

PROFILES IN HISTORY

DRAMA, ACTION, ROMANCE: THE HOLLYWOOD AUCTION

DECEMBER 15 - 16, 2012



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Drama, Action, Romance:
The Hollywood Auction 53

DECEMBER 15 - 16, 2012 AT 11:00 AM PST

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

PROFILES IN HISTORY
26901 AGOURA ROAD, SUITE 150,
CALABASAS, CA 91301

AUCTION PREVIEW

PROFILES IN HISTORY
26901 AGOURA ROAD, SUITE 150, CALABASAS, CA 91301
1-310-859-7701
MONDAY, NOVEMBER 26 - FRIDAY, DECEMBER 14, 2012
9AM TO 6PM, BY APPOINTMENT ONLY

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DAY ONE	December 15	Lots 1-432
DAY TWO	December 16	Lots 433-902

Profiles
IN HISTORY

www.profilesinhistory.com

Dear Collector:

Welcome to “Drama, Action, Romance: The Hollywood Auction.”

We proudly offer an incredible selection of material spanning the silent era to modern film, including select pieces from television and music.

Here is just a glimpse of what awaits you within these pages:

- Exceptional archive of vintage photographs and camera negatives of Hollywood’s greatest stars of the Golden Age taken by some of the most revered photographers in Hollywood, including Ernest A. Bachrach and Alfred Cheney Johnston.
- Incredible archive of Theda Bara costumes and jewelry from *Cleopatra* (1917) and some of her other films.
- Remarkable collection of photographs from Alfred Hitchcock’s lost silent films: *The Mountain Eagle* and *The Manxman*, plus a suite of (34) oversize photographs from *North by Northwest*.
- Important archive of photography of Marilyn Monroe and other stars from the estate of John Florea – heralded photographer of *Life* magazine and *Collier’s*.
- The original Mitchell BNC #206 motion-picture camera used to film *The Misfits* – Marilyn Monroe and Clark Gable’s last complete film.
- An unprecedented and wide selection of James Bond film posters spanning 007’s 50 years in film.
- George Lazenby’s “James Bond” Rolex Chronograph worn in *On Her Majesty’s Secret Service*.
- The Clifford Essex Paragon De Luxe guitar used to create the famous “James Bond” theme in *Dr. No*.
- The original “Gort” robot head from the classic science-fiction epic, *The Day the Earth Stood Still*.
- Bram Stoker’s original desk, upon which he wrote his seminal horror novel, *Dracula*.
- A marvelous selection of items from the Star Wars franchise, including an original X-Wing Fighter miniature.
- Harrison Ford’s “Indiana Jones” revolver from *Raiders of the Lost Ark*.
- Kate Winslet’s signature “jump dress” from James Cameron’s epic, *Titanic*.
- Orlando Bloom’s hero “Legolas” bow from *The Lord of the Rings* trilogy.
- Leonard Nimoy “Mr. Spock” second-season velour Starfleet tunic from *Star Trek: The Original Series*.

These examples represent a mere fraction of the pieces offered in this sale. We are certain there is something here for everyone, and we hope you enjoy perusing the catalog. Our staff is available to answer any questions you may have. Also keep in mind that we are happy to assist those who are interested in consigning. Please contact us anytime via phone and email, and don’t forget to visit our website, Facebook and Twitter pages for regular updates.

Thank you for participating, and good luck!



Joe Maddalena and the PIH team

AGREEMENT BETWEEN PROFILES IN HISTORY & BIDDER

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.

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 percent (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 internet bidding; (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 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 Remedies: 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 consignor 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 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.

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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, and 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 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 internet bidding. 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. Profiles 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, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles 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 online, 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 internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles 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 online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online 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: If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement: If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally

charges a minimum commission of \$100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

Delivery of Property to Profiles in History: After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

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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 screen-used condition, these items may require some restoration to be returned to their pre-production 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.**

Please remember that the buyer is responsible for **all shipping charges from Profiles in History's offices in Calabasas Hills, CA to the buyer's door.** Items that are of unusual size and/or weight will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.



1. VINTAGE LON CHANEY PHOTOGRAPH FROM *THE PHANTOM OF THE OPERA*. (Universal, 1925) A period 8 x 10 in. gelatin silver, glossy, black-and-white photograph from Universal Picture's production of *The Phantom of the Opera* starring "The Man of 1,000 Faces," Lon Chaney. In this shot, Chaney as "The Phantom" emotes at his grand organ in the catacombs beneath the Paris Opera House. The photo exhibits some flecks from the negative. Otherwise, in very good condition. \$800 - \$1,200



2. VINTAGE FUTURISTIC CITY PHOTOGRAPH FROM FRITZ LANG'S *METROPOLIS*. (UFA, 1927) A period 8 x 10 in. gelatin silver, glossy, black-and-white photograph on heavy paper from the classic sci-fi masterpiece *Metropolis*. Depicting the futuristic landscape of the title city with miniature set pieces, models and scenic background paintings. The photo shows some edge wear and some bending in the right side border. Otherwise, in very fine condition. \$800 - \$1,200



3. MARY PHILBIN “CHRISTINE DAAE” PHOTOGRAPH FROM *THE PHANTOM OF THE OPERA*. (Universal, 1925) A period 8 x 10 in. gelatin silver, glossy, black-and-white photograph on heavyweight paper from Universal Picture’s production of *The Phantom of the Opera*, starring Mary Philbin as “Christine Daae” and monster maven Lon Chaney as “The Phantom.” In this stunning production portrait, Philbin gazes wistfully in costume from the film. In very fine condition. **\$300 - \$500**



5. LOUISE BROOKS PORTRAIT FOR *NOW WE’RE IN THE AIR*. Gelatin-silver glossy 8 x 10 in. keybook portrait still of Louise Brooks for *Now We’re in the Air* (Paramount, 1927). Uncommon sweet “girl-next-door” pose for this legendary sex symbol of the flapper age. Muslin-backed (as are most vintage keybook stills) with minor handling and creasing, overall fine. **\$400 - \$600**

4. LOUISE BROOKS PUBLICITY PORTRAIT. Gelatin-silver double-weight matte 8 x 10 in. portrait still of Louise Brooks, ca. 1927. Exceptional classic pose in elegant flapper hat, still revealing the “bob” hair style. One of the finest and most dramatic portraits we’ve seen for this icon of the silent era, whose fame is far greater now than ever before. Period archive stamp on verso, plus later private collection stamp; very fine, save for slight toning to lower right corner. **\$400 - \$600**



Alfred Cheney Johnston (1885-1971)

Johnston is today remembered (and highly regarded) for his exquisite, elegant, yet highly seductive photographic studies of the female nude form, with nearly all such subjects chosen from the fields of stage and screen. After studying painting and illustration, he chose instead to apply his artistic talent to photography, and was hired in 1917 by Florenz Ziegfeld to shoot his Follies girls for the next 15 years, then continued with his own studios thereafter. As a fanatic for the highest possible quality of printed image, Johnston was one of the only portrait photographers in the world to make use throughout his 60+ year career the "Century" 11 x 14 in. glass-plate view camera, affording unparalleled definition.



6. ALFRED CHENEY JOHNSTON NUDE PORTRAIT OF BARBARA DEAN. Silver bromide 10 in. diameter (circle-trimmed by photographer) borderless double-weight matte print of starlet Barbara Dean fully nude with transparent chiffon wedding veil, shot by Alfred Cheney Johnston ca. 1920. Very fine. **\$1,000 - \$1,200**



7. ALFRED CHENEY JOHNSTON PORTRAIT OF MARTHA MANSFIELD. Silver bromide 10 x 13 in. double-weight matte print of silent-film and vaudeville actress Martha Mansfield, shot by Alfred Cheney Johnston ca. 1920; very fine. **\$600 - \$800**



8. ALFRED CHENEY JOHNSTON PORTRAIT OF UNIDENTIFIED SEATED NUDE WITH PAINT PALETTE. Silver bromide 8 x 12 in. borderless double-weight matte print of unidentified female model, nude under silk chiffon wrap holding large artist's paint palette, shot by Alfred Cheney Johnston ca. 1925; very fine. **\$600 - \$800**



9. ALFRED CHENEY JOHNSTON NUDE PORTRAIT OF PEGGY PAGE. Silver bromide 10 x 13 in. borderless double-weight matte print of starlet Peggy Page fully nude with transparent chiffon wrap, shot by Alfred Cheney Johnston ca. 1925; very fine. **\$1,000 - \$1,200**



11. ALFRED CHENEY JOHNSTON PORTRAIT OF UNIDENTIFIED SEATED NUDE. Silver bromide 10 x 13 in. borderless double-weight matte print of unidentified female model, fully nude in high-heel shoes, shot by Alfred Cheney Johnston ca. 1925; very fine. **\$600 - \$800**

10. ALFRED CHENEY JOHNSTON OVERSIZE NUDE PORTRAIT OF JULIE NEWMAR. Silver bromide 10 x 12 in. borderless double-weight matte print of Julie Newmar fully nude, shot by Alfred Cheney Johnston. Johnston is best remembered (and collected) for his deliriously sensual nude studies of showgirls and budding actresses, often shot with an 11 x 14 in. view camera (producing exquisite detail in the finished prints). Uncommonly late (ca. 1955) for Johnston, and quite early for Newmar, best known for 1950s musicals, such as *The Bandwagon* and *Little Abner*, as well as TV's "Catwoman." Very fine. **\$1,200 - \$1,500**





12. VINTAGE BELA LUGOSI LARGE PHOTOGRAPH. Vintage 10 x 13 in. gelatin silver, matte, black-and-white dramatic portrait of Bela Lugosi. An original print on heavy paper, the photo depicts a medium shot of Lugosi gazing dramatically. The photo exhibits pinholes in each of its four corners from previous display. Photographer has signed in lower left corner. In very fine condition. **\$800 - \$1,200**



13. VINTAGE CARROLL BORLAND AS "LUNA" PHOTOGRAPH FROM MARK OF THE VAMPIRE. (MGM, 1935) A period 8 x 10 in. gelatin silver, glossy, black-and-white photograph from Universal Picture's production of *Mark of the Vampire* starring Carroll Borland as "Luna," with Bela Lugosi as "Count Mora." Here Borland is featured in an atmospheric portrait taken through a spider's web. Typed production paper strip attached to verso reads, "Carroll Borland, uncanny "vampire girl" of "*Vampires of Prague*" [alternate title] Metro-Goldwyn-Mayer detective mystery directed by Tod Browning. Very minor staining on upper right border. Otherwise, in fine condition. **\$300 - \$500**



14. (7) INVISIBLE MAN PRODUCTION PHOTOGRAPHS. (Universal, 1933) A set of (7) 8 x 10 in. gelatin silver, glossy, black-and-white photographs from Universal Picture's production of *The Invisible Man* directed by James Whale. The photos feature images from scenes with stars Claude Rains, Gloria Stewart and Una O'Connor. Minor corner bumping and soiling on border. Otherwise, in very fine condition. **\$1,200 - \$2,000**



15. A *MIDSUMMER NIGHT'S DREAM* COLLECTION OF (8) STILLs. (Warner Bros., 1935) Gelatin-silver 8 x 10 in. glossy prints (8) for Max Reinhardt's classic fantasy film of Shakespeare's charming, timeless play. Grouping includes child fairies, main characters, and Ross Alexander (considered the first gay casualty of the repressive studio system). Very fine. \$200 - \$300

Ernest A. Bachrach

Each of the photographs (lots 16-67) from the Estate of **Ernest A. Bachrach** offered here were produced under special circumstances from the personal collection of master prints intended for exhibition at the RKO galleries. All were hand-printed by the photographer on specially toned bromide paper, and are unique. Ernest A. Bachrach (1899-1973) was born in Manhattan of Austro-Hungarian parents and was influenced by Edward Steichen and by the German Bauhaus school of visual design. Bachrach was first hired by the Famous Players-Lasky Studios from 1923 to 1927 and then was brought by Gloria Swanson to RKO to become Gallery Portrait Photographer and to head the photographic department from its inception in 1929 until his retirement in 1956. Bachrach exerted complete artistic control from the inception of each portrait sitting to the finished print, and custom printed most the gallery photographs that bear his credit. He was responsible for training Robert Coburn, Sr., Alex Kahle and Gaston Longet under his tutelage. Avoiding overt use of props in his compositions, Bachrach refined his lighting, darkroom and retouching to focus his art on the highlighting and subtle contours of a subject's face, and revealed a sensibility unmatched for sophistication and technical refinement.



16. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte double-weight 10 3/4 x 13 5/8 in. master print (ca. 1933). From the personal collection of the photographer. Numbered in the negative "NY Q-101"; very fine. \$200 - \$300



17. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte double-weight 11 x 14 in. master print (ca. 1933). From the personal collection of the photographer. Numbered in the negative "NY Q-109", very fine. \$200 - \$300



18. PAIR OF KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master parchment prints (2, ca. 1935). From the personal collection of the photographer. Fine and very fine. **\$200 - \$300**



20. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master parchment print (ca. 1935). Numbered in the negative "NY Q-302-A". From the personal collection of the photographer. Very fine. **\$200 - \$300**



19. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master parchment print (ca. 1935). From the personal collection of the photographer. Numbered in the negative "K H -282", very fine. **\$200 - \$300**



21. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte double-weight 11 x 14 in. master print (ca. 1933). From the personal collection of the photographer. Very fine. **\$200 - \$300**



22. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT FOR SYLVIA SCARLETT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master parchment print for Sylvia Scarlett (RKO, 1935). Numbered in the negative "NY Q-354". From the personal collection of the photographer. Very fine. **\$200 - \$300**



24. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte double-weight 11 in. x 14 in. master print (ca. 1937). From the personal collection of the photographer. Numbered in the negative "K H 587"; very fine. **\$200 - \$300**



23. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte double-weight 10 x 13 in. borderless master print (ca. 1933). From the personal collection of the photographer. Fine. **\$200 - \$300**



25. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte double-weight 11 in. x 14 in. master print (ca. 1937). From the personal collection of the photographer. Numbered in the negative "K H 568"; very fine. **\$200 - \$300**



26. **KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH.** Silver bromide matte double-weight 11 in. x 14 in. master print (ca. 1937). From the personal collection of the photographer. Numbered in the negative "K H 565"; very fine. **\$200 - \$300**

28. **KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH.** Silver bromide matte 11 x 14 in. master parchment print (ca. 1935). From the personal collection of the photographer. Numbered in the negative "NY Q-303-A"; very fine. **\$200 - \$300**



27. **KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH.** Silver bromide matte 11 in. x 14 in. master parchment print (ca. 1933). From the personal collection of the photographer. Numbered in the negative "NY Q-230-A"; very fine. **\$200 - \$300**

29. **PAIR OF KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH.** Silver bromide matte 11 x 14 in. master parchment prints (2) from the personal collection of the photographer. Numbered in the negatives "NY Q-198" (black gown) and "P674-110-Adv" (Glen Plaid jacket; for Morning Glory, RKO 1933). Both very fine. **\$200 - \$300**



30. TRIO OF KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master parchment prints (3, ca. 1935) from the personal collection of the photographer. One (striped gown) is numbered in the negative "NY Q-323". All very fine. **\$200 - \$300**



31. COLLECTION OF (4) KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment (2) and double-weight (2) master prints (ca. 1935) from the personal collection of the photographer. Three are numbered in the negatives "NY Q-308-L"; another (floral collar) is "K H 558-L". All very fine except silhouette, which bears handling and minor stains along upper left margin. **\$200 - \$300**



32. COLLECTION OF (4) KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master parchment prints (4, ca. 1935) from the personal collection of the photographer. One (rough wool jacket) is numbered in the negative "NY-Q-225-A"; fine to very fine. **\$200 - \$300**



33. COLLECTION OF (4) KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (ca. 1937), from the personal collection of the photographer. Three are numbered in the negatives "K H 550", "562", and "596"; all very fine. \$200 - \$300



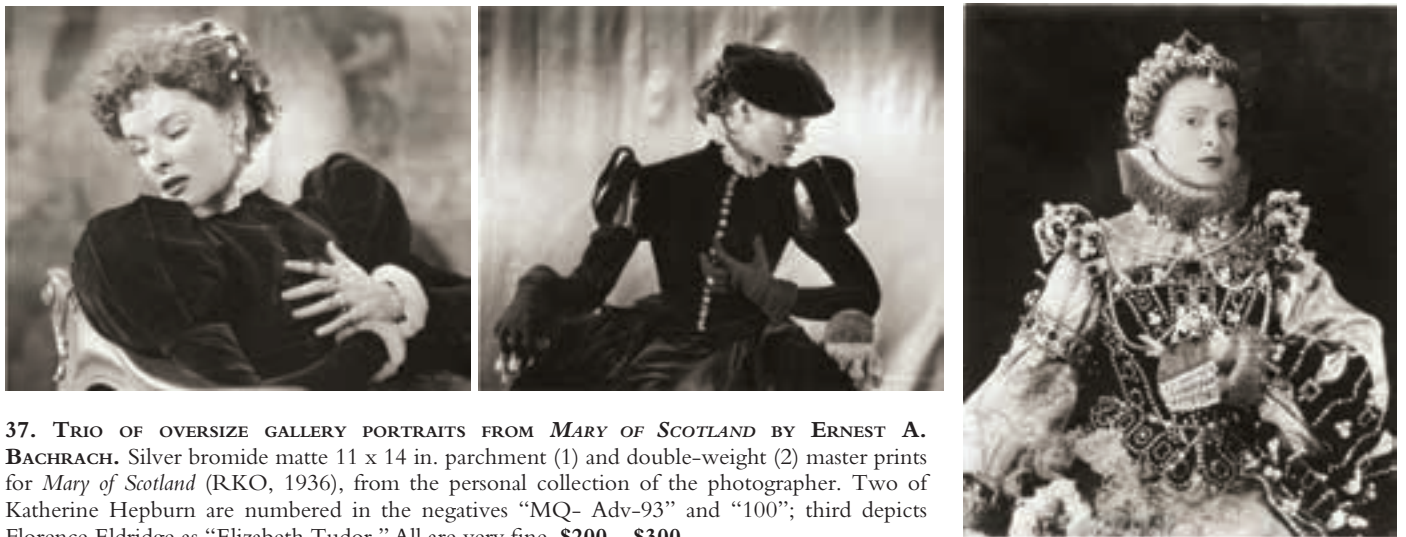
34. COLLECTION OF (4) KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment (2) and double-weight (1), plus 8 1/2 x 11 in. parchment (1) master prints (ca. 1935), from the personal collection of the photographer. Three are numbered in the negatives "NY-Q- 292", "305" and "339-A"; all very fine. \$200 - \$300



35. COLLECTION OF (4) KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS FROM *MARY OF SCOTLAND* BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints for *Mary of Scotland* (RKO, 1936), from the personal collection of the photographer. Each is numbered in the negative "MQ- Adv- 101", "104", and "107" and "108" (the working title for this film was *Mary Queen of Scots*); all very fine. \$200 - \$300



36. COLLECTION OF (4) KATHERINE HEPBURN OVERSIZE GALLERY PORTRAITS FROM *MARY OF SCOTLAND* BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment (1) and double-weight (2), plus 10 3/8 x 12 3/4 in. (1) master prints for *Mary of Scotland* (RKO, 1936), from the personal collection of the photographer. Three are numbered in the negatives "MQ- Adv- 79" (with Fredric March), "117" and "120"; all very fine. **\$200 - \$300**



37. TRIO OF OVERSIZE GALLERY PORTRAITS FROM *MARY OF SCOTLAND* BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment (1) and double-weight (2) master prints for *Mary of Scotland* (RKO, 1936), from the personal collection of the photographer. Two of Katherine Hepburn are numbered in the negatives "MQ- Adv-93" and "100"; third depicts Florence Eldridge as "Elizabeth Tudor." All are very fine. **\$200 - \$300**



38. CAROLE LOMBARD OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master print of Carole Lombard, from the personal collection of the photographer. Very fine, save for very minor darkroom light exposure at extreme left upper margin, and printed with no right margin (not trimmed). **\$200 - \$300**



39. CAROLE LOMBARD OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master print of Carole Lombard with cigarette, from the personal collection of the photographer. Very fine. **\$200 - \$300**



40. PAIR OF LUCILLE BALL OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (2) of Lucille Ball (ca. 1937), from the personal collection of the photographer. Very fine. **\$200 - \$300**



41. PAIR OF DOLORES DEL RIO OVERSIZE GALLERY PORTRAITS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment master prints of Dolores del Rio (ca. 1932) from the personal collection of the photographer. One is numbered in the negative "NY-A-39-A"; both very fine. **\$200 - \$300**



42. HELEN GAHAGAN OVERSIZE GALLERY PORTRAIT FOR SHE BY ERNEST A. BACHRACH. Silver bromide matte 11 in. x 14 in. parchment master print of Helen Gahagan in full costume for *She* (RKO, 1935), from the personal collection of the photographer. Numbered in the negative "NY-821-6"; very fine. **\$200 - \$300**



43. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF HORROR FILM FEMALE STARS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (4) of horror film actresses, from the personal collection of the photographer. Includes: Fay Wray (FW-256), Elsa Lanchester, Gloria Stuart, and Anne Nagel (AN-32). All are very fine. **\$200 - \$300**



44. COLLECTION OF (6) OVERSIZE GALLERY PORTRAITS OF ANNE SHIRLEY BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (6) of blonde ingenue Anne Shirley, from the personal collection of the photographer. Two are numbered in the negatives "AS-1533" and "1516". All are very fine. **\$200 - \$300**



45. COLLECTION OF (3) OVERSIZE GALLERY PORTRAITS OF CLAIRE TREVOR BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (3) of a young blonde Claire Trevor (ca. 1938), from the personal collection of the photographer. One is numbered in the negative "CT- 94"; all are very fine. **\$200 - \$300**



46. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF BRUNETTES BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment (3) and double-weight (1) master prints of brunette actresses (ca. 1938), from the personal collection of the photographer. Two are of Irene Manning and are numbered in the negatives "NY- IM- 104- A" and "89- A"; another is numbered "P-849- 52"; all are very fine. **\$200 - \$300**



47. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF LUPE VELEZ AND TAMARA TOUMANOVA BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (4) of Lupe Velez and Tamara Toumanova (ca. 1938), from the personal collection of the photographer. One is numbered in the negative "TT- 245"; fine to very fine. **\$200 - \$300**



48. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF BLONDES BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment (1) and double-weight (3) master prints of blonde actresses (ca. 1936), from the personal collection of the photographer. Includes: Audrey Long ("AL-R-6G"); Elaine Shepard ("ES- 14c"); and two unidentified, one marked "NY-CC-12- A". All are very fine. **\$200 - \$300**



49. KATHERINE HEPBURN OVERSIZE EXHIBITION PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte borderless 9 x 11 in. double-weight print of Katherine Hepburn, custom-mounted to 15 x 20 in. presentation mat, signed and dated 1933 (with Deco accent) by Ernest A. Bachrach, and from his private collection. Very fine. **\$200 - \$300**



50. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF CONSTANCE BENNETT, ANN HARDING AND MONA MARIS BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. (1) and 10 3/8 x 11 in. (2) parchment, and (1) 11 x 14 in. double-weight master prints of (respectively) Ann Harding, Constance Bennett and Mona Maris from the personal collection of the photographer. Ann Harding is numbered in the negative "AH-627"; fine to very fine. **\$200 - \$300**



51. OVERSIZE EXHIBITION PORTRAIT OF EXOTIC BLONDE ACTRESS BY ERNEST A. BACHRACH. Silver bromide matte borderless 9 x 11 in. double-weight print of unidentified blonde starlet, custom-mounted to 15 x 20 in. presentation mat, signed and dated 1935 (with deco accent) by Ernest A. Bachrach, and from his private collection. Fine, with faint adhesive staining to mat surrounding the print. **\$200 - \$300**



52. PAIR OF OVERSIZE EXHIBITION PORTRAITS OF HELEN GAHAGAN FOR SHE BY ERNEST A. BACHRACH. Silver bromide matte borderless 9 x 11 in. double-weight prints (2) of Helen Gahagan for *She* (RKO, 1935) by Ernest A. Bachrach, custom-mounted to 15 x 20 in. presentation mats, and from his private collection. Numbered in the negatives “NY-821-8” and “P-821-24”; both very fine. **\$200 - \$300**



53. OVERSIZE EXHIBITION PORTRAIT OF HELEN GAHAGAN FOR SHE BY ERNEST A. BACHRACH. Silver bromide matte borderless 9 x 11 in. double-weight print of Helen Gahagan in full character costume for *She* (RKO, 1935) by Ernest A. Bachrach, custom-mounted to 15 in. x 20 in. presentation mat, and from his private collection. This is the definitive, iconic pose for one of the greatest female horror-film characters in film (and literary) history. Numbered in the negative “NY-821-6”; very fine. **\$200 - \$300**



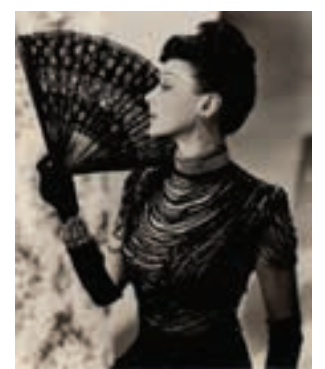
54. PAIR OF OVERSIZE EXHIBITION PORTRAITS OF HELEN GAHAGAN FOR SHE BY ERNEST A. BACHRACH. Silver bromide matte borderless 9 x 11 in. double-weight prints (2) of Helen Gahagan for *She* (RKO, 1935) by Ernest A. Bachrach, custom-mounted to 15 x 20 in. presentation mats, and from his private collection. Numbered in the negatives “NY-821-3” and “P-821-25”; both very fine. **\$200 - \$300**



55. PAIR OF OVERSIZE EXHIBITION BROMOIL-TRANSFER PORTRAIT PRINTS OF STARLETS BY ERNEST A. BACHRACH. Bromoil-transfer 10 1/4 x 13 1/4 in. double-weight prints (2) of young starlets custom-mounted to 15 x 20 in. presentation mats, signed and dated 1930 (with Deco accent) by Ernest A. Bachrach, and from his private collection. This special-effects process generally attributed to photographer William Mortensen was experimental, and it's interesting to see other artisans in the glamour-photography field trying their hand at it. Both prints are very fine. \$200 - \$300



56. TRIO OF OVERSIZE EXHIBITION PORTRAITS OF IRENE DUNNE BY ERNEST A. BACHRACH. Silver bromide matte borderless 8 1/2 x 11 in. double-weight prints (3) of Irene Dunne by Ernest A. Bachrach, custom-mounted to approx. 15 x 20 in. presentation mats, and from his private collection. One is signed on mat by Bachrach, and dated 1933. All are very fine. \$200 - \$300



57. COLLECTION OF (4) OVERSIZE EXHIBITION PORTRAITS OF DOLORES DEL RIO, FRED ASTAIRE & GINGER ROGERS AND ONE OTHER, BY ERNEST A. BACHRACH. Silver bromide matte borderless double-weight prints (4) by Ernest A. Bachrach, ranging in size from 9 x 12 in. to 13 3/4 x 16 3/4 in., three of which are custom-mounted to 15 x 20 in. photographer-signed presentation mats, and from Bachrach's private collection. Includes: Dolores del Rio (2, dated 1931 and 1933); Fred Astaire and Ginger Rogers (montage composition for German publicity); and an exotic brunette actress in Spanish dress. Generally fine, save for light sepia toning on both del Rio prints. \$200 - \$300



58. ORSON WELLES OVERSIZE GALLERY PORTRAIT FOR *CITIZEN KANE* BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master print of Orson Welles with pipe for *Citizen Kane* (RKO, 1941), from the personal collection of the photographer. This is one of the most iconic, immediately recognizable and frequently reproduced portraits of Welles extant. Very fine, save for very minor darkroom light exposure at extreme left upper margin. **\$200 - \$300**

59. ORSON WELLES OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. parchment master print of Orson Welles, likely as general publicity for *Citizen Kane* (RKO, 1941); from the personal collection of the photographer. An uncommonly pleasant expression for "the boy wonder" of RKO. Very fine. **\$200 - \$300**





60. CARY GRANT OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master print of Cary Grant (ca. 1946, likely for *Notorious*), from the personal collection of the photographer, and with his embossed blindstamp at lower right. Very fine. **\$200 - \$300**



62. COLLECTION OF (3) OVERSIZE GALLERY PORTRAITS OF HELEN WESTCOTT BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (3) of a young blonde Helen Westcott (ca. 1940), from the personal collection of the photographer. Two are numbered in the negatives "HW-316" and "341"; all are very fine. **\$200 - \$300**



61. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF JANIS CARTER BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. double-weight master prints (4) of blonde starlet Janis Carter, from the collection of the photographer. One is numbered in the negative "J C-36"; all are very fine. **\$200 - \$300**



63. OVERSIZE EXHIBITION PORTRAIT OF GLORIA GRAHAME BY ERNEST A. BACHRACH. Gelatin-silver matte borderless 15 x 19 in. double-weight print of Gloria Grahame by Ernest A. Bachrach, custom-mounted to 16 x 20 in. presentation mat, and from his private collection. Breathtaking detail in the surface textures of skin, lips, and eyes is due to Bachrach's painstaking and unique lighting skills. Without question one of the finest portraits ever created of this enigmatic, often overlooked actress. Very fine, save for trace stains and bumping to mounts. **\$200 - \$300**



64. ANN MILLER OVERSIZE EXHIBITION PORTRAIT BY ERNEST A. BACHRACH. Silver bromide matte borderless 10 3/8 x 13 in. double-weight print of Ann Miller, custom-mounted to 15 x 20 in. presentation mat, signed and dated 1940 (with Deco accent) by Ernest A. Bachrach, and from his private collection. Numbered in the negative "AM-487C". Very fine. **\$200 - \$300**



66. OVERSIZE EXHIBITION PORTRAIT OF BARBARA HALE BY ERNEST A. BACHRACH. Gelatin-silver matte 14 in. x 19 in. double-weight print of Barbara Hale by Ernest A. Bachrach, from his private collection. Custom-mounted to 15 x 20 in. exhibition mat, and signed in red crayon by Bachrach on the print. For fans of her much later work in TV's *Perry Mason*, this may be the definitive shot to capture Hale's quietly steaming sexuality. Very fine. **\$200 - \$300**



65. OVERSIZE EXHIBITION PORTRAIT OF INGRID BERGMAN BY ERNEST A. BACHRACH. Gelatin-silver matte 16 x 20 in. double-weight print of Ingrid Bergman for *Notorious* (RKO, 1946) by Ernest A. Bachrach, from his private collection. The photographer has perfectly distilled here the titillating dichotomy of Bergman's character for Alfred Hitchcock's masterpiece of sexual frustration and self-sacrifice. Very fine save for a tiny chip off upper right corner. **\$200 - \$300**



67. COLLECTION OF (4) OVERSIZE GALLERY PORTRAITS OF ACTRESSES BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. master print (1), and silver-gelatin studio prints (2 single-weight, 1 double-weight) of (respectively) Maureen O'Hara, Michele Morgan, unidentified and Peggy Dow; from the personal collection of the photographer. Peggy Dow is numbered in the negative "SG 5400- P65" (for *I Want You*, RKO 1952); fine to very fine. **\$200 - \$300**

Introduction to Camera Negatives Until 1935 or 1936, all 35mm negative stock was on nitrate of cellulose, which was discarded by the studios whenever there was a sign of decomposition. Of the two primary artifacts from film production — the nitrate master print of the film and the camera negative from the still photographs — the camera negative remains the only image source that can be appreciated by individual collectors who wish to conserve the original artistic process. After 1936, still camera negatives were on safety film of cellulose acetate, which is far less unstable than nitrate stock, though it also requires storage conditions of low heat and humidity. This collection was archived in studio files and survives in nearly ideal state of preservation. This collection of camera negatives represents many celebrated subjects and genres.



68. COLLECTION OF (14) JEAN HARLOW 8 x 10 ORIGINAL CAMERA NEGATIVES FOR *RED DUST* AND OTHERS. Collection of (14) vintage 8 x 10 in. studio negatives of Jean Harlow alone for general publicity, or with Clark Gable in *Red Dust*, plus (4) of Gable with Mary Astor in the same. All appear to be nitrate film stock, and virtually all are hand-numbered by studio in India ink; condition varies with occasional corner chipping, slight waving or other signs of age and use like slight trimming and retouching for print. Identified photographer (on some only) is Clarence Sinclair Bull. Overall very good to fine. \$1,000 - \$1,500



69. COLLECTION OF (36) JEAN HARLOW 8 x 10 ORIGINAL CAMERA NEGATIVES. All appear to be nitrate film stock, and virtually all are hand-numbered by studio in India ink; condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Includes one with Clark Gable from *Hold Your Man*; other films include *Red-Headed Woman*, *Riffraff* and *Personal Property*. Identified photographers are Clarence Sinclair Bull and Virgil Apger. Overall very good to fine. \$4,000 - \$6,000



70. COLLECTION OF (30) ORIGINAL CAMERA NEGATIVES OF EARLY HOLLYWOOD FEMALE STARS, INCLUDING CLARA BOW AND ANNA MAY WONG. Collection of (30) vintage 8 in. x 10 in. studio negatives of early Hollywood female stars, including Clara Bow (5); Anna May Wong (5); Pola Negri (6); Marlene Dietrich (1); Lupe Velez (1); Norma Shearer (4); Katherine Hepburn (1); Renee Adoree (1); Marion Davies (3); Merle Oberon (2); and Gloria Swanson (1). Majority are nitrate film stock, and virtually all are hand-numbered by studio in India ink; condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and highlighting for print. Overall very good to fine. **\$2,000 - \$3,000**



71. CLASSIC COMEDY COLLECTION OF (28) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (28) vintage 8 in. x 10 in. studio and publicity negatives of classic comedians from the 1920s through the 1960s. Includes: The Three Stooges (*Plane Nuts*, 1933, one of the earliest Stogge shorts), Lucille Ball, William Powell, Buster Keaton, William Haines, Maurice Chevalier, Harold Lloyd, Zero Mostel & Gene Wilder, Abbott and Costello, Joe E. Brown, and Laurel and Hardy. Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



72. EXTENSIVE COLLECTION OF (78) ORIGINAL CAMERA NEGATIVES OF CAROLE LOMBARD. Extensive Collection of (78) vintage 8 x 10 in. studio negatives of Carole Lombard. Virtually all appear to be nitrate film stock, and are hand-numbered by studio in India ink; condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. \$6,000 - \$8,000



73. COLLECTION OF (29) ORIGINAL CAMERA NEGATIVES OF JOAN CRAWFORD AND GRETA GARBO. Collection of (29) 8 x 10 in. vintage studio negatives of Joan Crawford, and (9) of Greta Garbo ranging in size from 4 x 5 in. to 8 x 10 in.; also included are (6) 4 x 5 in. of Robert Taylor from *Camille* which do not depict Garbo. Majority of larger negatives are nitrate, and virtually all in each size are hand-numbered by studio in India ink; condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



74. COLLECTION OF (34) ORIGINAL CAMERA NEGATIVES OF 1930S AND '40S FEMALE STARS, INCLUDING MYRNA LOY, BARBARA STANWYCK, HEDY LAMARR AND OTHERS. Collection of (34) 8 x 10 in. vintage studio negatives of 1930s and '40s female stars, including Myrna Loy (7); Barbara Stanwyck (5); Hedy Lamarr (8); Dorothy Lamour (2); Claudette Colbert (5); and Ida Lupino (7, plus 7 additional 4 in. x 5 in. original negatives with husband Louis Hayward). Majority are Safety stock with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$1,500 - \$2,500**



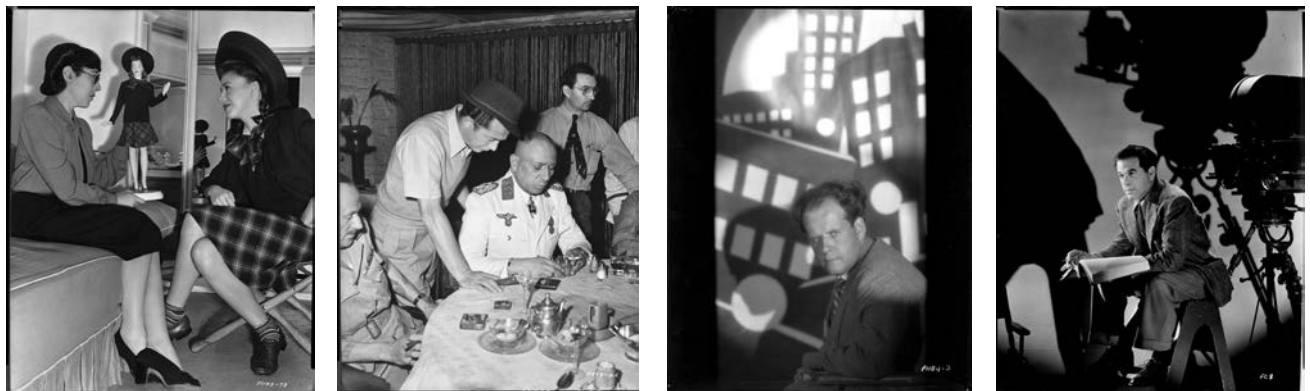
75. EXTENSIVE COLLECTION OF (66) ORIGINAL CAMERA NEGATIVES OF BETTE DAVIS. Collection of (66) vintage 8 x 10 in. studio negatives of Bette Davis covering her first decade in film. Quite likely one of the largest existing archives of original studio portrait negatives for this iconic star. Majority are safety stock (though a few are nitrate) with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



76. COLLECTION OF (39) ORIGINAL CAMERA NEGATIVES OF JEAN ARTHUR AND GINGER ROGERS. Collection of (39) 8 x 10 in. vintage studio negatives of Jean Arthur (21) and Ginger Rogers (18). Majority are safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$800 - \$1,200**



77. COLLECTION OF (65+) ORIGINAL CAMERA NEGATIVES OF 1930s THROUGH '50s FEMALE STARS, INCLUDING MAUREEN O'SULLIVAN, PAULETTE GODDARD, MARIA MONTEZ AND OTHERS. Collection of (65+) 8 in. x 10 in. vintage studio negatives of 1930s through '50s female stars, including Maureen O'Sullivan (13); Paulette Goddard (13); Gail Patrick (11); Maria Montez (4); Rhonda Fleming (8); Audrey Hepburn (2); and Eleanor Parker (14), plus approx. (5) others. Majority are safety stock (except Maureen O'Sullivan, with many of nitrate) most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



78. COLLECTION OF (25) ORIGINAL CAMERA NEGATIVES OF GREAT DIRECTORS AND STUDIO VIPs. Collection of (25) vintage studio negatives of great directors and other studio V.I.P.s, of which (14) are 8 x 10 in., (9) are 4 x 5 in., and (2) are 2 1/4 in.; Personnel represented are: Sergei Eisenstein, Dorothy Arzner, George Cukor, Alexander Korda, Laurence Olivier, Edith Head, Frank Capra, Billy Wilder, Erich Von Stroheim, Louis B. Mayer, Victor Fleming and one other. Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$800 - \$1,200**



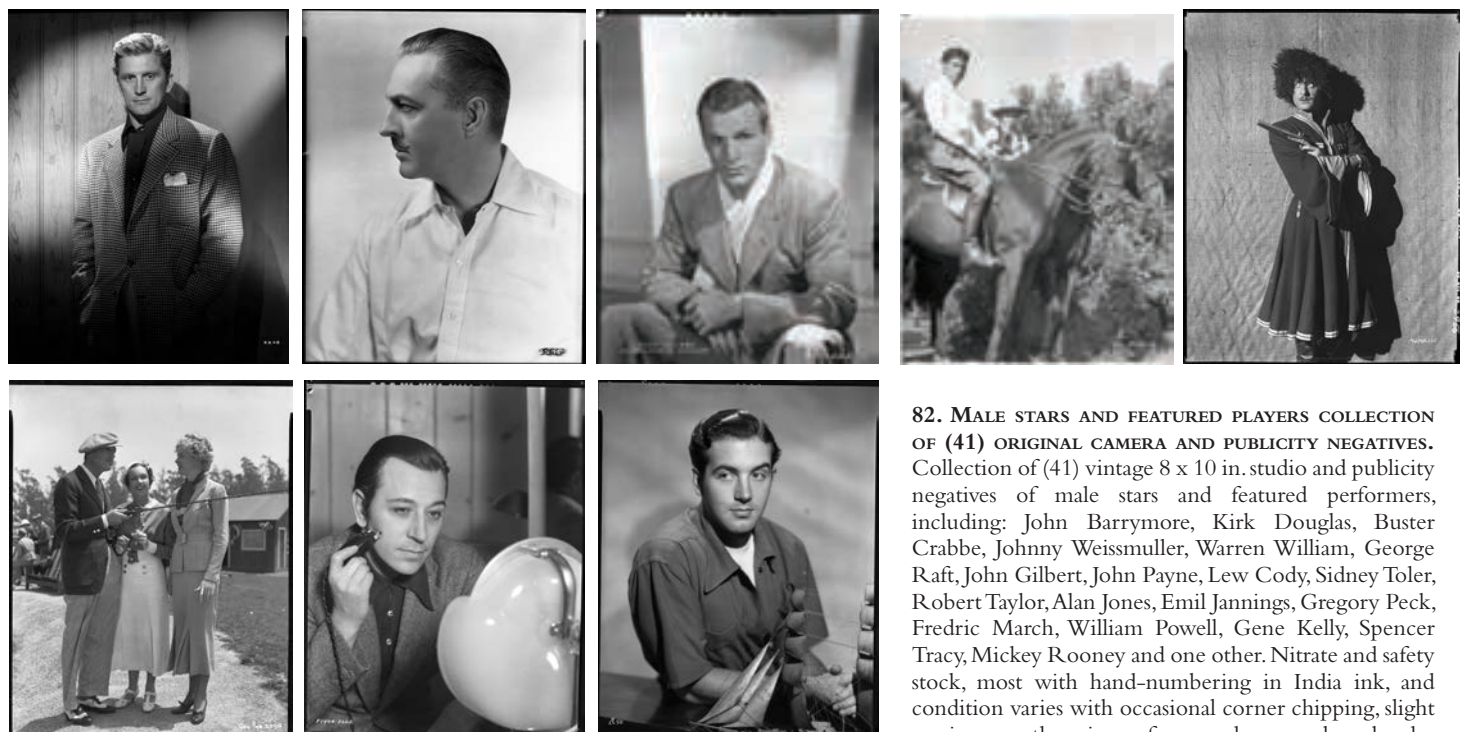
79. HOLLYWOOD MUSICALS COLLECTION OF (29) ORIGINAL CAMERA NEGATIVES. Collection of (29) vintage 8 x 10 in. studio negatives, either from musical films, or featuring female musical performers. Titles and stars include: *Hollywood Revue of 1929* (including the introduction of *Singin' in the Rain*); Grace Moore; Judy Garland; Mitzi Gaynor; Jeanette MacDonald; and others. Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$800 - \$1,200**



80. JUVENILE AND ANIMAL STARS COLLECTION OF (31) ORIGINAL CAMERA NEGATIVES, INCLUDING SHIRLEY TEMPLE. Collection of (31) vintage 8 x 10 in. studio negatives, featuring either juvenile or animal stars. Performers include: Shirley Temple (2); Sabu (9); Nanette Fabray (15, age approx. 18); Lassie (3) and others. Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$600 - \$800**



81. MASSIVE CARY GRANT COLLECTION OF (79) ORIGINAL CAMERA NEGATIVES. Massive and likely unparalleled collection of (79) vintage 8 x 10 in. portrait studio negatives of Cary Grant, nearly all from the first five years of his career. This impressive and critical archive comes from the same source as the Grant collection of (54) offered in our prior auction, and complements them perfectly, filling in his early career. Nitrate (and a few safety) stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$4,000 - \$6,000**



82. MALE STARS AND FEATURED PLAYERS COLLECTION OF (41) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (41) vintage 8 x 10 in. studio and publicity negatives of male stars and featured performers, including: John Barrymore, Kirk Douglas, Buster Crabbe, Johnny Weissmuller, Warren William, George Raft, John Gilbert, John Payne, Lew Cody, Sidney Toler, Robert Taylor, Alan Jones, Emil Jannings, Gregory Peck, Fredric March, William Powell, Gene Kelly, Spencer Tracy, Mickey Rooney and one other. Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



83. EXTENSIVE BING CROSBY COLLECTION OF (81) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (81) vintage 8 x 10 in. studio and publicity negatives of Bing Crosby (a few are of his family and children), primarily from his first five years on screen. Quite likely the largest archive of its type and scope on this performer. Majority nitrate stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



84. W.C. FIELDS COLLECTION OF (43) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (43) vintage 8 x 10 in. studio and publicity negatives of W.C. Fields from several of his 1930s and '40s films. Majority Nitrate stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



85. MASSIVE COLLECTION OF (134) ORIGINAL CAMERA NEGATIVES OF RITA HAYWORTH. Collection of (134) vintage 8 x 10 in. studio negatives of Rita Hayworth covering her entire prime period in film, plus (1) 2 1/4 in. from her late career. Includes entire sequences of hair, makeup and product test and publicity sessions, plus a detailed sequence with Orson Welles as she goes blonde for him to appear in *Lady from Shanghai*. Quite likely the largest existing archive of original studio portrait negatives for this iconic star. Majority are safety stock (though several are nitrate) with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$8,000 - \$12,000**



86. EXTENSIVE COLLECTION OF (60+) ORIGINAL CAMERA NEGATIVES OF ANN MILLER, DORIS DAY, AND ROSALIND RUSSELL. Collection of (60+) 8 x 10 in. vintage studio negatives of Ann Miller (35+), Doris Day (7) and Rosalind Russell (19). Majority are safety stock (though most early Ann Miller are nitrate) most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$800 - \$1,200**



87. COLLECTION OF (25) ORIGINAL CAMERA NEGATIVES OF 1930s BLONDE FEMALE PERFORMERS. Collection of (25) 8 x 10 in. vintage studio negatives of 1930s blonde female stars, including Edwina Booth (8), Marian Marsh (1), Laura La Plante (4), Lilyan Tashman (3), Vilma Banky (2), Mae West (6) and (1) other. Portraits of Booth in revealing pre-code costume from *Trader Horn* (1931) are exceedingly rare. Majority are nitrate stock with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



88. COLLECTION OF (35) ORIGINAL CAMERA NEGATIVES OF 1940s BLONDE FEMALE PERFORMERS. Collection of (35) 8 x 10 in. vintage studio negatives of 1940s blonde female stars, including Veronica Lake (8); Lana Turner (1); Betty Hutton (1); Joan Blondell (11); Carole Landis (8); and Angela Lansbury (6). Majority are Safety stock with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



89. COLLECTION OF (42) ORIGINAL CAMERA NEGATIVES FROM (4) IMPORTANT FILMS BY GREAT DIRECTORS. Collection of (42) vintage 8 x 10 in. studio negatives from (4) significant films by great directors: *The Strange Love of Martha Ivers* (25) 1946, dir. Lewis Milestone; *The Furies* (9) 1950, dir. Anthony Mann; *Black Narcissus* (4) 1947, dirs. Michael Powell & Emeric Pressburger; and *Random Harvest* (4) 1942, dir. Mervyn LeRoy. Those for *Strange Love* are nearly all portraits of Lizabeth Scott in just her second screen role, and those for *Black Narcissus* are entirely portraits of Jean Simmons as the misbehaved native girl. Safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$1,500 - \$2,500**



90. CECIL B. DeMILLE COLLECTION OF (37) ORIGINAL CAMERA NEGATIVES FROM (3) IMPORTANT FILMS. (Paramount, 1949-1959) Collection of (37) vintage 8 x 10 in. studio negatives from (3) significant films by Cecil B. DeMille: *Samson and Delilah* (13); *The Greatest Show on Earth* (21); and *The Ten Commandments* (3). Safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$800 - \$1,200**



91. EXTENSIVE CLARK GABLE AND GARY COOPER COLLECTION OF (57) ORIGINAL CAMERA NEGATIVES. Impressive collection of (56) vintage 8 x 10 in. studio negatives of Clark Gable (18) and Gary Cooper (38). The Gable archive, which focuses on his first decade in film, includes several with co-star Myrna Loy in *Too Hot to Handle*; the Cooper archive covers the 1940s-50s. Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



92. LEADING-MEN COLLECTION OF (45) ORIGINAL CAMERA NEGATIVES, INCLUDING HUMPHREY BOGART. Collection of (45) vintage 8 x 10 in. studio negatives of Hollywood leading men, including: Humphrey Bogart (3); Errol Flynn (2); Edward G. Robinson (14); Alan Ladd (4); William Holden (21); and James Stewart (1). Nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



93. JOHN WAYNE/ COWBOYS COLLECTION OF (30) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (30) vintage studio and publicity negatives of John Wayne and other Cowboy stars, including: John Wayne (12) 8 x 10 in., (1) 4 in. x 5 in. and (5) 2 ¼ in.; plus Guy Madison, Hopalong Cassidy, Johnny Mack Brown, Joel McCrea, Charles Starett, Roy Rogers and others, all 8 x 10 in.; nitrate and safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



94. COLLECTION OF (36) ORIGINAL CAMERA NEGATIVES OF 1950s BLONDE FEMALE PERFORMERS. Collection of (36) 8 x 10 in. vintage studio negatives of 1950s blonde female stars, including Martha Hyer (21); Virginia Mayo (3); Carroll Baker (5); and Janet Leigh (7). All are safety stock, majority with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$800 - \$1,200**



95. JAMES DEAN, PAUL NEWMAN AND MARLON BRANDO COLLECTION OF (35) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (35) vintage 8 x 10 in. studio and publicity negatives of male stars James Dean (11), Paul Newman (22) and Marlon Brando (2). All but one of the Newman archive are from *Cool Hand Luke* and likely represent the largest group of original negatives in private hands for this seminal film. The Dean selections are from *Rebel Without a Cause* and *East of Eden*. Safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$1,500 - \$2,500**



96. MASSIVE COLLECTION OF (140+) ORIGINAL CAMERA NEGATIVES OF HORROR AND SCIENCE-FICTION FILMS OF THE 1920s-1960s. Voluminous and likely unprecedented archive of (140+) vintage studio 8 x 10 in. negatives from horror and science-fiction films of the 1920s through the 1960s. Films include (but by no means are limited to) *Frankenstein*, *Mask of Fu Manchu*, *London After Midnight*, *Mark of the Vampire*, *Son of Frankenstein*, *The Wolfman*, *House of Frankenstein*, *Ghost of Frankenstein*, *House of Dracula*, Spanish-language 1931 *Dracula*, *Mysterious Island* (1929), *The Magician*, *Son of Kong*, *The Wizard of Oz*, *The Cat Creeps*, *Black Friday*, *Barbarella* and countless others. Titles and subjects with extensive runs include *The Devil Doll*, Peter Lorre (early personality portraits, plus 1930s film scenes), Rondo Hatton, *Dr. Jekyll and Mr. Hyde* (1941), *The Man with Nine Lives* (Karloff), Lon Chaney Jr. (portraits plus film scenes) and *Tower of London* (Vincent Price). Majority are safety stock (though most early titles appear to be nitrate) most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. **\$6,000 - \$8,000**



97. EXTRAORDINARY ELVIS PRESLEY COLLECTION OF (100+) ORIGINAL CAMERA AND PUBLICITY NEGATIVES FROM *G.I. BLUES*, *ROUSTABOUT* AND OTHERS. Collection of (100+) vintage studio and publicity negatives of Elvis Presley, principally from two of his most important early films: *G.I. Blues* (45+, all 4 in. x 5 in.) and *Roustabout* (55+, all 4 in. x 5 in.). Quite likely the largest archive extant for these two films. Also included are (9) 8 x 10 in. from *Kid Galahad*, *Girls Girls Girls*, *Fun in Acapulco* and *Follow That Dream*. All safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$2,000 - \$3,000**



98. MUSICIANS PLUS AFRICAN-AMERICAN PERFORMERS COLLECTION OF (41) ORIGINAL CAMERA AND PUBLICITY NEGATIVES. Collection of (33) vintage 8 x 10 in. studio and publicity negatives of rock 'n' roll, pop and country musicians, plus (8) of important African-American performers. Musicians include Jimi Hendrix, The Animals, The Beatles, The Supremes, Ritchie Havens, Johnny Cash and June Carter, Mothers of Invention, Hank Williams, Cowsills, Righteous Brothers, Bill Medley, Crosby Stills and Nash, Arlo Guthrie, John Sebastian, Joan Baez and others. African-American performers include Duke Ellington, Bill "Bojangles" Robinson, Paul Robeson and Nat King Cole. Majority safety stock (a few nitrate), most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. Overall very good to fine. **\$1,200 - \$1,500**



99. MGM MASTER FILE PRINT ARCHIVE OF ELIZABETH TAYLOR (21) PLUS MGM MASTER FILE PRINT ARCHIVE OF LEADING LADIES (41). Gelatin-silver double-weight glossy portrait prints (21) of Elizabeth Taylor, all at the pinnacle of her sensual beauty, being master file prints from the archives of MGM. Having just acquired an awareness of her sexual appeal (thanks to photographer Philippe Halsman), she displays that asset to great advantage in this series of portraits. We have not before seen a selection to rival these top-quality archive file photos on this unique and breathtaking beauty. Each double-weight print bears on verso either the archive stamp for this star, or studio text for a specific film. Very fine condition overall. Together with MGM leading ladies archive of equal quality: Gelatin-silver double-weight (33) and single-weight (8) glossy portrait prints of MGM's leading ladies from the late 1940s through late 1960s, being master file prints from the archives of MGM. All are 8 x 10 in. but (1) which is printed (not trimmed) at 7 x 10 in.; includes some of the finest portrait work extant for the following actresses: Ava Gardner (16); Grace Kelly (4); Natalie Wood (3); Leslie Caron (3); Deborah Kerr (3); Sharon Tate (3); Sophia Loren (2); Janet Leigh (2); Cyd Charisse (2); and Audrey Hepburn, Arlene Dahl, and Raquel Welch, (1) each. Condition is consistently very fine throughout; this collection offers what is almost certainly an unmatched opportunity to acquire such a range of quality in Hollywood glamour photography. **\$12,000 - \$15,000**



100. COMPREHENSIVE PHOTO ARCHIVE (150+) OF ELIZABETH TAYLOR. Massive and thoroughly comprehensive vintage studio publicity photo archive of (150+) gelatin-silver 8 x 10 in. single- and double-weight prints, covering virtually every conceivable aspect of Elizabeth Taylor's screen life from birth (in retrospect) to ca. 1956, especially unparalleled in its breadth of coverage from age 9 through 15. It is unlikely another such archive on this iconic actress exists in private hands with this range of images. Condition varies throughout with scattered tape repairs to versos and other occasional signs of use and age, though majority rate fine. **\$6,000 - \$8,000**



101. HUMPHREY BOGART AND LAUREN BACALL CUSTOM OVERSIZE PORTRAIT BY JOHN ENGSTEAD. Gelatin-silver double-weight matte 10 x 14 in. borderless custom print of Humphrey Bogart and Lauren Bacall by John Engstead. Exceptional atmospheric pose set within the shadows of a massive Victorian staircase, likely for one of the great Noir films this on- and off-screen couple co-starred in. Bears photographer's credit-stamp on verso. Very fine. **\$200 - \$300**



103. LAUREN BACALL CUSTOM OVERSIZE PORTRAIT BY JOHN ENGSTEAD. Gelatin-silver double-weight semi-gloss 11 x 14 in. custom print of Lauren Bacall by John Engstead. Elegant, mysterious and steamy portrait for *The Big Sleep*. Bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**



102. LAUREN BACALL CUSTOM PORTRAIT BY JOHN ENGSTEAD. Gelatin-silver double-weight matte 8 x 10 in. borderless custom contact print of Lauren Bacall by John Engstead. Easily one of the most sensuous portraits of this legendary actress from the early golden age of her career. Bears photographer's credit-stamp on verso. Very fine. **\$200 - \$300**



104. RITA HAYWORTH CUSTOM OVERSIZE PORTRAIT BY JOHN ENGSTEAD. Gelatin-silver double-weight matte 11 x 14 in. borderless custom print of a freckled and very natural-looking Rita Hayworth by John Engstead. Bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**



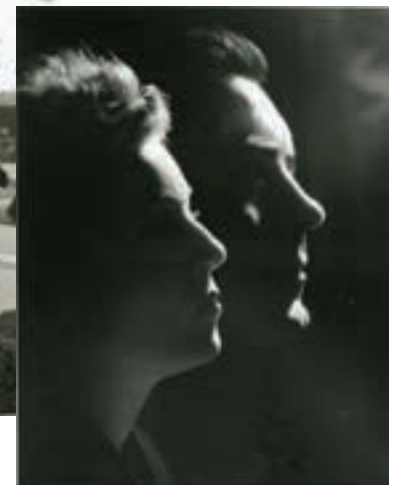
105. SUSAN HAYWARD CUSTOM OVERSIZE PORTRAIT BY JOHN ENGSTEAD. Gelatin-silver double-weight semi-gloss 11 in. x 14 in. custom print of Susan Hayward by John Engstead, for a 1945 "Collier's" magazine appearance. Bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**



107. LEADING-MEN COLLECTION OF (7) CUSTOM PRINTS BY JOHN ENGSTEAD AND JEAN HOWARD. Gelatin-silver double-weight semi-gloss 11 in. x 14 in. (4), 10 1/4 in. x 13 in. (1) and 8 in. x 10 in. (2) custom prints of actors. All but one are by John Engstead, and include: Bing Crosby (with Ingrid Bergman and director Leo McCarey from *The Bells of St. Mary's*), Louis Jourdan, Henry Fonda, Fred Astaire, Gary Cooper, and one other; last is by Jean Howard of Warren Beatty and John Frankenheimer (for *All Fall Down*, Frankenheimer's second feature) and is one of the finest character studies of this actor at the beginning of his career, being directed by one of the great filmmakers of Beatty's generation, at the beginning of his career as well. Each bears photographer's credit-stamp on verso; overall fine. **\$200 - \$300**



106. LEADING LADIES COLLECTION OF (4) CUSTOM PRINTS BY JOHN ENGSTEAD AND JEAN HOWARD. Gelatin-silver double-weight semi-gloss 11 x 14 in. (3) and 8 1/2 x 11 in. double-weight matte (1) custom prints of actresses. Oversize prints are all by John Engstead, and include: Theda Bara (in later life), Lana Turner and Mary Martin (in "Peter Pan"); last is by Jean Howard of Merle Oberon. Each bears photographer's credit-stamp on verso; overall fine. **\$200 - \$300**



108. PAIR OF TYRONE POWER OVERSIZE CUSTOM PRINTS BY JOHN ENGSTEAD AND JEAN HOWARD. Gelatin-silver double-weight semi-gloss 11 x 14 in. (1) and 10 x 13 in. (1) custom prints of Tyrone Power. The first, by John Engstead, is a close shadowed portrait with his wife Annabella; other is by Jean Howard, with Linda Christian the day before their wedding in Rome. Each bears photographer's credit-stamp on verso; both very fine. **\$200 - \$300**



109. PAIR OF OVERSIZE GALLERY EXHIBITION PRINTS OF AVA GARDNER AND JOAN LESLIE BY GASTON LONGET AND BERT SIX. Kodacolor 13 x 16 in. special exhibition print of Ava Gardner by Gaston Longet, mounted to 15 1/2 x 20 in. mat bearing photographer's credit snipe. This photo was a gift from Ava Gardner to costume designer Michael Woulfe. Together with 15 x 20 in. borderless sepia print of Joan Leslie (likely for *Yankee Doodle Dandy*) signed by Bert Six, mounted to mat backing. Both pieces hung for many years on display in the halls of their respective studios. Fine, with minor edge wear and handling. **\$200 - \$300**



110. SEXY EUROPEAN STARLETS COLLECTION OF (15) STILLS. Gelatin-silver approx. 8 x 10 in. glossy prints (15) from the 1940s through the 1970s of sexy European starlets from a variety of countries and films. Includes some of the best portraiture of sex symbols, Anouk Aimee, Marina Vlady, Jacqueline Bisset, Monica Vitti, Silvana Mangano and others. Generally very fine. **\$200 - \$300**



111. ELIZABETH TAYLOR COLLECTION OF (16) STILLS FROM CLEOPATRA, THE SANDPIPER AND NATIONAL VELVET. Gelatin-silver 8 x 10 in. glossy prints (16) of Elizabeth Taylor from three of her most popular films: *National Velvet* (1944, 2 including a wardrobe and short-hair test) *Cleopatra* (1963, 10 different including (2) of Taylor designing her own makeup); and *The Sandpiper* (1965, 4 different, all on the beach in Big Sur). Fine to very fine. **\$200 - \$300**



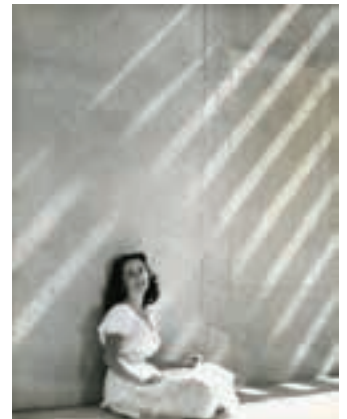
112. HOW TO MARRY A MILLIONAIRE CUSTOM OVERSIZE PORTRAIT BY JEAN HOWARD. Gelatin-silver double-weight matte 10 x 13 1/4 in. borderless custom print of Marilyn Monroe, Lauren Bacall and Betty Grable, for *How to Marry a Millionaire* by Jean Howard. This sitting represents the key publicity photography used to exploit this unique combination of Fox's up and coming Blonde (Marilyn), soon to replace their downward-trending Blonde (Grable), with Warner's Bacall (also downward-trending). Bears photographer's credit-stamp on verso; original prints by Howard, an intimate confidant to numerous Hollywood celebrities of the time, rarely turn up on the market. Very fine. **\$200 - \$300**



113. JAMES DEAN UNRETOUCHED CUSTOM OVERSIZE PORTRAIT BY JEAN HOWARD. Gelatin-silver double-weight matte 10 1/4 x 13 in. unretouched borderless custom print of James Dean by Jean Howard. Classic, soft-focus, brooding portrait of the soon-to-be screen icon. Bears photographer's credit-stamp on verso, in addition to notes in her hand, "*East of Eden 1953/ Jimmie Dean/ All Photos Taken in My Garden at 2000 Coldwater Canyon, Bev Hills Calif*"; very fine. **\$200 - \$300**



114. JUDY GARLAND CUSTOM OVERSIZE PORTRAIT BY JOHN ENGSTEAD. Gelatin-silver double-weight semi-gloss 11 x 14 in. custom print of Judy Garland by John Engstead, from his iconic 1950 portrait of her for the "Get Happy" musical number in *Summer Stock* (which is, along with "Somewhere Over the Rainbow," Garland's other true signature song). Bears photographer's credit-stamp on verso; very fine, aside from minor surface losses to verso corners. **\$200 - \$300**



115. ELIZABETH TAYLOR COLLECTION OF (4) CUSTOM PRINTS BY JOHN ENGSTEAD. Gelatin-silver double-weight semi-gloss 11 x 14 in. (2) and 8 x 10 in. (2) custom prints of Elizabeth Taylor by John Engstead; (3) are solo portraits, and the fourth includes Taylor's mother for a 1954 "Ladies' Home Journal" magazine appearance. Each bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**



116. BETTIE PAGE BIKINI PORTRAIT BY BUNNY YEAGER. Gelatin-silver 8 x 10 in. double-weight matte fiber print of Bettie Page in leopard-print bikini, shot by Bunny Yeager in the 1950s; printed and signed by her in 1982. Very fine. **\$300 - \$500**



118. BETTIE PAGE COLLECTION OF (3) VINTAGE MEN'S MAGAZINE COVER APPEARANCES. Collection of (3) vintage (1956, 1957) mens magazines featuring covers of Bettie Page. The best of them, "Satan," offers not only what is arguably her single best cover appearance period, but also has a 4pp center feature with full-color nude centerfold, plus topless and lingerie shots, and is in very fine condition. "Modern Sunbathing" is filled with nude models and genuine nudists; very good. "Pin-Up Photography" is filled with nude models, including Betty Page, but is in fair condition only. **\$200 - \$300**



117. BETTIE PAGE TOPLESS PORTRAIT BY BUNNY YEAGER. Gelatin-silver 8 x 10 in. double-weight matte fiber print of Bettie Page topless in totally revealing mesh pantyhose shot by Bunny Yeager in the 1950s; printed and signed by her in 1982. Very fine. **\$300 - \$500**



119. THE TEN COMMANDMENTS COLLECTION OF (13) STILLs. (Paramount, 1956) Gelatin-silver 8 x 10 in. glossy prints (13) from Cecil B. DeMille's 1950s remake of his own silent epic. All portrait photography for this film was by Karsh of Canada (one of the leading portrait photographers for world leaders and dignitaries). Included are two of the finest Yul Brynner portraits ever offered for sale. Very fine throughout. **\$200 - \$300**



120. PAIR OF FRANK WORTH PROOF-PRINTS OF ELVIS PRESLEY AND JAMES DEAN. Gelatin-silver 8 x 10 in. glossy prints (2) from the estate of famed studio photographer Frank Worth (the personal favorite of many 1950s celebrities) being his own proof-prints of Elvis Presley and James Dean he cared about enough to archive. Unstamped, but the shot of Dean from *Giant* still retains Worth's red grease-pencil mark. Very fine. \$200 - \$300

122. SEXY CAVEGIRL COLLECTION OF (17) STILLS FROM *PREHISTORIC WOMEN*. Gelatin-silver 8 x 10 in. glossy prints (17) from the 1950 potboiler *Prehistoric Women*, whose only excuse to exist was to splash the big screen with the sexiest scantily clad women that a poverty-row studio could buy. Unused, nearly all are very fine. \$200 - \$300



121. STANLEY KUBRICK COLLECTION OF (19) STILLS AND EPHEMERA. Gelatin-silver 8 x 10 in. glossy prints (17), color still (1) and promotional item (1) all from films Stanley Kubrick directed (with the exception of *One-Eyed Jacks*, from which he was removed). Covers virtually every film in his entire career, from *Killer's Kiss* to *Full Metal Jacket*, including a special promotional iron-on transfer from *Clockwork Orange* (still entirely usable). Generally very fine. \$200 - \$300



123. SANFORD ROTH OVERSIZED DOUBLE-WEIGHT PHOTO. (5) TOTAL, (3) ARE FROM *GIANT*. Set of five double-weight black-and-white James Dean photographs, shot by Sanford Roth. The photos, ranging from 8 ½ x 13 in. to 11 x 14 in., show candid and behind-the-scenes images of Dean. Three of them are from the filming of 1956's *Giant*, starring Elizabeth Taylor, Rock Hudson and James Dean, and include an image of Dean in cowboy attire and cigarette in his mouth, hogtying a smiling Elizabeth Taylor. The other two photos are candid shots of Dean in his private life. \$600 - \$800



124. SANFORD ROTH (8) PHOTOS OF JAMES DEAN FROM THE *GIANT* ERA. Set of eight James Dean black-and-white photographs shot by Sanford Roth. The photos, which range from 5 x 7 in. to 5 ½ x 7 in., show candid behind-the-scenes images of Dean during production of 1956's *Giant*, starring Elizabeth Taylor, Rock Hudson and James Dean. Some of the images include Roth's hand-written cropping adjustments and notes. Pinholes present in the image corners. \$400 - \$600



125. VALLEY OF THE DOLLS AND BEYOND THE VALLEY OF THE DOLLS COLLECTION OF (9) STILLs. (TCF, 1967/ 1970) Gelatin-silver approx. 8 x 10 in. glossy prints from two cult-classic titles: *Valley of the Dolls* (4) and *Beyond the Valley of the Dolls* (5), each being an iconic representation of the individuals and themes involved. Very fine. \$200 - \$300



126. RAQUEL WELCH AND ELSA MARTINELLI COLLECTION OF (7) STILLs. Gelatin-silver 8 x 10 in. glossy prints (7) from the 1960s of Raquel Welch and Elsa Martinelli from a variety of films and campaigns. Includes some of the best cheesecake poses for *Bedazzled*, *One Million Years, B.C.*, *100 Rifles* and others. Generally very fine. \$200 - \$300



127. 2001: A SPACE ODYSSEY COLLECTION OF (10) COLOR AND BLACK-AND-WHITE STILLs. Gelatin-silver 8 x 10 in. glossy prints (7) and color stills (3) from Stanley Kubrick's space-epic on the origin of life in the universe. Color stills are from the advance U.K. "Cinerama" premiere screenings; black-and-white stills are all printed in a Cinemascope format per Kubrick's instructions, and nearly all bear studio text on verso. Many iconic images represented here, including the mysterious monolith and H.A.L.'s watchful eye, among others. Fine to very fine. \$200 - \$300



128. BARBARELLA SET OF (12) PUBLICITY STILLs. (De Laurentiis, 1968) Gelatin-silver 8 x 10 in. glossy prints (12) in original printed envelope, including the often-censored image of Jane Fonda nude inside her sleeping cocoon, plus other rarely seen images. Unused, very fine. \$200 - \$300



129. GREAT DIRECTORS COLLECTION OF (35) STILLs. Gelatin-silver approx. 8 x 10 in. color and black-and-white prints (35) either from the films of great directors or of directors themselves. Includes Preston Sturges, Martin Scorsese, John Frankenheimer, Sam Peckinpah, Sam Fuller and numerous others. Titles include *Bonjour Tristesse*, *Taxi Driver*, *King of Comedy*, *Grand Prix* and others. Condition varies, most very fine. \$200 - \$300



130. CURLY HOWARD AND THE *THREE STOOGES* (4) STILLs. Gelatin-silver 8 x 10 in. glossy prints from the 1960 compilation release of the *Three Stooges* earlier golden-age shorts, which included Curly Howard, by far the most heavily collected of the team. All (4) here feature Curly, and are very fine. \$200 - \$300



131. THREE OVERSIZED PHOTOS FROM *CAMELOT*. Set of three oversized 10 x 13 in. black-and-white production stills from 1967's *Camelot*, starring Richard Harris, Vanessa Redgrave and Franco Nero. Fine. \$200 - \$300



132. MARILYN MONROE (NORMA JEANE) OVERSIZE PRINTS (2) SHOT BY ANDRE DE DIENES IN 1946. Oversize 11 x 14 in. double-weight gelatin-silver fiber prints (2), estate signed and stamped. Andre de Dienes (Transylvanian, 1913-1985) is widely considered to be the greatest master of glamour and nude photography of the female form from the 1940s through the end of his life, and is best remembered for his discovery of the extraordinary natural beauty of young Norma Jeane Dougherty, soon to become Marilyn Monroe. After de Dienes' passing, his widow Shirley printed his work in very limited numbers from his original negatives, and has so stamped and signed each of these 1992 prints. Subject of these portraits is a contemplative young Norma Jeane with sun-dappled face. Very fine. **\$400 - \$600**

133. MARILYN MONROE (NORMA JEANE) OVERSIZE PRINTS (2) SHOT BY ANDRE DE DIENES IN 1945. Oversize 11 x 14 in. double-weight gelatin-silver fiber prints (2) shot by Andre de Dienes in 1945 and estate signed and stamped by his widow Shirley in 1992, from his original negatives. Subjects here are: young Norma Jeane in Western wear, leaning seductively on weathered fence rail; and dressed for skiing, sitting happily in the snow. From the photo tour she took with de Dienes up the entire West coast of North America in 1945, which resulted in numerous magazine cover appearances, launching her career as a model prior to any film work. Very fine. **\$400 - \$600**



134. MARILYN MONROE COLLECTION OF (6) STILLs. Gelatin-silver 8 x 10 in. glossy prints (6) of Marilyn Monroe, each an iconic shot, from the following films: *The Seven Year Itch* (1955); *There's No Business Like Show Business* (1954); *Asphalt Jungle* (R'54); and *Marilyn* (1963). Very fine throughout, save for keybook punch-holes in (2). **\$300 - \$500**



135. MARILYN MONROE COLLECTION OF (5) STILLS. Gelatin-silver 8 x 10 in. glossy prints (5) of Marilyn Monroe from the following films: *Bus Stop* (1956) and *The Misfits* (1961; includes two of the finest and most sensitive later portraits of Marilyn, both with Clark Gable). Very fine throughout, save for slight side border trim to one from *Bus Stop*. **\$200 - \$300**

137. MARILYN MONROE UNRETouched CUSTOM OVERSIZE PORTRAIT (LOW ANGLE) BY JEAN HOWARD. Gelatin-silver double-weight matte 9 3/4 x 13 in. borderless unretouched custom print of Marilyn Monroe by Jean Howard. This is an especially lovely portrait of a bright-eyed refreshingly optimistic Marilyn, shot from a low angle with high key-light. Bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**



136. MARILYN MONROE CUSTOM OVERSIZE PORTRAIT (LAUGHING) BY JEAN HOWARD. Gelatin-silver double-weight matte 11 x 14 in. custom print of Marilyn Monroe by Jean Howard. This is a uniquely happy portrait of a sincerely gleeful, laughing Marilyn, shot in motion for special effect. Bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**

138. MARILYN MONROE CUSTOM OVERSIZE PORTRAIT (SMILING) BY JEAN HOWARD. Gelatin-silver double-weight matte 10 x 13 in. borderless custom print of Marilyn Monroe by Jean Howard. This is a charming portrait of a slightly animated, playfully smiling Marilyn. Bears photographer's credit-stamp on verso; very fine. **\$200 - \$300**



139. MARILYN MONROE UNRETOUCHED CUSTOM OVERSIZE PORTRAIT BY JEAN HOWARD. Gelatin-silver double-weight matte 9 1/2 x 12 1/2 in. borderless unretouched custom print of Marilyn Monroe by Jean Howard. This pensive portrait of Marilyn is deliberately soft-focus to heighten the intimacy between photographer and subject. Unstamped, but verified as Howard's work. Very fine. \$200 - \$300



140. MARILYN MONROE CUSTOM OVERSIZE PORTRAIT BY JEAN HOWARD. Gelatin-silver double-weight matte 10 x 13 in. borderless custom print of Marilyn Monroe by Jean Howard. This unique backside portrait of a rather sultry Marilyn, clutching an elaborate birdcage, is typical of Howard's intimate and very personal brand of glamour photography. Bears photographer's credit-stamp on verso; very fine. \$200 - \$300



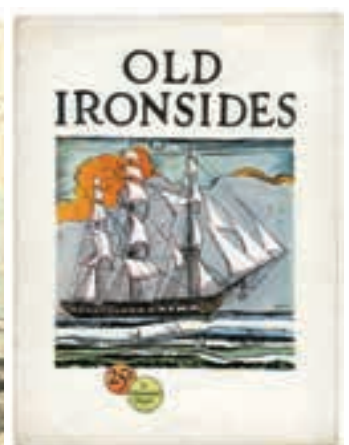
141. EXTENSIVE COLLECTION OF (43) ORIGINAL CAMERA AND PRODUCTION NEGATIVES OF MARILYN MONROE. Extensive collection of (43) vintage studio and set production negatives of Marilyn Monroe from five of her films (and her co-stars in *The Misfits*): *Gentlemen Prefer Blondes* (one 4 x 5 in.); *River of No Return* (three 2 1/4 in. camera negatives); *Some Like it Hot* (one 8 x 10 in. plus six 35mm camera negatives); *The Misfits* (10 8 in. x 10 in., one 35mm, and two color 2 1/4 in. camera negatives of Marilyn, plus nine 8 x 10 in. of her director and co-stars); and *Something's Got To Give* (one 8 x 10 in., plus nine 35mm camera negatives). Most smaller format shots are production candids, previously unpublished aside from this archive. Safety stock, many with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving or other signs of age and use, such as border masking and retouching for print. It bears mention that the shot from *The Misfits* of Marilyn in the bar playing paddleball originally included the man to her left slapping her on the bottom, but studio has retouched the negative to eliminate his arm from the scene to achieve political correctness and propriety. Overall very good to fine. \$1,000 - \$1,500

John Florea (1916-2000)

The following 48 lots (142-190) are from the Estate of John Florea (1916-2000). Born in Ohio of Romanian origin, and a longtime resident of Los Angeles, by 1941 Florea was working in Hollywood as a staff photographer for Life magazine. He was in a darkroom, developing pictures of actress Jane Russell, when he heard the news that Japan had bombed Pearl Harbor. Florea headed for San Diego's military camps, creating a photo essay, "A Day in the Life of the Marine Corps Raiders." The results were impressive, and Florea became one of America's first photographic war correspondents. He covered marine battles in the Pacific; the liberation of the Belsen death camp in Germany; and was on the frontline for both V-E Day and V-J Day. "I busted a lot of lenses," he recalled in 1995. "It's hard to run with cameras, and you have to hit the deck when the bombs whistle by." After World War II, Florea returned to Hollywood and continued working for Life and was appointed photo editor at Collier's magazine. His images of screen legends became legends themselves. Marilyn Monroe, his most famous subject, was first photographed by Florea in early 1951. At 24, she had played supporting roles in two acclaimed movies, *The Asphalt Jungle* and *All About Eve*. She had recently signed a seven-year contract with Twentieth Century-Fox. Monroe was already a gifted model, but she had yet to find the great portrait photographers who would transform her from starlet to goddess. Given his familiarity with the entertainment business, Florea later moved into the role as producer, director and writer and directed more than 500 television shows and seven feature films, receiving an Emmy for a television special. His photographs have been exhibited in several museums, including the Museum of Modern Art, New York. These images are part John Florea's personal collection and are being sold by his estate.



