of titles is available upon request.

*Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 239.*

*Two boxes, each: 12 x 12 x 6 in.*

**\$700 - 900**



226



227

228

**A KATHARINE HEPBURN GROUP OF CORRESPONDENCE**

Comprising 5 Autograph Letters and 3 Autograph Notes Signed ("Kate"), 9 pp recto and verso, various sizes (12mo to 8vo), various places including New York, Connecticut, Ireland, Palm Springs, and Los Angeles, December 20, 1962 to December 16, 1988, to Valentina Fratti and Laura Fratti, on various stationeries including monogrammed stationery, most with original autograph transmittal envelopes. Hepburn met Laura Fratti, a classical pianist, when Fratti coached her fingering for the film, *Song of Love* (1947), in which Hepburn plays concert pianist Clara Wieck Schumann. They developed a strong friendship, with Hepburn becoming godmother to Laura's daughter, Valentina, with whom she also forged a special bond. In her letters, Hepburn details her experiences working on *The Lion in Winter* (1968) with Peter O'Toole and Anthony Hopkins, the latter of whom she writes: "He's Welsh & 23 & fine voice & looks like Dick Burton." She also expresses excitement over the "big star star cast" that is planned for her upcoming production of *The Madwoman of Chailot* (1969). When staying in Kirk Douglas' Palm Springs home over the Christmas holiday, she asks that Laura "please buy your own present as all I can find here are dates-rocks-and chocolates." Though Hepburn was a self-professed egomaniac, she had a soft side and was fiercely loyal to her friends, as evidenced by the longevity of her friendships and the sweet words she penned to her goddaughter at holiday time: "Dearest Valentina / My love to you at Christmas-at New Years & what the hell all the rest of time-."

Provenance: the collection of Valentina Fratti.  
5 x 7.25 in.

\$2,000 - 3,000

229

**A KATHARINE HEPBURN SIGNED PROGRAM FROM COCO**

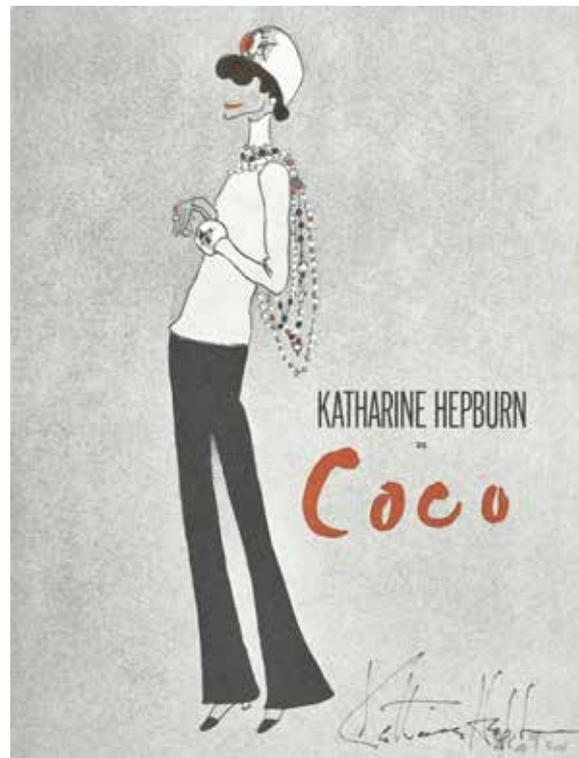
Original souvenir program from the 1969 Broadway production of *Coco*, signed ("Katharine Hepburn") to lower right, matted and framed. Cover art by Cecil Beaton. Hepburn starred in this musical based on the life of fashion designer Coco Chanel, with a Broadway opening on December 18, 1969 at the Mark Hellinger Theatre. Hepburn had never done a stage musical (and would never do another), but the play ran for 329 performances and challenged Hepburn in a new way. She was nominated for a Tony Award for her performance.

Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 522.  
Overall: 14 x 17 x 1 in.; within mat: 8.75 x 11.75 in.

\$1,000 - 1,500



228



229



230



230<sup>W</sup>

**A SPENCER TRACY ROCKING CHAIR GIVEN TO HIM BY KATHARINE HEPBURN**

Tufted black horsehair rocking chair with seat cushion. As meaningful a piece of Katharine Hepburn/Spencer Tracy memorabilia as you are likely to find, this chair was personally picked out by Hepburn for Tracy, as she felt the rocking would accommodate his nervousness. In her autobiography, Hepburn writes to Tracy of finally being able to buy the chair after having to haggle with the original owner: "I told [the owner] how you needed it to sit in and to rock in. So he finally let me have it. For quite a lot. He didn't lose. Nor did I. Nor did you. That was your seat in the corner." Her memories of Tracy rocking in that chair in her California home were some of her fondest. After Tracy died in 1967, Hepburn kept the chair and used it often to sit and study scripts. Accompanied by a vintage photo of Hepburn sitting in the chair. *Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 453. 29 x 42 x 32 in.*

**\$1,200 - 1,500**

231

**A KATHARINE HEPBURN PERSONAL ROTARY PHONE**

Black telephone with a rotary dial, clear plastic volume control, and electric cord, with original Sotheby's tag attached. Hepburn used this phone in either her New York townhouse or the home she owned in the Fenwick section of Connecticut. The Fenwick home originated with her parents, and Hepburn rebuilt on the land after a 1938 hurricane destroyed the house. Hepburn took a swim on her private beach every morning no matter the temperature, even as a nonagenarian. In her autobiography, Hepburn writes about having two phones, always including one for Spencer Tracy. *Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 477. 4.5 x 8.5 x 9.5 in.*

