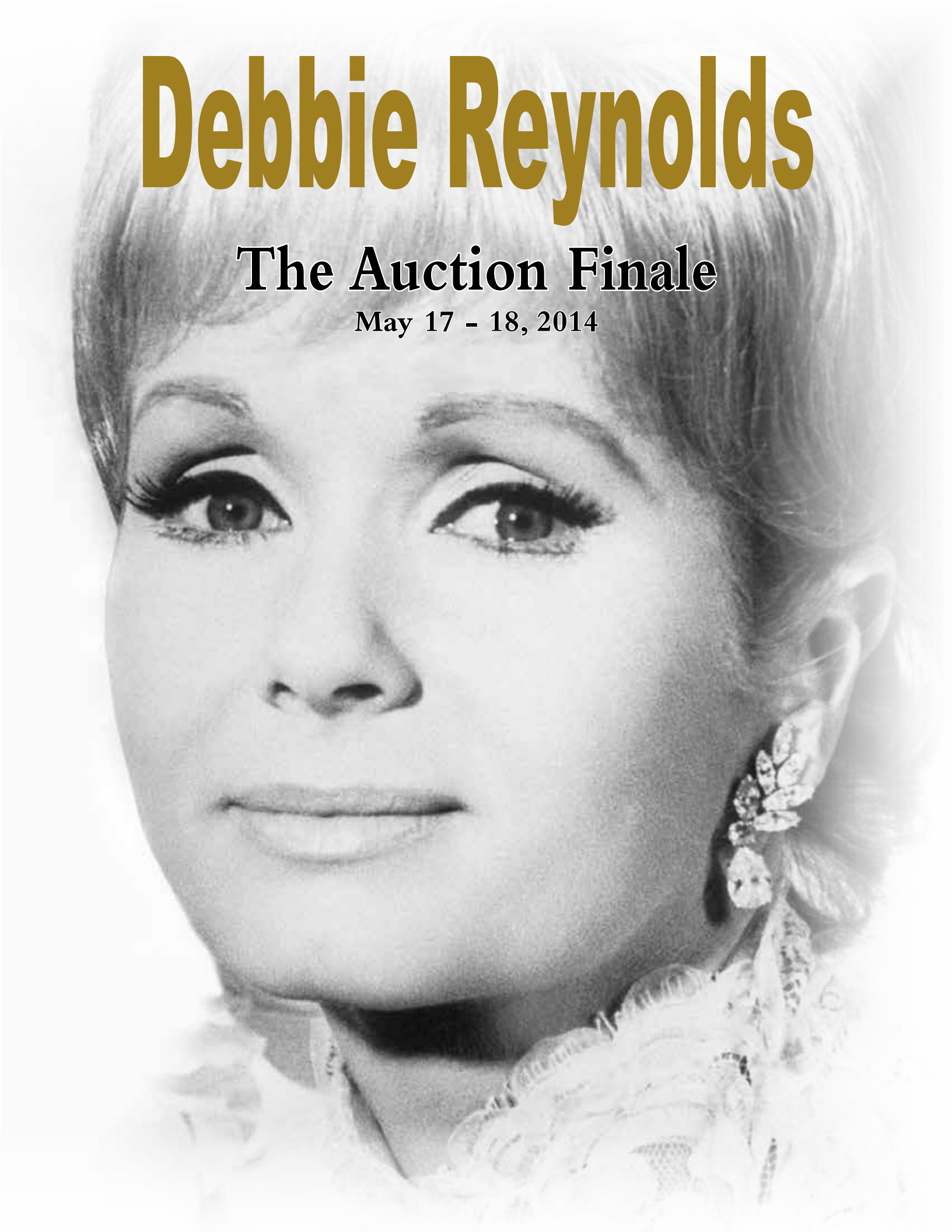
Debbie Reynolds

The Auction Finale

May 17 - 18, 2014



Debbie Reynolds The Auction Finale

Saturday, May 17 - Sunday, May 18, 2014 at 11:00 am PDT

Day One May 17th Lots 1-495

Day Two May 18th Lots 496-897

LIVE • MAIL • PHONE • FAX • INTERNET

Place your bid over the Internet!
Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information, please visit us @ www.profilesinhistory.com

Catalog price
$39.50

Auction location
Debbie Reynolds Dance Studio
6514 Lankershim Blvd.
North Hollywood, CA 91606

Auction preview by appointment only
call (310) 859-7701
Tuesday, April 29 - Thursday, May 8, 2014
Debbie Reynolds Dance Studio
6514 Lankershim Blvd.
North Hollywood, CA 91606

Public preview
Friday, May 9 - Friday, May 16
9 AM - 6 PM
Debbie Reynolds Dance Studio
6514 Lankershim Blvd.
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Profiles in History

Lot 702

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Hello and welcome to Debbie Reynolds - The Auction Finale!

This massive two-day sale features over 800 lots from Debbie Reynolds' legendary Hollywood collection covering the dawn of film on through Hollywood's golden age and beyond.

Gracing these pages you will find treasures from virtually every discipline in movie making, including hundreds of costumes worn by such stars as Grace Kelly, Ingrid Bergman, Mae West, Barbara Stanwyck, Fred Astaire and Orson Welles.

Among the highlights: a host of Walter Plunkett-designed hats for Vivien Leigh as "Scarlett O'Hara" in *Gone With the Wind,* acquired by Debbie directly from the family of legendary producer David O. Selznick. In addition, a gorgeous Mae West black & ivory gown designed by Travis Banton from *Belle of the Nineties* and a period dress designed by Adrian for Ingrid Bergman in *Dr. Jekyll and Mr. Hyde* are being offered. A Charlie Chaplin bowler hat, Harpo Marx's signature top hat and wig and the fur coat worn by Orson Welles in *Citizen Kane* are among the male wardrobe highlights.

Besides the "star" wardrobe, we are offering meticulously tailored studio gowns and wardrobe by legendary designers such as Adrian and Edith Head from epic films such as *Romeo and Juliet* (1936) and *The Ten Commandments* (1956) and other extravagant historical costume epics.

In addition to the beautiful costumes, Debbie had an extraordinary collection of historic motion picture cameras, including Mitchell NC Standard #257 used by Universal Studios to film *Dracula* and *Frankenstein*;VistaVision #29 used by Alfred Hitchcock on *To Catch a Thief,* later used by Disney on *Mary Poppins* and borrowed by Richard Edlund to film the special effects for *Star Wars* and a Panavision PSR 148 used to film *The Exorcist, The French Connection* and *Network*.

Over the past 40+ years, Debbie assembled a large number of film posters and lobby cards, including possibly the only three-sheet poster from *Singin' in the Rain* in existence. Also included is a large collection of photography, including star portraits and movie scene stills. Not quite content with leaving any element of the movie making process untouched, Debbie acquired the contents of the 20th Century-Fox wardrobe department, including studio sewing machines, thousands of ornate, vintage buttons and other elements used to create and repair costumes, which will be offered in the sale. Original studio furnishings and set decoration from Hollywood's golden age round out the collection. This sale represents a once-in-a-lifetime opportunity to acquire such artifacts from a Hollywood bygone era.

We hope you find something new and exciting in these treasured pieces of Hollywood history from Debbie Reynolds' collection.

Joseph Maddalena and the PiH staff

"CONDITIONS OF SALE"

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty three percent (23%) of the Final Bid Price [discounted to twenty per cent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty three percent (23%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders

must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty three percent (23%) of the hammer price (discounted to 20% when full

payment is made in cash or by valid check); or twenty three percent (23%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are
only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments

See registration page.

Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the internet carry a 23% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

Auction Estimate

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Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

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Important note to prospective bidders and Disclaimer:

Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

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Hollywood is Magic.

When I first went to work in Hollywood as a young starlet, I was surrounded by the most wonderful talents – set and costume designers, writers, carpenters, cameramen and wardrobe people, musicians, dancers, actors, and producers.

They made up the famous studio system, and working together they produced Magic and made film history.

In 1970, MGM decided to sell off all the props, set pieces, and costumes in their many warehouses, as well as Lot 2, where *Singin' in the Rain* was filmed. I tried to buy Lot 2, to create a studio park like Disneyland. MGM sold it to a developer to build condos on instead.

So I went to the auction and bought everything I could. The following year, 20th Century Fox did the same thing – and so did I, doubling my collection. Since then, I've spent decades collecting and preserving the beautiful pieces made famous by our great stars.

My dream was to build a museum to house all these treasures, and in doing so preserve the history of our beloved entertainment industry.

Sadly that dream was not to be. In 2011, I auctioned off many of the treasures I'd cherished.

My daddy loved baseball. He would say that this is my last time at bat. Others will have to build the museums, preserve the collections, and put on the exhibitions. And I believe in my heart that they will. I am thankful that many people now share my respect for the preservation of film history. In 1970, I was practically alone in this vision.

For all the people who worked so hard to build our movie magic, I turn my part of this history over to new generations of collectors and fans. May it bring you as much joy as it did me.

Thank you for sharing this dream with me.

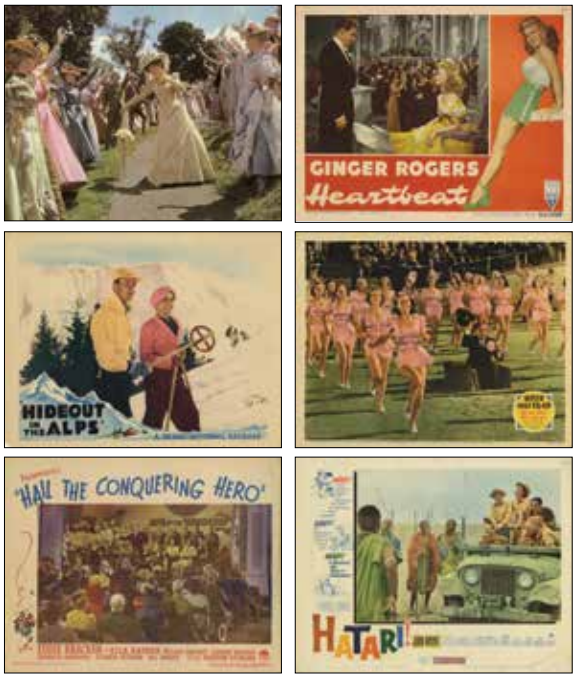
1. Large vintage general interest (125+) lobby card collection with titles beginning with "A". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'A'. Highlights include: *Adventure in Iraq, Annie Get Your Gun, Angels in the Outfield, Alexander the Great, All that Heaven Allows, Aloma of the South Seas, Anna Christie, Any Wednesday, Apache Drums,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

3. Large vintage general interest (150+) lobby card collection with titles beginning with "C & D". (Various, 1930s-1960s) Eclectic collection of lobby cards from film titles beginning with 'C & D'. Highlights include: *Carnival in Costa Rica, The Desert Song, The Deadly Companions, Carbine Williams, Crossed Swords, Cass Timberlane, Casanova Brown, Call Northside 777, Carolina Blues, Carson City, Days of Wine and Roses, Desire Me,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

2. Large vintage general interest (75+) lobby card collection with titles beginning with "B". (Various, 1930s-1970s) Eclectic collection of lobby cards from film titles beginning with 'B'. Highlights include: *Border Café, Bachelor Mother, The Belle of New York, The Blonde from Singapore, The Black Room, Blackboard Jungle, The Beast of Hollow Mountain, Because You're Mine, Bride by Mistake, Buccaneer's Girl*, etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$100 - $200**

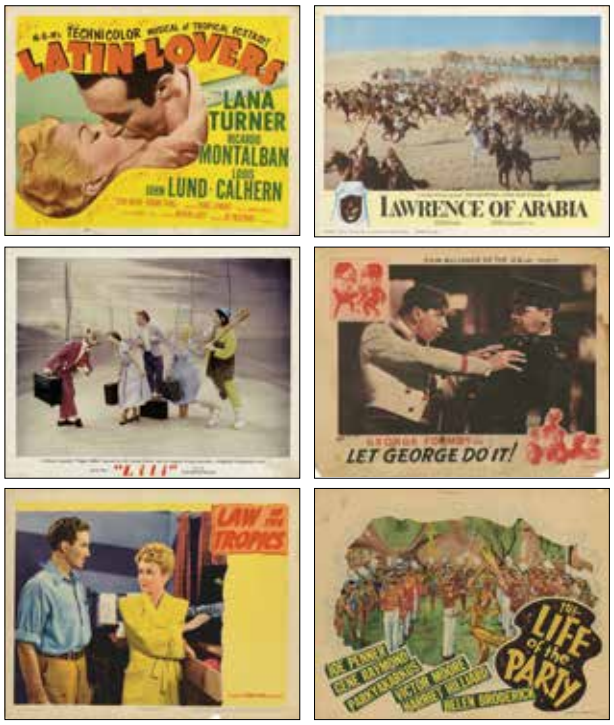
4. Large vintage general interest (125+) lobby card collection with titles beginning with "E & F". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'E & F'. Highlights include: *Forty Guns, From the Earth to the Moon, The Foxes of Harrow, The Fleet's In, Flame and the Flesh, Fire Down Below, The Far Country, Fair Wind to Java, Exodus, The Egyptian, The FBI Story, 5 Card Stud, Flipper, Footsteps in the Fog, Forbidden, The Frisco Kid,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

5. Large vintage general interest (100+) lobby card collection with titles beginning with "G". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'G'. Highlights include: *The Girl from Jones Beach, The Great American Broadcast, Gangs of the City, Get Yourself a College Girl, A Gentle Gangster, The Great Gildersleeve, Greenwich Village, Gigi, The Girl Most Likely,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine.
$200 - $300



6. Large vintage general interest (125+) lobby card collection with titles beginning with "H". (Various, 1930s-1960s) Eclectic collection of lobby cards from film titles beginning with 'H'. Highlights include: *Hello, Dolly!, Heartbeat, Hideout in the Alps, Hail the Conquering Hero, Hatari!, Hasty Heart, Homecoming, Hoosier Holiday, Hong Kong, Here Come the Nelsons, Having Wonderful Crime, The Hills of Home, Home from the Hill, The Hunchback of Notre Dame* (1957), etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine.
$200 - $300

7. Large vintage general interest (125+) lobby card collection with titles beginning with "I, J & K". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'I, J, & K'. Highlights include: *The Kentuckian, Knights of the Round Table, If I'm Lucky, King of the Gamblers, In Our Time, Ice Capades, I am a Camera, Kim, Irish Eyes are Smiling,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

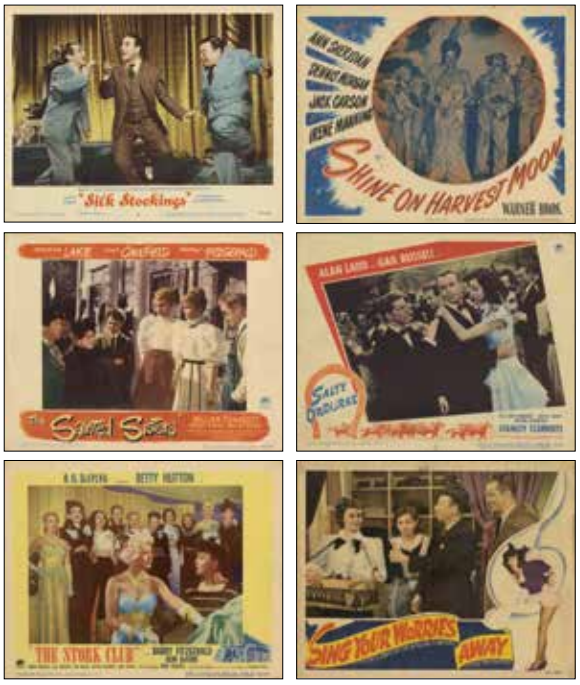


8. Large vintage general interest (125+) lobby card collection with titles beginning with "L". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'L'. Highlights include: *Latin Lovers, Lawrence of Arabia, Lili, Let George Do It!, The Life of the Party, A Lady Surrenders, Life of Riley, Let's Have Fun* (Bert Gordon, the Mad Russian), *Lulu Belle, The Last of the Redmen,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine.
$200 - $300

9. Large vintage general interest (175+) lobby card collection with titles beginning with "M & N". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'M & N'. Highlights include: *The Naked Spur, My Darling Clementine, Night Key, The Music Man, Meet Me in St. Louis, My Favorite Brunette, Monsieur Beaucaire, Mary Ryan, Detective, Magnificent Doll, Margie, Meet the Girls, Moonfleet, My Cousin Rachel, My Reputation,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

10. Large vintage general interest (100+) lobby card collection with titles beginning with "O, P & Q". (Various, 1930s-1960s) Eclectic collection of lobby cards from film titles beginning with 'O, P, & Q'. Highlights include: *Out of This World, Primrose Path, Prisoner of War, The Purple V, The Pride and the Passion, The Pied Piper, Pepe, One Desire, One Body Too Many, One Night in Lisbon, Prisoner of Japan,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$100 - $200**

11. Large vintage general interest (100+) lobby card collection with titles beginning with "R". (Various, 1940s-1960s) Eclectic collection of lobby cards from film titles beginning with 'R'. Highlights include: *Rainbow Island, Rock-A-Bye Baby, Red Planet Mars, Royal Wedding, Rock, Rock, Rock, Road to Hong Kong, Road to Bali, Ride Lonesome, The Return of Rin Tin Tin, The Return of Dracula, Ransom!, Racing Luck, The Rains of Ranchipur, Red Hot and Blue,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$100 - $200**



12. Large vintage general interest (180+) lobby card collection with titles beginning with "S". (Various, 1940s-1970s) Eclectic collection of lobby cards from film titles beginning with 'S'. Highlights include: *Silk Stockings, Shine on Harvest Moon, The Sainted Sisters, Salty O'Rourke, The Stork Club, The Swan, Spy Ship, Slattery's Hurricane, Ski Party, Sins of Lulu Belle, Serenade, Sleuth,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

13. Large vintage general interest (160+) lobby card collection with titles beginning with "T". (Various, 1930s-1960s) Eclectic collection of lobby cards from film titles beginning with 'T'. Highlights include: *Two Sailors and a Girl, 3 Sailors and a Girl, The Tarnished Angels, Tropic Zone, Tower of London* (1962), *Three Blind Mice, Task Force, There's Always Tomorrow, They Died with Their Boots On, Two Mugs from Brooklyn, Two Weeks with Love, Texas Carnival, The Terror, Tender Comrades, Take One False Step, Tail Spin, Till the End of Time, The Toast of New Orleans, The Tall T,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$200 - $300**

14. Large vintage general interest (100+) lobby card collection with titles beginning with "U through Z". (Various, 1930s-1970s) Eclectic collection of lobby cards from film titles beginning with 'U,V,W, X,Y, & Z'. Highlights include: *Waterloo Bridge* (1941), *Young Bess, Zombies of Mora Tau, Young Widow, The Young Philadelphians, A Yank at Eton, Where the Boys Are, What Next, Corporal Hargrove?, The Way We Were, The War Lover, The Veils of Bagdad, You Were Meant for Me,* etc. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping, aging, and handling; vast majority are very good to fine. **$100 - $200**

15. Large vintage film noir, crime and suspense (175+) lobby card collection. (Various, 1940s-1950s) Massive collection of lobby cards from crime, suspense, and Noir films from the genre's golden age, covering several top titles, though concentrating on the key 'B' titles which are the true heart and soul of this essential cycle in American film history. Highlights include: *I Walk Alone, Raw Deal, Suspicion!, The Dark Corner, Where Danger Lives, The Shanghai Gesture, Brute Force, Sweet Smell of Success, Nightfall, Desperate, Caught, Act of Violence, Fallen Angel, Johnny Stool Pigeon, Moss Rose, Shack Out on 101, Private Hell 36, A Woman's Secret*, and too many more to mention. An extraordinary range of coverage for this subject, especially concerning lesser-known titles which are only now being rediscovered in repertory cinemas and on cable TV. Multiple cards on most titles, with a small number of duplications; some may be re-releases. A few show chipping or handling; vast majority are very good to fine. **$400 - $600**

16. Marilyn Monroe and Jayne Mansfield (25) lobby card collection. (TCF/RKO, 1948-1961) Collection of lobby cards from the films of Marilyn Monroe and Jayne Mansfield. Includes: *Scudda-Hoo! Scudda-Hay!* (7), *The Fireball* (3), *Love Nest* (5), *Let's Make it Legal* (1), *Clash by Night* (2), and *Monkey Business* (2), none of which depict Marilyn in the scenes; *River of No Return* (4, R'61, all depict Marilyn), and *The Wayward Bus* (2, both with Mansfield). A few show chipping or handling; majority remain fine to very fine. **$100 - $200**

17. Vintage Sex in Cinema including Bridget Bardot, Sophia Loren and others (69) lobby card collection. (Various, 1932-1966) Collection of lobby cards from films, which focus on the physical attributes and attraction of female sex symbols. Titles and stars include: *The Virgins of Bali* (Pre-code frontal nudity), *Red Dust* (R'62, Jean Harlow), *The French Line* (Jane Russell), *The Long Haul* (Diana Dors), *Woman of the River, Attila, The Black Orchid, The Millionairess, A Breath of Scandal,* and *Five Miles to Midnight* (all with Sophia Loren), *La Parisienne, The Night Heaven Fell, The Girl in the Bikini, Babette Goes to War, Come Dance With Me, A Very Private Affair,* and *Viva, Maria!* (all with Brigitte Bardot), *The Hangman* (Tina Louise), *Guns, Girls and Gangsters* and *Sex Kittens Go to College* (Mamie van Doren). Nearly all cards depict the actress of interest. A few show chipping or handling; majority remain fine to very fine. **$400 - $600**

18. Elizabeth Taylor (27) lobby card collection. (Various, 1949-1966) Collection of lobby cards from films featuring Elizabeth Taylor. Titles include: *Julia Misbehaves* (1 with Taylor), *Conspirator* (1 with Taylor), The *Big Hangover* (4 with Taylor, 1 without), *Father of the Bride* (R'62) and *Father's Little Dividend* (1 each, no Taylor), *Love is Better Than Ever* (4 with Taylor, 1 without), *The Girl Who Had Everything* (3 with Taylor), *Rhapsody* (3 with Taylor), *The Last Time I Saw Paris,* (2 with Taylor), *Raintree County,* (1 without Taylor), and *Butterfield 8*, (R'66; 4 with Taylor). A few show very minor chipping or handling; majority are very fine. **$200 - $300**

19. (3) Lobby cards including *Three Little Words*, Debbie Reynolds' first appearance on a lobby card. (MGM, 1950) Lobby cards (3) from Debbie Reynolds' earliest screen appearances. As *Three Little Words* precedes *Two Weeks with Love* by a few months, it is believed to be the earliest representation of Miss Reynolds included in printed film publicity material, as it is unlikely she is shown on any material other than still photos from her two earlier bit roles. Fine condition. **$200 - $300**

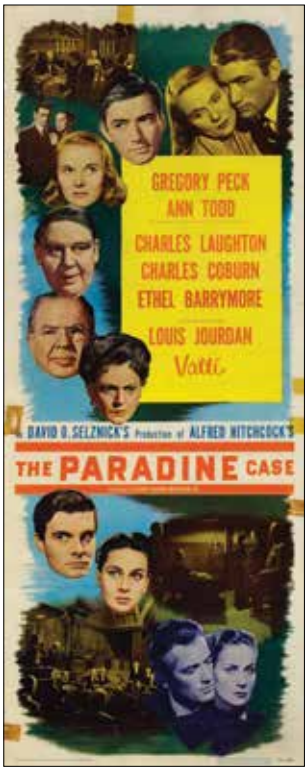
20. *Singin' in the Rain* deluxe lobby card, best in the set. (MGM, 1952) Deluxe vertical-format 11 x 14 in. lobby card from the special set MGM created to highlight both the musical nature, and the gorgeous Technicolor look of their most prestigious musical film to date, *Singin' in the Rain*. This posed portrait of Debbie Reynolds with co-star Gene Kelly in raincoats and boots under an umbrella is arguably the best in either of the two different lobby card sets for this remarkable and most memorable film (they only appear in these costumes in the credit sequence, not in the actual storyline of the film). Even more special considering it is the one that Miss Reynolds chose to hold back for herself all these years as a worthy representation of her most beloved film. Very fine. **$200 - $300**

21. Debbie Reynolds (25) lobby card collection. (Various, 1953-1966) Collection of lobby cards from films featuring Debbie Reynolds, and (1) "Dixie-cup Ice Cream" premium portrait of Reynolds. All but one card depict Miss Reynolds in the artwork or scene. Titles include: *Give a Girl a Break* (title-card), *Athena* (titlecard plus (2) examples each of the two best Reynolds scene cards), *Bundle of Joy* (1), *The Catered Affair* (8), *My Six Loves* (3), and *The Singing Nun* (7). Some cards of the latter show staining; rest of collection is fine to very fine. **$200 – $300**

22. Doris Day (19) lobby card collection. (Various, 1950-1964) Collection of lobby cards for films featuring Doris Day. Titles include: *The West Point Story* (2), *Storm Warning* (2), *I'll See You in My Dreams* (1), *The Winning Team* (3, all with Ronald Reagan), *The Tunnel of Love* (6), *Midnight Lace* (2), and *Move Over, Darling* (3). A few show very minor chipping or handling; majority are very fine. **$200 – $300**

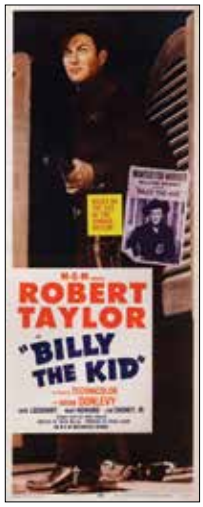
23. Vintage (17) window card poster collection. (Various, 1953-1968) Collection of window-card size posters for a variety of films. Highlights include: *My Cousin Rachel, Seven Brides for Seven Brothers* (top trimmed), *Carousel* (linen-backed), *Tom Thumb, South Pacific* (signed by France Nuyen), *The Russians are Coming, The Russians are Coming!* (artwork by Jack Davis), and others, with a single duplication. All but (3) retain their original playdate section at top, and majority are fine to very fine. **$200 – $300**

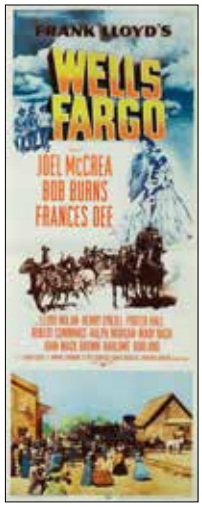
24. *Rebecca* 1939 insert poster for Alfred Hitchcock's best picture winner. (UA, 1939) For this classic Alfred Hitchcock film *Rebecca*, re-released nearly as many times as *Gone With the Wind*, genuine 1st release material is quite scarce, especially this insert-size poster which remains reasonably fresh, unmolested and unrestored, retaining most of its original vibrant color (most cardstock original paper on this title has faded over time), showing only a trace of toning at extreme margins, and virtually no wear at the normal folds. This has proven to be one of the most difficult "Best Picture" Academy Award-winning films to acquire for poster collections. Fine to very fine. **$800 – $1,200**



25. Pair of Alfred Hitchcock insert posters including *Suspicion*. (RKO, 1941/R'53; Selznick, 1948) Insert posters for (2) classic Alfred Hitchcock titles: *Suspicion* (R'1953, long considered more attractive than original release material) and *The Paradine Case*. The former is very fine with single fold, and latter is good only with marginal tape stains and wrinkling. **$200 – $300**

26. Vintage Drama and general (38) insert poster collection. (Various, 1937-1957) Collection of insert posters for dramas and general-themed films. Highlights include: *Adam Had Four Sons, I'll be Seeing You* (Shirley Temple), *Mrs. Parkington, Heartbeat* (Ginger Rogers), *Algiers* (R'53), *Tammy and the Doctor*, and others, with some duplication. All are folded, and condition varies significantly in this lot, as a few display numerous tape stains and handling; overall majority rate fine. **$200 – $300**

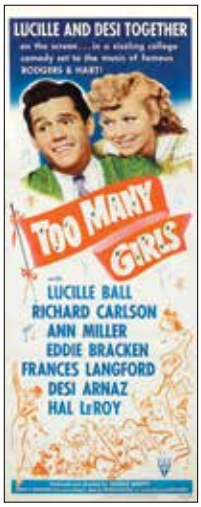




27. Vintage Western (16) insert poster collection. (Various, 1940-1968) Collection of insert posters for films of the American West. Highlights include: *The Forest Rangers, Billy the Kid* (R'55), *7 Men from Now, The Tall Stranger, The Bravados*, and others. All are folded, and a few display tape stains and general handling; overall majority rate fine to very fine. **$200 – $300**

28. Vintage Action, Adventure and Historical (17) insert poster collection. (Various, 1947-1960) Collection of insert posters for action, adventure, and historical films. Highlights include: *Catherine the Great* (R'47), *Trader Horn* (R'53), *Helen of Troy, Moonfleet, Desirèe, Green Fire*, and others (with some duplication). All are folded, and condition varies significantly in this lot, as a few display numerous tape stains and general handling; overall majority rate fine. **$200 – $300**

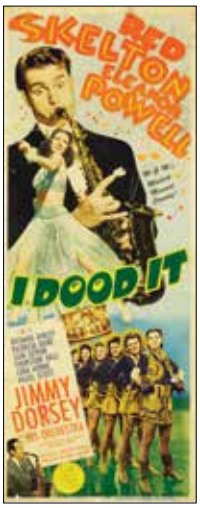
29. Vintage Crime, Noir and Suspense (17) insert poster collection. (Various, 1948-1963) Collection of insert posters for crime, film noir, and suspense films. Highlights include *A Woman's Secret, Peking Express, Security Risk, Las Vegas Shakedown, Tip on a Dead Jockey, Witness for the Prosecution, The F.B.I. Story,* and others (with some duplication). All are folded, and majority are fine to very fine. **$200 – $300**

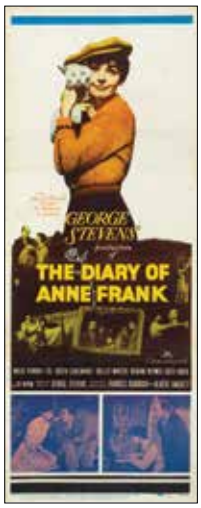


31. Vintage Comedy (19) insert poster collection. (Various, 1940-1968) Collection of (19) insert posters for comedy films. Highlights include: *Love Thy Neighbor* (with Jack Benny and Fred Allen), *The Bachelor and the Bobby-Soxer, Too Many Girls* (R'52, with Lucille Ball and Desi Arnaz), *Tunnel of Love, Tall Story* (Jane Fonda's 1st film), *With Six You Get Eggroll,* and others (with some duplication). All are folded, and a few display tape stains and general handling; overall majority rate fine to very fine. **$200 – $300**

30. Vintage Musical and Music-themed (21) insert poster collection. (Various, 1937-1957) Collection of insert posters for musicals and music-themed films. Highlights include: *The King and the Chorus Girl, No, No, Nanette, I Dood It, Three Little Words, Torch Song, Three Sailors and a Girl, It's Always Fair Weather, Yankee Doodle Dandy* (R'57, linen-backed) and others. All except *Yankee Doodle Dandy* are folded, and condition varies significantly in this lot, as a few display numerous tape stains and handling; overall majority rate fine. **$200 – $300**

32. Vintage Literary-themed (23) insert posters. (Various, 1940-1963) Collection of insert-size posters for films by important authors or with a literary theme. Highlights include authors Tennessee Williams, Joseph Conrad, Ring Lardner, Jr., Rudyard Kipling, Emile Zola, Graham Greene, Christopher Isherwood, Robert E. Sherwood, William Shakespeare, Louis L'Amour, William Faulkner, and Anne Frank; titles include *Nana, Magnificent Obsession, Lust for Life, Richard III, Tarnished Angels,* and others. All are folded as issued, and a few display border chips, repair tape, and other issues, but overall majority are fine to very fine. **$200 – $300**



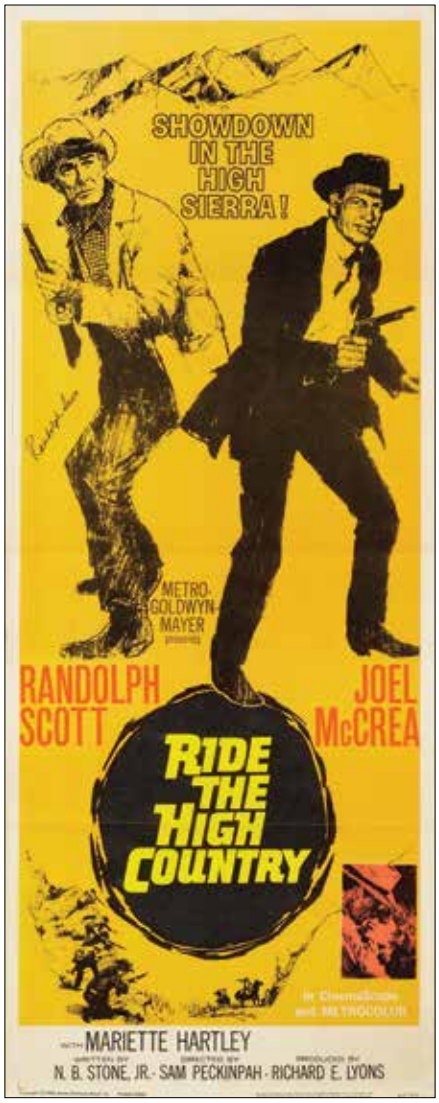


33. *The Palm Beach Story* insert poster. (Paramount, 1942) Insert poster for one of Preston Sturges' most beloved "screwball" comedies, *The Palm Beach Story* Folded, with very slight soiling and wear, generally fine. **$200 – $300**

35. *Underwater* insert poster. (RKO, 1955) Insert poster noted for highlighting Jane Russell's rather remarkable anatomical assets. Folded, with general handling and slight wear, very good. **$200 – $300**

34. *The Band Wagon* insert poster. (MGM, 1953) Insert poster for one of the most entertaining musicals of the 1950s, *The Band Wagon* starring Fred Astaire and Cyd Charisse. Folded (extra folds) still very good to fine.
$200 – $300

36. *Seven Men from Now* Randolph Scott signed insert poster. (Warner Bros., 1956) Insert poster for classic Budd Boetticher-directed Western *7 Men from Now* starring, and signed by Randolph Scott. Folded, very fine.
$200 – $300



37. *Ride the High Country* insert poster signed by Randolph Scott. (MGM, 1962) Insert poster for classic Sam Peckinpah-directed Western *Ride the High Country* starring, and signed by Randolph Scott. Folded, very fine. **$200 – $300**

39. *Rose Marie* vintage linen-backed half-sheet poster. (MGM, 1936) Original vintage half-sheet poster for the black and white musical film starring "America's Singing Sweethearts", Nelson Eddie and Jeanette MacDonald. The 22 x 28 in. poster has been professionally linen-backed. Colors remain vibrant. In fine condition. **$200 – $300**

38. *The Bad and the Beautiful* half-sheet poster. (MGM, 1953) Half-sheet poster for director Vincente Minnelli's excoriating exposè of Hollywood film industry backstage and back room machinations. Renowned as one of the most beautifully rendered Lana Turner posters of the 1950s. Folded with very little handling; overall fine. **$200 – $300**

40. Vintage action and adventure (12) half-sheet poster collection. (Various, 1941-1958) Collection of half-sheet posters for action and adventure films. Highlights include: *Swamp Water* (director Jean Renoir), *Bomba the Jungle Boy, Tarzan the Ape Man* (R'54), *Enchanted Island* (Tiki motif), and others, with one duplication. All are folded and condition varies somewhat, as a few show minor tape stains and handling, though majority rate very good to fine. **$200 – $300**

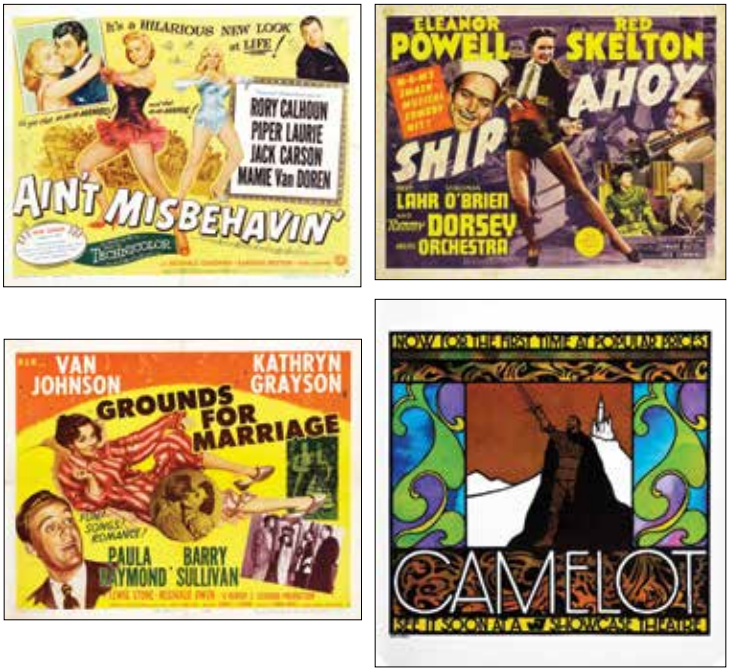
41. Vintage comedy (16) half-sheet poster collection. (Various, 1952-1966) Collection of half-sheet posters for comedy films. Highlights include: *3 for Bedroom C* (Gloria Swanson), *Jail Busters* and *Up in Smoke* (both with the Bowery Boys), *It Happened to Jane* (Doris Day), *The Brass Bottle*, *Sunday in New York,* and others, with one duplication. All are folded and overall rate fine or better. **$200 - $300**

43. Vintage film noir and crime (19) half-sheet poster collection. (Various, 1943-1972) Collection of half-sheet posters for crime, suspense, and 'Noir' films. Highlights include: *Above Suspicion, Fall Guy* (from a Cornell Woolrich story), *Torch Song, The Tattered Dress, Party Girl* (both styles), *Detective Story, The Girl in Black Stockings, Vice Raid,* and others. All are folded, and condition varies significantly in this lot, as a few display numerous tape stains and handling; overall majority rate very good to fine. **$200 - $300**

42. Vintage drama and general-themed (12) half-sheet poster collection. (Various, 1940-1963) Collection of half-sheet posters for drama films. Includes: *Kitty Foyle* (Best Actress Oscar for Ginger Rogers), *A Bill of Divorcement* (1940 version), *Since You Went Away, Home in Indiana, Tomorrow is Forever, Never Say Goodbye, The Bowery* (R'46), *Miracle in the Rain, Stranger in My Arms, Circle of Deception, Angel Baby,* and *The Caretakers*. All are folded, and condition varies significantly in this lot, as a few display numerous tape stains and handling; overall majority rate very good to fine. **$200 - $300**

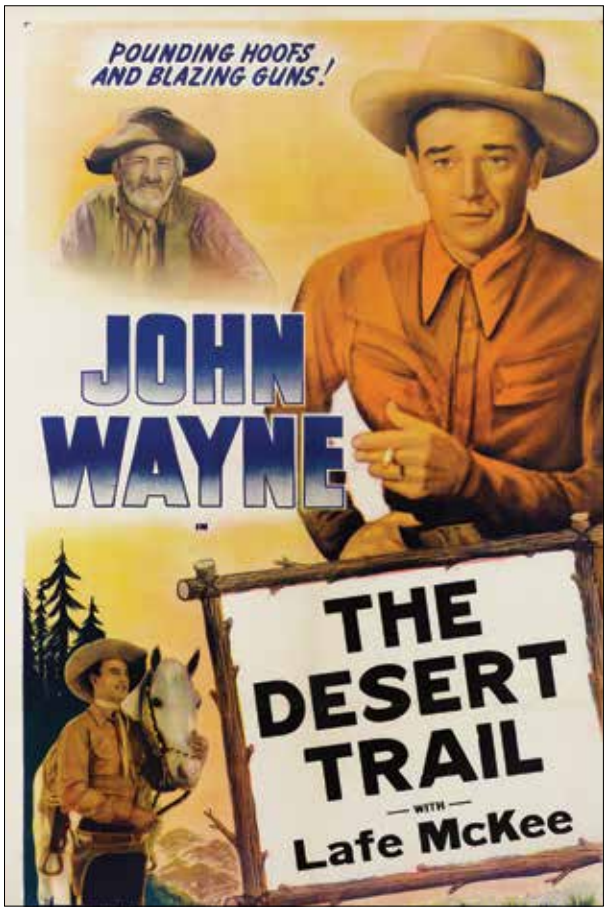
44. Vintage literary (15) half-sheet poster collection. (Various, 1940-1975) Collection of half-sheet posters and (6) special oversize lobby cards for literary-themed films. Highlights include: *Too Many Husbands* (W. Somerset Maugham), *Resurrection* (R'44, Leo Tolstoy), *Nana* (R'54, Emile Zola), *Moby Dick* (Herman Melville/Ray Bradbury), *The Long, Hot Summer* (William Faulkner), *Last of the Mobile Hot Shots* and *Period of Adjustment* (2) both by Tennessee Williams, *Barry Lyndon* (William Makepeace Thackeray), and others. Most are folded, and condition varies in this lot, as a few display moderate handling; overall majority rate fine. **$200 - $300**

45. Vintage Historical (8) half-sheet poster collection. (Various, 1954-1964) Collection of (8) half-sheet posters for historical-themed films. Includes: *King Richard and the Crusaders, Northwest Passage* (R'56), *The Buccaneer* (1958 version), *Samson and Delilah* (R'59, linen-backed), *David and Bathsheba* (R'60), *The Good Earth* (R'62), *The Robe* (R'63), and *The Long Ships*. Majority are folded, though all rate fine to very fine. **$100 – $200**



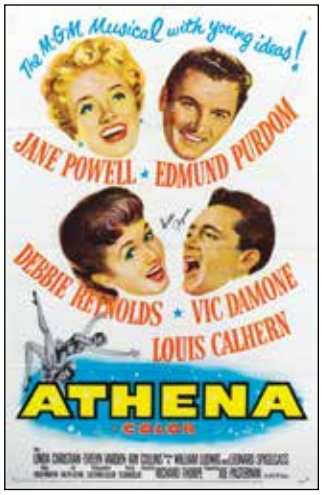
46. Vintage musical (11) half-sheet poster collection. (Various, 1942-1967) Collection of half-sheets and (1) special oversize window-card for Hollywood musicals. Includes: *Ship Ahoy* (Eleanor Powell), *Mother Wore Tights* (Betty Grable), *Countess of Monte Cristo* (Sonja Henie), *Grounds for Marriage, Call Me Mister, Texas Carnival, Lili* (Leslie Caron), *The Glass Slipper, Ain't Misbehavin', Kelly and Me, The Helen Morgan Story,* and *Camelot* (special 21 x 22 in. window-card, extremely rare). All but (2) are folded, and condition varies significantly in this lot, as a few display numerous tape stains and handling; overall majority rate very good to fine. **$200 – $300**

47. Vintage western (20) half-sheet poster collection. (Various, 1941-1969) Collection of half-sheet posters for Western-themed films. Highlights include: *The Lady from Cheyenne* (Loretta Young), *Seven Sinners* (R'53; John Wayne and Marlene Dietrich), *Billy the Kid* (R'55; Robert Taylor), *The Tall Stranger* (Joel McCrea, 2 different styles), *100 Rifles* (2, Raquel Welch and Jim Brown), and others. All are folded, and condition varies significantly in this lot, as a few display numerous tape stains and handling; overall majority rate very good to fine. **$200 – $300**



48. John Wayne *The Desert Trail* linen-backed one sheet poster. (Monogram, 1935/R'40s) U.S. 27 x 41 in. 1-sheet poster for early 1940s reissue of the John Wayne western *The Desert Trail*. Of special note is the handsome rendering of the stars, and subtle coloring from a combination of offset and stone-lithography, making this reissue significantly more attractive than the original 1935 1-sheet. **$200 – $300**

49. *Tail Spin* 1938 1-sheet poster. (TCF, 1938) As was typical for Fox at this time, of the two different style 1-sheets for any given film, only one was generally a vibrant and exquisite stone-lithograph, with the other a more muted offset print. Here is the style 'B' example for the Alice Faye vehicle *Tail Spin*, being an extraordinary stone-lithograph with an aviation theme, in exceptional original unrestored condition. Folded as issued, very fine. **$200 – $300**



51. (3) signed Debbie Reynolds 1950s 1-sheet posters. (Various, 1950-1954) Collection of (3) 1-sheet posters for films featuring Debbie Reynolds in some of her most important early appearances, all signed by her: *Three Little Words, Athena,* and *Susan Slept Here*. Folded as issued, very good to very fine. **$200 – $300**

50. Pair of early 1-sheet Debbie Reynolds signed posters. (RKO/ Universal, 1957) 1-sheet posters (2) of sentimental favorite titles for Debbie Reynolds: *Tammy and the Bachelor* and *Bundle of Joy*. Both signed by Miss Reynolds; fine. **$200 – $300**

52. (5) signed Debbie Reynolds 1950s 1-sheet posters. (Various, 1953-1959) Collection of (5) 1-sheet posters for films of the 1950s featuring Debbie Reynolds, all signed by her: *I Love Melvin, Hit the Deck, Tammy and the Bachelor, The Mating Game,* and *It Started with a Kiss*. Folded as issued, good to very good only. **$200 – $300**

53. Pair of Debbie Reynolds signed posters including *Singin' in the Rain* blow-up. (MGM, 1952-1965) *Singin' in the* Rain 30 x 40 in. blow-up from MGM Grand Hotel, together with the Debbie Reynolds portrait panel from a 1960s oversize film poster, both signed neatly by Miss Reynolds. (Special shipping arrangements will apply). **$200 - $300**

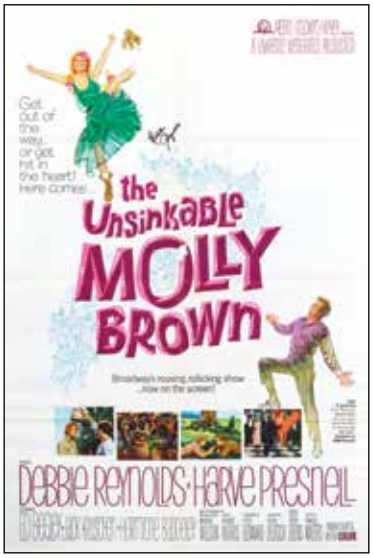
54. *Singin' in the Rain* linen-backed 3-sheet poster. (MGM, 1952) U.S. 3-sheet poster for *Singin' in the Rain*. Widely considered the most attractive poster for one of the absolute best Hollywood musicals of all time, as well as the most beloved and respected title in Debbie Reynolds' extensive film repertoire. This exceptionally well-preserved and complete oversize poster in very fine condition, conserved on linen with only the most modest background fold retouching, is to our knowledge, the only known complete original in this large format to be publicly offered for sale, as only a single incomplete version appears in auction records as changing hands some years ago. Quite possibly the only opportunity to own one of the greatest rarities in vintage film-poster collecting. **$3,000 - $5,000**

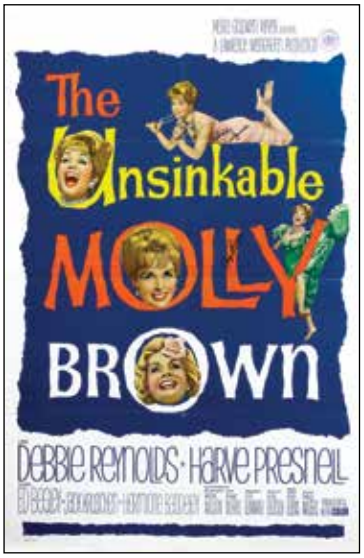
55. *Singin' in the Rain* 1956 reissue linen-backed 1-sheet poster. (MGM, 1952/R'56) Monochrome 1956 reissue 1-sheet poster for Debbie Reynolds' most beloved film, *Singin' in the Rain*, which utilizes the same graphic design as the original release (sans full-color printing, typical for reissues). Very fine on linen-backing. **$200 – $300**

56. (4) signed Debbie Reynolds 1-sheet posters from the 1960s. (Various, 1960-1968) Collection of (4) 1-sheet posters for films featuring Debbie Reynolds, all signed by her: *The Gazebo, The Second-Time Around, How the West Was Won,* and *How Sweet It Is!*. Folded as issued, very good to fine. **$200 – $300**

57. (6) signed Debbie Reynolds 1-sheet posters from the 1960s and 1970s. (Various, 1960-1974) Collection of (6) 1-sheet posters for films featuring Debbie Reynolds, all signed by her: *Pepe, My Six Loves, Mary, Mary, How the West Was Won, What's the Matter With Helen?* and *That's Entertainment!*. Folded as issued; condition ranges from good to fine, with majority very good or better. **$200 – $300**

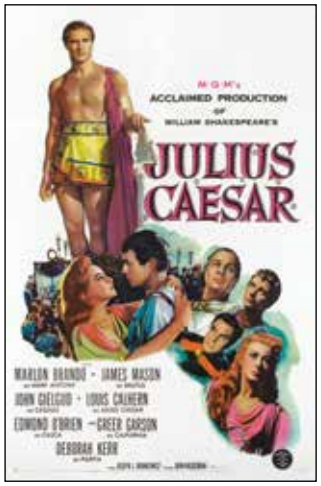
58. Collection of (4) 1-sheet posters all featuring and signed by Debbie Reynolds. (Various, 1956-1971) Collection of (4) 1-sheet posters for films featuring Debbie Reynolds, all signed by her: *The Catered Affair, The Singing Nun, Divorce American Style,* and *What's the Matter with Helen?* Folded as issued, very good to fine, except the latter, which is trimmed to 24 x 37 in. **$200 – $300**



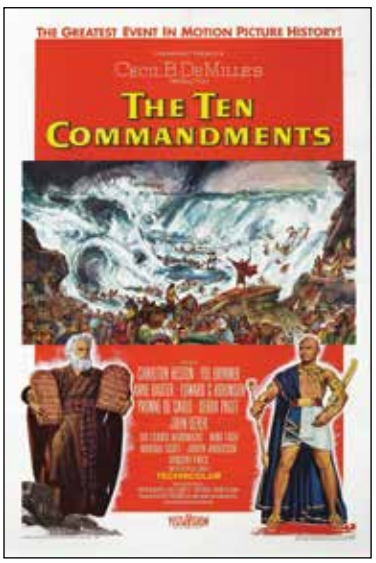


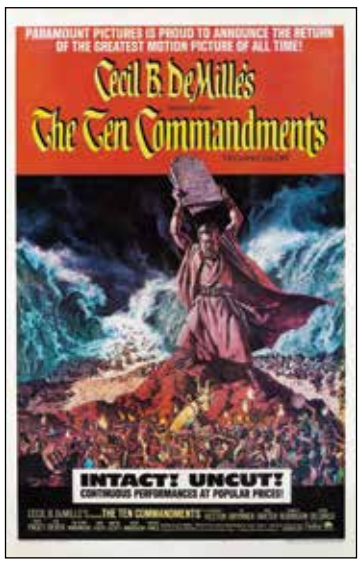
59. Pair of Debbie Reynolds signed *Unsinkable Molly Brown* 1-sheet posters. (MGM, 1964) Regular-style U.S., and rare International-style 1-sheet posters for *The Unsinkable Molly Brown*, the only film to garner Debbie Reynolds a well-deserved Oscar nomination for Best Actress. Both are signed by Miss Reynolds, and are in very fine folded condition. **$200 – $300**

60. *Let's Make Love* linen-backed 1-sheet poster. (TCF, 1960) U.S. 27 x 41 in. 1-sheet poster for Marilyn Monroe's penultimate (completed) film, *Let's Make Love*. Very fine on linen. **$200 – $300**



61. Vintage Literary-themed (4) linen-backed 1-sheet poster collection. (Various, 1949-1976) Collection of (4) linen-backed 1-sheet posters for films from important literary sources: *Madame Bovary* (1949 Jennifer Jones version), *Julius Caesar* (1953 Marlon Brando version), *Lord Jim*, and *Network*. All are very fine. **$200 – $300**

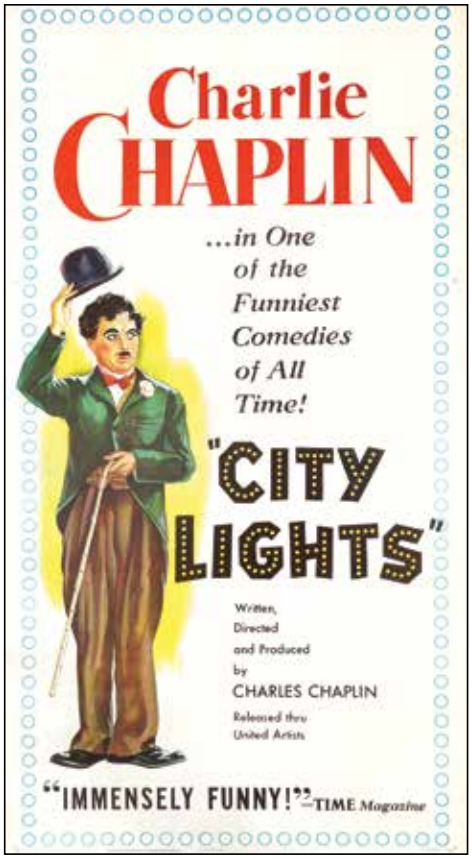




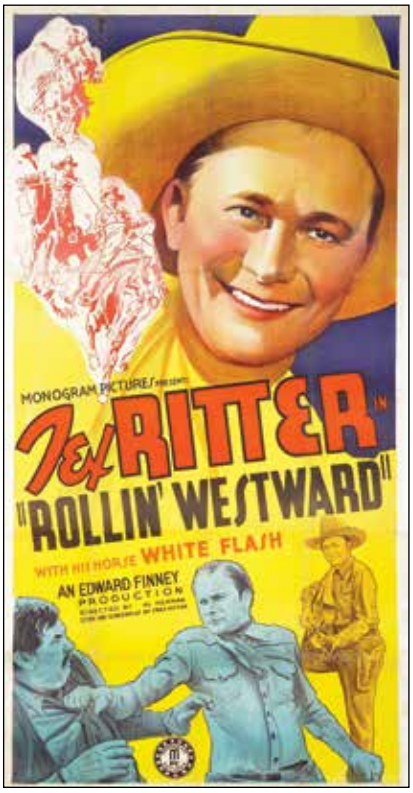
62. Pair of *The Ten Commandments* 1-sheet posters plus an oversized French poster. (Paramount, 1956, 1966) U.S. 27 x 41 in. 1-sheet posters (2) for the original release and the 10-year anniversary reissue of *The Ten Commandments* starring Charlton Heston as "Moses", plus French reissue grande-format poster. Original is folded and very fine; U.S. reissue is fine on linen, and French is in fine folded condition. **$200 – $300**

63. Collection of (5) linen-backed 1-sheet posters. (TCF/MGM, 1949-1973) Collection of (5) 1-sheet posters includes: *A Letter to Three Wives*, *Pat and Mike, It's Always Fair Weather, Oh, Men! Oh, Women!,* and *Seven Brides for Seven Brothers,* the latter is (ca. 1973 authorized, exact reprint for MGM Grand gift-shop sales). All linen-backed, very fine. **$200 - $300**

65. *Second Fiddle* stone lithograph 3-sheet poster. (TCF, 1939) Exceptional, truly gorgeous stone-lithograph 3-sheet poster for the Sonja Henie and Tyrone Power romantic musical *Second Fiddle*, in unused folded condition with only trace fold separation from storage; very fine. **$200 - $300**



64. *City Lights* reissue linen-backed 3-sheet poster. (United Artists, 1931/R'50) Stone-lithograph U.S. 3-sheet for the 1950 reissue of Charlie Chaplin's *City Lights*, widely considered his finest feature-length film, and named by the 1931 National Board of Review as one of the top ten films of the year. Linen-backed, having required virtually no retouching, though it retains very faint shadows of title-bleed from its prior years of folded storage; fine condition. **$200 - $300**



66. Tex Ritter *Rollin' Westward* linen-backed 3-sheet poster. (Republic, 1939) U.S. 3-sheet poster for Tex Ritter Western *Rollin' Westward*. Linen-backed with rather crude, simple paper-replacement and brush (not airbrush) retouching, resulting in a presentation of good to very good only (this could easily be further retouched to dramatically improve the finish quality). **$100 - $200**

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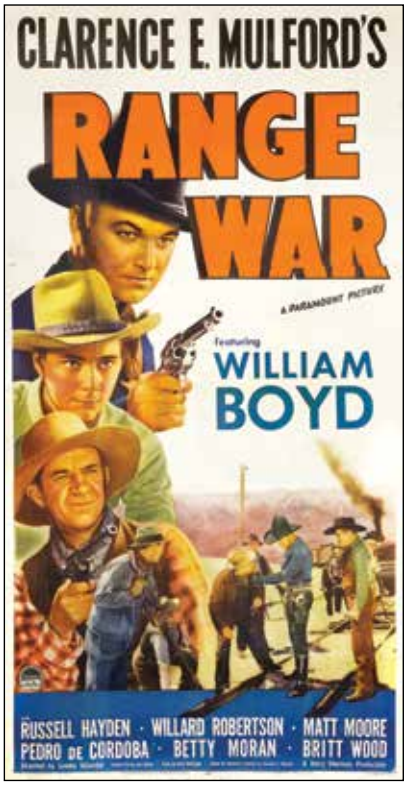
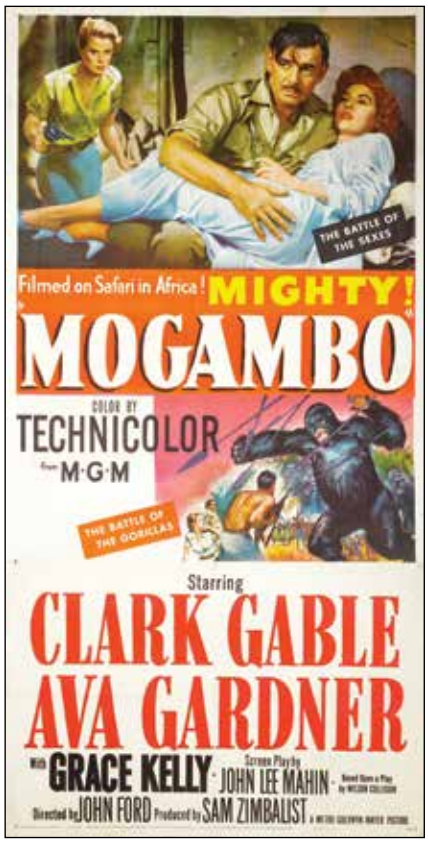


69. *Showboat* linen-backed 3-sheet poster. (MGM, 1951) U.S. 3-sheet poster for *Showboat*, MGM's remake of Universal's 1936 version, both of which were ahead of their time for the theme of race relations and crossing the color line. Linen-backed with no restoration (leaving minor fold chipping unretouched), it still displays overall as fine. **$200 – $300**

67. Hop-a-Long Cassidy *Range War* linen-backed 3-sheet poster. (Paramount, 1939) U.S. 3-sheet poster for *Range War*, a fairly early entry in the extensive "Hopalong Cassidy" franchise with William Boyd in the eminently popular cowboy role. Linen-backed with rather simple brush (not airbrush) retouching, resulting in a presentation of very good (this could easily be further retouched to dramatically improve the finish quality.) **$200 – $300**



68. *Mountain Rhythm* linen-backed 3-sheet poster. (Republic, 1943) U.S. 3-sheet poster for *Mountain Rhythm*, with gloriously patriotic artwork of country music legends "The Weaver Brothers and Elviry" in colonial garb and draped in a flowing American flag. Linen-backed with rather simple brush (not airbrush) retouching, resulting in a presentation of very good (this could easily be further retouched to dramatically improve the finish quality.) **$200 – $300**

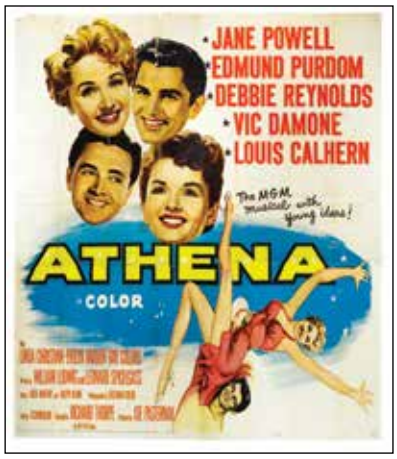
70. *Mogambo* linen-backed 3-sheet poster. (MGM, 1953) U.S. 3-sheet poster for *Mogambo*, MGM's remake of its own 20-years earlier *Red Dust*, giving us one of the only times in film history for a leading man to play the same strong sexy role so many years later without any consideration for age, though of course the women are rejuvenated. Featuring gorgeous artwork of stars Clark Gable, Ava Gardner, and Grace Kelly, and offers the salacious tagline, "The battle of the sexes!" Linen-backed with virtually no restoration, it displays as fine. **$400 – $600**

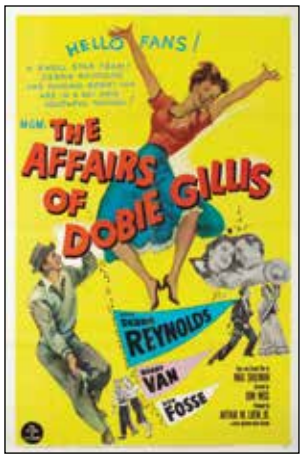
71. *Ten Wanted Men* linen-backed 3-sheet poster. (Columbia, 1954) U.S. 3-sheet poster for Randolph Scott Western *Ten Wanted Men* directed by Bruce Humberstone. Linen-backed, having required virtually no retouching, though it retains slight staining in the credits area near bottom. Fine condition. **$200 - $300**

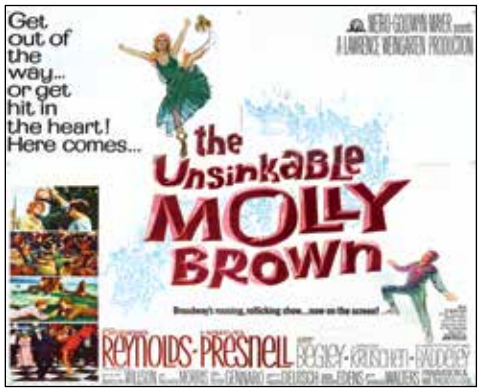
72. *Julius Caesar* reissue linen-backed 3-sheet poster. (MGM, 1953/R'69) U.S. 3-sheet poster for *Julius Caesar* starring Marlon Brando. This 1969 reissue offers what is widely considered to be superior artwork to original release material for this film. Linen-backed, having needed virtually no retouching; very fine. **$200 - $300**

73. Best Picture Academy Award (28) poster collection. (Various, 1935-2003) Extensive collection of (28) theatrical posters for 'Best Picture' Academy Award-winning films, including (17) 1-sheet posters: *Mutiny on the Bounty* (1935/R'57); *Around the World in 80 Days* (awards style, borders trimmed); *Ben-Hur* (1959/R'69, fair cond.); *My Fair Lady* (1964/R'94); *Patton* (linen-backed); *Rocky* (awards style); *Kramer vs. Kramer; Ordinary People; Chariots of Fire; Gandhi; Terms of Endearment; Out of Africa; Driving Miss Daisy; The Silence of the Lambs; The English Patient; A Beautiful Mind;* and *The Lord of the Rings: The Return of the King.* (4) half-sheet posters: *Mutiny on the Bounty* (1935/R'57, linen-backed); *Around the World in 80 Days* (awards style, linen-backed); *Gigi* (1958/R'66); and *Ben-Hur* (1959/R'69); (2) Insert posters: *Rebecca* (1939/ R'48, linen-backed); and *Hamlet* (1948/R'53). (3) oversize posters: *Tom Jones* (3-sheet); *The French Connection* (3-sheet); and *In the Heat of the Night* (40 x 60 in., rolled), and (2) foreign posters: *Around the World in 80 Days* (Finland A2) and *Forrest Gump* (UK quad, fair cond.) Several of the newer 1-sheets are rolled, and except those noted, condition is generally fine to very fine. **$600 - $800**

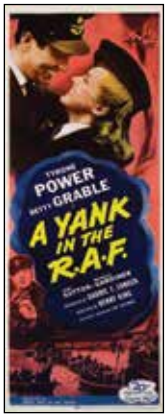
74. Joan Crawford, Bette Davis and Barbara Stanwyck (11) poster collection. (Various, 1943-1962) Collection of (3) half-sheet and (8) insert posters for films starring Joan Crawford, Bette Davis, or Barbara Stanwyck. Inserts include: *Watch on the Rhine, Above Suspicion, Possessed, Payment on Demand, Goodbye, My Fancy, Torch Song, A Woman's Face* (R'53), and *Escape to Burma*; half sheets include *All I Desire, Union Pacific* (R'58), and *Walk on the Wild Side*. All are folded, some exhibit minor tape stains and wear, overall very good to fine. **$200 - $300**







75. Debbie Reynolds (22) poster collection. (Various, 1952-1980s) Wide-ranging assortment of (22) posters and ephemera from films featuring Debbie Reynolds. Includes 1-sheets for *The Affairs of Dobie Gillis* (2), and *Give a Girl a Break;* (5) 3-sheets: *It Started With a Kiss* (2 copies), *The Pleasure of his Company, Mary, Mary,* and *The Singing Nun;* (2) 6-sheets: *Athena* and *The Unsinkable Molly Brown*; (4) pressbooks: *Give a Girl a Break, The Mating Game, The Singing Nun,* and *How Sweet it Is!*; (2) window-cards: *This Happy Feeling* and the touring stage production of *The Unsinkable Molly Brown*, both of which are signed by Miss Reynolds; plus (7) smaller items from *Singin' in the Rain, The Tender Trap*, and others. Larger posters show some shelf wear, though overall majority is fine. **$200 – $300**



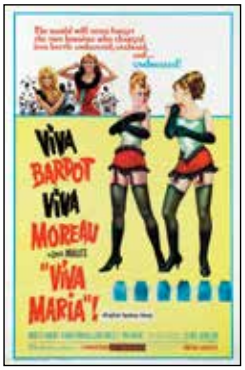
76. War, Military and Aviation (38) film poster collection. (Various, 1942-1984) Extensive collection of (38) war, military, and or aviation themed film posters, of which (18) are inserts, (10) half-sheets, (4) 1-sheets, (3) 3-sheets, (2) 6-sheets, and (1) 14 x 25 in. special promotional. Highlights include: *This Above All* (2), *So Proudly We Hail, The Men, To the Shores of Tripoli* (dry mounted), *Battleground, P.T. 109, Seven Days in May,* etc. All are folded, and some show tape stains and chipping, though majority are very good to fine. One of the 1-sheet posters is board-mounted so extra shipping charges will apply to this lot. **$200 – $300**

77. Esther Williams (5) poster collection. (MGM, 1949-1953) Collection of posters for films starring swimming star Esther Williams. Includes *Take Me Out to the Ball Game* half-sheet, *Texas Carnival* half-sheet and insert, *Skirts Ahoy!* insert, and *Dangerous When Wet* insert which also depicts cartoon-characters "Tom and Jerry". All folded as issued, marginal tape stains on (2), else fine to very fine. **$200 – $300**

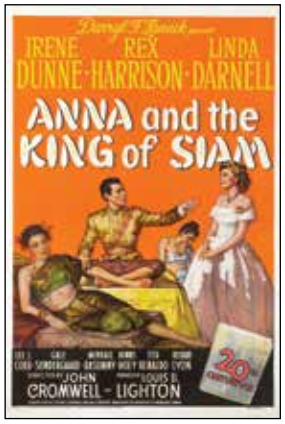
78. Frank Sinatra and Dean Martin (30+) poster and lobby card collection. (1948-1988) Collection of numerous posters and lobby cards featuring Frank Sinatra and/or Dean Martin, including: 30 x 40 in. Frank Sinatra blow-up from MGM Grand Hotel; 30 x 40 in. "Life Magazine" point-of-purchase poster for April 23, 1965 Sinatra cover appearance; 27 x 41 in. 1-sheet for *The Detective*; (3) half-sheet posters including *Come Blow Your Horn*; (2) insert posters including *Robin and the 7 Hoods* and *Artists and Models*; (20) 11 x 14 in. lobby cards including *The Young Lions, Can-Can, Sergeants 3,* and others; (3) vintage photos from *Take Me Out to the Ball Game;* and a program for the 1988 *Frank, Dean, Sammy Together Again* national concert tour. Generally fine overall. Special shipping arrangements will apply. **$200 – $300**

79. Rock Hudson (7) poster collection. (Universal/MGM, 1954-1964) Collection of posters for films starring Rock Hudson, (1) of which is signed by Hudson. Includes (5) insert-size posters for: *Magnificent Obsession, the Tarnished Angels, Twilight for the Gods* (signed), *This Earth is Mine!,* and *Send Me No Flowers*; plus, (2) half-sheet posters for: *Something of Value* and *Come September.* All are folded as issued; fine to very fine. **$200 – $300**

80. African-Americans in film (22) poster collection. (Various, 1930s-1980s) Wide-ranging collection of posters and ephemera focusing on African-Americans on screen, including (1) 3-sheet, (4) half-sheets, (2) inserts, (2) window-cards, (12) 1-sheets, and (1) animation cel (rather extraordinary, of stereotyped black laborer with entire bale of cotton atop his grinning head); subjects include Cab Calloway, Lena Horne, William Warfield, Louis Armstrong, Ethel Waters, Oprah Winfrey, and Sidney Poitier in classic traditional films, plus several later 'Blaxploitation' titles. Condition varies with occasional tape stains, marginal damp staining, etc., though the majority are fine. **$200 – $300**



81. Western 1-sheet, 3-sheet and 6-sheet (12) poster collection. (Various, 1949-1987) Collection of (12) 1-sheet, (1) 3-sheet, and (1) 6-sheet posters for Western films. Highlights include: *The Tall Men* (Clark Gable and Jane Russell, linen-backed), *Viva Maria!* (Brigitte Bardot), *Hannie Caulder* (Raquel Welch), *The Electric Horseman, The Master Gunfighter,* and *Tender Mercies* 1-sheets; *Never a Dull Moment* 3-sheet; and *Cimarron* (1960) 6-sheet, and others. A few have significant wear, but majority are fine to very fine. **$200 – $300**



82. Historical and adventure 1-sheet, 3-sheet and 6-sheet (15) poster collection. (Various, 1945-1981) Collection of (15) 1-sheet, (6) 3-sheet, and (3) 6-sheet posters for historical-themed and adventure films. Highlights include: *Anna and the King of Siam* and *Young Bess*, both linen-backed 1-sheets; *White Savage* (Maria Montez, R'49), *Prisoner of Zenda* (1952 version), *Becket, Ryan's Daughter,* and *Reds* 1-sheets; *Quo Vadis, Young Bess, The Virgin Queen,* and *Ben-Hur* 3-sheets; and *Bright Leaf, All the Brothers Were Valiant,* and *Cromwell* 6-sheets, plus others, with some duplication. Condition varies, with a few of the larger format posters showing chipping and fold wear; majority of collection rates very good or better. **$200 – $300**

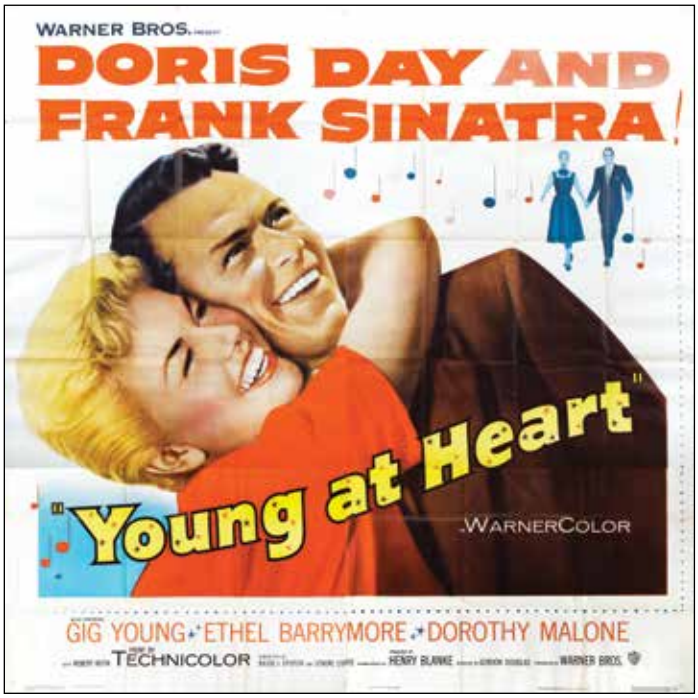
83. Literary 1-sheet, 3-sheet and 6-sheet (13) poster collection. (Various, 1949-1987) Collection of (13) 1-sheet, (2) 3-sheet, and (1) 6-sheet posters for literary-source films. Highlights include: *The Rose Tattoo, The Front Page* (1975 version), *The Onion Field, Terms of Endearment, The French Lieutenant's Woman,* and *Passage to India* 1-sheets; *The Old Man and the Sea* and *Peyton Place* 3-sheets; and *War and Peace* (Audrey Hepburn, R'63) 6-sheet, plus others. Condition varies, with a few of the larger format posters showing minor wear, and one is a video-release poster; majority rate very fine. **$200 - $300**

84. Vintage Comedy 1-sheet and 3-sheet (44) poster collection. (Various, 1945-1988) Extensive collection of (37) 1-sheet and (7) 3-sheet posters for comedy films. Highlights include: *The Horn Blows at Midnight* (Jack Benny), *I Was a Male War Bride* (Cary Grant), *The Glass-Bottom Boat* (Doris Day), *Mary, Mary* (signed by Debbie Reynolds), The *April Fools* (Catherine Deneuve and Jack Lemmon), *Paper Moon, Nine to Five, Airplane, Private Benjamin, Midnight Run,* and others. A few only have wear or handling, majority are very fine. **$200 - $300**

85. Vintage Musicals 1-sheet, 3-sheet and 6-sheet (29) poster collection. (Various, 1943-1984) Collection of (21) 1-sheet, (7) 3-sheet, and (1) 6-sheet posters for film musicals. Highlights include: *Look for the Silver Lining, Kismet, Hello, Dolly!, The Rose,* and *Pennies from Heaven* 1-sheets; *Dixie, Silk Stockings, Jumbo,* and *The Star* 3-sheets; and *That Midnight Kiss* 6-sheet, plus others, with some duplication. Condition varies, with a few of the larger format posters showing chipping and fold wear; majority of collection rates very good or better. **$200 - $300**

86. Oversized (9) poster collection. (Various, 1955-1997) Collection of (9) oversize posters, including *Diane* (silkscreen banner), *The Graduate* (2 Oscar-release 40 x 60 in.), *Straw Dogs* (40 x 60 in.), *M*A*S*H** (40 x 60 in.), *Cabaret* (40x60 in.), *Earthquake* (40 x 60 in.), *As Good as It Gets* (subway), *Starship Troopers* (subway), *Life is Beautiful* (vinyl subway), *Straight-Jacket* (40 x 60 in., fair condition only), and *Sound of Music/My Fair Lady* (vinyl banner, combo video release). All are rolled, however most older titles have noticeable handling and wear; overall, good to very good. Special shipping arrangements will apply. **$200 - $300**

87. *Pat and Mike* 6-sheet poster. (MGM, 1952) U.S. 6-sheet size poster for *Pat and Mike,* one of the most popular pairings of Katharine Hepburn and Spencer Tracy, and this large-format design features superior art of Hepburn to other sizes for this film, as well as featuring one of the greatest film quotes ever, of Tracy's assessment of Hepburn's attributes: "Not much meat on her but what there is…is choice!" Folded as issued, unused with minor shelf wear; Overall, fine. **$200 – $300**



88. *Young at Heart* 6-sheet poster. (MGM, 1955) U.S. 6-sheet size poster for the only pairing of two of the most popular big-band singers of the prior decade, Frank Sinatra and Doris Day. Folded as issued, unused with minimal shelf wear; Overall, very fine. **$200 – $300**

89. Pair of billboard posters including *Star Trek*. (Columbia, 1970/Paramount, 1979) U.S. approx. 105 x 237 in. 24-sheet outdoor billboard posters (2) for *Cromwell* and *Star Trek: The Motion Picture.* Both in folded, unused condition with minor storage wear. **$200 – $300**

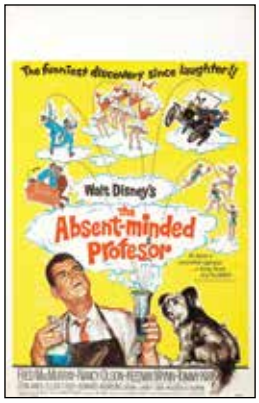
90. Pair of Elizabeth Taylor oversized posters. (TCF, 1963/Warner Bros., 1967) Pair of Elizabeth Taylor oversize posters: *Cleopatra* 3-sheet and *Who's Afraid of Virginia Woolf* 6-sheet. Folded as issued, unused with minor shelf wear; Overall, fine. **$200 – $300**

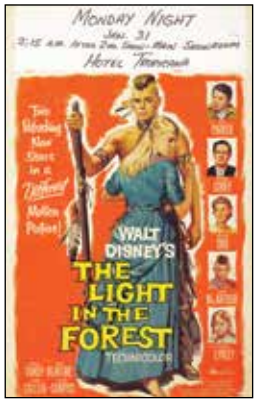
91. Lana Turner (15) poster collection. (Various, 1945-1966) Collection of (15) posters for films starring Lana Turner. Includes: (1) 3-sheet for *Homecoming*, (2) half-sheets (different styles) and (2) 1-sheets (one is linen-backed) for *Diane;* inserts for *Weekend at the Waldorf, The Three Musketeers* (linen-backed), *Homecoming, Peyton Place, Portrait in Black* (2, identical), *By Love Possessed,* and *Bachelor in Paradise;* and window-cards for the latter (signed by Janis Paige) and *Madame X.* Most are folded with minimal handling, overall very good to fine. **$400 - $600**

92. Marilyn Monroe and Audrey Hepburn (5) poster collection. (Warner Bros./TCF, 1951-1967) Small collection of (4) posters plus (1) personality print of screen goddesses Marilyn Monroe and Audrey Hepburn, including: *As Young As You Feel* 1-sheet, *The Seven Year Itch* French R'70s A1, and 11 x 14 in. personality print all showing Marilyn Monroe; plus *The Nun's Story* half-sheet and *Two for the Road* window-card showing Audrey Hepburn. Overall fine to very fine. **$200 - $300**

93. Drama 1-sheet and 3-sheet (38) poster collection. (Various, 1940-1985) Collection of (29) 1-sheet and (9) 3-sheet posters for dramatic and sports-themed films. Highlights include: *The Amazing Mrs. Holliday* (Deanna Durbin), *The Last Time I Saw Paris* (Elizabeth Taylor), *Jeanne Eagels, Funny Car Summer, The Longest Yard, Day of the Locust, Kramer vs. Kramer, Breaking Away, Chariots of Fire, On Golden Pond, Places in the Heart, Silkwood,* and *Mask* 1-sheets; plus *3 Coins in the Fountain, The Long Gray Line, Hilda Crane,* and *The Young Philadelphians* 3-sheets, and others. Condition varies, with some smaller and a few of the larger format posters showing chipping and fold wear; majority of collection rates very good or better. **$200 - $300**

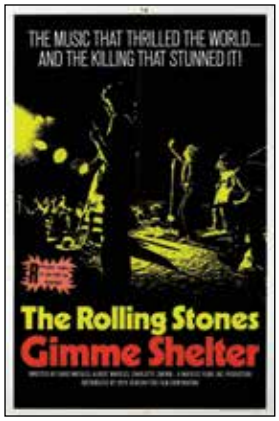
94. Film noir, crime and suspense 1-sheet and 3-sheet (14) poster collection. (Various, 1949-1985) Collection of (9) 1-sheet and (5) 3-sheet posters for Noir, crime, and suspense films. Includes: *No Way to Treat a Lady, Jack of Diamonds, Arabesque, The Great Spy Mission, Brubaker, Violette, American Gigolo, The Verdict,* and *Prizzi's Honor* 1-sheets; plus *My Own True Love, Cross Channel, Secret Venture, Crooked Circle,* and *The Man Who Died Twice* 3-sheets. A few have moderate wear, though majority are fine. **$200 - $300**

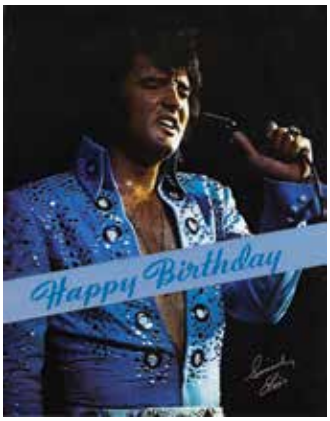




95. Walt Disney (10) poster collection. (Disney, 1956-1974) Collection of (10) posters for Walt Disney Productions films, including inserts for *Song of the South* (R'56) and *Westward Ho, the Wagons!*; window-cards for *The Light in the Forest, Pollyanna, The Absent-minded Professor, Son of Flubber* (R'60s), *The Ugly Dachshund/Winnie the Pooh and the Honey Tree, Blackbeard's Ghost, The Love Bug,* and *Swiss Family Robinson* (R'69); plus 1-sheet for *The Island at the Top of the World* and 3-sheet for *Babes in Toyland*. Window-cards all retain their original imprint section; generally overall collection rates fine. **$200 - $300**

96. Fantasy, Science Fiction and Horror 1-sheet, 3-sheet (21) poster collection. (Various, 1959-1988) Collection of (19) 1-sheet and (2) 3-sheet posters for fantasy, science-fiction, and horror films. Highlights include: *Mermaids of Tiburon, 2001: A Space Odyssey* (R'74 starchild), *Poseidon Adventure, Excalibur* (teaser advance), *An American Werewolf in London, Weird Science,* and *Dune* 1-sheets; and *Tom Thumb* and *Sleeping Beauty* (R'70) 3-sheets. A few have minor wear and handling, and a few are video-release posters; majority rate very fine. **$200 - $300**



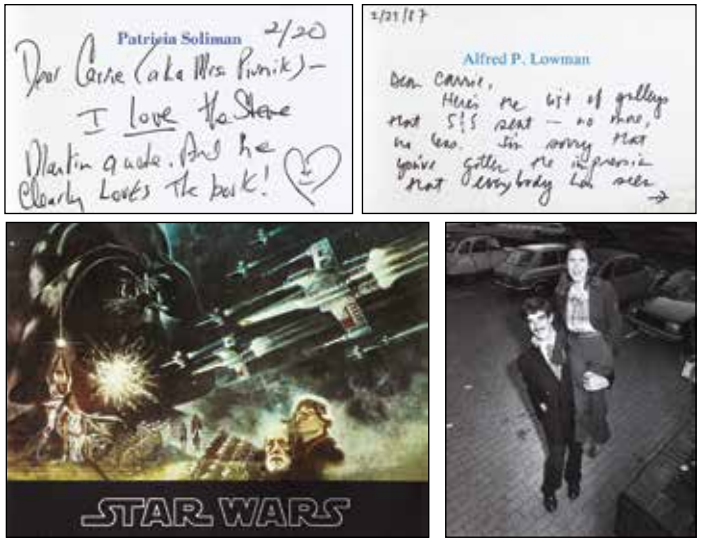


97. Rock and Roll, musician (12) poster collection. (Various, 1957-1977) Eclectic collection of vintage movie and personality posters with Rock & Roll and pop music subjects. Includes: insert posters for *The Helen Morgan Story, Juke Box Rhythm, Summer Holiday,* and *Brother Sun, Sister Moon*; half-sheet posters for *Calypso Joe, Follow the Boys,* and *Looking for Love;* 1-sheet poster for *Gimme Shelter*; and personality posters for Elvis Presley (3) and The Commodores (1). Condition is generally fine; though one of the Elvis posters is board-mounted so extra shipping charges will apply to this lot. **$200 - $300**

98. Carrie Fisher's personal candid (11) photograph collection of John Belushi & others from *The Blues Brothers*. (Universal, 1980) Vintage gelatin-silver glossy approx. 8 x 10 in. custom prints (11, 2 of which are duplicates) of John Belushi, Dan Aykroyd, Carrie Fisher, Ray Charles, John Lee Hooker, Cab Calloway, John Landis, and others, taken between scenes on the set of *The Blues Brothers*, in which Fisher plays Belushi's psycho stalker girlfriend. Ex-libris Carrie Fisher's personal collection. All but one is stamped "Not for publication". Very fine. **$200 - $300**

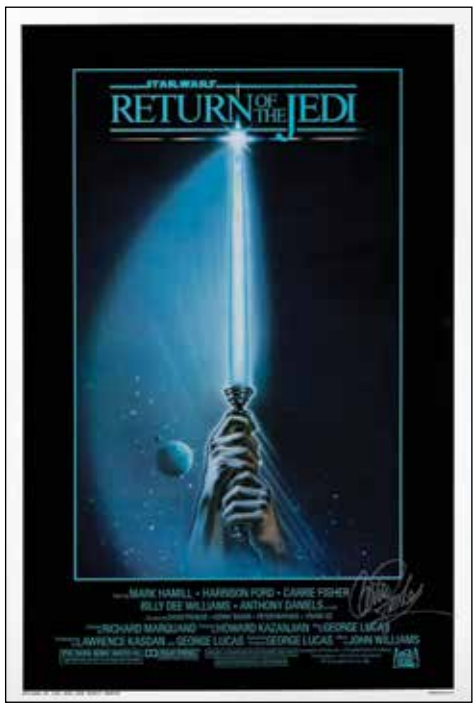
99. *Blues Brothers* linen-backed 1-sheet poster signed by Carrie Fisher. (Universal, 1980) U.S. 27 x 41 in. 1-sheet poster for cult classic rhythm and blues musical comedy *The Blues Brothers*, signed by Carrie Fisher (who plays John Belushi's psycho stalker girlfriend) in silver sharpie. Very fine on linen. **$200 – $300**

100. Carrie Fisher's (20) personal out-take photos from *Star Wars* films. (TCF, 1977-1983) Vintage gelatin-silver glossy approx. 8 x 10 in. custom prints (20) of Carrie Fisher, Harrison Ford, Mark Hamill, Treat Williams, and others, taken between scenes on the set of *Star Wars* films. Includes candid publicity shots joking with her co-stars, and attending a *Star Wars* themed polo match, posing with entire principal cast in street clothes (signed to Debbie Reynolds by David Prowse) plus an additional color publicity portrait of Darth Vader signed by David Prowse. Majority bear agency or photographer's credit stamp on verso. Ex-libris Carrie Fisher's personal collection. Very fine. **$200 – $300**



101. Carrie Fisher's personal *Star Wars* program plus a rare candid photo of Carrie Fisher with "Chewbacca". (TCF, 1977) Small group of Carrie Fisher's personal mementos from her collection, including: *Star Wars* premiere program (20pp, Tom Jung cover art); gelatin silver 9.5 x 12 in. print of Fisher on the shoulder of Peter Mayhew/ Chewbacca (in street clothes) stamped on back "Tieleman van Rijnberk"; and (2) note cards from publishing review notables complimenting Fisher on her 1987 book. Corner crease and light handling to photograph, all else fine condition. **$200 – $300**

102. *Star Wars: Episode V – The Empire Strikes Back* advance 1-sheet poster signed by Carrie Fisher. (TCF, 1980) U.S. 27 x 41 in. 'advance' 1-sheet poster for *Star Wars: Episode V- The Empire Strikes Back* from the collection of Carrie Fisher "Princess Leia" and her mother Debbie Reynolds, and signed by Fisher in silver sharpie. Very fine on linen. **$400 – $600**

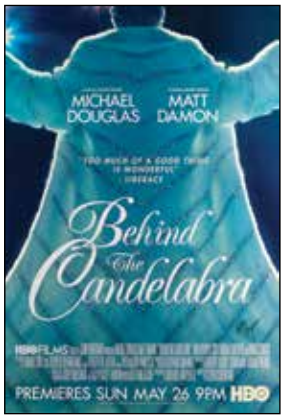


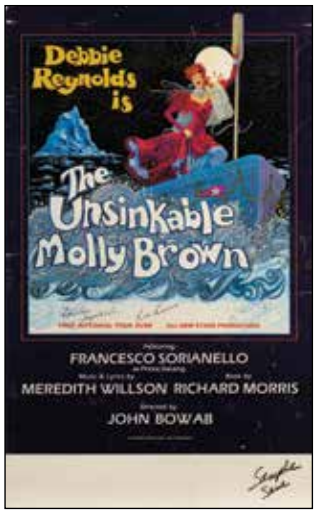
103. Collection of (3) *Star Wars* posters signed by Carrie Fisher. (TCF, 1980-1987) U.S. 27 x 41 in. 1-sheet posters for the first three films in the *Star Wars* franchise, including the ten-year anniversary silver and black mylar foil *Star Wars: Episode IV- A New Hope;* style 'B' for *Star Wars: Episode V- The Empire Strikes Back*, and *Star Wars: Episode VI- Return of the Jedi* all from the collection of Carrie Fisher "Princess Leia" and her mother Debbie Reynolds, and signed by Fisher in silver sharpie. All very fine on linen. **$600 – $800**