142. PHOTOGRAPHER JOHN FLOREA'S PERSONAL DISPLAY PLAQUES OF BETTY GRABLE. The single most popular cheesecake pinup for American servicemen fighting in WWII was unanimously declared to be this of Betty Grable, shot by John Florea, and folded into the pockets of hundreds of thousands of servicemen throughout the far corners of the earth, as the distillation of what they were fighting for back home. In fact, not only did this shot lead to her studio TCF creating the film *Pin-Up Girl* as a specific vehicle for her, it was also included in Life magazine's "100 Photos that Changed the World." The larger of these (2) varnished wood plaques bears a Florea original 10 x 13 in. gelatin-silver print of the legendary pose, which Betty Grable has personally inscribed to the photographer. The other bears a 7 x 9 in. Florea print of the photographer and Grable leaning against a giant blow-up of the same shot. Lot also includes a double-weight matte 8 x 10 in. (vintage, though not likely 1940s) print of Florea in flight-gear, deployed by Life magazine to the battlefield in WWII. **\$200 - \$300**



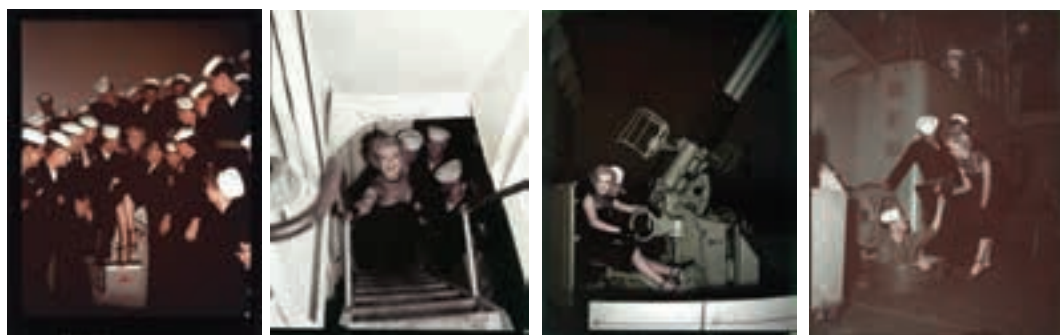
143. PHOTOGRAPHER JOHN FLOREA'S PERSONAL COLLECTION OF (7) VINTAGE FILM PROGRAMS AND PRESSKITS. Collection of (5) vintage film-premiere programs dating 1925-30 and (2) other ephemera, plus (1) film sheet music inscribed by the songwriter, plus (2) television-series presskits, all personal property of photographer John Florea, and presumed to be his personal copies of premieres he attended long before engaging in his own Hollywood career. Includes: *The Big Parade*; *Don Juan*; *Old Ironsides*; *The Black Pirate*; and cover only for *Hell's Angels*; other ephemera: herald for *Old Ironsides*, 1930 *Screen Mirror* magazine, and sheet music from *Happy Go Lucky* signed to Florea by Jimmy McHugh. Presskits are for proposed television series "M.R." to star Reed Hadley, produced by John Florea, and include numerous stills and press sheets. Condition varies, with all programs (save one) appearing complete. Good to fine overall. **\$200 - \$300**



144. COLLECTION OF (35+) BLACK-AND-WHITE AND COLOR RC AND DIGITAL PHOTOGRAPHS OF MARILYN MONROE BY JOHN FLOREA. RC and digital copy prints (35+) of Marilyn Monroe by John Florea, printed later by him or professional labs, in most cases from his original negatives and transparencies. Many are stamped and signed on verso by Florea. Most images in this group are color, and from early magazine articles about Marilyn, and are primarily cheesecake in nature, with some replication of images within the lot. Virtually all are 11 x 14 in.; rest are approx. 8 x 10 in.; all are from Florea's private collection. Overall fine. **\$200 - \$300**



145. COLLECTION OF (9) 4 x 5 IN. COLOR TRANSPARENCIES OF MARILYN MONROE WITH SAILORS BY JOHN FLOREA. Original and high-quality copy color 4 x 5 in. transparencies (9) of Marilyn Monroe in multiple poses with sailors aboard a Navy ship, by John Florea and from his private collection. One image replicated three times. Generally fine, except a shift toward pink in some. **\$200 - \$300**



146. COLLECTION OF (50+) COLOR AND BLACK-AND-WHITE 35MM SLIDES OF MARILYN MONROE BY JOHN FLOREA. High-quality 35mm copy slides (50+) in color and black-and-white of Marilyn Monroe by John Florea, many made from his original works of her, and from his private collection. Though there is some replication of images within the collection, virtually all of his most famous and iconic sittings with his most legendary subject are represented here (and Marilyn herself stated that Florea was her favorite photographer). Very fine. **\$200 - \$300**

147. COLLECTION OF (15) BLACK-AND-WHITE COPY NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. High-quality 4 x 5 in. (a few trimmed for cropping) copy negatives (15) in black-and-white of Marilyn Monroe by John Florea, many made from his original works of her, and from his private collection. Though there is some replication of images within the collection, many of his most famous and iconic sittings with his most legendary subject are represented here. Generally fine. **\$200 - \$300**



148. COLLECTION OF (20+) BLACK-AND-WHITE AND COLOR PHOTOGRAPHS BY JOHN FLOREA AND OTHERS; MANY FROM ORIGINAL NEGATIVES. Gelatin-silver, Kodacolor and RC copy prints (20+) of Marilyn Monroe; majority by John Florea, several printed later by him from his original negatives. One (the long-shot nude in bathtub from *The Seven-Year Itch*) is stamped and signed on verso by Florea. Most images in this group are from the legendary nude swimming session for *Something's Got to Give*. (7) are 4 x 5 in. high-quality contact prints; rest are 8 x 10 in. All are from Florea's private collection. Overall fine. **\$200 - \$300**



149. PAIR OF ORIGINAL PUBLICITY PHOTOS OF MARILYN MONROE; ONE WITH ORIGINAL NEGATIVE. Gelatin-silver semi-gloss original-release prints of Marilyn Monroe: (1) 8 x 11 in. keybook file print by Cronenweth for *Ladies of the Chorus* (with photographer's credit and 1948 censor-board "Rejected" stamps on verso, and with original 8 x 10 in. negative) plus 11 x 14 in. cheesecake candid by John Florea from *River of No Return* (mounted to matboard, with wrinkles, handling and minor retouching). All are from Florea's private collection; very good to very fine. **\$200 - \$300**



150. GENTLEMEN PREFER BLONDES COLLECTION OF (8) OVERSIZE PRINTS BY JOHN FLOREA OF MARILYN MONROE. (TCF, 1953) Gelatin-silver 11 in. x 14 in. semi-gloss prints of Marilyn Monroe by John Florea, printed later by him from his original negatives. All are signed by photographer on verso, and (4) are stamped as well. Special publicity for *Gentlemen Prefer Blondes*, with some replication of images within the lot. Generally fine save for (1) with tape adhesions. **\$200 - \$300**



151. *THERE'S NO BUSINESS LIKE SHOW BUSINESS* COLLECTION OF (8) OVERSIZE PRINTS BY JOHN FLOREA OF MARILYN MONROE. (TCF, 1954) Gelatin-silver 11 x 14 in. semi-gloss prints of Marilyn Monroe by John Florea, printed later by him from his original negatives. All are signed and stamped by photographer on verso. Special publicity for *There's No Business Like Show Business* (heat-wave song number), with some replication of images within the lot. Generally fine, save for a few with minor edge staining. \$200 - \$300



152. COLLECTION OF (4) COLOR RC OVERSIZE PRINTS OF MARILYN MONROE BY JOHN FLOREA. RC-paper color 11 x 14 in. prints of Marilyn Monroe by John Florea, printed later from his original transparencies, three of which are signed and stamped by him on verso, and all are from Florea's private collection. Includes *All About Eve*, Esquire Magazine cheesecake shot, intellectual study in her apartment and surrounded by sailors. Very fine. \$200 - \$300



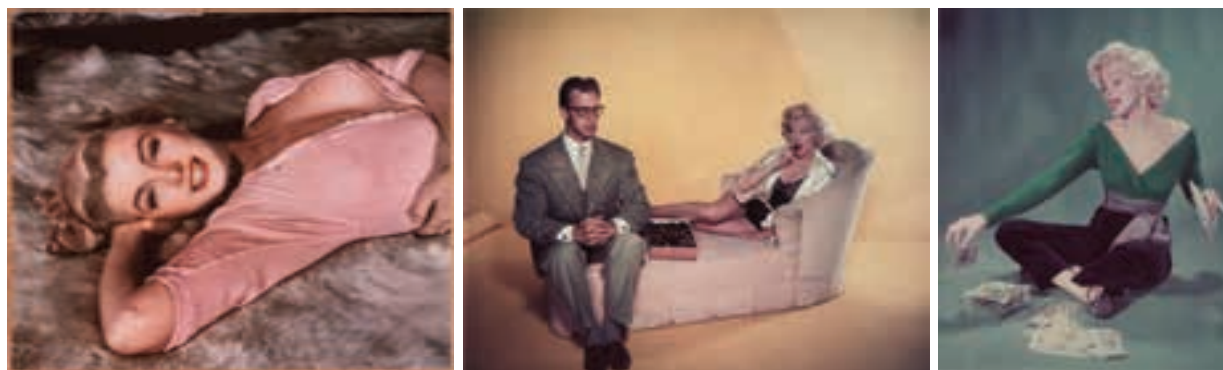
153. COLLECTION OF (3) 8 x 10 IN. COLOR TRANSPARENCIES OF MARILYN MONROE BY JOHN FLOREA. High-quality 8 x 10 in. copy color-transparencies of Marilyn Monroe, made by John Florea from his 4 x 5 in. camera originals, and all are from Florea's private collection. Includes: Esquire Magazine early revealing foldout shot; black-lace slip pose; and surrounded by dozens of happy sailors. Very fine. \$200 - \$300



154. COLLECTION OF (8) COLOR TRANSPARENCIES OF MARILYN MONROE BY JOHN FLOREA. Original and high-quality copy color-transparencies (7) and (1) color negative of Marilyn Monroe by John Florea and from his private collection. (7) are 4 x 5 in., (1) is 2 1/4 in.; one image replicated once. The 2 1/4 in. shot is a rarely seen variation from the Esquire ski-lodge sitting. Generally fine overall. \$200 - \$300



155. COLLECTION OF (9) COLOR TRANSPARENCIES OF MARILYN MONROE BY JOHN FLOREA. Original and high-quality copy color 4 x 5 in. transparencies (9) of Marilyn Monroe by John Florea and from his private collection. Some are for *Gentlemen Prefer Blondes*; rest for magazine spreads. One image replicated four times. Generally fine overall. **\$200 - \$300**



156. COLLECTION OF (14) CIBACHROME OVERSIZE PRINTS OF MARILYN MONROE BY JOHN FLOREA. Cibachrome 16 x 20 in. (13) and 12 x 16 in. (1) prints of Marilyn Monroe by John Florea, nearly all from his original transparencies. Four are stamped on verso by Florea, and all are from his personal collection. Includes publicity for *Gentlemen Prefer Blondes* (primary source prints) and 1950 Esquire Magazine fireplace/cheesecake pose (reference copy print). There are multiple examples of (6) different images. Very fine overall. **\$200 - \$300**

157. COLLECTION OF (6) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 4 x 5 in. negatives (6) of Marilyn Monroe by John Florea and from his private collection. From a special publicity sitting for *Gentlemen Prefer Blondes*, which contributed to a Collier's magazine spread; three include Florea's own studio-stamped matching contact prints. These are the first-generation sheet-films in the camera, which Florea exposed in the direct presence of Marilyn Monroe, as are the succeeding lots which contain "original camera negatives." One is cracked through background (though only Marilyn's arm is affected); rest very fine. **\$200 - \$300**



158. COLLECTION OF (5) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 4 x 5 in. negatives (5) of Marilyn Monroe by John Florea and from his private collection. From a special publicity sitting for *Gentlemen Prefer Blondes*, which contributed to a Collier's magazine spread; very fine. **\$200 - \$300**





159. COLLECTION OF (10) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 4 x 5 in. negatives (10) of Marilyn Monroe by John Florea and from his private collection. Eight of them include Florea's own studio-stamped matching contact prints. From a special publicity sitting for *Gentlemen Prefer Blonde*, which contributed to a Collier's magazine spread; very fine. \$200 - \$300



160. COLLECTION OF (6) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 2 1/4 in. negatives (6, on 3 strips) of Marilyn Monroe by John Florea and from his private collection. All of them include Florea's own studio-stamped matching contact prints. Includes (4) from the legendary "Esquire" 1950 fireplace cheesecake sitting, and (2) in swimsuit as publicity for *How to Marry a Millionaire*; very fine. \$200 - \$300



161. COLLECTION OF (12) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 2 1/4 in. negatives (12, on five strips) of Marilyn Monroe by John Florea and from his private collection. Two of them (on one strip) include Florea's own studio-stamped matching contact print. This group documents the photographer himself at work, posing and shooting his favorite subject. From a special publicity sitting for *Gentlemen Prefer Blondes*, which contributed to a Collier's magazine spread; very fine. \$200 - \$300



162. COLLECTION OF (10) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 2 1/4 in. negatives (10, on 3 strips) of Marilyn Monroe by John Florea and from his private collection. From special publicity sittings for *Gentlemen Prefer Blondes*, which contributed to a Collier's magazine spread; very fine. \$200 - \$300



163. COLLECTION OF (10) BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES OF MARILYN MONROE BY JOHN FLOREA. Original camera 35mm negatives (10, on three strips) of Marilyn Monroe by John Florea and from his private collection. Documents the “Heat Wave” musical number in *There’s No Business Like Show Business*. Also includes (5) of Marilyn’s male dancers working with film’s choreographer, plus Florea’s own later contact sheet with printing instructions; very fine. **\$200 - \$300**



164. PAIR OF BLACK-AND-WHITE ORIGINAL CAMERA NEGATIVES AND OVERSIZE PRINT OF MARILYN MONROE BY JOHN FLOREA. Original camera 2 1/4 in. negatives (2, on strip) of Marilyn Monroe by John Florea and from his private collection. From special publicity sitting for *How to Marry a Millionaire*; also includes Florea’s own 16 x 20 in. black-and-white RC print of the chimpanzee pose, with his stamp and signature on verso. Very fine. **\$200 - \$300**



165. COLLECTION OF GALLERY AND MUSEUM EXHIBITION EPHEMERA OF MARILYN MONROE BY JOHN FLOREA. Wide-ranging, fairly comprehensive archive of John Florea’s work with Marilyn Monroe concerning gallery and museum exhibitions, magazine work and legal issues surrounding disputes over proper photographers’ credits. Includes: 1954 Italian magazine featuring Florea’s iconic cover shot of Marilyn in *River of No Return*, plus a high-quality gelatin-silver 16 x 20 in. double-weight print by Florea from the same sitting; gallery and museum exhibition catalogs and correspondence; packet of legal communications primarily concerning misappropriation of Florea’s (and others) photos for a book on Bruno Bernard’s work; original and copy press sheets on exhibitions and assignments; color facsimile of 1953 Collier’s Magazine article on *Gentlemen Prefer Blondes*; 1994 calendar of Marilyn images; and (2) examples of the poster for an Italian exhibition. Condition varies significantly, though generally fine. **\$200 - \$300**



166. COLLECTION OF (40+) ORIGINAL STILLS OF FEMALE STARS BY JOHN FLOREA. Gelatin-silver prints (40+) of female stars by John Florea, printed first-generation by him from his original negatives, many on assignment for Life magazine. Includes: Esther Williams (30+, 3 x 4 in. glossy); Eleanor Powell (3, 8 x 10 in. with his later stamp); Ida Lupino (2 double-weight, approx. 8 x 10 in., one with "Life Photo" stamp); Ella Raines (3 double-weight, approx. 8 x 10 in., all with "Life Photo" stamp); Dorothy McGuire (8 x 9 in. double-weight for "Claudia" with "Life Photo" stamp); Jean Wallace (2, 8 x 10 in., 1 10 1/4 x 13 1/2 in. all double-weight); and Cyd Charisse (11 x 14 in. with Gene Kelly from *Brigadoon*). **\$200 - \$300**



167. LUCILLE BALL COLLECTION OF (20+) TRANSPARENCIES AND PRINTS BY JOHN FLOREA. *Ziegfeld Follies* (MGM, 1945) special publicity shoot by John Florea for Life magazine, focusing on Lucille Ball. Includes: (4) 4 x 5 in. original color transparencies; (4) 35mm black-and-white slides, all identical; (4) original generation gelatin-silver double-weight matte prints with "Life Photo" stamp (2, 7 1/2 x 9 1/4 in., and 2, 10 1/4 x 13 1/4 in.); and (12) approx. 11 x 14 in. gelatin-silver double-weight matte prints by Florea printed later from his original negatives, most stamped or signed by him on verso. All are from his personal collection; overall very fine. **\$200 - \$300**



168. JANE RUSSELL COLLECTION OF (25+) TRANSPARENCIES AND PRINTS BY JOHN FLOREA. Jane Russell collection of photographs by John Florea, including: Original camera 2 1/4 in. transparencies (12, on nine strips); Original camera 2 1/4 in. negatives (4, on two strips); Original camera 4 x 5 in. transparencies (2); 35mm copy slides (4); and (6) approx. 11 x 14 in. gelatin-silver double-weight prints, all but one stamped on verso, and two of which appear to be vintage originals. All are from his private collection, and overall very fine. **\$200 - \$300**



169. BARBARA STANWYCK COLLECTION OF (30+) CAMERA NEGATIVES AND PRINTS BY JOHN FLOREA. Barbara Stanwyck collection of photographs by John Florea, including: Original camera 2 ¼ negatives (21, on 14 strips); Original camera 3 x 4 in. negatives (8); and (6) 11 x 14 in. black-and-white RC prints; all but one stamped on verso. All are from his private collection, and overall very fine. **\$200 - \$300**



170. MASSIVE COLLECTION OF (150+) TRANSPARENCIES, NEGATIVES AND PRINTS BY JOHN FLOREA OF FASHION MODELS AND STARLETS. Wide-ranging, fairly comprehensive archive of John Florea's work with fashion models and hopeful starlets over two decades. Nearly all of the many dozens of negatives and transparencies included here are Florea's camera originals and represent a panorama of fashion from the early 1940s through the late 1950s. Highest concentration is 2 in. negatives, with an even mix thereafter of 4 x 5 in. transparencies and negatives, plus other sizes as well (even 11 x 14 in. cheesecake color transparencies). Also includes occasional contact sheets, and (12) gelatin-silver 11 x 14 in. double-weight prints. Must be viewed in person to evaluate and appreciate. All are from his private collection, and overall very fine. **\$200 - \$300**



171. COLLECTION OF (15+) OVERSIZE PRINTS BY JOHN FLOREA OF FEMALE STARS. Gelatin-silver approx. 11 x 14 in. double-weight prints (12) of female stars by John Florea, two of which appear to be vintage originals, rest printed later by him from his original negatives. Majority stamped on verso, some signed by photographer as well; also includes (4) smaller RC prints by him, plus (2) 4 x 5 in. copy negatives. Subjects include: Joan Crawford, Ida Lupino, Shirley Temple, Dinah Shore, Rita Hayworth, Norma Shearer, Mary Pickford, Betty Grable, Marlene Dietrich, Irene Dunne, and others. All are from his private collection, and overall very fine. **\$200 - \$300**



172. MASSIVE COLLECTION OF (100+) TRANSPARENCIES, NEGATIVES AND CONTACT PRINTS BY JOHN FLOREA OF ACTRESSES. Wide-ranging, fairly comprehensive archive of John Florea's work with actresses over two decades. Nearly all of the many dozens of negatives and transparencies included here are Florea's camera originals and depict a plethora of A- and B-list female performers, from the early 1940s through the late 1950s. Highest concentration is 4 x 5 in. transparencies and negatives, plus other media sizes, as well. Also includes occasional contact sheets. Must be viewed in person to evaluate and appreciate. All are from his private collection, and overall very fine. **\$200 - \$300**



173. COLLECTION OF (175+) TRANSPARENCIES, NEGATIVES AND CONTACT PRINTS BY JOHN FLOREA OF MEN. Wide-ranging archive of John Florea's work with actors, writers and other male celebrities over two decades. Nearly all of the many dozens of negatives and transparencies (175+) included here are Florea's camera originals and include (but are not limited to) what are likely the finest photographic character studies of Jack Palance and Mickey Spillane; Laird Cregar; Alan Ladd; Kirk Douglas; Bob Hope; Bing Crosby; Laurel & Hardy; Red Skelton; Roy Rogers; and others, from the early 1940s through the late 1950s. Formats of both negatives and transparencies range from 35mm to 8 x 10 in.; also includes occasional contact sheets. Must be viewed in person to evaluate and appreciate. All are from his private collection, and overall very fine. **\$200 - \$300**



174. COLLECTION OF (15+) VINTAGE ORIGINAL PRINTS BY JOHN FLOREA OF MEN. Gelatin-silver approx. 8 x 10 in. double-weight matte (14) and single-weight glossy (1) plus (2) 10 x 13 in. double-weight matte original vintage prints of men by John Florea. Includes: Abbott & Costello; Gene Kelly; Tyrone Power; and Roddy McDowell. All are from his private collection, and overall very fine (one has come loose from a Florea-signed mat.) **\$200 - \$300**



175. COLLECTION OF (20+) ORIGINAL CAMERA NEGATIVES AND VINTAGE ORIGINAL PRINTS OF HUMPHREY BOGART BY JOHN FLOREA. Comprehensive photographic chronicle of a day sailing with Humphrey Bogart and his then-wife Mayo Methot, by John Florea for "Life" magazine. Includes (9) of Florea's original camera negatives (3 x 4 in. and 4 in. x 5 in.) plus (15) vintage gelatin-silver double-weight matte prints (of which 8 are approx. 8 x 10 in., rest approx. 11 x 14 in., and all of which bear Florea's vintage "Life Photo" stamp on verso). An exceptional glimpse into a day in the life of this legendary screen icon. All from Florea's personal collection. Some prints show slight handling and age; overall very fine. **\$200 - \$300**



176. COLLECTION OF (20+) COPY NEGATIVES, SLIDES AND LATER PRINTS OF HUMPHREY BOGART AND LAUREN BACALL BY JOHN FLOREA. Gelatin-silver 8 x 10 in. double-weight matte (3) and single-weight glossy (1) plus (17) 11 x 14 in. double-weight matte prints of Humphrey Bogart and Lauren Bacall (none of the two together) by John Florea. Nearly all are stamped and/or signed by Florea, and are from his private collection. Also includes (8) copy slides of some of these images. Overall very fine. **\$200 - \$300**



177. COLLECTION OF (20+) VINTAGE AND HIGH-QUALITY LATER PRINTS OF MALE STARS BY JOHN FLOREA. Gelatin-silver double-weight matte 11 x 14 in. prints (22; 4 slightly trimmed for publication) of male stars by John Florea and from his personal collection. Though a few appear to be vintage originals (with "Life" or "Time, Inc." stamps), remainder are later high-quality prints by Florea from his original negatives, and all are studio-stamped and/or signed by him. Subjects include: John Garfield, John Huston, Edward G. Robinson, W.C. Fields, Tyrone Power, Victor Mature, Bob Hope, Gary Cooper and Jimmy Stewart. Overall very fine. **\$200 - \$300**



178. COLLECTION OF (60+) ORIGINAL NEGATIVES PLUS VINTAGE AND LATER PRINTS BY JOHN FLOREA FOR BIBLICAL EPIC FILMS. Extensive collection of original camera negatives with vintage and high-quality later prints by John Florea for the biblical epic films *The Robe*, *Samson and Delilah* and *The Prodigal*. Includes: (40+) 2 1/4 original camera negatives (plus copy negatives and slides); (1) vintage 8 x 10 in. transparency; (3) approx. 8 x 10 in. gelatin-silver vintage prints, and (26) gelatin-silver double-weight matte 11 x 14 in. prints, printed later by Florea with his stamp on verso. Majority of the prints concern Cecil B. DeMille directing Victor Mature in his battle against an entire army in *Samson and Delilah*; others depict Richard Burton, Lana Turner, and Hedy Lamarr. All are from Florea's personal collection, and are generally very fine overall. **\$200 - \$300**



179. EXTRAORDINARY COLLECTION OF (33) VINTAGE ORIGINAL PRINTS BY JOHN FLOREA FOR *THIS ISLAND EARTH*, *IT CAME FROM OUTER SPACE* AND *CREATURE FROM THE BLACK LAGOON*. Truly extraordinary collection of (33) original vintage gelatin-silver borderless prints, of which (11) are oversize, documenting in detail Bud Westmore's creature-effects team at Universal-International creating the Metaluna mutants for *This Island Earth*, using the *Creature from the Black Lagoon* as a source model. Creative personnel include Westmore, Jack Kevan, Bo Hickman, and Bob Case. In addition to shots of this legendary make-up and effects team at work are portraits of a floating-head creature created for *It Came From Outer Space*, though not seen in final print. All are vintage 1955-era prints, most with Florea's vintage credit stamp, and all are from his personal collection. Also includes (1) 35mm copy slide, self-portrait of Florea with creatures. Some handling and cracking to corners and margins, though generally fine. **\$200 - \$300**



180. HEDY LAMARR COLLECTION OF (24) VINTAGE ORIGINAL PRINTS BY JOHN FLOREA FOR *WHITE CARGO*. Detailed photographic chronicle by John Florea of Hedy Lamarr's seduction dance as the native girl "Tondelayo," in the 1942 MGM film *White Cargo*. Includes (24) gelatin-silver borderless double-weight matte vintage original prints (of which (2) are special lace-exposure 10 1/4 x 13 1/4 in. portraits) of Lamarr performing the seduction dance, and are likely the most complete document extant for this milestone of "sex in the cinema." Each bears Florea's vintage "Life Photo" verso stamp, and condition is fine throughout. Also included in this lot are (2) oversize vintage original prints of Lamarr with photo credit deliberately obscured; (8) 35mm copy slides; (3) 4 x 5 in. copy negatives; (1) 8 x 10 in. vintage copy negative; and (5) oversize later prints. Note: some of negatives and later prints are identified by Florea as "Hedy Lamarr in Ecstasy Film, German photographer unknown", but this may be incorrect on his part. All from Florea's personal collection. **\$200 - \$300**



181. DORIS DAY COLLECTION OF (25+) TRANSPARENCIES AND PRINTS BY JOHN FLOREA. Comprehensive collection of John Florea's commission by Collier's magazine for a color cover and feature photo-spread on Doris Day in her film *April in Paris*. Includes (15+) 4 x 5 in. camera-original transparencies (a few trimmed for cropping); (7) 35mm copy slides; several color prints (all presumed later) from 8 x 10 in. to 16 x 20 in.; a worn original example of the entire Collier's magazine; and (1) 16 x 20 in. gelatin-silver double-weight high-quality later print of a young Day in close-up portrait (not from the aforementioned sitting). All from Florea's personal collection, and generally fine. **\$200 - \$300**



182. JENNIFER JONES COLLECTION OF (40+) VINTAGE ORIGINAL NEGATIVES AND PRINTS BY JOHN FLOREA FOR *SONG OF BERNADETTE*. Comprehensive collection of John Florea's commission by Life magazine for a feature photo-spread on Jennifer Jones in her film *Song of Bernadette*. Includes (15) 4 x 5 in. and (20+) 2 1/4 in. camera-original negatives (a few trimmed for cropping); (2) 35mm copy slides; (7) gelatin-silver double-weight matte 10 x 13 in. vintage original prints; and (1) gelatin-silver double-weight matte 16 x 20 in. high-quality later portrait print. All from Florea's personal collection, and generally fine. **\$200 - \$300**



183. BABE RUTH COLLECTION OF (15+) NEGATIVES AND PRINTS BY JOHN FLOREA FOR *PRIDE OF THE YANKEES*. Camera-original 2 1/4 negatives (7) with (9) gelatin-silver double-weight oversize high-quality prints of Babe Ruth by John Florea, for a magazine commission on Ruth's appearance in the film *Pride of the Yankees* (the story of Ruth's teammate Lou Gehrig, played on film by Gary Cooper). One print is 16 x 20 in., rest 11 x 14 in.; also includes (1) vintage original 7 x 9 in. print believed to be Joe DiMaggio, stamped by Florea for Life magazine. All from Florea's personal collection, and overall very fine. **\$200 - \$300**



184. EXTENSIVE COLLECTION OF (100+ PIECES) HOLLYWOOD PRODUCERS AND DIRECTORS BY JOHN FLOREA. Wide-ranging and comprehensive collection of original camera negatives and transparencies (2 1/4 in. and 4 in. x 5 in.), 35mm copy slides, and a mix of (20+) vintage original and high-quality later prints (many oversize), all documenting Hollywood directors and producers by John Florea for magazine commissions. Includes coverage of Orson Welles, Darryl Zanuck, Sam Goldwyn, David O. Selznick, Preston Sturges, Billy Wilder, Ernst Lubitsch, Alfred Hitchcock and others. Should be viewed in person to appreciate its scope. All from Florea's personal collection, and generally very fine. **\$200 - \$300**



185. EXTENSIVE COLLECTION OF (200+ PIECES) HOLLYWOOD CELEBRITIES BY JOHN FLOREA. Comprehensive collection of John Florea's commissions by Collier's magazine for feature photo-spreads on Hollywood celebrities. Includes (150+) 4 x 5 in., 3 x 4 in., 2 ¼ in., and 35mm camera-original transparencies; numerous 2 ¼ in. negatives, with contact strips and prints; several gelatin-silver double-weight matte vintage original prints; and other ephemera associated with a decade of Florea's commission work for Collier's. Subjects include: Alan Ladd, Dean Martin and Jerry Lewis, Radio Comedians, Donald O'Connor, Fred MacMurray, Dan Duryea, Maureen O'Sullivan (with Mia Farrow 5 years old), Pier Angeli, Micheline Presle, J. Carrol Naish, Yvonne DeCarlo, Joan Crawford and others. Too massive and varied to detail here, and must be viewed in person. All from Florea's personal collection, and generally fine. **\$200 - \$300**

186. COLLECTION OF (8) CIBACHROME AND KODACOLOR PRINTS OF ACTRESSES BY JOHN FLOREA. Cibachrome (6) and Kodacolor (2) prints ranging in size from 8 x 10 in. to 16 x 20 in. (plus one 8 x 10 in. transparency) of actresses by John Florea. Includes: Joan Crawford; Susan Hayward; Cyd Charisse; Betty Grable; and one other. One each of the Hayward and Charisse are mounted in presentation mats which Florea has signed. All from his personal collection, and all very fine. **\$200 - \$300**



187. RITA HAYWORTH AND FRED ASTAIRE COLLECTION OF (25+) ORIGINAL CAMERA NEGATIVES AND LATER PRINTS BY JOHN FLOREA. Detailed archive of the legendary photo session by John Florea of Fred Astaire and Rita Hayworth dancing for *You Were Never Lovelier*. The buoyant and ethereal mid-air shots of this classic dance team have for far too long been wrongly attributed to George Hurrell, and here is the physical evidence to finally lay that myth to rest. Includes numerous 4 x 5 in. and 2 ¼ in. original camera negatives, some with later contact and enlargement prints (by Florea, with his credit stamp) of Astaire and Hayworth, some with Florea coaching the couple for pose. Prints range from 8 x 10 in. to 16 x 20 in.; collection also includes (5) 4 x 5 in. original camera negatives with (4) original contact prints of Rita Hayworth solo portraits, plus (1) contact sheet of Astaire with another partner. The significance of correcting this long-standing misattribution cannot be understated. All from Florea's personal collection, and all fine to very fine. **\$200 - \$300**



188. COLLECTION OF (15) HIGH-QUALITY OVERSIZE PRINTS OF MALE STARS BY JOHN FLOREA, INCLUDING GARY COOPER. Gelatin-silver double-weight 11 x 14 in. (9) and 16 x 20 in. (6) high-quality later prints by John Florea (by him from his original negatives) of male stars, including: Gary Cooper (majority of the collection, on a European ski trip with his family); Danny Kaye; and Abbott & Costello. Also includes (1) 16 x 20 in. of three starlets posing as "The Three Graces." All from Florea's personal collection, and all very fine. **\$200 - \$300**



189. INGRID BERGMAN COLLECTION OF (25+) ORIGINAL CAMERA NEGATIVES AND HIGH-QUALITY LATER PRINTS BY JOHN FLOREA. Gelatin-silver double-weight 7 x 9 in. (3), 11 x 14 in. (11) and 16 x 20 in. (3) high-quality later prints by John Florea (printed by him from his original negatives) of Ingrid Bergman for *Saratoga Trunk* and *For Whom the Bell Tolls*; also includes 2 1/4 in. original camera negatives (12, on four strips, with contact prints) for the latter film. All from Florea's personal collection, and all fine to very fine. **\$200 - \$300**



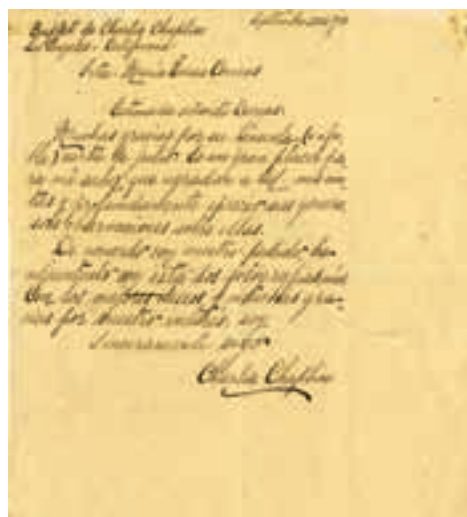
190. A DAY IN THE LIFE OF SIDNEY SKOLSKY COLLECTION OF (11) PRINTS BY JOHN FLOREA FOR COLLIER'S MAGAZINE. Gelatin-silver double-weight 7 x 9 in. (7), 10 x 13 in. (3) and 15 x 19 in. (1) high-quality (presumed later) prints by John Florea (printed by him from his original negatives) following Hollywood gossip columnist Sidney Skolsky on his daily round from studio sets to celebrity homes to Schwab's Drugstore. Subjects include Maria Montez, Rita Hayworth, Joan Fontaine, Judy Garland, Ginger Rogers, Bob Hope, Ernst Lubitsch and others. All from Florea's personal collection, and all very fine. **\$200 - \$300**



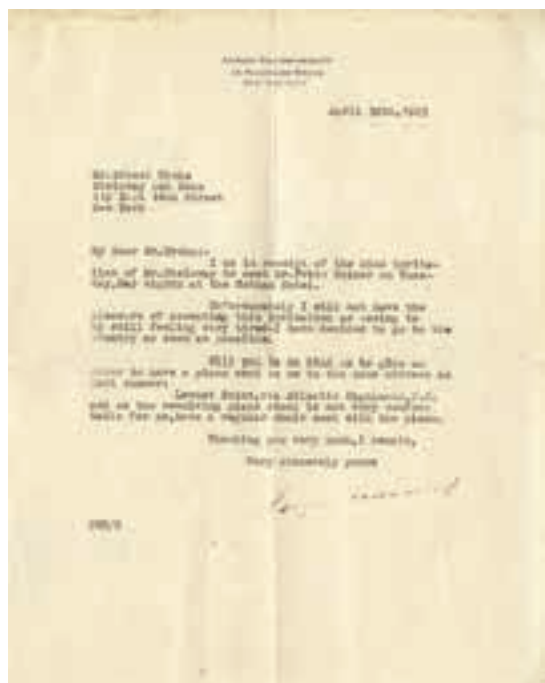
191. GIUSEPPE VERDI SIGNED PHOTOGRAPH. 4 x 6 in. photo card signed "G. Verdi" (ca. 1870). From a series of photo cards by the artist Friedrich Bruckmann (1814-1898). The card is printed with a red border and text around edges reading, "Bruckmann's Portrait Collection" and other details in German. "Verdi" is printed under the photo and the maestro has signed under his printed name in black ink pen. Some chipping to edges, overall mild toning. Some staining and mounting remnants on verso. **\$3,000 - \$5,000**



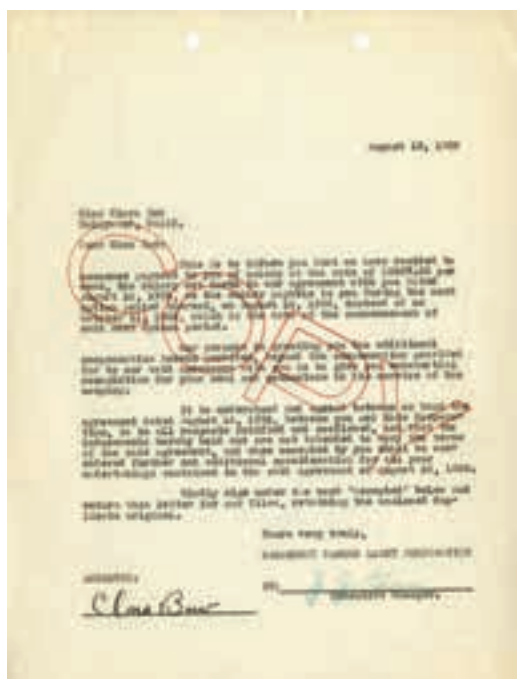
192. CHARLIE CHAPLIN SIGNED PHOTO CARD. Charlie Chaplin 4 x 7 in. signed photo card. The photo depicts Charlie Chaplin in his "Little Tramp" costume with cane and bowler hat, striking a characteristic pose. Chaplin has penned in full: "Yours Truly Charlie Chaplin" in bold black pen. Dated 1918. In very fine condition. **\$600 - \$800**



193. CHARLIE CHAPLIN TYPED LETTER SIGNED AND TRANSLATED TO SPANISH. Typed letter signed "Charlie Chaplin" on 1 page, 7 x 8 in. "Charlie Chaplin Studios" stationery, "Los Angeles, California", Sept. 23, 1918. Written to "Miss Maria Teresa Correas" of Argentina, Chaplin thanks her for her fan letter of July and sends along two photographs of himself. He signs his name in black pen on the lower right. On the verso, the letter has been translated into Spanish by the hand of a secretary. Front exhibits minor bleed through from the ink on the verso, but does not obscure the typed letter. Minor toning. In very fine condition. **\$400 - \$600**



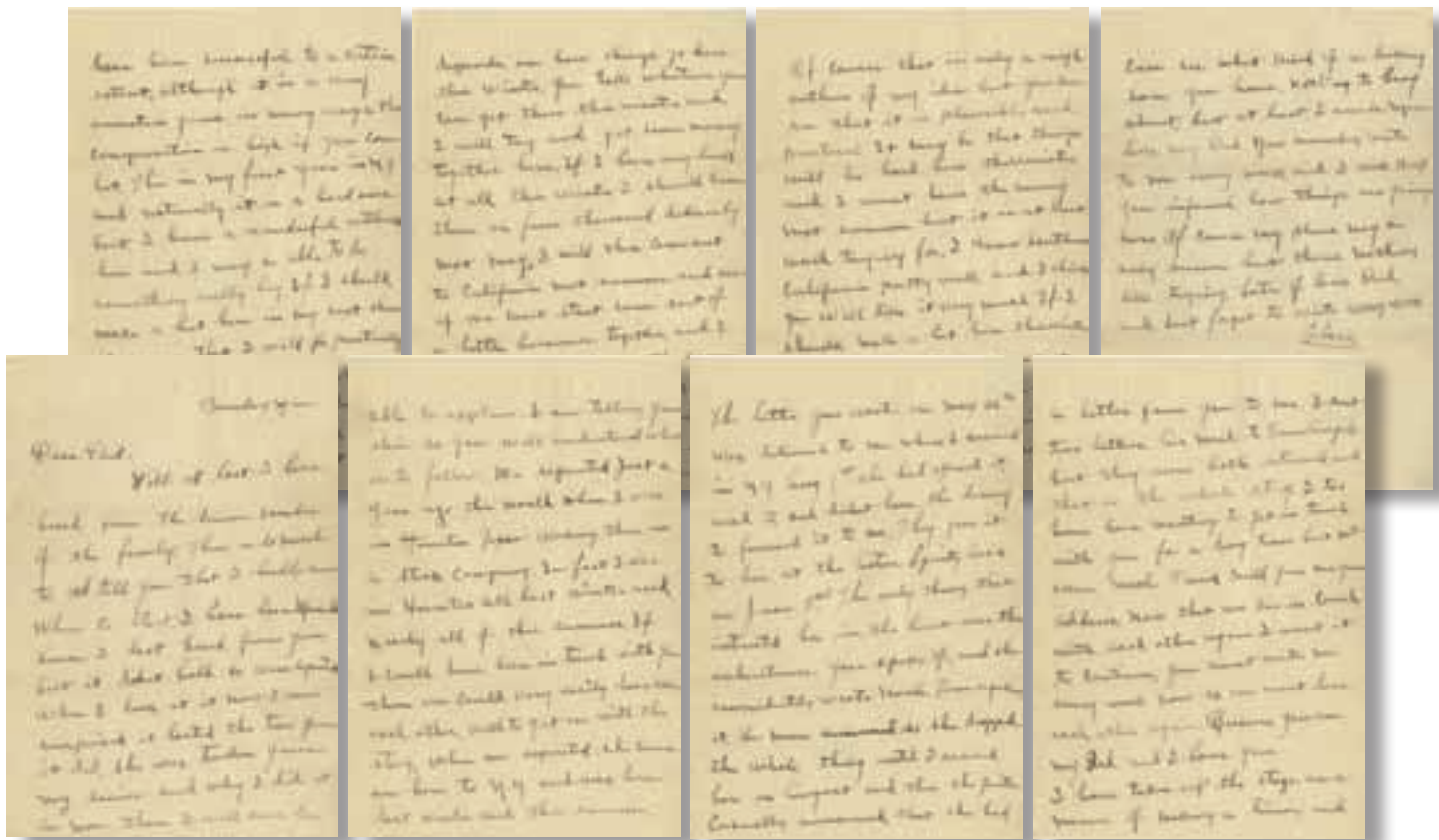
194. SERGEI RACHMANINOFF SIGNED LETTER. Typed letter signed “Sergei Rachmaninoff”, 1-page 8 x 11 in. personal stationery, “New York”, April 30, 1923. Written to “Mr. Ernest Urchs”, the letter reads in part: “*Will you be so kind as to give an order to have a piano sent to me at the same address as last summer: Locust Point, via Atlantic Highlands, N.J. and as the revolving piano stool is not very comfortable for me, have a regular chair sent with the piano. Thanking you very much, I remain, Very sincerely yours*” and signed lightly in black pen. Addressed to Mr. Urchs at the Steinway and Sons piano company in New York. Some slight tears, staining and toning on the upper edge. **\$400 - \$600**



196. CLARA BOW SIGNED 1928 PARAMOUNT SALARY CONTRACT. Paramount archive file-copy salary contract between “Paramount Famous Lasky Corporation” and Clara Bow, dated August 15, 1928 (at the very height of her screen popularity). Signed neatly and boldly in black fountain-pen by Bow, and in green fountain-pen by a studio executive, specifying a raise in salary to \$2,837.00/ week, and commencing that raise early as a reward for her “zeal and enthusiasm in the service of the company.” Very fine with only slight even age-toning; signatures very clean and clear. **\$400 - \$600**

195. SERGEI RACHMANINOFF SIGNED PHOTOGRAPH. Silver bromide 7 x 5 in. photo, tipped to 7 x 9 in. rough creme paper and mounted on a 10 x 15 in. beige matting board. Dated Nov. 4, 1929, and inscribed on matting board, “To Mr. Frank Fisher with sincere appreciation S. Rachmaninoff.” Photographer Hay Wrightson has signed his name on the rough creme paper border in pencil. Matting board shows some chipping and mild staining; photo exhibits silvering. **\$600 - \$800**





197. CLARK GABLE EARLY SIGNED, HANDWRITTEN LETTER TO HIS DAD. Just before his sensational, breakout performance on Broadway, young Clark Gable pours out his heart to his estranged father, from whom he had just received a letter.

Autograph letter signed "Clark Gable" 8 pages, on blind-stamped "The Shelton - New York" 7 x 10 in. letterhead stationery, dated only "Sunday Morn" [Fall, 1928]. Written to his father, Will Gable, who had been working in the oilfields of Oklahoma as a roughneck. Clark pens in full: "Dear Dad: Well at last I have heard from the Senior member of the family! There is so much to tell you that I hardly know where to start. I have been married since I last heard from you, but it didn't hold so we've separated. When I look at it now I am surprised it lasted the two years it did, she was twelve years my senior and why I did it is more than I will ever be able to explain. I am telling you this so you will understand what is to follow. We separated just a year ago this month when I was in Houston, Texas, working there in a stock company. In fact I was in Houston all last winter and nearly all of this summer. If I could have been in touch with you then we could very easily have seen each other. Well to get on with the story, when we separated she came on here to N. Y. and was here last winter and this summer. The letter you wrote on May 26th [1928] was delivered to me when I arrived in N.Y. Aug. 1st she had opened it, read it, and didn't have the decency to forward it to me. They gave it to her at the Actor's Equity Ass'n on June 2nd. The only thing that interested her in the least was the inheritance you spoke of, and she immediately wrote Uncle Tom regarding it. He never answered so she dropped the whole thing until I arrived here in August and then she quite casually announced that she had a letter from you to me. I sent two letters Air Mail to San Angelo but they were both returned and that is the whole story. I too have been wanting to get in touch with you for a long time but not even Uncle Frank could give me your address, now that we are in touch with each other again I want it to continue, you must write me every week now so we won't lose each other again. Because you are my Dad and I love you. I have taken up the stage as a means of making a living, and have been successful to a certain extent, although it is a very uncertain game in many ways the compensation is high if you can hit. This is my first year in N.Y. and naturally it is a hard one but I have a wonderful outlook here and I may be able to do something really big. If I should make a hit here in my next show it means that I will be practically independent of anyone. Now Dad, since you are going to California I have a little plan which may be good for both of us, it all depends on how things go here this Winter. You take whatever you can get there this winter and I will try and get some money together here. If I have any luck at all this winter I should have three or four thousand dollars by next May. I will then come out to California next summer and see if we can't start some sort of a little business together, and I will help you during the summer and then get back into N.Y. for the fall season. That would give us both something to rely on in case of a slip up in the show business. Of course that is only a rough outline of my idea but you can see that it is plausible and practical. It may be that things will be hard here this winter and I won't have the money next summer, but it is at least worth trying for. I know Southern California pretty well and I think you will like it very much. If I should make a hit here this winter will try the pictures again next summer and that game is unlimited if you can click. I am sending you a set of pictures tomorrow so you can see what kind of a looking son you have. Nothing to brag about, but at least I am a man like my Dad. Now remember, write to me every week, and I will keep you informed how things are going here. Of course, my plans may be only dreams but there's nothing like trying. Lots of love Dad and don't forget to write every week. Clark". A heartrending letter from Clark Gable to his estranged father. In his youth, Clark followed his dad to the oilfields of Oklahoma and worked the long and laborious hours of a roughneck for a decent wage. But realizing that his first love was the theater, he abruptly quit to pursue his lifelong dream. This was a huge disappointment to his father, who made no bones about his opinion of actors — the stage was for sissies. Clark and his father went for nearly 10 years without seeing each other, and exchanged but precious few letters; this is one of perhaps three or four known to exist during that time period.

At the time this letter was written, Gable had just arrived in New York City after a successful stint with a Houston theater troupe. Within weeks of his arrival in New York, he secured the leading part in a Broadway play, *Machinal*, opposite the well-respected stage actress Zita Johann. Also about this time, he severed his relationship with his first wife, Josephine Dillon, who had followed him to New York from Hollywood. Twelve years his senior and an acting coach by profession, she was instrumental in teaching him the techniques and nuances of the craft. For the ambitious young Gable, however, theirs was a marriage of necessity. When he secured his part in *Machinal*, he promptly asked her for a divorce. Her acid reply: "You'd better become the best actor you can, as you will never be a man." Coupled with his father's ridicule of his chosen profession, Gable's subtle supplication in this letter is doubly poignant: "at least I am a man like my Dad." In very fine condition. **\$8,000 - \$12,000**



198. GRETA GARBO TWICE-SIGNED SWEDISH PASSPORT. Swedish passport consisting of (2) 15 x 9 in. pages folded in quarters. Front of page 1 exhibits the Swedish Royal Crest and official language with 10 Kronor stamp affixed to bottom left. Page 1 verso features Garbo 3 x 3 in. passport photo attached to upper right corner with Swedish consul embossed stamp. Garbo has signed across her chest in green ink. Below the photo are printed fields with typed personal information such as date of birth, etc. On the signature line, Garbo has signed a second time boldly, in black ink. Page 2 exhibits a Visa imprint from the Swedish Consul, dated October 18, 1929, and a New York admittance imprint dated March 19, 1929. Some splitting at edges of folds; wrinkling and slight toning on paper edges. Photo in very fine condition. **\$4,000 - \$6,000**



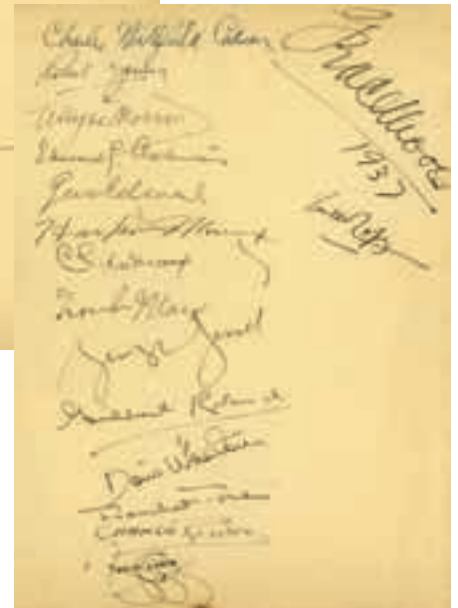
199. GEORGE GERSHWIN SIGNED PHOTOGRAPH. Matted photograph signed by George Gershwin in a 12 x 9 in. beige paper mat (with 6 x 8 in. image showing). On the lower border of the mat, Gershwin has penned in black ink in full: "To Jules - My International Pal". Gershwin goes on to draw musical notes on a staff and signs, "George Gershwin" in lower left. The photo image has the photographer's mark, Berusy, NY. In very fine condition. Unexamined out of mat. **\$3,000 - \$5,000**



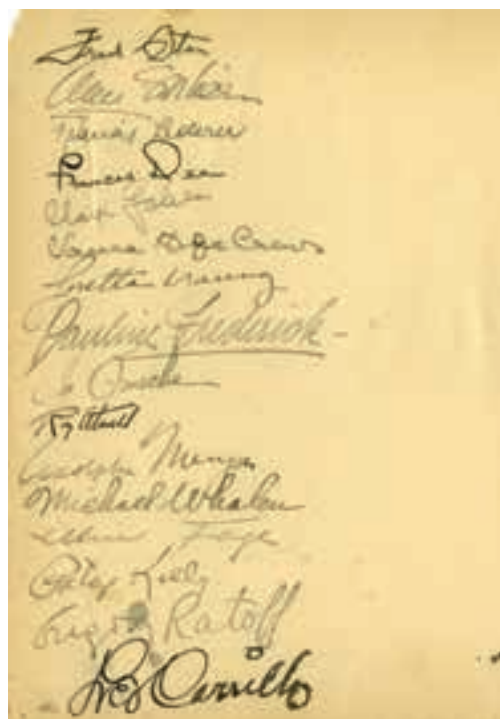
200. GEORGE GERSHWIN SIGNED PHOTOGRAPH AT PIANO. Signed 8 x 10 in. Silver bromide, matte finish, black-and-white photo of George Gershwin seated at a piano. Dated May 25, 1930, and inscribed: "For Mary Maggenti - Every good wish, George Gershwin". The photo shows a diagonal fold/crease across the lower third of the photo; mild toning and silvering. Otherwise in very fine condition. **\$2,000 - \$3,000**



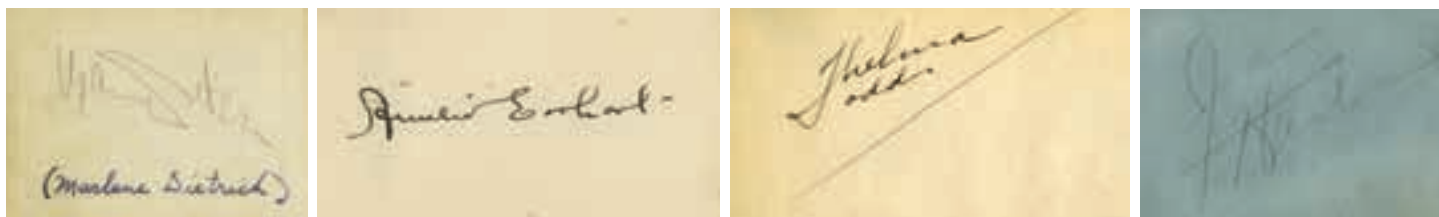
201. KATHERINE HEPBURN OVERSIZE GALLERY PORTRAIT BY ERNEST A. BACHRACH. Gelatin silver glossy double-weight 11 x 13 1/2 in. master print (ca. 1937), signed boldly and neatly in black fountain pen by Katherine Hepburn. From the personal collection of the photographer. Numbered in the negative "K H 589"; very fine. \$600 - \$800



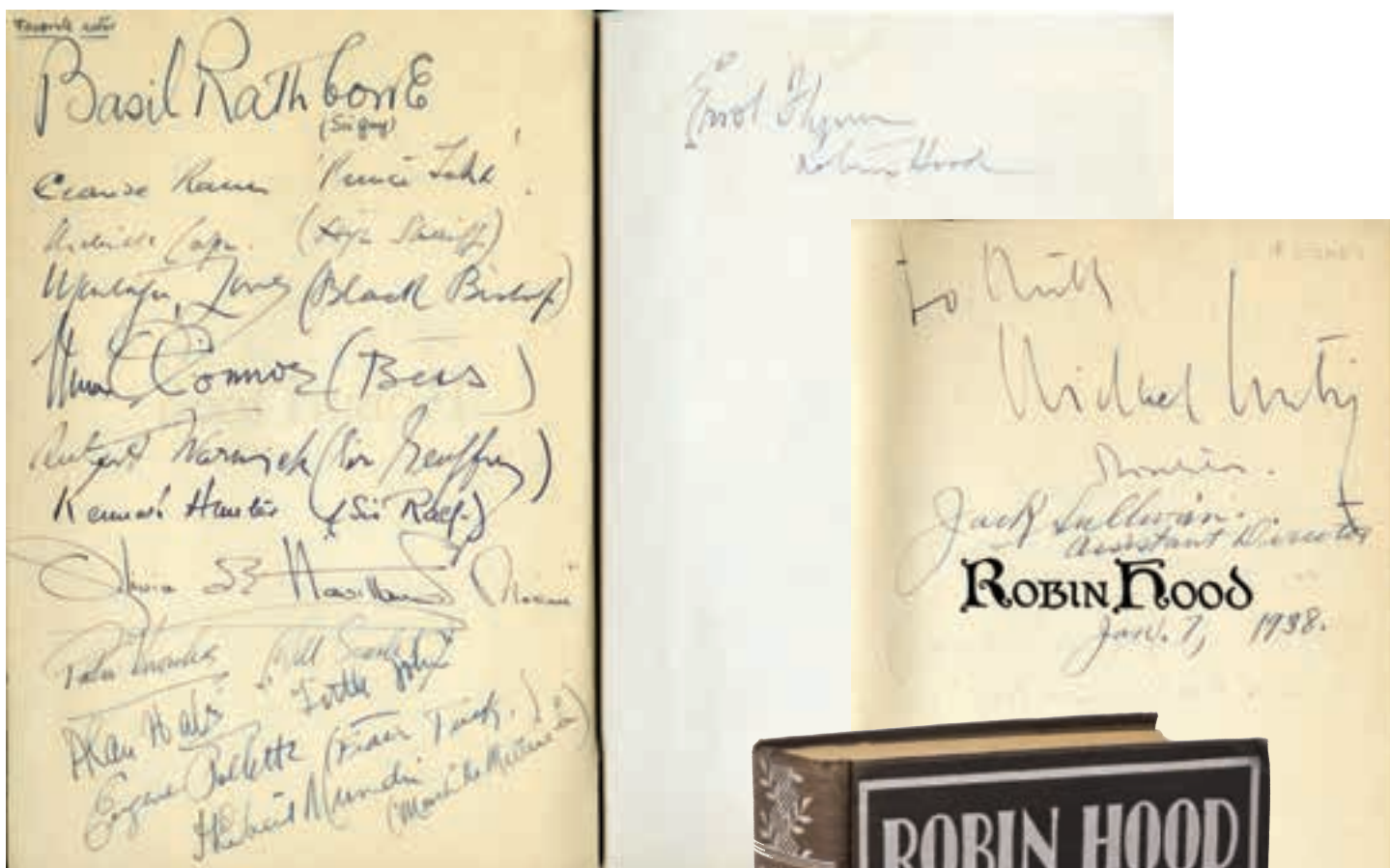
202. VINTAGE AUTOGRAPH ALBUM LEAF SIGNED BY (32) CELEBRITIES INCLUDING THE MARX BROTHERS, HUMPHREY BOGART, JACK HALEY, SOPHIE TUCKER, MILTON BERLE AND OTHERS. A 9 x 11 in. 8 hole-punched binder leaf signed on both sides by stars including; Humphrey Bogart, Harry Revel, Walter Winchell, Ben Bernie, Jack Haley, Andy Devine, Mary Robson, Milton Berle, Sophie Tucker, Basil Rathbone, Charles Wakefield Cadman, Robert Young, Wayne Morris, Edward G. Robinson, Harpo Marx, Chico Marx, Groucho Marx, George Jessell, Gilbert Roland, Charles Ruggles and more. The leaf shows foxing and toning. Mild soiling; overall, in good condition. \$1,500 - \$1,800



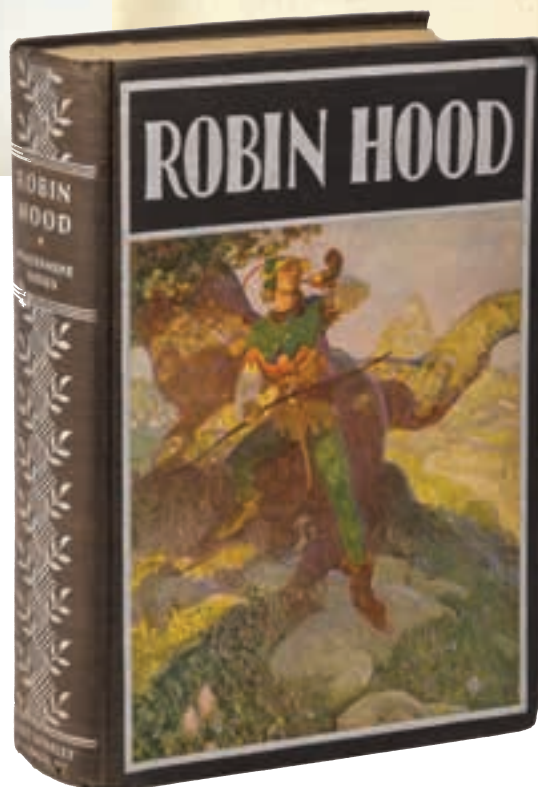
203. VINTAGE AUTOGRAPH ALBUM LEAF SIGNED BY (32) CELEBRITIES INCLUDING CLARK GABLE, HUMPHREY BOGART, EDWARD G. ROBINSON, GEORGE BRENT AND OTHERS. A 9 x 11 in. 8 hole-punched binder leaf signed on both sides by stars including; Edward G. Robinson, Humphrey Bogart, George Brent, James Melton, Madeline Carrol, Claire Trevor, Myrna Loy, Kay Francis, Gene Raymond, Rafaela Ottiano, Lionel Barrymore, Francis Lederer, Francis Dee, Clark Gable, Pauline Frederick, Don Ameche, Alice Faye, Leo Carrillo and others. The leaf shows foxing and toning. Upper corner is chipped and there is some previous tape damage. Nothing interfering with signatures. Mild staining and some ink spotting between the signatures of Gypsy Ratoff and Leo Carrillo. Overall, in good condition. \$2,000 - \$3,000



204. BILLY SHIRLEY 1931/1932 AUTOGRAPH BOOK. 6 x 4 in. red clothbound autograph book. 56 pages with signatures on pages and inner covers. Signatures include celebrities; Marlene Dietrich, Dolores Del Rio, Thelma Todd, Norma Shearer, Jean Harlow, Fay Wray, Andy Devine, George Arliss, Will Hayes, Bing Crosby, Fredric March, Johnny Weissmuller, Jeanette MacDonald, Colleen Moore, Mae Clarke, Mickey Rooney, Jackie Cooper, Amelia Earhart and more. Outer book spine is detached and inner paper cover is splitting. **\$600 - \$800**

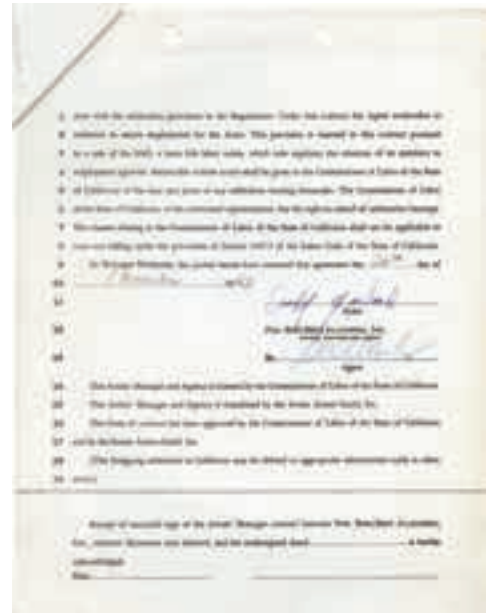


205. THE ADVENTURES OF ROBIN HOOD CAST-SIGNED BOOK. Robin Hood, Rand McNally & Company, New York, 1936. Hard-bound copy of Robin Hood, signed by the cast and crew of 1938's The Adventures of Robin Hood, starring Errol Flynn. The book is signed on the verso of the half-title page by most of the major cast members of the film. Each of the main players has signed his or her name and the role each played: Olivia de Havilland (Maid Marian), Errol Flynn (Robin Hood), Basil Rathbone (Sir Guy), Patric Knowles (Will Scarlet), Alan Hale (Littlejohn), Claude Rains (Prince John), Eugene Pallette (Friar Tuck), Melville Cooper (High Sheriff), Herbert Mundin ("Much" the Miller's Son), Montague Love (Black Bishop), Una O'Connor (Bess), Robert Warwick (Sir Geoffrey) and Kenneth Hunter (Sir Ralf). The film was nominated for Best Picture, and won Academy Awards for Best Art Direction, Film Editing and Original Score. This book is in fine condition, and the signatures are remarkable. **\$8,000 - \$12,000**

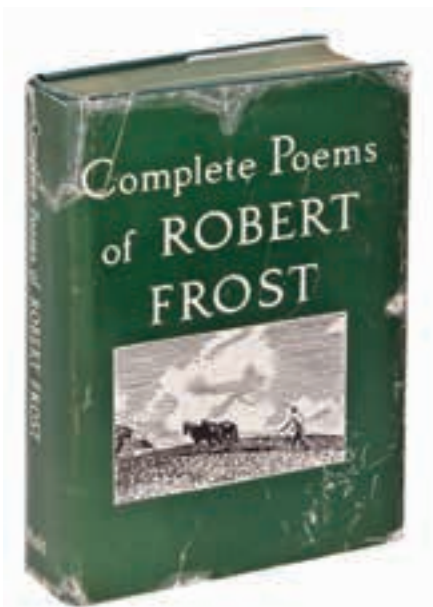




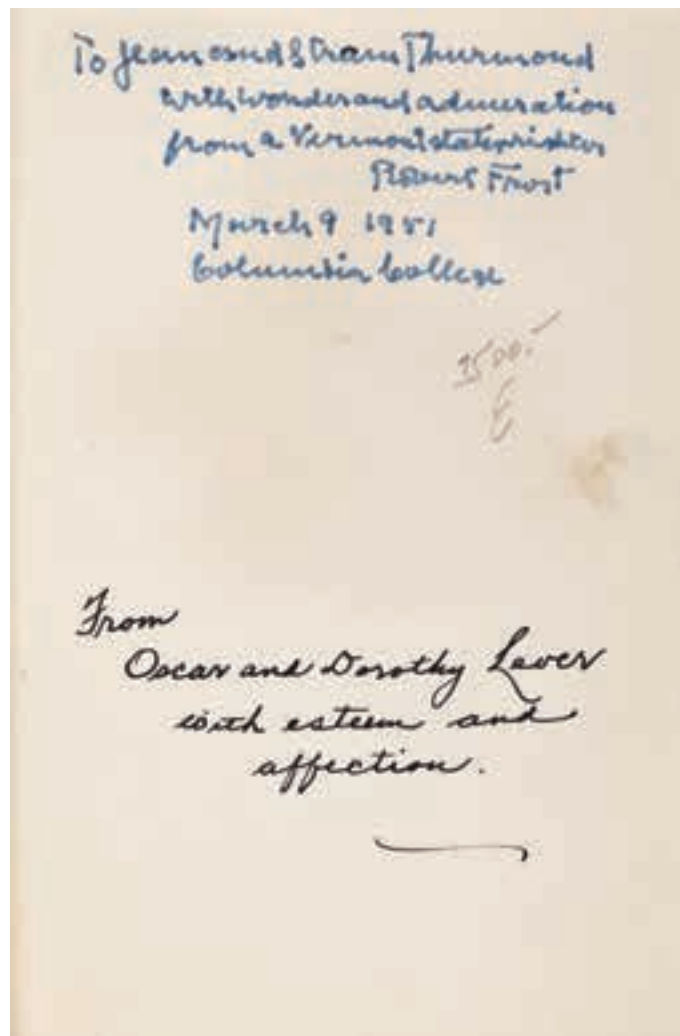
206. VINTAGE BELA LUGOSI PHOTO SIGNED TO MONSTER MAKEUP ARTIST JACK PIERCE. Vintage 10 x 13 in. gelatin silver, matte, black and white double exposed montage of Bela Lugosi. On heavy paper, the photo depicts a foreground image of Lugosi posing in contemplation with pencil in hand. Close up of the actor posed with chin in hand serves as background of the composite portrait. In the lower right Lugosi has penned in full: "To my friend Jack in remembrance and appreciation for the famous makeup in Dracula" signed below the inscription, "Bela Lugosi". Jack Pierce created the iconic Dracula makeup and many memorable Universal monsters, such as the Wolf Man, the Mummy and Frankenstein's monster. The photo exhibits mild wear on the lower right corner. Otherwise in fine condition. **\$4,000 - \$6,000**



207. JUDY GARLAND SIGNED 1947 CONTRACT TO SECURE THE SERVICES OF AN AGENT. Printed legal document signed "Judy Garland", November 20, 1947. Being an 8 page, printed, typed and hand signed Artists' Manager Contract between Judy Garland and Phil Berg-Bert Allenberg INC., artist's manager & agency. The contract describes the terms of agreement between Garland and the agency including a commission of 10%. The iconic actress has signed in blue pen, "Judy Garland" on the last page of the contract above the signature of an agency representative. Light toning on edges, staple in the upper right corner and two hole punches at top center of all pages. Otherwise, in very fine condition. **\$400 - \$600**



208. ROBERT FROST SIGNED BOOK TO STROM THURMOND. Complete Poems of Robert Frost. New York, Henry Holt and Company, 1949. Hardbound copy in clamshell case; paper outer sleeve intact. On back of front cover, stamped in blue ink: "Property of / STROM THURMOND". First-page inscription in blue ink in the hand of four-time Pulitzer Prize-winning American poet Robert Frost: "To Jean and Strom Thurmond / with wonder and admiration from a Vermont statesrighter / Robert Frost / March 9 1951 / Columbia College". Below that, in fine black writing: "From / Oscar and Dorothy Lever / with esteem and affection." Thurmond, a former U.S. senator for 48 years, was a staunch supporter of states' rights, and ran, unsuccessfully, on a pro-segregation platform as a member of the States Rights Democratic Party (aka Dixiecrats). Paper sleeve and book edges show medium signs of age and wear, but inner pages are in very fine condition. **\$2,000 - \$3,000**



209. GRACE KELLY AND PRINCE RAINIER III SIGNED WEDDING PHOTOGRAPH. (MGM, 1956) An 8 x 10 in. black-and-white publicity still from the documentary *The Wedding in Monaco*, is signed by both Prince Rainier III (Rainier Louis Henri Maxence Bertrand de Grimaldi) and Princess Grace (formerly movie star Grace Kelly). The photo depicts Kelly and Rainier seated before the altar in the Cathedral of Monaco on their wedding day. The photo bears studio information imprinted at the bottom border. Rainier has signed in blue pen, "Rainier Prince de Monaco" and the princess has signed beneath him in purple pen, "Grace de Monaco". In very fine condition. **\$300 - \$500**



210. VINTAGE UNIVERSITY OF OREGON TENNIS RACKET COVER SIGNED BY ARTHUR ASHE. Ca. 1960 screen-print tennis racket cover with U of O Ducks logo, autographed by African-American tennis legend Arthur Ashe. Very fine. **\$200 - \$300**



211. STANLEY KUBRICK PORTRAIT PHOTO SIGNED BY SUE LYON FOR *LOLITA* WITH DOCUMENTING PRESSBOOK. (MGM, 1962) Gelatin-silver 8 x 10 in. glossy print, shot by director Stanley Kubrick of Sue Lyon as *Lolita* for his censor-code-breaking film of the same name, and signed boldly and neatly in black ink by Lyon. Before engaging in film-making Kubrick was a noted photographer for magazine work, and the accompanying studio pressbook (20pp plus supplements) credits this photo to him. Autograph is documented by a COA. Photo is very fine; pressbook near fine with fold and slight spine wear. \$400 - \$600



212. COMPLETE LOBBY CARD SET FROM 1953 *TITANIC*; COMES WITH 4 SET STILLS. (TCF, 1953) 11 x 14 complete set of (8) offset-printed lobby cards from 1953's *Titanic*, starring Clifton Webb and Barbara Stanwyck. Staple and pinholes present on most of the cards. Title card shows heavy signs of handling. National Screen Service Corp. embossed blind stamp visible on title card. Whole set is rated very good. Includes (2) original and (2) reprint black-and-white production stills. \$200 - \$300



213. *TITANIC* 1953 1-SHEET POSTER. (TCF, 1953) 27 x 41 in. one-sheet offset-printed poster from 1953's *Titanic*, starring Clifton Webb and Barbara Stanwyck. Folded, and shows some light scuffing. Verso is stamped in red: "TITANIC / 1 Sht. 53/198". Very fine. \$200 - \$300



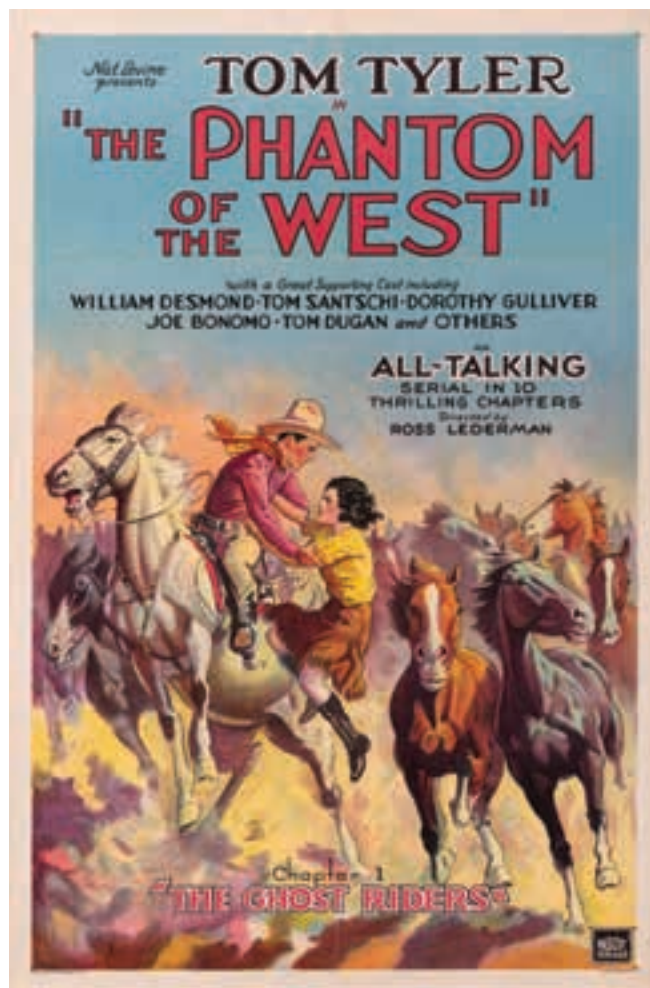
214. *THE TREASURE TRAIN* 1914 1-SHEET POSTER. (IMP, 1914) 27 x 41 in. one-sheet stone lithograph poster for *The Treasure Train* from 1914, starring King Baggot and Arline Pretty. A rare piece from the dissolved IMP Company, which was absorbed by Universal in 1912. Unrestored and intact. Patched on verso with acid-free tape. Fair to good condition. \$600 - \$800



216. CHARLIE CHAPLIN 1920s OLD GOLD CIGARETTES MINI-POSTER. Old Gold cigarettes promotional miniature poster, 12 1/2 x 17 in., of Charlie Chaplin in full, classic "Little Tramp" pose and outfit, ca. 1925. Minor age and handling; very good. \$300 - \$500



215. CHARLIE CHAPLIN 1920s OLD GOLD CIGARETTES STANDEE. Old Gold cigarettes promotional card-stock 26 x 38 in. standee of Charlie Chaplin in full, classic "Little Tramp" pose and outfit, ca. 1925. In spite of missing side wings (which only contained title letters and cigarette pack) this is an exceedingly rare Chaplin and early cinema artifact, and comes with a color print of missing elements, should the buyer choose to commission a restoration. Nail holes around perimeter, and a few scraps from years of storage; very good. \$600 - \$800



217. *THE PHANTOM OF THE WEST* 1-SHEET POSTER. (Mascot, 1931) 27 x 41 one-sheet stone-lithograph poster for chapter 1, "The Ghost Riders," from Mascot Serial's 1931 10-part series, *The Phantom of the West*, starring Tom Tyler. Very fine. \$1,000 - \$1,500



218. *MOULIN ROUGE* 1932 1-SHEET OF CONSTANCE BENNETT. (TCF, 1934) 1-sheet stone-lithograph 27 x 41 in. movie poster from 1934's *Moulin Rouge*, starring Constance Bennett. One of the greatest art-deco movie posters in all of cinema, complemented by its vibrant and colorful stone lithography. Half-inch chip on left; tiny separations on fold junctions. Fine. \$1,000 - \$1,500



220. *THE LOST CITY* 1-SHEET POSTER ON LINEN. (Super Serial Prod. Inc., 1935) 27 x 41 in. one-sheet early offset-printed poster for chapter 6, *Human Beasts*, of the 12-part serial, *The Lost City*, starring William "Stage" Boyd and Kane Richmond. Linen-backed. Border and folds retouched. Fine. \$200 - \$300



219. *NAUGHTY MARIETTA* 1-SHEET POSTER. (MGM, 1935, R '44) 27 x 41 in. one-sheet stone-lithograph 1944 re-issue of 1935's *Naughty Marietta*, starring Jeanette MacDonald and Nelson Eddy. Shows minor tearing. Fine. \$600 - \$800



221. *HER JUNGLE LOVE* PORTRAIT LOBBY CARD OF DOROTHY LAMOUR. (Paramount, 1938) U.S. 11 x 14 in. lobby card of Dorothy Lamour in just her third (of many) Jungle and South-Seas sarong-girl appearances. Ideal portrait of her screen persona with her beautiful flowing hair, tempting Ray Milland's affection. Minor closed pinholes in corners; fine. \$200 - \$300



222. **HUGE VINTAGE FRENCH KING KONG POSTER.** French 4-panel (8 ft. x 10 ft.) stone-lithograph for the 1933 *King Kong*, which perfectly distills and projects the power of the most famous monster gorilla in film history, clutching his captured “trophy bride.” One of only two believed to exist, and archivally conserved onto linen, ready for dramatic display on your largest wall. Special shipping will apply. **\$20,000 - \$30,000**



223. *MYSTERIOUS DOCTOR SATAN* 1-SHEET POSTER ON LINEN. (Republic Pictures, 1940) 27 x 41 in. one-sheet offset-printed poster for chapter 5, *Doctor Satan's Man of Steel*, of the 15-part series, *Mysterious Doctor Satan*, starring Eduardo Ciannelli and Robert Wilcox. Some minor chipping along the bottom, and minor retouching at fold junctions; fine \$200 - \$300



225. *SPY SMASHER* 1-SHEET POSTER ON LINEN. (Republic Pictures, 1942) 27 x 41 in. one-sheet offset-printed poster for the 12-part Republic serial, *The Spy Smasher*, starring Kane Richmond and Marguerite Chapman. Linen-backed; minimal retouching. Very fine. \$600 - \$800



224. *THE SPIDER RETURNS* 1-SHEET ON LINEN. (Columbia, 1941) 27 x 41 in. one-sheet offset-printed poster for chapter 10, *The X-Ray Belt*, of the 15-part series, *The Spider Returns*, starring Warren Hull and Mary Ainslee. Linen-backed. Minor retouching. Fine. \$200 - \$300



226. *CAT PEOPLE* U.S. 1-SHEET POSTER FOR 1952 REISSUE. (RKO, 1943/R'52) U.S. 27 x 41 in. One-sheet poster with exceptional full-color printing (uncommon treatment for reissues) for the greatest of all of Val Lewton's legendary horror films. Nearly as nice design as the original \$10K+ one-sheet, and in very fine, unused condition (normal folds with tiny junction openings). \$600 - \$800



227. *THE BATMAN* REISSUE '54 1-SHEET POSTER ON LINEN. (Columbia, 1943) 27 x 41 in. one-sheet offset-printed 1954 reissue poster for 1943's *Batman*, starring Lewis Wilson and Douglas Croft. Linen-backed. Unrestored. Very fine. \$200 - \$300



229. *ALL ABOUT EVE* 1-SHEET POSTER, LINEN BACKED. (20th Century Fox) A 27 x 41 in. offset-print linen-backed one-sheet movie poster from *All About Eve*, starring Bette Davis and Anne Baxter. White background has been airbrushed; otherwise in fine condition. \$600 - \$800



228. *DICK TRACY* 1945 U.S. 3-SHEET POSTER. (RKO, 1945) U.S. 41 x 81 in. three-sheet poster in folded, lightly worn condition (some chipping at fold junctions; can be restored). Features small caricature of comic-strip Tracy, plus dramatic period noir artwork of the cast. Overall very good (needs linen for preservation). \$200 - \$300



230. *THE INVISIBLE MONSTER* 1-SHEET POSTER ON LINEN. (Republic Pictures, 1950) 27 x 41 in. offset-printed one-sheet poster for the 12-part 1950 Republic Serial, *The Invisible Monster*, starring Richard Webb and Aline Towne. Linen-backed. Borders previously retouched. Fine. \$200 - \$300



231. *THE DAY THE EARTH STOOD STILL* 3-SHEET POSTER. (TCF, 1951) Measures 41 x 79 in. The best representation of the famous "Gort" robot on any U.S. poster, as well as depicting him nearly life-size (the 1-sheet and others show a clunky robot that bears little resemblance to Gort). With significant restoration on an older linen-backing. Some moderate background retouching and a minor dampstain from storage, but overall a remarkably fresh example of an extremely rare poster. \$4,000 - \$6,000

232. *DRACULA* REISSUE LOBBY CARD. (Universal, 1931) 11 x 14 in. lobby card from the 1938 reissue from 1931's *Dracula*, starring Bela Lugosi and Helen Chandler. Very fine. \$800 - \$1,200





233. **GODZILLA** VERY FINE FOLDED UNRESTORED U.S. STYLE “B” 3-SHEET POSTER. (Toho, 1954/ U.S. first-release 1956) U.S. 41 x 79 in. three-sheet poster style “B” (in two sections as printed). “Gojira” (U.S. release–title “Godzilla”) is not just the first Japanese monster movie to earn a worldwide following, it is considered by old-school fans and historians to be the best by far, and it spawned a cycle of dozens of sequels and spinoffs that continue to this very day, some 58 years later. To make this fantastic tale of the adverse effects of atomic-bomb residual radiation on a certain hibernating dinosaur more accessible to English-language viewers, the distributors inserted new footage of TV’s “Perry Mason” Raymond Burr as a foreign journalist. This unused, folded (as issued) unrestored style “B” (by far superior in its depiction of Godzilla to the style “A”) is quite likely the finest example extant. Traces of handling from years of storage with very minor fold-junction openings; else, very fine. **\$3,000 - \$5,000**



234. **SEVEN SAMURAI** 1954 JAPANESE ROADSHOW REGIONAL ORIGINAL “B3” POSTER. (Toho, 1954) “Shichinin no samurai” (U.S. title: Seven Samurai) is universally hailed as, arguably, the greatest, if not the most recognized Japanese samurai film of all time, chronicling the end times for this noble warrior society forced to wander the land, selling themselves as bodyguards and paid assassins. This timeless classic by one of Japan’s most respected directors, Akira Kurosawa, was not only honored with an American remake (*The Magnificent Seven*), it was itself already honoring the great American Western–film tradition established by John Ford. First release material of any sort on this exceptional film is extremely rare and highly prized. This “regional” style served the film’s initial roadshow release through outlying areas of Japan, away from the cities, and only a handful are known to have survived. This example, archivally conserved on Japan paper and canvas, is likely the finest extant, as it retains both its printing details and its blank playdate section at bottom, which on this type poster is nearly always trimmed off for continued use. This is legitimately a very fine original. **\$3,000 - \$5,000**



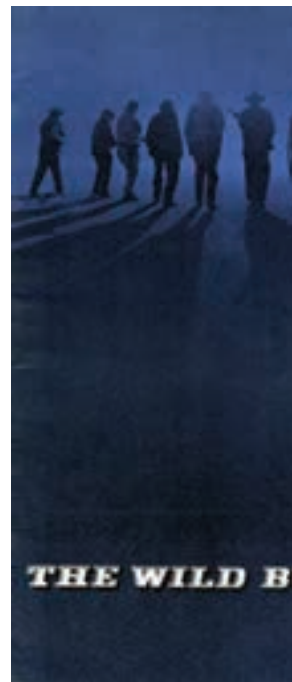
235. *LOVE ME TENDER* BEST LOBBY CARD FOR ELVIS PRESLEY'S FIRST FILM. (TCF, 1956) U.S. 11 x 14 in. lobby card. For his introduction to the big screen, Elvis Presley plays a southern country boy caught up in Civil-War drama. Offered here is the only great card in the set, as it depicts Elvis singing and playing guitar. Mounting residue remains on backside, though front is totally unaffected by it, and only other condition issue is a tiny line of tanning around extreme perimeter. One of the most iconic of all Elvis film-related items; near fine. \$300 - \$500



237. *GIDGET* UNUSED U.S. 6-SHEET POSTER. (Columbia, 1959) U.S. 81 x 81 in. folded, unused six-sheet poster for the first in a long line of beach films. Light shelf and storage handling, very fine. \$300 - \$500



236. *THE VAMPIRE* LOBBY CARD. (UA, 1957) 11 x 14 in. lobby card from 1957's *The Vampire*, starring John Beal and Coleen Gray. Very fine. \$200 - \$300



238. PAIR OF CLASSIC 1960s FILM PRESSBOOKS. (Universal, 1963/ Warner Bros., 1968) Large, very deluxe original pressbooks for two of the greatest films of the 1960s, *The Birds* and *The Wild Bunch*. First is extremely elaborate in images and descriptions of campaign promotions, very fine save for (3) small ad-mat cuts; second is very fine and includes ad supplement. \$200 - \$300



239. *BEACH PARTY* U.S. 22 x 28 HALF-SHEET POSTER. (American International, 1963) U.S. 22 x 28 in. half-sheet poster, being the best design for this beach film, as it shows the main characters actually riding surfboards. Light folds, some handling, overall very good. \$200 - \$300



241. COLLECTION OF (8) COMIC BOOK/ COMIC STRIP/ ANIMATION 1-SHEET POSTERS. (Various, 1966-82) U.S. 27 x 41 in. one-sheet posters (8) in fine to very fine folded condition for the following comic and cartoon-related titles: *A Man Called Flintstone* (1966); *Pufnstuf* (1970); *Flesh Gordon* (1974); *Race for Your Life, Charlie Brown* (1977); *Bon Voyage, Charlie Brown* (1980); *Popeye* (1980); *Creepshow* (1981); and *Swamp Thing* (1982). \$200 - \$300



240. *KWAIDAN* JAPANESE POSTER FOR CLASSIC GHOST FILM. (Toho, 1964) Japan 20 x 28 in. poster for Masaki Kobayashi's revered classic of ghost stories by famed writer Lafcadio Hearn. Lightly folded; very fine. \$200 - \$300



242. **GODZILLA AND HIS FRIENDS**, COLLECTION OF (5) 1-SHEET POSTERS AND A SET OF (8) LOBBY CARDS. (Various, 1966-92) U.S. 27 x 41 in. one-sheet posters (5) in very fine folded condition for the following Japanese monster and Anime titles: *Godzilla vs. the Smog Monster* (1971); *Godzilla on Monster Island*, aka *Godzilla vs. Gigan* (1972); *Godzilla vs. Bionic Monster*, aka *Godzilla vs. Mechagodzilla* (1974); *Godzilla 1985*; and *Urotsukidoji Legend of the Overfiend* (1992); plus very fine 11 x 14 in. lobby card set of (8) for *Gammera the Invincible* (1966). **\$300 - \$500**



243. **2001: A SPACE ODYSSEY** U.S. ROADSHOW 70MM POSTER, STYLE B. (MGM, 1968) U.S. 27 x 41 in. one-sheet poster style "B" from the first "Roadshow" release to 70mm (not Cinerama) theaters. This is the cleanest folded, unrestored example we have ever seen of this important American film poster; very fine. **\$600 - \$800**



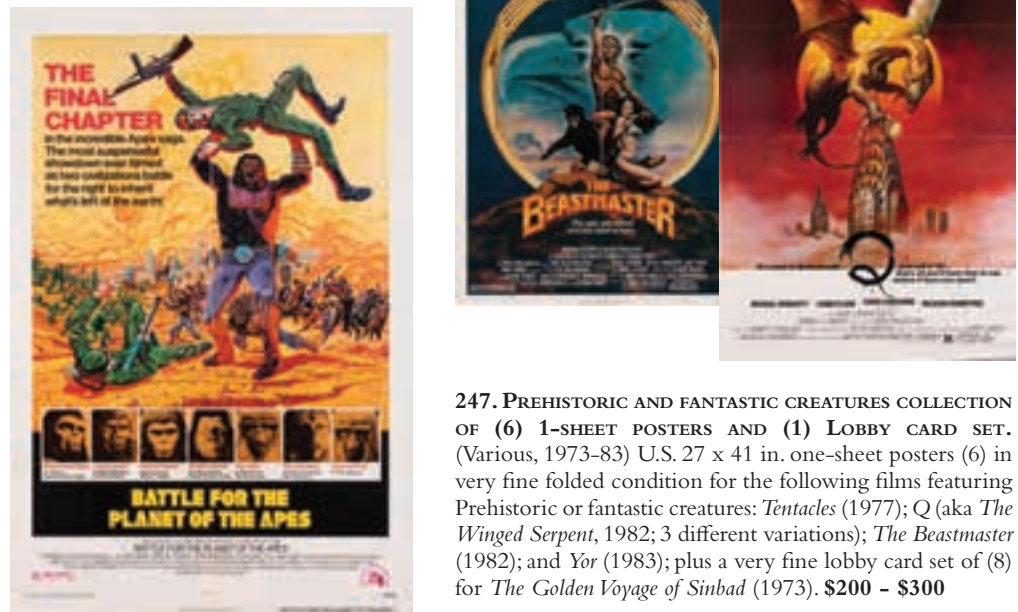
244. **BARBARELLA** SET OF (5) SPECIAL SWISS LOBBY CARD DISPLAYS. (Paramount, 1968) For the premiere screenings of "Barbarella" in Switzerland, special heavy-card lobby displays were created from German lobby cards which featured the most erotic and audacious images of Jane Fonda and her sexy co-stars. None of these images exist in the U.S. release material, which seems highly censored by comparison. Cards measure 9 x 13 in. (save for one slightly trimmed by distributor for centering) and all show moderate signs of use; very good to fine. **\$300 - \$500**



245. COLLECTION OF (7) 1-SHEET POSTERS AND (6) LOBBY CARDS FOR SIGNIFICANT FILMS OF THE 1970s AND '80s. (Various, 1970-85) Collection of (7) folded U.S. 27 in. x 41 in. one-sheet posters and (6) 11 in. x 14 in. lobby cards, all in fine to very fine condition, for the following films: *Tick, Tick, Tick* (1970), two one-sheets plus (6) Lobby Cards); *Westworld* (1973); *The Amazing Dobermans* (1976); *The Warriors* (1979); *Breathless* (1983); and *Purple Rain* (1984). \$200 - \$300



246. *PLANET OF THE APES* COLLECTION OF (3) 1-SHEET POSTERS. (TCF, 1971-73) U.S. 27 x 41 in. one-sheet posters (3) in unused, very fine folded condition for the following entries in the original "Apes" series: *Escape from the Planet of the Apes* (1971); *Conquest of the Planet of the Apes* (1972, style "B" Foreign); and *Battle for the Planet of the Apes* (1973). \$200 - \$300



247. PREHISTORIC AND FANTASTIC CREATURES COLLECTION OF (6) 1-SHEET POSTERS AND (1) LOBBY CARD SET. (Various, 1973-83) U.S. 27 x 41 in. one-sheet posters (6) in very fine folded condition for the following films featuring Prehistoric or fantastic creatures: *Tentacles* (1977); *Q* (aka *The Winged Serpent*, 1982; 3 different variations); *The Beastmaster* (1982); and *Yor* (1983); plus a very fine lobby card set of (8) for *The Golden Voyage of Sinbad* (1973). \$200 - \$300



248. COMEDY COLLECTION OF (8) 1-SHEET POSTERS FOR SIGNIFICANT TITLES OF THE 1970s AND '80s, INCLUDING *YOUNG FRANKENSTEIN*. (Various, 1974-88) Collection of (8) folded U.S. 27 in. x 41 in. one-sheet posters all in fine to very fine condition, for the following classic modern comedy films: *Young Frankenstein* (1974, style "B"); *Harper Valley P.T.A.* (1978); *Zorro, the Gay Blade* (1981); *Time Bandits* (1981); *History of the World Part I* (1981); *National Lampoon's Vacation* (1983); *National Lampoon's European Vacation* (1985); and *Coming to America* (1988). \$200 - \$300



249. *LOGAN'S RUN*, U.S. ADVANCE 1-SHEET POSTER. (UA, 1975) Seldom seen 27 x 41 in. U.S. advance one-sheet poster with remarkable and dramatic design, making this one of the great American film posters of its decade. Folded with a single pinhole in each corner, and only very minor handling; very fine. \$200 - \$300



250. *JAWS* AND *JAWS II* VERY FINE ORIGINAL 1-SHEET POSTERS. (Universal, 1975, 1978) Uncommonly clean and unabused original release U.S. 27 x 41 in. one-sheet posters for the first two films in Steven Spielberg's blockbuster killer shark franchise. \$300 - \$500

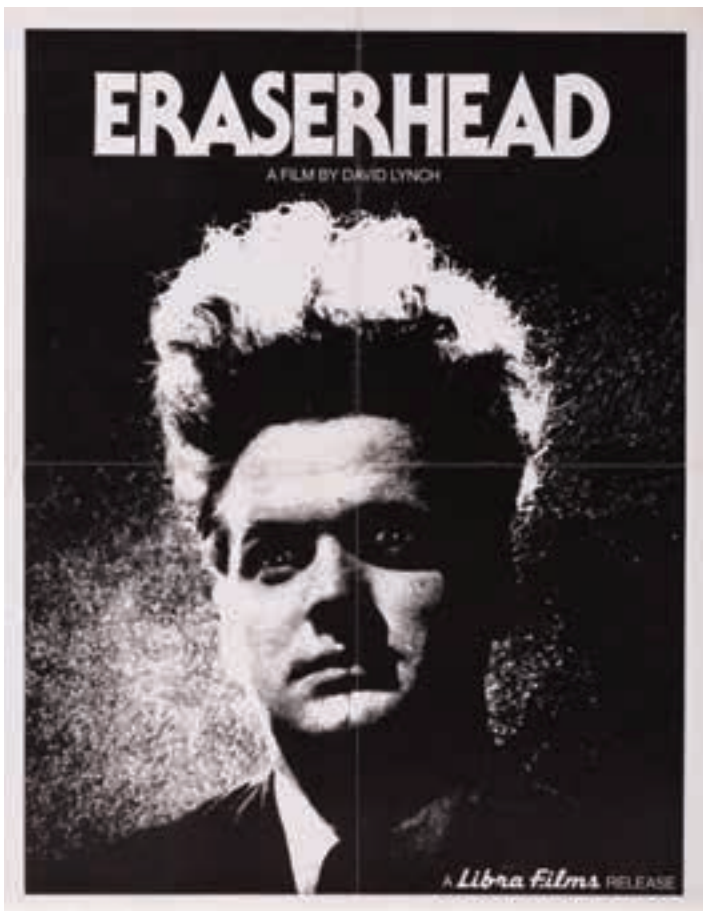
251. *THE CURSE OF THE CAT PEOPLE* BEST PORTRAIT LOBBY CARD. (RKO, 1944) U.S. 11 x 14 in. lobby card for Val Lewton's wonderful, atmospherically exquisite sequel to his masterpiece one year earlier, *Cat People*. Best scene card in the set because Simone Simon, the original cat person, appears only here and on the title-card, as she returns as a ghost to befriend a psychic young girl. Remarkable unrestored condition; very fine. \$300 - \$500



252. **ADOLESCENT AND TEENAGE-THEMED COLLECTION OF (8) 1-SHEET POSTERS, (1) BROCHURE, AND (8) LOBBY CARDS.** (Various, 1976-88) Collection of (8) folded U.S. 27 x 41 in. one-sheet posters, a lobby card set of (8), and (1) promotional brochure, all in very fine condition for the following films featuring adolescent and teenage themes and performers: *The Bad News Bears* (1976); *Little Darlings* (1980, one-sheet plus lobby card set of 8); *Private Lessons* (1981, one-sheet plus brochure depicting frontal nudity); *The Outsiders* (1982, both styles one-sheets); *Bad Boys* (1983); *War Games* (1983); and *Young Guns* (1988). Included are important early roles for such stars as Sean Penn, Kiefer Sutherland, Matthew Broderick, Ally Sheedy, Matt Dillon, Patrick Swayze, Rob Lowe, Diane Lane, Tom Cruise, Tatum O'Neal and Kristy McNichol. \$200 - \$300



253. **SPACE WARS AND ALIEN INVASIONS: COLLECTION OF (6) 1-SHEET POSTERS AND (1) PROMOTIONAL BROCHURE.** (Various, 1977-88) Collection of (6) U.S. 27 x 41 in. one-sheet posters and (1) promotional brochure in very good to very fine folded condition for the following films featuring space battles or alien invasions: *When Worlds Collide/ War of the Worlds* combo reissue (1977); *Battle Beyond the Stars* (1980, 1-sheet plus brochure); *Galaxy of Terror* (1981, with controversial art); *Megaforce* (1982); *Spacehunter 3D: Adventures in the Forbidden Zone* (1983); and *Not of This Earth* (1988). \$200 - \$300



254. *ERASERHEAD* ORIGINAL 1ST RELEASE POSTER. (AFI, 1977) Original 22 x 17 poster for David Lynch's surrealist horror film *Eraserhead*. This is the poster for the film's initial release. This cult classic was Lynch's first full-length feature and brought him the acclaim and attention that catapulted his fascinating and quirky career. The poster is folded in quarters as it was originally issued. Shows some signs of wear in folds and mild soiling. \$400 - \$600

256. *SUPERMAN I AND II* VERY FINE, UNUSED 1-SHEET POSTERS. (Warner Bros., 1978 & '81) Exceptional unused, very fine folded examples of *Superman I* (regular release logo style) and *Superman II* (advance teaser) U.S. 27 x 41 in. one-sheet posters. \$200 - \$300