**\$500 - 700**



231

232

**A KATHARINE HEPBURN GERMAN POTTERY  
EWER**

19th century German brown glazed pottery ewer with floral-encrusted spout and twig strap handle over a bombé body with applied blossom motif. Hepburn was fond of ceramics and they could be found in abundance throughout both of her homes in Connecticut and New York. She was a sculptor herself and appreciated both the simplicity and the artistry of the craft. She created a bronze bust of Spencer Tracy that was used in their final film together, *Guess Who's Coming to Dinner* (1967), which ultimately sold at auction for \$316,000.

*Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 338.*

8.5 x 8.5 x 15.5 in.

\$700 - 900



232

233<sup>W</sup>

**A KATHARINE HEPBURN GROUP OF  
EARTHENWARE VESSELS**

Comprising a blue crown stoneware 10-gallon crock, a red glazed double-handled covered tureen, a brown glazed covered pot with handle, a blue-and-white glazed ice bucket, a blue glazed mixing bowl, and a cream-colored glazed banded bowl. Hepburn's New England sensibility and desire for simplicity found her spending her final years at her family home in the Fenwick section of Old Saybrook, Connecticut. Though she lived well, she was not ostentatious, and in many ways, was quite frugal. She enjoyed simple pleasures such as reading, swimming, gardening, and baking her famous brownies.

*Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 382.*

*Largest: 18 x 15" in diameter*

\$800 - 1,200



233



234



235



234

**A KATHARINE HEPBURN PAINTING OF HER LONGTIME SECRETARY PHYLLIS WILBOURN WHICH HUNG IN HER HOME**

Oil on canvas, framed. It is a testament to her affection for Phyllis Wilbourn that Katharine Hepburn not only created this beautiful portrait, but kept it in her kitchen, a place where she spent a lot of time and where guests naturally gathered. Wilbourn was, in Hepburn's words, "my right hand" for over forty years. She was known as Hepburn's lady-in-waiting because, as she herself declared when asked what her job was, "I wait." She seems to be doing exactly that in this painting. Hepburn met Wilbourn when she received coaching from actress Constance Collier, for whom Wilbourn had worked. According to Hepburn's goddaughter, Valentina Fratti, "Phyllis was calm and never fazed by the tumult on 49th street, in Fenwick, or anywhere else. She would sit quietly and without knowing it, make the most astute comments in her gentle British accent." Hepburn called her "a selfless person working for a totally selfish person ... an angel." Accompanied by the book, *The Private World of Katharine Hepburn* by John Bryson (Boston: Little, Brown and Co., 1990) which features a photograph of Hepburn with the painting. Provenance: the collection of Valentina Fratti. Overall: 24.25 x 28.5 in.; within frame: 19.5 x 23.5 in.

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

235

**A KATHARINE HEPBURN GROUP OF BOOKS RELATED TO NEW ENGLAND**

Comprising 18 books, two signed to Hepburn including one gifted to her by John Bryson titled *A Wind to Shake the World*, by Everett S. Allen, which chronicles the 1938 New England hurricane in which Hepburn's childhood home was destroyed (Bryson went on to photograph Hepburn's daily life in her later years and created a photographic coffee table book); five books written by Hepburn's sister, Marion Hepburn Grant, including *The City of Hartford 1784-1984*, *In and About Hartford: Its People and Places*, *In and About Hartford: Tours and Tales*, *Fort Saybrook At Saybrook Point*, and *The Hart Dynasty of Saybrook*; and one in which Hepburn has written something illegible. Two of the books in the collection are duplicates. A complete list of titles is available upon request. Provenance: Property from the Estate of Katharine Hepburn, Sotheby's, New York, June 10 & 11, 2004, Lot 6. Two boxes, each: 12 x 12 x 6 in.

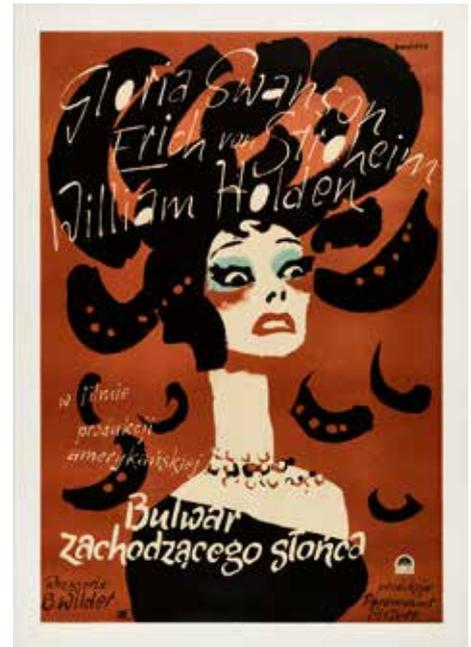
**\$700 - 900**

236

**SUNSET BOULEVARD**

Paramount Pictures, 1957. Polish one sheet poster, A1, linen-backed. Artwork by Waldemar Swierzy. This poster art brilliantly captures Gloria Swanson as Norma Desmond when she makes her way dramatically down the stairs of her Hollywood mansion, still thinking she is the star of a Cecil B. DeMille picture and ready for her closeup. Directed by Billy Wilder and costarring William Holden and Erich von Stroheim, *Sunset Boulevard* still stands as one of Hollywood's greatest—and most accurate—depictions of itself. 25.25 x 35.5 in.