104. *Star Wars: Episode V – The Empire Strikes Back* artist signed lithograph. (ca. 1980) *Star Wars* fan and artist Jim Leonard signed & numbered limited-edition print (#31/100) of some of the more fantastic characters in *Star Wars: Episode V- The Empire Strikes Back*, presented to and from the collection of Carrie Fisher "Princess Leia". 23 x 29 in., mounted in 30 x 40 in. triple presentation mat, very fine. Special shipping arrangements will apply. **$200 – $300**

105. *Back to the Future* 1-sheet poster. (Universal, 1985) Unused folded 1-sheet poster for the first (and best) entry in this most popular franchise, *Back to the Future*. Uncommon in this crisp condition; very fine. **$200 – $300**

106. Collection of (20+) contemporary rolled 1-sheet posters. (Various, 1980s-2000s) Collection of (20+) rolled 1-sheet posters for modern films. Including: *Steel Magnolias, The Mask, Great Expectations, Hearts of Darkness, Father's Day, What About Bob?* and more. Condition varies, generally very good to fine. **$100 – $200**





107. Trio of Debbie Reynolds signed posters plus an oversize color photo of Liberace. (1955-2013) Collection of (3) posters signed by Debbie Reynolds: *The Unsinkable Molly Brown* 1980s stage production, 13 x 22 in. window-card, also signed by co-star Ron Raines; *Singin' in the Rain* 22 x 28 in. reproduction, also signed by co-star Donald O'Connor; and *Behind the Candelabra* 27 x 40 in. rolled 1-sheet for the 2013 HBO TV feature. Lot also includes vintage professional-quality oversize cibachrome print of Liberace. Generally fine, with only the window-card exhibiting handling and age. **$200 - $300**

109. Foreign (7) stone-lithograph posters. (Fox/MGM, 1930-1960) Collection of (7) foreign stone-lithograph posters for (6) U.S. and (1) French film, including: *Such Men are Dangerous*, 1930 Italian 76 x 79 in.; *Caravane*, 1934 Swedish 27 x 38 in. 1-sheet and 33 x 45 in. 2-sheet for French-language version; *Bright Eyes* (Shirley Temple), 1934 24 x 33 in. Danish A-1; *Peck's Bad Boy*, 1934 24 x 33 in. Danish A-1; *Pursued* (Victor Jory), 1934 Swedish 27 x 38 in. 1-sheet; and Butterfield 8, 1960 Australian 13.5 x 30 in. Daybill. Condition varies with occasional chipping and separations, though overall very good to fine. (Important note: all but the last of these were originally acquired by Miss Reynolds in the first 20th Century-Fox 1971 auction). **$400 - $600**

108. Vaudeville and circus (11) poster collection. (1910-1930s) Eclectic collection of (11) early U.S. Vaudeville and circus posters, including (7) approx. 20 x 28 in. broadsides for touring stage and wild-west productions such as "Cowboys, Cowgirls, Indians, and Mexicans" (top half only) and "George M. Cohan's 45 Minutes from Broadway"; and (4) approx. 1-sheet size, all for circus troupes such as "Huguenine's (Equestrienne) Circus". All were originally acquired by Miss Reynolds at the historic 1971 20th Century-Fox studio sale. Condition varies considerably throughout; several have old muslin backings, and all have at least some chipping, handling, or general aging; fair to good overall. **$200 - $300**

110. Early twentieth century (7) product posters. (ca. 1925) Collection of (7) miscellaneous early product advertising posters from Eastern and Western Europe, including: "Lapte" (milk), Romania, 25 x 38 in.; "Cam-Yog" (camembert cheese with yoghurt), Bulgaria, 26.5 x 42 in.; "Stolper Jungchen" (camembert cheese), Holland, 31 x 39 in.; "Academias Pitman" (secretarial school), Argentina, 28.75 x 43 in.; "E.A. Castelnuovo" (department store), Italy, 39 x 55 in. (top half only of an Italian 4F); "Blue Band" (margarine), British-printed for Dutch market, 40 x 60 in.; and "Elida" (shampoo), Eastern European, 35 x 46 in. (poor to fair condition only, very soiled on old folded muslin backing). Most were originally acquired by Miss Reynolds at the historic 1971 20th Century-Fox studio sale. All except the latter are unbacked, folded, with minor chipping and tattering, generally very good. **$200 - $300**

111. "You Are Wanted by U. S. Army" World War I recruitment poster. (ca. 1916) WWI recruitment poster by K.M. Bara, 27.5 x 41.6 in. of an officer (presumed to be Gen. John J. Pershing) astride a rearing white horse, pointing directly at the viewer. Conserved on Japan-paper and linen-backing with moderate professional retouching; fine. **$400 – $600**

112. U.S. Navy "Over There" World War I recruitment poster. (1917) WWI recruitment poster by Albert Sterner, 40.5 x 58.6 in. of a flag-bearing sailor being sent off to war by sword-bearing "Lady Liberty". Conserved on Japan-paper and linen-backing with moderate professional retouching; fine. **$400 – $600**

113. "Tell That To The Marines!" World War I recruitment poster. (1918) WWI recruitment poster by James Montgomery Flagg, 30 x 40.5 in. of a civilian eager to enlist from headline "Huns Kill Women and Children!". Conserved on Japan-paper and linen-backing with moderate professional retouching; fine. **$400 – $600**

114. "They Crucify American Manhood" World War I recruitment poster. (1917) WWI recruitment poster by M. Hoyle, 27.5 x 42 in. of a Belgian family murdered and crucified by Germans, historically considered one of the most extreme depictions of war crimes ever used to promote enlistment. Conserved on Japan-paper and linen-backing with moderate professional retouching; fine. **$400 – $600**

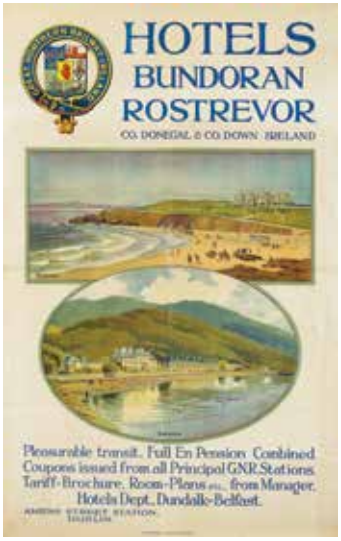
115. "Help Stop This, Buy W.S.S." World War I Savings-Bond Drive Poster. (ca. 1916) WWI bond-drive poster by Adolph Treidler, 20.6 x 28 in. of an ape-like German soldier with bloody dagger and rifle, admiring his army's destruction of an allied church in background. Conserved on Japan-paper and linen-backing with moderate professional retouching; fine. **$300 – $500**

116. World War I board-mounted (8) poster collection. (ca. 1917) Collection of (8) important U.S. and U.K. WWI recruitment and propaganda posters, all of which have been dry-mounted to foam-core for display. Includes: "Clear-the-Way!!" by Howard Chandler Christy, and "It's worth While! That's Why", both approx. 20 x 29 in.; "U.S. Army Builds Men", "Americans All!" by Christy, "Columbia Calls" by V. Aderente, and "travel? adventure? answer- join the Marines!" by James Montgomery Flagg, all approx. 1-sheet size; "All Together! Enlist in the Navy", 31.5 x 43 in., by H. Reuterdahl; and "They are Giving All- Will You Give Them Wheat?", 33 x 56 in., by Harvey Dunn. Majority of these are considered key icons in the U.S. WWI propaganda campaign. Apart from the issue of dry-mounting, all are approx. very good overall. Special shipping arrangements will apply **$400 – $600**

117. Trio of World War II posters. (ca. 1944) Collection of (3) World-War II U.S. and U.K. military recruitment and morale posters, including: spectacular U.K. 26 x 38 in. stone-lithograph detailing view and construction of the German Daimler-Benz Me 410 DB 603A twin-engine fighter-bomber (very fine, folded); U.S. 28 x 42 in. Coast Guard "Spars" recruiting women (older muslin backing); and 17 x 22.5 in. freedom-of-speech morale poster (dry-mounted to foamcore). Overall fine. **$200 – $300**

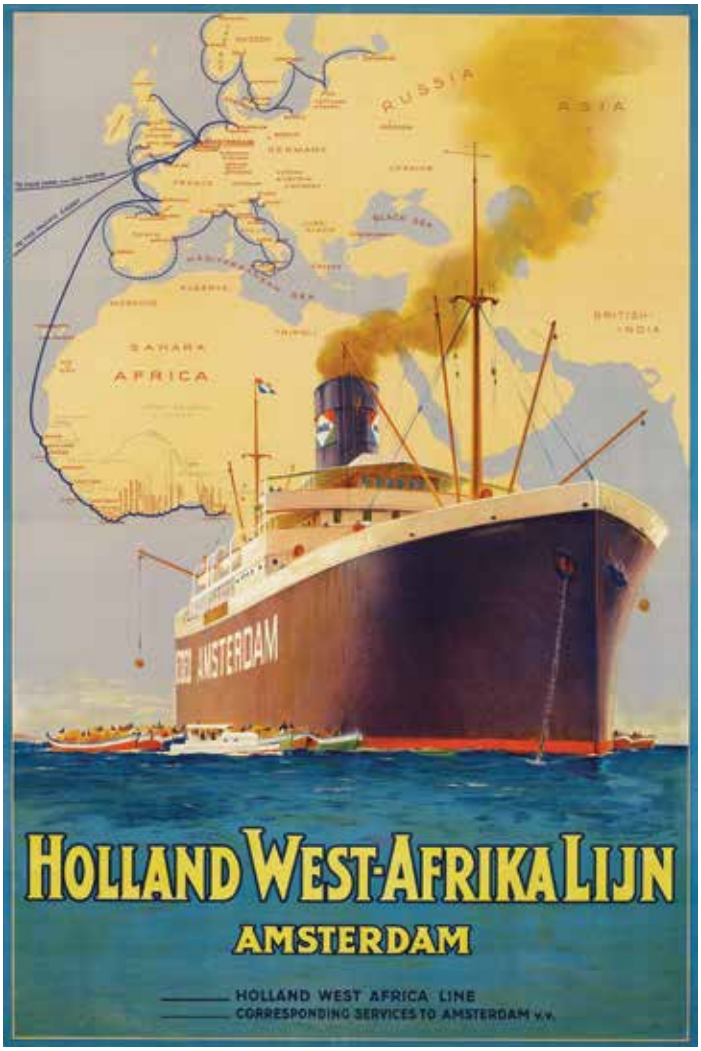
118. Original (5) art piece collection. Collection of (3) original art pieces including Joe Smith India ink and watercolor maquette for an historical Academy Awards poster (ca. 1968, 18 x 24 in.), plus (2) pencil renderings by Anne Bell, (1) of Humphrey Bogart, 22 x 30 in.; and (1) of Billie Holiday and Duke Ellington, 20 x 30 in. All very fine. **$200 – $300**

119. Norman Rockwell signed lithograph of JFK, "A Time for Greatness". (1964) Norman Rockwell's painting of John F. Kennedy (accepting nomination at the 1960 Democratic National Convention) for "Look" magazine July 14, 1964, issued as a limited-edition 24 x 30 in. lithograph signed by Rockwell, and numbered 27/100. Very fine with only trace handling. **$1,500 – $2,500**



120. Early 1900s Ireland and England (2) travel posters. (ca. 1925) Stone-lithograph railway travel posters (2) including: "Hotels Bundoran & Rostrevor" promoting the seaside resorts in Counties Donegal and Down, Ireland (old muslin backing, fine folded condition); plus, "Whitstable and Tankerton", a seaside resort at the Southeast corner of the U.K. (border chipping, slight wavy edges, minor darkening from age and soot; good condition). Both were originally acquired by Miss Reynolds at the historic 1971 20th Century-Fox studio sale. **$200 – $300**

121. Early 1900s Dutch steamship (2) travel posters. (ca. 1925) Stone-lithograph steamship travel posters (2) including: "Lloyd Real Hollandez", 26 x 38 in. (depicting passenger ship "Gelria") and "Batavier Lijn", 26.75 x 39 in., by artist Allan Harker. Both were originally acquired by Miss Reynolds at the historic 1971 20th Century-Fox studio sale. Very minor tears and losses, overall fine. **$200 – $300**



122. 1926 Holland West-Afrika Lijn Steamship travel poster. (1926) Stone-lithograph steamship travel poster for the line which serviced Hamburg and Amsterdam to most of the West coast of Africa. 26.5 x 38.5 in. (top and bottom borders slightly trimmed). Originally acquired by Miss Reynolds at the historic 1971 20th Century-Fox studio sale. Folded, very good to fine with 2 in. tear at lower margin. **$200 – $300**

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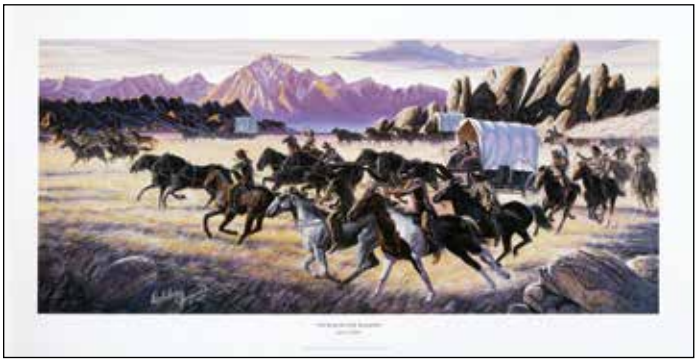
123. Lloyd Triestino Expressdienst Italien Steamship Line Travel Poster. (1938) Italian passenger steamship line travel poster by famed designer Marcello Dudovich, 27.5 x 39.4 in. depicting Indian pack-elephant and bearers. Conserved on Japan-paper and linen-backing with moderate professional retouching; fine. **$300 – $500**

125. Reprint (17) poster collection. Attractive collection of (17) reprint posters of important classic films and designs, most printed by either Portal Publications or the MGM-Grand Hotel in the 1970s of 1920s-1950s titles. Highlights include Fairbanks in *The Thief of Bagdad, The Babes in the Woods,* Chaplin in *The Adventurer,* Valentino in *A Sainted Devil,* Clara Bow in *Love Among the Millionaires, Singin' in the Rain, The Band Wagon, Casablanca,* and others. All but (1) are rolled, and several have tape stains at extreme corners from display; overall very good to fine. **$100 – $200**



124. Larry Zabell limited-edition print signed by the artist and Debbie Reynolds. (1995) Noted Western-Americana artist Larry Zabel, as a tribute to his in-law Debbie Reynolds, created this dramatic panorama of a scene from one of Reynolds' most important films, *How the West Was Won*. 19.5 x 38 in. on archival paper, one of 130 un-numbered artist's proofs from a limited edition of 1,300; this example signed by both Zabell and Miss Reynolds. Very fine. **$200 – $300**

126. Cinematographer Leonard Smith's (18) oversized photograph collection including some signed photographs. From the estate of cinematographer Leonard Smith (*National Velvet, The Yearling, The Wizard of Oz* [silent], *A Day at the Races,* etc.) a collection of (18) oversize approx. 11 x 14 in. silver bromide double-weight matte film celebrity portraits, of which the following are signed: Ramon Novarro, Carl Dane, Roy D'Arcy (both stamped by Ruth Harriet Louise), Harry Langdon (by Melbourne Spurr), "Roy" (possibly D'Arcy again), Lola Lane, Frank Barry (stamped by Witzel), and Gene Gowing; several have corner pinholes and losses, overall very good to fine. **$200 – $300**

127. Pair of W.C. Fields (2) signed photographs. Gelatin-silver 8 x 10 in. glossy (1) and double-weight matte (1) vintage prints of W.C. Fields, both neatly signed by Fields, with the former inscribed, *"To Hersh Crockett 'You must come up and see me some time' Best Wishes, 'May' W.C. Fields"; and the latter, "To Kenny/ sincere good wishes. W.C. Fields"*. Former bears light marginal staining, therefore very good; latter is very fine. **$200 – $300**

130. Pair of Robert Mitchum signed photographs. Gelatin-silver 8 x 10 in. glossy prints (2) of Robert Mitchum in early, iconic masculine poses (one is presumed a later reprint), both of which are signed boldly and neatly by [Robert] "Bob" Mitchum. Very fine. **$200 – $300**

128. Paul Bern signed photograph. Silver bromide 7.25 x 9.25 in. double-weight vintage print of MGM executive Paul Bern, signed and dated 1925, and inscribed by him to "Kennie". Bern is best remembered now for committing suicide a few weeks into his marriage to platinum bombshell Jean Harlow, leaving a note which indicated a failure to fulfill her. Not only had his mother taken her own life before him, he also included in his note an instruction to keep the details of his death from his young son. From an IMDb biography of Harlow, she married Irving Thalberg's right-hand man, Paul Bern. The marriage ended after a few weeks: the day after his former common-law wife met Harlow, Bern shot himself. A few days later the former Mrs. Bern was found floating in the Sacramento River, after allegedly committing suicide."Consequently, signed material by Bern is extremely scarce. Thumbtack damage and losses to all four corners; very good. **$200 – $300**

129. Male star (35) autographed still collection including William Powell and Bing Crosby. (Various, 1920s-1980s) Extensive collection of (35) autographed male celebrity portraits, all approx. 8 x 10 in., and vast majority are vintage gelatin silver single-weight glossy or silver bromide double-weight matte. Nearly all are inscribed to one of three different historic autograph collectors: "Kennie" (ca. 1928); "Clarence Thoen" (ca. 1950); or "Richard Bell" (1970s-1990s). Highlights include William Powell, Buddy Rogers, Warner Oland, Chester Conklin, Raymond Hatton, Charlie Ruggles, Neil Hamilton, Bing Crosby, Harry von Zell, Bob Hope, William Holden, Buster Crabbe, Fred Astaire, Charles Starrett, Jock Mahoney, Robert Redford, Guy Madison, and others. Some of the silent-era photos have pinholes and corner losses, though majority of collection is very fine. **$200 – $300**

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131. American astronaut (20+) photograph collection; Many inscribed to Debbie Reynolds. (1960s-1980s) Debbie Reynolds' personal collection of (20+) NASA astronaut official publicity photos, many of which have been signed, and some personally inscribed to Miss Reynolds. Condition varies somewhat; overall, very good to fine. **$200 – $300**

132. Marlene Dietrich (5) signed photographs. Gelatin-silver 8 x 10 in. glossy (4) and double-weight matte (1) prints of Marlene Dietrich, all boldly signed by Dietrich in a variety of media (one is inscribed to "Richard"). All are later commercial reprints, though signatures appear authentic, and presumed obtained ca. 1985. Very fine. **$200 – $300**

133. Rita Hayworth signed photograph from *Gilda*. (Columbia, 1946) Gelatin-silver 8 x 10 in. glossy vintage print of Rita Hayworth in the iconic reclined, smoking pose for *Gilda*, her one true signature role. Signed neatly in fountain pen by Hayworth, and stamped on verso by [Robert] Coburn for Columbia Pictures; very fine with only trace handling. **$200 – $300**

134. Early oversized ballerina photograph signed by Debbie Reynolds. Gelatin-silver vintage double-weight matte 16 x 20 in. print of Debbie Reynolds (ca. age 18) posed in ballerina tutu and pointe-shoes, signed *"For Bo- Happiness Always- Debbie Reynolds"*. An exceptional and quite likely unique artifact in this large format from the very beginning of her career; fine save for faint horizontal crease in lower field. **$200 – $300**

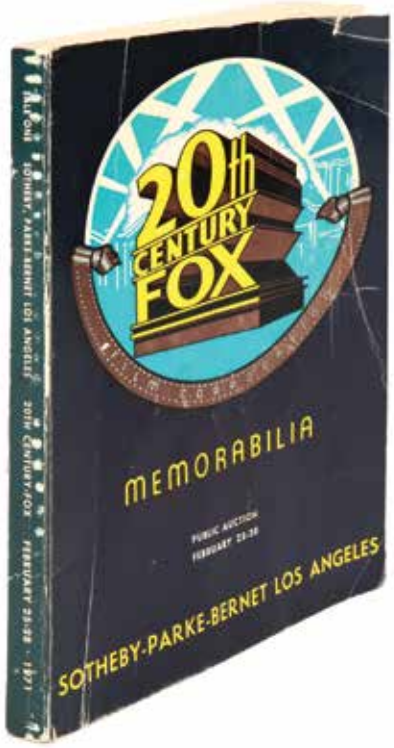
135. Early oversized ice skating photograph signed by Debbie Reynolds. Gelatin-silver vintage double-weight matte 16 x 20 in. print of Debbie Reynolds (ca. age 18) posed in sexy short fur-trimmed ice-skating outfit with ermine muff, signed "For Bo- Wishing You happiness Always- Debbie Reynolds". An exceptional and quite likely unique artifact in this large format from the very beginning of her career; very fine. **$200 – $300**

137. (7) Signed pieces by Ruby Keeler, Raquel Welch, Liza Minnelli and Efrem Zimbalist. (Various, 1930s-1970s) Collection of signed items includes: Ruby Keeler, (2) blow-ups from *42nd Street*; Liza Minnelli, (2) lobby cards from *New York, New York*; Raquel Welch, window-card from stage production of *Woman of the Year*; Kim Novak, U.S. 3-sheet poster (folded, very fine) from the 1961 reissue of *Picnic*, and Efrem Zimbalist, Jr., insert poster from *The Crowded Sky*. Overall fine. **$200 – $300**

136. Early oversized hula skirt photograph signed by Debbie Reynolds. Gelatin-silver vintage double-weight matte 16 x 20 in. print of Debbie Reynolds (ca. age 18) posed against palm tree in grass skirt and bikini top with ukulele, signed "For Bo- All My Best Always- Debbie Reynolds". An exceptional and quite likely unique artifact in this large format from the very beginning of her career; very fine. **$200 – $300**

138. Female star (75+) autographed still collection including Bette Davis and Gloria Swanson. (Various, 1930s-1960s) Extensive collection of (75+) autographed female celebrity portraits, nearly all approx. 8 x 10 in., and while majority are later reprint gelatin silver single-weight glossy, with some being vintage glossy or matte, all signatures appear to the best of our experience to be genuine. Highlights include Lizabeth Scott, Fay Wray, Myrna Loy, Alice Faye (numerous), Dorothy Lamour, Barbara Stanwyck (numerous), Bette Davis, Gloria Grahame, Joan Crawford, Sylvia Sidney, Gloria Swanson, Joan Fontaine, Belita, Loretta Young, Lillian Gish, Esther Williams, Dolores del Rio, Maureen O'Sullivan, Ann-Margret, Ava Gardner, Claudette Colbert (numerous), Nancy Carroll, Rhonda Fleming, Yvonne de Carlo, Gene Tierney, Irene Dunne, Joan Bennett, and others. Vast majority are very fine. **$600 – $800**

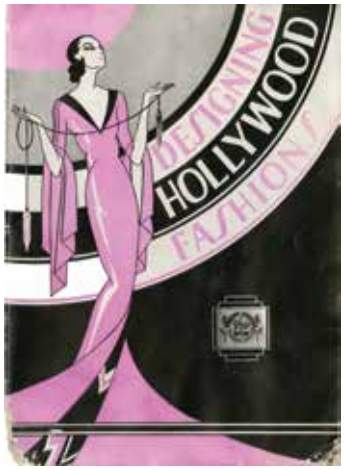
139. Earl Carroll's showgirl autograph collection. (1938-1948) Collection of 18 vintage and reprint portrait photos of Earl Carroll showgirls, each signed by the girl depicted, who entertained as burlesque dancers at Carroll's eponymous night-club at 6230 Sunset Blvd., from 1938 until his death in 1948, together with his principal dancer and life companion Beryl Wallace. The entrance to the club stated "Through these portals pass the most beautiful girls in the world". Condition varies, as does quality of the reprints; overall, very good. **$100 - $200**

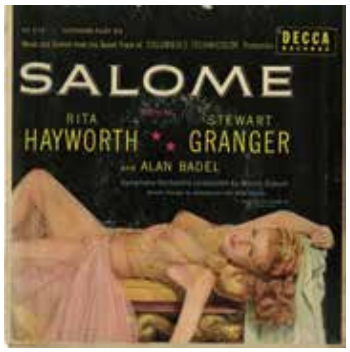


141. Debbie Reynolds' personal Sotheby-Parke-Bernet auction catalog for historic 1971 20th Century-Fox studio sale with notations. (TCF, 1971) Paper-bound 275pp. auction catalog by Sotheby-Parke-Bernet Los Angeles for the landmark 1971 liquidation of 20th Century-Fox props, costumes, vehicles, posters, artwork, etc. This is Debbie Reynolds' personal copy, in which she made price notations on some lots, several of which she was the winning bidder, and from which her amazing and unprecedented collection of Hollywood history continued after beginning with the prior year's MGM sale. Just the catalog itself, owing to its unique provenance, is an historic milestone in film memorabilia history. Covers show moderate creasing and handling from years of use as a reference source; interior remains fine with pencil notations. **$200 - $300**

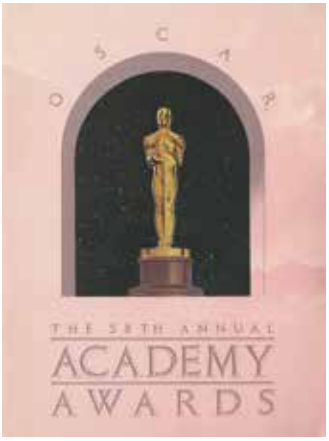
140. Debbie Reynolds' personal David Weisz Co. auction catalogs (10) with supplements for historic 1970 MGM studio sale. (MGM, 1970) Paper-bound auction catalogs (10) with (4) extra supplements, issued by David Weisz Co. for their 1970 historic liquidation of MGM studio props, costumes, vehicles, posters, artwork, etc. Not only is this the most complete set of these catalogs and supplements we have ever seen, they are Debbie Reynolds' personal copies from which her amazing and unprecedented collection of Hollywood history began. Owing to their unique provenance, they are an historic milestone in film memorabilia history. Very fine throughout, with exception of occasional minor interior dampstaining. **$400 - $600**

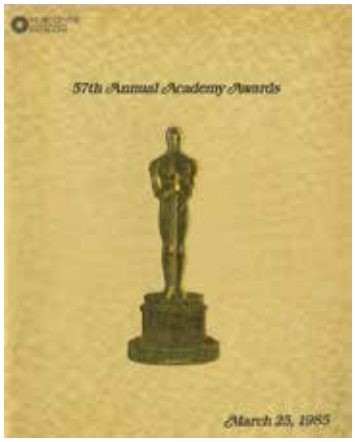
142. Silent film (15) programs and ephemera. (ca. 1925) Small collection consisting of (11) tear-pages from newspaper Sunday-supplement of prominent figures from all fields of the entertainment arts; (2) identical examples of the premiere program for *Ben-Hur* (1925); (1) program for Charlie Chaplin film festival, (ca. 1965) and (1) herald for *Dorothy Vernon of Haddon Hall*. Fine condition. **$100 - $200**



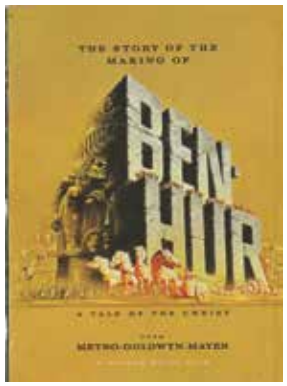


143. Grab bag of (40+) vintage Hollywood ephemera. (Various, 1930s-1980s) Wonderful assortment of (40+) film artifacts, including: several color magazine movie ads; a 45ep soundtrack album for *Salome* plus Spanish programma for same; "Lion's Roar" magazine for March, 1946; deluxe brochure for Woodbury College, "Designing Hollywood Fashions"; brief radio script "Hollywood Woman on the Air" concerning Esther Williams' perfect figure; heralds for both versions of *Little Women;* and numerous other treasures. Generally fine overall. **$200 - $300**

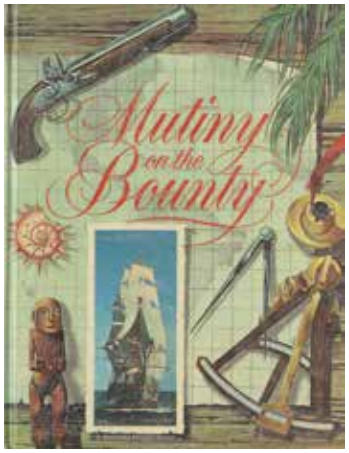


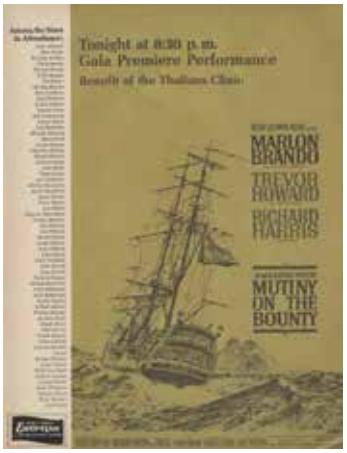


144. Pair of Debbie Reynolds personal Academy Awards programs, one includes several signatures. (AMPAS, 1985/ 1986) Programs for the 57th and 58th Academy Awards ceremonies obtained by Debbie Reynolds as she attended them; the former is signed inside cover by several other attendees, notably Ann(ie) Miller, Kathryn Grayson, Esther Williams, June Allyson, and (4) others; both very fine. **$100 - $200**



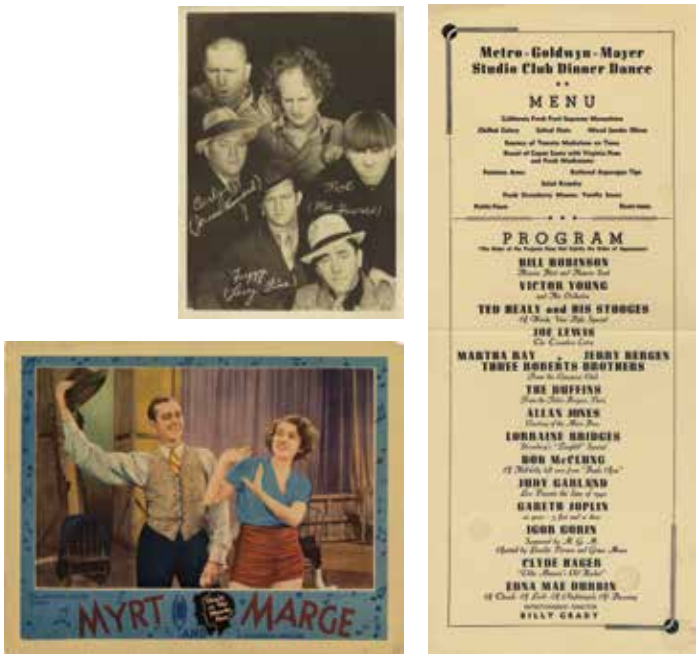
145. Collection of Best picture, actor and actress winners (21) programs and ephemera. (Various, 1927-1978) Eclectic collection of (21) pieces of ephemera covering a broad spectrum of films earning Best Picture, Actor, and Actress Oscars. Highlights include: *Wings* (oversize herald; torn through though complete); programs for *The Great Ziegfeld, The Good Earth, Gone With the Wind, Ben-Hur,* and *Funny Girl;* special deluxe invitation from Elizabeth Taylor and Mike Todd to celebrate *Around the World in 80 Days* 1-year continuous run; and much more from films like *Sergeant York, Deer Hunter, Bridge on the River Kwai,* etc. Generally very good or better. **$200 - $300**





146. Debbie Reynolds personal program and invitation to *Mutiny on the Bounty* premiere. (MGM, 1962) Gold-foil embossed deluxe invitation (still retaining two tickets) plus deluxe hard-bound premiere program (still retaining color-plate insert) for the 1962 *Mutiny on the Bounty*, plus "Hollywood Reporter" tear-sheets promoting the extensive list of top stars to be in attendance at the premiere including Miss Reynolds, all from her personal collection, and all very fine. **$100 - $200**

147. Fantasy, horror and science fiction ephemera. (Various, 1939-2003) Collection of ephemera for fantasy, science-fiction, and horror films, including: *The Wizard of Oz* (color tear sheets from "Life" magazine), *The Mummy's Ghost* (8 x 10 in. still photo), *Forbidden Planet* (3 color reprint wardrobe test photos, Anne Francis), *Planet of the Apes* and *The Anniversary* (both pressbooks), *Close Encounters of the Third Kind* (promotional postcard book), *Lara Croft: Tomb Raider* (premiere program), and *Pirates of the Caribbean: The Curse of the Black Pearl* (special media-insert poster). Generally fine to very fine. **$200 – $300**

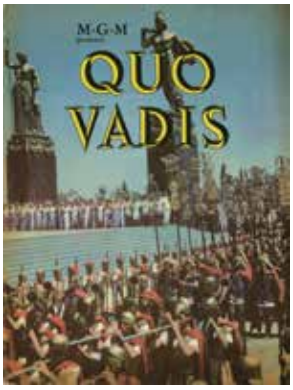


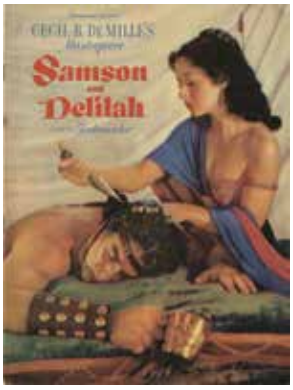
148. "The Three Stooges" (3) ephemera collection. (Various, ca. 1934) Early 1930s ephemera (3) associated with the golden-age of The Three Stooges (the period featuring Jerome "Curly" Howard): vintage 5 x 7 in. double-weight studio fan photo with two poses of each Stooge; MGM Studio Club 1940 menu/program mentioning "Ted Healy and his Stooges"; and a 1933 lobby card for a rare early feature-film appearance by the Stooges, *Myrt and Marge* (Stooges not pictured in scene). All fine to very fine. **$100 – $200**

149. Dixie cup ice cream (29) premium collection. (Various, ca. 1952) Collection of (29) 8 x 10 in. color portrait prints with informational backsides, obtained through the mail by film fans by mailing in groups of "Dixie cup" ice-cream lids. Covers a wide spectrum of top stars of the day, including Elizabeth Taylor, Jane Russell, John Wayne, Roy Rogers, Gene Kelly, Tony Curtis, Tyrone Power, Bob Hope, Esther Williams, and numerous others. A few show minor handling and creasing; majority are fine. **$200 – $300**

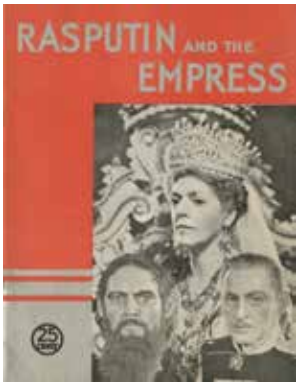
150. Comedy and musicals (8) programs and ephemera collection. (Various, 1945-1976) Pressbooks and other promotional ephemera (8) for the following films: *Ziegfeld Follies, My Blue Heaven, Moulin Rouge, Jupiter's Darling, Seven Brides for Seven Brothers, The Glass Bottom Boat, Love and Death,* and *Silent Movie.* Very fine. **$100 – $200**

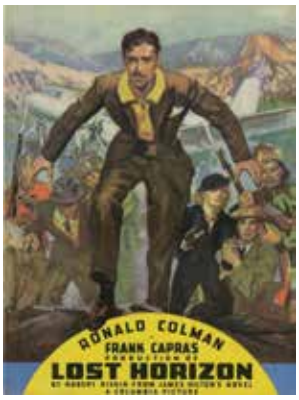
151. Vintage Eddy Duchin signed menu cover. Deluxe dinner menu from "The Starlight Roof" restaurant atop New York's Waldorf-Astoria Hotel, for Friday June 17, 1949, signed in pencil on decorative outer cover by famed composer and pianist Eddy Duchin. Minor handling and corner creasing, overall fine. **$100 – $200**



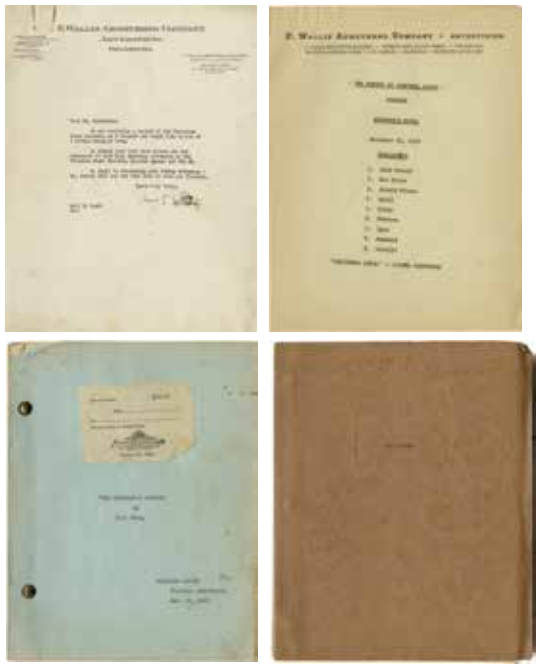


153. War, historical and epic film (19) programs and ephemera. (Various, 1932-1959) Eclectic collection of (19) pieces of ephemera covering a broad spectrum of war, historical, and epic films. Highlights include: programs for *The Ten Commandments* (1956), *Samson and Delilah, Quo Vadis, The Robe,* and *Ben-Hur* (1959); presskits (with numerous photos) for *The Bounty* and *The Patriot*, plus numerous other artifacts. Generally fine overall. **$200 – $300**

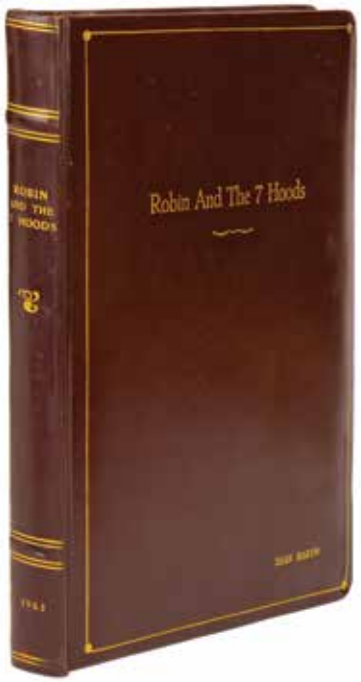




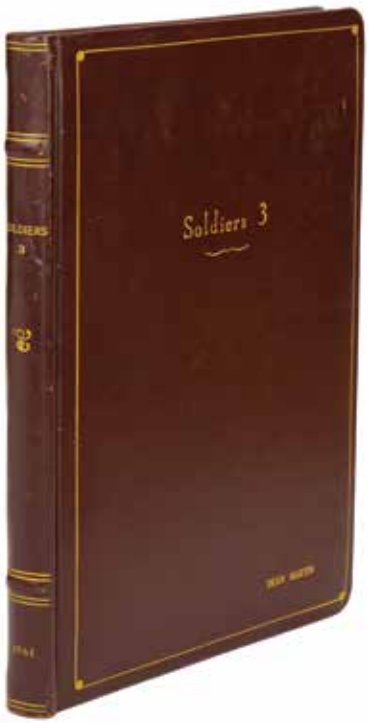
152. Literary and classic film (21) programs and ephemera. (Various, 1932-1959) Eclectic collection of (21) pieces of ephemera covering a broad spectrum of films from literary and classical sources. Highlights include: programs for *Rasputin and the Empress, Little Women* (both versions, decorative covers only), *Lost Horizon, A Midsummer Night's Dream, Romeo and Juliet* (1938, 2 identical examples); a massive oversize pressbook for *Mary of Scotland*; plus numerous other artifacts. Generally fine overall. **$200 – $300**



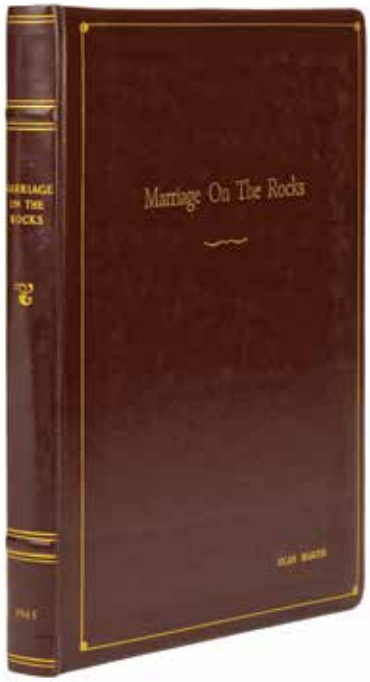
154. Collection of (4) scripts from Lionel Barrymore's personal archive. (Various, 1930s) From the personal archive of Lionel Barrymore, (4) film and radio scripts: *Now!* (1931, written by silent film director Francis Powers, presumed unproduced); *Old Buddha* (author and date unknown, presumed unproduced); *The Stranger's Return* (1933, directed by King Vidor); and a radio broadcast of *A Christmas Carol* (1936, sponsored by Campbell Soups). Slight marginal wear and handling, generally fine. **$100 – $200**



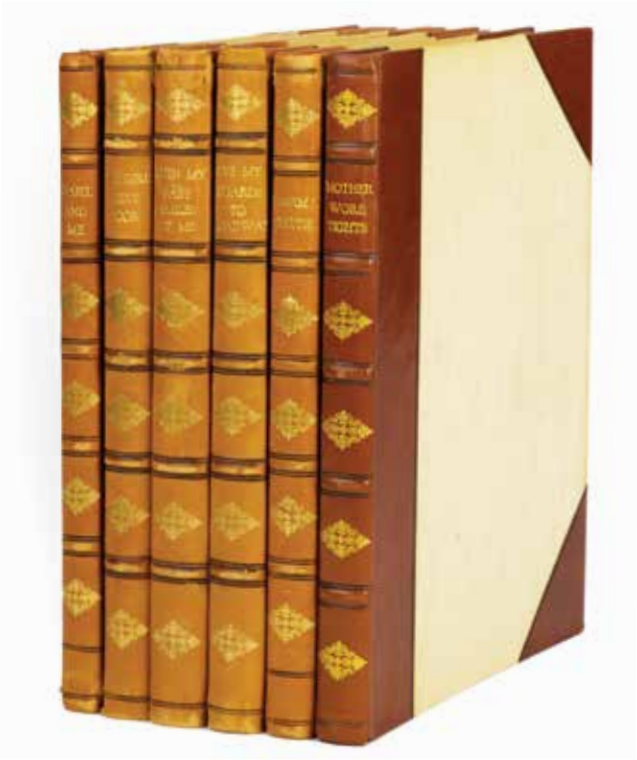
155. *Robin and the 7 Hoods* custom-bound script from Dean Martin's personal library. (Warner Bros., 1964) Original studio color-correction final-draft script, dated Oct. 15, 1963, for *Robin and the 7 Hoods*, the final entry in films which feature "The Rat-Pack" as a performing team. From the personal library of one of the quintessential "Rat-Packers", Dean Martin, and handsomely custom-bound in burgundy leather with gold-embossed title, date, and owner's name. 102 pp. plus extra color-corrections, very fine. **$200 - $300**



156. *Sergeants 3* custom-bound script from Dean Martin's personal library. (UA, 1962) Original studio early-draft script, dated May 10, 1961, for what would eventually become (after two title changes) *Sergeants 3*, the second entry in films which feature "The Rat-Pack" as a performing team. From the personal library of one of the quintessential "Rat-Packers", Dean Martin, and handsomely custom-bound in burgundy leather with gold-embossed title (of *Soldiers 3*, which is an update to W.R. Burnett's first working title, *Badlands*), date, and owner's name. 129 pp., very fine. **$200 - $300**



157. *Marriage on the Rocks* custom-bound script from Dean Martin's personal library. (Warner Bros., 1965) Original studio green color-correction final-draft script, dated 2/15/65, for *Marriage on the Rocks*, a late entry in films which hang onto a remnant of "The Rat-Pack" as a performing team (namely, Frank Sinatra and Dean Martin). From the personal library of one of the quintessential "Rat-Packers", Dean Martin, and handsomely custom-bound in burgundy leather with gold-embossed title, date, and owner's name. 148 pp., very fine.
$200 - $300

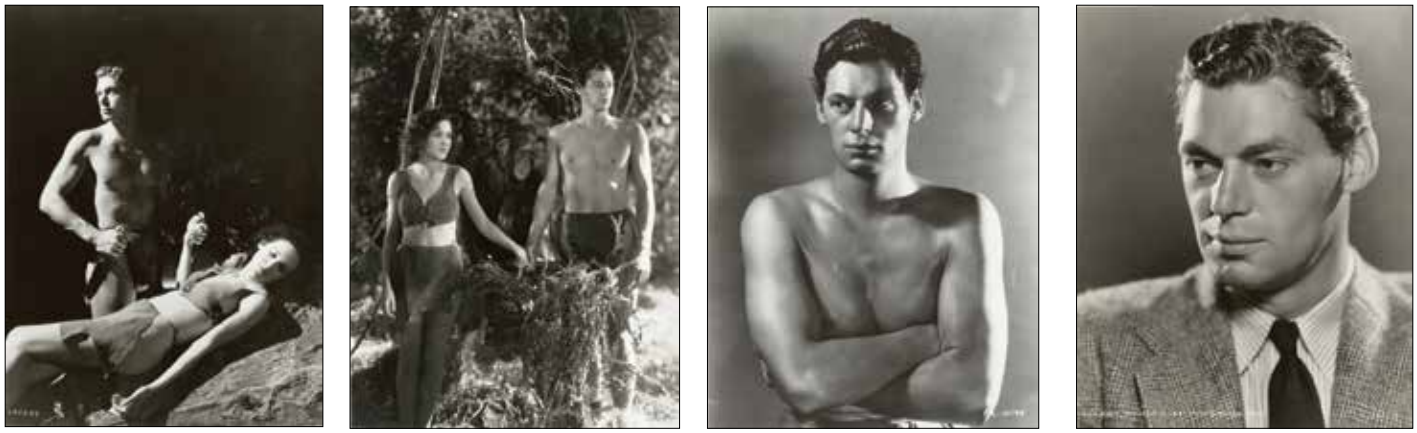


158. Dan Dailey personal quarter leather-bound (6) script collection. (MGM/TCF, 1941-1951) Collection of (6) custom quarter leather-bound scripts from the personal library of Dan Dailey. Titles include: *Panama Hattie, Mother Wore Tights, Give My Regards to Broadway, When My Baby Smiles at Me, The Girl Next Door,* and *Mabel and Me* (presumed unproduced). Most with color-correction pages; light scuffing to spine extremities, otherwise fine. **$200 - $300**

159. W.C. Fields (8) photograph collection. (1920s-1940s) Vintage gelatin-silver glossy (8) and silver-bromide double-weight matte (1) prints of W.C. Fields in film scenes, portraits, and caricatures. Condition varies considerably, with (3) exhibiting moderate water-staining; remainder rate very good or better. **$100 - $200**

160. Orson Welles (5) photograph collection. (1941-1958) Gelatin-silver double-weight (2) and single-weight (1) matte, plus glossy (2) vintage prints ranging from 5 x 7 in. to 8 x 10 in.; combination of portraits and press shot, and scenes from *Follow the Boys* and *Touch of Evil*. Fine overall. **$100 - $200**

161. Leslie Howard and Lionel Barrymore (2) oversized photographs; one by Hurrell. (MGM, 1932/Selznick, 1939) Gelatin-silver oversize double-weight glossy prints (2) of male stars Lionel Barrymore (10 x 13 in.) and Leslie Howard (10.6 x 14 in.); both bear descriptive studio captions on verso, and Barrymore is embossed and stamped by photographer George Hurrell. Very fine. **$100 - $200**



162. Johnny Weissmuller (120+) photograph collection. (Various, 1930s-1960s) Collection of (120+) approx. 8 x 10 in. vintage gelatin-silver glossy prints, and later reprints, of athletic male star Johnny Weissmuller, best known for playing "Tarzan" the majority of his career. Collection is roughly an even mix of vintage originals and reprints throughout, with some duplications. About half are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

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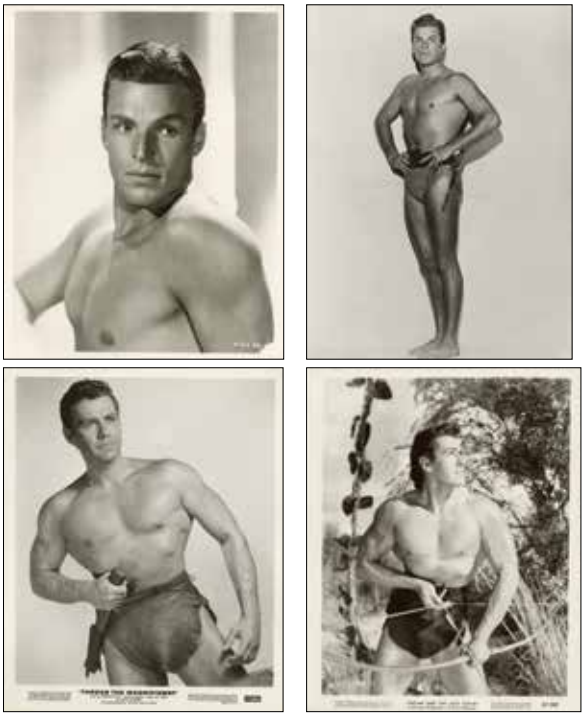


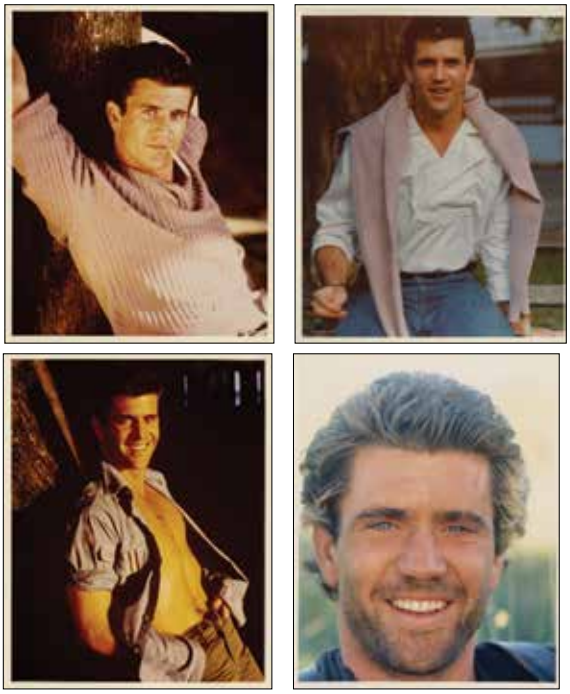
163. Buster Crabbe, Gordon Scott and Lex Barker (125+) photograph collection. (Various, 1930s-1960s) Collection of (125+) approx. 8 x 10 in. vintage gelatin-silver glossy prints, and later black & white and color reprints of athletic male stars Lex Barker, Buster Crabbe and Gordon Scott, all of whom played "Tarzan" at some point in their careers, and nearly all of which are portraits (a roughly even mix of vintage originals and reprints throughout, with some duplications) assembled by Richard Bell, one of the great collectors of this genre. Just a few are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

164. Leading men (125+) photograph collection including Errol Flynn and Richard Burton. (Various, 1930s-1960s) Collection of (125+) approx. 8 x 10 in. vintage gelatin-silver glossy prints, and later black & white and color reprints of handsome male stars Errol Flynn, Ken Scott, Stephen Boyd, and Richard Burton, nearly all of which are portraits (a roughly even mix of vintage originals and reprints throughout, with a number of duplications) assembled by Richard Bell, one of the great collectors of this genre. Just a few are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

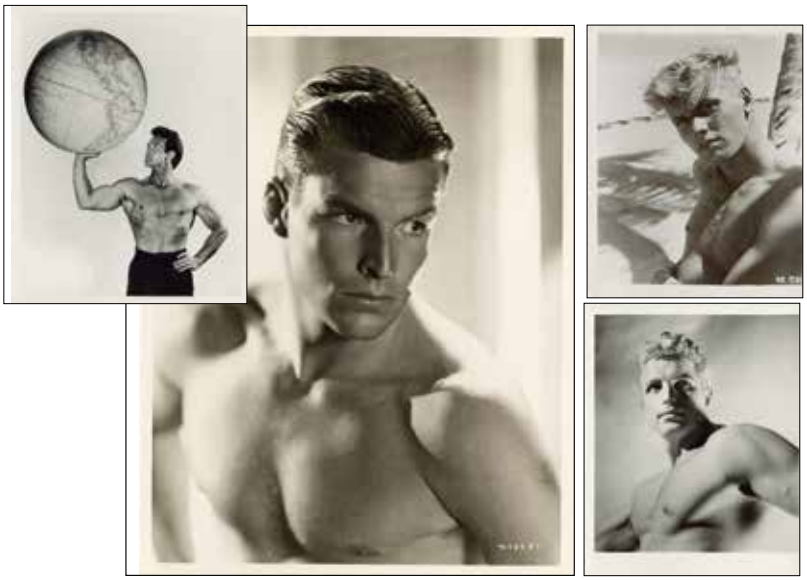
165. John Wayne (12) photograph collection. (1930s-1960s) Collection of (12) approx. 8 x 10 in. gelatin-silver glossy prints (an even mix of vintage and reprint) plus (2) 8 x 10 in. copy negatives, and (1) 8 x 10 in. copy transparency. A nice cross-section of Wayne's career. Very fine. **$100 - $200**

166. Rock Hudson (50) photograph collection. (1950s-1970s) Collection of (50) approx. 8 x 10 in. vintage gelatin-silver glossy prints, and later reprints of handsome male star Rock Hudson, of which (3) are signed by Hudson and inscribed to collector Richard Bell. Collection is heavily skewed toward vintage originals, with some duplications. A few are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

167. Liberace (70+) photograph collection. (1950s-1980s) Vintage 8 x 10 in. gelatin-silver double-weight matte (9, of which 8 are embossed and stamped by Wallace Seawell), and single-weight glossy (70+, with many duplications of which some appear to be reprints) of Wladziu Valentino Liberace throughout his decades-long career. Many of the duplications are of Liberace's introduction to the Queen of England. Also includes a color photo late in life of Liberace's introduction to President Ronald Reagan. Overall very fine. **$200 - $300**

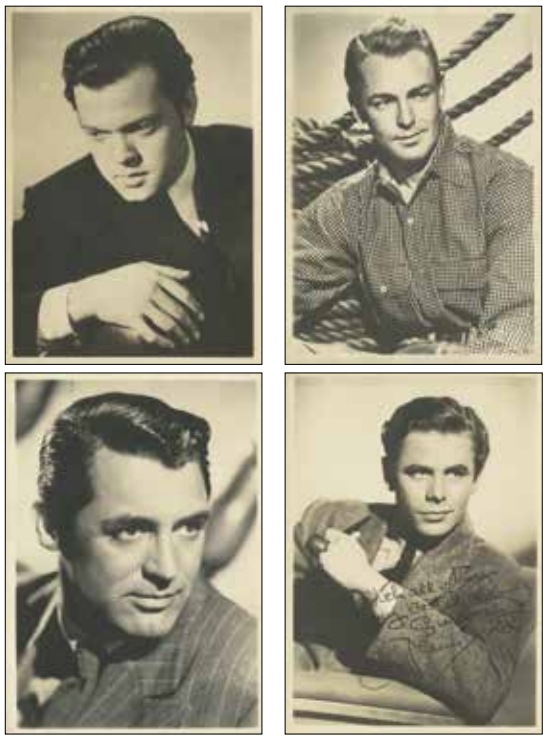


169. Mel Gibson massive (175+) photograph collection. (Various, 1970s-1980s) Collection of (175+) approx. 8 x 10 in. vintage gelatin-silver glossy prints, original color personality portraits, and later black & white and color reprints of handsome male star Mel Gibson, concentrating on his first decade on screen, and especially on pre-film sexy beefcake poses. More than half of this collection is color portraits, and is quite likely the most comprehensive coverage on this actor in private hands. Very fine. **$200 - $300**



168. Massive masculine, handsome, beefcake (125+) photograph collection. (Various, 1930s-1990s) Collection of (125+) approx. 8 x 10 in. vintage gelatin-silver glossy prints, and later black & white and color reprints of male star beefcake and muscle-pose photos, nearly all of which are portraits (a roughly even mix of vintage originals and reprints throughout) assembled by Richard Bell, one of the great collectors of this specialized genre. Some of the handsome muscled (and primarily bare-chested) actors more prominently represented are: Tab Hunter, Steve Reeves, John Wayne, Vincent Edwards, Buster Crabbe, Robert Mitchum, Paul Newman, Marlon Brando, Errol Flynn, Elvis Presley, Clint Walker, Johnny Weissmuller, Rock Hudson, Gordon Scott, Rudolf Nureyev, Denny Miller, Johnny Sheffield, Stephen Boyd, Lex Barker, Mel Gibson, Cornel Wilde, Ricardo Montalban, Robert Goulet, John Gavin, Mark Forest, Richard Todd, Sylvester Stallone, Bruce Lee, Richard Egan, Robert Conrad, Sean Connery, Jeff Chandler, Mike Henry, etc. Just a few are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

170. Large binder of various males (75+) photographic portraits. (Various, 1920s-1990s) Collection of (75+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, and later black & white and color reprints of male star photos, nearly all of which are portraits (a roughly even mix of vintage originals and reprints throughout) housed in (1) binder. Some of the actors more prominently represented are: John Payne, Tyrone Power, Dale Robertson, Gilbert Roland, Lyle Talbot, Cornel Wilde, Richard Todd, etc. Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$100 - $200**



171. (100+) Studio fan photographs of actors. (Various, 1930s-1950s) Collection of (100+) vintage "fan-photos" of major and minor actors, which were mailed out by studios to eager fans, or purchased from vending machines such as "mutoscope". Lot contains a fair amount of duplication. Majority measure 5 x 7 in., plus some in varying smaller sizes. Fine to very fine. **$100 - $200**

172. A-Z files of (300+) various male actor portraits. (Various, 1920s-1970s) Collection of (300+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy (including several keybook stills), single-weight matte & glossy, and later black & white and color reprints of male star photos, both portraits and scenes (a roughly even mix of vintage originals and reprints throughout), housed in individual file folders by star. A truly breathtaking cross-section of the history of men on screen. Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

173. Double binder of a massive archive containing (200+) female star portraits. (Various, 1930s-1970s) Collection of (200+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, and later black & white and color reprints of female star photos, nearly all of which are portraits (a roughly even mix of vintage originals and reprints throughout) housed in (2) large binders. A truly breathtaking cross-section of the history of women on screen. Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

174. Studio fan photographs (75+) of actresses. (Various, 1930s-1950s) Collection of (75+) vintage "fan-photos" of major and minor actresses, which were mailed out by studios to eager fans, or purchased from vending machines such as "mutoscope". Lot contains a fair amount of duplication. Majority measure 5 x 7 in., plus some in varying smaller sizes. Fine to very fine. **$100 - $200**

175. A-Z files of (300+) various female portraits. (Various, 1920s-1970s) Collection of (300+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, and later black & white and color reprints of female star photos, both portraits and scenes (a roughly even mix of vintage originals and reprints throughout), housed in individual file folders by star. A truly breathtaking cross-section of the history of women on screen. Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

176. Gloria Swanson (25+) photograph collection. (Various, 1920s-1950s) Collection of (25+) vintage gelatin-silver glossy and later reprints of Gloria Swanson, including (4) stamped and embossed by Clarence Sinclair Bull (though all four are moderately age-toned from improper fixing). Otherwise, very fine. **$100 - $200**

177. Greta Garbo (55+) photograph collection. (MGM, 1920s-1950s) Collection of (55+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, vintage color, and later black & white and color reprints of Greta Garbo. Several are trimmed to approx. 7 x 9 in. for borderless presentation, and some are embossed & verso-stamped by Clarence Sinclair Bull; entire collection is generally very fine. **$200 - $300**

178. Marlene Dietrich massive (300+) photograph collection. (1930s-1970s) Massive Marlene Dietrich collection of (300+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, and later color and black & white reprints. Majority are high-quality later prints (ca. 1970) of much earlier poses. Several are trimmed to approx. 7 x 9 in. for borderless presentation, though majority remain full-framed. Just a few bear studio or agency stamps on verso, and entire collection is overall very fine. **$200 - $300**

179. Marlene Dietrich premium quality (27) photograph collection. (1930-73) Gelatin-silver vintage original double & single-weight, matte & glossy, approx. 8 x 10 in. portraits (27) of Marlene Dietrich spanning nearly her entire career on screen and stage. About half are trimmed to approx. 7 x 9 in. for borderless presentation. Majority of these have a photographer's credit stamp, studio caption, agency stamp, or combination thereof. Photographers include John Engstead, Whitey Schafer, Lippman, Sherman Clark, Richee, Eugene Abbott, and Allen Brack. Nearly all are very fine, with trace handling to remainder. **$200 - $300**

180. Jean Harlow (20) photograph collection. (MGM, 1930s) Jean Harlow collection of (20) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy (several of which are trimmed to approx. 7 x 9 in. for borderless presentation), single-weight glossy, and later reprints. (2) originals are embossed & verso-stamped by Clarence Sinclair Bull, and entire collection is fine to very fine. **$200 - $300**

181. Dolores del Rio massive (200+) photograph collection. (Various, 1920s-1960s) Collection of (200+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, and later black & white and color reprints of Dolores del Rio (majority of this lot appears to be vintage originals). A truly breathtaking cross-section of her entire screen career, quite possibly unequalled outside of institutional collections. Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

182. Claudette Colbert massive (250+) photograph collection. (1930s-1950s) Extensive and quite likely unprecedented collection of (250+) approx. 8 x 10 in. studio publicity (primarily) portrait photos of Claudette Colbert, with majority from the golden age of her first decade on screen. An even mix of gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and later black & white and color reprints, though the bulk of this collection appears to be from Colbert's own personal key portrait sets, custom printed and trimmed to approx. 7 x 9 in. for borderless presentation. A few bear studio captions on verso. Likely the largest extant reference file on this iconic actress. Nearly all photos are very fine. **$200 - $300**

183. Claudette Colbert premium quality (40) photograph collection. (Paramount, 1930s) The finest selection we have seen to date of vintage studio portrait photos (40) of Claudette Colbert from her golden age on screen. All are vintage original gelatin-silver, and vast majority are double-weight semi-gloss, custom printed and trimmed to approx. 7 x 9 in. for borderless presentation (just one single-weight photo in this collection measures 8 x 10 in.) Nearly all bear original studio captions on verso, and entire collection is very fine. **$200 – $300**

184. Merle Oberon massive (140+) photograph collection. (1930s-1960s) Merle Oberon collection of (140+) approx. 8 x 10 in. gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and a few later reprints, though bulk of this collection appears to be vintage originals, many of which are trimmed to approx. 7 x 9 in. for borderless presentation. Most are portraits, with a handful of film scenes included. Some bear studio or agency stamps on verso, and entire collection is very fine. **$200 – $300**

185. Jessie Matthews, Isa Miranda and Ilona Massey (60+) photograph collection. (1930s-1960s) Jessie Matthews, Isa Miranda, and Ilona Massey collection of (60+) gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and later reprints, though more than half of this collection appears to be vintage originals of which many are trimmed to approx. 7 x 9 in. for borderless presentation. A few bear studio or agency stamps on verso, and entire collection is very fine. **$100 – $200**

186. Mae West (70+) portrait photographs plus scrapbook. (Various, 1930s-1970s) Collection of (70+) approx. 8 x 10 in. vintage gelatin-silver matte & glossy and later black & white reprints of Mae West (balance of this lot is slightly skewed toward reprints). Several are trimmed to approx. 7 x 9 in. for borderless presentation. Also included is a personal scrapbook detailing a trip to Hollywood by one Guy Baker, winner of a "most eligible bachelor" contest in which the prize was eight days in the company of Mae West. A few photos inside include West, but majority detail his other adventures in town; fragile and worn, missing some original contents, so fair condition only. The rest of the entire Mae West photo collection is generally very fine. **$200 – $300**

187. Miriam Hopkins (60+) photograph collection. (Paramount, 1930s-1960s) Miriam Hopkins collection of (60+) approx. 8 x 10 in. gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and a few later reprints, though bulk of this collection appears to be vintage originals, many of which are trimmed to approx. 7 x 9 in. for borderless presentation. About half are muslin-backed key-set portraits from the first few years of Hopkins' screen career, and entire collection is very fine. **$200 - $300**

188. Joan Crawford (55+) photograph collection. (1930s-1960s) Collection of (55+) approx. 8 x 10 in. studio publicity portrait photos of Joan Crawford. A mix of vintage gelatin-silver single-weight glossy, and later black & white and color reprints (majority of this collection appears to be later reprints). Very fine. **$100 - $200**

189. Bette Davis (100+) photograph collection. (1930s-1970s) Collection of (100+) approx. 8 x 10 in. studio publicity portrait photos of Bette Davis. A mix of vintage gelatin-silver glossy, and later black & white and color single and double-weight reprints (though several of the reprints are extremely high quality Academy Library prints of rare early images). Very fine. **$200 - $300**

190. Joan and Constance Bennett (40+) photograph collection. (1930s-1960s) Joan and Constance Bennett collection of (40+) gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and later reprints, though bulk of this collection appears to be vintage originals trimmed to approx. 7 x 9 in. for borderless presentation. A few bear studio or agency stamps on verso, and entire collection is very fine. **$100 - $200**

191. Irene Dunne (70+) photograph collection. (RKO, 1930s-1940s) Irene Dunne collection of (70+) gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and later reprints, though bulk of this collection appears to be vintage originals trimmed to approx. 7 x 9 in. for borderless presentation. Included are portraits with various leading men such as Cary Grant, Charles Boyer, Richard Dix, and others. Some bear studio or agency stamps on verso, and entire collection is very fine. **$200 – $300**

193. Judy Garland (31) photograph collection. (MGM, 1930s-1960s) Collection of (23) approx. 8 x 10 in. gelatin-silver glossy vintage and reprint single and double-weight prints (majority of reprints are high-quality Academy Library prints) plus (8) vintage 4 x 5 in. musical-number continuities from two of her films with Mickey Rooney. Very fine. **$200 – $300**

192. Shirley Temple (50+) portrait and scene photograph collection. (TCF, 1930s-1940s) Collection of (50+) approx. 8 x 10 in. vintage gelatin-silver glossy and later black & white and color reprints of Shirley Temple (vast majority of this lot appears to be vintage originals). Temple has signed (6) of the reprints to collector Richard Bell. Films include *Captain January, The Blue Bird*, and others. Also included (not added to lot quantity count) are several vintage photos from *The Blue Bird,* which do not depict Temple. Very fine overall. **$200 – $300**

194. Lucille Ball (11) photograph collection. (Various, 1930s-1950s) Collection of (11) approx. 8 x 10 in. gelatin-silver vintage glossy prints and later black & white and color reprints of Lucille Ball (majority of this lot appears to be vintage originals). Highlight is (2) vintage Nat Dillinger-stamped candids of Lucille Ball golfing with Johnny Weissmuller. **$100 – $200**

195. Dorothy Lamour and Hedy Lamarr (80+) photograph collection. (1930s-1960s) Dorothy Lamour and Hedy Lamarr collection of (80+) approx. 8 x 10 in. gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and later color and black & white reprints, though approx. half of this collection appears to be vintage originals, of which many are trimmed to approx. 7 x 9 in. for borderless presentation. Several bear studio or agency stamps on verso, and entire collection is very fine. **$200 - $300**

196. Rita Hayworth (100+) photograph collection. (Columbia, 1940s-1960s) Collection of (100+) approx. 8 x 10 in. gelatin-silver vintage double-weight matte & glossy, single-weight matte & glossy, vintage color, and later black & white and color reprints of Rita Hayworth (a fairly even mix of vintage and reprint throughout). Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$200 - $300**

197. Esther Williams collection of (12) portrait and scene photographs. (MGM, 1940s-1950s) Collection of (12) approx. 8 x 10 in. vintage gelatin-silver glossy and later black & white reprints of Esther Williams (an even mix of vintage and reprint); most remarkable and unique is a beach-side bathing suit pose with Hawaiian surfing legend Duke Kahanamoku with traditional outrigger canoe. Entire collection is generally very fine. **$200 - $300**

198. Alice Faye (90+) photograph collection. (Various, 1930s-1960s) Collection of (90+) approx. 8 x 10 in. vintage gelatin-silver glossy and later black & white and color reprints of Alice Faye (majority of this lot appears to be vintage originals). Several are trimmed to approx. 7 x 9 in. for borderless presentation; entire collection is generally very fine. **$100 - $200**

199. Kay Francis collection of (22) portrait photographs. (Warner Bros., 1930-1938) Collection of (19) approx. 7 x 9 in. vintage gelatin-silver glossy prints of which (13) are muslin-backed key set portraits from her earliest years on screen, plus (3) later black & white reprints, of Kay Francis; entire collection is generally very fine. **$200 - $300**

201. Patsy Kelley and Thelma Todd (35+) portrait and scene photograph collection. (Various, 1930s-1960s) Collection of (35+) approx. 8 x 10 in. gelatin-silver vintage double-weight semi-gloss, single-weight glossy, and a few later reprints of Patsy Kelly and Thelma Todd (bulk of this collection appears to be vintage originals). The Patsy Kelly photos are from her own collection, and include not only several of her headshots (several duplicates) and stand-up comedy appearances, but two very personal items as well: a racy pose by a noted 1940s stripper whom Kelly was known to have a girl-crush on, plus a birthday card from a gay male friend with suggestive prose. Another highlight is a smiling shot off-camera with fellow Hal Roach alumnus, Laurel and Hardy. A small but fascinating glimpse into the public and private life of one of the great "lavender ladies" of the screen. Generally fine to very fine. **$100 - $200**

200. Elizabeth Taylor (24) photographs and transparencies. (MGM, 1940s-1960s) Collection of (24) photographic images of Elizabeth Taylor, being a thorough mix of vintage and reprint photos from 4 x 5 in. to 8 x 10 in., plus (1) vintage and (2) reprint transparencies. Taylor has signed (2) of the reprints to collector Richard Bell. Generally fine to very fine. **$200 - $300**

202. Glamour girl (60+) photograph collection including Marilyn Monroe, Audrey Hepburn and Veronica Lake. (Various, 1920s-1960s) A cornucopia of classic glamour-girl photos: 8 x 10 in. vintage gelatin-silver prints and color mini lobby cards, plus reprints of varying types of Marilyn Monroe (45+), Veronica Lake (5+), Tex Avery's "Red Hot Mama" (1), Lena Horne (5), Clara Bow (1), Audrey Hepburn (2), and Sophia Loren (6). Very fine. **$200 - $300**

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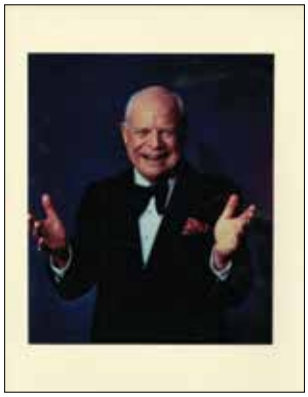
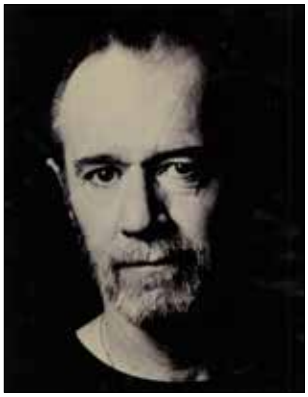
203. Collection of (31) oversize photographs. (Various, 1930s-1950s) Eclectic collection of (17) original and (14) reprinted oversize photos ranging in size from approx. 11 x 14 in. to 20 x 24 in.; subjects include set and production continuities for *San Francisco*, the 1938 *Romeo and Juliet* and 1939 *Balalaika* plus portraits of Caesar Romero, Leslie Caron, Clark Gable, Vivien Leigh, and others. Some show moderate to significant handling, though most remain fine to very fine. **$200 - $300**

204. Collection of (50+) movie star blowup displays from MGM Grand hotel. (MGM, ca.1973) Collection of (50+) approx. 30 x 40 in. black & white celebrity portrait blow-ups, created to decorate the walls and halls of the first ever MGM Grand Hotel, which Kirk Kerkorian opened in Las Vegas, Nevada in 1973, which at the time became the largest hotel in the world. (Reference is made to these MGM star portraits in the "Online Nevada Encyclopedia" history of the Grand hotels). All are cardboard-mounted, having been removed from frames long ago when decommissioned, and majority show some storage wear and handling around margins, though most remain very good to fine. Special shipping arrangements will apply. **$200 - $300**

205. Gene Kelly (9) transparencies. (MGM, 1948-1951) Vintage studio 5 x 7 in. (4, from *Summer Stock*) and 8 x 10 in. (1, from *The Pirate*) transparencies, plus (4) 8 x 10 in. copy color and monochrome transparencies, all depicting Gene Kelly either dancing or in posed portrait. *The Pirate* also depicts Judy Garland. Very fine. **$200 - $300**

206. MGM Studios (21) original transparencies including Judy Garland and Elizabeth Taylor. (MGM, 1940s-1950s) Vintage studio 8 x 10 in. transparencies (21) from various MGM films. Stars include: Frank Sinatra, Fred Astaire and Ginger Rogers, Elizabeth Taylor, Judy Garland, Ricardo Montalban, Loretta Young, Lassie, Janet Leigh, Cyd Charisse, Errol Flynn, Esther Williams, Gregory Peck, Cary Grant, Peter Lawford, Jane Powell, and others, in films such as *Little Women, The Barkleys of Broadway, The Yearling, That Forsyte Woman, The Harvey Girls, Lassie Come Home,* etc. Collection also includes (3) 4 x 5 in. vintage transparencies of various films and (9) TCM reissue slides from *How the West Was Won.* Very fine. **$200 - $300**

207. Harrah's Casino Lounge Entertainment Acts (75+) transparencies. (1980s-1990s) Collection of (75+, with many duplications) 11 x 14 in. "Duratrans" color transparencies for light-box display of entertainment acts appearing at Harrah's South Lake Tahoe "South Shore Room" lounge. Highlights include: Liza Minnelli, Don Rickles, George Carlin, Tony Bennett, Johnny Cash, Harry Belafonte, and many more. Very Fine. **$100 - $200**

208. No Lot

209. Michael Woulfe costume sketch of Dick Powell for *Susan Slept Here*. (RKO, 1954) Pencil, India ink, and gouache on 14 x 17 in. vellum by Michael Woulfe of Dick Powell as "Mark Christopher" in the film which offered Debbie Reynolds one of her earliest starring roles, *Susan Slept Here.* Sketch is signed by Woulfe and noted with actor's name, and "Dream Sequence Susan Slept Here"; Considering fragile nature of the vellum medium, it remains surprisingly fine. **$100 - $200**

210. Master reference archive of (23) large binders of film stills from Debbie Reynolds' research department. (Various, 1920s-1990s) Massive master working-reference file of approx. 8 x 10 in. film scenes and portraits (1700+) from the archive of the Debbie Reynolds' Hollywood Studio Museum, arranged alphabetically in (23) large 3-ring binders. A thorough mix of vintage originals with reissues and reprints of varying quality, including many high-quality Academy Library master reprints. A few notable titles which appear to be at least partially represented by originals are: *Salome* (1953), *Santa Fe Trail, Scarlet Street, Seconds, Secrets of a Secretary, Sergeant York, Sign of the Cross, The Smiling Lieutenant, Sudan, Sunset Boulevard, Sound of Music, The Spoilers* (1930), *Stage Door, Stanley and Livingstone, Straight-Jacket,* and all these just in two 'S' binders; similar representation is found throughout the alphabet. An extraordinary cross-section of the history of the American cinema. (Important note: the approximated total count on this unusual lot is deliberately under-estimated). Very fine. Special shipping arrangements will apply. **$1,000 - $1,500**

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211. Collection of (4) vintage costume sketches for men's wardrobe. (MGM, 1952-1955) Pencil, India ink, and gouache on 15 x 20 in. art-board (4) two of which are executed by MGM costume designer Elaine Davis Owen under Walter Plunkett supervision: first, of Leo Genn as "William Bradford" for *Plymouth Adventure*; second, of Edmund Purdom as "Michael Dermott" for *The King's Thief*. Both retain fabric swatches, and bear studio wardrobe and production stamps on verso, plus production executive "OK" initials. Third, apparently in the same hand, a French or British 18th century nobleman. Finally a 1950s-era Western Costume Co. inventory sample sketch, "French Gendarmes: Amount available @25". All have minor handling and signs of age; very good to fine. **$200 - $300**

212. Pair of Helen Rose costume sketches. (MGM, ca. 1955) Pencil, India ink, and gouache on 15 x 22 in. art-board (2) by MGM costume designer Helen Rose: first, a taupe cocktail dress with floral lace overlay, with background rendering including cape jacket; second, a brown ladies' business suit, with background sketch including formal poncho coat; both for unidentified MGM productions. The first retains its floral lace overlay swatch. Faint toning around margins, and light general handling, including large corner crease to first; very good to fine condition. **$200 - $300**

213. Trio of Helen Rose costume sketches. (MGM, 1953) Pencil, India ink, and gouache on 15 x 22 in. art-board (3) by MGM costume designer Helen Rose: first, an ivory and black lace evening gown for Deborah Kerr as "Effie" in *Dream Wife*; second, a canary with green-pendant decoration evening gown; and third, a montage of five variations on two cocktail dresses, one white and the other brown; second and third sketches are from unidentified MGM productions. The first retains its original ivory silk and black lace fabric swatches. Faint toning around margins; fine condition. **$200 - $300**

214. Trio of Helen Rose costume sketches. (MGM, ca. 1955) Pencil, India ink, and gouache on 15 x 22 in. Strathmore art-board (3) by MGM costume designer Helen Rose: first, a midnight blue and pink ball gown; second, a midnight blue cocktail dress (with smaller background sketch including white jacket), and third, a three-toned blue with black-accent casual evening dress, all from unidentified MGM productions. The latter retains its original striped fabric swatch for the skirt material. Faint toning around margins; fine condition. **$200 - $300**

215. Pair of Helen Rose costume sketches of Debbie Reynolds. (MGM, ca. 1955) Pencil, India ink, and gouache on 15 x 22 in. art-board (2) by MGM costume designer Helen Rose: first, a pink dress with white bolero jacket; second, a trio of green dress variations for Debbie Reynolds' in unidentified MGM productions. Sketches are both identified simply, "Debbie Reynolds". Faint toning around margins; fine condition. **$200 – $300**

217. Helen Rose costume sketch of Debbie Reynolds in *Hit the Deck*. (MGM, 1955) Pencil, India ink, and gouache on 15 x 22 in. Strathmore art-board by MGM costume designer Helen Rose of a green button-front dress with white bow for Debbie Reynolds' character "Carol Pace" in *Hit the Deck*. Rose has added three pencil renderings of décolletage variation on recto, plus several more on verso, and identified sketch at top margin as, "Debbie Reynolds 'HIT THE DECK'". Faint toning around margins; fine condition. **$200 – $300**

216. Helen Rose costume sketch of Debbie Reynolds in *Hit the Deck*. (MGM, 1955) Pencil, India ink, and gouache on 15 x 22 in. Strathmore art-board by MGM costume designer Helen Rose of a white dress with red heart-shaped leaf detail for Debbie Reynolds' character "Carol Pace" in *Hit the Deck*. Rose has attached the principal fabric sample, and identified sketch at top margin as, "4 Debbie Reynolds 'HIT THE DECK'". Faint toning around margins, plus moderate stain, slight crease, and 1 in. tear at right edge; very good condition. **$200 – $300**

218. Helen Rose costume sketch of Debbie Reynolds in *Hit the Deck*. (MGM, 1955) Pencil, India ink, and gouache on 15 x 22 in. art-board by MGM costume designer Helen Rose of a pink dress with black polka-dot sash for Debbie Reynolds' character "Carol Pace" in *Hit the Deck*. Rose has added a smaller complete sketch of this costume with bonnet, plus a pencil rendering of décolletage variation, and has attached both principal fabric samples. Sketch is identified at top margin as, "6 Admiral office Debbie Reynolds 'HIT THE DECK'". Faint toning around margins; fine condition. **$200 – $300**

219. Pair of Helen Rose costume sketches for Debbie Reynolds' wedding dress in *The Tender Trap*. (MGM, 1955) Pencil, India ink, and gouache on 15 x 22 in. art-board (2), by MGM costume designer Helen Rose of wedding dresses for Debbie Reynolds' character "Julie Gillis" in *The Tender Trap*. According to Miss Reynolds, there were four different (though similar) designs proposed, and she arranged to wear one for her real-life marriage to Eddie Fisher, which took place one month before this film's release. Though no wedding takes place between Reynolds and Sinatra in the film, she wears this same dress for long closing credits sequence. One sketch has a few tears and creasing at upper left margin, otherwise both are fine. **$200 – $300**

221. Collection of costume sketches (7) for Dick Van Dyke in *The Comic*. (Columbia, 1969) Pencil, India ink, and gouache on 14.5 x 23 in. art-board (7) by costume designer Guy Verhille of Dick Van Dyke as "Billy Bright" in *The Comic* (Verhille's first credited film). All include change and scene number notations, (5) are signed by Verhille and initialed by director Carl Reiner, and (4) retain fabric swatches. Occasional soiling; overall fine. **$200 – $300**

220. Travilla costume sketch of Debbie Reynolds in *Mary, Mary*. (Warner Bros., 1963) Pencil, India ink, and gouache on 15 x 20 in. art-board by [William] Travilla of Debbie Reynolds as "Mary McKellaway" for *Mary, Mary*. Sketch is signed by Travilla, and marked, "Pat. B MARY #1a Debbie Reynolds". Very fine. **$200 – $300**

222. Pair of costume sketches of Debbie Reynolds for her Desert Inn stage show. (1973) Pencil, India ink, and gouache on 15 x 20 in. art-board (2) of Debbie Reynolds in canary cutaway pants-suit, and elegant black ball-gown, both for Miss Reynolds' 1973 Las Vegas stage show at the Desert Inn Hotel & Casino. (1) with marginal staining, otherwise both are fine. **$200 – $300**

223. Trio of costume sketches of Debbie Reynolds for her Desert Inn stage show. (1973) Pencil, India ink, and gouache on 15 x 20 in. art-board (3) one of which is signed (illegible) by the artist of Debbie Reynolds in farm-girl outfit, toreador pants-suit, and elegant pink ball-gown, all for Miss Reynolds' 1973 Las Vegas stage show at the Desert Inn Hotel & Casino. (1) with marginal staining, otherwise all are fine. **$200 - $300**

225. Paco Macliss costume sketches (6) of Debbie Reynolds for 1980s stage show. (ca. 1980) Colored marker on 11.5 x 15 in. textured watercolor paper (6) of Debbie Reynolds in variations of a blue elegant period ball-gown for one of her stage shows, most likely re-enacting her screen character "Molly Brown". All are signed by the designer Paco Macliss, and (2) retain multiple fabric and trim swatches, therefore are most likely the ones chosen for realization. Very fine. **$200 – $300**

224. Bob Mackie costume sketch of Debbie Reynolds for her Las Vegas stage show. (ca. 1975) Colored marker on 7 x 17 in. art paper (mounted to 8 x 20 in. matboard) of Debbie Reynolds in blue sleeveless casual gown for one of her Las Vegas stage revues. Note from an assistant ("M.") relays a message from Mackie to Miss Reynolds concerning options to the design. Very fine. **$100 - $200**

226. Pair of Debbie Reynolds costume sketches for her Las Vegas stage show. (1967) Pencil, India ink, and colored marker on 12 x 17.5 in. drawing paper (2, mounted to 13.5 x 19 in. matboard) by unknown designer of Debbie Reynolds for her Las Vegas stage show. Very fine. **$100 - $200**

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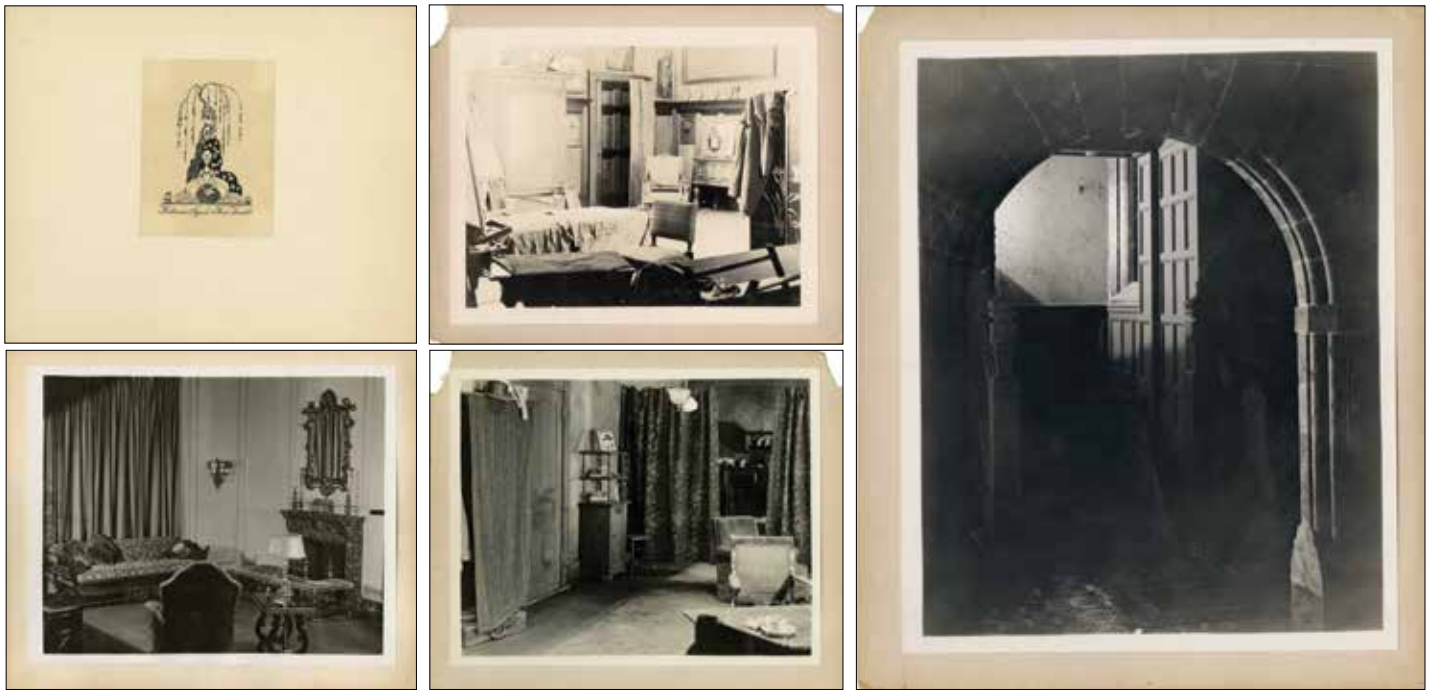
227. Trio of Ret Turner costume sketches of Debbie Reynolds for her Las Vegas stage show. (ca. 1980) Pencil, India ink, and colored marker on 11 x 17 in. drawing paper (3, two of which are mounted to 16 x 20 in. matboard) by Ret Turner of Debbie Reynolds for one of her Las Vegas stage revues. Includes: Debbie as Dolly Parton, signed by Turner, "For Debbie –Dolly/ Love Ret"; as a French maid, signed "For Debbie/ Ret"; and as "Miss Piggy". First two are very fine; third shows very faint staining and two diagonal creases, very good. **$200 – $300**

228. Pair of Ret Turner costume sketches for Debbie Reynolds Las Vegas stage show. (ca. 1980) Pencil, India ink, and colored marker on 11 x 17 in. drawing paper (2, mounted to 16 x 20 in. matboard) by Ret Turner of Debbie Reynolds in elegant ball gowns for one of her Las Vegas stage revues. Very fine. **$200 – $300**

229. Twentieth Century Fox (3) scene-concept paintings. (TCF, ca. 1960) Large pencil & gouache on heavy art-board scene-concept paintings (3) originally acquired by Miss Reynolds at the historic 1971 20th Century-Fox studio auction. Original catalog identifies them as *Nine Tiger Man*, an unrealized Fox production. Some edge and corner damage from storage and transport; overall good to very good. **$200 – $300**

230. Debbie Reynolds (3) large museum wall board displays. (1993) Triptych of (3) 47 x 90 in. wall-panels from art created by Anne Bell, then blown up and printed in larger than 3-sheet size, as display backdrops for the Las Vegas Hollywood museum which Debbie Reynolds opened in the old Paddlewheel Hotel & Casino. Covered with faithful exquisite renderings of all the stars in the cinema firmament (including, of course, Miss Reynolds) these would make the perfect complement to a home theater or rumpus room. Very fine on sturdy foam-core. Special shipping arrangements will apply. **$200 – $300**