255. COLLECTION OF SCIENCE-FICTION POSTERS (5) AND LOBBY CARDS (4) FROM FILMS RELATED TO TV SERIES. Assortment of posters and lobby cards representing feature films from popular science-fiction television series. U.S. 27 x 41 in. one-sheet posters for *Battlestar Galactica* (Universal, 1978), *Star Trek III: The Search for Spock* (Paramount, 1984), and *Alien Nation* (TCF, 1988); U.K. 27 in. x 40 in. one-sheet poster for *Destination: Moonbase Alpha* (ITC, 1978; from series *Space: 1999*); Italy 39 in. x 55 in. 2F poster for *Star Trek IV: The Voyage Home* (Paramount, 1986); plus (4) lobby cards for *Battlestar Galactica*. Generally unused, very fine condition throughout. \$200 - \$300



257. ORIGINAL *HALLOWEEN* MOVIE POSTER. (Compass Int'l., 1978) Original release 27 x 40 in. poster for the classic John Carpenter horror film *Halloween*, that spawned a flood of slasher knockoffs and spurred the career of Jamie Lee Curtis. The poster is folded as it was issued and exhibits minor wear in the creases of the folds. Otherwise, clean and in very fine condition. **\$300 - \$500**



259. *MAD MAX* AND *THE ROAD WARRIOR* ORIGINAL U.S. 1-SHEET POSTERS. (AIP, 1979) Folded, unused original U.S. 27 x 41 in. one-sheet posters for the first two entries in the *Mad Max* series; both very fine. **\$200 - \$300**



258. *ALIEN*, 1979 U.S. 1-SHEET POSTER. (TCF, 1979) Folded 27 x 41 in. U.S. one-sheet poster in exceptional unused condition for Ridley Scott's masterpiece of horror in space, where "no one can hear you scream." Very fine. **\$200 - \$300**



260. SLACKERS, STONERS AND BOOZERS COLLECTION OF (7) 1-SHEET POSTERS AND (1) LOBBY CARD SET. (Various, 1979-88) U.S. 27 in. x 41 in. one-sheet posters (7) in very fine folded condition for the following slacker, stoner, boozier (and hooker)-themed films: *Meatballs* (1979); *Cheech and Chong's Nice Dreams* (1981); *Porky's* (1982); *Fast Times at Ridgemont High* (1982); *Ferris Bueller's Day Off* (1986); *Back to School* (1986); and *Cocktail* (1988); plus very fine lobby card set of (8) for *Risky Business* (1983). **\$200 - \$300**



261. *APOCALYPSE NOW* JAPANESE LARGE HELICOPTER-STYLE 4-SHEET POSTER. (Zoetrope, 1979) Arguably the one truly great poster for this equally great Francis Ford Coppola epic on the Vietnam war. Artwork design by Eiko Ishioka, one of Japan's greatest, who recently passed away. Rolled, unused and unrestored; very fine. \$800 - \$1,200



262. HISTORICAL FANTASY AND VAMPIRE COLLECTION OF (5) 1-SHEET POSTERS. (Various, 1981-94) U.S. 27 x 41 in. one-sheet posters (5) in unused very fine folded condition for the following Fantasy and Vampire themed films: *Excalibur* (1981); *The Dark Crystal* (1982); *Highlander* (1986); *The Lost Boys* (1987); and *Interview with the Vampire* (1994, double-sided advance). \$200 - \$300

263. ACTION FILMS COLLECTION OF (5) 1-SHEET POSTERS AND (1) LOBBY CARD SET. (Various, 1981-94) Collection of (5) folded U.S. 27 x 41 in. one-sheet posters and a lobby card set of (8), all in fine to very fine condition for the following films featuring action stars and themes: *Cannonball Run* (1981); *Firefox* (1982, one-sheet and lobby card set of 8); *Cobra* (1986); *Days of Thunder* (1990); and *Leon: the Professional* (1994). Stars include Clint Eastwood, Sylvester Stallone, Jean Reno, Tom Cruise and Burt Reynolds. \$200 - \$300



264. *TRON* 1982 U.S. 1-SHEET POSTER. (Disney, 1982) Folded 27 x 41 in. U.S. one-sheet poster for the first big video-game-themed film, which set the standard for all to follow. Very fine unused condition with only traces of handling. \$200 - \$300



266. COLLECTION OF (7) 1980s HORROR-FILM 1-SHEET POSTERS. (Various, 1982-85) Collection of (7) folded U.S. 27 x 41 in. one-sheet posters, all in very fine condition for the following 1980s horror films: *Poltergeist* (1982); *Cat People* (1982, Advance and style "B"); *Brainstorm* (1983); *Gremlins* (1984, Advance); *Car's Eye* (1985); and *Cocoon* (1985). \$200 - \$300



265. *E.T.- THE EXTRATERRESTRIAL*, U.S. ADVANCE 1-SHEET POSTER, SPACESHIP IN THE CLOUDS STYLE. (Universal, 1982) Folded 27 x 41 in. rare advance "spaceship in clouds" style U.S. one-sheet poster for Spielberg's timeless classic of a benign and rather accidental alien invasion. Relatively minor repaired tears in upper right corner, overall very good to fine. \$400 - \$600



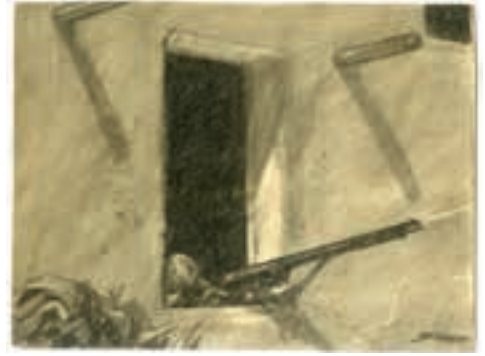
267. ARNOLD SCHWARZENEGGER ACTION-FILM COLLECTION OF (4) 1-SHEET POSTERS. (Various, 1984-91) U.S. 27 x 41 in. one-sheet posters (4) in unused, very fine folded condition for the following action films starring Arnold Schwarzenegger: *The Terminator* (1984); *Red Sonja* (1985); *Commando* (1985) and *Terminator 2: Judgment Day* (1991, Advance). \$200 - \$300



268. PEARL HARBOR SET OF (4) VINTAGE-STYLE WWII PROPAGANDA LARGE BUS SHELTER POSTERS, PLUS MATCHING FAITH HILL SOUNDTRACK POSTER. (Touchstone, 2001) Complete set of (4) bus shelter 48 in. x 71 in. banners, which are each designed to resemble vintage WWII home-front propaganda posters, a dramatically effective campaign for this memorable Michael Bay historical action drama. These large banner displays are rare enough individually, and nearly extinct as complete sets of all four. Nearly unused, very fine. Together with (1) matching 18 x 24 in. soundtrack-album poster promoting Faith Hill performing the theme song; rolled, very fine. \$400 - \$600

269. PAIR OF JAPANESE "B1" 1-SHEET POSTERS FOR *SPIRITED AWAY* AND *PONYO*. (Studio Ghibli, 2001/2008) Pair of Japanese 28 in. x 40 in. "B1" rolled one-sheet posters for (2) Japanese animated films by Hayao Miyazake: *Spirited Away* (single-sided) and *Ponyo* (double-sided); both are country of origin for these immensely popular and critically acclaimed films for children of all ages, and are superior in every way to the later U.S. release material. Slight handling and signs of light use; overall fine. \$200 - \$300





270. (3) CARL JULES WEYL STORYBOARDS FOR *CHARGE OF THE LIGHT BRIGADE*. (Warner Bros., 1936) A collection of (3) 7 x 9 in. detailed storyboards accomplished in pencil on artist boards by Carl Jules Weyl for *The Charge of the Light Brigade*. (1) of the boards depicts a couple, presumably the film's stars Errol Flynn and Olivia de Havilland as "Major Jeffrey Vickers" and "Elsa Campbell", having an intimate conversation in a garden outside a formal ballroom. The other (2) boards feature battle scenes (1) of a sniper shooting from a doorway (1) of soldiers running and riding horses through a smoky battlefield littered with broken cannon and debris. Academy award winning artist Weyl is known for his beautiful pencil work and illustrations. The boards show expected age; minor edge chipping. Otherwise, clean and in very fine condition. **\$600 - \$800**



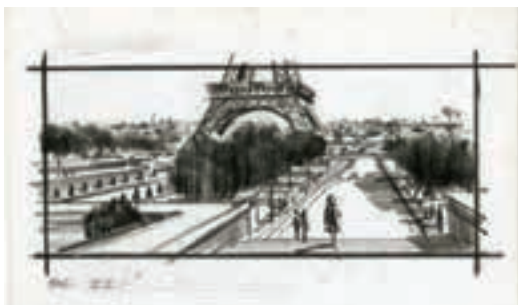
271. ROBERT FLORCZAK ORIGINAL *EL CID* POSTER PAINTING. (Allied Artists, 1961) This is the original poster artwork for the 1985 video release of *El Cid*, accomplished in oils on 13 x 11 in. Bristol plate. Featuring images of stars Charlton Heston as "El Cid Rodrigo de Bivar" and Sophia Loren as "Jimena" against a green background, floating above a legion of battle-dressed Spanish soldiers. The painting comes in a medium-brown ornate wooden frame with carved edges. Initialed, "R.F." (Robert Florczak) in lower right corner. Artist Florczak's designs and technique have been compared to the classical imagery of the Pre-Raphaelites and have been described as Caravaggio crossed with Maxfield Parrish. Unexamined out of frame. **\$800 - \$1,200**



272. ROBERT FLORCZAK ORIGINAL *CIRCUS WORLD* POSTER PAINTING. (Paramount, 1964) This is the original poster artwork for the 1985 video release of *Circus World*, accomplished in oils on 13 x 11 in. Bristol plate. Featuring images of stars John Wayne as "Matt Masters", Claudia Cardinale as "Toni Alfredo" and Rita Hayworth as "Lili Alfredo" against a deep-blue night sky, above a flaming circus tent, with silhouettes of fleeing circus animals and people along the bottom. The painting comes in a wooden frame with inlaid stripes of brown, red and green. Initialed, "R." and "F." (Robert Florczak) left and right corners, respectively. Artist Florczak's designs and technique have been compared to the classical imagery of the Pre-Raphaelites and have been described as Caravaggio crossed with Maxfield Parrish. There are also the framer's "Arquati" company markings along edges of the frame. Unexamined out of frame. **\$800 - \$1,200**



273. FOR WHOM THE BELL TOLLS ORIGINAL STORYBOARDS. (Paramount, 1943) (4) storyboards with (4) 8 x 6 in. panel illustrations per board. Accomplished in pencil, oil pastel and charcoal on 20 x 15 in. artist boards. The panels feature dramatic scenes of the Republican Resistance and Robert Jordan in their mountain hideout plotting against the loyalists. Includes (8) panels depicting the scouting and wiring of the bridge with explosives for demolition - the very crux of the plot. Very expressive and emotive pieces from this classic, William Cameron Menzies production designed film. Boards show production use and age; being chipped, stained and soiled in areas; one panel having a 1 x 2 in. puncture through it, but without loss of material. In good condition. **\$800 - \$1,200**



274. CAPRICE SCRIPT AND SET OF (44) STORYBOARDS. (TCF, 1967) *Caprice* original first-draft studio script, 135 page, brad bound and dated March 22, 1966. Includes a 44 page, brad-bound storyboard set. Hand drawn 9 1/2 x 4 in. panels accomplished in black conte crayon on 8 1/2 x 11 in. vellum and paper leaves. The illustrations are stunning and graphic with detailed examples of Parisian architecture, period vehicles and likenesses of stars Doris Day and Richard Harris. The script cover is tattered on edges with some toning, but the content is in very good condition. The storyboard set cover exhibits a small stain on the lower left. Otherwise in very fine condition. **\$600 - \$800**



275. (9) STORYBOARDS FROM THE MOVIE *PEYTON PLACE*. (TCF, 1957) (8) 7 x 3 in. paneled storyboard illustrations accomplished in pencil on yellow paper, tipped to 11 x 7 in. artist boards. The detailed sketches depict atmospheric crowd scenes at a county fair with central characters Rodney Harrington and Betty Field present in most. (1) storyboard panel on 15 x 8 in. yellow paper tipped to 21 x 14 in. artist board. The large panel features a lone man reading in the expansive "Metora Library." All boards exhibit minor soiling. Overall, in good condition. **\$600 - \$800**

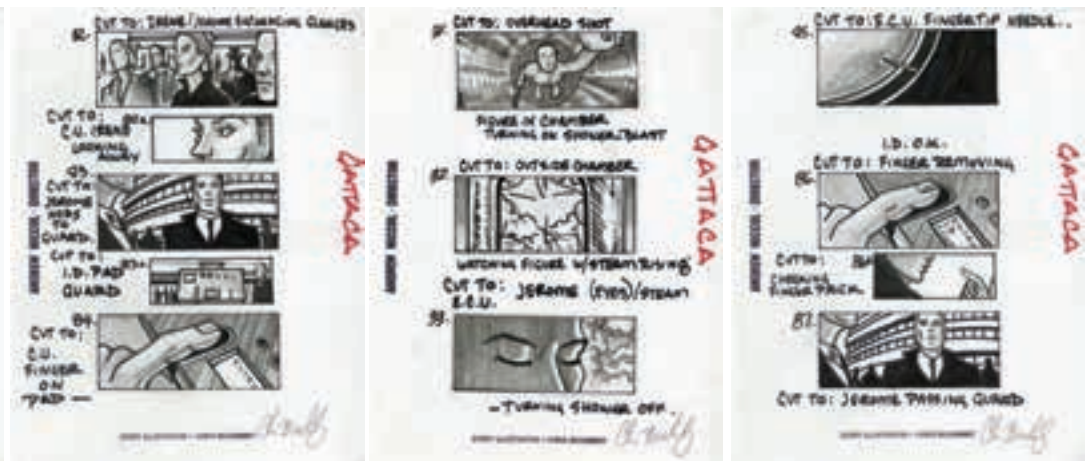
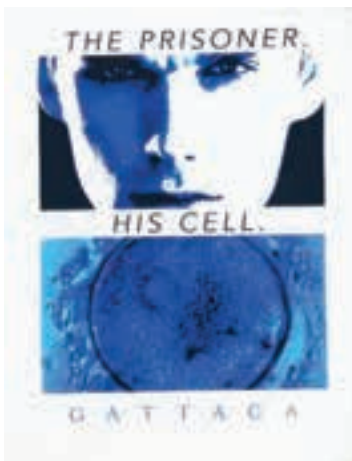


276. RON COBB CONCEPT SKETCH FOR *CONAN THE BARBARIAN*. (Universal, 1982) Matted production concept sketch for *Conan The Barbarian* by Ron Cobb, accomplished in pencil, pen and gouache on 21 x 15 in. (showing through matt) artist board. The illustration features Conan in the forest, battle-axe poised, with the sword-wielding arm of a bested adversary jutting into frame from the lower left border. 22 x 28 in. total including matt. In very fine condition. Unexamined out of mat. **\$4,000 - \$6,000**

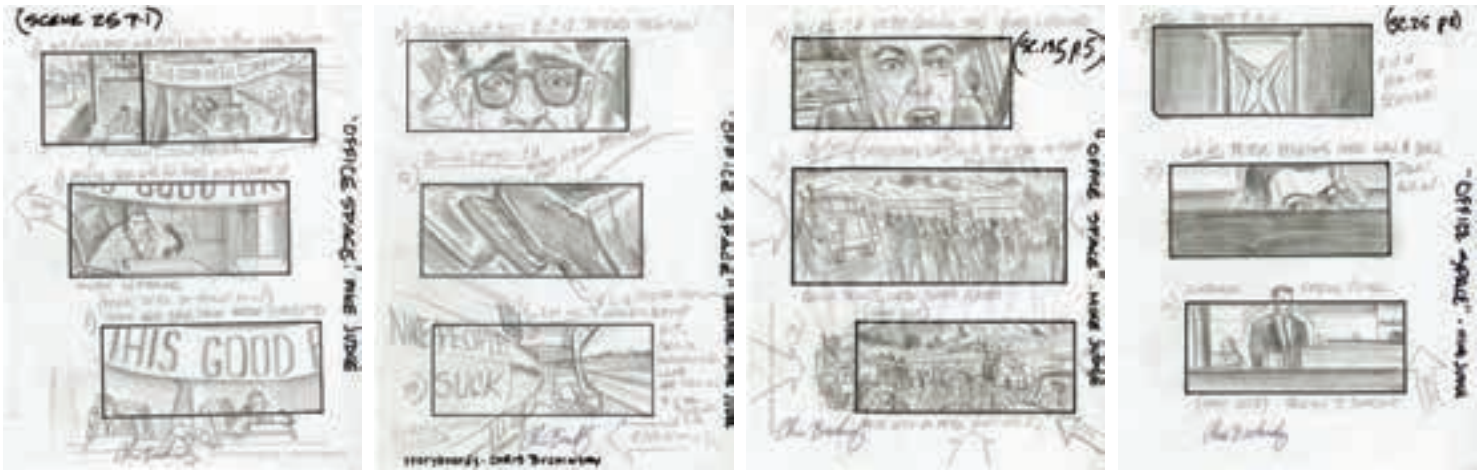


277. COLLECTION OF *DUNE* CONCEPT ART BY DAVID LYNCH, RON MILLER AND OTHERS. (Universal, 1984) *Dune* concept art for moons and planets, 3 David Lynch sketches, and 3 others. (6) concept sketches accomplished in pen and pencil on irregular-sized artist paper ranging from 14 x 12 in. to 8 x 11 in. (3) sketches hand drawn by David Lynch, initialed "DKL". Lynch's pieces include images of weapons, devices and a burning palm tree. The Ron Miller concepts consist of (4) 9 x 7 in. panels accomplished on (1) 20 x 16 in. artist board. Panels depict different space scenes accomplished in acrylic paint with brush, spatter and air brush evident. All pieces exhibit minor soiling and notation. \$400 - \$600

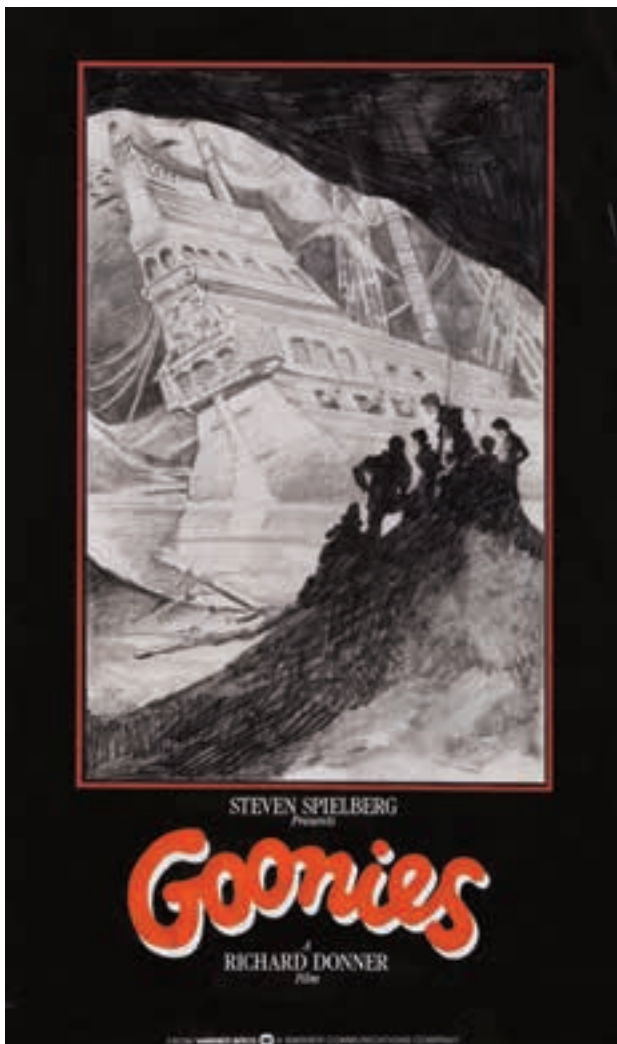
278. *JEWEL OF THE NILE* CONCEPT ART FOR MATTE PAINTING. (TCF, 1985) Original matted 19 x 13 in. concept painting accomplished in gouache on artist board (14 x 6 in. image showing through mat). The painting depicts the Michael Douglas and Kathleen Turner characters, "Jack Colton" and "Joan Wilder" suspended precariously over a bottomless pit. Written on the lower mat border is, "*Jewel of the Nile* Concept for matte painting". The art itself is signed, "Negron" (David Negron), production illustrator for the action film. In very fine condition. Unexamined out of mat. \$300 - \$500



279. *GATTACA* STORYBOARD ART BY CHRIS BUCHINSKY. (Columbia, 1997) A collection of (30) pages of *Gattaca* storyboard art accomplished in pencil and black felt pen on 8 by 11 in. paper by artist Chris Buchinsky. Most pages feature (3) panel illustrations. The pages highlight a variety of scenes including opening sequences of Ethan Hawke's character "Vincent Freeman" in a futuristic shower chamber scrubbing himself clean of DNA, a major plot point in this paranoid sci-fi thriller. Artist Chris Buchinsky has signed each individual page. In very fine condition. \$600 - \$800



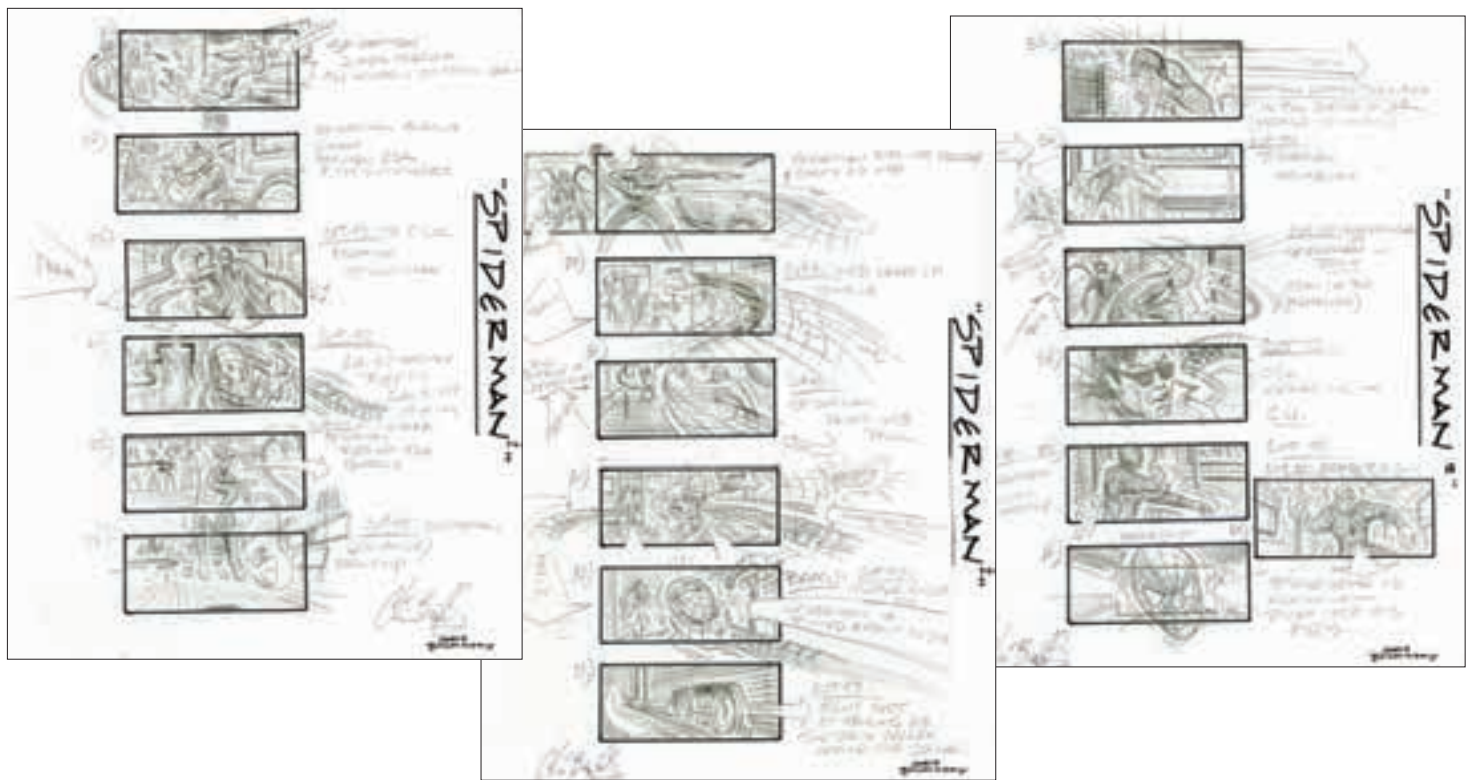
280. **OFFICE SPACE** STORYBOARD ART BY CHRIS BUCHINSKY. (TCF, 1999) A collection of (44) pages of *Office Space* storyboard art accomplished in pencil on 8 by 11 in. paper by artist Chris Buchinsky. Most pages feature (3) detailed panel illustrations per page, and include framing and camera directions. This collection also includes director Mike Judge's pencil notes on a 4-page "Shot List" for the first day of shooting. Artist Chris Buchinsky has signed each individual page. In very fine condition. **\$600 - \$800**



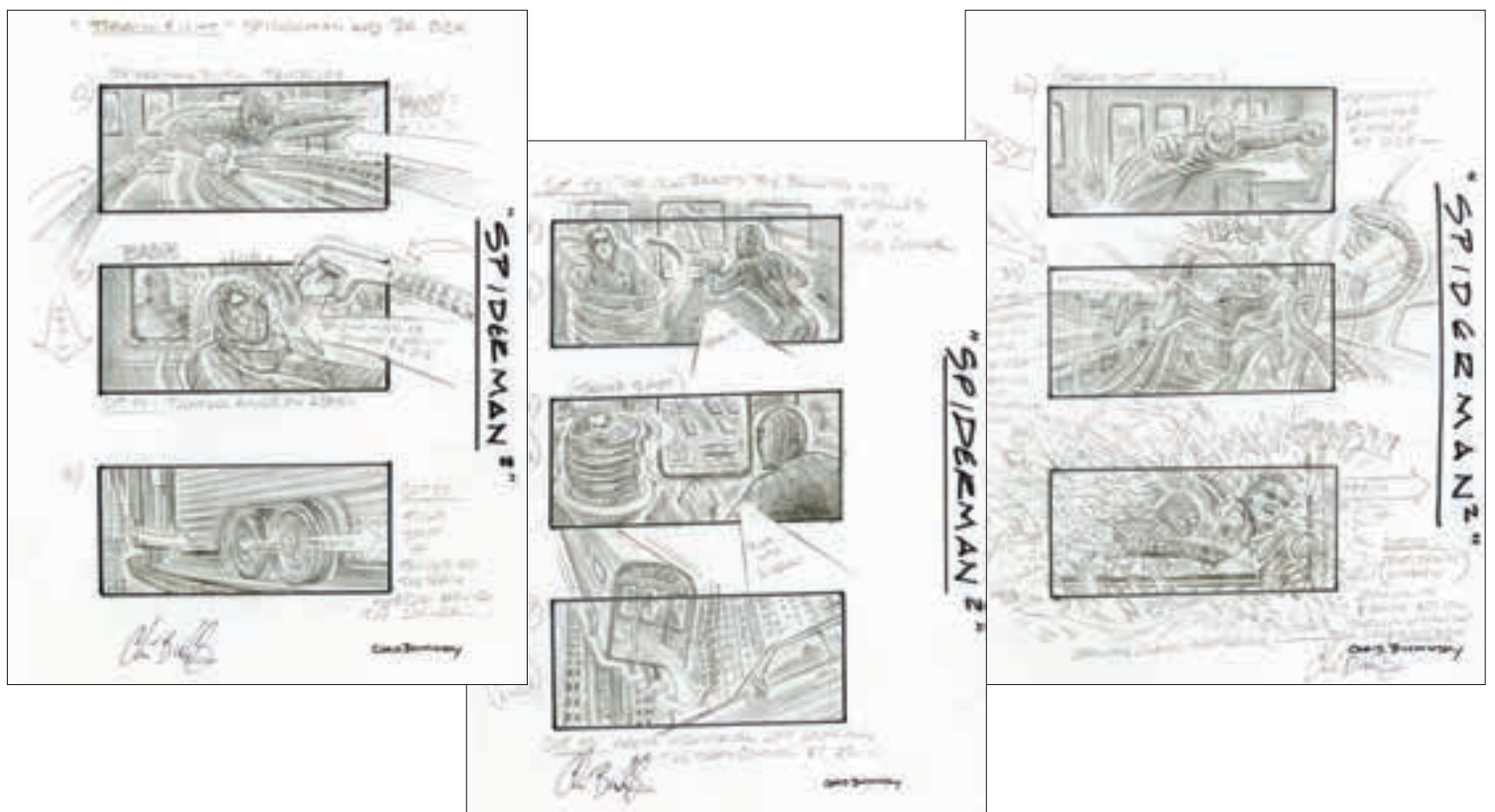
281. **THE GOONIES** ORIGINAL CONCEPT ART BY MICHAEL HOBSON. (Warner Bros., 1985) Original poster concept art by Michael Hobson for *The Goonies*. Accomplished in colored pen and pencil on 9 x 14 in. artist board tipped to 16 x 24 in. black artist backing board and tape-matted on a 20 x 28 in. foam core board. A graphic pencil illustration of the now familiar ragtag gang of kids in silhouette against a large galleon in a cave. Concept also includes film title and other production information below the art in the black border. A beautiful piece from a generation's favorite kid/adventure film. **\$600 - \$800**



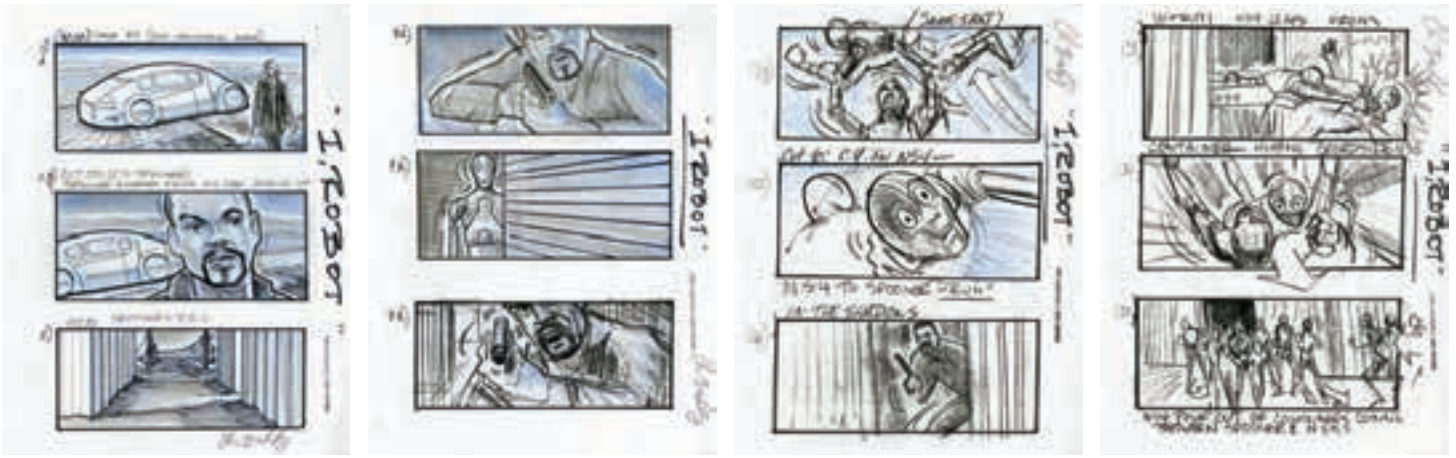
282. **SEABISCUIT** CHRIS BUCHINSKY STORYBOARD ART. (Universal, 2003) A collection of (67) pages of *Seabiscuit* storyboard art accomplished in pencil on 8 x 11 in. paper by artist Chris Buchinsky. Most of the pages feature (6) highly detailed panel illustrations per page, and include framing and camera directions. Included are a few full-page frames and detail panels. Illustrations feature various race and action scenes occurring throughout the film. Artist Chris Buchinsky has signed each individual page. In very fine condition. **\$1,000 - \$1,500**



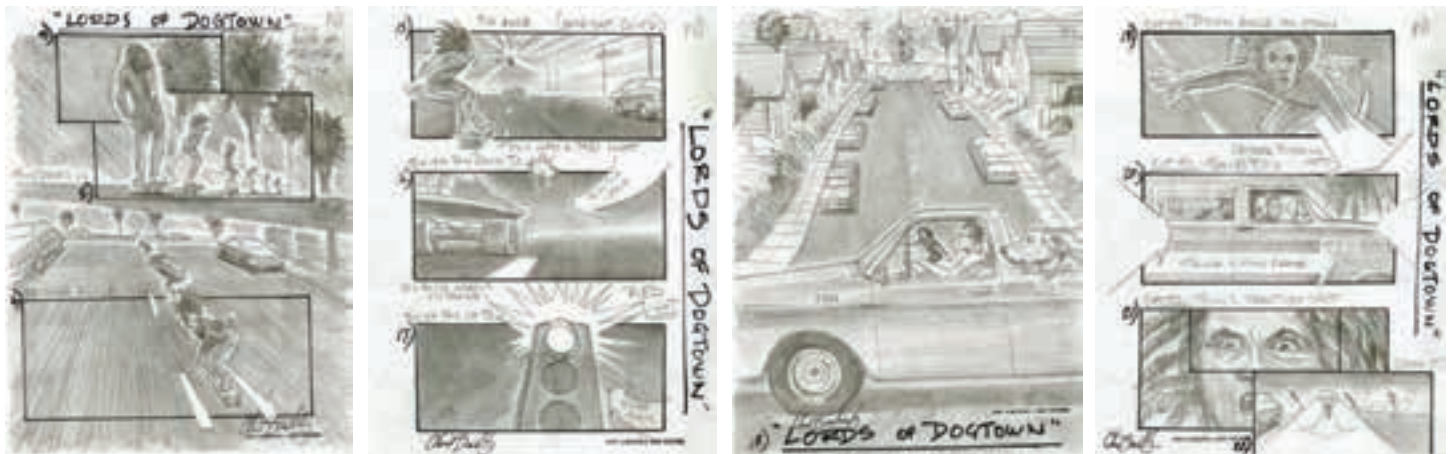
283. SPIDER-MAN 2 STORYBOARD ART, “FIRST CONCEPT PASS” FOR THE TRAIN FIGHT SEQUENCE BY CHRIS BUCHINSKY. (Columbia, 2004) *Spider-Man 2* storyboard art for the memorable train fight sequence, accomplished in pencil on 8 x 11 in. paper by artist Chris Buchinsky; “First concept pass”. (14) pages, most with (6) illustrations per page, and including framing and camera directions. Depicting the exciting confrontation between Spider-Man and super villain “Dr. Octopus”. Some overlays of edited panels affixed by artist. Artist Chris Buchinsky has signed each individual page. Overall, in very fine condition. \$2,000 - \$3,000



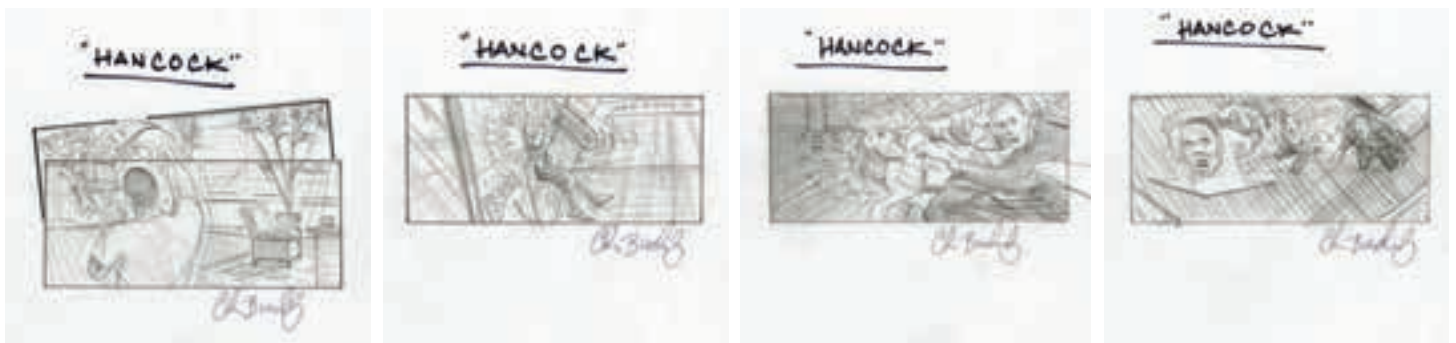
284. SPIDER-MAN 2 STORYBOARD ART, “FINAL CONCEPT” FOR THE TRAIN FIGHT SEQUENCE BY CHRIS BUCHINSKY. (Columbia, 2004) *Spider-Man 2* storyboard art for the memorable “train fight sequence,” accomplished in pencil on 8 x 11 in. paper by artist Chris Buchinsky; “Final concept storyboard art”. (20) pages, most with (3) illustrations per page, and including framing and camera directions. Depicting the exciting confrontation between Spider-Man and super villain “Dr. Octopus.” Some overlays of edited panels affixed by artist. Artist Chris Buchinsky has signed each individual page. Overall, in very fine condition. \$3,000 - \$5,000



285. I, ROBOT STORYBOARD ART BY CHRIS BUCHINSKY. (TCF, 2004) A collection of (44) pages of *I, Robot* storyboard art (5) accomplished in graphite pencil, blue colored pencil and black ink pen on 8 x 11 in. paper and (30+) photocopied pages enhanced by hand drawn pencil by artist Chris Buchinsky. Most pages feature (3) panel illustrations, and include framing and camera directions. Many panels feature the Will Smith character “Del Spooner” in various scenes. Artist Chris Buchinsky has signed each individual page. In very fine condition. **\$600 - \$800**



286. LORDS OF DOGTOWN CHRIS BUCHINSKY STORYBOARDS. (Columbia, 2005) A collection of (14) pages of *Lords of Dogtown* storyboard art accomplished in pencil on 8 x 11 in. paper by artist Chris Buchinsky. Pages feature a range of beautiful panel illustrations. The pages detail the opening scene of the movie when skateboarding Tony Alva wipes out hard on the street. There are camera directions and action notes over many pages. Artist Chris Buchinsky has signed each individual page. In very fine condition. **\$600 - \$800**



287. HANCOCK STORYBOARD ART, “FIRST CONCEPT PASS” BY CHRIS BUCHINSKY. (Columbia, 2008) A collection of (40) pages of *Hancock* storyboard art; “first concept pass for early draft script”. Accomplished in pencil on 8 x 11 in. paper by artist Chris Buchinsky. Each page features (1) panel illustration, with some framing and camera directions included. Boards display a variety of concepts for originally planned action and fight sequences centered around the Will Smith character “John Hancock.” Artist Chris Buchinsky has signed each individual page. In very fine condition. **\$600 - \$800**



288. MONEYBALL CHRIS BUCHINSKY STORYBOARDS. (Columbia, 2011) A collection of (40) pages of *Moneyball* storyboard art accomplished in pencil on 8 x 11 in. paper by artist Chris Buchinsky. Pages feature a range of beautiful panel illustrations. The pages highlight a variety of sports action scenes including detailed illustrations of pivotal baseball scenes from the hit film. There are camera directions and action notes over many pages. Artist Chris Buchinsky has signed each individual page. In very fine condition. **\$600 - \$800**

290. LEAH RHODES COSTUME SKETCH FOR HEDY LAMARR "ALLIDA BEDERAUX" IN EXPERIMENT PERILOUS. (RKO, 1944) Costume sketch by Leah Rhodes accomplished in pencil and gouache on 26 x 20 1/2 in. gray artist paper folded in half to 13 x 20 1/2 in. The sketch features Hedy Lamarr as "Allida Bederoux" in a flowing white corset and bodice gown with red ribbon and detail accents. Features production notes on the lower left and signed in pencil, "Leah Rhodes". There are additional production notes on the inside of the folded paper and verso. Some edge wear and fading on the borders. Production pin holes. Otherwise, in very good condition. **\$600 - \$800**



289. HOWARD SHOUP COSTUME SKETCH OF FAY BAINTER AS "NAN MASTERS" FROM DAUGHTERS COURAGEOUS. (Warner Bros., 1939) Original costume sketch by Howard Shoup accomplished in pencil and gouache on 17 1/4 x 12 1/2 in. artist board. Featuring Fay Bainter's character "Nan Masters" in a sultry, chocolate brown, floor-length, dressing gown with sash. The sketch is signed in pencil with a simple "S" in a box (for Shoup) and captioned "Fay Bainter" and "Fly Away Home" which was the title of the stage play that the film, *Daughters Courageous* was based upon. Mild soiling, some minor chipping to edges. **\$300 - \$500**



291. VERA WEST COSTUME SKETCH OF WALTER BRENNAN AS "CAPT. THORNE" IN THIS WOMAN IS MINE. (Universal, 1941) Costume sketch accomplished in pencil and gouache on 13 x 20 in. artist board. The sketch features Walter Brennan's character "Captain Jonathan Thorne" in dashing early 1800s period uniform, including top hat and sword in scabbard. The sketch is captioned "Capt. Thom 1805 #1 Walter Brennan". Toning and soiling on edges; bumping to corners and light chipping. Overall in good condition. **\$200 - \$300**



292. TRIO OF BETTY JANE WRENN COSTUME SKETCHES FOR SONG OF LOVE, INCLUDING KATHERINE HEPBURN. (MGM, 1947) Costume designer Betty Jane Wrenn worked only a few years in Hollywood under top designers before marrying and settling down, leaving behind only a handful of completed designs. These three include one of Katherine Hepburn for “Song of Love” about composers Schumann and Brahms; other two are a man and a woman, each dressed in elaborate period costumes. Very good to fine. **\$200 - \$300**



294. HELEN ROSE COSTUME SKETCH OF ESTHER WILLIAMS FOR EASY TO LOVE. (MGM, 1953) Pencil, India-ink, and gouache on 15 x 22 in. illustration board of Esther Williams in the role of Julie Hallerton in *Easy to Love*, MGM’s biopic of Olympic swimmer Annette Kellerman. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose with character and film attribution in pencil. Also bears chiffon fabric swatch, an alternate view miniature sketch by Rose, and several production staff initial OKs and approval stamps on recto and verso; fine. **\$400 - \$600**



293. COSTUME SKETCH FOR DIANA LYNN AS “LADY BEAUDRAY” IN ROGUES OF SHERWOOD FOREST BY JEAN LOUIS. (Columbia, 1950) Marianne Nyberg costume sketch by Jean Louis, accomplished in pencil and gouache on 15 x 19 ½ in. artist board. The sketch features Diana Lynn as “Lady Marianne de Beaudray” in an ornate medieval gown and cape of gold fabric with rose lining and accents. Pencil and pen notes over all not interfering with art. Signed by sketch artist Nyberg beneath the art. Designer Jean Louis has signed in pencil on right margin. Some soiling; minor toning on edges. **\$300 - \$500**



295. CAROUSEL COSTUME SKETCH FOR JAN CLAYTON AS “JULIE” IN THE 1953 LA CIVIC LIGHT OPERA PRODUCTION. (1953) Original costume sketch accomplished in pencil on 11 x 15 in. artist board. Jan Clayton as lead character “Julie Jordan” in late 19th century period bustle and bows. There are fabric swatches attached and various notations. The design was created for the LA Civic Light Opera stage production and bears the initials DJ at the bottom, presumably for the legendary Dorothy Jeakins, who served as LACLO designer for 10 years, beginning in 1953. Light soiling; toning on edges. Otherwise, in very fine condition. **\$300 - \$500**



296. HELEN ROSE COSTUME SKETCH OF ELIZABETH TAYLOR FOR *THE LAST TIME I SAW PARIS*. (MGM, 1954) Pencil, India-ink and gouache on 14 3/4 x 21 1/2 in. illustration board (with a thin surround of black masking paper) of Elizabeth Taylor in the role of Helen Ellswirth in *The Last Time I Saw Paris*, MGM's reworking of F. Scott Fitzgerald's *Babylon Revisited*, transferring its time setting from WWI to WWII. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose with character and film attribution in brown pen. Accompanied by a vintage 5 x 7 in. wardrobe photo of Taylor wearing the finished gown. Fine, with a few background pinholes. **\$2,000 - \$3,000**



297. HELEN ROSE COSTUME SKETCH OF DORIS DAY FOR *LOVE ME OR LEAVE ME*. (MGM, 1955) Pencil, India-ink, and gouache on 15 x 20 in. illustration board, mounted into 18 x 24 in. window-mat, for Doris Day in the role of legendary torch-singer Ruth Etting in *Love Me or Leave Me*. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose on recto, with her film attribution on mat. Very fine. **\$600 - \$800**



298. HELEN ROSE COSTUME SKETCH OF ANN MILLER FOR *HIT THE DECK*. (MGM, 1955) Pencil, India-ink and gouache on 15 x 22 in. illustration board of Ann Miller in the role of Ginger in *Hit the Deck*, MGM's Technicolor Cinemascope Jane Powell musical from the smash Broadway hit. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose in blue pen, with character and film attribution in pencil. Also bears black velvet fabric swatch, an alternate view miniature sketch by Rose, and several production staff initial OKs and approval stamps on recto and verso; Fine save for tape stain in lower left background. **\$600 - \$800**



299. HELEN ROSE COSTUME SKETCH OF DEBBIE REYNOLDS FOR *THE TENDER TRAP*. (MGM, 1955) Pencil, India-ink and gouache on 15 x 22 in. illustration board of Debbie Reynolds in the role of Julie Gillis in *The Tender Trap*, MGM's Frank Sinatra vehicle from the smash Broadway hit. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose with character and film attribution in fountain-pen. Very fine. **\$600 - \$800**



301. COSTUME SKETCH OF FEMALE CHARACTER FROM *OMAR KHAYYAM*. (Paramount, 1957) Costume sketch accomplished in pencil and gouache on 15 x 20 in. artist board. Depicts a Persian woman in brightly colored ethnic costume, turban and shawl. With delicate blue-green scrolling designs at cuffs and collar and ornate gold tassel earrings. Signed in pencil in the lower right by designer Ralph Jester. A vibrant design from this exotic 11th-century period piece. Mild toning on edges; otherwise, in very fine condition. **\$300 - \$500**



300. HELEN ROSE SKETCH OF LISA DANIELS AS WICKED STEPSISTER IN THE FILM *THE GLASS SLIPPER*. (MGM, 1955) In this musical adaptation of the classic Cinderella story, Lisa Daniels plays the character, Sarafina, one of the wicked step-sisters. This sketch features Sarafina in a lavish, medium purple, floor-length cape with lace fringe and starched lace collar. To be worn over her matching ball gown. The detailed sketch is accomplished in pencil and gouache on 15 x 22 in. artist board. Signed by designer Helen Rose in lower left corner over an ivory paint daub. Minor toning on edges and staining in upper corner; overall, very fine condition. **\$300 - \$500**



302. DORIS DAY *PILLOW TALK* COSTUME SKETCH BY JEAN LOUIS. (Universal, 1959) A beautifully drawn costume concept sketch of Doris Day as Jan Morrow in 1959's *Pillow Talk*. Measures 23 x 18 in., including 2 1/2 in.-wide silver mat border. Accomplished in pencil and gouache on artist board. Features Day in a knee-length white coat with fur-lined hood and cuffs. "Doris Day" is written in pencil on the top left corner, with artist Jean Louis' signature. Verso has various handwritten notes: "#8", "in car / and cabin", "Louis Making Coat" and "Pillow Talk". Has two small staple holes on the top left of the board, and there are minor scuffs and pencil marks on border and board, but none interfere with the image. **\$800 - \$1,200**



303. EDITH HEAD DESIGN COSTUME SKETCH FOR JUDITH ANDERSON AS STEPMOTHER IN CINDERELLA. (Paramount, 1960) In the Jerry Lewis take on the Cinderella story, Judith Anderson plays the “Wicked Stepmother.” This Edith Head design, sketched by “Sprague,” is accomplished in pencil and gouache on 15 x 20 in. artist board. The sketch features a deep purple, silk brocade, floor length dressing gown with frog closures in front. Scribbled notes and the caption, “Stepmother / bedroom” are visible. Signed “Sprague” at bottom. Fabric swatch affixed to top of board. Studio budget notes on the verso. Light toning on edges; production soiling. Overall, in very fine condition. **\$300 - \$500**

305. MARLON BRANDO COSTUME SKETCH FROM THE UGLY AMERICAN. (Universal, 1963) Pen and ink sketch on 15 x 20 in. illustration board. Sketch depicts Marlon Brando’s character, “Ambassador Harrison Carter MacWhite,” in signature white suit with colorful Asian architecture in the background. Notation on lower front right reads: “Change #6 White suit worn at dedication ceremony thru to end of picture.” Water staining along the left edge and lower left corner; and minor chipping and soiling; nothing affecting art. Includes secondary board with studio “Wardrobe Plot” scene list affixed. In overall good condition. **\$600 - \$800**



304. PAIR OF ROSEMARY O’DELL DORIS DAY “CATHY TIMBERLAKE” COSTUME SKETCHES FROM THAT TOUCH OF MINK. (Universal, 1962) (2) original Rosemary O’Dell hand-drawn costume concept sketches for Doris Day as “Cathy Timberlake” in *That Touch of Mink*. Measures 24 x 19 in., with a 2 in. wide silver mat border. Accomplished in pencil and gouache on artist board. “Doris Day” is written in pencil on the top left corners. (1) Sketch features Day wearing a white ankle-length coat with fur accents on collar and cuffs and white high-heel shoes. Sketch shows minor signs of age; some light orange paint stains. O’Dell pencil notes and signature on the verso. (1) Sketch features Day in a low-cut floor-length white nightgown and white slippers. The sketch exhibits minor age, with a few small blemishes on borders, not interfering with art. Artist’s signature on the verso. **\$600 - \$800**



306. HELEN ROSE COSTUME SKETCH OF MAE WEST FOR LAS VEGAS STAGE SHOW. Pencil, India-ink, and gouache on 15 x 20 in. illustration board, mounted into 18 x 24 in. window-mat, for Mae West's "Muscle Men Act" in her 1954 Las Vegas stage revue. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose on recto, with her character and project attribution on mat. Very fine. **\$800 - \$1,200**



307. HELEN ROSE COSTUME SKETCH OF ANN-MARGRET FOR MADE IN PARIS. (MGM, 1966) Pencil, India-ink, and gouache on 15 x 20 in. illustration board, mounted into 18 x 24 in. window-mat, for Ann-Margret in the role of Maggie Scott in *Made in Paris*. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose on recto, with her film attribution on mat. Very Fine. **\$400 - \$600**



308. ROSALIND RUSSELL COSTUME SKETCH FROM ROSIE! (Universal Pictures, 1967) Pen, ink and gouache on 8 ½ x 19 ¼ in. vellum, tipped to 13 ¼ x 19 ¼ in. artist board and signed by Jean Louis, one of the most respected names in costume design history. Elegant and finely detailed wraparound leopard cape and hood for Rosalind Russell as the title character in *Rosie!* Toning to edges; some wrinkling to affixed vellum. **\$300 - \$500**



309. EDITH HEAD COSTUME SKETCH OF SHIRLEY MACLAINE FROM SWEET CHARITY. (Universal, 1969) Edith Head costume sketch of Shirley MacLaine as the title character in *Sweet Charity*. Accomplished in pencil and color pastels on 18 ½ x 25 in. leaf of gray artist paper, tipped to 22 x 28 in. artist board. The sketch depicts MacLaine in character as the sassy dance-hall girl "Charity." Wearing a wide-belted little black dress with an oversize handbag and gaudy red necklace and earrings. Labeled in pencil in the upper right and left corner with character and actress name. Signed in lower right, "Edith Head". In very fine condition. **\$800 - \$1,200**



310. RET TURNER COSTUME SKETCH OF LIZA MINNELLI FOR LIZA TV SPECIAL. (1970) Costume sketch for Liza Minnelli by Ret Turner accomplished in pencil, crayon and gouache on 15 x 20 in. artist board. Featuring Minnelli in a characteristic pose, this one-piece stretch, low-cut dress with pencil skirt and long black fringe was designed for Minnelli to wear in her TV special *Liza*. Long fabric swatch stapled to top right. "Ret Turner" signed in felt pen at bottom right. "Liza Minnelli, for "Liza". Minor staining; bumped corners. Otherwise, in very fine condition. **\$600 - \$800**



312. THEONI V. ALDREDGE ARCHIVE OF (40) PRE PRODUCTION COSTUME SKETCHES FOR JULIA. (TCF, 1977) An archive of (40) costume sketches accomplished in pencil on 8 ½ x 11 in. leaves of artist paper by multiple Tony award winning designer, Theoni V. Aldredge. The sketches are primarily of costumes for the Jane Fonda and Vanessa Redgrave characters, "Lillian" and "Julia," respectively. Featuring a wide array of World War II-period fashion, from casual work clothing to elegant formal gowns, and with multiple angles and details, copious notes in the margins and fabric sample swatches attached to most pages. Although Aldredge did not ultimately design the costumes for Julia, this is a comprehensive archive of the work and style of this design star. Two pages tipped to artist board. All with mild soiling; overall, in very fine condition. **\$300 - \$500**



311. COSTUME SKETCH FOR PAMELA FRANKLIN AS "SHELBY" IN ACE ELI AND RODGER OF THE SKIES. (TCF, 1973) Costume sketch accomplished in pencil and gouache on 15 ¼ x 10 ¼ in. brown artist board. The sketch is initialed TVR (designer Theodora Van Runkle) in the lower right. Pamela Franklin as "Shelby" is featured in 1920s era dark blue layers and stockings wearing a long string of pearls and and with elaborate orchid corsage at her neck line. The sketch is captioned "Shelbee / party" in the upper right corner. Minor soiling; slight staining. Overall in very fine condition. **\$200 - \$300**



313. DON FELD COSTUME SKETCH OF NATALIE WOOD "KAREN BRACE" IN BRAINSTORM. (MGM, 1983) Don Feld costume sketch of Natalie Wood as "Karen Brace" in the sci-fi thriller *Brainstorm*. Accomplished in pencil, pen and gouache on 11 x 17 in. leaf of artist paper. The sketch features Natalie Wood's character in a dark pantsuit with white blouse with balloon sleeves under a jacket with rolled sleeves. There are production notes in the borders and the sketch is signed "Don Feld" in the lower right corner. Mild soiling and edge toning. Overall, in very fine condition. **\$600 - \$800**



314. HELEN ROSE COSTUME SKETCH OF GRACE KELLY FOR *HIGH SOCIETY* (MGM, 1955) Pencil, India-ink and gouache on 17 x 22 in. illustration paper (mounted loosely to mat backing) of Grace Kelly in the role of Tracy Lord in *High Society*, MGM's remake of its own classic *The Philadelphia Story*. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose with character and film attribution in pencil. Very fine. **\$2,000 - \$3,000**



315. HELEN ROSE COSTUME SKETCH OF GRACE KELLY FOR *THE SWAN*. (MGM, 1956) Pencil, India-ink and gouache on 15 x 20 in. illustration board, mounted into 18 x 24 in. linen window-mat, for Grace Kelly in the role of Princess Alexandra in *The Swan*, Kelly's final film role before marrying into royalty to the principality of Monaco. Executed by double Oscar-winning costume designer Helen Rose, and signed by Rose on recto, with her film attribution sticker on verso. Very fine. **\$2,000 - \$3,000**





317. GRACE KELLY DOLL IN HELEN ROSE DESIGNED WEDDING DRESS FROM DESIGNER'S PERSONAL COLLECTION. (MGM, 1934) Grace Kelly 32 in. tall, custom-made doll in full wedding gown by designer Helen Rose. From the fairytale wedding of the movie star to Prince Rainier of Monaco. Here the designer has replicated in miniature one of the most elegant and remembered wedding gowns in modern history. The detail is phenomenal. The dress consists of an applique lace bodice and sleeves with pearl accents. Petticoat. A headdress with veil, shoes and a lace and paper flower bouquet. A 42 in. train flows from the beautiful gown. To celebrate the 50th anniversary of the famous wedding, the Philadelphia Museum of Art displayed the actual dress and reported it to have been arguably its most popular exhibit. This is a detailed miniature replica by the actual designer of the mythical gown. Comes on a base stand. From the personal collection of costume designer Helen Rose. In very fine condition. Special shipping arrangements will apply. **\$4,000 - \$6,000**



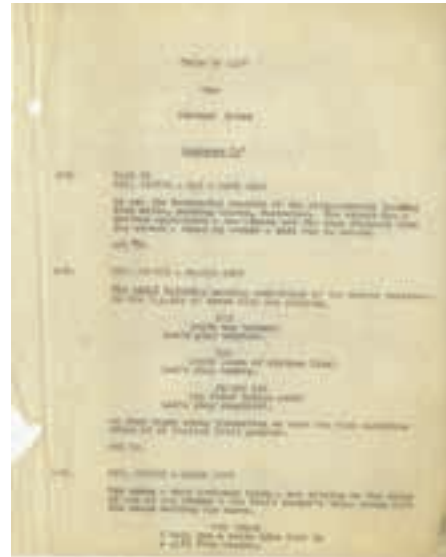
316. LENA HORNE *STORMY WEATHER* DOLL IN HELEN ROSE CREATION FROM PERSONAL COLLECTION OF DESIGNER. (TCF, 1934) Lena Horne "Selina Rogers" 34 in. tall, custom-made doll in full costume by designer Helen Rose. Here the film's costume designer has replicated in miniature, her red velvet and beaded gown worn by Horne in the film. The detail is phenomenal from red feather headdress to glamorous jewelry, ruffled sleeves right down to tiny red beaded shoes. Comes on a base stand. From the personal collection of costume designer Helen Rose. In very fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



318. LANA TURNER *MERRY WIDOW* DOLL IN HELEN ROSE CREATION FROM PERSONAL COLLECTION OF DESIGNER. (MGM, 1934) Lana Turner "Crystal Radek" 34 in. tall, custom-made doll in full costume by designer Helen Rose. Here the film's costume designer has replicated in miniature, her black velvet and beaded plunging gown worn by Turner in the film. The detail is phenomenal from feather and gem encrusted headdress in impeccably styled hair to accessorizing jewelry, long satin gloves and black lace petticoat. Comes on a base stand. From the personal collection of costume designer Helen Rose. In very fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**

Items from the Estate of Arthur Rosson (1886-1960)

The following 12 lots (319-330) are from the Estate of Arthur Rosson, brother of cinematographer Harold Rosson, director Richard Rosson and actress Helene Rosson. Arthur Rosson started in films as a stuntman and joined Vitagraph in 1909, later working as an associate director with Cecil B. DeMille for 16 years. By the 1920s, Rosson was a full-time director, directing over 61 films in his career, including co-directing *Red River*. He also served as second-unit director on every DeMille picture from 1939 on through 1958, including *The Ten Commandments*.



319. TYPEWRITTEN MANUSCRIPTS (3) FOR *ADELITA – THE LEGEND OF A SONG* BY ARTHUR ROSSON AND ANTHONY SAMANIEGO. *Adelita – the Legend of a Song* is an unproduced musical about a Mexican “soldadera,” a woman who follows her soldier man in his battles. Co-written by Arthur Rosson and Anthony Samaniego (silent-film star Ramon Novarro’s brother). Includes (3) drafts/treatments hand-typewritten on onionskin, variously titled *Adelita* or *Soldadera*; 25pp to 82pp, and a “new arrangement and ending” of pages 58 through 82 with hand-inscribed note from Samaniego to Rosson. Generally fine. **\$200 - \$300**

321. ORIGINAL MANUSCRIPT *BORN TO DIE* BY ROWLAND BROWN BEING THE ORIGIN OF *ANGELS WITH DIRTY FACES*. Typed carbon on onionskin manuscript treatment *Born to Die* by Rowland Brown, originally proposed by Arthur Rosson and Ben Hecht as a James Cagney project while at Grand National Pictures. When Cagney moved back to Warner Bros., Rosson was no longer attached to the project, so Ben Hecht and Charles MacArthur adapted the story (quite heavily, in fact) into the screenplay of *Angels with Dirty Faces* for Michael Curtiz. In its new incarnation, it becomes one of the greatest gangster films of all time, starring Cagney with Humphrey Bogart and the *Dead End Kids*. Unbound 89pp with handling mostly apparent to first 10pp or so; rest fine. **\$600 - \$800**



320. COLLECTION OF (4) PERSONAL TYPED LETTERS SIGNED FROM CECIL B. DEMILLE TO ARTHUR ROSSON. Four personal letters from Cecil B. DeMille to Arthur Rosson, Odetta Rosson and to both Arthur and Odetta Rosson, typewritten and signed by DeMille, as well as a personal note handwritten by DeMille concerning Gladys Rosson’s estate matters, in which DeMille offers to loan money to Rosson, should he need it. Letters all folded though otherwise very fine; two retain their original postmarked envelopes. **\$200 - \$300**



322. COLLECTION OF VINTAGE PERSONAL AND ON-SET CANDIDS OF RICHARD AND ARTHUR ROSSON. From Arthur Rosson’s personal archive, a collection of (50+) vintage photos of varying sizes (most snapshots, some film publicity) of Rosson and his brother Robert at work on a wide variety of films, primarily location work as assistant or second-unit directors on such action epics as *The Mortal Storm*, *West Point of the Air*, *Apache Trail*, *Corvette K-225*, *The Buccaneer*, and others, and includes actors and directors as well (Howard Hawks, Yul Brynner, Charles Boyer, Ward Bond, Wallace Beery, etc.). An invaluable body of reference images documenting the nature of second-unit location work. Overall fine. **\$200 - \$300**



323. ARTHUR ROSSON'S PERSONAL "HOBO" DIARIES FROM THE YEARS 1904-1906. Arthur Rosson (1886-1960) was a stuntman, actor, writer and director from the very beginning of Hollywood as a film-production locus to his death in 1960, his later years serving as second-unit director on projects like *Heller in Pink Tights* and *BUTterfield 8*. Prior to settling in California, Rosson rode the rails for at least three years as a vagabond, exploring his adopted country without income or expense, and kept intricate and fascinating diaries of his travels, including lists of tramp nicknames, hand-scribed freight train timetables and where to catch them, and hundreds of anecdotes of friends (and foes) along the way. A typical entry, this one for February 6, 1906: "Pomona to Los Angeles 34 [train #]. The bull gave me breakfast- the first meal in three days, from his own table." Diaries are embellished with pasted and inscribed locations, including Mexico, Canada, Nebraska, Chicago, etc. and are not only each filled near cover to cover with a plethora of history, they are intact and nicely preserved by his heirs, showing of course the wear of their travels. **\$200 - \$300**

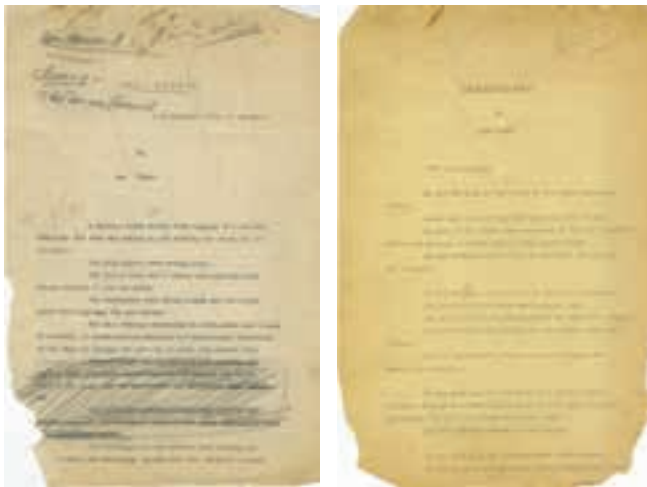


325. COLLECTION OF (7) PRODUCED AND UNPRODUCED TREATMENTS AND SCREENPLAYS INVOLVING ARTHUR ROSSON. Treatments and screenplays (7 total), most if not all hand typewritten or hand written manuscripts, ranging across the entire span of Arthur Rosson's Hollywood career, and all from his personal archive, including: *The Land Just Over Yonder* (produced 1916; Peter B. Kyne/ 38pp); *The Painted Lady* (written 1912 by Larry Evans/ 21pp; produced 1914, 1917, 1924, and 1934); *Stranded in Paris* (produced 1926; Harry d'Arrast and Donald Ogden Stuart/ 19pp); *Horse-Shoe Nails* (undated, unproduced; Arthur Rosson/ 40pp); *Gilded Pheasant* (unproduced; Stephen Morehouse Avery and Carl Winston, who wrote the screenplay for *The Blue Angel*/ 46pp); *Blue Mustang* (unproduced; Halsted Welles/ 59pp); and a large file folder of undated, handwritten and typed story treatments of one or more projects (approx. 100pp) with note at back from Rosson stating, "For Ben Hecht". Generally very good to fine. **\$200 - \$300**



324. LARGE ORIGINAL CA. 1913 CABINET PHOTO OF LILIUOKALANI, THE LAST QUEEN OF HAWAII, SIGNED BY HER. 12 3/4 x 7 1/4 in. board-backed and signed photo of Queen Lili'uokalani (Lydia Kamakaeha Kaomalii Lili'uokalani), the last monarch of Hawaii, taken by English royalty photography studio Walery in 1887 in England during Queen Victoria's golden jubilee. Here the queen poses in all her regal finery. Signed on the center lower border "Lili'uokalani" in black pen. Bottom-right corner tip is missing. Handwritten "Feb 13" on lower left. Photographer's crest and information printed on the verso. Foxing and toning overall. **\$400 - \$600**

326. EXTENSIVE PRODUCTION ARCHIVE OF ARTHUR ROSSON'S 1917 FILM CASSIDY. (Triangle Film Corp., 1917) Archive of complete development of Larry Evans' magazine story "Cassidy" to the screen, adapted and directed by Arthur Rosson, and considered by Rosson himself to be his masterwork as a filmmaker. Includes: typewritten 20pp story of "Cassidy," by Evans in plain file wraps inscribed on front "Arthur Rosson Pickford Studios"; (2) typewritten screenplay adaptations by Rosson, 47pp and 48pp without covers; packet of period film reviews of the released work, with Rosson's association to Pickford Studio and Douglas Fairbanks; checks for film rights from Triangle Studio in 1917 (\$500), and again from Rosson in 1927 (\$1500) for a proposed remake, together with contracts and agreements for both versions (Rosson purchased all negatives and positives of his original film with rights when planning the unrealized remake). Also included are handwritten notes by Rosson plus a typed letter to Arthur from his brother Richard Rosson, regarding his thoughts on the storyline and filming, mainly for the proposed remake. Condition varies, but majority is beautifully preserved, and all is housed within Rosson's own very well-traveled leather portfolio. **\$200 - \$300**



327. BEN HECHT'S PERSONAL TYPED MANUSCRIPT SCREENPLAY FOR UNDERWORLD WITH PRODUCTION NOTES, AND PRIOR ORIGIN TREATMENT THE KILLER. (Paramount, 1927) Original typed-manuscript pre-production screenplay by Ben Hecht (with handwritten notes by film's initial director Arthur Rosson) of *Underworld*, the 1927 silent film that won the first ever Academy Award for Best Screenplay. Also included are production notes, and the original Ben Hecht earlier draft called "The Killer," from which "Underworld" was adapted. Though listed as "fired" from production on IMDB, the Rosson family states definitively that a personal disagreement between Rosson and B.P. Schulberg caused the director to quit a few weeks before production end, to be (quite historically) replaced by Joseph von Sternberg. The result was von Sternberg's career skyrocketing from the film's overwhelming impact as, technically, the first true "gangster" film, and Rosson begins a gradual demotion to smaller films as director, then many years as assistant or second-unit work. A critical crossroad for both men in the waning years of silent film. First treatment "The Killer" comprises 33pp, and re-titled "Underworld" treatment comprises 78pp, all hand-typed, and though it appears at first glance to be missing page 31, Hecht has mis-numbered his own (rather clumsily) hand-typed pages, in addition to numerous other typos which he has x'd over or hand-crossed for correction. It is stated authoritatively by Rosson's son Arthur Jr. that these were both Hecht's personal hand-typed first drafts, not carbons, and not secretarial. Also included are 6pp production notes, (3) each typed and hand-written, detailing character and action development. Numerous hand-notations exist throughout all three bodies of work, and "The Killer" bears particularly significant pencil notations on title-page (presumably in Hecht's hand) "Underworld/ Chicago- The Man Hunt" and "Return to Mr. Hecht- Suite", and "Underworld" bears notation "Return to B.H.". The significance of this body of work to the birth of Crime and Gangster film, leading of course to Film Noir, cannot be overstated. "The Killer" treatment suffers vermin loss to lower left corner, though content is virtually unaffected. Rest show minor edge tattering and handling, though thankfully complete and relatively fresh. **\$1,000 - \$1,500**

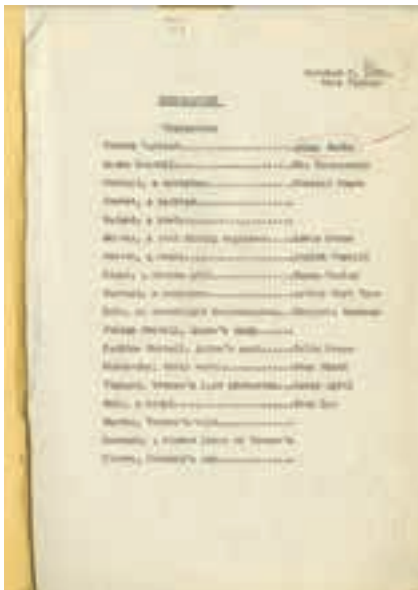


328. TYPED FIRST TREATMENT AND 1944 SCOUTING DIARY FOR THE RURALES, WITH DEVELOPMENT COMMUNICATIONS BETWEEN ARTHUR ROSSON AND CECIL B. DEMILLE. Location diary, story comment (communiqués between Rosson and DeMille), sketch of action and dialogue script of *The Rurales*, an unproduced project researched by Arthur Rosson for Cecil B. DeMille in 1944. After many years in Hollywood, wearing a variety of production hats, Rosson settled in for 15 years as DeMille's assistant and second-unit director, and this appears to be a project in which Rosson invested quite a lot of energy and historical research which DeMille ultimately chose to drop. Includes 33pp hand-typed manuscript treatment *Rurales Yarn* by George Wilson in plain wraps; a 1pp typed history of *The Rurales*; typed list of historical questions by Rosson on behalf of DeMille to a Mexican historian, with detailed reply; (7) typed communications from Rosson to DeMille detailing his Mexican research and experiences; and a typed daily diary of the Mexican scouting trip, dated from August 19 to October 19, 1944. An illuminating body of work revealing the back-story behind a missing entry from the canon of Cecil B. DeMille's repertoire. Well-preserved; generally fine. **\$200 - \$300**



329. CLARK GABLE'S PERSONAL *THE MISFITS* SCRIPT, PLUS PHOTO INSCRIBED TO ARTHUR ROSSON JR. (United Artists, 1961) Clark Gable's personal script of *The Misfits*, given to Arthur Rosson, Jr. on the last day of filming, along with the last autographed picture Gable is believed to have ever signed, to complement the script. Rosson states in LOA that Gable gave it to him on a Thursday, and then, the following Sunday, Gable had a heart attack and passed 10 days later. The two struck up a brief friendship based upon Gable's past association with Rosson's highly respected cinematographer uncle Harold, who had been married to Jean Harlow around the time Gable worked with both of them. Script by Arthur Miller is studio mimeo 168pp in printed original wraps, dated September 9, 1960 (including some canary corrections at end), and shows obvious signs of on-set use and handling, though does not contain notations apart from cover identification "30RR". Portrait still of Gable is vintage gelatin-silver 8 x 10 in. with minor creasing and handling, signed boldly and neatly in blue ball-point "To Arthur Jr. Best of Luck Always- Clark Gable". Both very good to fine. **\$600 - \$800**

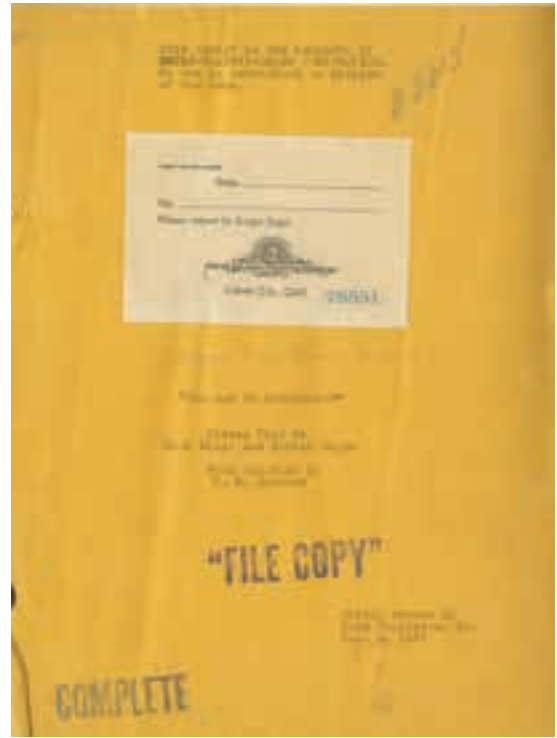
330. HAROLD ROSSON'S KEEPSAKE PRESENTATION PORTRAIT FROM *EL DORADO*, SIGNED BY JOHN WAYNE, HOWARD HAWKS AND OTHER PRINCIPAL CAST AND CREW. (Paramount, 1966) Of the four Rosson siblings, all involved in Hollywood filmmaking from its earliest days (Arthur, Richard, Harold, and Helene), Harold "Hal" Rosson is clearly the best remembered today, as he was one of the greatest cinematographers in film history, earning five Academy Award nominations for *The Wizard of Oz*, *Boom Town*, *Thirty Seconds Over Tokyo*, *The Asphalt Jungle* and *The Bad Seed*, and won a special Oscar for *The Garden of Allah*. Though retired for a number of years, Rosson was coaxed out of retirement by Howard Hawks for *El Dorado*, and from the pleasure and love shown in these personal inscriptions, he was much appreciated and highly respected. Gelatin-silver 8 x 10 in. print signed to Rosson by: John Wayne "Just give me a couple of minutes, Hal!"; Robert "Bob" Mitchum "I wish I could give you a more intelligent answer"; James Caan "Just tip that hat back a little bit"; Howard [Hawks] "I've seen that face before"; and several others. Fine in vintage simple mat. **\$400 - \$600**



331. *INSPIRATION* (1931) SCRIPT. (MGM, 1931) Script of the 1931 drama, *Inspiration*, starring Greta Garbo and Robert Montgomery. Approx. 123 single-sided letter-size pages, some of which have minor handwritten notes and adjustments. Paper studio covers show heavy signs of age and wear, but are still intact and bound with two brads. Front cover dated "Oct. 20, 1930". **\$1,000 - \$1,500**



332. THE MASK OF FU MANCHU (1932) SCRIPT (MGM, 1932) Script for the 1932 sci-fi horror film, *The Mask of Fu Manchu*, starring Boris Karloff as Dr. Fu Manchu. Approx. 106 single-sided letter-size pages, intact but chipped studio paper wrap, and bound with two intact brads. Front is dated "Oct. 26, 1932". **\$1,000 - \$1,500**



334. PERSONAL PROPERTY (1937) SCRIPT (MGM, 1937) Script for *The Man in Possession*, which was the original working title for what would become *Personal Property*, starring Jean Harlow and Robert Taylor. Approx. 125 single-sided letter-size pages, including pink rainbow revisions. Yellow heavy paper studio covers are still intact, and the whole script is bound with two brads. Cover, dated "Jan. 4, 1937", shows signs of age and wear. **\$800 - \$1,200**



333. MUTINY ON THE BOUNTY (1935) SCRIPT (MGM, 1935) Script for 1935's *Mutiny on the Bounty*, starring Clark Gable and Charles Laughton. Approx. 200 single-sided letter-size pages, including pink rainbow revisions. Yellow heavy paper studio covers are present, but the front cover has detached from the two brads that bind the script. Shows general signs of wear and age. Cover is dated "5/23/35". **\$800 - \$1,200**



335. CHRISTMAS CAROL (1938) SCRIPT (MGM, 1938) Script from the classic holiday movie, *Christmas Carol*, starring Reginald Owen and Gene Lockhart. Approx. 88 single-sided letter-size pages. Heavy paper studio cover still intact (though heavily chipped), but it has separated from the binding brads and was repaired with tape. Front cover is dated "9/28/39". **\$600 - \$800**



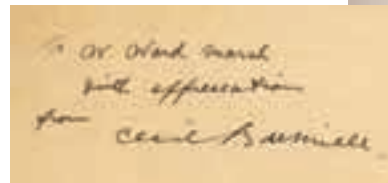
336. BABES ON BROADWAY SCRIPT (MGM, 1941) Script for the 1941 musical, *Babes on Broadway*, starring Judy Garland and Mickey Rooney. Approx. 107 single-sided letter-size pages, including pink rainbow revisions. Heavy paper studio covers are intact, and the whole script is bound with two brads. Front cover is dated "5/21/41". Shows minor signs of age and use. **\$400 - \$600**



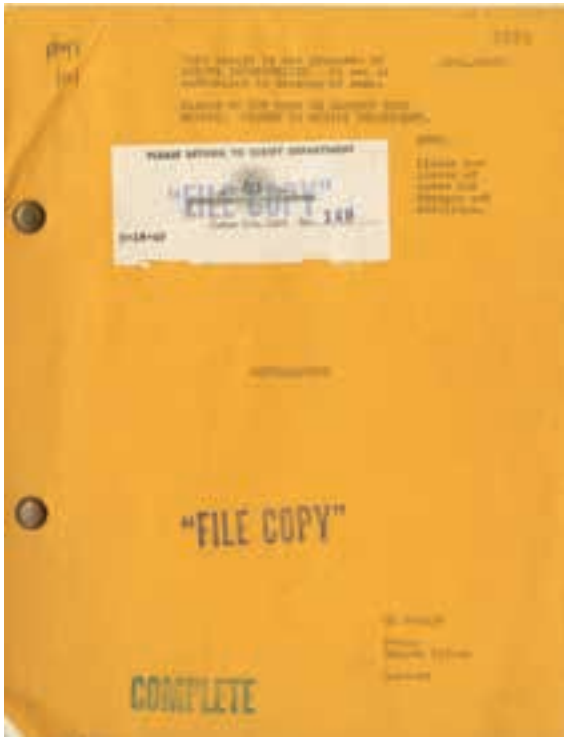
338. NOTHING BUT TROUBLE (1944) SCRIPT (MGM, 1944) Script of 1944's *The Home Front*, which was the working title for what would become *Nothing But Trouble*, a classic Laurel & Hardy comedy. Approx. 110 single-sided letter-size pages, including pink rainbow revisions. Orange heavy paper studio covers are still intact, and the whole script is bound with two brads. Front cover is stamped "Jun 19 1944". **\$600 - \$800**



337. UNDERCURRENT (1946) SCRIPT (MGM, 1946) Script from the film-noir thriller *You Were There*, which is the original working title for what would become *Undercurrent*. Approx. 160 single-sided letter-size pages, including dozens of pink rainbow revisions. Yellow heavy paper studio covers are still intact, and the whole script is bound with two brads. Front cover is dated "1-29-46". **\$400 - \$600**



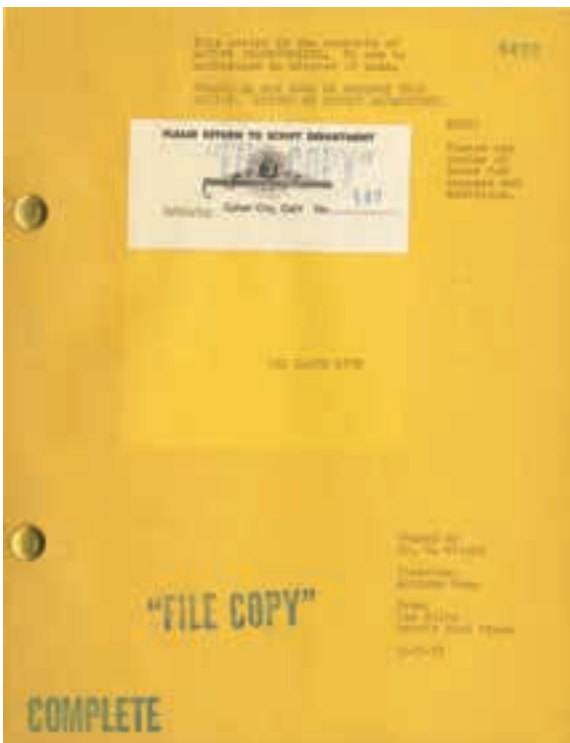
339. CECIL B. DEMILLE-SIGNED PRESENTATION SCRIPT, WITH HENRY WILCOXON'S PERSONAL SET HANDBOOK AND SILK-BOUND PREMIER PROGRAM FROM SAMSON AND DELILAH. (Paramount, 1949) Cecil B. DeMille signed presentation script inscribed to W. Ward Marsh, 186pp specially bound in red leather with gilt embossing, and illustrated throughout with actual 35mm frames from the film. Together with Henry Wilcoxon's personal set-handbook from *Samson and Delilah* (in script format; DeMille's research bible to the essence of the time and place setting, plus archaic pronunciations, mannerisms, etc.) and Wilcoxon's lavender silk-bound presentation premiere program in green silk box. DeMille had several presentation scripts made after the film was completed for select members of his crew and other studio dignitaries. This script was made from the film, November 27, 1951, as actually shot and differs materially from the version written by Fredric M. Frank, Theodore St. John and Frank Cavett. It bears clipped frames from a 35mm print for every scene of the film pasted at the corresponding dialogue sequence throughout. Very nearly every page includes between 2 and 10 clipped frames. Trace of rubbing at the board corners; otherwise, fine. **\$2,000 - \$3,000**



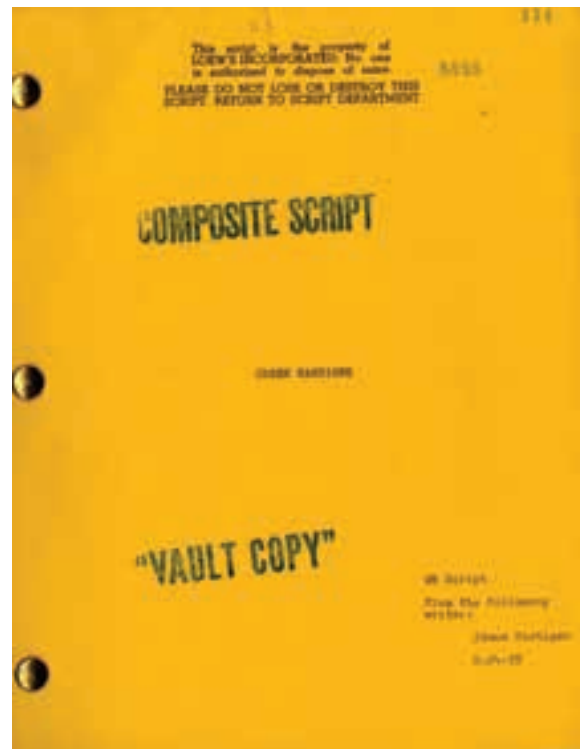
340. BATTLEGROUND SCRIPT (MGM, 1949) Script for the 1949 war drama, *Battleground*, about a squad of the 101st Airborne being trapped in a besieged Bastogne during WWII, starring Van Johnson and Ricardo Montalban. Approx. 130 single-sided letter-size pages, and is bound with two brads. Orange heavy paper studio covers still intact and in generally good condition. Front is dated "3-16-49". **\$600 - \$800**



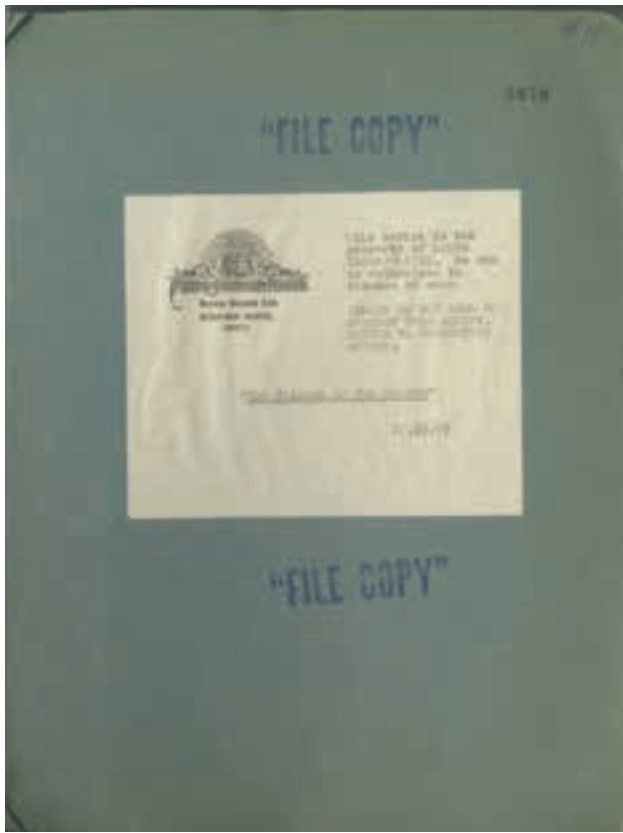
342. BAD DAY AT BLACK ROCK SCRIPT (MGM, 1955) Original script for *Bad Day at Honda*, the original working title for what would become *Bad Day at Black Rock*, starring Spencer Tracy. Approx. 90 heavily annotated letter-size pages, with heavy blue paper studio covers, and bound with two brads. Dated "8-26-53" on the front cover. **\$600 - \$800**



341. THE NAKED SPUR (1953) SCRIPT WITH MGM CASTING FILE (MGM, 1953) Complete script from *The Naked Spur*, starring James Stewart and Janet Leigh. Consists of 102 single-sided pages, with heavy paper studio covers, and bound with two brads. Also included is a hand-written casting list by producer William H. Wright. Consists of seven 12 ½ x 8 in. pages for the five credited cast members in the film. Besides the actors who were ultimately cast, the lists include: John Wayne, Gary Cooper, Gregory Peck, Kirk Douglas, Shelly Winters, Ava Gardner and Lauren Bacall, among many others. **\$600 - \$800**



343. GREEN MANSIONS (1959) SCRIPT (MGM, 1959) Composite script of *Green Mansions*, starring Audrey Hepburn and Anthony Perkins. Approx. 165 letter-sized pages, and includes orange heavy paper studio covers, and bound with three brads. Dated "6-24-58" on the front cover. Attached with a paperclip is an inter-office communication from Gordon Milse, asking that Edmund Grainger's name be added as a producer to the next script, dated "7-1-58". **\$400 - \$600**



344. VILLAGE OF THE DAMNED SCRIPT (MGM, 1960) Script for the 1960 sci-fi horror film, *Village of the Damned*, starring George Sanders and Barbara Shelley. Approx. 110 single-sided letter-size pages, including yellow, green and pink rainbow revisions. Bound with two lever springs in a cardstock folder. Front cover is dated "21.10.59". **\$600 - \$800**



345. CASTING FILE FOR MUTINY ON THE BOUNTY (1962) (MGM, 1962) (99+) pages of various handwritten and typed pages of production information regarding the casting of 1962's *Mutiny on the Bounty*. Includes a salary list, which states that "M. Brando" made \$25,000 a week, as well as many other documents involved in the casting process. **\$1,000 - \$1,500**



346. MONTY PYTHON'S LIFE OF BRIAN PRODUCTION SCRIPT. (Orion, 1979) An original and exceedingly rare production script for the Monty Python classic, which belonged to crewmember T Rodger Shaw; special effects. Shaw also worked on *The Dark Crystal* and *The Princess Bride*, and was also key in creating the various androids and robots lined up by the Jawas for Luke and Uncle Owen to choose from in the original *Star Wars* movie. Bradded script in red studio cover with window showing title page printed, "Monty Python's Life of Brian", with "Monty Python's New Film" written above the title in pen. "T. Roger Shaw" signature at top of title page. 1977 copyright. Edge wear to cover, otherwise in very good condition. **\$600 - \$800**



347. AN AMERICAN WEREWOLF IN LONDON PRODUCTION SCRIPT. (Universal, 1981) Original hardbound production script for the John Landis horror movie, which belonged to crewmember Simon Wakefield, who served as set dresser on the production. The multi-colored script features Wakefield's handwritten notes throughout. Inside is dated December 9, 1980, and stamp-numbered 000028. Green hard binding bears the Dymo style gold embossed label with "Werewolf" imprinted. In overall very fine condition. **\$600 - \$800**



348. **HELLRAISER PRODUCTION SCRIPT.** (New World, 1987) Original script belonging to Bob Keen, who was the special makeup effects designer on the original cult movie. The script has numbered page tabs, plus various highlighted sections throughout, as well as being signed by Clive Barker (author and Hellraiser creator), Doug Bradley (Pinhead), Ashley Laurence (Kirsty) and Bob Keen himself. The script is in a red studio cover with window showing title page "Hellraiser". Some production wear. **\$800 - \$1,000**



350. **MEN INTO SPACE JUMPSUIT** (CBS, 1959-1960) One of the spacesuits from a sci-fi show about man's plans to explore space and colonize other planets, written at a time when traveling to the moon was still a distant dream. The suit, worn by hero U.S. Air Force "Col. Edward McCauley" (William Lundigan), is a one-piece beige polyester jumpsuit, measuring approx. 61 in. in length, and featuring a neck-to-waist double-zipper closure, as well as zipper-connected cuffs. Internal production tag is typewritten "Bill Lundigan". Shows signs of production distress, including some minor patchwork. **\$4,000 - \$6,000**



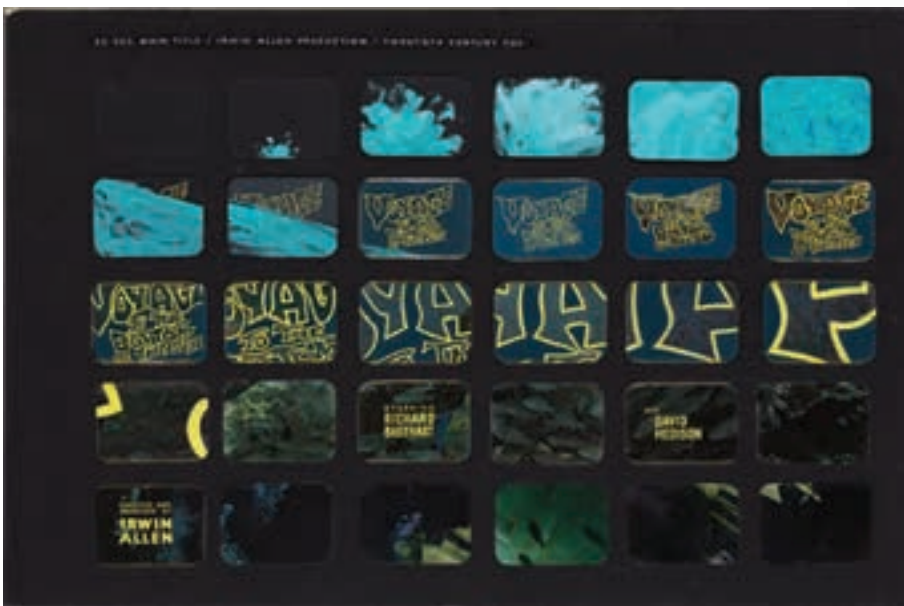
349. **ELIZABETH MONTGOMERY COLLECTION OF (13) FILM AND TV STILLs.** Gelatin-silver glossy prints 8 in. x 10 in. (6) and 7 in. x 9 in. (7) of Elizabeth Montgomery for early film roles, and subsequent *Bewitched* and *Twilight Zone* publicity. Film poses focus on her obvious seductive charms, while TV material leans more toward humor. Many have descriptive studio snipes and or agency stamps. Original material from her early career rarely surfaces on the market; very fine. **\$200 - \$300**



351. PERRY MASON ORIGINAL 1964 TELEPLAY “THE CASE OF A PLACE CALLED MIDNIGHT”. (CBS-TV, 1964) Written by the “Perry Mason” series’ associate producer Jackson Gillis, and first aired Sept. 9, 1964, “The Case of a Place Called Midnight” was without question one of the most memorable episodes in the entire 10-year run for this top-quality television programming. Story involves hidden Nazi treasure in Switzerland with international suspects and victims (not one murder but two this time). Blue printed studio covers, 67pp in clasps. Faint signs of sunning and handling, overall fine. **\$200 - \$300**



353. ANNE FRANCIS “HONEY WEST” GOWN FROM THE HONEY WEST TV SERIES. (ABC, 1965–1966) In *Honey West*, Anne Francis plays the title character; a glamorous private detective solving cases with her pet Ocelot “Bruce” by her side. This is a two-piece gown consisting of elaborate strings of tiny glass beads meticulously applied to a floor-length, creme-colored crepe sleeveless gown lined in satin. Includes a matching waistcoat with fur stole lapel and cuffs. “Nathan Miller / Beverly Hills” label sewn into both pieces. In very fine condition. **\$2,000 - \$3,000**



352. OPENING CREDITS STORYBOARD ART FROM VOYAGE TO THE BOTTOM OF THE SEA. (ABC, 1964–1968) Original storyboard artwork, featuring several small original gouache paintings, each approx. 4 x 2 ½ in., and some with clear acetate overlays with hand-painted credits. These small storyboards are mounted to a 30 x 20 in. sheet of black matting board, with title at the upper right, “30 Second Main Title / Irwin Allen / Twentieth Century-Fox”. This storyboard was used for the opening-credit sequence of the TV series. **\$2,000 - \$3,000**



354. PATRICK STEWART "SCROOGE" DRESSING GOWN FROM THE 1999 ADAPTATION OF CHARLES DICKENS' FAMOUS NOVEL A CHRISTMAS CAROL. (TNT, 1999) A dressing gown worn by Scrooge (played by Patrick Stewart) in the 1999 adaptation of Charles Dickens' famous novel A Christmas Carol. The cold hearted and tight fisted Scrooge wears the colorful dressing gown in scenes throughout the movie while the three ghosts of Christmas visit him in the night and show him his true miserable self. The floor-length green cotton quilt gown features a swirling olive and black pattern with olive lining inside and around the cuffs. It was bespoke made for Patrick Stewart and has a costumer's label with the actor's name typewritten on below the title of the film. Measures approx. 54 in. long. \$600 - \$800



355. ERIN GRAY SCREEN-WORN "WILMA DEERING" *BUCK ROGERS IN THE 25TH CENTURY* UNIFORM. (NBC-TV, 1979-81) Erin Gray "Wilma Deering" Moonbase Alpha costume from *Buck Rogers in the 25th Century*. Consisting of a polyester white sailor-style button-front jacket with blue braiding on back flap collar and cuffs, EDD insignia patch above braiding on cuffs of each sleeve and "Per Ardua Ad Astra" crescent patches affixed to each shoulder. Includes matching mini-skirt with blue button closure in front. Production-made, resin insignia pin has been attached at the bottom front for display. This is one of three different Searcher uniforms worn by Erin Gray during the second season of the popular sci-fi show. Some soiling and production wear visible. \$1,500 - \$2,000



356. ENERGIZER BUNNY ANIMATRONIC INSERT PUPPET HEAD (WORKING). Animatronic pink bunny head with blackout sunglasses from the classic Energizer Battery ad campaign attached to steel motion controls. Plush head was used for close-up and insert shots. Measures 46 in. in length. Head nods back and forth with input from spring-loaded rear handle, and the ears move under power from electric motor — fully functional when tested. Head shows little to no signs of wear; armature shows some signs of production distress. **\$2,000 - \$3,000**



357. FULLY ANIMATRONIC “BOMBSHELL” ENERGIZER BUNNY. Animatronic female parody version of the famous pink Energizer bunny, who tried to fool our hero with second-rate “Supervolt” batteries. The mechanical puppet is covered in white synthetic fur, and wears a pink satin dress with crude black stitching to conceal the fiberglass and metal armature that houses wiring and actuators, as well as tank-style treads that are used for mobility. Animatronic face features blue eyelids and long black eyelashes, as well as red resin pursed lips and colored sewing pins to represent whiskers on the cheeks. Comes with remote control that was used to operate the piece on camera, but electronics are currently untested. Exhibits soiling and production wear. **\$3,000 - \$5,000**



358. LARRY HAGMAN SCREEN-WORN “J.R. EWING” HAT FROM *DALLAS*. (CBS, 1978-1991) This is a screen-worn Larry Hagman “J. R. Ewing” beige, suede leather Stetson cowboy hat from *Dallas*. The prime-time soap opera was one of the most popular of all time, with estimates of more than 300 million viewers of its notorious season-ending cliffhangers. The hat features a woven, decorative western band with multicolored feather ornament. Interior contains a paisley-patterned fabric liner with the hat maker’s label present, sized “7 ¼ - 7 ¾”. Verso of interior band has “J.R. #1” written on both sides in black pen. The hat was worn in the *Dallas* episode shot in London in 1991. In very fine condition. **\$2,000 - \$3,000**



359. SPACE: 1999 PROP STUN GUN. (ITC, 1975-1977) This vacuum-formed, hollow bodied prop stun gun is one of very few created for the popular sci-fi TV series. Measuring 5 x 4 ½ in. and painted silver with black details, gun also features primary colored buttons on the grip and on the multi-barreled face portion of the muzzle of the prop. This hand prop was used by principal characters and in close-up shots. This prop was on display at the Anderson exhibition in Blackpool until 1991, when the exhibition doors closed. To the best of our knowldge, this is the only known example of this prop available. The only hero version of this prop ever created went missing in 1975. No one has seen it since. The prop shows some production wear and paint chipping and cracking, but remains all-original as it appeared on screen. **\$20,000 - \$30,000**

360. SPACE: 1999 FEMALE TUNIC AND PANTS. (1975-1977) Beige stretch cotton/wool mix consisting of a stretch tunic and flared, pocketless trousers. The tunic features a yellow mock turtle-neck, with a hook and loop and zipper closure from neck to above wrist above the left sleeve. Decorative yellow stitching crosses the left chest in an asymmetrical embroidered pattern that splits at a dart in the tunic hem and travels around the border of the garment. Crew patch is affixed to left chest. Trousers also feature zipper closure. Some moth holes and production wear. In good condition. **\$2,000 - \$3,000**



Theda Bara costume archive

Theda Bara (1885-1955) is often cited as the first sex symbol in motion pictures. She made more than 40 films between 1914 and 1926, but only six complete prints exist today. At the height of her fame, she was making \$4,000 per week and was ranked only behind Charlie Chaplin and Mary Pickford in popularity. Bara (nicknamed “The Vamp”) was well known for wearing very revealing costumes for her femme fatale film roles, which would still be considered quite risqué by today’s standards. Such costumes were banned from Hollywood films after the Production Code began in 1930.