\$2,000 - 3,000



236



237

237

**AN OCEAN'S ELEVEN SCREENPLAY**

Warner Bros., 1960. Mimeographed manuscript, lacking front wrapper and title page, 149 pp, dated December 22, 1959 and marked "Final" to all pages, bound in brads with back orange wrapper intact. Sammy Davis Jr. was at the height of his career when he appeared in *Ocean's Eleven* with his fellow Rat Pack gang, Frank Sinatra, Dean Martin, Peter Lawford, and Joey Bishop. The film revolves around a group of thieves who engage in the biggest Las Vegas heist on record. On their home turf in Las Vegas, the Rat Pack members were the ultimate in cool, smooth, and hip. The film was a smash success, spawning a remake 4 decades later with George Clooney and Brad Pitt. *Provenance*: the daughter of Murphy Bennett, road manager to Sammy Davis, Jr. 8.5 x 11 in.

\$500 - 700

238

**A GROUP OF STILLS FROM THE MAN FROM U.N.C.L.E.**

NBC, 1964-1968. Comprising approximately 88 silver gelatin 8 x 10 in. original photographs, most of which are keybook stills with "This is a key set print" stamped on the reverse, along with a stamped description. *The Man from U.N.C.L.E.* was the small screen's version of a James Bond adventure film—with a touch of madcap. Starring Robert Vaughn as Napoleon Solo and David McCallum as Ilya Kuryakin, a team of intelligence agents, the series boasted a different "cloak-and-dagger" episode every week. 8 x 10 in.

\$400 - 600



238



239

239

**A GROUP OF KATHARINE BARD COSTUME SKETCHES FOR INSIDE DAISY CLOVER**

Warner Bros., 1965. Comprising 6 watercolor and pencil on board sketches by Bill Thomas of actress Katharine Bard playing the part of "Melora Swan." Four of the sketches have "Melora" written in pencil on the upper right-hand corner, 4 of the sketches are numbered ("2, 4, and 9"), 1 of the sketches has 2 fabric swatches attached to the upper left-hand corner, and 1 indicates the scene in which the costume is used ("Premiere"). The costumes include 2 formal day dresses, a glamorous mourning ensemble, and 3 evening gowns complete with jewels. Each sketch is meticulous in detail down to the smallest buttons, accents, and fabric patterns. Katharine Bard plays the wife of the wealthy producer who builds up Natalie Wood (Daisy Clover) to become an overnight sensation. Designer Bill Thomas created the designs to reflect Melora Swan's sophistication and wealth.  
Each: 11 x 15 in.

**\$1,000 - 1,200**

240

**THE CINCINNATI KID**

MGM, 1965. French petite poster, linen-backed. Artwork by Gilbert Allard. Directed by Norman Jewison, this drama features Steve McQueen as "The Kid" opposite Edward G. Robinson's "The Man" as they match wits at the poker table.  
22.5 x 30 in.

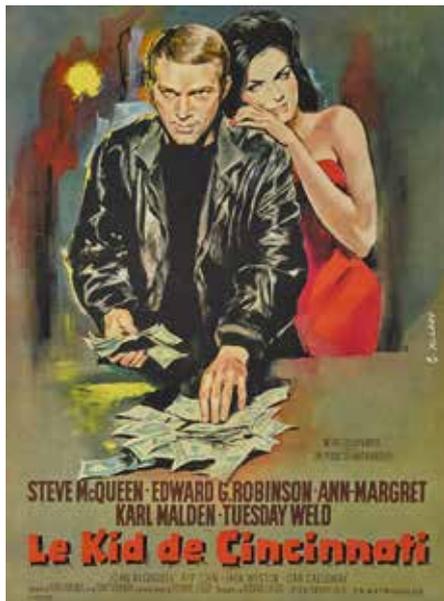
**\$600 - 800**

241

**A BARBRA STREISAND GROUP OF OVERSIZED PHOTOGRAPHS BY LAWRENCE SCHILLER**

Eight oversized silver gelatin photographs and 1 color photograph, 11 x 14 in., all stamped "Lawrence Schiller" on the reverse, c.1969. Photographer Lawrence Schiller made a name for himself as a photographer when he shot Marilyn Monroe swimming nude in the 1962 unfinished film, *Something's Got to Give*. That gig paved the way for him to photograph some of Hollywood's biggest stars, including Streisand, with whom he collaborated on many photographic sessions. This is a beautiful collection of both posed and candid photos which captures the many moods of Streisand at home, on the set, and as a gorgeous fashionista.  
11 x 14 in.

**\$500 - 700**



240



241



242

**A JOHN WAYNE DIRECTOR'S CHAIR BACK**

Brown leather well-worn director's chair back with tooled flowers and tooled letters spelling out "DUKE." Throughout his career, John Wayne owned and used at least 4 versions of this chair back, which was originally given to him by director John Ford. The earlier versions, which seem to be dated from the early 1950s, show the two flowers to be slightly asymmetrical, with the second flower somewhat squished towards the right-hand border. The later versions show symmetrical flowers. This chair back is believed to be one of the earlier versions.