231. Large collection of (65+) set continuity photographs from the archive of Katherine Agnew MacDonald. (Katherine MacDonald Pictures, ca. 1920) Vintage gelatin-silver approx. 8 x 10 in. glossy prints (65+) of set continuities, each mounted to 9.4 x 11 in. tagboard for archiving, from the personal collection of one of the first female producers in Hollywood history, Katherine Agnew MacDonald. Stills are not coded for identification; it is presumed these represent many of her various productions from 1918 to 1926. Several have pencil notes concerning materials and costs of construction. Also includes MacDonald's personal bookplate mounted to tagboard, acting as a title-card to the collection. Overall very fine. **$100 - $200**

232. Ben Lyon "Frank Jerome" black and ivory jacket from *The Necessary Evil*. (First National, 1925) Black and ivory vertical patterned double-breasted, eight button wool jacket with two flap pockets and lined in charcoal grey textured satin. Otto, The Tailor label handwritten, "*Ben Lyon Mar. 1925*" and stamped "CO 748 2192 Warner Bros. Wardrobe". 5 in., 3 in. and 2 in. tears in lining. Small L-shaped tear on back near pocket with small hole on shoulder. Exhibits discoloration along shoulders and arms. Worn by Ben Lyon as "Frank Jerome" in *The Necessary Evil*. Wonderful piece of silent film wardrobe history. **$300 - $500**

233. Will Rogers "Lemuel Morehouse" black cutaway from *Young As You Feel*. (Fox, 1931) Black wool cutaway jacket with black satin lapel and six cloth-covered buttons, lined in black silk. Eddie Schmidt label handwritten, "*Will Rogers / 2/19/31 3042*" and stamped, "3 41 2 1032". Lining is frayed and detaching along collar and one armpit and has been re-stitched in some areas. Worn by Will Rogers as "Lemuel Morehouse" where he tries to teach his sons the importance of being punctual in *Young As You Feel*. **$5,000 - $7,000**

234. Fredric March "Kenneth Wayne" olive military jacket from *Smilin' Through*. (MGM, 1932) Olive green military jacket with five British buttons, shoulder epaulets and KING'S pin, lined in green ribbed satin. Two brass belt hooks in back. Black United Costumers label handwritten, "*Fredrick March 33*". One button missing on shoulder. Very long repair along arms and across chest. Three large tears in lining and a 3 in. tear above back vent. Worn by Fredric March as "Kenneth Wayne" when he goes off to war in *Smilin' Through*. **$400 - $600**

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235. Charlie Chaplin signature bowler hat. Signature black felt bowler hat with black ribbed satin band with two self-material buttons and two vent buttons. Internal "The Rennert" label with paper label "6 7/8". Satin exhibits wear along edges. Gifted by Charlie Chaplin to the Hollywood Heritage Museum and acquired by Robert W. Nudelman for the Debbie Reynolds' collection. **$20,000 - $30,000**

236. Paul Lukas "Professor Bhaer" brown period long jacket designed by Walter Plunkett from *Little Women*. (RKO, 1933) Tan, brown, black and rust wool tweed long period jacket with brown satin ribbed trim and five self-covered buttons, lined in brown satin. Black United Costumers label handwritten, "*Paul Lucas 43 #1*". Designed by Walter Plunkett. Worn by Paul Lukas as "Professor Bhaer" in several scenes at the New York residence with Katharine Hepburn in *Little Women*. **$300 – $500**

237. Lewis Stone "Oxenstierna" brocade period outfit designed by Adrian from *Queen Christina*. (MGM, 1933) Green and gold brocade period top, rust sleeve inserts accented with silver metal cord, nine silver metal filigree buttons, cream netting and embroidery on collar and cuffs with silver metal ribbon down front, dark gold quilted lining, hook & eye front closure. Black United Costumers label handwritten, "*Lewis Stone 40*" and stamped "UNITED 60". Exhibits two 1.5 in. material extensions under arms in back. Lace exhibits minor soiling along neckline. Matching pantaloons with hook & eye side closure. Same stamp as top. Coordinating sword belt holder with gold metal buckle and accents and stamped "60". Underside exhibits light wear. Designed by Adrian. Worn by Lewis Stone as "Oxenstierna" advising Garbo as she struggles with the decision to abdicate in *Queen Christina*. **$400 – $600**

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238. Leslie Howard "John Carlton" charcoal grey period jacket and pants designed by Adrian from *Secrets*. (United Artists, 1933) Charcoal grey wool period cutaway with six satin ribbed buttons and lined in black silk. Black United Costumers label handwritten, "*Leslie Howard 34*". Coordinating pants with two slit front pockets, hook & eye button front closure and straps. Black United Costumers label handwritten, "*Leslie Howard M10902 29 ½*". Designed by Adrian. Worn by Leslie Howard as "John Carlton" discussing his Governorship race with his wife (Mary Pickford) in *Secrets.* **$600 – $800**

239. Leslie Howard "Peter Standish" period jacket, vest and pantaloons designed by William Lambert from *Berkeley Square*. (Fox, 1933) Consisting of (1) Kelly green period jacket with two rows of seven self-covered buttons along both lapels, two flap pockets and lined in grey silk. Black United Costumers label handwritten, "*Leslie Howard 36*", *M10998* and stamped "22". Lining is soiled under arms. Slightly faded along shoulders and arms.(1) Pale taupe ribbed satin pantaloons with gold metal buckles. Hook & eye with button front closure. Black United Costumers label handwritten, "*Leslie Howard R. Miller 30 12 3/4 M1868 15 74* and stamped "2". Warner Bros. cleaning tag. Small rust stain on back of one leg. (1) Very pale peach, ribbed satin period vest with a double row of six self-covered buttons and two slit flap pockets. Both sides lined in ivory satin. Black United Costumers label handwritten, "*Leslie Howard 36*" and stamped "3". Jacket created by William Lambert for Leslie Howard as "Peter Standish" but not in the final version of the film. Worn by an extra at the National Assembly in *Marie Antoinette* (MGM, 1938). Pantaloons worn posing for his portrait and in the park with Helen Angel. Vest worn when making a grandstand speech before he returns to the present in *Berkeley Square.* **$300 – $500**

240. Frank Morgan "Alessandro – Duke of Florence" ivory period outfit designed by Gwen Wakeling from *The Affairs of Cellini*. (20th Century, 1934) 2-piece ivory, ribbed brocade tunic and coordinating slops with celadon green floral brocade sleeves and accents, trimmed in gold bullion herringbone weave trim, ivory silk pleated collar and hook & eye front closure. Black United Costumers label handwritten, "*F MORGAN*" and stamped "303" in tunic and "FRANK MORGAN" in slops. Section of silk pleats is missing and collar is soiled, frayed and torn in places. Small orange stain under arm in back. Slops have soiling along waist lining. Designed by Gwen Wakeling. Worn by Frank Morgan as "Alessandro – Duke of Florence" in the scene when Fredric March is arrested and Frank orders him to be hung in *The Affairs of Cellini*. **$400 - $600**

241. Pat O'Brien "Ritzy" tan wool suit from *The Personality Kid*. (Warner Bros., 1934) Tan wool suit with brown and orange checked pattern. Double breasted jacket with slit pockets and lined in tan textured satin. Gumbiner's Hollywood label handwritten, "*Pat Obrien 2/14/4*" and "*WB 25469-7*" written in the sleeve and stamped "M16". Buttons have been replaced. Exhibits a few minor stains. Coordinating double pleated pants with four pockets and hook & eye button front closure. Handwritten, "*O'Brien and 25469-7*" and stamped "Warner Bros. Wardrobe DB 3 S5421". Staining along inside waist line. Worn by Pat O'Brien as "Ritzy" a prizefighter that is influenced by corruption in *The Personality Kid*. **$400 - $600**

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242. Mae West "Ruby Carter" black and ivory period dress designed by Travis Banton for *Belle of the Nineties*. (Paramount, 1934) Black satin full length V-neck period dress with ivory satin puff sleeves, decorated with ivory circular lace along front and sleeve caps. Hook & eye back closure. No label. Bottom of skirt is frayed. Several hooks at waist are loose. Designed by Travis Banton. Worn by Mae West as "Ruby Carter" when she goes to the big fight with Ace Lamont (John Miljan) in *Belle of the Nineties*. This dress was worn a year later (with feathers added to the collar) by Sarah Edwards as "Mrs. Myron Carey" when she comes to visit "Ruggles" (Charles Laughton) in *Ruggles of Red Gap* (Paramount, 1935). **$3,000 - $5,000**

243. Edna May Oliver "Augusta Pritchard" knit dress designed by Gwen Wakeling from *The Last Gentleman*. (20th Century, 1934) Steel blue heathered knit dress with ivory crocheted accents along neckline. Mooncrest label with 20th Century Pict. label handwritten, *"Oliver M.N 91-10-113 1931"* and stamped "1-27-7-1079". Dress is soiled along neckline, arms, shoulders and the bottom half of the skirt. Exhibits a few very small holes. Designed by Gwen Wakeling. Worn by Edna May Oliver as "Augusta Pritchard" at Barr Manor with her daughter in *The Last Gentleman*. **$600 - $800**

244. Katharine Hepburn "Babbie" red and black checked period dress designed by Walter Plunkett made for *The Little Minister*. (Radio Pictures, 1934) Red and black silk taffeta period dress. Double layer cap sleeves, black silk velvet collar and cuffs decorated with delicate ivory crocheted flowers, trimmed in black satin cording with a long row of small buttons (half are missing) on bodice and some on sleeves, hook & eye front closure. Internal bias label handwritten, "*C-1116 1840*". Exhibits repairs and material separation especially along arms. Layered long skirt with very long row of buttons down front. Internal bias label handwritten, "*Hepburn C-1116 1840*". Hook & eye with snap back closure. Material separation and tears along waistline and top layer. Created by Walter Plunkett for Katharine Hepburn as "Babbie" in *The Little Minister* but not in the final version of the film. **$800 - $1,200**

245. Bing Crosby "Tom Grayson" blue period jacket from *Mississippi*. (Paramount, 1935) Heathered dark blue period jacket with black velvet collar and buttons, lined in dark blue silk. Brown & Herrmann label typed, "BING CROSBY DEC. 34 11650". Velvet cuffs were removed post production. Worn by Bing Crosby as "Tom Grayson" on W. C. Field's riverboat singing in *Mississippi*. **$400 - $600**

246. Maurice Chevalier "Eugene Charlier" two piece suit designed by Arthur M. Levy from *Folies Bergère de Paris*. (20th Century, 1935) Black, red and ivory hounds tooth boiled wool jacket and pants. Two button, wide collar jacket partially lined in dark grey silk taffeta. Eddie Schmidt Jr. label handwritten, "*Maurice Chevalier / 12/3- '34 177*". Lining is frayed and torn. Extensions on lapels and back buttons have been added post production. Double pleated pants with button front closure and cuffs. Back waist has been let out. Both pieces have stamped, "20th Century Fox and 3-69-1-0089" with other production numbers handwritten and studio cleaning tag. Designed by Arthur M. Levy. Worn by Maurice Chevalier as "Eugene Charlier" performing the musical number "Rhythm of the Rain" with Ann Sothern in *Folies Bergère de Paris*. **$600 - $800**

247. Rochelle Hudson "Cosette" (2) period dresses designed by Omar Kiam from *Les Miserables* 1935. (20th Century, 1935) Dresses include: (1) Varying shades of purple floral silk sleeveless V-neck top with three deep royal blue velvet bows and hook & eye front closure. Deep purple raw silk underskirt with steel blue silk thin net vertical strip skirt with an attached piece of ivory netting with two coordinating velvet bows and snap back closure, along with a detached ivory netting sleeve. Twentieth Century Pic. Inc. label handwritten, "*R. HUDSON 900-14-18*". Both pieces have Warner Bros. cleaning tags and stamped, "1-27-7-1270". Netting is discolored and torn. Underskirt is faded. Top skirt exhibits light discoloration, stains and separations. Please note that the top skirt is original to the film and rest is added post production. (1) Ivory striped chiffon period dress with ivory satin bodice accented with a black and ivory ribbed satin waistband, faux daisy flowers and green velvet ribbon. Hook & eye with snap back closure. 20th Century Fox label handwritten, "*R. Hudson 700-04-71*" and stamped 1-27-1-7-1225". Discoloration with tears and separation along shoulders. Fraying on the edges of waist band. Designed by Omar Kiam. Worn by Rochelle Hudson as "Cosette" in *Les Miserables.* Purple outfit worn when she brings Fredric March to the park to meet John Beal. Ivory dress worn when she meets John Beal in the park and then is followed home by Charles Laughton. **$600 - $800**

248. Ian Hunter "Theseus, Duke of Athens" tunic designed by Max Ree from *A Midsummer Night's Dream.* (Warner, Bros., 1935) Royal blue silk velvet tunic, heavily decorated in gold bullion with ivory cotton pleated cuffs and collar (added post production), lined in steel blue satin. Velcro back closure (added post production). Circular gold trim along bottom was added post production. United Costumers label hand-written, "*Ian Hunter 42*" and stamped "U.C.I. 33". Velvet is soiled overall. Gold bullion is fraying. A few sections of velvet are detached from bullion including a 3 in. section along neckline. Seam is undone along neckline. Lining is discolored, fraying and has multiple patches. Collar is soiled with makeup. Designed by Max Ree. Worn by Ian Hunter as "Theseus, Duke of Athens" in *A Midsummer Night's Dream.* **$400 - $600**

249. Murray Kinnell "Duke of Lorraine" period outfit designed by Omar Kiam from *Cardinal Richelieu*. (20th Century, 1935) Exquisite rich brown cut velvet period outfit accented with gold, rose, red, teal, blue and purple threading in a floral pattern. Crimson red satin lining in jacket plus in the leg inserts with a lighter color used in the arm inserts. Both pieces accented with rust ribbed satin bows with gold metal tips. Jacket has nine round metal filigree ball buttons of red, silver and gold color with delicate ivory chiffon and crocheted collar and cuffs accented with an ivory braided satin tie with gold metal tips. Black United Costumers label handwritten, "*Murray Kennell 37 X5 15*". Lining exhibits minor soiling around armpits, back and neck. Pantaloons are accented on bottom with bright gold satin bows trimmed in gold bullion. Hook & eye side closures. Black United Costumers label handwritten, "*Murray Kennell X5 31 13 ¼*". Designed by Omar Kiam. Worn by Murray Kinnell as the "Duke of Lorraine" when he and his comrades ask for help and guidance in *Cardinal Richelieu*. **$400 – $600**

250. Joseph Schildkraut/Miles Mander "King Louis XIII" gold brocade period outfit designed by Walter Plunkett from *The Three Musketeers* 1935 and 1939. (RKO, 1935 / TCF, 1939) 2-piece period costume of heavy gold brocade with pink and orange floral design decorated with canary yellow satin (top is lined with it), gold lace bullion overlay garnished with green glass beads and accented with gold lame ties. Both pieces have United Costumers label handwritten, "*J. SCHILDKRAUT*" plus "*37*" in top. Designed by Walter Plunkett. First worn by Miles Mander as "King Louis XIII" in the final scene of the 1935 version and then by Joseph Schildkraut in several scenes in the 1939 version of *The Three Musketeers.* Interesting to note that Miles Mander plays the Cardinal in the 1939 version opposite Schildkraut who is wearing the costume he wore four years earlier. Perfect example of how United and other costume houses operated – either renting or selling costumes to the studios. **$600 – $800**

251. Harpo Marx signature historic vintage top hat and wig acquired directly from him. Vintage Circa 1930's beaver fur top hat with black ribbed satin band and brim (quite fragile, but intact) with internal attached blonde wig which was acquired directly from Harpo Marx and worn by him in numerous on-screen Marx brothers film appearances. Gifted by Harpo Marx to Debbie Reynolds. **$20,000 - $30,000**

252. Mary Boland "Effie Floud" velvet dress designed by Travis Banton from *Ruggles of Red Gap*. (Paramount, 1935) Deep rich purple silk velvet, no sleeve square neck dress. With velvet ruffles around neckline and bottom of skirt, accented with kelly green velvet strips and encrusted with silver lame ribbon and rhinestones of varying shapes and sizes down the front. Underskirt of cinnamon silk crepe with ruffles. No label. Some bead and rhinestone loss. Ruffled velvet has some loss and dress velvet has very minimal soiling and stains. Designed by Travis Banton. This dress was originally a floor length evening gown. It has been shortened with ruffles, underskirt and green velvet strips and waist ribbon added post production. Worn by Mary Boland as "Effie Floud" at the dinner she is giving for his Lordship (Roland Young) in *Ruggles of Red Gap.* Repurposed for an extra at the bar next to James Stewart in *Bandolero!* (TCF, 1968) **$600 - $800**

253. Ian Keith "Saladin-Sultan of Islam" long blue robe designed by Joe Kaplan from *The Crusades*. (Paramount, 1935) Blue long robe with silver metallic threading lined in ivory cotton with snap front closure. Internal bias label handwritten, "*Ian Keith*". Exhibits fading along shoulders and arms with a section of hem undone along bottom. Designed by Joe Kaplan. Worn by Ian Keith as "Saladin-Sultain of Islam" while Loretta Young is convalescing at his palace in *The Crusades.* **$400 - $600**

254. Freddie Bartholomew "Ceddie" two piece black velvet outfit designed by Sophie Wachner from *Little Lord Fauntleroy*. (MGM, 1936) Black silk velvet 2-piece period outfit consisting of jacket with ivory linen cuffs (collar is missing). No label with studio cleaning tag. Designed by Sophie Wachner. Worn by Freddie Bartholomew as "Ceddie" when C. Aubrey Smith has a coming out party for him in *Little Lord Fauntleroy*. **$600 - $800**

255. Sir Guy Standing "John Julius Angerstein" tan period outfit designed by Royer from *Lloyds of London*. (TCF 1936) Tan worsted wool jacket with brown velvet buttons (six), collar and cuffs and lined in pale peach textured satin. United Costumers label handwritten, "*SIR GUY STANDING 3 16*" and stamped "52" in sleeve with studio cleaning tag. Velvet is slightly worn. Pale grey brocade eight button, two pocket vest with yellow and peach flowers with edges trimmed in yellow and tan leaf embroidery. United Costumers label handwritten, "*SIR GUY STANDING 2*" and stamped, "Warner Bros. Wardrobe 53". Exhibits fading along shoulders. Coordinating pair of pantaloons with back zip. Same label as jacket. Back has been let out and zipper added. Designed by Royer. Worn by Sir Guy Standing as "John Julius Angerstein" in several scenes including at the coffee house where he refuses George Sanders a partnership and intervening for Tyrone Power when he is charged as a peeping tom in *Lloyd's of London*. **$600 - $800**

257. Laura Hope Crews "Prudence" ornate black velvet cape designed by Adrian from *Camille*. (MGM, 1936) Black silk velvet long cape, decorated with intricate embroidered flowers enhanced with black iridescent round bead balls with black bugle bead leaves, trimmed with delicate black floral lace and long strands of black bead fringe. Lined in black silk. No label. Minimal bead loss. Light stains in lining. Minor tears to lace. Designed by Adrian. Worn by Laura Hope Crews as "Prudence" in the opening scene when she and Garbo attend the Opera in *Camille.* **$800 – $1,200**

256. George Sanders "Lord Everett Stacy" jacket and vest designed by Royer from *Lloyds of London*. (TCF, 1936) (1) Celery green ribbed satin period jacket with dark green velvet buttons. Black United Costumers label handwritten *"GEO. SANDERS 42 3"* with WARNER BROS. stamp in black. Lining soiled especially around arms and tail with a slight discoloration along collar and (1) Green and gold brocade vest with diagonal chain pattern, five gold metal buttons and two slit pockets. Black United Costumers label handwritten, *"GEO. SANDERS 42 8"* and stamped *"93"*. Exhibits wear overall with a pale red stain on one shoulder. Designed by Royer. Worn by George Sanders as "Lord Everett Stacy". Jacket worn when he is turned away at the coffee house. Vest worn when he threatens Sir Guy Standing in *Lloyds of London.* **$600 – $800**

258. Burgundy velvet period dress designed by Adrian for background in *Camille* and used in several other MGM films. (MGM, 1936) Deep burgundy velvet period dress with three-quarter length bell sleeves, ivory pleated chiffon sleeve inserts trimmed in delicate lace, ivory dotted chiffon neck insert, dusty pink silk collar and fringe on cuffs and collar. Eight rows of large fuchsia pink cording in swirl pattern finished with tassels on skirt and one on each sleeve. Internal bias label handwritten, "*K. English*". Hook & eye with snap back closure. Large repair and a few separations near bottom of skirt. Tassels are a little matted and a few missing. Small section of cording is missing on bottom on one of the rows. Silk collar is separating especially near shoulders. Velvet is worn along shoulders. Designed by Adrian. Worn by an extra at the auction in *Camille.* Also used at Robert Taylor's home in *Stand Up and Fight* (1939) and at the restaurant where Strauss first plays in *The Great Waltz* (1938). **$1,000 – $1,500**

259. Jean Harlow "Suzy Trent" black velvet dress designed by Dolly Tree made for *Suzy* and worn by Claudette Colbert in *Boom Town*. (MGM, 1936) Black long sleeve, square neckline, velvet dress with full length skirt, accented with waist skirt and simple bow. Side zip and snap closure. Internal bias label typed, "P.914 J. Harlow". Three small repairs along neckline. Velvet slightly worn along shoulders and neckline. 5 in. repair along one elbow. Created by Dolly Tree for Jean Harlow for *Suzy* possibly used for publicity but not in the final version of the film. Under Adrian's costume supervision worn by Claudette Colbert as "Betsy Bartlett" when she confides in Spencer Tracy in *Boom Town*. **$3,000 - $5,000**

260. Margaret Lindsay "Lorraine" black velvet gown designed by Dolly *Tree from Sinner Take All.* (MGM, 1936) Black silk velvet gown with short puff gathered sleeves, small train and a neckline of large red faceted discs surrounded with small round rhinestones. Hook & eye with snap side closure. MGM label handwritten, "*B7*". Exhibits pulls and a repair on waist seams with very light staining on train. Designed by Dolly Tree. Worn by Margaret Lindsay as "Lorraine" at the night club in *Sinner Take All.* **$600 - $800**

261. Jeanette MacDonald "Marie de Flor" ivory period dress designed by Adrian from *Rose-Marie.* (MGM, 1936) Ivory crepe flowing period dress with long shoulder scarves, crisscross tie on side of collar, same material braided long belt with knotted tassel. Hook & eye side closure. Internal bias label typed, "6929". Exhibits very light stains and soiling overall. 3 in. tear under one arm and 6 in. along back collar with fraying. Designed by Adrian. Worn by Jeanette MacDonald as "Marie de Flor" while on concert tour playing Juliet in *Rose-Marie.* **$2,000 - $3,000**

262. Anita Colby "Mary Fleming" brocade period dress designed by Walter Plunkett from *Mary of Scotland* and *The Virgin Queen*. (RKO, 1936) Celadon green brocade period dress with pink, peach and yellow flowers and green leaves. Square neckline, three-quarter length sleeves with ruffles, both trimmed in delicate ivory lace. Pale salmon satin insert down front. Hook & eye with snap back closure. Internal bias label hand-written, "*Marjorie Hellen*" and "*COLBY C-1508*". Material on bottom is frayed with a few separations and soiling under arms. Designed by Walter Plunkett. Worn by Anita Colby as "Mary Fleming" celebrating Katharine Hepburn's son's first birthday in *Mary of Scotland*. Under the costume supervision of Mary Wills, the gown was modified - sleeves shortened, shoulder caps removed and satin insert added along bodice. Worn by Marjorie Hellen (Leslie Parrish) as "Anne" when Richard Todd meets Joan Collins at court and when Bette Davis blesses Todd's ship in *The Virgin Queen (*TCF, 1955). Sides of skirt gathered post production. **$1,000 - $1,500**

263. ***Mary of Scotland*** **gown designed by Walter Plunkett.** (RKO, 1936) Cream with varying shades of metallic gold brocade period gown with red satin front insert lavishly decorated with gold lame floral lace accented with varying sizes of faux pearls, long puff sleeves with cutouts lined in red satin decorated with long rectangle faceted stones surrounded by faux pearls (also running along skirt) and a triple row of faux pearls in center of sleeve and shoulder caps. Ivory chiffon neckline decorated with ivory accordion chiffon swirls (also on cuffs). Skirt is lined with cream satin. Top has hook & eye front closure. Bottom has hook & eye with snap back closure. No label. Studio cleaning tag. Chiffon is discolored and is torn on neckline. Top is missing red stone and pearl decorations. Some pearl and stone loss. Cream satin exhibits separations mostly along edges. Brocade is soiled along bottom. Created by Walter Plunkett for *Mary of Scotland*. **$1,000 - $1,500**

264. Katherine DeMille "Rosaline" green velvet period dress designed by Oliver Messel and Adrian from *Romeo and Juliet*. (MGM, 1936) Dark green velvet short puff sleeve, round neck period gown with train decorated with large gold sequins. Intricate gold lame lace waistband. Waist, cuffs and neckline trimmed with gold, copper and red metallic twisted cord around round gold glass beads. Nude chiffon along shoulders covered in silver metallic lace, garnished with black velvet strips and gold metal starbursts. Nude chiffon neckline accented with large faceted bright gold glass beads. Flanking the neckline are pale yellow round and diamond shaped cabochon stones with a few clusters of small white swirl beads. Hook & eye with zip and snap back closure. MGM label handwritten, "*983-100 1804*". Studio cleaning tag. Some sequin loss. Chiffon is frayed. Silver lace is frayed with pulls. Some bead loss. Designed by Oliver Messel and Adrian. Worn by Katherine DeMille as "Rosaline" when Leslie Howard steals a kiss at the masquerade party in *Romeo and Juliet*. Also worn by an extra at the ball in *Conquest*.
$2,000 - $3,000

265. *Romeo and Juliet* metallic gold period dress designed by Adrian and Oliver Messel. (MGM, 1936) Metallic tri-color gold metal (very heavy) long sleeve period dress with train decorated in crisscross pattern with large and small faux pearls, gold metallic braid, ivory chiffon and black velvet tie along bodice with waistband, gold lame shoulder ties with copper sequined ball ends. Hook & eye back closure. Internal bias label handwritten, "*Bust 38 Waist 29*" and studio cleaning tag. Minor brown stains on train. Some pearl damage and loss. Designed by Adrian and Oliver Messel. **$1,000 - $1,500**

266. *Romeo and Juliet* tan period dress designed by Adrian and Oliver Messel. (MGM, 1936) Tan long sleeve period dress with train, decorated with swirled black satin cording on bodice and shoulder scarves. Pale green sleeves accented with small gold sequins and gold lame cording. Waist belt garnished with large gold metal filigree buttons and white swirl glass buttons. Long shoulder scarves trimmed in dusty rose chenille accented with gold sequin balls and lined in gold lame. Grey rectangle faceted beads in cross pattern on bodice accented with gold lame twisted cording and small white swirl glass beads. Neckline is trimmed in gold sequined balls. One scarf has a group of gold sequined balls. Hook & eye back closure. No label. Soiling and stains on both scarves. Sleeves are soiled. Some bead and sequin loss. Designed by Adrian and Oliver Messel. Worn in the background of several scenes including in the procession, on the balcony and during the large fight scene in *Romeo and Juliet*. **$1,000 – $1,500**

267. ***Romeo and Juliet*** **black silk velvet period dress designed by Adrian and Oliver Messel.** (MGM, 1936) Black silk velvet period gown with long dome sleeves, round neck and long train garnished with a spectacular intricate Jacobean floral pattern in gold bullion. Lined in black silk. Replacement hook & eye with zip back closure. No label. 4 x 3 in. selection of velvet missing from bottom side. Tears along shoulders and under arms. 5 in. tear around skirt hoop. Designed by Adrian and Oliver Messel. **$1,000 – $1,500**

268. *Romeo and Juliet* black and gold period dress designed by Adrian and Oliver Messel. (MGM, 1936) Black velvet period gown with beige long sleeves and collar, V-shaped long shoulder drapes lined in gold lame and accented with large gold sequins. Gown is heavily decorated with gold sequins and round wooden balls in a circular pattern. Hook & eye with snap back closure. No label, there is a 3 in. tear along collar near shoulder. Quite a bit of bead and sequin loss overall. In need of restoration. **$600 – $800**

269. Eddie Cantor "Ali Baba" orange satin jacket designed by Herschel and Gwen Wakeling from *Ali Baba Goes to Town*. (Warner Bros., 1937) Bright orange satin short jacket with 23 gold metal filigree buttons (7 missing) and ivory satin lining. Associated Costumer label handwritten, "*Eddie Cantor No. 6*" with studio cleaning tag. Exhibits scuffs overall with slight fading along shoulders and arms. Lining is frayed along inside collar. Designed by Herschel and Gwen Wakeling. Worn by Eddie Cantor dreaming he is "Ali Baba" advising the Sultan in *Ali Baba Goes to Town*. **$400 – $600**

270. Andy Devine "Pickle Bixby" tan suit designed by Royer from *In Old Chicago*. (TCF, 1937) Tan, taupe, butternut and raspberry small square pattern rough wool 2-piece period suit. Three button long jacket is lined in copper ribbed satin with flap but no actual pockets. Lining has separated along seam 12 in. A few minor pulls on lining. Slight soiling around armpits. Sleeves have been hemmed 1.25 in. (which can be let down easily). An added bonus is a cigar in the inner pocket. Can't say for certain that it was Andy's since the outfit was worn by others after him. It is a 5 in. Van Dyck General Cigar Co. cigar in cellophane. Pants are unlined with button closure, slant front pockets and boot straps. Pants have small hole on middle back. Both pieces have United Costumers label handwritten "*Andy Devine 3*" and other post production numbers. Jacket is stamped "51" and pants "287". Designed by Royer. Worn by Andy Devine as "Pickle Bixby" as the bouncer at The Senate (Tyrone Power and Alice Faye's place) in *In Old Chicago*. **$400 - $600**

271. Simone Simon "Diane" black dress designed by Gwen Wakeling from *Seventh Heaven*. (TCF, 1937) Black wool crepe long sleeve dress with seven buttons down bodice (one replacement). Hook & eye with snap front closure. Internal bias label handwritten, "*SIMONE*" and stamped "7010" and "1-85-1-0026". Repairs on both elbows and one on front. Exhibits some pulls overall. Designed by Gwen Wakeling. Worn by Simone Simon as "Diane" staying at Jimmy Stewart's apartment and falling in love with him in *Seventh Heaven*. **$800 - $1,200**

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272. *Conquest* blue velvet ball gown designed by Adrian. (MGM, 1937) Midnight blue silk velvet short puff sleeve round neck period gown with train garnished with amazing silver bullion floral and leaf pattern along the sides and train. Further enhanced with an intricate swirl and tulip pattern of varying shapes and sizes of rhinestones and faux pearls. Neckline trimmed in delicate silver lame lace. Replacement zip and snap back closure. No label. Bottom section of skirt and train relined in same satin. Minor soiling and tears overall. Lace is frayed. Some bead loss. One of the many gowns Adrian created for the elaborate ball in *Conquest*. **$1,000 – $1,500**

273. *Conquest* dark blue velvet ball gown designed by Adrian. (MGM, 1937) Dark blue velvet puff short sleeve round neck period gown with train decorated with starburst metal discs and trimmed in gold lame lace along neckline and gold, copper and red metallic twisted thread along waistline. MGM label handwritten, "*983-19 1804 BETTY TEAGARDEN*". Hook & eye with snap back closure. Approx. half of discs are missing. Lace is fraying. One of the many gowns Adrian created for the elaborate ball in *Conquest*. **$1,000 – $1,500**

274. *Conquest* green velvet ball gown designed by Adrian. (MGM, 1937) Moss green silk velvet short puff sleeve V-neck gown with long train decorated with small wooden gold balls in three circles overlapping pattern along skirt. Waist belt and cuffs trimmed with wide gold lame cord. Collar and waist belt decorated with gold painted faux pearls of various shapes and sizes in a flower pattern. Hook & eye back closure. MGM label handwritten, "*983-26 1804 (bust) 34*". Two small separations along back seam. Three inch repair under closure. Repairs and soiling along bottom. Repair to skirt hoop. Hem in front has been taken up. Most of the paint has worn off beads. Bead loss mostly along collar. Dents and minor stains overall. One of the many gowns Adrian created for the elaborate ball in *Conquest*.
$1,000 – $1,500

275. Jeannette MacDonald "Marsha Mornay" pale yellow period gown designed by Adrian from *Maytime*. (MGM, 1937) Pale yellow satin two-piece gown. V-neck, three-quarter length puffed soft bell sleeves, crisscross front accent with delicate floral beige lace trim on collar and cuffs. Hook & eye back closure. No label. Exhibits a few minor pulls overall. Full length skirt with flat front and layered back with train. Hook & eye with snap back closure. Internal bias label handwritten *"JANETTE McDONALD"* with studio cleaning tag. Exhibits a few brown stains overall with minor pulls. Hem mostly detached along seam. Soiled along bottom. Designed by Adrian. Worn by Jeannette MacDonald as "Maria Mornay" when she is on the Lucia Di Lammermoor tour in *Maytime.* **$2,000 – $3,000**

276. Mae West "Peaches O'Day" blue dress designed by Schiaparelli made for *Every Day's a Holiday*. (Paramount, 1937) Powder blue long sleeve slight V-neck dress with blue and ivory embroidery down front and on shoulders. Lined in powder blue silk. Black United Costumers label handwritten, "*MAE WEST #6*". Hook & eye back zip closure. Created by Schiaparelli as an alternate to the purple dress sold in the first auction for Mae West as "Peaches O'Day" in *Every Day's a Holiday*. **$1,000 - $1,500**

277. Paul Muni "Emile Zola" brown suit designed by Milo Anderson and Ali Hubert made for *The Life of Emile Zola*. (Warner Bros., 1937) Brown serge wool period four button jacket with flap pockets lined in textured brown satin. Warner Bros. Pictures, Inc. label handwritten, "*Muni 8*". Stamped "3X4209 X15" and handwritten, "*McNamara 162 46*" in sleeve with studio cleaning tag. Coordinating pants with slit front pockets and hook & eye button front closure. Warner Bros. Pictures, Inc. label handwritten, "*Muni 8*" and stamped "3X4209 15". Created by Milo Anderson and Ali Hubert for Paul Muni as "Emile Zola" from *The Life of Emile Zola* but not in the final version of the film. **$600 - $800**

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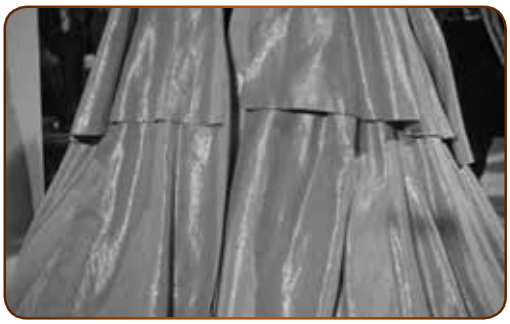
278. Freddie Bartholomew "David Balfour" rust period coat designed by Gwen Wakeling from *Kidnapped*. (TCF, 1938) Rust wool period coat with black braided satin trim and lined in same color. United Costumers label handwritten, "*Fred Bartholomew 3647*". Designed by Gwen Wakeling. Worn by Freddie Bartholomew as "David Balfour" when he claims his rightful inheritance in *Kidnapped*. **$400 - $600**

279. Beulah Bondi "Rose Elliott" red period dress designed by Orry-Kelly from *The Sisters*. (Warner Bros., 1938) Brick red water marked damask 2-piece period dress adorned with floral black crochet, bugle beads and faceted buttons. Top has snap detached collar and black bead tassel at collar. Both pieces have hook & eye back closure. Handwritten internal bias label, "*Period 1860 C-27*". Crochet on sleeves is intact with minor bead and button loss. The shoulders and collar crochet have extensive separation. 2.75 in. band added to skirt waist. Dress has been heavily altered post production. Top has been modified repurposing the sleeves and adding more crochet that was originally on the front of the dress to the cuffs and adding a velvet tie accent. Neckline has been changed by removing the piece running along the bodice and making a collar. All the crochet has been removed from the front of the dress. Material on shoulders is faded. Designed by Orry-Kelly. Worn by Beulah Bondi as "Rose Elliott" when she attends the dance with her husband Henry Travers and three daughters in *The Sisters*. **$400 - $600**

280. Henry Fonda "Preston Dillard" green period coat designed by Orry-Kelly from *Jezebel*. (Warner Bros., 1938) Emerald green wool period coat with velvet collar and buttons lined in dark green satin. United Costumers label handwritten, "*HENRY FONDA 33*" and stamped in sleeve "United 3 5". Velvet is worn and faded on collar and buttons. Lining has discolored over time. Lining around one sleeve is detached and repaired. Buttons have been moved post production. Designed by Orry-Kelly. Worn by Henry Fonda as "Preston Dillard" when he and Donald Crisp go to a saloon and Fonda collapses from yellow fever in *Jezebel*. **$600 - $800**



281. Anita Louise "Princesse de Lamballe" fur trimmed gold lame cape designed by Adrian made for *Marie Antoinette* and used in *Madame Bovary*. (MGM, 1938) Gold lame three tiered hooded cape with red fox trim, lined in tan silk. Handwritten label "*Anita Louise 2173*". Exhibits minor stains. Designed by Adrian. Created for Anita Louise as "Princesse de Lamballe" in *Marie Antoinette* but not in the final version of the film. Also worn by an extra in *Madame Bovary*, MGM, 1957. **$800 - $1,200**

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282. Basil Rathbone "King Louis XI" tunic and long cape designed by Edith Head from *If I Were King*. (Paramount, 1938) Fawn brown velveteen long tunic with soft gathers along the sleeves and front accented with twisted satin trim and gold metal buttons. Top part is lined in light maroon ribbed satin and bottom with dark gold satin. Western Costume label handwritten, "*22511 #1 Basil Rathbone*" and "*Jim*" on bias tape and stamped "Western Costume Co 77". Hook & eye front closure. Small hole on front near waistline. Beautiful wine velvet long sleeveless robe with collar lined in satin. Western Costume Co. label handwritten, "*22623 #3 Basil Rathbone*" and stamped, "Western Costume Co. 68". Slightly discolored along collar with two 4 in. repairs. Lining is separating especially around edges. Additional piece of raspberry satin lining added along neck, shoulders and arms. Designed by Edith Head. Worn by Basil Rathbone as "King Louis XI". **$800 – $1,200**

283. Margaret Sullavan "Daisy Heath" jacket and skirt designed by Adrian from *The Shopworn Angel*. (MGM, 1938) Short ivory military style jacket accented with rows of silver sequins along chest (and cuffs) decorated with large faceted mirrored buttons and silver twisted metal tassels. Coordinating silver metal material epaulets (detached) with trim and fringe. Aubergine satin collar, cuffs and belt. Lined in ivory textured satin. No label. Ivory material is heavily faded and discolored. Sequins are tarnished and some loss in sections. Epaulet material is faded. Three buttons are missing and one is detached. Lining is heavily discolored and soiled. Coordinating ivory satin short dance skirt with aubergine satin pleats accented with iridescent sequins, two side zippers. Studio cleaning tag. Exhibits a few small stains and scuffs with some sequin loss. Designed by Adrian. Worn by Margaret Sullavan as "Daisy Heath" in the final scene of the film when she is performing the "Pack Up Your Troubles and Smile" number (dubbed by Mary Martin) and she is notified that Jimmy Stewart is killed in *The Shopworn Angel*. **$800 – $1,200**

284. Nelson Eddy "Ernest Lane" military style period outfit designed by Adrian made for *Sweethearts*. (MGM, 1938) Ivory wool military style jacket with shoulder epaulets, blue velvet accents, trimmed in silver bullion and filigree buttons. Coordinating pants with double stripe of silver bullion trim. Jacket has MGM label handwritten, *"N. EDDY 1055-84"* and *"5"* in sleeve. Exhibits very light soiling on back. A few tiny holes. Pants have MGM label handwritten, *"N. EDDY 55 OPE"* and *"3"*. With a 2 in. tear along back inseam. Designed by Adrian. Made for Nelson Eddy as "Ernest Lane" in *Sweethearts* but not in the final version of the film. Coordinates with the male chorus outfits from the number "On Parade". Eddy himself, was likely given a unique uniform to visually stand out from the crowd. **$800 - $1,200**

285. Eve Arden "Peerless Pauline" black sequined leotard designed by Dolly Tree from *At The Circus*. Black sequined leotard with double shoulder straps of silver lame trimmed in starburst pattern of silver bugle beads centered with a round mirrored disc and surrounded with silver sequins, same bead work runs along the edges, black silk velvet bows on shoulders and black chiffon along neckline. Hook & eye zip back closure. Internal bias label handwritten, "*EVE ARDEN – 5728*". Minimal bead and sequin loss. Designed by Dolly Tree. Worn by Eve Arden as "Peerless Pauline" joking around with Groucho Marx in *At The Circus.* **$800 - $1,200**

286. Charley Chase black and white suit from his late 1930s shorts at Columbia Pictures. (Columbia, 1939) Black and pale grey diagonal patterned wool double breasted suit. Six button jacket with two flap pockets and partially lined in pewter textured satin. Brooks California label. Columbia Pictures label typed, "C. CHASE" and stamped "Columbia Pictures Corporation 3PC 49". A 2 in. section of lining is detached along seam on one arm. With 2 in. repair on back near top. Very lightly discolored along shoulders and collar. Four pocket button front closure pants with same label and stamp as jacket. Exhibits a very small hole below one pocket. Worn by Charley Chase during the late 1930s in his Columbia Pictures film shorts. Although largely unknown today Chase was one of the great silent film comedians alongside Chaplin, Keaton and Lloyd. **$400 – $600**

287. Paul Muni "Dr. David Newcome" navy suit designed by Milo Anderson from *We Are Not Alone*. (Warner Bros., 1939) Navy blue wool three button jacket. Warner Bros. label handwritten, "*Paul Muni / 7/5/39 Prod. 280*". Pants have Warner Bros. handwritten label, "*Paul Muni / 7/1/39 Prod 280*" and stamped "S19 WWW 4 3 X6 8". Designed by Milo Anderson. Worn by Paul Muni as "Dr. David Newcome" in the scene with Flora Robson discussing the letter in *We Are Not Alone.* **$400 – $600**

288. Edna May Oliver "Mrs. McKlennar" purple period dress designed by Gwen Wakeling from *Drums Along the Mohawk*. (TCF, 1939) 2-piece dark purple open weave wool period dress. Round neck top with three quarter length sleeves and nine black buttons along front. Hook & eye with snap front closure. Internal bias label handwritten, "*Oliver 21122*" and stamped "1-27-7-2644" with studio cleaning tag. Soft gathered full length skirt with hook & eye snap back closure. Internal bias label handwritten, "*21119 – E. OLIVER*" and stamped "1-27-7-2644" with studio cleaning tag. Neckline modified and buttons added post production. Top exhibits minor fading along shoulders and sleeves. Both pieces exhibit minor pulls. Designed by Gwen Wakeling. Worn by Edna May Oliver as "Mrs. McKlennar" when she hires Fonda and Colbert in *Drums Along the Mohawk*. **$400 - $600**

289. Arthur Treacher "Bertie Minchin" military jacket designed by Gwen Wakeling from *The Little Princess*. (TCF, 1939) Dark blue wool military jacket with British gold metal buttons, trimmed in red detail on shoulders, down front and on cuffs. United Costumers label handwritten, "*ARTHUR TREACHER*" and stamped "543". Designed by Gwen Wakeling. Worn by Arthur Treacher as "Bertie Minchin" when Shirley Temple visits the hospital looking for her father and they perform the dance number "The Old Kent Road" in *The Little Princess.*
$400 - $600

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290. Loretta Young "Mrs. Mabel Hubbard Bell" green period dress designed by Royer from *The Story of Alexander Graham Bell*. (TCF, 1939) Deep emerald green 2-piece wool period dress accented with velvet on bodice, cuffs and skirt. Top has accordion pleated cuffs lined with ivory chiffon, nine gold metal buttons with delicate ivory lace collar. Hook & eye front closure. Internal bias label stamped "18913 and 1-27-7-1322 28 24" and handwritten, "*Loretta Young*". Velvet is worn along shoulders with a repair under one arm in front. Skirt has hook & eye with snap back closure. Exhibits a few pulls and stains. No label. Designed by Royer. Dress is worn under a coat by Loretta Young as "Mrs. Mabel Hubbard Bell" when she is testifying for her husband (Don Ameche) in *The Story of Alexander Graham Bell*. **$1,500 - $2,000**

291 back view

291. Vivien Leigh "Scarlett O'Hara" black chiffon hat designed by Walter Plunkett made for *Gone With the Wind*. (MGM, 1939) Delicate black lace wire frame hat with long black chiffon train. No label. Created by Walter Plunkett for Vivien Leigh as "Scarlett O'Hara" in *Gone With the Wind* but not in the final version of the film. Obtained by Debbie Reynolds directly from the Selznick family. **$4,000 - $6,000**

292. Vivien Leigh "Scarlett O'Hara" black straw "Shanty Town" hat designed by Walter Plunkett from *Gone With the Wind*. (MGM, 1939) Petite black straw hat accented with black feathers and golden yellow silk velvet ribbon. Selznick Int. Picture Inc. label handwritten, "*SCARLETT 20-108-WW-503*". Two feathers are bent and attached by wire to a piece of black material for stability. Designed by Walter Plunkett. Worn by Vivien Leigh as "Scarlett" when she takes a buggy ride through Shanty Town and is attacked and Big Sam rescues her in *Gone With the Wind*. Obtained by Debbie Reynolds directly from the Selznick family. **$20,000 - $30,000**

293. Vivien Leigh "Scarlett O'Hara" pale peach "New Bonnet" hat designed by Walter Plunkett from *Gone With the Wind*. (MGM, 1939) Petite very pale peach hat with ivory chiffon overlay, grey metal hat pin accented with large faux pearls and ivory chiffon tie. Selznick Int. Pictures Inc. label handwritten, "*SCARLETT 20-108-WW-426*". Designed by Walter Plunkett. Worn by Vivien Leigh as "Scarlett O'Hara" when she visits Ashley (Leslie Howard) at the mill with her "New Bonnet" in *Gone With the Wind*. Obtained by Debbie Reynolds directly from the Selznick family. **$20,000 – $30,000**

294. Vivien Leigh "Scarlett O'Hara" ivory sheer hat designed by Walter Plunkett from *Gone With the Wind*. (MGM, 1939) Delicate ivory floral lace hat with ivory silk velvet long tie. Selznick Int. Pictures Inc. label handwritten, "*SCARLETT 20-108-WW-412*". Exhibits a faint brown stain. Designed by Walter Plunkett. Hat is seen in a hatbox as part of her shopping spree in New Orleans in *Gone With the Wind*. Obtained by Debbie Reynolds directly from the Selznick family. **$8,000 - $12,000**

295. Vivien Leigh "Scarlett O'Hara" green straw hat designed by Walter Plunkett made for *Gone With the Wind*. (MGM, 1939) Large brimmed green straw hat with long dark green silk velvet ribbon. Selznick Int. Pictures Inc. label handwritten, "*SCARLETT 20-108-WW 534*". Exhibits light fading overall. Created by Walter Plunkett for Vivien Leigh as "Scarlett O'Hara" in *Gone With the Wind* but not in the final version of the film. Obtained by Debbie Reynolds directly from the Selznick family. **$4,000 - $6,000**

296. Vivien Leigh "Scarlett O'Hara" black velvet hat designed by Walter Plunkett made for *Gone With the Wind*. (MGM, 1939) Black velvet tall hat with long aqua velvet ribbon and a group of ermine tails accenting the top peak. Selznick Int. Pictures Inc. label handwritten, "*SCARLETT 28-108-WW 205*". Created by Walter Plunkett for Vivien Leigh as "Scarlett O'Hara" in *Gone With the Wind* but not in the final version of the film. Obtained by Debbie Reynolds directly from the Selznick family. **$4,000 - $6,000**

297. Vivien Leigh "Scarlett O'Hara" feather and fur hat designed by Walter Plunkett made for *Gone With the Wind*. (MGM, 1939) Brown fur hat with shades of orange and brown feathers along the top with a bird head image on side with glass eye and black beak. Selznick Int. Pictures Inc. label handwritten, "*SCARLETT 28-108-WW 208*". Four of the feathers in back have been reattached with a wire and two tips are bent. Created by Walter Plunkett for Vivien Leigh as "Scarlett O'Hara" in *Gone With the Wind* but not in the final version of the film. Obtained by Debbie Reynolds directly from the Selznick family. **$4,000 - $6,000**

298. Binnie Barnes "Milady De Winter" period dress designed by Royer from *The Three Musketeers*. (TCF, 1939) 2-piece taupe wool period dress accented with mocha brown velvet, trim and cording, curly metal tassels, gold metal filigree buttons, dark red silk sleeve inserts and ivory cotton & lace collar and cuffs. Hook & eye front closure. Top has handwritten internal bias label "*BINNIE BARNES DOUBLE*" and stamped "1-27-7-0162". Studio cleaning tag. Collar and cuffs are discolored (especially around neck) and a very small hole on collar with dark grey 1 in. line. Lining is torn near one shoulder. Red silk is frayed and separated in some areas. Skirt has handwritten internal bias label, "*17616 – BINNIE BARNES (double)*" and stamped "1-27-7-0162". Hook & eye and snap front closure. Hem has been adjusted and repaired. Designed by Royer. Worn by Binnie Barnes as "Milady De Winter" when she meets Walter Abel in Calais, holds him captive, the Ritz Brothers come to the rescue and they return to the palace to give the Queen her pin in *The Three Musketeers.* **$800 – $1,200**

299. Lionel Atwill "De Rochefort" period outfit designed by Royer from *The Three Musketeers*. (TCF, 1939) 2-piece period outfit of dark green silk velvet, accented with gold lame and ivory chiffon collar and cuffs trimmed in crocheted lace (added post production). Velvet has very minor imperfections overall. Jacket has fourteen gold metal filigree buttons (replacements) and is lined in dark gold satin quilting. United Costumers label handwritten, "*LIONEL ATWELL 42*" and stamped "67 UNITED". Hook & eye front closure. Pantaloons have pale green silk inserts, which have faded over time. United Costumers label handwritten, *"LIONEL ATWELL"*. Hook & eye side closures. Designed by Royer. Worn by Lionel Atwill as "De Rochefort" plotting with Cardinal Richelieu (Miles Mander) in *The Three Musketeers.* **$400 – $600**

300. Bette Davis "Carlota" grey silk period dress designed by Orry-Kelly from *Juarez*. (Warner Bros., 1939) Pale grey, long sleeve round neck silk period dress decorated with pleated and crisscross diagonal squares trimmed in delicate ivory lace, ivory satin waistband with pink material roses. Hook & eye snap back closure. No label. Material is faded and soiled especially along arms and bottom with some staining. Exhibits separations in silk along shoulders and a large section near bottom. Lace has discolored. Created by Orry-Kelly for Bette Davis as "Carlota" for publicity but not in the final version of the film. **$1,500 - $2,000**

301. Vincent Price "George, Duke of Clarence" (2) tunics from *Tower of London*. (Universal, 1939) (1) Golden yellow velvet tunic with burgundy velvet long sleeves and black velvet insert trimmed in ivory ribbed satin ruffle. Back zip closure. Green United Costumers label handwritten, *"952 Vincent Price"*. Exhibits a few minor stains and (1) Royal blue velvet long sleeve tunic with black fur trim along bottom with ivory cotton ruffle on collar and cuffs. Back zip closure. Green United Costumers label typed, "933A VINCENT PRICE". Velvet is worn along shoulders. Worn by Vincent Price as "George, Duke of Clarence". Gold worn during the coronation and the blue when he is held prisoner and has a drinking match with Basil Rathbone in *Tower of London*. **$1,000 - $1,500**

302. Alice Faye "Lillian Russell" dark blue period dress designed by Travis Banton from *Lillian Russell*. (TCF, 1940) Dark blue silk taffeta period dress accented with ivory and dark aqua trim. Three quarter length sleeves and V-neck. Hook & eye and snap front closure. Internal bias label stamped "1 27 7 1842 23995" and handwritten "*A. Faye*". Material is completely split along the arms. Seams along bodice have been let out and there is a 3 in. area on top of bodice where material is detached from seam. Designed by Travis Banton. Worn by Alice Faye as "Travis Banton" when she auditions for "Tony Pastor" (Leo Castillo), signs a $25 week contract, renamed Lillian Russell and also seen in her dressing room in *Lillian Russell*. **$800 - $1,200**

303. Frank Morgan "Luther Aldrich" grey 3-piece suit from *Boom Town*. (MGM, 1940) Light grey wool three piece suit with black and blue checked pattern. (1) Two button, two flap pocket jacket with pale grey lining. Logan Costume Co. label and handwritten in sleeve, "*Size 3 piece suit 36x29 Frank Morgan*" and stamped "M-G-M Wardrobe". Exhibits discoloration along shoulders and arms with repairs to lining around arms and collar. (1) Six button four slit pocket vest with same information as jacket plus MGM label handwritten, "*FR MORGAN 1138-9840*". (1) Four pocket hook & eye button front closure pants with same information as jacket. Bottoms have been modified with a few repairs and very small holes. Worn by Frank Morgan as "Luther Aldrich" when Gable and Tracy talk him into outfitting them to drill an oil well in *Boom Town*. **$400 - $600**

304. George Sanders "General Gurko Lanen" black period military outfit designed by Edward Lambert from *The Son of Monte Cristo*. (United Artists, 1940) Black wool period military jacket with Persian lamb trim and satin piping. United Costumers label handwritten, "*180 Geo. Sanders*". Black wool pants with three inch satin ribbon down sides. United Costumers label handwritten, "*15D Geo. Sanders 34 ½ 34*". Designed by Edward Lambert. Worn by George Sanders as "General Gurko Lanen" in the opening scenes of the film in the prison and his office in *The Son of Monte Cristo.* **$600 - $800**

305. Gale Sondergaard "Inez Quintero" black top designed by Travis Banton from *The Mark of Zorro*. (TCF, 1940) Black silk taffeta long sleeve top decorated with cut black velvet design along arms and neckline accented with black faceted and small beads. Hook & eye back closure. Internal bias label stamped "1-27-7-2720 26417" and handwritten, "*SONDERGARD*". Studio cleaning tag. Velvet and bead loss mostly along shoulders. Faint white stain under arms with a 2 in. separation on seam at shoulder. Also comes with a full-length black velvet skirt. Needs extensive repair. Waist needs to be reconstructed. No label. **$600 - $800**

306. *Broadway Melody of 1940* dance dress designed by Adrian. (MGM, 1940) Lime green chiffon, sleeveless bodice with silver lame pleated skirt decorated at waist with green velvet leaves. Hook & eye with zip back closure. Top has MGM studio cleaning tag. Skirt has handwritten, "*M. Davis*" along waistline. Chiffon is fraying along edges with minor pulls. Skirt has a 7 in. tear in back and two other smaller ones in front with a group of large black stains. Lame is discolored and tarnished overall. Top added post production. Skirt designed by Adrian for one of the dancing girls in the "Begin the Beguine" number with Eleanor Powell and Fred Astaire in *Broadway Melody of 1940*. **$800 - $1,200**

307. Richard Greene "Robert Fulton" period jacket from *Little Old New York*. (TCF, 1940) Charcoal grey, watermarked satin period cutaway with silver metal buttons and lined in black and ivory textured satin. Green United Costumers label handwritten, "*602A John Payne 44 ½ 18*" and stamped "Warner Bros.". Very lightly soiled along shoulders and under arms. Coordinating pair of pantaloons with silver metal buttons and hook & eye side closure. Green United Costumers label handwritten, "*602C John Bayne 33 ½ 14*". Silver and charcoal grey double-breasted patterned period vest with eight silver metal buttons and two slit pockets. Green United Costumers label handwritten, "*602B #2 John Payne 44 ½ CALLEIA*". Back lining exhibits staining. Originally designed for John Payne for an unproduced film. Jacket worn by Richard Greene as "Robert Fulton" when he attends the party given by Henry Stephenson in *Little Old New York*. **$500 - $700**

308. Betty Grable "Lily Blane" ivory satin gown designed by Travis Banton from *Tin Pan Alley*. (TCF, 1940) Ivory satin gown with silver lame waist accent. Handwritten label, "*J-27 Betty Grable 1919*" and stamped, "1 69 6 0831 1910". One strap and slit is torn. Minor stains along train. Minor pulls to satin overall. Silver lame is frayed. Designed by Travis Banton. Worn by Betty Grable as "Lily Blane" when Alice Faye and John Payne come to the restaurant where she is performing in *Tin Pan Alley*. **$800 – $1,200**

309. "Three Stooges" (2) Early 1940s sport jackets. (Columbia, 1940s) Pair of single-breasted wool sports jackets, both marked inside by Columbia wardrobe dept. simply as "STOOGES"; one retains a hanging tag marked "COL- #552-C LARRY FINE (3 STOOGES)" and the other, "COL- #551-C MICKEY GOLDEN (3 STOOGES)". The production numbers indicate these to be from the early 1940s. While Larry Fine is an immediately familiar name from his lifelong association as a principal Stooge, Mickey Golden was a character actor known primarily for his later work in 1960s television non-recurring roles; his early participation in comedy shorts went uncredited. Both jackets are in original screen-used condition and remain very fine. **$600 – $800**

310

310. Warner Baxter "Nick Desborough" grey jacket designed by Herschel from *Earthbound* plus additional suit from unidentified production. (TCF, 1940) (1) Marled pale grey double-breasted jacket with taupe satin lining. Roche and Pollack label typed, "Warner Baxter 1/6/40 1531". Designed by Herschel. Worn by Warner Baxter as "Nick Desborough" through most of the film as a ghost in *Earthbound* and (1) Black and white diagonal striped two button open pocket wool suit partially lined in taupe satin. Macintosh label handwritten, "*Warner Baxter / July '38 50621*" and stamped, "20th Century Fox 3-69-1-0283" with several production numbers written in sleeve. Exhibits repair on back with a few very small pulls. Coordinating pair of double pleated four pocket cuffed pants with hook & eye button front closure. Same stamp and production numbers as jacket. Exhibits several small repairs. Worn by Warner Baxter in an unidentified production. **$300 - $500**

311. Laurence Olivier "Mr. Darcy" brown period coat designed by Gile Steele made for *Pride and Prejudice*. (MGM, 1940) Chocolate brown period tailcoat with eight self-covered buttons. MGM label handwritten, "*Laur. Olivier 1136-7352 Dble*". Created by Gile Steele for Laurence Olivier as "Mr. Darcy" in *Pride and Prejudice* but not in the final version of the film. **$400 - $600**

312. Louis Hayward "Edmund Dantes Jr." blue period coat designed by Edward Lambert from *The Son of Monte Cristo*. (United Artists, 1940) Deep royal blue wool period coat accented with aubergine satin lapel and lined with pewter grey ribbed satin on top and ocean blue watermarked silk on bottom half. United Costumers label handwritten, *"99A Louis Hayward"*. Designed by Edward Lambert. Worn by Louis Hayward as "Edmund Dantes Jr." in several scenes including when being arrested, imprisoned, escaping and defeating George Sanders in *The Son of Monte Cristo*. **$400 – $600**

313. Joan Bennett "Brenda" nightgown designed by Irene from *The House Across the Bay*. (United Artists, 1940) Nude nightgown with delicate ivory floral lace applique and ivory chiffon top layer. Zip back closure. Walter Wanger Prod. Label handwritten "*Joan Bennett 5100 – 14 – a*" and green United Costumers label. Exhibits light staining along back. Designed by Irene. Worn by Joan Bennett as "Brenda" worrying about George Raft as he sleeps in *The House Across the Bay.* **$400 – $600**

314. Ingrid Bergman "Ivy Peterson" royal blue and ivory period dress designed by Adrian from *Dr. Jekyll and Mr. Hyde* (1941) and *Gaslight* (1944). (MGM, 1941) Royal blue and ivory striped two-piece period dress with detached mesh bustle. Wool top with pleated ruffles along shoulders and bodice, coordinating striped pleated collar and six covered buttons with tapered back. Hook & eye front closure. Internal bias label handwritten, "*Angela Lansbury and B-40 W-27*". (B for bust size and W for waist size). Skirt is draped and layered into a bow design on back with pleated bottom edge. Snap with hook & eye closure. Internal bias label handwritten, "*WAIST 26 ½ Angela Lansbury*". Top has some minor pulls in material along front closure and ruffles. Designed by Adrian. Worn by Ingrid Bergman as "Ivy Pearson" when she visits Spencer Tracy (as Dr. Jekyll) at his office in *Dr. Jekyll and Mr. Hyde.* Three years later under the costume supervision of Irene, dark grey pleated material was added to the collar and back bodice for Angela Lansbury's Oscar nominated role as "Nancy" when she is across the street from the house when Charles Boyer is apprehended in *Gaslight* (MGM, 1944). **$4,000 - $6,000**

315. Gladys Cooper "Lady Frances Nelson" mocha brown period dress designed by Rene Hubert from *That Hamilton Woman*. (London Productions, 1941) Mocha brown wool period dress with front self covered buttons, caplet and accented with pale lime satin and gold bullion appliqués on collar and sleeves. Ivory cotton underskirt. United Costumers label handwritten, *"718 Gladys Cooper"*. Paper cleaning tag handwritten, *"25034 19"*. Exhibits two holes on back bottom of skirt measuring 4 x 1.5 in. along with several small holes. Satin lining under caplet is worn in places. Material is missing four snaps and hooks on one side. Snaps and hooks in front have been replaced. One button missing. Few patches on skirt. Designed by Rene Hubert. Worn by Gladys Cooper as "Lady Frances Nelson" when Laurence Olivier returns to London after his victory in *That Hamilton Woman*. **$600 – $800**

316. Linda Darnell "Carmen Espinosa" blue period dress designed by Travis Banton from *Blood and Sand*. (TCF, 1941) Steel blue silk taffeta short puff sleeve dress with semi full skirt trimmed in delicate pale blue lace on collar and cuffs. Hook & eye with snap back closure. Internal bias label handwritten "*L. DARNELL*" and stamped "28726" and "1 27 7 3015". Lightly soiled along shoulders. Sleeves and bodice modified post production. Designed by Travis Banton. Worn by Linda Darnell as "Carmen Espinosa" when she chases Lynn Bari and her husband out in *Blood and Sand*. **$600 – $800**

317. Walter Huston "Mr. Scratch" dark green frock coat designed by Edward Stevenson from *The Devil and Daniel Webster*. *(RKO, 1941)* Dark green wool, double-breasted frock coat with eight buttons and lined in wine colored cotton lining. United Costumers label handwritten, *"463A Walter Huston"* and stamped, "32" in arm. Exhibits soiling and fading overall with some faint white stains. Lining has some soiling. Designed by Edward Stevenson. Worn by Walter Huston as " Mr. Scratch" throughout the film in *The Devil and Daniel Webster*. **$400 – $600**

318. Jack Oakie "Chuck Hadley" tan suit designed by Travis Banton from *The Great American Broadcast*. (TCF, 1941) Three piece tan wool suit with red accents. Three-button single-breasted jacket partially lined in copper ribbed satin. Macintosh Studio Clothes label handwritten, "*Jack Oakie Aug '40 67633*" and stamped "3 69 1 0367" and "Men's Studio Wardrobe" along with two other post production numbers. Sleeves have been taken up approx. 1 in. (which can be easily undone). Six-button, four pocket vest. Handwritten, "*42*" with several post production numbers and stamped, "3 69 1 0367". Pants have front button closure with two front and one slit back pocket. Stamped, "3 69 1 0367" and "Men's Studio Wardrobe" and handwritten, "40 31". Designed by Travis Banton. Worn by Jack Oakie as "Chuck Hadley" helping John Payne with his idea in *The Great American Broadcast*. **$400 – $600**

1-310-859-7701

320. James Cagney "Biff Grimes" shirt designed by Orry-Kelly from *The Strawberry Blonde*. (Warner Bros., 1941) Ivory cotton period shirt with blue pinstripes, French cuffs and button collar. Arrow brand shirt. Warner Bros. Picture label handwritten, *"James Cagney / 10/22/40 Prod. 336"* and stamped, "Mitoga G7430 Nile 15 ½ 33 4506" and handwritten on the collar is *"SHAYNE"*. Collar is frayed. 2 in. section missing along bottom near seam. Designed by Orry-Kelly. Worn by James Cagney as "Biff Grimes" having a drink with Alan Hale discussing job opportunities in *The Strawberry Blonde.* **$300 - $500**

319. Laura Hope Crews "Auntie" period dress designed by Rene Hubert from *The Flame of New Orleans*. *(Universal, 1941*) Lavender grey and pearl grey ribbed satin, 3-piece period dress. Two-tone grey long sleeve period top. Hook & eye with snap back closure. Green United Costumers label handwritten, "*11A Laura Hope Crewes"*. Pearl grey long skirt with delicate black lace layers. Hook & eye with snap back closure. Lavender grey shawl decorated with black lace and fringe accented with black starburst, triangle, marquis and round jet beads. Blue United Costumers label and cleaning tag. Bottom layer of lace on skirt has a 14 in. tear and another in the middle section on front. Large rust water stain along train. Shawl has a very small hole on one shoulder. Some bead loss. Designed by Rene Hubert. Worn by Laura Hope Crews as "Auntie" when Dietrich is performing for Roland Young's family in *The Flame of New Orleans*. **$800 - $1,200**

321. Stan Laurel "Stan" black period jacket designed by Herschel McCoy from *Great Guns*. (TCF, 1941) Black heathered wool period jacket with seven buttons (and eight button holes) two flap pockets and trimmed in black ribbed satin ribbon, partially lined in black. Macintosh label handwritten, *"Stan Laurel/ July '41 76172"* and stamped *"20th Century Fox Men's Wardrobe"* and "3 69 4 0485". One button missing on cuff. Buttons and trim added post production. Worn by Stan Laurel as "Stan" when he takes Dick Nelson for a physical in *Great Guns.* **$800 - $1,200**

322. Claire Trevor "Gold Dust Nelson" tan wool coat designed by Robert Kalloch made for *Honky Tonk*. (MGM, 1941) Tan open weave wool coat with rust velvet collar and cuffs. MGM label handwritten, *"CLARE TREVOR 1197-2353"*. MGM cleaning tag. Velvet is worn. Exhibits a few holes, discolored at button closure (missing button) and along bottom. Designed by Robert Kalloch. Made for Claire Trevor as "Gold Dust Nelson" in *Honky Tonk* but not in the final film. **$400 - $600**

1-310-859-7701

323. Oscar Levant "Dick Rayburn" jacket and pants designed by Edith Head made for *Kiss The Boys Goodbye*. (Paramount, 1941) Grey, navy and ivory rough wool tweed, three button two slit pocket jacket with steel grey cotton lining. Dunhill Tailors label handwritten, *"OSCAR LEVANT / 1-10-41 A692"*. Exhibits a faint rust stain on lapel. Heathered grey wool double pleated four pocket cuffed pants with hook & eye button front closure. Handwritten, *"2054Y"*. Exhibits a few very small holes. Created by Edith Head for Oscar Levant as "Dick Rayburn" in *Kiss the Boys Goodbye* but not in the final version of the film. **$300 – $500**

324. Spring Byington "Mary Sunshine" day dress designed by Gwen Wakeling from *Roxie Hart*. (TCF, 1942) Butternut yellow long sleeve wool crepe day dress with three scalloped layers and a tie at the neck and back waist. Zip back closure. Internal bias label handwritten, "*S. BYINGTON 32924*" and stamped, "1 27 1 3342". Studio cleaning tag. Exhibits minor pulls and stains. Designed by Gwen Wakeling. Worn by Spring Byington as "Mary Sunshine" when Ginger Rogers has a press conference announcing she is going to have a baby while in prison in *Roxie Hart*. **$400 – $600**

325. Judy Canova "Judy Hull" black dance dress designed by Adele Palmer from *Joan of Ozark*. (Republic Pictures, 1942) Black satin 2-piece dance dress trimmed in layers of braided fringe and gold bullion applique with sequin accents along neckline and waist. Hook & eye with zip back closure. Green United Costumers label handwritten, *"#2 Judy Canova"* with studio cleaning tag and Union made label. Exhibits a 1 in. tear on arm with light scuffs overall. Designed by Adele Palmer. Worn by Judy Canova as "Judy Hull" as a nightclub entertainer in *Joan of Ozark*. **$400 – $600**

326. Roddy McDowall "Ronnie Cavanaugh" blue suit designed by Dolly Tree from *The Pied Piper*. (TCF, 1942) Cornflower blue wool suit. Three-button jacket with open pockets. Macintosh Studio Clothes label. Double pleated knickers with button front closure. Both pieces have 20th Century Fox label typed, "A 352 / R. Mcdowell / 4-69-1-0980". Jacket has fading along shoulders and collar. Knickers have handwritten two other production numbers. Designed by Dolly Tree. Worn by Roddy McDowall as "Ronnie Cavanaugh" one of the children Monty Woolley is helping to get home after the German invasion of France in *The Pied Piper*. **$400 – $600**

1-310-859-7701

327. Kathryn Grayson "Rebecca Yancey" pantaloons designed by Gile Steele from *The Vanishing Virginian*. (MGM, 1942) Midnight blue wool pantaloons with two slit pockets, silver metal buckles and button front closure. MGM label handwritten, *"K. Grayson 3116 1213 28"*. Exhibits a few small pulls. Designed by Gile Steele. Worn by Kathryn Grayson as "Rebecca Yancey" when she is wearing her brother's (Scotty Beckett) pantaloons and he tries to get them back in *The Vanishing Virginian*. **$300 – $500**

328. Charles Laughton "Charles Smith" dark blue tailcoat and pants from *Tales of Manhattan*. (TCF, 1942) Dark blue tailcoat with satin ribbed lapel and coordinating pants. Jacket has Macintosh label handwritten, "*Charles Laughton / Oct '41 79033"*. Jacket and pants have a 20th Century Fox label typed, "A-331 10-29-41 / CHARLES LAUGHTON / 3-69-3-0742" and studio cleaning tag. Satin stripe down pant legs has been replaced. Design attributed to Irene, Bernard Newman, Dolly Tree, Gwen Wakeling and Oleg Cassini. Worn by Charles Laughton as "Charles Smith" conducting the orchestra in *Tales of Manhattan*. **$500 – $700**

329. Marjorie Main "Clementine 'Tina' Tucker" tan period dress designed by Howard Shoup from *Jackass Mail*. (MGM, 1942) Tan wool period jacket with twisted gold bullion cord in floral and leaf pattern along bodice and cuffs. Internal bias label handwritten, *"Marjorie Main"* with studio cleaning tag. Exhibits minor soiling along shoulders with fraying to trim along cuffs and a few very tiny holes. Long full skirt with hook & eye snap back closure. Exhibits minor soiling overall with a few very tiny holes. Designed by Howard Shoup. Worn by Marjorie Main as "Clementine 'Tina' Tucker" at the end of the film when she's shouting to Wally Beery in *Jackass Mail*. **$400 - $600**

330. Alice Brady "Mrs. Carter" aqua period dress designed by Omar Kiam from *Zenobia* and used in *Reap the Wild Wind*. (Hal Roach Studios, 1939) Aqua chiffon period dress with aqua satin underskirt trimmed in horizontal stripes of brown velvet and accented with delicate mocha brown lace on cuffs, brown pleated netting on collar and a faux dark red cabochon surrounded by pearls at neckline. Hook & eye with snap back closure. Green United Costumers label handwritten, "4F Alice Brady". Satin is soiled, torn and fraying along bottom. Large section of chiffon is torn on bottom with several tears and repairs overall. Designed by Omar Kiam. Worn by Alice Brady as "Mrs. Carter" when she is at the lawyer's office in *Zenobia*. Also worn by an extra at the Charleston party where Paulette Goddard first meets Ray Milland in *Reap the Wild Wind* (Paramount, 1942). **$800 - $1,200**

331. Raymond Massey "King Cutler" brown period jacket designed by Natalie Visart from *Reap the Wild Wind*. (Paramount, 1942) Heathered mink brown wool period coat with two button front and faux flap pockets lined in brown ribbed satin. Green United Costumers label handwritten, *"907A Raymond Massey"*. Lining is separated on seam in two places. Repair at top of tails in back. Designed by Natalie Visart. Worn by Raymond Massey as "King Cutler" when he makes a deal with John Wayne to scuttle his ship in *Reap the Wild Wind*. **$600 – $800**

332. Sonja Henie "Katina Jonsdottir" pair of beaded hats designed by Billy Livingston from *Iceland*. (TCF, 1942) (1) Navy beaded hat with dark blue bugle beads, small silver bugle beads on visor, decorated with an eagle of gold and white round beads accented with round rhinestones and a red bead eye, top garnished with white ostrich feathers accented with blue and gold sequins. Navy chiffon top with silver beads design. Two silver metal buttons with rhinestones on either side. Internal bias label stamped, "1 25 4 1620". Some bead loss. Exhibits tears along chiffon at seam. (2) Identical hat to first one with a small group of red feathers accenting top front. Exhibits some bead loss and loose beads. Designed by Billy Livingston. Worn by Sonja Henie as "Katina Jonsdottir" in the final military musical number in *Iceland*. **$400 – $600**

333. Edward G. Robinson "'Pressure' Maxwell" (2) grey shirts from *Larceny Inc.* (Warner Bros., 1942) Two light grey cotton collarless French cuff shirts. Both have Warner Bros. Pictures label handwritten "*2-5-42 386 / E. G. Robinson / 3 shirts 16 ½ 31*" and stamped "1A 8632". One has handwritten in collar "*Hal Rand*" used post production. Both are faded along shoulders and neck. Worn by Edward G. Robinson as "'Pressure' Maxwell" talking to Broderick Crawford when he gets the idea to purchase the business next to the bank in *Larceny, Inc.* **$300 – $500**

334. Ronald Reagan "Drake McHugh" ivory shirt designed by Orry-Kelly from *King's Row*. (Warner Bros., 1942) Ivory collarless period shirt with front panel and back closure. Warner Bros. Pictures label handwritten, *"8/21/41 364 / Ronald Reagan / Doubles 15 ½"*. Small black mark on front bottom. Exhibits overall discoloration and minor staining. Designed by Orry-Kelly. Worn by Ronald Reagan as "Drake McHugh" trying to help his friend "Parris" (Robert Cummings) in *King's Row*. **$300 – $500**

1-310-859-7701

335. Gracie Fields "Alice Chalice" blue robe designed by Rene Hubert from *Holy Matrimony.* *(TCF, 1943)* Sapphire blue silk crepe robe with salmon collar and cuffs. Hook & eye with snap front closure. Internal bias label handwritten, *"Gracie Fields 40110"* and stamped "1 18 3 0604". Studio cleaning tag. Ruffles on collar removed post production. Designed by Rene Hubert. Worn by Gracie Fields as "Alice Chalice" when she goes to the attic and envisions dollar signs at each one of Monty Woolley's paintings in *Holy Matrimony*. **$400 – $600**

336. Martha Eggerth "Isobel Rekay" peach velvet dress designed by Howard Shoup from *Presenting Lily Mars.* (MGM, 1943) Peach silk velvet, 2-piece period dress with intricate beadwork and silver bullion trimmed with brown mink cuffs. Handwritten label, *"Martha Eggarth"* and studio cleaning tag. Top exhibits extensive material separation. Skirt not shown, is torn in back and has large amounts of material separation and loss. Designed by Howard Shoup. Worn by Martha Eggerth as "Isobel Rekay" in the Kulebiaka (Russian Rhapsody) number in *Presenting Lily Mars*. **$600 – $800**

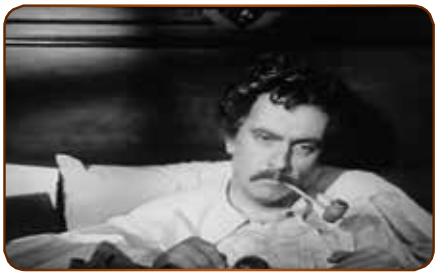
337. Mickey Rooney "Danny Churchill, Jr." ivory jacket designed by Irene from *Girl Crazy*. (MGM, 1943) Ivory wool, double-breasted, four-button jacket with two slit pockets and shawl collar, lined in ivory satin. Handwritten in sleeve, *"Rooney"* and stamped MGM Wardrobe. Exhibits some small holes and light soiling overall. Designed by Irene. Worn by Mickey Rooney as "Danny Churchill, Jr." when he crowns the Governor's daughter the "Queen of the Rodeo" instead of Judy Garland in *Girl Crazy*. **$400 - $600**

338. Ann Rutherford "Carol Lambert" taupe jacket designed by Irene from *Whistling in Brooklyn*. (MGM, 1943) Taupe, open weave wool jacket with ivory linen collar and accents, simple waist bow button with hook front closure and lined in pewter gray silk. MGM label handwritten, "*Rutherford Ann 1918-6185*". Lining detached 7 in. along seam. Exhibits a small group of holes and one faint black mark on sleeve. Designed by Irene. Worn by Ann Rutherford as "Carol Lambert" when the police are chasing her and Red Skelton in *Whistling in Brooklyn*. **$600 - $800**

339. Sara Allgood "Ellen Bonting" ivory period dress designed by Rene Hubert from *The Lodger*. (TCF, 1944) Ivory moiré satin period gown with chocolate brown velvet front insert and trim, accented with crocheted ivory applique along bodice, neckline and sleeves, eighteen black buttons with dark brown and clear faceted stones (almost all of the clear ones are missing) down front and back bustle. Hook & eye with snap back closure. Internal bias label handwritten "*41512 – SARAH ALLGOOD*" and stamped "1 27 7 3932". Exhibits a reddish stain on front and back running along velvet. Bottom is lightly soiled and hem is detached in several sections along seam. Makeup soiling along neckline. Exhibits a few minor holes. Designed by Rene Hubert. Worn by Sarah Allgood as "Ellen Bonting" watching Merle Oberon perform in *The Lodger.* **$800 – $1,200**

340. William Bendix "Danny O'Mara" 3-piece suit designed by Yvonne Wood made for *Greenwich Village*. (TCF, 1944) 3-piece single-breasted, dark blue wool pinstriped suit with royal blue accent line. Two-button jacket with flap pockets and partially lined in midnight blue ribbed satin. Macintosh Studio Clothes label and 20th Century Fox label typed, *"A-422 11-43 / Wm. Bendix / 3-69-1 1140"*. Studio cleaning tag and other production numbers written in sleeve. Additional snap added post production above first button. Slightly soiled along shoulders and back collar. Six-button, four slit pocket vest lined in ivory cotton and trimmed in ivory satin cording (added post production). Same studio label as jacket. Lining heavily soiled along neckline. Has been let out in the back. Cuffed, four-pocket, flat front pants with button front closure. Studio cleaning tag and paper tag indicating "No Creases". Same studio label and smaller Macintosh label handwritten, *"485 W.B."*. Created by Yvonne Wood for William Bendix as "Danny O'Mara" in *Greenwich Village* but not in the final version of the film. **$300 – $500**

341. Oliver Hardy "Ollie" dark blue jacket designed by Yvonne Wood from *The Big Noise*. (TCF, 1944) Dark blue wool, two-button jacket with satin ribbed lining. Macintosh Studio Clothes label and 20th Century Fox label typed, "A-431 4-44 / O.Hardy Size 54 / 3-69-1-1203". Designed by Yvonne Wood. Worn by Oliver Hardy as "Ollie" with his partner in crime "Stan" (Laurel) as janitors in a detective agency who answer a call from an inventor who claims to have created a destructive bomb, hence the title of the film, *The Big Noise*. **$2,000 - $3,000**

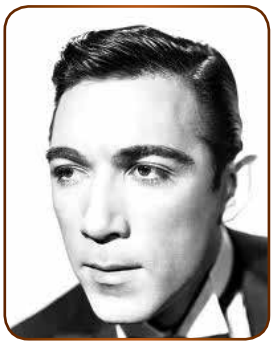


342. Fredric March "Samuel Langhorne Clemens" (Mark Twain) ivory cotton nightshirt designed by Orry-Kelly from *The Adventures of Mark Twain.* (Warner Bros., 1944) Ivory cotton period nightshirt with pleated chest and four buttons. Warner Bros. Picture Inc. label handwritten, *"11-21-41 Fredric March 16-36"* and stamped, "WB 3714". Designed by Orry-Kelly. Worn by Fredric March as "Samuel Langhorne Clemens (Mark Twain)" writing in bed while recuperating at home in *The Adventures of Mark Twain.* **$300 - $500**

343. Victor Moore "Mr. Carver" charcoal grey jacket designed by Jean Louis from *Carolina Blues.* (Columbia, 1944) Charcoal grey three button jacket with flap pockets partially lined in black satin. Macintosh label handwritten, "*Victor Moore 46 SH / Apr '44 5776"*. Repairs along armpit lining. Designed by Jean Louis. Worn by Victor Moore as "Mr. Carver" when he stays at Kay Kyser's house trying to get his daughter (Ann Miller) signed to a contract and also worn at the bus depot in *Carolina Blues.* **$300 - $500**

344. Martha Raye copper day dress designed by Yvonne Wood from *Four Jills in a Jeep*. (TCF, 1944) Copper day dress accented with green/brown iridescent beads in circular pattern. Self-covered button back closure with zipper. Handwritten label, *"Martha Ray 42004"* and stamped, "1 27 1 3994 and 4030". Studio cleaning tag. Material is faded. Bead loss. Darts in front have been let out. Minor stains and pulls in material. Neckline has been altered post production. Designed by Yvonne Wood. Worn by Martha Raye as herself in the wedding scene in *Four Jills in a Jeep*. **$400 - $600**

345. June Haver "Mary 'Irish' O'Neill" black dance skirt designed by Rene Hubert from *Irish Eyes are Smiling*. (TCF, 1944) Black silk velvet dance skirt with a green felt shamrock on bodice and green velvet bows accenting the skirt, partially lined with dark gold satin. Hook & eye with snap and crisscross lace up back closure. Handwritten internal bias label "*43011- June Haver*" and stamped "1 25 1 2560". Bows and shamrock have been added post production. Repair to velvet on back of skirt. Designed by Rene Hubert. Worn by June Haver as "Mary 'Irish' O'Neill" in the final scene performing the musical number "When Irish Eyes are Smiling" with Dick Haymes in *Irish Eyes are Smiling*. **$400 - $600**



346. Monty Woolley "Edgar Brawley" suit designed by Rene Hubert from *Irish Eyes are Smiling*. (TCF, 1944) Black and ivory wool suit with blue accent line in square pattern. Single-breasted three-button jacket with flap pockets and partially lined in tan satin. Macintosh label handwritten "*MONTY WOOLLEY 44 / FEB '44 3905*". 20th Century Fox label typed "A-430 3-44 / M. Wooley / 3-69-10 1184" and stamped "20th Century Fox Mens Wardrobe 3 69 0 1184" in sleeve. Studio cleaning tag. Lining is detached along bottom seam. Pants have four pockets with front button closure. Same TCF label as jacket with three other production numbers handwritten. Designed by Rene Hubert. Worn by Monty Woolley as "Edgar Brawley" the fight promoter meeting Dick Haymes for the first time and then agreeing to promote his songs in *Irish Eyes Are Smiling*. **$400 - $600**

347. Anthony Quinn "Al Jackson" camel coat and beige suit designed by Rene Hubert made for *Irish Eyes Are Smiling*. (TCF, 1944) Camel wool double breasted top coat with sienna velvet collar. Macintosh label and 20th Century Fox label typed, *"A-430 3-44 / A. Quinn / 3-51-1 0520"* plus stamped "8 51 1 0520 20th Century Fox". Velvet on collar is almost completely worn and frayed. Beige and ivory wool pinstriped suit. Two-button jacket has Macintosh label handwritten, *"Anthony Quinn 44 / Feb '44 4314"* and 20th Century Fox label typed, *"A-430 3-44 / A. Quinn / 3-69-10 1174"* in both pieces. Fly button pants have additional Macintosh label handwritten, *"4314 A. Q."*. Designed by Rene Hubert. Created for Anthony Quinn as "Al Jackson" for *Irish Eyes Are Smiling* but not in the final film. **$400 - $600**

348. Phil Silver "Harry Hart" brown patterned jacket designed by Kay Nelson and Yvonne Wood from *Something for the Boys*. (TCF, 1944) Ivory background with brown, tan and burnt orange hound-stooth square pattern, three-button, slit pocket jacket partially lined with burnt orange satin lining. The May Co. California clothes label and 20th Century Fox label typed "A-438 4-44 / P.Silvers 40 / 3-41-10 2109" and studio cleaning tag. Designed by Kay Nelson and Yvonne Wood. Worn by Phil Silvers as "Harry Hart" uses Carmen Miranda as a connector in *Something for the Boys*. **$300 – $500**

349. Greer Garson "Susie 'Sparrow' Parkington" skirt designed by Adrian from *Mrs. Parkington* and jacket made for *Madame Curie*. (MGM, 1944) Grey full-length period skirt with window pane design, hook & eye back closure with semi full self-pleat back. Internal bias label handwritten, *"1321-Greer Garson"*. Exhibits 2 in. tear in back center with fraying along waistline. Designed by Adrian. Worn by Greer Garson as "Susie 'Sparrow' Parkington" when she and Walter Pidgeon arrive at the hotel on their honeymoon in *Mrs. Parkington*. Lot includes a dark teal heathered wool period long jacket with charcoal grey ribbon accents on collar and cuffs, six self-material buttons on front with two on cuffs and collar, lined in navy. Internal bias label handwritten, *"GREER GARSON 1290-5720"* with detached studio cleaning tag. Hook & eye button front closure. Lining exhibits a small group of white spots in center back. Created by Irene for Greer Garson as "Marie Curie" in *Madame Curie* (MGM, 1943) but not in the final version of the film. **$400 – $600**

350. Joan Fontaine "Dona St. Columb" black velvet & gold lame period dress designed by Raoul Pene Du Bois and Mitchell Leisen from *Frenchman's Creek* also worn by Frieda Inescort in *Casanova's Big Night*. (Paramount, 1944) Two piece black velvet and gold lame period dress. Top has short puff sleeves with square neckline decorated with black sheer, black and gold metal ribbon and intricate gold bullion trim, full-length skirt with waist gathers. Paramount label handwritten "*Jones Court*". Exhibits large tear on one waist gather. Designed by Raoul Pene Du Bois and Mitchell Leisen. Worn by Joan Fontaine as "Dona St. Columb" in the opening scene at the masquerade ball in *Frenchman's Creek*. Ten years later under the costume supervision of Edith Head, Frieda Inescort as "Signora Di Gambetta" wears it at the ball when Bob Hope dresses in drag and presents the petticoat in *Casanova's Big Night*. **$800 – $1,200**

351. Geraldine Fitzgerald "Edith Bolling Galt" ivory day dress designed by Rene Hubert from *Wilson*. (TCF, 1944) Ivory crepe long sleeve day dress with black floral accents along neckline, shoulders and waist, long row of self-material buttons with zip back closure. Internal bias label handwritten, *"G. Fitzgerald 42155B"* and stamped, "1 27 7 4148". Dress has been shortened post production. Exhibits minor discoloration and pulling overall. Designed by Rene Hubert. Worn by Geraldine Fitzgerald as "Edith Bolling Galt" when a soldier comes to say goodbye before going off to war in *Wilson*. **$600 – $800**

352. Geraldine Fitzgerald "Edith Bolling Galt" ivory gown designed by Rene Hubert from *Wilson*. (TCF, 1944) Ivory satin gown with low scooped neckline and back, short train and capped sleeves, accented with silver bugle beads and rhinestones in star and leaf pattern along bodice and waist. Nude sheer along back. Hook & eye with snap front closure. Internal bias label handwritten, *"G. FITZGERALD 4-2104-B"* and stamped, "1 27 7 4113 1910" with Rene Hubert label. Exhibits scuffs and pulls in satin with a 4 in. tear along sheer, some minor discoloration overall with soiling along train and a small rust stain on back. Designed by Rene Hubert. Worn by Geraldine Fitzgerald as "Edith Bolling Galt" during the concert at the White House in *Wilson*. **$600 - $800**

353. Tallulah Bankhead "Catherine the Great" black period dress designed by Rene Hubert from *A Royal Scandal*. (TCF, 1945) Black velvet two piece period dress decorated along neckline and down front of skirt with ivory satin cording, grey bugle beads, clear plastic stones and rhinestones of varying shapes and sizes. Top has three quarter length sleeves accented with delicate ivory accordion lace sleeve inserts and lined with pumpkin orange satin. Hook & eye back closure. Evidence of lace along the neckline. Long full skirt with coordinating lace panel down front and satin accent. Hook & eye with snap back closure. Internal bias label stamped "1 27 7 4444" and handwritten "*44520 T. BANKHEAD*". Studio cleaning tag. Lace is separating and torn in places. Both pieces exhibit bead and trim loss with the satin lining separating and fraying especially along bottom. Designed by Rene Hubert. Worn by Tallulah Bankhead as "Catherine the Great" when she reprimands William Eythe in *A Royal Scandal*. **$2,000 - $3,000**