The following archive of Theda Bara costumes and jewelry came from Bara’s young neighbor, Joan Craig, who, in 1953, met the aging Bara and her husband, director Charles Brabin. Joan and the retired actress became very close, and Theda gave Joan her cherished collection of lovingly preserved costumes and relics that she had saved from her glorious career in Hollywood, among them several pieces from her 1917 epic Cleopatra. The star had personally supervised the creation of these costumes, and the collection remains as a treasure of Hollywood film history, serving as a testimony to the gloriously over-the-top style and sensation of silent cinema. Each lot comes with a signed letter of provenance from Joan Craig.

361. FRAMED CAST SIGNED SOPRANOS POSTER. (HBO, 1999-2007) A framed HBO poster of The Sopranos, the hit TV drama about a modern-day family with mob ties, signed by several cast members. Signatures include: Tony Sirico (Paulie “Walnuts” Gualtieri), Steve Van Zandt (Silvio Dante), James Gandolfini (Tony Soprano), Dominic Chianese (Junior Soprano), John Ventimiglia (Artie Bucco), Aida Turturro (Janice Soprano) and Federico Castelluccio (Furio Giunta). Measures approx. 35 ¾ x 23 ½ in. Poster itself shows mild wear. Unexamined outside of frame. **\$1,200 - \$1,500**



363. THEDA BARA’S COPY OF THE CLEMENCEAU CASE. Theda Bara’s copy of The Clemenceau Case (1915). Near the very end of her life, Theda Bara invited her adored young friend Joan Craig to her bedside and presented her two final gifts. One was a lucky rabbit’s foot that Theda had always carried. The other was this book, which, as Joan remembers, was “very precious” to Theda and a cherished item that the actress always kept in her bedroom. It’s a reprint of Alexandre Dumas’ The Clemenceau Case. Theda’s film version (the first to give her true star billing) was one of 10 1915 releases in which she played, and her picture graces the maroon cover, with gold lettering proclaiming, “William Fox Presents THEDA BARA in The Clemenceau Case by Alexandre Dumas Fox Film Corporation, picturized and produced by Herbert Brenon.” The book measures approximately 5 x 7 in. and has 214 pages (no pictures inside), plus a list of other books in the Royal Publishing Company’s series. There are several tiny scars on the book and a few little age marks on Theda’s cover portrait; otherwise, it is in very good condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$300 - \$500**



362. GOM JABBAR WEAPON FROM DUNE: THE MINISERIES. (Evision, 2000) The Gom Jabbar is a fictional weapon from the Dune universe created by Frank Herbert, appearing in his 1965 novel Dune and its adaptations. It is a poison needle tipped with “meta-cyanide.” This Gom Jabbar prop consists of 3 x 1 in. cast metal double rings with front cap finger covering in the likeness of a wolf or dragon. A spring-loaded, retractable, blunted needle juts from the creature’s forehead. In fine condition. **\$1,200 - \$1,500**



364. THEDA BARA *A FOOL THERE WAS* SHAWL, BROWN SILK. (William Fox Vaudeville Co., 1915) Theda Bara Shawl from *A Fool There Was* and *The She-Devil*. This lot offers one of Theda's most notorious costume pieces, a splendid brown silk shawl with tassels, more than 90 in. long, and sensual to the touch, that was part of Theda's finery as "The Vampire" in her star-making *A Fool There Was* (1914), in which she hissed (via subtitle) the immortal words, "Kiss me, my fool!" Joan Craig, who received this archive and jewelry from Theda shortly before the star's death, remembers this shawl was also part of Theda's wardrobe from *The She-Devil* (1919). Fox Studios advertised the film as "The Story of a Woman Who Raised Havoc with a Dozen Lovers," and it was one of Theda's personal favorites. "She loved the role," recalls Joan. "I remember Theda parading around her house wearing this shawl. It was especially significant to her." In very fine condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$1,500 - \$2,500**

365. THEDA BARA *CLEOPATRA* VEST TOP WITH PEARLS. (Fox Film Corp., 1917) Theda Bara pearl vest top. Constructed of thousands of hand-beaded pearls on a green-and-gold cloth, backed with mesh. Measures approx. 13 in. in length. The press called her "Purgatory's Ivory Angel," "The Devil's Maidservant," "The Vampire" and of course, "The Vamp." Indeed, Theda Bara's sex siren emoting gave the dictionary a new word and definition: "Vamp: a woman who uses her attractions to win passionate love and to bring her lover to a debased, humiliated, or impoverished condition." Accompanied by a letter of provenance from Joan Craig. **\$6,000 - \$8,000**

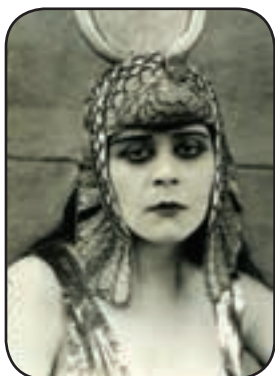


366. THEDA BARA CLEOPATRA BUSTIER WITH RHINESTONES. (Fox Film Corp., 1917) Theda Bara's jeweled bra top from *Cleopatra*. Adorned with hundreds of hand-beaded glass faux jewels, gold bullion applique, dotted Swiss silk mesh inner liner, pink sequins and numerous colored thread accents. Features no closure. Measures 34 in. long and 6 in. wide. Accompanied by a letter of provenance from Joan Craig. **\$8,000 - \$10,000**



367. THEDA BARA BEADED NECKLACE, ATTRIBUTED TO CLEOPATRA. (Fox Film Corp., 1917) Theda Bara yellow-beaded necklace from *Cleopatra*. Typical of her vampy weaponry to achieve this vengeful mission is this yellow-beaded necklace, which Theda saved from her movie wardrobe and preserved until her 1955 death — almost 30 years after she had departed the silver screen. The star personally gave the piece to her young friend Joan Craig. Constructed of heavy yellow glass beads of varying sizes strung along thick string, along with red, green, pink and white thread accents. Measures 36 in. in length. A charming curio in fine condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$3,000 - \$5,000**





368. THEDA BARA VULTURE HEADPIECE, *CLEOPATRA*. (Fox Film Corp., 1917) Theda Bara's *Cleopatra* vulture coronation crown. When Theda Bara presented young teenager Joan Craig with her cherished costumes shortly before her death, Joan asked her what was the most precious item. Theda instantly replied that it was her vulture coronation crown from *Cleopatra* (1917). The former star savored the memory of personally designing this piece, and choosing the various colors of thread that weaved through the majestic crown. Of course, 1917 audiences couldn't fully appreciate the creation in the black-and-white film, but you can enjoy the crown now in all its colorful magnificence! One can imagine the thrill Theda enjoyed the day when she first wore her wondrous Queen of the Nile coronation crown, fashioned as a vulture, with multi-colored wing and tail feathers and a cocked head so the left eye peers imperiously at you. (The right eye is still there too.) The wingspan measures a full 22 in., while tip of beak to end of tail feather measures 15 in. Of course, the wings draped down either side of the queen's head and the interior still has the attached, very thin tissue paper — a worthy ingredient of a true star's headpiece. This is a striking curio from a legendary actress in her most celebrated role, and had been one of Theda's most cherished reminders of her long-gone but never-forgotten superstardom. Concept is based on the Egyptian vulture goddess, Nekhbet. Constructed of jeweled eyes, multi-colored yarn embroidery, white silk, and light mesh inner lining. In very fine condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$8,000 - \$10,000**



369. THEDA BARA *CLEOPATRA* FRONT TIE. (Fox Film Corp., 1917) Theda Bara *Cleopatra* long pearl bra and jewel tassel. Faux jewels, multicolored stones — and realize that enjoying these costumes in color was never possible for anyone who ever saw these long-lost black-and-white films. The 90-year old costume pieces are in amazingly good shape, having been lovingly created for a silent-screen superstar and truly standing the tests of time. Very good condition. This costume captures all the gaudy splendor of early Hollywood moviemaking, and has the distinction of having been actually worn by one of the great legends of the screen in all her vampy splendor. Constructed of thousands of hand-beaded pearls and other jewels sewn to mesh and silver-and-gold fabric. Measures approx. 55 in. long. Theda personally presented this costume to her young friend Joan Craig shortly before the star's 1955 death. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$15,000 - \$20,000**



370. THEDA BARA MADAME DU BARRY GOWN. (Fox Film Corp., 1917) Theda Bara's Madame Du Barry gown. The 1917 *Madame Du Barry*, based on the Alexandre Dumas novel, starred Theda Bara as Jeanne Vauberniere, the milliner who eventually becomes the mistress of a king. Naturally, her costumes were exquisite, and the masterpiece of the lot was this amazingly beautiful gown, a silver, gold and blue creation that Theda treasured and kept in her Beverly Hills home for more than 45 years after the film's release. The 90-year old gown is truly everything a French king's mistress could have dreamed of, with ermine accents throughout, and survives in gloriously preserved very fine condition. Measures approx. 57 in. from floor to shoulder. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$15,000 - \$20,000**



371. THEDA BARA BRACELET AND TWO NECKLACES, ATTRIBUTED TO *CLEOPATRA*. (Fox Film Corp., 1917) Theda Bara's Jewelry. Three pieces of Theda Bara's jewelry: necklaces and bracelets in Mediterranean shades of red, brown, and pale green. The red-beaded necklace decorated Theda in her famous performance as *Cleopatra* (1917). The strings have torn on the brown and pale green pieces but can be easily repaired. All part of the lovingly preserved costume finery of the screen's all-time Vamp Supreme. These pieces, as is the case with all the Theda Bara lots in this auction were personally given to her young friend Joan Craig shortly before the star's death in 1955. In fine condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$2,000 - \$3,000**



372. THEDA BARA *CLEOPATRA* BRASS HEADPIECE WITH SINGLE PYRAMID HANGING (AND ONE REPRODUCTION). (Fox Film Corp., 1917) Theda Bara *Cleopatra* headpiece. Truly fit for a queen, at least a very voluptuous and serpentine one, is this metal head piece — formed and designed to resemble a coiled snake — that once adorned the anointed head of Theda Bara as she played her most infamous performance, *Cleopatra* in 1917. The snake is posing on profile, its black eye (with silver center) gazing right at you, and the snakeskin motif of the crown is on the inside as well as the outside of the band. Once upon a time two pyramid decorations dangled from each side of the crown; one is lost to the ages, but the other survives in this lot, now loose but with its original attachment string. Surely placing this adornment atop her *Cleopatra* wig helped Theda believe fervently in her Serpent of the Nile role. The piece was personally given to her young friend Joan Craig shortly before the star's death in 1955. Constructed of stamped and shaped brass. Headpiece has a diameter of 8 in., and the pyramid pieces are 5 ½ in. long. Very fine condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$15,000 - \$20,000**

373. THEDA BARA (2) DARK BRUNETTE WIGS. (ca 1917) Theda Bara became a symbol of exotic beauty in the early days of filmmaking and movie stars. These (2) wigs were part of her cache used to transform from queen to vamp. Consisting of (1) brown hair extension with 10 in. locks and strap meant to affix under the hair in back of head and (1) dark brown wig ring with 6 in. ringlets to be worn over the top of head. Both pieces were created by Theda Bara's mother, a professional wig maker, who outfitted her daughter with the finest custom hairpieces. Both are constructed on net and elastic panels. Some matting from storage, but hair still holds style and volume. In very fine condition. Accompanied by a letter of provenance from Joan Craig. **\$800 - \$1,200**



374. THEDA BARA RIGHT BREAST PLATE FROM CLEOPATRA. (Fox Film Corp., 1917) Theda Bara ornamental breast covering from *Cleopatra*. The right half of her iconic "snake bra," this piece of hammered brass is shaped and textured like a snake, and adorned with glass faux jewels on the snake's head and eyes. Small holes around the snake's perimeter likely originally held a cloth mesh, which has been removed. Measures approx. 6 x 4 ½ in. Accompanied by a letter of provenance from Joan Craig. **\$15,000 - \$20,000**



375. THEDA BARA COBRA ARM BAND FROM CLEOPATRA. (Fox Film Corp., 1917) Theda Bara's metal cobra arm band from *Cleopatra*. This piece of hammered and shaped brass is molded to resemble a snake coiled around Bara's arm as she played the role of queen of the Nile. A single blue glass bead adorns the snake's eye. Measure's approx. 3 ¼ in. wide, and with a diameter of 3 ¼ in. Shows signs of repair. Accompanied by a letter of provenance from Joan Craig. **\$8,000 - \$12,000**



376. THEDA BARA ASP LEG BRACELET FROM CLEOPATRA. (Fox Film Corp., 1917) Theda Bara's coiled-snake decorative shin wrap from *Cleopatra*. This thin piece of hammered and shaped brass is formed into an asp — the snake thought to have killed the actual queen of the Nile — with a large glass jewel embedded into its head. It was worn just above the ankle, with the head pointing upward. Measures approx. 5 in. long (coiled), and has a diameter of 3 in. Accompanied by a letter of provenance from Joan Craig. **\$8,000 - \$12,000**





377. THEDA BARA BRACELET WORN IN *CLEOPATRA*. (Fox Film Corp., 1917) Theda Bara's ornate bracelet from *Cleopatra*. Constructed of a piece of hammered and shaped tin that's adorned with a single cluster of blue glass faux jewels surrounded by looped decorative wire. Measures approx. 2 in. wide, with a diameter of 3 in. Accompanied by a letter of provenance from Joan Craig. **\$2,000 - \$3,000**



379. THEDA BARA NECKLACE WITH GREEN STONE WORN IN *CLEOPATRA*. (Fox Film Corp., 1917) Theda Bara's *Cleopatra* necklace. Part of Theda Bara's *Cleopatra* jewelry was this dazzling necklace — two serpents posing on profile, eyes staring at you, with faux-jade centerpiece and a sparkling translucent blue stone set in a six-pointed star. This decoration hangs suspended from the band, and the snakes seem pleased with themselves, as if aware of the foreshadowing they represent for that inevitable finale with the asp. Tarnished brass is still impressive and the overall effect formidable indeed, and the item is in overall very fine condition. This necklace was part of the costume and jewelry archive that Theda Bara personally presented to Joan Craig shortly before Bara's death in 1955, and the star identified this piece as being from the long-lost epic. Constructed from stamped and shaped bronze. Measures 9 in. in total length, and the necklace itself has a diameter of 4 in. A stunner! From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$10,000 - \$12,000**



378. THEDA BARA RING WORN IN *CLEOPATRA*. (Fox Film Corp., 1917) Theda Bara decorative ring from *Cleopatra*. Constructed of hammered tin and crimson-stained white celluloid insert featuring an image of two Egyptian figures (a man and a woman) holding hands. Measures approx. 1 1/2 in. tall and 1 1/8 in. wide. Accompanied by a letter of provenance from Joan Craig. **\$2,000 - \$3,000**



380. THEDA BARA RIGHT LEG BAND WITH DARK BEADS. (Fox Film Corp., 1917) Theda Bara's Beaded leg band from *Cleopatra*. While Claudette Colbert, Vivien Leigh, and Elizabeth Taylor have all been memorable cinema Cleopatras, Theda Bara epitomized the role for millions of moviegoers worldwide when she triumphantly (and very flamboyantly) essayed the doomed Queen in the 1917 film version. Tragically, the long-lost film remains elusive, one of the most sought-after of all missing-in-action Silents. Surviving stills give hints of the delirious decadence with which Theda tackled her role, as do this auction's surviving costume pieces. A wonderful example is this beaded leg band, which Theda personally presented to Joan Craig shortly before Bara's death and identified as being from *Cleopatra*. The piece can be seen clearly, wrapped around Theda's lower leg in a gorgeous still image from *Cleopatra*; just imagine the beads accentuating her every step! It features a scarab in the center, flanked by two serpents, with 11 strands of translucent red beads. The band is likely brass, and there is some tarnishing on the front upper and lower areas; also some additional beads have come unattached from the piece (but are included in the lot). Good condition. The band virtually screams Egyptian royalty — at least Silent screen Hollywood style — and the fact that it was wrapped around Theda Bara's leg in *Cleopatra* gives the piece a truly seductive distinction in film history. Measures 12 in. in total length, with a thigh-band diameter of roughly 5 in. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$6,000 - \$8,000**

381. THEDA BARA EGYPTIAN BROOCH WORN IN CLEOPATRA. (Fox Film Corp., 1917) Theda Bara brooch from *Cleopatra*. Constructed of an ornate stamped brass backing, with emerald-colored ring, and ivory-colored center plate adorned with a pharaoh head. Pin closure mounted on backside. Measures 1 ¼ x 1 ½ in. Accompanied by a letter of provenance from Joan Craig. **\$3,000 - \$5,000**



382. THEDA BARA SALOME GOLD PANTALOONS WITH PEARLS. (Fox Film Corp., 1918) Theda Bara's pearl-fringed gold lamé pantaloons from *Salome*. Lined with blue raw silk and dozens of hand-beaded pearl strands measuring approx. 4 to 5 in. each. Measures approx. 28 in. long. Shows some signs of wear in the lamé outer lining, but in overall good condition. Accompanied by a letter of provenance from Joan Craig. **\$4,000 - \$6,000**



383. THEDA BARA WIGS. (1) BLONDE, (1) DARK BROWN. (Fox Film Corp., 1918) Theda Bara *Carmen* wig and *Salome* hairpiece. In his poem, *The Vampire*, Rudyard Kipling describes that sexy, wicked creature of the title as “a rag and a bone and a hank of hair.” Here are two “hanks of hair” once worn by Theda Bara, the silent screen’s most infamous “vampire.” There is a full blonde wig with center part and cascading tendrils, the longest tumbling a seductive 30” from the crown. Joan Craig, who personally received this archive as a gift from Theda shortly before the star’s death in 1955, recalls Theda identifying the blonde wig as being from *Carmen* (1915), in which Theda played the alluring Gypsy of the title. The other is a hairpiece of black tendrils, falling 18” from the tie-string attachment, and was part of Theda’s lethal pulchritude as *Salome* (1918), one of her greatest hits. The wigs are human hair, especially made for Theda by her mother, a professional wig-maker by trade. These are strange but oddly compelling items, and Theda Bara surely vamped in these wigs with her most passionate “Kiss me, my fool!” abandon. In very good condition. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$800 - \$1,200**



384. THEDA BARA PERSONAL PHOTO SCRAPBOOK. From the perfumed lair of “The Vampire” herself! This was Theda Bara’s personal scrapbook, circa 1920, in which the cinema’s most exotic vamp paid tribute to her own lascivious allure. There are (12) 8 x 10 in. original portraits, (55) 5 x 7 in. original portraits, and two 8 x 10 in. stills with other players. These last two, loose in the album, are stamped en verso by the William Fox Studios, with information about the respective productions (*In the Light* and *When Men Desire*, both 1919) and are both heralded as “A Theda Bara Super Production.” The photos are truly stunning: Theda as Cleopatra, Theda with a raven on her shoulder, Theda clutching her hair, etc. While there are several benign shots (holding baby chicks or posing with her hound), the emphasis is overwhelmingly on the decadent. Many shots have the photographer’s name in lower corner (mostly National of NY), with only a couple shots with chipped corners, and are in overall very fine condition. The pictures might be nearly 90 years old, but the eyes are still haunting and hungry, and the artistry of Theodosia Goodman’s transformation into “Theda Bara” still powerful. Theda personally presented this scrapbook to Joan Craig in 1955, shortly before the star’s death. Marvelous cinema history from the lady who made it happen. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$2,000 - \$3,000**



385. WM. FOX STUDIO BACKLOT SETS KEYBOOK ALBUM CA. 1920s. Rather than construct every variation of streets and towns around the world as sets and background for authentic settings, each studio kept a reference keybook like this one in order to rent or trade with other studios for what they themselves were lacking on their backlot (especially UA, who in essence had little or no backlot). This 1920s oilcloth scrapbook kept by United Artists of Wm. Fox’s backlot was an instrumental tool in planning settings for place or period in a variety of world locations, containing (71) gelatin-silver 8 x 10 in. prints of buildings, homes, towns, streets, etc. (presumed all lost between the fire of 1947 and the sell-off of the backlot to build Century City). Includes such colorful highlights as “Irish Street,” “Old European Street,” “Russian Stockade,” “Spanish Hacienda,” “Venetian Canal,” etc., all firmly pasted down to scrapbook pages at the time of book’s creation, some pages waving from shrinkage, some photos with age toning and other minor wear, though most are in a remarkable state of preservation. Studio keeper of the book, Ruel McLaughlin also pasted inside the front cover clippings of the 1947 fire. **\$2,000 - \$3,000**



386. UNIVERSAL STUDIOS BRASS EMPLOYEE ID BADGE. (Universal Pictures ca. 1920s-30s) Being a 2 ½ x 1 ½ in. oval brass badge imprinted with "Universal Pictures / 1790" in black lettering. The oval shaped badge has a pin with hook-and-catch back for attaching to clothing. The badge shows signs of tarnish on front; some of the black in the lettering has been rubbed. **\$100 - \$200**



387. LON CHANEY SR. HUNCHBACK STATUE FROM HUNCHBACK OF NOTRE DAME (1923). (Universal, 1923) Being a 6 x 3 in. souvenir celluloid figure associated with the release of the classic Universal horror film, *The Hunchback of Notre Dame*, starring the "the man of 1,000 faces," Lon Chaney. This figure was sculpted by world-renowned artist Juame Sabetes Gual (1881-1968), a contemporary of Pablo Picasso. This figure is attributed to the 1923 production as a crew gift or publicity item given out at opening events. It is painted in antique style with colors burnished into the recesses of the sculpture to heighten drama and detail. Artist's name is etched in the front of base. Illegible initials in the back. Shows minor rubbing, overall in very fine condition. **\$2,500 - \$3,500**



388. WARNER OLAND "CHARLEY YONG" COAT AND PANTS FROM EAST IS WEST. (First National, 1922) This suit consists of matching raw silk sport coat and pants, each with interior "Chas. Levy & Son" labels typewritten "Warner Oland," as well as "United Costume" and "Jos M. Schenk Productions" stamps. Worn by Warner Oland as Charley Yong in the original "East is West," which was one of Oland's earliest portrayals of an Asian character, before he later came to fame in the Charlie Chan features. A number of handwritten notes written on inside trouser liner, possibly indicating subsequent production use. Attached is a vintage costume tag with handwritten, "Warner Oland. Charlie Chan. 5-19-1922. (Hold) [and measurements] 38 33/30". In remarkably good condition. **\$2,000 - \$3,000**



389. (24) 11x14 STILLS FROM *THE MOUNTAIN EAGLE*, ALFRED HITCHCOCK'S SECOND FILM. (Gainsborough, 1925; release delayed until 1926) *The Mountain Eagle* (aka Fear o' God) is only the second feature in the decades-long directing career of suspense-master Alfred Hitchcock, and sadly is his only lost film, for which not only no film footage exists, nearly no original release publicity material survived. Though Hitchcock himself dismissed the loss as insignificant, a film critic writing just after the end of the silent film era stated assertively that this film was actually far superior to the director's much more famous silent work *The Lodger*. Throughout the history of film as both a business and an art form, a little-known tradition has existed in the form of a courtesy from the studios to their favored stars, whether performer, director, producer, etc., of providing at request the highest quality possible master-prints of scenes or portraits for personal archival reference. Film legends who are known to have accessed this privilege include Clara Bow, Marlene Dietrich, Marion Davies, Howard Hawks, etc., and now with the discovery of these 11 x 14 in. silver-bromide double-weight matte custom master-prints, we see that Hitchcock planned from the beginning of his career to carefully document it himself. This archive of (24) rose-sepia scene stills now roughly triples the total known existing pieces of first-generation origin for this vital entry in the great master's oeuvre, and the importance of this essential reference to the study and connoisseurship of film as art cannot be overstated. Prints are virtually unhandled, showing only faint silvering from age, and must have been properly stored from the time of their creation. Very fine. **\$3,000 - \$5,000**



390. (35) 16x20 STILLS FROM ALFRED HITCHCOCK'S *THE MANXMAN*. HIS LAST SILENT MOVIE. (British International Pictures, 1929) Special archival collection of (35) 16 x 20 in. silver-bromide double-weight matte master-prints for *The Manxman*, which were custom printed for director Alfred Hitchcock at the time of its release, at the very end of the silent-era (see description of Hitchcock's *The Mountain Eagle* for the special and unique nature of these archival stills). The discovery of this collection now represents virtually the entire body of known existing first-generation material for one of Hitchcock's most significant early works, and its ultimate value to film historians (and of course collectors) is impossible to accurately gauge or limit. Prints are virtually unhandled save for a few with tiny edge tears and one (atmospheric set shot) with a crease and repaired tear; faint silvering from age, though entire collection was clearly properly stored from the time of its creation. Overall very fine. **\$6,000 - \$8,000**



391. *NORTH BY NORTHWEST* COLLECTION OF (34) SPECIAL OVERSIZE PHOTOS BY **KENNY BELL** (MGM, 1959) Gelatin-silver double-weight matte 10 3/8 x 13 in. prints (on high-silver content Dupont Verigam paper) by studio photographer Kenny Bell of cast and crew at work on Alfred Hitchcock's masterpiece of post-modern suspense, *North By Northwest*. Bell was set photographer for 15 films during his career, and this is without question the most important of them all as far as film history is concerned. These are Bell's personal master prints, each with his embossed blind-stamp credit, and cover virtually every aspect of this timeless classic of a film, including (but by no means limited to) Hitchcock directing, Cary Grant running from the crop duster, Mount Rushmore, Grant and Eve Marie Saint (both in scenes and joking around on set) and more. From the photographer's estate, and quite likely a totally unique archive of significant work. Occasional staple holes in margins, one with a tiny tear at top, but overall very fine. **\$15,000 - \$20,000**



392. ALFRED HITCHCOCK COLLECTION OF ORIGINAL MATERIAL FROM NOTORIOUS, VERTIGO AND THE 1934 THE MAN WHO KNEW TOO MUCH. (Gaumont British, 1934; RKO, 1946; Paramount, 1958) Gelatin-silver 8 in. x 10 in. glossy prints (5) from *Vertigo* and *The Man Who Knew Too Much* (1934 version), plus (2) full-color chromo-litho campaign book spreads from *Notorious*. Lithos show signs of binding removal; stills vary from very good to very fine. **\$200 - \$300**



393. ALFRED HITCHCOCK SIGNED PHOTOGRAPH. An 11 x 14 in. gelatin-silver photo portrait of Alfred Hitchcock. Printed on semi-gloss heavy paper, this portrait portrays the iconic director and personality, in his prime, in a typically stoic but contemplative pose. The director has signed "Alfred Hitchcock" in white grease pencil on the lower right of the image. The photo is in fine condition with a sharp, bold signature. **\$800 - \$1,200**



394. HELMET WORN BY HENRY WILCOXON IN THE CRUSADES. (Paramount, 1935) Impressively constructed and detailed metal helmet worn by Henry Wilcoxon as "Richard, King of England" in Cecil B. DeMille's *The Crusades*. Hand-hammered and riveted metal with Cross-punch patterned vents at cheeks, and cross-shaped eye-hole facade. Handwritten "Wilcoxon" in the inner lining. A finely crafted wardrobe item from the DeMille biblical epic. Fine. **\$3,000 - \$5,000**



395. UNIVERSAL NEWS REEL BRONZE CAMERA CAR BADGE. (ca. 1930s) 7 ½ x 6 in. badge- or shield-shaped bronze placard. This solid cast bronze marker features the text, "Universal News Reel Camera Car NY" in raised letters. The marker would have been affixed to a camera cart or other mobile studio vehicle or equipment. The badge shows age and some areas of greening. Otherwise in very fine condition. **\$4,000 - \$6,000**

396. JEAN HARLOW WAX FIGURE BY KATHERINE STUBERGH. This one-of-a-kind, hyper-realistic, life-size 51 x 15 x 18 in. wax figure of Jean Harlow was created by famed wax figure artiste Madame Katherine Stubergh in the 1930s. Stubergh was a celebrity in her own right, and it was considered an immense honor to be immortalized in wax by her. This seated figure of Harlow was sculpted by the artist using an actual wax impression cast directly from the actress' face, chest and torso, including her bare breasts. After having the mold removed from her face, Ms. Harlow sat live with Stubergh in her studio as she worked on the color and finish of the wax sculpture. In fine condition. Special shipping will apply. **\$15,000 - \$20,000**





397. MGM VINTAGE 10K FRESNEL LIGHT WITH STAND. Mole-Richardson vintage (ca. 1930s) 10K or larger Fresnel light with original crank-up rolling tripod, with MGM logo cast in by manufacturer. Restored and repainted black; appears to retain all working components, though not tested for operability. Stands 94 in. high x 28 in. wide x 34 in. deep, and weighs more than 200 lbs.; special shipping arrangements will apply. **\$1,000 - \$1,500**



398. HOWARD HUGHES WAX FIGURE BY KATHERINE STUBERGH. This one-of-a-kind, hyper-realistic, life-size 59 x 19 x 25 in. wax figure of Howard Hughes was created by famed wax figure artiste Madame Katherine Stubergh, who was a celebrity in her own right. It was considered an immense honor to be immortalized in wax by her. This seated figure was sculpted by the artist using a wax impression cast directly from Howard Hughes' face. After having the mold pulled from his face, Mr. Hughes sat live with Stubergh in her studio as she worked on the coloring and finishing of the wax sculpture. In very fine condition. Special shipping will apply. **\$6,000 - \$8,000**



400. 1935 MINI OSCAR FOR COLUMBIA PICTURES 15TH ANNIVERSARY. Oscar used as a table decoration during the dinner honoring Columbia Pictures' 1935 15th Anniversary. "Academy of Motion Picture Arts and Sciences First Award Columbia Pictures For the Best Picture of the Year" emblazoned on plaque at base of statue, "15th Anniversary Columbia Pictures 1920-1935" on plaque at rear base. A fabulous souvenir of Hollywood's Golden Age! Celebrating 15 years of Columbia Pictures achievements and the company's 1934 Academy Award "Big Five" sweep for *It Happened One Night* (the film won Best Picture, Best Actress, Best Actor, Best Director and Best Screenplay), the anniversary party was a big event. The first picture ever to sweep all five awards, *It Happened One Night* put American men into undershirts and gave Columbia some respectability. Previously a B-movie studio with successful westerns and serials, *It Happened One Night* helped move Columbia into the big time and, with Frank Capra's other films, helped to keep the studio going through the Depression. Measures approx. 5 ½ in. tall, and the base has a diameter of 2 ½ in. Statue exhibits an aged patina on the head and shoulders. **\$8,000 - \$10,000**

399. CESAR ROMERO CISCO KID CABALLERO OUTFIT FROM THE 20TH CENTURY-FOX FILM SERIES. (TCF, 1939-41) Pewter wool short jacket with ivory accents and matching pants. Jacket has United Costumers green label with faded handwritten attribution, and pants label is typed "181-C Caesar [sic] Romero" and stamped "3-25-1-0004". Worn by Cesar Romero as "The Cisco Kid". Provenance: Debbie Reynolds Hollywood Museum Costume Collection; sold by Profiles in History June 18, 2011. **\$4,000 - \$6,000**



401. DANIEL BOONE TUNIC WORN BY **GEORGE O'BRIEN**. (RKO Radio Pictures, 1936) Buckskin tunic worn by Daniel Boone (George O'Brien) in the 1936 adventure, *Daniel Boone*, starring George O'Brien and Heather Angel. Constructed of thin brown leather, with leather fringe on the sleeves and lower edge, as well as lacing on the back and chest. Production label typewritten "Geo O'Brien". Shows medium signs of production wear. Comes with a black-and-white still of O'Brien wearing the garment. **\$6,000 - \$8,000**



402. ALAN HALE AS CHINESE WARLORD "KAIDU" LEATHER AND GOLD LAME' TUNIC AND SKIRT *THE ADVENTURES OF MARCO POLO*. (United Artists, 1938) Alan Hale, resplendent in this leather and gold lame' tunic and skirt, costars as the Chinese warlord Kaidu opposite Gary Cooper's Marco Polo in this fun and fascinating retelling of the exploits of the great Italian explorer. Colored crimson and gold, and constructed of polyester, cotton, leather and wool. Features button and snap closures. Shows signs of production wear. **\$600 - \$800**



403. EXTENSIVE COLLECTION OF (61) VINTAGE STUDIO AND PRODUCTION NEGATIVES FROM *GONE WITH THE WIND*. (MGM, 1939) Extensive Collection of (61) vintage studio and set production negatives for *Gone With the Wind*, of which (48) are 8 in. x 10 in., and (13) are 4 in. x 5 in.; All appear to be safety stock, most with hand-numbering in India ink, and condition varies with occasional corner chipping, slight waving, or other signs of age and use like border masking and retouching for print. Overall very good to fine. Smaller format shots are primarily production candids and continuity, believed previously unpublished aside from this archive. **\$1,500 - \$2,500**



404. COLLECTION OF MORE THAN (400) *GONE WITH THE WIND* SET PHOTOGRAPHS. (MGM, 1939) An incredible collection of over (400) photos from *Gone with the Wind*. (145+) 5 x 7 in. to 7 ¼ x 8 in. and (250+) approx. 8 x 10 in. black and white photographs from the epic southern romance that captivated the world. The photos feature all of the starring cast; Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard and much supporting cast including, Hattie McDaniel, Thomas Mitchell, Laura Hope Crews and others. Photos include costume references, production stills, behind-the-scenes candid shots, posed publicity pictures and more. Some of the publicity photos exhibit studio information stamped or written on the verso. While some are believed to be 1939/ 1940 originals, the majority are almost certainly from the succeeding reissues (1947, 1954, etc.) and a minority are later dupes. Still, all in all, an exceptional reference archive of the entire production process for one of the most important titles in film history. All photos are in very good to very fine condition. **\$1,500 - \$2,500**



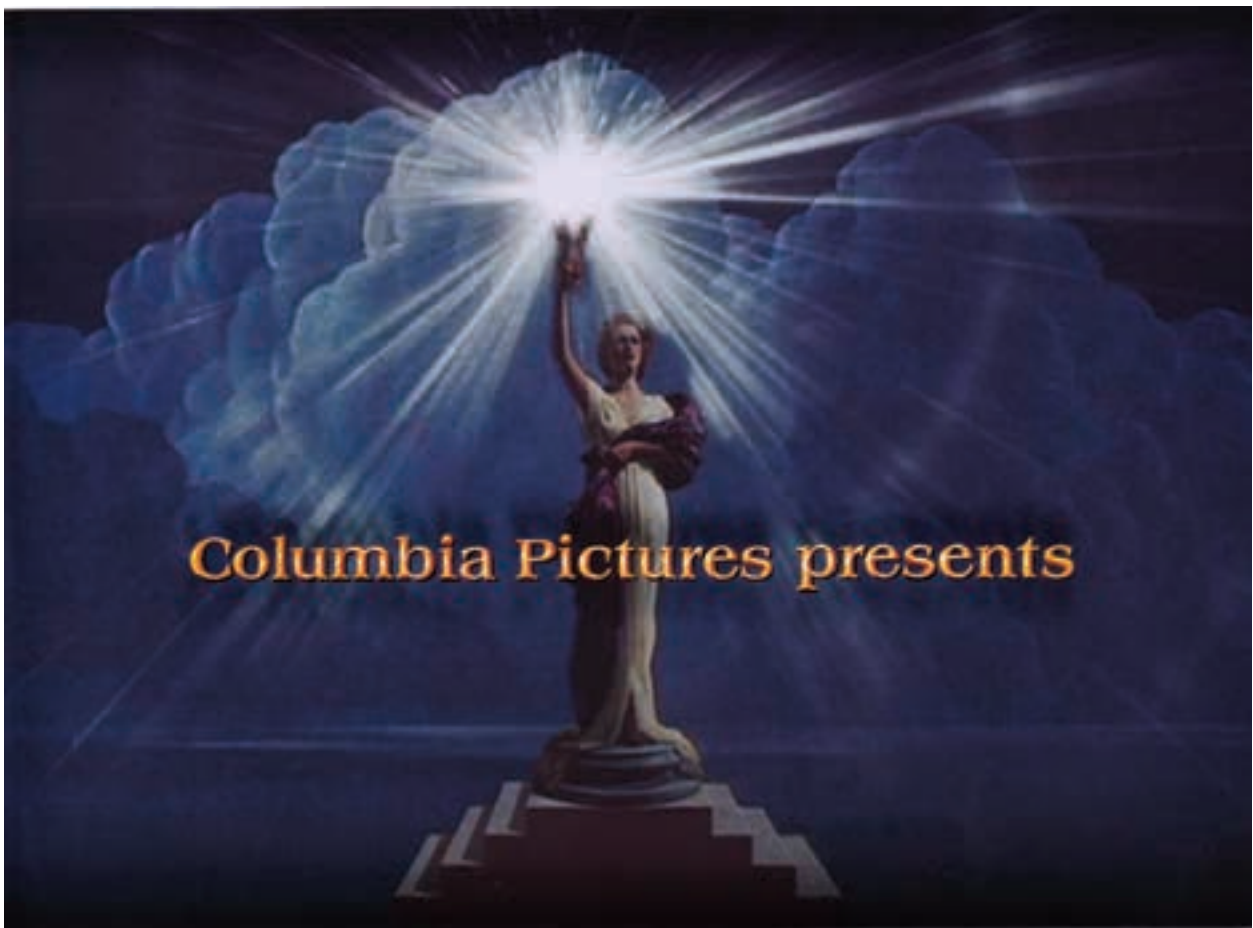
406. 20TH CENTURY FOX VINTAGE OFFICE SERVICE CHAIR. Antique studio folding chair. Folding, dark-stained wood-frame construction with beige padded seat cushion, reinforced with a steel bar running the length under it. Overall dimensions: 37 x 17 x 19 in. The curved chair back bears "20th Century Fox Office Service" printed on both front and back in beige brown. Seat cushion thickness is approx. 1 in. Some wear and expected age; otherwise, solid and in good condition. **\$300 - \$500**



405. PAIR OF FLAGS FROM *GONE WITH THE WIND* "ATLANTA BAZAAR" INCLUDING PICTURES OF "ATLANTA BURNING" SEQUENCE (MGM, 1939) Two hand-made square-format "Confederate States" flags, 17 in. x 17 in., and 22 in. x 22 in., from the collection of Clarence Slifer, special-effects cinematographer responsible for the "burning of Atlanta" sequence, (as well as similar work for virtually every David O. Selznick production until the closing of his studio). These flags appear in the "Atlanta Bazaar" sequence behind actor Harry Davenport, and were brought home after production by Clarence's co-worker (and future wife) Helen. As the flags hang stationary rather than flying in the wind, they are one-sided with muslin backing added to cover reverse stitching. Also includes several 4 x 5 in. and 8 x 8 in. reprints of a series of on-set black and white continuities shot by Helen of the burning sequence. Thin muslin construction displays expected age toning and separations, but no significant losses, and are iconic and immediately recognizable artifacts from one of the most important films from Hollywood's golden-age. **\$2,000 - \$3,000**



407. GENE KELLY "D'ARTAGNAN" TUNIC/JACKET WORN IN *THE THREE MUSKETEERS*. (MGM, 1948) Gene Kelly's D'Artagnan tunic, worn in the 1948 version of *The Three Musketeers*, which also starred Lana Turner, Angela Lansbury, Vincent Price, Frank Morgan and Keenan Wynn. A beautiful piece from a classic of the golden era and an instantly recognizable costume. **\$1,500 - \$2,500**



408. COLUMBIA LOGO TITLE ART. Columbia opening title art. Enamel on approx. 26 x 19 in. glass, painted in each side — one in gold, and one in black — offset to produce a 3-D effect. Framed in front of a Columbia logo still. Measures 28 ½ x 21 ¾ in. Special shipping arrangements will apply. \$8,000 - \$12,000



409. MGM LOGO TITLE ART. Original MGM opening title art. Enamel on approx. 31 x 22 in. glass, painted on each side — one in orange, and one in black — offset to produce a 3-D effect. Framed in front of an MGM opening title screenshot. Measures 33 ¾ x 23 ½ in. Special shipping arrangements will apply. \$8,000 - \$12,000



410. ORIGINAL ARTWORK OF LOUISE BROOKS FROM *NOW WE'RE IN THE AIR* EXECUTED ON AN AUTHENTIC PIECE OF THE ORIGINAL "HOLLYWOOD" SIGN BUILT IN 1923. This sensational artwork is by world-renowned artist Bill Mack, being a mixed media, acrylic and oil depiction of the legendary bobbed-hair silent screen actress, Louise Brooks, wearing a black tutu from her 1927 film *Now We're in the Air*. Making this piece extraordinarily unique is the fact that the artist used a piece of the metal facing from the original 1923 "Hollywood" sign as his canvas. The original "Hollywood" sign was taken down in 1978 and stored (a more durable, duplicate sign was erected replacing the weather-worn original). In 2007, Mack bought the nearly 90-year-old sign and began infusing it with new life by transforming it into one-of-a-kind works of art. This is Mack's first work painted in black and white. The panel was restored to carefully preserve the patina resulting from decades of exposure to the elements, including paint fade, rust and other defects. The artist underpainted the image in acrylic and finished it in oil. When completed, the paint was aged with an oil base toner and preserved with a clear urethane. The painting is mounted on a rigid backing accentuating the original holes drilled in the metal created to relieve pressure from the wind. Artwork measures 30 x 42 in. (outer frame dimensions are 43 x 55 in.). A remarkable piece of art of the silent screen icon created from one of the most recognized monuments of the 20th century. **\$40,000 - \$60,000**



411. ORIGINAL ARTWORK OF MARILYN MONROE AND JANE RUSSELL FROM *GENTLEMEN PREFER BLONDES* EXECUTED ON AN AUTHENTIC PIECE OF THE ORIGINAL “HOLLYWOOD” SIGN BUILT IN 1923. This stunning artwork is by world-renowned artist Bill Mack, being a mixed media, acrylic and oil depiction of Marilyn Monroe and Jane Russell from the classic film *Gentlemen Prefer Blondes*. Making this piece extraordinarily unique, despite its majestic beauty, is the fact that the artist used a piece of the metal facing from the original 1923 “Hollywood” sign as his canvas. The original “Hollywood” sign was taken down in 1978 and stored (a more durable sign was erected replacing the weather-worn original). In 2007, Mack bought the nearly 90-year-old sign and began infusing it with new life by transforming it into one-of-a-kind works of art. The panel was first created into a proportionally correct “H” that was restored to carefully preserve the patina resulting from decades of exposure to the elements, including paint fade, rust and other defects. The artist underpainted the image in acrylic and finished it in oil. When completed, the paint was aged with an oil base toner and preserved with a clear urethane. The painting is mounted on a rigid backing accentuating the original holes drilled in the metal created to relieve pressure from the wind. Artwork measures 60 x 42 in. (outer frame dimensions are 68 x 50 in.) A remarkable piece of art created from one of the most recognized monuments of the 20th century, symbolizing the best from Hollywood’s Golden Age. **\$150,000 - \$250,000**



412. MARILYN MONROE ORIGINAL NUDE POSE DRINK-SERVING TRAY. Issued ca. 1953 to coincide with the appearance of Marilyn Monroe in the nude as the first "Playboy Magazine" centerfold. This is the deluxe version of "A New Wrinkle" pose, with wooden frame and handles (one handle missing) while the standard version was the "Golden Dreams" pose in stamped metal. Quite rare in this variation; very good. **\$200 - \$300**



413. PAIR OF EARLY MARILYN MONROE CALENDAR PLATES AS TOPLESS COWGIRL. From one of the rarest of all Marilyn Monroe original cheesecake calendars come these (2) topless cowgirl poses, from a four-page calendar (one of two missing was the familiar "Golden Dreams" pose). Traces of mounting tape on verso extremities; very fine. **\$300 - \$500**

414. MARILYN MONROE EARLY AND RARE CALENDAR PLATES. Salesman's sample full-color calendar plate of Marilyn Monroe in an early, rare pose not seen on any other material. Measures 12 x 16 1/2 in. with beautiful chromo-lithography, very fine; together with "Golden Dreams" original nude pose calendar plate (folds, top trim), very good; and Earl Moran limited Litho of his calendar art of Marilyn as the "Spanish Girl", with C.O.A; very fine. **\$300 - \$500**



415. MARILYN MONROE PAPER DOLLS AND DRESSES. (ca 1954) Two 11 x 5 in. die cut cardboard dolls of Marilyn Monroe affixed to the front cover of an 11 x 14 in. 6-page book of costumes to cut out and dress the dolls with. The back book cover features perforated doll stands, a dressing table and accessories to punch out and assemble. Paper clothing ranges from colorful, breezy casual wear to glamorous gowns. Accessories include hats, gloves bags and jewelry. Complete and in fine condition. **\$200 - \$300**



416. MARILYN MONROE RIVER OF NO RETURN JAPANESE POSTER. (TCF, 1954/ R'60s) Japanese 14 x 20 in. poster for the first reissue overseas, featuring one of the finest images of Marilyn from any country or any release for this film. Single horizontal fold, very fine. **\$300 - \$500**



417. MARILYN MONROE SIGNED PHOTOGRAPH. A highly glamorous 8 x 9 ¾ in. black and white photo of movie star goddess Marilyn Monroe. The photo is printed on heavyweight matte photo paper and personalized on the left of the image in full: "To Teddy, From all I hear you sound - nice!" and signed "Marilyn Monroe". In the beautifully printed photo, the actress is dressed and bejeweled to the nines, reclining on a satin pillow and flashing her million-dollar smile. Very slight toning and barely detectable hairline cracks on the photo surface (1) that runs from left cheek down across left shoulder and (1) that travels 1 in. from the center bottom to the lowest part of the chest. Otherwise, in very fine condition. \$15,000 - \$20,000



418. MITCHELL BNC #206 USED TO FILM *THE MISFITS* WITH MARILYN MONROE AND CLARK GABLE. (Seven Arts Prod., 1961) This Mitchell BNC #206 was used as the principal first unit camera on Marilyn Monroe's final completed film *The Misfits*. Directed by John Huston and written by Marilyn's then-husband famed playwright, Arthur Miller. The camera includes 25mm Super Baltar lens, Paramount camera cases, Worrell gear head and Movieola Crab Dolly. "Misfits" also starred Montgomery Clift and Clark Gable in his last performance. Paramount Pictures purchased Mitchell BNC #206 new on August 8, 1956. The camera is one of only 364 made from 1934 to 1968. At one time, 80% of all productions were shot on a Mitchell. Houston's independent production company, Seven Arts, used 206 as part of a production services arrangement with Paramount. Understanding the benefits of publicity early on, the production employed several famous photographers from the Magnum Agency like Henri Carter-Benson, Elliott Erwitt and Eve Arnold. As a result, there are large numbers of exceptional production photographs showing the actors and this camera in use. This camera remained in the Paramount stables through the early 1980s. It was converted to reflex viewing in the late '60s and went on to work on multi-camera TV shows specifically *Happy Days*. All original Paramount cameras were painted light grey after reflexing. This camera was uniquely painted a deep blue by Paramount in the early '70s. A unique camera with an exceptional history, it witnessed the tumultuous production of *The Misfits* that was to be called the last American western. The camera is in good working condition. Special shipping arrangements required. **\$50,000 - \$70,000**



419. ROLEX OYSTER PERPETUAL WRISTWATCH FROM THE ESTATE OF CLARK GABLE. A 14K gold automatic center seconds wristwatch, signed "Rolex, Oyster Perpetual", Reference No. 6011. Originally sold by Brock & Co. ca. 1940; with nickel-finished lever movement, silver matte dial with applied Arabic and triangular numerals. Features a replacement glossy black leather band from deBeer of Paris. Accompanied by two 8 x 10 in. black-and-white vintage prints of Gable wearing the Rolex. Includes original Rolex box and case. Dial measures approx. 1 ¼ in. Tested as fully functional. *Provenance:* The estate of Clark Gable, Christie's June 22, 2006. **\$25,000 - \$35,000**



420. RICARDO MONTALBAN "PEPE GONZALEZ" CHARRO SUIT FROM SOMBRERO. (MGM, 1953) Beautiful two-piece black wool Charro suit consisting of waist-length jacket and tightly fitted pants. Ornamented with white embroidered floral detailing, silver-toned shell-shaped buttons and horse-head and horseshoe metal ornamentation on sleeves and out-seams of pants. No label. Seam at waist is unstitched approx. 1 in.; else Fine. Worn by Ricardo Montalban as "Pepe Gonzalez" in *Sombrero*. Provenance: Debbie Reynolds Hollywood Museum Costume Collection; sold by Profiles in History on June 18, 2011. **\$2,000 - \$3,000**



421. JEAN HAGEN SINGIN' IN THE RAIN DRESS; COMES WITH PRODUCTION-MADE CAPELET. (MGM, 1952) Jean Hagen's dress from the classic musical, *Singin' in the Rain*. Composed of beige silk with hundreds of bead strands and faux-jewel and pearl accents along the upper edge and straps, as well as feather fringe along the bottom edge. Features a side zipper closure, as well as small snaps along the shoulder straps. Includes a gray silk chiffon capelet with a fur collar. Exhibits minor signs of wear. **\$4,000 - \$6,000**



422. CHARLTON HESTON "MOSES" PROP TEN COMMANDMENTS TABLETS FROM THE TEN COMMANDMENTS. (Paramount, 1956) DeMille's greatest film, and his last, has joined the pantheon of epic films revered from generation to generation. These are the prop 23 x 12 x 1 in. Ten Commandments tablets "written by the finger of God." Constructed of richly hewn fiberglass on wood backing, the "engraving" is in an early Canaanite script practiced in the late Bronze Age (c. 13th century B.C.), Moses' era. These tablets were created by Paramount Studios scenic artist A.J. Ciralo who made them to be slightly irregular with molded chips, craters and dings since they were to be carved with God's "fire bolts," and he painted them in great detail to appear as carved stone. Ciralo kept these tablets following the production and removed the fiberglass on the back to display them on a plaque (the exposed wood exhibits the patina of over 5 decade-old wood). Comes with a letter of authenticity from the family of A.J. Ciralo. Arguably the most important props identified with the epic Cecil B. DeMille passion play and beloved star Charlton Heston. In fine condition. \$60,000 - \$80,000



423. AUDREY HEPBURN
SCREEN-WORN "JO STOCKTON"
GIVENCHY HAT FROM
FUNNY FACE. (Paramount,
1957) Custom made elegant
lampshade-style hat created by
Givenchy for Audrey Hepburn
as "Jo Stockton" in *Funny Face*.
Made of sheared brown straw-
like fiber with a medium round
crown and a brim that flares
outward about the ears. Approx.
13. in round by 7 in. tall. A
rounded corded brown ribbon
encircles the base of the crown.
Inside lining of the hat bears
the "Hubert de Givenchy" label
sewn in and studio cleaning tag
with "4947" handwritten. This
is the memorable hat Hepburn
wears in the train station scene
with Fred Astaire from this classic
musical comedy and hallmark in
film fashion. **\$20,000 - \$30,000**





424. (16) CONTINUITY STILLS FROM *MY FAIR LADY*. (Warner Bros. 1964) A collection of (16) silver gelatin 8x10 in. set photos from *My Fair Lady*. Photos include production shots of soundstage set interiors and exteriors for the classic film. Most include the image of blackboard slates with name of production and production information. Images range from elegant dining rooms (Ascot club) and salons (Higgins home) to city streets (Covent Gardens area) and taverns. Each photo bears a white number (from negative) written by production. All photos exhibit signs of production handling, but remain in very fine condition. \$400 - \$600

426. WARNER BROS. BRASS "KEY TO THE STUDIO". (ca. 1960s) 6 x 3 ¾ in. brass key to Warner Brothers Studios. The key's bow is shield-shaped and features the raised "WB" letters synonymous with the studio. The key blade reads, in raised letters, "The Largest in the World". In very fine condition. \$600 - \$800



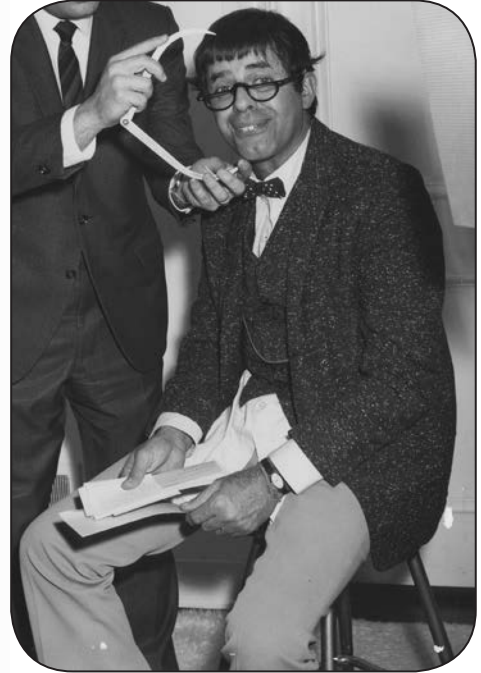
425. WARNER BROS TITLE ART FROM *MY FAIR LADY*. (Warner Bros. 1964) Warner Bros. title art from *My Fair Lady*. Enamel on approx. 31 x 22 in. glass, painted on each side — one in white, and one in black — offset to produce a 3-D effect. Framed in front of an enlarged frame from the opening sequence. White paint shows some signs of distress. Measures approx. 33 ¾ x 23 ½ in. Special shipping arrangements will apply. \$6,000 - \$8,000



427. NATALIE WOOD "GYPSY ROSE LEE" COSTUME FROM GYPSY. (Warner Bros., 1962) A "jeweled" rhinestone and bead encrusted corset designed by Orry-Kelly and worn by Natalie Wood in the film *Gypsy*. Comes with faux pearl and rhinestone bra from the production, but not seen on screen. The classic Laurents and Styne movie version of their musical chronicles the evolution of "Louise Hovick" (Natalie Wood) into the legendary burlesque stripper Gypsy Rose Lee. *Provenance:* Lot 1470, "Western Costume Star Collection," Butterfield & Butterfield, Los Angeles, October 10, 1993. **\$3,000 - \$5,000**



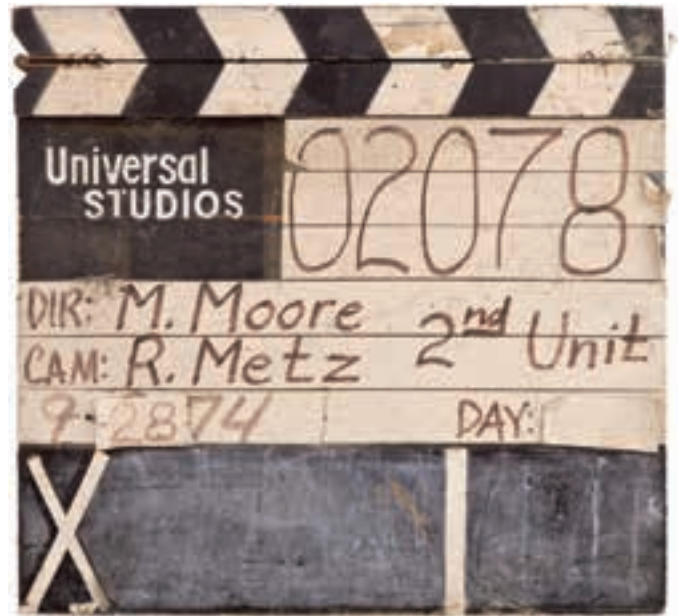
428. RICHARD BURTON ANNE OF THE THOUSAND DAYS COSTUME. (Universal, 1969) Screen-used tunic worn by Richard Burton as King Henry VIII in *Anne of the Thousand Days*. High quality, intricately detailed top that's fit for a king. Composed of gold lame', polyester and black velvet, with snap and hook closures in the front. Inside label is handwritten "BURTON". Shows signs of production wear on the inner lining and corners. **\$1,500 - \$2,500**



429. JERRY LEWIS “JULIUS KELP” WAX FIGURE WITH SCREEN-WORN COSTUME, GLASSES AND TEETH FROM THE NUTTY PROFESSOR. (Paramount, 1963) This fantastic Jerry Lewis *Nutty Professor* wax figure includes a screen-worn, three-piece Sy Devore suit, along with signature glasses, shoes and prosthetic buck teeth worn by Lewis in his most famous role of all time. In 1973, Lewis had his exact likeness recreated in wax, right down to “Dr. Kelp’s” slumping shoulders, and had the figure dressed in his complete screen-used costume, donating the display with great fanfare to the Movieland Wax Museum, where it remained until the museum closed on October 31, 2005. The ensemble is accompanied by a certificate of authenticity from Movieland Wax Museum, a group of original photographs of Jerry Lewis being measured and photographed in the costume for the making of the wax figure, photographs of Lewis standing beside the figure at its premiere and other associated paperwork. With exceptional provenance, this wax figure of American comedy master Jerry Lewis, wearing without question the comedian’s single most important costume to ever be offered at public auction. Jacket contains interior Sy Devore label typewritten “Jerry Lewis 9-13-62”. Special shipping arrangements will apply. **\$20,000 - \$30,000**



430. KATHARINE HEPBURN SELF-PORTRAIT WATERCOLOR IN COSTUME AS *THE MADWOMAN OF CHAILLOT* — INSCRIBED TO HER WARDROBE MISTRESS. (Warner Bros., 1969) Self-portrait inscribed in ink, "For Vi / from Katharine." Watercolor on paper (6 x 12 in. x 152 x 304 mm.) visible. Matted and framed to (8 ¾ x 15 in.; 222 x 381 mm.) Hepburn has painted herself in costume in the title role in *The Madwoman of Chaillot*, costarring Paul Henreid and Yul Brynner. Appropriately, she has inscribed her self-portrait to her long-time wardrobe mistress, Vi Murray. The film was released on October 12, 1969. Six months earlier, on April 14, 1969, Hepburn had won her third Academy Award for Best Actress for the role of Eleanor of Aquitaine in *The Lion of Winter* – Vi Murray was the film's wardrobe mistress. Violet "Vi" Murray (1906-1995) was "wardrobe mistress" for "The African Queen" for which Katharine Hepburn was nominated for the 1951 Academy Award as Best Actress, her fifth of 12 Best Actress nominations. **\$6,000 - \$8,000**



431. ROOSTER COGBURN PRODUCTION-USED CLAPPERBOARD. (Paramount, 1971) Original wooden clapperboard from *Rooster Cogburn*. The hinged clapper is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 11 ¼ in. x 12 in. Imprinted with "Universal Studios" in upper left corner and handwritten production information on affixed paper surface; "02078 Dir: M. Moore, Cam: R. Metz, 2nd Unit 9-2874" (02078 is the documented production number for *Rooster Cogburn* and Michael Moore is credited as the second unit director for the film). Below is the chalkboard "slate" used for designating and marking particular scenes and takes. Vestiges of original white chalk and production-applied tape are still present. **\$2,000 - \$3,000**



432. *THE MISSOURI BREAKS* CAMERA SLATE. (Devon/Persky-Bright, 1976) Second-unit 11 x 9 in. camera clapperboard from *The Missouri Breaks*, starring Marlon Brando and Jack Nicholson. Director and cameraman are handwritten on white tape as (Michael) "Moore" and (Rexford) "Metz," respectively. Constructed of wood, with a hinged wood clapper. Verso is covered in haphazardly applied leftover tape labels. In production-used condition. **\$600 - \$800**

END DAY ONE

50 YEARS

JAMES BOND IN FILM

In celebration of the 50th Anniversary of James Bond's arrival to the big screen, we have assembled the following remarkable selection of Bond-related material, including costumes, props, weapons, etc., spanning the past 50 years of Bond in film. Included is the most comprehensive collection of James Bond movie posters to ever reach the market, including a number of "holy grails" of James Bond poster collecting, some of which, a mere handful are known to exist. Every title of this popular series is represented with an extensive range of the regular release posters, stills and other ephemera.



433. JAMES BOND TO EMMA PEEL COLLECTION OF (19) SECRET-AGENT STILLS. Collection of (19) gelatin-silver approx. 8 x 10 in. prints of film and television secret-agents; titles include *Dr. No*, *The Avengers* and *Danger: Diabolik*, and images range from Ursula Andress beautifully showcasing the legendary white bikini, to Diana Rigg modeling high '60s fashion, to John Philip Law with his 1967 Jaguar XKE. Very fine. **\$200 - \$300**



434. JAMES BOND COLLECTION OF (60+) COLOR AND BLACK-AND-WHITE STILLS AND (150+) 35MM FILM FRAMES. Wide ranging *James Bond* film ephemera collection comprised of: Color (20+) and black & white (40+) approx. 8 x 10 in. stills (most studio originals, a few later dupes) together with numerous (150+) clipped individual 35mm film frames and publicity slides, all from various *James Bond* films, covering a majority of the Sean Connery titles and including some of the Roger Moore titles as well. An exceptional cross-section of the first two decades of Bond. Generally very fine. **\$300 - \$500**



435. JAMES BOND AUTOGRAPHED STILL COLLECTION OF (16). Wide ranging *James Bond* autographed still collection comprised of: (9) color and (7) black & white approx. 8 x 10 in. stills (most if not all are later prints) each hand-signed by one or more of the characters depicted. Includes: Roger Moore (2, one with Barbara Bach as well), George Lazenby (2), Diana Rigg (2), Shirley Eaton, Martine Beswick (2), Caroline Munroe, Virginia Hey, Madeline Smith, Maryam d'Abo (2), Eunice Gayson, and Michelle Yeoh. An exceptional range of autographs pertaining to *James Bond*, with an emphasis on 'Bond Girls'. Very fine. **\$400 - \$600**

436. VIC FLICK'S CLIFFORD ESSEX PARAGON DE LUXE GUITAR USED FOR THE JAMES BOND THEME IN DR. NO. Guitarist Vic Flick's Clifford Essex Paragon electric/acoustic guitar (serial No. 1056), vintage ca. 1939, used to record the original James Bond theme for 1962's *Dr. No*. The Paragon was one of two guitars Flick was using on the road in the early 1960s, the other being a Fender Stratocaster. While being heckled and harassed while loading up his gear after a gig one night, he accidentally left the Strat behind, so the Paragon was his only instrument when he got the call to record the *Dr. No* theme. The rest is history.

As Flick himself said: "*The Paragon's sound was perfect for the riff. The combination of the way I played, the type of strings I used, the Vox 15 amplifier, the microphone and the studio set up all helped to give the guitar, on that particular session, an identity that has maintained its popularity for 50 years. Although no film was shown during the session there was a feeling of excitement at the music being for a spy film.*"

Clifford Essex was a small guitar manufacturer in London, and the instruments — guitars, banjos and mandolins — were beautifully made and respected throughout the world. This guitar was on exhibit at the Rock & Roll Hall of Fame from 2005 to 2006, and then spent time touring with The National Guitar Museum traveling exhibit, "GUITAR: The Instrument that Rocked the World." The guitar, bought by Flick in 1958, was originally an acoustic instrument, but was later fitted a DeArmond pickup to transform it into an electric with a deep, unique tone. Shows minor signs of wear from years of use on the road, but is in fine shape for its age. Measures approx. 41 in. from headstock to strap peg, 17 in. across the body and 3 ½ in. deep. Comes in a non-original case; includes a signed letter of provenance from Vic Flick. Special shipping arrangements will apply. **\$30,000 - \$50,000**





437. COLLECTION OF (5) EPHEMERAL *JAMES BOND* POSTERS. Collection of various ephemeral *James Bond* themed posters for music score albums and performances, German exhibition, Sean Connery newspaper promotion, and film-poster image reference guide. (4) are double-crown or A1 size, and (1) is 39 x 59 in., and though most are rolled, condition varies significantly from fair to fine. \$100 - \$200



438. *DR. NO* SPECIAL ADVANCE SILKSCREEN U.K. DOUBLE-CROWN POSTER. (Eon Productions, 1962) Sean Connery as *James Bond*. U.K. 20 x 30 in. day-glo silkscreen advance "Double-Crown" (style A) poster. Arguably the very first *James Bond/007* film poster to appear to the public, as a teaser promoting the pending release of the first film in this perennial franchise, now passing a half-century of popularity. Exceedingly rare, and without question a "holy grail" of film poster collecting. Very fine on linen, with only minimal routine retouching. \$3,000 - \$5,000



439. *DR. NO* FIRST-RELEASE U.K. QUAD POSTER. (Eon Productions, 1962) U.K. 30 x 40 in. "Quad" poster. The gold standard for "*James Bond/007*" original poster collecting has long been considered the U.K. quad posters, especially so for the earlier films in the franchise, as the films are not only British productions, but also very British in style and sentiment. Very good on linen, with slight title fading, and moderate routine retouching. \$6,000 - \$8,000



440. *Dr. No* FIRST-RELEASE U.K. EXHIBITORS' CAMPAIGN BOOK. (Eon Productions, 1962) U.K. 9 3/4 x 14 1/4 in. exhibitors' campaign book, 12pp with 2-color cover (to resemble the U.K. quad poster). Complete with no cuts; filled with promotional images and text not found in any other country's campaign material. Fine, with faint horizontal fold. \$800 - \$1,200



442. *Dr. No* U.S. 1-SHEET POSTER. (Eon Productions, 1962) First U.S. release 27 x 41 in. 1-sheet poster, very fine on linen, with only trace retouching. \$1,200 - \$1,800



441. *Dr. No* CUTTING-CONTINUITY SCRIPT. (Eon Productions, 1962) Dated 12/62, 56pp legal-size dialogue cutting continuity, used primarily in foreign-language dubbing to maintain correct timing of dialogue to screen action. Front and back pages detached though present, else fine. \$300 - \$500



443. (3) *Dr. No* FOREIGN-RELEASE POSTERS. (Eon Productions, 1962) Trio of foreign-release posters for "Dr. No", including Danish original A-0 size (24 1/4 x 33 1/2 in.), French affiche (23 1/2 x 31 1/2 in.; R' 1970) and French R'70s petit-affiche (15 1/2 x 22 in.); all in fine folded condition. \$300 - \$500



444. (3) *DR. NO* U.S. AND U.K. PRESSBOOKS. (Eon Productions, 1962, R' 1965) (3) pressbooks from two different releases of *Dr. No*: original (U.S. consolidated version) and together with *From Russia With Love* (U.K., with one small cut, and U.S.) all 6pp, generally fine. \$200 - \$300



447. *DR. NO* ITALIAN FOTO-BUSTA POSTER. (Eon Productions, 1962) Italy 19 x 26 3/4 in. 'foto-busta' size poster (these are what Italy uses the way U.S. uses lobby cards, but in a much larger format). A smiling Sean Connery is surrounded here by three of his "Bond Girls". Linen-backed with a minimum of professional retouching; fine. \$400 - \$600



445. *DR. NO* UNUSED U.S. LOBBY CARD SET OF (8). (Eon Productions, 1962) Complete unused, unrestored set of (8) U.S. 11 x 14 in. lobby cards for the first entry in the 50-year cycle of *James Bond* films. Due to its immediate and unprecedented popularity, advertising material was re-used to death, resulting in an extreme scarcity of paper in this near-pristine condition. Original condition of this impressive set is preserved even to the degree that corners remain sharp, indicating only a trace of handling through its 50-year lifespan. Very fine. \$800 - \$1,200



448. *DR. NO* JAPANESE "B2" 1-PANEL POSTER. (Eon Productions, 1962) Japan 20 1/8 x 28 5/8 in. 'B2' size 1-panel poster with a creative montage of action scenes from the film. Essentially unused rolled condition; very fine. \$800 - \$1,200



446. *DR. NO* ITALIAN FOTO-BUSTA POSTER. (Eon Productions, 1962) Italy 19 x 26 3/4 in. 'foto-busta' size poster (these are what Italy uses the way U.S. uses lobby cards, but in a much larger format). The famous scene of Sean Connery meeting Ursula Andress on the beach is complemented by sexy, stylish border art. Linen-backed with a minimum of professional retouching; fine. \$400 - \$600



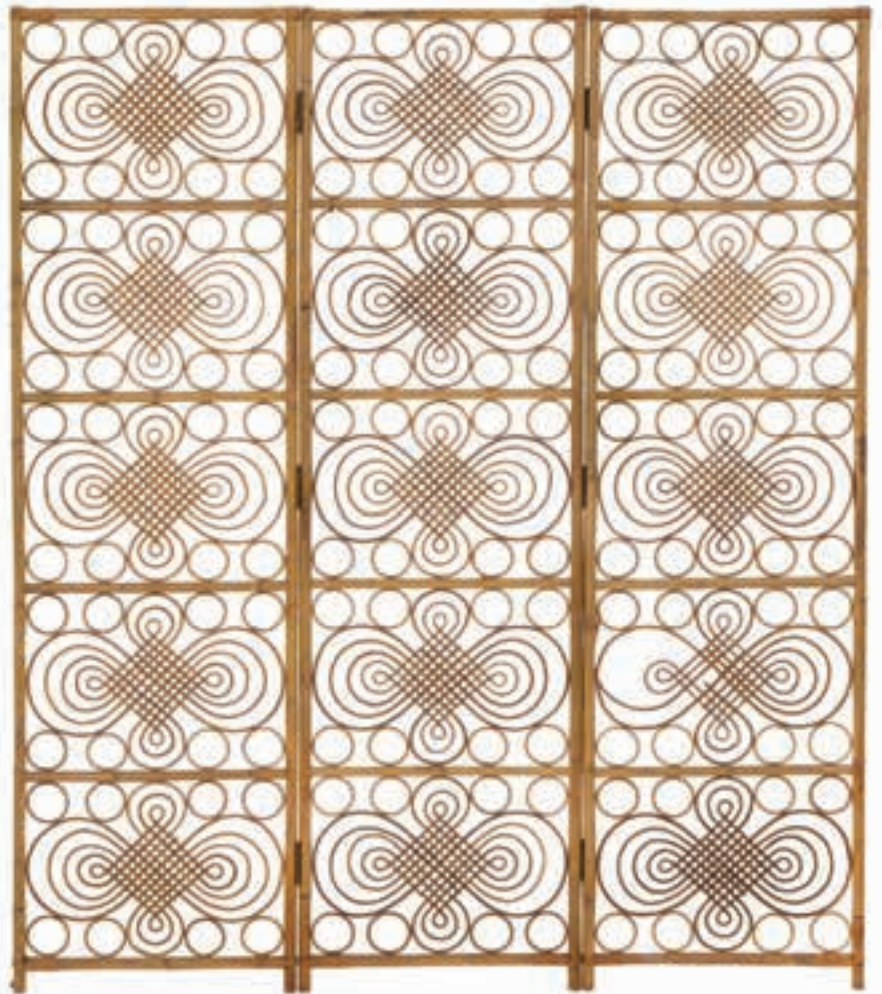
449. **VIVA JAMES BOND FESTIVAL DR. NO 1970 FRENCH GRANDE POSTER.** French 47 x 63 in. grande-format poster for the 1970 reissue festival of many previous *James Bond* films; same design exists for each of the different individual films, this being "Dr. No". Small tears and minor handling throughout, generally very good. **\$200 - \$300**



451. **DR. NO/ FROM RUSSIA WITH LOVE COMBO RELEASE U.S. 1-SHEET POSTER.** (Eon Productions, R' 1965) U.S. 27 x 41 in. 1-sheet poster. To capitalize on the release of the third *James Bond* film, *Goldfinger*, the first two films were re-released as a special double feature, ensuring the swelling worldwide tide of Bond-mania. Both very fine folded condition. **\$400 - \$600**



450. **ASIAN-STYLE BENT BAMBOO FOLDING SCREEN FROM "MISS TARO'S" BEDROOM IN DR NO.** (Eon Productions, 1962) In *Dr. No*, from the Ken Adam-designed bedroom set of what is technically *James Bond's* second screen-conquest of a Bond girl (the first being the rich gambler near film's beginning who visits his room for "a little night-putting") comes this wonderful Asian bent-bamboo three-panel folding screen. Measuring 70 in. high by 60 in. long, the only noticeable variance from its prominent appearance behind "Miss Taro's" bed, (where James takes the upper hand this time unlike his earlier boudoir encounter) is replacement of the fragile cane ties with screwed-in-place brass hinges. According to the Pinewood Studio technician who purchased this prop post-production, there were originally three such screens on set, but that this is almost certainly the only one to survive. A totally practical daily-use complement to the decor of any modern-day bachelor (or bachelorette) pad, as well as an immediately identifiable set-piece from the first (and one of the best) *James Bond* films of all time. A few loose bamboo curls, though otherwise in remarkable state of preservation. Fine. Special shipping arrangements will apply. **\$2,000 - \$3,000**



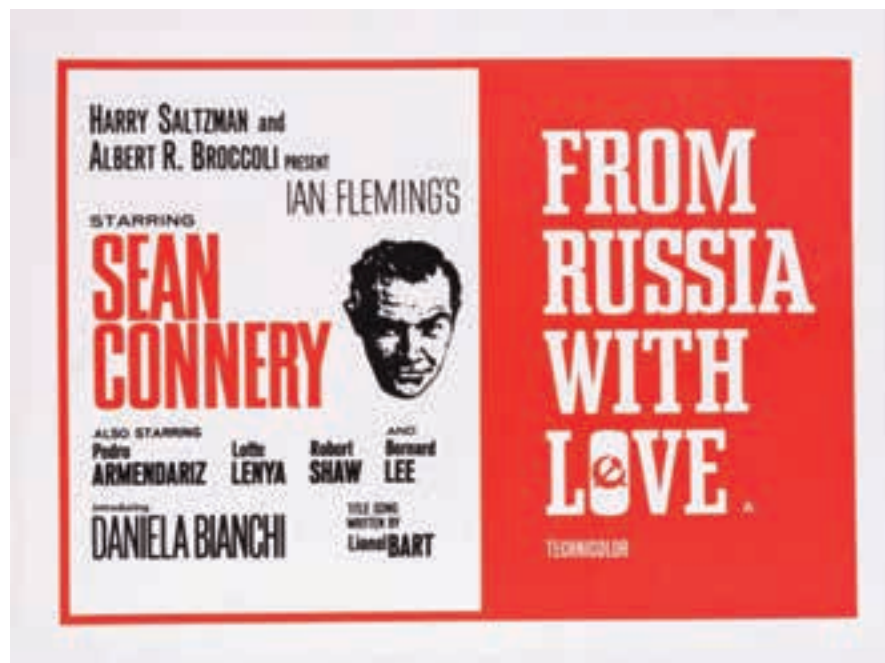


452. UNITED ARTISTS ARCHIVE FILE PRINTS (25) OF URSULA ANDRESS FROM *DR. NO* BY BUNNY YEAGER. (Eon Productions, 1962) A set of (24) United Artists archive 8 x 10 in. black-and-white prints of 1960s sex symbol Ursula Andress and Sean Connery during production of the original *James Bond* film, *Dr. No*, shot by famed photographer of the day, Bunny Yeager. \$1,500 - \$2,000



453. *FROM RUSSIA WITH LOVE* WORLD-PREMIERE ADVANCE U.K. QUAD POSTER. (Eon Productions, 1963) Sean Connery as *James Bond*. U.K. 30 x 40 in. special advance Leicester Square world-premiere quad poster. Quite possibly the rarest of all theatrical-release *James Bond* posters, with very few originally printed for the premiere screenings, and less than a handful believed extant. Artwork by Renato Fratini. Linen-backed, with routine fold touchup and airbrushing in the titles; fine. \$10,000 - \$15,000

454. *FROM RUSSIA WITH LOVE* U.K. QUAD POSTER. (Eon Productions, 1963) U.K. 30 x 40 in. first general-release quad poster. Arguably the most attractive artwork (by Renato Fratini) of the U.K. quads for any of the *James Bond* films. Images of the figures are slightly larger here than on the Leicester Square premiere poster with same basic art design (offered elsewhere in this auction). Acid-free paper backed, with no airbrushing whatsoever and only trace archival retouching to folds, making this one of the finest examples extant; very fine. \$6,000 - \$8,000