The consignor purchased this chair pre-internet by putting an ad in the Whittier newspaper asking to buy memorabilia. There is no verification, but photographic research leads us to believe this is one of the earlier versions used by John Wayne. Accompanied by the book, *John Wayne: My Father* by Aissa Wayne (New York: Random House, 1991) which features a photo of Aissa sitting in a director's chair with a similar chair back; a 1978 collector's magazine devoted to John Wayne which features a photo of him with a similar chair back; and an 8 x 10 photo of Wayne showing him on the set of *Rio Bravo* (1959) with a similar chair back.

6.25 x 23 x 0.5 in.

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



Image of John Wayne with a similar chair back, courtesy Alamy



243

243

**A JAMES CAGNEY HANDWRITTEN LETTER TO WILLIAM WELLMAN WITH PERSONAL COLOR SNAPSHOTS**

Autograph Letter Signed ("Jim Cagney"), 1 p, 8vo, Beverly Hills, May 11, 1973, to William Wellman, with original transmittal envelope. James Cagney's rise to stardom is directly linked to his collaboration with director William Wellman on *The Public Enemy* (1931), the film that cemented Cagney's status as a tough guy and Wellman's as a top-tier director in any genre. They remained lifelong friends and Cagney made a rare public appearance at a tribute to Wellman in 1973, where at the party afterwards he reminisced with Wellman's family and actors such as June Haver, Jean Simmons, Jack Warden, and Mike Connors, among others. According to his letter, a good time was had by all: "We were really pleased to see your wonderful vitality still in evidence. Hathaway [Henry], too, what a revelation. Tay G. [Garnett] can still get his share." Cagney writes more and also includes his Martha's Vineyard address and phone number. Accompanied by 19 color snapshots taken at the event, including 2 of Wellman and Cagney talking and hugging and many more with Wellman and guests.

Provenance: William Wellman, Jr.  
4 x 8 in.

\$500 - 700

244

**A GROUP OF PHOTOGRAPHS AND CORRESPONDENCE FROM LEADING LADIES**

Comprising 40 pieces, dated 1950s to 1980s, including 3 Autograph Letters and 3 Autograph Notes Signed ("Loretta") from Loretta Young; 2 Autograph Letters and 1 Autograph Note Signed ("Greer," "G.G.") from Greer Garson; 5 Autograph Letters and 1 Typed Letter Signed ("Rosalind") from Rosalind Russell; 2 Autograph Letters Signed ("Angela," "Angie") from Angela Lansbury; an Autograph Letter Signed ("Ann") from Ann Sothern; an Autograph Letter Signed ("Irene") from Irene Dunne; an Autograph Letter Signed ("Olivia") from Olivia de Havilland; an Autograph Letter Signed ("Ida") from Ida Lupino; an Autograph Letter and a Typed Letter Signed ("Candy") from Candace Bergen; an Autograph Letter Signed ("Edith") from Edith Head; a Typed Letter Signed ("Junie") from June Allyson; a Typed Letter Signed ("Hedda") from Hedda Hopper; an Autograph Note Signed ("Deborah") from Deborah Kerr; two Western Union Mailgrams from Joan Crawford; 3 Christmas cards and 1 invitation (all unsigned) from Princess Grace of Monaco; as well as signed photographs of Joan Crawford, Ethel Merman, Joan Fontaine, Lauren Bacall, Lana Turner, Bette Davis, and Alice Faye. Many of the letters in the group are written to Hollywood producer, William Frye, who produced such films as *The Trouble with Angels* (1966) and *Airport 1975* (1974) and who boasted friendships with Bette Davis and Greta Garbo, among many others.

14 x 16 x 6 in.

\$2,000 - 3,000



244

245

**A GROUP OF PHOTOGRAPHS AND CORRESPONDENCE FROM LEADING MEN**

Comprising 11 pieces, dated 1950s to 1980s, including a Typed Letter Signed ("Cary") and a monogrammed Christmas card from Cary Grant; an Autograph Letter Signed ("Jim") and a card and inscribed program from a production of *Harvey* from James Stewart; an Autograph Letter and signed photo ("Chuck") from Charlton Heston; a Typed Letter Signed ("Garson") from Garson Kanin; an invitation from General Omar Bradley in honor of then-Governor of California Ronald Reagan; and signed and framed photos of Jerry Lewis and Robert Wagner. Many of the letters in the group are written to Hollywood producer, William Frye, who produced such films as *The Trouble with Angels* (1966) and *Airport 1975* (1974) and who boasted friendships with Bette Davis and Greta Garbo, among many others.

13 x 15.5 x 4 in.

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



245



246

246

**A ROCKY UNUSED CONCEPT ILLUSTRATION OF SYLVESTER STALLONE BY TOM JUNG**

United Artists, 1976. Pencil on illustration paper mounted on board, signed ("Tom Jung") to bottom, matted with glass covering but no frame. Jung's impressive career boasts movie poster illustrations and storyboard art for such films as *The Towering Inferno* (1974), *Star Wars* (1977), *The Empire Strikes Back* (1980), and *Raging Bull* (1980), among many others. This illustration perfectly captures the gritty spirit of Rocky Balboa as he relentlessly trains for his bout in the ring with Apollo Creed.

17 x 20 in.