354. James Dunn "Johnny Nolan" black jacket designed by Bonnie Cashin from *A Tree Grows in Brooklyn.* (TCF, 1945) Black worsted wool, one-button jacket with black satin lapel and trim. Partially lined in black ribbed satin. 20th Century Fox label typed, *"A-439 6-44 / J. Dunn 41 / 3-69-2 1238"*. Macintosh Studio Clothes label and studio cleaning tag. Stamped in both sleeves, "20th Century Fox 3 69 2 1238". Soiled along one shoulder and partially on neck. Material is separating along seam from the end of the lapel to the button. Inner breast pocket is separated. Material on button has worn off. Edges of satin slightly worn. Designed by Bonnie Cashin. Worn by James Dunn as "Johnny Nolan" through the majority of *A Tree Grows in Brooklyn*. **$300 – $500**

355. Frances Gifford "Dr. Ann Wotters" navy pant suit designed by Irene and Kay Carter from *She Went to the Races.* (MGM, 1945) Ivory silk long sleeve blouse with grey pleated chiffon sleeves and collar with attached dark blue wool pants accented with an ivory stitched half-moon crest along one pant leg. Coordinating long jacket. Both pieces have hook & eye with snap closure. Pants have side zip. Internal bias label handwritten, "*1987 9619 FRANCES GIFFORD*". Blouse has a brown stain in center near waist. Jacket has several tiny moth holes and a faint red mark near bottom of pant leg. Designed by Irene and Kay Carter. Worn by Frances Gifford as "Dr. Ann Wotters" in a scene with James Craig in *She Went to the Races.* **$500 – $700**

356. Adele Jergins "Princess Armina" turquoise harem outfit designed by Jean Louis from *A Thousand and One Nights* and worn by Elena Verdugo in *Thief of Damascus*. (Columbia, 1945) Metallic turquoise and gold lame harem outfit accented with rhinestones, teardrop shaped faceted turquoise stones and a row of flower-shaped marquis faceted stones (added post production). Columbia label handwritten, *"Adele Jergins"*. Hook & eye back closure. Material is torn and separating along shoulders. Soiled under armpits. Some of the stones and rhinestones are missing. Soiled along bottom of pants. Designed by Jean Louis. Worn by Adele Jerkins as "Princess Armina" in the final scene of *A Thousand and One Nights*. With added stones worn by Elena Verdugo as "Neela" in *Thief of Damascus*. **$600 – $800**

357. George Raft "Tony Angelo" coat, jacket, pants and vest designed by Rene Hubert from *Nob Hill*. (TCF, 1945) Camel wool top coat with brown collar. 20th Century Fox label typed, *"A-443 8-44 / G. Raft 42 / 3-51-1 0557"*. Macintosh label handwritten, *"GEORGE RAFT 40 SH / JULY '44 9309"*. Stamped in sleeve "3 51 1 0557 20th Century Fox". Exhibits two holes on lapel. Heathered grey 4-button jacket. Macintosh label handwritten, *"GEORGE RAFT 42 SH / JULY '44 9306"*. Stamped "20th Century Fox Mens Wardrobe". Two studio cleaning tags. Tan and ivory checked vest. 20th Century Fox label typed, *"A-443 8-44 / G. Raft 42 / 3-91-7 1247"*. Fox cleaning tag. Exhibits ink stains on front and back. Blue wool pants. 20th Century Fox label typed, *"A-443 8-44 / G. Raft / 3-76-3 3950"*. Designed by Rene Hubert. Coat is from the final movie scene. Jacket is from the scene where Raft visits the new District Attorney. Vest and pants are made for the film but not in final version. Worn by George Raft as "Tony Angelo" in *Nob Hill*. **$500 – $700**

358. Katharine Hepburn "Jamie Rowan" ivory dress designed by Irene for *Without Love*. (MGM, 1945) Ivory crepe long dress with dolman long sleeves and V-neck, bodice accented with light beige stitching in a square pattern with lines leading down skirt. Hook & eye with zip and snap back closure. Internal bias label typed "1340-8729 K. HEPBURN". All the beading and bodice strap have been removed post production. Designed by Irene. Worn by Katharine Hepburn as "Jamie Rowan" when she surprises Spencer Tracy at the hotel with cake and wine in *Without Love*. **$3,000 - $5,000**

359. Button suit used in *Yolanda and the Thief* and *Random Harvest*. (MGM, 1945) Midnight blue wool long jacket with round small navy satin collar, partially lined in navy patterned silk, bottom edges decorated with satin ribbon, and shape skirt of ribbed wool with hook & eye side closure. Both pieces heavily decorated with varying sizes of mother of pearl buttons. No label. Two studio cleaning tags. Collar is heavily separated. Lining exhibits tears and separation. Some button loss. Designed by Kalloch and Irene Sharaff. Worn by extras as street performers in *Yolanda and the Thief* and the skirt backstage in *Random Harvest*. **$400 – $600**

360. S. Z. "Cuddles" Sakall "Uncle Latsie Dolly" grey jacket and vest designed by Orry-Kelly from *The Dolly Sisters*. (TCF, 1945) Heathered charcoal grey wool, two-button jacket. Macintosh Studio label and typed 20th Century Fox label, *"A-459 2-45 / SAKALL / 3-69-10-1461 3pc"*. Two buttons on sleeve are broken. Exhibits a few pulls. Mink brown worsted wool vest with vertical strip, four slit pockets and six buttons. 20th Century Fox label typed, *"A459 2-45 / SAKALL / 3 69 10 1464"* and studio cleaning tag. Designed by Orry-Kelly. Jacket is worn by S. Z. "Cuddles" Sakall as "Uncle Latsie Dolly" in the dressing room when the girls are given their tickets for Paris and the vest aboard ship when Jenny returns to the U.S. in *The Dolly Sisters*. **$300 – $500**

361. Reginald Gardiner "Tony, Duke of Breck" blue jacket designed by Orry-Kelly from *The Dolly Sisters*. (TCF, 1945) Navy blue single breasted, three-button wool pinstriped jacket with flap pockets. 20th Century Fox label typed, *"05 10-28 / R. Gardiner 40 / 3-69-10-1760"*. Also stamped in sleeve, "Property of 20th Century Fox Studio Mens Wardrobe Dept." and two other production numbers. Studio cleaning tag. Exhibits slight soiling along shoulders. Designed by Orry-Kelly. Worn by Reginald Gardiner as "Tony, Duke of Breck" dancing with Betty Grable in her dream sequence in *The Dolly Sisters.* **$300 – $500**

362. Betty Grable "Jenny Dolly" black dress designed by Orry-Kelly made for *The Dolly Sisters*. (TCF, 1945) Black strapless dress with black velvet bodice, sweetheart neckline and neck strap. Beige silk and black chiffon underskirts with black tulle overskirt accented with lace appliqués and sequins. Handwritten label "*Grable 459-53"* and stamped "22 10 1124". With a 1 in. section of tulle detached along waistline seam. Very minor wear to velvet. Minor tears to chiffon and sequin loss. Created by Orry-Kelly for Betty Grable as "Yansci 'Jenny' Dolly" in *The Dolly Sisters* but not in the final version of the film. **$600 – $800**

363. Fred MacMurray "Captain Eddie Rickenbacker" 3-piece suit designed by Rene Hubert made for *Captain Eddie*. (TCF, 1945) Brown and ivory, square pattern with dark red accent double-breasted wool jacket, two slit pocket partially lined in light brown. Macintosh label. Six-button four slit pocket vest. 20th Century Fox label typed, "*A-453 12-44 / F.MAC MURRAY / 3 69-10 1391 3pc*" with several other numbers handwritten. 12 in. tear up back on seam. Two-pocket cuffed front zip pants. Exhibits repairs and wear especially along pocket edges. Created by Rene Hubert for Fred MacMurray as "Captain Eddie Rickenbacker" in *Captain Eddie* but not in the final version of the film. **$300 - $500**

364. Navy beaded dress originally designed in the early 1940s and used in *The Great Caruso*. (MGM Circa 1945) Navy blue deep V-neck jersey dress with sleeves heavily encrusted with gold and silver wire embroidery with varying shapes and sizes of gold beads and rhinestones. Navy silk slip. Internal bias label handwritten, *"SIZE 34" and "2613"*. Hook & eye with zip back closure. Some bead loss. Jersey is separating along seams. Design attributed to Dolly Tree. Originally created in the early 1940s and reused on an extra in *The Great Caruso* (MGM, 1951). **$400 - $600**

1-310-859-7701

365. Ward Bond "Morgan Earp" (2) grey suits designed by Rene Hubert from *My Darling Clementine*. (TCF, 1946) 1.Grey 3-piece wool period suit with brown striped accent. Three-button jacket with flap pockets and lined in pale peach satin. 20th Century Fox label typed, "95 10-3 / W.Bond / 3-69-10-1733" with studio stamp and cleaning tag with an 8 in. separation along collar at seam. Two six-button four slit pocket vests. One with split up back with three black ties. The other has back peach lining and is torn along top 3.5 in. and has been let out. Both have 20th Century Fox stamp and, "3-69-10-1733". Coordinating cuffed pants with two slit pockets and hook & eye button closure. 20th Century Fox label typed, "95 10-3 / W.Bond 44 / 3-69-10-1733". Same stamp as above with three handwritten production numbers. 2. Grey 3-piece wool period suit with brown striped accent. Three-button jacket with flap pockets lined in pale celadon green satin. 20th Century Fox label typed, "95 10-3 / W.Bond / 3-69-10-1734" with studio stamp and cleaning tag. Exhibits pulls and a few holes in lining, very slight soiling along shoulders. Cuffs have been altered. Six-button, four slit pocket vest with tear up back with two grey ties. 20th Century Fox label typed, "95 10-3 / W.Bond / 3-69-10-1734". Coordinating pants with two slit pockets and hook & eye button closure. 20th Century Fox label typed, "95 10-3 / W/ Bond 44 / 3-69-10-1734". Same stamp as above with three handwritten production numbers. Designed by Rene Hubert. Worn by Ward Bond as "Morgan Earp" in several scenes including when Linda Darnell throws milk on him in *My Darling Clementine*. **$400 – $600**

366. Glenn Ford "John J. Montgomery" suit from *Gallant Journey*. (Columbia, 1946) Navy and ivory woven wool suit with four dark grey buttons and partially lined in pewter-ribbed satin. Macintosh label handwritten, "*Glen Ford 42 / Jan '46 31690*" and stamped, "COLUMBIA PICT. MEN'S WARDROBE". Pants have same stamp and studio cleaning tag. Worn by Glenn Ford as "John J. Montgomery" going to the retreat to work in *Gallant Journey*. **$400 – $600**

367. Evelyn Keyes "Julie Benson" dance shorts designed by Jean Louis from *The Jolson Story*. (Columbia, 1946) Black silk velvet shorts with sheer ivory silk lining and hook & eye zip side closure. Columbia Pictures label handwritten, *"Evelyn Keyes"*. There are 4 in. of lining detached at seam. Very small repair along back waist seam. Designed by Jean Louis. Shorts worn by Evelyn Keyes as "Julie Benson" during rehearsals for her new show in *The Jolson Story*. Also includes an ivory silk taffeta short sleeve top, four self-covered buttons with bow at neck and elastic waist and straps. Blank Columbia Pictures label. Exhibits soft black marks on one sleeve and four tiny holes. **$400 - $600**

368. Mickey Rooney "Andy Hardy" checked jacket designed by Irene from *Love Laughs at Andy Hardy*. (MGM, 1946) Brown and ivory wool houndstooth jacket with three buttons, shoulder pads and copper sateen lining. MGM label handwritten, *"M. ROONEY 1330-8252"* with studio cleaning tag. Designed by Irene. Worn by Mickey Rooney as "Andy Hardy" when he visits the tailor to pick out a new jacket for himself which he cannot afford in *Love Laughs at Andy Hardy.* **$400 - $600**

369. Gene Tierney "Miranda Wells" pink robe designed by Rene Hubert from *Dragonwyck*. (TCF, 1946) Fuchsia pink diamond patterned floor length robe with beige terry cloth collar, cuffs and frogs and lined in amber colored silk taffeta. Internal bias label stamped, *"1 18 3 0715"* and handwritten, *"G. Tierney 460-13"*. Studio cleaning tag. Hook & eye front closure. Collar, cuffs and frogs added post production. Lining exhibits fading and stains and soiling along bottom. Designed by Rene Hubert. Worn by Gene Tierney as "Miranda Wells" when Vincent Price's wife passes away in *Dragonwyck*. **$1,500 – $2,000**

370. Claudette Colbert "Lee Addams" ivory dress designed by Irene from *The Secret Heart*. (MGM, 1946) Sheer ivory short sleeve long dress with caplet and gathered skirt, decorated with Jacobean ivory embroidery highlighted with varying sizes of opalescent bugle beads, lined in pale peach silk. Hook & eye with zip back closure (older zipper added post production). No label. Exhibits overall discoloration. Designed by Irene. Worn by Claudette Colbert as "Lee Addams" when she attends a party with Walter Pidgeon in *My Secret Heart*. **$1,000 – $2,000**

371. Irene Dunne "Anna Owens" green plaid period dress made by Bonnie Cashin for *Anna and the King of Siam* and worn by Gail Storm in *The Texas Rangers*. (TCF, 1946/Columbia, 1951) Ivory bodice, celadon green long sleeves with scalloped edges, dark and light green, pink, lavender, pale blue and aqua plaid taffeta hoop skirt and sleeve inserts. Hook & eye with snap back closure. Coordinating sleeveless jacket with scalloped edges and deep amethyst silk velvet collar with black velvet simple bow and matching underlining. Zip and snap front closure. Dress has internal bias label handwritten, *"Irene Dunn 478-13"* and stamped, "1 27 7 5104" and Columbia Pictures label handwritten, *"Gale Storm"*. Jacket has Columbia studio cleaning tag. Dress exhibits stains along bottom. Several tears in taffeta on jacket. Green has faded slightly over time and has a few tiny holes. Two separations on velvet collar. Created by Bonnie Cashin for Irene Dunne as "Anna Owen" in *Anna and the King of Siam* but not in the final version of the film. Worn by Gale Storm as "Helen Fenton" in the final scene of *The Texas Rangers* (Columbia, 1951). **$600 - $800**

372. Gene Tierney "Miranda Wells" pink satin period dress designed by Rene Hubert made for *Dragonwyck*. (TCF, 1946) Pink satin sleeveless period dress with full skirt adorned with rose applique of varying shades of pink, green and purple accented with sequins and tiny round beads. Neckline is trimmed in silver metal lace and pale peach crocheted flowers. Hook & eye snap back closure. Internal bias label stamped, "1 27 7 4781" and handwritten, "*Gene Tierney – 46032*". Material has faded in sections with scuffs, pulls and minor staining. Bottom underside is soiled. Lace has a few tears. Created by Rene Hubert for Gene Tierney as "Miranda Wells" from *Dragonwyck* but not in the final version of the film. **$600 - $800**

373. Spring Byington "Mrs. Martha Stafford" aubergine lace dress designed by Jean Louis from *It Had To Be You*. (Columbia, 1947) Delicate aubergine lace dress with a built in wool crepe slip and a layer of ivory netting accented with a silk bow belt. Hook & eye, zip back closure. Columbia label handwritten, *"1138 Spring Byington"*. Exhibits tears in the lace on the sleeves and back. Some repairs along the shoulders and hem. Designed by Jean Louis. Worn by Spring Byington as "Mrs. Martha Stafford" when Ginger Rogers ("Victoria") leaves her third fiancée at the altar in *It Had To Be You*. **$400 – $600**

374. Coleen Gray "Molly" robe designed by Bonnie Cashin from *Nightmare Alley*. (TCF, 1947) Beige ¾-length sleeve robe with fabric applique of varying shades of pink roses along front. Hook & eye front closure with belt. Internal bias label handwritten, *"435 GENE TIERNEY"*. Studio cleaning tag. Minor soiling along collar and bottom. 19 in. section of hem is detached along bottom. Black pen mark on cuff. Designed by Bonnie Cashin. Originally created for Gene Tierney in *Laura* (TCF, 1944) but not in the final version of the film. Worn by Coleen Gray as "Molly" during the scene when Tyrone Power convinces her to impersonate a ghost in a swindle scheme in *Nightmare Alley*. **$500 – $700**

375. Dorothy McGuire "Kathy Lacy" ivory blouse designed by Kay Nelson from *Gentlemen's Agreement*. (TCF, 1947) Ivory satin short sleeve self-covered, five-button blouse. Internal bias label stamped, "1 10 1 2207" and handwritten, *"520-05 Dorothy McGuire"*. Exhibits a few very minor stains. Designed by Kay Nelson. Worn by Dorothy McGuire in her Oscar nominated role as "Kathy Lacy" falling in love with Gregory Peck (and the feeling is mutual) over dinner and dancing in *Gentlemen's Agreement*. **$400 – $600**

376. Gene Nelson "Tommy Yale" jacket and vest designed by Bonnie Cashin and Charles Le Maire from *I Wonder Whose Kissing Her Now*. (TCF, 1947) Taupe wool short jacket with cream satin shawl lapel and buttons, lined in ivory textured satin. 20th Century Fox label typed, *"10 10-28 / G. Nelson / 3-25-1-0796"* with studio stamp and cleaning tag. Exhibits four tiny holes on outside edge of satin lapel. Coordinating cream satin vest with a double row of four self-covered buttons, two slit pockets and shawl lapel. Same label, stamps and cleaning tag as jacket. Exhibits minor pulls and fraying. Designed by Bonnie Cashin and Charles Le Maire. Worn by Gene Nelson as "Tommy Yale" in the dream sequence dancing with June Haver in *I Wonder Whose Kissing Her Now.* **$400 - $600**

377. Charlie Ruggles "Richard Pennington Roeder" grey 3-piece suit designed by Walter Plunkett from *My Brother Talks to Horses*. (MGM, 1947) Light grey heathered wool 3-piece suit with white and pale yellow pinstripe. Logan Costume label in all three pieces. Double-breasted jacket has pewter satin lining. Handwritten in sleeve, *"3 piece period suit Ch. Ruggles Size 40 40x28"* and MGM Wardrobe stamp. Also has MGM label handwritten, *"C. KELLAWAY 1380-2568"*. Six-button, four pocket vest has MGM label handwritten, *"CH. RUGGLES 1380-2568 3 Piece Period Suit Size 40 40x28"*. Button closure pants with front and one back slit pocket. MGM label handwritten, *"CH. RUGGLES 1380-2568-35-292 3 Piece Period Suit Size 40 40x28 Made Larger for C. KELLAWAY"*. Jacket is slightly soiled along neck collar and shoulders. Pants have 4 in. let out in back. Designed by Walter Plunkett. Worn by Charlie Ruggles as "Richard Pennington Roeder" when he meets Lewie Penrose, the little boy who talks to horses, at the racetrack in *My Brother Talks to Horses.* **$400 - $600**

378. Vera-Ellen "Luisa Molina" beige lace period dress designed by Rene Hubert from *Carnival in Costa Rica*. (TCF, 1947) Beige lace three tiered dress with pale yellow satin accents and peach velvet trim adorned with grey metal beads, small faux pearls and rhinestones. Handwritten label, *"485-27 VERA-ELLEN"* and stamped, *"1 27 3 5314"*. Studio cleaning tag. One sleeve is torn and lace is fraying in places. Dress has been heavily altered post production. Designed by Rene Hubert. Worn by Vera-Ellen as "Luisa Molina" during the "I'll Know It's Love" number in *Carnival in Costa Rica*. **$800 - $1,200**

379. Jean Peters "Catana Perez" (1) shirt and (2) skirts designed by Charles Le Maire from *Captain from Castile*. (TCF, 1947) (1) Ivory muslin sleeveless slight V-neck shirt with yellow, blue, red, black, green and dark purple yarn design along shoulders and neckline with back tie. Internal bias label handwritten, *"508-29 Jean Peters"* and stamped, "1 25 3 3578". Light soil marks overall, (1) Pink woven skirt with fringe along bottom. Internal bias label handwritten, *"508-05 Jean Peters"* and stamped, "1 25 2 3578" and (1) Grey woven, soft pleated skirt with fringe along bottom and snap side closure. Internal bias label handwritten, *"508-08 Jean Peters"* and stamped, "1 64 2 0993". A 2 in. section along the waist is detached. Light black soiling overall. Designed by Charles Le Maire. Worn by Jean Peters as "Catana Perez" in *Captain from Castille*. Pink skirt and top worn in the final scene carrying her baby and following the Cortez army (plus publicity stills). Grey skirt worn when she stabs Tyrone Power and the Father (Thomas Gomez) tells her he's going to live, in *Captain from Castile*. **$600 - $800**

380. June Allyson "Connie Lane" (2) dresses designed by Helen Rose from *Good News*. (MGM, 1947) 1. Ivory slip with blue, red, green and grey floral print. Back zip closure. Internal bias label handwritten, *"1404-3785 JUNE ALLYSON"*. One strap is detached. Seams under arms have been let out. Exhibits stains under arms. 2. Lime green short sleeve ruffle dress with black and white daisy pattern accented with ivory crocheted neckline and cuffs finished with two black velvet bows. Two internal bias labels handwritten, *"1404 3812 JUNE ALLYSON"* and *"GEORGIA LEE"*. Hook & eye with snap back closure. Section of neckline is detached. One shoulder is repaired and soiled. Exhibits a 3 in. stain on back ruffle. Designed by Helen Rose. Ivory slip worn by an extra on the DVD extras. Green dress was made for June Allyson as "Connie Lane" in *Good News* but not in the final version of the film. **$400 - $600**

381. Shirley Temple "Barbara Olmstead" slip with waist bustle designed by Edward Stevenson from *Honeymoon*. (RKO, 1947) Ivory silk long slip with damask waist bustle. Hook & eye back closure. Internal bias label handwritten, "*W06-19 S. Temple 43775-2*". One inch tear on bottom back closure. Exhibits very minor soiling. Designed by Edward Stevenson. Worn by Shirley Temple as "Barbara Olmstead" when she marries Guy Madison in *Honeymoon*. Lot also comes with a pale pink slip trimmed in delicate floral lace. Internal bias label handwritten, "*SHIRLEY TEMPLE No. 2.*". Hook & eye snap back closure. Small brown stain on back near closure. Worn by Shirley Temple in her teenage years in an unidentified film. **$600 - $800**

382. Natalie Wood "Child Anna Muir" green dress designed by Eleanor Behm made for *The Ghost and Mrs. Muir*. (TCF, 1947) Kelly green and ivory gingham checked dress with delicate lace accents on neckline and cuffs. Internal bias label handwritten, *"510-17 N. WOOD"* and stamped, "2 27 7 5803". Material soiled along neck, shoulders and arms. Very small tear on neck collar. Back closure of white buttons, hook & eye and snaps. Created by Eleanor Behm for Natalie Wood as "Anna Muir the child" but not in the final version of the film. **$600 - $800**

383. *Forever Amber* beige brocade period dress designed by Rene Hubert. (TCF, 1947) Beige and ivory brocade 2-piece period dress with tan crocheted lace down front and on cuffs accented with pink, green and deep purple velvet ribbons, cuffs trimmed with delicate ivory lace, ¾-length sleeves with wide round neck, hook & eye with snap back closure. Skirt has Robin's egg blue (lined with it) sleeveless top attached. Hook & eye back closure. Both pieces have internal bias label stamped, "2 27 7 5819" and handwritten, "*504-39*" plus studio cleaning tag. Shoulders are frayed and soiled along skirt top. Dress has been modified and shortened post production. Worn by an extra as background in *Forever Amber.* **$400 - $600**

384. Peggy Cummins "Amber" red velvet period gown designed by Rene Hubert made for *Forever Amber*. (TCF, 1947) Deep red velvet period gown with soft sweetheart neckline and short domed sleeves trimmed in white mink. Hook & eye with snap back closure. Internal bias label handwritten, *"49136 Cummins Darnell"* and stamped, "1 27 7 5262" and "52". 1.5 in. repair under back closure. Velvet is worn along neckline and shoulders with two small separations. Created by Rene Hubert for Peggy Cummins as "Amber" in *Forever Amber* but not in the final version of the film. Darryl Zanuck, head of production, replaced Cummins with Linda Darnell. **$600 - $800**

385. Linda Darnell "Amber St. Clair" green velvet period hat designed by Rene Hubert made for *Forever Amber*. (TCF, 1947) Dark green velvet period hat adorned with orange and ivory ostrich feathers with satin pink and green medallion. Handwritten label, *"504-11 Linda Darnell"* and stamped, "1 39 2 3493". Created by Rene Hubert for Linda Darnell as "Amber St. Clair" in *Forever Amber* but not in the final version of the film. **$300 - $500**

386. Patricia Medina "Desiree" ivory and black period dress designed by Rene Hubert made for *The Foxes of Harrow*. (TCF, 1947) Black and ivory striped ribbed satin long sleeve period dress trimmed with delicate black floral lace along cuffs, neckline and skirt. Ivory sateen underskirt with pale green chiffon overlay. Crisscross lace up with hook & eye back closure. Internal bias label handwritten, *"517-72 Pat Medina"* and stamped, "1 27 7 6060". Studio cleaning tag. Rene Hubert label. Top is heavily stained along arms and slightly along bodice. Chiffon has brown staining along bottom. Lace is torn and separated in places. Created by Rene Hubert for Patricia Medina as "Desiree" from *The Foxes of Harrow* but not in the final version of the film. **$600 - $800**

387. Vanessa Brown "Aurore D'Arceneaux" period dress designed by Rene Hubert, Charles Le Maire and Ed Wynigear from *The Foxes of Harrow*. (TCF, 1947) Blue, purple, green and pink diagonal striped period dress with pink velvet waist trim and black lace and velvet bows on neckline, waist and sleeves. Handwritten label "*517-37 Vanessa Brown* and *ANDERS*" and stamped "1 27 7 6014". Exhibits stains and black lace is torn in places. Sleeves have been shortened and black lace and bows added for repurposing. Designed by Rene Hubert, Charles Le Maire and Ed Wynigear. Worn by Vanessa Brown as "Aurore D'Arceneaux" on board the paddle boat when Rex Harrison is put ashore on a small island in *The Foxes of Harrow.* **$400 - $600**

388. *The Late George Apley* pair of period dresses designed by Rene Hubert. (TCF, 1947) 1. Ivory and aqua striped chiffon sleeveless sweetheart neckline dress with small train, two layers of ivory chiffon gathered rows accented with a pale yellow satin ribbon, ivory pleated chiffon trim on skirt. Ivory crepe under layer with pale blue chiffon trim, ivory satin top layer. Hook & eye with zip back closure. Internal bias label handwritten, "*49905*" and stamped, "1 27 7 5405". Chiffon is fraying along bottom and lightly soiled. 2. Pale blue sheer long period dress with short ruffled sleeves, V-neck trimmed with delicate ivory lace, decorated with ivory floral lace down the front and along bottom, self-material waistband. Eleven ivory crocheted buttons with snap and hook & eye back closure. Internal bias label handwritten "*49905*" and stamped, "1 27 7 5405". Light soiling along bodice, bottom and cuffs and heavy under arms. Large section of lace trim detached from collar and another along bottom. Few minor pulls and stains. Designed by Rene Hubert. Worn by extra in background scenes in *The Late George Apley.* **$400 – $600**

389. Dan Dailey "Daddy" grey suit designed by Orry-Kelly from *Mother Wore Tights*. (TCF, 1947) Light grey wool double breasted suit with ivory pinstripes. 20th Century Fox label typed, "Job 14 Date 2-11 / D. Dailey / 3-69-10-1812" in both pieces along with 20th Century Fox Men's Wardrobe stamp. Jacket has studio cleaning tag. Dime-size stain on front of jacket with 6 inches of lining under one shoulder detached along seam. Material is faded along shoulders and down both sides of suit. Designed by Orry-Kelly. Worn by Dan Dailey as "Daddy" at his daughter's graduation in *Mother Wore Tights.* **$400 – $600**

1-310-859-7701

390. Joan Davis "Susie Parker" green suit designed by Renie from *If You Knew Susie*. (RKO, 1948) Olive green, open weave wool suit with red and dark green accents along waist and cuffs with fabric cross pin along neckline, lined in tomato red silk. Unlined slight A-shaped skirt. Hook & eye front closure on jacket and side zip on skirt. No label. Very small hole near front shoulder. Small .5 in. tear on one dark green cuff. Designed by Renie. Worn by Joan Davis as "Susie Parker" when she refuses a billion dollars and tears up the contract in *If You Knew Susie.* **$400 – $600**

391. Veronica Lake "Susan Cleaver" rust pants designed by Edith Head from *Saigon*. (Paramount, 1948) Rust silk pants with hook & eye zip side closure. Paramount label handwritten, "*VERONICA LAKE*". Terracotta brown 1 in. belt with brown ribbed satin lining, rectangle self-material buckle with hook & eye added post production. Designed by Edith Head. Worn by Veronica Lake as "Susan Cleaver" aboard ship where she finds stolen money and accuses Ladd of stealing it in *Saigon*. **$600 – $800**

392. Elaine Sterling "Girl on the Magazine Cover" green long robe designed by Irene from *Easter Parade*. (MGM, 1948) Moss green, full-length long bell sleeve front slit robe with three self-material swirled frogs with buttons at waist and one at neckline. Hook & eye with zip front closure. Internal bias label handwritten, "*1418-4676 ELAINE STERLING EX.2*" and a 3 in. section of collar detached at seam. One swirl is missing at waist, a 19 in. section of back seam is detached. Exhibits a few small holes. Material faded along shoulders and arms. Designed by Irene. Worn by Elaine Sterling in the "Girl on the Magazine Cover" sequence in *Easter Parade.* **$600 – $800**

393. Cornel Wilde "Dave Connors" blue suit designed by Kay Nelson from *The Walls of Jericho*. (TCF, 1948) Navy worsted wool double-breasted, two flap pocket jacket with black satin lining. 20th Century Fox label typed, "527 1-48 / Cornel Wilde 42 / 3-69-10-1940". Coordinating pair of pants with two slant pockets, hook & eye zip front closure and stamped, "3 69 10 1940". Back seam has been let out and bottoms have been altered post production. Designed by Kay Nelson. Worn by Cornel Wilde as "Dave Connors" visiting Kirk Douglas and Linda Darnell at their home in *The Walls of Jericho.* **$400 – $600**

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394. Mark Stevens "George Manly" blue suit designed by Kay Nelson from *The Street With No Name*. (TCF, 1948) Steel blue grey pinstriped suit. Double-breasted jacket with two slit pockets lined in black satin. Acuna label handwritten, "*Mark Stevens 11-25-47*". Double-pleated two slit pocket pants with hook & eye zip front closure. Acuna label handwritten, "*Mark Stevens June 7 48 / W31 30 ½*" with three other production numbers. Stamped "Property of 20th Century Fox Men's Wardrobe". Studio cleaning tag. Jacket slightly worn along shoulders. Designed by Kay Nelson. Worn by Mark Stevens as "George Manly" as an undercover FBI agent in *The Street With No Name.* **$400 - $600**

395. Lucile Watson "Aunt Cornelia Farley" day dress and hat designed by Charles Le Maire from *That Wonderful Urge*. (TCF, 1948) 1. Burnt orange short sleeve eleven-button day dress with V-neckline accented with taupe and ivory polka-dot insert with bow (added post production). Hook & eye, snap and button front closure. Internal bias label handwritten, "*542 Lucille Watson*" and stamped "1 27 4 6258". Originally a long sleeve dress. One sleeve has been modified into a "U" shape, the other is regular shape. Material has faded slightly along neck, shoulders and sides. Exhibits staining on the back middle and bottom. 2. Brown velvet and copper metallic material hat accented with ivory crocheted netting and a cluster of cream and pale pink flowers with pale yellow dots. Handwritten label, "*542-87 Lucille Watson*" and stamped, "1 39 1 3922". Netting and flowers added post production. Designed by Charles Le Maire. Worn by Lucile Watson as "Aunt Cornelia Farley" in *That Wonderful Urge.* Dress worn when having dinner with Gene Tierney and Reginald Gardiner when Tyrone Power introduces himself in the court room during the divorce trial. **$400 - $600**

396. Van Johnson "Spike McManus" brown suit designed by Irene from *State of the Union*. (MGM, 1948) Mink brown wool ivory pinstriped suit. Three-button jacket with slit pockets and cinnamon color lining. Eddie Schmidt Inc. label handwritten, "*Van Johnson / 7/18/46 10541*". Double pleated two pocket cuffed hook & eye zip front closure pants. Same label as jacket with studio cleaning tag. Suit exhibits a few very tiny holes overall. Designed by Irene. Worn by Van Johnson as "Spike McManus" when he is in Angela Lansbury's office when she tells Adolphe Menjou to back Spencer Tracy for President in *State of the Union*. **$400 - $600**

397. Marina Koshetz "Zita Romanka" two dresses designed by Jean Louis and Helen Rose from *Luxury Liner*. (MGM, 1948) Mustard yellow 2-piece short sleeve V-neck dress accented with paisley applique of black, red, and green highlighted with small beads of red, pale green, black and gold along neckline and side kick of skirt. Top has long zipper and hook & eye in back. No label. Skirt has internal bias label handwritten, "*1412 Marina Koshetz*". Back zip with hook & eye closure. 2. Egyptian style dress of pewter grey crepe silk with accordion pleated chiffon overlay adorned with an exquisite collar and waist belt of swirled silver bullion decorated with rhinestones, emerald green and golden yellow faceted faux stones encircled with small black beads. Waist belt is finished with a long twisted silver lame tassel. Zip, snap and hook & eye back closure. Internal bias label handwritten, "*1412 Marina Koshetz*". Chiffon is frayed and separating in two places near front waistline and along bottom. Also soiled along bottom. One of the tassels has several strands that have unraveled and have discolored (rusted) in two places. Designed by Jean Louis and Helen Rose. Dress worn by Marina Koshetz as "Zita Romanka" when she first meets the Captain (George Brent) and is very attracted to him in *Luxury Liner*. Egyptian dress is not in the final version of the film. **$800 - $1,200**

399. Anne Baxter "Mrs. Penny Johnson" teal jacket designed by Helen Rose made for *Homecoming*. (MGM, 1948) Teal satin jacket with three sets of self-covered buttons and petite collar, lined in peach satin. Internal bias label typed, *"1413-4434 A. BAXTER"*. Exhibits material separation overall especially along the arms. Lining is lightly soiled. Created by Helen Rose for Anne Baxter as "Mrs. Penny Johnson" in *Homecoming* but not in the final version of the film. **$300 – $500**

398. Betty Grable "Francesca" ivory velvet full skirt designed by Rene Hubert from *That Lady in Ermine*. (TCF, 1948) Ivory velvet full skirt with hook & eye snap back closure. Internal bias label handwritten, "*528-15 Betty Grable*" and stamped, "1 64 2 1079". Soiled along bottom. Designed by Rene Hubert. Worn by Betty Grable as "Francesca" when she and Douglas Fairbanks Jr. get married in *That Lady in Ermine.* **$400 – $600**

400. Betty Grable "Bonny Kane" burnt orange dance outfit designed by Rene Hubert made for *When My Baby Smiles at Me*. (TCF, 1948) Burnt orange chiffon dance outfit covered with sequins and varying shades of orange ostrich feathers at waist with red velvet sash and yellow satin bows. 20th Century Fox label handwritten, "*Betty Grable 540-26*". Chiffon is fraying on edges. Along with petite yellow ostrich feather cape with velvet tie. Stamped label, "1-22 10 0379". One of the velvet ties is detached and both are fraying. Designed by Rene Hubert. Created for Betty Grable as "Bonny Kane" in *When My Baby Smiles At Me* but not in the final version of the film. **$600 - $800**

401. Betty Grable copper satin dress designed by Rene Hubert made for *When My Baby Smiles at Me*. (TCF, 1948) Copper satin sleeveless dress with black sequined polka-dot swirls trimmed in black tulle along straps and skirt. Handwritten label, "*1-19-2-0742 A-540 19 BETTY GRABLE*". Label has been traced to preserve writing. Exhibits soiling along hook closure in back and on front bodice. Some sequin loss. Satin is tearing in a few spots along the bottom of skirt. Created by Rene Hubert for Betty Grable as "Bonny Kane" in *When My Baby Smiles at Me* but not in the final version of the film. **$600 - $800**

402. Mickey Rooney "Lorenz Hart" dark blue suit designed by Valles made for *Words and Music*. (MGM, 1948) Midnight blue wool herringbone suit. Three-button jacket with open pockets. Lining exhibits staining. MGM label handwritten, "*Mickey Rooney 1427-5100*". Button fly, pleated pants have MGM label hand-written, "*Mickey Rooney 1427-5100 30 27 ¼*". Created by Valles for Mickey Rooney as "Lorenz Hart" in *Words and Music* but not in the final film. **$300 - $500**

403. Rita Hayworth "Carmen" (2) outfits, skirt and blouse designed by Jean Louis made for *The Loves of Carmen*. (Columbia, 1948) 1. Lime green sheer long sleeve peasant blouse. 2. Sienna brown peasant skirt with dark and light pink ribbon trim. Both pieces have hook & eye with snap back closure. Columbia Pictures label handwritten, "*Rita Hayworth doub*" and studio cleaning tag. Blouse has a 2 in. tear along shoulder. Exhibits a little fading and a few minor holes overall. 3. Wine colored short top with scoop neckline and puffed ruffled sleeves. Hook & eye snap back closure. Studio cleaning tag. No label. Exhibits very minor pulls. 4. Cornflower blue peasant skirt with layered bottom. Hook & eye with snap back closure. Studio cleaning tag. No label. Exhibits fading overall with a few very small holes. 5. Rusty-brown peasant skirt with ruffled layers accented with a multi-colored stripe and coordinating sash and two front slit pockets. Snap side closure. Columbia Pictures label handwritten, "*Rita Hayworth*" and studio cleaning tag. Side closure is torn with a few snaps missing. Exhibits staining with some tears and fraying. 6. Pale yellow silk short sleeve top with ivory lace trim. Created by Jean Louis for Rita Hayworth as "Carmen" but not in the final version of the film. **$800 - $1,200**

405. Kathryn Grayson "Prudence Budell" jacket designed by Helen Rose from *That Midnight Kiss*. (MGM, 1949) Grey open weave jacket with simple collar and tie decorated with dark copper bugle and small dot beading and varying shades of brown cut velvet in a pinecone and leaf pattern down front. Lined in pale blue silk. Hook & eye front closure. Internal bias label handwritten, "*1443-5789 K. GRAYSON*". Grey material was richer and more of a steel grey but color has faded over time. Material is discolored along neck, shoulders and arms. Minor staining and pulls overall. Minor bead loss. Lining under armpits is heavily stained and torn. Designed by Helen Rose. Worn by Kathryn Grayson as "Prudence Budell" working with Jose Iturbi on her opera company and singing with Mario Lanza in *That Midnight Kiss.* **$600 - $800**

404. Ethel Barrymore "Abigail Trent Budell" grey robe designed by Helen Rose from *That Midnight Kiss*. (MGM, 1949) Silver grey long velvet robe accented with dark blue and silver bugle beads, silver sequins and beads along tops of arms. Hook & eye front closure with sash. No label. Velvet has faded from deep lavender to grey. Discoloration along shoulders, arms and bottom with a water stain along train. Small hole along neckline. Designed by Helen Rose. Worn by Ethel Barrymore as "Abigail Trent Budell" when she tells Mario Lanza to leave her house in *That Midnight Kiss.* **$600 - $800**

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406. Richard Greene "Lord Arthur Windermere" navy cape coat designed by Rene Hubert and Charles Le Maire from *The Fan*. (TCF, 1949) Navy crepe wool coat with attached cape. Acuna Hollywood label handwritten, "*RICHARD GREEN*" and 20th Century Fox label typed, "#22 A549 6-48 / R. GREENE / 3-51-5-0911". Lining in cape is torn and attached with pins. Designed by Rene Hubert and Charles Le Maire. Worn by Richard Greene as "Lord Arthur Windermere" when he stops by George Sander's house in *The Fan*. **$400 - $600**

407. June Haver "Marilyn Miller" green period dress designed by Marjorie Best and Travilla from *Look for the Silver Lining*. (Warner Bros., 1949) Celadon green sleeveless V-neck dress accented with stripes of silver bugle beads, gathered waist skirt, front slit and pale green chiffon along front, waist, sleeves and back train. Hook & eye zip and snap back closure. Stamped, "WESTERN" in black along waist band. Some bead loss. Chiffon exhibits a few small brown stains and tears overall with a 2 x 1 in. repair. Designed by Marjorie Best and Travilla. Worn by June Haver as "Marilyn Miller" when she goes out on a date with Gordon MacRae in *Look for the Silver Lining*. **$1,000 - $1,500**

408. Edward G. Robinson "Gino Monetti" black suit designed by Charles Le Maire from *House of Strangers*. (TCF, 1949) Black double-breasted wool suit with white pinstripe and lined in black satin. Acuna Hollywood label handwritten, "*E. G. Robinson / 12-15-45*" and 20th Century Fox label typed "A563 1-49 / ED. G. ROBINSON / 3-69-10-2076". Stamped in black in sleeve "Property of 20th Century Fox Studio Men's Wardrobe Dept. 2 PC DOUBLES 3 69 10 2076" in both pieces. Small amount of sleeve lining is detached along seam. Pants are button front closure with two slit pockets and one back pocket. Designed by Charles Le Maire. Worn by Edward G. Robinson as "Gino Monetti" when he and his son attend a boxing match and are disappointed with the performance of the boxer carrying the Monetti name in *The House of Strangers*. **$800 – $1,200**

409. Gail Russell "Susan Jeffers" rust period dress designed by Mary Bowen from *El Paso*. (Paramount, 1949) Rust wool gabardine long period dress with ivory cotton long sleeves and neck insert, accented with a row of self-covered buttons and pale grey trim with a simple rust velvet bow. Western Costume label handwritten, "*Gail Russell 5537 L-1*". Hook & eye and snap back closure. One button missing. Pulls and fraying along waist and underarm seams. Neck insert, sleeves and bow added post production and double row of ivory decoration on skirt removed. Designed by Mary Bowen. Worn by Gail Russell as "Susan Jeffers" in the final scene after the big shootout in *El Paso*. **$600 – $800**

410. Betty Grable "Freddie" corset designed by Rene Hubert from *The Beautiful Blonde from Bashful Bend*. (TCG, 1949) Ivory satin corset with hot pink rose pattern, accented with purple and trimmed in delicate black lace. Metal hook & eye front closure and ivory tie lace up back closure. Handwritten, "*1-81-3-3855 Betty Grable A557*". The black lace is a little frayed. Designed by Rene Hubert. Worn by Betty Grable as "Freddie" when she and Conchita leave on the train in *The Beautiful Blonde from Bashful Bend*. **$600 – $800**

411. Wallace Beery "Big Jack Horner" jacket and hat designed by Valles from *Big Jack*. (MGM, 1949) 1. Kelly green wool period coat with faux fur on collar and cuffs, six dark green buttons on front and two on back with two flap pockets. No label. Exhibits faint stains on left flap. 2. Pale green fur top hat with ribbed satin trim and band. Internal label handwritten, "7 ¾ *Berry*". Inside band is cracked. Designed by Valles. Worn by Wallace Beery as "Big Jack Horner" throughout the second half of the film after he and Flapjack Kate (Marjorie Main) steal the clothes from a wealthy couple in the country in "Big Jack". **$400 – $600**

412. Walter Huston "General Ostrovsky" tux jacket designed by Valles from *The Great Sinner*. (MGM, 1949) Midnight blue, worsted wool cutaway with six black ribbed satin buttons and lapel, lined in same textured satin. MGM label handwritten, "*W. HUSTON 1437 5516*", studio cleaning tag and handwritten in sleeve, "*36 38 Maj. Harris*". 1 in. separation along back seam tail between buttons. Designed by Valles. Worn by Walter Huston as "General Ostrovsky" when Ethel Barrymore gambles and dies before playing the last hand in *The Great Sinner.*
$400 – $600

413. Ann Sheridan "Lt. Catherine Gates" robe designed by Bonnie Cashin made for *I Was a Male War Bride*. (TCF, 1949) Celadon green long robe with stitched diamond pattern accented with tiny white dots, lined in bright canary yellow with black braided frogs and long buttons. Scoop neck with collar and two open pockets. Bonnie Cashin Original label. Handwritten internal bias label, "*556-04 Ann Sheridan*" and stamped, "1 18 3 0946". Material on buttons is almost completely worn and one is missing. Created by Bonnie Cashin for Ann Sheridan as "Catherine Gates" but not in the final version of the film.
$600 – $800

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414. Dan Dailey "Timothy O'Connor" blue dance suit designed by Bonnie Cashin made for *You're My Everything*. (TCF, 1949) Dark royal blue worsted wool short jacket with two-button closure and lined in navy satin. 20th Century Fox label typed, "A558 3-49 / D. DAILEY / 3-25-1-1413" with studio stamp and cleaning tag. Coordinating pants with hook & eye button front closure. Same label, stamps and tag as jacket. Created by Bonnie Cashin for Dan Dailey as "Timothy O'Connor" from *You're My Everything* but not in the final version of the film. **$300 – $500**

415. *Dancing in the Dark* period coat designed by Travilla. (TCF, 1949) Teal wool crepe evening coat with copper metal thread in floral pattern lined in pale green silk and trimmed with blonde fox fur on lapel and cuffs. No label. Lining is detached 6 in. along inside collar at seam. Designed by Travilla. Worn by an extra when William Powell arrives at Grauman's Chinese in *Dancing in the Dark*. **$400 – $600**

416. Betsy Drake "Julie Clark" green jacket designed by Travilla from *Dancing in the Dark*. (TCF, 1949) Olive green wool jacket with two flap pockets and six-button holes with four gold metal coin buttons and lined in gold satin. Internal bias label stamped "1 41 2 0509" and handwritten, "*568-20 Betsy Drake*". A few holes on front and lining. Designed by Travilla. Worn by Betsy Drake as "Julie Clark" when she and William Powell listen to her playback in *Dancing in the Dark*. **$400 – $600**

417. Joan Bennett "Ellie Banks" black skirt designed by Helen Rose from *Father of the Bride*. (MGM, 1950) Black wool A-shape skirt with black silk lining, back zipper with hook & eye closure. Typed bias label, "J. BENNET_1484-7057". Designed by Helen Rose. Worn by Joan Bennett as "Ellie Banks" when they are working on paring down the wedding guest list in *Father of the Bride*. **$300 – $500**

418. Marjorie Main "Harriet 'Hattie' O'Malley" pale teal suit from *Mrs. O'Malley and Mr. Malone*. (MGM, 1950) Light teal suit with scalloped edges. Handwritten label, "*1503 7401 Marjorie Main DOUBLE*". Missing button on jacket. Exhibits fading on shoulders and arms. Worn by Marjorie Main as "Harriet 'Hattie' O'Malley" on the train when she finds the body and during the rest of *Mrs. O'Malley and Mr. Malone.* **$400 – $600**

419. Patricia Medina "Hildegarde/Hilda" blue silk negligee from *The Jackpot*. (TCF, 1950) Robin's egg blue silk negligee with delicate ivory lace neckline and rhinestone straps. Handwritten label, "*1-18-1-1046 A603-03 P. MEDINA*". Straps were replaced post production. Designed by Edward Stevenson. Worn by Patricia Medina as "Hildegarde Jonet / Hilda Jones" when James Stewart brings his wife back to prove nothing went on in *The Jackpot*. **$400 – $600**

420. Barbara Stanwyck "Thelma Jordan" robe designed by Edith Head from *The File on Thelma Jordan*. (Paramount, 1950) Shimmery pearl grey cuffed long sleeve silk crepe robe with lattice design on front and back bodice, which is backed in nude netting. Hook & eye with snap front closure. Paramount Pictures stamp. Exhibits discoloration along shoulders, arms and collar. Designed by Edith Head. Worn by Barbara Stanwyck as "Thelma Jordan" following her court scene where she is found not guilty of murder and is now home and packing to start a new life with jewel thief "Tony Laredo" (Richard Rober) in *The File on Thelma Jordan*. **$2,000 - $3,000**

421. Dan Dailey "Jack Moran" pewter grey 3-piece suit designed by Charles Le Maire from *My Blue Heaven*. (TCF, 1950) Pewter grey wool jacket with satin ribbed lapel, pants with yellow and black strip. Coordinating yellow and black striped vest. All three pieces have 20th Century Fox label typed, "A689 2-50 / D. DAILY / 3-25-1-1522". Pants also have Western Costume label handwritten, "*1427-T-1 / D. DAILEY / 33 33*". Vest is split on the seam in back. Designed by Charles Le Maire. Worn by Dan Dailey as "Jack Moran" in the "I Love a New Yorker" number with Betty Grable in *My Blue Heaven*. **$400 - $600**

422. Betty Grable "Kitty Moran" skirt designed by Charles Le Maire made for *My Blue Heaven*. (TCF, 1950) Hot pink open weave wool skirt with three large self-covered buttons. Handwritten label, "*A-589-44 BETTY GRABLE*" and stamped, "1 25 1 3851". Created by Charles Le Maire for Betty Grable as "Kitty Moran" but not in the final version of the film. **$200 - $300**

423. Yvonne De Carlo "Deborah McCoy" ivory period dress designed by Yvonne Wood made for *Buccaneer's Girl*. (Universal, 1950) Ivory crepe period dress, ivory chiffon overlay, accented with aqua satin pleated shoulder caps, skirt bottom and simple bow along chest and trimmed in delicate ivory lace along neckline, cuffs and shoulders. Hook & eye back closure. Universal Pictures Co. Inc. label handwritten, "*YVONNE DE CARLO R27*". Chiffon has discolored especially along arms. Exhibits a spray of dark yellow stains along front. Created by Yvonne Wood for Yvonne De Carlo as "Deborah McCoy" in *Buccaneer's Girl* but not in the final version of the film. **$400 - $600**

424. Pair of Betty Grable period hats made for *Wabash Avenue* and an unidentified production. (TCF, 1950) 1. Pale peach short round satin ribbed hat with ivory lace overlay and covered with ivory square netting and accented with three mother of pearl heart shaped flowers and faux pearls in center. Also included is a pale yellow felt hatpin. Leah Barnes label. Handwritten label, "*Betty Grable A-571-37*" and stamped, "1 39 2 4081". Created by Charles Le Maire for Betty Grable as "Ruby Summers" for *Wabash Avenue* but not in the final version of the film. 2. Wide stand up brim show hat of gold lame accented with gold iridescent sequins in a bird design and swirls, completely covered with reddish brown netting. Handwritten label, *"Betty Grable* and *B",* with a 4 in. tear and repair along top near crown. Exhibits minor pulls and sequin loss overall. From an unidentified production. **$300 - $500**

425. Judy Holliday "Emma 'Billie' Dawn" black negligee designed by Jean Louis from *Born Yesterday*. (Columbia, 1950) Black satin negligee with short puff sleeves, nude chiffon bodice with a layer of delicate black floral lace and trimmed with black satin cord and simple tie along neckline, train trimmed in black lace. Hook & eye with zip back closure. Columbia Pictures label handwritten, "*Judy Holiday*". Bottom is discolored. Lace has been replaced. Neckline and sleeves modified post production. Designed by Jean Louis. Worn by Judy Holliday as "Emma 'Billie' Dawn" when she and William Holden discuss all the things she circled in the newspaper she didn't understand in *Born Yesterday.* Holiday won the 1951 Academy Award for Best Actress over Gloria Swanson for *Sunset Boulevard* and Bette Davis for *All About Eve.* **$2,000 - $3,000**

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426. Judy Holliday "Emma 'Billie' Dawn" day suit designed by Jean Louis from *Born Yesterday*. (Columbia, 1950) Mocha brown and ivory textured day suit. Long sleeve single button jacket with pale peach satin ribbed lapel and cuffs accented with three brown buttons and lined in ivory silk. Coordinating pencil skirt with faux back kick and side zip. No label. Both pieces have studio cleaning tag. Jacket exhibits a few tiny holes, satin has minor wear especially around collar. Suit has been altered post production. Designed by Jean Louis. Worn by Judy Holliday as "Emma 'Billie' Dawn" when she and William Holden visit several museums in *Born Yesterday.* Holiday won the 1951 Academy Award for Best Actress over Gloria Swanson for *Sunset Boulevard* and Bette Davis for *All About Eve.* **$1,000 - $1,500**

427. Jeanne Crain "Ann Gilbreth" green jumper designed by Edward Stevenson from *Cheaper by the Dozen*. (TCF, 1950) Dark and light green plaid wool jumper with red accent and pleated bottom. Zip back closure. Internal bias label handwritten, "*A584-43 JEANNE CRAIN*" and stamped, "1 27 7 6629". Two inch section undone along pleats. A few faint stains on front and a .5 in. hole on back near bottom. Designed by Edward Stevenson. Worn by Jeanne Crain as "Ann Gilbreth" during the family meeting in *Cheaper by the Dozen*. **$600 - $800**

428. Clifton Webb "Frank Bunker Gilbreth" 3-piece blue suit designed by Edward Stevenson from *Cheaper by the Dozen*. (TCF, 1950) Royal blue herringbone 3-piece wool suit. Three button jacket with flap pockets and lined in cognac silk. Western Costume label handwritten, "*1210-T-1 #4 + 17 / C. Webb / 39*". 20th Century Fox label typed, "A587 11-49 / C. WEBB / 3-69-10-2209". Stamped in sleeve "20th Century Fox Mens Wardrobe" and, "3 69 10 2209". Studio cleaning tag. Cuffs hemmed about an inch (can be undone). Exhibits light fading along shoulders and neck. Six button, four slit pocket vest with ivory waffle trim along neckline fastened by buttons. Same Western label and stamp as jacket. Exhibits soiling along inside neckline and shoulders. Two slant pocket pants with button front closure. TCF Mens Wardrobe stamp and studio cleaning tag. Designed by Edward Stevenson. Worn by Clifton Webb as "Frank Bunker Gilbreth" when he escorts his daughter (Jeanne Craine) to the dance and is the hit of the party in *Cheaper by the Dozen*. **$600 – $800**

429. Myrna Loy "Mrs. Lillian Gilberth" and Jeanne Crain "Ann Gilbreth" (2) black period bathing suits designed by Edward Stevenson from *Cheaper by the Dozen*. (TCF, 1950) Includes (1) 2-piece black period bathing suit with six button closure in front and trimmed in black and white check with red accent. Internal bias label handwritten, "*JEANNE CRAIN A-587-20*" and stamped, "2 19 1 0692". Studio cleaning tag. Coordinating checked belt. Tears in the material along shoulders. Missing one button. Bloomers are torn from waist down most of leg (needs extensive repair). Extensive material loss and separation. No label. Black and white trim added post production. 2-piece black period bathing suit with seven button closure in front, gathers on front shoulders and trimmed with grey satin ribbon and coordinating belt. Internal bias label handwritten, "*A587-22 MYRNA LOY*" and stamped "1 19 1 0697". Bloomers have internal bias label handwritten, "*A-587-22 MYRNA LOY*" and stamped "1 19 1 0705". Material on shoulders and arms is completely torn. Bloomers have one small hole along back snap closure. Lot comes with two coordinating hats. (1) Plain (looks like the one Jeanne Crain wears) with handwritten label, "*MYRNA LOY A-587-22*". Other hat with ruffle (the one Myrna wears) and checked bow handwritten label, "*A-587-47 MYRNA LOY*". Spare pair of bloomers has internal bias handwritten label, "*M. LOY 38748*" and stamped, "1 81 13 2974". Designed by Edward Stevenson. Worn by Jeanne Crain as "Ann Gilbreth" and Myrna Loy as "Mrs. Lillian Gilberth" on their family summer vacation on Nantucket in *Cheaper by the Dozen*. Jeanne Crain wore the suit the following year in *Take Care of My Little Girl* as "Liz Erickson" during "Hell Week" at the college. **$600 – $800**

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430. Myrna Loy "Mrs. Lillian Gilbreth" green period skirt suit designed by Edward Stevenson made for *Cheaper by the Dozen*. (TCF, 1950) Grey silk sleeveless bodice accented with ivory lace neckline attached to a green and brown open weave patterned skirt with two front pleats. 20th Century fox label. Hook & eye back closure. Coordinating jacket with three dark green diamond shaped buttons and lined in emerald green silk. Internal bias label stamped, "5428" and, "1 69 6 0186" and handwritten, "*M. LOY*". Both pieces have studio cleaning tags. Silk is detached along shoulder seams. Lining of jacket is detached in places around sleeves and exhibits a few pulls. Created by Edward Stevenson for Myrna Loy as "Mrs. Lillian Gilbreth" in *Cheaper by the Dozen* but not in the final version of the film. **$400 - $600**

431. Diana Lynn "Virginia 'Ginny' Curtayne blue dress designed by Helen Rose from *The People Against O'Hara*. (MGM, 1951) Steel blue wool jersey day dress with small ivory dots and accented with yellow neck scarf, collar and slits along bodice, self-material belt and soft A-skirt. Back zip with hook & eye closure. Internal bias label typed, "8268 1534 DIANA LYNN". Exhibits a few very minor holes. Designed by Helen Rose. Worn by Diana Lynn as Virginia 'Ginny' Curtayne" in the kitchen with her father (Spencer Tracy) asking him how the case was progressing in *The People Against O'Hara*. **$600 - $800**

432. Shelley Winters "Frenchie Fontaine Dawson" black and white period dress designed by Yvonne Wood from *Frenchie*. (Universal, 1951) Black silk velvet bodice accented with ivory satin over lace insert, gathered layers along waist in front with lace trim, two hip scarves lined in ivory satin ending with a large black tassel. Attached black and white satin vertical striped long skirt. Universal International bias label handwritten, "*S. WINTERS*". Crisscross lace up back. Black lace on the layer is frayed and pulling apart. Skirt has two stains on the front and the back train is heavily soiled. Designed by Yvonne Wood. Worn by Shelley Winters as "Frenchie Fontaine Dawson" during the cat fight with Marie Windsor at the gambling house in *Frenchie*. **$1,000 – $1,500**

433. Loretta Young "Nora Gilpin" gold top designed by Travilla from *Half Angel*. (TCF, 1951) Pale gold wool crepe top with satin lining, ¾-length sleeves and crisscross-over snap collar. Front zip closure. Internal bias label handwritten, "*1-10-1-2650 Loretta Young 607-21*". Exhibits very minor pulls. Slightly soiled along neckline and shoulders. Designed by Travilla. Worn by Loretta Young as "Nora Gilpin" in the department store where she bumps into a confused Joseph Cotten in *Half Angel*. **$400 – $600**

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434. Gregory Peck "King David" beige tunic designed by Edward Stevenson from *David and Bathsheba*. (TCF, 1951) Beige wool short sleeve tunic with gold bullion and navy yarn decoration along sleeves, side, back and bottom. Snap front closure. Western Costume label typed, "14-2304-2 / Gregory Peck / 43 ½ 34". Bottom trim removed post production. Exhibits soiling along collar, shoulders, sleeves and bottom edge with a few minor holes. Designed by Edward Stevenson. Worn by Gregory Peck as "King David" when he calls for Bathsheba (Susan Hayward) and she at first resists his advances and then succumbs in *David and Bathsheba*. **$1,000 – $2,000**

435. Jessica Tandy "Frau Lucie Marie Rommel" suit designed by Edward Stevenson made for *The Desert Fox: The Story of Rommel* and worn by Thelma Ritter in *I'll Get By*. (TCF, 1951) Heathered charcoal grey wool two-pocket jacket with red, grey and silver metallic vertical stripes, six silver metal buttons and accented with a delicate ivory lace collar. No label. Coordinating belt. Heathered grey slight A-shaped skirt with side zip closure. Internal bias label handwritten, "*JESSICA TANDY A633 1-69-1-1066*". Both items have studio cleaning tags. Created by Edward Stevenson for Jessica Tandy as "Frau Lucie Marie Rommel" for *The Desert Fox: The Story of Rommel* but not in the final version of the film. Under the costume supervision of Charles Le Maire and Travilla the outfit was worn by Thelma Ritter as "Miss Murphy" in *I'll Get By* (TCF, 1950). **$600 – $800**

436. *An American in Paris* ballet dress designed by Irene Sharaff. (MGM, 1951) Beige silk, short wide sleeve, round neck with long "V" in back of dress. Decorated with vertical stripes of pink, mauve, red, brown, turquoise, orange, yellow, dark green and blue ribbed satin, raw silk, satin and velvet and lined with orange ribbed satin. Neckline and back decorated with delicate ivory lace and large peach and dark green tasseled fringe. Internal bias label handwritten, "*1706 Roberta Laune*" and studio cleaning tag. Bright yellow pleated silk underskirt with ruffle and lined with netting. Handwritten, "*Wanda Bevier*" and "*Haines*". Hook & eye back closure. Bright yellow satin ring hat with pink, white, red and yellow upside down Js. Western Costume label handwritten, "*Anderson*". Top exhibits holes in lace. Hat and lace added post production. Designed by Irene Sharaff. Worn by one of the ballet dancers in *An American in Paris.* **$600 - $800**

437. Regis Parton "Stunt double" for Howard Keel designed by Gile Steele from *Callaway Went Thataway*. (MGM, 1951) Cream colored western top with three-snap neckline, four snaps along cuffs (one cap missing), black material fringe along chest, shoulders and back, embroidered "*S C*" with two guns on chest. MGM label handwritten, *"REG. PARTON 1547-8319"* with studio cleaning tag. Light discoloration overall. Designed by Gile Steele. Worn by Regis Parton as Howard Keel's stunt double and second character in *Callaway Went Thataway.* Also comes with a pair of ivory cuffed wool pants with black accents on belt loops and pockets with a flower applique on front, hook & eye button front closure. BEN The Rodeo Tailor label with "John Warburton" handwritten and stamped MGM Wardrobe, with a 1 in. separation along back seam. Exhibits minor soiling overall with a few minor stains and holes. Worn by John Warburton in an unidentified film. **$300 - $500**

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438. Adele Jergens "Cameo McQueen" black and silver period dress designed by Walter Plunkett made for *Show Boat*. *(1951)*. (MGM, 1951) Wonderfully constructed 1-piece black and silver ribbed satin period dress accented with varying sizes of polka-dots, scalloped and pleated edges. Cascading layers on front and back of skirt. Hook & eye and snap back closure. Sweetheart neckline. Handwritten label, "*1520 8009 Adele Jerginsm*". Designed by Walter Plunkett. Made for Adele Jergens as "Cameo McQueen" in *Show Boat* but not in the final version of the film. **$400 - $600**

439. Gary Cooper "Lt. John W. Harkness" grey jacket designed by Charles Le Maire made for *You're in the Navy Now*. (TCF, 1951) Heathered grey wool three button jacket with light grey satin ribbed lining. Eddie Schmidt label handwritten, "*Gary Cooper / 9/21/50 #15157*". Lining is soiled along neck, shoulders and armpits and along bottom edge. Created by Charles Le Maire for Gary Cooper as "Lt. John W. Harkness" but not in the final version of the film. **$400 - $600**

440. Group of (3) Mario Lanza outfits designed by Walter Plunkett made for *The Student Prince*. (MGM, 1951) 1. Dark blue wool period jacket with red collar and cuffs accented with gold bullion strips and leaf decoration. MGM label handwritten, "*M. LANZA 743-21018*". Heathered dark blue wool pants with gold and red ribbon accent. No label. 2. Ivory wool period jacket with gold and black ribbon trim along front and cuffs. MGM label handwritten, "*M. LANZA 743-2101*", with a 2 in. tear along seam in back. Few small holes on shoulders where epaulets were attached. 3. Royal blue wool period jacket with red collar and cuffs accented with gold satin ribbon, gold bullion shoulder epaulets and eight gold metal buttons. MGM label handwritten, "*M. LANZA 743-2107*". Coordinating pants with handwritten label, "*M. LANZA 743-2107 29-31 ½*". Created by Walter Plunkett for Mario Lanza as "Prince Karl" but Lanza had a falling out with the director and was replaced by Edmund Purdom. However, the soundtrack was recorded by Lanza, which Purdom lip synchs to. **$400 - $600**

441. Ginger Rogers "Mrs. Edwina Fulton" dark blue satin jacket designed by Travilla from *Monkey Business*. (TCF, 1952) Dark blue satin waist jacket with three tiers along one lapel and cuffed sleeves. No label. Designed by Travilla. Worn by Ginger Rogers as "Mrs. Edwina Fulton" when she and Cary Grant are going out to dinner in *Monkey Business*. **$600 - $800**

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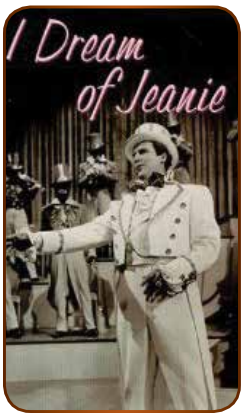
442. Cary Grant "Dr. Barnaby Fulton" jacket designed by Travilla made for *Monkey Business*. (TCF, 1952) Maroon, ivory and black checked wool jacket with three buttons and partially lined in copper colored sateen. 20th Century Fox label typed, "A672 3-52 / C.GRANT / 3-41-10-3300". Carroll and Company Beverly Hills label and studio cleaning tag. Designed by Travilla. Made for Cary Grant as "Dr. Barnaby Fulton" in *Monkey Business* but not in the final film version. **$400 - $600**

443. Debra Paget "Cosette" yellow period dress designed by Dorothy Jeakins made for *Les Miserables* 1952. (TCF, 1952) Pale yellow period dress with tiny blue flowers, delicate light blue lace trim along front and back, ivory chiffon long sleeves and collar accented with butternut yellow velvet ribbon. Handwritten internal bias label, "*1-27-7-7617 DEBRA PAGET 664-07*". Hook & eye and snap front closure. One small hole on back near bottom. Created by Dorothy Jeakins for Debra Paget as "Cosette" in *Les Miserables* but not in the final version of the film. **$300 - $500**



444. Ray Middleton "Edwin P. Christy" complete elaborate minstrel costume from *I Dream of Jeanie*. (Republic, 1952) Extremely diverse multi-piece elaborate minstrel-showman's "grand finale" costume worn by Ray Middleton as "Edwin P. Christy", the showman who popularized Stephen Foster's songs in *I Dream of Jeanie*. Consists of heavy ecru brocade 3-piece suit of tails with green embroidered trim, matching demi-boots, suspenders, striped top hat, and (3) each of the following: ruffled tuxedo shirts, bow-ties, and starched high collars. Many items are marked with actor's name, and/or labeled by Western Costume. Tips of tails lightly dampstained, likely from production use, and some elements lightly toned from age and storage; otherwise, fine condition. **$800 - $1,200**

445. Stewart Granger "Rudolf Rassendyll" royal crown from *The Prisoner of Zenda*. (MGM, 1952) Deep purple velvet crown constructed of gold metal with filigree accents, faceted stones of red, blue and green, surrounded by rhinestones, and accented with white metal fleur de lis inset with rhinestones and a large teardrop shaped center stone. Center rhinestone piece is detached and needs to be welded back on. Lined in ivory satin with canvas crisscross straps. Velvet has a few tears and material loss. Worn by Stewart Granger as "Rudolf Rassendyll" at the coronation being crowned in place of the kidnapped king in *Prisoner of Zenda*. **$800 - $1,200**

446. Rhonda Fleming "Cleopatra" strapless dress designed by Jean Louis from *Serpent of the Nile*. (Columbia, 1953) Strapless dress of dark peach jersey with vertical gold lame decorations, front slit and coordinating belt. Hook & eye back closure. Western Costume internal bias label handwritten, "*Rhonda Fleming 78-1083-1*". Exhibits light soiling overall with very minor stains and a few pulls. Designed by Jean Louis. Worn by Rhonda Fleming as "Cleopatra" when she pleads with Raymond Burr and then asks her servant to bring her the basket of poisonous snakes in *Serpent of the Nile*. **$1,000 - $1,500**

447. Stewart Granger "Thomas Seymour" period outfit designed by Walter Plunkett from *Young Bess*. (MGM, 1953) Fawn brown and turquoise diamond-pattern brocade tunic with delicate ivory cotton cuffs. Hook & eye front closure. MGM label handwritten, "*ST. GRANGER 1604 2305*". Material frayed along back of neck. Fawn brown velvet slops with tunic material insert in center and ivory satin inserts (front and back) trimmed in green metallic ribbon. Zipper and snap front closure. MGM label handwritten, "*S. GRANGER 1604-2303*". Some of the ivory panels are fraying. Varying shades of metallic taupe with turquoise and cut brown velvet brocade shoulder cape with wide collar and lined dark green silk. No label. Pair of chocolate brown tights with "*32*" handwritten. Exhibits a hole near the ankle on both feet. Designed by Walter Plunkett. Worn by Stewart Granger as "Thomas Seymour" in *Young Bess*. Cape was added post production. Tunic worn in two scenes – when he confronts his brother (wearing the slops) and when he and Deborah Kerr receive the letter saying the King wants them to marry (wearing the brown tights). **$600 - $800**

448. June Haver "Jeannie Laird" black dance leotard designed by Travilla from *The Girl Next Door*. (TCF, 1953) Black ribbed satin shorts with black netting horizontal striped top trimmed with black satin cord along neckline, simple bow, faux pearl with rhinestone ends. Hook & eye with zipper bottom closure and self-covered buttons on top. Internal bias label handwritten, "*1-25-1-4174 J. HAVER A658-09*". Designed by Travilla. Worn by June Haver as "Jeannie Laird" performing the number "You're Doin' All Right" with Dan Dailey in *The Girl Next Door.* **$600 – $800**

449. Buddy Baer "Vizier" pink and brown long robe designed by Herschel McCoy from *Dream Wife*. (MGM, 1953) Full length, heavy weight pink and gold metallic material, Middle Eastern robe with dark brown swirl pattern and accented with silver bullion and clear faceted buttons along the top. MGM label handwritten, "*BUDDY BAER 1607 2540*". Designed by Herschel McCoy. Worn by Buddy Baer as "Vizier" as he guards Betta St. John in the hotel room from Cary Grant in *Dream Wife.* **$400 – $600**

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450. Betta St. John "Tarji" Middle Eastern dance costume designed by Helen Rose from *Dream Wife*. (MGM, 1953) 2-piece Middle Eastern dance costume. Ivory and gold brocade sleeveless top heavily encrusted with gold bullion, varying shapes and sizes of clear faceted beads, red faux stones, faux pearls and pink thread work. Front hook & eye closure. Coordinating tangerine and silver brocade belt with curly silver bullion fringe. (Only one side of the belt is present). Some of the fringe is missing. Overall, a very small amount of beads are missing. Handwritten internal bias label, "*1607 2421 Betta St. John*". Pink and gold lame very full skirt accented with gold bullion, ric rac and lavender thread work. No label. Material in several places is separating with some repairs. Designed by Helen Rose. Worn by Betta St. John as "Tarji" when she dances for Cary Grant in *Dream Wife*. **$600 - $800**

451. Fay Wray "Annette, Marquise de St. Malo" period dress designed by Dorothy Jeakins from *Treasure of the Golden Condor*. (TCF, 1953) Lavender and beige vertical striped silk period dress accented with ivory cotton semi shear cuffs and ivory netting along neckline with faux pale pink and peach flowers at center. Hook & eye, snap and crisscross lace up back closure. Internal bias label handwritten, "*1-27-7-7787 Fay Wray A668-16*". Netting and flowers added post production. Silk is frayed and splitting especially near seams and bottom of skirt mostly in the back. The back bottom 3 in. hem is completely detached due to the weight of a chain sewn in to balance the skirt. There is a small section of material missing in the front center of the skirt. Silk is slightly discolored overall. Bottom of skirt needs extensive restoration. Designed by Dorothy Jeakins. Worn by Fay Wray as "Annette, Marquise de St. Malo" when she and her daughter greet Jean Paul at their house in *Treasure of the Golden Condor*. **$1,000 - $1,500**

452. Jean Simmons "Young Bess" green period dress designed by Walter Plunkett made for *Young Bess* and used in *Diane*. (MGM, 1953) Green velvet period dress accented with delicate lace collar decorated with gold bullion, diamond pattern cut velvet skirt insert. Hook & eye and snap back closure with crisscross lace up tie. Handwritten internal bias label, "*1604-2297 Jean Simmons*". Velvet is discolored along front. Skirt insert has faded. Originally the same green as the velvet. Created by Walter Plunkett for Jean Simmons as "Young Bess" but not in the final version of the film. Three years later, Taina Elg as "Alys" wears this dress on the balcony when Roger Moore returns with his new wife and is told by Elg that Lana Turner is not available to see him in *Diane.* **$800 - $1,200**

453. Ezio Pinza "Feodor Chaliapin" satin smoking jacket designed by Renie from *Tonight We Sing*. (TCF, 1953) Patterned rose colored satin smoking jacket with brown quilted satin lapel and cuffs with same colored lining and buttons. Two sets of black satin cord frogs and slit pockets. 20th Century Fox label typed, "A675 5-52 / E. PINZA / 3-41-7-3330". Exhibits fading on sleeves and collar. Designed by Renie. Worn by Ezio Pinza as "Feodor Chaliapin" in the scene where David Wayne comes to him saying he has to close his production in *Tonight We Sing*. **$400 - $600**

454. Grace Kelly "Linda Nordley" safari outfit designed by Helen Rose from *Mogambo*. (MGM, 1953) Mocha raw silk short jacket with self-material buckle and silk lining. Interior bias label hand-written, *"-2614 GRACE KELLY ~~DOUBLE~~ (crossed out)"*. Skirt with two slant pockets. Designed by Helen Rose. Worn by Grace Kelly as "Linda Nordley" arriving at the priest's compound. The jacket is held in her arms. Also worn in the final scene of the film as she and her husband board the boat to go home in *Mogambo.* **$3,000 – $5,000**

455. Ava Gardner "Eloise Y. Kelly" tan jacket designed by Helen Rose from *Mogambo*. (MGM, 1953) Tan wool long sleeve safari jacket with tan suede elbows, three pleated pockets, front zip and partially lined in tan silk. Internal bias label typed, "DBL. AVA GARDNER #1616 2617". Buttons are missing their covers. One elbow has a .5 in. tear and other has two minor stains. Designed by Helen Rose. Worn by Ava Gardner as "Eloise Y. Kelly" aka Honey Bear Kelly when telling Brownie (Philip Stainton) her scars of life in *Mogambo.* **$2,000 – $3,000**

456. Betty Grable "Molly Larkins" potato sack designed by Travilla from *Farmer Takes a Wife*. (TCF, 1953) Missouri potato sack. Handwritten label, "*1-25-1-4238 BETTY GRABLE A-671-58*". Exhibits a few holes. Designed by Travilla. Worn by Betty Grable as "Molly Larkins" during the "We're in Business" number with Gwen Verdon in *Farmer Takes a Wife*. **$600 – $800**

457. Thelma Ritter "Maude Young" period dress designed by Dorothy Jeakins from *Titanic*. (TCF, 1953) Aqua and metallic gold, soft square neck, no sleeve period dress accented with black chiffon encrusted with rhinestones, iridescent dark blue beads and discs with varying shapes and sizes of silver beads and silver bead tassel in back. Separate black chiffon beaded piece used along shoulders. Crisscross lace up and zip back closure. Internal bias label handwritten, "*1-27-7-7882 Thelma Ritter A691-12*". Neckline has been altered post production. Designed by Dorothy Jeakins. Worn by Thelma Ritter as "Maude Young" during the very long bridge game in *Titanic*. **$1,000 – $2,000**

458. Barbara Stanwyck "Julia Sturges" ivory nightgown designed by Dorothy Jeakins from *Titanic*. (TCF, 1953) Ivory crepe sleeveless, V-neck nightgown with soft scalloped edges on bottom, ivory crocheted netting on bodice with ivory pleated chiffon overlay on bottom. Ivory ribbed satin and gold lame thread waist ribbon with powder blue lining. Seven self-material buttons with hook & eye, snap and zip back closure. Internal bias label handwritten, "*1-81-5-4628 Barbara Stanwyck A691-07*". Studio cleaning tag. Waist ribbon added and sleeves removed post production. Bottom slightly soiled. Designed by Dorothy Jeakins. Worn by Barbara Stanwyck as "Julia Sturges" when Clifton Webb comes to the cabin after the ship hits the iceberg to get his family to the lifeboats in *Titanic*. **$2,000 - $3,000**

459. Carmen Miranda green dress used by Frances Bergen "Lady Astor" from *Titanic*. (TCF, 1953) Emerald green floor length long sleeve wool dress with self-covered buttons down the entire front finished in white fur and ermine tails. Internal bias label handwritten, "*C MIRANDA*" and stamped, "30439". One button missing and detached on front and all five buttons missing on cuffs. Group of ermine tails is detached. Exhibits a few moth holes. Originally created for Carmen Miranda. Under the costume supervision of Dorothy Jeakins, Frances Bergen as "Lady Astor" wears it as a robe over her nightgown when she is on deck and is put into a lifeboat in *Titanic*. **$800 - $1,200**

460. Clifton Webb "Robert Jordan" complete boy scout uniform from *Mister Scoutmaster*. (TCF, 1953) Undoubtedly the most significant and memorable Boy Scouts of America-themed film of all time. Original complete uniform worn by Clifton Webb in the title role of "Robert Jordan" in *Mister Scoutmaster*, consisting of shirt with patches, long shorts, two neckties, and a fragment of a belt. Internal TCF label in shirt is typed: "JOB A-709/ Date 4-53/ C. WEBB/ INV. 3-85-2-8761" and shorts same, with "8765" in inventory field, plus TCF rubber stamp on pocket lining. Please note that either one or more patches were added later, or his character's patch displays may have changed during the course of film's progress. **$600 - $800**

461. Debbie Reynolds / Elaine Stewart red period dress designed by Helen Rose made for *I Love Melvin*. (MGM, 1953) 2-piece period dress of hot pink under layer with sheer red gathered top layer trimmed with red netting, gold lame and red satin cording, gold and pink tassels with pink silk flowers. Long sleeve open V-neckline, hook & eye zip back closure. Internal bias label handwritten, "*1584 Elaine Stewart*" and "*Stephanie Epper*". Long skirt has hook & eye with snap back closure. Internal bias label handwritten, "*1584 9897 Debbie Reynolds*". Both pieces exhibit tears and separations especially along sleeves and bottom of skirt. Created by Helen Rose for *I Love Melvin*. **$600 - $800**

462. Jetsy Parker pink dance dress designed by Helen Rose from *I Love Melvin*. (MGM, 1953) 2-piece pink silk dance outfit heavily garnished with raspberry sequins, purple tassels, gold lame trim, and hot pink silk flowers. Off the shoulder top with hook & eye back closure. Internal bias label handwritten, "*1584 Jetsy Parker*" and "*Sharon Lucas*" in pen. Exhibits fading under the arms. Skirt has internal bias label handwritten, "*Maregerite Hogan*". Hook & eye with snap back closure. Underlining of red stiff chiffon. Some strands of sequins and gold cording are detached on both pieces and have minimal soiling. Also comes with a pair of long white nylon gloves with three faux pearl buttons. Outfit has had numerous modifications and alterations. Photos show Jetsy Parker dancing (with a hoop) as Debbie Reynolds and Donald O'Connor watch at the movies in *I Love Melvin*. **$600 – $800**

463. Marge Champion "Madelyn Corlane" dance outfit designed by Herschel McCoy and Helen Rose made for *Give a Girl a Break*. (MGM, 1953) Red and ivory jersey striped strapless dance outfit accented with small gold and black sequins and two rows of twisted black and gold small beads and tassels along neckline. Hook & eye, snap and crisscross lace up back closure with braided gold lame tie. Internal bias label handwritten, "*1608-2659 Marge Champion*". Some bead and sequin loss. Some of the ivory stripes have black and red stains, mostly on back. Created by Herschel McCoy and Helen Rose for Marge Champion as "Madelyn Corlane" but not in the final version of the film. **$400 – $600**

464. Mitzi Gaynor "Eva Tanguay" headpiece designed by Renie made for *The I Don't Care Girl* and feather hat made for *Bloodhounds of Broadway*. (TCF, 1953) 1. Aqua feather headpiece accented with silver metal discs, faux pearls and rhinestones. 21 in. in height. Handwritten label, "MITZI GAYNOR A-656-21". Created by Renie for Mitzi Gaynor as "Eva Tanguay" in *The I Don't Care Girl* but not in the final version of the film. 2. Orange and black feather bird hat with chinstrap. Internal bias label handwritten, "MITZI GAYNOR A-674". Feathers are faded on tips and head of bird is torn. Created by Travilla for *Bloodhounds of Broadway*. **$200 - $300**

465. Rita Hayworth "Princess Salome" ivory pleated dress designed by Jean Louis made for Salome. (Columbia, 1953) Ivory silk tiny pleated sleeveless long dress lined in nude chiffon on bodice and jersey on skirt. Hook & eye zip back closure. Columbia Pictures label handwritten, "*Rita Hayworth #1297*" with studio cleaning tag. Chiffon and jersey exhibits tears and separations, hem is frayed and soiled with very light soiling along shoulders and small brown stain on skirt. Created by Jean Louis for Rita Hayworth as "Princess Salome" but not in the final version of the film. **$600 - $800**

466. Jane Powell "Athena Mulvain" ivory shirt designed by Walter Plunkett and Helen Rose from *Athena*. (MGM, 1954) Ivory ribbed cotton short sleeve shirt with seven cloth buttons. Handwritten internal bias label, "*1650-3696 J. Powell*". Garment is soiled overall. Collar has paper, which is stiff. Designed by Walter Plunkett and Helen Rose. Worn by Jane Powell as "Athena Mulvain" when Vic Damone visits the Health Shop to see Debbie Reynolds in *Athena*. **$300 - $500**

467. Gene Tierney "Baketamon" period dress designed by Charles Le Maire from *The Egyptian*. (TCF, 1954) Pewter grey and gold lame thin striped V-neck sleeveless period dress accented with red and gold yarn double belt and hip scarf with small looped gold metal chains on shoulders. Belt and hip scarf were added post production. Handwritten internal bias label, "*1-25-1-4598 Gene Tierney A-722-09*". Hook & eye, snap and zip back closure. Soiled under the arms. Wardrobe designed by Charles Le Maire, Sam Benson and Ed Wynigear. Worn by Gene Tierney as "Baketamon" entering the throne room and sitting next to her mother Taia (Judith Evelyn) when she realizes that Sinuhe (Edmund Purdom) is her son in *The Egyptian*. **$2,000 - $3,000**

468. Spencer Tracy "Matt Devereaux" jacket designed by Travilla from *Broken Lance*. (TCF, 1954) Steel blue wool jacket with grey stripe accents, four buttons, flap pockets and lined in dark grey ribbed satin. Western Costume label typed, "67-2079-1 / S. Tracy / 45". Designed by Travilla. Worn by Spencer Tracy as "Matt Devereaux" talking to his son Richard Widmark about the ranch in *Broken Lance*. **$600 - $800**

469. Ann Blyth "Kathie" top and skirt designed by Helen Rose from *The Student Prince* and *Deep in My Heart*. (MGM, 1954) 1. Ivory chiffon period top with three quarter length puff sleeves accented with delicate lace on neckline and cuffs. Lined in nude silk. Zip and snap back closure. Handwritten internal bias label, "*1596 3463 Ann Blyth*". Lace is yellowed slightly and exhibits some pulls mostly along the cuffs. Soiling in armpits. 2. Pale blue wool layered peasant skirt accented with ivory, green, gold and salmon embroidery trimmed with delicate ivory lace. Handwritten internal bias label, "*1596-3465 Ann Blyth*". Exhibits minor soiling and very small holes in the back. Designed by Helen Rose. Top worn by Ann Blyth as "Kathie" in *The Student Prince* and skirt used in a musical number in *Deep In My Heart*. **$400 - $600**

470. Doe Avedon "Lillian Harris Romberg" grey dress designed by Helen Rose from *Deep in My Heart*. (MGM, 1954) Checked pale grey, light blue and ivory wool skirt with pale blue raw silk sleeveless top. No label. Coordinating pale grey jacket with open pockets. Handwritten label, "*Doe Avedon 1654-3732*". Both pieces exhibit stains under armpits. Jacket has stains on front middle section. Exhibits minor soiling on shoulders and neck. Designed by Helen Rose. Worn by Doe Avedon as "Lillian Harris Romberg" when Jose Ferrer visits her at her cabin and they get into a fight in *Deep in My Heart*. **$400 – $600**

471. Esther Williams blue sequined bathing suit designed by Helen Rose made for *Deep in My Heart*. (MGM, 1954) Dark blue sequined, one-shoulder bathing suit with nude section on one side decorated with silver sequins, metal rhinestone stars and faceted discs, trimmed at hipline with short pleats outlined with dark blue bugle beads. Hook & eye with zip back closure. Internal bias label handwritten, "*1654 3837 Esther Williams*". 3 x 2 in. section on front and 3 x 3 in. section on back exhibits discoloration and missing sequins with several other small patches with sequin loss. Designed by Helen Rose. Worn by Esther Williams as a guest star in the "Girlies of the Cabaret" number, which was cut from *Deep In My Heart* but on the DVD extras. **$1,000 – $2,000**

472. Joanne Dru "Nora Curtis" ivory and blue striped period dress designed by Renie for *Siege at Red River*. (TF, 1954) Ivory and blue striped short sleeve period dress with shoulder ruffles, long row of mother of pearl buttons (two replacements) along front with ivory eyelet lace collar and sleeve accent. Hook & eye snap front closure. Internal bias label typed "1 27 7 6048" and handwritten, "517-80". Western Costume Co. label handwritten, "Joanne Dru 99-7708-1". Exhibits discoloration overall with tearing along shoulders. Designed by Renie. Worn by Joanne Dru as "Nora Curtis". **$400 - $600**

473. Ginger Rogers "Carlotta 'Lottie' Marin" hat designed by Travilla from *Black Widow*. (TCF, 1954) Round straw hat accented with small rhinestones and mauve silk turban. Rex Inc. Beverly Hills California tag and internal label handwritten, "*1-39-1-4787 G. Rogers A-730*". Turban has been added post production. Designed by Travilla. Worn by Ginger Rogers as "Carlotta 'Lottie' Marin" when Van Heflin tells her to stay away from him and his wife (Gene Tierney) in *Black Widow*. **$300 - $500**

474. Cathleen Nesbitt "Mme. Bonaparte" chiffon gown designed by Rene Hubert and Charles Le Maire from *Desirée*. (TCF, 1954) Pale gray and fuchsia chiffon over ivory silk crepe court gown with gathered long sleeves, trimmed with gold metal lace along neckline and waist, accented with metallic gold leaves and small amber and blue beads. Internal bias label handwritten, "*1-27-7-8095 A725-54 C. NESBITT*". Zip back closure. Exhibits one very small black mark on middle back. Very minimal leaf and bead loss. Designed by Rene Hubert and Charles Le Maire. Worn by Cathleen Nesbitt as "Mme. Bonaparte" at the dinner party in *Desirée.* **$800 - $1,200**

475. Jean Simmons "Desiree Clary" straw hat designed by Rene Hubert and Charles Le Maire from *Desirée*. (TCF, 1954) Large brimmed floppy straw hat accented with faux daisies and small yellow flowers with aqua velvet sash and long ribbon. 20th Century Fox label and internal label handwritten, "*1-39-2-4748 725-39 JEAN SIMMONS*". Exhibits several creases and tears. Measures 21" across. Flowers and ribbon switched out post production. Designed by Rene Hubert and Charles Le Maire. Worn by Jean Simmons as "Desiree Clary" in the beginning of the film when she runs into her house in *Desiree*. **$400 - $600**