455. *FROM RUSSIA WITH LOVE* U.K. QUAD ALTERNATE POSTER. (Eon Productions, 1963) U.K. 30 x 40 in. alternate general-release quad poster. Simple, screen-printed design used to fulfill shortages in studio-produced posters due to film's extended general release and growing popularity. Linen-backed with only trace fold retouching; very fine. \$1,000 - \$1,500



456. *FROM RUSSIA WITH LOVE* U.K. EXHIBITORS' CAMPAIGN BOOK. (Eon Productions, 1963) U.K. first-release Exhibitors' Campaign Book (pressbook) 14pp, 9 5/8 x 14 1/2 in.; includes many images and information not found in any other release material. Full-color cover features Renato Fratini art used for the great U.K. posters. Also contained within are (1) ad supplement, plus sample postcard-type herald. Spine separating, minor horizontal fold, but no cuts; very good to fine. \$800 - \$1,200



457. *FROM RUSSIA WITH LOVE* U.S. 1-SHEET POSTER STYLE "A". (Eon Productions, 1963) U.S. 27 x 41 in. 1-sheet poster style 'A' in folded unrestored condition. This style features smaller images and larger text. Very fine. \$800 - \$1,200

459. *FROM RUSSIA WITH LOVE* U.S. 1-SHEET POSTER STYLE "B". (Eon Productions, 1963) U.S. 27 x 41 in. 1-sheet poster style 'B' in folded unrestored condition. This style features larger images and smaller text. Some separation at folds, with (3) small pieces packing tape on verso for reinforcement. Very good. \$800 - \$1,200



458. *FROM RUSSIA WITH LOVE* U.S. EXHIBITORS' PRESSBOOK. (Eon Productions, 1963) U.S. first-release Exhibitors' Campaign Book (pressbook) 12pp, 13 x 18 in.; includes features on all the players, a Hirschfeld cartoon of Connery finding Bianchi in his bed, plus poster images like the rare door-panels. No cuts, light horizontal fold; overall fine. \$200 - \$300



460. *FROM RUSSIA WITH LOVE* FRENCH PETIT-AFFICHE POSTER. (Eon Productions, 1963) French original-release 15 x 20 1/2 in. Petit-Affiche poster with art by Grinsson. Single faint horizontal fold; very fine. \$200 - \$300



461. *FROM RUSSIA WITH LOVE* JAPANESE “B2” 1-PANEL POSTER. (Eon Productions, 1963) Japan 20 1/8 x 28 5/8 in. ‘B2’ size 1-panel poster with a montage of action scenes from the film set into a “007” template. Essentially unused rolled condition; very fine. **\$600 - \$800**



463. *FROM RUSSIA WITH LOVE* PUBLICITY PHOTO SIGNED BY SEAN CONNERY AND MARTINE BESWICK. (Eon Productions, 1963) Gelatin-silver 8 in. x 10 in. publicity portrait (printed later) of Sean Connery and Martine Beswick (as “Zora”) signed neatly and boldly by each in sharpie. Set into archival double-weight mat; very fine. **\$600 - \$800**



462. *FROM RUSSIA WITH LOVE* U.K. CUTTING-CONTINUITY SCRIPT. (Eon Productions, 1963) Printed in England, dated 11/27/63, 190pp+ legal-size international dialogue cutting continuity with rainbow corrections. Used primarily in foreign-language dubbing to maintain correct timing of dialogue to screen action. Front and back pages detached though present; dampstain to upper left cover; minor tanning and chipping to some page edges; jagged tears to last (3) pages at binder clasp; very good overall. **\$400 - \$600**



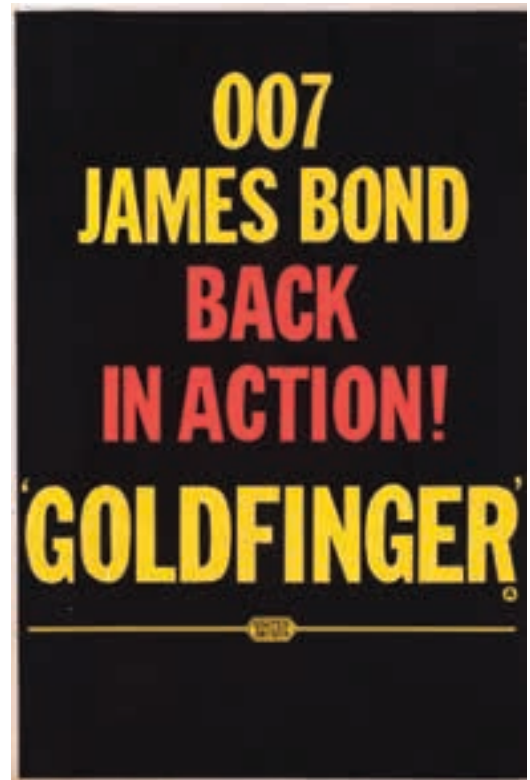
464. ITALIAN LOCANDINI POSTERS (3) FOR SEAN CONNERY/BOND TITLES. (Eon Productions, 1963-71) Italian 13 x 27 1/2 in. Locandini posters (3) for “From Russia With Love” (R’1970s), *Thunderball* (R’1970s), and *Diamonds Are Forever* (original, 1971). Faint horizontal fold in each; all very fine. **\$300 - \$500**



465. UNITED ARTISTS ARCHIVE FILE PRINTS (26) OF SEAN CONNERY WITH VILLAINS AND BOND GIRLS FROM (3) FILMS. (Eon Productions) A set of 26 United Artists archive 8 x 10 in. black-and-white prints of Sean Connery, as well as various early Bond girls and villains, mostly behind-the-scenes images from 1964's *Goldfinger*, including shots of actress Shirley Eaton being painted gold from head to toe for her iconic death scene as "Jill Masterson" in the third *James Bond* film. \$1,500 - \$2,000



466. *GOLDFINGER* U.K. ADVANCE DOUBLE-CROWN POSTER STYLE "A". (Eon Productions, 1964) Sean Connery as *James Bond*. U.K. 20 x 30 in. special advance Double-Crown poster style "A" (printed without titles as a teaser); considered one of the great rarities of *James Bond* poster collecting. Linen-backed with only trace retouching; very fine. \$4,000 - \$6,000



467. *GOLDFINGER* U.K. ADVANCE DOUBLE-CROWN POSTER STYLE "B". (Eon Productions, 1964) U.K. 20 x 30 in. special advance Double-Crown poster style "B" (screen-printed with titles only as a teaser); considered one of the great rarities of *James Bond* poster collecting. Linen-backed with only trace retouching; very fine. \$2,000 - \$3,000

468. *GOLDFINGER* U.K. QUAD POSTER STYLE "A". (Eon Productions, 1964) U.K. 30 x 40 in. first-release quad poster style "A". Linen-backed with minimal retouching; generally fine. \$6,000 - \$8,000



469. *GOLDFINGER* FRENCH GRANDE AND PETITE POSTERS. (Eon Productions, 1964) French 46 x 62 in. Grande-format (R' ca. 1970) and 17 x 24 in. Petite (original bookstore tie-in) both folded as issued with minor handling; fine. \$300 - \$500



470. *GOLDFINGER* SWEDISH 1-SHEET POSTER. (Eon Productions, 1964) Swedish 27 x 39 in. 1-sheet poster in rolled, unused, unrestored condition. Offers unique art not found on other countries' material. Very fine. \$300 - \$500



471. *GOLDFINGER* SWEDISH STOLPE DAYBILL POSTER. (Eon Productions, 1964) Swedish 12 1/2 x 25 in. "stolpe" size daybill poster. Offers unique art not found on other countries' material. Linen-backed with only trace retouching; very fine. \$200 - \$300



473. *GOLDFINGER* AND *THUNDERBALL* U.K. REISSUE DOUBLE-CROWN POSTERS. (Eon Productions, ca. 1970) U.K. 20 x 30 in. Double-Crown posters (2) for the ca. 1970 reissues of *Goldfinger* (folded, very fine) and *Thunderball* (linen-backed with minimal retouching). \$400 - \$600



472. *GOLDFINGER* U.S. 1-SHEET POSTER. (Eon Productions, 1964) U.S. 27 x 41 in. 1-sheet poster in exceptional condition. This is arguably the most attractive of all the U.S. *James Bond* 1-sheets. Linen-backed with only a trace of professional retouching; very fine. \$800 - \$1,200



474. *GOLDFINGER* SIGNED SEAN CONNERY COLOR PHOTO WITH ASTON-MARTIN. Color 8 x 10 in. contemporary print, signed boldly and neatly by Sean Connery. Depicts Connery in pose with the Aston-Martin DB5 from *Goldfinger*. Set into archival, double-weight mat; Very fine. \$400 - \$600



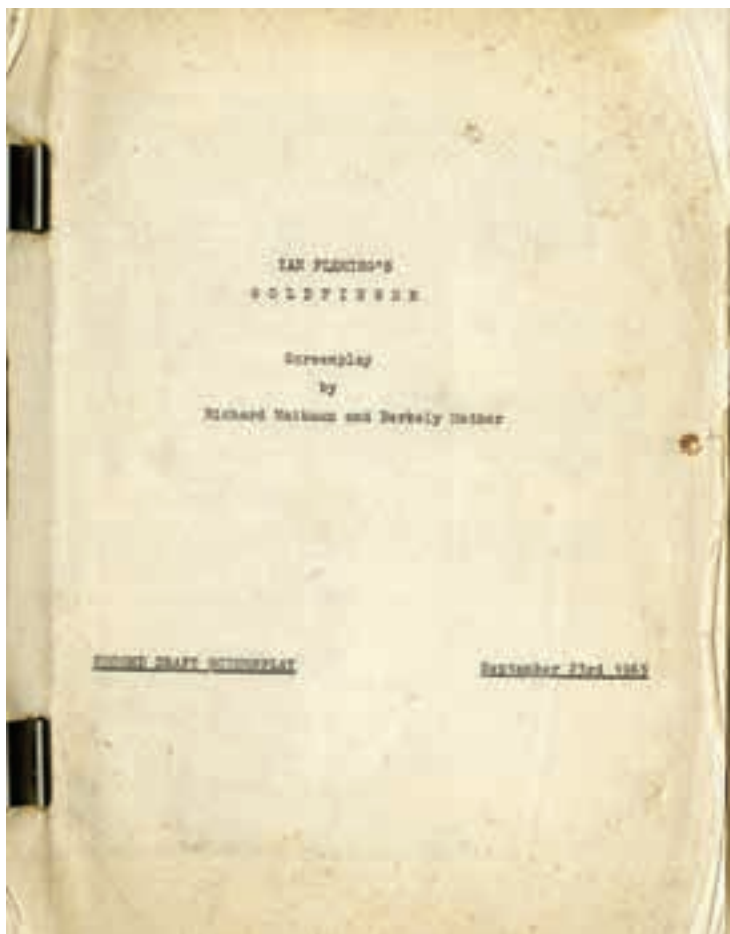
475. **GOLDFINGER SEAN CONNERY AND HONOR BLACKMAN PUBLICITY PHOTO SIGNED BY BOTH.** Gelatin-silver 8 x 10 in. contemporary print, signed boldly and neatly by Sean Connery and Honor Blackman. Depicts Connery in candid pose with the character better known as “Pussy Galore” from *Goldfinger*. Set into archival, double-weight mat; very fine. \$600 - \$800



476. **GOLDFINGER U.K. EXHIBITORS' CAMPAIGN BOOK.** (Eon Productions, 1964) U.K. first-release Exhibitors' Campaign Book (pressbook) 14pp, 9 3/8 x 14 1/2 in.; includes many images and information not found in any other release material, like special promotions of the Aston Martin DB5 in its first (of many to come) Bond film appearances, and the 1964 1/2 Ford Mustang convertible. Full-color cover features the art used for the great U.K. posters. Generally well-handled with minor horizontal fold and other wear, but no cuts; overall very good. \$600 - \$800



477. **GOLDFINGER GERT FRÖBE COSTUME. WORN BY FRÖBE IN SCENES CUT FROM MOVIE.** (Eon Productions, 1964) A production-used two-piece suit worn by Gert Fröbe, as protagonist Auric Goldfinger, in the third *James Bond* movie of the franchise, *Goldfinger*. Though it was worn by Fröbe in front of the camera, that particular scene was left on the editing-room floor. Composed of green wool, with a polyester inner liner and faux 1859 1/4 Florin reproduction coins for a front closure on the jacket, and the pants feature a zipper and hook closure system. Production tag on the jacket inner pocket is handwritten “G FROBE”. In very fine condition. Comes with a letter of authenticity. \$2,000 - \$3,000



478. *GOLDFINGER* COMPLETE ORIGINAL SECOND-DRAFT SCREENPLAY. (Eon Productions, 1964) Early production second-draft screenplay dated September 23, 1963; written by Richard Maibaum and Berkely Mather, 136pp plus title page (no covers, as issued). General foxing and bumping to external surfaces, interior relatively fine. \$4,000 - \$6,000



479. *GOLDFINGER* U.K. CUTTING-CONTINUITY SCRIPT. (Eon Productions, 1964) Printed in England by Mai Harris Secretarial, undated final draft, 130pp+ legal-size international dialogue cutting continuity. Used primarily in foreign-language dubbing to maintain correct timing of dialogue to screen action. Back page detached and worn, though present; two cat footprints on front cover; minor tanning to covers and edges; generally near fine overall. \$400 - \$600



480. *GOLDFINGER* U.S. EXHIBITORS' PRESSBOOK. (Eon Productions, 1964) U.S. first-release Exhibitors' campaign book (pressbook) 12pp, 13 x 18 in.; includes features on all the players, plus poster images like the rare door-panels. No cuts, light horizontal fold; overall very fine. \$200 - \$300



481. *GOLDFINGER* 1965 GILBERT ACTION FIGURE OF "ODDJOB" COMPLETE IN ORIGINAL BOX. A.C. Gilbert & Co. 1965 authorized Harold Sakata "Oddjob" functional action figure commemorating the release in the U.S. of *Goldfinger* the previous year. Standing 10 ½ in. high and dressed in full Karate costume, the figure retains its derby hat and both of its original action functions. Housed in original (well-worn and handled, though complete) illustrated box, including instructional sheet. Figure rates fine, and box fair to good, though extreme rarity trumps condition without question. \$400 - \$600

482. **THUNDERBALL U.K. QUAD POSTER.** (Eon Productions, 1965) Sean Connery as *James Bond*. U.K. 30 x 40 in. Quad poster, first issue with sea-foam green background (later printings exist with white background). Along with *From Russia With Love* (by Renato Fratini), this art illustration by Robert McGinnis is arguably the other most attractive and desirable for any of the U.K. poster designs. Linen-backed with routine retouching to background at corners and a trace at fold-lines; fine. **\$4,000 - \$6,000**



483. **THUNDERBALL U.K. EXHIBITORS' CAMPAIGN BOOK.** (Eon Productions, 1965) U.K. 18 x 12 in. exhibitors' campaign book (pressbook) 20pp complete with no cuts (back cover exhibits dampstain at one corner). Contains a plethora of special promotions and gimmick tie-ins, including the Aston-Martin, Tom Jones, books, toys, rocket-firing BSA motorcycle, shoes, chewing-gum, vodka, gun replicas, and much more. One of the most elaborate of all the *James Bond* pressbooks. Vertical fold, spine separation, light overall wear; very good. **\$600 - \$800**

484. **THUNDERBALL U.S. 1-SHEET POSTER.** (Eon Productions, 1965) U.S. 27 x 41 in. 1-sheet poster folded (as issued). Artwork by Robert McGinnis. Light fold wear, a few staple holes and small marginal tape stains (all easily corrected with a conservation backing); very good. **\$800 - \$1,200**





485. *THUNDERBALL* ITALIAN REISSUE FOTO-BUSTA POSTERS (6). (Eon Productions, 1965; R'70) Italy 18 x 26 1/4 in. "foto-busta" posters (6) from the first reissue of *Thunderball* throughout Europe. Beautifully printed, with a nice variety of dramatic scenes and portraits montaged in wide-screen theatrical frames. Essentially unused (minor corner bumps); very fine throughout. \$300 - \$500



486. *THUNDERBALL* U.S. PRESSBOOKS (2) FOR FIRST AND SECOND RELEASES. (Eon Productions, 1965) U.S. 13 x 18 in., 20pp (complete, no cuts) pressbook with an amazing variety of promotions and tie-ins including water-skiis, clothing, scents, plastic-bullet firing attaché case, pajamas, toys, and notably, the Gilbert slot-car set listed elsewhere in this sale. Also includes 11 x 17 in., 4pp reissue pressbook for combo reissue with *You Only Live Twice*. Both very fine. \$200 - \$300



487. *THUNDERBALL* JAPANESE "B2" 1-PANEL POSTER. (Eon Productions, 1965) Japan 20 1/8 x 28 5/8 in. "B2" size 1-panel poster with a montage of portrait art and photographic action scenes from the film. Essentially unused rolled condition; Very fine. \$600 - \$800



488. *THUNDERBALL* FRENCH AFFICHE SIZE POSTER. (Eon Productions, 1965) French 23 x 31 1/2 in. "Affiche" size 1-panel poster with a montage of Robert McGinnis art, equally favoring sexy 'Bond Girls' and Connery in action. Linen-backed with only trace routine retouching; Very fine. \$300 - \$500



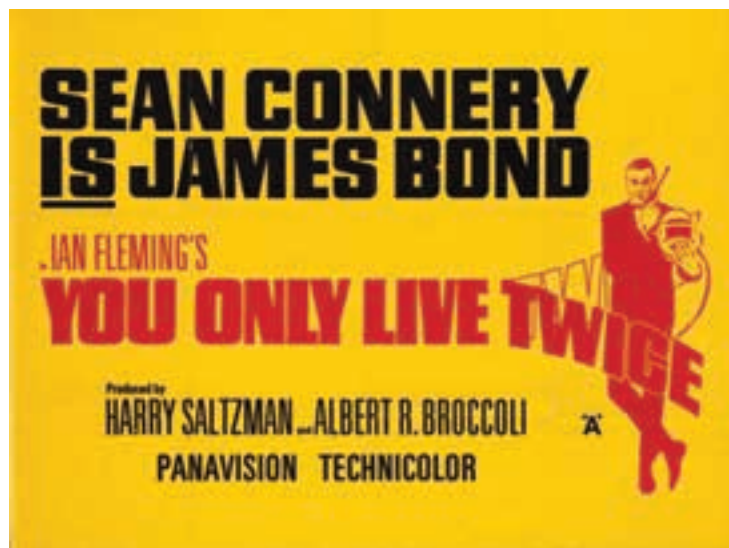
489. A.C. GILBERT 1965 "JAMES BOND'S ASTON-MARTIN" FULLY FUNCTIONAL SCALE MODEL IN ORIGINAL BOX. Made in Japan for A.C. Gilbert toys in 1965, a 1/24 scale detailed metal battery-powered model car with numerous special functional accessories (as seen in *Goldfinger* and *Thunderball*). Unplayed, very fine condition with what appears to be full original functionality, still housed in very fine full-color illustrated box with instruction sheet and hanging tag. \$400 - \$600



490. BILL SUITOR *JAMES BOND* SCREEN-WORN SPORT JACKET FROM ROCKET-BELT FLYING SEQUENCE IN *THUNDERBALL*. (United Artists, 1965) Of all the myriad of technical gadgets, stylish and innovative vehicles, and other stunt and special-effects espionage equipment, it is widely regarded among fans of the *James Bond* films that the most memorable and remarkable live-action stunt performed without benefit of CGI or other visual wizardry is the flying Rocket Belt sequence in *Thunderball*. Designed by Bell Aerosystems under contract to the US military, this space-age wonder was seriously intended to move troops without flight training around as individual mini-missiles, but instead takes its place in history based almost entirely on its impressive performance in this classic action film. Bill Sutor wore this exact sport jacket, made by the same tailor who fashioned Sean Connery's (except of peroxide-proof Dacron) while performing the flying sequence, which took place at Chateau Anne outside Paris. For the transition from star to stunt double, Connery wears a dummy Rocket Belt spewing fire-extinguisher exhaust and is quickly lifted on a see-saw without filming his feet, then film jumps to long-shot of Sutor's liftoff and meteoric traverse of the Chateau steeple, landing neatly several hundred feet away next to his waiting Aston Martin DB5. Connery then takes over, tossing the Rocket Belt casually into the trunk, and states iconically, "No well-dressed man should be without one!" Short of capturing one of the actual Rocket Belts (good luck!) this sport jacket is without question one of the single greatest screen-worn *James Bond* wardrobe articles, period. In very fine condition. \$6,000 - \$8,000



491. *You Only Live Twice* U.K. QUAD POSTER STYLE "A". (Eon Productions, 1967) Sean Connery as *James Bond*. U.K. 30 x 40 in. quad poster style "A," with the "missile silo" art (there were three different designs of regular-release Quad posters). Linen-backed with routine retouching to background and fold-lines; Near fine. \$1,000 - \$1,500



493. *You Only Live Twice* SPECIAL ADVANCE U.K. QUAD POSTER. (Eon Productions, 1967) U.K. 30 x 40 in. Special Advance screen-print quad poster, folded (as issued). A genuine rarity in the canon of *James Bond* poster collecting. Faint rub lines of black screen ink from display or handling; Very good to fine. \$1,000 - \$1,500



492. *You Only Live Twice* U.S. 1-SHEET POSTER STYLE "B". (Eon Productions, 1967) U.S. 27 x 41 in. 1-sheet poster style "B" (gyrocopter design), folded (as issued). Artwork by Robert McGinnis. Minimal fold wear, a few staple holes (all easily corrected with a conservation backing); fine. \$500 - \$700



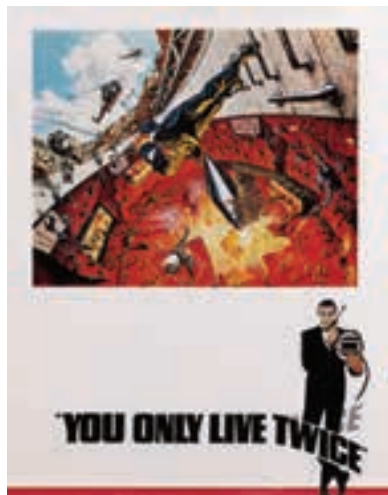
494. *You Only Live Twice* FRENCH GRANDE-FORMAT POSTER. (Eon Productions, 1967) French 47 x 63 in. "Grande-Format" poster with missile silo artwork. Normal folds (as issued); fine. \$400 - \$600



495. *YOU ONLY LIVE TWICE*, *ON HER MAJESTY'S SECRET SERVICE*, AND *DIAMONDS ARE FOREVER* U.S. PRESSBOOKS. (Eon Productions, 1967-1971) U.S. 13 x 18 in. (2) and 11 x 17 in. (1) pressbooks with a variety of promotions and tie-ins including clothing, scents, plastic-bullet firing/secret decoder attaché case, toys, and the amazing Toyota 2000GT. All complete with no cuts. Also includes (3) trimmed and untrimmed *You Only Live Twice* additional ad supplements. Very fine. \$200 - \$300



497. U.K. EXHIBITORS' CAMPAIGN BOOKS FOR (3) *JAMES BOND* FILMS. (Eon Productions/ Columbia, 1967-1971) U.K. exhibitors' campaign books (3) for the following *James Bond* films: *On Her Majesty's Secret Service* (12 x 18 in., 12pp); *Diamonds Are Forever* (9 3/4 x 14 1/2 in., 10pp); and *Casino Royale* (9 1/2 x 13 in.); two include extra supplements, and all are complete with no cuts. Fine to very fine. \$400 - \$600



496. *YOU ONLY LIVE TWICE* U.K. EXHIBITORS' CAMPAIGN BOOK AND PREMIERE PROGRAM. (Eon Productions, 1967) U.K. 18 x 12 in. exhibitors' campaign book (pressbook) 18pp complete with no cuts. Contains a plethora of special promotions and gimmick tie-ins, including the Aston-Martin plastic model kit (for which this sale includes the concept art, listed elsewhere), luggage, the gyrocopter, the fantastic Toyota 2000GT, and significantly, the fact that this is the first Bond film in which 007 takes a bride (not the later OHMSS as is commonly believed). Also includes U.K. 4pp premiere program (with Spanish programma inserted). All very fine. \$400 - \$600



498. *YOU ONLY LIVE TWICE* U.S. ADVANCE STYLE "A" TEASER "VILLAINS" 1-SHEET POSTER. (Eon Productions, 1967) U.S. 27 x 41 in. Style "A" Advance Teaser 1-sheet poster (referred to in collecting as the 'villains' style) in exceptional folded condition. This is arguably the most desirable of all the U.S. posters for this Bond film. Slight openings at fold junctions from storage, but essentially an unused unrestored example. Very fine. \$400 - \$600



501. *YOU ONLY LIVE TWICE* FRENCH AFFICHE SIZE POSTER. (Eon Productions, 1967) French 23 x 31 1/2 in. "Affiche" size 1-panel poster with a montage of Robert McGinnis art depicting Connery in action in the gyro-copter. Linen-backed with modest routine retouching; very fine. \$300 - \$500

499. *YOU ONLY LIVE TWICE* U.S. WINDOW-CARD POSTER. (Eon Productions, 1967) U.S. 14 x 22 in. Window-card size poster in very fine, unused condition. Illustrated by Robert McGinnis with the best of the three or more different designs used on various release material for this film. Extremely rare in this clean condition, as this size was meant for playdate imprinting, resulting often in top trimming for continued use. Slight signs of handling; very fine. \$300 - \$500



500. *JAMES BOND S.P.E.C.T.R.E.* PROP RIFLE FROM *YOU ONLY LIVE TWICE*. (Eon Productions, 1967) The Bond franchise is famous for its ingenious weaponry and gadgetry. In *You Only Live Twice*, several MBA Gyrojet assault rifles are featured in the Japanese intelligence army in "Tiger Tanaka's" (Tetsuro Tanba) indoor range. This cast solid fiberglass prop rifle measures 33 x 6 1/2 in. and is painted in wooden brown on the stock and black to represent the metal components. From the fifth entry in the *James Bond* movie franchise. The rifle shows production wear; but presents very well. Obtained from Baby's. \$3,000 - \$5,000





502. *YOU ONLY LIVE TWICE* ORIGINAL 1966 CONCEPT ART FOR ASTON-MARTIN MODEL KIT BOX PLUS COMPLETE KIT. (Eon Productions, 1967) Commissioned by Airfix for their 1967 commemorative plastic-model kit of the *You Only Live Twice* Aston-Martin DB5 (featured in U.K. pressbook), to illustrate the car's dramatic action features like ejection seat, machine guns, tire-shredders, and much more. India ink and gouache on approx. 13 x 18 in. illustration board (archivally matted; not examined out of frame) with backside window opening to display dated agency stamp (May 26, 1966). Lot includes the finished product as well, an Airfix "James Bond Special Agent 007" model car kit in original lightly handled box, unassembled and presumed complete. Artwork is quite spectacular, and being truly one-of-a-kind, is technically rarer than virtually any other promotional material from the *James Bond* oeuvre. Appears very fine with only trace foxing at extremities. **\$3,000 - \$5,000**



503. *CASINO ROYALE* U.S. 1-SHEET POSTER. (Columbia, 1967) Six different performers as *James Bond*. U.S. 27 x 41 in. 1-sheet poster for the all-star cast/multiple-director spoof which bore little if any resemblance to the already venerated Eon Productions brand of *James Bond* films, who finally got around to making their version just six years ago. Fine on linen. **\$400 - \$600**



504. *FROM RUSSIA WITH LOVE/THUNDERBALL* COMBO REISSUE U.S. 1-SHEET POSTER. (Eon Productions, R'1968) U.S. 27 x 41 in. 1-sheet poster for combination reissue of *From Russia With Love* and *Thunderball*. Linen-backed with minimal retouching; Very fine. **\$400 - \$600**



505. *ON HER MAJESTY'S SECRET SERVICE* U.K. QUAD POSTER. (Eon Productions, 1969) George Lazenby as *James Bond*. U.K. 30 x 40 in. quad poster. Linen-backed with moderate retouching to both printed and unprinted background and fold-lines; likely very good before restoration; now shows as very fine. \$1,000 - \$1,500



507. *ON HER MAJESTY'S SECRET SERVICE* U.S. 1-SHEET POSTER STYLE "B". (Eon Productions, 1969/ U.S. release 1970) U.S. 27 x 41 in. 1-sheet poster style "B," which is fully illustrated revealing George Lazenby and Diana Rigg as the lead performers. Light fold wear; very good to fine. \$400 - \$600



506. *ON HER MAJESTY'S SECRET SERVICE* U.S. 1-SHEET POSTER STYLE "A". (Eon Productions, 1969/ U.S. release 1970) U.S. 27 x 41 in. 1-sheet poster style "A," which preceded the style "B" as an advance teaser, in that it deliberately obscures the identity of the actor portraying *James Bond* this time around (with Sean Connery on hiatus until "Diamonds Are Forever" one-year later). Folded extra time, with light noticeable wear at all folds; very good. \$400 - \$600



508. *ON HER MAJESTY'S SECRET SERVICE* U.S. WINDOW-CARD POSTER. (Eon Productions, 1969/U.S. release 1970) U.S. 14 x 22 in. window-card poster. Light age-toning, otherwise fine. \$300 - \$500



509. *ON HER MAJESTY'S SECRET SERVICE* U.S. WINDOW-CARD POSTER SIGNED BY PETER HUNT. (Eon Productions, 1969/ U.S. release 1970) U.S. 14 x 22 in. window-card poster, signed and dated 1981 in the unprinted playdate section by director Peter Hunt. Very fine. \$400 - \$600



511. *ON HER MAJESTY'S SECRET SERVICE* FRENCH SPECIAL VERTICAL 2-PANEL POSTER. (Eon Productions, 1969) French 47 x 124 in. vertical double-panel poster with art by Yves Thos of George Lazenby fully prepared for skiing. Unused, folded in two sheets as issued; very fine. \$600 - \$800



512. *ON HER MAJESTY'S SECRET SERVICE* JAPAN "B2" POSTER. (Eon Productions, 1969) Japan 20 x 28 in. 'B2' one-panel poster style "B" (with design superior to not only the other Japan "B2", but most other countries' designs as well). Acid-free paperbacked, with only tiny chipping to extreme corner; very fine. \$300 - \$500



510. *ON HER MAJESTY'S SECRET SERVICE* U.S. 6-SHEET POSTER. (Eon Productions, 1969/ U.S. release 1970) U.S. 77 x 78 in. six-sheet poster (folded as issued, in two sheets) which has been pinned up once in its life (very minor pinholes around perimeter) though remains essentially unused. National Screen info blacked out at lower right; very fine overall. \$1,000 - \$1,500

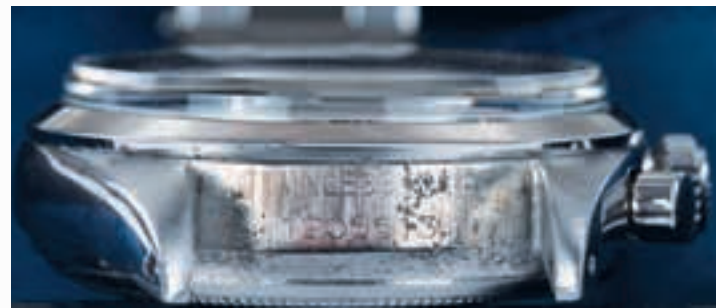


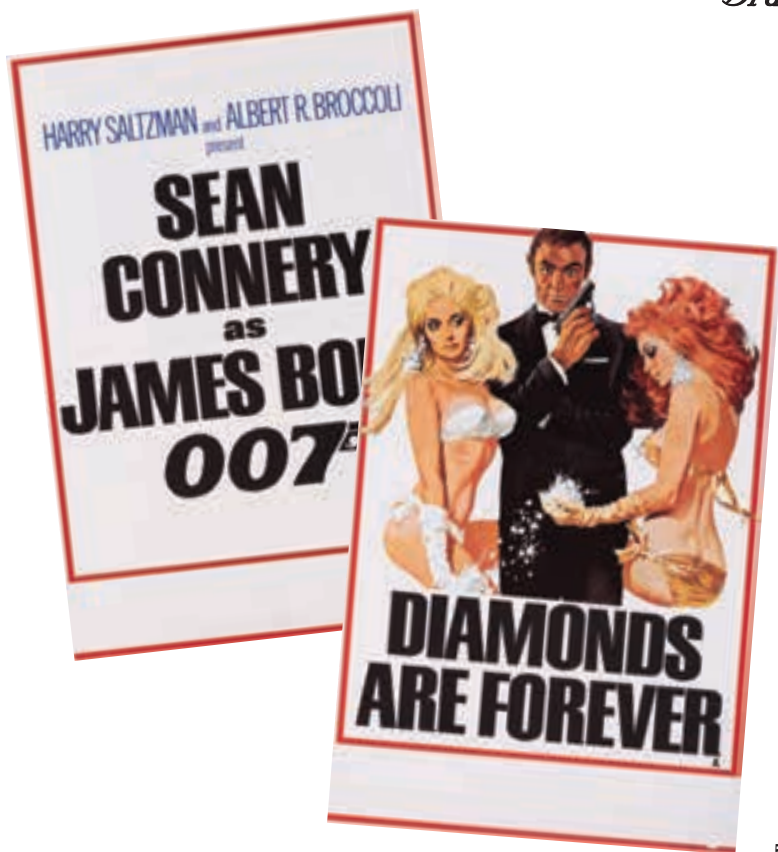
513. *ON HER MAJESTY'S SECRET SERVICE* ITALIAN DUE-FOGLIO POSTER. (Eon Productions, 1969) Italy 39 x 55 in. Due-Foglio Poster with arguably the sexiest artwork of Diana Rigg (fresh off her stint as Emma Peel on TV's *The Avengers*) skiing alongside George Lazenby. Faint signs of age and handling, though essentially unused; fine. \$400 - \$600

007 ROLEX



514. GEORGE LAZENBY "JAMES BOND" ROLEX WATCH FROM *ON HER MAJESTY'S SECRET SERVICE*. (Eon Productions, 1969)
The screen-used pre-Daytona Chronograph Rolex (reference 6238), case number 1206613, worn by George Lazenby in his only role as the iconic British secret agent, James Bond. The watch was used as a rare working prop with full-screen close up and stopwatch function featured in scenes filmed on his escape from Blofeld's mountain lair in Switzerland. Round dial measures approx. 1 ½ in. in diameter; stainless steel construction, silver dial, luminous minute and hour hands are black, while second hand is red. Fully functioning, and features push-down buttons, Oyster Twinlock 600 series winding crown, smooth metal bezel, domed Plexiglas crystal, monochromatic dial and registers. Purchased for and worn by George Lazenby as James Bond in *On Her Majesty's Secret Service* and comes with original Bucherer of Switzerland box, as well as copy of original 1968 Bucherer invoice billed to EON Productions. Shows negligible distress. Screen-used Bond watches have sold for tremendous prices in the past, including a modified Rolex Submariner from *Live and Let Die* sold by Christie's in 2011 for \$243,959 and an Omega Seamaster from the recently released *Skyfall* sold at Christie's in October 2012 for an astounding \$254,273. *Provenance*: Christie's South Kensington sale 9771 in 2003. **\$100,000 - \$150,000**





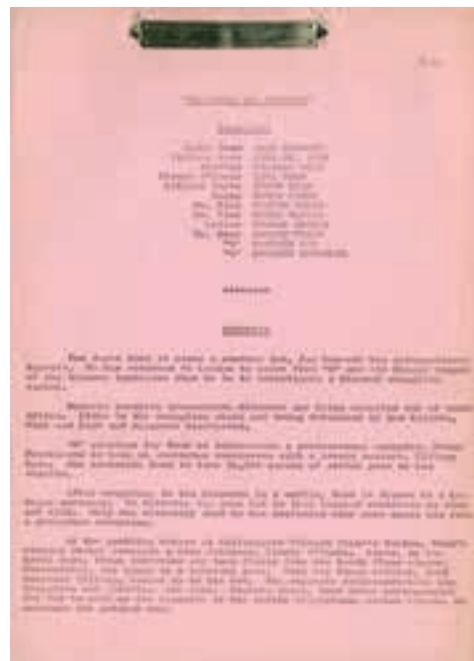
515. *DIAMONDS ARE FOREVER* U.K. DOUBLE-CROWN ADVANCE POSTERS (2). (Eon Productions, 1971) Sean Connery as *James Bond*. U.K. Advance 20 x 30 in. "Double-Crown" posters (2), following the tradition with the British campaigns for the *James Bond* films to this date of both a pictorial and a letters-only advance poster as "teasers" to incite filmgoers anticipation. Both styles offered here together; these are among the rarest and most desirable materials extant for this, the last of the true Sean Connery Bond films. Both rolled and essentially unused; very fine. **\$800 - \$1,200**



517. *DIAMONDS ARE FOREVER* U.S. WINDOW-CARD POSTER. (Eon Productions, 1971) U.S. 14 x 22 in. Window-card size poster in very clean condition, as this size was meant for playdate imprinting, resulting often in top trimming for continued use. Slight dampstain in lower left corner; else very fine. **\$200 - \$300**



516. *DIAMONDS ARE FOREVER* U.K. QUAD POSTER. (Eon Productions, 1971) U.K. 30 x 40 in. quad poster. Linen-backed with only trace retouching to fold-lines; very fine. **\$800 - \$1,200**



518. *DIAMONDS ARE FOREVER* U.K. CONTINUITY SCRIPT. (Eon Productions, 1971) U.K. A4-size international dialogue cutting continuity script comprised of (150+) rainbow correction pages. Used primarily in foreign-language dubbing to maintain correct timing of dialogue to screen action. Back cover detached and slightly worn, though present, front cover missing, interior relatively free of wear or handling; generally near fine overall. **\$200 - \$300**



519. *DIAMONDS ARE FOREVER* JAPANESE "STB" 2-PANEL POSTER. (Eon Productions, 1971) Japan 20 ¼ x 57 ½ in. 'STB' size 2-panel poster with a superior layout and presentation of the U.S. poster art. Essentially unused rolled condition; very fine. \$400 - \$600



521. *LIVE AND LET DIE* U.K. DOUBLE-CROWN ADVANCE POSTERS (2). (Eon Productions, 1973) Roger Moore as *James Bond*. U.K. Advance 20 x 30 in. "Double-Crown" posters (2), following the tradition with the British campaigns for the *James Bond* films to this date of both a pictorial and a letters-only advance poster as "teasers" to incite filmgoers anticipation. Both styles offered here together; these are among the rarest and most desirable materials extant for this, the first in a long cycle of Roger Moore/Bond films. Pictorial style is rolled and essentially unused; letter style was folded, and is now linen-backed with routine touchup to background and folds. Very good to fine. \$800 - \$1,200



520. COLLECTION OF (7) U.K. EXHIBITORS' CAMPAIGN BOOKS FOR ROGER MOORE/BOND FILMS. (Eon Productions, 1973-1985) U.K. exhibitors' campaign books (7) for the following *James Bond* films: *Live and Let Die*, *The Man with the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, *For Your Eyes Only* (all 9 ¾ x 14 ½ in.); plus *Octopussy* and *A View to a Kill* (each 8 ¾ x 11 ½ in.) all ranging from 10pp to 22pp; two include extra supplements, and all are complete with no cuts. Very fine. \$400 - \$600



522. *LIVE AND LET DIE* U.K. QUAD POSTER. (Eon Productions, 1973) U.K. 30 x 40 in. quad poster. Linen-backed with moderate, routine retouching to background and fold-lines; fine. \$600 - \$800



523. *LIVE AND LET DIE* U.K. CONTINUITY SCRIPT. (Eon Productions, 1973) U.K. legal-size international dialogue cutting continuity script comprised of (150+) rainbow correction pages. Used primarily in foreign-language dubbing to maintain correct timing of dialogue to screen action. Back cover slightly worn, though present, front cover missing, interior relatively free of wear or handling; generally near fine overall. \$200 - \$300



525. COLLECTION OF (5) U.S. EXHIBITORS' CAMPAIGN BOOKS FOR ROGER MOORE/BOND FILMS. (Eon Productions, 1973-1981) U.S. pressbooks (5) for the following *James Bond* films: *Live and Let Die*, *The Man with the Golden Gun*, *The Spy Who Loved Me*, *Moonraker* and *For Your Eyes Only* (all 11 x 17 in.) ranging from 8pp to 12pp each; all are complete with no cuts. Very fine. \$200 - \$300



524. *LIVE AND LET DIE* U.S. 1-SHEET POSTER. (Eon Productions, 1973) U.S. 27 x 41 in. 1-sheet poster, folded as issued; minor fold and junction wear; fine. \$300 - \$500



526. *THE MAN WITH THE GOLDEN GUN* U.K. QUAD POSTER. (Eon Productions, 1974) Roger Moore as *James Bond*. U.K. 30 x 40 in. quad poster. Linen-backed with minimal routine retouching to background and fold-lines; fine. \$600 - \$800



527. *THE MAN WITH THE GOLDEN GUN* U.S. ADVANCE VILLAINS 1-SHEET POSTER. (Eon Productions, 1974) U.S. 27 x 41 in. advance 1-sheet poster style "B," trifolded as issued. With four of the previous Bond villains pictured above, and the current nemesis Christopher Lee below, this is widely considered the best U.S. poster for this film. Minimal fold wear; very fine. \$600 - \$800



529. COLLECTION OF ITALIAN LOCANDINI POSTERS FOR (6) *JAMES BOND* FILMS. (Eon Productions, 1974-1987) Italian 13 x 28 in. "Locandini" posters (6) for the following *James Bond* films: *The Man with the Golden Gun*, *The Spy Who Loved Me*, *For Your Eyes Only*, "Octopussy", *A View to a Kill* and *The Living Daylights*. All very fine. \$200 - \$300



528. *THE MAN WITH THE GOLDEN GUN* U.S. 1-SHEET POSTER. (Eon Productions, 1974) U.S. 27 x 41 in. 1-sheet poster, folded as issued; minor fold and junction wear; fine. \$200 - \$300



530. *THE SPY WHO LOVED ME*, U.S. 1-SHEET AND LOBBY CARD SET OF (8). (Eon Productions, 1977) Unused, very fine U.S. 27 x 41 in. 1-sheet poster and complete set of (8) lobby cards for Roger Moore's third foray into *James Bond*/007 territory. \$200 - \$300



531. *THE SPY WHO LOVED ME* U.K. QUAD POSTER. (Eon Productions, 1977) Roger Moore as James Bond. U.K. 30 x 40 in. quad poster. Linen-backed with only trace retouching to fold-lines; very fine. \$600 - \$800



533. *THE SPY WHO LOVED ME* U.S. ROLLED SUBWAY POSTER. (Eon Productions, 1977) U.S. 45 x 60 in. Special subway display for New York Metropolitan area first-run theaters. Rare in this rolled, essentially unused condition (minor handling from storage); very fine. \$400 - \$600



532. *THE SPY WHO LOVED ME* U.K. DELUXE JUMBO LOBBY CARD SET OF (12). (Eon Productions, 1977) U.K. special deluxe set of (12) 16 x 20 in. jumbo lobby cards. An exceptional range of images, many not seen elsewhere in regular release material; very fine. \$300 - \$500



534. COLLECTION OF (3) ROLLED U.S. INSERT POSTERS FOR *JAMES BOND* FILMS. (Eon Productions, 1977-1983) U.S. 14 x 36 in. Insert-size posters (3) for the following *James Bond* films: *The Spy Who Loved Me*, *Moonraker*, and *Octopussy*. All rolled, very fine save for tiny tear in top margin of *Octopussy*. \$400 - \$600



535. *MOONRAKER* U.K. QUAD POSTER. (Eon Productions, 1979) Roger Moore as *James Bond*. U.K. 30 x 40 in. quad poster. Linen-backed with only trace retouching to fold-lines; very fine. \$400 - \$600



536. U.K., U.S., AND JAPANESE HALF-SHEET SIZE POSTERS (4) FOR *JAMES BOND* FILMS. (Eon Productions, 1977-1983) U.S. 22 x 28 in. rolled Half-sheet size posters (2), U.K. 20 x 30 in. folded Double-Crown, and folded Japanese 20 x 28 in. "B2" poster for the *James Bond* films *The Spy Who Loved Me*, *Moonraker*, and *Octopussy*. very fine. \$400 - \$600



537. *MOONRAKER* COLLECTION OF (5) DIFFERENT U.S. POSTERS. (Eon Productions, 1979) U.S. 27 x 41 in. 1-sheet posters from *Moonraker* composed of (3) Advance (Blasting Off Next Summer, Blasting Off This Summer, and Blasting Off Soon), and (1) regular release style 'B'; two are rolled, and other two are just trifolded. Lot also includes special rolled U.S. 20 1/2 x 27 in. "Blasting Off This Summer". All very fine. \$400 - \$600



538. *MOONRAKER* U.S. SPECIAL ADVANCE "1-STOP" POSTER. (Eon Productions, 1979) U.S. 41 x 77 in. special advance "1-stop" poster, which consists of (2) special, unique 1-sheet posters surrounding a complete lobby card set of (8), all on one trifolded sheet; very fine. \$300 - \$500



539. DRAX HENCHMAN SPACE-STATION HELMET FROM *MOONRAKER*. (EON PRODUCTIONS, 1979) This helmet was worn by one of Hugo Drax's henchmen aboard the space station in *Moonraker*. Crafted from the padded inner liner of an athletic helmet which has been embellished with padded yellow cloth on the ears and forehead; trimmed in rubber. Interior neck area is lined in brown leather on which "Granville" is handwritten in ink. Insignia was removed following production. Exhibits minor cracks in rubber with some production wear to paint. **\$4,000 - \$6,000**



540. DRAX HENCHMEN SPACE-STATION FLIGHT SUIT FROM *MOONRAKER*. (Eon Productions, 1979) A highly recognizable and distinctive yellow flight suit worn by one of the Drax henchmen on board the space station orbiting Earth. *James Bond* himself wears a similar flight suit to disguise his presence on the space station. Bespoke made for the production of a satin type material with button and zip fastenings and belt to the waist. Silver piping accents around the collar has worn off and insignia from the belt was removed following production. Originating from the world-famous Angels Costumiers. **\$4,000 - \$6,000**

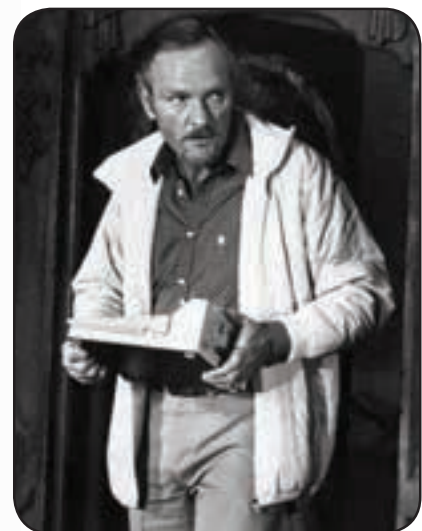




541. *FOR YOUR EYES ONLY* U.K. QUAD POSTER. (Eon Productions, 1981) Roger Moore as *James Bond*. U.K. 30 x 40 in. quad poster. Folded with virtually no wear or other signs of handling; very fine. \$400 - \$600



542. *FOR YOUR EYES ONLY* PAIR OF ADVANCE U.S. 1-SHEET POSTERS (ONE SIGNED). (Eon Productions, 1981) U.S. 27 x 41 in. Advance one-sheet posters, one signed boldly and neatly in blue sharpie by Roger Moore. Signed example was never folded, but shows faint wrinkling and creasing from handling; other shows normal folds with no other issues; generally fine. \$600 - \$800



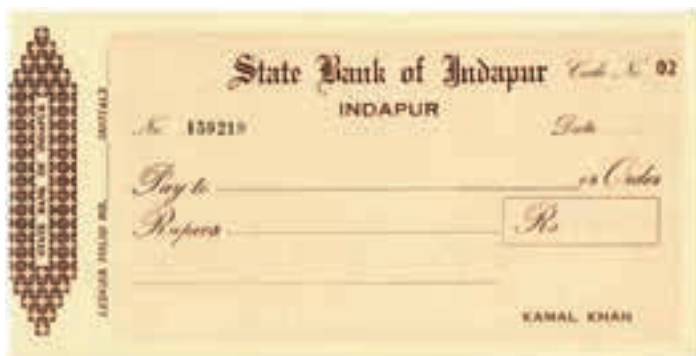
543. JULIAN GLOVER "ARISTOTLE KRISTATOS" JACKET FROM *FOR YOUR EYES ONLY*. (Eon Productions, 1981) Screen-used jacket worn by Julian Glover, as Soviet agent "Aristotle Kristatos," in 1981's *For Your Eyes Only*. Reversible — quilted cotton on one side, with button closure; and woven wool on the other, with zipper closure — and features side pockets on both sides. Seen on screen during Kristatos's death scene. Shows minimal production wear. Comes with a certificate of authenticity. \$3,000 - \$5,000



544. OCTOPUSSY U.K. POSTERS (3). (Eon Productions, 1983) Roger Moore as *James Bond*. Three original U.K. posters, including: 30 x 40 in. quad, 27 x 40 in. advance one-sheet, and 12 x 24 in. mini-banner; all rolled, fine to very fine. **\$800 - \$1,200**



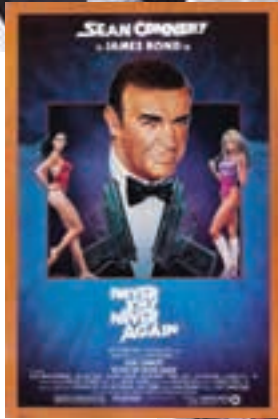
545. OCTOPUSSY U.S. POSTERS (3). (Eon Productions, 1983) Three U.S. posters, including: (1) each original 27 x 41 in. folded Advance and rolled regular-release one-sheets, plus 20 x 28 in. rolled vintage commercial print; fine to very fine. **\$300 - \$500**



546. LOUIS JOURDAN "KAMAL KHAN" (1) PROP CHECK AND (2) INDAPUR BANK NOTES FROM OCTOPUSSY. (Eon Productions, 1983) Collection of (2) "Reserve Bank of Indapur" bills and (1) "State Bank of Indapur" bank note. Louis Jourdan plays "Kamal Khan," wealthy Afghan prince and sinister villain in this installment in the *James Bond* franchise. The Indapur bills are full-color 6 ¼ x 3 in. paper props with all the hallmarks resembling a 100 rupee bill. The 8 ¼ x 4 ¼ in. blank bank note features all the printed text and spaces for date, amount, etc. The left edge exhibits perforation marks as if the note has been removed from a ledger. All in very fine condition. **\$300 - \$500**

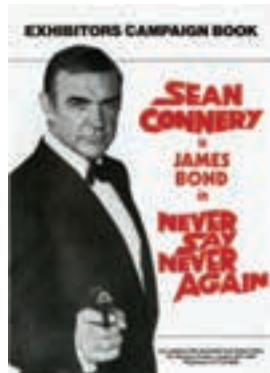


547. KABIR BEDI "GOBINDA" HERO SWORD FROM OCTOPUSSY. (Eon Productions, 1983) The hero sword used by the film's lead henchman "Gobinda", portrayed by Kabir Bedi. The sword was utilised during the dramatic train top fight sequence between "Gobinda" and *James Bond* (Roger Moore). The metal Sword features intricate engraving to the curved blade and was bespoke made for the film. The sword was originally gifted to renowned British stuntman Rocky Taylor after filming, Mr. Taylor was the stunt double for "Gobinda". **\$2,000 - \$3,000**



550. *A VIEW TO A KILL* U.K. POSTERS (3). (Eon Productions, 1985) Roger Moore as *James Bond*. Three original U.K. posters, including: both styles 30 x 40 in. quads (one rolled, other folded), and 12 in. x 24 in. Mini-banner, rolled. Generally fine. \$600 - \$800

548. *NEVER SAY NEVER AGAIN* U.K. AND U.S. POSTERS (3). (Warner Bros., 1983) Collection of (3) posters for the *James Bond* film which Sean Connery himself was involved in the production process; includes: U.K. 30 x 40 in. quad "West End" advance (folded) and regular release (rolled), and U.S. 27 x 41 in. one-sheet (rolled). Very fine. \$800 - \$1,200



549. *NEVER SAY NEVER AGAIN* COLLECTION OF (100+) COLOR AND BLACK-AND-WHITE STILLS PLUS U.K. PRESSBOOK. (Warner Bros., 1983) Sean Connery as *James Bond*. Collection of (60+) color and (50+) black and white U.S. and U.K. publicity stills (approx. 8 x 10 in.) plus U.K. 12pp exhibitors' campaign book. Overall very fine. \$300 - \$500

551. *A VIEW TO A KILL* RECALLED ALTERNATE, PLUS REGULAR U.K. 1-SHEET POSTERS. (Eon Productions, 1985) Rare recalled "White Tuxedo" style with art by Vic Fair, plus regular release U.K. 27 x 40 in. one-sheet posters, both in rolled very fine condition. \$800 - \$1,200



552. *A VIEW TO A KILL* COLLECTION OF (6) U.S. AND U.K. POSTERS. (Eon Productions, 1985) Three U.S. 27 x 41 in. 1-sheet posters, including: (2) different advance (one folded, one rolled) and (1) regular-release style "B" (rolled); plus, (3) U.K. special posters for "Philips Electronics" tie-in, Video release, and double-sided 24 x 30 in. heavy vinyl screened banner for "British Film Year." Very fine. **\$300 - \$500**

554. CHRISTOPHER WALKEN "MAX ZORIN" PROP CHECK FROM *A VIEW TO A KILL*. (Eon Productions, 1985) In *A View to a Kill*, Christopher Walken plays mega-rich Bond-villain "Max Zorin." This is a 6 3/4 x 2 3/4 in. blank prop check from character Zorin's International Bank. The rose colored paper prop features all of the attributes of an actual draft check, from spaces for date and amount to check number and routing numbers. Printed in red in the upper right corner is "Zorin International Bank Head Office-Palais de Chantilly-Paris." Below the signature line is printed, "M. ZORIN, President". The upper edge of the check shows a roughness as if it has been removed from a perforated ledger. In very fine condition. **\$300 - \$500**



553. CHRISTOPHER WALKEN "MAX ZORIN" LEATHER JACKET FROM *A VIEW TO A KILL*. (Eon Productions, 1985) In *A View To A Kill*, Christopher Walken plays Bond villain "Max Zorin," an industrialist bent on destroying Silicon Valley. This is "Zorin's" black leather, rounded collar jacket with diagonal side pockets, shoulder and hip decorative vents and elasticized waist and cuffs. With royal blue, front zippered closure and hoop and button sleeves, the jacket is lined in black nylon and retains the "Leather Concessionaires / Craftsmen in English Leather" maker's label sewn in the collar. Handwritten on the label in pen is, "Chris Walken". This jacket is highly visible in the unforgettable "Zorin" (Walken) and assassin "May Day" (Grace Jones) speedboat getaway scene after a skydive from the Eiffel Tower. Obtained from Christies London in 2001. Comes with LOA from a crewmember. **\$3,000 - \$5,000**





555. *THE LIVING DAYLIGHTS* COLLECTION OF (5) U.K. AND U.S. POSTERS PLUS U.K. PRESSBOOK (Eon Productions, 1987) Timothy Dalton as *James Bond*. U.K. 30 x 40 in. advance and regular quad posters (both linen-backed), two rolled U.K. 27 x 40 in. one-sheets (Advance and regular), rolled U.S. 27 x 41 in. regular-release one-sheet, plus 32pp U.K. exhibitors' campaign book. Fine to very fine. \$600 - \$800

557. *GOLDENEYE* COLLECTION OF (7) THEATRICAL POSTERS PLUS (2) OTHERS. (Eon Productions, 1995) Pierce Brosnan as *James Bond*. Collection includes: (1) U.K. 30 x 40 in. advance double-sided quad poster, (2) U.K. 12 x 16 in. mini-posters, (4) rolled U.S. 27 x 40 in. 1-sheets (three different advance, plus one regular-release), and (2) product and video A1-size rolled posters. The most important posters in the lot are fine to very fine. \$300 - \$500



556. *LICENCE TO KILL* COLLECTION OF (10) U.K. AND U.S. POSTERS PLUS U.K. PRESSBOOK. (Eon Productions, 1989) Timothy Dalton as *James Bond*. U.K. 30 x 40 in. quad poster, (4) rolled U.S. 27 x 41 in. one-sheets (advance, A & B style regular-release, and video), (5) smaller format product tie-in and commercial posters (rolled and folded), plus 32pp U.K. exhibitors' campaign book. Very good to very fine. \$400 - \$600



558. “MISS MONEYPENNY” MI6 LETTER FROM *DIE ANOTHER DAY*. (Eon Productions, 2002) Prop letter signed, “Moneypenny”. An official looking, 1 page 8 ¼ x 11 ¼ in. letter on blue “MI6 Security Service” stationery. It is headed “MI6 Security Service, Division 00” and stamped “MI6 SECURITY” below the agency’s crowned lion and stallion shield crest. It is dated 2002 and addressed to John Scott of Enfield Middlesex. Most of the letter relates to a legal paragraph and the destruction of software upon termination of a license. This amazing prop would have been used as set dressing for M’s office. It also provides an insight to the remarkable level of detail that all modern productions now have to observe. The letter comes complete with a post paid envelope for transmittal which is also embossed with the MI6 details. In very fine condition. **\$500 - \$700**



559. ICE PALACE CHAMPAGNE FLUTE FROM *DIE ANOTHER DAY*. (Eon Productions, 2002) The champagne flute prop stands 9 in. tall. Consisting of a real champagne glass that has been painstakingly covered in a frosted film. The rim has been lined with a thick bubbly resin to further add to the illusion. *Die Another Day* marked the final appearance of Pierce Brosnan as *James Bond*. It was the 20th movie in the world’s most successful and long-running movie franchise. The best remembered location in the film was the incredible ice palace hotel. It was built on the backlot of Pinewood Studios in Buckinghamshire. Pinewood has been the legendary home of every Bond movie since the very first one, *Dr. No*. The set was built and decorated to appear that everything was made from ice. The basic structure of the complex, including walls, floor and ceiling, were made from acrylic. But it was the detail of the interior set, which is best remembered. The reception desk, tables and chairs in the bar, candelabras, even the room keys were made to look like frosted ice. When Bond arrives at the ice palace he sees the beautiful Jinx (Halle Berry) standing at the hotel bar drinking from an elegant ice champagne flute. Of course, Bond flirts with her in his usual inimitable style. In excellent production-used condition. **\$800 - \$1,200**



560. PIERCE BROSNAN “JAMES BOND” AR18 RIFLE FROM *TOMORROW NEVER DIES*. (Eon Productions, 1997) This incredible prop Bond weapon comes in a museum-grade opening display case, which features images from the movie, as well as a laser-cut movie logo. The gun measures 43 x 28 in. overall. Bond films are legendary for their weapons and this is a special example. A custom-built rifle based around the body of an AR18 assault rifle with a specially shortened magazine. It is a safety version of the firearm made from hard rubber. It would have been expressly used in the action scenes at the beginning of the film in which Bond can be seen fighting. The non-firing version also means that a highly paid armorer is not required to be on set. Comes complete with its original 30 ¾ in. canvas shoulder strap. *Tomorrow Never Dies* was the 18th movie in the incredibly successful James Bond franchise. It saw Bond pit his wits against a powerful media mogul set on forcing war between the U.K. and China. The villain was superbly played by Jonathan Pryce. Production wear, but overall in good condition. **\$3,500 - \$5,500**



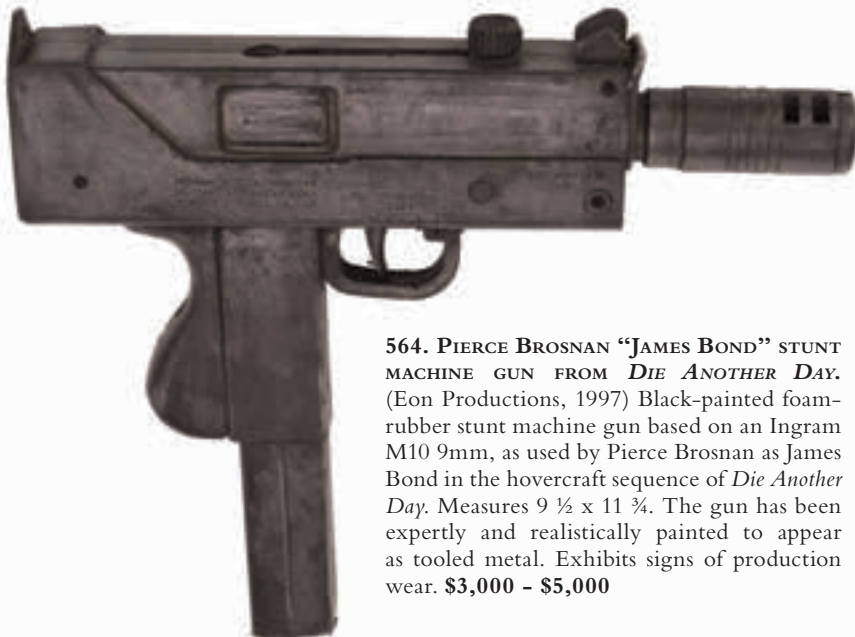
561. PIERCE BROSNAN/JAMES BOND COLLECTION OF (9) POSTERS FROM (3) FILMS (Eon Productions, 1997-2002) Collection covers *Tomorrow Never Dies*, *The World is Not Enough*, and *Die Another Day*, which all feature Pierce Brosnan as James Bond. Includes: (6) U.K. 30 x 40 in. Advance and regular Quad posters (four are double-sided), (1) U.K. 12 x 16 in. mini-poster, (1) rolled U.S. 27 x 38 in. Advance one-sheet, and (1) "Total Gas" product mini-poster. All are rolled, and very fine. **\$300 - \$500**



562. JONATHAN PRYCE "ELLIOT CARTER" SUIT AND DISPLAY FROM TOMORROW NEVER DIES. Jonathan Pryce "Elliot Carter" suit and display from *Tomorrow Never Dies*. (Eon Productions, 1997) This is the signature two-piece black suit, screen-worn by Jonathan Price as the arch villain "Elliot Caver" in the vast majority of *Tomorrow Never Dies*, the 18th installment in the epic *James Bond* movie franchise. Designed by Academy Award-winner Lindy Hemming. Made by men's fashion designer, Kenzo, and labeled accordingly. The fabric is smooth and heavy nylon-based polyamide. Also present are costumer's tags reading, "1997, *Tomorrow Never Dies*, Jonathan Pryce" found inside the jacket (size 56) and the waistband of the trousers (no size marked). The jacket features six large buttons down the front and two neat pockets. Bond villains have become as much a part of modern culture as Bond himself. Be it a bald man in a gray suit stroking a long-haired cat or a well-fed gold obsessive, bent on knocking over Fort Knox, they always prove to be a worthy foe for our hero. Eccentric, insane or just plain mean with an inferiority complex, every Bond villain seems to capture our imagination even if they fail in capturing Bond himself. We revel in their evil! Elliott Carver is just such a villain. The costume comes complete on a custom made display stand with 21 ½ x 16 in. half moon base. The base features the legendary 007 logo on top above the plaque reading, "Elliot Carter (Jonathan Pryce) Suit", and front with the *Tomorrow Never Dies* title. All in excellent condition. **\$5,000 - \$7,000**



563. PIERCE BROSNAN "JAMES BOND" SUIT FROM *THE WORLD IS NOT ENOUGH*. (Eon Productions, 1999) A screen-used suit worn by Pierce Brosnan as James Bond in *The World Is Not Enough*. Jacket and pants are made by Brioni of Italy, and constructed of black wool, with a polyester liner in the pants, and rayon inside the jacket. Interior pocket tag is typewritten: "James Bond 3 - Pierce Brosnan". Jacket features a front button closure, and the pants are zipper and button closure. Shirt is blue cotton with button closure, and tie is blue and yellow/brown zig-zag patterned. Shoes are fine black leather made by Church's of England. The shoes show light signs of wear on the soles, but are otherwise fine. **\$15,000 - \$20,000**



564. PIERCE BROSNAN "JAMES BOND" STUNT MACHINE GUN FROM *DIE ANOTHER DAY*. (Eon Productions, 1997) Black-painted foam-rubber stunt machine gun based on an Ingram M10 9mm, as used by Pierce Brosnan as James Bond in the hovercraft sequence of *Die Another Day*. Measures 9 ½ x 11 ¾. The gun has been expertly and realistically painted to appear as tooled metal. Exhibits signs of production wear. **\$3,000 - \$5,000**





565. GUSTAV GRAVES/COL. MOON JACKET FROM *DIE ANOTHER DAY*. (Eon Productions, 2002) From Pierce Brosnan's final movie in the role of *James Bond* comes this high-profile leather Jacket made for the lead Bond villain "Gustav Graves" (Toby Stephens), aka "Colonel Moon" (Will Yun Lee). Initially such a jacket is seen worn by Colonel Moon during the opening action sequences and then subsequently towards the end of the film by Gustav Graves. Within the film's climatic storyline, both characters are revealed to be actually the same person, and the jacket is used as an important visual aid to compound this fact. This Korean military-style leather jacket was purposely bespoke made for the production unlike the majority of the other generic standard Korean military costumes used during filming. It is devoid of all insignia and buttons, these assumed removed for subsequent use by the costumer, but retains the original sewn-in interior production-specification label detailing "Bond" with the number "3", lending itself to be one of three Jackets made for the production. Originating from the world-famous Angels Costumiers. Principal *James Bond* movie wardrobe is very hard to find, and this is a wonderful example and perhaps unique in the fact that it was made for use by two different Bond villains in the same film. **\$1,000 - \$1,500**



566. *DIE ANOTHER DAY* VISUAL EFFECTS ASTON MARTIN VANQUISH. (Eon Productions, 2002) In the final (of four) turns for Pierce Brosnan as 007- *James Bond*, his co-stars Halle Berry, Toby Stephens and Rosamund Pike are somewhat outshone on screen by the new for 2001 Aston-Martin Vanquish, introduced to the world at large (after the Geneva auto show) here in *Die Another Day* with a cloak of invisibility added by the inimitable "Q" for 007. Offered here is a 1/24-scale resin-cast, detail-finished film production miniature, used for special-effects shot blocking and planning. Quite heavy (1 lb. 4 oz.) for its size of 8 in., a fascinating little gem of special-effects props. Rubbing to finish on passenger side, possibly from film-use; overall fine. **\$4,000 - \$6,000**



567. JAMES BOND'S ASTON-MARTIN VANQUISH AIRBAG COVER FROM *DIE ANOTHER DAY*. (Eon Productions, 2002) Inscribed around perimeter in gold pen by special-effects technician Andy Simms, "Steerage airbag removed from *James Bond's* Aston Vanquish- *Die Another Day*- Pinewood Studios, London.", and inside, "4 May 02". Interesting artifact from one of the real stars of this 007 film, the Aston-Martin V12 Vanquish. A few tiny scuffs to face from screen-use (the Astons were reportedly used extremely well and hard in this action film, with nearly all ice-driving stunts incorporating real cars); very fine. **\$1,000 - \$1,500**



570. JAMES BOND *CASINO ROYALE* POSTER SIGNED BY THE MAJOR CAST, DIRECTOR AND PRODUCER. (Eon Productions, 2006) An original UK cinema release approx. 27 x 40 in. UK one-sheet poster for the 2006 *James Bond* movie *Casino Royale*. This poster has been signed by the major forces on the production: Daniel Craig (*James Bond*), Eva Green (*Vesper Lynd*), Mads Mikkelsen (*Le Chiffre*), Catarino Murino (*Solange*), Martin Campbell (*Director*) and Barbara Broccoli (*Producer*). This poster was originally donated by EON Productions to a lavish charity auction in London at which Barbara Broccoli was in attendance. Very fine. **\$1,500 - \$2,500**



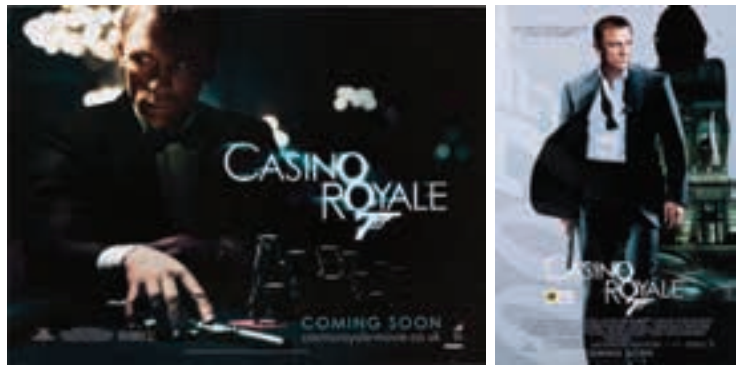
568. *DIE ANOTHER DAY*/ASTON-MARTIN VANQUISH "HANDBUILT IN ENGLAND FOR JAMES BOND" DOOR-SILL PLATE. (Eon Productions, 2002) Signed on backside in faded marker by special-effects technician Andy Simms, "To George - All the Best- Andy S." Interesting artifact from one of the real stars of this 007 film, the Aston-Martin V12 Vanquish, this engraved 1 ½ x 6 in. stainless-steel door-sill plate was attached to each film-production car at the Newport Pagnell factory, and this particular plate was removed post-production from a car that sustained damage during filming. Very fine. **\$2,000 - \$3,000**



569. JAMES BOND'S VANQUISH LICENSE PLATE FROM *DIE ANOTHER DAY*. (Eon Productions, 2002) Screen-used license plate from *James Bond's* 2001 Aston-Martin V12 Vanquish, as seen in *Die Another Day*. Lexan construction, with a reflective backing; main lettering reads "KE02 EWW", with "ASTON MARTIN" printed below. Backside has double-sided-tape residue, and the front has minor signs of wear. Measures approx. 20 ¾ x 4 ½ in. **\$2,000 - \$3,000**



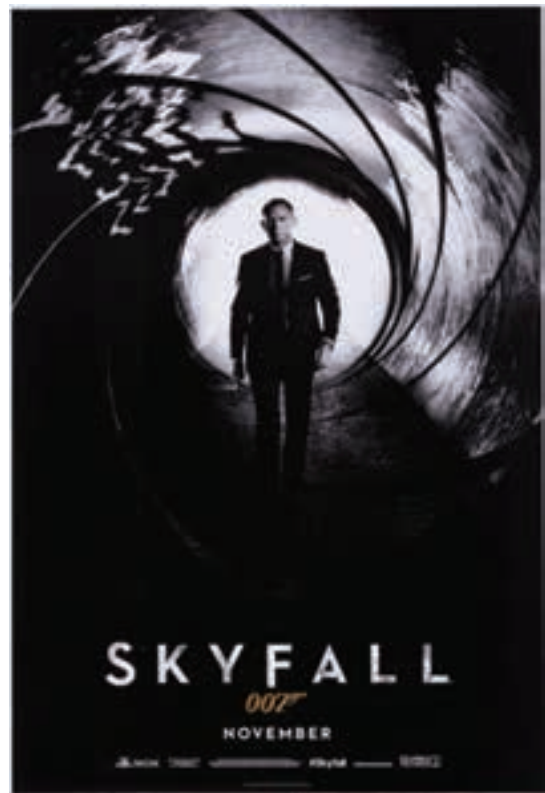
571. *CASINO ROYALE* 1967 JAPANESE “STB” 2-PANEL POSTER. (Columbia, 1966) From the first published book in the Ian Fleming “James Bond 007” cycle, came this totally chaotic, frequently confusing, often laughable (at, more than with) yet thoroughly charming satire on the entire Bond oeuvre, with its six different 007s and at least five directors (who would at least admit to that title). To its great advantage, this unique film sports some of the best poster art of any of the Bond films from all eras, and this wonderful Japanese 20 x 57 ½ in. “STB” size two-panel poster is one of the best of the bunch. Horizontal folds; else very fine. \$300 - \$500



573. *CASINO ROYALE* AND *QUANTUM OF SOLACE* COLLECTION OF (7) POSTERS PLUS U.K. CAMPAIGN BOOK. (Eon Productions, 2006–2008) Daniel Craig as James Bond. Collection covers *Casino Royale* and *Quantum of Solace* and includes: (4) U.K. 30 x 40 in. Advance and regular Quad posters (all double-sided), (2) U.K. 27 x 40 in. Advance double-sided one-sheets, (1) 60 x 95 in. double-sided vinyl banner (with grommets and poles), and (1) U.K. 26pp marketing guide pressbook. Posters all rolled; everything is very fine. \$300 - \$500



572. *CASINO ROYALE* SUITE OF (5) PRODUCTION CONCEPT SKETCHES BY ALEX FRY. (Eon Productions, 2006) Concept sketches (5) in graphite on 10 x 14 in. textured illustration paper by visual-effects technician Alex Fry for *Casino Royale*. Depicts Eva Green, Daniel Craig, Ivana Milicevic, and Mads Mikkelsen. All very fine. \$200 - \$300

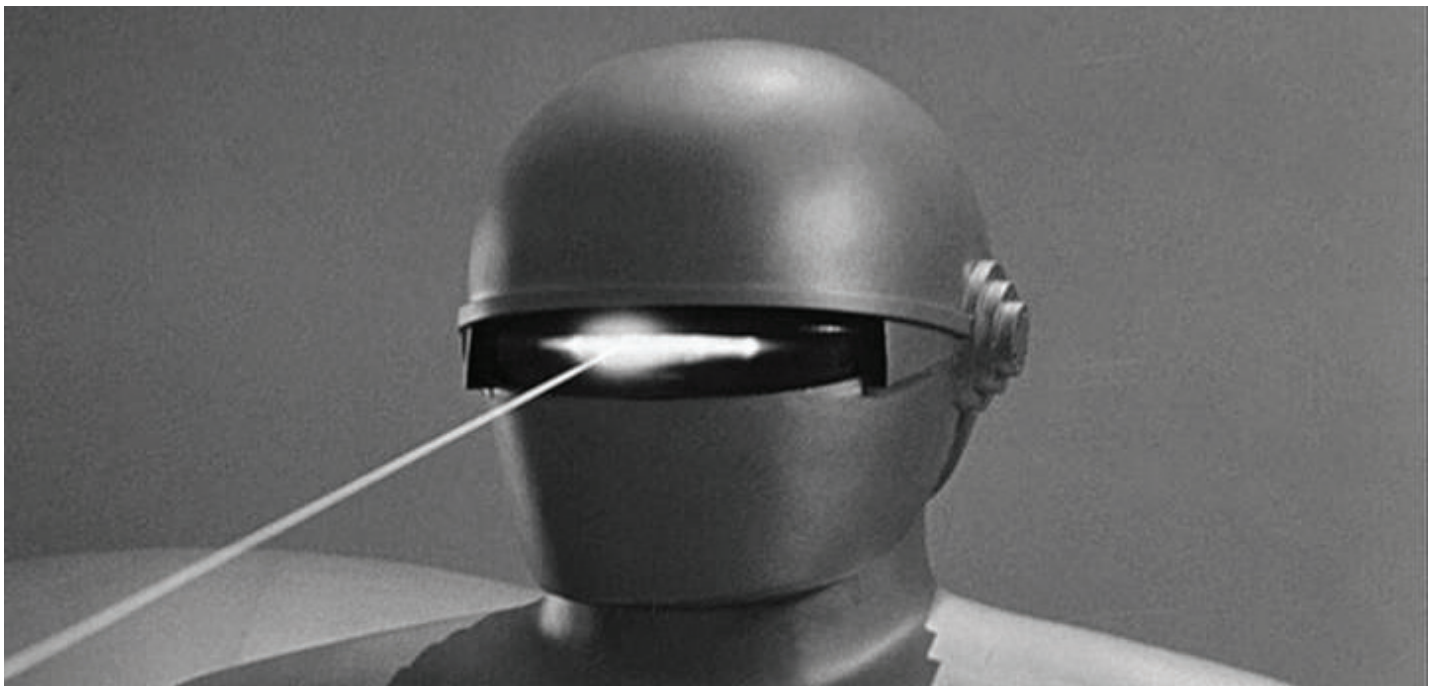


574. *SKYFALL* DOUBLE-SIDED ADVANCE, AND IMAX U.S. 1-SHEET POSTERS. (Eon Productions, 2012) U.S. 27 x 40 in. special advance double-sided one-sheet poster in rolled, virtually unhandled condition, plus IMAX Advance one-sheet, unused but with slight wrinkles in background. \$100 - \$200

575. *ATOM MAN VS. SUPERMAN* 1-SHEET POSTER. (Columbia, 1950) 27 x 41 one-sheet offset-printed poster for chapter 1, "Superman Flies Again," of the 1950 *Atom Man vs. Superman* serial, starring Kirk Alyn and Lyle Talbot, signed by Alyn, who plays "Superman." Dry mounted to mat board, with tears, scuffs and serious toning. Poor to fair. Obtained from the estate of Kirk Alyn. \$1,000 - \$1,500



576. *ATOM MAN VS. SUPERMAN* KRYPTONITE. (Columbia, 1950) A large chunk of Kryptonite from the '50s superhero serial starring Kirk Alyn as "The Man of Steel" *Superman*. Consisting of a 4 x 2 ½ in. irregular piece of emerald-colored glass. The piece is molded and chipped into rough facets resembling a raw precious stone. The dense glass appears opaque until held up to light, which dances through it like a gem. Shows slight wear. In very good condition. Obtained from the estate of Kirk Alyn. \$5,000 - \$7,000



Arguably the greatest science-fiction artifact in film history: “Gort’s” head from 1951’s *The Day the Earth Stood Still*.