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

247

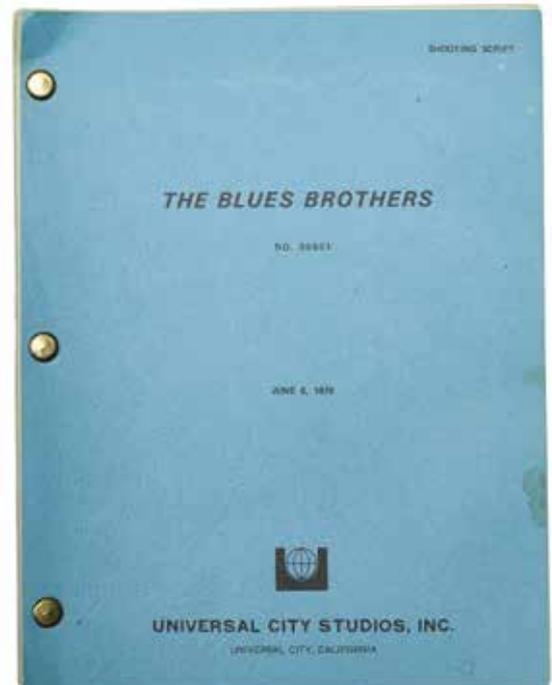
**A SHOOTING SCRIPT OF THE BLUES BROTHERS**

Universal Pictures, 1980. Xerographic manuscript, screenplay by Dan Aykroyd and John Landis, 388 pp, dated June 6, 1979, with blue, pink, and green revision pages bound in and a 2 pp room list dated August 14, 1979 in the back, with "Shooting Script" stamped to upper right cover, bound with brads in blue Universal Pictures wrappers. Dan Aykroyd and John Belushi capitalized on the popularity of their *Saturday Night Live* characters, Jake and Elwood Blues, to make this film directed by Landis.

Provenance: the estate of Charles W. Breen.

8.75 x 11 in.

**\$800 - 1,200**



247

Drawn to Film: Animation Art





248



248

248  
**A PAIR OF VINTAGE 16MM FILMS OF WALT DISNEY'S EARLY ALICE COMEDIES**

Walt Disney Studios. Comprising a 16mm reel of *Alice Solves the Puzzle* (1925) and a 16mm reel of *Alice's Balloon Race* (1926), housed together in a silver metal film canister with an Eastman Kodak partial label affixed to the top and a mail label affixed to the bottom. Walt Disney's genius was evident in the 1920s when he created the "Alice Comedies," a series of shorts in which a live-action girl (played by various young actresses throughout its run) interacts with animated characters, most notably her cat, Julius, in an animated setting. Disney's longtime partner, Ub Iwerks (with whom he co-created Mickey Mouse), was one of the animators on the films, and Disney both directed and produced the 57 shorts in the series. *Alice Solves the Puzzle* is notable for the first appearance of Pete (also known as Peg-Leg Pete and who is called Bootleg Pete in this short), who became the longest recurring character in Disney history. In *Alice's Balloon Race*, Alice and Julius find themselves battling lightning storms and bad guys as they launch a hot air balloon. The last of the *Alice* series of shorts was released on August 22, 1927.

Canister diameter: 14.25 in.; each reel diameter: 10 in.

\$1,200 - 1,800

249  
**A FRANK FOLLMER COMPARATIVE DRAWING FROM SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Graphite on paper, signed ("Frank Follmer") to lower right, matted. This type of drawing was used as a reference tool for comparing the size of Snow White to the other characters (in this case, the forest friends, Dopey, and Bashful). Follmer was an animator on such Disney films as *Pinocchio* (1940) and *Fantasia* (1940).

Overall: 15.5 x 21 in.; within mat: 10.5 x 16 in.

\$800 - 1,200

250  
**A PRELIMINARY DRAWING FROM SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Graphite on paper, signed ("F. Follmer"), matted. Depicting the dwarfs' cottage.

Overall: 14 x 18 in.; within mat: 9 x 11.75 in.

\$800 - 1,200



249



250



253



251

251

**A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed Courvoisier background, with a Walt Disney Enterprises 1937 copyright sticker on the reverse, and a sticker stating: "This is an original painting on celluloid from the Walt Disney Studios, actually used in the filming of 'Snow White and the Seven Dwarfs.' / Only a very limited number have been selected to be placed on the market. / Walt Disney," matted. Depicts Dopey with his squirrel friends. Overall: 11 x 12 in.; within mat: 5.5 x 5.5 in.

\$1,200 - 1,600

252

**A CELLULOID OF DOPEY FROM SNOW WHITE AND THE SEVEN DWARFS**

Walt Disney Studios, 1937. Gouache on celluloid, applied to an airbrushed Courvoisier background, with a Walt Disney Enterprises 1937 copyright sticker on the reverse, and a sticker stating: "This is an original painting on celluloid from the Walt Disney Studios, actually used in the filming of 'Snow White and the Seven Dwarfs.' / Only a very limited number have been selected to be placed on the market. / Walt Disney," matted. Depicts Dopey with his rabbit friends. Overall: 12.25 x 13 in.; within mat: 5.25 x 5.5 in.