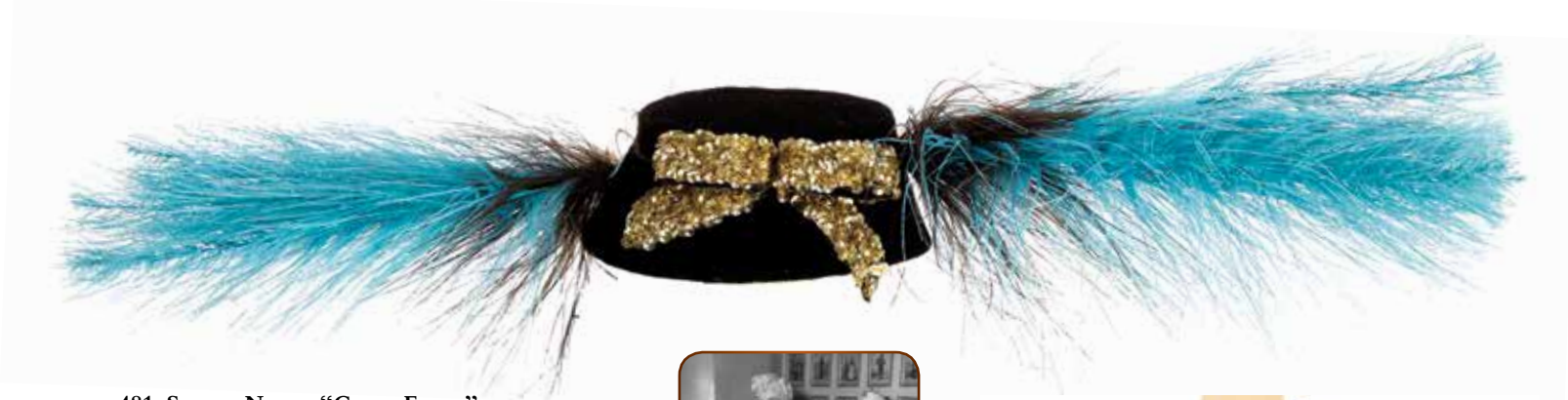
476. Bob Fosse "Frank Lippincott" light beige jacket from *My Sister Eileen*. (Columbia, 1955) Light beige linen blend three button jacket with pale peach satin ribbed lining. Lobell and Son label typed "Bob Fosse / 8-27-54 / 6602", handwritten, *"#2 / 2pc.-SUIT"* and studio cleaning tag. Worn by Bob Fosse as "Frank Lippincott" during the "Give Me a Band and My Baby" number with Betty Garrett, Janet Leigh and Tommy Rall in *My Sister Eileen*. **$600 – $800**

477. Kim Novak "Marjorie 'Madge' Owens" day dress designed by Jean Louis from *Picnic*. (Columbia, 1955) Cotton V-neck, sleeveless day dress of varying shades of green with splashes of pink. Columbia label handwritten, "Kim Novak". Back zip closure. Dress has been modified from its original off the shoulder, small puff sleeves. Designed by Jean Louis. Worn by Kim Novak as "Marjorie 'Madge' Owens" in the opening scenes after she washes her hair, meets William Holden, and tries on her beauty contest dress in *Picnic*. **$2,000 – $3,000**

478. Cornelia Otis Skinner "Mrs. Thaw" taupe period dress and hat designed by Charles Le Maire from *The Girl in the Red Velvet Swing*. (TCF, 1955) Taupe long period dress with brown and ivory leaf pattern and accented with delicate ivory lace along neckline and cuffs, attached self-material belt, with tan sateen slip. Back zipper with fourteen small self-material buttons and hook & eye closure. Internal bias label handwritten, "*A-752 J#34 Cornelia O. Skinner*". Lace has discolored and exhibits several large tears. Hem is detached on dress and slip in several sections along seam. Bottom of slip is soiled. Brown felt period hat accented with salmon ribbed satin ribbon. 20th Century Fox internal bias label handwritten, "*A-752-87 Cornelia O. Skinner*". Designed by Charles Le Maire. Worn by Cornelia Otis Skinner as "Mrs. Thaw". Dress worn by Skinner while discussing her son's trial with her lawyer and hat worn at the end of the trial in *The Girl in the Red Velvet Swing*. **$600 - $800**

479. Agnes Moorehead "Aggie" maroon period dress designed by Renie from *Untamed*. (TCF, 1955) Maroon wool period full skirt dress with ¾-length puff sleeves with nude chiffon sleeve inserts trimmed in delicate crochet with soft scoop neckline. Hook & eye, snap and back lace up closure. Detached beige crocheted collar accented with a salmon pink silk taffeta bow. Internal bias label handwritten, "*Agnes Moorehead A-726*" and stamped, "12". Collar and sleeve inserts added post production. Inserts are frayed and repaired. Designed by Renie. Worn by Agnes Moorehead as "Aggie" in the final scene with Tyrone Power and Susan Hayward in *Untamed*. **$600 - $800**

480. Bette Davis "Queen Elizabeth I" petticoat and (2) nightcaps designed by Mary Wills from *The Virgin Queen*. (TCF, 1955) 1. Pale green 3-layered full petticoat with five black bias tape stripes along bottom (added post production). Hook & eye back closure. Internal bias label handwritten, "*A-744 J#28 Bette Davis*" and studio cleaning tag. 2. Ivory wool night cap with ties and pale pink silk lining. Internal label handwritten, "*A-744 J#36 Bette Davis*". Ivory material is badly damaged with moth holes. 3. Second cap is made of pale pink silk and decorated with gold bullion lace and ivory satin ribbed ties. Handwritten label, "*A-744 J#36*". Ties are not original. Designed by Mary Wills. Worn by Bette Davis as "Queen Elizabeth I". Petticoat worn while Paul Douglas reads her a poem and when she tells her ladies in waiting they are going to the court of France. Nightcap worn when Joan Collins pleads with Davis in *The Virgin Queen*. **$1,000 - $2,000**



481. Sheree North "Curly Flagg" black velvet hat designed by Travilla made for *How To Be Very, Very Popular*. (TCF, 1955) Small round black velvet hat with aqua and black feathers accented with a silver sequin bow. Handwritten label, "*A-745 J#04 Sheree North*". Created by Travilla for Sheree North as "Curly Flagg" but not in the final version of the film. **$200 – $300**

482. Cornel Wilde "Maj. John Boulton" brown period coat designed by Walter Plunkett made for *The Scarlet Coat*. (MGM, 1955) Brown speckled five button period wool coat with red, orange, green and ivory accents, gold metal buttons and lined in mocha brown cotton. MGM label handwritten, "*CORNEL WILDE 813 4707*". Created by Walter Plunkett for Cornel Wilde as "Maj. John Boulton" in *The Scarlet Coat* but not in the final film version. **$200 – $300**

483. Betty Grable "Stormy Tornado" blue and ivory silk pajamas from *How to be Very, Very Popular*. (TCF, 1955) A pair of Men's Saks Fifth Avenue blue and ivory-striped silk pajamas with mother of pearl buttons and drawstring bottoms. Handwritten label, "*A-745 Betty Grable*" in both pieces. Fox cleaning tag in bottoms. Size S. Costume supervision by Travilla. Worn by Betty Grable as "Stormy Tornado" when Robert Cummings gives her his pajamas to wear in *How To Be Very, Very Popular*. **$400 – $600**

484. Jeanne Crain "Dora Temple" grey period dress from *The Fastest Gun Alive*. (MGM, 1956) Grey period dress with black, orange and rust stripes, pale grey satin collar and cuffs with two rows of self-covered buttons along bodice. Hook & eye front closure. Handwritten internal bias label, "*1689 4980 Jeanne Crain*" and handwritten, "*Ann Sheridan*". Both shoulders have tears and are discolored. Minor soiling along collar. Several repairs along skirt with minor soiling. Worn by Jeanne Crain as "Dora Temple" when her husband Glenn Ford makes the decision to show the townspeople who he really is in *The Fastest Gun Alive.* **$600 - $800**

485. Anne Baxter "Nefretiri" ivory period dress made for *The Ten Commandments*. (Paramount, 1956) Ivory wool crepe, sleeveless V-neck full length dress with delicate tassel ties on bodice with two long slits up skirt. Hook & eye back closure. Paramount label handwritten, "*ANNE BAXTER*". Slightly soiled along bottom. Half the hem is detached at seam. Exhibits minor stains and pulls. Created for Anne Baxter as "Nefretiri" from *The Ten Commandments* but not in the final version of the film. **$600 - $800**

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486. Estelle Winwood "Symphorosa" black period dress designed by Helen Rose made for *The Swan*. (MGM, 1956) Soft lavender satin period dress with black lace overlay of pale yellow, purple, pink and green flowers. Silk chiffon neck and kick with black lace netting. Black velvet sash. Dress and sash accented with jet beading. Back button and zip closure plus zippers on sleeves. Handwritten label ,"*1684 4734 Estelle Winwood*". Studio cleaning tag. Black netting is torn on shoulders and arms. Also fraying on bottom of skirt. Created by Helen Rose for Estelle Winwood as "Symphorosa" for *The Swan* but not in the final version of the film. **$400 - $600**

487. Estelle Winwood "Symphorosa" crocheted period dress designed by Helen Rose from *The Swan*. (MGM, 1956) Beautifully crocheted ivory top with netting on neck and sleeves, pale butternut satin sash and accented with soft peach, brown and orange velvet flowers and green leaves. Alternating hook & eye and snap back closure. Handwritten label "*1684 4731 Estelle Winwood*" plus "*81 W.* 26" and stamped "MGM Wardrobe". Very pale yellow long skirt with snap closure. Handwritten label, "*18 6-D W.25 ½ MGM*". Skirt is not original to film and paired with top post production. Netting on top has been repaired and is fraying. Bottom on skirt is soiled. Designed by Helen Rose. Worn by Estelle Winwood as "Symphorosa" in several scenes including the one where they are touring the hall of ancestors in *The Swan*. **$400 - $600**

488. Cornel Wilde "Pierre St. Laurent" red period jacket, cape and pantaloons from *Star of India*. (UA, 1956) Crimson red velvet period coat with eleven gold metal filigree buttons down front and four on red ribbed satin cuffs (one replacement) and lined in crimson satin. Western Costume label typed, "2436 3 / CORNELL WIDE / 35". Repair on middle back seam. Exhibits fading and spotting along bottom and shoulders. Velvet is frayed along collar. Pair of raspberry colored, textured satin pantaloons with front button closure, with crisscross tie in back and eight silver metal buttons on bottom closure. Label removed. Pair of rust nylon tights. No label. Orange velvet cape with gold brocade lining and long orange twisted cord with ball ends. Three neck hooks. Western Costume label handwritten, *"CORNELL WILDE 2436-1 Doubles"* and stamped, "S. GOLDWYN". Cord is slightly worn. Orange velvet cape lined with orange brocade lining and raspberry twisted cord braided with ball ends. Two hooks at neck closure. Western Costume label handwritten, "*CORNEL WILDE 2436-1*" and stamped "United 45". Several light black stains near bottom. Small white stain on lining. **$800 – $1,200**

489. Ernest Borgnine "Lew Brown" period brown suit designed by Charles Le Maire from *The Best Things in Life are Free*. (TCF, 1956) 3-piece wool brown suit with ivory and orange square pattern. Two-button jacket with open and flap pockets lined in taupe. Western Costume label typed, "25-2025-1 / Ernest Borgnine / 47 ½ / Ch.#23&25" with studio cleaning tag. Exhibits minor soiling on lining, small brown stain on sleeve with a few small repairs on back center. Six button four slit pocket vest with same label, studio cleaning tag and stamp. Two slit pocket knickers with silver metal buckles with hook & eye zip front closure. Western Costume label typed, "25-2025-1 / Ernest Borgnine / Ch.#23&25 / 41 31 ½" and handwritten, "*40 29*" with studio stamp and cleaning tag. Designed by Charles Le Maire. Worn by Ernest Borgnine as "Lew Brown" on the Hollywood set in *The Best Things in Life Are Free.* **$400 – $600**

490. Gordon MacRae "B.G. 'Buddy' De Sylva" period suit designed by Charles Le Maire from *The Best Things in Life are Free*. (TCF, 1956) Black, white and grey speckled period suit. One-button, two flap pocket jacket with pearl grey lining. Western Costume label typed, "25-2012-1 / Gordon MacRae / 43 ½" with studio cleaning tag. Two slit pocket hook & eye zip front closure knickers. Western Costume label typed, "25-2012-1 / Gordon MacRae / Ch.#26 / 34 33 ½" with studio cleaning tag. Designed by Charles Le Maire. Worn by Gordon MacRae as "B.G. 'Buddy' De Sylva" when he is on the Hollywood set in *The Best Things in Life Are Free.* **$400 - $600**

491. Sheree North "Kitty Kane" dance costume designed by Charles Le Maire from *The Best Things in Life Are Free*. (TCF, 1956) Beige jersey leotard covered in nude chiffon with crisscross gold sequins and bugle beads accented with yellow, ivory and orange feathers and trimmed with gold metallic fringe and rhinestones. Handwritten label, "*Sheree North* and 20th Century label "*A771-25*". Straps are detached in back. Some bead and rhinestone loss. Designed by Charles Le Maire. Worn by Sheree North as "Kitty Kane" in the beginning of the "Black Bottom" number in *The Best Things in Life Are Free*. **$600 - $800**

492. Spectacular silver lame dance leotard with silver bugle bead fringe used in *The Best Things in Life Are Free*. (TCF, 1956) Silver lame dance leotard with silver bugle bead long fringe and trimmed in varying shapes and sizes of rhinestones. Zip back closure. No label. Beads are tangled with minimal loss. Costume supervision by Charles Le Maire. Worn by a model in the picture frame with a cocktail shaker in "If I Had a Talking Picture of You" number in *The Best Things in Life are Free*. Most likely created previously for a major star to wear in another production. **$800 - $1,200**

493. Taina Elg "Angele Ducros" champagne chiffon gown designed by Orry-Kelly from *Les Girls*. (MGM, 1957) Varying shades of champagne chiffon gown with striped skirt. Handwritten label, "*1707 5617 Taina Elg*". Exhibits a few tears in chiffon and fraying. Designed by Orry-Kelly. Worn by Taina Elg as "Angele Ducros" when her husband (Jacques Bergerac) walks out on her in *Les Girls*. **$800 - $1,200**

494. Aldo Ray "James Vanning" black and grey jacket from *Nightfall.* (Columbia, 1957) Black and grey marled two button slit pocket jacket with grey satin lining. Handwritten in inside pocket, "*Aldo-Ray 2PC-Suit*" with studio cleaning tag. Sleeves have been shortened post production. Small hole near pocket. Worn by Aldo Ray as "James Vanning" when Ann Bancroft picks him up in a bar in *Nightfall*. **$300 – $500**

495. William Holden "Shears" tan shirt designed by John Wilson-Apperson from *The Bridge on the River Kwai.* (Columbia, 1957) Tan cotton military shirt with two flap pockets and shoulder epaulets. Handwritten in collar, "*HOLDEN*". Designed by John Wilson-Apperson. Worn by William Holden as "Shears" on the set discussing a scene with David Lean in *The Bridge on the River Kwai*. Possibly worn in a deleted scene. $**800 – $1,200**

END DAY 1

496. Audrey Dalton "Elena Di Gambetta" yellow brocade period dress designed by Edith Head from *Casanova's Big Night*. (Paramount, 1957) Pale yellow brocade period dress with scoop neck, ¾-length puff sleeves, full skirt with long train and ivory chiffon insert, highlighted with faux pearls and white small beads. Hook & eye with snap back closure. Paramount label handwritten, "Audrey Dalton" with studio cleaning tag and stamped "Property of Paramount Pictures Ladies Wardrobe". Black velvet ribbon and lace added post production. Some bead loss. Train soiled and frayed along edges. Chiffon is slightly discolored. Designed by Edith Head. Worn by Audrey Dalton as "Elena Di Gambetta" when Bob Hope tries to get the petticoat in *Casanova's Big Night*. **$800 - $1,200**

497. Joanne Woodward "Eve" green suit designed by Renie made for *The Three Faces of Eve* and worn by Diane Baker in *The Best of Everything*. (TCF, 1957) Celadon green 2-piece wool suit. Six-button jacket with round collar accented with a coordinating silk flower at neck and lined in tan silk. Full "A" skirt with single pleats and not lined. Both pieces have 20th Century Fox label handwritten, "*Joanne Woodward A-798*". Jacket and skirt have several very small moth holes. Skirt exhibits two very small brown stains. Created by Renie for Joanne Woodward as "Eve" for *The Three Faces of Eve* but not in the film version of the film. Worn by Diane Baker as "April Morrison" on her first day of work at the Fabian Publishing Co. in *The Best of Everything* (TCF, 1959). **$600 - $800**

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498. Debra Paget "Sharain" gold lame dress and coat designed by Ralph Jester from *The Life, Loves and Adventures of Omar Khayyam.* (Paramount, 1957) Exquisite floral gold lame long sleeve full length dress with back zip closure. Paramount label handwritten, "*Debra Paget*" and stamped "Paramount Ladies Wardrobe". Ivory satin three quarter length coat with wide bell sleeves lined in salmon pink silk crepe and trimmed in faux white pearls. Hook & eye front closure. Handwritten along waist, "*PHKAMT*" or "*PHRAMT*". Exhibits pearl loss around collar. Ivory satin belt braided with gold lame, round gold metal clasp with gold ball tassels (two are missing). Designed by Ralph Jester. Worn by Debra Paget as "Sharain" when she is presented to The Shah (Raymond Massey) as his fourth bride in *The Life, Loves and Adventures of Omar Khayyam*. **$1,000 - $2,000**

499. Kim Novak "Linda English" dance outfit designed by Jean Louis from *Pal Joey*. (Columbia, 1957) (1) Heavy gold lame waist skirt with gathering sides, snap closure and accented with tassels. No label. (2) Coordinating pair of briefs with back zip closure. Blank Columbia Pictures label and studio cleaning tag. (3) Gold lame corset accented with bow and tassel at center with delicate ivory lace along top. Zip back closure. Columbia Pictures label handwritten, "Kim Novak". (4) Pair of ivory chiffon sleeves with coordinating delicate ivory lace on cuffs and gold lame trim and bow on top. No label. Exhibits very light discoloration overall. (5) Ivory crisscross corset. Columbia Pictures label handwritten, "Kim Novak". (6) Ivory silk short top with delicate ivory lace trim along top with six button along front. No label. Most likely prototype piece and not quite a screen match. (7) Pair of ivory silk briefs with nude under layer, coordinating delicate ivory lace trim and pink ribbed satin ribbon accent. Hook & eye with zip and snap back closure. Studio cleaning tag. Designed by Jean Louis. Worn by Kim Novak as "Linda English" while attempting a provocative striptease in *Pal Joey*. **$800 - $1,200**

500. *The Wings of Eagles* yellow period dress. (MGM, 1957) Yellow sleeveless dress with ivory organdy top layer decorated with crocheted lace and self-material belt. Hook & eye, snap and zip back closure. Also comes with two pale yellow pieces of ribbon. No label. Worn by an extra at the house party when John Wayne lands in the pool in *The Wings of Eagles.* **$400 – $600**

501. Eva Marie Saint "Nell Gaither" period dress and hat designed by Walter Plunkett made for *Raintree County*. (MGM, 1957) 2-piece period dress of midnight blue satin with tiny red dots, reversed lapel and cuffs and eight self-covered buttons. Ivory cotton back zip closure bodice attached to skirt accented with delicate lace necktie. Pair of ivory cotton detached sleeves trimmed in delicate chiffon and lace. Jacket (front closure) and skirt (back closure) have snaps and hook & eye closure. Skirt is lined with orange satin. Both pieces have internal bias label handwritten, "*1692 5137 Eva Marie Saint*". Studio cleaning tag. Three very tiny brown spots on neckline. Bottom of skirt is soiled. Natural straw center and navy brim bonnet accented with navy and red netting and navy velvet ties. Handwritten label, *"#11 Eva Marie Saint*". Created by Walter Plunkett for Eva Marie Saint as "Nell Gaither" for *Raintree County* but not in the final version of the film. **$800 – $1,200**

502. Janet Gaynor "Mrs. Ruth Wilson" brown wool suit designed by Charles Le Maire and Mary Wills made for *Bernardine*. (TCF, 1957) Mink brown wool suit with four button front and straight skirt. Both pieces have 20th Century Fox labels handwritten, "*A-790-04 Janet Gaynor*". Jacket has two paper studio cleaning tags and the skirt has one. Jacket has a small hole on back near seam. Created by Charles Le Maire and Mary Wills for Janet Gaynor as "Mrs. Ruth Wilson" in *Bernardine* but not in the final version of the film. **$400 – $600**

503. Joan Fontaine "Anne Leslie" pink day dress made for *Until They Sail*. (MGM, 1957) Blush pink V-neck four button day dress with ivory and pink diagonal piping and matching neck scarf. Enclosed back slit and pleated back. Handwritten label, "*1712 5728 Joan Fontaine*" and studio cleaning tag. Material is faded along shoulders, neck and down sides. Small spot on one shoulder. Created for Joan Fontaine as "Anne Leslie" in *Until They Sail* but not in the final version of the film. **$400 – $600**

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504. Katharine Hepburn "Bunny Watson" black checked dress designed by Charles Le Maire made for *Desk Set*. (TCF, 1957) Black and silver checked 2-piece dress. Jacket has five black buttons and snaps with three quarter length cuffed sleeves. Straight skirt with small slit and hook & eye with zip back closure. Both pieces have 20th Century Fox label handwritten, "*A-785 Katharine Hepburn*". Created by Charles Le Maire for Katharine Hepburn as "Bunny Watson" for *Desk Set* but not in the final version of the film. **$600 – $800**

505. Jennifer Jones "Elizabeth Barrett" white linen period dress designed by Elizabeth Haffenden for *The Barretts of Wimpole Street*. (MGM, 1957) White linen period dress with chiffon collar and sleeves extensions. Handwritten label, "*1698 5037 Jennifer Jones*". Also included is a lilac crocheted shawl. No label. Designed by Elizabeth Haffenden. Created for Jennifer Jones as "Elizabeth Barrett" in *The Barretts of Wimpole Street* but not in the final version of the film. **$400 – $600**

506. Group of (3) Joanne Woodward "Eve" outfits designed by Renie made for *The Three Faces of Eve*. (TCF, 1957) 1. Pale aqua no sleeve square neck front pocket day dress with dark aqua embroidery accents along neckline and pockets. Full length button closure along back with back tie. Internal bias label 20th Century Fox handwritten "*Joanne Woodward A-789*". Darts on back have been let out and two 3 in. sections of material are separated from waist. Very small tear along the neckline. Exhibits a few minor pulls in the material. 2. Blue and ivory checked short sleeve cotton housecoat trimmed in delicate ivory lace with zip front. Internal bias label 20th Century Fox handwritten "*Joanne Woodward A-789*". Discolored and faded along neckline and shoulders. 3. Semi-sheer ivory short sleeve pajamas with delicate lace accents along neckline, sleeves and front pocket. Both pieces have 20th Century Fox label handwritten "*Joanne Woodward A-798*". Top has five button front closure. Pants have label "MISS 12" and one button side closure. Top is discolored along neckline and shoulders. Pants are discolored along bottom. Created by Renie for Joanne Woodward as "Eve" for *The Three Faces of Eve* but not in the final version of the film. **$800 - $1,200**

507. Joan Collins "Josefa Velarde" dark green jacket designed by Charles Le Maire made for *The Bravados*. (TCF, 1958) Deep emerald green velvet bell long sleeve V-neck jacket decorated with dark greenish blue satin ribbon in swirled pattern along front highlighted with round faceted black beads. Hook & eye with snap front closure. 20th Century Fox label handwritten, "*806-07 J. COLLINS*". Velvet worn along collar, cuffs and arms. Created by Charles Le Maire for Joan Collins as "Josefa Velarde" from *The Bravados* but not in the final version of the film. **$400 - $600**

508. Cyd Charisse "Vicki Gaye" tan leotard designed by Helen Rose from *Party Girl*. (MGM, 1958) Tan long sleeve leotard covered in netting and decorated with amber sequins, large rhinestone centerpiece and sprays with amber bugle bead tassels. Zip back closure. No label. Designed by Helen Rose. Worn by Cyd Charisse as "Vicki Gaye" in the opening scenes at the nightclub in *Party Girl*. **$600 - $800**

509. Claire Bloom "Katya" ivory period dress designed by Walter Plunkett from *The Brothers Karamazov*. (MGM, 1958) 2-piece ivory cotton period dress with delicate crocheted trim. ¾-length top with nineteen buttons (one missing and one has a small piece missing). No label. Long "A" shaped skirt with hook & eye back closure. Internal bias label handwritten, "*1720 5857 Claire Bloom*". Both pieces exhibit extensive soiling and discoloration. Designed by Walter Plunkett. Worn by Claire Bloom as "Katya" when she comes to Yul Brynner's room to "bargain" for the money she needs in *The Brothers Karamazov.* **$400 - $600**

510. Lee J. Cobb "Father Karamazov" brown suit designed by Walter Plunkett made for *The Brothers Karamazov*. (MGM, 1958) Heathered brown 3-piece wool suit with pale grey pinstripe. All three pieces have Logan Costume Co. label. Two-button jacket with flap pockets and dark brown satin lining. Handwritten in sleeve, "*3 Piece Period Suit / Size 44 / 37x32 / Lee Cobb*". Lining is separating around edges. Six-button vest with shawl collar, two slit pockets and ivory cotton lining with light brown back lining. Same handwriting as jacket with "*White*" and "*Chandler*" added post production. Inside lining is soiled. Hook and zip front closure pants with two front slit pockets and back waist buckle. MGM label handwritten, "*LEE COBB 1720 562 37 32 ½*" and, "*3 Piece Suit Size 44 CHANDLER 37x32*". Several small holes along front of pants. Created by Walter Plunkett for Lee J. Cobb as "Father Karamazov" in *The Brothers Karamazov* but not used in the final version of the film. **$400 - $600**

511. Cecil Beaton designed black velvet period gown worn at Maxim's in *Gigi*. (MGM, 1958) Beautiful rich black velvet period gown with long sleeves and neckline of black netting accented with large crocheted flowers and trimmed in ivory satin along neckline and bodice. Hook & eye and snap back closure. Karinska Paris label handwritten, "*Romion*". Netting is separating from velvet slightly along the arms. Designed by Cecil Beaton. Worn by an extra as Maurice Chevalier enters Maxim's in *Gigi*. **$1,000 - $2,000**

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512. Cecil Beaton designed lace period hat from *Gigi*. (MGM, 1958) Pale peach cut velvet with gold lame swirls, crown of pale peach floral lace accented with ostrich feathers and garnished with black velvet trim and a large bow, underside is covered with pleated nude chiffon, long black velvet sash. Measures 23 x 34 in. No label. Designed by Cecil Beaton. Attributed to one of the many beautiful hats in *Gigi*. **$200 – $400**

513. Maurice Chevalier "Honore Lachaille" green 3-piece suit designed by Cecil Beaton made for *Gigi*. (MGM, 1958) Emerald green wool 3-piece suit. Long period two-button jacket with dark peach accent on collar and lined in dark green textured silk. Six-button vest with iridescent green buttons, four slit pockets and lined in ivory with thin black and blue stripes. Two slit pockets on pants with front button closure. Hem has been let down. Exhibits a few pulls near hem. All three pieces have handwritten, "*M.C. #11*". Created by Cecil Beaton for Maurice Chevalier as "Honore Lachaille" in *Gigi* but not used in the final version of the film. **$400 – $600**

514. Carroll Baker "Teresa" brown period dress designed by Marjorie Best from *The Miracle*. (Warner Bros., 1959) Brown long sleeve period dress with three ivory frogs along neckline, simple waist bow and lined in brown silk. Back zip closure. Warner Bros. label handwritten, "*C. Baker 963D-847*" and studio cleaning tag. Dress has been distressed for the scene. Designed by Marjorie Best. Worn by Carroll Baker as "Teresa" when she travels back to the Santa Clara mission in *The Miracle.* **$300 - $500**

515. Ethel Waters "Dilsey" green dress and Margaret Leighton "Caddy Compson" black dress designed by Adele Palmer from *The Sound and the Fury*. (TCF, 1959) 1. Green, black, pink and yellow cotton print wraparound dress with beige collar. 20th Century Fox label handwritten, "*F-08-12 Ethel Waters*". Worn by Ethel Waters as "Dilsey" in the opening scenes of the film. 2. Black chiffon dress with peach satin slip with ivory lace trim. 20th Century Fox label handwritten, "*F-08-12 M. LEIGHTON*". Designed by Adele Palmer. Worn by Margaret Leighton as "Caddy Compson" when she returns home to Yul Brynner in *The Sound and the Fury.* **$400 - $600**

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516. Charlton Heston "Judah Ben Hur" beige tunic designed by Jack Martell made for *Ben-Hur*. (MGM, 1959) Beige wool sleeveless tunic with sienna brown embroidery along shoulders and neckline. Simmons label handwritten, "*CHARLTON HESTON / #12 BEN HUR / "DOUBLE*". Exhibits a few tiny holes and stains overall. Created by Jack Martell for Charlton Heston as "Judah Ben Hur" but not in the final version of the film. **$600 – $800**

517. Debbie Reynolds "Maggie Putnam" pink satin dress designed by Helen Rose made for *It Started With a Kiss*. (MGM, 1959) Pink satin spaghetti strap dress lined with rose satin. Neckline encrusted with small rhinestones, gold beads, clear faceted disc and pink faux pearls. Internal bias label handwritten, "*D. REYNOLDS 1751-944*". Exhibits staining on front center. Created by Helen Rose for Debbie Reynolds as "Maggie Putnam" for *It Started With a Kiss*. **$600 – $800**

518. Billie Burke "Mrs. Cordelia Fosgate" floral dress designed by Marjorie Best from *Sergeant Rutledge*. (Warner Bros., 1960) Tan 2-piece period dress with pattern of small bouquets of pink and blue flowers. Long sleeve round neck top accented with pale lavender satin and trimmed in delicate ivory floral lace and on collar and cuffs. Hook & eye with snap front closure. Warner Bros. Pictures Inc. label handwritten, "*B. BURKE 9957 855*" with studio cleaning tag. Exhibits tears along shoulders and collar, minor stains overall with tears and pieces missing to lace. Satin has faded overall. Long skirt with short train, pale lavender satin underskirt, hook & eye with snap back closure. Exhibits brown stains along front with soiling on train and hem. Large section of underskirt detached at seam. Same label as top. Designed by Marjorie Best. Worn by Billie Burke as "Mrs. Cordelia Fosgate" during the courtroom trial in *Sergeant Rutledge*. **$400 – $600**

519. Laurence Olivier "Crassus" long robe designed by Valles made for *Spartacus*. (Universal, 1960) Beige gabardine wool long robe accented with two vertical strips of varying shades of gold lame in a diamond pattern on front and back. Handwritten label, *"Sir Laurence Olivier"*. Exhibits a few very small holes and a faint green stain along lame on front and back. Created by Valles for Laurence Olivier as "Crassus" but not in the final version of the film. **$400 – $600**

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520. Lee Remick "Temple Drake" raspberry flapper dress designed by Donfeld from *Sanctuary*. (TCF, 1961) Raspberry chiffon flapper dress accented with rhinestones. 20th Century Fox label handwritten, "*D-13 Lee Remick*". Exhibits minor tears in chiffon and bead loss. Designed by Donfeld. Worn by Lee Remick as "Temple Drake" when she wins the Charleston contest and meets the Candy Man (Yves Montand) in *Sanctuary*. **$400 - $600**

521. Jimmy Durante "Anthony "Pop" Wonder" ringmaster outfit designed by Morton Haack from *Billy Rose's Jumbo*. (MGM, 1962) Orange wool tail coat accented with red velvet collar and cuffs and white satin rope and buttons. MGM label handwritten, "*J DURANTE / 1796 721 / 41"*. Exhibits a few minor holes. White satin vest with handwritten label, "*J. Durante*". Two pairs of ivory ribbed satin pants. One has MGM label handwritten, "*J. DURANTE / 1796 722 / 33"*. Other has MGM cleaning tag. Pair of red leather boots with white rope design. Also includes red satin sash and a pair of ivory cotton half knee highs. Designed by Morton Haack. Worn by Jimmy Durante as "Anthony 'Pop' Wonder" as the ringmaster in *Billy Rose's Jumbo*. **$600 - $800**

522. *The Unsinkable Molly Brown* period gown designed by Morton Haack. (MGM, 1964) Ivory crocheted lace sleeveless period dress accented with tassels and balls, yellow and green taffeta underlayer with celadon green chiffon and ivory polka-dot netting overlay on top of a cream satin underskirt trimmed with cream and ivory chiffon ruffle. Ivory chiffon shoulder caps garnished with yellow, peach, white and green silk flowers with yellow velvet bow at neckline. Hook & eye with zip and snap back closure. Handwritten, "*Waist 28 #8E M.G.M. STUDIOS*" and stamped "M-G-M WARDROBE". Satin is splitting especially near bottom. Netting is separating near edges. Bow has brown stain. Bottom layer of chiffon is soiled and three sections detached at seam. Lace has separated in some areas. Designed by Morton Haack. Worn by an extra at Mrs. MacGraw's dinner party in *The Unsinkable Molly Brown*. **$1,000 - $1,500**

523. Martita Hunt "Grand Duchess Elise Lupavinova" ivory satin gown designed by Morton Haack from *The Unsinkable Molly Brown*. (MGM, 1964) Ivory satin short sleeve gown highly decorated with elaborate white beading overall. Hook & eye back closure. Internal bias label hand-written *"M. HUNT"*. Designed by Morton Haack. Worn by Martita Hunt as "Grand Duchess Elise Lupavinova" at Molly's homecoming ball when she presents all her "royal" friends in *The Unsinkable Molly Brown*. **$1,000 - $1,500**

524. Pair of elaborate ivory Gina Lollobridgida gowns created for *Lady L.* (MGM, 1965) (1) Ivory sheer strapless dress with printed bouquets of red and pink roses and back zip closure. No label. (2) Ivory satin sleeveless long train gown with hand painted dark green floral print highlighted with pale green, brown and taupe cut velvet, gold and black metal lace, pale peach and gold metal bodice, ivory chiffon waist band. Studio cleaning tag. Created for Gina Lollobridgida for *Lady L* but was replaced by Sophia Loren in the role. **$800 – $1,200**

525. Pair of elaborate Gina Lollobridgida gowns created for *Lady L.* (MGM, 1965) (1) Kelly green satin long period dress with delicate black lace overlay and applique, varying shapes of black jet beads, ruffled underlayer with black sheer and long train. Zip back closure. Western Costume label handwritten *"G. Lollabrigida 7405-1 4"*. (2) Ivory satin spaghetti strap dress with yellow and green cut velvet floral and bird decorations with coordinating wrap. Hook & eye back closure. Handwritten "M.G.M.". Created for Gina Lollobridgida for *Lady L* but was replaced by Sophia Loren in the role. **$800 - $1,200**

526. Beautiful group of Gina Lollobridgida costumes created for *Lady L.* (MGM, 1965) 1. Beautiful black crocheted floral lace robe lined in sheer white chiffon with delicate black lace on bell cuffs. Studio cleaning tag. Exhibits pulls along shoulders. 2. Soft grey pleated chiffon long robe with domed sleeves trimmed with ruffled chiffon, ivory floral chiffon side panels with grey chiffon overlay. Hook & eye front closure. No label. Mauve velvet ribbon. Chiffon is separating along shoulders. Large section detached along bottom and discolored. Exhibits minor pulls and tears overall. 3. Peachy beige floral lace robe. Studio cleaning tag. 4. Pale pink cotton bodice covered with ivory sheer rows, trimmed in delicate lace layers on bodice and along sleeves, crocheted collar and shoulder panels. Zip front closure. Coordinating long skirt with ivory embroidered leaves and polka-dots, underskirt of ivory pleated chiffon. Hook & eye with snap and zip back closure. No label. Two light brown stains along front bodice. 5. Ivory sheer strapless dress with printed bouquets of red and pink roses and back zip closure. No label. 6. Kelly green satin long period dress with delicate black lace overlay and applique, varying shapes of black jet beads, ruffled underlayer with black sheer and long train. Zip back closure. Western Costume label handwritten *"G. Lollabrigida 7405-1 4"*. 7. Ivory satin spaghetti strap dress with yellow and green cut velvet floral and bird decorations with coordinating wrap. Hook & eye back closure. Handwritten *"M.G.M."*. 8. Ivory satin sleeveless long train gown with hand painted dark green floral prints highlighted with pale green, brown and taupe cut velvet, gold and black metal lace, pale peach and gold metal bodice, ivory chiffon waistband. Studio cleaning tag. **$800 – $1,200**

527. Loretta Young (2) dresses attributed to her Television shows in the Mid 1960s. (ca. 1960) 1. Black iridescent cut oval bodice with puff sleeves and back V-neck dress with pleated semi full skirt. Estelle Allardale Beverly Hills label. Back zip closure. 2. Tan silk taffeta sleeveless V-neck full dress adorned with iridescent sequins along waist and neckline. Back zip closure. William Pearson label. Attributed to Loretta Young's TV shows of the mid 1960s. **$400 - $600**

528. Cloris Leachman blue period dress from 1960s Western television show. (ca. 1960) Midnight blue and ivory polka-dot and starburst pattern period dress. Long sleeve round neck top decorated with black chiffon and ivory embroidered flowers along neckline and cuffs. Hook & eye front closure. No label. Long full skirt with two rows of embroidery. Hook & eye back closure. Western Costume label handwritten, *"CLORIS LEACHMAN"*. Top has separations and repairs along shoulders. Skirt has separations, repairs and a 1 in. tear along waistline. Bottom is frayed. Attributed to one of the 1960s Western televisions shows. **$400 - $600**

529. Pair of Agnes Moorehead "Endora" dresses from *Bewitched*. (ABC TV, 1964-72) 1. Pink, purple, green, ivory 70's sheer patterned dress with soft pink underslip, trimmed in purple velvet and accents at waist with a lilac rayon sash and bow. Zip back closure. Ozel Beverly Hills label. 2. Grey sheer long sleeve V-neck dress with tiny accordion pleated skirt, long neck tie and gold metal embroidery running along hip and neckline accented with round and Y-shaped metal dots. Self-material under slip. No label. Exhibits a few red stains on back with a 3 in. tear under one arm and another along one shoulder. Few minor pulls, repairs and discoloration overall. Minimal dot loss. Attributed to the *Bewitched* television show. **$800 - $1,200**

530. Eva Gabor "Lisa Douglas" (2) outfits attributed to *Green Acres*. (Filmways, 1965-71) 1. Ivory oriental motif silk long dress with bell sleeves, two side slits, trimmed in ivory silk floral brocade of pink, blue and orange accented with gold lame trim. Oriental Beauty by Eliza Wang label. Hook & eye snap front closure. 2. Lime green sheer long top with fuchsia and gold embroidered design down front with eight self-material buttons and short lime green camisole. Exhibits small pull on front. Attributed to Eva Gabor as "Lisa Douglas" in *Green Acres*. **$600 – $800**

531. Robert Cummings "Henry Gatewood" 3-piece suit from *Stagecoach 1966*. (TCF, 1966) Steel grey 3-piece suit with small checked pattern of charcoal grey and dark blue. Four-button jacket with top flap pocket and vertical slit side pockets, lined in pewter grey textured satin. Made of polyester and worsted wool. Sun Dodger label. All three pieces have a De Chellis label handwritten, *"Bob Cummings 6/9/65"*. Six button, two slit pocket vest with steel grey lining. Pair of pants with hook & eye zip front closure. Worn by Robert Cummings as "Henry Gatewood" in the remake of *Stagecoach*. **$400 – $600**

532. Helen Rose "Swirling Amethyst" dress from *Made in Paris*. (MGM, 1966) Amethyst pleated chiffon layered skirt with netting underskirt. Hot pink halter bodice with exquisite bead design of purple, amber, pink and gold bugle beads, purple, amber and green round beads, gold sequins, rhinestones and iridescent faceted round beads. Coordinating cape. Handwritten, "*M.G.M.*". Chiffon is fraying on edges with minor pulls. Pleats on second layer are relaxed. Designed by Helen Rose for Marc Fontaine's (Louis Jourdan) fashion show in *Made in Paris.* As the hostess states "300 yards of pleated silk chiffon, cut of the skirt makes it perfect for dancing." **$800 - $1,200**

533. Fredric March "Favor" brown suit designed by Donfeld from *Hombre*. (TCF, 1967) Brown and black textured wool period two button jacket with flap pockets and lined in chocolate brown satin. Western Costume label typed, "2129-2 / Fredric March / 43 17". Matching pants with four pockets and hook & eye zip front closure. Western Costume label typed, "2129-2 / Fredric March / 38 31" and stamped, "Western Costume 24 P.A. Suit 2 PC. Set – 4". Both pieces have studio cleaning tags. Pants exhibit a few holes on front, a small repair on back, elastic waist a little brittle and 4 in. grey stain near bottom of one leg. Designed by Donfeld. Worn by Fredric March as "Favor" when he and Barbara Rush hire the coach and travel in *Hombre.* **$400 - $600**

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534. Irene Sharaff designed long robe worn by Janet Hadland in the Ziegfeld number from *Funny Girl*. (Columbia, 1968) Very long silver metallic sheer robe trimmed with varying shapes and sizes of iridescent crystals and beads with rhinestone balls. Internal bias label handwritten, "*JANET HADLAND*". Fraying and slight separation along shoulders and under arms. Worn as a "Bride" in the "His Love Makes Me Beautiful" number in the Ziegfeld Wedding scene from *Funny Girl*. **$400 – $600**

535. *Planet of the Apes* pairs of ape boots (3) including Kim Hunter "Zira", plus extra articles. (TCF, 1968) Elaborately crafted female or child chimpanzee-character feet/boot pairs (3) including (1) tagged for Kim Hunter as "Zira" in the original *Planet of the Apes*. Crafted in foot-shapes over women's tennis shoes, the "Zira" pair have a more elaborate hook & eye and velcro closure, while the two background pairs have simple zipper closure. Sizes are women's 5, 7, and 8. Also in this lot are (2) molded tunic-emblems, a knitted "chest-hair" appliance, and a black human-hair extension kit marked "Gorilla". Minor disintegration of shoe structures from age; overall fine as screen-used. **$1,000 – $1,500**

536. Mickey Rooney "Martin 'Cockeye' Van Buren" blue jacket designed by Guy C. Verhille from *The Comic*. (Columbia, 1969) Blue and black woven wool jacket with two buttons and two slit pockets, lined in blue satin. Carroll & Co. label typed, "Mickey Rooney / 7/19/66 / 2413 38" with studio cleaning tag. Very small pull in lining. Designed by Guy C. Verhille. Worn by Mickey Rooney as "Martin 'Cockeye' Van Buren" when he visits Dick Van Dyke at the hospital in *The Comic*. **$400 – $600**

537. Racquel Welch "Myra Breckenridge" black velvet dress designed by Theadora Van Runkle made for *Myra Breckenridge*. (TCF, 1970) Black velvet long dress with aqua chiffon accordion pleated collar and cuffs with coordinating short jacket. Back zip closure. No label. Designed by Theadora Van Runkle for Racquel Welch as "Myra Breckenridge" in *Myra Breckenridge*. Jacket screen matches and dress was an alternate to the one worn in the film. **$400 – $600**

538. Mae West "Leticia Van Allen" (2) dresses designed by Theadora Van Runkle made for *Myra Breckinridge*. (TCF, 1970) 1. Gold lame wide bell sleeve long dress with soft pleat in back, trimmed in gold lame lace with gold metal balls, small round gold beads, iridescent sequins, silver discs and rhinestones. Zip back closure. Lined in cream silk. No label. Gold lame is fraying in a few areas. 2. Salmon sheer floor length spaghetti strap dress with attached long sleeve jacket, delicate ivory floral lace netting top layer accented with white feathers on cuffs. No label. Lace is lightly discolored due to age. Created by Theadora Van Runkle for Mae West as "Leticia Van Allen" in *Myra Breckinridge* but not in the final version of the film. **$600 - $800**

539. Candice Bergen "Kathy Maribel 'Cresta" Lee suede Indian outfit designed by Theodore R. Parvin from *Soldier Blue*. (AVC, 1970) Pale grey suede Indian outfit with long fringed top and saddle pants, decorated with white, red, dark blue, turquoise and yellow beads, animal teeth and brass beads. Orange and yellow beads along neckline. Plus coordinating beaded purse. Also included is a beaded necklace and bracelet of red, blue, orange, black, yellow and copper beads. No label. Very minimal bead loss. The three beaded circles and trim added post production. Designed by Theodore R. Parvin. Worn by Candice Bergen as "Kathy Maribel 'Cresta' Lee Maribel" during the attack in *Soldier Blue.* **$600 - $800**

540. Debbie Reynolds "Adelle" (2) matching tea-cookie wool crepe monogrammed dresses designed by Morton Haack for *What's the Matter with Helen?* (United Artists, 1971) Pair of identical tea-cookie colored wool crepe button-front dresses with orange-embroidered monogram "A" for "Adelle", the character portrayed by Debbie Reynolds in *What's the Matter with Helen?* Designed by Morton Haack, and worn for Miss Reynolds' final scenes, preparing to elope with Dennis Weaver, only to be murdered by Shelley Winters. One of the dresses exhibits faint reddish staining, presumably from screen "blood". Also included are two matching belts, one matching accent silk scarf, an extra monogrammed chest pocket, and one pair of complementary shoes. Apart from the minor screen staining to the one dress, overall very fine condition virtually as screen-worn. **$600 – $800**

541. Gregory Peck "General Douglas MacArthur" military jacket and shirt from *MacArthur*. (Universal, 1977) Dark olive wool Eisenhower style jacket with 8th Army Air patch, chest pin, pair of stars on the epaulets and a pair of U.S. pins on the lapel. Western Costume label typed, "2344 I / GREGORY PECK / 45 19 1/2". Khaki long sleeve two pocket military shirt. Creighton Regulation Military Style label and stamped, "15 4 and 03 135" in collar and "870 3 15" on front shirt tail. Costume supervision by Sam Benson. Worn by Gregory Peck as "General Douglas MacArthur" on television with the Japanese leader and when he is informed of his retirement in *MacArthur.* **$800 – $1,200**

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542. *Buck Rogers in the 25th Century* male crew-member tunic. (Universal, 1979) White tunic/vest with sky blue striping, as worn by male crew members in the TV series and TV film, *Buck Rogers in the 25th Century*. Presumed high ranking cast member, due to evidence of insignia-patch removal, as low-ranking crew did not exhibit insignia. Light soiling from screen-use and storage; very good. **$100 - $200**

543. Rosalind Russell "Rose Hovick" recreation outfit from *Gypsy*. (ca. 1985) Pale copper sateen long sleeve V-neck top with mauve, grey, gold and brown knitted material on collar and pockets. Zip side closure. Western Costume label handwritten, "*R. Russell Gypsy S-2 Orry Kelly*". Coordinating skirt with ivory sleeveless top. Western Costume label handwritten, "*S-2 Orry Kelly R. Russell Gypsy 55*". Copper knit long sweater with black satin trim with frog and tassels along front and trimmed with rust satin ribbon and black fur on cuffs. Western Costume label handwritten, "*S-4 R. Russell Orry Kelly*". Recreated by Western Costume in the early 1990s. **$400 - $600**

544. Anthony Perkins "Dr. Henry Jekyll" paisley silk dressing robe from *Edge of Sanity*. (Allied Vision, 1989) Off-the-rack "Charvet" paisley silk dressing robe worn by Anthony Perkins in his "Dr. Henry Jekyll" incarnation from *Edge of Sanity*. Most distinctly visible throughout the entire opening credits sequence. **$600 - $800**

545. Arnold Schwarzenegger "Harry Tasker" office ensemble plus street outfit from *True Lies*. (TCF, 1994) 4-piece ensemble of off-the-rack "Giorgio Armani" blue necktie, black leather "Gap" belt, "Moores" grey wool-blend slacks, and custom bespoke blue dress shirt by "Anto" of Beverly Hills, worn by Arnold Schwarzenegger as "Harry Tasker" in *True Lies*, in the office, and at home as he investigates his wife's suspicious activity. Custom internal tag in shirt reads "A S August 1993" and tie is marked "C 4". Also, sourced for the film but not clearly visible on screen, a 5-piece off-the-rack ensemble of midnight blue single-breasted blazer (with "Omega Security" patch added by production), black cotton "Dickies" chino pants, "Giorgio Armani" belt (marked for scenes 120-124), grey knit pullover, and "J. Crew" boxer shorts. Near fine as screen-used, with slight production soiling or wear. **$600 - $800**

546. Tom Hanks "Forrest" shrimp-boat outfit from *Forrest Gump*. (Paramount, 1994) Simple off-the-rack 3-piece outfit consisting of "U.S. Academy" olive-drab twill uniform slacks, "Munsingwear" size XL off-white cotton tank-top t-shirt, and pair of "Ingram" sport socks worn by Tom Hanks as "Forrest" in *Forrest Gump* while piloting his shrimp boat. Very fine as screen-used. **$800 – $1,200**

547. Peter Mochrie "Mr. Kelman" Angel Grove Fire Dept. coveralls from *Mighty Morphin Power Rangers: The Movie*. (TCF, 1995) Off-the-rack "Red-Cap" industrial red cotton coveralls, custom screened and patched by wardrobe dept. for Angel Grove Fire Dept. in *Mighty Morphin Power Rangers: The Movie.* Marked "Mr. Medland" (presumed character name change). Fine as screen-used. **$200 – $400**

548. Howard Stern "Howard" 3-piece casual lounging ensemble from *Private Parts*. (Paramount, 1997) Off-the-rack 3-piece ensemble consisting of "Fall River" cotton bathrobe, "Fruit of the Loom" size large boxer shorts, and "Jockey" tall-men XL off-white cotton t-shirt, all worn by Howard Stern as himself in *Private Parts,* during a quiet moment with his wife in bed during his rise to fame. Very fine as screen-used. **$400 - $600**

549. Christopher Walken "Carlo Bartolucci" double-breasted suit, tie, and suspenders from *Suicide Kings*. (LIVE Entertainment, 1997) Off-the-rack "Via Lombardia" double-breasted charcoal wool pinstriped suit, dress suspenders, grey pocket scarf, and midnight-blue silk tie worn by Christopher Walken as "Carlo Bartolucci aka Charlie Barret" in *Suicide Kings*. Entire ensemble appears in beginning scenes, then once kidnapped, Walken wears all but the jacket throughout rest of film. Fine condition as screen-used. **$600 - $800**

1-310-859-7701

551. David Duchovny "Eugene Sands" and Timothy Hutton "Raymond Blossom" plastic surgery gowns from *Playing God*. (Touchstone, 1997) Translucent plastic (2) surgery gowns/clean-room suits worn by David Duchovny as "Dr. Eugene Sands" and Timothy Hutton as "Raymond Blossom" in *Playing God*. One retains wardrobe dept. loose tag detailing change and scene numbers. Very fine as screen-used. **$200 - $400**

550. Billy Zane "Caledon Hockley" (2) vests, shirt and bow tie from *Titanic*. (TCF, 1997) Custom-tailored "Dominic Gherardi" fine light brown wool vest (alone, from a 3-piece suit) with maker's label typed, "BILLY ZANE AUGUST '96", plus 3-piece suit off-the-rack "J.Peterman" white vest and tuxedo shirt (both with maker's labels) and matching bow tie, plus shirt studs, all worn by Billy Zane as "Caledon Hockley" in *Titanic*. Fine with minor signs of screen-use. **$400 - $600**

552. Matthew Broderick "Dr. Niko Tatopoulos" jacket from *Godzilla*. (TriStar, 1998) Off-the-rack polyester-blend burnt sienna lightweight jacket marked, *"NICK"* on internal product care tag, worn by Matthew Broderick as "Dr. Niko 'Nick' Tatopoulos" in *Godzilla*. Most visible when Broderick arrives in New York to find Godzilla. **$200 – $400**

554. Rupert Everett "Sanford Scolex" lab coat from *Inspector Gadget*. (Walt Disney, 1999) Crème cotton long lab coat by Mary Vogt, worn throughout the film by Rupert Everett as "Sanford Scolex" in *Inspector Gadget* (altered to accommodate for Everett's elaborate prosthetic arm from a John David Ridge original). Typed over off-the-rack label, "fake arm, MR. RUPERT EVERETT". Very fine as screen-used. **$400 - $600**

553. Faye Dunaway "Wilhelmina Cooper" raw silk pantsuit from *Gia*. (HBO Pictures, 1998) Copper raw silk off-the-rack slacks with custom-tailored sienna raw silk shirt-jacket, worn by Faye Dunaway as "Wilhelmina Cooper" in her eponymous modeling-agency office, when Angelina Jolie as "Gia Carangi" bursts in to present herself as a "diamond in the rough" future fashion model. Very fine as screen-used. **$300 - $500**

555. Jason Biggs "Jim Levenstein" house-painting ensemble from *American Pie 2*. (Universal, 1999) Off-the-rack 2-piece casual ensemble consisting of "Bob Serf" size M burgundy t-shirt with "Carhartt" size 32/34 sienna cotton jeans, worn by Jason Biggs as "Jim Levenstein" in *American Pie 2*, for the house-painting scene when the boys plan a beach party. Both articles are deliberately stained with paint by the wardrobe dept. for authenticity, and each is also marked inside *"JIM CH12"*. Distressed condition as screen-used. **$200 - $400**

1-310-859-7701

556. Arnold Schwarzenegger "Jericho Cane" action ensemble and unmarked cast/crew jacket from *End of Days*. (Universal, 1999) Off-the-rack 6-piece ensemble worn by Arnold Schwarzenegger as "Jericho Cane" in *End of Days*. Includes: brown long-sleeve size XL "Gap" cotton t-shirt; black size XL "Anvil" tank-top (marked *"A S"* and *"E D"*; black cutout cable-knit "Gap" cotton sweater (altered by wardrobe dept.); black cotton socks; black size 40 "Gap" leather belt; and olive green size 34/34 "Gap" cotton cargo pants (marked "36 36"). All are worn in varying degrees of layering, with tank top most visible in apartment interiors, brown shirt and pants during early assassination scene, and black sweater under a trench coat. Also, unused cast/crew jacket from this production, an "Tony Nowak Collection" letterman's type jacket of black wool with green leather sleeves. **$600 – $800**

557. Robin Williams "Andrew Martin" (2) outfits from *Bicentennial Man*. (Columbia, 1999) Pair of costume ensembles worn by Robin Williams as "Andrew Martin" in *Bicentennial Man*: custom-tailored double-breasted steel-blue suit by John David Ridge with his labels in both parts, typed, "MR. ROBIN WILLIAMS"; plus 3-piece ensemble of custom-tailored royal-blue slacks by John David Ridge with his label typed, "ROBIN WILLIAMS", custom-tailored purple shirt by "Anto" marked, "R W May 1999", and off-the-rack "Maharishi" sporting vest marked "Maritan (sic) Vest VIP". All very fine as screen-used. **$400 – $600**

558. Mel Gibson "Nick Marshall" dress-shirt from *What Women Want*. (Paramount, 2000) Custom bespoke blue dress shirt by "Anto" of Beverly Hills for Mel Gibson as "Nick Marshall" in *What Women Want*. Custom internal tag reads, "M G Jan 2000". Very fine as screen-used. **$200 - $300**

559. Kevin Costner "Kenny O'Donnell" 2-piece tailored suit from *Thirteen Days*. (New Line, 2000) Custom tailored midnight blue single-breasted suit worn by Kevin Costner as "Kenny O'Donnell" in *Thirteen Days*, while in the war room with heads of state at the peak of the Cuban missile crisis. Internal tag pinned to jacket pocket reads *"KENNY O #7"*. (Previously sold by Profiles in History, auction #9, lot #588). Very fine as screen-used. **$600 - $800**

560. Charlize Theron "Ashley" mock-turtleneck shirt plus burgundy mini-skirt from *Reindeer Games*. (Dimension Films, 2000) Two separate wardrobe articles for Charlize Theron as "Ashley" in *Reindeer Games*: a synthetic black mock-turtleneck long-sleeve shirt (off-the-rack, altered by wardrobe dept.) worn during the casino heist, and a custom-tailored burgundy mini-skirt worn almost exclusively throughout entire first half of the film, marked simply *"A"* (for "Ashley"). Both fine condition as screen-used. **$400 - $600**

561. Penelope Cruz "Alejandra" period dress-suit with Matt Damon "John Grady" denim jacket and pants from *All the Pretty Horses*. (Columbia, 2000) Custom-tailored period-style seersucker women's 2-piece dress-suit in pale yellow and light slate grey, worn by Penelope Cruz as "Alejandra", together with off-the-rack "Levi's" dark blue denim jeans-jacket and 501 jeans, worn by Matt Damon as "John Grady", both in *All the Pretty Horses*. Cruz wears suit in final scenes as she and Damon meet for the last time, while Damon wears his together and separately throughout much of the first half of the film. Women's suit shows minor stains from screen-use; men's jacket remains relatively fresh and clean, while jeans show dusty soiling from screen-use, especially horse-riding. Generally fine. **$600 - $800**

562. Luke Wilson "Pete Komisky" suede jacket plus Bernie Mac "Jimmy Bosley" coveralls from *Charlie's Angels I & II*. (Columbia, 2000/2003) Off-the-rack "Spring Cuir" suede leather jacket worn by Luke Wilson as "Pete Komisky" in *Charlie's Angels*, most notably at the dance club with Cameron Diaz; plus, off-the-rack "Master Made" industrial reflective-stripe safety coveralls, worn by Bernie Mac as "Jimmy Bosley" in *Charlie's Angels: Full Throttle* as he fork-lifts the angels into Justin Theroux's criminal warehouse. Both items in fine, screen-used condition. **$600 - $800**

563. Eddie Murphy "Sherman Klump" oversized ensemble from *Nutty Professor II: The Klumps*. (Universal, 2000) Multi-piece super-size ensemble worn by Eddie Murphy in his super-size incarnation as "Prof. Sherman Klump" in *Nutty Professor II: The Klumps*. Includes: custom-tailored light blue pinstriped dress shirt by "Anto" labeled "E M Sept. 1999", custom-tailored black slacks, with long torn seam from screen-effects use, and off-the-rack suspenders. Slacks torn as described; rest is very fine as screen-used. **$600 - $800**

564. Jim Carrey "Grinch" Santa-Claus outfit plus background character from *How the Grinch Stole Christmas*. (Universal, 2000) Two near-complete outfits from Ron Howard's translation of Dr. Seuss's *How the Grinch Stole Christmas*: Jim Carrey "Grinch" Santa Claus top and bottom, custom-tailored by "John David Ridge" costumers, and bearing his tag identified as, *"MR. JIM CAREY"* (sic.); note: this is the chimney-scene variation, with "burned" white faux-fur fringe (this costume also includes actor David Costabile's "snow" shoes to round out the display); second, a "Who-ville" colorful supporting character complete multi-element costume of custom-tailored "loud" suit with red Christmas shirt and tie, plus several extra accessories. Carrey's suit is somewhat bedraggled, intentionally for screen-effect. Rest is fine as screen-used. **$1,000 - $1,500**

565. Denzel Washington "Herman Boone" shirt and slacks from *Remember the Titans*. (Buena Vista, 2000) Custom-tailored beige slacks and off-the-rack olive green linen short-sleeve shirt worn by Denzel Washington as "Coach Herman Boone" in the historical racial-integration sports film *Remember the Titans*. Pants are visible early in the film during the moving scene, but shirt is under a work shirt and not immediately visible. Both very fine as screen-used. **$600 - $800**

566. Jeff Bridges "Dr. Mark Powell" casual 2-piece ensemble from *K-PAX*. (Universal, 2001) Off-the-rack 2-piece casual ensemble consisting of "East Island" size XL burgundy polo shirt with "Ron Herman" Euro-size 52 khaki cotton chino slacks, worn by Jeff Bridges as "Dr. Mark Powell" in *K-PAX* during a July 4th barbeque with Kevin Spacey. Shirt has been dyed its current color by wardrobe dept., and slacks are marked simply "25"; they also retain a Christie's Auction tag from a June, 2004 sale. Very fine as screen-used. **$200 - $400**

567. Robert Redford "Nathan Muir" and Brad Pitt "Tom Bishop" 2-piece ensembles from *Spy Game*. (Universal, 2001) Off-the-rack 2-piece casual ensembles for each of the two lead stars of *Spy Game*, Robert Redford as "Nathan Muir" and Brad Pitt as "Tom Bishop", consisting of "J.C.Penney BIG MAC" size large denim-cotton long-sleeve shirt (faintly marked "REDFORD") with "Levi's" 501 size 32/34 denim jeans for Redford's character, worn when he interviews Pitt. For Pitt, a "Giorgio Armani" grey t-shirt size medium with "Levi's" 505 white cotton jeans size 33/34, worn in the montage scene following Catherine McCormick. All articles very fine as screen-used. **$600 - $800**

1-310-859-7701

568. Mario Van Peebles "Malcolm X" 4-piece assassination ensemble from *Ali*. (Columbia, 2001) Custom-tailored single-breasted black wool suit, together with off-the-rack white dress shirt and narrow black leather belt, all worn by Mario Van Peebles as "Malcolm X" as he is assassinated in *Ali*. All articles are effects-distressed and/or artificial blood-stained, most especially the white shirt with shotgun-blast distress and copious staining. Suit bears internal custom label, "Oxford Clothes/Malcolm X", and belt bears "Western Costume" bar-code, and is hand-marked, *"Malcolm X"*. Torn, stained, and distressed as screen-used. **$400 - $600**

569. Téa Leoni "Amanda Kirby" production-stained pants and shirt from *Jurassic Park III*. (Universal, 2001) Custom-tailored linen slacks and off-the-rack tank-top t-shirt, worn by Téa Leoni as "Amanda Kirby" in *Jurassic Park III*. Note: t-shirt is rarely visible, being worn underneath another shirt throughout majority of film. Deliberately soiled and blood-stained by production team as transitional elements for the ongoing action scenes and their increasing debilitating effect on Leoni's character. Condition as screen-used. **$400 - $600**

570. Sylvester Stallone "Joe Tanto" T-shirt and work pants from *Driven*. (Warner Bros., 2001) Off-the-rack navy blue "Hugo Boss" chino pants, European size 48, and white cotton "Eddie Bauer" size XL t-shirt, each worn separately by Sylvester Stallone as "Joe Tanto" in *Driven*. Very fine as screen-used. **$600 – $800**

571. Lorraine Bracco "Teresa Donofrio" complete ensemble from *Riding in Cars with Boys*. (Columbia, 2001) Extensive multi-piece ensemble worn by Lorraine Bracco as "Mrs. Teresa Donofrio" in *Riding in Cars with Boys*. Includes: custom-tailored pink pedal-pushers and fruit-themed apron, with the following off-the-rack elements: "Hathaway" pink floral shirt, "Kadin" vintage convertible handbag, and "Summerettes" size 7 shoes. Slight soiling from age and production-use, overall fine. **$400 – $600**

572. Charlton Heston "Eugenie's Father" suite of (4) costumes from *Town & Country*. (New Line, 2001) Extensive suite of (4) outfits worn by Charlton Heston as "Eugenie's Father" in *Town & Country*, comprised of a mix of custom-tailored and off-the-rack elements which make up a suit/vest/shirt/belt/tie/pocket-square ensemble; a sport coat/slacks/shirt/tie ensemble; a sport coat and shirt ensemble; and a pair of silk pajamas. Quite likely Heston's virtual entire wardrobe for this film. All very fine as screen-used. **$800 - $1,200**

573. Russell Crowe "John Nash" flannel hospital night shirt from *A Beautiful Mind*. (Universal, 2002) Custom-tailored grey flannel hospital night shirt worn by Russell Crowe as "John Nash" in *A Beautiful Mind*, the Best Picture Oscar winner for the year. Most visible when Crowe returns home from a mental institution and is confronted by Ed Harris in the woods. Loose internal paper label marked *"173 R. CROWE SHIRT"*. Minor staining from production use, otherwise fine. **$400 - $800**

574. Mel Gibson "Lt. Col. Hal Moore" U.S. Army uniform from *We Were Soldiers*. (Paramount, 2002) Off-the-rack khaki cotton U.S. Army dress-casual uniform with insignia for the 1st Air Cavalry during their deployment to Vietnam, worn by Mel Gibson as "Lt. Col. Hal Moore" in *We Were Soldiers*, most notably during battle scenes in Vietnam. Includes: short-sleeve uniform shirt with insignia (marked *"144 Mel"*), uniform chino-slacks (marked *"MEL"*), black cotton web belt (marked "MOORE"), and "Hanes" off-white cotton t-shirt. All very fine as screen-used. **$800 – $1,200**

575. Nicolas Cage "Sgt. Joe Enders" and Christian Slater "Sgt. Pete Anderson" mixed costume pieces from *Windtalkers*. (MGM, 2002) Multiple costumes and pieces worn by Nicolas Cage as "Sgt. Joe Enders" and Christian Slater as "Sgt. Pete Anderson" in *Windtalkers*. Includes: complete U.S. Marines uniform of olive-drab cotton shirt and slacks (custom tailored for Christian Slater by "Anto" and Western Costume Co.), necktie, off-the-rack t-shirt, and "Stacy Baldwin" shoes, with all elements except tie marked for Slater or his character nick-name "Ox"; official U.S. Marine Corp olive-drab heavy cotton fatigue shirt, marked "Enders" for Cage; and a 3-piece bedroom ensemble for Cage while recovering in the hospital, of off-the-rack "Vermont Country Store" seersucker bathrobe, with "Brooks Brothers" tank-top t-shirt and soft leather slippers. All elements fine as screen-used. **$400 – $600**

576. Antonio Banderas "Jeremiah Ecks" 3-piece outfit from *Ballistic: Ecks vs. Sever*. (Warner Bros., 2002) Custom-tailored navy blue long coat and chino slacks (slacks bear internal label "PERSONALLY TAILORED FOR ECKS VS SEVER 1/24/2002") with custom-tailored "May Sun" sky blue dress shirt, all worn by Antonio Banderas as "Jeremiah Ecks" as his principal action outfit throughout *Ballistic: Ecks vs. Sever.* Slacks are soiled and coat has minor interior separation from screen-use, otherwise fine. **$400 – $600**

577. Juliette Lewis "Ginny" complete ensemble from *Enough*. (Columbia, 2003) Multi-piece off-the-rack casual ensemble worn by Juliette Lewis as "Ginny" in *Enough,* at the airport when she takes Jennifer Lopez's daughter away for safe keeping. Includes: "Earl Jean" size 27 stone-washed jeans, "James Perse" size 1 baby-blue tank-top, "Rozae Nichols" size S red silk jeweled shirt, light blue wool-blend hoodie sweater-jacket, and 5-piece jewelry collection. Also includes original wardrobe dept. hanging tag identifying character and scene #s. All fine condition as screen-used. **$200 – $400**

578. No Lot

579. Ingrid Bergman burgundy velvet robe from an unidentified production. (Columbia, ca. 1940) Burgundy bell long sleeve V-neck long silk velvet robe with front slit, ivory chiffon ruffled collar and cuffs trimmed in delicate lace and self-material frog at waistline. Zip and hook & eye front closure. Internal bias label handwritten, "*N6-175 Bergman*". Small repair at bottom of zipper. Attributed to *Adam Had Four Sons*. **$400 – $600**

580. Group of (3) Billie Burke period dresses from unidentified productions. (ca. 1940) Group consists of 1. Cream short sleeve round neck bodice with chartreuse pleated trim edged in Robin's egg blue and velvet bows. Coordinating skirt with nude chiffon overlay trimmed same as top. Hook & eye back closure. Blue United Costumers label handwritten "*Billie Burke F41*". Brown stains on side of overlay. Minor stains and fraying along bottom. Hem has been altered. 2. Ivory cotton no sleeve V-neck semi-full layered underskirt accented with a pale yellow satin ribbon. Back zip. Internal bias label handwritten, "*BILLIE BURKE GREEN STRIPE NEG-6610*". Mint green and ivory vertical striped dress with ivory chiffon collar and cuffs trimmed in delicate lace. Hook & eye front closure. Handwritten bias label, "*6610*". 3. 2-piece (sewn together at waist) pale grey printed cotton period dress with small dark and light roses and three quarter length sleeves. Hook & eye with snap and zip back closure. Western Costume label handwritten, "*98-1282-1 14 BILLIE BURKE 99-1165-1*". Exhibits soiling along shoulders and bottom of skirt. Skirt has a .5 in. hole on back bottom. All three are from unidentified productions. **$600 - $800**

581. Clara Bow bright orange flapper dress from an unidentified production. (Paramount ca. 1930) Bright orange silk flapper-style dress with an intricate heavy design of pale green, blue, grey and clear bugle beads with tiny faux pearls. Zip side closure. Internal bias label typed, "C. BOW PAR. PIC. CHG. #11 BALL OF FIRE". Very minimal bead loss. Also included is a headband and a pair of sheer white nylons with garters. From an unidentified production. **$800 - $1,200**

582. Fanny Brice "Baby Snooks" pink and cream baby outfit from an unidentified production. (ca. 1945) Pink crepe sleeveless short dress with delicate ivory crocheted trim on bottom and snap back closure. No label. Exhibits light soiling along top. Pale peach short puff sleeve short dress with four mother of pearl buttons along neckline and trimmed in same crocheted lace. Cloth tag handwritten,"*FANNIE BRICE*". Exhibits soiling, minor pulls and tiny holes overall. Worn by Fannie Brice in an unidentified production. **$300 - $500**

583. Marion Davies beige flapper dress from an unidentified production. (ca. 1930) Beige chiffon flapper dress sprinkled with rhinestones along top which represent raindrops and umbrellas of faux pearls on the bottom half with silk under slip and faux red and pink flowers at hip. Black United Costumers label handwritten, "*Marion Davies*". Exhibits a faint large brown stain on front. Chiffon exhibits minor tears and staining overall. Some pearl loss. Worn by Marion Davies in an unidentified production. **$400 - $600**

1-310-859-7701

584. Clark Gable taupe raincoat from an unidentified MGM production. (MGM, ca. 1950) Taupe wool double breasted six button raincoat with belt partially lined in dark peach textured silk. Logan Costume Co. label in coat and on belt. Handwritten inside, "*CLARK GABLE MGM*". Imprint of inside loop and two vent buttons can be seen through the material. .5 in. separation on back side of one wrist. Worn by Clark Gable in an unidentified MGM production. **$800 – $1,200**

585. Betty Grable salmon and ivory dance dress made by Jack's of Hollywood for an unidentified production. (ca. 1945) Salmon and ivory striped dance dress with ivory (faded to pale grey) sheer long sleeves and gathered neckline accented with delicate ivory lace on collar and cuffs with simple bow at neck, gathered peach material belt, ruffled under skirt. Hook & eye back zip closure. Jack's of Hollywood label handwritten, "*Betty Grable 26-T*". Large section of material along skirt is missing with some separations and fraying overall. Lace has discolored slightly. Worn by Betty Grable in an unidentified production. **$400 – $600**

586. Richard Greene brown plaid period suit made for an unidentified TCF production. (TCF, 1947) Mocha brown wool period suit with pale grey and burnt orange windowpane pattern. Three-button jacket with pleats on bodice and two flap pockets lined in olive green textured satin lining. Acuna Hollywood label handwritten, "*Richard Greene*". Cuffed pants with two slant pockets and hook & eye zip front closure. 20th Century Fox label typed, "#03 12-47 / R.GREENE / 3-69-10-1958". Worn by Richard Greene in an unidentified 20th Century Fox production. **$300 - $500**

587. Susan Hayward ivory period dress from an unidentified Paramount production. (Paramount ca. 1940) Ivory silk taffeta dress with soft V-neckline. Top has an ivory and gold lame overlay trimmed in gold lame lace. Skirt has a grey netting overlay accented with soft yellow velvet bows. Paramount label handwritten, "*SUSAN HAYWARD*" and two studio cleaning tags. Top has a section of lace missing measuring 4 x 2 in. on front below arm opening and two other smaller areas along the back bottom. Exhibits staining under the armpits. Skirt netting exhibits some minor holes, repairs and soiling along bottom. Bottom taffeta is soiled and has a group of very small holes. Used in unidentified Paramount production. **$400 - $600**

1-310-859-7701

588. Helen Hayes black period dress from an unidentified production. (ca. 1930) Black chiffon period dress accented with black sequins with pale gold underlining. Hook & eye with snap back closure. Black United Costumers label. B. J. Simmons & Co 7&8 King Street Covent Gardens label handwritten, "*Miss Helen Hayes W27 B34 L44*". Minor bead loss. Stains under armpits. Exhibits minor pulls. Possibly used in a stage production and later purchased by United for their inventory. **$400 – $600**

589. Jennifer Jones fur collar cape from an unidentified production. (ca. 1950) Pale peach moire satin three quarter length cape with ivory fur collar. Internal bias label handwritten, "*Jennifer Jones*". Exhibits soiling and water stains along bottom. Worn by Jennifer Jones in an unidentified production. **$300 – $500**

590. Mary Pickford yellow velvet period dress from an unidentified production. (ca. 1930) Bright yellow silk velvet short puff sleeve dress with scoop neckline, delicate soft pleated pale yellow chiffon along neckline, pale gold satin insert decorated in a swirl pattern of silver bullion, decorated with varying sizes of faux pearls and small round beads, small train and hook & eye back closure. Black United Costumers label handwritten, *"Mary Pickford"*. Exhibits minor dents in velvet, few minor pulls in satin with minimal pearl loss and discoloration to bottom of dress. Used in an unidentified production. **$400 - $600**

591. Luise Rainer grey period dress made for an unidentified production. (MGM, ca. 1940) Pale grey jersey crepe period dress with a layered underskirt with silk lining and pale green chiffon on bottom and cuffs accented with blue green silk velvet bows. Hook & eye with snap back closure. Internal bias label handwritten, "*Luise Rainer 2270*". Exhibits light soiling overall especially along shoulders with minor pulls. 3 in. tear on shoulder. Bottom soiled with tears. Worn by Luise Rainer in an unidentified production. **$400 - $600**

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592. Strapless white beaded gown from an unidentified production. (ca. 1950) Flesh tone strapless gown with peek-a-boo back covered with white opalescent bugle beads flowing in a horizontal pattern and trimmed in a braid along neckline. Hook & eye with zip back closure. Used in an unidentified production. **$400 - $600**

593. Slim Summerville navy period jacket from an unidentified production. (ca. 1930) Navy blue wool period jacket accented with red piping along collar, front and bottom. Seven gold metal buttons and lined in black ribbed satin. Black United Costumers label handwritten, "*Slim Summerville 60*", with a 3 in. repair to inside collar. Material on neck, shoulders and arms slightly faded. Acquired from Slim Summerville's estate. **$200 - $300**

594. Lana Turner black lace dress from an unidentified MGM production. (MGM, ca. 1950) Black floral lace and net bodice, black velvet straps and layered black tulle skirt. Hook & eye snap and zip back closure. Internal bias label typed, "L. TURNER-664-6490". Netting exhibits fraying on bottom with some tears. Worn by Lana Turner in an unidentified production. **$400 – $600**

595. Loretta Young soft yellow velvet period dress from an unidentified 20th Century Fox production. (TCF, ca. 1940) Soft butternut yellow velvet V-neck dress with pale yellow double layer sleeves and delicate dark gold lace overlay with large self-material ruffle along bottom of skirt. Hook & eye with snap back closure. Internal bias label stamped, "15014" and handwritten, *"L. YOUNG COURT DRESS"*. Velvet is worn and discolored overall with sections of loss, minor staining and repairs. Attributed to *Suez* (TCF, 1938). **$400 – $600**

596. Pale peach negligee and black sheer bed hood from unidentified productions purchased at the 1970 MGM Auction. (MGM, ca. 1930) 1. Pale peach chiffon robe accented with delicate gold thread in swirl design along edges, double layered collar, front tie, very full wide sleeves with self-material bows, shoulder pads, self-material belt with bow and a flowing skirt trimmed in red fox fur. Two hook & eye front closures. No label. Exhibits large tears and discoloration under arms. Minor pulls and stains overall with discoloration along arms. Fur exhibits minor wear. 2. Delicate black net and lace three quarter bed hood with simple tie. No label. Exhibits a 2 in. hole. Used in an unidentified production. **$200 – $300**

597. Gold lame medieval period gown from an unidentified production. (ca. 1930) Gold lame period long sleeve gown with long train and neckline decorated with faux pearls, round gold beads and rhinestones. Hook & eye with snap back closure. Shoulders are frayed with minor pulls and fraying overall. Used in an unidentified production. **$400 – $600**

599. Black velvet period dress trimmed in gold lame and pearls from an unidentified RKO production. (RKO, ca. 1935) Black silk velvet, 2-piece period dress. Long sleeve top trimmed in varying sizes of faux pearls with wide shawl collar, open pleated sleeves with gold lame lining, wide cuffs and waist band. Gold lame insert in center of bodice. Hook & eye front closure. Internal bias label handwritten, "*C-737*". Long full skirt with small train and gold lame insert. Hook & eye with zip back closure. Some pearl loss mostly along collar. Old metal zipper replacement, with a 2 in. tear under end of zipper and a 9 in. tear in gold lame under velvet. Worn in an unidentified RKO production. **$400 – $600**

598. Green silk velvet gown with train from an unidentified production. (ca. 1930) Celadon green sleeveless cut silk velvet gown in geometric leaf pattern, small V in front with larger in back outlined with three rows of rhinestones, very long shoulder train lined with pale green ribbed chiffon and decorated with a large whimsical rhinestone bow at end. Hook & eye shoulder and side closure. No label. Group of small separations in velvet on front. Brown stains along one side of gown. Velvet is dented in seat. Small group of brown stains on front near bottom. Very few rhinestones missing. Used in an unidentified production. **$400 – $600**

600. Grey crepe period dress from an unidentified MGM production purchased at the 1970 MGM auction. (MGM ca. 1935) Grey crepe period dress with bell sleeves, empire waist with long wraparound tie accented with clear small round bead tassels, neckline and sleeves highlights with varying sizes of faux white and pale grey pearls trimmed in twisted silver and highlighted with sequins. Hook & eye, snap and zip back closure. Studio cleaning tag. Exhibits faint brownish red stains overall with light soiling along bottom. Attributed to Adrian. Used in an unidentified MGM production. **$300 – $500**

601. Elaborate ivory satin pageboy-style outfit used in the "Pretty Girl" number from *The Great Ziegfeld*. (MGM, 1936) Elaborate ivory satin pageboy outfit decorated with spectacular silver bullion frogs accented with varying shapes and sizes of rhinestones, two large buttons on back covered with rhinestones and accented with delicate ivory floral lace on neckline and on cuffs, simple silver lame tie at neck. Hook & eye front closure. Satin exhibits some pulls along edges and shoulders. Coordinating pantaloons with ties and large rhinestone buckle (one missing and not original). Worn by an extra playing the violin during the "A Pretty Girl is Like a Melody" number on the staircase in *The Great Ziegfeld*. **$400 – $600**

602. Chartreuse period dress purchased at the 1970 MGM Auction. (MGM, 1938) Chartreuse taffeta two-piece period dress with fitted bodice with V-neck, ruffled scalloped cuffs, trimmed with delicate ivory lace and ivory ribbed satin rose patterned ribbon. Hook & eye back closure. Internal bias label handwritten, "*6609*". Full skirt with drapes, pleats, bows and scalloped edges. Multi-ruffled muslin petticoat with ivory silk top layer. Hook & eye with snap back closure. Taffeta has separated on bodice especially along shoulders and arms. Skirt exhibits some separation mostly on back. **$400 - $600**

603. Black velvet and gold period dress from an unidentified production. (ca. 1940) Black velvet period dress with square neckline, long sleeves with ivory chiffon inserts, gold satin insert on skirt decorated with wide gold metal lace trim and train. Hook & eye with snap back closure. Internal label handwritten, "*Mary Wilburn*" with cleaning tag. Sections of underlining are detached and torn. **$400 - $600**

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back view

604. Burgundy velvet long robe from an unidentified Columbia production. (Columbia, ca. 1940) Burgundy velvet long robe with long pointed sleeves, intricately encrusted along neck, front and back with gold bullion, varying shapes and sizes of color faceted beads and stones, highlighted with tiny gold sequins and lined in raspberry and gold metallic material. Studio cleaning tag. Minimal bead loss. Exhibits soiling along train. Used in an unidentified Columbia production. **$400 – $600**

605. Ivory velvet coat heavily encrusted with rhinestones and silver bullion from an unidentified production. (ca. 1940) Ivory velvet Art Deco style coat with orange and tan velvet accents, silver lame sleeves and collar heavily encrusted with rhinestones, mirrored discs and silver bugle beads, trimmed in white feathers around lapel. Internal bias label stamped, "5019". Exhibits some rhinestone and bead loss. Velvet is lightly soiled overall. Tears along shoulders. Used in an unidentified production. **$400 – $600**

606. Black military tailcoat with ornate gold wire detail purchased at the 1970 MGM auction. (MGM, ca. 1940) Black felt wool military cutaway ornately decorated with gold wire embroidery of oak leaf and acorn pattern on front and back with eight gold metal buttons down front and ten buttons on back, lined with black satin on bodice and ivory in sleeves. Two hidden pockets in top part of tails. No label. 15.5 x 3 in. section of satin lining is shattered along one tail. Satin is worn and frayed along neckline and front. Ivory satin in sleeves is shattered. Exhibits a small hole in back under flap. Gold metal is tarnished. Purchased at the 1970 MGM auction. Used in an unidentified production. **$400 - $600**

607. Ivory satin period dress from an unidentified production purchased at the 1970 MGM Auction. (MGM, ca. 1940) Ivory satin period dress decorated with crocheted floral applique, long soft bell sleeves, neckline and cuffs trimmed in ivory chiffon pleats and ruffles, layered scalloped skirt with pleated bottom, back bustle trimmed in ivory cording with pom-poms, very long row of self-material buttons up back. Hook & eye back closure. No label. Exhibits large tears along the shoulders with some minor ones. Chiffon along neckline is torn in two places. Material has frays and separations overall. Used in an unidentified MGM production. **$400 - $600**

1-310-859-7701

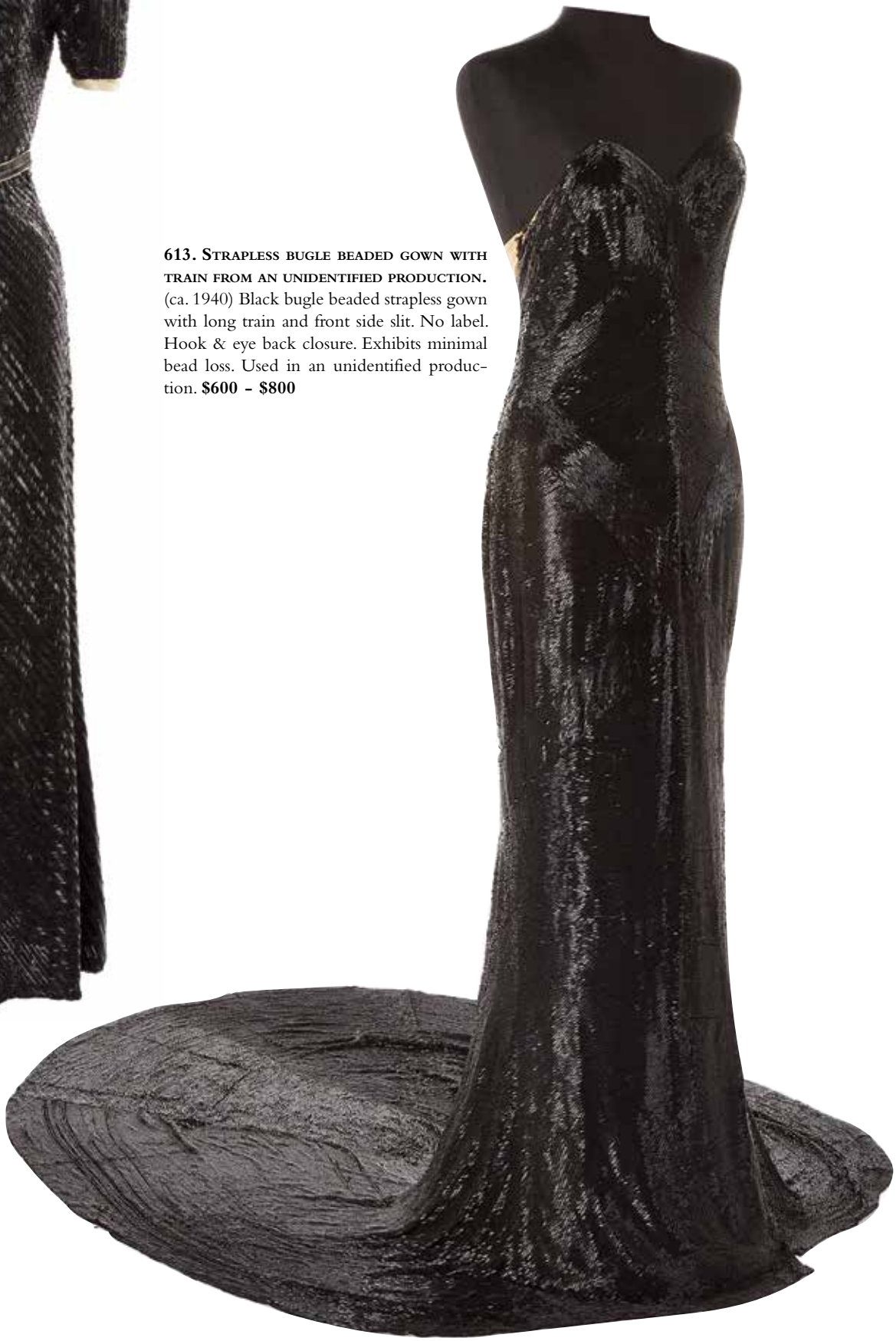
608. Pair of period dresses from unidentified 20th Century Fox productions. (TCF, ca. 1940) 1. Salmon velvet period dress with black sequins and jet beads a long bodice and skirt with net short sleeves accented with sequins and hot pink feathers along bottom of skirt and train. Hook & eye with zip back closure. Internal bias label handwritten, *"HAYWORTH"* and stamped, "1-27-7 -2746" with studio cleaning tag. Exhibits some repairs and modifications with some brown staining on back. 2. Beige floral brocade period dress decorated with gold lame lace trim and bows swirled gold metal tassels accented with iridescent discs, round faceted beads. Sleeves have ivory chiffon accordion inserts trimmed in gold lame. Internal bias label handwritten, "*BINNIE BARNES*" and stamped, "18119 and 1-25-1-0002". Studio cleaning tag. Hook & eye with snap front closure. Front insert of skirt is missing a 50 in. section of material torn and fraying along bottom hem. Used in an unidentified 20th Century Fox production. **$600 – $800**

609. Green satin and ivory crocheted lace period dress from an unidentified production. (ca. 1940) Beautiful green satin period dress with chiffon and netting layer with intricate ivory crocheted overlay, striped net collar and sleeves with satin bow accents. Zip and button back closure. No label. Coordinating satchel and umbrella, straw hat with green chiffon trim and ivory crocheted flower. Bermans label. Used in an unidentified production. **$400 – $600**

611. Elaborate headpiece from an unidentified MGM production. (MGM, ca. 1940) Heavy elaborate headpiece with grey/silver glass beads on long wires, head and pole are covered in silver sequins highlighted with various shapes and sizes of rhinestones and faceted discs, panels of silver sequins attached to base accented with black and white ostrich feathers. No label. Tan lining mostly detached and soiled. Needs some restoration. Used in an unidentified MGM production. **$300 - $500**