577. “GORT’S” ROBOT HEAD FROM *THE DAY THE EARTH STOOD STILL*. (TCF, 1951) Directed by Robert Wise, 1951’s *The Day the Earth Stood Still* is based on the short story “Farewell to the Master” (1940) written by Harry Bates. The film stars Michael Rennie as the humanoid alien visitor, “Klaatu,” who comes to Earth, accompanied by a powerful 8-foot metal robot (Gort), to issue an ultimatum to humanity. Gort does not speak, but uses a beam weapon projected from beneath a visor to vaporize weapons and obstacles. Klaatu describes him as being part of an interstellar police force. He announces that the people of the universe constructed numerous robots like Gort and gave them irrevocable powers to respond to violent actions in order to “preserve the peace.” He goes on to say, “There’s no limit to what Gort could do. He could destroy the Earth.” Toward the end of the film, Patricia Neal’s character speaks the incredibly famous line, “*Gort...Klaatu barada nikto.*” after which Gort relented from destroying the Earth. Gort appears to be constructed from a single piece of “flexible metal.” In many scenes, Gort remains motionless in front of the saucer resting on the National Mall in central Washington, D.C., while scientists and military researchers examine him. A static 8-foot Gort statue was created for these sequences. A smaller, half-scale Gort was used for close-up sequences when Gort’s visor raises and he fires his beam weapon. In the sequences when Gort moves, he was portrayed by 7 ft., 7 in.-tall actor Lock Martin wearing a thick foam-rubber suit designed and built by Addison Hehr. Constructed of fiberglass and metal, the robot’s massive head measures 14 in. tall x 13 ¼ in. wide x 17 in. long. A trio of 8 ¼ in. metal supports are bolted to the fiberglass skull cap that fitted to Lock Martin’s head, enabling the robot to appear even taller. Nine distinctive air holes are crafted beneath the robot’s chin, allowing Martin to breathe. The helmet has been expertly repainted, and the original wooden earpieces were reassembled and accompany the lot. Replacement ear pieces, identical in appearance, were installed for longevity. The missing visor was accurately replaced in hand-crafted aluminum by a master armorer using visual reference from studio photo stills. *The Day the Earth Stood Still* was the first science-fiction epic of its kind and paved the way for the future of the genre. Gort remains as the most famous robot in film history whose form has graced countless posters and sci-fi imagery since the film’s 1951 release. The importance of this science fiction artifact cannot be overstated. **\$100,000 - \$150,000**



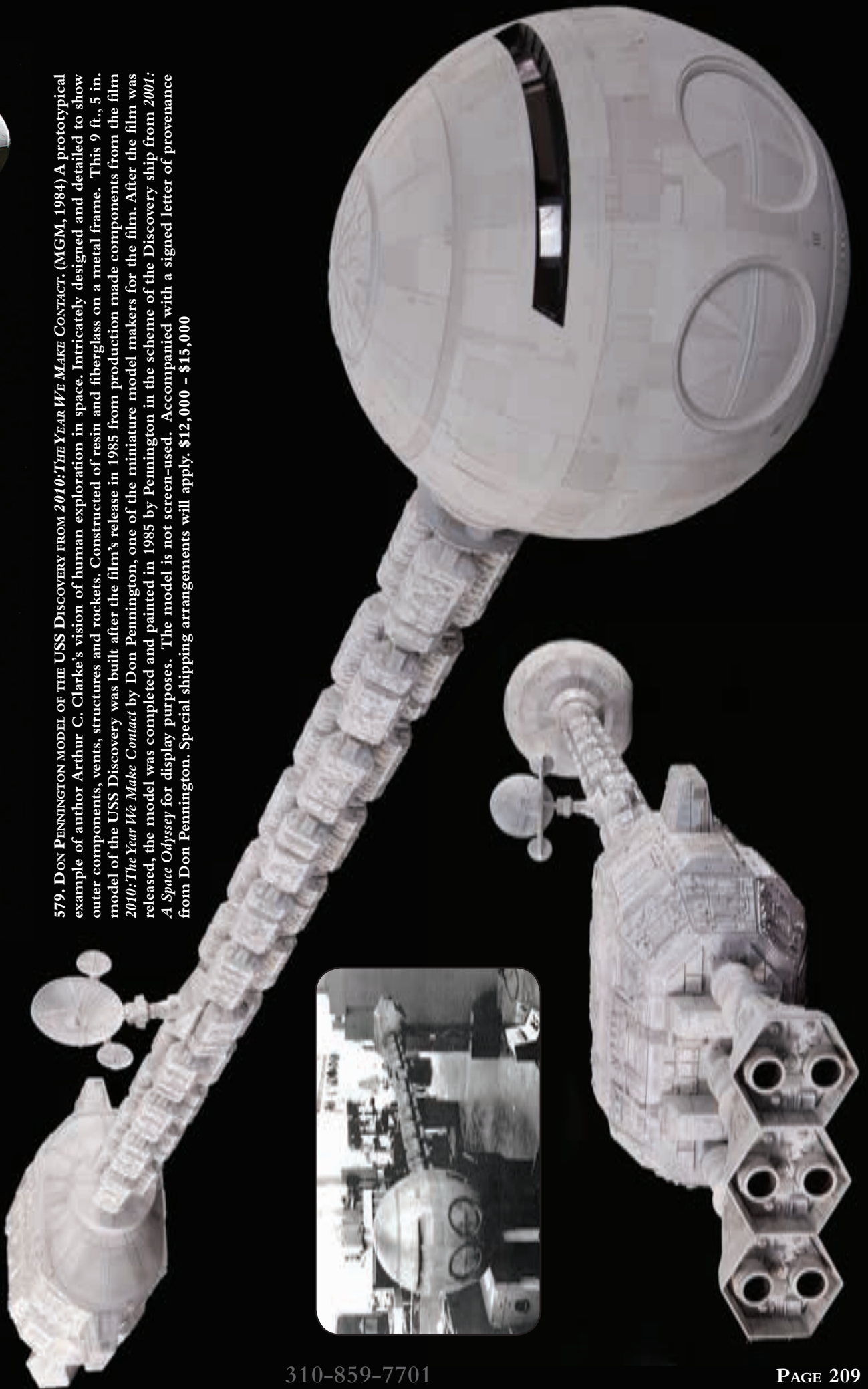




578. "METALUNA MUTANT" FROM *THIS ISLAND EARTH* MADE FROM ORIGINAL MOLDS. (Universal, 1955) Truly one of the most recognizable and iconic monsters from the golden age of 1950s sci-fi, the Metaluna Mutant lumbered its way into film history via the classic, and now camp, *This Island Earth*. In a spectacular discovery from 2004, the original head, hands and feet molds were found and then used to bring to life this perfect full-sized replica. The remainder of the suit was matched to the specifications of the body of Regis Parton, the actor who played the mutant in the original film. Painstakingly hand-painted by three Hollywood effects artists, the primary color palette of the mutant is also the last example of colors requested for the original three-strip Technicolor process. Having incorporated molds that hadn't been used for more than 56 years, this is truly a reminder of a bygone Hollywood era. The figure consists of slip-rubber latex (same as was used in the film) with polyfoam-filled interior over a stabilizing armature, with highly detailed paint faithful to the original creature suit. Set on a round base measuring 24 in. diameter x 12 ¼ in. tall, the figure and display combined stand over 7 feet tall! An unforgettable design from the legendary Westmore makeup labs at Universal Pictures who brought us this and other unforgettable vintage monsters. In very fine condition. **\$15,000 - \$20,000**



579. DON PENNINGTON MODEL OF THE USS DISCOVERY FROM *2010: THE YEAR WE MADE CONTACT*. (MGM, 1984) A prototypical example of author Arthur C. Clarke's vision of human exploration in space. Intricately designed and detailed to show outer components, vents, structures and rockets. Constructed of resin and fiberglass on a metal frame. This 9 ft., 5 in. model of the USS Discovery was built after the film's release in 1985 from production made components from the film *2010: The Year We Made Contact* by Don Pennington, one of the miniature model makers for the film. After the film was released, the model was completed and painted in 1985 by Pennington in the scheme of the Discovery ship from *2001: A Space Odyssey* for display purposes. The model is not screen-used. Accompanied with a signed letter of provenance from Don Pennington. Special shipping arrangements will apply. \$12,000 - \$15,000





580. BOB BALABAN "DR. R. CHANDRA" SPACE JUMPSUIT FROM 2010. (MGM, 1984) Blue jumpsuit worn by Bob Balaban as "Dr. R. Chandra" in the Sci-Fi film *2010*. Consisting of a one-piece, brushed cotton jumpsuit with flap cargo pockets on front of thighs and zippered front closure, pockets on the chest, arms right leg and ankles. Grommeted velcro closure on back. Velcro side belts cinch form-fitted waist. In the sequel to *2001*, a crew of multi-national astronauts heads into space to find out what became of previously lost spaceship *Discovery*. This is one of the crew jumpsuits seen in much of the movie. Features an American flag patch on the left shoulder. All other patches have been removed after production. Retains internal Western Costume label with actor's name typewritten, "Bob Balaban". Shows light signs of wear and fading. Otherwise, in very fine condition. **\$2,500 - \$3,500**

581. JOHN LITHGOW "DR. WALTER CURNOW" SPACE JUMPSUIT FROM 2010. (MGM, 1984) Blue jumpsuit worn by John Lithgow as "Dr. Walter Curnow" in the Sci-Fi film *2010*. Consisting of a one-piece, brushed cotton jumpsuit with flap cargo pockets on front of thighs and zippered front closure, pockets on the chest, arms right leg and ankles. Grommeted velcro closure on back. Velcro side belts cinch form-fitted waist. In the sequel to *2001*, a crew of multi-national astronauts heads into space to find out what became of previously lost spaceship *Discovery*. This is one of the crew jumpsuits seen in much of the movie. Features an American flag patch on the left shoulder. All other patches have been removed after production. Retains internal Western Costume label with actor's name typewritten, "John Lithgow". Shows light signs of wear and fading. Otherwise, in very fine condition. **\$3,000 - \$5,000**



582. ROY SCHEIDER "DR. HEYWOOD FLOYD" SPACE JUMPSUIT FROM 2010. (MGM, 1984) Gray-blue jumpsuit worn by Roy Scheider as "Dr. Heywood Floyd" in the Sci-Fi film *2010*. Consisting of a one-piece, brushed cotton jumpsuit with flap cargo pockets on front of thighs and zippered front closure, pockets on the chest, arms right leg and ankles. Grommeted velcro closure on back. Velcro side belts cinch form-fitted waist. In the sequel to *2001*, a crew of multi-national astronauts heads into space to find out what became of previously lost spaceship *Discovery*. This is one of the crew jumpsuits seen in much of the movie. Features an American flag patch on the left shoulder. All other patches have been removed after production. Retains internal Western Costume label with actor's name typewritten, "Roy Schieder" [sic]. Shows light signs of wear and fading. Otherwise, in very fine condition. **\$3,000 - \$5,000**

583. 2001: A SPACE ODYSSEY - STUART FREEBORN "DAWN OF MAN" PROSTHETIC APE MASK. (MGM, 1968) Makeup artist Stuart Freeborn, creator of "Chewbacca" and others in the *Star Wars* universe, was famously denied an Oscar for his pioneering work on the "Dawn of Man" opening sequence for Stanley Kubrick's epic *2001: A Space Odyssey* (*Planet of the Apes* won instead because the Academy thought Freeborn's creations were actual apes). This unpainted prosthetic ape mask is one of very few pieces to have survived from Kubrick's sci-fi masterpiece. Constructed of cast foam latex rubber. Mounted on a clear vacuum-formed face form on a 6 in. round pedestal-style base with movie information affixed on an etched plaque in front. Display stands 14 in. tall. Shows signs of aged rubber, deteriorating blending edges; but remains intact and solidly preserved. **\$600 - \$800**



584. *WHITE PONGO* GORILLA HEAD GEAR WORN BY RAY "CRASH" CORRIGAN. (P.R.C. Pictures, 1945) Mechanized armature from the screen-used gorilla head piece in *White Pongo*. The armature measures 9 x 14 in. and is composed of metal, leather, resin and wax. Screen-worn in the adventure film by legendary gorilla actor specialist Ray "Crash" Corrigan. The armature consists of a head band and sidebars attached to upper and lower jaw pieces. The jaw pieces are fashioned of wax with resin teeth and gums affixed. Upper and lower plates are operated independently to open and close the mouth of what would have been the gorilla's rubber skin. There are two small plated levers that rest on the side of the actor's face that caused the Gorilla's nose to snarl. Formerly from the collection of Forrest J Ackerman. \$3,000 - \$5,000



585. *CREATURE FROM THE BLACK LAGOON* PHOTOPLAY EDITION. (Universal, 1954) Original 1954 hardcover novelization of the movie by Vargo Statten, published by Dragon Books in original dust jacket. No American version of the tie-in publication was ever produced. The book is in tight, clean condition. Pale blue cloth buckram with pewter gilt lettering on the spine. There is the usual acid glue staining on the endpapers from the board pastedowns. Original dust jacket archivally taped internally, plastic sleeved. Presents very well. \$1,000 - \$1,500





586. COLLECTION OF STEVE MCQUEEN FLYING GEAR. A collection of flying gear from Steve McQueen, a Hollywood action icon, but a real-life daredevil and avid aviation enthusiast. Included: (1) U.S. Air Force type A-9 olive-green cloth aviator cap; (1) travel record stamped “Steve McQueen” in gold lettering on the front cover, but there isn’t any writing inside; (1) pair of wool-lined leather aviator gloves — Everlast, type A-9; (1) pair of USAC type B-7 goggles; (1) ornate brass ashtray featuring a twin-propeller airplane; (1) copy of *Instrument Flight Part Two — Radio Navigation*, a U.S. Navy training guide. **\$12,000 - \$15,000**



587. STEVE MCQUEEN SIGNED PROP NEWSPAPER FROM *THE GETAWAY*. Steve McQueen-signed prop newspaper featuring a mug shot of McQueen as “Doc Macoy” from the action picture *The Getaway*. This 15 x 24 in., 8-page traditional style “The El Paso Times” newspaper prop features the headline, “Seek Bank Robber” and the sub-headline, “Doc McCoy, Paroled Ex-Convict, Identified as One of Holdup Trio Wanted in Beacon City Bank Job”. McQueen has signed in black pen on his mug shot, “All the best Steve McQueen”. The paper shows yellowing and toning from age. Some edge wear and corner bends. The paper is folded in half, and the front fold exhibits staining. **\$1,000 - \$1,500**





588. ORIGINAL LAST WILL OF STEVE McQUEEN EXECUTED 2-2-1973, SIGNED AND INITIALED. The last will and testament of actor Steve McQueen from Feb. 2, 1973, roughly 6 ½ years before his death in Ciudad Juarez, Mexico, following an operation to remove metastatic tumors in his neck and abdomen. It gives general details about how his estate is to be divided upon his death, including his wishes that any property that would be deemed “inappropriate” for his children, Terri and Chadwick, were to be delivered by trustees of “The McQueen Children’s Trust.” And he will bequeath \$1 in lieu of any other share of his estate, should an individual contest or attack distribution as written in the will. Typewritten on five pages of legal-size (8 ½ x 14 in) paper, and signed by McQueen on the bottom of each page. Three sets of staple holes. **\$1,500 - \$2,500**



590. STEVE McQUEEN SIGNED ADVANCE DIRECTIVE IN THE EVENT OF CATASTROPHIC ILLNESS OR INJURY. Typed document signed, “Steve T. McQueen” 1 page, 8 ½ x 11 in., dated 30 July 1980. The document states McQueen’s wishes in part: *“If the situation should arise in which there is no reasonable expectation of recovery from physical or mental disability, I request that I be allowed to die and not be kept alive by artificial means or “heroic measures...”* The document closes with: *“...I recognize that this appears to place heavy responsibility upon you, but it is with the intention of relieving you of such responsibility and of placing it upon myself in accordance with my strong convictions, that this statement is made.”* The document is signed in blue pen by McQueen and witnessed by (Hollywood lawyer) Kenneth Ziffren and (daughter) Terry McQueen. Staple holes at top corners; faint stain in bottom left body of text, but not affecting text or signatures. **\$600 - \$800**



589. AUTHORIZATION SIGNED CONTRACT BY STEVE McQUEEN FOR USE OF BULLITT CLIP. (Warner Bros. TV, 1978) Document signed “Steve McQueen”, 1 page (8 ½ x 11 in.) Warner Bros. photocopy stationery dated 9 December 1977. In the document, McQueen allows the studio to use a movie clip from *Bullitt*. The document reads in part: *“The undersigned hereby agrees that WARNER BROS. TELEVISION, a division of WARNER BROS. INC. (“WBTV”) has the right, but not the obligation to use the following film and/or tape clip from the listed show wherein the undersigned appears. Show “BULLITT” / Segment San Francisco. Chase - McQueen around corner, loses it for a second then backs up and takes off. / Length 30 seconds...”* Signed boldly in black pen by McQueen in the lower right. Two hole punches at top center of document. In excellent condition. **\$800 - \$1,200**



591. STEVE McQUEEN GULF TRAVEL CARD. Gulf Oil Corporation “Travel Card” issued to Steve McQueen. Traditional plastic credit card with embossed numbers and McQueen name. This card is actually the Steve McQueen-branded version of the card with the actor’s name printed in red over the left side of a checkered racing border along the lower edge. The card’s expiration date is 12/99. Front of card features a colorful illustration of a Gulf gas station and logo central in a setting of vacation and leisure time images including cars, boat, resort and jet plane. This card was held on file at Gulf Oil’s corporate headquarters as a replacement, should McQueen damage or lose his. Comes with an LOA from former manager of Gulf Travel card operations, who kept it as a souvenir following Gulf being taken over by Chevron. The signature strip is unsigned on the verso. **\$2,000 - \$3,000**



592. STEVE MCQUEEN "PAPA THORSON" SIGNATURE TYPE MA-1 FLIGHT JACKET FROM *THE HUNTER*. (Paramount, 1980) Worn on screen in *The Hunter*, Steve McQueen's final film, about the life of real-life bounty hunter Ralph Thorson, played by McQueen, as "Papa Thorson." Standard-issue green padded nylon U.S. Air Force jacket, with orange inner lining and zipper closure. Comes with a signed letter of authenticity by a co-trustee of the Terry McQueen Testamentary Trust (a derivative of the Steve McQueen estate). Light production wear. **\$15,000 - \$20,000**



593. PAUL NEWMAN'S PERSONAL RACING HELMET. When not winning Academy Awards or founding philanthropic organizations, Paul Newman was an avid and successful racecar driver. He raced in a number of events at various levels from the late 1960s, up until 2005, when he raced in the 24 Hours of Daytona at the age of 79, three years before his death, after which he was posthumously inducted into the Sports Car Club of America Hall of Fame. This is his personal helmet, worn in the late 1970s during his time in the Trans-Am series with Bob Sharp Racing. This 3/4-shell Shoei helmet, painted red, white and blue with gold in between, features a black plastic visor attached by button snaps, as well as a leather-nylon chin strap through a scuffed chrome D-ring. Between the sweat-stained padding on the inside are various safety-information stickers, including one from the Snell Memorial Foundation, dated 1975. Shows definite signs of rough use, including numerous scuffs and scratches around the outside, and wear on the inner brim. Comes with a letter of authenticity from a former member of the Bob Sharp Racing team. **\$8,000 - \$10,000**



594. PAUL NEWMAN SIGNED PRESSBOOK FOR *WINNING* AND PRESS PIN. (Universal, 1969) Pressbook signed "Paul Newman". 9 page, 8 ½ x 11 in. advertising booklet containing commercial images, graphics and related PR materials for *Winning*. Newman has signed on the upper right corner boldly in black pen. Includes a metal 1 ¼ x 1 ¼ in. Press "Pitt Pass" lapel pin fashioned in the shape of a film camera with the *Winning* title across the reels and the unique number 3157 imprinted on the camera body. Newman was intensively trained at a high-performance driving school for this film, which sparked his life-long passion for sports car racing. Booklet pages are stapled together in upper left corner. All in very fine condition. **\$200 - \$300**

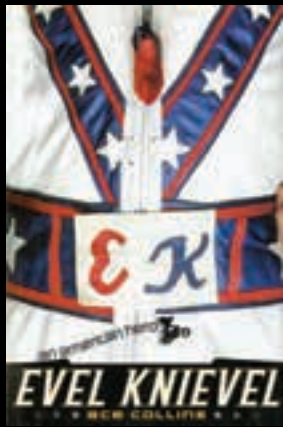


595. PAUL NEWMAN'S PERSONAL RACING SUIT CA. EARLY 1980s. When not winning Academy Awards or founding philanthropic organizations, Paul Newman was an avid and successful race car driver. He raced in a number of events at various levels from the late 1960s, up until 2005, when he raced in the 24 Hours of Daytona at the age of 79, three years before his death, after which he was posthumously inducted into the Sports Car Club of America Hall of Fame. This suit from the early 1980s was worn by Newman during his time in the Trans-Am series with the Bob Sharp Racing team. It features "P.L. Newman" embroidered in blue on a white base with red and blue stripes down the arms and legs, as well as sponsorship patches from Hanna Car Wash Systems, Budweiser, Datsun, Canon, Kendall, Goodyear and Bob Sharp Racing. Neck-to-hip zipper closure with Velcro straps at the waist and neck, as well as a zipper-closure pocket on the right breast. Little to no signs of distress; excellent condition. Includes letter of authenticity from a former crew member of Bob Sharp Racing. **\$15,000 - \$20,000**



596. EVEL KNieVEL STUNT-WORN CRASH HELMET FROM HIS FAMOUS WEMBLEY JUMP. This is the famous Bell Star full-face motorcycle helmet prominently seen when Evel Knievel attempted to jump 13 single-deck AEC Merlin buses at London's Wembley Stadium on May 26, 1975. The highly promoted event took place in front of 90,000 people and was televised by ABC's *Wide World of Sports*. Knievel barely cleared the 13th bus as the crowd gasped for breath. On the landing, Evel's front wheel bounced, launching him over his handlebars and sending him tumbling violently for 50 yards. As the limp daredevil came to a halt, his Harley-Davidson brutally rammed into him. Knievel lied motionless on the ground with a broken hand, a re-injury to his pelvis, and a compression fracture of a vertebra. A concerned hush rushed over the London crowd as a swarm of medics and security surrounded him. A stretcher was drawn, but the battered daredevil insisted on leaving the arena on foot and grabbed a microphone and dramatically announced to the crowd that they would be "the last people in the world who will ever see me jump. I will never, ever, ever, ever jump again. I am through." With then-ABC announcer Frank Gifford helping him, Knievel slowly exited the arena with all of Wembley chanting, "Evel, Evel, Evel..."

Interestingly, this helmet was hand-painted by artist George Sedlak to be worn by Evel for his previous stunt on September 8, 1974—the Snake River Canyon jump on his rocket powered Skycycle X-2. Due to the insistence of the promoters of the event, at the last minute, Knievel was forced to wear an open-faced helmet (with inferior protection), so the cameras could see more of the daredevil's face. Knievel liked the paint scheme of this helmet so much, he insisted upon using it for his Wembley jump nine months later. The helmet exhibits Knievel's signature "wrap around" blue stripes with white stars and features a large "Evel" in cursive script, executed in gold leaf, flanked by silver wings. Above, a red crown is painted with his trademark cane placed diagonally behind. Along the bottom edge (on both sides of the helmet) is painted in black, "Color Me 'LUCKY'". At the rear of the helmet is a painting of Knievel, dressed in his stunt regalia, riding his red, white and blue Harley Davidson XR-750 motorcycle with a painting of a giant rattlesnake coiled around him. Painted above the image is one of Evel's quotes: "To Be a Man, To Do My Best, To Stand Alone is My Only Quest." Artist Sedlak has signed beneath his artwork on the back of the helmet. The helmet exhibits numerous scuffs and abrasions due to Knievel's spectacular crash. Following the event, Knievel gifted the helmet to Frank Gifford, who visited him during his hospitalization. Barely legible now through the chips and scratches and faded marking pen, Evel inscribed on the top of the helmet, "To [Fra]nk [Than]ks Evel Wembley May/26/75" An incredible and instantly-recognizable artifact from the greatest and most famous daredevil of all time; from one of the most highly publicized stunts of his fabled career. The Smithsonian Institute's Evel Knievel exhibit is viewed by millions, and features one of his leather suits and a motorcycle. Special shipping arrangements will apply. \$60,000 - \$80,000



597. ORIGINAL EVEL KNieVEL SIGNATURE LEATHER JUMPSUIT. This is one of the last (if not *the* last) custom leather jumpsuits custom made and worn by world-famous motorcycle daredevil Evel Knievel. The signature white jumpsuit with blue stripes, white stars and red trim is crafted of durable leather with quilted padding in the shoulders, elbows, knees and hips. Interior manufacturer's label reads "Treen Leathers." Being Evel's latest design, the bottommost portion of the legs are of a durable satin-like material, with integral stirrups that were tucked inside his boots. The rectangular leather center "buckle flap" has the requisite leather "E K" with three-snap closure. The French cuffs on the sleeves feature his initials: "E" on his right (in red); "K" on his left (in blue). The flipside of the cuffs are lined in bright red satin and each features a large gold cufflink with round rhinestone in the center. As a final touch, for good luck, Knievel attached a red rabbit's foot to the pull tab on the zipper. Throughout his daredevil career, Knievel was known for his sensational leather jumpsuits that were compared to the jumpsuits worn by Elvis Presley. When Knievel began jumping, he used a black-and-yellow jumpsuit and his stunt attire finally evolved into the white jumpsuit with the blue stripes with white stars, forming a "V-shape." In interviews, Knievel said the reason for his flamboyant jumpsuits was the fact that he saw how Liberace had become not just a performer, but the epitome of what a showman should be, and he sought to create his own variation of that showmanship in his own jumps. Included with the lot is a photograph of Evel wearing this suit. So symbolic is this attire to Evel's persona and image, this very suit was photographed and serves as the cover of author Ace Collins' 1999 biography entitled, *Evel Knievel: An American Hero*. Exhibits minor soiling and scuffs from use; overall, in fine condition. \$40,000 - \$60,000



598. BRUCE LEE COLLECTION OF JUN FAN GUNG FU INSTITUTE AND MEMBERSHIP CARDS. Archive of (4) Bruce Lee cards from Jude Gerard Prest, writer and director of the acclaimed documentary: Bruce Lee - The Immortal Dragon for A&E's award winning series, Biography. Collection includes (1) personal 3 ½ x 2 in. imprint business card with red and gold Yin & Yang symbol and Bruce Lee's name, (1) 5 ½ x 3 in. Ally of the Dragon deputy card with the image of a dragon and Bruce Lee. Both the business card and fan card come from Lee's widow, Linda Lee Caldwell. (1) Bruce Lee Jun Fan Gung Fu Institute 3 ½ x 2 ½ in. Rank card; folded in half with individual serial number and ranking chart on the interior, and (1) 4 x 2 ½ in. Jun Fan Gung Fu Institute card on special lenticular effect paper featuring the legend "Using No Way As Way / Having No Limitations As Limitation". All the cards remain blank, clean and in very fine condition. An incredibly rare assemblage of items from the martial arts legend. **\$2,000 - \$3,000**



599. JAWS SPECTRA LIGHT METER USED BY UNDERWATER PHOTOGRAPHER REXFORD METZ. (Universal, 1975) A production-used Spectra light meter used by Rexford Metz, the underwater photographer from *Jaws*. The light meter was used on the set of *Jaws* and several other films as a light-measuring tool to calibrate the exposure levels on the cameras. This Spectra P-251 Professional was made in Germany, and features a swiveling head, a full set of ASA slides calibrated at 1/50 sec. and a felt-lined leather carrying case, with metal fastener. Case measures 5 ¼ x 3 ¼ x 2 ½ in. Case shows some signs of wear, including some tarnishing on the fastener. Comes with a letter of authenticity from Rexford Metz. **\$1,000 - \$1,500**



600. UNIVERSAL STUDIOS VINTAGE CLAPPERBOARD. Vintage Universal Studios clapperboard, possibly used for production of 1977's *Airport '77*, starring Jack Lemmon and Lee Grant. Production code is written in black on white tape, "31357," as well as the director and cameraman, "Jameson" and "Metz," respectively. Last date written is "3-24-76." Scene and take numbers are written in chalk on black slate, and are faded but still legible: "62B", "4". Constructed of wood, with a metal-hinged wood clapper. Measures approx. 12 x 11 ¼ in. **\$400 - \$600**

601. EVERY WHICH WAY BUT LOOSE "A" CAMERA SLATE. (Warner Bros., 1978) Production clapperboard from *Every Which Way but Loose*, starring Clint Eastwood. Board is a faded-gold on the top half, with 'BUT LOOSE' written above the director and cameraman fields, James Fargo and Rexford Metz, respectively. "Scene" and "Take" slate fields have been rubbed clean. Board is made of wood, with a hinged wood clapper. Measures approx. 11 x 9 ¼ in. **\$600 - \$800**



602. SNOW WHITE AND THE SEVEN DWARFS ADVANCE JUMBO LOBBY CARD. (Disney, 1937) Special advance 13 in. x 15 in. jumbo lobby card, which was sent only to premiere theaters (from a set of four) to promote bookings for the first feature-length animated film. Exceedingly rare; Very fine. **\$400 - \$600**



603. SNOW WHITE AND THE SEVEN DWARFS COLLECTION OF (5) RARE COLOR-GLOSS STILLs. (Disney, 1937) Color-Gloss tinted 8 in. x 10 in. publicity stills (5) featuring images not commonly found in other original material from this landmark in animation. Entire lot appears to have been rolled a bit harshly, resulting in light to medium creases, and a few have marginal tape stains, yet rarity of images trumps condition with these; fair to very good **\$200 - \$300**

604. MARY BLAIR ILLUSTRATION OF CINDERELLA. (Disney, 1950) Mary Blair *Cinderella* illustration accomplished in gouache and charcoal on 9 x 8 in. artist paper, tipped to 12 x 10 in. artist board. The illustration features *Cinderella* weeping on her glowing "Fairy Godmother's" lap. All around is darkness and a baby blue moon in the sky. A simple image in the unmistakable style of Mary Blair. (Unsigned) The backing board bears charcoal fingerprints, but the illustration image is in very fine condition. **\$6,000 - \$8,000**

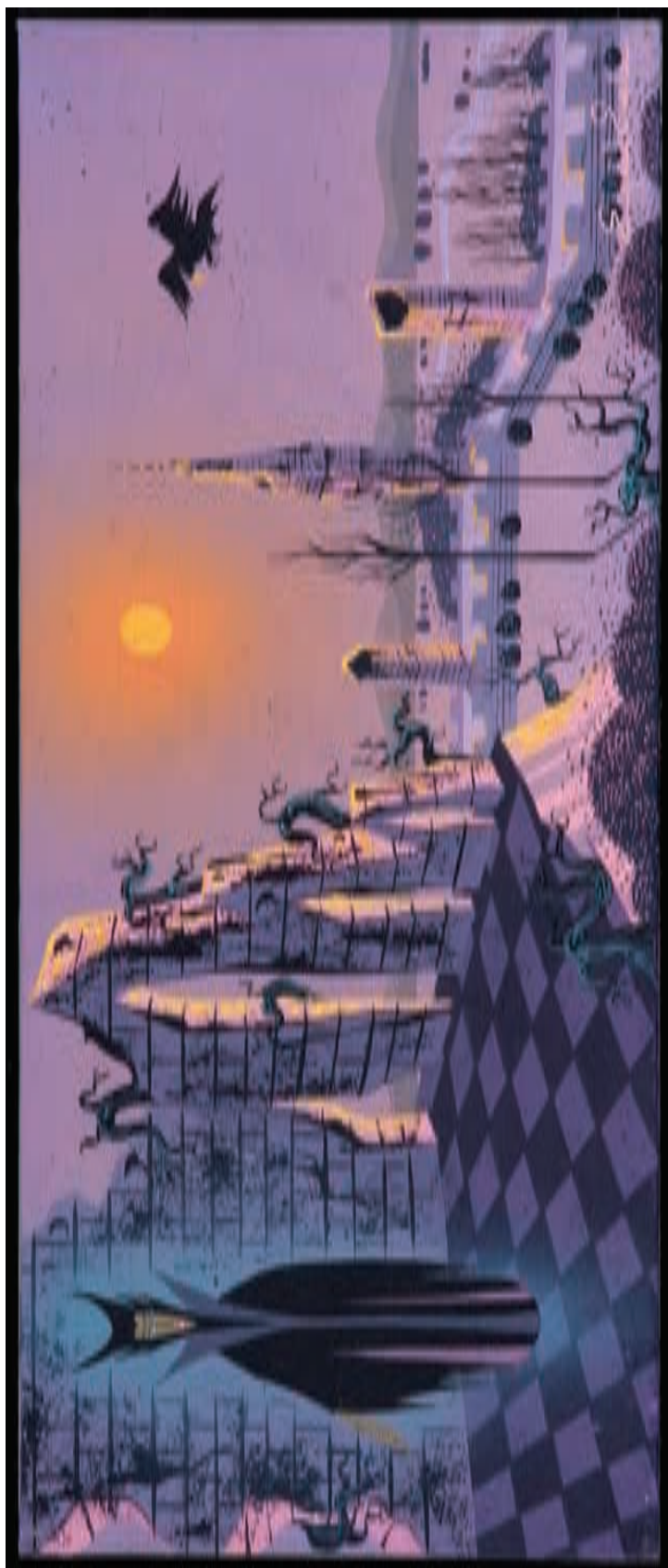




605. MARY BLAIR *PETER PAN* ILLUSTRATION (Disney, 1953)
 A colorful Mary Blair vignette accomplished in acrylics on 7 x 7 in. artist board. The darling painting features “Lost Boys” in their animal costumes, holding hands in the forest. Pencil note in the lower border reads: “*This color better for morning*”. (Unsigned) The piece shows some edge soiling and three pinholes from previous display. Otherwise, in very fine condition. **\$6,000 - \$8,000**



606. *DISNEYLAND ON THE AIR* GOLDEN BOOK ART. Original painting by Disney artist Samuel Armstrong of the cover art for 1955's *Disneyland on the Air*, the children's book about the opening of Disneyland, and the first Disney “Little Golden Book.” In his time with Disney, Armstrong was an artist for five features, including *Snow White and the Seven Dwarfs*, and was a director on *Bambi*, *Dumbo* and *Fantasia*. Accomplished in gouache on artist board, and features handwritten notes, including the artist's signature and date, “11/26/54”. Measures 11 ¾ x 17 in. Includes a copy of *Disneyland on the Air*. **\$2,000 - \$3,000**



607. EYVIND EARLE ORIGINAL PAINTING FROM *SLEEPING BEAUTY*. (Disney, 1959) Color styling/background design painting accomplished in tempera on board featuring Maleficent in her castle. Earle's exceptional vision was responsible for giving the set of *Sleeping Beauty* its look. Measures 6 in. x 14 ¾ in. Archivaly matted and framed and perfect for display. An incredible piece of original production artwork from this classic film. **\$6,000 – \$8,000**



608. EYVIND EARLE *SLEEPING BEAUTY* ILLUSTRATION. (Disney, 1959) A lush and dramatic Eyvind Earl illustration accomplished in gouache on 15 x 6 in. artist board. The atmospheric illustration depicts an armored knight fighting his way through thorny brambles with his sword. Signed boldly in bright blue ink, "Eyvind Earl" in lower right corner. Some paint on edges, but not obscuring the artwork. Otherwise in very fine condition. **\$6,000 - \$8,000**



609. DISNEY STUDIO COLLECTION OF (6) 1-SHEET POSTERS INCLUDING *THE NIGHTMARE BEFORE CHRISTMAS*. (Disney, 1973-93) U.S. 27 in. x 41 in. one-sheet posters (6) in unused, very fine folded condition for the following Disney studio titles: *That Darn Cat* (R'73); *Escape to Witch Mountain* (1975); *The Rescuers* (1977); *Return from Witch Mountain* (1978); *The Cat from Outer Space* (1978); and *The Nightmare Before Christmas* (1993, Double-sided 1st release). \$200 - \$300

610. DISNEY STUDIOS VINTAGE CAMERA SLATE. (CA 1970s) Vintage production-used clapperboard, possibly from *Walt Disney's Wonderful World of Color*. Director is listed as "J. Courtland," who was a director for *Wonderful World of Color*, and cameraman is "R. Metz". "Walt Disney" is painted on the board's surface. Metal numbers in the front slide-in slots indicate that the shooting day was "8/25/78," but the tape remnant above that is handwritten "9-12-78." Constructed of a metal slate with a hinged wooden clapper. Measures approx. 11 1/2 x 8 1/2 in. \$600 - \$800



611. CARL BARKS FINAL CONCEPT SKETCH FOR *HOLIDAY IN DUCKBURG*. Colored-pencil sketch by famed Disney cartoonist Carl Barks. Measures approx. 17 x 14 in. and accomplished in pencil and colored pencil. Known as "The Duck Man," Barks was the brains and hands behind classic Disney fowls from 1935 to 1966 — "Scrooge McDuck" (and nephews "Huey," "Dewey" and "Louie"), "Donald Duck," "Daisy Duck," "Gyro Gearloose" and others, all of which are drawn in this picnic scene that takes place a park on the outskirts of Duckburg. Written in the artist's hand in pencil along the bottom edge: "Carl Barks", and below, "P-4 LAYOUT OF SCENE AS PAINTED IN SMALL PRELIMINARY OIL", and stamped, "THE WALT DISNEY COMPANY". A final concept sketch for his popular 1989 "Holiday in Duckburg" oil painting of the same scene, and sketched around the same timeframe. \$3,000 - \$5,000

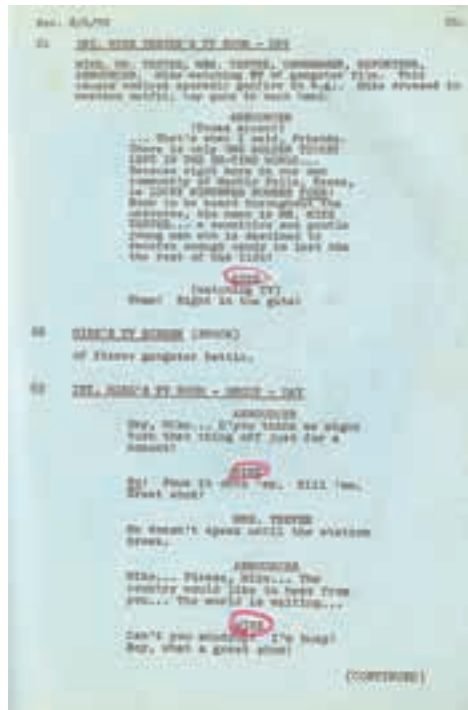


612. COLLECTION OF (200+) KEY STILLS OF DICK VAN DYKE AND CAST FROM *CHITTY CHITTY BANG BANG*. (UA, 1968) Massive studio key-set of (200+) approx. 8 in. x 10 in. gelatin-silver prints from this classic adventure for children of all ages, starring Dick Van Dyke, and written by Ian (James Bond) Fleming and Roald (Willy Wonka) Dahl. Some duplication of images within the lot, yet this is likely the most comprehensive image archive extant for this memorable film. Very fine throughout. **\$300 - \$500**



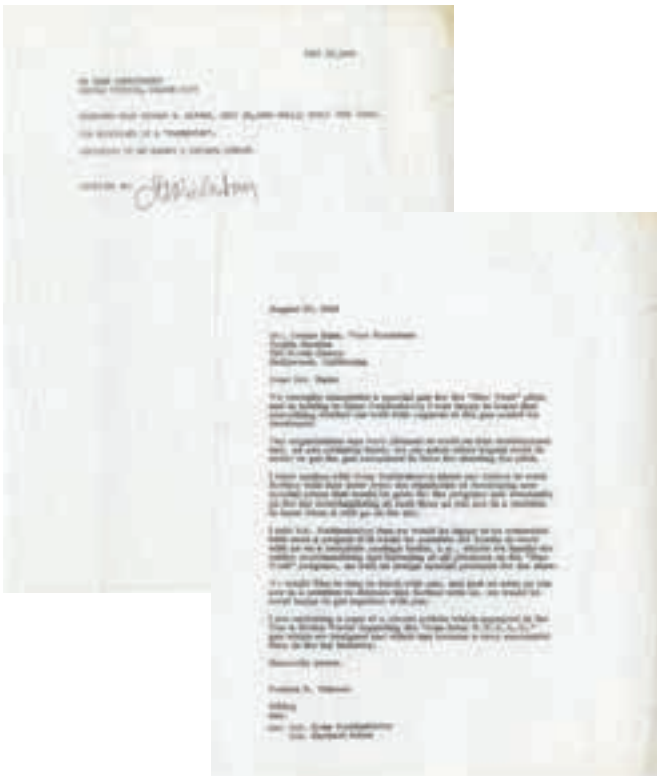
613. ORIGINAL FRENCH CAST SIGNED *WILLY WONKA AND THE CHOCOLATE FACTORY* POSTER. (Paramount, 1971) Large 47 x 63 in. colorful French-issue Willy Wonka and the Chocolate Factory poster. The poster is signed by director Mel Stuart and cast members; Gene Wilder (Willy Wonka), Peter Ostrum (Charlie), Paris Themmen (Mike Teevee), Denise Nickerson (Violet Beauregarde), Julie Dawn Cole (Veruca Salt), Diana Sowle (Mrs. Bucket) and Rusty Goffe (an Oompa Loompa). On heavy paper, the poster comes folded as it was issued. There are small tears in borders of folds, but not interfering with artwork. In very fine condition. **\$1,500 - \$2,000**

614. PARIS THEM MEN PERSONAL HAND-ANNOTATED SHOOTING SCRIPT FROM *WILLY WONKA & THE CHOCOLATE FACTORY*. (Paramount, 1971) The personal, hand-annotated script of Paris Themmen, who played Mike Teevee, the rambunctious Western-TV-show addict who finds a golden ticket in *Willy Wonka & the Chocolate Factory* — the script is typewritten “Charlie and the Chocolate Factory”, the original title. More than 100 pages, many of which are hand-annotated whenever Mike Teevee had a line. Includes many blue rainbow-revision pages. The original studio paper covers are intact, and the verso is handwritten “Mike Teevee”, “Paris Themmen”, and the whole script is bound with two brads. Third-draft screenplay, dated “7/10/70”. **\$2,000 - \$3,000**





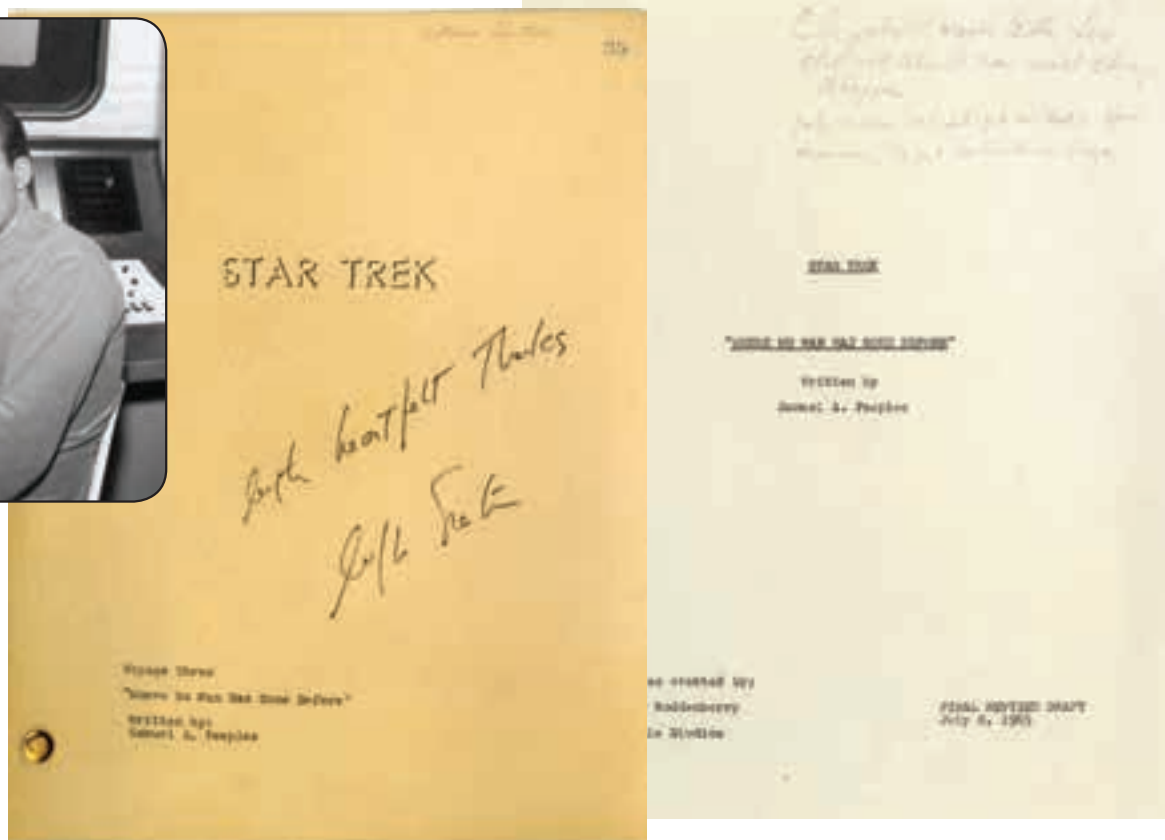
615. LIZA MINNELLI-USED CABARET-ERA HAT. A signature black bowler hat used by Liza Minnelli during her iconic *Cabaret* era. This type of felt bowler became a high-profile accessory forever connecting Minnelli to her Academy Award-winning performance as “Sally Bowles” in the Bob Fosse-directed musical. Inside lining marked “Dobbs/ Fifth Avenue/ New York,” and inside leather band marked “Desmond’s/ Southern California.” The hat came directly from the 2002 online auction, “The personal property of Liza and David,” and comes with a Minnelli LOA. In very fine condition. **\$4,000 - \$6,000**



616. GENE RODDENBERRY-SIGNED DOCUMENT FOR PHASER RIFLE. Typed document signed “Gene Roddenberry” in pencil. An 8 ½ x 11 in. 1 page typewritten carbon copy that reads in full: “July 20, 1965 / Mr Gene Roddenberry / DesiLu Studios, Culver City / Received from Reuben B. Klamer, July 20, 1965 One (1) Space Type model gun described as a “Phasergun”. Delivered by Ab Kander & Richard Conroy. Received by:” and signed beneath in pencil. An early *Star Trek*-related Roddenberry document from the year before the game-changing sci-fi TV show hit the airwaves. Central 5 ½ in. light carbon paper shadow from typewriter carriage and slight staining in upper right corner. All else in very fine condition. **\$800 - \$1,200**

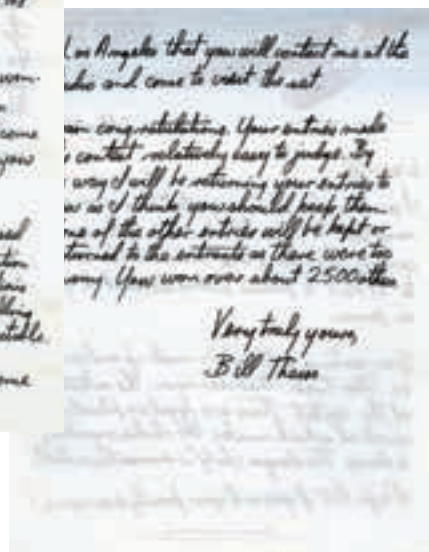
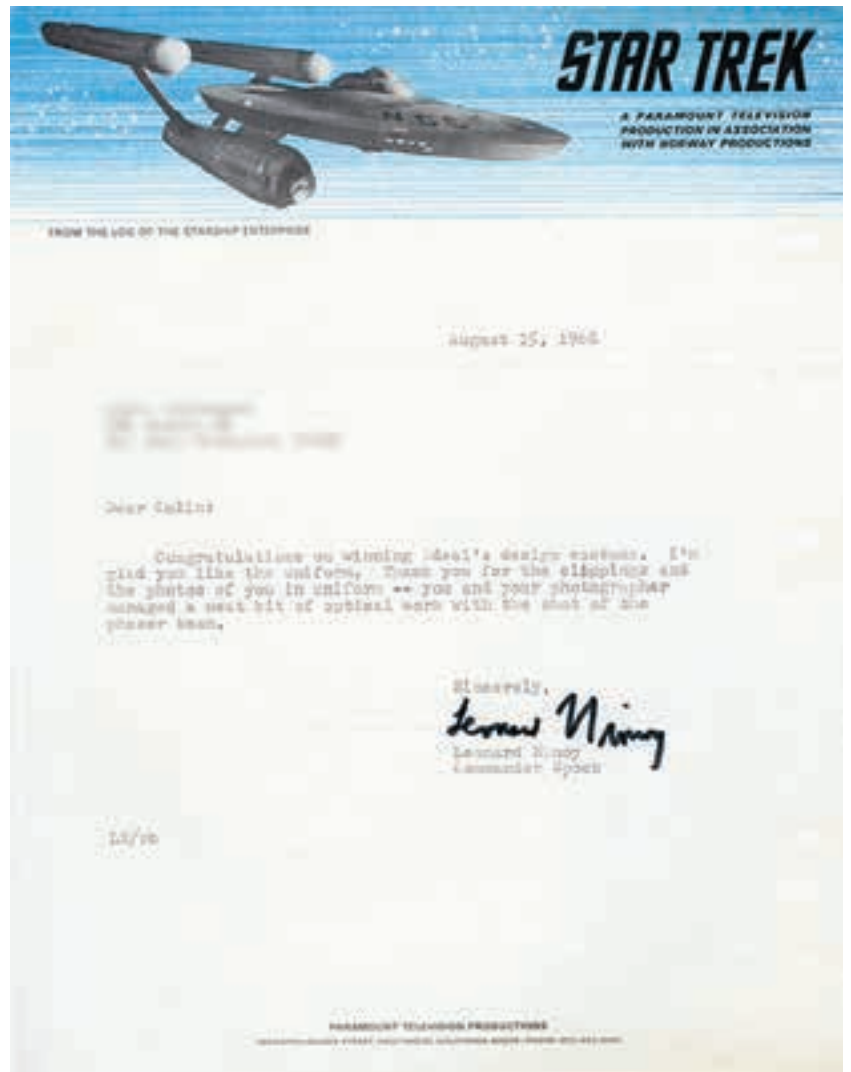


617. STAR TREK WRITERS GUIDE WITH VINTAGE SCRIPT FOR “ALL OUR YESTERDAYS”. (Paramount TV Productions, 1966-1969) The episode script for “All Our Yesterdays,” written in 1969 by Jean Lisette Aroeste, features Capt. Kirk (William Shatner), Spock (Leonard Nimoy) and Dr. McCoy (DeForest Kelley) trapped in a doomed planet’s distant pasts, while Spock finds love with an exiled woman. Printed on 68 pages of single-sided 8 ½ x 11 in white paper. Two-hole-punched with binding brads removed; original red cover intact. Exhibits minor red staining on top edge that doesn’t interfere with text. “The Star Trek Guide, Third Revision,” dated “April 17, 2967,” is a writers’ reference for story formatting, plot points, terminology and an explanation of sets used on the classic sci-fi series. Two-hole-punched and bound in orange covers with attached brads, 31 single-sided 8 ½ x 11 pages of white paper. Negligible signs of aging or wear. Also included is a letter of authenticity from Paramount Studios that was sent with the guide, dated “October 17, 1967.” **\$600 - \$800**



618. STARFLEET BLUE SCIENCE DIVISION DUTY JUMPSUIT FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount, 1966-1969) A highly visible costume of the style worn by countless crewmembers aboard the Enterprise throughout the Original Series. Consisting of a long-sleeved, blue jumpsuit of a silk-like material that features velcro front closure. Sewn in costumer's label reads "7". **\$600 - \$800**

619. WILLIAM SHATNER'S ANNOTATED AND SIGNED SCRIPT FROM THE FIRST EPISODE HE PLAYED "CAPT. JAMES T. KIRK" FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount TV, 1966-1969) This is William Shatner's very first Star Trek script, used to forge one of the greatest characters in science fiction history. Measuring 8 3/4 x 11 in., 71 pp, being a studio-printed "Final Revised Draft" dated July 8, 1965 on putty-colored covers. Entitled "Voyage Three 'Where No Man Has Gone Before,'" written by Samuel A. Peeples. Marked by secretary in pencil at the upper right, "William Shatner" and boldly signed diagonally across the cover by Shatner, "With heartfelt Thanks William Shatner". At the top of the title page, Shatner has written the following production notes in pencil, "Elizabeth never tells [me?] that Mitchell can will things to happen. Take scene 109 and put in Act 2 before discussion to put Mitchell on Vega." This historic script was auctioned by William Shatner, himself, on Sunday, April 25, 1999 for his Children's Horse Charity auction at the Creation Entertainment Star Trek Grand Slam show at the Pasadena Convention Center. The following signatures on the cast page were obtained, in person, by the consignors following acquiring this script: Leonard Nimoy, Sally Kellerman ("Dr. Elizabeth Dehner") and Gary Lockwood (Lt. Cmdr. Gary Mitchell). The script exhibits moisture stains throughout which are more pronounced towards the back of the script, but still virtually 100% legible. The pages have been expertly reinforced by a paper conservator with fiber paper backing; the cover, title and cast pages have been professionally restored. An incredible, milestone script marking the genesis of the revered character of Captain Kirk. **\$12,000 - \$15,000**





620. LEONARD NIMOY "SPOCK" TUNIC FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount TV, 1966-1969) This velour science division Starfleet duty uniform tunic was worn by Leonard Nimoy as the mixed human-Vulcan first officer, "Mr. Spock", in the second season of *Star Trek: The Original Series*. Complete with original rank braiding on the sleeves and insignia, this incredible piece has been stored in a dark closet since 1968, and the color remains exceptionally vibrant. What is truly remarkable is the iron-clad accompanying provenance. The consignor won this Nimoy Spock tunic in 1968 as the first prize in "TV Star Parade's 'Star Trek--Design-a-Costume Contest'" and it was accompanied by three separate letters: 1) a one-page typed letter signed by Leonard Nimoy (on *Star Trek* letterhead featuring the U.S.S. Enterprise), dated August 15, 1968, stating (in part): "Congratulations on winning Ideal's design costume. I'm glad you like the uniform." 2) a fully handwritten two-page letter by Star Trek costume designer Bill Theiss (also on *Star Trek* letterhead), dated May 1, 1968, congratulating the winner of over 2500 entries, and stating (in part): "I'm sorry that I was unable to come to St. Paul to present Leonard's shirt to you in person." 3) a 1-page letter from Patricia Langdon, editor of TV Star Parade, sponsor of the contest, dated February 2, 1968, congratulating the winner of the contest, stating (in part): "Your prize, Leonard Nimoy's shirt, will be presented to you by Mr. Bill Theiss some time within the next month when Mr. Theiss arrives to your city." Never before have we encountered such a prized wardrobe piece from the original series with such exceptional documentation. Mr. Spock remains as the overwhelming favorite and most highly desired *Star Trek* character by collectors. This second season tunic is beyond reproach. Tiny 2 mm. hole on the left breast with slight staining under the arms; very fine overall condition. **\$80,000 - \$120,000**



621. ORIGINAL U.S.S. ENTERPRISE BRIDGE CHAIR SIGNED BY GEORGE TAKEI FROM STAR TREK: THE ORIGINAL SERIES. (Paramount, 1966-1969) Original U.S.S. Enterprise bridge chair from *Star Trek: The Original Series*. This is a modified fiberglass Burke shell chair measuring 21 in. wide x 20 in. deep x 42 in. high (seat height is 18 in.) The chair shell has been painted baby blue and trimmed down in the back to accommodate the signature Starfleet back extension composed of a wooden core upholstered in black vinyl, which slips on the top of the modified chair. The bottom vinyl seat cushion was originally orange and painted black by the studio. The chair retains its original four-footed aluminum swivel base, which has also been painted black by production. This type of chair was so highly visible on the bridge of the original Starship Enterprise it became inextricable from the production design. The chair has been signed in bold silver ink pen on the back extension by George Takei, "Mr. Sulu" himself. Exhibits signs of use and wear and the resin stylized triangle pieces that were originally adhered to the chair's back are missing. In overall good condition. Special shipping arrangements will apply. **\$15,000 - \$20,000**

622. ORIGINAL U.S.S. ENTERPRISE BRIDGE CHAIR FROM STAR TREK: THE ORIGINAL SERIES. (Paramount, 1966-1969) Original U.S.S. Enterprise bridge chair from *Star Trek: The Original Series*. This is a modified fiberglass Burke shell chair measuring 21 in. wide x 20 in. deep x 42 in. high (seat height is 18 in.) The chair shell has been painted baby blue and trimmed down in the back to accommodate the signature Starfleet back extension comprised of a wooden core upholstered in black vinyl, which slips on the top of the modified chair. The bottom vinyl seat cushion was originally orange and painted black by the studio. The chair retains its original four-footed aluminum swivel base, which has also been painted black by production. This type of chair was so highly visible on the bridge of the original Starship Enterprise it became inextricable from the production design. Exhibits signs of use and wear and the resin stylized triangle pieces that were originally adhered to the chair's back are missing. In overall very good condition. Special shipping arrangements will apply. **\$15,000 - \$20,000**



623. SEASON 3 STARFLEET OPERATIONS DUTY UNIFORM TUNIC FROM STAR TREK: THE ORIGINAL SERIES. Season 3 Starfleet operations duty uniform tunic from *Star Trek: The Original Series*. (Paramount, 1966–1969) Starfleet duty uniform tunic from season 3 of *Star Trek: The Original Series*. In the early days of *Star Trek*, it was discovered that the original velour uniforms shrunk severely and involved too much maintenance during the cleaning process. This more practical version consists of long sleeve, bright red tunic of stretch nylon sports uniform fabric. Featuring corded black cotton elastic “v” collar. An 8 in. left shoulder zipper closure is concealed in the seam. Black thread remnants remain on left chest where insignia would have been attached. A signature Starfleet costume piece from the most popular science-fiction TV series ever made. **\$1,200 - \$1,500**

624. ROMULAN PANTS FROM STAR TREK: THE ORIGINAL SERIES. (Paramount, 1966–1969) A pair of Romulan blue- and black- triangle-checker patterned short pants from *Star Trek: The Original Series*. Constructed of tufted wool and mesh knit. Features zipper closure with hook fastener. Measures 26 in. in length. “D. Vince — 32” written on inside tag. In fine condition. **\$700 - \$1,000**



625. STARFLEET RED ENGINEERING DIVISION DUTY JUMPSUIT FROM STAR TREK: THE ORIGINAL SERIES. Red Engineering duty jumpsuit from *Star Trek: The Original Series*. (Paramount, 1966-1969) A highly visible costume of the style worn by countless crewmembers aboard the Enterprise throughout the Original Series. Consisting of a one-piece bright red silk-like material jumpsuit with an open front that comes to a “V” at the waist and matching waist belt. Ankle-length pant legs and $\frac{3}{4}$ length sleeves. Label reads “1”. In excellent condition. **\$600 - \$800**



626. STARFLEET GREEN COMMAND DIVISION DUTY JUMPSUIT FROM STAR TREK: THE ORIGINAL SERIES. (Paramount, 1966-1969) A highly visible costume of the style worn by countless crewmembers aboard the Enterprise throughout the Original Series. Consisting of a one-piece green cotton jumpsuit with an open front that comes to a “V” at the waist (waist belt is missing). Ankle-length pant legs and $\frac{3}{4}$ length sleeves. Label reads “XL”. **\$600 - \$800**

STAR TREK PHASE II

THE SERIES THAT NEVER WAS

627. DEFOREST KELLY "DR. MCCOY" TUNIC FROM STAR TREK: PHASE II. (Paramount, planned for 1978) this is DeForest Kelly's duty uniform tunic as "Dr. McCoy" in Star Trek: Phase II, the planned TV series continuation of the Star Trek franchise that was ultimately scrapped in favor of a feature film. Consisting of long sleeve blue, stretch nylon sports uniform fabric tunic with corded black cotton elastic ring collar and 8 in. left shoulder zipper closure. White thread stitching remnants are visible around the cuffs and waist of the garment. Vibrant color and in fine condition. **\$1,500 - \$2,000**



628. DEFOREST KELLY "DR. MCCOY" MEDICAL TUNIC FROM STAR TREK: PHASE II. (Paramount, planned for 1978) This is DeForest Kelly's medical tunic as "Dr. McCoy" from Star Trek: Phase II, the planned TV series continuation of the Star Trek franchise that was ultimately scrapped in favor of a feature film. Created of blue, stretch nylon sports uniform fabric. Featuring short sleeves, traditional Dr.'s smock ring paneled collar and 8 in. left shoulder zipper closure. Vibrant color and in fine condition. **\$1,500 - \$2,000**



629. WALTER KOENIG "CHEKOV" TUNIC FROM STAR TREK: PHASE II. (Paramount, 1966-1969) In the planned TV series continuation of the Star Trek franchise, ultimately scrapped in favor of a feature film, Walter Koenig's Chekov was to be transferred from his navigational duties to chief of security, hence, his divisional color change to red. The long sleeve, bright red tunic of stretch nylon sports uniform fabric. Featuring corded black cotton elastic ring collar and 8 in. left shoulder zipper closure. Pair of attached paper costumer's tag read "Walter Koenig" and "36/32." Vibrant color and in fine condition. **\$1,200 - \$1,500**



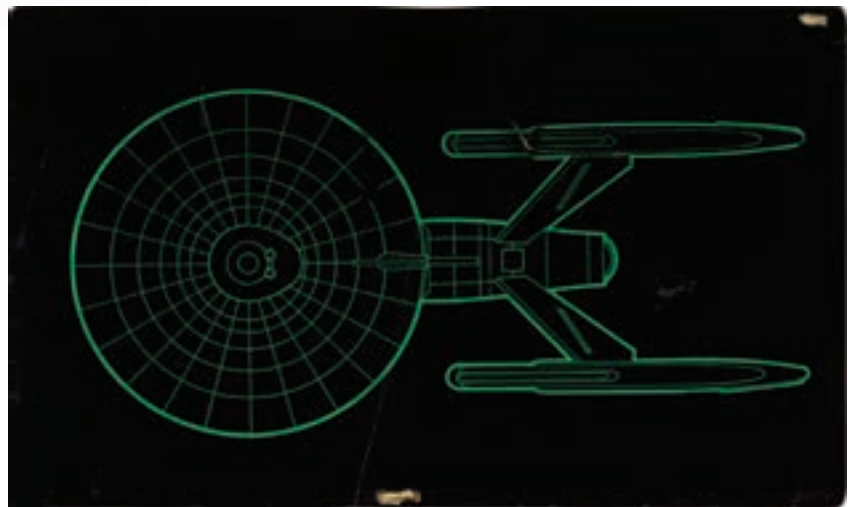
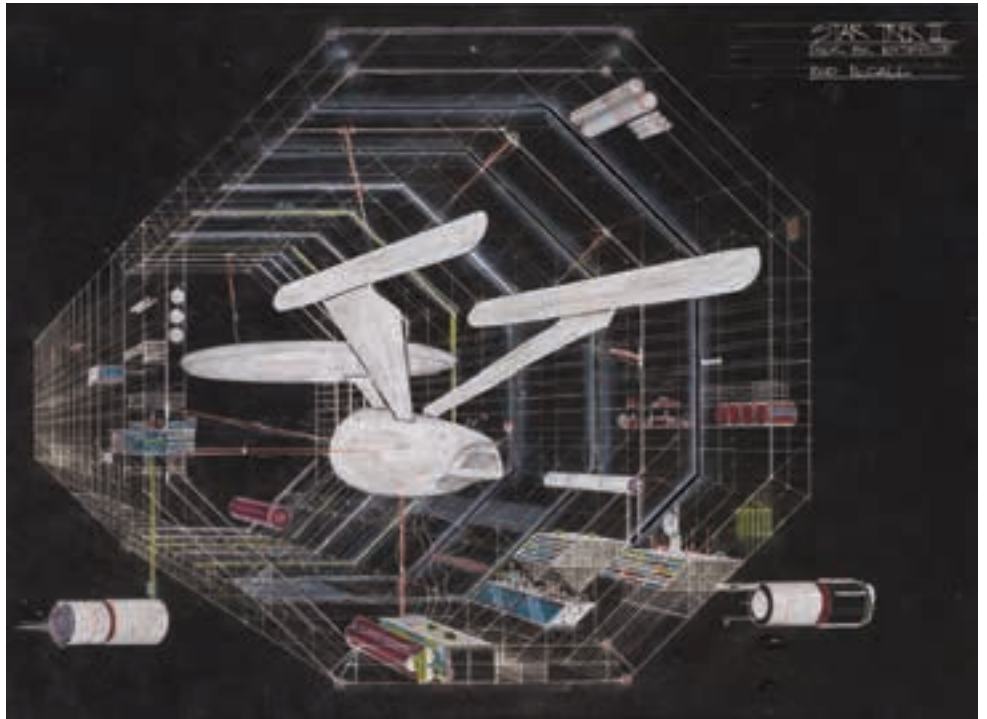
630. VULCAN UNIFORM FROM “JOURNEY TO BABEL” EPISODE IN STAR TREK: THE ORIGINAL SERIES. (Paramount, 1966–1969) Vulcan diplomatic aide tunic from *Star Trek: The Original Series*. This costume was worn by Russ Peek as one of the two Vulcan aides accompanying Ambassador Sarek (Spock’s father) when he came aboard the U.S.S. Enterprise in the episode “Journey to Babel.” Dark-green reflective tunic, with green and gold applique in a framed shield design with Velcro closure. Fashioned from a collarless men’s suit; shows mild distress. **\$1,000 - \$1,500**



631. JAMES DOOHAN “SCOTTY” SHOES FROM STAR TREK. Fine dark-brown leather shoes worn by James Doohan as “Scotty,” chief engineer of the U.S.S. Enterprise. Made by Bally of Switzerland, the shoes are a heeled, ankle height men’s size 8 ½ with side zipper closure, and have “Doohan Scotty” written on the ankle lining on the interior of each. Shoes show signs of production wear, particularly on the soles, but are in good overall condition. **\$200 - \$300**

632. GENE RODDENBERRY STAR TREK RELATED LETTER. Typed letter signed “G. R.” on 8 ½ x 11 in. DesiLu / Star Trek stationery, dated June 19, 1967, written to writer/producer/agent Mr. Alden Schwimmer. Roddenberry writes in full: “CONFIDENTIAL Gentlemen: The attached received from Desilu as a Profit Incentive Plan for this coming season. I had two immediate points; (1) that STAR TREK should be budgeted for this purpose at the same cost as MISSION IMPOSSIBLE; and (2) that the worth of the plan depended on what costs were charged and how efficiently the studio could operate for us. I will discuss this with you in the near future. Signed, ‘Sincerely, GR’ and “cc: Mr. L. Maizlish Mr. Phil Singer Mr. Alden Schwimmer Mr. Sam Kaplan.” Roddenberry is in full gear bringing *Star Trek* to life. Original binder holes at the top of Desilu/ Star Trek stationery. Pencil mark at top and blue half-circle around Roddenberry’s signature. Roddenberry signature; otherwise fine. **\$3,000 - \$5,000**

633. STAR TREK: THE MOTION PICTURE ORIGINAL ARTWORK. (Paramount, 1979) Fine collection of (10) pen and ink concept drawings and one ozelid print, each featuring different scenes from the first film in this ongoing series. Varying sizes from 12 in. x 17 in. to 19 in. x 24 in. **\$1,500 - \$2,500**



634. PAIR OF LEONARD NIMOY "SPOCK" EARS FROM STAR TREK: THE MOTION PICTURE. (Paramount, 1979) Mr. Spock is one of the most famous and beloved aliens in all of pop-culture. And his pointed ears are his most distinguishing characteristic. This is a pair of 2 x 2 in. screen-worn foam rubber, prosthetic ear tips applied to Leonard Nimoy for his role as "Spock" in *Star Trek: The Motion Picture*. These ear appliances come with a custom made, resin Star Trek logo base with two Lucite posts that hold the pieces up for display. The ear tips show production wear and some expected blending edge deterioration from application. Overall, in good condition. Originally from Academy Award-winning makeup artist Ve Neill. **\$1,500 - \$2,000**

635. SCREEN-USED ENTERPRISE BRIDGE SCREEN WITH BACKLIT SCHEMATIC OF THE ENTERPRISE FROM STAR TREK THE MOTION PICTURE. (Paramount, 1979) Since the very first episode of the classic 1960s TV series, a key feature of the bridge of the starship Enterprise has been the backlit schematic depicting the spacecraft's exterior. This particular plastic panel came from the then newly designed bridge set of *Star Trek: The Motion Picture*, and one very similar to it was on the bridge of each Enterprise in the subsequent films starring the original cast. Constructed of Lexan with a green gel schematic of the Enterprise to use with backlighting. The Lexan is cracked, but the gel screen is intact. Measures approx. 19 1/2 x 12 in. **\$1,500 - \$2,500**



636. LEONARD NIMOY "SPOCK" UNIFORM FROM *STAR TREK: THE MOTION PICTURE*. (Paramount, 1979) In the first entry in the *Star Trek* movie franchise, Leonard Nimoy as "Spock" wears this two-piece costume, consisting of a paneled, long-sleeve jacket with zipper closure in back. Orange and green Starfleet insignia patch sewn onto left chest. Gold ranking braids on sleeve cuffs. A "perscan" medical monitoring device is attached to an integral false belt in the front of the jacket. Such a device is mentioned in Gene Roddenberry's novelization of *The Motion Picture*. Matching gray slacks have zipper fly closure and shoes built into the pant legs. The uniforms were redesigned because the bright colors of the 1960s original series would distract viewers watching the big screen. But the designs proved unpopular and when Harve Bennett took over as producer, he ordered the uniforms redesigned because he did not want "an all-gray crew on an all-gray ship." Both garments exhibit Western Costumes labels typewritten with production numbers and "Lenord [sic] Nimoy". In excellent condition. **\$20,000 - \$25,000**



637. JAMES DOOHAN "SCOTTY" CASUAL TUNIC FROM *STAR TREK: THE MOTION PICTURE*. (Paramount, 1979) In the first movie entry into the *Star Trek* franchise, this casual engineer's tunic was created for James Doohan as "Scotty" and was seen in publicity photos, but does not appear in the final cut of the film. Consisting of a gray cotton, waist-length, long-sleeved, satin-lined wraparound tunic. Velcro front closure and aluminum Starfleet insignia button at the midriff. Fabric tie closure at the waist. Costume features a Western Costume label sewn into the back with production numbers and "James Doohan" typed. In very fine condition. **\$1,500 - \$1,800**



638. JOACHIM NECKLACE FROM *STAR TREK: THE WRATH OF KHAN*. This necklace is worn by “Kahn’s” (Ricardo Montalban) henchman “Joachim” (Judson Earney Scott) in the second film in the Star Trek movie franchise: *The Wrath of Khan*. Measures approximately 8 x 7 in. The distinctive necklace can be seen worn throughout the film as a signature accessory of the character “Joachim.” Consisting of thick suede-leather base, this hand made necklace features small electrical components including colorful phone wires, copper wire wrapped circuits and plastic gadgets to give a primitive/future style. With metal hook closure. Suede remains supple; exhibits signs of production wear. **\$600 - \$800**



639. RICARDO MONTALBAN “KHAN” LEFT GLOVE FROM *STAR TREK: THE WRATH OF KHAN*. (Paramount, 1982) “Khan’s” left hand gauntlet glove with applied silver metal and resin accents. Worn during the first dramatic appearance of “Khan” on the planet, when he and his crew emerge from the desert landscape. “Khan” slowly takes off this left hand glove, pulls back his mask and reveals himself. The glove is a customized leather glove with secondary quilted glove sleeve attached and painted silver, resin rectangular piece affixed to back of hand. Metal chain and charm ornaments travel from back of hand up each finger to tips. Interior Paramount label is marked “Stunt” in ink. An impressive and very memorable piece from *The Wrath of Khan*, the film which most *Star Trek* purists believe to be the greatest of all the feature films starring the original cast. In fine condition. **\$3,000 - \$4,000**



640. STAR TREK III AND IV DeFOREST KELLEY "DR. MCCOY" CIVILIAN JUMPSUIT. (Paramount, 1984/ 1986) Dr. Leonard "Bones" McCoy's principal uniform designed by Robert Fletcher, consisting of a dusty-rose-colored jacket and matching pants, worn by DeForest Kelley as his primary costume throughout nearly all of *The Search for Spock* and *The Voyage Home* (sometimes covered with a top jacket). (1) Nylon shirt-jacket with brown suede accent patches on the sleeves and chest, featuring a concealed zipper closure and quad pockets on the front. Production tag is typewritten: "De FOREST KELLEY". (1) Pair of matching pants that fasten to the jacket with a quarter-turn fastener on the stomach. Production tag is typewritten: "De FOREST KELLEY", along with measurements. (1) Olive-green scarf. Shows negligible wear. **\$6,000 - \$8,000**

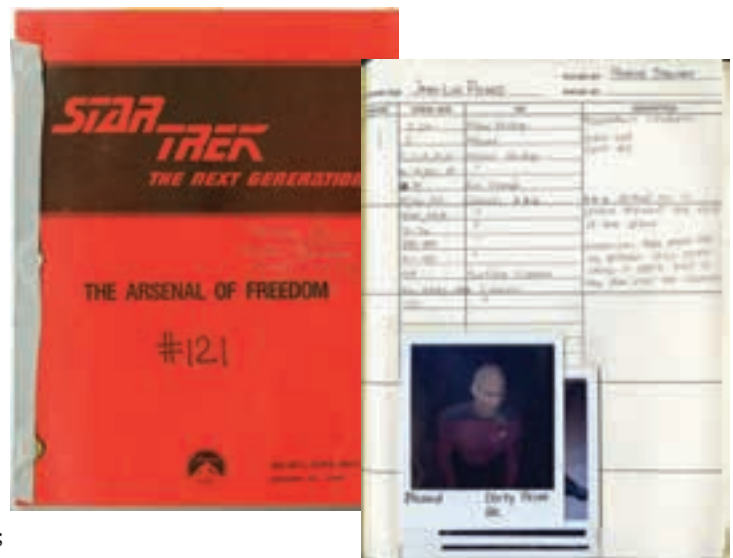
641. GUARD STUNT DOUBLE UNIFORM STAR TREK III: THE SEARCH FOR SPOCK. (Paramount, 1984) Full stunt-double guard uniform from *Star Trek III: The Search for Spock*. Worn by stuntman Jeff Jensen in place of Doug Shanklin as "Prison Guard #2." Consisting of a light-blue jacket with green armbands, featuring front zipper closure and exaggerated flared cuffs. Western Costume Co. label stamped "Jeff Jensen." Green-and-white metal Starfleet insignia pin attached. Includes matching pants with green striping as on the jacket. Features zipper-fly closure and Velcro ankle binding. The ensemble is completed with a pair of blue Safari-brand laced snow boots, size 9-10. Boots exhibit signs of production wear. **\$500 - \$700**



642. LeVar Burton “GEORDIE” HERO VISOR FROM STAR TREK: THE NEXT GENERATION. (Paramount, 1987-1994) Hero VISOR (Visual Instrument and Sensory Organ Replacement) worn by Lt. Geordi La Forge (LeVar Burton) from season two of *Star Trek: The Next Generation* through the film *Star Trek: First Contact*. This instrument allows the birth-blind La Forge to “see” throughout the electromagnetic spectrum. Constructed of machined aluminum, brass and resin, as well as foam lining, painted silver. Measures approx. 6 ½ in. across. This VISOR was modified during season two with adjustable brass temple plates to allow for easier removal and reapplication during shooting. This particular VISOR was seen prominently on the cover of Starlog magazine featuring LeVar Burton. Missing orange screw caps that originally mounted on the sides; otherwise, in very fine condition. **\$7,000 - \$10,000**



643. STAR TREK: DEEP SPACE 9 “DR. BASHIR” (3) MEDICAL PROPS; ALSO COMES WITH SCREEN-USED PARASITE FROM STAR TREK: TNG. (Paramount, 1987-1994; Paramount, 1993-1999) (1) One of the screen-used neural parasites that poured out of “Commander Dexter Remmick’s” gaping chest cavity after the queen parasite bursts through. Made of orange rubber, and painted with red accents, and measuring approx. 5 ¼ in. x 3 ¼ in. (1) Tool, originally a hand-held periscope, made of bronze-painted plastic, with gold and black accents. Measures approx. 8 ¾ in. in length. (1) Clear acrylic box with black and gold accents on the inside corners, and filled with multicolored coated pebbles. Measures approx. 4 x 2 x 2 in. (1) Translucent orange acrylic tool, with black paint at one end and wrapped in silver metallic tape. Unpainted end has been chipped. Measures 5 ¾ in. in length. **\$600 - \$800**



644. (3) STAR TREK: TNG WARDROBE CONTINUITY SCRIPTS. (Paramount, 1987-1994) These are studio-generated scripts for episodes: “The Arsenal of Freedom,” “Datalore” and “The Naked Now.” Each full-length script contains the pages of the episode followed by file-tabbed and labeled sections for each character. Each section contains a detailed breakdown of the characters’ wardrobe for scenes, some sketches, notes and many reference Polaroids snapped on set for continuity. Includes great costume and makeup photos of stars, including Patrick Stewart, Brent Spiner and Gates McFadden, as well as guest stars, such as Vincent Schiavelli. **\$1,000 - \$1,500**



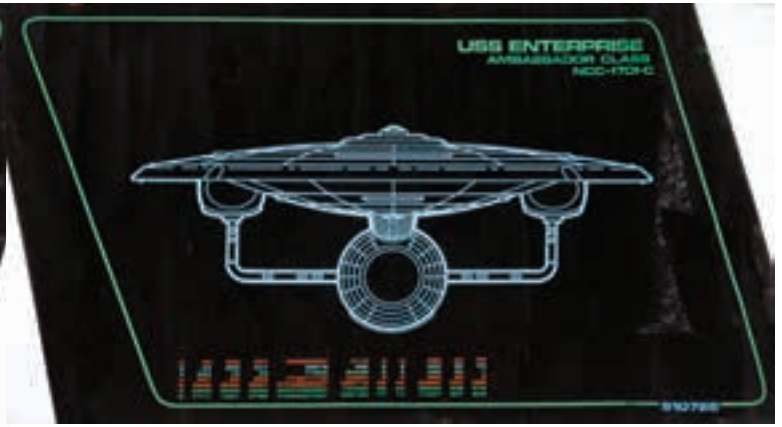
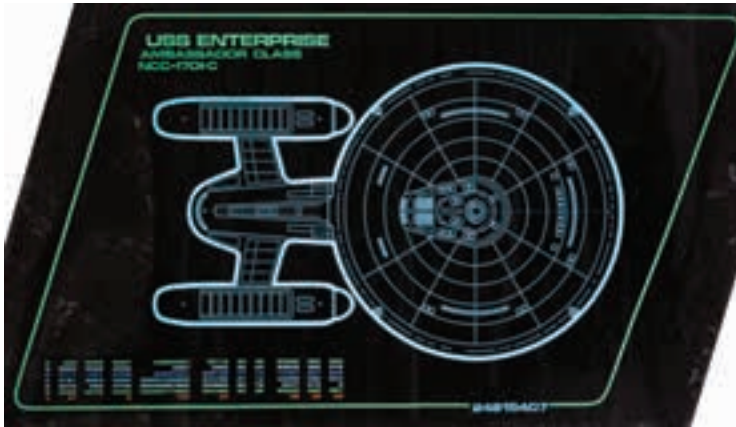
645. PATRICK STEWART "CAPT. PICARD" JACKET AND TUNIC FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) Consisting of a burgundy suede command division jacket featuring banded cuffs and waist and black leather-like fabric, quilted shoulders. (5) hook and hoop closures are concealed at the bottom interior of the jacket. This captain's jacket was a more casual dress option, and one designed by Robert Blackman to make "Picard" stand out from the rest of the crew. The captain's insignia composed of metallic painted cast resin is affixed with velcro to the left chest. Undertunic consists of gray stretch wool with corded, black cotton, mock turtleneck collar. Zipper closure on the right side collar. Studio tags still present on Jacket and tunic with "Patrick Stewart" written on both. In fine condition. **\$10,000 - \$12,000**



646. EARLY STATIC TRICORDER FROM *STAR TREK: THE NEXT GENERATION*, SEASON 1. (Paramount-TV, 1987-1994) TR-580 Mark VII nonfunctional "static" Medical Tricorder constructed of balsa wood painted primer gray. With small printed labels affixed to look like buttons and displays. The TR-580s were used in the series for a variety of tasks and this nonfunctional tricorder is the same style/model as the light-up versions. It measures 8 x 3 in. in static open position. Signs of soiling and paint cracking. Presents very well. **\$1,200 - \$1,500**



647. ALIEN HAND WEAPON PROP FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) Solid cast resin 7 x 5 in. hand-held alien weapon prop. Loosely based on the notorious Varon-T Disruptor, this prop weapon consists of detailed black painted body with silver paint detailed, notched muzzle. A clear resin panel is imbedded in the top part of the barrel. Shows signs of production wear and some paint chipping. Otherwise, in excellent condition. **\$600 - \$800**



648. ENTERPRISE-C DISPLAY TRANSPARENCY FROM *STAR TREK: THE NEXT GENERATION* EPISODE “YESTERDAY’S ENTERPRISE.” (Paramount, 1987-1994) Large 73 x 42 in. cel transparencies of the Enterprise-C from *Star Trek: The Next Generation*. These transparencies are visible aboard the bridge of the Enterprise-C when the crew of the Enterprise-D encounters a rift in space-time and falls into an alternate reality. One transparency features the front view of the ship; the other, a view from above. The transparency is black with blue, white, red, and green lines and letters. Originally mounted behind an acrylic panel with backlighting to provide the effect as seen on screen. Both pieces exhibit production wear and soiling and have been stored rolled and show signs of wrinkling that can be flattened in display. Special shipping arrangements will apply. **\$800 - \$1,000**



649. TYPE 1 HERO PHASER FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) Hero phaser consisting of cast resin and acrylic with illuminating bar graph display operated by a pushbutton switch on the top of the prop. Measuring 3 ½ x 1 ½ in, electronics are accessed via sliding plastic panel on top back. Designed by Rich Sternbach and built by Tom Homsher, it was nicknamed the “cricket,” and was rarely used after the first season of *TNG*. Introduced in the first episode of *Star Trek: The Next Generation*, “Encounter at Farpoint,” the cricket, originally painted light gunmetal gray, was repainted to the current color in the later seasons and made a final appearance in the *Star Trek: Voyager* season 5 episode, “In the Flesh,” in which “Commander Chakotay” (Robert Beltran) shoots at Species 8472. Light production wear. **\$3,000 - \$5,000**



650. KLINGON MEDICAL HYPOSPRAY FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-94) This finely crafted prop measures 6 ¾ x 2 in. and consists of a conglomeration of aluminum, copper and steel components, springs and wires. This hypo spray was used by the Klingon "J'Dan" in the episode "The Drumhead." In the best tradition of *Star Trek* moviecraft, existing parts and real gadgets have been combined to represent, futuristic technology. The cigar shaped device has been painted green with red bars at one end with the center exhibiting an exposed brass core with tooled aluminum sleeve on the opposite end. Some production wear. **\$300 - \$500**



651. MEDICAL HEAD GEAR FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) Electronic cortical stimulator medical headpiece originally used in *Star Trek: The Next Generation* but later used in *Star Trek: Voyager*. Highly detailed silver resin construction, with spring-tensioned hinged arms. Center circle features thin pieces of layered patterned copper that sit above LED lighting. LEDs are also mounted in the arms. Soft foam lines the underside. Electronics not functioning, but likely easily fixed. **\$400 - \$600**



652. MINIATURE ASTEROID TRIO FROM *STAR TREK: THE NEXT GENERATION* - EPISODE "PEGASUS". (Paramount, 1987-1994) Three painted prop asteroid model miniatures, mounted on steel rods for motion-control visual effects photography. The lightweight, rigid foam miniatures are made to look like jagged rocks. The rods are wrapped in fluorescent orange paper for use in "orange screen" photography. These (approx. 8in. wide) props are believed to have been used for the asteroid-field sequence in "Pegasus" for *Star Trek: The Next Generation*. Originally sold in the Christie's Star Trek Auction in October 2006. **\$800 - \$1,200**



653. MICHAEL DORN “WORF” SCREEN-WORN NOSE APPLIANCE FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) This is a Michael Dorn “Worf” prosthetic nose appliance, screen-worn (ca seasons 3 and 4) in *Star Trek: The Next Generation*. In the beloved Sci-Fi series, Dorn plays Klingon Lieutenant “Worf”. This is a signature component of his alien makeup. The ridged appliance covered Dorn’s nose from the tip to the bridge. It is expertly painted in mahogany browns with highlights and shadows applied. This is a one-use appliance that exhibits normal wear; used blending edges are worn; foam latex remains supple. Comes with an LOA from series makeup artist Doug Drexler. **\$600 - \$900**



654. STEPHEN LEE “CHORGAN” COSTUME FROM *STAR TREK: THE NEXT GENERATION* “VENGEANCE FACTOR”. (Paramount, 1987-1994) Stephen Lee plays “Chorgan”, an alien leader in *Star Trek: The Next Generation, Episode: “Vengeance Factor”*. This “Chorgan” costume consists of heavy black leather Jacket with production paint spatter, vacuum-formed back plate, leather right shoulder pad and left side modified sports shoulder pad. All components and some areas of the jacket have been decorated with cannibalized existing parts; springs, metal circuit boards, hard and soft rubber cast mechanical items, plastic hoses and metal computer parts. Costume includes modified leather chaps, which have also been decorated with components similar to the jacket. An armband completes the ensemble. Exhibits production distressing and wear. Some ornamental components present, but needing reattachment. Presents well. **\$800 - \$1,200**



655. ROMULAN COSTUME ON CUSTOM FORM. (Paramount, 1987-1994 and 1993-1999) Romulan female uniform seen throughout TNG (including the episode, "Timescape") and DS9 episodes. Includes wide-shouldered tunic of gray-silver fabric, gray pants, gray boots, hard rubber torso belt appliance with triangular designs at front and back, cloth gauntlets with hard rubber communicator appliance. Mounted on a custom mannequin with applied makeup and facial appliances. Measures approx. 5 ft. 7 in. tall. Special shipping arrangements will apply. **\$2,000 - \$3,000**



656. NAUSICAAAN COSTUME ON CUSTOM FORM *STAR TREK: THE NEXT GENERATION.* (Paramount, 1987-1994) Costume made up of swatches of leather, fabric and hide, includes padded coat, pants, knee-high leather boots, wide belt and elaborate foam latex facial appliance on a custom mannequin torso. Synthetic hair has leather wraps. Boots are marked, "Norman Lloyd"; other pieces are handwritten, "Clint Carmichael", as worn in TNG episode, "Tapestry." Measures approx. 6 ft. 2 in. Special shipping arrangements will apply. **\$2,000 - \$3,000**





657. BRENT SPINER "LT COMMANDER DATA" TUNIC FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) Brent Spiner "Lt. Commander Data's" gold and black long sleeve duty uniform tunic, with internal Paramount label handwritten "Spiner." Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Of particular note, there is faint evidence of silver makeup on the inside collar. Exhibits a trace of fading along the top of the sleeves; otherwise, fine condition. Includes Communicator insignia badge on left chest. **\$5,000 - \$7,000**



658. LEVAR BURTON "LT. COMMANDER GEORDI LA FORGE" TUNIC FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) LeVar Burton "Lt. Commander Geordi La Forge's" gold and black third season engineering tunic, with internal Paramount label handwritten "LEVAR B." Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Exhibits a trace of fading along the top of the sleeves; otherwise, fine condition. Includes Communicator insignia badge on left chest. **\$3,000 - \$4,000**



659. MICHAEL DORN "LIEUTENANT WORF" STARFLEET DUTY UNIFORM FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) Michael Dorn "Lieutenant Worf's" gold and black 1-piece duty uniform with internal label handwritten, "Michael Dorn," in black ink. Includes Communicator insignia badge on left chest. **\$4,000 - \$6,000**



660. KLINGON DISRUPTOR WEAPON FROM *STAR TREK VI: THE UNDISCOVERED COUNTRY*. (Paramount, 1991) The futuristic weapon measures 16 x 8 in. and consists of cast resin components painted rust, metallic silver and black and studio distressed. The Klingon symbol in the form of enameled primary colored cloisonné buttons are embedded in both sides of the prop weapon between the hull and the grip of the prop. There are slight remnants of violet Klingon blood on the grip of the prop. Exhibits production wear; some paint is scratched. Presents very well. **\$1,200 - \$1,500**



661. KLINGON MINING LASER FROM *STAR TREK VI: THE UNDISCOVERED COUNTRY*. (Paramount, 1991) Constructed of black-, green- and maroon-painted molded resin with plastic tubes and a metal underside barrel cover. Used in the scene in which Kirk and McCoy are held captive in the underground Klingon prison. Only a handful of these prop mining lasers were made for the film. Measures approx. 28 ½ in. long. Shows light distress. **\$1,200 - \$1,500**



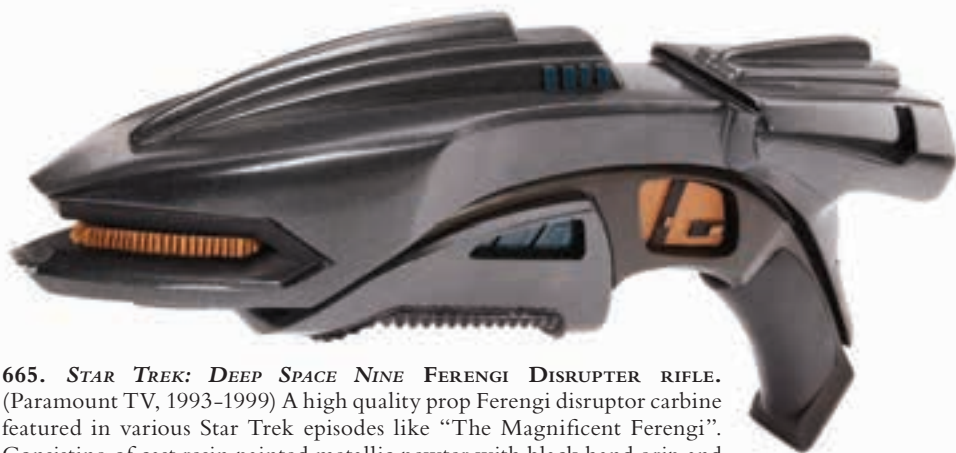
662. DeForest Kelley "Dr. McCoy" Medical Bag from *Star Trek VI: The Undiscovered Country*. (Paramount, 1991) Consisting of a square 10 ½ x 8 ½ x 3 in. stitched leather saddle bag with belt and brass post closure and 25 in. web shoulder strap. Strap attaches to the back of the bag with metal hook and loop clasps. Medical symbol decal is applied to the lower right corner of the front of the bag and an aluminum plate bearing the medical red cross symbol and "McCoy" in transfer lettering is riveted to the closure flap. Shows scuffing and signs of production wear. Presents well. **\$4,000 - \$7,000**



663. Hero Starfleet Assault Phaser from *Star Trek VI: The Undiscovered Country*. (Paramount, 1991) Measuring 10 x 7 in. Featuring black painted resin body, vacuum-formed shell and removable ammo magazine with tooled aluminum detail including muzzle, radiator grill in back and side knob. With clear resin barrel tip and internal illuminating electronics present. 9v battery port accessible under the retractable hood. Intended to be operated by depressing the working trigger. A red ID plate at the bottom of the magazine/grip is engraved with the Starfleet emblem and "NCC 1701 Enterprise - 006". This weapon was used by assassins aboard the Klingon ship to frame Captain Kirk and Dr. McCoy for murder. Shows minor signs of production wear. Otherwise, in fine condition. Electronics untested. **\$2,000 - \$3,000**



664. Starfleet Assault Phaser from *Star Trek VI: The Undiscovered Country*. (Paramount, 1991) Solid cast resin 10 x 7 in. Assault Phaser painted black with silver detail and featuring a tooled aluminum muzzle and radiator grill in back. With blue resin barrel tip and a red ID plate at the bottom of the magazine/grip engraved with the Starfleet emblem and "NCC 1701 Enterprise - 009". This weapon was used by assassins aboard the Klingon ship to frame Captain Kirk and Dr. McCoy for murder. Shows minor signs of production wear. Otherwise, in fine condition. **\$1,000 - \$1,500**



665. STAR TREK: DEEP SPACE NINE FERENGI DISRUPTOR RIFLE. (Paramount TV, 1993-1999) A high quality prop Ferengi disruptor carbine featured in various Star Trek episodes like "The Magnificent Ferengi". Consisting of cast resin painted metallic pewter with black hand grip and orange and teal accented components, the detailed prop measures approx. 18 ¼ x 8 ½ x 3 in. and features alien character letters etched into the sides. **\$800 - \$1,200**



666. STARFLEET TYPE 2 (BOOMERANG) PHASER FROM STAR TREK: THE NEXT GENERATION, DEEP SPACE NINE AND VOYAGER. (Paramount, 1987-94, 1993-99, 1995-2001) The Type 2 (Boomerang) hand phaser was used throughout the latter seasons of all three series (when the Boomerang style phasers replaced the Cobrahead style), as well as the *ST: First Contact* and *Insurrection* films. Constructed of silver- and black-painted resin, featuring a ribbed inner grip and a center fire button that depresses. Measures approx. 8 in. in length. Light signs of production wear. **\$1,200 - \$1,500**



667. HERO TRICORDER FROM STAR TREK: VOYAGER. (Paramount-TV, 1995-2001) Hero illuminating Starfleet TR 590 Mark X Medical Tricorder designed by HMS Studios. Appeared at the beginning of *Star Trek: Voyager* season two and the beginning of *DS9* season four. It is constructed of gray resin with small printed labels to look like buttons and displays and clear resin components affixed to emit internal light. The hero prop Measures 6 ½ in. long when open. There is a back panel concealing electronics, held in place by 4 screws. The prop illuminates as seen on screen when opened. In good condition. **\$2,000 - \$3,000**



668. OCAMPA COSTUME ON CUSTOM FORM FROM STAR TREK: VOYAGER. (Paramount, 1995-2001) Blue stirrup pants, blue/teal tunic with chiffon at the shoulders, and gold brooch, teal unitard and blue ankle-length boots. Interior Voyager tag handwritten, "Jennifer Lien". Mounted on a custom mannequin with foam latex ear appliances and hand-applied makeup. Measures approx. 5 ft. 8 in. Special shipping arrangements will apply. **\$2,000 - \$3,000**



669. NEELIX COSTUME ON CUSTOM FORM FROM STAR TREK: VOYAGER. (Paramount, 1995-2001) Mutli-colored two-piece suit, green boots, green silk shirt and Velcro-attached communications badge. Interior Voyager tags handwritten, "Ethan Phillips". This style Neelix costume is seen in the episodes, "Caretaker," "Cathexis," "Projections" and "Time and Again." Although the same style, this suit does not match the patterns in those episodes. Mounted on a custom mannequin with elaborate foam latex makeup and facial appliances and applied hair. Measures approx. 6 ft. tall. Special shipping arrangements will apply. **\$2,000 - \$3,000**

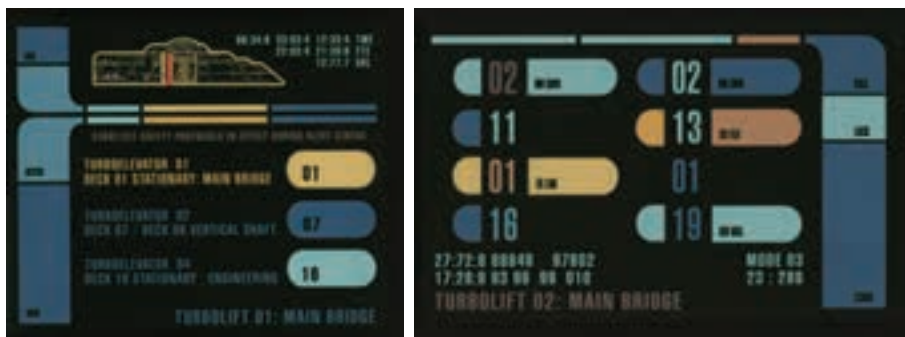


670. KAZON COSTUME ON CUSTOM FORM FROM *STAR TREK: VOYAGER*. (Paramount, 1995–2001) Uniquely styled Kazon–Nistrim costume visible on Maje Culluh’s ship in the *Voyager* episode, “Maneuvers.” Includes faux fur-trimmed sleeveless tunic, pants, wide rubber belt with leather-wrapped metal rings and boots. Interior *Voyager* tags handwritten, “Norman Gibb” and “Irving Lewis”. Mounted on a custom mannequin with elaborate foam latex facial appliance, hand-applied makeup and hair. Measures approx. 6 ft. 1 in. Special shipping arrangements will apply. **\$2,000 – \$3,000**