\$1,200 - 1,600



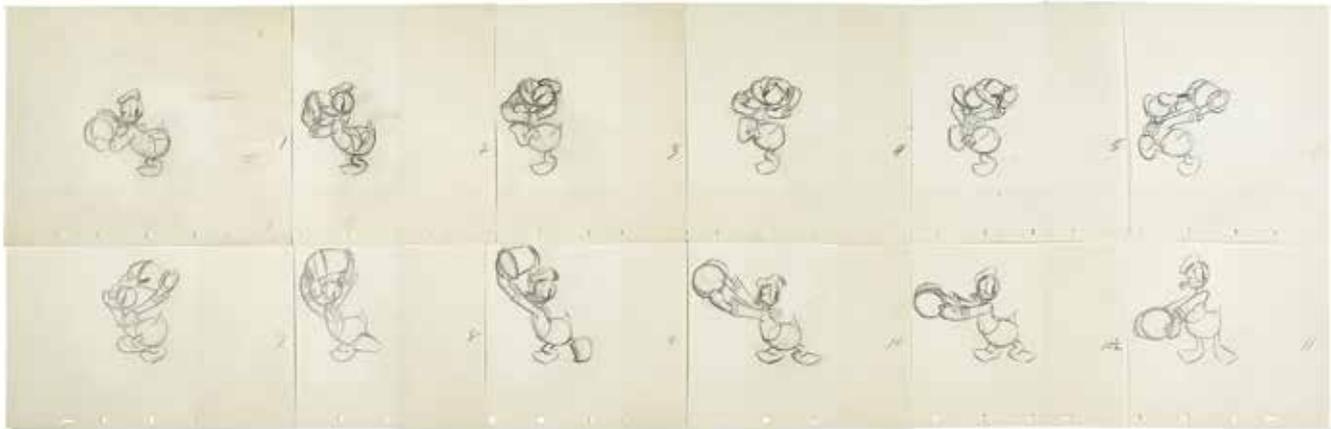
252

253

**A GROUP OF PRODUCTION DRAWINGS FROM MOTHER GOOSE GOES HOLLYWOOD**

Walt Disney Studios, 1938. Comprising 12 drawings, graphite on 12F animation paper. The lot includes 4 drawings of Oliver Hardy with numbers annotated to lower right: "139, 142, 165, and 168"; 3 drawings of the comic actress Martha Raye with numbers annotated to lower right: "2, 7, and 8"; 1 drawing of Freddie Bartholomew and Spencer Tracy; and 2 drawings of Charlie McCarthy, who sits in a tree and teases Humpty Dumpty, annotated to lower right: "72 and 75." This Silly Symphony short was nominated for an Academy Award® for Best Animated Short and was directed by Wilfred Jackson. 9.5 x 12 in.

\$1,000 - 1,500



256

254

**A CONCEPT DRAWING OF MICKEY MOUSE FROM FANTASIA**

Walt Disney Studios, 1940. Graphite on paper, signed ("F.F.") to lower right, from The Nutcracker Suite section of the film. With the magic from the hat, Mickey Mouse is able to control multiple brooms as they take over the tedious chore of bringing water from the well to fill the large tub in the workshop. Frank Follmer worked for Disney from 1937-1941 and was the effects animator for The Nutcracker Suite portion of the film.

Overall: 14 x 18 in.; within mat: 9 x 11.75 in.

\$800 - 1,200

255

**A DRAWING OF MICKEY MOUSE**

Walt Disney Studios. Graphite on paper, matted. Depicts a closeup of Mickey Mouse's face.

Overall: 14 x 14.75 in.; within mat: 7.5 x 9 in.

\$100 - 150

256

**A GROUP OF ROUGH DRAWINGS OF DONALD DUCK**

Walt Disney Studios, 1940s. Comprising 14 drawings, graphite on 12F 5-peg-hole animation paper. Depicting Donald Duck swinging a pail.

\$700 - 900



254



255



257

257

**A COLLECTION OF PRODUCTION DRAWINGS**

Walt Disney Studios, 1940s. Comprising 7 drawings, graphite and colored pencil on 12F 5-peg hole animation paper. The lot includes 2 drawings of Pluto; a drawing of Pluto holding a torch and wearing boxing gloves; a drawing of a devil; a drawing of a tank face from *Stop That Tank!*, a military short from 1942, annotated/stamped with production no. 2606 with scene information; and a drawing of a ship from *How to be a Sailor* (1944). 9.5 x 12 in.

**\$300 - 400**

258

**A FRED MOORE CELLULOID OF A "FREDDIE MOORE GIRL"**

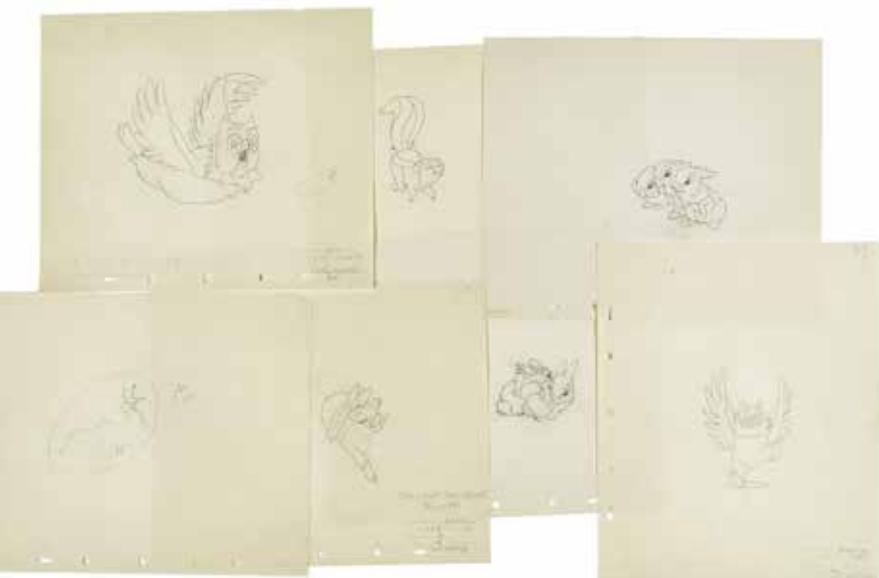
Walt Disney Studios, 1940s. Gouache on celluloid, matted and framed. The cel depicts a nude woman sitting on a boudoir-style seat. Fred Moore was known at the Disney Studios for being the resident specialist in animating Mickey Mouse. He redesigned the image of Mickey Mouse in the film *Fantasia* (1940) and created the cuter, less "rat-like" Mickey that we see today. He also worked on such feature films as *The Three Little Pigs* (1933), *Snow White and the Seven Dwarfs* (1937), *Pinocchio* (1940), *Dumbo* (1941), and *Alice in Wonderland* (1951), to name a few. In addition, Moore was known for drawing nude women referred to as "Freddie Moore Girls."