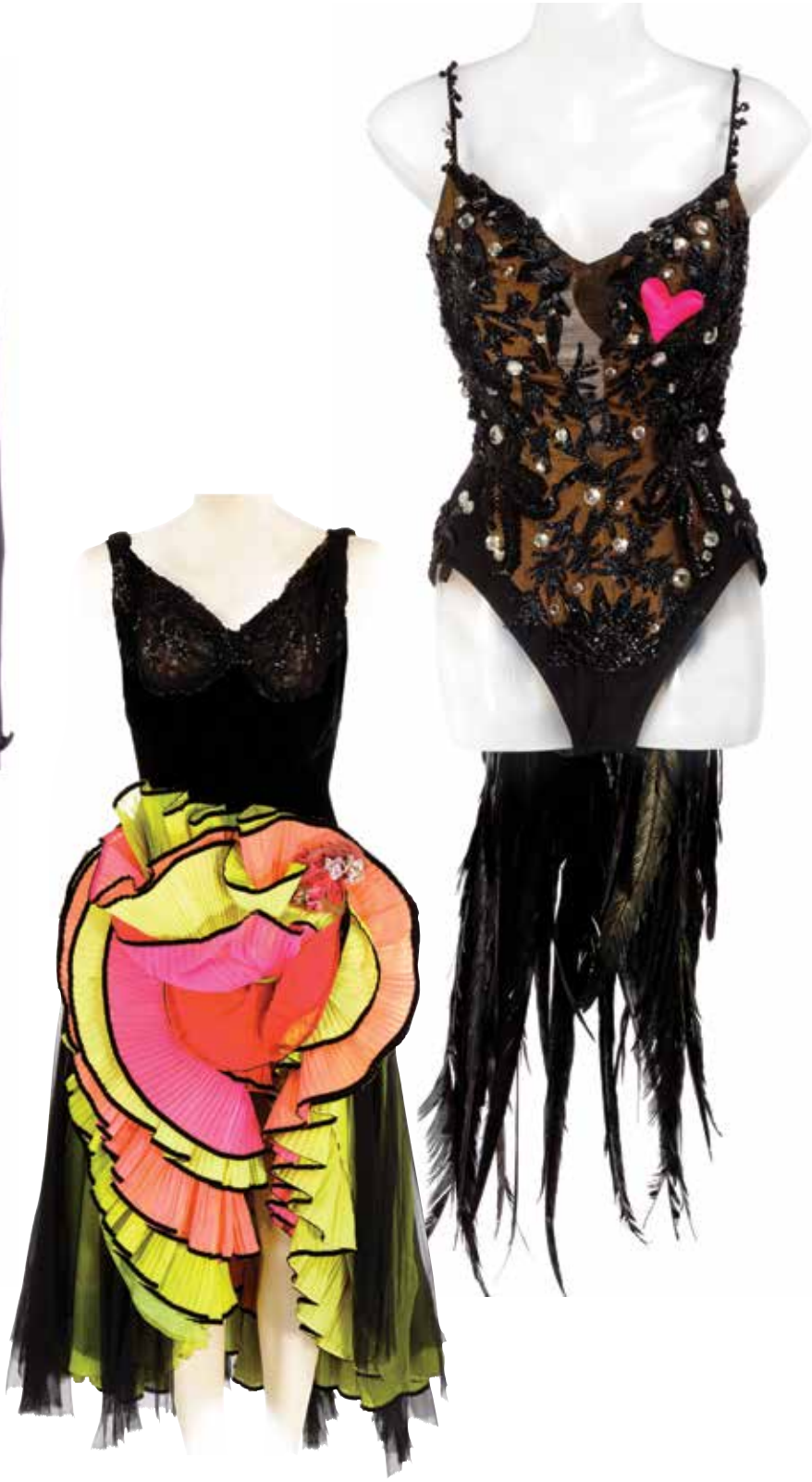
610. Ivory satin period gown from an unidentified 20th Century Fox production. (TCF, ca. 1940) Ivory satin floral embossed sleeveless gown with long train garnished along front and neckline with intricate self-material applique flowers highlighted with silver and grey sequins and bugle beads and small round white beads, trimmed in tiny ivory pleated netting on shoulders and bottom. Hook & eye with snap back closure. No label. Seam has been let out in back. Brown stains near bottom zipper. Discoloration along bottom and side front. Netting is frayed along bottom and on first layer of netting along shoulder. Used in an unidentified 20th Century Fox production. **$400 - $600**

612. Black bugle bead gown from an unidentified MGM production purchased at the 1970 MGM auction. (MGM, ca. 1940) Full length short puff sleeve gown entirely covered with black bugle beads, trimmed in silver lame along collar and cuffs with coordinating belt and silver metal buckle with rhinestones. Used in an unidentified MGM production. **$600 – $800**



613. Strapless bugle beaded gown with train from an unidentified production. (ca. 1940) Black bugle beaded strapless gown with long train and front side slit. No label. Hook & eye back closure. Exhibits minimal bead loss. Used in an unidentified production. **$600 – $800**

614. Adrian original midnight blue suit for an unidentified production. (ca. 1945) Midnight blue wool gabardine suit with long jacket accented with self-material buttons along waist, bottom and cuffs with nine mother of pearl buttons along neckline. Lined in silk. Straight skirt with side zip closure. Adrian original tag. Union made. Adrian left MGM in 1941 to open his own high-end fashion house but continued designing for films. Used in an unidentified production. **$400 - $600**



615. Pair of colorful dance costumes from 20th Century Fox. (TCF, ca. 1945) 1. Black velvet leotard trimmed in black lace, sequins and bugle beads with bright yellow, red, hot pink and salmon pleated chiffon skirt trimmed in black velvet finished with a faux flower accent and black chiffon overlay in back. No label. Originally had hook & eye back closure but was replaced with a zipper. Repair along zipper. Black chiffon is fraying along edges and has a 3 in. tear and several holes. Some bead and sequin loss. 2. Black leotard decorated with black sequins and bugle beads, large clear faceted round discs, pink satin heart and black jet beads on straps, two black iridescent feather waist sprays highlighted with black sequins. No label. Coordinating feather muff. Used in an unidentified 20th Century Fox production. **$400 - $600**

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616. Pair of period cavalier outfits from unidentified productions. (ca. 1945) 1. Dark blue velvet 2-piece period outfit. Long sleeve jacket trimmed with two rows of black patterned satin ribbon, accented with mauve satin and silver thread bows, sleeve inserts of black gathered satin, pale pink cotton collar with delicate crocheted lace. Hook & eye with six button front closure. Berman's handwritten label, "*45-D*". Coordinating pantaloons with button front closure. Velvet is worn along shoulders. 2. Period outfit consisting of top, pantaloons and saber holder of ruby red velvet with gathered satin inserts, black and grey tapestry trim, silver metal buttons, green velvet bows and ivory linen cuffs. Top has Bermans Hollywood label handwritten, "*45-D*". Pantaloons have button front closure and Bermans London label. Coordinating cape has silver lame ribbon and gold metal buttons down front and lined in black silk with black satin cord. Bermans Hollywood label. Slight wear on velvet overall on all pieces. Used in unidentified productions. **$400 – $600**

617. Pair of Jean Louis creations made for unidentified Columbia productions. (Columbia, ca. 1950) 1. Pale green watermarked silk long robe with twelve self-covered buttons and self-ribbed collar and cuffs. Lined in cream silk. Created by Jean Louis with label. Brown and red stains along bottom inside and out. Two very small pinholes on one shoulder. 2. Light heathered grey wool suit with ivory pinstripe. One-button jacket with open pockets and cuffs, lined with pearl grey silk. Three iridescent shell buttons. Jean Louis label with studio cleaning tags. Straight skirt with cream silk lining, hook & eye zip side closure with detached studio cleaning tag. Created by Jean Louis during his reign at Columbia Studios (1944 to 1960) for unidentified productions. **$400 – $600**

618. Elaborate ivory satin period gown from an unidentified production. (ca. 1950) Ivory satin gown with soft wide V-neckline and puffed sleeves intricately decorated with varying shapes and sizes of faux pearls, ivory bugle and round beads. Hook & eye side closure. No label. Some bead and pearl loss but majority is still intact. Large section of back neckline is torn. **$400 – $600**

619. Ivory applique period dress from an unidentified MGM production. (MGM ca. 1950) Ivory long period dress with beautiful self-material leaf applique along front bodice, skirt and bell sleeves. Hook & eye with snap back closure. Studio cleaning tag. Exhibits very light soiling overall. Used in an unidentified MGM production. **$400 – $600**

620. Rust velvet strapless gown from an unidentified MGM production. (MGM, ca. 1950) Rust velvet strapless gown with sweetheart neckline, gathers and decorated with large yellow faceted teardrop beads. Underskirt of black stiff chiffon. Hook & eye with zip back closure. M-G-M WARDROBE stamp. Velvet faded along bottom and worn along neckline and bodice. Used in an unidentified MGM production. **$400 - $600**

621. Ivory satin gown by Catoir from an unidentified production. (ca. 1950) Ivory satin, short sleeve sweetheart-neckline gown with delicate white lace. Decorated with ivory and silver intertwined thread along neckline and grey netting skirt insert. Long row of self-covered buttons along back. Made by CATOIR. Seven buttons are missing. A 4 in. section of satin is detached along seam in back. Exhibits minor pulls overall and a few very small spots. Used in an unidentified production. **$400 - $600**

623. Pair of black dance hats and gloves from Columbia Pictures. (Columbia, ca. 1965) Black satin dance hats covered with dark green sequins in a swirl pattern with pink accordion netting accented with light pink sequins and lined in pale purple satin. Bermans label handwritten, "*Terry*". Measures 27 in. across. Trio of long pink nylon gloves with three faux pearl buttons. Material is faded and pulls along fingers. No label. Used in an unidentified production. **$200 – $300**

622. Metallic floral lace dress attributed to *Singin' in the Rain*. (MGM, 1952) Metallic floral gold lace over pink satin sleeveless period dress. Handwritten on bias "*Lolly 2*" and studio cleaning tag. Exhibits soiling along bottom and under arms. Attributed to a variation of Jean Hagen's *Singin' in the Rain* period dress. **$400 – $600**

624. Group of (5) Women's short period capes used in unidentified productions. (ca. 1930) Group consists of: 1. Exquisite black-flocked faille cape with front panels decorated with black silk velvet flower cutouts, trimmed in black chenille fringe, lined in black-ribbed satin with waist strap. Hook & eye front closure. No label. Half of the fringe is missing. Separations in lining especially along shoulders and neck. Purchased at the 1970 MGM auction. 2. Black velvet short period cape with collar completely decorated with beautiful black jet embroidery and long graduated tassels along front, trimmed in gathered black satin ribbon. Lined in ivory-ribbed satin. No label. Studio cleaning tag. Hook & eye front closure. Velvet worn around collar. Some bead loss. 3. Black silk velvet short cape with long panels highly decorated with black silk embroidery and twisted tassels. Also comes with a pair of wrist warmers lined in ivory satin with black embroidery ribbon. Exhibits repairs and loss of velvet overall. 4. Plush black velvet short cape with black embroidery and small bead design overall with raccoon collar and black fur trim down front. Collar has lots of wear. 5. Beautiful black short caplet heavily encrusted with black bugle beads and sequins with beaded tie and tassels lined in black textured silk. Used in unidentified productions. **$400 – $600**

625. Group of (3) Women's Art Deco coats and dresses dating from the late 1920s and early 1930s. (ca. 1920) Group consists of: 1. Tangerine orange silk velvet long dress with black satin accent down front, along neckline and arms trimmed with gold twisted bullion. Hook & eye closure on cuffs. No label, 7 in. tear along hem and an 8 in. section detached at seam. Small group of brown spots on middle front. 2. Burgundy silk velvet ¾-length coat with gathers along collar, shoulders and waist. Trimmed with reddish-brown fur and lined in chiffon. L.P. HOLLANDER & CO. Fifth Ave. at 46th St. New York label. Velvet exhibits spotting on back, lining is torn around arm with a few faint spots. Fur worn around edges and detached in a few sections at seam. 3. Dark celadon green silk velvet dome long sleeve ¾-length coat with shoulder cape, decorated with silver bullion accented with varying shapes and sizes of metallic grey beads, trimmed in long steel blue silk fringe along bottom and cape. Cuffs trimmed in delicate ivory floral lace. Lined in ivory satin. No label. Velvet is completely worn off shoulders and back of collar and exhibits a few dents and wear overall. Lace exhibits minor fraying and separation. Minor separation along neckline, with a 3 in. separation near bottom back. Fringe is soiled along ends with a few pulls. Purchased at the 1970 MGM auction. **$600 - $800**

626. Group of (8) Women's black velvet dresses and gowns from unidentified productions dating from the 1930s to the 1950s. Beautiful collection of velvet dresses and gowns consisting of: 1. Black silk velvet short sleeve evening gown with nude chiffon bodice adorned with gold sequins in a leaf pattern with sleeves trimmed in gold leaf sequins. Varying sizes of gold sequins line the front of the gown. Coordinating short sleeve jacket with leaf decoration. Internal bias label handwritten, "*4278*" and two studio cleaning tags. Hook & eye with zip front closure. Chiffon is torn and in fragile condition. Two repairs on both sides on the top of the velvet. Minimal bead loss. Purchased at the 1970 MGM auction. 2. Black silk velvet gown with crisscross neckline, self-material buckle belt, long train, gathered sleeves decorated with an intricate pattern of silver sequins and bugle beads accented with square faceted brilliants, trimmed with tiny silver beads and copper wire. Hook & eye side closure with snaps on cuffs. Internal bias label stamped, "5252". Repairs under arms, along chest, running down the front along seam, one near hem and two tears along bottom. Purchased at the 1970 MGM auction. 3. Black silk velvet long sleeve slight, V-neck dress with gathers along neckline and slight A-shaped skirt. Side, cuff and back zip closure. No label. 4. Black semi-sheer velvet long sleeve, V-neck evening gown with train accented with varying shapes and sizes of midnight blue discs along waist and arms, hook & eye with large row of self-material button back closure. Snap closure on gathered cuffs. No label. Studio cleaning tag. Large section of hem is undone. Some bead loss. Minor pulls overall. One button missing. Purchased at the 1970 MGM auction. 5. Black silk ¾-length cape with hot pink silk lining and simple stand up collar. Hook & eye front closure. No label. One small white stain. 6. Black velvet empire waist long sleeve, V-neck gown with gathered bodice and back zip closure. No label. Exhibits white staining overall with dents to velvet and soiling along bottom and sections of hem detached. ¾-length black velvet period cape with gathered collar, simple back bow and ivory satin lining. 7. Midnight blue silk velvet 2-piece period dress. Long sleeve top with bell sleeves trimmed in brown-red fur with delicate ivory lace collar, waist skirt decorated with royal blue satin braid and bottom half lined in royal blue silk. Hook & eye with snap front closure. Internal bias label handwritten, "*Florence Rice – Double*". Long full-length gathered skirt with hook & eye back closure. Studio cleaning tag. Lace is torn in two places. Fur is worn and 3 in. section is detached. Light soiling overall. Lining has separations. Skirt has a few repairs and minor soiling overall. Velvet has some dents overall. 8. Black silk velvet long sleeve top with soft round neck accented with three rows of silver bullion and grey glass beads, gathered sleeves, self-belt with faux small purse decorated with same bullion and beads as neckline. Hook & eye side closure. Exhibits a small separation along side closure, small tears under arms and hem is mostly undone. Also included is a black silk velvet gathered hat with large silver metal pin accented with rhinestones plus a large piece of black silk velvet. Used in unidentified productions. **$800 – $1,200**

627. Group of (6) Women's period lace, ribbon and crocheted tops and jackets from unidentified productions. (ca. 1940) Group consists of: 1. Black long sleeve ¾-length cape of delicate black netting with swirl ribbon and cord design overall backed in black with pleated watermarked satin collar and simple tie. No label. Exhibits a few holes in netting with ribbon loss on one arm. 2. Beige crocheted floral lace short sleeve V-neck tea jacket with amethyst taffeta ribbon and bow along front. No label. Lace is slightly soiled and worn along shoulders. 3. Black net and ribbon short jacket with black watermarked satin pleated collar with simple tie. 4. Ivory silk long sleeve high collar top with delicate ivory crocheted overlay. Hook & eye back closure. 5. Pale pink long sleeve high collar top with ivory lace accent with black velvet and gold metal thread accents. Hook & eye back closure. Exhibits a tear along neckline. 6. Pale pink silk long sleeve high collar top with delicate ivory lace overlay. Hook & eye with snap back closure. Used in unidentified productions. **$400 – $600**

628. Group of (9) Women's beaded dresses from unidentified productions dating from the 1930s to the 1950s. (ca. 1940) Group consists of: 1. Black wool gabardine sleeveless square neckline dress decorated with flower and swirl pattern black jet beads of varying shapes and sizes. Hook & eye with zip back closure. Self-material cord belt. No label. Some bead loss. 2. Black chiffon tiny pleated long sleeve scoop neck dress with self-material belt and decorated with multi-colored bugle beads, underskirt of aubergine satin and beige in bodice. Hook & eye with zip back closure. Studio cleaning tag. Quite a bit of bead loss with fraying and pulls. 3. Black large disc strapless dress with hook & eye back closure. Handwritten, "KAY". Exhibits disc loss and wear. 4. Black sleeveless 1920s-style sequined dress with black chiffon accent along neckline and draped down front. No label. Exhibits some sequin loss, tears and discoloration around arms. 5. Black chiffon dress heavily decorated with black round and bugle beads, dotted sheer three-quarter length sleeves and soft square neckline. No label. One sleeve has large tear. Some bead loss with light green discoloration overall. 6. Black beaded gown with short capped sleeves,V-neck and scooped back with two shoulder straps, decorated with black small and large bugle beads and sequins. No label. Small section of bead loss overall, with a 2 in. tear along seam in middle front. Obtained from a Los Angeles dry cleaner stating Bette Davis never picked it up. 7. Mocha brown knit flapper dress covered with iridescent sequins and four rows small copper beads, back zip. Bill Shelly's Chez Royale label Size 10. Lot comes with a pair of gold high-heeled boots and a brown-feathered boa. 8. Short sleeve dress of mint green bodice and pale pink skirt covered with tiny grey bugle beads and trimmed in silver bugle beads. Side zip with hook & eye front closure. No label. Exhibits very minimal bead loss and a small pull at waist. 9. Ivory iridescent sequined long skirt lined with nude jersey, two slant pockets and front hook & eye zip closure. No label. Exhibits a few very small brown stains, zipper is torn at end with little sequin loss. Used in unidentified productions. **$600 – $800**

629. Group of (6) Women's net and beaded dresses from unidentified productions dating from the 1930s to the 1950s. (ca. 1940) Group consists of: 1. Deep emerald green strapless dress with sweetheart neckline, multiple layers of netting, neck halter and varying shades of green silk flowers and green velvet leaves on green velvet cord at waistline. Gold lame underskirt with deep aqua overtone and back slit. Hook & eye with zip back closure. No label. Attributed to Deanna Durbin. 2. Chartreuse and gold lame dress with delicate black lace netting accented with sequins and black velvet trim. Hook & eye with snap back closure. No label. Netting is deteriorating and requires restoration. 3. Sleeveless square neckline, pale peach silk slip trimmed in delicate ivory lace with small round clear beads and finished with a self-material bow. Ivory chiffon layer with delicate ivory lace trimmed in clear round beads, ivory embroidered lace ribbon with pink and blue flowers and green leaves accented with iridescent sequins, groups of pale peach ribbon with tiny blue flowers and groups of white round beads with rhinestones. Five layers of pink netting and a row of mauve small round beads with pink iridescent sequins in checkerboard pattern on edge of last layer of netting and along bodice and straps. Pink satin and gold lame waistband. Accented with groups of pink, yellow and pale green satin material flowers made with wire. Hook & eye with snap back closure. Julie New York label and handwritten, "*3000 4*". Minimal bead loss. Netting and lace exhibit some pulls and tears. 4. Pale peach and gold lame brocade sleeveless V-neck top, soft pink silk skirt with pink netting overlay decorated with charcoal grey strips of tiny bugle beads in a circular pattern and trimmed with bead fringe. Two square beaded waist ornaments with long fringe. Hook & eye back closure. No label. Netting is frayed with some pulls. 5. Sleeveless deep V-back period dress of pale green and lavender layered chiffon with tiny accordion pleated skirt, lilac jersey under slip, accented with small round and medium square rhinestones along waist and back, long waist skirt trimmed with white ostrich feathers. Hook & eye with snap back closure. Internal bias label handwritten, "8557". Coordinating long scarf also trimmed in ostrich feathers. Exhibits some rhinestone loss. Staining and discoloration under arms. Chiffon exhibits fraying especially along bottom with a few minor pulls overall. Chiffon straps on under slip are torn. Feathers are slightly dented and a little worn. 6. Pale green period dress accented with ribbons and faux multi-colored flowers, delicate ivory net short sleeves with a pale peach underskirt trimmed in delicate ivory floral lace and ribbon, sheer ivory layer with same lace and ribbon, top layer of ivory netting accented with pale green ribbon. Hook & eye with snap back closure. Frances Millinery-Gowns label and handwritten, "*587 75*". Exhibits minor soiling and staining overall. Underskirt material is separating. Used in unidentified productions. **$600 - $800**

630. Group of (9) Women's dance dresses and outfits from unidentified productions. (ca. 1940) Group consists of: 1. Pale peach satin dress with waistband accented with grey long beads highlighted with small rhinestone and faux pearls, extra long ruffled sheer skirt. Hook & eye front closure. Internal bias label handwritten, "*N-1259 G. Rogers*". Exhibits pulls in sheer, mostly at waist. 2. Aqua sleeveless V-neck dance dress decorated with iridescent rhinestones and aqua bugle beads finished with blue and white ostrich feathers along bottom. Zip back closure. No label. 3. Pale butternut yellow chiffon dance dress with amber braided waist accent, shoulder scarves trimmed in amber ostrich feathers. No label. Newer piece of pale grey silk lining and zipper. Chiffon is fraying with some pulling, with a 2 in. V-shaped tear in one of the shoulder scarves. 4. Ivory top with red and white polka-dot short puff sleeves accented with dark pink sequins and orange satin bows, large coffee brown bow and three red buttons on front. Hook & eye with zip back closure. Warner Bros. Pictures label handwritten, "*3104- 687*". Coordinating full skirt with hook & eye and snap back closure. Warner Bros. Pictures label handwritten, "*B 800-663*". Detached waist belt with bow. Some sequin loss overall. 5. Pink sleeveless dance dress covered with bright pink sequins and pink chiffon skirt. 6. Soft pale pink chiffon one shoulder leotard accented with iridescent sequins, hook & eye and zip back closure. No label. Chiffon is fraying along edges. 7. Pink sleeveless off the shoulder dress with ruffled bottom and a top layer of sheer ivory with embroidered flowers, delicate ivory netting, lace along neckline accented with pink ribbon on cuffs and center with white faux flower. Hook & eye zip back closure. Grace Costumes New York label handwritten, "*Ms CYD CHARISSE*". Sheer layer exhibits minor holes and pulls. 8. Flesh tone dance brief covered with swags of silver small beaded rows. Hook & eye side closure. Internal label handwritten, "Gale Davis". 9. Pale aqua dance brief with dark aqua bugle beads along base. Hook & eye back closure. Stamped "1 25 2 2647". Used in unidentified productions. **$400 – $600**

631. Group of (9) Women's skirts and pair of pants from unidentified productions for Eleanor Powell, Annabella and others. (ca. 1940) Group consists of: 1. Dark auburn open weave wool-riding britches. MGM label handwritten, "*E. POWELL 1283-5567*". Created by Irene for Eleanor Powell as "Miss Constance 'Connie' Shaw" in *I Dood It* but not in the final version of the film. 2. Apple green day skirt with red and yellow small flowers, hook & eye with snap back closure. Internal bias label handwritten, "*38607 Annabella*" and stamped, "1 64 1 0624" with studio cleaning tag. Designed by Billy Livingstone. Worn by Annabella as "Odette Bonnard" when she is arrested in *Tonight We Raid Calais.* 3. Cornflower blue wool period skirt with hook & eye snap back closure. Internal bias label handwritten, "*Annabella*" and stamped "15094 1 64 2 0315". Exhibits very minor pulls with fraying along waistband. 4. Dark green wool period skirt with satin ribbed ribbon along bottom, hook & eye snap back closure. 20th Century Fox label with internal bias label handwritten, "*Annabella*". Exhibits a small white stain on front center with fraying and tears on waistband. 5. Navy satin long period skirt with small train, tan floral crocheted lace insert accented with bows. Hook & eye snap front closure. Internal bias label handwritten, "C-358". Lace is frayed a little overall. 6. Beige brocade long skirt with silver metal ribbon trim accented with faux pearls along bottom. Hook & eye back closure. No label. Back section of material missing with some pearl loss. 7. Rust, orange and emerald green plaid full skirt. Ivory cotton eyelet trimmed petticoat. Hook & eye with zip back closure on both pieces. No label. Chocolate brown leather belt. 8. Ivory short pleated skirt with hook & eye zip back closure. Internal bias label handwritten, "Ruth Eddings A. TALTON". 9. Ivory crocheted period skirt with cotton underskirt. Hook & eye back closure. **$300 – $500**

632. Group of (13) Women's day dresses from unidentified productions for Maureen O'Hara, Rosalind Russell, Hope Lange, Ethel Waters, Helen Westley, Gloria Holden and others. (ca. 1945) Group consists of: 1. Red, black and ivory plaid 2-piece dress. Five self-material button jacket with ¾-length cuffed sleeves, simple collar and self-material back buckle with two buttons. 2. Ivory silk long sleeve top with gathered shoulders, collar trimmed in delicate ivory lace and simple bow with navy floral print skirt. Internal bias label handwritten, "*39405 CHARLOTTE GREENWOOD*" and stamped "1 27 1 3672". 3. Ivory Swiss-dot long sleeve dress with ruffled collar, three layers along skirt and white sheer lining. 4. Robin's egg blue with dark and light pink, green and ivory floral pattern short sleeve housecoat. Internal bias label handwritten "*A566 E. Waters*" and stamped "1 27 1 6492". 5. Heathered teal wool long sleeve day dress with green United Costumer label handwritten, "*365A Gloria Holden*". 6. Pale pink long sleeve V-neck silk dress with brown and ivory floral pattern accented with black satin cutouts along front. Internal bias label handwritten, "*Helen Westley*" and stamped "6612". 7. Crimson red and black leaf pattern long sleeve V-neck, two button soft A-skirt day dress with self-material belt. 20th Century Fox label handwritten, "*F08-(?)0 Hope Lange*". 8. Cream short sleeve V-neck cotton dress with orange, yellow, brown and aqua flowers, gathers along the neckline, simple bow and belt loops. 9. Mint green wool day dress with tan, ivory and dark blue check design. Columbia Pictures label handwritten "*M. O'HARA*". 10. Cornflower blue and ivory linen long sleeve V-neck floor length dress with two slant pockets. Internal bias label handwritten, "*ROSALIND RUSSELL 2785*". 11. Pale blue cotton waitress dress with seven white buttons, ivory collar and cuffs trimmed in ric rac with one pocket. Internal bias label stamped "1 27 4 6640" and handwritten, "*SARA ALLGOOD*". 12. Mocha sleeveless sweetheart neckline day dress with two slit pockets, back kick, taupe and ivory polka-dot silk gathered bodice with wraparound waist scarf. Internal bias label handwritten, "*1-69-1-1087 A-618-12*". 13. Soft mushroom long sleeve A-skirt dress, soft front pleat with brown mink cuffs. Used in unidentified productions. **$400 – $600**

633. Group of (7) Women's day and long dresses from unidentified productions dating from the 1940s – 1950s. (ca. 1945) Group consists of: 1. Ivory crepe short sleeve V-neck dress with square gold metal beads along shoulders and waist. Side zip. No label. Minimal bead loss, and a 1.5 in. tear along neckline seam. Exhibits a few minor pulls and stains. 2. Black long sleeve wool crepe dress with back tie, high collar and peek-a-boo back. Back and cuff zip closure. MGM cleaning tag. Trigere New York label. 3. Black wool crepe wraparound long bell sleeves V-neck gown with soft gathers along front accented with gold metal faceted discs along waistline and cuffs. No label. Studio cleaning tag. Snap with tie front closure. Exhibits a few tiny pulls. 4. Navy long puff sleeve dress with V-peek-a-boo neckline accented with two small rhinestone half moons. Back zip. No label. 5. Tan jersey long sleeve V-neck day dress with a row of tiny satin twisted cord buttons and hoops with toffee color ribbed satin belt, hook & eye front closure. 20th Century Fox label handwritten, "*CHG-4*". Exhibits a few pulls and minor stains. 6. Ivory and silver thread brocade long sleeve slight V-neck evening gown with small front slit and train decorated with large red net flowers trimmed with small red round beads and swirl design. Peek-a-boo neckline with nude chiffon netting, scalloped train, zip closure on cuffs. Side and back zip closure. Bottom of skirt lined in nude chiffon. Erma Beal Beverly Hills label, with a 3 in. section of chiffon torn from edge. Minimal bead loss. Chiffon exhibits some separation and fraying. 7. Crimson red velvet deep V-neck long sleeve gown with full skirt, two slit pockets and two large self-covered buttons. Hook & eye with zip front closure. No label. Traces of a collar remain. One of the buttons is detached. Very minor soiling overall. Used in unidentified productions. **$600 – $800**

634. Group of (11) Women's period dresses from unidentified productions for Linda Darnell, Claudette Colbert, Spring Byington and others dating from the 1940s and 1950s. (ca. 1945) Group consists of: 1. Ivory silk taffeta period dress trimmed in royal blue cut velvet and accented with satin buttons and ribbon and ivory satin sash. Green United Costumers label handwritten, "*91 Florence Bates*" and internal bias Warner Bros. label handwritten, "*Spring Byington D-10684*". 2. Dark purple wool bodice with scoop neck and ¾-length sleeves finished with ruffles, dark pink, blue, black, dark and light green vertical striped skirt. Front criss-cross lace up. Missing front insert. Internal bias label handwritten, "*DARNELL ORIGINAL*" and stamped "21134" and "1 10 1 0820". 3. Pale yellow satin short sleeve scoop neck period dress with waist skirt and delicate floral lace overlay on skirt, pale pink silk flowers at waist. 4. Peach ribbed satin short sleeve ruffled bodice trimmed in tan crochet lace finished with a rust velvet tie. Warner Bros. label handwritten, "*5497-970*" and stamped "6700". 5. A 3-piece tan period dress. Under layer of cream wool with button bodice with tan wool sleeves trimmed in delicate ivory lace. Tan wool sleeveless vest with ivory trim. Tan wool full skirt with bustle and pleats along waist accented with four mauve cloth buttons. 6. Brown and ivory short sleeve V-neck period dress with eighteen mother of pearl buttons. Coordinating shawl lined in brown. Simple oval braided straw hat with checked ribbon and trim. 7. Powder blue and ivory silk period dress with long sleeves, trimmed with delicate ivory floral lace on bodice, neckline, cuffs and sleeves. 8. Cornflower blue long sleeve wool period dress. Internal bias label in top stamped, "21115" and handwritten, "*C. COLBERT .2*" and "*536-08 Ann Baxter*" plus stamped, "1 10 1 2337". In skirt handwritten, "*1-27-7-2648*". 9. White polka-dot stiff chiffon short sleeve dress with round neck and gathers around neckline. 10. Royal blue wool long sleeve period dress. 11. Two-piece peach period dress with black crocheted collar, cuffs and trim. Used in unidentified productions. **$400 – $600**

635. Group of (10) Women's period dresses from unidentified productions dating from the 1930s to the 1950s. (ca. 1945) Group consists of: 1. Ivory satin V-neck long sleeve dress with delicate ivory floral lace. Lace has been removed from front section and hooks have been moved. Exhibits light brown stains on bodice with light scuffs overall, with a 10 in. piece of satin trim detached along front of skirt. Lace is frayed with 7 in. repair. 2. Pale green satin short sleeve gown with chiffon pleated trim along bottom with green cut velvet accent down front. Internal bias label handwritten, "*26 WAIST 36 BUST*". In very poor condition. 3. Shades of gold-striped taffeta long sleeve top with green striped skirt accented with burgundy velvet bow and chiffon on collar and cuffs. Taffeta is separating especially along sleeves. 4. Lime green silk velvet period dress with shoulder cape and skirt layer, trimmed in white ermine and tails. Lined with lemon chiffon satin. Back zipper is broken and zippers on sleeves are corroded. Ermine on top is in good condition but along skirt is worn and missing in sections. Velvet is dented and discolored overall especially along bodice, arms and train, with a 1.5 in repair along one shoulder at seam. Few holes along bottom and fraying. 5. Pale peach satin V-neck cap sleeve gown with pleated skirt and side front tie. Internal bias label stamped "1-81-5-0348 5035" and handwritten, "*M. Carroll*". Exhibits a 3 in. tear on sleeve and sections of material missing along bottom with small tears and pulls overall. 6. Pale peach spaghetti strap satin dress with a waist gather. Internal bias label handwritten, "AC 1 DXS" and stamped "WARDROBE WOMANS". Straps have been replaced and satin has some scuffs. 7. Pale peach jersey dress with flowing skirt, long puffed sleeves, back tie and decorated with self-material flowers centered with a faux pearl and tiny pale peach bead. Exhibits fraying along edges of tie and bottom. 8. Pale green ribbed satin period dress with fawn cut velvet bodice and cuffs, lavender ribbed satin layers and lace on train and bottom of skirt. Built in bustle. Stamped "LUST FOR LIFE". Three small half in. tears on one shoulder, with a 3/4 in. black mark on back bodice. Several large tears in satin near back of waist. Seam is undone 18 in. along bustle with a 9 in. tear along the edge of the train, and a 10 in. section of pleats along bottom is undone. A 6 in. section of lavender pleat is also undone. Edges are soiled. Designed by Walter Plunkett. Worn by Pamela Brown as "Christine" when she and Kirk Douglas have a falling out in *Lust for Life.* 9. Steel blue period dress with ivory trim and delicate floral ivory lace collar and cuffs. Stamped "1-27-7-1263". Teal taffeta skirt with steel blue accordion pleat bottom. Internal bias label handwritten, "*E. Allen*". Dress is soiled overall especially along arms and bottom, with a 2 in. tear on shoulder. Lace is slightly discolored with tears and detached along collar with one sleeve completely detached. Skirt is in very poor condition with tears and separations overall. 10. Rose and gold metal brocade period dress trimmed in faux pearls, long arm scarves, insert of salmon satin with gold metal lace overlay. Insert was added later with newer waistband. Ivory-layered petticoat with sheer pink overlay. Internal bias label handwritten, "*1345-9503 Salina Royal*". (1) Elaborate wire frame gold metal lace collar with faux pearls accents and trimmed in delicate ivory lace, bias tap with snaps added later. Lace is discolored and worn in spots. (1) Newer gold lame crisscross headpiece with faux pearls accented with black sequins and little gold round beads. Used in unidentified productions. **$600 – $800**

636. Group of (7) Women's suits and jackets from unidentified productions for Laraine Day, Joan Davis and others. (ca. 1945) Group consisting of: 1. Navy wool period suit with white pinstripes. Three-button jacket with two slit pockets and navy silk lining. One button missing on each sleeve. Internal bias label handwritten, "*Joan Davis 1919*" and stamped, "1-69-1-0125" with studio cleaning tag. Exhibits fading along shoulders and back collar. Slight A-skirt with closed slit and hook & eye side closure. Internal bias label handwritten, "*Joan Davis – 117*" with stamp and studio cleaning tag. 2. Black and white houndstooth checked wool day suit. Long jacket with four self-material buttons, two flap pockets and two faux flaps, lined in pearl satin. Internal bias label handwritten, "*S.O.8. 1181 LARAINE DAY*". Lining is worn and slightly soiled around arms. Coordinating slight A-skirt with zip and button closure. Small brown spot on lower front. 3. Taupe textured wool jacket with ivory ribbed satin collar and front insert decorated with red and diamond-shaped embroidery, fifteen self-material buttons and lined in tan striped satin. Zip front closure. Internal bias label handwritten, "*CP3-55 Davis 1920*". Lining on both sleeves is detached at seam and soiled. Soft A-skirt with soft pleats in front, hook & eye zip side closure. No label. 4. Midnight blue wool pant length coat with black velvet collar, cuffs, buttons and pocket flaps. Lined in same color. MGM label handwritten, "*Julie Harris 7597*". 5. Ivory two-button jacket with flap pockets and lined in same. TCF cleaning tag. 6. Teal suede long sleeve top with hook & eye front closure and lined in steel blue textured satin. Western Costume label handwritten, "*42247 1512 Linda Darnell*". Suede is soiled and faded overall with 1 in. hole on one shoulder and rust stains on lining. One cuff seam is undone. 7. Navy wool jacket with five (one missing) British Red Cross Society buttons, open flap pockets, epaulets with same buttons and one shoulder with 16X metal emblem and lined in navy silk. Gattinoni Roma label. Small group of threads on epaulets where something was sewn. Used in unidentified productions. **$400 – $600**

637. Group of (5) Women's silver and gold lame dance costumes from unidentified productions dating from the 1940s. (ca. 1945) Group consists of: 1. Silver lame dance dress. Label handwritten, "*9921 STURGEON*". Material separation along shoulders. Short jacket with large cuffs trimmed in ivory feathers, lined in pearl grey satin with two frogs (one detached). Label handwritten, "*9921*". Separation and soiled along shoulders. 2. Silver lame short top with faux pearls and beading. Label handwritten, "*Grace Richie*" and studio cleaning tag. Some pearl or bead loss. 3. Gold lame dance dress with short jacket trimmed in twisted silver metal tassels. Exhibits fraying and pulls especially on jacket. Plus a pair of briefs. 4. Short gold lame dance jacket, pearl satin lapel and large cuffs trimmed in white feathers. Exhibits a brown stain on lapel with fraying. 5. Ivory chiffon skirt with gold lame stripes. Exhibits some tears and pulls. Used in unidentified productions. $**400 – $600**

638. Group of (5) Women's period dress coats from unidentified productions dating from the 1940s and 1950s. (ca. 1945) Group of dress coats consisting of: 1. Kelly green coat with soft pleat in back with bright red, blue and yellow plaid, bright red collar and cuffs, shoulder cape, thirteen large green buttons, top half lined in emerald green silk. Green cotton jersey dickie with hook & eye back closure. No label. Exhibits a few small holes. 2. Marbled steel blue wool coat decorated with self-material buttons along waist and cuffs, lined in dusty rose silk, hook & eye front closure with detached grey Persian lamb collar with dark grey twisted satin tassels and lined in dark dusty rose silk. Internal bias label handwritten, "*CP3-47 DAVIS 1915*". Soiled along back collar, shoulders and arms. Lining discolored along neck and armpits. Hook & eye are corroded on collar. 3. Mocha brown sleeveless round neck jersey period dress with self-material waistband and ruffle at bottom. Hook & eye back closure. Fawn brown long period coat with three tiered shoulder cape, delicate crocheted lace trim on collar and cuffs, pale pink cotton ruffle around collar and lined in pumpkin orange-ribbed satin. Hook & eye front closure. Handwritten, "*B*" in sleeve. Exhibits a small amount of tiny holes overall. 4. Charcoal grey worsted wool period dress with double caplet shoulders, V-neck, long train partially lined in copper silk with coordinating six self-material buttons along bodice, three on faux pockets and one on cuffs, attached cream chiffon neck scarf and pleated cuffs. Western Costume label handwritten, "*Pat Medina 5106 L1*" with Paramount Pictures Ladies Wardrobe stamp. Exhibits moth holes overall especially along train and material discoloration along shoulders and train. 5. Camel wool ¾-length cape coat with single layer caplet highly decorated with tan embroidery stitching and lined in ivory satin with ivory satin cord and tassels. No label. Used in unidentified productions. $**600 – $800**

639. Group of (5) Women's tops from unidentified productions for Claudette Colbert, Joan Blondell and others. (ca. 1950) Group consists of: 1. Ivory chiffon round neck top with ¾-length sleeves accented with delicate lace and black and ivory twisted thread. Top layer of black and ivory striped silk, delicate black lace along top half accented with black silk buttons, black satin collar with black and ivory twisted thread. Hook & eye back closure. No label, with a 3 in. tear along back bottom hem. Several small stains on bodice. Chiffon has several separations especially along armpits. 2. Delicate ivory round neck top with ¾-length sleeves. Top layer of vertical striped black silk velvet and chiffon with black satin ribbon accents along bodice, black satin ribbon in a crisscross pattern highlighted with very small white beads along neck, shoulders and arms. Collar of black chiffon with black and ivory satin buttons and black ribbon. Hook & eye back closure. No label. Most of the ivory satin buttons are missing and ribbon is frayed with a few pieces missing. 3. Purple period long sleeve one button wool gabardine jacket with camisole trimmed in mauve velvet with grey satin swirl trim, lined in grey silk. Hook & eye front closure. Western Costume label handwritten, "*Claudette Colbert 1917-1*". Button missing. Material faded along arms. 4. Dusty rose long sleeve period top adorned with brown ribbed trim and lace, white pleated chiffon and pale grey eyelet ruffled cuffs. Hook & eye with zip back closure. Western Costume label handwritten, "*JOAN BLONDELL*". 5. Mustard yellow linen short jacket with red, blue and green speckles, domed sleeves, simple collar and single gold metal button closure, lined in pale gold sateen. Internal bias label handwritten, "*1-41-2-0566 JOANNA DRU DOUBLE A-680-09*". Used in unidentified productions. **$400 – $600**

640. Group of (12) Women's nightgowns, robes and negligees from unidentified productions dating from the 1940s and 1950s. (ca. 1950) Group consists of: 1. Attributed Gypsy Rose Lee (née Rose Louise Hovick) (2) diaphanous nightgowns, pale lavender and peach, plus (1) similar fabric and style robe. 2. Pale pink satin corset internal bias label stamped "1 81 3 3331" and handwritten, "*V. BLAINE*". 3. Ivory robe with intricate embroidery of a peacock on the top half with black silk velvet on bottom half. 4. Aqua and ivory-woven waffled long robe with long train. 5. Bright salmon silk oriental robe. 6. Pale pink silk nightgown with two layers of chiffon. 7. Robin's egg blue pleated silk nightgown with ivory lace top, ruffled chiffon sleeveless cover. 8. Pink silk two-piece Asian costume decorated with embroidered blue, purple and orange flowers with branches, leaves and birds. 9. Ivory chiffon negligee with satin flowers. 10. Black textured sleeveless chiffon peignoir with ruffles. 11. Pale peach sheer robe with floral satin accent and trims. 12. Ivory silk nightgown with pale green floral embroidery. Jule Park Beverly Hills label. Pale pink pleated nylon peignoir. Vanity Fair label. Used in unidentified productions. **$400 – $600**

641. Group of (4) elaborate Women's capes from unidentified productions dating from the 1930s to the 1950s. (ca. 1950) Group consists of: 1. Bright white satin full-length cape completely covered in graduated gold iridescent sequins and trimmed in white ostrich feathers on collar. No label. Some of the feathers are detached and missing. Needs restoration. Minimal sequin loss. 2. Long evening cape of red netting heavily beaded with small orange, medium red and large iridescent pink bugle beads and accented with small round blue beads, red silk velvet collar and long ties. Needs to be completely restored. Purchased at the 1970 MGM auction. 3. Ivory corduroy velvet ¾-length slit opening cape with shoulder cape, lined in ivory satin, trimmed with white ermine and tails along front, decorated with fleur-de-lis and swirl pattern of gold lame and bullion, varying shapes and sizes of faceted mirrored beads with teardrop rhinestones and faux pearls. No label. Velvet is shattered and separated mostly along back shoulders. Needs extensive repair. 4. Chartreuse velvet long full cape with slit pockets lined in same color satin and trimmed in gold lame square and starburst pattern lace along front. No label. Soiling and frayed along bottom with a few minor holes. Used in unidentified productions. **$600 – $800**

642. Group of (11) Women's miscellaneous dresses and bathing suits from unidentified productions. (ca. 1950) Group consists of: 1. Flesh-colored mesh bathing suit covered with Kelly green and royal blue sateen leaves lined with black velvet. 20th Century Fox label handwritten, "*A855 Doris Day*". Designed by Moss Mabry. Concept bathing suit (not quite a screen match) for Doris Day as "Ellen Wagstaff Arden" in the dream sequence in *Move Over, Darling.* 2. Ivory lace and brown base bathing suit with self-material bow at center with zip back closure. 3. Aqua velour long skirt with shades of green and brown swirl pattern and lined in pale aqua silk. Coordinating no sleeve low scoop top with leather applique along neckline. Leather belt with green silk lining and velcro to attach to skirt. 4. Rust silk sarong with aqua leaf pattern. Paramount Ladies Wardrobe stamp. 5. Red satin ribbed long sleeve full skirt dress with red, orange and amber brocade front insert and cuffs accented with black ruffled chiffon down front. 6. Peach layered 1920s day dress with snap side closure. Western Costume label handwritten, "*H58*". 7. Kelly green, ivory and black chiffon floral print bell long sleeve flapper style dress with black and green chiffon tie at neckline, green satin waist band with square silver metal rhinestone buckle and ivory silk slip. Chiffon is frayed and has some repairs and separations overall. 8. Ivory short sleeve eyelet long dress. 9. Ivory sleeveless flapper style dress with rhinestone straps and large burgundy flowers. 10. Hawaiian grass skirt with top accented with red beads and small shells. 11. Red wool riding outfit, tan ribbed satin on collar and cuffs with silver metal filigree buttons, trimmed in delicate ivory lace. 20th Century Fox label typed, "-32203 9-6-41 / 2-20-1-0170 and handwritten, "*A. Todd*". Coordinating long skirt with hook & eye snap back closure. Used in unidentified productions. **$600 – $800**

643. Group of (5) Women's oversized period hats from *Pride and Prejudice* (1940) and unidentified MGM production purchased at the 1970 MGM Auction. (MGM, ca. 1950) Consisting of: 1. Black velvet wide brim hat with large ivory bow and sash accent and garnished with black ostrich feathers. Internal bias label handwritten, "*HD3-37 Kelley 1915*". 2. Ivory net wide brim hat with ivory square dot lace covering accented with ivory feathers. 3. Greyish taupe and soft pearl ribbed satin period hat with self-material ruffle and ribbon with gathered ivory sheer inside lining. M. Berman's Ltd. label. 4. Lilac period hat with large dark purple watermarked satin ribbon with brown, ivory and grey trim accented with teal, hot pink and burgundy faux flowers, brim lined with a silk floral of pale and dark pink, purple, pale aqua and black. Paper tag stamped, "M.G.M.", attributed to *Pride and Prejudice.* 5. Burnt orange period hat with mocha brown, ribbed-satin ribbon band with pale yellow, pink and orange faux flowers with mocha satin long tie and lined pale yellow satin. Stamped in black, "M. G. M." inside lining lightly soiled. Worn by an extra in *Pride and Prejudice* (1940). **$400 – $600**

644. Group of (31) Women's dresses, skirts and tops dating from the 1940s and 1950s. (ca. 1945) Group consists of 1. Black long sleeve V-neck dress. 2. Black round neck dress. 3. Tan wool dress. 4. Maroon jacket. 5. Green short sleeve dress. 6. Navy wool crepe dress. 7. Navy short jacket. 8. Tan marled short jacket. 9. Grey marled skirt. 10. Tan short jacket. 11. Ivory short sleeve dress. 12. Ivory top. 13. Green suit. 14. Mocha short sleeve dress. 15. Navy silk short sleeve dress. 16. Navy and ivory polka-dot dress. 17. Green brocade suit. 18. Yellow and green floral dress. 19. Grey short sleeve dress. 20. Navy wool crepe long sleeve dress. 21. Pair of ivory short sleeve tops. 22. Orange and yellow checked dress. 23. Pale pink long dress. 24. Grey and purple short sleeve dress. 25. Ivory silk long dress. 26. Ivory floral robe. 27. Pink and ivory short jacket. 28. Pink satin skirt. 29. Ivory top. 30. Tan wool dress. 31. Ivory satin skirt. Vintage clothing not used in film productions. **$200 – $300**

645. Group of (8) Circus and Clown outfits made for *Billy Rose's Jumbo* and other MGM productions purchased at the 1970 MGM Auction. (MGM, ca. 1960) Consisting of: 1. Purple boiled wool long top decorated with large gold lame braid, black felt and large gold metal buttons, ivory felt shoulder epaulets with braid and large gold thread button, black silk velvet collar with orange ribbed satin ribbon trimmed in gold thread and sequins. Hook & eye with zip back closure. Lined in light grey satin. Handwritten, "*WALTER*". Two pairs of lilac tights by Danskin with tape label stamped, "DR DR". 2. Bright and colorful orange clown costume with exaggerated bust and bottom with zip and snap back closure. Elizabeth Courtney label. Both exhibit normal wear. 3. Clown costume of golden yellow top, bright pink waist and black and ivory striped wide pants accented with a large pink felt bow. No label. Bottom is lightly soiled. 4. Extensive group of circus-clown oversized outfits with MGM wardrobe labels marked for *Jumbo* and variously for Doris Day and Martha Raye, though not seen in final cut of film. Includes (2) pink top and bottom combinations, and (3) white top and bottom combinations, all with random "hobo" patches, plus (1) extra bottom, and (2) caps. Light soiling from production use (presumed shot, but edited out of the final film). Overall, very good. $**400 – $600**

646. Group of (11) children's outfits from MGM and 20th Century Fox. (ca. 1940) Group includes: 1. Ivory chiffon child's dress with soft ruffles accented with pale pink flowers and pink velvet trim. No label. 2. Black silk velvet long sleeve round neck top with self-material waistband, black ribbed satin bow at neckline and trimmed with delicate hand crocheted ivory floral lace on collar and cuffs. Hook & eye with snap back closure. Shorts with ivory muslin sleeveless top. Hook & eye back closure on top and snaps on both sides of shorts. No label. Studio cleaning tag. Velvet is worn along shoulders. Lace is discolored along cuffs. Muslin exhibits brown stains along shoulders and one in center of waist. 3. Deep red velvet child's coat with a double row of floral gold metal buttons (12 total) and two small flaps on back. No label. Velvet is worn overall on edges with chipping and fraying along the inside. 4. Pale lavender organdy short puff-sleeve round neck dress with delicate ivory floral lace neckline, inserts and bottom, ivory chiffon sleeves and pale pink satin long waist ribbon. Ivory organdy slip with delicate heart lace trim on bottom. No label. Snap back closure. Lace and chiffon are discolored. Slip is discolored along shoulders. 5. Blue and ivory cotton long sleeve round neck dress with ruffled shoulder caps and simple waist belt, five white buttons on back with snap closure. Internal bias label handwritten, "*VIRGINIA WEIDLER*". Exhibits soiling along shoulders and collar. 6. Black wool silk crepe long sleeve round neck child's dress, open cutout collar, black polka-dot netting neckline, black silk velvet two-flower waistband, trimmed in black satin braided ribbon, top and under layer of organdy, bottom layer of silk crepe. Hook & eye with snap back closure. Internal bias label handwritten, "*120 FOX*" and stamped, "3 or 8 ? 85". Organdy is frayed and separating under arms and near bottom. 7. Black velvet short puff-sleeve dress with delicate ivory lace on neckline and sleeves with black satin ribbon accents in simple bow. Hook & eye back closure. Internal bias label stamped, "2-27-1-0382" with studio cleaning tag. 8. Lavender chiffon short puff-sleeve dress with round neck accented with Robin's egg blue ribbon and pink, yellow and blue embroidered flowers, underdress of ivory cotton trimmed in delicate lace. Hook & eye with snap back closure. Internal bias label handwritten, "*Ann Todd*" and written in pen "*Childs*". Chiffon is soiled and torn on both sleeves. Minor stains, tears and repairs overall. 9. Seafoam green long sleeve, round-neck wool dress with soft ruffled shoulder caps and four self-strips along skirt and lines around neck, trimmed in delicate ivory crocheted lace. Hook & eye with snap back closure. Internal bias label handwritten, "*Shirly*" and stamped, "8226 and 2-27-7-0705". Lightly soiled along shoulders and arms. 10. Ivory cotton short shirt with handwritten label, "POLISH BOY". 11. Light blue wool period jacket with ivory lace cuffs and silver metal buttons (replacements along front), ivory brocade vest with five silver metal buttons and two slit pockets handwritten, "*Fox M.-47673-2*", pair of blue satin pantaloons with silver metal buttons (one missing). Jacket exhibits fading overall especially along shoulders. Used in MGM and TCF unidentified productions. **$400 – $600**

647. Large group of (50+) period umbrellas from unidentified productions. (ca. 1950) Group consists of: 1. Small lace umbrellas with wooden handles: (1) white, (1) black, (7) pale yellow, (3) pink, one with trim, (5) pale blue, one with iridescent bead trim, (2) mint green. 2. Three white lace with plastic handles. 3. One each peach, blue, lilac and (2) ivory sheer with plastic handles. 4. White with wood handle. 5. Burnt orange with ruffle and polka-dot handle. 6. Ivory lace with black round bead accents. 7. Ivory with blue, green and yellow flowers with bamboo-style handle. 8. Teal with green polka-dot ruffle and wooden handle. 9. Black ruffled with older plastic handle. 10. Black with ivory metal bead accent. 11. Pale blue with ruffle and older plastic handle. 12. Tan with black trim and wood handle. 13. Dark gold with ruffle and wood handle. 14. Older clear plastic with red accent. 15. Pink vinyl oriental-style with wood handle. 16. Rust oriental-style (does not open). 17. Group of (5) black with faux bamboo handles. 18. Black silk with sequin accent. 19. Pale pink floral net with wooden handle. 20. Black with self-ruffled layers with white handle. 21. Ivory crocheted lace and net with white metal handle. 22. Pale peach and pink self-ruffled and ivory lace with old plastic handle. 23. Ivory polka-dot satin and net trim with wooden handle. All exhibit normal wear. **$100 – $200**

648. Large collection of (200+) studio wardrobe Men's and Women's belts, suspenders, bowties and accessories. (ca. 1930/1940s) Group of (100+) men's belts, ties and suspenders, plus (50+) women's belts, all from various studio wardrobe departments. Wide range of vintages, styles, colors, sizes, etc., with just a few marked by studios. Condition varies widely, majority show some if not significant use. Group also consists of 1. Blue silk bow clip tie with ivory flowers. 2. Steel blue satin ribbon thin tie. 3. Gold satin ribbed thin tie with red dots. 4. Ivory and blue striped period tie. 5. Grey, black and maroon diagonal striped snap closure period tie. 6. Black satin brocade snap closure period tie. 7. Black ribbed satin snap closure period tie. 8. Green and black patterned snap-closure period tie. 9. Ivory silk dickie. 10. Ivory silk dickie with delicate ivory floral lace and silver metal rhinestone pin at center and stamped Property of MGM. 11. Ivory-lined collar. 12. Pair of pale yellow tights. 13. Pair of blue tights. 14. Pair of purple tights. 15. Group of (18) collars of various sizes made by Arrow, Radiac, Aratex, Pershing, Van Heusen, Berman Brothers and Carnival. 16. Blue clip bowtie with red and ivory design. **$200 – $300**

649. Group of (28) Men's vests and pants from Edward G. Robinson, Robert Taylor, David Niven and others. (ca. 1940) Group of men's vests and pants consisting of: 1. B. B. Williams black wool vest. 2. Dan Dailey black and ivory vest. 3. Nigel Bruce black vest. 4. Carlos Thompson cream vest from *Valley of the Kings.* 5. Cedric Hardwicke navy vest from *The Power and the Prize.* 6. David Niven tan vest from *The Toast of New Orleans.* 7. Edward G. Robinson tan and ivory vest from *The Last Gangster.* 8. Johnny Weissmueller black pants. 9. Walter Pidgeon black pants from *Blossoms in the Dust*. 10. Wallace Beery pants made for *The Bad Guy*. 11. Victor Mature pants from *Million Dollar Mermaid*. 12. Robert Redford pants from *The Great Waldo Pepper.* 13. Paul Douglas pants from *When In Rome.* 14. Nelson Eddy pants from *Bitter Sweet*. 15. Mario Lanza pants from *The Great Caruso*. 16. Lowell Gilmore pants from *The Picture of Dorian Gray.* 17. Errol Flynn pants from *That Forsyte Woman*. 18. Donald O'Connor grey pants from *There's No Business Like Show Business.* 19. Dan Dailey navy pants from *Mother Wore Tights.* 20. Charles Coburn grey pants from *H. M. Pulham, Esq*. 21. Bobby Van tan pants from *Small Town Girl.* 22. Unidentified ivory cotton twill pants. 23. Unidentified black and white striped pants. 24. Unidentified black pants with strip. 25. Unidentified black wool pants. 26. Unidentified pale pink pants. 27. Unidentified ivory waistcoat. 28. Davidson Clark black wool pants. Used in unidenitifed productions. **$400 – $600**

650. Group of (11) Men's suits from unidentified productions for Joe E. Brown, Victor Jory, Arthur Lake, Victor McLaglin and others. (ca. 1935) Group consists of: 1. Victor McLaglin brown 3-piece suit. 2. Victor Jory navy pinstriped suit. 3. Joe E. Brown checked suit. 4. Jimmy Lydon tweed suit. 5. Glen Langon grey suit. 6. Victor McLaglin navy suit. 7. Joe E. Brown 3-piece suit. 8. John Derek brown suit. 9. Lon Chaney Jr. brown suit. 10. Arthur Lake black and ivory suit. 11. Richard Dix grey suit. **$600 – $800**

651. Group of (11) Men's period jackets and outfits from unidentified productions dating from the 1930s and 1940s. (ca. 1935) Group consists of: 1. H. B. Warner green short jacket. 2. Montagu Love green period jacket and vest. 3. Unidentified gold metallic jacket. 4. Unidentified black and gold jacket. 5. William Farnum rose velvet jacket. 6. Walter Pidgeon rust velvet period jacket. 7. A. Goudovitch navy Mexican suit. 8. Bing Crosby stars and stripes outfit. 9. Red velvet tunic with gold lame sleeves trimmed in gold metal lace and fringe (newer) with side zip closure. New zipper added on back. Also included is a red sash. 10. Franchot Tone 3-piece period military suit. 11. Henry Fonda dark green period suit. Used in unidentified productions. **$600 - $800**

652. Group of (10) Men's period jackets from unidentified productions dating from the 1930s and 1940s. (ca. 1935) Group consists of: 1. Ray Bolger green period jacket. 2. Ray Milland burgundy jacket. 3. Unidentified blue period jacket. 4. Michael Redgrave blue period coat. 5. Franchot Tone blue period jacket. 6. Gene Lockhart brown period jacket. 7. Paul Kelly navy jacket. 8. Thomas Mitchell maroon jacket. 9. 17th Lancers navy jacket. 10. Adolphe Menjou WWI style jacket. Used in unidentified productions**. $600 - $800**

653. Group of (13) Men's jackets from unidentified productions dating from the 1930s and 1940s (ca. 1945) Group consists of: 1. Red Skelton grey jacket from *The Fuller Brush Man*. 2. Charles Laughton grey jacket. 3. Clive Brook blue jacket. 4. Michael Rennie grey jacket. 5. Richard Dix brown jacket. 6. Arthur Treacher black cutaway. 7. Eugene Pallette black cutaway. 8. Henry Fonda black jacket. 9. Henry Fonda double breasted jacket. 10. Fredric March midnight blue cutaway. 11. Richard Barthlemess double breasted jacket. 12. Barrymore (John or Lionel) black period cutaway. 13. Unidentified dark blue period coat. Used in unidentified productions**. $600 – $800**

654. Group of (54) Men's period vests and pants from Charles Boyer, George Arliss, Stewart Granger and others. (ca. 1940) Group consists of: 1. Eddie Foy brown vest. 2. Chill Wills vest from *Gun Glory*. 3. Gregory Peck vest from *The Valley of Decision*. 4. Robert Young vest from *H. M. Pulham, Esq*. 5. Charles Boyer vest. 6. Jean Hersholt vest. 7. George Arliss vest. 8. Joe McDonald vest. 9. J. Williams green vest. 10. Joseph Schildkraut purple vest. 11. Ivory satin vest. 12. Mr. Rabb vest. 13. Pearl grey vest. 14. Wallace Beery grey vest. 15. Willam Farnum vest. 16. Cedric Hardwicke vest from *The Howards of Virginia*. 17. Edwin Maxwell blue vest from *Du Barry Woman of Passion*. 18. George Sanders brown vest. 19. John Carradine blue vest from *Drums Along the Mohawk*. 20. John Carradine cream vest made for *Drums Along the Mohawk*. 21. Mel Ferrer ivory vest from *Scaramouche*. 22. Reginald Gardiner vest from *Marie Antoinette*. 23. Robert Morley copper vest from *Marie Antoinette*. 24. Robert Taylor green vest from *Stand Up and Fight*. 25. Stewart Granger grey vest made for *Scaramouche*. 26. Fred Astaire yellow vest from *The Belle of New York*. 27. Burlap Indian pants. 28. Red and ivory satin striped pants. 29. Alec Guinness red pants from *The Swan*. 30. Bob Meyer red pants from *That Midnight Kiss*. 31. Dave Jacobs pantaloons from *Du Barry Was a Lady*. 32. Don Dillaway pantaloons from *Plymouth Adventure*. 33. Hayworth pants from *The King's Thief*. 34. Montagu Love black pantaloons. 35. Red Skelton pantaloons from *Du Barry Was a Lady*. 36. Robert Morley pantaloons from *Marie Antoinette*. 37. Stewart Granger pantaloons from *Moonfleet*. 38. Yorke Sherwood pantaloons from *Lloyds of London*. 39. George Arliss blue pantaloons. 40. George Arliss red pantaloons. 41. Ivory period pants. 42. Montagu Love pantaloons from *Northwest Passage*. 43. Tommy Rettig pants. 44. Tan vest. 45. Conrad Veidt green shorts from *Above Suspicion*. 46. Taupe pantaloons. 47. Ivory vest. 48. Ivory vest. 49. Black suede vest. 50. Olive corduroy vest. 51. Stewart Granger pink tights attributed to *Scaramouche* (1952). 52. Stewart Granger pantaloons from *Moonfleet* (1955). 53. Black satin vest. 54. Olive brown vest. All exhibit normal wear and age. **$600 – $800**

655. Group of (15) Men's unidentified period shirts. (ca. 1945) Group of men's period shirts consisting of: 1. Chartreuse period shirt of heavy cotton linen blend with small collar and very full sleeves. Western Costume label. 2. Ivory cotton French cuff shirt. DeMir Shirtmakers label with studio cleaning tag and paper label stamped "FIN". Exhibits minor soiling along collar. 3. Ivory cotton shirt with small ruffle along front and one pocket. Arrow label. Handwritten in collar, "*GREGORY PECK RAINTREE CT 89*". 4. Grey and blue striped collarless shirt with one button closure. Warner Bros. Pictures label handwritten, "7-7-*43 6031 C-44 17*". 5. Round collar ivory cotton shirt. 6. Ivory cotton collarless shirt. Handwritten, "*D W*". 7. Ivory cotton long sleeve short collar shirt with blue pinstripes. J.T. Beach label with red "J C". Exhibits overall fraying and a few brown stains. 8. Pink and white long sleeve cotton shirt. Handwritten, "*1615*". Studio cleaning tag and grey paper tag "H FIN". Soiled along collar. 9. Ivory cotton 3 button down shirt. 10. Ivory button down shirt. 11. Ivory collarless shirt. 12. Tan button down shirt. 13. Ivory and pink striped button down shirt. 14. Military tan shirt with two flap pockets and silver leaf pins. Stamped "D. L. CARDEN". Tan thin tie included. 15. Unidentified formal pleated shirt. Used in unidentified productions. **$300 - $500**

656. Group of (11) Men's period shirts from Edward G. Robinson, James Cagney, Paul Henreid and others. (ca. 1945) Group of men's period shirts consisting of: 1. Ivory cotton French cuff shirt. Warner Bros. Pictures label handwritten, "*7/24/43 610 / Chas. Coburn / 3 shirts 17/33*" and stamped, "16 ½ .4". Also handwritten, "*Garry*" on shirt tail. One button detached and one missing. Material soiled along shoulders and neckline. Very minor brown stains on front and back. Designed by Milo Anderson. Worn by Charles Coburn as "Max Dreyfus" in his office when he first meets George Gershwin (Robert Alda) in *Rhapsody in Blue.* 2. Pale lavender no collar French cuff cotton shirt with black pin stripe. Warner Bros. Picture label handwritten, "*6/12/43 608 / Jack Carson / 16 ½ 35*". Stamped on collar, "No 20 BLKCO Finest Cambric HAND-SHRUNK 16 ½". Studio cleaning tag. Yellowing along neck and shoulders, arms, cuffs and bottom. Worn by Jack Carson as "The Great Georgetti" when he and Dennis Morgan bring the seal to S. Z. Sakall for safe keeping in *Shine on Harvest Moon*. 3. Ivory cotton front pleated French cuff shirt. Warner Bros. Picture label handwritten, "*7/28/43 610 / Oscar Levant / 12 shirts 15 ½ 33*". Material soiled along shoulders, neck, collar and lapels. Very minor brown stains on both sides. Designed by Milo Anderson. Worn by Oscar Levant as himself during the celebratory dinner in *Rhapsody in Blue.* 4. Ivory cotton shirt with pleats down front and French cuffs. R. & O. Hawick label and handwritten, "*A-C C. ROMERO*". Exhibits light soiling along inside collar. 5. Ivory cotton French cuff pleated dress shirt. Carroll and Company label. Handwritten, "*Romero*". Exhibits soiling along inside collar. 6. Pair of pale purple period shirts. Machin label stitched "E. G. R." in both and Warner Bros. label handwritten "Ed. G. Robinson 15 ½ 3 TRIPLES" and stamped, GR119" in one and "4 Doubles Size 16-3 E. G. ROBINSON" and stamped, "1D37 GR4". Both exhibit soiling and orange stains. 7. Yellow collarless shirt with blue pinstripes. Warner Bros. Pictures label handwritten, "*3-17-43 / James Cagney / 2 shirts 15 ½ 39*" with studio cleaning tag, with a 3 x 2 in. section of material missing on bottom back and two very small holes. 8. Celery green silk V-neck shirt with pleated sleeves and two satin-ribbed buttons on cuffs. Hook & eye front closure. MGM label handwritten, "*CHAS LUNARD 362*". Exhibits a small group of tears on one shoulder and very light soiling along shoulders. 9. Ivory cotton collarless period shirt with ruffles along front, five black buttons (replacements). Warner Bros. label handwritten, "*674A / GEO. O'BRIAN*". Light soiling and discoloration overall especially along shoulders. 10. Ivory cotton collarless period shirt with eyelet ruffles down front. Warner Bros. label handwritten, "*1944 631 P. HENREID*". Tailored by J.T. Beach Los Angeles and "P H" in red thread. **$400 - $600**

657. Group of (12) Men's unidentified suits and jackets from 20th Century Fox and MGM (ca. 1945) Group consists of: 1. Brown, red, grey and ivory, square patterned wool suit from "*A. Productions*". 2. Steel grey ivory pinstriped double-breasted suit from TCF. 3. Blue and black marbled double-breasted suit from TCF. 4. Blue single-breasted suit from TCF. 5. Grey wool suit with ivory and blue pinstriped from TCF. 6. Navy blue wool double-breasted suit from TCF. 7. Steel blue double-breasted wool suit from TCF. 8. Ivory background with brown, black and orange square checked wool suit from TCF. 9. Black and white wool, square patterned 3-piece suit from Warner Bros. 10. Navy and ivory herringbone 3-piece wool suit from Western Costume. 11. Blue and black marbled double-breasted suit. 12. Blue single-breasted suit with pale blue pinstripe. Used in unidentified productions. **$600 - $800**

658. Group of (4) Men's miscellaneous jackets and uniform from unidentified productions. (ca. 1945) Group consists of: 1. Dark blue wool police officers outfit consisting of jacket, long sleeve shirt, pants and hat. Jacket has Glickman's label dated January 21, 1938 with numerous numbers handwritten in sleeve plus internal bias label stamped "3-85 2 – 0201" and studio cleaning tag. 2. Green and cream linen blend striped outfit. Three-button jacket with three open pockets and a tan sateen crest with gold thread embroidery on top pocket. Western Costume label typed, "99-2502-1 / Tom Ewell / 40". Coordinating pants with button fly closure. Western Costume label typed, "99-25002-1 / Tom Ewell / 34 31". 3. David Niven green velvet jacket. 4. Unidentified taupe safari outfit. Used in unidentified productions. **$300 - $500**

659. Group of (5) Men's suits and jackets from unidentified productions dating from the 1960s and 1980s. (ca. 1970) Group consists of: 1. Pumpkin orange one button two slit pocket back vent jacket with geometric pattern lining of varying shades of orange and maroon. Academy Award Clothes label. Handwritten, "DBLE". Exhibits small stain near cuff and a few tiny holes on back. Four pocket cuffed hook & eye zip front closure pants. 2. Red velvet jacket with black satin lapel and trim. 3. Burgundy velvet jacket with black satin lapel and trim. 4. Black formal tux with white waistcoat from the Robert Wagner Collection by Raffinati. 5. Black single-breasted tux with red and black polka-dot pocket square, coordinating pants, cummerbund, ivory shirt and pair of shoes with hole in one for display. Robert Wagner Collection by Raffinati. $**300 – $500**

660. Group of (9) Men's period capes, caftans and vestment used in unidentified productions. (ca. 1950) Group consists of: 1. Robin's egg blue wool shoulder cape with gold felt fleur-de-lis emblem on both sides trimmed in gold bullion and gold lame ribbon around edges, lined in gold linen. Hook & eye shoulder closure. No label. Lightly soiled along shoulders. 2. Steel blue wool cape with pale blue braid and ivory satin cording and tie. Lined in golden rod yellow silk. No label. Studio cleaning tag. Exhibits soiling overall. 3. Two pairs of reproduction suede period gloves accented with gold and red trim. 4. Two pairs of tan suede gloves with baby blue suede fleur-de-lis outlined in gold metal and trimmed with royal blue twisted satin robe. 5. Ivory satin brocade vestment with purple accents trimmed in gold bullion. Berman's label typed, "POPE JOHN". Exhibits scattered brown stains mostly on lower front. 6. Black wool ¾-length cape with a single layer collar lined in black satin. Edges of cape are lined with black velvet and trimmed in black cording. Decorative top clasp of dark metal and open chain work. CASA Sesena MADRID label. Attributed to Douglas Fairbanks, Sr. 7. Emerald green, orange and ivory brocade short cape with textured gold satin trim, lined with gold silk and gold lame braid tie. Stamped "Goldstein & Co. Costumers 863 Market Street San Francisco, Cal. 971 57". Handwritten cloth label, "*91 8 492 19 capes Finish 3-15*". Faded along back collar, shoulders and sides. 8. Black wool crepe caftan with ¾-length belle sleeves decorated with gold and black twisted thread and burgundy silk thread accents. Single snap front closure. No label. Exhibits large tears along shoulder and arms with small tears and pulls overall. 9. Dark green wool ¾-length cape with tan lining and cord tie. Used in an unidentified production. $**400 – $600**

661. Collection of (5) Men's vintage full-length fur and fur-trimmed coats including one from *Lost Horizon*. (Columbia, 1973) Extraordinary collection of: (5) Full-length, heavy fur and fur-trimmed coats, the newest of which is attributed to the 1973 version of *Lost Horizon*. The remainders are legitimate film wardrobe articles from the 1920s-1950s with no attributions to specific productions. Includes: 1. Full raccoon with heavy quilt lining; 2. Full buffalo with heavy quilt lining; 3. Black wool with fur collar and cuffs and elaborate rope-frog closures; 4. Full beaver or bear with heavy quilt lining; and 5. Full reversed sheep-shearling with monkey or horse trim, worn by Sir John Gielgud as "Chang" in *Lost Horizon*; internal Western Costume tag typed with Gielgud's name and Western's inventory number. Overall in a fairly remarkable state of preservation considering the materials; fine to very fine. **$600 – $800**

662. Group of (3) Roman and/or Greek togas from unidentified productions. (ca. 1945) 1. Ivory felt wool, very long wrap with burnt orange jersey crepe design outlined with gold bullion and lined with pumpkin orange jersey crepe. Logan Costume Company label. Ivory has groups of small holes and some brown stains. One edge of lining is faded and exhibits a few holes. Approximately 4.5 feet wide and 10.5 feet long. 2. Tan and cinnamon long toga with tan embroidery. Logan Costume Co. label. Exhibits overall wear and slight fading with a few tiny holes. 3. Mauve raw silk wrap lined in brown silk and decorated with brown and gold bullion. Accompanied by a large round gold metal pin with green center stone and small red beads. Used in unidentified productions. **$300 – $500**

The following 37 lots of costumes were used as background pieces for Paramount Pictures productions as well as being borrowed by other studios, such as 20th Century Fox (1951) for their lavish production of *David and Bathsheba*. The materials and trims used to construct these pieces are nearly all vintage, some European-made. Many of these beautiful materials, brocades, rich satins and gold lame used in these costumes are gone forever, never to be produced again. These costumes are a testament to the beauty and craftsmanship of the "Golden Age of Hollywood".

663. Art Deco black satin cape with intricate sequin design from Paramount Pictures. (Paramount, ca. 1930) Black satin full-length cape with graduated flowing bottom, simple bow at collar and decorated with art deco abstract V-pattern of varying sizes of hand-sewn silver sequins. Inside black satin pocket added later. Internal bias label handwritten, "*AE-7*". Exhibits some sequin loss overall with tarnishing and minor scuffs to satin. Used in an unidentified Paramount Pictures production. **$400 - $600**

664. Purple velvet period dress from Paramount Pictures. (Paramount, ca. 1930) Deep purple silk velvet long sleeve full-length dress with coordinating mid length wide sleeve jacket. Both pieces accented with gold metal lace trim plus cuffs on dress accented with red tinted rhinestones. No label. The dress is lightly soiled. Used in an unidentified Paramount Pictures production. **$300 - $500**

665. Gold lame long cape from Paramount Pictures. (Paramount, ca. 1930) Vintage gold lame cape with long train lined in olive green silk with large black snaps along inside neckline. Newer white felt label handwritten in red, "*#65*". Exhibits minor wear along neckline. In wonderful condition for its age. Used in an unidentified Paramount Pictures production. **$300 - $500**

1-310-859-7701

666. Pale pink period court dress from Paramount Pictures. (Paramount, ca. 1940) Pale pink short sleeve round neck period dress covered in netting and accented with silver metal bullion, beads, sequins and clear teardrop beads with ivory satin underskirt. Stamped, Ladies Wardrobe Paramount Pictures. Netting is discolored overall due to age. Used in an unidentified Paramount Pictures production. **$400 – $600**

667. Tan brocade period court dress from an unidentified production. (Paramount, ca. 1940) Tan and raspberry heavy oriental brocade wide sleeve open neckline court dress accented with burnt orange satin ribbons and taupe metallic trim, tan sheer along neckline and faux pearls with very long train. Sheer is discolored due to age and is torn is in places. Exhibits a 6 in. round yellow stain on middle of train. Used in an unidentified Paramount Pictures production. **$400 – $600**

668. Black velvet silver lame period court dress from an unidentified production. (Paramount, ca. 1950) Black velvet scoop neck dress with silver lame and lace short puff sleeves, lace bodice and full skirt with waist layers. One sleeve is torn. Black PARAMOUNT stamp. One sleeve is torn at top of shoulder. Used in an unidentified Paramount Pictures production. **$400 - $600**

669. Group of (19) women's period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. 2-piece yellow with purple satin ribbon trim. 2. Yellow dress with black ball trim. 3. Yellow dress with black multi-colored insert and sleeves. 4. Rust net dress with maroon embroidery trim (exhibits many tears). 5. Brown wool and corduroy dress. 6. Brown sheer and black lace dress. 7. Taupe multi-striped dress. 8. Fawn brown long sleeve dress. 9. Black and rust square pattern wool dress with caplet. 10. Dark peach wool caplet dress with black trim. 11. Taupe, green and navy checked wool dress. 12. Charcoal grey dress. 13. Ivory long sleeve lace dress. 14. Cinnamon wool dress with brown velvet accents. 15. Rust dress with gold thread accents and brown fringe. 16. Green striped dress. 17. Taupe and green dress with silver button frogs. 18. Dusty rose dress with delicate pink floral lace sleeves. 19. Grey wool dress with gathers along bottom. Group exhibits normal wear and age. Attributed to such films as *The Vagabond King* (1956) and *The Buccaneer* (1958). **$600 - $800**

670. Group of (14) women's period tops from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Rust velvet top with brocade trim. 2. Dark green velvet top with embroidery trim. 3. Brown velvet top with rust and ivory satin trim. 4. Purple metallic top with shades of green and purple velvet trim. 5. Green suede top with self-covered button accents. 6. Pale green and peach brocade top with brown fur. 7. Black velvet top with red velvet and silver bullion trim. 8. Yellow wool medieval top. 9. Green wool top trimmed in ivory polka-dot lace. 10. Black jersey top trimmed in teal silk with royal blue silk dots accented with red and teal faceted beads and gold bullion. 11. Brown and tan wool herringbone top with brown and ivory fringe accent. 12. Pale lavender caplet with silver bullion trim. 13. Pale peach cotton sleeveless top with same color satin trim. 14. Ivory waffled dickie with ruffled crocheted trim. Some stamped Paramount Ladies Wardrobe. Group exhibits normal wear and age. Attributed to such films as *The Vagabond King* (1956) and *The Buccaneer* (1958). **$400 – $600**

671. Group of (9) women's robes and capes from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Rich, wine color silk velvet long sleeve full-length robe lined in same color silk. Paramount label handwritten, *"AS-9"*. Exhibits a tear and separation along neckline. 2. Pair of dark green velvet long sleeve full-length hood robes accented with amber bugle and teardrop beads accented in newer gold metal and black trim. Exhibits some bead loss and denting to velvet. 3. Purple velvet long cape lined in pink satin with two metal hoops at neck closure. Exhibits soiling along train. 4. Short pink cape decorated with gold metal speckles, lined in metallic chartreuse, trimmed in gold twisted metal braid. Exhibits material loss along shoulders with tears overall. 5. Bright yellow satin mid length cape with slit pockets. Exhibits small holes and pulls. 6. Red net 3-tiered cape with gold metal thread accent and lined in watermarked, same color satin. 7. Purple textured material layered cape with long fringe and green sequin accent at center back collar. Brooks Costume Co. label. Exhibits fading along shoulders, collar and sides. 8. Pink textured material layered cape with long fringe and green sequin accent at center back collar. Brooks Costume Co. label. Exhibits fading along shoulders, collar and sides. Group exhibits normal wear and age. Attributed to such films as *The Court Jester, The Ten Commandments* and *The Vagabond King* (1956). **$400 – $600**

672. Group of (9) women's period capes and coats from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Golden yellow heavy thread patterned mid-length cape lined in orange silk. Exhibits pulls and tears in lining. 2. Olive green long cape with pale rust quilted lining. 3. Ivory and olive green velour brocade long cape with pearl grey satin lining and arm slits along front. 4. Celadon green corduroy hooded long cape with golden yellow satin lining, two side slits and dark green velvet tie. 5. Pewter grey period coat, double layer caplet with chartreuse velvet lining and collar. 6. Deep purple wool period 3/4-length coat with brown faux fur trim. Leopold Verch Berlin label. 7. Emerald green wool period ¾-length coat with brown faux fur trim. 8. Taupe short jacket with faux grey Persian lamb trim (exhibits trim loss). 9. Raspberry velveteen long robe with silver and black beading on cuffs. Group exhibits normal wear and age. Attributed to such films as *The Court Jester, The Ten Commandments* and *The Vagabond King* (1956). **$400 – $600**

673. Group of (8) women's dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Silver metallic flowing harem pantsuit. 2. Ivory floral lace and satin short dress with hoop. 3. Black silk velvet short sleeve gown with ivory satin insert (in poor condition). 4. Ivory strapless gown with lace trim (in poor condition). 5. Black and ivory nubby dress with belt. 6. Red flapper dress with black square netting and sequin accents. 7. Black short sleeve dress with crisscross waist accent. 8. Black long sleeve tiered dress. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$400 – $600**

674. Group of (6) period burgundy dresses and tunics from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Three burgundy velvet long sleeve dresses with black multi-colored metallic floral skirts and sleeves with ivory necklines. Two of the dresses have delicate floral headpieces. 2. Pair of coordinating burgundy tunics with gold metal twisted side ties. 3. Coordinating black metallic floral multi-colored tunic with gold metal twisted trim. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$400 – $600**

675. Group of (10) women's period coats and skirts from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Four blue long coats with black trim and three frog closure (exhibits fading). 2. Three grey and blue distressed coats with black trim. 3. Two pale purple and grey open weave skirts. 4. Navy ribbed satin long sleeve ¾-length coat trimmed in black velvet, ivory stitched collar and cuffs with dark blue satin frog. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$400 – $600**

676. Group of (10) shades of pink medieval period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Shrimp color ribbed satin V-neck long sleeve dress with coordinating satin belt. 2. Pale pink and silver metal thread V-neck long sleeve dress with coordinating belt and long train. 3. Blush rose brocade V-neck long sleeve dress with gold lame collar, coordinating belt and long train. 4. Rose floral brocade long sleeve dress with gold lame and black velvet accents and long train. 5. Pale pink satin floral damask long sleeve dress with long train. 6. Shrimp color satin with diamond pattern silver metal threading, light blue silk collar, coordinating belt and long train. 7. Peach satin long sleeve dress with purple, pink and ivory swirl trim and long train. 8. Pale peach satin long sleeve, double caplet dress with black beaded trim and long train. 9. Rose metallic floral brocade long sleeve top with deep purple satin skirt accented with gold metal ribbon. 10. Rose and gold metallic long sleeve dress with rose velvet collar and gold metal and bullion trim with long train. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 – $800**

677. Group of (13) shades of gold Medieval period dresses and skirt from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Textured gold lame long skirt. 2. Five gold satin long sleeve square neck dresses with gold floral brocade skirt insert. 3. Gold floral brocade V-neck long sleeve dress with gold metallic trim, pale green chiffon shoulder scarves and long train (one sleeve torn). 4. Ivory and silver metallic long sleeve dress with pale pink chiffon shoulder scarves and long train. 5. Yellow with black and white textured strip long sleeve V-neck dress with gold lame collar, blue satin ribbed front insert, coordinating belt and long train. 6. Bright yellow satin ribbed dress with wide and long shoulder scarves and long train. 7. Yellow metallic long sleeve dress with silver lame shoulder scarves, yellow chiffon neck insert and front scarf trimmed in floral gold metallic ribbon with long train. 8. Lemon yellow silver metallic long sleeve dress with yellow and orange ribbon insert, gold metal ribbon trim and long train. 9. Pale gold metallic purple, pink and green floral brocade V-neck wide open sleeves with long train. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 – $800**

678. Group of (8) shades of blue Medieval period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Blue and gold floral brocade long sleeve dress with blue trim. 2. Blue floral brocade long sleeve square neckline dress with long train. 3. Pale blue and gold metallic long sleeve dress with blue velvet insert and silver metallic trim. 4. Steel blue floral silver metallic netting over silver silk long sleeve, pale grey chiffon insert, cornflower blue velvet underskirt and long train. 5. Steel blue floral brocade long sleeve scoop neckline trimmed in peach and ivory with coordinating belt and long train. 6. Shrimp and black floral metallic long sleeve V-neck collar of blue ribbed satin and long train. 7. Dark blue silver metallic floral long sleeve dress with ivory ribbed satin accents and pale peach velvet insert and long train. 8. Canary yellow, grey and cornflower blue long sleeve round neck dress with crisscross arm decoration. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 – $800**

679. Group of (7) shades of green Medieval period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Green and gold brocade dress with long wide sleeves, round neck and trimmed in gold metal ribbon. 2. Pair of green velvet strapless dresses with hip layers accented in copper lame. Paramount label handwritten, "Iris Adrian No. 1 and 2". 3. Green, pink, orange, maroon and blue metallic floral long sleeve V-neck dress with long train. 4. Pale green and gold floral brocade long sleeve scoop neck dress with dark green cut velvet shoulder scarves and trim with long train. 5. Kelly green velvet long sleeve scoop neck dress with coordinating belt and long train (velvet exhibits some dents). 6. Green and gold brocade long sleeve dress with burnt orange and gold metal trim. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 – $800**

680. Group of (9) shades of brown Medieval period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Dark brown corduroy long sleeve dress accented with gold lame trim. 2. Soft brown wool period dress with burgundy and green ribbon. 3. Pale red and gold metallic long sleeve dress with brown and peach satin ribbon trim. 4. Chocolate brown velvet long sleeve dress accented with cinnamon silk velvet shoulder scarves (in poor condition). 5. Golden yellow brocade long sleeve V-neck dress with black satin and gold metal trim with long train. 6. Nutmeg velvet long sleeve dress with tan accents and gold metal trim. 7. Green, copper and gold metallic long sleeve scoop neck dress with coordinating belt, green velvet and twisted copper metal fringe and long train. 8. Pair of fawn brown velvet, long sleeve dresses with chiffon sleeves and long trains. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 - $800**

681. Group of (7) shades of red Medieval period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Maroon and gold brocade square neckline dress with red velvet shoulder scarves and accents trimmed in gold metal and red yarn ribbon. 2. Red and gold metallic netting over red satin long sleeve square neckline dress with gold metal ribbon trim with long train (very large tear in netting on front). 3. Saffron satin scoop neck dress with celadon green silk velvet sleeves lined in sheer silver lame, accented with white round and bugle beads with faux pearls and long train. 4. Dark purple brocade dress with pink and silver lame shoulder scarves and trimmed in circular gold metal trim with long train. 5. Pale lavender jersey long sleeve dress with chiffon insert. 6. Raspberry wool long sleeve dress with gold and grey ribbed satin accents and gold tassels. 7. Coral jersey long sleeve scoop neckline dress with gold metal trim and faux pearls with small brocade purse. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 - $800**

682. Group of (17) biblical and medieval period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Green short sleeve peasant dress. 2. Tan and brown embroidered sleeve dress with cross. 3. Pair of dark brown full-length sleeveless dresses with red brocade insert and gold metal ribbon. 4. Black full-length sleeveless dress with red brocade insert and gold metal ribbon. 5. Four tan linen full-length sleeveless dresses. 6. Tan and ivory checked wool long sleeve full-length dress. 7. Brown cut wool long sleeve scoop neck full-length dress with brown velvet trim. 8. Dark blue speckled long sleeve full-length dress with gold metal ribbon trim. 9. Pink, ivory and grey nubby sleeveless dress. 10. Toffee brown long bell sleeve full-length dress with green yarn accents and cross. 11. Blue long sleeve full-length dress with crisscross lace up front. 12. Dusty pink ¾-length wide sleeve full-length dress with pink and grey ribbon accents. 13. Dark grey and navy nubby long sleeve scoop neck full-length dress with ivory and golden yellow yarn accents. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 – $800**

683. Group of (11) period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Ivory cotton long sleeve, empire waist dress with blue and gold striped accents and long train. 2. Black velvet with multi-color flowers long sleeve V-neck dress with long train accented with gold, chartreuse and black sash and caps, ivory chiffon and raspberry velvet collar and blue bow. 3. Peach puff sleeve full-length dress with multi-color insert and ivory and yellow yarn accents. 4. Navy velvet long sleeve full-length dress with blue sheer neck insert. 5. Blue ¾-length sleeve scoop neckline dress with light blue full skirt accented with black and blue trim. 6. Red brocade long sleeve square neck dress with full-length skirt accented with red velvet sash and gold metal and blue trim. 7. Brown brocade long sleeve dress with brown and black trim. 8. Sage green and rose brocade long sleeve dress with gold metal and green ribbon trim. 9. Dark grey, maroon, silver and blue metallic print long sleeve square neck dress accented with yellow velvet ribbon and gold metal and blue trim. 10. Red and gold brocade long sleeve square neck full-length dress with gold metal, red and black trim highlighted with brown fur. 11. Dark purple long sleeve scoop neck dress with gold metal and navy trim and long train. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$600 – $800**

684. Group of (3) period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Chartreuse and olive green net dress with maroon net puff sleeves and accented with red sequins and long train. 2.Very heavy gold lame puff sleeve scoop neck top with full-length raspberry satin skirt accented with peach satin ribbon and gold metal lace. 3. Black and green satin striped long sleeve square neck dress with peach and ivory skirt overlay accented with dark red satin waist band and black tassels. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$400 – $600**

685. Group of (3) period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Black satin and metallic gold period dress with triple layered sleeves, square neckline and accented with gold lame strips along skirt covered with black netting and sequins, delicate gold metal lace along neckline, black jet tassels on sleeves and long train. Paramount label handwritten, "*Corgay*". 2. Chartreuse, black and purple striped taffeta dress with 3-tiered sleeves, square neck and accented with gold lame strips covered with delicate black lace and sequins. Paramount label handwritten, "*VALLIRE NA*". 3. Rust and black silver metallic striped triple layered sleeve dress, square neckline and accented with black sequins and silver metal lace. Paramount label handwritten, "*Jean Marshall*". Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$400 – $600**

686. Group of (5) period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Steel blue and ivory metallic damask short puff sleeve scoop neck dress with steel blue velvet accents and long train. 2. Dark blue ribbed satin long sleeve square neckline dress accented with ivory lace and chiffon cuff inserts and long train. 3. Dark and light grey dress with gold short sleeve square neckline. 4. Two-piece tan ¾-length length sleeve dress with square neckline and full-length skirt accented with sheer lavender metallic insert and trim, ivory delicate lace and silver metal ornament on bodice. 5. Canary yellow satin short sleeve square neck dress with gold metal lace accents and long train. Paramount label handwritten, "*CONOLLY*". Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$400 – $600**

687. Large group of Women's Renaissance hats from Paramount Pictures. (Paramount, ca. 1950) Group of (8) banker boxes of women's Renaissance hats trimmed with velvet, feathers and beads. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$300 – $500**

688. Group of (7) girl's period dresses from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Blue damask with rust sleeves. 2. Gold damask with blue silk velvet sleeves trimmed in gold metal ribbon. 3. Rust damask with orange silk velvet sleeves trimmed in gold metal ribbon. 4. Four gold damask with gold sleeves. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$300 – $500**

689. Group of (8) scarves or sashes from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Red wool with gold metal rings. 2. Two red with fringe and tassels. 3. Turquoise with fringe and tassels. 4. Green scalloped. 5. Purple and grey with long fringe. 6. Purple and grey wool. 7. Royal blue with fringe and tassels. Group exhibits normal wear and age. Attributed to such films as *Samson and Delilah* (1949), *The Ten Commandments, The Court Jester,* and *The Vagabond King* (1956). **$100 – $200**

690. Group of (17) ivory and black gowns from Paramount Pictures. (Paramount, ca. 1940) Large group of ivory and black crepe, short sleeve, V-neck gowns with black sequin waist accent. Hook & eye back closure. Some have Paramount labels handwritten. All exhibit normal wear and age with some sequin loss. Used in an unidentified Paramount Pictures production. **$300 – $500**

691. Group of (3) black sequined gowns from Paramount Pictures. (Paramount, ca. 1945) Group consists of: 1. Strapless gown with high slit and black net ruffle. 2. Sleeveless gown with long waist strips. 3. Strapless gown with back slit. All three exhibit some sequin loss. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$300 – $500**

692. Group of (13) period tunics from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Dark olive green velvet, short sleeve open tunic. 2. Grey wool open tunic with steel blue velvet collar. 3. Four black velvet tunics that tie at sides. 4. Black and ivory tunic with shield. 5. Yellow ribbed satin and purple velvet tunic with shield. 6. Royal blue satin tunic with silver cross and fleur-de-lis and brown fur trim. 7. Dark purple velvet tunic with silver cross. 8. Crimson red nubby tunic with shield and twisted robe tassels. 9. Canary yellow wool tunic with shield. 10. Ivory tunic with shield. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$300 – $500**

693. Large group of (20+) period jackets, tops and pantaloons from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Four rust, taupe wool period jackets with grey ribbon accent, three pairs of coordinating pantaloons and a rust hood. 2. Six tan period jackets with golden yellow satin ribbon accent and gold metal buttons. 3. Thirteen taupe open weave short sleeve period tops with brown leather sleeves. 4. Four brown long sleeve tops with court jester caplet or hoods. Some have bells attached. Group exhibits normal wear and age. Used in an unidentified Paramount Pictures production. **$300 – $500**

694. Group of (27) men's period tops, tunics and jackets from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Grey wool top (torn along neckline and bottom). 2. Tan button down shirt (torn along one shoulder). 3. Dark brown wool period top. 4. Taupe wool period top. 5. Ivory crocheted panel top. 6. Pale peach long sleeve period top. 7. Eggplant faux leather tunic. 8. Fawn brown front tie vest. 9. Taupe quilted long vest with three buckles. 10. Taupe nubby V-neck vest. 11. Tan open weave vest. 12. Peach and green brocade open vest. 13. Dark grey long tunic. 14. Olive green cut corduroy tunic. 15. Peach and gold tunic with gold bullion trim. 16. Burnt orange and green tunic. 17. Tan wool tunic with gold metal trim. 18. Pair of teal suede short sleeve lace up tops. 19. Brown suede short sleeve lace up top. 20. Green velvet coat with gold metal tassels, trim and frogs down front with faux pearls and rhinestones on back collar. 21. Shades of gold floral brocade long jacket accented with gold sequins (exhibits fabric pulls). 22. Gold nubby jacket accented with gold mesh trim and gold metal buttons. 23. Green, blue and ivory nubby jacket with ivory self-covered buttons. 24. Chartreuse nubby shirt with blue trim. 25. Olive green brocade and maroon and ivory netted (exhibits tears) tunic trimmed in gold metal twisted trim and tassels (tarnished). 26. Brown and green brocade tunic with gold mesh trim (lining shattered near shoulders). Group exhibits normal wear and age. Attributed to such films as *Casanova's Big Night* (1954), *The Ten Commandments* and *The Vagabond King* (1956). **$400 – $600**

695. Group of (10) period robes from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Midnight blue satin ¾-length robe with long shoulder scarf trimmed in gold metal ribbon, tassels, blue and red metallic ribbon and dark grey velvet. 2. Silver multi-colored long robe trimmed in silver metal ribbon and dots. 3. Raspberry and silver metallic robe accented with gold metal trim and faux pearls. 4. Dark purple and silver metallic brocade robe trimmed in gold metal ribbon. 5. Black multi-colored metallic brocade long robe. 6. Black multi-colored metallic and black satin robe. 7. Purple velvet long robe decorated with gold and silver metal paint. 8. Red brocade top trimmed in gold metal and maroon ribbon. 9. Dark green brocade open short robe with grey trim. 10. Green paisley brocade open short robe trimmed in black and gold metallic ribbon. Group exhibits normal wear and age. Attributed to such films *The Vagabond King* (1956). **$300 – $500**

696. Group of (17) men's period tops from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Black velvet tunic with gold metal ribbon trim. 2. Silver metallic watermarked satin and blue velvet tunic. 3. Tan velvet tunic with gold lame sleeves. 4. Black velvet tunic with gold trim. 5. Pair of rust, peach and black floral metallic brocade tunics trimmed in brown velvet and gold metal ribbon. 6. Grey brocade tunic with blue velvet sleeves and silver ribbon trim. 7. Midnight blue velvet tunic with gold metal ribbon trim. 8. Pair of brown and silver with blue polka-dot tunics trimmed in blue velvet. 9. Maroon ribbed tunic with brown fur trim. 10. Soft black and ivory nubby tunic. 11. Green velvet tunic. 12. Ivory and gold metal floral brocade tunic with gold metal ribbon belt. 13. Soft grey ribbed satin long tunic with hand-painted decorations and delicate crocheted ivory sleeves and trim. 14. Deep mauve velvet tunic with pale pink buttons. 15. Short black velvet tunic with red trim. Lot also includes a pair of black period pants with gold metal ribbon down sides. Group exhibits normal wear and age. Attributed to such films as *The Court Jester* and *The Vagabond King* (1956). **$300 - $500**

697. Group of (24) men's biblical tunics, caftans, capes and robes from Paramount Pictures. (Paramount, ca. 1950) Group consists of 1. Five ivory tunics of varying lengths constructed of wool and cotton and some have trim and colorful thread design. 2. Two tan long wool robes. 3. Long brown short sleeve robe with gold mesh trim and metal buttons with tan rope fringe. 4. Pale orange and green nubby long robe. 5. Dark green long robe with gold metal ribbon accent. 6. Deep red and green long velvet robe. 7. Dark blue cotton mid-length tunic. 8. Ivory flannel neck cape. 9. Crimson red satin long robe with wide bell sleeves accented with gold bullion trim. 10. Black and peach satin long robe (exhibits tears). 11. Three felt short capes of burnt orange, green and maroon. 12. Butternut yellow mid-length cape with round metal neck closure. 13. Maroon faux suede mid-length cape with two large metal coins and newer gold lame trim along neckline. 14. Burgundy and ivory mid-length tunic with Paramount label handwritten "CU 3". 15. Burgundy wool long sash highlighted with gold metal threading. 16. Pair of purple watermarked satin long robes with front tie and accented with large gold metal pins and velcro front closure. Both exhibit fading. Some have Paramount labels handwritten. Group exhibits normal wear with one piece heavily stained and soiled. Group exhibits normal wear and age. Attributed to such films as *Samson and Delilah* (1949), *The Court Jester*, *The Ten Commandments* and *The Vagabond King* (1956). **$400 - $600**

698. Group of (9) biblical tunics from Paramount Pictures. (Paramount, ca. 1950) Group consists of: 1. Tan tunic with gold trim. 2. Taupe and brown polka-dot tunic. 3. Rose nubby tunic with gold metal thread accent. 4. Brown nubby tunic with ivory, blue and yellow trim. 5. Tan nubby tunic with ivory, maroon, green and yellow trim. 6. Burgundy tunic. 7. Steel blue tunic with black, blue and gold trim. 8. Green tunic with gold metal thread. 9. Crimson red tunic with gold metal thread. Attributed to such films as *Samson and Delilah* (1949) and *The Ten Commandments* (1956). **$300 – $500**

699. Large group of Renaissance and Medieval boots, hoods, cowls, chest armor and gloves from Paramount Pictures. (Paramount, ca. 1950) 1. Five banker boxes of Renaissance and Medieval hats, chainmail hoods with cowls and men's suede boots. 2. Three brown leather chest plates with metal dots. 3. Sixteen wrist bands with metal dots and one painted. 4. Grey suede tunic. 5. Eight suede and leather belts. 6. Green suede tunic. 7. Five silver fabric cowls. 8. Brown suede tunic. 9. Brocade scabbard. 10. Seven pairs of period gloves some accented with trim. 11. Misc. belts, trims and bowties. 12. Pair of women's period sleeves and a hood. Group exhibits normal wear and age. Attributed to such films as *Bride of Vengeance* (1949) and *The Court Jester* (1956). **$300 – $500**

700. Pair of elaborate diamond ear pendants gifted to Debbie Reynolds by her second husband Harry Karl. In 1960 Debbie Reynolds married shoe millionaire Harry Karl, who was known to spend lavishly on jewelry. These exquisite ear pendants suspend 2 exceptional pear-shaped diamonds, of D-E color (colorless grade) and VS1-VS2 clarity, with total approximate weight of 8.07 carats, mounted in platinum with 12 marquise-cut diamonds totaling approximately 10.43 carats, and 2 round brilliant-cut diamonds totaling approximately 1.25 carats. Gifted to Debbie Reynolds ca. 1960, these stunning ear pendants were worn by Debbie at numerous Academy Award ceremonies and when she met President Kennedy. Truly fit for Hollywood royalty.