671. VIDIIAN COSTUME ON CUSTOM FORM FROM *STAR TREK: VOYAGER*. (Paramount, 1995–2001) Gray quilted tunic, pants, heavy rubber utility belt with holster and gray boots. Includes a Vidiian bio-probe of hard rubber and hand-detailed accents. Interior *Voyager* tags handwritten, “Chris Doyle”. Worn in the episode, “Deadlock.” Mounted on a custom mannequin with elaborate foam latex makeup and facial appliance. Measures approx. 6 ft. tall. Special shipping arrangements will apply. **\$2,000 – \$3,000**



672. COLLECTION OF UNIFORMS FROM STAR TREK: VOYAGER INCLUDING KATE MULGREW, ROBERT BELTRAN, TIM RUSS, ROXANN DAWSON, ROBERT PICARDO, AND ETHAN PHILLIPS. (Paramount-TV, 1995-2001) Collection of uniforms from *Star Trek: Voyager* including: Kate Mulgrew "Capt. Kathryn Janeway's" burgundy and black duty uniform and grey tunic, duty uniform with internal *Voyager* label handwritten, "Kate Mulgrew." Robert Beltran "Chakotay's" burgundy and black one-piece duty uniform and gray tunic, each with internal *Voyager* labels handwritten in black ink, "Robert Beltran." Tim Russ "Tuvok" gold and black duty uniform and grey tunic, each with internal *Voyager* labels handwritten "Tim Russ." Roxann Dawson "B'Elanna Torres" gold and black duty uniform and grey tunic, each with internal *Voyager* labels handwritten in black ink, "Roxann Dawson." Robert Picardo "The Doctor" green and black one-piece duty uniform and grey tunic, each with internal *Voyager* labels handwritten in black ink, "Robert Picardo." Ethan Phillips "Neelix" elaborately patterned multi-color coat and pants, orange silk tunic and patterned vest, all except the coat with internal *Voyager* labels handwritten "Ethan Phillips." Each costume includes an original Starfleet communicator badge. Fine screen-worn condition. **\$15,000 - \$20,000**



673. STAR TREK: FIRST CONTACT HIGH QUALITY BRIDGE LCARS TURBO LIFT PANELS. (Paramount, 1996) A pair of computer interface panels believed to have been part of the "USS Enterprise-E" set. The items are turbolift readouts and controls and are composed of smoked acrylic panels with graphical applications applied to the reverse that are visible when backlit. One item depicts a cross section of the topmost level of a starship including the main bridge, upper portion of the computer core, and an orange indication of a turbolift shaft. The display graphic depicts the location of turbolifts 1 through 4 in blue and yellow, and reads 'Starfleet safety protocols in effect during alert status'. The second piece is also an LCARS-style (Library Computer Access and Retrieval System) display indicating 'Turbolift 01: Main Bridge'. The items measure approx. 4 ½ x 6 ½ in. inches and 6 ½ x 5 ½ in. inches with beveled edges. Exhibits remnants of production adhesive on the back. Otherwise in excellent condition. **\$400 - \$600**



675. STAR TREK: ENTERPRISE KLINGON DISRUPTOR. (Paramount, 2001-2005) Klingon Disrupter pistol used in *Star Trek: Enterprise* episodes featuring Klingon warriors. Being a cast resin prop Klingon 17 x 9 x 2 in. pistol with jutting stock, realistically painted to appear like rusted, distressed metal with silver accented muzzle components. In excellent condition. **\$800 - \$1,200**



674. DESKTOP INFORMATION MONITOR FROM STAR TREK: FIRST CONTACT. (Paramount, 1996) Metallic charcoal-painted resin monitor with battery-powered backlit panels; used in Picard's quarters, Picard's ready room and engineering. Front decal reads "Access panel 87-0067 / Refer servicing to qualified Starfleet technicians. No user serviceable parts inside. Remember, no matter where you go, there you are." Rear decal reads: "Optical date net service access / Caution: Operating protocol 48-3732 requires full redundancy for all primary data feeds. We'll never be caught. We're on a mission from God." Operational. The rechargeable power tool battery has been replaced (charger not included) illuminating the fluorescent backlighting with switch on cabinet's backside. Shows light production distress. **\$1,200 - \$1,500**



676. STAR TREK: ENTERPRISE MINE GUARD ALIEN WEAPON FROM "THE XINDI". (Paramount 2001-2005) A solid, foam rubber cast, copper-colored phase carbine from the *Star Trek: Enterprise* series. The lightweight, soft stunt prop is hyper-realistically painted to appear as distressed metal. This was an alien Mine Guard weapon from "the Xindi" episode. **\$300 - \$500**



677. “FERENGI” DISRUPTOR CARBINE FROM *STAR TREK: ENTERPRISE*. This high quality cast resin hand prop was featured prominently in the episode “Acquisition” of *Star Trek: Enterprise*. Both “Krem” (Jeffery Combs) and “Muk” (Clint Howard) used weapons like this in the episode. “Captain Archer” (Scott Bakula) met the business end of “Muk’s” weapon several times in the episode while trying to retake his ship from the nefarious “Ferengi” hijackers. The prop is painted a beautiful metallic bronze, features a unique pair of sturdy offset handgrips, and attachments for a shoulder strap. There is some wear from stage and general use. It measures approx. 24 x 7 x 6 inches. **\$600 - \$800**



678. *STAR TREK: NEMESIS* STARFLEET PHASER RIFLE. (Paramount, 2002) *Star Trek: Nemesis*-style Star Fleet Type III Mark III Phaser Rifle consisting of high quality cast resin painted metallic silver with black components and reflective chrome tape details. The 32 ¼ x 10 x 2 in. item features a black web shoulder strap in a fixed position, molded resin trigger and ‘scope’; a mounting for a working flashlight that twists to activate. Minor chipping to scope components and some metallic tape is loose. Overall, in excellent condition. Special shipping arrangements will apply. **\$1,500 - \$2,000**

679. DeFOREST KELLY “DR. MCCOY” MEDICAL SCANNER BUILT FOR A *STAR TREK* FEATURE FILM. (Paramount, 1979-1994) A multipurpose medical diagnostic scanner, very similar to the Original Series design, created for use by McCoy in one of the feature films starring the original cast, but ultimately not screen-used. Features a PVC tube body, machined aluminum black rough rubberized handle and black and silver accents. A single red button on the side of the body activates the spinning scanner that’s housed under clear resin, currently in working order. Measures approx. 2 ¾ in. tall, with a diameter of 1 3/8 in. “HORCH #77” — prop builder Steve Horch, of HMS Studios — etched into the underside of bottom aluminum cap. **\$1,200 - \$1,500**





680. SMALL CREATURE EATEN OUTSIDE JABBA'S PALACE IN *STAR WARS: EPISODE VI- RETURN OF THE JEDI*. (TCF, 1983) Interrupting a brief, seemingly idyllic establishing shot of Jabba the Hut's desert-palace on Tatooine, the sudden ingestion of this playful feather creature by a much larger frog-like beast reminds the viewer of life's impermanence in such a hostile environment. Screen-used prop is constructed of real feathers (of an especially fluffy nature) attached to magnet base (for screen manipulation), measuring 7 in. long, and obtained directly from production team at ILM. Very fine. \$2,000 - \$3,000



681. *STAR WARS: EPISODE IV- A NEW HOPE*; UNUSED STYLE "D" 1-SHEET POSTER. (TCF, 1977) U.S. 27 x 41 in. one-sheet poster style D with 1930s movie serial themed artwork by C. White III and Drew Struzan for the film's continuous release into 1978, and purportedly the favorite design of director George Lucas. Very fine, unused condition, certainly one of the finest examples extant. \$300 - \$500



682. *STAR WARS: EPISODE IV- A NEW HOPE*; EXCEEDINGLY RARE ISRAELI ORIGINAL-RELEASE HEBREW LANGUAGE POSTER. Israel 25 x 37 in. one-sheet poster in folded, very fine condition. Reported to be the single-most scarce one-sheet (approx.) size original release poster for this film, period. This is truly the "Holy Grail" of Star Wars poster collecting, and we know of only one other example ever being offered for public sale. Essentially unused, with very minor handling. \$5,000 - \$7,000



683. *STAR WARS: EPISODE IV- A NEW HOPE*; STYLE "B" TEASER 1-SHEET PLUS GERMAN A-1 POSTER. (TCF, 1977) Unused, very fine Style 'B' Teaser advance 27 x 41 in. one-sheet poster (A Long Time Ago, In a Galaxy Far, Far Away) together with lightly handled, special silver-paper 1st-release German 23 x 33 in. A-1 size poster with the U.S. style "A" art. \$200 - \$300

685. *STAR WARS: EPISODE IV- A NEW HOPE*; ROLLED AND UNCOMMONLY CLEAN HALF-SHEET POSTER. (TCF, 1977) U.S. 22 x 28 in. half-sheet poster. One of the more uncommon original release posters for this film, and which also offers one of the best artwork designs. Rarely seen in this near-pristine, unfolded condition. \$400 - \$600



684. HAN SOLO'S REWARD FROM PRINCESS LEIA FROM *STAR WARS: EPISODE IV — A NEW HOPE*. (20th Century Fox, 1977) After shuttling "Luke Skywalker," "Obi Wan," "R2D2" and "C-3P0" to the Death Star to rescue "Princess Leia" Organa, Han Solo (Harrison Ford) demands to be paid in full for his services to pay off his debts to the ruthless "Jabba the Hutt." In the scene in which the Rebel Alliance pilots are readying their fighter crafts, the self-absorbed "Han" is seen loading up the Millennium Falcon with his bounty crated in one of these boxes. It's a repurposed airplane food-heating and storage box, painted olive green, with two white stripes around the middle. Constructed of aluminum and fiberglass, with a hinged door that latches. Originally used to heat food, but electronics are untested. Paint shows medium to heavy signs of wear, but the box itself is in good shape. \$3,000 - \$5,000



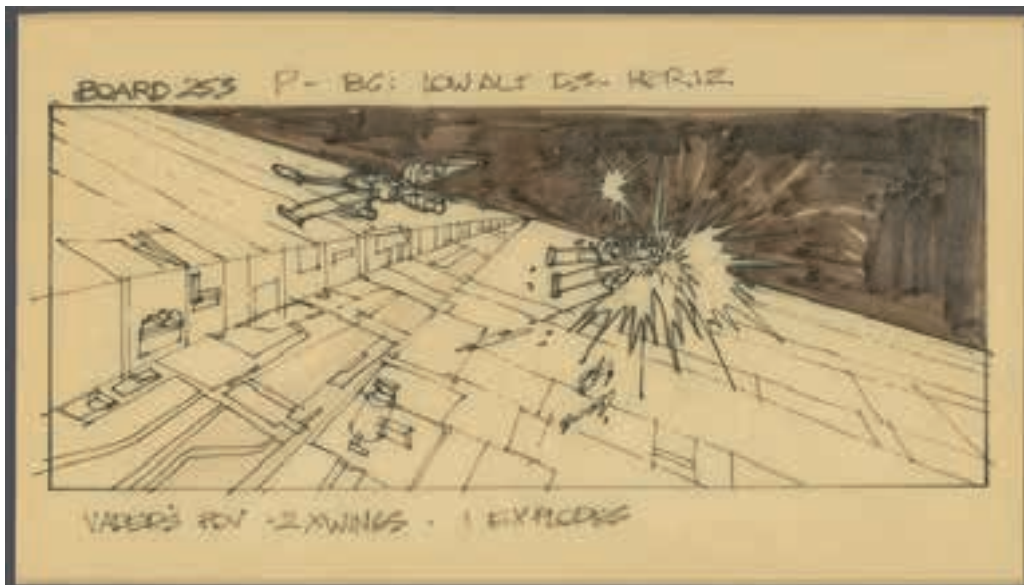
686. ORIGINAL PRODUCTION-USED *STAR WARS* SCRIPTS FOR EPISODES - IV, V & VI. A set of (3) production-used scripts from the greatest Sci-Fi franchise of all time, including: (1) *Star Wars: Episode IV - A New Hope*, yellow paper covered, studio bound and bradded script with cutout window displaying "Star Wars" title. A triangular "The Star Wars" sticker is affixed to the front cover. Some soiling but otherwise, in fine condition. (1) *Star Wars: Episode V - The Empire Strikes Back*, purple paper covered, studio bound and bradded script. Multi-color pages. Production stamp across each page. Some soiling but otherwise, in fine condition. (1) *Star Wars: Episode VI - Revenge of the Jedi*, crème paper covered, Lucasfilm bound and bradded script. Multi-color pages. Dec. 81 production stamp across each page. Additional loose pages marked for David Middleton ("construction storeman" on the production) included. Some soiling to cover but otherwise, in fine condition. \$3,000 - \$5,000



687. ORIGINAL SCREEN-USED X-WING FIGHTER FILMING MINIATURE FROM *STAR WARS: EPISODE IV – A NEW HOPE*. (TCF, 1977) This amazing filming X-Wing Fighter miniature measures approx. 22 in. long x 18 in. wide and is constructed of resin, polystyrene and brass, painted to detail with red accents and intentional battle distress. During the climactic Rebel assault on the Death Star, the production crew needed to build pyrotechnic filming miniatures for the numerous explosions needed for both X-Wing and Y-Wing craft as they were being picked off by the Imperial T.I.E. Fighters and laser cannons interspersed throughout the trench. At the time these sequences were being shot, the crew quickly realized they needed to create more ships as editorial kept requesting more explosions. Due to the extreme time constraints, when a model was blown up, surviving components were reused and combined with new parts. So, these models and parts of them had to be re-painted and over-painted to cover over actual pyro distress accrued during filming of multiple takes. Unlike this model, many of the later miniatures were shot in their natural, unpainted gray state. Consigned by a multiple Academy Award-winning visual effects supervisor who acquired this miniature, which was once the property of one of the key visual effects crew members on *Star Wars*. Exceedingly rare, this is the only painted and finished X-Wing Fighter we have encountered from the original 1977 *Star Wars* film. Some production distress including minor chips at the rear engines and tiny R2 unit behind the cockpit is missing; overall, a beautiful signature artifact from this groundbreaking film. Comes with a custom display stand and base by master model builder and later visual effects supervisor Patrick McClung, who worked on *Star Wars V: The Empire Strikes Back* early in his career. Special shipping arrangements will apply.. **\$80,000 - \$120,000**



688. JOE JOHNSTON *STAR WARS* STORYBOARD ART, BOARD 269 FROM *STAR WARS: EPISODE IV — A NEW HOPE*. (TCF, 1977) Joe Johnston original storyboard art sketch from *Star Wars: Episode IV — A New Hope* of three Rebel Alliance X-Wings lining up in formation for their assault on the Empire's Death Star. Accomplished on vellum in pencil, ink and flecks of gouache to represent stars in the background. Features handwritten notes above and below the image. Art measures 10 x 5 ¾, and is tipped to a mat board that measures 11 x 15 in. total. **\$1,000 - \$1,500**



689. JOE JOHNSTON *STAR WARS* STORYBOARD ART, BOARD 253 FROM *STAR WARS: EPISODE IV — A NEW HOPE*. (TCF, 1977) Joe Johnston original storyboard art sketch from *Star Wars: Episode IV — A New Hope* of two Rebel Alliance X-Wings, and one of them exploding, while attacking the Empire's Death Star, as seen through Darth Vader's point of view. Accomplished with pencil and ink on vellum. Features handwritten notes above and below the image. Art measures 10 x 5 ¾ in., and is tipped to a mat board that measures 11 x 15 in. total. **\$1,000 - \$1,500**



690. *STAR WARS* COLLECTION OF (3) ONE-SHEET POSTERS. U.S. 27 x 41 in. one-sheet posters (2) for *Star Wars: Episode V- The Empire Strikes Back* (advance and style "B") plus (1) for *Star Wars: Episode VI- Return of the Jedi* (style "B"), all in very fine, unused condition. **\$200 - \$300**



691. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* PRODUCTION-MADE REBEL HELMET. (TCF, 1980) Production-made Rebel Alliance pilot helmet, which has been professionally restored to hero finish and decoration, including recreated opaque visor-shield to finish display. Original vacuum-formed plastic shell and interior foam lining are intact and only very slightly degenerated from age. A worthy and handsome tribute to a rare artifact from the original trilogy. \$20,000 - \$30,000



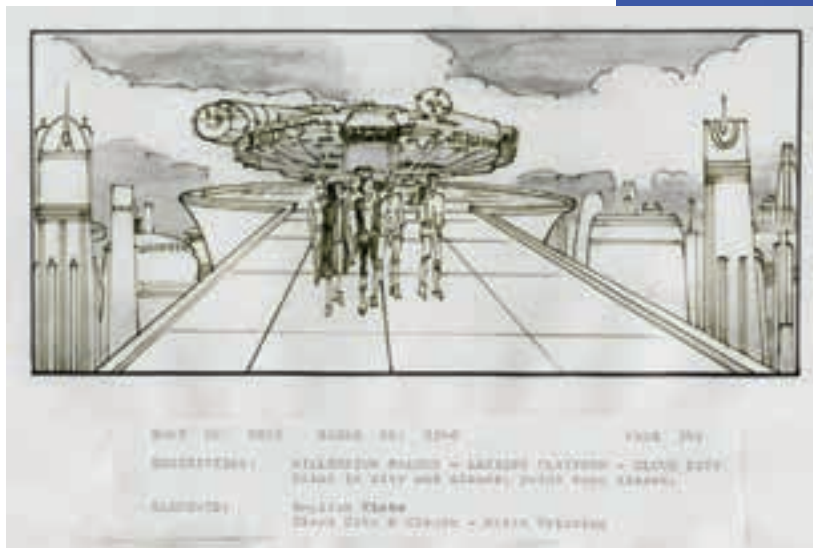


692. STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK NORWEGIAN CREW UNIFORM COMPLETE. (TCF, 1980) A full Norwegian-unit production-unit uniform for the snowy opening sequence on Hoth from *Star Wars: Episode V- The Empire Strikes Back*. Jacket features production patches: "STAR WARS", "MAY THE FORCE BE WITH YOU" and "REVENGE OF THE JEDI" — the original title for Episode VI, and likely added after filming for Episode V. Has several printed and handwritten nametags on several pieces for Bill Welch, art department construction manager. Uniform consists of: polyester jacket, wool sweater, long-sleeve cotton shirt, wool socks, polyester over-pants, silk underpants, wool scarf, wool-lined leather boots, suspenders and wool-lined polyester gloves. **\$4,000 - \$6,000**



693. AT-AT MINIATURE MODEL FROM STAR WARS - EPISODE V: THE EMPIRE STRIKES BACK MADE BY ILM MODELMAKER CHARLIE BAILEY. This incredible miniature 1 ½ in. "At-At" Imperial Snow Walker was cast from an original model made for use in the motion picture *Star Wars - Episode V: The Empire Strikes Back*. ILM Model maker Charlie Bailey created this replica (in 2012) using the same tooling he employed when creating the original forced-perspective models for the "Battle of Hoth" sequence in 1979. The model is painted in high detail right down to the tiny snow-flecked feet. After shooting the Hoth scene, one of the original models was placed in a snow globe for George Lucas. Comes in a 3 ½ x 2 ¼ x 2 ¼ in. display box with a COA from artist Bailey. **\$3,000 - \$5,000**

694. MILLENNIUM FALCON MINIATURE MODEL FROM STAR WARS — EPISODE V: THE EMPIRE STRIKES BACK MADE BY ILM ARTIST CHARLIE BAILEY. This detailed miniature 2 in. Millennium Falcon was cast from an original model made for use in the motion picture *Star Wars - Episode V: The Empire Strikes Back*. ILM master Modelmaker Charlie Bailey created this replica (in 2012) using the same tooling he employed when creating the original model which was shot while attached to an 8 ft. Star Destroyer in the classic film. Comes professionally displayed on a cobalt blue Plexiglass panel in a 5 x 3 ½ x 3 ½ in. display box with a COA from artist Bailey. In finecondition. **\$3,000 - \$5,000**



695. ORIGINAL STORYBOARD ART FROM STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK, JOE JOHNSTON ARTIST. (TCF, 1980) A beautiful Joe Johnston storyboard expertly accomplished in pen, ink and pencil on 8 x 10 ½ in. leaf of white paper. 4 x 9 in. panel image of the iconic Millennium Falcon on a landing platform in Cloud City. Detailed skyline and architecture are visible as newly arrived characters gather on the walkway in the sky. 7 ¼ x 1 ½ in. typed paper strip, tipped to the leaf with; shot number, scenic description and other production elements listed. Minor production soiling. Overall in fine condition. **\$3,000 - \$5,000**

696. ILM PRODUCTION-MADE (REJECTED) "YODA" HEAD. A piece of *Star Wars* history (made ca 1986). Consisting of a "Yoda" head or "skin" of the sort that was affixed over internal animatronic mechanisms, eyes and teeth for animating this beloved character. The skin is made of foam rubber cast from Stuart Freeborn's original molds. Created to rebuild the original Yoda for George Lucas, it was rejected due to minor bubbles in the face. The ears have been cast separately and expertly attached to the head. It remains unpainted and without hair applied. The head has been sealed in an 14 x 11 x 10 in. acrylic case filled with nitrogen to slow oxidation and comes with a black felt cover to block UV rays and an LOA from ILM Creature Shop manager (86-87) Charlie Bailey. Shows some discoloration. Otherwise, in very good condition. **\$4,000 - \$6,000**





698. SCREEN-USED SCOUT TROOPER BLASTER WITH PRODUCTION-MADE HOLSTER FROM *STAR WARS: EPISODE VI — RETURN OF THE JEDI*. (TCF, 1983) First appearing in *Return of the Jedi*, Scout Troopers are seen on Endor, battling Luke and Leia on speeder bikes, and this is where we get our best look at this special small blaster and holster created just for Scout Troopers' bulky gloved hands. Coming directly from ILM effects production team, a screen-used blaster of cast polished resin with matte black finish, measuring 7 x 4 in., together with production-made (and possibly screen-used as well) 7 1/2 x 6 in. vacuum-formed white plastic leg-side holster. Both items show slight signs of use and handling, with rubbing to finish at extremities; fine. **\$10,000 - \$15,000**



697. PRODUCTION-MADE GAMORREAN GUARD "FLASHER" DOLL CREATED DURING THE MAKING OF *STAR WARS: EPISODE VI — RETURN OF THE JEDI*. (TCF, 1997) This 7 x 5 in. miniature Gamorrean Guard was created by production as an on-set joke. Consisting of cast foam rubber figure in a hand-sewn trench coat, the piece is painted in detail. The crew has added dangling Gamorrean genitals, the crux of the "gag". This little guy was exposed as a flasher, for a laugh during the production of *Star Wars: Episode VI - Return of the Jedi*. Gamorrean Guards were the wild boar-like protectors of sinister Jabba The Hutt. This is a delightfully obscure, behind-the-scenes relic from the set of a *Star Wars* classic. In good condition. **\$1,000 - \$1,500**

699. ILM PRODUCTION-MADE ENDOR REBEL ALLIANCE HEADGEAR FROM *STAR WARS: EPISODE VI — RETURN OF THE JEDI*. (20th Century Fox, 1983) A prototype Endor Rebel Alliance helmet from *Star Wars: Episode VI - Return of the Jedi*. This perimeter frame is the same basic shell that was used in production, but the bill was eventually removed in favor of one that was attached to the interior ribbed headpiece that protrudes through the opening of the shell. Constructed from vacuum-formed plastic, and painted a semi-camouflaged green, with a copper-painted bill. Measures approx. 11 3/4 x 9 x 4 in. **\$2,000 - \$3,000**



700. ILM PRODUCTION-MADE REBEL ALLIANCE B-WING HELMET FROM *STAR WARS: EPISODE VI — RETURN OF THE JEDI* (TCF, 1983) This is an Industrial Light & Magic production made painted and detailed B-Wing pilot helmet. Constructed of vacuum-formed plastic painted with green, red, yellow and black “distressed” accents, and features a nylon chinstrap and faux communications devices. Trimmed with padded black leather piping. Some of the B-Wing helmets were fitted with a visors (this example does not have one installed). Interior features a handwritten note: “TO THIN”. Measures approx. 10 x 10 ½ x 8 in. **\$12,000 - \$15,000**

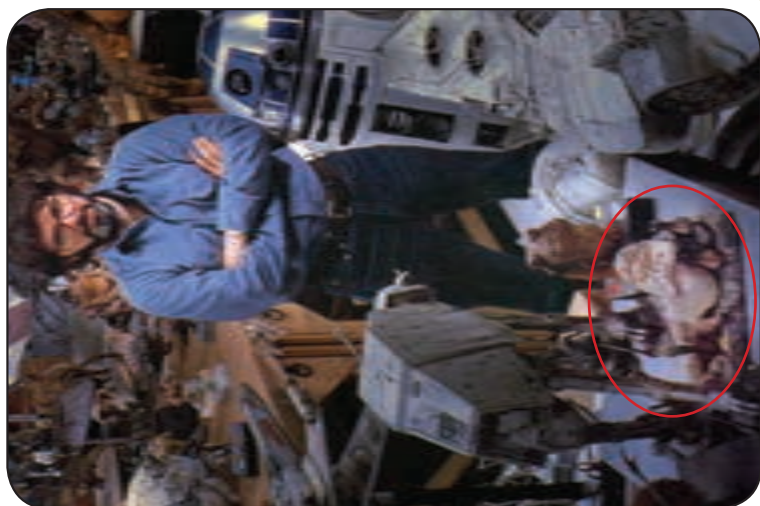


701. ILM PRODUCTION-MADE REBEL ALLIANCE A-WING HELMET FROM *STAR WARS: EPISODE VI — RETURN OF THE JEDI* (TCF, 1983) This is an Industrial Light & Magic production-made, painted and detailed A-Wing pilot helmet and chest plate. The helmet is made of vacuum-formed plastic, painted white with green and black “distressed” accents and trimmed with padded leather piping. Features a nylon chinstrap and faux electronic communications devices. Measures approx. 10 ½ x 6 x 10 in. Chest plate is made of vacuum-formed plastic, painted gray, yellow and black, and adorned with faux electronic life-support devices. Measures 9 ¼ x 9 ½ x 2 in. **\$12,000 - \$15,000**



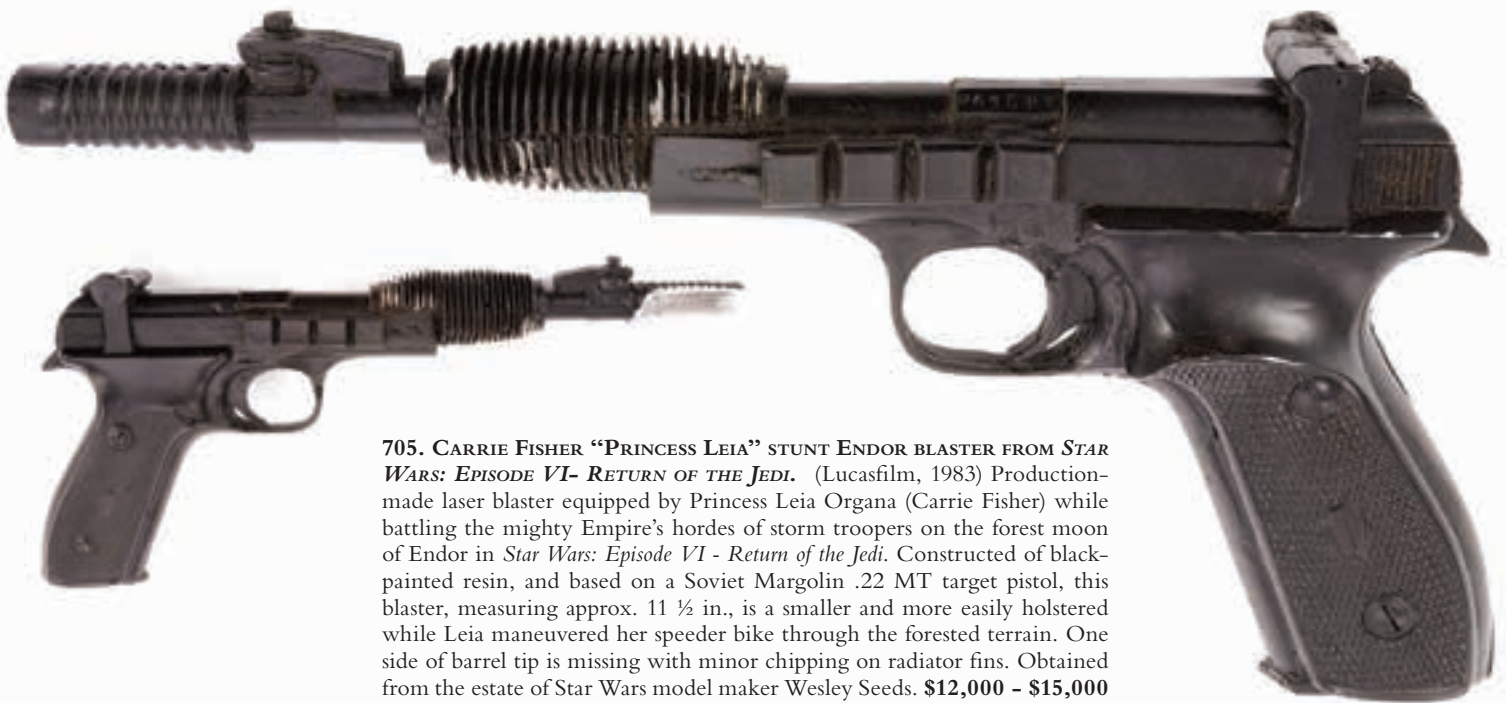
702. IMPERIAL ROYAL GUARD PRODUCTION-MADE HELMET FROM *STAR WARS: EPISODE VI- RETURN OF THE JEDI*. (TCF, 1983) When the dark Emperor Palpatine arrives to confer with Darth Vader on timely topics such as Death Star II completion, and patience concerning the Luke Skywalker “problem,” he spares no expense in ceremony with his cordon of crimson-clad Imperial Royal Guards, mysteriously obscured inside highly stylized and streamlined helmets such as this beautiful production-made example, obtained directly from the production team at ILM. At first glance, a perfectly smooth, seamless vacuum-form, construction is actually accomplished with two halves joined all around at a seam on inside, then filled, polished, and gloss-painted deep crimson for a perfect finish, and visor slit is filled with red acetate to complete the ominous effect. Measures 19 x 15 x 13 ½ in., and sits comfortably on shoulders without padding, as designed. Missing one tiny internal shoulder-strap loop, else very fine. **\$40,000 - \$60,000**

703. JABBA THE HUTT MAQUETTE APPROVED BY GEORGE LUCAS. Designed and sculpted by Phil Tippett, this Jabba the Hutt maquette is made of resin and hand-painted to detail. It was originally sculpted out of sculpty and then molded to create this painted master to present to George Lucas for design approval. This is the only example of its kind in existence. The original sculpture was destroyed in the molding process and the mold, itself, has long since deteriorated. Measures 10 in. x 5 in. x 6. This piece is featured in the coffee table book "Industrial Light & Magic: The Art of Special Effects" and is shown in front of George Lucas among other Star Wars creatures, ships and other pieces (see attached image). It comes from the collection of Academy Award-winning visual effects artist Phil Tippett. **\$20,000 - \$30,000**





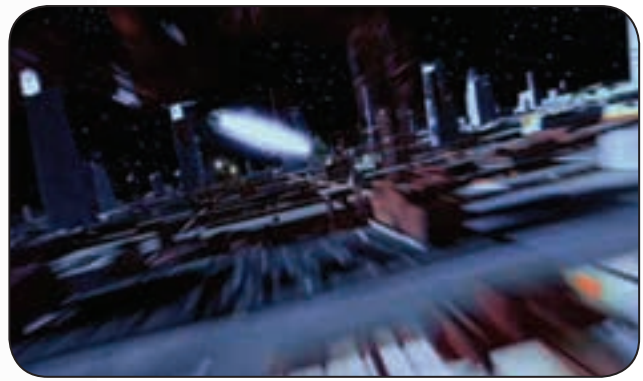
704. JABBA THE HUTT'S TAIL FROM *STAR WARS: EPISODE VI- RETURN OF THE JEDI*. (20th Century Fox, 1983) The screen-used end tailpiece of Jabba the Hutt, the fat, slimy gangster alien slug who freezes Han Solo (Harrison Ford) in carbonite, forcing his friends, Leia Organa (Carrie Fisher) and Luke Skywalker (Mark Hamill), to save him in the iconic early minutes of *Star Wars: Episode VI—Return of the Jedi*. The tail is constructed of latex-painted foam rubber, and comes in a custom clear acrylic display that's been cut to size for the tail section and bolted to sandwich the tail inside with an autographed screen capture of the full-size Jabba. The tail itself measures 28 x 12 in., and the case is approx. 47 ¼ x 19 x 1 ¼ in. Special shipping arrangements will apply. **\$2,000 - \$3,000**



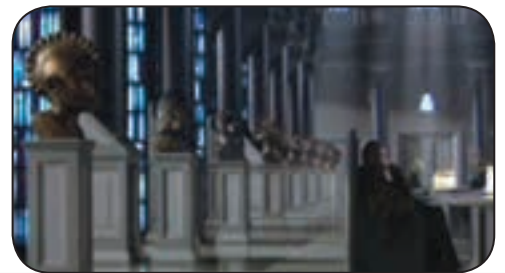
705. CARRIE FISHER "PRINCESS LEIA" STUNT ENDOR BLASTER FROM *STAR WARS: EPISODE VI- RETURN OF THE JEDI*. (Lucasfilm, 1983) Production-made laser blaster equipped by Princess Leia Organa (Carrie Fisher) while battling the mighty Empire's hordes of storm troopers on the forest moon of Endor in *Star Wars: Episode VI - Return of the Jedi*. Constructed of black-painted resin, and based on a Soviet Margolin .22 MT target pistol, this blaster, measuring approx. 11 ½ in., is a smaller and more easily holstered while Leia maneuvered her speeder bike through the forested terrain. One side of barrel tip is missing with minor chipping on radiator fins. Obtained from the estate of Star Wars model maker Wesley Seeds. **\$12,000 - \$15,000**



706. STAR WARS: EPISODE VI- RETURN OF THE JEDI – “LUKE’S” STUNT LIGHTSABER. (TCF, 1983) Production-made, cast resin stunt model of Jedi knight “Luke Skywalker’s” (Mark Hamill) lightsaber, his weapon of choice during the epic final battle for his soul and the fate of the galaxy against Darth Vader and the Emperor aboard the Empire’s planet-destroying Death Star. Measures approx. 11 ¼ in. with a circumference of 4 ½ in., and painted silver, with black and gold detail. Shows light-to-medium production wear in the top of the hilt, overall in good condition. Obtained from the estate of “Star Wars” model-maker Wesley Seeds, who worked on “Return of the Jedi.” **\$30,000 - \$50,000**



707. DEATH STAR PIECE FROM *STAR WARS: EPISODE VI- RETURN OF THE JEDI* SIGNED BY GEORGE LUCAS. (TCF, 1983) Segment of the Death Star from *Star Wars: Episode VI- Return of the Jedi*. Consisting of a cast resin shell filled with rigid polyurethane foam, sprayed primer gray then painted brick red. This puzzle-piece component of the Death Star measures 15 x 8 ½ x 2 in. The piece is signed faintly but legibly on the top by George Lucas. There is some chipping on the lower edges and production hot glue remnants on the foam bottom. Presents very well. **\$3,000 - \$5,000**

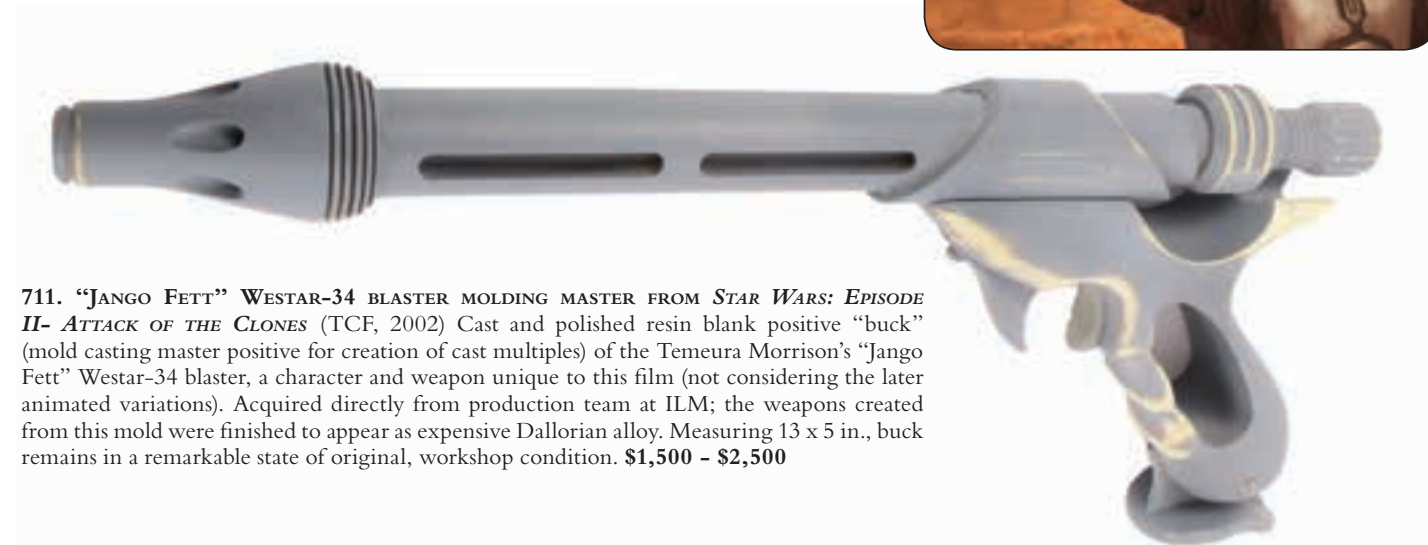


708. STORMTROOPER BLASTER MOLDING MASTER FROM *STAR WARS: EPISODE IV- A NEW HOPE* 1997 DIGITAL REMASTER. (TCF, 1977/1997) Cast and polished resin blank positive "buck" (mold casting master positive for creation of cast multiples) of the now-familiar Stormtrooper blaster, created for George Lucas' 1997 digital remaster of his 1977 original classic. Assembled from a number of cast and sculpted parts all finished in flat gray (two of which, the telescopic sight and the ammo clip, have separated from stock, though could easily be reattached). Acquired directly from production team at ILM, and bears affixed markings "ILM CB/TS 95". Measures 18 1/2 x 7 1/2 x 4 1/2 in. (with loose parts in position), demarcated around entire perimeter for mold-splitting, with very minor wear and handling from workshop use. **\$1,500 - \$2,500**

709. (3) MAQUETTES FOR SCREEN-USED CGI BUSTS FROM THE JEDI ARCHIVES *STAR WARS: EPISODE II - THE CLONE WARS*. (TCF, 1999) Consisting of (3) approx. 4 ½ x 3 in. cast resin miniature busts of galactic dignitaries - (2) human and (1) otherworldly character. These maquette busts were practical models, enlarged digitally for CGI set dressing in the Jedi Archives in *Star Wars: Episode II - The Clone Wars*. The busts are gold painted and antiqued to appear like bronze. In fine condition. Created by the finest craftspeople at ILM. **\$800 - \$1,200**



710. STAR WARS: EPISODE I - THE PHANTOM MENACE BLASTER. (20th Century Fox, 1999) A black-painted resin model of the CR-2 blaster, which were primarily used by the Naboo guards while they fought against the droid hordes in *Star Wars: Episode I — The Phantom Menace*. Based on a Calico M950A semi-automatic pistol, the blaster measures 17 x 9 in., and is adorned with silver-painted resin sights, stabilizers and radiators. Muzzle shows signs of distress and repair, as well as mild distress throughout. Comes with attached shoulder strap. **\$4,000 - \$6,000**



711. "JANGO FETT" WESTAR-34 BLASTER MOLDING MASTER FROM STAR WARS: EPISODE II- ATTACK OF THE CLONES (TCF, 2002) Cast and polished resin blank positive "buck" (mold casting master positive for creation of cast multiples) of the Temeura Morrison's "Jango Fett" Westar-34 blaster, a character and weapon unique to this film (not considering the later animated variations). Acquired directly from production team at ILM; the weapons created from this mold were finished to appear as expensive Dallorian alloy. Measuring 13 x 5 in., buck remains in a remarkable state of original, workshop condition. **\$1,500 - \$2,500**



712. SET OF ALIEN STORYBOARDS. (TCF, 1979) A set of (55+) photocopied storyboards for the film *Alien*. Folder bound photocopies of Moebius illustrated panels for important scenes in *Alien*. The rendering of the ultimate spaceships and architecture is spectacular. Each frame features notes beneath in reference to camera direction, scene and dialog. In fine condition. **\$800 - \$1,200**



713. ALIEN PRODUCTION-USED SCRIPT AND SCRIPT AMENDMENTS. (TCF, 1979) Brad bound, studio covered production-used script for *Alien*. Marked on title page for Bill Welch (construction manager) and dated March 78. Blue cover has a front window with title page "Alien" showing through. Included are (4) sets of paper clipped, multi-color script revisions. Cover shows some wear but content is in fine condition. **\$600 - \$800**



714. SET COST AND SCHEDULING PAPERWORK FOR ALIEN. (TCF, 1979) Collection of (25+) set costing and shooting schedule pages for the movie *Alien*. (1) stapled Cost Report. (1) loose shooting schedule commencing "week 6" Monday, August 17th 1978. (7) loose cost sheets with notes handwritten in pencil. All pages show minor production wear. A nice sampling of production material from the set of Ridley Scott's sci-fi masterpiece. **\$600 - \$800**



715. AUTO-DOC PROP FROM ALIEN. (20TH CENTURY FOX, 1977) From one of the most iconic scenes in the sci-fi/horror genre comes this rare prop "Auto-Doc" medical tool. Whilst investigating the derelict spaceship "Kane," John Hurt, discovers large alien eggs and is attacked by something from one of them. Returning to the Nostromo Medical Bay "Ash," portrayed by Ian Holm, cuts open the Space Helmet of Kane with the Auto-Doc which reveals the Facehugger attached to his face. The metal tool features a circular cutting blade to the front, AUTO DOC lettering to one side, behind the blade casing, and an integral gas power feed line to the back (functionality unchecked). This is believed to be the first such example of this prop to have ever been offered. **\$8,000 - \$10,000**

716. HERO ALIENS PULSE RIFLE. Hero M41-A Pulse Rifle from *Aliens*. One of the most famous sci-fi firearms, the M41-A Pulse Rifle was featured heavily in James Cameron's 1986 action sequel *Aliens*. Designed by Cameron himself and constructed under the supervision of renowned armorer Simon Atherton at Bapty Armory, the Pulse Rifle is viewed by many as the pinnacle of Sci-Fi prop weaponry. This is an original prop Pulse Rifle that was originally constructed for and used in *Aliens*, and later re-built and re-used in *Alien 3*. The prop is built around a World War II era M1A1 Thompson submachine gun, which was originally modified to fire blanks for the production and has since been fully decommissioned. The Thompson is fitted with a custom-made pistol grip, and a custom-made extended barrel. A SPAS-12 shotgun cage mounts below the Thompson barrel via a custom-stamped barrel shroud, simulating the grenade launcher. The grenade launcher features the original SPAS-12 pump handle, which was cut down for a different look in the film. It slides freely back and forth, allowing the pump-action loading of the launcher to be simulated. As only one version of the Pulse Rifle had a practical grenade launcher (actually a Remington 870 shotgun) fitted, this piece has a dummy grenade launcher filling the SPAS cage. The ends of the piece are capped with a custom-made steel shoulder stock, and a custom-made aluminum barrel cap at the front of the grenade launcher. The entire assembly is housed in a vacuum-formed ABS outer casing, which completes the unique profile of the prop. While all other components on the piece were used in *Aliens*, the casing was installed specifically for the production of *Alien 3*. After *Aliens*, all of the Pulse Rifle props were struck back to their original firearm components, and most of the casings used were discarded as they were no longer deemed necessary. When the decision was made for Weyland scientists to carry Pulse Rifles during the climax of *Alien 3*, Bapty had to re-assemble the Pulse Rifles and were now lacking the outer casings. New outer casings were therefore manufactured by vacuum-forming over one of the original casings from *Aliens*, and the new ABS casing was fitted to the prop with bolts, brackets and custom-riveted plates. The outer casing was originally painted black for use in *Alien 3*, as are all Pulse Rifle props in the film, but was later re-sprayed green by Bapty to return the piece to its classic *Aliens* form. The clip base is made from wood and is installed with a screw at the front of the casing. The Pulse Rifle is complete and in good film-used and weathered condition. All of the moveable components—the shoulder stock, grenade launcher pump handle, and original Thompson selector switches and trigger—can be moved and positioned. This is a rare opportunity to own a masterpiece of film prop weaponry. Includes certificate of de-activation and display base. Special shipping arrangements will apply. **\$40,000 - \$60,000**







717. ALIEN WARRIOR CREATURE COSTUME FROM ALIENS. (TCF, 1986) Full alien warrior creature costume from James Cameron's classic 1986 film *Aliens*. The design of this iconic costume was based on H.R Giger's original and was fabricated by Stan Winston studios (Stan won the Best Visual Effects Oscar for his work). Approximately 12 full costumes were made for the film, and this one is constructed of 10 separate components (head, neck ring, ribs, hands, feet, tail, back "horns" and jump suit).

James Cameron did not want the performer's range of movement to be inhibited, so the main jumpsuit was made from spandex with foam detailing glued to it. This particular jumpsuit has a name faintly visible on the inside of the costume; "Jason White", who is a credited performer in the film. The neck ring is secured to the head by Velcro, and the two components simply slip over the performers head. The rear horns are held in place by Velcro. The tail secures to the performer via a buckle system around the waist and is flexible (it is sprung with long strips of plastic). The feet slip on and are secured by a zipper. A pair of original hands are included with the costume (the hands in the auction picture are replicas from the original mold, as the originals are in delicate condition).

The rib section is a faithful replica; there are no known complete original examples as they were delicate and blown to pieces by squibs in the action scenes. The light-colored ligaments on the jaw (which were originally condoms) and inner jaw "teeth" are replicas for display purposes. Included in the auction is the display mannequin as pictured. Since its original purchase at a U.K. auction house in the 1990s, components of the costume have been replaced with better original examples. It's believed that only three full costumes survive, and this is the finest example. A once-in-a-lifetime chance to own a classic piece of cinema history. Special shipping arrangements will apply. **\$80,000 - \$120,000**



718. SCREEN-USED “FACEHUGGER” ALIEN FROM *ALIENS*. (TCF, 1986) This represents the first stage of reproduction of the alien race — a spider-like parasite that implants an embryo, which gestates and then bursts out of the host’s chest. Originally designed by H.R. Giger for *Alien* (1979). Constructed of highly detailed cast foam latex over an internal posable wire armature. Due to the nature of materials and production use, surviving examples are almost unheard of. This example was salvaged by a visual-effects technician after filming had wrapped at Pinewood Studios and subsequently kept stored on the glass bell jar that accompanies the piece today. To preserve this cinematic piece of movie history, the facehugger has recently undergone an intrinsically sympathetic preservation process by one of the world’s leading recognized specialists. A detailed and full image portfolio of this process is included in this lot. Mounted to a clear-resin bell jar, sitting atop a decorative metalized resin grate, backed by a green gel screen for backlighting. Measures 13 x 8 in.; custom display stand is 3 x 14 ½ x 13 in. Special shipping arrangements will apply. **\$20,000 - \$30,000**



719. SIGOURNEY WEAVER “RIPLEY” SWEATSHIRT AND STRETCH PANTS FROM *ALIEN 3*. (TCF, 1992) Weaver wears this screen-used Weyland Yutani (the mega-corporation behind-the-scenes protagonist throughout the series) sweatshirt throughout her sojourn on the prison planet in director David Fincher’s minimalist *Alien 3*. Inside Weyland Yutani tag has “Ripley” handwritten in black ink. Red “1” written on the inside collar The olive-green long-underwear pants are not seen on screen, but might have been worn under Weaver’s drawstring pants. However, that style of long underwear is seen by several male prisoners. Pants also feature Weyland Yutani tag with “Ripley” handwritten in black ink. Both show minor signs of distress. **\$3,000 - \$5,000**

720. SCREEN-USED SIGOURNEY WEAVER “RIPLEY” COSTUME FROM *ALIEN 3* ON WEAVER DISPLAY FIGURE. (TCF, 1992) Matching set of gray underwear consisting of ribbed tank top and bikini underwear, screen-worn by Weaver in David Fincher’s stark and gritty *Alien 3*. Includes a realistic fiberglass head and torso of Sigourney Weaver, created during production of *Alien 3* as a model to test paint schemes and the technique of hair flocking (for the startling effect of Weaver’s close-shaved head). Ultimately, a full body replica was created for the film for actor Charles Dance to carry. The display torso is incredibly detailed right down to the last freckle and lash and the costume exhibits studio distressing and wear. Presents beautifully. Created by the FX masters at ADI. Special shipping arrangements will apply. **\$4,000 - \$6,000**



721. ALIEN FIGURE MADE FROM THE MOLDS OF JEUNET'S ALIEN: RESURRECTION. (TCF, 1997) This fiberglass version of the Alien from Jean Pierre-Jeunet's *Alien: Resurrection* was created by ADI during the film's production. Fabricated from the original production-used molds. The impressive and threatening figure was used to publicize the film, and was created by the same team of ADI artists responsible for the incredible creature effects in the film. It has been a centerpiece in ADI's showroom since before the release of the film. Stands 86 in. tall. Special shipping arrangements will apply. **\$30,000 - \$50,000**



722. SCREEN-USED FULL-SIZED ALIEN QUEEN HEAD FROM ALIEN vs. PREDATOR. (TCF, 2004)

This fiberglass carapace is the screen-used hero head of the Queen alien seen in *Alien vs. Predator*. As a design element, spines were added to distinguish it from the familiar Queen in the previous James Cameron *Aliens*. The sculpture was modeled directly over the original Queen Alien head from the Cameron film. This pristine piece was used for scenes before the Queen is damaged by the Predator's wrist bomb. The face attached to the carapace is a Stunt version used in shots under the water tower where there was risk of damaging the articulated face. Measures 34 in. long by 11 in. wide and high, with separate lower jaw piece loosely held in place by screws. Special shipping arrangements will apply. **\$20,000 - \$30,000**

“THE BETTY”

FROM *ALIEN: RESURRECTION*



723. “THE BETTY” MODEL MADE FROM CASTINGS OF ORIGINAL FILM MODEL FROM *ALIEN: RESURRECTION*. (TCF 1997) This intricately detailed, and part-for-part identically matched model to the screen-used motion-control miniature created from extra castings of the original ship used in the film. This studio scale model was painstakingly matched to the original using extra fiberglass and epoxy castings that were made when the original was created. All the small “nervy” details were created using the same urethane resin castings used on the original model with archival behind the scenes photos as the guide. Features fully detailed flight deck complete with instrument panels and seats. This model was used as a display model at New Deal Studios (formerly Hunter/Gratzner Industries). Other than the screen used model, this is the only miniature of this iconic spaceship that exists in the world. Fabricated with an aluminum armature, fiberglass and epoxy castings and urethane detail castings. Painted and weathered, and features the same rarely seen umber-colored “Tiger Stripe” as the original. Also includes steel model stand with wheels. Packed in large wood crate. Measures 5 ft. x 5 ft.- 4 in. x 2 ft. 10 in. Special shipping arrangements will apply. Detailed and painted by Hunter/Gratzner Industries and New Deal Studios. Included are (10) pencil-on-vellum technical drawings of “The Betty,” plus (7) production copies of concepts of the ship all used when the original model was constructed. Special shipping arrangements will apply. \$60,000 - \$80,000





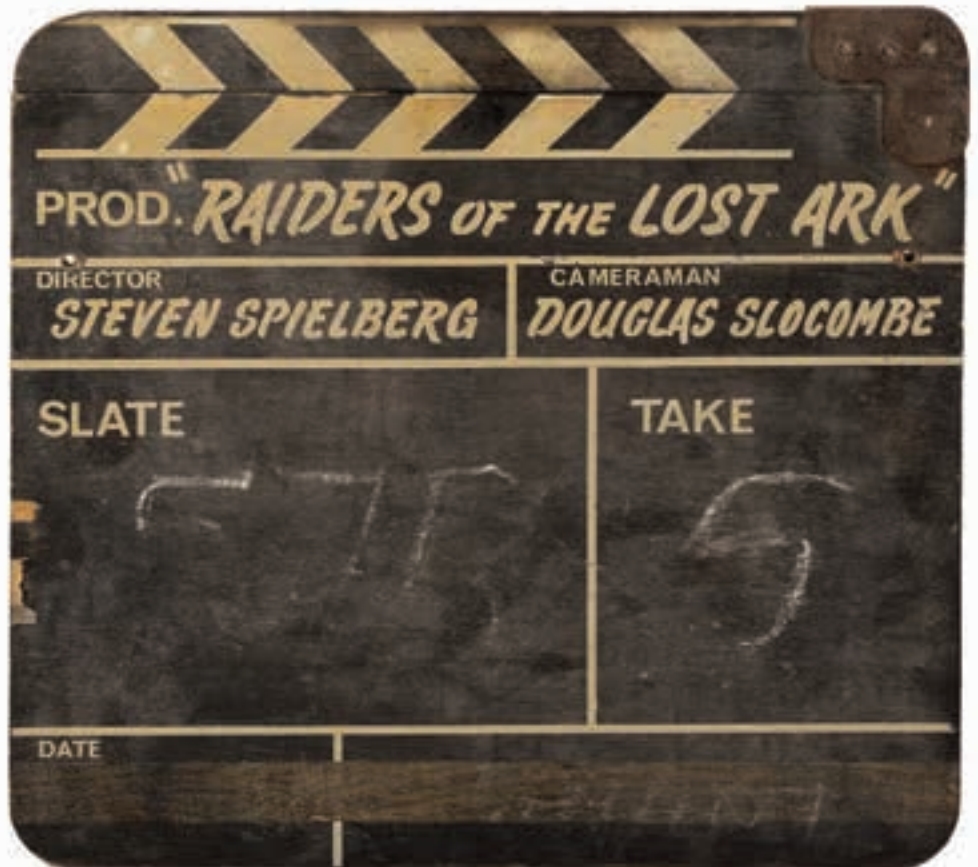
724. SCREEN-USED PREDATOR I MASK. (TCF, 1990) This is the distinctive bio helmet worn by the Alien Warrior in the film *Predator*. Constructed of molded fiberglass and airbrushed in weathered copper/bronze color scheme with detailing to appear as alien forged bronze. The 18 in. x 12 in. Mask exhibits studio distressing and some damage in the form of a few divots from the upper back left edge and a 2 ½ in. long x ½ in deep, missing portion of the upper left temple. Inside are remnants of padded tape, glue, dental acrylic and wire, used for attachment to the actor beneath the helmet. One of only two helmets made for the film. A rare screen-used mask from a classic sci-fi/monster movie. In overall good condition. **\$12,000 - \$15,000**



725. HARRISON FORD'S "INDIANA JONES" HERO PISTOL FROM RAIDERS OF THE LOST ARK. (Paramount, 1981) This is an original film-modified Smith & Wesson Hand Ejector Mk II (HE II) revolver (serial number 37891) used by Harrison Ford as "Indiana Jones" throughout the adventure picture that kicked off one of the all-time great cinema sagas – *Raiders of the Lost Ark*. This pistol was used through the majority of filming at Elstree Studios and on location in Tunisia. It is one of only two revolvers that are known to exist today that were used by Ford in the production of *Raiders*. As the movie was shot in different locations around the world, the pistol used by Ford in brief sequences shot in Hawaii and the U.S. was provided by a different weapons supplier. That pistol was also a slightly different model – an S&W Model 1917 – to the more heavily featured version being offered here. It is the Smith & Wesson HE II that is seen in all other scenes in the film in which Ford uses a revolver. This includes the shootout at the Raven bar, and one of the most memorable scenes in the movie – the now-infamous shooting of the Cairo swordsman. The pistol, which has been safely and sympathetically de-activated since filming, is instantly recognizable as a result of the custom modifications made especially for the movie. The pistol's barrel was shortened from the original length and bored out. A unique, custom-made ramped front-site was also added. The six-shot revolver remains in good condition, with the weathered patina that you would expect from something that has been on adventures with Indiana Jones. It features original S&W grips with the traditional gold medallions inlaid. It also features a swivel lanyard at the bottom of the handle. Though de-activated, the hammer, trigger, and chamber all still function as they would have originally. This pistol was rented into the production by the famed U.K. armorers Bapty, as were the majority of the film's prop weapons. It had been tagged and locked in their vault since its use in the production. A signed letter of provenance from Bapty is included, confirming its history. The revolver is synonymous with the character of Indiana Jones and his adventurous lifestyle as an obtainer of rare antiquities. This offering represents a fantastic chance to own a real-world rare antiquity, and a piece of film history. Considered by AFI to be among the top 100 films ever made, and a winner of five Academy Awards, with an additional four nominations, *Raiders* is arguably the greatest adventure film of all time. **\$60,000 - \$80,000**



726. HARRISON FORD'S "INDIANA JONES" GLASSES FROM *RAIDERS OF THE LOST ARK*. (Paramount, 1981) A pair of tortoise shell spectacles screen-worn by Harrison Ford as legendary adventurer "Indiana Jones" in the movie that launched a legacy, *Raiders of the Lost Ark*. Jones (Ford) wears these glasses at the beginning of the movie when we see the softer side of the adventurer. For his "day job" Henry "Indiana" Jones, Junior is a university professor, teaching ancient history and archaeology to his adoring classes. He wears a tweed three-piece suit and these glasses, which give away nothing of his secret identity as a globe trotting daredevil and rescuer of priceless antiquities. These glasses came directly from the company that rented them to the production and remain in fine condition. **\$8,000 - \$10,000**



727. STEVEN SPIELBERG 1ST UNIT CLAPPERBOARD FROM *RAIDERS OF THE LOST ARK*. (Universal, 1981) Production-used wooden 14 1/8 x 14 7/8 x 1/2 in. clapperboard from *Raiders of the Lost Ark*, the very first Indiana Jones movie. Blackboard with white printing: "Prod. 'RAIDERS of the LOST ARK'", "Director Steven Spielberg" and "Cameraman Douglas Slocombe". Marked in original faded chalk, the board still reads, "Slate 575 Take 5". Shows signs of production use; some chipping on left front and tape remnant across the "Date" field. Clapper hinge is functional but slightly bent. From the action adventure film that started one of the most popular franchises in movie history and solidified Harrison Ford as a household name. **\$8,000 - \$10,000**



728. **RAIDERS OF THE LOST ARK/INDIANA JONES COLLECTION OF (5) 1-SHEET POSTERS.** (Paramount, 1981-89) Collection of (5) unused, generally very fine U.S. 27 x 41 in. one-sheet posters representing the first three entries in Steven Spielberg's popular historical action franchise. Includes: *Raiders of the Lost Ark*, 1981 and R'82; *Indiana Jones and the Temple of Doom*, advance and regular release; and *Indiana Jones and the Last Crusade*, advance. **\$300 - \$500**



729. **(3) RAIDERS OF THE LOST ARK STORYBOARDS FOR BOAT SEQUENCE.** (Paramount, 1981) Large storyboard displays for boat sequence for *Raiders of the Lost Ark*. The (3) displays are composed of (12) 6 ¼ x 3 in. illustrated panels tipped to each 25 ¼ x 20 ½ in. display board. Illustrated panels are accomplished in pencil and colored pen on gray artist paper. The storyboard panels depict "Indy" evading Nazis that are boarding a cargo ship. On the last board panels, Indy has slipped into the water to hitch a ride on a Nazi U-boat. Scene description text is written under each storyboard panel. In very good condition. **\$6,000 - \$8,000**



730. (3) RAIDERS OF THE LOST ARK STORYBOARDS FOR PROPOSED SUBMARINE SEQUENCE. (Paramount, 1981) Large storyboard displays for a proposed underwater submarine sequence for *Raiders of the Lost Ark*. (3) displays are composed of (12) 6 ¼ x 3 in. illustrated panels tipped to 25 ¼ x 20 ½ in. display boards. Illustrated panels are accomplished in pencil and colored pen on gray artist paper. (1) display has (2) illustrated panels and (1) 12 ½ x 7 in. schematic of a camera boat for a periscope rig affixed to lower right of the board. The storyboard panels depict “Indy” diving underwater and hitching a ride on the top of a submarine in true action hero fashion. Scene description text is written under each storyboard panel. In very good condition. **\$3,000 - \$5,000**

731. RAIDERS OF THE LOST ARK ORIGINAL PRODUCTION ART OF A NAZI SOLDIER FALLING OUT OF TRUCK. (Paramount, 1981) Production art of the scene in *Raiders of the Lost Ark* in which “Indiana Jones” (Harrison Ford) knocks a Nazi soldier through the canvas covering of a military cargo truck while it’s traveling at speed, sending the soldier tumbling down an embankment. Accomplished in pencil, pen and marker. Measures 14 ¼ x 6 ¾ tipped to 16 ½ x 11 ¾ in. paper backing. Exhibits pinholes on paper backing, but doesn’t interfere with the image. **\$1,000 - \$1,500**



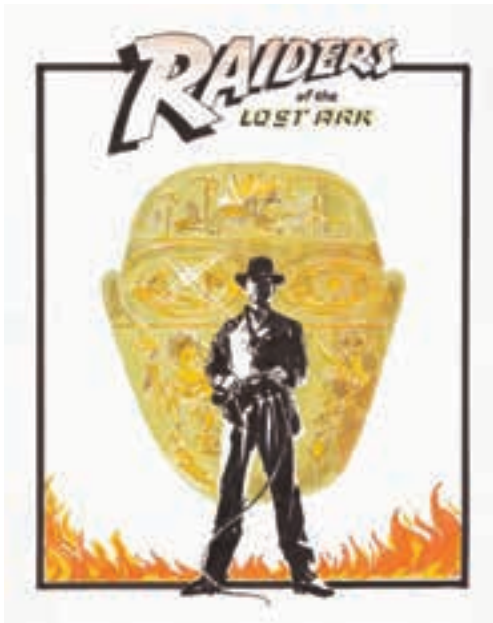
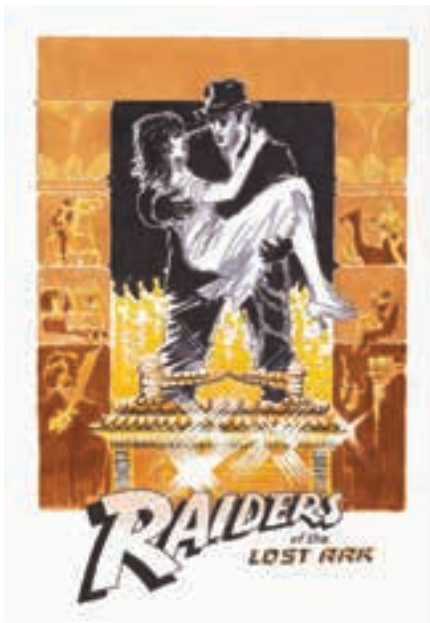
732. RAIDERS OF THE LOST ARK ORIGINAL PRODUCTION ART OF EXTERIOR TEMPLE FROM THE OPENING SCENE. (Paramount, 1981) Production art of the opening scene of *Raiders of the Lost Ark* in which Indiana Jones (Harrison Ford) discovers the South American temple he was searching for during the title credits. Accomplished in pencil, pen and marker on 23 ½ x 16 ½ in. vellum. Bottom features notes in the artist’s hand: “EXT TEMPLE. PERU. (PRELIM)” along with “REYNOLDS. JAN’ 80”. Exhibits minor chipping and pinholes. **\$4,000 - \$6,000**





733. RAIDERS OF THE LOST ARK ORIGINAL PRODUCTION ART OF THE WELL OF SOULS. (Paramount, 1981) Production art of the scene in which “Indiana Jones” (Harrison Ford) and Marion Ravenwood (Karen Allen) are searching for a way out of the “Well of Souls” and stumble into a room full of mummified corpses. Accomplished in pencil and ink on 16 ½ x 12 in. vellum. Pencil notes are written below in the artist’s hand: “INT ‘WELL OF SOULS’ / CATACOMB SECTION (PRELIM)”, as well as “REYNOLDS 80”. **\$1,000 - \$1,500**

734. RAIDERS OF THE LOST ARK ORIGINAL PRODUCTION ART (2) ILLUSTRATIONS ON ONE BOARD, OF THE ARK WITH MOSES PRESENTING THE TABLETS. (Paramount, 1981) Production concept art, in which Moses stands in front of the legendary Ark of the Covenant, holding two stone tablets. Two illustrations on brown art paper, each measuring approx. 24 x 7 in., and tipped to 29 x 17 in. backing board. **\$2,000 - \$3,000**



735. (3) RAIDERS OF THE LOST ARK EARLY POSTER ART MOCKUPS. (Paramount 1981) Collection of (3) concept sketches accomplished in colored pen, paint, pencil and paste-up components on 24 x 19 in. artist paper tipped to 27 x 33 in. foam core boards. A trio of poster and advertising illustration concepts featuring various scenic elements from *Raiders of the Lost Ark* surrounding the central character “Indiana Jones.” Foam core boards exhibit some creasing and bumped corners. Paste-up illustration has some loose components, but remains intact. Unsigned. All present well. **\$1,500 - \$2,500**



736. RAIDERS OF THE LOST ARK ORIGINAL PRODUCTION ART BIBLE ILLUSTRATION. (Paramount, 1981) A large, fictitious biblical illustration accomplished in pencil, pen and colored ink on 18 ½ x 14 ¼ in. gray artist paper, tipped to 25 x 20 ½ in. display board. The illustration depicts two large, ancient warring armies in a confrontation. One carries the golden ark, which carves a supernatural, explosive wake through the lines of the opposing faction. The detail in the piece is stunning. The art is in very good condition. Mounting board shows minor soiling. **\$4,000 - \$6,000**



737. CHILDREN'S SHACKLES FROM INDIANA JONES AND THE TEMPLE OF DOOM. (Paramount, 1984) Production-made shackles worn by a slave child imprisoned and forced to do manual labor by the Thuggee cult in *Indiana Jones and the Temple of Doom*. Constructed from PVC and aluminum, and bound together by a molded-plastic chain — all painted black and production distressed. Shows signs of production wear. Measures approx. 35 in. long when fully extended; shackles are 2 in wide, with a diameter of 2 ¾ in. **\$1,000 - \$1,500**





738. INDIANA JONES AND THE LAST CRUSADE HARRISON FORD SCREEN WORN 2 PC SUIT. (Paramount, 1989) Screen-used two-piece wool suit worn by Indiana Jones (Harrison Ford) in *Indiana Jones and the Last Crusade*. Worn in the Venice sewer scene, in which Indy and Elsa are looking for the tomb of a knight from the first crusade. Constructed of gray-brown wool, with beige polyester liner; features a button closure on the jacket and zipper-and-button closure on the pants. Shows some light signs of production wear. **\$10,000 - \$12,000**

739. SEAN CONNERY "PROF. HENRY JONES" HAT FROM INDIANA JONES AND THE LAST CRUSADE. (Paramount, 1989) This is the brown and black tweed hat worn by Sean Connery throughout *Indiana Jones and the Last Crusade*. It is made from a specially commissioned fabric and features an interior Bermans & Nathans costumers label sewn inside which reads "Sean Connery, Henry, Indiana Jones III". After a decade of following the intrepid archaeologist Indiana Jones on his adventures, we were introduced to his father! Sean Connery was thought to be the only actor with the necessary gravitas required to be Indy's dad, and he did a magnificent job as "Henry Jones" senior. Connery's character was to remain in the same costume throughout the adventure and a great deal of thought went into his look and his style. Costume designer Anthony Powell decided that the air of a scholar was required and he based the design of the character on his own university professor right down to the rimless glasses. For the fabric of the outfit, Powell sought inspiration from his own grandfather, who was always resplendent in tweed. The hat remains in amazing condition and is instantly recognizable to moviegoers the world over. **\$14,000 - \$16,000**



740. LARGE SCREEN-USED PAINTING OF FAYE DUNAWAY AS "JOAN CRAWFORD" FROM MOMMIE DEAREST. (Paramount, 1981) Screen-used painting of Faye Dunaway as "Joan Crawford" from *Mommie Dearest*. This 40 ½ x 53 in. framed portrait is accomplished in acrylic paint on stretched canvas. The painting is signed "Lin" in the bottom right and perfectly captures the likeness of Dunaway in character as Crawford, bejeweled and lounging in a sheer black gown. In the film, the painting can be seen hanging prominently above the young "Joan Crawford's" mantle. Includes the original screen-used, deco-style, wood and aluminum veneer frame. A spectacular set-piece from a legendary Hollywood bio-pic featuring one iconic diva playing another iconic diva. Acquired from Paramount Pictures. In very fine condition; ready to hang. Special shipping arrangements will apply. **\$5,000 - \$7,000**



741. THE DARK CRYSTAL "MYSTIC" HEAD STUDY MAQUETTE. (Universal, 1982) Screen-test head of a "Mystic" from the surrealist classic Jim Henson film, *The Dark Crystal*. Constructed of peach-painted plaster, and meticulously hand-detailed in the engraving on the beak. Backside features a number of handwritten notes, including, "SCREEN TEST", and twin mounting holes. Measures 4 ½ in. long. **\$1,000 - \$1,500**



742. "PROGRAM" WARRIOR'S HELMET FROM *TRON*. (Disney, 1982) Craig Chudy "Warrior #1" futuristic helmet consisting of white plastic, modified hockey helmet with foam liner. Intricately applied black tape creates a maze of graphic circuitry over all for keying of special effects glow. Some tape has come loose from the helmet. This helmet is visible during the introduction of the character "Tron" who is first observed in a four-against-one death match. The helmet is worn by Craig Chudy as "Warrior #1" the last warrior to be dispatched by "Tron". The inside foam liner is clearly initialed "C.C." in black pen. Shows signs of production wear. Otherwise, in good condition. **\$1,000 - \$1,500**



743. *CONAN THE BARBARIAN* 1982 STUDIO 54 PREMIERE POSTER ARTWORK. (Universal, 1982) 19 x 27 in. poster for the 11 p.m. May 14, 1982, premier of *Conan the Barbarian*, starring Arnold Schwarzenegger, located at Studio 54. Suggested dress: Savage chic. **\$200 - \$300**



744. BILL MURRAY "DR. PETER VENKMAN" "SNIFFER" GADGET FROM *GHOSTBUSTERS*. (Columbia, 1984) This Bill Murray "Dr. Peter Venkman" customized "sniffer" is based on a United Technologies combustible gas indicator instrument, and has a "sniffer" meter on the top, as well as a long air bladder and attached metal rod for "sniffing" out the ghosts. Used by Murray's character when he first investigates Sigourney Weaver's apartment for a ghost infestation. A key prop from this beloved 1980s comedy classic. Originally from the collection of *Ghostbusters* producer Michael C. Gross. **\$6,000 - \$8,000**



745. SLAVITZA JOVAN "GOZER" COSTUME FROM GHOSTBUSTERS. (Columbia, 1984) Slavitza Jovan's hero screen-worn Gozer costume from the thrilling climax of the film. Gozer struts out of the temple, appearing before the Ghostbusters and uttering the famous line, "Are you a God?" This beautiful costume consists of a custom-made nude bodystocking with integral mesh-covered high-heel shoes. Completely covered in vacuum-formed plastic bubbles ranging from 1/2 to 1 in. in diameter, plastic and glass jewels and filament angel hair. This impressively made costume piece truly appears to be from a parallel dimension. \$6,000 - \$8,000



746. TOM WILSON SCREEN-USED "BIFF TANNEN" CANE FROM BACK TO THE FUTURE II. (Universal, 1989) This signature cane is used by Tom Wilson as the elderly "Biff Tannen" in *Back to the Future II*. It is visible during many key scenes in the film, including when Biff meets Marty at Café 80's, as well as when he steals the DeLorean. Constructed of a wooden shaft, it features a cast brass fist, which is engraved "Biff H. Tannen", and a brass tip. Measures 36 1/2 in. long. An iconic and instantly recognizable hero prop from the film. \$8,000 - \$12,000



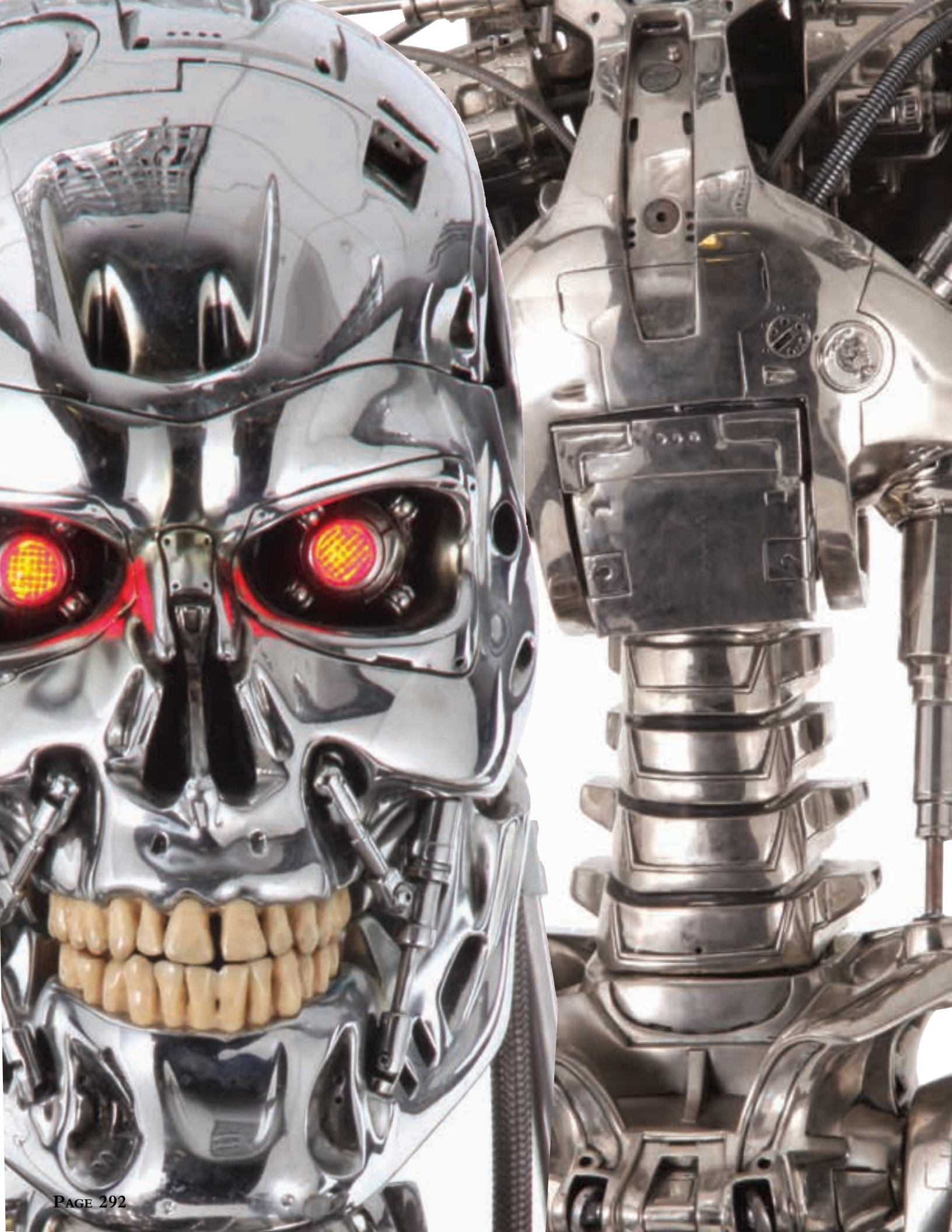
747. BACK TO THE FUTURE VIDEOCASSETTE RELEASE BANNER. (Universal, 1985) Videocassette-release banner for *Back to the Future*. Printed on lightweight cloth, with black plastic ends. Measures 35 x 21 1/2 in. \$200 - \$300



748. **TERMINATOR 2: JUDGMENT DAY T1000 “SCHNICK FINGER”** SCREEN-USED FX HAND PUPPET. (Carolco, 1991) T-1000 “Schnick finger” screen-used special FX hand puppet from *Terminator 2: Judgment Day*. In the film, the sinister T-1000 (Robert Patrick) is a liquid metal, shape shifting, futuristic assassin that morphs into any form, at will. In a particularly gruesome scene, the Terminator turns his index finger into a deadly chrome point that he drives through the eye of a security guard. A hyper-realistically painted, resin hand with metalized finger projectile. Piece shows signs of production use and wear. Some pitting of metallic plating and green paint splashes overall. Displayed on 16 in. x 5 in. base and stand. The prop is 8 in. tall and 17 in. long. Comes from the collection of a long-term member of Stan Winston’s visual-effects team. In good condition. **\$4,000 - \$6,000**



749. **ARNOLD SCHWARZENEGGER SCREEN-USED TERMINATOR 2: JUDGMENT DAY ARM CAP.** (Carolco, 1991) 13 ½ x 3 ½ in. metalized resin, wire, plastic and metal arm cap. Amputated cyborg arm cap screen-worn by Arnold Schwarzenegger as the Terminator in the second installment in the blockbuster franchise. In the movie, after a cinematic battle with the T-1000, a beaten and mangled Terminator sacrifices himself by sinking into a vat of molten steel to prevent his technology from being used for evil. This cap is highly visible in this scene. The arm cap consists of a cast resin, silver-painted ring base filled with shattered resin shafts, plastic conduit and wire springs jutting outward. Components have been expertly studio distressed and bloodied. A 3 ¼ in. metal shaft extends from the back of the cap, which would have allowed the piece to be affixed to the Terminator costume. Comes from the collection of a long-term member of Stan Winston’s visual-effects team. In production-used condition. **\$3,000 - \$5,000**





750. ORIGINAL SCREEN-USED FULL-SCALE T-800 ENDOSKELETON FROM *TERMINATOR 2: JUDGMENT DAY*. (TriStar, 1991) This highly detailed and skillfully crafted piece was originally used in *Terminator 2*, but was given a new head and neck spinal section for computer-graphics reference in *Terminator 3: Rise of the Machines*. Hand-crafted of chrome-plated resin over a steel and aluminum armature, the eyes are wired to illuminate in an eerie red (adapted to a standard wall socket). Stands approx. 6 ft. 2 in. tall. **\$100,000 - \$200,000**



751. TERMINATOR 3: RISE OF THE MACHINES "SARAH CONNOR" GRAVE MARKER. (Warner Bros., 2003) A 11 ¼ x 3 ¾ in. grave marker from the film *Terminator 3: Rise of the Machines*. In the sci-fi/action film, "The Terminator" (Arnold Schwarzenegger) takes "John Connor" (Nick Stahl) to his mother's crypt, where they break in to find a coffin full of heavy artillery. The grave marker consists of cast resin with raised letters reading, "Sarah Connor / 1959 - 1997 / No Fate But What We Make". The marker is painted copper and aged to appear mildly tarnished. This is one of a handful of markers surviving production, as most others were attached to the crypt and destroyed when the Terminator breaks it in. In very fine condition. **\$1,500 - \$2,500**



752. SAM WORTHINGTON "MARCUS WRIGHT" COSTUME AND GUN FROM TERMINATOR: SALVATION. (Warner Bros., 2009) Complete Sam Worthington as "Marcus Wright" costume from the 4th installment in the blockbuster *Terminator* series; *Terminator: Salvation*. Includes a heavy blue, knee-length topcoat with fur collar appliques and leather and fabric rebel patch affixed loosely to left arm. Gray tattered under shirt, leather pants (with "Marcus" written in the waistband), leather boots and gaiters, leather accessories including a knife sheath/holster and web belts. Also includes beige fabric hand wrappings and a realistically painted Kyle Reese rubber stunt shotgun with shells that "Marcus" (Worthington) uses in the movie. Paper studio tags remain attached. All pieces have been appropriately, heavily studio distressed. Ready for impressive display. Special shipping arrangements will apply. **\$6,000 - \$8,000**



753. RAT MOON MINIATURE FROM *DUNE*. (Universal, 1984) Production-made "Rat Moon" from director David Lynch's *Dune*. Consisting of a 20 in. round x 9 in. deep resin dome attached to a plywood backing. The smooth half-globe is painted in amazing monochromatic gray and black detail to appear as the cratered surface of the moon. A hyper-realistic and terrific display in very fine condition. This prop was not screen-used. Special shipping arrangements will apply. **\$600 - \$800**



754. KYLE MACLACHLAN "PAUL ATREIDES" SCREEN-WORN JUMPSUIT FROM *DUNE*. (Universal, 1984) Kyle MacLachlan wore this highly detailed and high-quality signature tan jumpsuit as "Paul Atreides" in the David Lynch sci-fi classic, *Dune*. Features large mesh venting panels on the chest and back that can be covered with fabric flaps secured by button snaps. Sleeve and leg ends lace up on the sides for a custom fit. Suit is adorned with eagle patches colored red, black, green and tan on the sleeves, shoulders and lapels. Costumer's label present on the inside back of neck, handwritten, "Kyle MacLachlan". Shows some light red staining on the left sleeve, but in otherwise good condition. **\$6,000 - \$8,000**





755. VAL KILMER "NICK RIVERS" JACKET FROM *TOP SECRET!* (Paramount, 1984) Screen-used leather jacket worn by "Nick Rivers" (Val Kilmer) in the action comedy, *Top Secret!*. Constructed of brown leather and a brown polyester inner liner, with elastic wool cuffs and bottom liner, and a zipper closure. Studio tag present with "Val Kilmer" and "Top Secret" handwritten. Shows some signs of production wear and distress. \$600 - \$800



756. ANNETTE MCCARTHY "DR. OLIVER" SPACE SUIT FROM *CREATURE*. (TWE, 1985) Dr. Wendy Oliver's (Annette McCarthy) spacesuit from the sci-fi horror film, *Creature*, about an encounter with a bloodthirsty alien. Constructed of nylon and cotton blends, with vacuum-formed plastic shoulder plates, stitched kneepads on the pants and a front zipper closure on the jacket. Features patches stitched to the sleeves, and snaps on the front and back, likely to secure a breathing apparatus. Shows some signs of production wear. \$400 - \$600



757. "BRUNDLEFLY" MAQUETTE FROM THE MOVIE *THE FLY*. (TCF, 1986) In David Cronenberg's modern sci-fi/horror film, *The Fly*, Jeff Goldblum as "Seth Brundle" realizes his experiments are turning him into a hybrid creature that is part human and part insect (referred to as "Brundlefly"). He begins to exhibit fly-like characteristics, such as the ability to cling to walls and ceilings. This "Brundlefly" maquette was used during production of the film by Academy Award-winning FX artist Chris Walas and his crew to develop the physical appearance of the creature as it evolves through stages of mutation. Constructed of textured and painted foam latex, and measures approx. 9 x 8 in. Shows some signs of age, but in overall good condition. **\$1,500 - \$2,000**



758. SCREEN-USED "FLY" HEAD AND DISPLAY FROM *THE FLY II*. (TCF, 1989) Screen-used creature head from *The Fly II*, designed by creature effects master and movie director Chris Walas and made by Jon Berg. While a fully animatronic head was used for close ups, this head was used in several scenes where the jaws were not required to articulate — notably when the creature is moving around the stairwells and ventilation shafts. The jaws feature an aluminum armature so they could be posed open or closed depending on the shot required. Measuring 15 x 8 in. The beautifully grotesque head is mounted on a display base reminiscent of the telepods used in the film. Missing teeth have been replaced with new resin pieces cast from the original molds. In very fine display quality condition. Comes with (2) letters of provenance from Jon Berg. Special shipping arrangements will apply. **\$4,000 - \$6,000**

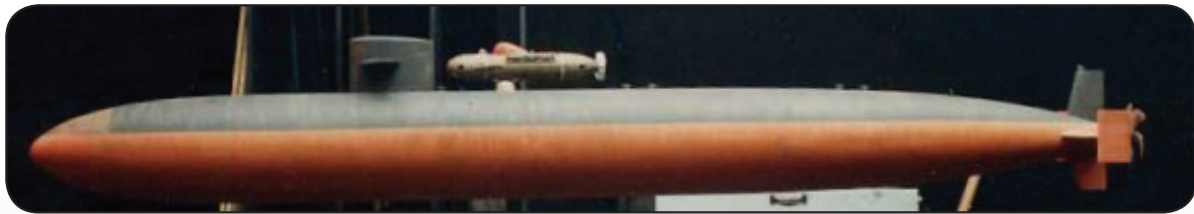


759. "JOHNNY 5" ROBOT FROM *SHORT CIRCUIT 2*. (Tristar, 1986) This is an original screen-used, radio-controlled "Johnny 5" robot from the popular 1988 family comedy, *Short Circuit 2*. This robot was featured in the film's opening sequences as well as the "Heard it Through the Grapevine" scene. Standing approximately 15 in. tall, the robot is constructed of metal, plastic, and electronic parts, and is one of the only surviving small size Johnny 5s ever to come up for auction. According to Eric Allard, the creator of the Johnny 5 robots for the film, only five of these small "J-5s" were created for use in the movie. Unfortunately most of them no longer exist due to the rigors of filming and age, and the one or two that have been sold in the past have been incomplete, missing major parts and with extensive damage. Eric Allard kept this Johnny 5 after filming due to its being the most complete and in the best of shape. An amazing example of special effects ingenuity, Johnny 5 has stood the test of time, having proven that a robot could become the starring character of a film and take on many of the human qualities that made Johnny 5 such an emotionally appealing character. Lot includes a remote control. Electronics untested. Special shipping arrangements will apply. **\$20,000 - \$30,000**

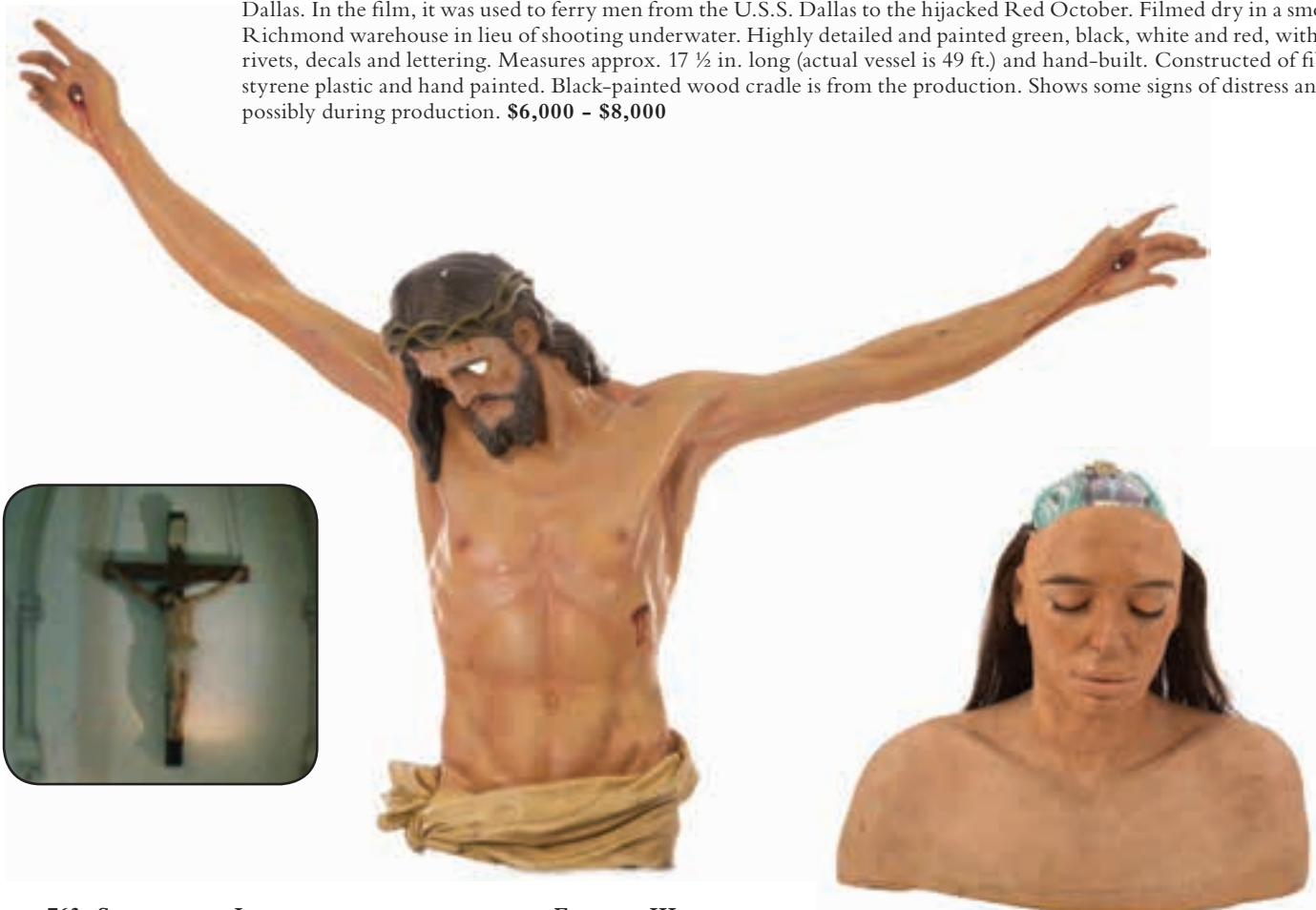


760. THE RUNNING MAN GUARD UNIFORM. (TriStar, 1987) Two-piece screen-worn guard uniform from the Arnold Schwarzenegger futuristic action movie *The Running Man*. Consisting of a synthetic gray fabric jacket with padded quilting on the right side front panel and down the right sleeve. Left side chest pocket. Triangular emblem patch affixed on both upper sleeves. Zipper closure. Matching pants feature quilted, padded knee patches. The ensemble is custom made for production but with no integral labeling. In very fine condition. **\$200 - \$300**

761. CHRISTIAN BALE "JAMIE GRAHAM" COSTUME FROM EMPIRE OF THE SUN. (Warner Bros., 1987) Christian Bale in one of his first major roles, played upper-class schoolboy Jim Graham in Steven Spielberg's *Empire of the Sun*. This is his schoolboy uniform consisting of burgundy blazer and cap with gray shorts. The cap (size 6 7/8 labeled "C.B. Jim") and blazer (Angels Costumiers label handwritten "C.B. Jim") includes Shanghai school crest patches sewn on which feature the British Union flag and three lions. The gray shorts have "C.B." written inside the waistband. This ensemble was worn by the fledgling star throughout the spectacular opening scenes as Japanese soldiers first overrun the city. Some of the most memorable moments of the film are the opening shots as we see young Jim going about his normal life at school. This uniform features in much of the publicity for the movie's promotion as well. It is presented on a custom-made museum quality display mannequin made to order for the costume. The 15 x 20 x 4 1/4 in. base is detailed with a marquetry cut, red and white rising sun logo. Overall 64 in. tall. In fine condition. Special shipping arrangements will apply. **\$8,000 - \$10,000**



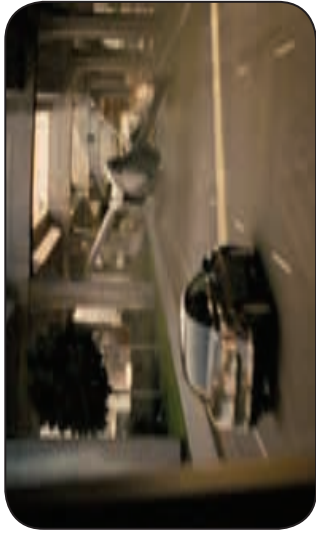
762. THE HUNT FOR RED OCTOBER FILMING MINIATURE OF "MYSTIC" DSRV SUBMARINE. (Paramount, 1990) This screen-used model, used in the Cold War high-tech thriller, *The Hunt for Red October*, is a scale model of the real-life U.S. Navy DSRV-1 Mystic (Deep Submergence Rescue Vehicle) mounted atop the Los Angeles-class attack submarine, U.S.S. Dallas. In the film, it was used to ferry men from the U.S.S. Dallas to the hijacked Red October. Filmed dry in a smoky Port Richmond warehouse in lieu of shooting underwater. Highly detailed and painted green, black, white and red, with painted rivets, decals and lettering. Measures approx. 17 ½ in. long (actual vessel is 49 ft.) and hand-built. Constructed of fiberglass, styrene plastic and hand painted. Black-painted wood cradle is from the production. Shows some signs of distress and repair, possibly during production. **\$6,000 - \$8,000**



763. SCREEN-USED JESUS CRUCIFIXION FIGURE FROM EXORCIST III. (20th Century Fox, 1990) This life-size figure of Jesus opened its eyes and bled during an interior church insert short at the beginning of the film. Constructed of a fiberglass shell, with nonfunctioning mechanicals in the head cavity. Eyes have been removed. Measures 66 x 43 ½ x 15 ½ in. Exhibits some paint flaking with some cracks and holes in the fiberglass on top of the head; some fingers damaged or missing. Special shipping arrangements will apply. **\$1,000 - \$1,500**

764. ANDROID BUST FROM THE FLASH. (Warner Bros. TV, 1990) Android head and shoulders from *The Flash* TV show. Constructed of a polyurethane foam-filled latex skin. Top of the head is a vacuum-formed transparent plastic dome and plastic tubes, with repurposed electronic computer parts. Features hand-applied eyebrows and eyelashes and fringe wig attached. Painted in realistic detail. Measures 19 x 16 ½ in. Special shipping instructions will apply. **\$1,000 - \$1,500**

765. F-35 FROM DIE HARD 4 HERO MOTION CONTROL MODEL. (TCF, 2004) This is the screen-used, impressively large scale motion-control model used in the sequence that featured “John McClane” (Bruce Willis) driving a semi-truck while fired upon by the F-35 Joint Strike Fighter. This model was specifically used for the shots that feature the VTOL systems being deployed, from the top-mounted ducted fan doors opening to the complex VTOL main engine rotating and turning downward for its unique hovering capability. Constructed with an aluminum sub-frame and aircraft plywood bulkheads with fuselage, wings and stabilizer components cast out of fiberglass and epoxy. Includes detailed cockpit and pilot, which is actually a modified George W. Bush. “Mission Accomplished” collector action figure in full pilot flight suit and accessories, but with a hand-made flight helmet. Measures 12 x 7 x 3 ft. Also includes steel model stand with wheels. Special shipping arrangements will apply. **\$15,000 - \$20,000**





766. FLIGHT JACKET FROM MEMPHIS BELLE. (Warner Bros., 1990) A chocolate brown leather flight jacket worn by a member of the Memphis Belle cast. The interior of this jacket was hand signed during production by many of the film's stars including: Billy Zane, Sean Astin, David Straithairn, D.B Sweeney, Reed Diamond and the film's art director Alan Tomkins (+ one unidentified signature). The jacket features a blue leather wing and star patch sewn to the left sleeve, possibly affixed after production as insignia are often removed from jackets after filming. The back of the jacket features the famous Memphis Belle logo and pin-up girl illustration, the trademark of the airplane and its crew. This is a signature wardrobe piece from the movie and an instantly recognizable piece of cinema history. **\$2,000 - \$3,000**

767. SCREEN-USED PUPPET OF ROBIN WILLIAMS "PETER BANNING" FROM HOOK. (TriStar Pictures, 1991) An ILM-built, screen-used model of Peter Banning "Peter Pan" (Robin Williams) being carried off to Neverland by Tinkerbell in a child's bed sheet after he'd forgotten how to fly but needed to rescue his children from his arch nemesis, "Capt. Hook." Figure is constructed of foam on a wire frame, modeled and painted as if dressed in a tuxedo. Sheet basket is hand-painted cloth wrapped around a vacuum-formed shell and connected to metal arms that simulate being carried by his fairy sidekick. Measures approx. 13 x 17 x 4 1/2 in. Shows significant signs of wear. **\$600 - \$800**



768. (2) SCREEN-USED FUTURE CARS FROM BACK TO THE FUTURE II. (Universal, 1989) (2) screen-used hover-car miniatures seen in *Back to the Future II*. These cars are on screen in the scene in which Doc Brown, Marty and Jennifer travel to the Hill Valley of 2015 and find themselves on a busy freeway in the sky. Both vehicles are constructed of resin, vacuum-formed plastic, rubber and are wired for illumination. (1) Red with gray polka dots, and modeled after a mid-'80s Corvette. Tail lights originally illuminated (along with headlights), but electronics are currently non-functioning. Shows light signs of use and wear. Measures approx. 11 x 4 x 3 1/2 in. (1) Gray-and-pink pickup truck with pink-painted wheels that originally illuminated on the underside, but are currently nonfunctioning. Measures approx. 11 x 5 x 8 in. Mounted to a custom display stand. Mild signs of production wear on both. **\$2,000 - \$3,000**

769. VAMPIRE-HUNTER'S KIT FROM AN UNATTRIBUTED FILM. Vintage theatrical vampire hunter's kit from an unknown movie. 8 ½ x 13 x 7 ½ in. hinge-lidded box decorated with punched copper detail and hoop and latch closure. The inside of the box is lined in crimson velvet with custom forms in the bottom for placement of holy water bottle, (2) wooden stakes and dried garlic clove necklace. Also included is a coiled rope with a noose in the end, held bound by velvet straps. A 3 ½ x 3 in. cross on leather cord completes the gothic prop. Originally the property of a prop department crew member from the golden age of movies. Studio distressed to appear used. In very fine condition. **\$600 - \$800**



770. WINONA RYDER "MINA" SCREEN-USED HEAD FROM DRACULA. (Columbia Pictures, 1992) Screen-used prop dummy likeness of Winona Ryder as "Mina Murray" in *Dracula*. Constructed of rubber skin over Polyfoam, acrylic teeth and hand-punched hair. Hyper-realistically painted. Measures 13 x 8 x 8 in. including studio display stand. Exhibits some production soiling. Overall, in good condition. **\$2,000 - \$3,000**

771. GARY OLDMAN "DRACULA" HEAD AND TORSO LIGHTING PROP FROM DRACULA. (Columbia Pictures, 1992) Lighting prop likeness of Gary Oldman as "Dracula." Constructed of fiberglass with sand-covered polyurethane base mounted on wood backing. Intricately hand-painted circulatory system adorns the pale vampire skin. Measures 37 x 30 x 12 in. Special shipping arrangements will apply. **\$2,000 - \$3,000**

Bram Stoker's Dracula Desk

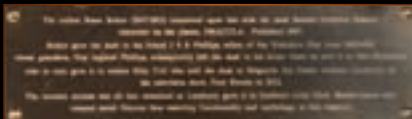


772. BRAM STOKER'S DESK UPON WHICH HE WROTE DRACULA. Irish-born author Bram Stoker (1847-1912) wrote upon this desk the most famous fictitious literary character on the planet, *Dracula* (published in 1897). At the beginning of the last century, Stoker gave this historic desk to his close friend, JSR Phillips, editor of the *Yorkshire Post*. The author often stayed with Phillips at his home in Balmoral, Headingley, Leeds. Over the past century (see detailed provenance below), the desk had become battered, with the drawers missing and its legs being sawn short. The owner of the desk commissioned master furniture artist Mark Brazier-Jones, whose works are held in the esteemed collections of The Victoria & Albert Museum, The Louvre and The Museum of Art and Design, among others, to preserve and enhance the cultural artifact as a work of art.