Overall: 14 x 16 in.; within mat: 7.25 x 9.25 in.

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



258



259

259

**A GROUP OF PRODUCTION DRAWINGS FROM BAMBI**

Walt Disney Studios, 1942. Comprising 7 drawings, graphite on 12F 5-peg hole animation paper, 4 drawings stamped to lower right with production and scene number information. The lot includes a drawing of Flower as an adolescent; 2 drawings of a cluster of rabbits; 2 drawings of Friend Owl in flight; a drawing of Thumper as an adolescent; and a drawing of an outline of Bambi as a young stag. 9.5 x 12 in.

**\$700 - 900**

260

**A GROUP OF PRODUCTION DRAWINGS FROM VARIOUS DISNEY FEATURE FILMS**

Walt Disney Studios. Comprising 4 drawings, graphite and red colored pencil on 12F 5-peg hole animation paper. The lot includes a drawing of Pinocchio from *Pinocchio* (1940); a rough drawing of Peter Pan from *Peter Pan* (1953); a drawing of Doc from *Snow White and the Seven Dwarfs* (1937); and a drawing of Mrs. Jumbo in ankle shackles from *Dumbo* (1941).  
9.5 x 12 in.

\$500 - 700



260

261

**THREE CELLULOIDS OF JOHNNY APPLESEED FROM MELODY TIME**

Walt Disney Studios, 1948. Gouache on celluloid, applied to a brown paper background, each matted. The character of Johnny Appleseed was based on the folk hero John Chapman, an apple advocate who wandered the midwest region for over 40 years, planting apple seeds, tending apple nurseries, and preaching religion.  
*Largest overall: 11.5 x 12.5 in.; largest within mat: 5.5 x 6 in.; smallest overall: 9 x 11.5 in.; smallest within mat: 3.25 x 5 in.*

\$900 - 1,200



261

262

**A CELLULOID OF MR. SMEE FROM PETER PAN**

Walt Disney Studios, 1953. Gouache on celluloid, applied to a brown paper background, matted. Depicts Mr. Smee preparing the morning shave for Captain Hook. The obedient scatter-brained sidekick of Captain Hook was animated by Ollie Johnston and voiced by Bill Thompson.  
*Overall: 11.75 x 12 in.; within mat: 6.25 x 7 in.*

\$300 - 400



262



263

263

**THREE DRAWINGS FROM *YELLOW SUBMARINE***

United Artists/King Features Production, 1968. Graphite on paper, each matted. The first and second drawings depict Paul McCartney and the third depicts George Harrison playing the French horn.

The last two drawings depict them wearing their regal Sgt. Pepper uniforms. The Beatles agree to join Captain Fred in his yellow submarine to go after the Blue Meanies (the evil representatives of all that is bad in the world who hate music) who have taken over Pepperland.

*Each: 12.75 x 16 in.*

**\$300 - 400**



264

264

**THREE CELLULOIDS FROM *YELLOW SUBMARINE***

United Artists/King Features Production, 1968. Gouache on celluloid, applied to white paper backgrounds, each matted. The first two cels depict George Harrison and the third depicts Paul McCartney.

*Largest overall: 16.25 x 18.75 in.; largest within mat: 11 x 13.75 in.*

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



265

265  
**A COLLECTION OF CELLULOIDS AND DRAWINGS OF WINNIE THE POOH CHARACTERS**

Walt Disney Productions. Seven celluloids and drawings including a cel of Tigger, a cel of Pooh sitting, a cel of Rabbit with its matching drawing, a cel of Roo with its matching drawing, and a drawing of Pooh holding a present. Together with 3 color stills from *Winnie the Pooh and the Honey Tree* (1966).

Cels: 10.5 x 12.5 in; drawings: 10 x 14.25 in.

\$1,000 - 1,500



266

266  
**A COLLECTION OF CELLULOIDS AND DRAWINGS OF WINNIE THE POOH CHARACTERS**

Walt Disney Productions. Comprising eight celluloids and drawings including a cel of Pooh, a cel of Tigger, a cel of Rabbit with its matching drawing, and 2 cels of Roo with their matching drawings.

Cels: 10.5 x 12.5 in; drawings: 10 x 14.25 in.