With report US 910789601D dated April 2, 2014 from Universal Gemological Services report (affiliate of EGL USA). The primary pear-shaped stones exhibit D-E color, VS1-VS2 clarity. Graded in mounting. **$250,000 – $350,000**

701. Suite of (5) ensembles from Debbie Reynolds' Personal wardrobe. (1960s-1980s) Debbie Reynolds' personal wardrobe outfits (5), the star of which is a custom-tailored (likely studio-produced) short, crème and black evening gown, heavily encrusted with bugle beads and sequins exhibiting extraordinary detail and workmanship. The others, each lovely and elegant in their own right, are: 3-piece blouse/robe/mustard jacket (by Valerie Stevens) combination; custom-tailored rose dress-suit with matching blouse (with tag identifying it from a TV pilot for proposed series written by Carrie Fisher); a teal knit sweater-dress with rectangular sequins by St. John; and a soft canary yellow, diagonal ribbed long sleeve day dress with a double row of small yellow buttons along front and lined in a retro pattern of hot pink, yellow, green and blue. Helen Rose label. Also included is a soft beige satin purse with self-covered buttons, snap closure and gold metal chain. Measures 8 x 7 x .5 in. Some exhibit slight normal wear, though entire suite remains fine to very fine. **$600 - $800**

702. Debbie Reynolds' personal *Singin' in the Rain* 1-sheet poster signed by Gene Kelly, Donald O'Connor, and Debbie reynolds. (MGM, 1952) U.S. 27 x 41 in. 1-sheet poster for *Singin' in the Rain* from the personal collection of the film's female lead, Debbie Reynolds, signed not only by her, but signed and inscribed specifically to her by her co-stars Gene Kelly and Donald O'Connor. Linen-backed with only very modest retouching in the conservation process; extra linen selvedge trimmed to poster edges for framing, as this is the example which Miss Reynolds saved and displayed for herself. With both of her co-stars now deceased, it would be impossible to replicate this significant and highly personal artifact from the golden age of Hollywood. Very fine. **$2,000 – $3,000**

703. Large collection of (45+) pairs of Debbie Reynolds' personal dance and dress shoes, nearly all signed by her. Wide cross-section of Debbie Reynolds' personal taste in shoes with (45+) pairs covering several decades of her personal and professional dance and dress footwear. The dress wear group of (16) represents non-designer mid-range quality brands. The stage-used dancewear group of (27) includes a variety of top-quality specialized dance labels. Sizes range 4½ to 5½ B. Most have medium to high heels in a wide variety of styles, and show minor to moderate signs of wear and tear. Miss Reynolds has graciously signed nearly all pairs in this lot. Overall very good to fine. **$400 - $600**

704. collection of (23) pairs of Debbie Reynolds' designer-label personal dress shoes. Wide cross-section of Debbie Reynolds' personal taste in shoes with (23) pairs covering several decades of her personal and professional dress footwear. This group represents the designer-label, top quality brands including: Charles Jourdan, Walter Steiger, YSL, Rayne, J. Renee, Bianca, and others, most with medium to high heels in a wide variety of styles including crocodile, fur-trimmed, etc., a few of which show very minor signs of wear. Sizes range 4½ to 5½ B. Overall fine to very fine. **$400 - $600**

705. COLLECTION OF (20) PAIRS OF DEBBIE REYNOLDS' BRUNO MAGLI PERSONAL DRESS SHOES, EITHER SIGNED OR WITH HER SIGNATURE CARD. Wide cross-section of Debbie Reynolds' personal taste in shoes with (20) pairs covering several decades of her personal and professional dress footwear. This group represents the Bruno Magli top quality brand, most with medium to high heels in a wide variety of styles, several of which show minor to moderate signs of wear and tear. Sizes range 4½ to 5½ B. Every pair in this lot has either been signed neatly in instep, or has her signature card attached. Overall very good to fine. **$400 – $600**

706. COLLECTION OF (30) PAIRS OF DEBBIE REYNOLDS' PERSONAL CASUAL AND DANCE SHOES. Wide cross-section of Debbie Reynolds' personal taste in shoes with (30) pairs covering several decades of her personal and professional footwear. This group represents her casual and dance shoes in a wide variety of styles, and most of which show minor to moderate signs of wear and tear. A few are marked by Miss Reynolds for particular stage and character use, including *Irene, The Act* (caricaturing Dolly Parton), "Dame Edna", and 1920s/1940s (presumed *What's the Matter with Helen?*); there is even an extremely worn pair of black leather dance heels which saw hundreds of hours of rehearsals of the sort which a film like *Singin' in the Rain* would require. Sizes range 4½ to 5½ B. Overall very good to fine. **$300 – $500**

707. Group of (5) vintage period dresses dating from the early 1900s personally owned by Debbie Reynolds. (ca. 1900) Group consists of 1. Emerald green long sleeve period dress highly decorated with floral embroidered netting and silk tassels along bottom, same color net accents along front and sleeves and delicate ivory floral lace on neckline and cuffs. Cratner Marienbad label. Hook & eye with snap back closure. Inside lining is torn and separating. Ivory lace exhibits discoloration especially along inside collar with a few tears. Coordinating long jacket with dark blue accents, black satin lapel, large self-material buttons and ties along front and cuffs, lined in ivory silk. Hook & eye front closure. Lining exhibits minor brown stains overall. Embroidery and netting on both pieces is in very good shape. 2. Delicate pink silk long dress with ivory eyelet and ribbon net overlay. Hook & eye back closure. In delicate but stable condition. 3. Olive brown satin long period dress with intricate ivory floral net overlay along back, neckline, down front and on cuffs, long row of brown textured buttons, toffee velvet silk belt with brass colored Egyptian motif button clasp. Top part of dress is torn along back. 4. Beautiful celadon green satin ribbed two-piece period dress. Top has three-quarter length sleeves with ivory satin inserts and round neck, trimmed in faux pearls, clear faceted stones and small silver bead and silver bullion and accented with long satin ribbed tie. Full-length A-shape skirt with coordinating trim along waist. Hook & eye back closure. Purchased at auction in 1973. **$500 - $700**

708. Group of (7) fur jackets, capes and coats. (ca. 1940) Group consists of: 1. Beautiful black and ivory monkey fur cape with black soutache collar. Samuel Rifken Furs label. 2. Black Persian lamb short jacket with cuffs, black mink collar and lined in black with two hook & eye front closure. Maple Furriers J. Silverman and Sons Oak Park, Ill. label. Styled for Jean Isaacson label. Exhibits small separation on arm lining at seam. 3. Black ¾-length seal coat decorated with layers of black satin braided tassels and 16 in. zip panel extension to extend to floor length, lined in black with "Cheryll" embroidered in red and Somper Furs Beverly Hills label. Snap front closure. Exhibits light wear overall. 4. Black faux fur short jacket with sleeves and lined in black satin. Bermans label handwritten, *"#2 Black Fox Jacket"*, with a 10 in. separation along collar at seam with a 2 in. tear in fur. Satin frayed and torn under cuffs. Fur worn around neckline. 5. White ermine caplet with tails, two crocheted tube buttons on either side of collar, lined in ivory satin. Samuel J. Rifken label. Hook & eye front closure. Attributed to Sonja Henie. 6. Red mahogany mink mid cape with collar and accented with tails lined in rust satin. Exhibits a large tear on one shoulder. 7. Brown mink caplet with long front and lined in burgundy satin. **$800 – $1,200**

709. Phyllis Diller (6) personal clothing pieces. (ca. 1970) Characteristically bright and garish (for this unique comedienne) orange/rust/crimson collection of (6) personal clothing articles from the property of Phyllis Diller. Includes orange/rust tight-pleated silk crepe dress and jacket matching ensemble; silk crocheted bloomer pants; chiffon short puff pants; silk pleated wrap; and silk crepe crimson full blouse. Labels include Joan McGee, Golden Silk, and Seamprufe. Blouse shows slight wear, otherwise all very fine. **$200 – $300**

710. Pair of Agnes Moorehead gowns from the stage production of Don Juan in Hell. (1951-1952) Consists of 1. Strapless gown of periwinkle blue netting over pink silk crepe with crisscross design along bodice and two long waist scarves. Hook & eye with snap back closure. No label. Bottom edges are soiled. Worn by Agnes Moorehead in her Broadway debut as "Don Anna" in the stage production of *Don Juan in Hell*. This gown was worn in the much acclaimed concert version (released on LP record) which also starred Charles Boyer as "Don Juan", Charles Laughton as "The Devil" (also directing) and Cedric Hardwicke as "The Statue". 2. Bright pink and grey chiffon long sleeve V-neck gown with coordinating long robe with gathered sleeves. Both pieces are accented with mirrored faceted round discs. Hook & eye with back zip closure. Robe has a 3 in. tear along shoulder and near bottom. Soiled along back neckline and train. Discolored along shoulders, neck and arms. Some disc loss. **$400 – $600**

711. Eva Gabor personal lounge and sportswear collection. (ca. 1970) Collection of personal lounge and sportswear from the property of Eva Gabor, including (2) long flowing boudoir/lounge robes, one pink and one white with embroidered accents, plus tennis outfit of mint green/peppermint candy, sweat suit with white decorated visor and Wilson Pro-Staff graphite & Kevlar tennis racket. Very fine. **$200 - $300**

712. Group of (16) Elsie Janis stage and personal wardrobe dating from the 1920s. (ca. 1925) Group consists of: 1. 2-piece brown silk dress, long jacket with large domed sleeves lined in pumpkin orange. Lucien LeLong 18 place de la Madeleine Paris label. Lucien LeLong was a central figure in the world of Paris fashion from the 1920s to the 1940s. He clothed Royalty as well as Greta Garbo, Gloria Swanson and Rose Kennedy. 2. Green sleeveless peasant dress with orange, yellow and pale green accents and green velvet bodice. 3. Navy wool pants. Warnock Uniform Co. New York label handwritten, "*Miss E Janis*". Black satin ribbed pants with belt. 4. Brown riding pants with Helene Pons Studio New York label handwritten, "*Fleeline*". 6. Ivory satin short puff sleeve round neck leotard with ruffled bloomers and trimmed in black velvet. 7. Ivory satin short puff sleeve with coordinating skirt. 8. Ivory satin bodice with long sleeve of ivory netting, pale green satin ribbon and faux berries and leaves attached with wire and net skirt of three tiers of lace. 9. Ivory satin long sleeve V-neck pant outfit with the American flag dyed along the hip line. Made by Mme. E. S. Treisinger 127 West 41st St. Costumer – New York. 9. Peach flapper lace dress. 10. Pair of red satin scalloped edged boots, designed by J. Assimoviti. 11. Canary yellow satin short puff sleeve three layer dress. 12. Beautiful pink satin oriental style top and skirt highly decorated with gold lame and bullion. 13. Toffee brown sheer top with ivory crocheted accents. 14. Green net long sleeve V-neck top. 15. Ivory net skirt with gold metal lace ruffles. 16. 2-piece ivory silk taffeta dress with yellow velvet and satin accents. Personally owned by Elsie Janis. **$400 - $600**

713. Group of Vera-Ellen (19) personally owned gowns and outfits. (ca. 1960) Group consists of 1. Chartreuse strapless gown encrusted along neckline with clear and white small round beads accented with large rhinestones and clear bead drops. Hook & eye with zip side closure. Lime green chiffon shoulder scarf with coordinating beaded collar. Hook & eye front closure. No label. Slight fading on the bottom of gown. Minimal bead loss. 2. Ivory crepe dress with a heavy intricate design of white and silver bugle beads, faux pearls, white sequins, rhinestones and silver round beads along top of dress and a small row along bottom. Zip back closure. Made in British Crown Colony Hong Kong, size 8. Minimal bead loss. Personally owned by Vera-Ellen. 3. Eleven day dresses of various styles and colors. 4. Seven short tops. 5. Four pairs of pants. 6. Two short skirts. Personally owned by Vera-Ellen. **$300 - $500**

714. Group of (6) Mary Pickford personally owned gowns and fur caplet from her estate. (ca. 1945) Group consists of 1. Pale yellow satin sleeveless gown with gathered V-neckline, green textured satin circular pattern accented with gold sequins. Side zip closure. Jeanne Lanvin Paris label dated 1946. Satin exhibits light soiling with scuffs. 2. Ivory satin star pattern sleeveless gown with ruffled neckline trimmed in silver painted leather. Hook & eye side closure. Jeanne Lanvin Paris label. Exhibits staining along front and soiling overall. 3. Deep red and black taffeta polka-dot sleeveless gown with tie. Hook & eye with snap closure. 4. Sleeveless square neckline, pale peach silk slip trimmed in delicate ivory lace with small round clear beads and finished with a self-material bow. Ivory chiffon layer with delicate ivory lace trimmed in clear round beads, ivory embroidered lace ribbon with pink and blue flowers and green leaves accented with iridescent sequins, groups of pale peach ribbon with tiny blue flowers and groups of white round beads with rhinestones. Five layers of pink netting and a row of mauve small round beads with pink iridescent sequins in checkerboard pattern on edge of last layer of netting and along bodice and straps. Pink satin and gold lame waistband. Accented with groups of pink, yellow and pale green satin material flowers made with wire. Hook & eye with snap back closure. Julie New York label and handwritten, "*3000 4*". Minimal bead loss. Netting and lace exhibit some pulls and tears. 5. Soft pink netted halter long dress with self-material swirl design and trim. Hook & eye with snap closure. 6. White rabbit fur collar with turquoise silk lining patterned with pink, green and yellow fruits outlined in black with ivory chiffon covering. Delicate ivory and crocheted neck clasp. Obrikat-Meyer Fur Co. label. Two large button holes and slit. Remnants of thread from pom-poms or other decorations. Chiffon is frayed along edges. Personally owned by Mary Pickford. **$500 - $700**

715. Mary Pickford (2) personal vintage crystal perfume decanters, one containing perfume remnants. Consisting of: (2) Beveled and faceted, crystal glass perfume decanters with "MP" monogrammed gold plated knob handles atop glass stoppers. (1) 7.25 in. tall x 3.5 in. round empty perfume bottle with gold plate identifying placard on chain link (not engraved) adorning the bottle's neck. Retaining a 1 in. round sticker with image of Pickford (from original Pickfair Estate sale) and, (1) 6 in. tall x 3.5 in. round perfume bottle containing remnants of Mary Pickford's perfume (brand/fragrance unidentified). Bottles remain in vintage, very good condition. Personally acquired by Debbie Reynolds from the original Pickfair Estate sale ca. 1980s. **$600 - $800**

716. Ginger Rogers personal blue chiffon pant suit worn at a Hollywood event with Fred Astaire. (ca. 1980) Powder blue chiffon one-piece flowing pant suit with long wide bell sleeves trimmed in dyed fox with coordinating wrap. Hook & eye with snap and zip back closure. No label. Soiled along shoulders, neckline and armpits. Small repair on one shoulder. Personally owned and worn by Ginger Rogers at a Hollywood Gala event with Fred Astaire. **$400 - $600**

717. Sophie Tucker two personally owned beaded gowns. (ca. 1945) 1. Ivory chiffon, short puff sleeve slight scoop neck gown exquisitely decorated with charcoal grey small and large bugle beads, round beads, varying sizes of faux pearls and emerald green sequins, nude chiffon neckline, emerald green chiffon waistband and scarf running along back. Kathryn Kuhn New York label. Hook & eye with back zip closure. Ivory satin underslip. Chiffon is frayed under arms. Exhibits soiling underarms, along neckline and a little along train. Some bead, pearl and sequin loss. Worn by Sophie Tucker during her stage performances. Designed by Kathryn Kuhn who was a fashion, costume and ice skating designer during the 1930s to the 1950s. 2. (ca. 1955) Steel blue chiffon V-neck long sleeve dress with beaded net bodice of blue bugle beads, small round iridescent blue beads, silver sequins and faux pearls. Coordinating lace trim with same beads along bottom of skirt, three layers of varying shades of blue netting underneath and pale pink and blue ostrich feathers along skirt. Zip back closure. No label. Some bead loss with a few small tears in netting. **$400 - $600**

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718. Elizabeth Taylor (2) personal evening gowns. (ca. 1960s) Evening-wear outfits (2) from the personal property of Elizabeth Taylor: black textured silk evening gown, consisting of sleeveless dress with fitted bodice and A-line skirt with asymmetrical hem; matching bolero jacket has button closure to the back. Together with custom-tailored black silk jacquard cocktail dress with abstract pattern, bodice fitted with three-quarter-length sleeves, plunging sweetheart neckline, and full skirt. Slight signs of use and age, overall fine. **$400 – $600**

719. Elizabeth Taylor white dress designed by Nolan Miller worn at her 75th Birthday party. (2007) White Elizabethan-style long sleeve, full-length dress with puff sleeves and V-neckline accented with small silver and white beads, faux pearls and rhinestones. Back zipper closure. Nolan Miller Couture label. Worn by Elizabeth Taylor at her 75th Birthday party. **$400 – $600**

720. Elizabeth Taylor personal Thea Porter black jersey gown. (ca. 1970s) Black form-fitting, low-neckline Thea Porter designed jersey gown from the personal property of Elizabeth Taylor, with Porter's London-boutique label. A simple yet exquisite, elegant, and thoroughly sexy evening gown; very fine. **$400 – $600**

721. Elizabeth Taylor (2) personal 1960s maxi-dresses. (ca. 1960s) Fitted long cutout maxi-dresses (2) of nearly matching style with button-up sleeves, from the personal property of Elizabeth Taylor. Orange variation with high neckline and gathered skirt is by Futura Couture of New York, size 12; mocha brown variation with V-neck and empire waistline bears no maker or size labels. Orange dress has .5 in. separations at both shoulder seams and trace thread pulls, otherwise, both are very fine. **$400 - $600**

722. Elizabeth Taylor personal Halston dress and robe. (ca. 1970s) Elizabeth Taylor's personal designer dress-wear ensemble of (2) pieces by her friend Halston, consisting of long, loose, flowing ivory synthetic "choir robe" caftan-style dress, with matching style and shape, orange synthetic robe; both articles bear Halston's label, and dress also bears that of the "Dorian" designer-wear boutique. The train of dress shows minor soiling, and both items show occasional minor soiling and stains, presumed cleanable, consequently fine. **$400 - $600**

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723. Mae West extensive collection of (15) personal nightgowns, exceptional gold-metallic and white fur négligée and custom "high-lift" double platform shoes. (1930s-1970s) Extraordinary collection of (15) vintage, full-length nightgowns in a wide range of time-periods, color, and fabric, all from the personal property of Mae West. Also included is the first highlight of this lot, and of any known personal attire from Miss West's boudoir; a custom-tailored (appears studio-produced) breathtaking gold-metallic weave négligée with ultra-soft white fur trim. Several of the simpler nightgowns are also custom-tailored and quite possibly studio-produced. Lot also contains (2) simple nightgown tops, and (3) silk scarves. The second highlight of this personal Mae West wardrobe collection is her amazing custom-crafted, double-platform "super lift" elevator shoes, which she wore, obscured by long gowns, for her stage show act. Remarkably creative construction, which effectively raised West's standing height by nearly 8 inches. An unprecedented snapshot of several decades worth of the bedroom/lounging and performance attire for one of the most revered sex-symbols of the golden-age of Hollywood. Very fine throughout. **$800 - $1,200**

724. Group of (6) Ethel Waters personally owned outfits dating from the 1970s. (ca. 1975) 1. Light sienna brown chiffon dress with brown lace bodice and accents highlighted with coffee and chocolate sequins. Sienna brown slip. Minor sequin loss. 2. Purple, teal and hot pink yarn short sleeve dress and coordinating hat. Newspaper clipping of her in dress dating 1976. 3. Black wool dress with plaid accents. 4. Tan raincoat with gold quilted lining. Comes with a photo. 5. Deep purple wool dress, coordinating hat trimmed in satin ribbon and sequins and purple, silver and gold metallic jacket. 6. Periwinkle blue, green, ivory and chartreuse dress with hat and steel blue coat lined in same material as dress. Newspaper clipping dated 1971. **$300 – $500**

725. Marie Wilson personally owned World War II "Victory" purse. (ca. 1942) Navy blue woven straw, triangle-shaped purse decorated with a "Victory" eagle of red, white and blue bugle beads and accented overall with royal blue small round beads and twisted clutch handle, side zip and lined in royal blue satin. Excellent condition. Personally owned by Marie Wilson and obtained from the Mary Pickford Estate. Wonderful example of World War II patriotism and fashion. **$100 – $200**

726. Pair of vintage monogrammed handkerchiefs signed by William "Hopalong Cassidy" Boyd. (ca. 1950) Pair of unused (retaining original folds) white Irish-cotton pocket handkerchiefs, monogrammed "W" and signed in green pen, *"Good Luck/ Hoppy"*. Very slight toning from age, otherwise very fine. **$100 – $200**

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727. Group of (9) Gilbert Roland personal outfits and accessories. (ca. 1928-1954) Group consists of 1. Black wool morning coat. Eddie Schmidt label handwritten, "*Gilbert Roland 4/15-'29 9871*". 2. Cream cotton shirt with ruffle down front and ivory linen ruffles on cuffs. Desmond's label and handwritten on collar, "*G. Roland*" and "*B. Bancroft*". 3. Three ivory front pleated formal shirts by Martell's Hollywood with "GR" stitched in red. One has "*Roland*" handwritten on tail. Four leather wrist bands in cream, deep red, mahogany and dark brown. Three black ribbed satin bowties and one satin plus one silver thin tie. 4. Midnight blue wool jacket with black satin shawl collar. Eddie Schmidt Inc. label handwritten, "*Gilbert Roland / 8/21/50 #15068*". Double pleated two pocket hook & eye button front closure pants. 5. Heathered steel blue wool Spanish suit. Five button two slit pocket short jacket. Sastreria Cazorla Madrid label handwritten, "*Mr. Gilbert Roland / 1 de Julio de 1954*". Coordinating pants with button front closure. 6. Steel blue wool six button four slit pocket vest. Eddie Schmidt label handwritten, "*Gilbert Roland 2/7-'28 7340*". 7. Black and brown wool short jacket. Sastreria Cazorla label handwritten, "*Gilbert Roland 1 de Julio 1954*". 8. Pair of black, grey and white striped short pants with bull, horse and stirrup buttons on bottom. Sastreria Cazorla label handwritten, "*Gilbert Roland 1 de Julio 1954*". 9. Ivory cotton shirt ruffled front and simple red tie. BURGOS Paris Madrid label. 10. Tan woven hat with black and white string and red tie. Personally owned by Gilbert Roland and acquired from his estate. **$400 - $600**

728. Darryl F. Zanuck pair of personally owned jackets. (1936) 1. Dark green silk velvet one button jacket, slit pockets, silk lining and ribbed satin lapel and buttons. Watson & Son label typed "Darryl Zanuck / Dec. 1936#11231". Slight soiling along collar, shoulders and arms. Satin is fraying along edges and on buttons. 2. Brown, tan and ivory striped open weave wool three button jacket with peach ribbed satin lining and open pockets. Eddie Schmidt label handwritten, "*D. Zanuck / 8/26/47 11825*". 20th Century Fox cleaning tag. Back collar and armpits slightly soiled. Minor pulls along center seam in lining. Zanuck started his career at Warner Bros. and then formed his own production company, 20th Century in 1933, merging it with Fox in 1935. He was head of 20th Century Fox until the mid-1950s and continued to produce until 1973. **$300 - $500**

729. Debbie Reynolds' personal collection of (10) limited edition plates including *The Wizard of Oz* and Norman Rockwell. (ca. 1970s) This vintage group of Knowles collector's plates include: "Over the Rainbow" (#15738 B), "The Pantry Raid" (#10286 H), "A Young Girl's Dream", (#17648 K), "Sitting Pretty" by (#12661 E), "The Professor" (#18461), "The Shadow Artist" (#1749 J), "This is the Room that Light Made" (#4849 B), "Scarlett" (#16431 B), "Father's Help (#14564 Q) and "Grandma's Surprise" (#3236 G). All plates in very good condition, from the personal collection of Debbie Reynolds. **$600 - $800**

731. Debbie Reynolds' personal pair of Marilyn Monroe and "Molly Brown" porcelain dolls. (ca. 1989) Pair of hand-painted, porcelain collectible dolls in the likenesses of (1) Marilyn Monroe 17 in. porcelain doll in a provocative pose wearing the iconic, famous white "subway dress" from *Gentlemen Prefer Blondes,* and (1) Debbie Reynolds "Molly Brown" 22 in. tall custom porcelain doll in Gibson Girl hairstyle and sparkling red ostrich feather-accented gown. Molly doll retains the Shavilin Creations tag inscribed and signed by artist Sharon Melton. Both dolls come with display stands. Exhibiting minor age and soiling. Overall, in very good condition. Dolls from the personal collection of Debbie Reynolds. **$200 - $300**

730. Carrie Fisher personal Judith Leiber rhinestone and pearl 'Faberge' egg handbag from her father Eddie Fisher. (ca. 1980s) Carrie Fisher's personally-owned Judith Leiber Faberge Egg-style handbag of colored rhinestones, pearls, and Swarovski crystals, given to her by her father Eddie Fisher. This is one of Leiber's most exceptional creations, and manufactured while she still owned and controlled her specialized designer boutique workshop. Her custom bags are proudly owned and worn by numerous celebrities, first ladies, and foreign female dignitaries, and one is even on display at the Smithsonian Museum. **$600 - $800**

732. Debbie Reynolds' personal Marilyn Monroe and Jack Benny busts and Stan Laurel character liquor decanter. (ca. 1970s – 80s) Consisting of: 1. Marilyn Monroe 14 x 8 in. slip-cast ceramic bust. 2. An 18 in. tall Jack Benny big-head plaster figure (some paint peeling). 3. Stan Laurel "Bonnie Scotland" character, ceramic liquor decanter with removable Scotty cap. All pieces from the personal collection of Debbie Reynolds. **$100 - $200**

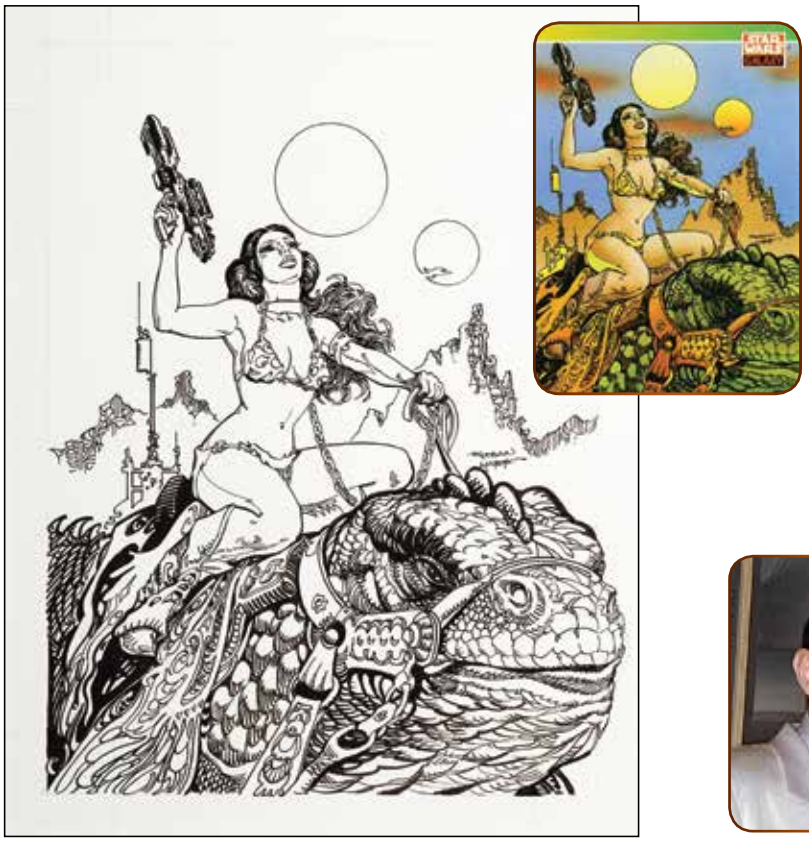
733. Roscoe "Fatty" Arbuckle vintage oil-tint life-size portrait with his pit-bull "Luke". (ca. 1915) Quite unique and extraordinary 30 x 40 in. vintage oil-tint (over monochrome blow-up) life-size seated portrait of Roscoe "Fatty" Arbuckle with both of his key talismans: a straw boater hat, and his beloved English Pit-Bull "Luke", who co-starred with Arbuckle in numerous short comedies, after being received as a bonus for hazardous film duty by Arbuckle's then-wife, Minta Durfee. A loving and remarkable tribute to one of the greatest of all silent-era comedians and his best friend, at the height of his success and popularity. Acquired by Debbie Reynolds in the early 1970s directly from Minta Durfee for the Hollywood museum that Miss Reynolds was already dreaming of creating. Butcher-board mounted as originally created, in what is presumed to be its original period bronze-gilted wood frame (glass removed for safety, easily replaced); fine overall. **$400 - $600**

734. Group of (14) Mildred Davis Lloyd personally owned wardrobe ca. 1950. (ca. 1950) Group consists of 1. Ivory lace and chiffon three quarter length dress with long sleeves, sweetheart neckline with a long row of satin covered buttons along back. Accompanied with a stiff petticoat trimmed in accordion netting. 2. Pale green 1950s hat with pale peach faux flowers. 3. Pink 1950s straw hat with navy accents. 4. Ivory 1960s hat with ivory satin band. 5. Green straw 1950s hat with net. 6. Black felt 1940s hat with black satin bow and feather quills. 7. Black straw 1950s hat with brim. 8. Dark red, brown and black large sheer sleeveless 1960s dress. 9. Ivory sheer sleeveless top with crocheted accents and black silk velvet skirt. Hook & eye side closure. 10. Light blue short sleeve 1950s dress with blue, green and ivory embroidery floral accents and self-material bow belt. Zip back closure. 11. Pale pink stiff 1950s dress with ivory floral net overlay and back zip closure. Imagnin & Co. label. 12. Ivory satin strapless 1950s dress with beautiful black floral net overlay highlighted with black velvet flowers. Zip back closure. 13. Dark blue chiffon 1950s layered strapless dress with red sash. Zip side closure. 14. Peach satin strapless 1950s dress with ivory sheer overlay highlighted with floral applique outlined in gold metal trim. Personally owned by Mrs. Harold Lloyd (Mildred Davis Lloyd) and acquired from her estate. **$300 - $500**

735. Group of (6) Harold Lloyd personally owned wardrobe dating from the 1930s. (ca. 1930) Group consists of 1. Tan wool woven single breasted jacket with open pockets and lined in taupe striped satin. Chas. Levy & Son label typed "Harold Lloyd 2 2 27 129657". 2. Heavy black and ivory diagonal striped double-breasted boiled wool coat with slit pockets and partially lined in pewter grey satin. Hawes & Curtis label typed "Harold Lloyd Esq 12.12.32.". 3. Black wool cutaway with black satin checkerboard buttons and ribbed satin lapel and lined in black silk. Anderson & Sheppard Ltd. Label handwritten, "*8.12.32 Harold Lloyd Esq*". 4. Black wool single breasted jacket with slit pockets and lined in diamond patterned satin. Chas. Levy & Son label typed "Harold Lloyd 4 1 25 115788". 5. Heathered brown wool double-breasted jacket with slit pockets. Chas. Levy & Sons label typed "Harold Lloyd, Esq. / 7 17 34 166250". Pants are cuffed with four pockets, double pleated, and button front closure. 6. Toffee marled double-breasted jacket with coordinating 5 button 4 slit pocket vest. Eddie Schmidt label handwritten, "*Harold Lloyd 4/24=30 2694*". Personally owned and acquired from Harold Lloyd's estate. **$300 - $500**

736. Large group of Harold Lloyd personally owned wardrobe dating from the 1940s to 1960s. (ca. 1960) Group consists of 1. Fourteen ties mostly of silk in varying patterns and stripes. 2. Light grey Stetson period hat with black ribbed satin band in original box. 3. Group of approximately 43 suits and jackets with a small group of pants and approximately 14 shirts. Dating from the 1940s to the 1960s. Personally owned and acquired from Harold Lloyd's estate. **$400 - $600**

737. Harold Lloyd prosthetic fingers and pair of later personally owned glasses. (ca. 1930) Prosthetic index finger and thumb which Harold Lloyd used after he had an accident with explosives in one of his stunts. The piece has blackened over time. Also included is a prescription pair of tortoise frame glasses dating from the 1960s with black case. Personally used and acquired from Harold Lloyd's estate. **$400 – $600**



738. "Princess Leia" riding "Dewback" on Tatooine original pen & ink sketch for Topps trading card from Carrie Fisher's personal archive. (1993) Original pencil and pen & ink sketch on 13.75 x 18.75 in. illustration paper (trimmed down from 22 x 30 in. sheet size for publication) by famed fantasy artist Esteban Maroto (*Creepy, Eerie, Vampirella, Amethyst*, etc.) for 1993 Topps trading cards *Star Wars Galaxy: Series I*, of Carrie Fisher as "Princess Leia" in her absolute sexiest incarnation, triumphantly riding atop a Dewback creature on the planet Tatooine. Set into 17 x 21 in. white archival double mat, with very faint marginal creasing, fine condition. **$600 – $800**

739. Eddie Fisher personal Las Vegas performance double-breasted suit. (1972) Off-the-rack crème wool Brioni double-breasted suit from the personal property of Eddie Fisher, with custom-altering label "Eddie Fisher '72"/size 42. According to Fisher's son, this suit served both personal and professional service, being worn on stage for 1970s Las Vegas show performances. A few tiny spots, nearly invisible; overall very fine. **$400 – $600**

740. Fred MacMurray personal golf clubs and bag. (ca. 1965) Set of "Arnold Palmer Tru-Matic" golf clubs from the personal property of Fred MacMurray, in his Bel-Air Country Club bag. Purchased by Miss Reynolds from his estate auction at Butterfield's, lot #8105. Includes (4) woods and (10) irons, most bearing MacMurray's I.D. label. Irons show some surface rust at leading edge; overall good to very good. Special shipping arrangements will apply. **$100 - $200**

741. Group of (14) Anna Bell head standees commissioned in 1993 for the Debbie Reynolds Las Vegas Museum. (ca. 1993) Group consists of 1. Shirley Temple, 2. Margaret O'Brien, 3. Freddie Bartholomew, 4. Deanna Durbin, 5. Judy Garland, 6. Laurel and Hardy, 7. Greta Garbo (2), 8. James Cagney, 9. James Stewart (2), 10. Grace Kelly and 11. Groucho Marx. Each hand-painted on wood and signed by Anna Bell, measuring approximately 18 in. high and 13 in. wide.
$1,000 - $1,500

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742. *David and Bathsheba* full-scale intricately detailed gilt-lacquered "Ark of the Covenant". (TCF, 1951) Monumental full-scale "Ark of the Covenant" intricately constructed of carved and sawn wood, gilt-lacquered with facing nude winged Egyptian figures, approx. 5 ft. x 4 ft. x 3 ft. A key element in the storyline, as King David has the Ark brought to Jerusalem, where we first see its holy deadly power for any who touched it. This plays out later when David chooses to touch it intending to die, sparing Bathsheba from stoning. God chooses in his infinite wisdom to spare David, who begets numerous generations of worthy and significant holy people in *David and Bathsheba*. (Special shipping arrangements will apply). **$12,000 - $15,000**

closeup view

743. TCF WARDROBE DEPARTMENT "PFAFF" INDUSTRIAL SEWING MACHINE, VINTAGE "WOLF" COLLAPSIBLE DRESS FORM, PLUS MATERIAL AND SUPPLIES. (ca. 1955) Combination lot of (3) essential elements of wardrobe creation: industrial "Pfaff 230" sewing machine, "Wolf" collapsible rolling dress form, plus a VERY generous group of supplies (many boxes) including dress patterns, fabric and swatches, trim, fasteners, fake fur, etc. After some years in the studio wardrobe department creating costumes, this practical suite of equipment was acquired by Debbie Reynolds from the 1971 TCF studio sale and pressed into four decades of reliable service in her own vintage costume restoration facility, conserving and repairing the same costumes which they originally helped create. Sewing machine was in working condition when removed from restoration facility, but not tested prior to this offering. Overall very good to fine. Special shipping arrangements will apply. **$1,000 - $2,000**

closeup view

744. TCF WARDROBE DEPARTMENT "SINGER" INDUSTRIAL SEWING MACHINE, VINTAGE "WOLF" COLLAPSIBLE DRESS FORM, PLUS MATERIAL AND SUPPLIES. (ca. 1955) Combination lot of (3) essential elements of wardrobe creation: industrial "Singer 191 D300AA" sewing machine, "Wolf" collapsible rolling dress form, plus a VERY generous group of supplies (many boxes) including dress patterns, fabric and swatches, trim, fasteners, fake fur, etc. After some years in the studio wardrobe department creating costumes, this practical suite of equipment was acquired by Debbie Reynolds from the 1971 TCF studio sale and pressed into four decades of reliable service in her own vintage costume restoration facility, conserving and repairing the same costumes which they originally helped create. Sewing machine was in working condition when removed from restoration facility, but not tested prior to this offering. Overall very good to fine. Special shipping arrangements will apply. **$1,000 - $2,000**

745. Exceptional large mid-19th Century French sewing-supply chest. (ca. 1850) Beautiful and eminently practical antique French sewing-spool and supply standing multi-drawer cabinet with intricate wood-burned sorting demarcations. From studio props department where it saw decades of use, before being pressed into service in Debbie Reynolds' costume conservation and restoration facility for the purpose it was originally constructed to fulfill. Octagonal 45 x 29 in. tower with 80 triangular drawers sits atop 30 x 30 x 15 in. base with (12) of (18) drawers still present. Nicely well-preserved though certainly showing its age; overall fine. Special shipping arrangements will apply. **$400 - $600**

747. Debbie Reynolds' personal rhinestone costume jewelry collection. Extensive range of exceptional quality rhinestone jewelry pieces from the personal wardrobe of Debbie Reynolds. Includes (7) pairs of clip-on earrings ranging from simple and lovely to elaborate and exquisite; (1) truly breathtaking short necklace, heavy with large oval, medium round, and small teardrop stones; (2) superb bracelets; (2) large round broaches; (1) asymmetrical cocktail pin acquired from Binnie Barnes; (1) miniature crown; (1) spider-web hair-bun net; (1) "disco-ball" hair pin; and (3) jeweled hair-combs. Very few tiny repairs and missing stones, overall very fine. **$600 - $800**

746. Genuine antique brass "National" cash-register from Hollywood Central Props. (1915) Entirely brass-bodied antique manual-operation "National" cash register in complete original condition (operational status unknown). Serial number plate is stamped "S110600 1054X-0". Marked inside for Hollywood Central Props, presumed used in numerous period productions.Very minor surface corrosion, very good to fine. Special shipping arrangements will apply. **$400 - $600**

748. 20th Century Fox (30+) costume jewelry collection from 1971 studio sale. (TCF, 1971) Collection of a myriad of costume jewelry pieces and elements from the wardrobe department of 20th Century Fox, and acquired by Miss Reynolds at the original studio sale. Dozens of earrings, bracelets, necklaces, brooches, (2) tiaras, a jeweled golden metal belt, loose beads, etc.; a treasure-trove of vintage pieces with newer ones mixed in plus disparate elements for restoration/repair purposes. Overall fine. **$300 - $500**

749. Massive incredibly ornate antique Medieval Revival-style console cabinet from *The Virgin Queen* and other TCF productions. (TCF, ca. 1850/1955) Truly extraordinary intricately carved massive antique console cabinet acquired from the 1971 TCF studio sale, and used in such period productions as *The Virgin Queen* among others. Filled throughout with breathtaking Medieval Revival and gothic symbols and arches across the (4) angled doors as well as surrounding the (4) massive columns, plus several "hidden" drawers which blend in with detail carvings. Marked on back "20th C-Fox 32-1-20911/ 1-7-46" (likely upon the TCF acquisition of this piece) and "A-4" (for the building where this was stored by Fox). A fantastic icon of decorative period furniture-craft. Overall very fine apart from a loose internal hinge and a few tiny extremity breaks. Special shipping arrangements will apply. **$600 - $800**

751. Sedan chair used in *Lloyds of London* and other 20th Century Fox productions. (TCF, 1936) Antique wooden sedan chair in the French Revolutionary style, painted varying shades of green and gold with gold damask curtains, front door opening and fully upholstered inside with burgundy and gold damask with burgundy satin seat cover. Dark brown leather top with brass studs. Measures 67 x 30 x 36 in. Label is painted on underside: "*32-1-6810/ 20th C. Fox/ DHC 9-458/ HC 90-1471*". Wooden rails included. Used in *Lloyds of London* when Freddie Bartholomew walks to London and tries to ask directions to Lloyds'. Acquired at the 1971 20th Century-Fox Auction. Special shipping arrangements will apply. **$1,000 - $1,500**

750. Pair of antique Jacobean-style chests used in *Beloved Infidel* and other 20th Century Fox productions. (TCF, 1959) Created ca. 1850 intricately detailed Jacobean-style standing oak chests (2) made in Belgium with iron latches, each measuring 53 x 33 x 17 in., from TCF props department (acquired by Miss Reynolds in the 1971 studio sale). Used noticeably in *Beloved Infidel*, as well as any number of other Fox productions. Markings include, "ALTMAN GALLERIES" for original source to Fox, and "HC 55-0204" as Miss Reynolds' inventory control number. Both are well preserved though show their age from gentle use; fine. Special shipping arrangements will apply. **$800 - $1,200**

752. Pair of genuine antique 19th century hand-carved armchairs. (ca. 1850) Matched pair of elaborately hand-carved 19th Century Jacobean walnut stained armchairs obtained by Miss Reynolds from the 1971 20th Century Fox studio sale, and presumed used in a myriad of productions over their decades-long life in the props department there. Both chairs exhibit wonderful intricate carving of male and female royal figures, angels, and patterned decorations, and both retain most of what appears to be their original painted leather frontside seat backs, and one retains its original rear-side backing with maiden armrests. Some wormholes to wood (as expected for the age) but both remain strong and reasonably sound. 43 x 21 x 17 in. In very good condition overall. Special shipping arrangements will apply. **$600 - $800**

753. Set of (5) gold painted wooden chairs used in *Song of Love* (1947), *That Forsyte Woman, Madame Bovary* (1949) and other MGM productions. (MGM, 1949) 1. Pair of gold painted wooden chairs. Measuring 33 x 15.5 x 13 in. One has a wood seat and the other is covered in tan brocade. Handwritten label on one, "*DHC 91-0354*" and stamped, "Regal Rents". All exhibit paint chips and pieces missing. Used in Kathryn Grayson's apartment in *Two Sisters from Boston* (1946), at the piano concert in *Song of Love* (1947), at the wedding rehearsal in *Julia Misbehaves* (1948), at the family home in *That Forsyte Woman* (1949), at the Marquis' ball to break the windows in *Madame Bovary* (1949), in Rome in the hotel lobby in *The Great Sinner* (1949), at the dance in *Little Women* (1949), during Vic Damone's musical number in *Athena* (1954), on the veranda at the beach resort during the number "I Remember It Well" in *Gigi* (1958), the Denver mansion in *The Unsinkable Molly Brown* (1964) and other MGM productions. 2. Group of (3) gold painted wooden chairs with burgundy velvet seats. One has handwritten label, "*MGM*". Used in the kitchen in *Please Don't Eat the Daisies* (1960). Special shipping arrangements will apply. **$300 - $500**

755. Pair of large gold painted cherub mirrors used in many MGM productions. (ca. 1850/MGM, 1950) Pair of antique massive gold painted oval mirrors with cherubs outlining the frame. 82 x 56 x 16 in., and extremely heavy. Used in numerous MGM productions such as *Yolanda and the Thief* (1945), *The Swan* (1956), *High Society* (1956) and *It Started With a Kiss* (1959). Overall fine. Special shipping arrangements will apply. **$1,500 - $2,000**

754. Pair of Regency ebonized and gilt stenciled armchairs from Hollywood Central Props. (ca. 1815) Pair of ebonized and gilt stenciled armchairs with leaf and flower head design, openwork back with double X-splats, caned seats and golden yellow textured pads (not original). Measures 34.5 x 19.5 x 18 in. Handwritten on bottom, "*HC 92-48'47 Bruce*". Acquired from Hollywood Central Props. Special shipping arrangements will apply. **$600 – $800**

756. Ornate carved antique alpine-theme mirror from MGM props department. (ca. 1800) Intricately carved genuine antique mirror-frame with a European alpine theme including a mountain goat, painted silver by MGM props dept. (replacement glass has one small break). 53 x 20 x 5 in., marked on back for the 1970 MGM studio sale, "M.G.M. XX6632 (2) $250.00 SSD- 4-A #2". Likely used in numerous MGM period productions. A few slightly obvious repairs, otherwise very good. Special shipping arrangements will apply. **$200 - $300**

757. Suite of Rosewood furniture from J & J Meeks of New York personally owned by Debbie Reynolds and Eddie Fisher. (ca. 1850) Suite was designed and manufactured by J & J Meeks, New York in the "Stanton Hall" pattern of laminated Rosewood. Each piece carved with rose design and covered in muslin upholstery. Suite consists of 1. Settee measuring 43 x 79 x 27 in. 2. Two armchairs measuring 41 x 26 x 24 in. 3. Four side chairs measuring 37.5 x 21.5 x 20 in. Debbie purchased this on her honeymoon with Eddie Fisher. It was used in their home until they divorced. Special shipping arrangements will apply. **$2,500 - $3,500**

758 Set of four Torchieres used in numerous MGM productions. (MGM) Set of four painted gold and black torchieres. Measuring 66 ½" tall and 27" wide. One is original and the other three are casts of the original made of plaster. All exhibit paint chips and normal wear. Their use spans over three decades starting in the early 1930s in such films as *Today We Live* (1933), *Naughty Marietta* (1935), *Marie Antoinette* (1938), *The Great Waltz* (1938), *DuBarry Was a Lady* (1943), *The Three Musketeers* (1943), *On the Town* (1949), *Madame Bovary* (1949), *Scaramouche* (1952), *The Merry Widow* (1952), *Prisoner of Zenda* (1952), *The Band Wagon* (1953), *The Great Lady Gives an Interview* (Lana Turner) (1954), *The Student Prince* (1954), *Gigi* (1958) and other MGM productions. Special shipping arrangements will apply. **$1,200 – $1,500**

759. Pair of large gold-painted torchieres from *Story of Mankind*. (TCF, 1963) Pair of gold-painted fiberglass standing torchieres with flowing images of females on triangular bases, fluted neck and birdbath-like bowls measuring 56 x 26 in. Used in *The Story of Mankind* (1957) and other 20th Century Fox productions. Purchased at the 1971 TCF Studio auction. Special shipping arrangements will apply. **$600 - $800**

760. Pair of French candelabras used in *Marie Antoinette (1938), Madame Bovary* (1949), *Scaramouche (1952)* and numerous MGM productions. (MGM, ca. 1945) Pair of French candelabras with cut glass drops. Each measures 41" tall and 21" wide. One has green discoloration on base. Used in *Marie Antoinette* (1938), *The Great Waltz* (1938), *Du Barry Was a Lady* (1943) *Madame Bovary* (1949), *That Forsyte Woman* (1949), *The Merry Widow* (1952), *Scaramouche* (1952), *Prisoner of Zenda* (1952), *I Love Melvin* (1953), *The Great Lady Gives an Interview* (Lana Turner) (1954) and other MGM productions. Special shipping arrangements will apply. **$800 - $1,200**

762. Monumental ornate gold painted frame from *The Legend of Lylah Clare*. (MGM, 1968) Monumental carved ornate gold painted frame used at the top of the stairs in Peter Finch's home in *The Legend of Lylah Clare.* The image of Kim Novak has been replaced with an image of Greta Garbo as "Camille" painted by Anne Bell commemorating the film. Measures 124" high and 63" wide. Special shipping arrangements will apply. **$1,200 - $1,500**

761. Pair of bronze sconces with pendants used in *The Mask of Fu Manchu, The Firefly* and numerous MGM productions. (MGM, 1937) Pair of bronze filigree six arm sconces with faux candle sleeves and long rectangular crystal drops. Measuring 25" tall, 19 ½" deep and 10" wide. Candle sleeves cracked in places with few missing. Exhibits normal wear and some rusting. Used in the museum in *The Mask of Fu Manchu* (1932), rehearsal hall in *The Cat and the Fiddle* (1934), living room in *Sadie McKee* (1934), Lewis Stone's office in *The Unguarded Hour* (1936), Warren William's house in *The Firefly* (1937), Boyer's war room in *Conquest* (1937), assembly hall in *Four Girls in White* (1939), court room in *Design for Scandal* and *Lady Be Good* (1941) and other MGM productions. Special shipping arrangements will apply. **$200 - $300**

763. Pair of French replica coal heaters used in *Star!* and other 20th Century Fox productions. (TCF, 1968) Pair of white and gold painted French replica metal coal heaters. Measuring 99 x 29 x 16 in. One leg has been repaired. Used during the masquerade party in *Star!* and other 20th Century Fox productions. Purchased at the 1971 TCF Studio auction. Special shipping arrangements will apply. **$300 - $500**

764. Wooden chest from *Quo Vadis* (1951), *Julius Caesar* (1953) and *Valley of the Kings* (1954) and other MGM productions. (MGM, 1951) Wooden chest with gold painted metal ornaments and Greek key decorations. Measures 42.5 x 20 x 36 in. Used in "Nero's" (Peter Ustinov) bedchamber when he receives the news of "Petronius'" (Leo Genn) death in *Quo Vadis* (MGM, 1951). When Louis Calhern threatens Lana Turner in *Julius Caesar* (MGM, 1953). In the tomb of the Pharaoh with Robert Taylor and Eleanor Parker in *Valley of the Kings* (MGM, 1954) and other MGM productions. Special shipping arrangements will apply. **$400 - $600**

765. Pair of metal drums used in *Quo Vadis* (1951) and other MGM productions. (MGM, 1951) Pair of gold metal round drums with copper metal accent and large circular dots around edge with two rings. Measures 18" across and just shy of 12" high. Both exhibit some dents and scratches. One drum has a tear along edge half way around and some water damage. Used during the opening scene as the soldiers march the Athenian road to Rome, leading the procession to celebrate Robert Taylor's return to Rome and at the end where a new leader is marching to Rome to rebuild it in *Quo Vadis.* (Special shipping arrangements will apply). **$200 - $300**

766. Roman-style shields (2) from unidentified productions of the 1950s. (ca. 1950) Curved rectangular warrior shields, 32 x 21 in. with diamond-shape lattice decoration from studio props dept., presumed used in numerous historical productions. Special shipping arrangements will apply. **$200 - $300**

767. Group of spearheads, poles and standards from *That Lady in Ermine* (1948) and *Captain from Castille 1947)* and other productions. (ca. 1934 to 1965) Group consists of 1. Pair of Falcon-figured "Horus" period standard heads, one on a pole, attributed to *Cleopatra* and other period productions. Made of wood and painted gold, one trimmed with gold cord, plastic chain and fringe, the other with peacock feathers. One on pole measures 67 in. tall. 2. Set of (10) Eurasian metal spear heads measuring 23 ½" tall and 7 ½" wide. Exhibits rust and normal wear. Used in Douglas Fairbanks, Jr.'s army in *That Lady in Ermine* (1948) and Cesar Romero's army in *Captain from Castille* (1947). 3. Simple wooden spear-headed ceremonial pole, 78 in. long, and (3) cast aluminum approx. 14 in. spear or pike heads, one of which has a broken tip. Special shipping arrangements will apply. **$400 - $600**

768. Egyptian harp from an unidentified production. (ca. 1955) Egyptian motif wooden hand-painted harp from an unidentified production. Measures 73.5 x 30 x 9.5 in. In vintage, very good condition. Special shipping arrangements will apply. **$3,000 – $5,000**

769. Russian WWI-era officer's sword with bayonet and scabbard. (ca. 1917) Russian-revolutionary period Officer's sword with attached rifle bayonet. Forged blade is stamped "W III 7328" and hammer & sickle on one side, with Russian star, "H5", and indiscernible maker's name on other; hilt is stamped "7328 H5 BW" plus hammer & sickle/star combination. Well-used with some pitting, and bayonet is quite rusted; good-very good. Special shipping arrangements will apply. **$200 – $300**

770. Pair of decorative ceremonial swords. (ca. 1900) Pair of vintage non-military decorative/ceremonial swords, the first being a Masonic Knights Templar elaborate decorative sword by M.C. Lilley of Columbus, Ohio, with decorative blade reading "W.R. Winchester" and "Knights of Pythias". Hilt and scabbard are monogrammed "J R" and "FCB". Second sword appears Asian in origin, and is quite simple in design and execution. Both in very good to fine condition. Special shipping arrangements will apply. **$200 – $300**

771. WWII-era Japanese and Chinese swords (2) with scabbards. (ca. 1940) Japanese military police "Gendarmerie Royale" sword and scabbard. Measures 35.4 in. overall with a 29.5 in. blade. The blade has even pitting covering the surface on both sides. Beautiful cherry blossom brass guard and fittings with signs of age and patina. Together with "Junyongzhi Huizhandao" Chinese sword with cherry-blossom brass guard, with still-shiny well-preserved blade, stamped "0168". Both swords in good to very good condition overall. Special shipping arrangements will apply. **$200 – $300**

772. Collection of (7) fencing foils, sabres, and epee from studio prop departments. (ca. 1950) Collection of studio prop department generic (4) fencing foils, (2) sabres and (1) epee. Presumed used in a myriad of productions over the years. The oldest of the foils has a broken tip, otherwise all are very good to fine. Special shipping arrangements will apply. **$200 - $300**

774. Collection of (4) exotic prop daggers plus (2) scabbard-slings and ephemera. (ca. 1940) Collection of (3) prop exotic-styled daggers plus (1) stunt dagger of just a sheath with fastened hilt, offered with (2) leather scabbard-slings, (2) belts, and a miniature stunt battle-hatchet. Well-used, very good. Special shipping arrangements will apply. **$100 - $200**

773. German lion-head WWII officer's ceremonial sword and scabbard. (ca. 1940) German WWII officer's ceremonial sword in scabbard, approx. 38 5/8" long overall. The steel blade is maker marked WIVRSHFRG/ R 3E-6. The swastikas on the guard are backwards. Has a brass hand guard and lion head. The blued scabbard is steel. From studio props department, presumed used in numerous productions. Well-worn, good-very good. Special shipping arrangements will apply. **$200 - $300**

775. Genuine Springfield musket from *Mutiny on the Bounty* and other MGM films. (ca. 1840) Authentic Springfield .45/70 musket, cartridge converted to look like percussion, as used in numerous MGM period films, including both versions of *Mutiny on the Bounty*. Some elements have been modified or updated, but stock, barrel, and primary firing mechanism all appear original. Bears the following discernible markings: full American eagle next to "SPRINGFIELD"; smaller eagle side-view; serial #434795; and "V P P A". Well-worn with some pitting from nearly 175 years of use, but basically sound, intact, and thoroughly displayable. Very good. Shipping arrangements via a federal licensed firearms dealer will apply. **$400 - $600**

776. Massive Roman-style "chariot" ticket booth from Debbie Reynolds' Las Vegas museum. (ca. 1992) Custom-crafted massive podium/ticket booth measuring approx. 6 x 4 x 5 ft. created for the entry to Debbie Reynolds' Las Vegas "Hollywood Studio Museum", designed in the fashion of a Roman chariot ala *Ben-Hur*. Solidly constructed of heavy wood with metal tubing and accents, plus wooden-spoked metal-rimmed wheels, some of which was sourced from existing actual film props acquired from studio sources. Special shipping arrangements will apply. $**600 - $800**

777. Royal court chair used by Bette Davis as "Queen Elizabeth I" in *The Virgin Queen*. (TCF, 1955) Ornately carved oversized wooden chair with burgundy velvet upholstery, royal symbol and "E R" lettering in gold bullion, measuring 69.5 x 29.66 x 24 in. The "E" is faded. Used by Bette Davis as "Queen Elizabeth I" in her courtroom in *The Virgin Queen*. Special shipping arrangements will apply. **$4,000 - $6,000**

778. Arvo Ojala custom-crafted gun belt and holster. (ca. 1960) Arvo Ojala original hand-crafted gun belt and holster from studio prop department. Ojala was the preferred quick-draw specialist and custom belt and holster craftsman for Hollywood film and television productions, and it was frequently his hand drawing and firing in close-up as shooting double for Western stars. Acquired from studio prop department, and presumed used in numerous productions. Well-used though well-preserved, generally fine. **$400 - $600**

780. Mixed Western lot of vintage gun belt & holster, bowie knife, and John Wayne crew-gift belt buckle from *Brannigan*. (UA, 1975) John Wayne perpetuated a tradition among old-school Hollywood heavyweights of commissioning special limited tribute gifts for cast and crew of many of his films, this one a brass belt buckle in a Western style for *Brannigan* (even though it is a police drama, not a Western). Offered together with a vintage studio prop department custom-crafted gun belt and holster, housing a prop "Bowie" type knife. Belt and holster well-used though well-preserved; overall fine. **$200 - $300**

779. Arvo Ojala custom-crafted gun belt with Cheney holster. (ca. 1960) Arvo Ojala original hand-crafted gun belt with "Cheney of Tulsa" holster from studio prop department. Ojala was the preferred quick-draw specialist and custom belt and holster craftsman for Hollywood film and television productions, and it was frequently his hand drawing and firing in close-up as shooting double for Western stars. Acquired from studio prop department, and presumed used in numerous productions. Well-used though well-preserved, generally fine. **$400 - $600**

781. Yul Brynner wax head as "King Mongkut" from *The King and I*. Wax head of Yul Brynner completely sculpted by hand, hand-painted and detailed with distinctive earring in left ear. Acquired by Debbie Reynolds from the Las Vegas Wax Museum in 1993. Measures 12 in. tall. An exceptionally well-rendered likeness. **$300 - $500**

782. *Planet of the Apes* Roddy McDowell "Cornelius" custom-display head. Character display head made for Debbie Reynolds' Las Vegas museum. This impressively detailed head is constructed from foam latex completely covered in hand-punched hair, with hand-painted face and clear-coated eyes. Excellent condition. Measures 13 in. tall. **$200 – $300**

783. *Planet of the Apes* Kim Hunter "Zira" custom-display head. Character display head made for Debbie Reynolds' Las Vegas museum. This impressively detailed head is constructed from foam latex completely covered in hand-punched hair, with hand-painted face and clear-coated eyes. Excellent condition. Measures 13 in. tall. **$200 – $300**

784. Predator studio-licensed full-size creature display figure. (TCF, 1987) Life-size Predator creature display standing figure of cast-foam with intricate paint and accessory detail. Height of 84 in. and span of outreaching clawed hands is 39 in., mounted to wooden display base with descriptive plaque and extra "bone" accents. Obtained by Debbie Reynolds from the executive offices at Universal Studios for her Las Vegas museum. Very fine original condition save for one (of two) wrist blades has a broken tip. Special shipping arrangements will apply.
$1,000 – $1,500

785. Vintage MGM DuArc carbon arc "Diva Light" with stand and *Gone with the Wind* photos. (ca. 1920-1930) MGM DuArc Carbon Arc "Diva Light" with stand, as seen in accompanying *Gone with the Wind* (1939) photos. Extremely rare and complete. 77 in. tall. Light measures 16 x 28 x 16.5 in. This is the oldest and most historic light in this catalog. Exhibiting expected wear from production-use, remains in remarkable, vintage, very good condition. Special shipping arrangements will apply. **$2,000 - $3,000**

787. Vintage MGM 1K Baby Fresnel studio light. (ca. 1930) MGM 1K gray Baby Fresnel Light and stand. 52 in. tall. Light measures 6 x 10.5 in. Rewired for display. Special shipping arrangements will apply. **$1,000 - $2,000**

786. Vintage MGM 1K Baby Fresnel studio light. (ca. 1930) MGM 1K gray Baby Fresnel Light and stand. 52 in. tall. Light measures 6 x 10.5 in. Rewired for display. Special shipping arrangements will apply. **$1,000 - $2,000**

788. Vintage RKO Studios "LACO Lite" 10K Fresnel studio light. (ca. 1930) "LACO Lite" 10K gray and chrome Fresnel studio light (serial #177) complete with crank-up, rolling stand. The light has been rewired for display lighting with dimmer. 97 in. tall. Light measures 31 x 24 in. Over 100 man-hours spent on restoring the very rare light. In production-used, vintage working condition. Special shipping arrangements will apply. **$2,000 - $3,000**

789. Vintage MGM 2K studio "diva light". (ca. 1930) MGM 2K gray Dual Broad "Diva Light" from the 1930s. Original stand and light. 59.5 in. tall. Light measures 20.75 x 11 x 12 in. In production-used, vintage working condition. Special shipping arrangements will apply. **$1,000 - $2,000**

791. Vintage MGM 5K Fresnel studio light. (ca. 1940) MGM 5K green Fresnel studio light with barn doors and vintage rolling stand. Manufactured by Bardwell and McAlister . Rewired for display. 76 in. tall. Light measures 25 x 24 in. Special shipping arrangements will apply. **$800 - $1,200**

790. Vintage MGM 10K Fresnel studio light. (ca. 1940) MGM 10K gray Fresnel Studio light, restored and rewired for display with dimmer. Has the rare MGM embossed logo in metal. On crank-up rolling stand. 92 in. tall. Light measures 32 x 27.5 in. Special shipping arrangements will apply. **$1,000 - $2,000**

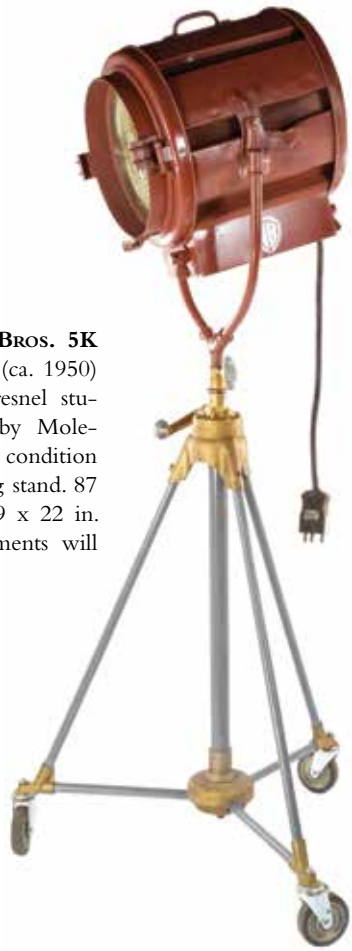
792. Vintage MGM 2K gray Fresnel studio light. (ca. 1940) MGM 2K gray Fresnel light with barn doors, on rolling stand. 69 in. tall. Light measures 15 x 21 in. In production-used, vintage working condition. Special shipping arrangements will apply. **$600 - $800**

793. Vintage MGM 2K gray Fresnel studio light. (ca. 1940) MGM 2K gray Fresnel light with barn doors, on rolling stand. 61 in. tall. Light measures 15 x 23 in. In production-used, vintage working condition. Special shipping arrangements will apply. **$600 – $800**

795. Vintage Warner Bros. 2K Fresnel studio light. (ca. 1950) Warner Bros., 2K red Junior Fresnel light on stand. Manufactured by Mole Richardson. In production-used, vintage working condition. 67 in. tall. Light measures 14 x 19 in. Special shipping arrangements will apply. **$600 – $800**

794. Vintage Warner Bros. 2K Fresnel studio light. (ca. 1950) Warner Bros., 2K red Junior Fresnel light on stand. Manufactured by Mole Richardson. In production-used, vintage working condition. 67 in. tall. Light measures 14 x 19 in. Special shipping arrangements will apply. **$600 – $800**

796. Vintage Warner Bros. 1K Fresnel studio light. (ca. 1950) Warner Bros., Fresnel 1K red light with rolling stand. 56 in. tall. Light measures 9 x 11.5 in. In production-used, vintage working condition. Special shipping arrangements will apply. **$600 – $800**

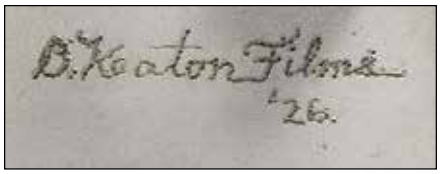


797. Vintage Warner Bros. 5K Fresnel studio light. (ca. 1950) Warner Bros. 5K red Fresnel studio light manufactured by Mole-Richardson. In working condition including crank-up rolling stand. 87 in. tall. Light measures 19 x 22 in. Special shipping arrangements will apply. **$1,000 - $1,500**

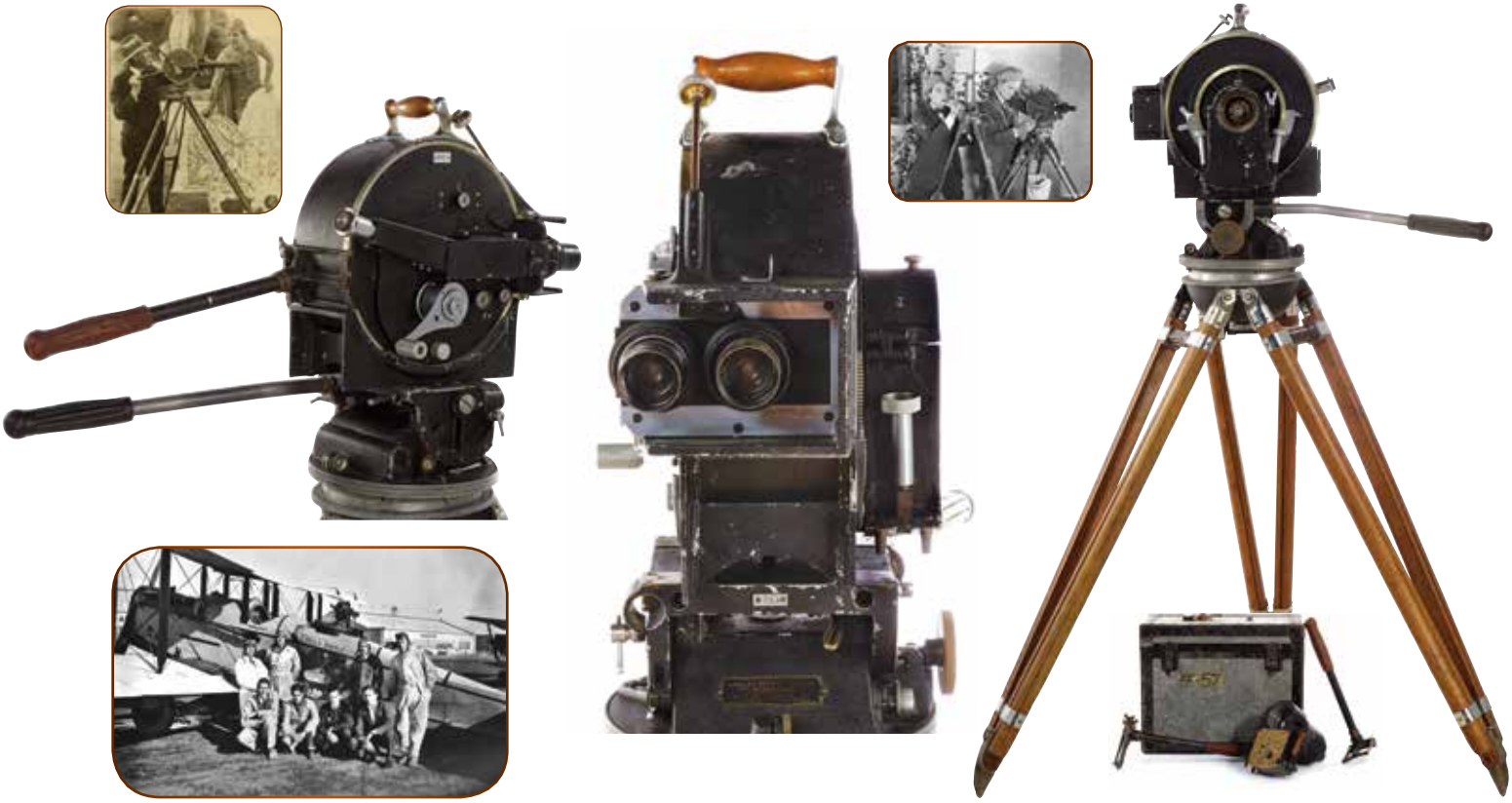
798. Vintage Warner Bros. 1K Fresnel studio light. (ca. 1950) Warner Bros., Fresnel 1K red light with rolling stand. 56 in. tall. Light measures 9 x 11.5 in. In production-used, vintage working condition. Special shipping arrangements will apply. **$600 - $800**

799. Vintage Williamson Kinematograph wooden 35mm camera with hand crank. (ca. 1918-1920) Williamson Cinematographic Camera, (ca. 1918) Williamson Kinematograph Co. Ltd., London; 35mm., hand-cranked, polished mahogany body, with double sprocket mechanism, double claw movement, two internal wooden film magazines, crank-handle. In superb condition. Item includes: Bausch & Lomb Zeiss Tessar Brass 50mm lens, 0-400 ft. footage counter; the side with inset brass plaque inscribed, "W.K.CO.,LTD". Measures approx. 14.5 x 7.25 x 22.5 in. Special shipping arrangements will apply. **$2,000 - $3,000**

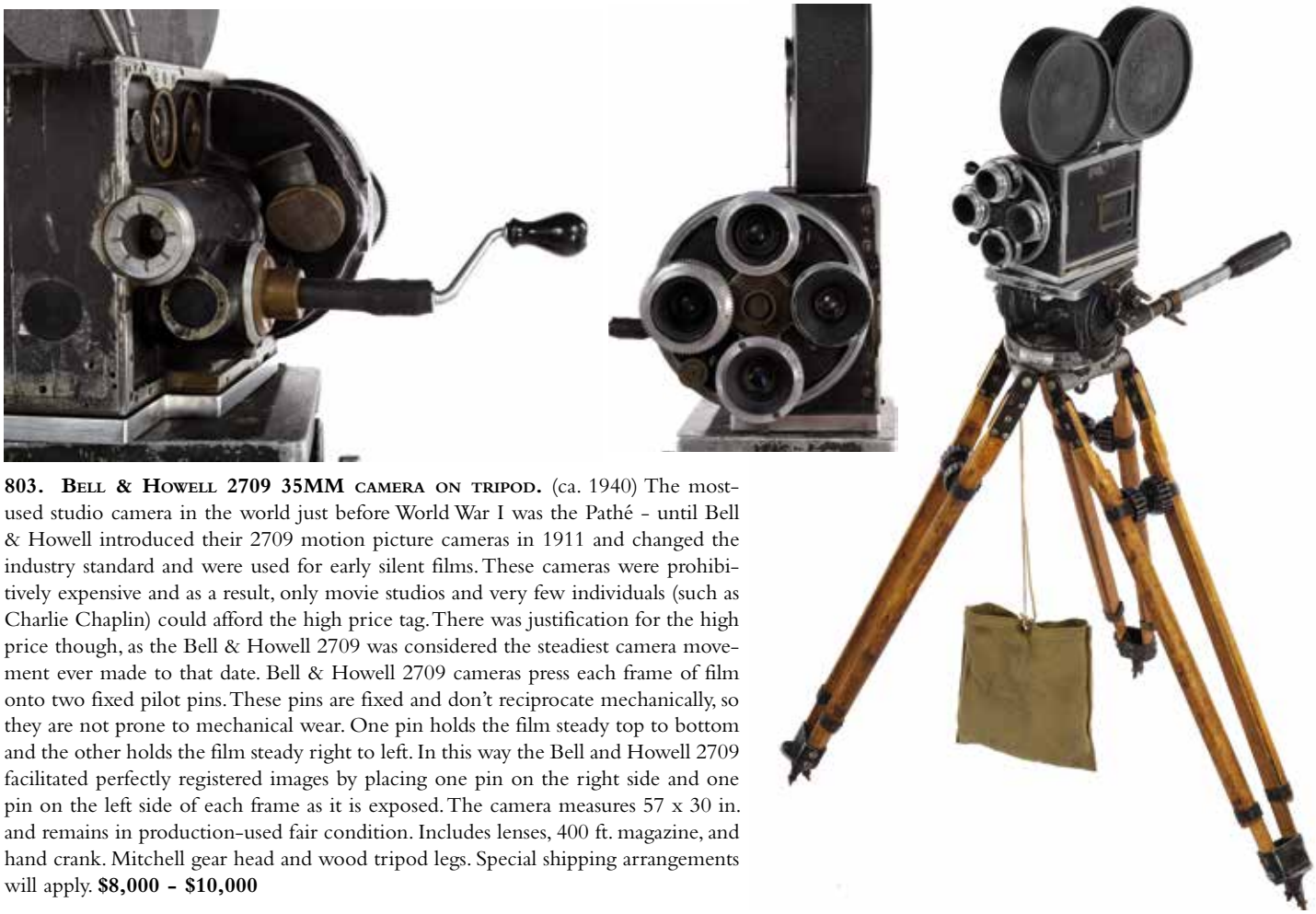
800. Universal Camera hand-crank 35mm camera. (ca. 1920) Universal Camera, hand-crank 35mm camera. Included is a rare Wedell & Boers "Golden State Film Co." case. Includes a spare 100 ft. film magazine. An excellent display piece. Special shipping arrangements will apply. **$2,000 - $3,000**



801. Buster Keaton's personal portable 35mm movie camera. (ca. 1920s) William Randolph Hearst was a very private person, yet his ingénue, Marion Davies, loved parties. When Hearst built his mythical Castle, hoping to somewhat isolate himself from the chaos of life, Davies insisted that they celebrate with a huge weekly guest list. There was so much to see and do that Marion created expensive and elaborate parties with thoughtful gifts based upon her guest's personal interests. Serious filmmakers might have been gifted beautiful still or motion picture cameras. Although this public intrusion concerned Hearst, for a time he allowed guests to photograph the Castle and its guests (within reason). Several of these gifts remain. Ms. Davies gifted Buster Keaton this Devry Lunch Box camera, which he used to photograph his antics while at the Castle. By today's standards it is somewhat large (7 x 4 x 8.5 in.), but its size allowed it to accommodate a 100 ft. spool of 35mm film and even an additional lens within the body. It was a great party favor that Keaton himself carried around when location scouting. Engraved "B. Keaton Films '26" on the metal interior panel. Bert Haines, Keaton's cinematographer on *The General*, confirmed the details regarding this camera. In vintage, very good condition. Special shipping arrangements will apply. Comes with a letter of provenance from Roy H. Wagner, ASC. **$2,000 - $3,000**

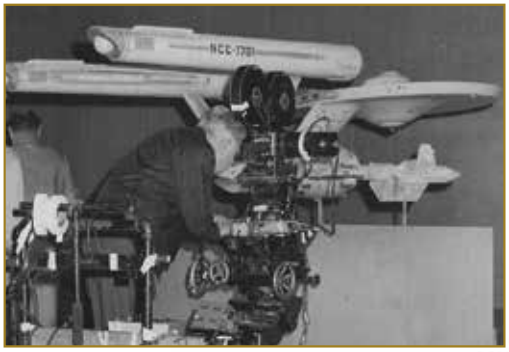


802. Vintage Akeley 35mm camera. (ca. 1920s-1930s) The Akeley 35mm camera was developed by explorer Carl Ethan Akeley in 1914 as a petite and portable means of filming outdoor scenes. The "Akeley Pancake Camera" was so-named for its peculiar rounded shape and sported an internal gyroscope, which allowed the camera to tilt straight up while the viewfinder remained fixed. This Akeley 35mm camera includes cradle mount with tripod and legs, very rare original Akeley *working* geared head, electric motor and comes complete with a 13 x 10 x 16.5 in. case. Camera measures approx. 38 x 54 in. assembled on tripod. Special shipping arrangements will apply. **$8,000 - $10,000**



803. Bell & Howell 2709 35MM camera on tripod. (ca. 1940) The most-used studio camera in the world just before World War I was the Pathé - until Bell & Howell introduced their 2709 motion picture cameras in 1911 and changed the industry standard and were used for early silent films. These cameras were prohibitively expensive and as a result, only movie studios and very few individuals (such as Charlie Chaplin) could afford the high price tag. There was justification for the high price though, as the Bell & Howell 2709 was considered the steadiest camera movement ever made to that date. Bell & Howell 2709 cameras press each frame of film onto two fixed pilot pins. These pins are fixed and don't reciprocate mechanically, so they are not prone to mechanical wear. One pin holds the film steady top to bottom and the other holds the film steady right to left. In this way the Bell and Howell 2709 facilitated perfectly registered images by placing one pin on the right side and one pin on the left side of each frame as it is exposed. The camera measures 57 x 30 in. and remains in production-used fair condition. Includes lenses, 400 ft. magazine, and hand crank. Mitchell gear head and wood tripod legs. Special shipping arrangements will apply. **$8,000 - $10,000**

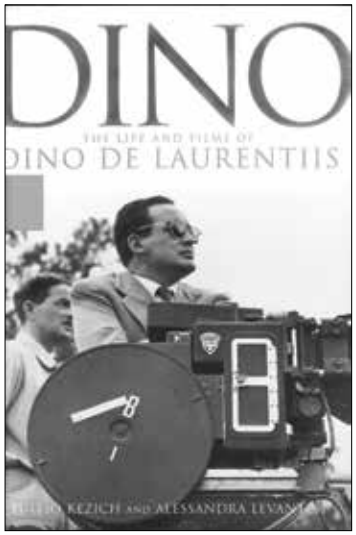
804. Historic Mitchell NC Standard #257 35mm Camera used to shoot *Dracula, Frankenstein, Pinocchio, Fantasia,* and effects for *Star Trek: The Original Series.* (ca. 1920s-1930s) This historic Mitchell NC Standard #257 camera has an incredible lineage. According to the Mitchell Camera Corporation records, camera #257 was originally purchased by Universal Studios in 1929. #257 was used to film *All Quiet on the Western Front* (1930), *Dracula* (1931), *Frankenstein* (1931) and for special photographic effects for the re-release of 1925's *Phantom of the Opera*. The camera remained in service at Universal until 1939 when Technicolor purchased the camera and rented it to the Disney Studio from 1939-1945 to photograph their three strip Technicolor animated films and cartoons. A special process was developed, by the revolutionary Disney partner Ub Iwerks and Technicolor, whereby the Mitchell camera would do three black and white frames of the animation cell with the proper Technicolor devised filtration that created the yellow, cyan, magenta master images that could be combined with a special printer into the brilliant Technicolor we all know. This allowed Technicolor to free up the very expensive and quite heavy Technicolor cameras for live action productions. Thus, some of Disney's greatest works passed through this camera, including *Pinocchio*, *Fantasia, Bambi* and *Dumbo*, until Walt Disney and Ub Iwerks built their own camera system. At that time, Technicolor loaned #257 to RKO Pictures Optical Effects Department for special photographic effects projects. It was there when multiple Academy Award-winning visual effects pioneer, Linwood Dunn, ASC, became familiar with what he considered one of the finest Mitchell cameras ever built. When Dunn left RKO in 1961 to start his own company, Film Effects of Hollywood, he rented Mitchell #257 and shot effects shots on *West Side Story, It's a Mad, Mad, Mad, Mad World* and virtually any prestige production needing special optical effects, including *Star Trek: The Original Series* (Dunn was in charge of the visual effects for the first two seasons, including shooting the famous 11-foot model of the U.S.S. Enterprise as seen in every opening credit). When Dunn received the *Star Trek* contract from Desilu, he purchased the camera that became one of his prized possessions. Included with Mitchell #257 are (2) fixed-focal length lenses, a Paris-made 38 – 150mm zoom lens (T:5.6 – 32) with Mitchell BNC mount, Mitchell side viewfinder with aspect ratio slides, (2) 1,000-ft. film magazines, variable speed motor, hand-crank, early stop-motion package, rare set of Technicolor filters. Includes an unprecedented collection of accessories, maintenance tools and parts assembled by Linwood Dunn throughout his storied career as a visual effects pioneer. Includes a Mitchell friction head and wooden tripod legs, in addition a rare camera dolly with Mitchell plate. An incredible piece of motion picture equipment responsible for creating drama, horror and animated classics, as well as leaving an indelible mark in science fiction history. Includes (9) component-carrying cases ranging from 9.5 x 11 x 9 in. to 13 x 23 x7.25 in. Special shipping arrangements will apply. Camera comes with a letter of provenance from Roy H. Wagner, ASC. **$40,000 - $60,000**