\$1,000 - 1,500



267  
**A PAIR OF CELLULOIDS FROM THE ADVENTURES OF WINNIE THE POOH**

Walt Disney Studios, 1977. Gouache on celluloid. The first cel depicts Winnie the Pooh, and the second cel depicts Winnie the Pooh and Piglet, each matted and framed.

Each: Overall: 16.75 x 20.75 x 2 in.; within mat: 9.5 x 13.25 in.

\$800 - 1,200



267

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25

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- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box, Pack, & Ship, llc will be permitted to re-route your purchases.

## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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.

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any

late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), 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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### LIMITED RIGHT OF RESCISSION

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

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

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

**REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (323) 850 7500.

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (323) 850 7500.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

## BIDDING AT AUCTION

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

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

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

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

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

### In Person

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

### Absentee Bids

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

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

### By Telephone

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

### Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/25334](http://www.bonhams.com/25334) 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

See page [XXX](#).

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.

### Auction Results

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

# Bonhams Specialist Department

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

Australia  
Merryn Schriever  
+61 2 8412 2222 Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094 Darren Sutherland  
+1 212 461 6531

## Los Angeles

Catherine Williamson  
+1 323 436 5442

## San Francisco

Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
John Sandon  
+44 20 7468 8244

## British Ceramics

London  
John Sandon  
+44 20 7468 8244

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883  
Edinburgh  
Ian Glennie  
+44 131 240 2299  
New York  
Bruce MacLaren  
+1 917 206 1677  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Hong Kong  
Xibo Wang  
+852 3607 0010  
Sydney  
Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao,  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
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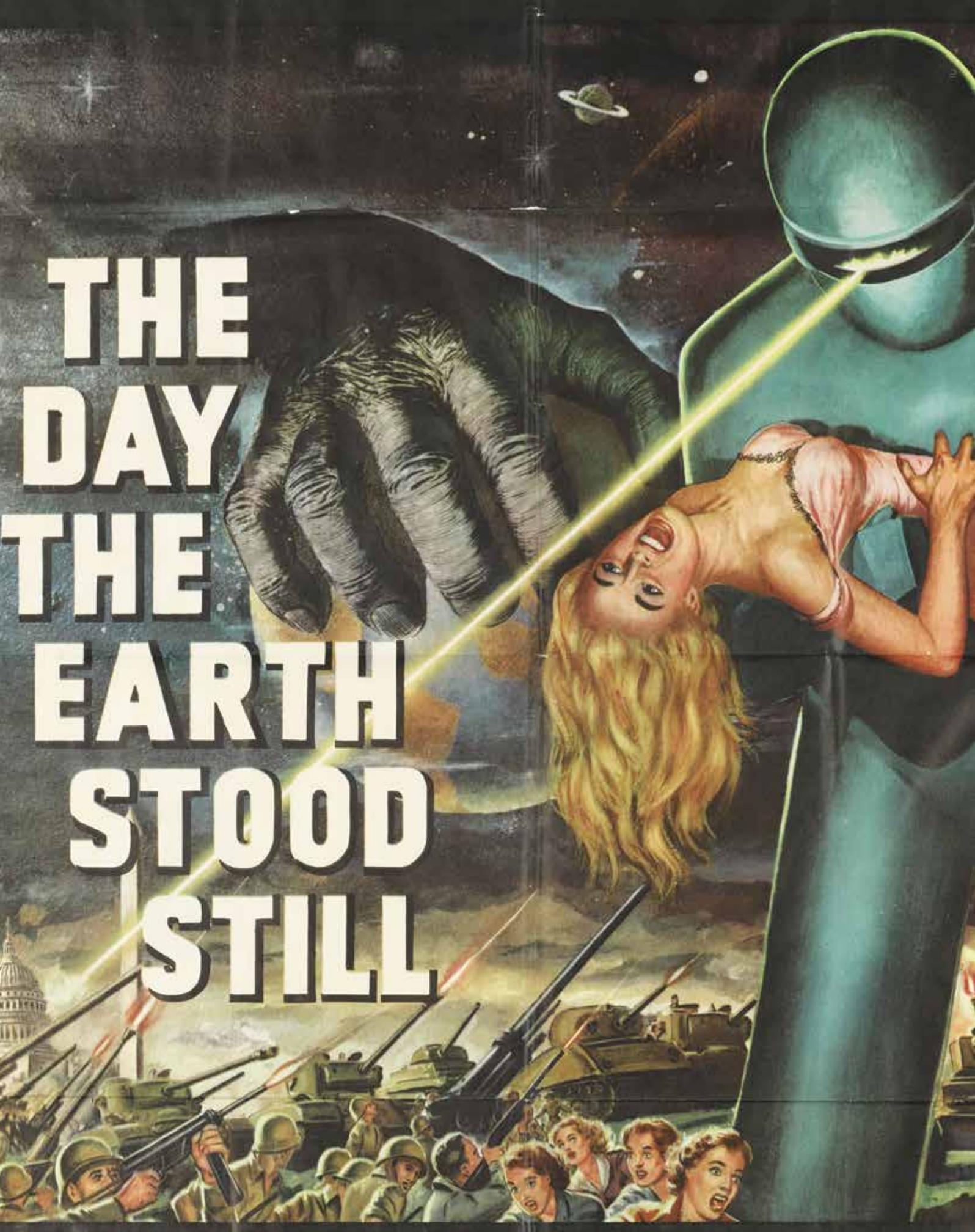
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