TECHNICOLOR
VISUAL TESTS
CAM. FINGER 7-20-64

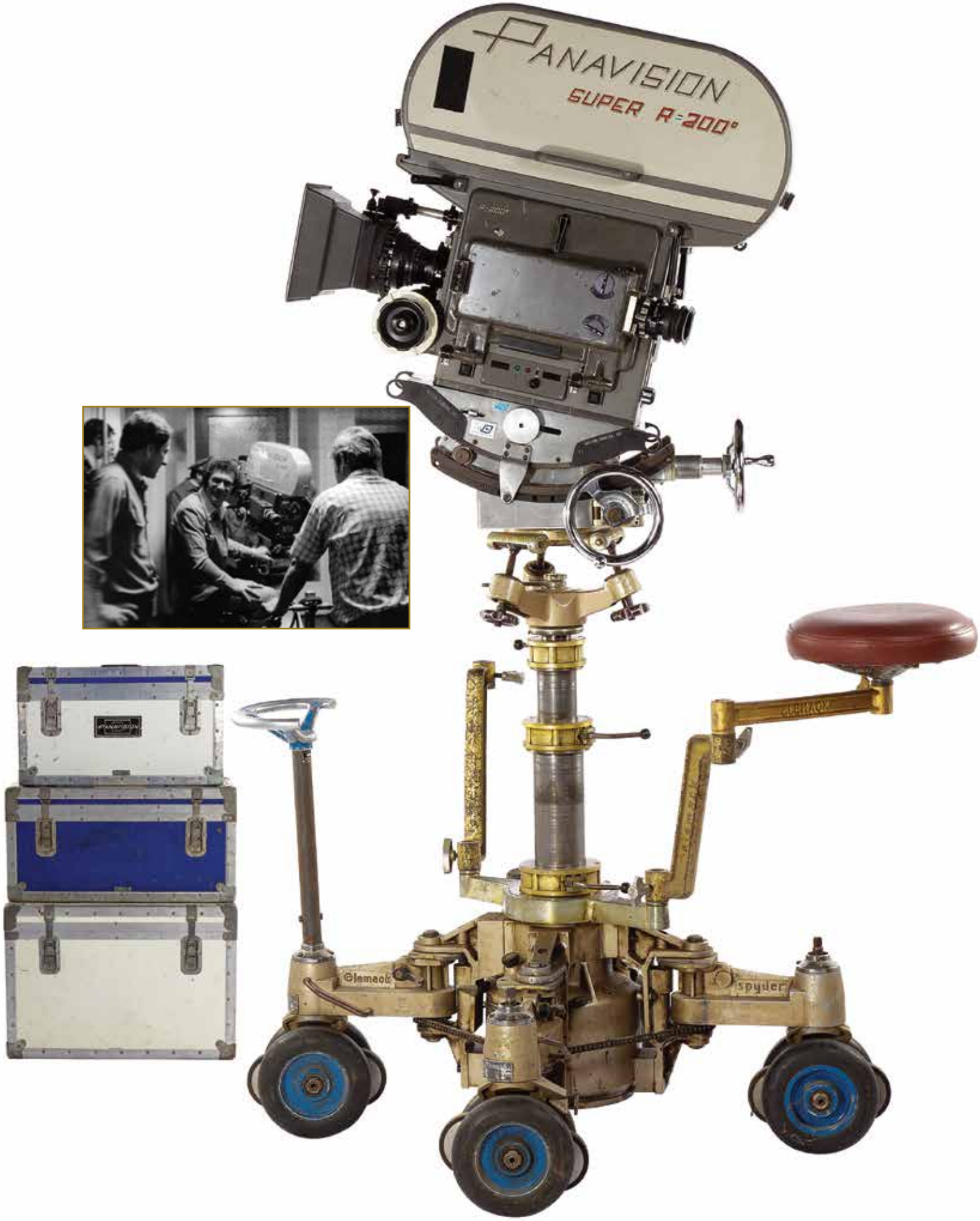
805. VistaVision Motion Picture Camera #29 used in Hitchcock's *To Catch a Thief*, Disney's *Mary Poppins* and Lucas' *Star Wars*. (ca. 1950s) Historic VistaVision Camera #29 on dolly. The camera was originally purchased from Mitchell camera by Paramount Pictures. It was used on numerous projects including several Dean Martin & Jerry Lewis films including *Artists and Models*. It continued to be used by Paramount for Alfred Hitchcock's *To Catch A Thief,* Fred Astaire's *Funny Face* as well as *Lil Abner*, and *Spartacus* before it was rented and then sold to Walt Disney Studios as a special effects camera. The camera was then used by Peter Ellenshaw to photograph background plates for *Mary Poppins*, *Pete's Dragon*, *Bedknobs and Broomsticks* and the original *Tron*. George Lucas borrowed the camera from Disney to photograph special effects on his *Star Wars* series of films. The camera returned to Paramount Pictures in the late 1980's where it was used by Roy H. Wagner ASC, Director of Photography on numerous occasions as a special effects camera principally on the skydiving film *Drop Zone*. This VistaVision #29 camera shot the very last film shot in VistaVision: Debbie Reynolds' *My Six Loves* (1963). Camera features Baltar 100mm lens by Bausch and Lomb, Rare Mitchell off-set geared head with riser. Fully functional camera movement, matte box and Mitchell viewfinder. Consisting of 8 pieces. Outer metal casing is 27 x 25 x 15.75. Includes lens cover and (6) carrying cases ranging in size from 12.75 x 8.75 x 7.25 in. to 27.25 x 16.5 x 25.5 in. Accompanied by a stomp-up "sputnik" dolly. Special shipping arrangements will apply. Comes with a letter of provenance from Roy H. Wagner, ASC. **$60,000 - $80,000**

R-26


DINO
THE LIFE AND TIME OF
DINO DE LAURENTIIS

CAMERA

806. Panavision PSR-148 35mm camera used on *The Exorcist, The French Connection* and other classic films. (ca. 1950s-1980s) The Panavision PSR-148 was one of the original Panavision cameras. The PSR (Panavision Silent Reflex) was a remarkable camera in that it took the Mitchell technology and upgraded it to the highest technological possibilities available. This PSR had photographed hundreds of motion pictures in its original configuration as a Mitchell BNC owned by Metro Goldwyn Mayer. After Panavision partnered with MGM in the development of large format technologies for *Raintree County* and *Ben Hur,* Robert Gottschalk (president of Panavision) convinced MGM that he could develop a smaller camera to house the heavy equipment. Gottschalk began purchasing as many Mitchell cameras as possible, gutting the bodies so that the desirable movement could become the benchmark for their new, much smaller, lighter, quieter camera. This is how Mitchell camera #251 came into Panavision's machine shop where it was redesigned into the beautiful new PSR-148. It was remarkable for many reasons; most importantly it was the first studio reflex camera (other than 20th Century Fox's Simplex camera which was not available to any other studio). Zoom lenses were becoming more prevalent, making it more difficult for cameramen to see what they were actually photographing. The time had come for reflex studio cameras. As image technology became more sophisticated, studios and cinematographers were looking for a system that was more reliable. Gottschalk's great promise was offering a lens system where all of the lenses matched for resolution and color with the future promise that, linked with their camera system, cameramen could be assured greater reliability. In the 1970s PSR-148 was shipped to New York City. Although records are difficult to track, interviews with cinematographers and camera assistants have discovered that PSR-148 was the "Master Camera" on Warner Brothers' *The Exorcist* (1973) as well as *The French Connection* (1971), *The Gang That Couldn't Shoot Straight* (1971), *Play It Again Sam* (1972) and *The Taking of Pelham One Two Three* (1974). Camera includes a rare, Panavision 55mm Super Speed lens T:1.1 – 16. Includes a Worrall geared camera head and original Elemack Italian-made hydraulic Spyder dolly with removable operator seat, steering arm, leveling head, gib arm camera crane attachment, counter weights, low extension arm, studio and track wheels and (2) 10-ft. sections of dolly track. One of only a handful of privately-owned Panavision cameras in the world, Profiles in History sold Panavision PSR-153 used to film *Star Wars* in Debbie Reynolds The Auction Part II for an astounding $624,000, which was in a similar configuration as the example here offered. In production-used, operational condition. Comes with letters of provenance from Roy H. Wagner, ASC and Gary Muller, Camera Assistant on *The Exorcist*. Special shipping arrangements will apply. **$100,000 - $150,000**


PANAVISION
SUPER R-200°
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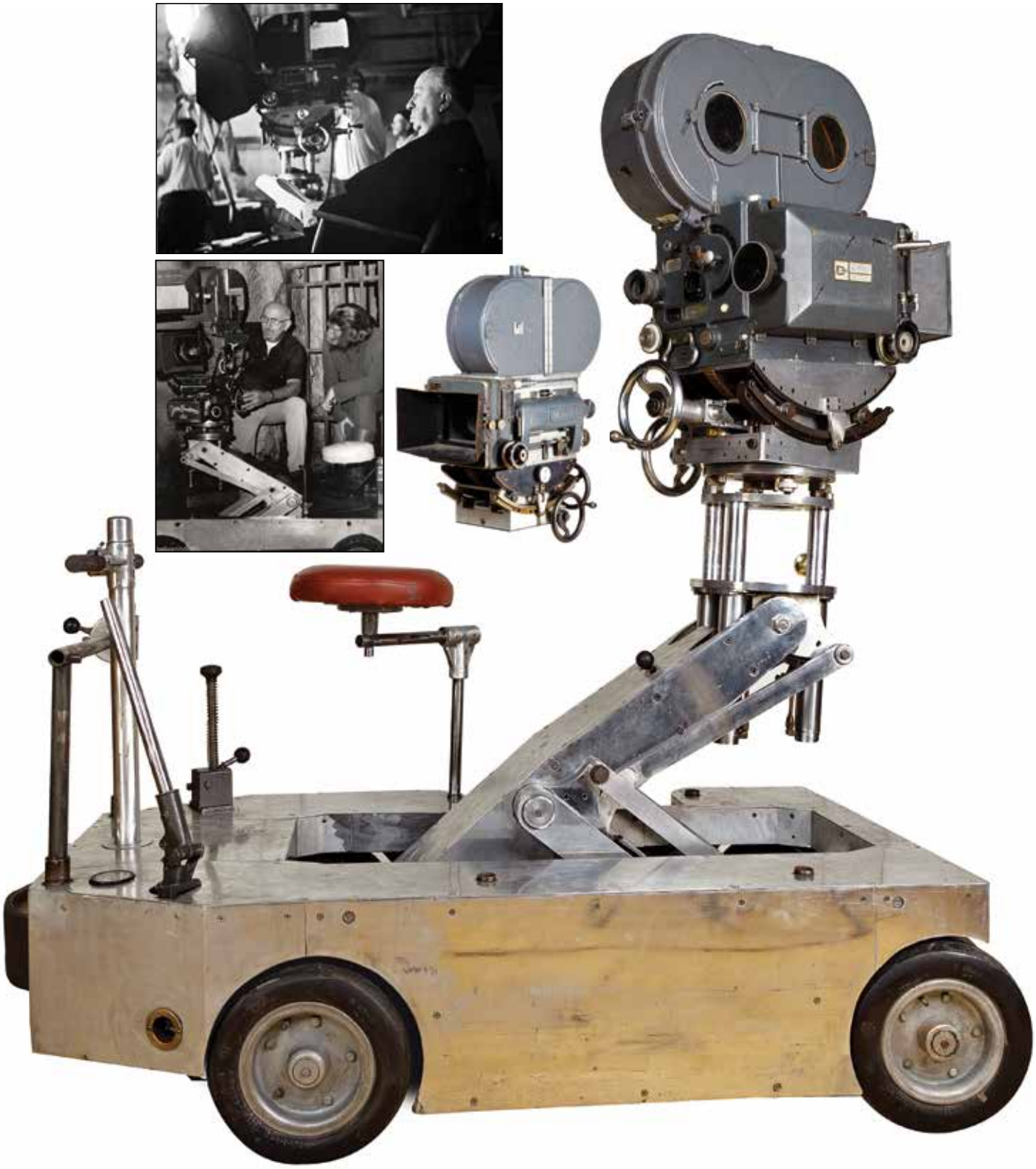
807. Mitchell 65mm [blue] FC #65-56 Camera. (ca. 1950s-1970s) Fearless 65mm FC #65-56. Originally a "Rack-over" then significantly upgraded from its original configuration to a Beam Splitter Reflex. There were very few 65mm Mitchell FC cameras ever made. With all of the large budget and "Road Show" films produced in the 50s-70s, all of these cameras were purchased by Panavision and Todd AO (the markings on this camera reveal the Todd AO paint scheme). It is known that all existing FC cams were used on, *It's A Mad, Mad, Mad, Mad World, The Sound of Music, The Alamo, West Side Story* (title sequence Film Effects Hollywood), *2001: A Space Odyssey* (effects sequences), *Those Magnificent Men In Their Flying Machines, Patton* and *The Agony and the Ecstacy*. It appears to be the very same model that was mounted on the train for the title sequence for *Hello Dolly*. For rugged terrain, stunt scenes, or musical numbers where the sound had already been recorded, the larger Mitchell BFC would not have been used. This Mitchell FC camera, as large and as heavy as it is (23 x 12 x 16 in.), would have been used because it was much easier to place in the proper position. Fries variable-speed motor, extended viewfinder. Includes lens, matte box, extendable eyepiece and film magazine. In operational condition and includes tripod and Worrall gear head. Special shipping arrangements will apply. **$20,000 - $30,000**



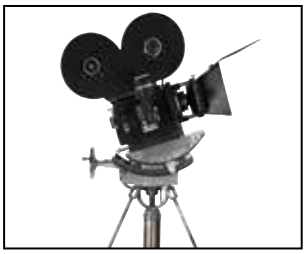
808. Mitchell BNC #232 35mm Camera used by Orson Welles to film *Touch of Evil*. (ca. 1950s-60s) Mitchell BNC #232 was purchased from Mitchell Camera Company on July 12, 1957 to be used principally as a studio camera to photograph Revue's burgeoning camera department, which was soon coupled with Universal Studios in 1958. Eight days after its purchase, the first use of the camera was on *Francis in the Haunted House,* and then on Douglas Sirk's *Written on the Wind* in December. In June it photographed *Tammy and the Bachelor.* It's most prestigious work on a Universal feature was *Touch of Evil* with Orson Welles. In the midst of this busy feature schedule, the camera was used to photograph the original introductions with Hitchcock on *Alfred Hitchcock Presents, McHale's Navy, Thriller* with Boris Karloff and *Wagon Train* with Ward Bond before his death, and the *Jack Benny Show* (which was photographed on Stage 1). In the early 70's Universal converted their cameras from rack-over to reflex. BNC #232 is one of the very first conversions because it incudes lens shrouds to make the camera quieter. New productions were beginning to film in real locations using zoom lenses. This made all cameras noisier requiring shrouds (blimps) for the lenses. This 23 x 13 x 24 in. camera includes a prime lens shroud. BNC #232 as a reflex camera was a heavily used camera working on the television series *McCloud, Kojak, Columbo, Adam 12, Quincy M.E.* and *The A-Team.* Includes a fully operational, silver McAlister motorized hydraulic camera dolly with additional hydraulic riser, used on numerous productions such as *Planet of the Apes* (1968). Also includes a Worrall geared head. Measuring approx. 31 x 32 in. Special shipping arrangements will apply. Camera comes with a letter of provenance from Roy H. Wagner, ASC. **$15,000 - $20,000**

809. Mitchell BNCR camera Housing for display. (ca. 1950-1960s) Vintage blue/gray Mitchell BNCR camera display shell on stand. Including 1-barn door, rubber eyepiece, film magazine canister, turning crank. Electronic cable present. Lens and viewer have also been removed for display. Accompanied by a tripod stand. In very good, display-quality condition. Special shipping instructions will apply. **$1,000 - $1,500**

810. Mole Richardson Sound Dolly with JL Fisher sound boom. Mole Richardson Perambulator Boom. (ca. 1940) Mole Richardson Sound Dolly with rare JL Fisher sound boom. Measuring 45 x 75 x 23 in. This device was the preeminent technology for recording sound from the 1930's through the 1980's. Indeed it still remains a prominent tool for three camera comedy television series where quality sound on a sound stage is very important. The Mole Richardson Perambulator is considered the state of the art although seldom used other than on situation comedies on sound stages. In restored condition (the Fisher boom cabling is removed). Includes vintage shotgun microphone and shock mount. Special shipping arrangements will apply. **$5,000 - $7,000**

811. Technicolor Camera Dolly (ca. 1930s). Manufactured by the Camera Equipment Company of New York City (ca. 1930s), this Technicolor camera dolly has been fully restored and is in near original condition. Measuring 58 x 70 x 24 in. This is one of the rarest camera dollies in existence and a highly coveted piece of motion picture camera equipment. The majority of these dollies were cannibalized during World War II and scrapped. The experts who have examined this dolly in person have never seen one existing in its original state like this example. Most certainly used on a number of early Technicolor films in the 1930s. Camera comes with a letter from Roy H. Wagner, ASC. Special shipping arrangements will apply. **$8,000 - $12,000**

812. Vintage MGM Studio, legendary Neumann U47 tube microphone and power supply. The Neumann U47 is considered the "holy grail" of microphones. Introduced by George Neumann in 1949, this microphone satisfied Neumann's ambition to create a mic giving studio engineers the high quality sound they insisted on. The 8 KHz Neumann U47 had a warm, bright, detailed sound that bested then standard RCA ribbon mics in use and enabled the engineers of the day to insert vocals into string arrangements without burying them. As a result, singers also loved the mic. In fact, Frank Sinatra insisted on a Telefunken branded U47 for all his sessions. The multi-pattern technology that has become a standard feature in studio microphones of today, first appeared in the Neumann U47. This was made possible with the use of the dual diaphragm M7 capsule. By altering the polarizing voltage, the two back-to-back cardioid capsules could be combined to create an "Omni pattern" or be used singly for a cardioid pickup. But perhaps the single most important element in producing the distinctive U47 sound was the Telefunken VF-14M pentode vacuum tube; a steel tube originally built for the German army and used in field radios during World War II. The U47 has made its mark on some of the most significant recordings in history. On The Beatle's *Rubber Soul*, virtually every track was recorded with a Neumann U47. Iconic Beatles producer George Martin has been quoted as saying it is his favorite mic. Frank Sinatra refused to record without his "Telly," and his record label Mercury Records promoted the U47 as its *Living Presence* microphone, featuring the mic on its record covers. Sound engineer Bill Porter used it exclusively on recordings by Elvis Presley, the Everly Brothers and most of Roy Orbison's hits. Purchased from the legendary MGM 1970 auction, this vintage Neumann U47 microphone SR# 3580 comes from the scoring stages of MGM Studios. The mic includes an original U48 Neumann case, power supply SR#3056 and cable. The microphone and power supply were completely serviced by David O. Brown, guru of vintage Neumann mics. The mic was upgraded with the Nuvistor tube in the early 1960s. In studio-used, vintage, good working condition. Special shipping arrangements will apply. **$8,000 – $12,000**



813. Fearless Fox Grandeur 70mm / Todd AO 65mm Camera #06 Black used on *Around the World in 80 Days* and *2001: A Space Odyssey*. (ca. 1930s and 1970) 20th Century Fox ordered 12 cameras for their Fox Grandeur 70mm process. The first 2 films released in this process were *Bat Whispers* and *The Big Trail* with John Wayne. The cameras sat dormant for many years until the late 50s when Mike Todd needed a camera for his new Todd AO process. He converted this Fearless Camera to a 65mm camera for *Around the World in 80 Days* and *Oklahoma!* It also made an appearance in *Raintree County*, (Panavision developed a process for MGM called MGM Camera 65; thus the original Panavision camera was a Fearless 65mm camera.). Later this camera became an effects camera for *2001: A Space Odyssey*. Accompanied by a vintage and extremely rare early "stomp up" dolly, which was used on the iconic *Citizen Kane* (obtained with the RKO *Citizen Kane* crane #2 sold in Debbie Reynolds The Auction Part II). Intended for historical display; mechanicals untested. In production-used very good condition. Profiles in History sold another similarly equipped 70mm camera, also used on *2001: A Space Odyssey,* in Debbie Reynolds The Auction Part II for $84,000. Camera measures approx. 78 x 48 in., and comes with a letter of provenance from Roy H. Wagner, ASC. Special shipping arrangements will apply. **$25,000 - $35,000**

One of the greatest American films of the 20th Century, *Citizen Kane* was nominated for eight Academy Awards and earned Orson Welles an Oscar for "Best Writing, Original Screenplay". Welles was just 25 years old when he directed, co-wrote and starred as "Kane" in his very first feature film. Under the costume supervision of Edward Stevenson, this mink coat served as a symbol of the wealth and position of the character in the film. It is a significant piece of movie history from one of the most celebrated and acclaimed films of all time!

814. Signature Orson Welles "Kane" mink coat from *Citizen Kane*. (RKO, 1941) Long mink coat with shawl collar and back slit. Handwritten in pocket, "*O. Welles CP-3*" with studio cleaning tag. The coat has been treated to preserve the natural beauty of the pelts and a new lining added (with the old one included). Costume supervision by Edward Stevenson. Worn by Orson Welles as "Kane" at his newspaper office writing a bad review of his second wife's Opera performance in *Citizen Kane*. **$40,000 - $60,000**

ORSON WELLES
CITIZEN KANE

Debbie's dream was collecting with the intention of opening a museum where the world could gather to enjoy the only existing tangibles of the golden age of films. With that vision in mind, Debbie's good friend and colleague, Shirley MacLaine, donated her entire personal collection to the cause. When it became apparent that the museum was not meant to be, Miss MacLaine requested that her pieces be sold during Debbie's auction. The following 20 lots are from the collection of Shirley MacLaine and the proceeds will go to Shirley's favorite charities.

815. Shirley MacLaine personal dress worn at a Robert Kennedy event. (ca. 1968) Cream-colored, floor-length, raw silk collarless dress with ¾-length sleeves. Cuffs elaborately decorated with intricate red coral beads, green-faceted crystals, white diamond-cut crystals, teardrop-shaped pearls and silver bullion thread embroidery. Ivory colored polyester lining and back zipper closure. Dress retains the "Macola, made in Switzerland" maker's label. In good condition. Originally from the personal collection of Shirley MacLaine. **$600 - $800**

816. Shirley MacLaine personal pant suit worn at a White House dinner speech. (Date unknown) Consisting of sheer black crepe sheath jumper with billowing bell-bottom legs. Includes matching ruched balloon-sleeved blouse wrap with integral gold bullion embroidered blossom pattern overall. Attributed to Miss MacLaine's attendance at a White House dinner speech. An elegant Shirley MacLaine garment in fine condition. Originally from the personal collection of Shirley MacLaine. **$300 - $500**

1-310-859-7701

817. Shirley MacLaine's daughter Sachi Parker's personalized dressing robe with MacLaine's embroidered icon on the back. (ca. 1970s) Sachi Parker's personal, white terry-cloth dressing robe with waist tie, embroidered Shirley MacLaine icon logo on the back and "Sachi" embroidered on the front right chest. From MacLaine's Las Vegas spectacular show. In vintage very good condition, exhibits some staining. Originally from the personal collection of Shirley MacLaine. **$100 – $200**

818. Shirley MacLaine "Norah Benson" costume from *The Possession of Joel Delaney*. (Paramount, 1972) Elegant, long beige quilted robe with silver, embossed embroidery. With mandarin collar, self-covered button front closure and integral diagonal pockets at hips. Lined in mocha polyester. Retaining the maker's label, "Stavropoulus / New York / Athens". Worn by Shirley MacLaine as "Norah Benson" in the horror and suspense film, *The Possession of Joel Delaney*. In production-used, fine condition. Originally from the personal collection of Shirley MacLaine. **$300 – $500**

819. Shirley MacLaine "Doris Mann" (6) costume pieces from *Postcards from the edge*. (Columbia Pictures, 1990) Consisting of: 1. Ivory, pleated Anne Klein skirt, 2. Red silk skirt suit with jacket, tank top blouse and skirt, 3. Baby blue silk, satin and white lace, floor-length negligee, 4. Silk, pastel flowered caftan with slit diagonal hip pockets and integral shoulder pads, 5. 2-piece, short sleeve blouse and matching pants pajama set, in baby blue with lilac pattern, and 6. Silver crushed velvet jacket. The blue satin negligee was worn by Shirley MacLaine as "Doris Mann" in *Postcards From the Edge*; remaining items are from the production, but not seen in the final version of the film. All pieces in very good condition. Originally from the personal collection of Shirley MacLaine. **$300 - $500**

820. Shirley MacLaine "Lucy Dell/Yoko Mori" (3) costumes for *My Geisha*. (Paramount, 1962) Including: 1. Buttonless, collarless mocha silk jacket with lavish colorful embroidery overall. Ornamented with teardrop and round faceted crystals lined with rust silk. Maker's label present, Gala Fabrics Kowloon HK, 2. Cream satin floor-length gown with halter straps, bodice and bust, hand-decorated with sprays of rose, mother of pearl sequins and bugle beads with fine beaded trim flower motif, eye and hook and zipper back closure, and 3. Silk and satin intricate loomed floral and Phoenix-pattern fabric in green and brown with gold bullion thread accent cape with ¾-sleeves, double lapel, eye and hook closure at neck. Lined in deep black satin. The cream gown was worn by Shirley MacLaine as "Lucy Dell/Yoko Mori" in *My Geisha;* remaining items are from the production, but not seen in the final version of the film. All pieces are in vintage, very good to fine condition. Originally from the personal collection of Shirley MacLaine. **$400 - $600**

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821. Shirley MacLaine massive (60+) piece collection of costumes from her live stage show at the Lido de Paris. (1979) Large collection of male and female background dancer costumes including multiples of many. Highlights include: 1. Shirley MacLaine costumes from a "typewriter number" consisting of a floor-length, rose-colored robe and a white beaded and sequined, black-bead-striped jacket with ¾-length sleeves. 2. Shirley MacLaine red sequined dance mini-dress with overall sequins and flesh bust with dropped, oversize flame-sequins dangling at the hem. Lot also includes multiple background theatrical satin jackets with jeweled lapels and accents, multiple red dance leotards, a sequined tube-top, various vests, colorful crystal and sequin-studded suits, 1-piece dance jumpers and accessories including multi-color scarves and even some spare sleeves. Most of the multiple costumes are attributed to background dancers and players. In production-used, very good condition. Also includes: (20+) Dolly Parton-themed background dancer costumes from her live stage show at the Lido de Paris (1979) consisting of: a collection of theatrical western wear including: (4) white and blue jackets with silver spangles and musical note motif, (8) matching pairs of stretch pants, (1) multi-colored, balloon-sleeved bolero halter jacket, (4) decorative padded sequin shoulder ornaments, (5) white leather belts with silver medallion buckles. All pieces in production-used, good condition. Originally from the personal collection of Shirley MacLaine. Special shipping arrangements will apply. **$400 - $600**

822. Shirley MacLaine (2) stage-worn bowler hats. (ca. 1970s) Shirley MacLaine's personal (2) stage-show bowler hats from the Bob Fosse choreographed "Steam Heat" musical number. "Steam Heat" became a staple of Shirley MacLaine's nightclub act, as MacLaine had been the understudy for Carol Haney in the original Broadway production of *The Pajama Game* and had gone on for Haney at a performance attended by film producer Hal B. Wallis who was interested in Haney. MacLaine's performance had so impressed Wallis that he appeared backstage to invite her to audition for him the next day with the result being MacLaine being signed for her motion picture debut in *The Trouble with Harry*. Both hats are vintage, one older than the other, with a Western Costume stamp inside, and both remain very fine. Originally from the personal collection of Shirley MacLaine. **$200 - $300**

823. Shirley MacLaine stage outfit from *Shirley on Broadway*. (1984) 2-piece stage costume consisting of halter top-style black and white polyester dress with gathered bust. Large applique fabric flower fastened at the hip and red and black fabric train, with black and red, ¾-length sleeve, bolero-style blouse with belted waist and wide ruffle cuffs and collar. Velcro patches and fasteners affixed for closure and attachment of ornaments (not included). In production-used, very good condition. Originally from the personal collection of Shirley MacLaine. **$200 - $300**

824. Shirley MacLaine "Dolly Parton" Stage costume from her Las Vegas act. (ca. 1985) Exaggerated aqua stage costume with enhanced bust line decorated with black musical notes and rhinestones. Worn by Shirley MacLaine as "Dolly Parton" during her Las Vegas stage act. In stage-worn condition. Originally from the personal collection of Shirley MacLaine. **$300 - $500**

825. Shirley MacLaine personal costumes from her televised stage show at the Palladium in London. (1977) Including: (6) costume pieces: (2) Black custom-tailored sequined jackets with wide lapels (seen in the opening numbers), (1) 1-piece white-collared, sleeveless bell-bottom jumper, (1) Black sequined vest with snap front closure and faux crystal buttons, (1) Pair of black sequined women's slacks and (1) Fringe panel skirt with crimson sequins and crystal beads. All in stage-used good condition. Originally from the personal collection of Shirley MacLaine. **$300 - $500**

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826. Shirley MacLaine (4) costumes from *Where Do We Go From Here* TV show. (1977) Including: 1. 2-piece leotard ornamented with red sequins and bugle beads with crystals dotted overall. Sash-patterned applique of dangling mirror sequins across the bodice. 2. Two-tone, silver and peach dance dress, sleeve on right arm, sleeveless left, with strip skirt. Entire garment decorated in ornate silver sequins and bugle beads with back zipper closure. 3. White, 1-piece halter top jumpsuit with starburst crystals on bust and bell-bottom legs with zipper back closure. 4. Purple, period melodrama dress of sheer crepe and lavender velvet. Lace applique detail and a large matching hair bow included. In production-used very good condition. Originally from the personal collection of Shirley MacLaine. **$400 – $600**

827. Shirley MacLaine and Carol Burnett (2) costumes and (2) tops from The *Carol Burnett Show*. (ca. 1970s) Including: (1) 1-piece jumper with sheer V-neck blouse with crème satin long sleeves attached to rust pants, orange sleeveless top with brown, orange and gold bugle beads in vertical pattern with coordinating hat. (1) Brown and orange horizontal long sleeve top with coordinating colors of bugle beads and ivory satin collar and cuffs. (1) Carol Burnett's brown long sleeve top with brown and orange highlights decorated with coordinating bugle beads and ivory satin collar and cuffs. (1) Layered crepe, floor-length evening gown with beaded and jeweled single-shoulder-strapped bodice and train. Plastic turquoise beads, baguette and round diamond-faceted crystals. From the "It was Gorgeous" musical number in which MacLaine and Burnett wear identical outfits. Both in production-used good condition. Originally from the personal collection of Shirley MacLaine. **$400 – $600**

828. Shirley MacLaine white mink-detailed long coat attributed to the 4-night *Liberty Weekend* TV Special. (1986) Custom-tailored, ivory colored, quilted long topcoat with embossed fleur-de-lis pattern, self-covered button front closure and lush white mink collar and cuffs. Lined from top to bottom in ivory silk. Attributed to the historic, star-studded 1986 100th anniversary of the Statue of Liberty televised celebration. In production-used, vintage fine condition. Originally from the personal collection of Shirley MacLaine. **$300 - $500**

829. Shirley MacLaine (10+) costumes and costume pieces from her *If They Could See Me Now* TV special. (ca. 1970s) Including: (1) Peach and cream layered crepe gown with mirrored bugle beads and faceted crystals at bodice, spaghetti straps and zipper back closure. Mild staining from wear. (1) Hot-pink long sleeve V-neck dance gown with silver bugle bead and sequined bodice, pink and white faceted baguette crystals at waist with zipper back closure, (1) Black tuxedo jacket with sequined lapel and fabric gardenia attached, retaining maker's label, Barbara Matera LTD. and typed, "Miss MacLaine". (1) Floor-length, sleeveless cream ball gown with ostrich feather trim at the collar and hem and plumes in vents of the flowing skirt. Elaborate crystal ornamentation on the V-neck featuring teardrop and round, diamond-faceted crystals and fine plastic bugle beads ending in a spray of mirror sequins. Lined in ivory satin with zipper back closure. From the "Fred and Ginger" musical number, and (1) 2-piece bead fringed shawl and skirt with black mesh detailing, from the "Nobody Does It Like Me" musical number. (4) Black sateen skirts with multi-color, internal ruffles at hem. From the "Can-Can" musical number. (3) Gold bikini-brief backup dancer pants. Heavy black beaded mini-dress with streamer skirt and square faceted crystal collar. (1) Backup dancer's red sequined flapper dress with black mesh overlay and orange, black and green tassels. All in production used, very good condition. Originally from the personal collection of Shirley MacLaine. **$400 - $600**

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830. Shirley MacLaine (14+) costume pieces from *Out on a Limb*. (ABC TV, 1987) Large collection of various cast member costumes from the Shirley MacLaine TV show *Out On a Limb*. Including men's and women's pants, jackets, sweaters and dresses. Highlights include rabbit fur cape, faux chocolate leather jumpsuit, multiple men's dress slacks, crushed velvet forest green jacket, blue skirt suit and a sweater. Some with cast names on internal labels. All in production-used good condition. Originally from the personal collection of Shirley MacLaine. **$300 – $500**

831. Shirley MacLaine background dancer costumes from "Mississippi Mud", "Big Spender" and "Sweet Charity" musical numbers from her *If They Could See Me Now* TV special. (ca. 1970s) Consisting of (25+) background/dancer costumes from the "Mississippi Mud" musical production number in a Shirley MacLaine television special. Pieces include appliqued patchwork denim pants, vest shirts, bikini tops, fluorescent multi-colored leggings, a scarf, hot-pink studded leather belt, checked pants and denim overalls. All denim pieces feature stud-rivets and crystal accents. Decorated in psychedelic applique' flames, stars, flowers and small mirror ornaments of varying sizes. Most pieces retain the Elizabeth Courtney Costumes Hollywood maker's label. Also includes: (5) background dancer costumes from MacLaine's "Big Spender" musical number. Including: (1) Orange ostrich feather bolero jacket, (1) Two-tone pink and green ostrich feather bolero jacket, (1) Leopard print halter top with crystal studs, (1) Purple sequined flapper dress with pink and orange integral tassel skirt and yellow ruffles at the hem, and (1) Orange, lavender and blue flapper dress with orange and purple fringe and gold sequined star appliques over bust. Group of (6) flashy dance outfits garnished with beads, sequins and trims. All in production-used good condition. Originally from the personal collection of Shirley MacLaine. Special shipping arrangements will apply.
$300– $500

832. Shirley MacLaine assortment of (29+) miscellaneous background costumes from various stage and television specials. (ca. 1970s – 1980s) Variety of background costumes and wardrobe pieces from various Shirley MacLaine stage and television productions. Highlights include, multiple background players and dancers marching band uniforms, multiple black sequined jackets and pants, a pink ostrich feather bolero jacket, shawls and more. In various vintage conditions from fair to fine. All pieces originally from the personal collection of Shirley MacLaine. Special shipping arrangements will apply. **$300 - $500**

833. Group of (10) Shirley MacLaine stage and film attributed shoes. Group consists of: 1. Kelly green 5 in. platform shoes. 2. Red and gold lame very long slippers attributed to *John Goldfarb, Please Come Home* (TCF, 1965). 3. Black leather high heel shoes from Saks Fifth Avenue attributed to *What a Way to Go* (TCF, 1964). 4. Gold and silver high heel shoes. 5. Tan leather high heel shoes. 6. Black leather dance shoes. 7. Grey blue high heel dance shoes. 8. Silver leather high heel dance shoes. 9. Silver leather high heel dance shoes. 10. Kelly green 4 in. platform dance shoes originally from the personal collection of Shirley MacLaine. **$200 - $300**

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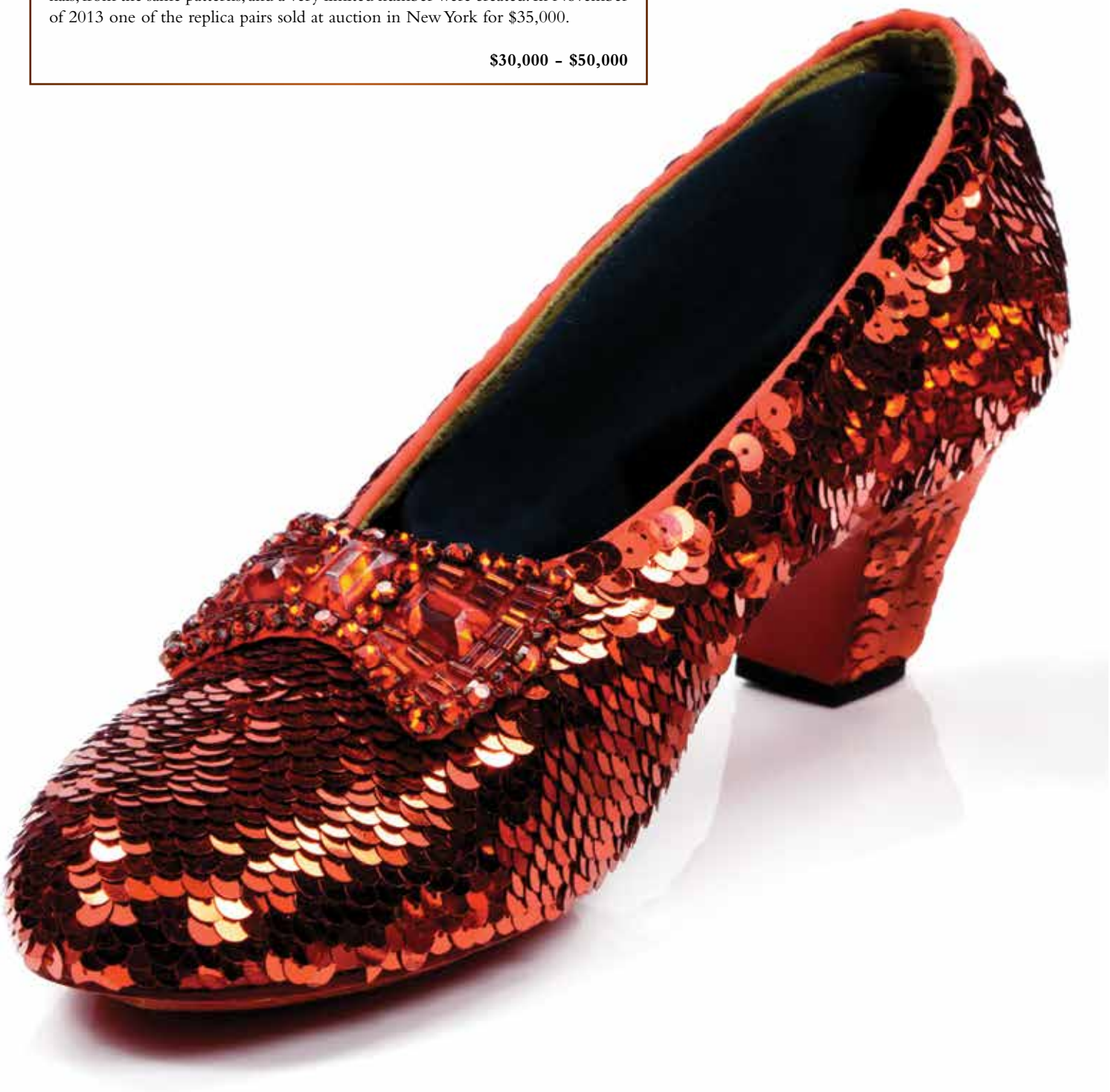
834. Group of (10) Shirley MacLaine wardrobe pieces attributed to her film career. Including: 1. Evening gown with blue sequined bodice and mirror sequin beading around the edges. Blue, lavender and green crepe harem sleeves and voluminous floor-length skirt. Hook and eye front closure and crème satin lining throughout. In vintage, good condition. Attributed to Shirley MacLaine as "Deedee" in *The Turning Point* (TCF, 1979). 2. Flowered day dress. Short, puff-sleeves, pink ribbon belt and broad lapel with front velcro closure. Bold, pink and rose flower pattern and motif overall. Attributed to Shirley MacLaine as "Aurora Greenway" in *Terms of Endearment* (Paramount Pictures, 1983). 3. Kaftan with rose and pink fringe on floral cape with affixed Mardi Gras-style plastic bead necklaces. Lined in black canvas with "fat suit" padding. Velcro front closure and integral red velvet floor-length skirt with complimenting embroidered black crocheted and fringed shawl. Attributed to Shirley MacLaine as "Madame Yuvline Sousatzka" in *Madame Sousatzka* (Cineplex-Odeon, 1988). 4. Navy blue long-sleeve dress with button front closure. Giorgio Armani maker's label present. Size 44. Attributed to Shirley MacLaine as "Tess Carlisle" in *Guarding Tess* (TriStar Pictures, 1994). 5. Collection of (10) Asian-styled costumes including, pants, vest tops, dresses and accessories. All garments are made of richly embroidered rust, crème and blue silk with Asian gold and silver bullion thread motifs. Attributed to Shirley MacLaine as "Princess Aouda" in *Around the World in Eighty Days* (United Artists, 1967). 6. (1) Rust colored jersey cape/jacket with self-fabric button front closure and golden fox fur at the hem and sleeve cuffs. Lined in mocha silk. Somper Furs of Beverly Hills makers tag present. (2) Ivory satin gown with turquoise beading along bodice with bugle bead fringe worn by Shirley MacLaine as multiple characters in *Woman Times Seven* (Embassy Pictures, 1967). Accompanying gown not seen in the final version of the film. 7. (1) Floral knee-length polyester sundress with gathers at the bust and short sleeves, zippered back closure retaining Elizabeth Courtney makers label and zipper back closure, (1) Purple patterned short sundress with fluorescent flower medallion at bust and zipper back closure, (1) Green sateen sleeveless top with lime green lace overlay, elastic collar and arms and zipper back closure, and (1) Black mini-skirt with green satin lining and zipper back closure. Attributed to Shirley MacLaine in *Irma la Douce* (United Artists, 1962). 8. Floor-length leopard print V-neck gown with gold floral pattern and black mink collar and sleeve cuffs. Lined in nude crepe. Zipper front closure. Jean Louis maker's label. Attributed to Shirley MacLaine as "Louisa May Foster" in *What a Way to Go* (TCF, 1964). 9. Flannel, floor-length nightgown with long sleeves, opal button front closure, ruffles at sleeves. Attributed to Shirley MacLaine as "Karyn Evans" in *A Change of Seasons* (TCF, 1980). 10. Floral pastel-colored blouse and pant outfit featuring dot and flower motif with shoulder pads and self-covered button front closure with complimenting blue silk pants. Blouse retains the maker's label, Brijo. Attributed to Shirley MacLaine as "Oiser Boudreaux" in *Steel Magnolias* (TriStar Pictures, 1989). All originally from the personal collection of Shirley MacLaine. Special shipping arrangements will apply. **$400 – $600**

835. The Ruby Slippers. These slippers were on permanent display at the Debbie Reynolds Hotel and Casino in Las Vegas (The Hollywood Motion Picture Museum) exhibited next to her famous Arabian-pattern Ruby Slippers from 1994 to 1998. These slippers are a faithful recreation by Western Costume Company, who made the original Ruby Slippers for *The Wizard of Oz*. They are red sequined, 2-inch heel pumps with red bugle beads and round and rectangle faceted stones accenting the bow. The slippers are lined in yellow kid leather, each featuring a "Western Costume Co. Hollywood" label typewritten "Judy Garland" and "Wizard of Oz". Western Costume Company created these replica slippers in 1989 to coincide with the 50th anniversary of the film's release. Originally sold for $5,000 per pair, these shoes were hand-made to the exacting standards of the originals, from the same patterns, and a very limited number were created. In November of 2013 one of the replica pairs sold at auction in New York for $35,000.

$30,000 - $50,000



The famous Debbie Reynolds Touring Pair of Ruby Slippers from *The Wizard of Oz*!!!!

836. Debbie Reynolds personally owned heavily beaded chartreuse dress. Absolutely gorgeous (and heavy) chartreuse long sleeve round-neck dress completely beaded in bugle beads with collar, cuffs and waistband encrusted with bugle and small round beads, sequins and rectangle-shaped large faceted stones and varying sizes of large round rhinestones. One row of beads is missing along one shoulder. Hook & eye with zip back closure. Personally owned by Debbie Reynolds. **$2,000 - $3,000**

837. Debbie Reynolds heavily beaded green and blue dress designed by Bob Mackie from her Las Vegas act. Exquisite royal blue long sleeve V-neckline dress with high slit and coordinating belt with tassels, heavily encrusted with Kelly green, with dark blue, silver and turquoise bugle beads, varying sizes of rhinestones, clear and turquoise round-faceted stones in vertical pattern. Designed by Bob Mackie for Debbie Reynolds' Las Vegas stage act. **$2,000 - $3,000**

838. Debbie Reynolds blue beaded dress designed by Paco Macliss from her Las Vegas act. Beautiful dark, royal blue sheer slight bell sleeve dress with V-neckline and front slit. Body and sleeves covered with iridescent bugle beads in vertical pattern with silver and blue sequin accents, top portion of nude sheer with an intricate design of silver and blue bugle beads with varying sizes of rhinestones. Back zip closure. Exhibits minimal bead loss. Designed by Paco Macliss for Debbie Reynolds' Las Vegas stage act. **$1,000 - $2,000**

839. Debbie Reynolds navy blue beaded dress designed by Bob Mackie from her Las Vegas act. Eye-catching navy blue sheer dress with bell sleeves, high collar, deep V-back and front slit adorned with varying shades of blue bugle beads (and tassels) and rhinestones. Exhibits minimal bead loss. Designed by Bob Mackie for Debbie Reynolds Las Vegas stage act. Also depicted in a Hirschfeld caricature of Miss Reynolds'. **$1,000 - $2,000**

840. Debbie Reynolds 5-piece pink ensemble used in *Together Again For The First Time* live show with Donald O'Connor. (1984) Show outfit consisting of: 1. Pink long sleeve dance leotard covered with silver beading, rhinestones and sequins. 2. Short pink layered chiffon shirt. 3. Long layered pink chiffon shirt. 4. Very long pink chiffon wrap. 5. Pair of Bruno Magli pink satin high heel shoes size 5½. Used during the live show *Together Again For the First Time* with Donald O'Connor. **$600 - $800**

841. Debbie Reynolds white beaded dress and shoes designed by Ret Turner for her Las Vegas stage act. Breathtaking white sheer slight bell-sleeve dress with V-neckline and front slit. Body and sleeves covered with white iridescent and silver bugle beads in vertical pattern with fleur-de-lis accents and nude top portion encrusted with silver metal thread, clear and grey bugle beads, silver sequins and small rhinestones. Back zip closure. Coordinating belt with self-material tassel. Pair of Bianca, Las Vegas brand silver high heel shoes with nude mesh fronts highlighted with tiny mirror discs, signed by Debbie Reynolds. Designed by Ret Turner for Debbie's Las Vegas stage act. **$1,000 - $2,000**

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842. Debbie Reynolds red beaded dress designed by Jeff Billings for the opening of her Las Vegas museum. Stunning red 2-piece sleeveless dress with V-neckline and coordinating long sleeve jacket. Both pieces are completely covered with red bugle beads and jacket has square and round rhinestones, small red beads, and large faceted stones trimming the edges of the front and cuffs in a half diamond pattern. Designed by Jeff Billings (formerly Bob Mackie's assistant), for the opening of Debbie's Las Vegas museum. **$2,000 - $3,000**

843. Debbie Reynolds blue beaded cloud dress designed by Paco Macliss from her Las Vegas act. Captivating royal blue heavily beaded long sleeve V-neckline dress with front slit covered with blue bugle beads and accented with silver, aqua and steel blue bugle beads in a cloud design. Back zip closure. Designed by Paco Macliss for Debbie's Las Vegas stage act. **$2,000 - $3,000**

844. Debbie Reynolds red "Charo" outfit with (2) pairs of platform shoes designed by Elizabeth Courtney used in her Las Vegas act. Bright red sateen leotard with long strips covered with red sequins and accented with red bugle beads. Back zip closure. Coordinating mid-length cape with shoulder collar. Lot also comes with (2) pairs of sling back open-toe platform shoes that were made in Italy, one red and the other grey, both signed by Debbie Reynolds. Designed by Elizabeth Courtney for Debbie's Las Vegas stage act. **$1,000 - $2,000**

845. Debbie Reynolds brown beaded kimono, turban, purse and shoes designed by Bob Mackie used in her Las Vegas act. Rich chocolate brown, sheer long wide-sleeve kimono with self-material tassel belt completely covered in brown bugle beads and trimmed with varying shapes and sizes of amber beads and sequins. Coordinating turban. Exhibits minimal bead loss. Lot also comes with a brown satin evening bag with brown iridescent bugle and small bead design on flap plus a pair of Dalco Roma dark copper high-heeled shoes with sequin highlights (shoes signed by Debbie). **$1,000 - $2,000**

847. *Cleopatra* gold lame reproduction dress used for display at Debbie Reynolds Las Vegas hotel museum. Contemporary textured gold lame sleeveless low-scoop long dress with front pleated insert accented with a bright gold metal belt. Front zip closure. Gold metal necklace with big faux black oval stones. Dress used for display purposes with Elizabeth Taylor's ceremonial "Cleopatra" headdress. $**200 – $300**

846. Group of (11) feather boas used by Debbie Reynolds in her stage acts. (ca. 1990s) Group consists of 1. Pink feather boa with dark brown feather accents. 2. Sky blue feather boa. 3. Black feather boa. 4. White smaller feather boa. 5. Red nylon cape lined in red feathers. 6. Ivory feather boa. 7. Hot pink feather boa. 8. Dark dress with gold specks feather boa. 9. Soft pink feather boa. 10. Bright yellow feather boa. 11. Red feather boa. Used in Debbie Reynolds' stage acts. **$100 – $200**

848. *Marie Antoinette* style wig with feather headpiece plus necklace and earrings. (ca. 1990) Reproduction *Marie Antoinette* style wig with feather headpiece and rhinestone necklace and earrings. Used for display purposes at Debbie Reynold's Las Vegas museum. **$200 – $300**

Peter Lawford

Joey Bishop

849. Historic "The Rat Pack" tuxedo ensemble: Frank Sinatra, Dean Martin, Sammy Davis Jr., Joey Bishop and Peter Lawford. Exceptional suite of (5) tuxedo ensembles representing the principal members of the Las Vegas "Rat Pack", namely Frank Sinatra, Dean Martin, Sammy Davis Jr., Joey Bishop and Peter Lawford. Debbie Reynolds was very close friends with the members of the Rat Pack and she directly obtained these personally-worn tuxedos from each of them; the only exception being the Lawford ensemble – a tailcoat and matching pants from his screen role in *Mrs. Parkington* – obtained at the famous MGM auction. Each of the other four ensembles consists of tuxedo jacket and pants, and white shirt (except Davis' which is dark pink). Some of the ensembles include accessories like vests, cufflinks, bowtie, etc. Martin, Davis, Sinatra and Bishop groupings include shoes (Bishop has signed both soles). Lawford's tail-suit contains original MGM labels marked for him; all four other ensembles contain custom tailoring or alteration tags in jackets and pants specific to each previous owner, as well as unique markings or monograms on shirts. A prized grouping from Ms. Reynolds' collection, representing a cornerstone of her Las Vegas museum. Occasional signs of age or wear, though overall entire suite rates fine. **$20,000 - $30,000**

Dean Martin

Frank Sinatra

Sammy Davis Jr.

850. Marilyn Monroe exhibition "Lorelei Lee" pink gown from the "Diamonds Are a Girl's Best Friend" number from *Gentlemen Prefer Blondes*. (TCF, 1953) Faithful replica of the über-iconic pink-satin strapless dress worn by Marilyn Monroe as "Lorelei Lee" in the key musical number from *Gentlemen Prefer Blondes*, "Diamonds are a Girl's Best Friend". Created (ca. 1980) from the original design by Western Costume when they were commissioned to re-create some of the greatest gowns in film history. **$20,000 - $30,000**

851. Phyllis Diller extraordinary gold-lamé Las Vegas stage show mini-dress. (ca.1970) Custom-designed, totally unique, and thoroughly breathtaking gold lamé mini-dress with pink and lime circles, faux jewels, and bugle-bead tassels, created exclusively for and worn by Phyllis Diller on stage for her comedy act in Las Vegas. Also included are gold lamé demi-boots, gloves, and (2) long decorated cigarette holders, a signature prop for Miss Diller in her incomparable comedy routines. Very fine overall save for frozen zipper. **$400 – $600**

852. *Hello, Dolly!* gold beaded dress used for the finale number in Debbie Reynolds' *That's Entertainment* tour. (1996) Elaborately constructed replica of the original gold *Hello, Dolly!* dress with every detail recreated using the finest beads and lace available. Incredible amount of workmanship and time went into this piece. Zipper and velcro back closure. Beautiful display piece! Lot also comes with a generous box of spare beads. Used in the finale number of the *That's Entertainment* tour and cost in excess of $10,000 to create. So detailed is this gown, that Debbie was criticized for allowing a performer to wear such an historic costume – and she never straightened them out! Profiles in History sold the original version of this dress worn by Barbra Streisand in *Hello, Dolly!* for $120,000 in Debbie Reynolds The Auction Part I. **$2,000 - $3,000**

853. Leather display facsimile costumes (2) from *How the West Was Won* and *Julius Caesar*. (MGM, 1953/1962) This heavy leather "buckskin" jacket and pants were fabricated by Debbie Reynolds' Hollywood Studio Museum for James Stewart's character "Linus Rawlings" in *How the West Was Won* due to the original costume being misplaced; it was displayed along with the genuine screen-used costumes from this important film in Debbie Reynolds' career before the original was located (the original costume sold in Debbie Reynolds The Auction Part I for $20,400). Intricately crafted including authentic-looking beadwork and fringes, and theatrically soiled to resemble their appearance on screen. Also includes hand-crafted vintage rustic cowboy hat in the style of that worn by Stewart. Offered together with leather and linen vintage film costume Roman soldier tunic with Western Costume interior stamp, but without production or performer attribution, and in fragile condition. **$200 - $300**

854. Wayland Flowers "Madame" authentic replica full-size figure. (ca. 1980) Custom-crafted "Madame" full-size ventriloquist figure, personally made by her creator and operator Wayland Flowers for Debbie Reynolds' Las Vegas stage show. Fully dressed and decorated as her original "twin-sister" version that appeared in Flowers' arms for many television and stage appearances before his untimely death at 48 in 1988. Slight cracking starting in cast-foam face features, otherwise very fine overall. **$400 - $500**

back view

855. "Boy Greaser" black leather motorcycle jacket from *Grease* Stage production. (ca. 1980s) Off-the-rack "Leather Wear" heavy black leather motorcycle jacket with custom-screened "T-BIRDS" greaser-gang logo, marked inside, "PAR V" for a "Boy Greaser" character in a stage production of *Grease*. Very fine, as production-used. **$100 - $200**

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856. Diana Ross stage-worn "disco-ball" silver sequined gown by Ret Turner. (ca. 1975) Ret Turner custom-designed and tailored one-off "disco-ball" performance gown created specifically for, and stage-worn by, Diana Ross. Extraordinary attention to construction and detail clearly created to withstand repeated and prolonged concert-performance wear. Entirely covered by alternating diagonal bands of white and silver sequins, with chandelier-type "disco-ball" pendants hanging from each sleeve cuff, which are draped with numerous long strands of silver beads; vented décolletage and long asymmetrical train finish out the detail, and zipper bears internal "Ret Turner" designer-label. Inside of neckline exhibits Ross's make-up residue from numerous performances. Slight signs of wear from extensive use, yet overall remains fine to very fine. **$1,000 – $1,500**

857. Tom Jones Las Vegas stage outfit and boots from the mid to late 1970s. (Las Vegas, ca. 1970) Black short jacket with ivory and rose embroidery on lapel and cuffs with black trim and lined in red. Las Vegas label and handwritten in pocket, "*TOM JONES*". Coordinating pair of bell-bottom pants with hook and eye zip front closure and tab. Ivory cotton tone on tone shirt with low V and ruffles. Las Vegas label. Also included is a black pair of leather short boots. Worn by Tom Jones during the mid to late 1970s while performing in Las Vegas. **$1,000 - $2,000**

858. Debbie Reynolds "Miss Piggy" costume for Las Vegas stage routine. (ca. 1980) Fantastic "Miss Piggy" costume designed by Ret Turner for Debbie Reynolds as a comedy gag for her Las Vegas stage show. Long pink sequined gown with integral gloved arms, detail-decorated foam mask, and blonde wig transformed the lovely and vivacious Miss Reynolds into the loud and assertive "Muppet", "Miss Piggy". Gown shows a few slight tears from storage, and mask has slight cracking at transitions, but overall remains remarkably intact considering the fragile nature of its elements; fine. **$600 - $800**

859. *Marie Antoinette* ivory gown reproduction created for display purposes. (ca. 1990) Ivory and gold brocade 2-piece period gown trimmed in gold lace along neckline, cuffs and skirt decorated with clear bugle beads, silver and iridescent sequins, round gold metal beads and large faux pearls. Neckline and cuffs decorated with lace flowers and gold thread applique. Cuffs have white netting with gold polka-dots. Hook and eye with snap and zip back closure. Created for display purposes. **$200 - $300**

861. Group of (9) replica pink dance leotards from *Singin' in the Rain* used for *That's Entertainment* tour. (1996) Group consists of (9) replica pink velvet dance leotards with gold metal trim from "All I Do is Dream of You" number in *Singin' in the Rain*. Zip back closure. Used in the *That's Entertainment* tour. **$300 – $500**

860. Replica Cyd Charisse green dance outfit from *Singin' in the Rain* used for *That's Entertainment* tour. (1996) Replica of the famous green satin flapper dress worn by Cyd Charisse in the classic film *Singin' in the Rain*. Constructed of green satin with gold metal lace and light and dark green sequins with velcro and snap closure. Used in Reynolds' *That's Entertainment* tour. **$300 – $500**

862. Debbie Reynolds costumes and hats designed by Paco Macliss and Harve Presnell suit from *The Unsinkable Molly Brown*. (ca. 1990) Group consists of: 1. Pale blue silver and gold metallic gown with grey chiffon overlay, gold bugle beads and rhinestone detail with silver faceted ball fringe and coordinating belt. 2. Ivory gold metallic gown, red insert down front highly decorated with gold and silver sequins and long train. 3. Tan wool long dress with dark brown velvet collar and cuffs trimmed in black embroidery, black buttons down front with ivory lace collar and cameo brooch pin. 4. Pink long robe with ivory dot overlay and pink satin ribbons. 5. Red gown with gold lace overlay highlighted with red bugle beads and gold bead tassels. 6. Aqua sheer gown with gold bullion, aqua bugle beads and varying sizes of iridescent rhinestones and long blue gloves. 7. Pair of ivory cotton nightgowns with pale pink roses. 8. Grey and blue flannel shirt. 9. Peach with grey striped pants. 10. Pink floral cotton dress with self-ruffles. Ivory lace jacket. 11. Pair of peach nylon long dresses with ivory floral lace. 12. Ivory period hat garnished with large ivory faux flowers, burnt orange velvet trim, orange and white feathers. 13. Ivory raw silk period hat garnished with ivory faux flowers and white ostrich feathers. 14. 3-piece maroon and black-textured wool suit. Single breasted jacket, vest and pants. All three have MGM labels handwritten, "*H. Presnell*" with 1815 production code. Dresses designed by Paco Macliss for the tour and suit from the film production of *The Unsinkable Molly Brown*. **$400 – $600**

863. Group of (15+) roller skates and miscellaneous shoes, boots and hats used in *That's Entertainment* Tour. Group consists of 1. Nine roller skates, mostly white in color with a tan and ivory pair mixed in. 2. Banker box of shoes (some dance) and leather boots. Worn from stage-use overall. 3. Small ivory hat with pink net and faux flowers. 4. Large green straw hat with yellow ostrich feather and green ribbon. 5. Ivory straw hat with pink faux flowers and ribbon accent. 6. Navy straw hat with purple net and pink and purple ostrich feathers. Tan straw hat with faux orange flowers. 7. Pale peach brimmed hat with purple faux flowers. 8. Black show hat with net. 9. Straw hat with black ostrich feathers and yellow and black faux flowers. Plus (10) dance shoes and boots. Used in the *That's Entertainment* Tour. **$100 – $200**

864. Group of (15) women's period dresses for the "Titanic" portion of the stage production of *The Unsinkable Molly Brown*. Group consists of 1. Fuschia and bright green period dress with black net. 2. Turquoise and purple period dress with black net. 3. Pink with silver metal trim. 4. Green and fuschia period dress with black sequins. 5. Purple and fuchsia period dress with black trim. 6. Raspberry period dress with bugle beads. 7. Teal with pink and purple accents. 8. Aqua and purple period dress with black beads. 9. Silver with lilac and sequin accents. 10. Royal blue with bugles beads. 11. Sienna brown with multi-colored sleeves. 12. Lilac sheer with bugle beads and faux pearls. 13. Turquoise, green and purple with black beads. 14. Brown silver metallic period dress. 15. Maroon and ivory period dress. Used in the "Titanic" portion of *The Unsinkable Molly Brown* tour. $**300 – $500**

865. Group of (25+) women's period dresses and accessories for the "Western" portion of the stage production of *The Unsinkable Molly Brown*. (ca. 1990) Group consists of: 1. Aqua long period dress with white lace trim. 2. Yellow velvet long dress with purple fringe. 3. Two piece peach and purple period dress. 4. Grey period dress with black lace. 5. Ivory satin with net. 6. Yellow long dress with ivory net. 7. Peach long dress. 8. Pale lavender with ivory lace overlay. 9. 2-piece green period dress. 10. Lavender with ivory lace overlay. 11. Black satin period dress. 12. Green strapless with black fringe. 13. Yellow period dress. 14. Pink with lace top. 15. Green striped period dress. 16. Pale green and lilac period dress. 17. Pale green period dress. 18. Gold lame long dress. 19. Floral period dress. 20. Pink short dress with necklace. 21. Black metallic dress with necklace. 22. Ivory cotton A-skirt. 23. Four pairs of purple bloomers. 24. Pale blue long period dress. 25. Bright aqua long period dress. 26. Purple velvet robe with white feathers. 27. Pink long period dress with satchel. Small group of miscellaneous petticoats tops and skirts. Used in the Western portion of the *Unsinkable Molly Brown* tour. **$300 – $500**

866. Group of (5) Women's hats and shoes from *The Unsinkable Molly Brown* tour. (ca. 1990) Group consists of: 1. Dark green velvet large brimmed hat with green and purple ostrich feathers and green net. 2. Black velvet large brimmed hat with white ostrich feathers. 3. Dark grey velvet large brimmed hat with pink ostrich feathers, white net and pale pink silk flowers. 4. Pale yellow linen large brimmed hat with white ostrich feathers and yellow faux flowers and white bird. 5. Ivory satin muff covered with white ostrich feathers and accented with purple faux flowers. **$100 – $200**

867. Group of (70+) men's jackets, shirts and vests from *The Unsinkable Molly Brown* tour. Group consists of: 12 period suits and jackets of varying materials and sizes, 11 black tux jackets, 2 white jackets, 16 pairs of black pants, 17 vests (mostly ivory), 19 white dress shirts, 5 colored shirts (black, tan and ivory), tan leather vest and a few miscellaneous items. Used in the *Unsinkable Molly Brown* tour. $**300 – $500**

868. Group of (30+) Men's shoes, boots and hats from *The Unsinkable Molly Brown* tour. (ca. 1990) Group consists of approximately (15) pairs of leather cowboy boots of black with ivory embroidery, tan with metal detail, tan and ivory and brown on brown. 2. Three pairs of black leather dance shoes. 3. Group of (12) cowboy hats of straw and felt in tan, brown and black. Used in Debbie Reynolds' *Unsinkable Molly Brown* tour. **$200 – $300**

869. Group of (50+) women's wardrobe pieces from San Francisco costume shop. Group consists of women's dresses, skirts, tops and sweaters ranging in varying sizes and colors. Obtained from a San Francisco costume shop and used in numerous stage productions. **$200 – $300**

870. Group of (80+) women's wardrobe from San Francisco costume shop. Large group of (80+) women's dresses, coats, shirts, skirts, tops and pants in various colors, materials and sizes, some with beadwork and lace trim. Obtained from a San Francisco costume shop and used in numerous stage productions. **$200 – $300**

871. Group of (30+) women's stage and Playboy Club costumes. Group consists of: 1. Beautiful array of long period dresses (20+), some strapless in varying sizes and colors trimmed in beads, lace, fringe and velvets. 2. Black satin Playboy bunny costume. 3. Pink satin Playboy bunny costume. 4. Gold Playboy bunny costume. 5. Five red and ivory large checked dresses in the Raggedy Ann-style with blue polka-dot trim. 6. Hot pink bandleader outfit with ivory pleated skirt designed by Elizabeth Courtney. 7. Turquoise and blue striped strapless dress with red trim and pom-poms. 8. Turquoise clown top with netting and gold metal lace with gold sequins and large red and turquoise pom-poms. 9. Ivory sateen sleeveless dress with pink top and pale pink pom-poms. Some used at the Century City Playboy Club; others used in numerous stage productions. **$200 – $300**

872. Group of (20+) Women's shoes from San Francisco costume shop. Group consists of approximately: 1. Eight pairs of leather tall boots with pull on or lace up. 2. Fourteen pairs of high heel shoes in various colors and sizes. All exhibiting wear. **$100 – $200**

873. Group of (50+) Men's wardrobe costume pieces from San Francisco costume shop. Group consists of approximately 50+ men's jackets, suits, vests, shirts, pants and a few Santa Claus outfits ranging in varying colors and sizes. Obtained from a San Francisco costume shop and used in numerous stage productions. **$200 – $300**

874. Group of (100+) Men's hats, shoes and ties from San Francisco costume shop. Group consists of 1. Two large brim straw hats. 2. Three black western hats with white embroidery. 3. Six black felt cavalry hats. 4. Black velvet sombrero hat. 5. Eight black felt large brimmed hats. 6. Two black matador hats. 7. Four old-fashioned police hats. 8. Black and grey fedoras. 9. Tan musketeer hat with yellow ostrich feathers. 10. Two straw hats. 11. Fourteen straw cowboy hats. 12. Two police caps. 13. Wool rain hat. 14. Twelve black felt large brim hats. 15. Four pairs of shoes, black and brown in color, including lace up and pull on pairs. Plus miscellaneous hats and a large (50+) collection of colorful neck ties and sashes. **$100 – $200**

875. Vintage Max Factor wig and head form dating to the 1930s. (ca. 1935) Ivory wig on a Max Factor head form with two star rhinestone hair ornaments and pale pink ostrich feathers attached to the back. Size 20½. Some of the feathers are detached. A lovely example of the high quality workmanship of Max Factor. **$300 – $500**

876. Group of (6) Carmen Miranda hats and skirt from *If I'm Lucky* and unidentified productions. (TCF, ca. 1945) Group consists of: 1. Rust silk snood hat with gold twisted trim and scarves. 2. Simple Kelly green snood hat. 3. Heavily encrusted bead and rhinestone basket weave hat with ivory mink trim. 4. Pink snood hat with pink and green faux flowers from *If I'm Lucky* (TCF, 1946). Flowers added post production. 5. Signature orange and gold floral braided turban with faux fruit. 6. Black silk pencil skirt. Worn by Carmen Miranda in unidentified productions unless noted. **$400 – $600**

877. Group of (10) Women's hats from Linda Darnell, Miriam Hopkins, Gene Tierney and others. Group consists of: 1. Miriam Hopkins blue period bonnet covered in blue lace from TCF. 2. Miriam Hopkins blue period bonnet with pink lace and faux flowers from TCF. 3. Linda Darnell grey wide-brimmed hat with black trim from TCF. 4. Una Merkel taupe hat from *My Blue Heaven* (TCF, 1950). 5. June Allyson small blue hat with rose-colored leaves from MGM. 6. Joan Blondell small grey hat from *Will Success Spoil Rock Hunter* (TCF, 1957). 7. Night cap from *Forever Amber* (TCF, 1947). 8. Gene Tierney black feather hat from TCF. 9. Leslie Caron brown period hat from Western Costume. 10. Black sequined hat with red silk flowers on top and underneath. Handwritten label, "*540-17 Betty Grable*" and stamped, "1 25 1 3745". Worn in the "Say Si Si" number in *When My Baby Smiles at Me*. **$200 – $300**

878. Group of (50+) Women's studio hats from unidentified productions. Group consists of: 1. Tan straw wide-brimmed hat with pink and green faux flowers. 2. Black velvet large period hat with dark pink faux flowers and white ostrich feather. 3. Pair of ivory straw hats. 4. Black feather headpiece with rhinestones. 5. Black straw hat. 6. Ivory straw hat with brown trim. 7. Gold thread round hat with green scarf. 8. Black hat with feather. 9. Ivory eyelet hat. 10. Gold bugle bead headpiece. 11. Ivory polka-dot net hat. 12. Black straw hat. 13. Salmon period hat. 14. Black wool hat with lace accent. 15. Tan wool flapper hat. 16. Black beaver riding hat with chiffon scarf. 17. Black knit hat from Saks Fifth Avenue. 18. Black hat with velvet bow. 19. Brown ribbed hat. 20. Ivory and pink chiffon net hat. 21. Green crushed velvet hat with ermine tail from TCF. 22. Taupe wool baseball hat. 23. Purple straw hat with faux lilac flowers. 24. Straw sombrero with discs and trim. 25. Red velvet headpiece with white and red ostrich feathers. 26. Ivory straw hat with chiffon. 27. Pink and pale yellow pillbox hat. 28. Charcoal grey wool hat with scarf. 29. Straw hat with black band. 30. Straw hat with brim. 31. Floppy button hat with feather. 32. Pink Indian-style headpiece with faux pearls and sequins. 33. Faux pearl, rhinestone and gold lame ball headpiece. 34. Gold lame round Middle Eastern hat with faux pearls, colored bead tassels and scarf. 35. Gold lame hat with top ornament. 36. Gold lame (newer) and faux pearl headpiece with crosses. 37. Gold lame triangle shaped hat with faux pearls and orange stones. 38. Ivory straw 1960s hat. 39. Ivory 1960s hat. 40. Rhinestone bird ornament with white ostrich feathers. 41. Metal headpiece with fabric. 42. Metal headpiece. 43. Straw hat with blue straw overlay. 44. Straw hat with black net. 45. Black straw hat with brim. 46. Red cap. 47. Peach flapper hat. 48. Ivory wide brim hat. 49. Pale peach wide brim hat. 50. Blue straw hat. 51. Red hat. 52. White hat. 53. Orange velvet hat. 54. Grey and blue dress collar. 55. Taupe mohair hat. 56. Pink faux pearl and rhinestone headpiece. 57. Peach lace wide brimmed hat. 58. Black velvet riding hat (newer). Used in unidentified productions. **$300 - $500**

879. Group of (50+) Women's studio unidentified shoes. Group consists of studio high heels (mostly) and casual shoes of leather and fabric materials in varying colors of black, brown, navy, red, pink, beaded, silver and gold metallic in various styles and sizes. Used in unidentified productions. **$300 - $500**

880. Group of (25+) Women's studio purses, shawls and accessories used in unidentified productions. Group consists of: 1. Large gold metallic fan attributed to Bebe Daniels. 2. Pale green velvet period purse with silver bullion and bead tassels. 3. Black and yellow feather headpiece. 4. Group of (3) pink, yellow and ivory sashes. 5. Turquoise silk embroidered scarf. 6. Ivory scarf with fringe. 7. Tan velvet period purse. 8. Silver metal purse. 9. Tan, black and rose embroidered purse. 10. Black velvet beaded satchel. 11. Rust velvet long gloves from Selznick Int. Pictures. 12. Pale green period purse. 13. Small group (4) of tiaras with rhinestones and other stones. 14. Ivory beaded bag. 15. Pair of white gloves. 16. Silver metal purse. 17. Black satin purse. 18. Silver sequin purse. 19. Ivory sheer scarf. 20. Pale green satchel. 21. Ivory beaded satchel. 22. Brown silk velvet fingerless gloves. Selznick Int. Pictures typed label, "Mrs. Harper / 105WW-1100-B". Created by Walter Plunkett for Margaret Hamilton as "Mrs. Harper" in *The Adventures of Tom Sawyer* (1938), but not in the final version of the film. Plus other miscellaneous accessories. Used in unidentified productions. **$200 – $300**

881. Group of (16) Women's shoes from Elizabeth Taylor, Mae Marsh, Ann Blyth, June Allyson and others. Group consists of: 1. Mae Marsh black leather period boots. 2. Ann Blyth taupe linen shoes. 3. June Allyson pale pink satin high heels. 4. Debbie Reynolds ivory high heels. 5. Black (dyed) platform sandals attributed to Shirley Temple from Warner Bros. 6. Brenda Forbes green period shoes. 7. E. J. Peaker tan pumps from *Hello, Dolly!* 8. Elizabeth Taylor ivory high heels. 9. Florence Eldridge royal blue period shoes from *Mary of Scotland*. 10. Mitzi Gaynor ivory high heels. 11. Juliet Prowse gold high heels. 12. Katharine Hepburn green period shoes from RKO. 13. Jayne Mansfield tan high heels. 14. Kim Novak turquoise high heels. 15. June Lockhart ivory high heels. 16. Ginger Rogers red high heels and hat. Used in unidentified productions. **$300 – $500**

882. Group of (25) Women's period boots. Group consists of leather and fabric period boots in varying colors of black, ivory and pale lavender with button and lace up closures plus a pair of red satin ribbon lace up shoes. All exhibit normal wear. **$200 – $300**

883. Group of (40+) Men's studio hats used in unidentified productions. Group consists of: 1. Navy bowler covered with buttons. 2. Black military with black, red and yellow feathers. 3. Tan fedora. 4. Black top hat (crushed). 5. Tan period hat. 6. Straw hat with ivory band. 7. Brown period top hat. 8. Tan western hat. 9. Crushed and distressed short top hat. 10. Black short period top hat. 11. Western hat. 12. Ivory period hat with black band. 13. Ivory 1960s straw hat. 14. Ivory straw hat with black band. 15. Grey period top hat. 16. Taupe period top hat. 17. Grey felt derby. 18. Tan cowboy hat. 19. Ivory straw hat with black band. 20. Taupe cowboy hat with red band. 21. Brown western hat with peach band. 22. Group of eighteen 1950s/1960s fedora style hats of black, grey, brown and tan. Used in unidentified productions. **$200 – $300**

884. Group of (13) Men's period hats from *They Came to Blow Up America* and unidentified productions. Group consists of: 1. Five black Chinese round hats. 2. Black satin collapsible top hat (stuck in open position). 3. Group of (4) black and grey period hats. 4. Tan cap from *They Came to Blow Up America* (TCF, 1943). 4. Rose satin hat with gold metal lace trim and colored faceted stones. 5. Brown satin hat with gold bullion and colored faceted stones attributed to *Anna and the King of Siam* (TCF, 1946). Used in unidentified productions unless noted. **$200 – $300**

885. Group of (7) Men's period hats from *The Wonderful World of the Brothers Grimm* and unidentified productions. (ca. 1950) Group consists of 1. Black faux fur large brimmed hat with hot pink wool sash decorated with gold bullion trim. No label. Measures 15 in. across. Designed by Mary Wills. Worn by one of the council members in *The Wonderful World of the Brothers Grimm* (MGM, 1962). 2. Green velvet large brimmed hat with black, raspberry and rose ostrich feathers. Berman's label. 3. Large black felt Musketeer hat with white and orange ostrich feathers (not studio). 4. Large tan felt Musketeer hat with white and orange ostrich feathers (not studio). 5. Black felt large brimmed hat with black ostrich feathers. 6. Brown felt large brimmed hat with brown ribbed satin band. 7. Black felt large brimmed hat with red and blue ostrich feathers (not studio). Used in unidentified productions unless noted, or for display purposes (not studio). **$200 – $300**

886. Group of (8) Men's period colonial hats used in unidentified productions. Group consists of: 1. Rust velvet colonial style hat with gold bullion trim. 2. Group of (7) colonial style hats in black, tan, purple, gold and grey with trims. Used in unidentified productions. **$100 – $200**

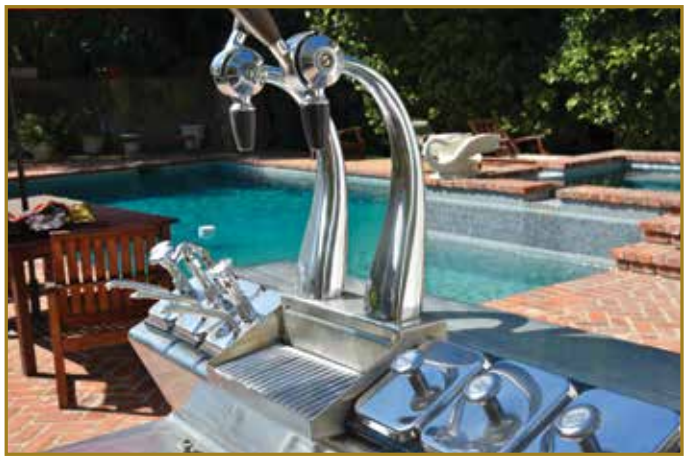
887. Group of (9) Men's Western hats used in unidentified productions. Group consists of western style hats in brown, tan, grey and black from MGM and other unidentified productions. **$100 – $200**

888. Group of (4) Men's shoes from Jose Ferrer, Laurence Olivier, Mario Lanza and Nureyev. Group consists of: 1. Jose Ferrer brown and white period shoes from *Deep in my Heart* (MGM, 1954). 2. Laurence Olivier tan suede tall spats. 3. Mario Lanza black short boots. Used in unidentified productions unless noted. 4. Nureyev tan fur tall boots acquired from his auction. **$200 – $300**

889. Group of (7) Men's studio shoes and boots from unidentified productions. Group consists of: 1. Black leather period shoes from Western Costume. 2. Ivory suede boots (painted). 3. Black lace up boots. 4. Vintage black button shoes with heel from Warner Bros. 4. Black leather lace up shoes. 5. Black suede and crocodile texture lace up shoes. 6. Two pairs of black leather short boots. 7. Brown and white lace up shoes. Used in unidentified productions. **$200 – $300**

1-310-859-7701

The following three lots are from Elvis Presley's Holmby Hills mansion at 144 Monovale Drive, nestled between Beverly Hills and Bel Air in Los Angeles. The two-story home is surrounded by 2 acres of land and was at one time actor Robert Montgomery's home. Elvis, Priscilla and Lisa Marie lived at this home from 1970 until Elvis sold the property in 1975 to Paula Kent Meehan, co-founder of Redken hair care products. The following three lots belonged to Elvis Presley and were sold with the estate and have remained in the home until present day. Ms. Meehan, a friend of Debbie's since high school, had intended these items to join Debbie's treasures in her museum. Since a permanent museum never came to be, these personal Elvis items are now being made available through this auction. Each lot will come with a signed letter of authenticity from Ms. Paula Kent Meehan.

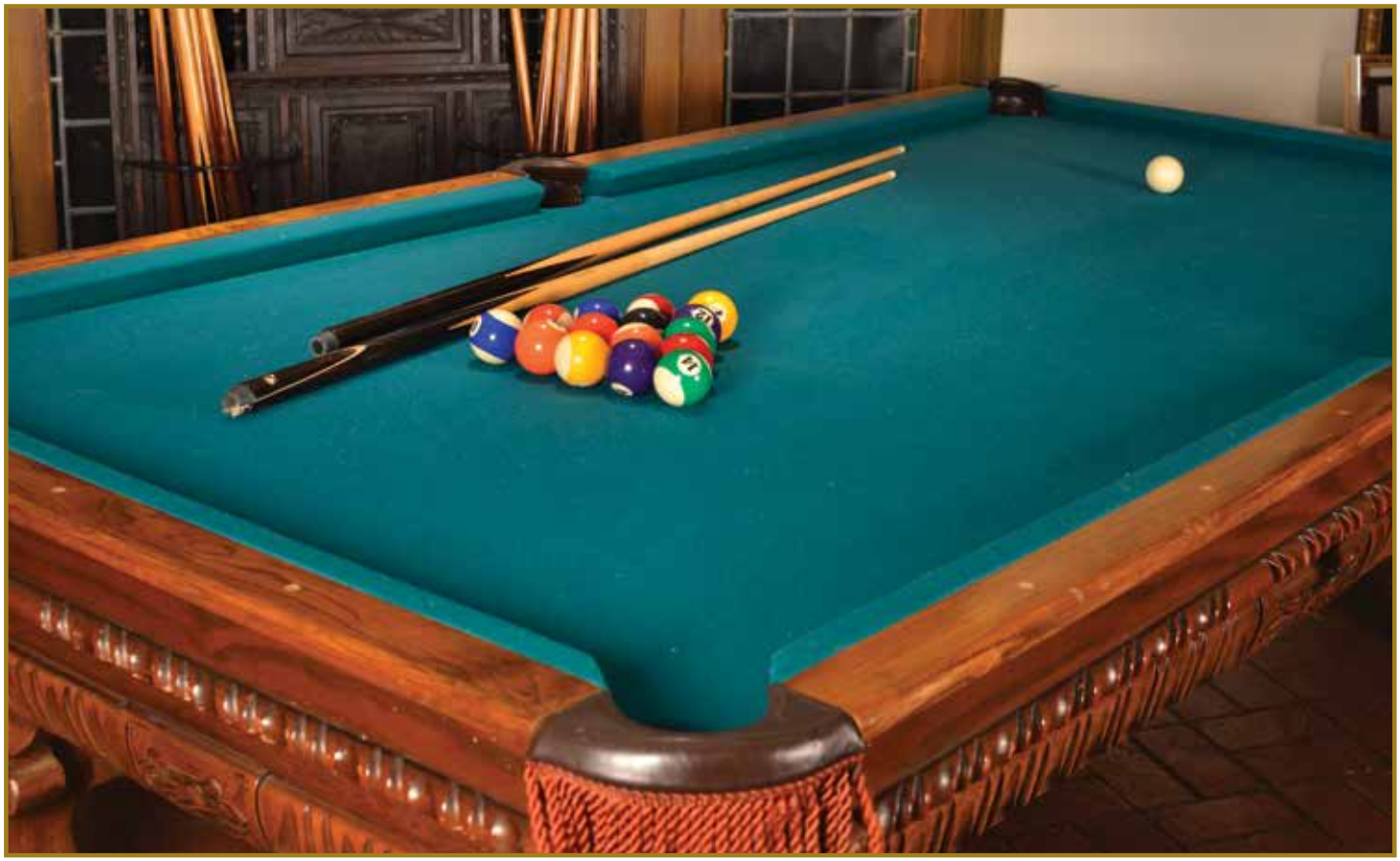


Photography by ArcFame

890. Elvis Presley's soda fountain from his Holmby Hills, California mansion. (ca. 1960s-1970s) Vintage soda fountain manufactured by Anderson & Wagner, Inc., Los Angeles. This commercial soda fountain is constructed of stainless steel with (1) sink, (2) ice cream freezers, (2) drink dispenser taps, (3) flavor dispenser canisters and (3) pump syrup dispensers. Measuring 41.5 x 30 x 42 in., this soda fountain was present in Elvis' two-acre Holmby Hills home located at 144 Monovale Drive, which he and Priscilla Presley purchased in December of 1970. After five years, Elvis sold the house, including this soda fountain, to Paula Kent Meehan on June 18, 1975 and it has remained on the premises ever since. Refrigeration electronics present but untested. In vintage, good condition. Comes with an LOA from Paula Kent Meehan. Special shipping arrangements will apply.
$2,000 - $3,000

Photography by ArcFame

891. Elvis Presley's grand piano from his Holmby Hills, California mansion. (ca. unknown) Vintage Baldwin brand walnut grand piano with double-column pillar legs. Includes piano bench. Baldwin has been a leading manufacturer of pianos since 1895. Measuring 72 x 38.5 x 57.5 in., this grand piano was present in Elvis' two-acre Holmby Hills home located at 144 Monovale Drive, which he and Priscilla Presley purchased in December of 1970. After five years, Elvis sold the house, including this grand piano, to Paula Kent Meehan on June 18, 1975 and it has remained on the premises ever since. With an approx. 4 x 1 in. right side portion of wooden keyboard cover missing and overall signs of age and wear. In vintage, good condition. Comes with an LOA from Paula Kent Meehan. Special shipping arrangements will apply. **$12,000 - $15,000**



Photography by ArcFame

892. Elvis Presley's pool table from his Holmby Hills, California mansion. (ca. 1970) Vintage carved wood, green–felted pool table. This pool table features carved wooden frame and ornate claw-foot legs, clean green felt, crisp rails and bumpers and rust colored fringe-tasseled corner cups. No manufacturer's mark present. Measuring 101 x 31 x 56 in., this pool table was present in Elvis' two-acre Holmby Hills home located at 144 Monovale Drive, which he and Priscilla Presley purchased in December of 1970. After five years, Elvis sold the house, including this pool table, to Paula Kent Meehan on June 18, 1975 and it has remained on the premises ever since. Includes (8+) cue sticks and a set of billiard balls. In vintage, good condition. Comes with an LOA from Paula Kent Meehan. Special shipping arrangements will apply. **$6,000 - $8,000**

893. Life-size Marilyn Monroe custom-made solid cast acrylic mannequin for *The Seven Year Itch* Subway Dress display. (ca. 1992) This life-size mannequin in the shape of Marilyn Monroe's iconic pose from *The Seven Year Itch* was custom-made out of solid cast acrylic at a cost of over $8,000 for the legendary Marilyn Monroe "Subway Dress" exhibit at the Debbie Reynolds Hollywood museum in Las Vegas from 1994-1998. The dress worn by Marilyn in that scene was sold by Profiles in History in Debbie Reynolds The Auction Part I for $5.5 million dollars. The mannequin wall mounts with no base (mount included); exhibits slight rubbing at extremities and both toe-tips are chipped; otherwise in fine condition. Special shipping arrangements will apply. **$1,000 - $2,000**

894. Collection of (10+) female and (10+) male fiberglass mannequins in various poses with interchangeable arms and legs. Comes with assortment of fiberglass and acrylic body parts. Also includes acrylic heads for hat display as well as wooden and metal bases. The acrylic pieces were custom made at great expense for highlighting specific and important costumes and accessories, as Debbie did not want to distract the viewer from the pieces. **$800 - $1,200**

895. Collection of (10+) female and (10+) male fiberglass mannequins in various poses with interchangeable arms and legs. Comes with assortment of fiberglass and acrylic body parts. Also includes acrylic heads for hat display as well as wooden and metal bases. The acrylic pieces were custom made at great expense for highlighting specific and important costumes and accessories, as Debbie did not want to distract the viewer from the pieces. **$800 - $1,200**

896. Collection of (20+) female and (10+) male forms with chrome bases. Constructed of polyurethane covered with fabric, these forms were used to display costumes from Debbie's legendary collection at the Debbie Reynolds Hollywood museum in Las Vegas. **$600-800**

897. Collection of (20+) female and (10+) male forms with chrome bases. Constructed of polyurethane covered with fabric, these forms were used to display costumes from Debbie's legendary collection at the Debbie Reynolds Hollywood museum in Las Vegas. **$600-800**

Registration Form – Debbie Reynolds-The Auction Finale

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Please print all information

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Home Phone: _____

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Business Phone:_____

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Email: _____

Credit Card: Type_____

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BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGAL, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE "CONDITIONS OF SALE" AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

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Debbie Reynolds
The Auction Finale 64

May 17 - 18, 2014

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ABSENTEE & TELEPHONE BID FORM

PROFILES IN HISTORY: 26662 Agoura Road, Calabasas, CA 91302
PHONE: 310-859-7701 • FAX: 310-859-3842

For office use only
Bidder Number:_____

Profiles in History uses the following increment multiples:

$50 to $500	by $25
$500 to $1,000	by $50
$1,000 to $2,000	by $100
$2,000 to $5,000	by $250
$5,000 to $10,000	by $500
$10,000 to $20,000	by $1,000
$20,000 to $50,000	by $2,500
$50,000 to $100,000	by $5,000
$100,000 to $250,000	by $10,000
$250,000 and up-Auctioneer's discretion	

Please print all information and fax, mail or email this registration form to Profiles in History.

AUCTION LOT #	DESCRIPTION OF LOT	BID $ EXCLUDING PREMIUM **Absentee Bidders only**

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Lot 835

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