Brazier-Jones states in part: “Even as a new desk, in its day, this was a modest item of furniture, a place for a man to work, and yet possessing a noble honesty. I wanted to keep the desk complete and intact, to save all its scars and broken varnish, this history alive with its gnarled textures ... I decided to attach, via callipers and clasps the necessaries to regain functionality. To this I have also embroidered imagery appropriate to the great man’s inspirations and imaginings. I visualize Stoker sat pen to paper contemplating a moonlit rose garden, breathless milk white cleavage and blood soaked lace. All the fixtures and fittings I have created are in bronze and burnished steel. I have attached a bronze framed writing pad to the top surface in a bitter chocolate leather, hand colored and fold embossed by the finest leather artisan in England. He has also leather lined two secret compartments I have devised (the position of which will only be revealed to the final owner of the desk). There is also a bronze ‘treasure chest’ secret compartment carved with a tangled rose vine bas-relief. This, though hidden, can more easily be found and as such may act as a decoy for the other two compartments. The original desk had six inches cut off all the legs, somewhere in its obscure history, so to bring it back to the correct height bronze extension parts have been sculpted. I decided not to attempt to screw them permanently to the original wood but to attach them via adjustable callipers I fashioned to fit snugly to the old framework. One leg is a stack of three skulls the other three legs are a twist on the classic ball and claw foot. Instead of a ball I use three glass diamonds — amethyst, pink and blue. New drawers had to be made since there were none. They are brass patina to match the majority of the other frame works. The face panel of each drawer is acid etched through to copper and nickel layers. The effect is to subtly represent a misty tableau of Whitby Abbey by moonlight high on the cliff above Whitby Harbour surrounded by gravestones and bats. Over these drawer fronts are five bronze handles, each one different. On the lower left, a bat, to the lower right, a savage hound (in Stoker’s book, Dracula arrived in Whitby as a giant dog). The three upper drawers consist of scrolling rose thorns and buds. The interiors are lined in deep buttoned blood red velvet. The baroque rose motif is used again where they seem to crawl up and across the table top frame giving the feeling time has stopped like an overgrown grave.”

This iconic cultural spectacle stands 31 ½ in. tall x 53 ½ in. wide x 31 ½ in. deep. Brazier-Jones designed and crafted a magnificent candelabra congruent with the Dracula theme to set atop this functional work of art. A truly breathtaking piece. \$60,000 - \$80,000





773. ROBERT DOWNEY, JR. “LITTLE TRAMP” COSTUME FROM *CHAPLIN*. (TriStar Pictures, 1992) This complete “Little Tramp” costume was worn by Robert Downey, Jr. as Charlie Chaplin in the critically acclaimed drama, *Chaplin*, directed by Richard Attenborough. This signature ensemble consists of tatty black coat, oversized baggy pinstripe trousers, white collarless shirt, black-and-white bow tie, flowery waistcoat, elongated black shoes, black bowler hat and archetypal bamboo cane! A costume recognized the world over. Jacket and trousers were made by Bermans and Nathans with their interior label of the jacket reading “Robert Downey JR – Chaplin” with the number 3 added in ink. The waistcoat is from Western Costume Co. Hollywood. The hat has a number 1 written inside it. The outfit is displayed upon a bespoke mannequin especially adapted for the costume in a classic Chaplin pose, standing approx. 71 inches tall. A green tag is attached to the cane with a typed message, which confirms its use as a prop in the movie and is signed by Sir Richard Attenborough. The costume was obtained directly from one of the producers of the film and remains as an instantly-recognizable wardrobe ensemble from a modern cinema classic. The role earned Robert Downey, Jr. an Oscar nomination for Best Actor. **\$8,000 - \$10,000**



774. ARMY OF DARKNESS “DEADITE” SKELETAL SOLDIER DISPLAY WEARING SCREEN-USED ARMOR. (Universal, 1992) The Deadite warriors form the hideous fighting force in Sam Raimi’s epic climax to the *Evil Dead* trilogy, *Army of Darkness*. This life-size sinister fellow wears screen-used armor with leather straps and tattered chain mail fabric over a handcrafted skeletal display, and mounted on a faux-stone stand. Armor is constructed of production-aged metalized vacuum-formed plastic made to look like tarnished medieval armor. Stands approx. 68 in. tall, with a platform diameter of 24 in. Special shipping arrangements will apply. **\$2,000 - \$3,000**

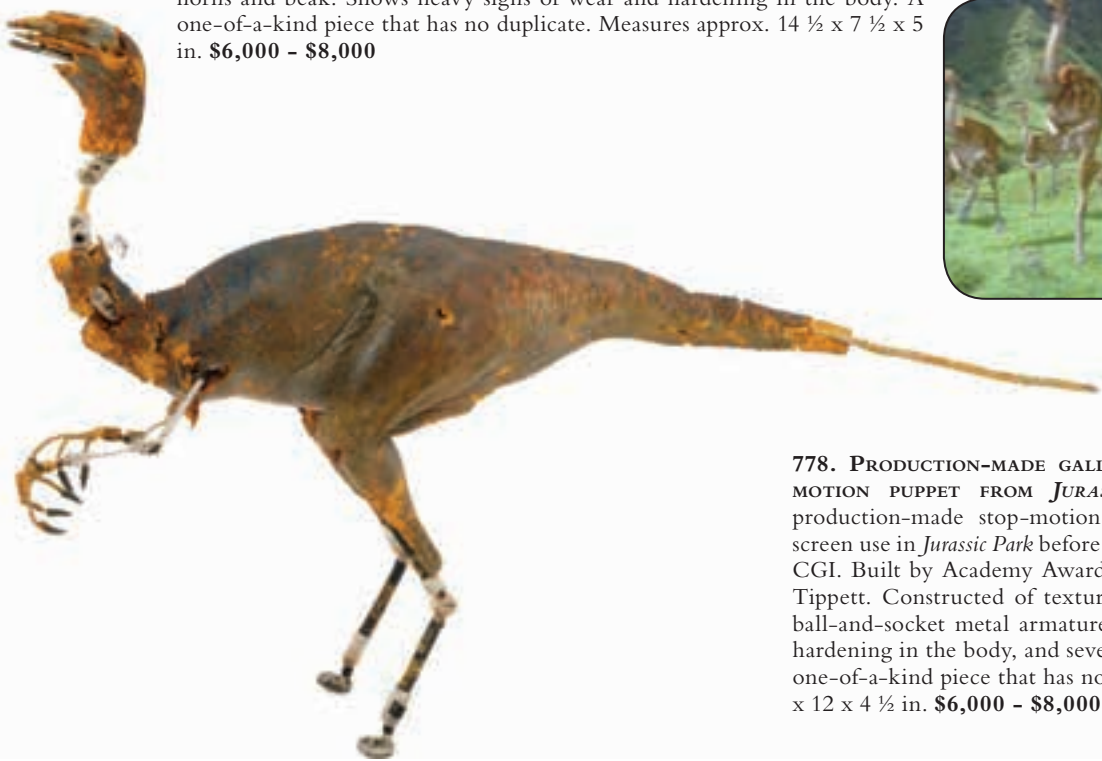
775. BRUCE CAMPBELL “ASH” COSTUME FROM ARMY OF DARKNESS. (Universal, 1992) “Ash’s” (Bruce Campbell) screen-used clothing from *Army of Darkness*, mounted on a life-size custom-made likeness, constructed of silicone, foam and a plastic shell. The cape, long-sleeve shirt, belt, and slacks are original, screen-used costume pieces. The sword, boots and glove have been added for the display. Shirt is blue cotton with production-made sword cuts, accented with faux blood. Pants are brown cotton with signs of production distressing. Display stands approx. 73 in. tall and 38 in. from fingertips to cocked elbow. Special shipping arrangements will apply. **\$4,000 - \$6,000**



776. COMPSOGNATHUS "COMPY" SCREEN-USED DUMMY PUPPET FROM *THE LOST WORLD: JURASSIC PARK*. (Universal, 1993) Realistic, 31 in. long Compsognathus, life-sized background puppet dinosaur. Foam rubber on light posable wire armature. The figure is fitted with amber resin eyes and individually embedded black resin claws. "Compy's" are featured in the memorable scene in which the cruel "Stark" sadistically shocks one of these small dinosaurs only to be descended upon and ultimately devoured by a pack of the deadly creatures. The figure is hand painted vividly and realistically. There is some production wear evident but the rubber remains supple and paint is fresh. Comes with a letter of authenticity from the SWS technician. **\$1,500 - \$2,500**



777. PRODUCTION-MADE TRICERATOPS BALL-AND-SOCKET STOP-MOTION PUPPET FROM *JURASSIC PARK*. (Universal, 1993) A production-made stop-motion triceratops puppet created for screen use in *Jurassic Park* before the decision was made to switch to CGI. Built by Academy Award-winning visual-effects artist Phil Tippett. Constructed of textured and painted foam latex over a ball-and-socket metal armature, and adorned with textured resin horns and beak. Shows heavy signs of wear and hardening in the body. A one-of-a-kind piece that has no duplicate. Measures approx. 14 ½ x 7 ½ x 5 in. **\$6,000 - \$8,000**



778. PRODUCTION-MADE GALLIMIMUS BALL-AND-SOCKET STOP-MOTION PUPPET FROM *JURASSIC PARK*. (Universal, 1993) A production-made stop-motion Gallimimus puppet created for screen use in *Jurassic Park* before the decision was made to switch to CGI. Built by Academy Award-winning visual-effects artist Phil Tippett. Constructed of textured and painted foam latex over a ball-and-socket metal armature. Shows heavy signs of wear and hardening in the body, and several sections of foam are missing. A one-of-a-kind piece that has no duplicate. Measures approx. 24 ½ x 12 x 4 ½ in. **\$6,000 - \$8,000**



779. PRODUCTION-MADE TYRANNOSAURUS REX MAQUETTE FROM JURASSIC PARK. (Universal, 1993) This highly detailed and finely painted maquette was originally created to help design stop-motion puppets before production switched from stop-motion to CGI, so it was repurposed as a character-pose and paint-study reference. Constructed of resin and painted red and brown, and mounted to a studio display stand. Measures approx. 26 x 13 x 7 in., including stand. Displays very well. Special shipping arrangements will apply. **\$6,000 - \$8,000**



780. PRODUCTION-MADE VELOCIRAPTOR MAQUETTE FROM JURASSIC PARK. (Universal, 1993) This highly detailed and finely painted maquette was originally created to help design stop-motion puppets before production switched from stop-motion to CGI, so it was repurposed as a character study reference. Constructed of cast resin and painted green and blue, with orange eyes and dirty white talons. Measures approx. 33 x 5 ½ x 14 in. Mounted to a studio display stand. Displays very well. Special shipping arrangements will apply. **\$6,000 - \$8,000**

781. PRODUCTION-MADE DILOPHOSAURUS MAQUETTE FROM JURASSIC PARK. (Universal, 1993) This highly detailed and finely painted maquette was originally created to help design stop-motion puppets before production switched from stop-motion to CGI, so it was repurposed as a character-pose and paint-study reference. Constructed of textured solid resin and painted black, white and green, with pink accents. Measures approx. 26 ½ x 13 x 6 ¼ in.; mounted to a custom display stand that measures 10 ½ x 30 ½ in. Displays very well. Special shipping arrangements will apply. **\$4,000 - \$6,000**



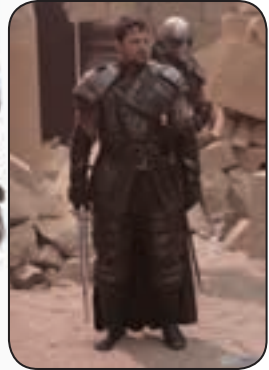


782. HERO SCREEN-USED CHAINSAW FROM *LEATHERFACE: TEXAS CHAINSAW MASSACRE III*. (New Line Cinema, 1994) There are few horror movies as terrifying as the *Texas Chainsaw Massacre*. And there are even fewer instruments of terror more dreaded than a chainsaw! This massive 52 x 11 ½ x 11 in. ornate chainsaw was the weapon of choice of horror icon “Leatherface” (R. A. Mihailoff) in the third installment of the series, *Leatherface: Texas Chainsaw Massacre III*. It’s fashioned from an actual chainsaw, with chain-teeth filed down for safety. The long (more than 41 in.) chrome blade of the saw features the legend, “The Saw is Family” engraved on both faces in black Gothic lettering, with decorative scroll designs on either end of the text. Sections of the engine casing have decorative brass plates riveted on, and the saw handle is dressed in crude rubber skin made to resemble human leather, in the same style as Leatherface’s unforgettable puzzle-piece face mask. The saw also appears in various posters and advertising materials. In fine condition. Comes with a COA from the former New Line employee who originally acquired it. Special shipping arrangements will apply. **\$2,000 - \$3,000**



783. *STARGATE* (MOVIE) KURT RUSSELL “COL. JACK O’NEIL” SCREEN-WORN T-SHIRT AND PANTS. (MGM, 1994) Screen-used costume worn by “Col. ‘Jack’ O’Neil” (Kurt Russell) in the sci-fi classic that spawned two sequels and four television series, *Stargate*. (1) Black T-shirt that has been ripped across the front and back to show damage suffered while fighting. Features custom under-side flap with button closure to prevent O’Neil’s shirt from coming untucked while filming. Shows very light signs of sun-bleaching. (1) Pair of button-closure military-style olive-green heavy cotton pants worn by Russell. Features handwritten “O’Neil” on inner lining. Pants show little to no signs of wear. **\$800 - \$1,200**

784. CHRISTOPHER JUDGE SCREEN-USED "TEAL'C" JAFFA COSTUME WITH ILLUMINATED SERPENT GUARD HELMET FROM *STARGATE SG-1*. (MGM-TV, 1997-2006) Stunning multi-piece Jaffa costume with working serpent helmet. A rare and iconic costume from the *Stargate SG-1* TV series. The head is constructed of hard rubber with integral helmet to secure it on the actor's head. A small hidden switch illuminates the eyes to make them glow red. This complete "Teal'c" Jaffa battle costume, portrayed in the long-running series by Christopher Judge, features his under suit, neck collar, chain armor shirt, chain armor Jaffa skirt, belt, leg wrappings, front and back rubber armor pieces and his skull cap. Chain armor has blast areas to simulate wounds and battle damage. Unique from the standard background-Jaffa armor, which was molded rubber. In very good condition. **\$8,000 - \$12,000**



785. "ORI WARRIOR" COSTUME FROM *STARGATE*. (MGM-TV, 1997-2006) This elaborate Ori Warrior costume consisting of leather and gray wool armored tunic with corset lace-up sides. There are metal buckles on front and shoulders of the armor with two leather greaves with buckles to attach to legs. Leather scalloped shoulder plates are painted silver to appear metallic. Includes (2) leather gauntlet gloves with lace-up and buckle closures, leather cod-piece (2) paneled leather thigh guards with metallic painted leather panels, tall black leather boots with side zippers. Hard-rubber helmet painted silver and gold completes the ensemble. As featured from *Stargate SG-1* season 9 and 10. In very good condition. **\$2,000 - \$3,000**



786. APOLLO 13 SPLASHDOWN CAPSULE MODEL. (Universal, 1995) At the tail end of a near-disastrous journey to the moon, the fearless astronauts of the Apollo 13 mission re-enter the Earth's atmosphere, deploy the parachutes on their command module, "Odyssey," and land softly in the South Pacific Ocean. This is the miniature Odyssey command module from the classic Ron Howard docudrama *Apollo 13*, screen-used for the dramatic splashdown. Constructed of resin, wood and aluminum accents, the module measures 32 in. tall and 40 in. in diameter, and is meticulously detailed. The top of the skin is covered in metalized silver tape, and the underside is red textured resin, used to simulate the module's heat shield; the whole piece is distressed to look burned and scarred from orbital re-entry. Piece displays dramatically. Special shipping arrangements will apply. **\$30,000 - \$50,000**



787. ANIMATRONIC "GRENDLER" HEAD FROM *EARTH 2*. (NBC, 1994) Animatronic "Grendler" creature head from Steven Spielberg's *Earth 2* TV series about human space colonists who crash-land on an alien planet. Constructed of foam rubber on nylon, over a fiberglass substructure shell to give the face rigidity. Has a rhino-like skin texture and acrylic teeth and eyes. Internal mechanicals for the eyes and mouth are still present, but untested. Measures approx. 35 x 22 x 11 in. Special shipping arrangements will apply. **\$1,000 - \$1,500**

788. "BOOSTER" SCREEN-USED ANIMATRONIC COSTUME FROM *JINGLE ALL THE WAY*. (20th Century Fox, 1996) Animatronic costume of the pink saber-tooth cat "Booster" character from the holiday comedy, *Jingle All the Way*. Constructed of pink and white synthetic fur, with vacuum-formed and latex rubber teeth, all built atop a plastic and foam body frame. A wearer dons the suit via internal elastic suspenders that hold up the large upper body and head. The eyes and mouth are animatronic, with all mechanicals still present but untested. Measures 70 in. tall and 37 in. wide at the feet. Sits atop a custom torso stand on a platform. Special shipping arrangements will apply. **\$2,000 - \$3,000**



789. KATE WINSLET “ROSE DEWITT BUKATER” SCREEN-USED “JUMP DRESS” FROM *TITANIC*. (TCF, 1997) This is the exquisite signature dress designed by Deborah L. Scott for Kate Winslet’s “Rose DeWitt Bukater” character in *Titanic*. This costume is featured in the memorable scene when Rose and Jack (now considered one of Hollywood’s most legendary screen couples) have their first meeting on the windswept deck of the *Titanic*. “Jack,” played by Leonardo DiCaprio, finds a distraught Rose leaning off a railing and stops her from leaping to her death. Director James Cameron famously insisted that all physical aspects of his production maintain the highest level of historical accuracy possible. This meticulous attention to detail wasn’t spared on the film’s legendary and indulgent costumes, including those worn by the Oscar-nominated Kate Winslet as high-society heroine Rose DeWitt Bukater. Widely considered the most recognizable and sought-after of Rose’s costumes is this stunning ruby-red gown known as the “Jump Dress.” More than 1,000 hours of handiwork were devoted to the making of the satin-backed, silk charmeuse dress. The intricate costume is reinforced by two pleated layers of red chiffon with two ruffles along the bottom layer consisting of beaded circles. The point d’esprit overlay and train is adorned with hanging English-cut black jet drop beads, and its red glass beads are lined with real silver to provide maximum reflection during filming. The final touch is the rose montes crystals used to highlight the dress, custom-made specifically for this garment and imported from Austria. Many different types of beads were used in the construction of the dress. The bodice is made up primarily of red Austrian crystal beads and black seed beads. There are also some rhinestones set into the red and black beaded pattern. The silver-looking “button” embellishments seen on the shoulders and bodice front and overskirt front are very pale blue Austrian crystal beads (the light used during filming gave them a silvery glow). The beads used on the “fringe” trim at the empire waist and on the two bottom skirt layers include black jet beads, trumpet beads and long tubular beads — all crystal. This dress was made to accommodate a harness that supported Kate Winslet in the scenes in which she was hanging off the back of the *Titanic* and there was a tear (since studio repaired) on one side of the silk under dress which was made when Kate Winslet’s shoe heel went through the skirt and tore it. In the film, when Kate is lying on the deck, you can see her leg up to the knee. This gown was featured in Winslet’s Academy Award promotional stills and served as the centerpiece of the J. Peterman Company’s 1998 special sale of *Titanic* properties through an exclusive arrangement with 20th Century Fox Studios. The dress (labeled by J. Peterman as the “Rose at the Rail” dress) comes with a 20th Century Fox certificate of authenticity as well as the original J. Peterman Company invoice, certificate and original box and packing materials. Director James Cameron’s *Titanic* is an epic film in every sense of the word. Earning an astounding 11 Academy Awards (including Best Costume Design for Deborah L. Scott), it forever changed movie-making standards through its unprecedented \$200 million budget and its \$1.8 billion worldwide gross. *Titanic* draws comparisons to beloved classics as *Gone With the Wind* and *The Wizard of Oz*, making it clear that it will stand the test of time. This is the only Kate Winslet *Titanic* film-worn “jump dress” in private hands and has remained in climate-controlled storage since 1998, except for a two-year period when it was part of a *Titanic* museum exhibition. **\$200,000 - \$300,000**



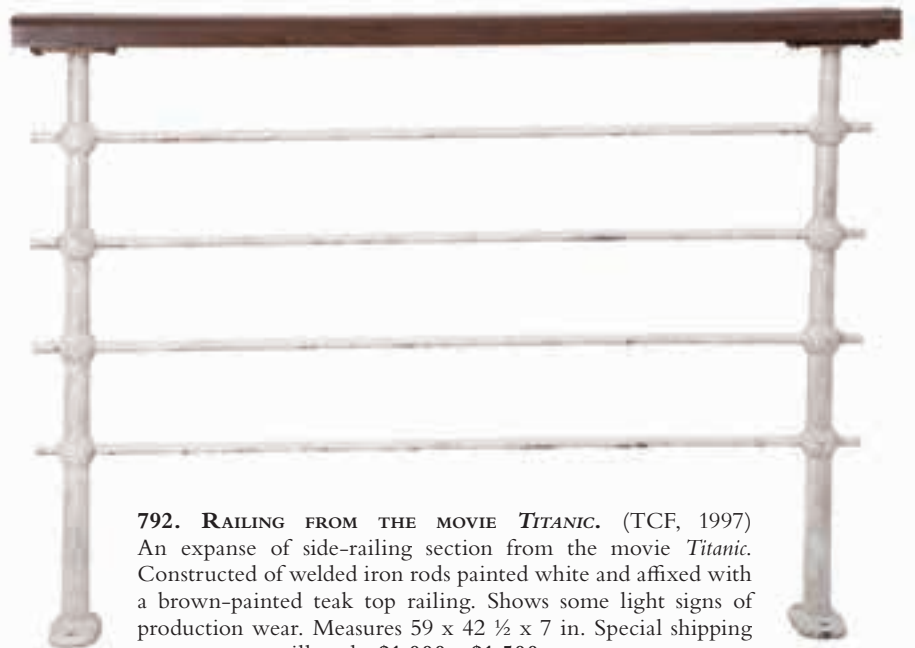
790. KATE WINSLET "ROSE" EARRINGS FROM JUMP SCENE IN *TITANIC*. (TCF, 1997) Kate Winslet as "Rose DeWitt Bukater" faux emerald and diamond drop earrings from *Titanic*. The 2 ¼ in. long earrings feature (2) ½ in. faceted tear drop faux emeralds dangling from crystal-studded silver bars, jointed in the center for movement. With faux emerald-studded screw-back closures. Winslet wears the earrings while contemplating jumping overboard right before meeting Leonardo DiCaprio's character, "Jack Dawson," for the first time. Costume designer Deborah Lynn Scott rented these earrings from Costume Detail West. Accompanied by a letter of authenticity from Costume Detail West and a copy of the film. **\$20,000 - \$30,000**



791. ELABORATE WICKER CHAIR FROM *TITANIC*. (TCF, 1997) A wicker dining-room chair from the movie *Titanic*. Constructed of an intricately woven wicker frame, and featuring an embroidered fabric over foam seat cushion. Measures approx. 34 x 31 x 26 ½ in. Shows minimal signs of wear. Comes with a 20th Century Fox COA. Special shipping arrangements will apply. **\$1,200 - \$1,500**



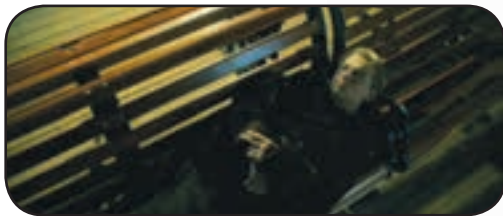
793. LIFE VEST FROM *TITANIC*. (20th Century Fox, 1997) One of the period production life vests from the epic disaster love story, *Titanic*. Composed of a white canvas vest with ties on the sides, and filled with 12 foam floatation squares on the front and back. Shows negligible production wear. Comes with a 20th Century Fox COA. Seaworthiness untested. **\$400 - \$600**



792. RAILING FROM THE MOVIE *TITANIC*. (TCF, 1997) An expanse of side-railing section from the movie *Titanic*. Constructed of welded iron rods painted white and affixed with a brown-painted teak top railing. Shows some light signs of production wear. Measures 59 x 42 ½ x 7 in. Special shipping arrangements will apply. **\$1,000 - \$1,500**



794. A FRAMED DINNER PLATE FROM *TITANIC*. (TCF, 1997) *Titanic* first-class dining room dinner plate, mounted in display frame. Porcelain plate with gold-leaf and blue decorative accents, with a “White Star Line” logo stamped on the plate’s center. Mounted to a custom concave canvas backing in an antique-gold-painted frame. Some slight staining on the upper right corner of the canvas backing, but the plate is untouched. Comes with a 20th Century Fox COA. Unexamined out of frame. Measures approx. 16 ½ x 13 ½ in. **\$200 - \$300**



795. BENCH FROM JAMES CAMERON’S *TITANIC*. (TCF, 1997) A deck bench from the set of *Titanic*. Constructed of black-painted ornate wrought-iron legs and frame, with finished-wood seat and back slats that are bolted to the frame. Features an engraved “TITANIC” plate at the center of the top wood slat. Shows some mild signs of wear. Measures approx. 75 x 30 x 36 in. Comes with a 20th Century Fox COA. Special shipping arrangements will apply. **\$4,000 - \$6,000**



796. JAMES CAMERON’S *TITANIC* 1ST CLASS DINING CHAIR. (TCF, 1997) A first-class dining chair from the film *Titanic*. Lathed wooden legs, frame and arms, and features green vinyl padded cushions on the seat and backrest. Vinyl seat has been professionally repaired. Measures approx. 37 x 21 x 20 in. Shows minor signs of production wear, but in otherwise fine condition. Originally obtained in the 20th Century Fox sale of *Titanic* items through J. Peterman. Special shipping arrangements will apply. **\$1,500 - \$2,500**



797. TITANIC PROP MONEY IN DISPLAY FRAME. (TCF, 1997) (2) production-made replica 1912-series \$20 bills from the film *Titanic*. Tipped to a mat in a two-paneled frame to show verso and recto. Each bill measures approx. 3 x 7 ¼ in; frame measures 11 ¼ x 11 ¼ in. Bottom edge of frame features an engraved "TITANIC" plate. Comes with a 20th Century Fox COA. Unexamined out of frame. **\$400 - \$600**



798. ROWAN ATKINSON "BEAN" COMPLETE SCREEN-WORN COSTUME FROM *BEAN*. (POLYGRAM, 1997) Signature Rowan Atkinson "Mr. Bean" costume from *Bean*. Consisting of green tweed jacket with leather elbow patches and leather cuff reinforcers, white shirt, brown wool pants, leather belt, black leather Oxford shoes, red necktie with blue spots and Casio digital "databank" watch. On screen as the "Mr. Bean" character, Atkinson is always getting into trouble with hilarious results. And he is virtually always wearing this standard garb. The shirt and jacket each have two corresponding holes between the shoulder blades that were production-made for some kind of stunt rigging or gag. All else in fine condition and presents very well. **\$1,000 - \$1,500**





799. SPAWN SUIT STUDY MAQUETTE. (New Line Cinema, 1997) The scratch-built miniature suit-study maquette for the dark action thriller, *Spawn*, based on the comic-book series of the same name. *Spawn* is a memorable character largely because of his incredible living suit, originally designed by animator and writer Todd McFarlane. This highly detailed, hand-painted, 18 in. tall, solid-resin maquette was used as a character and paint reference for production. It features Spawn's signature black, red and gray color scheme on his sinewy muscled frame, with "metal" spikes protruding from his arms and legs. This impressive piece displays excellently. **\$1,000 - \$1,500**



800. BUFFY THE VAMPIRE SLAYER SCREEN-USED DEMON MASK AND DISPLAY. (TCF TV, 1997-2003) Features a pig-like nose, offset pointed ears and cloudy red eyes. Constructed of foam latex with resin horns and teeth. Glass eyes added after production for display. Features Velcro closure in the rear. Mounted to a life-cast display. Exhibits light production wear. Special shipping arrangements will apply. **\$600 - \$800**



801. FIFTH ELEMENT "GENERAL MUNRO" BRION JAMES BELT. (Sony, 1997) The brown-leather service belt, complete nightstick and sidearm, as worn by "General Munro" (Brion James) in the 1990s sci-fi cult classic, *The Fifth Element*. Thick leather double-wound belt with a standard brass buckle and a large machined aluminum fastener with an eye-and-hook latch; aluminum fastener is adorned with faux brass buttons and a small red light that's powered by a 9v battery mounted to the backside — functioning when tested. Sidearm is a black plastic Sig Sauer P228, and the nightstick is a hard black PVC section with capped ends and a foam rubber handle. Measures 61 in. end to end, and 3 in. wide at biggest section. Shows negligible wear. **\$1,500 - \$2,500**



The following six lots each come from the collection of Academy Award-nominated director, Frank Darabont, and come with a COA from Frank.



802. (3) PRINTS OF DREW STRUZAN ARTWORK FOR *THE SHAWSHANK REDEMPTION*. (Castle Rock Ent., 1994) A framed trio of 28 x 22 in. giclee prints of legendary artist and illustrator Drew Struzan's gorgeous concept art (originals rendered in colored pencil) for the film's 10-year anniversary poster. Unexamined out of frames. From the collection of director Frank Darabont. Comes with LOA. Special shipping arrangements will apply. **\$400 - \$600**



804. HERO SCREEN-USED "WARDEN'S SAMPLER" PROP FROM *THE SHAWSHANK REDEMPTION* IN ORIGINAL SCREEN-USED FRAME. (Castle Rock Ent., 1994) A framed hand-crafted 31 x 19 in. sampler that reads "His Judgment cometh and that Right Soon." This prop (both sampler and frame) is exactly as it appeared in the movie. It hung on the wall of "Warden Norton's" (Bob Gunton) office and concealed the wall safe into which "Andy Dufresne" (Tim Robbins) would regularly stash the warden's ledger of illegal financial activities. This prop was handcrafted for the film in 1993 by a local artisan in Mansfield, Ohio, where the film was shot. The framer's label is still attached to the back, crediting the framing job to the Ben Franklin Frame Shop, also in Mansfield. From the collection of director Frank Darabont. Comes with LOA. Special shipping arrangements will apply. **\$800 - \$1,200**



803. HERO SCREEN USED "DARK TOWER" PROP PAINTING FROM *THE MIST*. (Dimension Films, 2007) A beautiful Giclee print, on 24 x 36 in. canvas stretched over frame, of the Drew Struzan art used in the opening of the film. The painting depicts the poster art for a fictional "Dark Tower" movie starring a shadowy figure that suggests a young Clint Eastwood (the image was chosen by director Frank Darabont as an homage to both Stephen King and Mr. Eastwood). This canvas is seen in the very first shot of *The Mist* as artist "David Drayton" (Thomas Jane) puts the finishing touches on his work before the storm hits. From the collection of director Frank Darabont. Comes with LOA. **\$600 - \$800**



805. (2) DARK TOWER STUNT PAINTINGS FROM *THE MIST*. (Dimension Films, 2007) These are the stunt-doubles of Drew Struzan's "Dark Tower" painting, used in the opening of the movie when the tree crashes through the Drayton family's living room window during the storm and smashes the painting off its easel. These Giclee prints on 24 x 36 in. canvas exhibit production wear and damage sustained during the two takes of filming the stunt: water spray damage, scratches, etc. From the collection of director Frank Darabont. Comes with LOA. **\$400 - \$600**

806. HERO SCREEN-USED MICHAEL CLARK DUNCAN "JOHN COFFEY" EXECUTION CHAIR FROM *THE GREEN MILE*. (Castle Rock Ent., 1994) (1) of only (4) "Old Sparky" electric chairs that were created for the film by Academy Award-winning production designer Terence Marsh. Each chair was crafted to serve a different technical purpose. This chair is unique from the others in that it was purpose-built for the "John Coffey" character at 7/8 scale to further the illusion of Coffey's huge physical size. Measuring 49 x 33 x 29 in., the wood, copper and steel chair features leather leg and wrist restraints and fleece padded iron hoop arm and leg braces. The chair was used exclusively in the film's climactic scene when Coffey (Michael Clarke Duncan) is put to death. Includes (2) ominous black fabric hoods with eye holes cut out. In fine condition. From the collection of director Frank Darabont, and comes with LOA. Special shipping arrangements will apply. **\$12,000 - \$15,000**

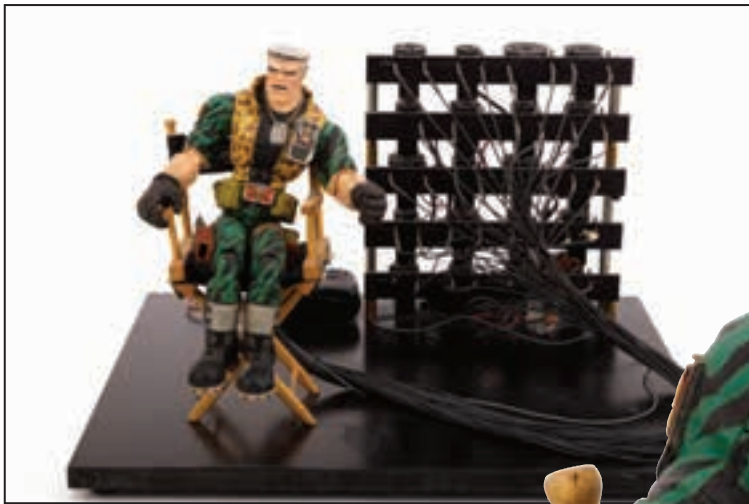


807. HERO SCREEN USED MR. JINGLES CIGAR BOX PROP FROM *THE GREEN MILE*. (Castle Rock Ent., 1999) One of three "Mr. Jingles" cigar boxes used in the film. Each 7½ x 5½ x 2½ in. cigar box served a different technical purpose. This one was crafted to appear the most aged and was used at the very end of the film to accomplish a unique trick shot: In the film's final image, we see the camera move across the floor of a shack toward the cigar box, then rise to reveal the mouse Mr. Jingles sleeping fitfully before the final fade-out. Because a mouse doesn't naturally sleep on its side (which was needed so the audience could visually identify Mr. Jingles as a mouse and not just a ball of fuzz), a small wooden ledge was installed in the box under the cotton that the mouse could stand upon. The box was then glued to a simulated shack floor that stood vertically on stage, positioned upright like a wall. All other items in the shot, including furniture and strewn leaves, were likewise glued to the vertical floor piece. The camera was then tilted on its side to make the floor and cigar box appear horizontal in the frame. The camera move was then executed by a motion-control dolly for precise repetition of movement from take to take. From the collection of director Frank Darabont and comes with an LOA. **\$800 - \$1,200**





808. SCREEN-USED ANIMATRONIC “ARCHER” PUPPET FROM *SMALL SOLDIERS*. (Universal, 1998) This is the hero screen-used Archer animatronic puppet from the 1998 Universal film, *Small Soldiers*. Archer is the leader of the “Gorgonites,” a band of peaceful toy creatures. This puppet was created by the artists at the Academy Award-winning effects house, Stan Winston Studio. This specific puppet was featured in the majority of the film. He is wired for movement, including his eyes, mouth and extremities. Included with this lot is a wireless programmable radio control unit with a rechargeable battery to control the puppet. The puppet is built of resin, silicone, and foam latex over a steel and aluminum mechanical structure and is still attached to the bundle of servo motors that were used to give him his motion. Exhibits some decomposition in the silicone on the hands, and some of the motors are in need of repair, but are likely easily fixed. Stands 15 in. tall; attached to a black wood base measuring approx. 19 ¼ x 20 ½ in. **\$12,000 - \$15,000**



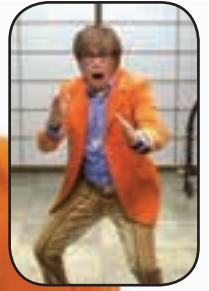
809. SCREEN-USED ANIMATRONIC "CHIP HAZARD" FROM *SMALL SOLDIERS*. (Universal, 1998) This is the hero screen-used puppet from the movie *Small Soldiers*. This puppet was created by the artists at the Academy Award-winning effects house, Stan Winston Studio. Chip sits in a scale director's chair that he sat in for post-filming interviews. He is built of resin, silicone and foam latex over a steel and aluminum mechanical structure. He is still attached to the bundle of servo motors that were used to give him motion (remote control is included). Mechanicals intact and tested semi-functional, and easily repairable. Figure measures approx. 12 x 8 x 7. Mounted to a wooden base, which measures 20 x 20 ½ in. **\$12,000 - \$15,000**



810. VIN DIESEL “PRIVATE CAPARZA” BLOODIED ARMY JACKET FROM *SAVING PRIVATE RYAN*. (Dreamworks, 1998) Stunt Army Rangers jacket for Vin Diesel as “Private Caparza” from *Saving Private Ryan*. In the genre-changing war epic, Vin Diesel plays the burly and heroic “Caparza,” who takes a sniper bullet while rescuing a child. This is the jacket the actor is wearing when his character meets his end. Consisting of a standard, olive drab military issue jacket with Private ranking patch sewn on right shoulder and left shoulder below a blue, diamond-shaped “Rangers” patch. There is a small black cartoon printed on the left chest with an image of a sexy girl toying with the word “Cargo”. Lower right both back and front exhibit gaping, bloody bullet entry and exit holes blown out by a pyrotechnic squib in production of the film. In screen-used condition. Comes with an LOA from the film’s costume advisor. **\$2,500 - \$3,500**



811. JEFF BRIDGES “DUDE” ROBE FROM *THE BIG LEBOWSKI*. (Polygram, 1998) Arguably the most iconic bathrobe in all of cinema history, “The Dude’s” (Jeff Bridges) leisure-attire overcoat of sorts is the ultimate way to stay warm, comfortable and apathetic. Consisting of corded, beige cotton with two front pockets and fabric sash through waist hoops; the robe is 55 in. long and seen in “The Dude’s” first on-screen appearance while he’s shopping for half-and-half at the supermarket. Exhibits signs of production use; otherwise, in fine condition. **\$6,000 - \$8,000**



812. WILL FERRELL "MUSTAFA" FEZ, RAY-BAN SUNGLASSES AND LIFECAST FROM *AUSTIN POWERS: THE SPY WHO SHAGGED ME*. (New Line, 1999) Includes a plaster life cast of Will Ferrell's face and neck. From Will Ferrell's second appearance as his mysterious (and accident-prone) character. From the highly successful *Austin Powers* franchise and one of America's favorite comedians at an early stage in his movie career. **\$1,500 - \$2,000**

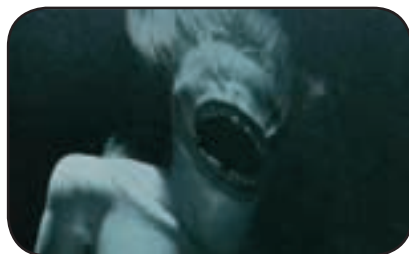


813. *AUSTIN POWERS IN GOLDMEMBER* MINDY STERLING "FRAU" SUBMARINE JACKET AND SKIRT. (New Line, 2002) Mindy Sterling "Frau" submarine jacket and skirt from *Austin Powers in Goldmember*. This is a production-made costume consisting of a two-piece pearlescent fabric, button front jacket and maxi-skirt with matching belt. Screen-worn by Mindy Sterling in her hilarious turn as "Frau Farbissina". Some wear from production use, but overall, in good condition. **\$600 - \$800**

814. MIKE MYERS GROOVY "AUSTIN POWERS" SCREEN-USED ORANGE SUIT FROM *AUSTIN POWERS IN GOLDMEMBER*. (New Line, 2002) This costume was worn by Mike Myers as his beloved "Austin Powers" character in *Austin Powers in Goldmember* and includes orange velvet jacket with yellow patterned lining and matching yellow ascot, blue polka dot long sleeve shirt by Venice Custom Shirts, multicolored striped velvet pants and two pairs of orange dress socks. Jacket has "Mike Mayers" [sic] on original costumers tag found in the inside right breast pocket. The pants also have the costumer's tag with "Myers 2" sewn into the waistband. This psychedelic outfit is highly visible in the hit comedy and various advertising. In fine condition. **\$6,000 - \$8,000**



815. KEANU REEVES “NEO” SCREEN-USED AIRWALK BOOTS FROM *THE MATRIX*. (Warner Bros., 1999) Screen-used custom-made Airwalk boots worn by “Neo” (Keanu Reeves) in the sci-fi action classic, *The Matrix*. Seen during the iconic “bullet-time,” physics-bending scene during the rooftop gunfight in the film’s climax. This practical-yet-stylish footwear perfectly complements the minimalist, black-leather dress motif worn throughout the film by the protagonists while in the *Matrix* reality. Shin-high and constructed of black leather, silver mesh and a solid rubber sole, with buckle fasteners on the exterior and laces hidden inside. Measure approx. 16 x 12 x 4 ½ in. Mild signs of production use. **\$12,000 - \$15,000**



816. HOUSE ON HAUNTED HILL “FACELESS APPARITION” FIGURE. (Warner Bros., 1999) This is a ghostly 48 in. tall female puppet from the 1999 remake of *House on Haunted Hill*. In the film, Geoffrey Rush as “Stephen H. Price” offers \$1 million to anyone who will spend the night in his haunted asylum. Near the end of the film, Price (Rush) is driven crazy with evil visions: one of which is a beautiful woman floating underwater, whose hair flies back to reveal a face with no features but for a giant mouth with grotesque teeth. Cast of silicone, the puppet features hand-punched, long red hair and teeth and gums made of resin. The mouth can be puppeted by wires extending from the bottom of the figure and there is blackout screen in the mouth to obscure internal mechanisms. A cameo by makeup maestro Dick Smith’s original creature design, omitted from *Ghost Story* (1981). This figure was also featured on the cover of horror industry standard “Fangoria” magazine. Comes in a professional 22 ½ x 28 x 14 in. display base. Special shipping arrangements will apply. **\$2,000 - \$3,000**





817. SCREEN-USED PROP CRAWLING HAND FROM *IDLE HANDS*. (Columbia, 1999) One of the stars of the stoner-horror comedy, *Idle Hands*, the demon-possessed severed hand of “Anton Tobias” (Devon Sawa). Constructed of silicone painted to resemble a rotting appendage, and built on internal armature. Measures 12 x 5 in. Exhibits signs of extreme production wear and age deterioration. **\$600 - \$800**



818. ELDEN HENSON “PNUB” SCREEN-USED ANIMATRONIC HEAD FROM *IDLE HANDS*. (Columbia, 1999) The animatronic head of “Pnub,” a decapitated zombie slacker from the dark horror-comedy *Idle Hands*. Foam-rubber-skinned mechanical prop, with dental acrylic teeth and prosthetic-grade eyes and hand-punched hair. Measures 11 ½ x 7 x 8 1/8 in. Signs of production wear and rubber deterioration. **\$800 - \$1,200**



819. CHRISTINA RICCI “CHERI POST” SCREEN-USED DECAPITATED HEAD FROM *BLESS THE CHILD*. (Paramount, 2000) Screen-used prop head of Christina Ricci as “Cheri Post” in *Bless the Child*. Constructed of silicone, with hyper-realistic studio paint, hand-punched hair and prosthetic-grade eyes. Measures 16 ½ x 6 ½, including studio display base. A gruesome and impressive piece from Hollywood’s finest FX artists. In fine condition. **\$1,500 - \$2,500**



822. (2) ROMAN STANDARDS FROM *GLADIATOR*. (Universal, 2000) Pair of standards from *Gladiator*, the historical action-adventure about a betrayed Roman general who fights his way back through public gladiatorial bouts to get his revenge against the emperor responsible. (1) Roman standard is constructed of a wooden post, with a leather-wrapped end that's adorned with gold fabric fringe. A fiberglass eagle sits inside a wreath — both painted gold — at the head of the staff. A fiberglass arrowhead on the standard head has broken off, but is included and likely easily repaired. Measures more than 10 ft. in length. (1) Cloth banner-type standard constructed of a wooden “T” frame with a studio-distressed patched burlap banner with a stitched-on canvas portrait. Wood staff is painted black, with gold-painted “T” ends. Missing ornamental top section, and shows signs of production wear. Measures approx. 116 x 43 in. Special shipping arrangements will apply for both. **\$600 - \$800**

820. HERO EYE TEST RIG FROM *THE 6TH DAY*. (Sony, 2000) The eye-scanning device, as seen on the film poster and DVD cover art for *The 6th Day*, being used by “Adam Gibson” (Arnold Schwarzenegger). Base is heavy aluminum that houses battery pack and electronics on underside; aluminum and black-resin hinged control units attached on opposite sides of the base. Pivoting aluminum arms hold the clear-resin chin piece, as well as the illuminating eye-scan probes (one probe is operational, while the other needs repair), which are operated by a button on the control unit. A switch beneath the base activates blue lights on the top side. LEDs and electronics present but untested. Measures approx. 22 ½ x 23 ½ x 8 in. Special shipping arrangements will apply. **\$3,000 - \$5,000**



821. SCREEN-USED “CYCLOPS” VISOR FROM *X-MEN*. (TCF, 2000) A screen-used “Cyclops” visor worn by “Scott Summers” (James Marsden) in the first *X-Men* movie of the wildly popular film series based on the X-Men comic books. The visor serves as a shutter through which to funnel his laser-beam eyesight, and without it, his massive, uncontrolled destructive power would wreak havoc. Constructed of vacuum-formed black plastic that covers the ears and eyes, and houses an LED light behind a red gel shield. Light operates via an on/off switch wired to four AA batteries, and the electronics operated when tested. Attaches in the rear with an elastic strap, and mounted to a polyfoam likeness of the actor that's mounted on a display stand. Visor measures approx. 8 in. side to side, and earpiece is 3 ½ in. wide. **\$4,000 - \$6,000**





823. HUGH JACKMAN “WOLVERINE” SCREEN-USED X2 CLAWS. (TCF, 2003) A set of Wolverine claws from X2 screen-used by Hugh Jackman. His razor-sharp claws are what makes the fast-healing mutant, Logan (Hugh Jackman), into the fearsome and deadly Wolverine. Constructed of high-density resin and attached with a metal skeleton and steel hand grip, these faux-adamantium claws appear to protrude from between the wearer’s knuckles when applied. Metal grips are both etched “PROPS”, as well as “L” and “R”, respectively. Comes with a signed letter of authenticity from Jackman’s stand-in, who was gifted the claws by the prop department following production. Measures approx. 10 ½ x 6 in. In very fine condition. **\$12,000 - \$15,000**



824. HUGH JACKMAN “WOLVERINE” SCREEN-USED DOG TAG. (TCF, 2003) Wolverine’s screen-used dog tag from X2. After Logan “Wolverine” (Hugh Jackman) has his skeleton infused with adamantium in a military surgical operation, he’s given a new set of dog tags to coincide with his animalistic identity. Canadian-style military tag constructed of aluminum, stamped: “458 25 243 / WOLVERINE”, and attached to two stainless-steel ball-chain strands. Comes with a signed letter of authenticity from Jackman’s stand-in, who was gifted the dog tag by the prop department following production. Measures approx. 14 ½ in long (with clasp fastened); tag is 1 ¾ x 7/8 in. In production-used condition. **\$2,000 - \$3,000**





825. ORLANDO BLOOM "LEGOLAS" LOTHLORIEN BOW FROM *THE LORD OF THE RINGS TRILOGY*. (New Line, 2003) In 1997, Peter Jackson began preproduction work on J.R.R. Tolkien's fantasy trilogy *The Lord of the Rings*. With a budget of \$280 million, concurrent filming of all three films began in October 1999, completing in December 2000. Inserts, re-shoots and pick-up shots continued until 2004. The final shot, for the extended DVD of *The Return of the King* (some skulls rolling towards Gimli) was filmed after the movie had already won an Oscar for best picture. This is the bow used by Orlando Bloom as "Legolas" throughout *The Lord of the Rings* trilogy. "Galadriel" (Cate Blanchett) presented Legolas with this beautiful Lothlorien bow at the gifting ceremony seen in the extended cut of *The Fellowship of the Ring* and was then used by Legolas as his weapon of choice for the rest of the epic *The Lord of the Rings* trilogy.

Just shy of 6 ft. long, this fully practical bow, sculpted by Warren Mahy, features an ornate elven leaf pattern, which twists around the length of its body. The string features a single intertwined golden thread, which, according to Tolkien's books, represents a hair from Galadriel's head. The weapon appears to be made of a composite plastic, painted brown with a hand-detailed grain resulting in a very realistic wood effect. The bow appears almost bone white under studio lighting but is actually quite dark. The quality of work produced by Richard Taylor's Weta Workshop of New Zealand is remarkable, and attention to every detail never fails to draw comment. The tips of the bow are chipped, and the center of the grip is worn, both evidence of its extensive use on set. This Legolas bow was one of eight main character props from the trilogy that were given away as the grand prizes in a sweepstakes by toy company Hasbro to celebrate the release of the third film of the trilogy, *The Return of the King*, in December 2003. The bow is showcased in a museum-quality, lockable display and is accompanied by a New Line Cinema certificate of authenticity, confirming its use in the trilogy, which is signed and dated by Barrie Osborne, the producer of *The Lord of the Rings*. A very rare opportunity to acquire a major prop from one of the principal characters in this timeless, epic trilogy. This is the most important piece from *The Lord of the Rings* trilogy to ever reach public auction. Special shipping arrangements will apply. \$80,000 - \$120,000





826. MARK SULLIVAN MATTE PAINTING FOR *THE LORD OF THE RINGS: FELLOWSHIP OF THE RINGS*. (New Line, 2001) Large colorful hand painted matte painting by Mark Sullivan, depicting the village of Bree and the pub where the Hobbits first meet Aragorn (Viggo Mortensen) from *The Lord of the Rings: Fellowship of the Rings*. Accomplished in acrylic paint over establishing photograph on 18 x 17 ½ in. artist board. The painting takes up where the scenic photograph ends and extends the cottages of the sleepy village into the night landscape. In very fine condition. Comes with LOA from Sullivan and related paperwork. \$4,000 - \$6,000



827. PRODUCTION-USED CLAPPERBOARD FROM *THE LORD OF THE RINGS*. (New Line Cinema, 2001-2003) Production-used clapperboard from *The Lord of the Rings* trilogy. White dry-erase board with "LORD OF THE RINGS" printed along the top edge, and "Dir. PETER JACKSON", "D.O.P. ANDREW LESNIE" along the bottom edge. Black handwritten marker in the scene, take, F.P.S., roll and film-type fields are all still legible. Metal-hinged wooden clapper still intact, but untested. Mounted in a custom black wooden frame with purple, white and black matting. Unexamined out of frame. Measures approx. 20 ¼ x 16 x 2 in. \$5,000 - \$7,000



828. AUTOGRAPHED CLAPPERBOARD SLATE SIGNED BY PETER JACKSON AND THE ENTIRE CAST OF *THE HOBBIT*. (New Line Cinema, 2012) Production-used clapperboard slate from *The Hobbit*. Consisting of hinged wooden sticks atop dry-erase whiteboard with engraved scenic details. The board is signed by Director Peter Jackson and Cinematographer Andrew Lesnie. The verso is signed by: Martin Freeman, Mark Hadlow, Evangeline Lilly, Peter Hambleton, Dean O’Gorman, Ian McKellan, Luke Evans, James Nesbit, Stephen Hunter, Billy Connolly, Lee Pace, Graham McTavish, Sylvester McCoy and Aiden Turner. In very fine condition. **\$1,000 - \$1,500**



829. RAT GUARD HEAD FROM *MONKEYBONE*. (TCF, 2001) Rat display head from *Monkeybone* with expertly applied studio paint and flocked hair. Nosepiece and features are foam appliances affixed to rigid Polyfoam display. Measures 16 ½ x 12 ½, including display stand. Special shipping arrangements will apply. **\$400 - \$600**

830. FANTASY SEAHORSE COSTUME SCREEN-USED IN *MONKEYBONE*. (TCF, 2001) Screen-used fantasy seahorse creature puppet from *Monkeybone*. Constructed of foam on wire armature, with vacuum-formed plastic and some metal components, and covered in iridescent fabric, with airbrushed detail. Measures 56 x 34 x 28 in. Special shipping arrangements will apply. **\$400 - \$600**



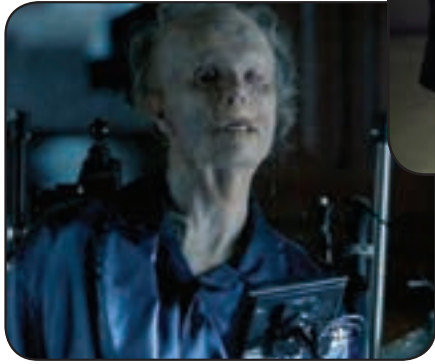
831. “HAGRID’S” HERO CROSSBOW FROM *HARRY POTTER*. (Warner Bros., 2001) The crossbow of “Rubeus Hagrid” (Robbie Coltrane), as used in *Harry Potter and the Sorcerer’s Stone*, the first entry in the hugely popular film series based on the wildly successful children’s books. Measures approx. 32 in. in length and 27 in. wide, and is solidly constructed of a wood stock with iron trigger and hardware; designed to appear as though from the Middle Ages, complete with weathered and distressed pieces. Aluminum bow limbs wrapped in leather, and includes attached leather carrying shoulder and hand straps. Appears functional, but untested. Acquired from Bapty Armory in England, which rented the piece to production for filming. In production-used condition. Special shipping arrangements will apply. **\$8,000 - \$12,000**



832. RAY LIOTTA “PAUL KRENDLER” SCREEN-USED ANIMATRONIC BRAIN HEAD FROM *HANNIBAL*. (MGM, 2001) The mechanical head of Justice Department official “Paul Krendler” (Ray Liotta) used in the infamous kitchen scene in which “Hannibal Lecter” (Anthony Hopkins) drugs Krendler, removes the top of his skull, slices off small parts of his brain and then cooks them and serves them to Krendler. Constructed of silicone on a fiberglass armature, with hand-punched hair and hyper-realistic paint. Skullcap is made of a hand-painted plastic shell, with a net hairpiece affixed. Mechanicals present, but untested. Measures approx. 20 x 11 in., including studio mounting stand. Special shipping arrangements will apply. **\$2,000 - \$3,000**



833. BAD GUY PRODUCTION-MADE ANIMATRONIC HEAD FROM *HANNIBAL*. (MGM, 2001) Production-made animatronic bust of Verger henchman “Piero” (Alex Corrado) from *Hannibal*. Constructed of cast silicone skin on polyurethane foam base with hand-punched hair and hyper-realistic studio paint. Measures 26 x 18 in., with 30 x 18 in. base. Air hoses and metal puppetry wires and levers marked for function, but untested. Special shipping instructions will apply. **\$600 - \$800**



834. GARY OLDMAN “MASON VERGER” PAINT TEST HEAD FROM *HANNIBAL*. (MGM, 2001) A paint-test makeup and facial appliance display for “Mason Verger” (Gary Oldman), the wealthy pedophile who horrifically mutilated his own face with a shard of a broken mirror when drugged by his court-appointed psychiatrist, “Hannibal Lecter”. The bust is constructed of silicone appliances styled to resemble massive facial scarring, and mounted to a fibreglass likeness of Oldman. Studio paint and finishing complete the gruesome masterpiece. Some edges are loose. Measures 16 x 18 x 10 in. Special shipping arrangements will apply. **\$2,000 - \$3,000**

835. ANTHONY HOPKINS “HANNIBAL LECTER” WHITE PRISON SHIRT AND PANTS FROM *RED DRAGON*. (Universal, 2002) Anthony Hopkins stars once again as the evil epicurean “Dr. Hannibal Lecter” in this prequel to *The Silence of the Lambs*. This is the bad doctor’s signature white prison shirt with black-stenciled prisoner ID number and pants. Inner label on the pants is handwritten “Lecter”. Shirt is a standard Fruit of the Loom white cotton T-shirt, size Large. The pants are a white polyester-cotton blend. Outfit exhibits some expected production wear and soiling. **\$2,000 - \$3,000**



836. (3) PROP NEWSPAPERS FROM *SPIDER-MAN*. (Columbia Pictures, 2002) A collection of (3) production-made Daily Bugle 11 x 15 in. prop newspapers from *Spider-Man*. Traditional style, 2 page newspapers featuring front page spreads and pictures of the infamous superhero in his crime-fighting capers. The papers feature “J. Jonah Jameson” tabloid headlines typical of the paper publisher’s vendetta against the webbed wonder that is *Spider-Man*. Papers are folded in half, show some wear; overall in very good condition. \$600 - \$800



837. TOM CRUISE “JOHN ANDERTON” PRECRIME POLICE HELMET AND I.D. CARD FROM *MINORITY REPORT*. (TCF, 2002) Tom Cruise production-made “John Anderton” police helmet. Made from fiberglass, fabric, foam and vacuum-formed clear panels, the helmet includes drop-down visor, original liner and integral electronics. Two 9V batteries are stored in the back of the helmet, behind a removable piece of padding. There is a small button behind the left ear of the exterior helmet, which would illuminate the visor and earpieces in neon blue. In the sci-fi thriller, *Minority Report*, a special unit of detectives arrest murderers before they commit their crimes. Helmets like this are a signature piece of these detectives’ futuristic uniform. Comes with a Senior Detective Anderton “PreCrime” I.D. card, featuring a lenticular image of Tom Cruise as his character. Helmet shows signs of production wear. Overall very good condition. The I.D. card is in fine condition. Electronics untested. \$8,000 - \$10,000



838. KATE BECKINSALE "SELENE" SCREEN-WORN JACKET AND STUNT COSTUME PIECES FROM *UNDERWORLD*. (Screen Gems, 2003) Screen-worn Kate Beckinsale "Selene" long leather topcoat, elegantly embroidered with vampiric Celtic scroll details on cuffs and collar. Also includes Beckinsale stunt double's "Death Dealer" leather corset with embroidered detail, leather ammo sheath, and black PVC catsuit with zippered closure and double-buckled collar. Highly recognizable and sleek, signature screen-worn costume pieces from *Underworld*. With light studio distressing. In very good condition. **\$4,000 - \$6,000**

839. MICHAEL SHEEN "LUCIAN" HERO LEATHER JACKET SCREEN-WORN IN *UNDERWORLD*. (Screen Gems, 2003) This dark brown screen-used leather overcoat was worn by Lycan leader "Lucian" (Michael Sheen) in the dark action thriller *Underworld*. Consisting of high-quality leather, this $\frac{3}{4}$ -length coat features a zip-in fur and synthetic lining and collar and a short integral buckled belt closure. Screen-worn by the key character in the movie's Werewolf clan. Studio detailed and distressed with remnants of studio blood still present on the back. A fine example of fashion from a film that is as famous for its dark style as its horror. **\$800 - \$1,200**



840. "SONJA'S" PENDANT SCREEN-WORN BY MICHAEL SHEEN AS "LUCIAN" IN *UNDERWORLD*. (Screen Gems, 2003) Sonja's pendant from *Underworld*, consisting of a 1 ½ in. round metal Celtic shield pendant with green stone set in the center. The pendant hangs from a 9 in. square hooped, metal chain. The pendant symbolizes the forbidden love affair between Lucian, a werewolf and Sonja, a vampire. Without a doubt the most important prop from the original film and its significance carried on through to the second and third installments of the franchise where it is also handled on-screen by Bill Nighy as "Viktor," and Kate Beckinsale as "Selene". In fine condition. **\$1,000 - \$1,500**



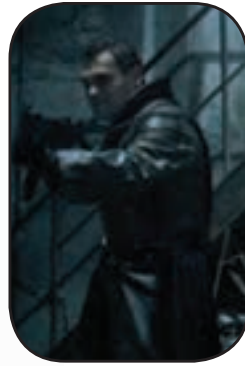
842. MICHAEL SHEEN "LUCIAN" SCREEN-USED HERO ILLUMINATING UV AMMO CLIP FROM *UNDERWORLD*. (Screen Gems, 2003) A 5 x 1 ¾ x ½ in. vacuum-formed plastic gun clip with transparent panel, loaded with resin and plastic bullets. In *Underworld*, Werewolves employ this technology to dispatch their vampire enemies. In the film these special bullets contain a UV component that destroys the light sensitive vampires. The clip is equipped with a screw sealed compartment at the foot containing a 12V battery that, when switched on, would illuminate the plastic bullets in the magazine. This magazine is seen being examined by "Selene" and "Kahn" in the film. In very good condition. Electronics untested. **\$600 - \$800**



841. HERO SCREEN-USED KATE BECKINSALE "SELENE" THROWING STAR FROM *UNDERWORLD*. (Screen Gems, 2003) Ornate hero "Death Dealer" throwing disc from *Underworld*. Used by Kate Beckinsale as "Selene". In the dark fantasy of *Underworld*, Ninja style 3 ½ in. round throwing weapons are used by the vampires against their sworn enemies, the werewolves. When the disc is thrown, razor sharp, barbed silver blades deploy from the edges to do maximum damage to a silver vulnerable foe. This is a static "beauty" version of the disc with blades permanently deployed. The central body portion is metalized resin and the blades are part of an actual tooled metal plate, sandwiched between resin halves. In very fine condition. **\$600 - \$800**



843. BILL NIGHY "VIKTOR" SCREEN-WORN BLOODLETTING RINGS FROM *UNDERWORLD*. (Screen Gems, 2003) (2) screen-worn, open banded bloodletting rings from *Underworld*. (1) ¾ in. ring and (1) 1 in. ring. Both metal rings feature Celtic scroll engravings on sickle shaped blades in the familiar *Underworld* motif. These cutting rings were originally designed and intended for "Selene" (Kate Beckinsale), but the director ultimately decided that they were more suited for the sinister "Viktor" (Bill Nighy) character. These rings became a signature feature of evil Viktor's costuming. Both rings show some production wear. Overall in Good condition. **\$300 - \$500**



844. "DEATH DEALER" SCREEN-WORN LEATHER COSTUME FROM UNDERWORLD. (Screen Gems, 2003) Screen-worn "Death Dealer" black leather jacket and pants, bandolier, gloves, and long, leather overcoat. "Death Dealers" are vampire warriors created to combat the spread of their mortal enemies, the Lycans (werewolves). The long leather topcoat is worn over a soft leather jacket with Celtic embroidered scroll detail adorning the collar and lapel. A custom, vest-style bandolier with unique swiveling hook-and-eye closures is worn over the jacket. Black leather pants and gloves complete the ensemble. Worn by an unspecified background character. All pieces are studio detailed and distressed. A fine example from a film that is as famous for its dark style as its horror. **\$400 - \$600**

845. SCOTT MCELROY "SOREN" SCREEN-WORN HERO COSTUME FROM UNDERWORLD. (Screen Gems, 2003) "Soren" (Scott McElroy) was featured in both the contemporary parts of the film and the medieval flashbacks. This costume was worn in the contemporary scenes. Includes black "Python" brand leather pants, a ¾-length heavy leather black overcoat, waist-length inner jacket with Celtic scroll embroidery on either side of the front zipper closure (two buckle closures on collar) interior liner shows some seam splitting and rough fitting cuts on the sleeves. The strap-and-buckle bandolier vest is of thick leather with gray exterior and burgundy interior. Leather wrist-buckled gloves complete the costume. All pieces exhibit studio distressing and production wear. **\$1,500 - \$2,500**

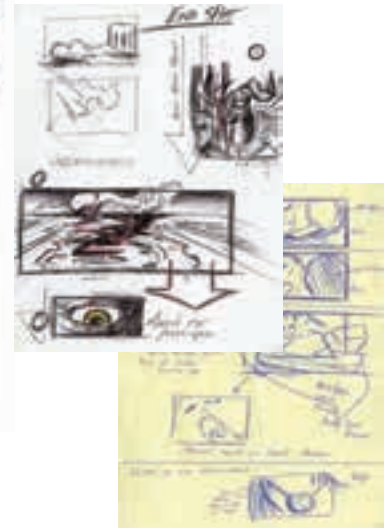


846. (2) SCOTT MCELROY "SOREN" SCREEN-USED HERO SILVER WHIPS FROM UNDERWORLD. (Screen Gems, 2003) (2) Australian Kangaroo hide, 10 ½ foot long whips, fitted with barbed aluminum ring blades. The sharp and deadly looking silver knuckles travel the length of the whip from just above the handle to within approx. 5 feet of the tip. Used on-screen during the violent whip fight with the Lycan "Raze" and during medieval flashbacks when Scott McElroy as "Soren" viciously lashes the chained "Lucian" (Michael Sheen). These detailed pieces exhibit the best in *Underworld* weaponry design and craft. Whips remain tightly woven and in very good condition. **\$2,000 - \$3,000**



847. BILL NIGHY "VIKTOR" SCREEN-USED HERO SWORD FROM UNDERWORLD. (Screen Gems, 2003) "Viktor's" hero sword from *Underworld*. A 37 ½ in. medieval sword with steel blade and metalized resin cross guard and pommel. The grip is wrapped in tight black leather braid. The guard and pommel are decorated with Celtic scroll with the Pommel featuring a prominent "V" centrally. This screen-used weapon is likely the second most important prop from the film. "Selene" (Kate Beckinsale) wields it to kill her father figure and the sword's owner, "Viktor" (Bill Nighy). The hilt has been modified with an indentation on one side owing to the fact that actor Nighy suffers from "Dupuytren's contracture," which affects his grip. Minor scratches and some rubbing of metalized finish on the pommel. Presents impressively. **\$1,500 - \$2,500**

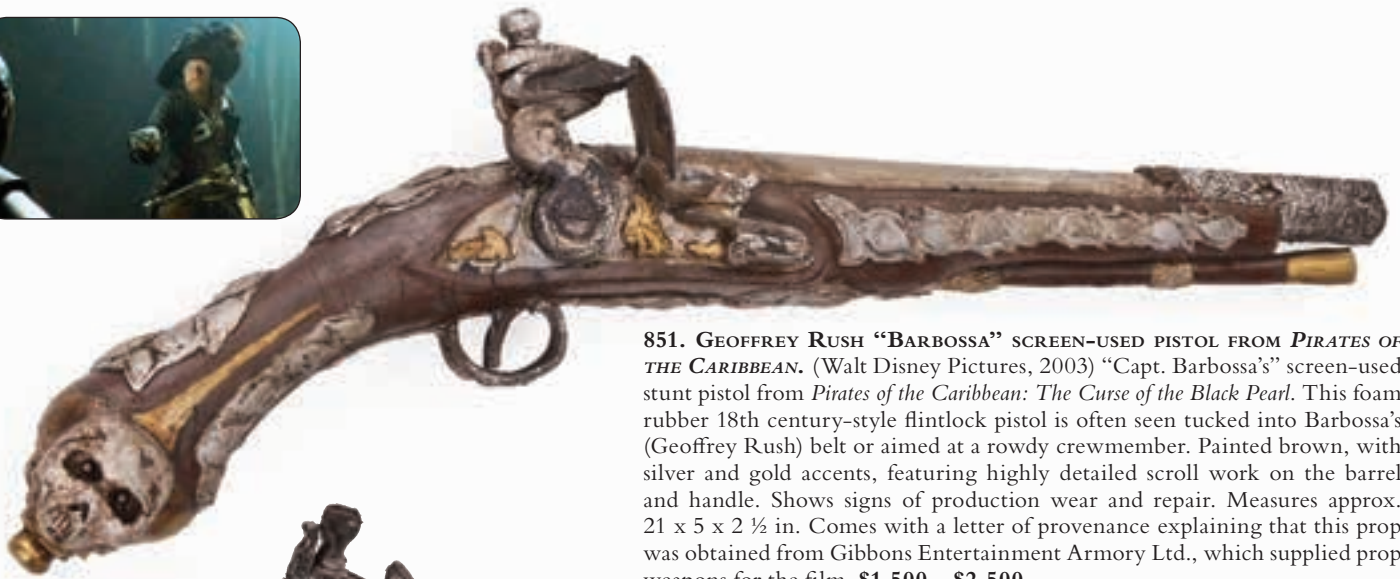
848. PRODUCTION-USED UNDERWORLD CLAPPERBOARD, STORYBOARD PANELS BY LEN WISEMAN AND PITCH FOLDER AND CONCEPTS. (Screen Gems, 2003) Archive of *Underworld* materials including (1) clapperboard of hinged wooden sticks atop dry-erase whiteboard with engraved scenic details and handwritten info. (17) pages of original hand-drawn storyboard panels and concept art by director Len Wiseman with handwritten notes and (1) 13-page "pitch folder" containing images, tear sheets and photocopies of concept art that Len Wiseman and writer Danny McBride took to studio meetings when pitching the first *Underworld* film. An amazing collection of production related materials that contributed to the development, birth and success of the *Underworld* franchise. **\$600 - \$800**



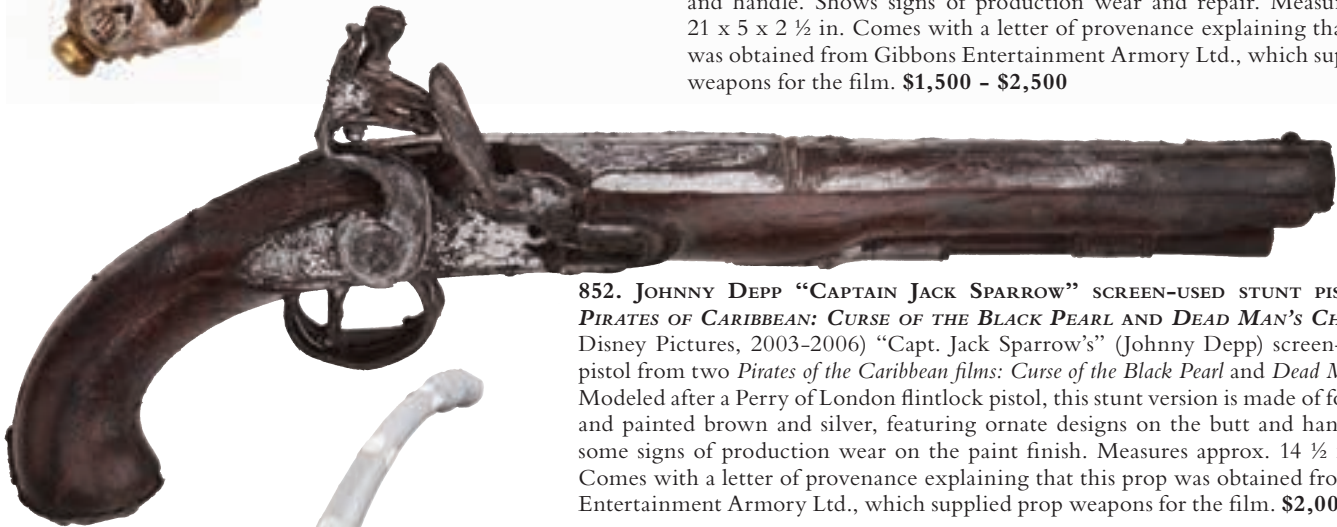
849. KATE BECKINSALE'S HANDWRITTEN DIALOG NOTES TO UNDERWORLD WRITER, DANNY MCBRIDE. (Screen Gems, 2003) Kate Beckinsale's (8) pages of notes handwritten on brown paper and ruled paper ranging from 5 ½ x 7 ¾ in. to 8 ½ x 11 in. leaves. In *Underworld*, Beckinsale plays the tortured vampire "Selene." These personal notes by the actress pertain directly to her character's dialog and backstory. Within the notes are various edits, questions and ideas for dialog. Also included is a candid thank you card to the movie's writer, Danny McBride. Beckinsale pens in part: "...even though you gave me odd looks most of the time I think you're marvelous and I've had such a great time with you..." Pages have been torn from notebooks. The monogrammed card shows light staining. **\$400 - \$600**

850. PIRATES OF THE CARIBBEAN CAPTAIN'S CABIN/POOP DECK FROM 1/6TH SCALE SHOOTING MODEL. (Disney, 2003) This is a section of the shooting model of the Black Pearl built by the ILM Modelshop for the first of the *Pirates of the Caribbean* films: *The Curse of the Black Pearl*. It is the Captain's cabin from the stern of ship, including the arched side windows, the three large lanterns, statues of Poseidon with whales and other decorative pieces. It is made primarily of wood with some plastic and cast urethane details. The lanterns are brass. It was built at 1/6th scale, and this piece is roughly 4 ft. x 6 ft. on its display base. For the first *Pirates of the Caribbean* film, ILM built a model of the Black Pearl to be used for all the shots in which the entire ship was seen, because the full-sized actor's set was built on a barge and only had a deck and one side, and consequently could not sail. For the second film, a new model of the Black Pearl (version 2) was built. The "version 1" Pearl was scavenged for parts and stored. During the effects shooting on the third film, the version 1 Pearl was cut apart so the underside of the hull could be used for the shot where the ship is upside-down in the water for the "green flash" event. To fit it in the water tank, everything from the deckline up had to be cut off of the version 1 model and discarded. This section of that ship model was rescued from the trash by a crew member (original builder) who repaired the segment over time with as many original parts as possible. This is a piece of the ship model that was used throughout the film *Pirates of the Caribbean: The Curse of the Black Pearl*. Most of the shots of the ship at sea are of this 1/6th scale model. In very good condition. Special shipping arrangements will apply. **\$4,000 - \$6,000**





851. GEOFFREY RUSH “BARBOSSA” SCREEN-USED PISTOL FROM *PIRATES OF THE CARIBBEAN*. (Walt Disney Pictures, 2003) “Capt. Barbossa’s” screen-used stunt pistol from *Pirates of the Caribbean: The Curse of the Black Pearl*. This foam rubber 18th century-style flintlock pistol is often seen tucked into Barbossa’s (Geoffrey Rush) belt or aimed at a rowdy crewmember. Painted brown, with silver and gold accents, featuring highly detailed scroll work on the barrel and handle. Shows signs of production wear and repair. Measures approx. 21 x 5 x 2 ½ in. Comes with a letter of provenance explaining that this prop was obtained from Gibbons Entertainment Armory Ltd., which supplied prop weapons for the film. **\$1,500 - \$2,500**



852. JOHNNY DEPP “CAPTAIN JACK SPARROW” SCREEN-USED STUNT PISTOL FROM *PIRATES OF CARIBBEAN: CURSE OF THE BLACK PEARL AND DEAD MAN’S CHEST*. (Walt Disney Pictures, 2003–2006) “Capt. Jack Sparrow’s” (Johnny Depp) screen-used stunt pistol from two *Pirates of the Caribbean* films: *Curse of the Black Pearl* and *Dead Man’s Chest*. Modeled after a Perry of London flintlock pistol, this stunt version is made of foam rubber and painted brown and silver, featuring ornate designs on the butt and handle. Shows some signs of production wear on the paint finish. Measures approx. 14 ½ x 4 x 2 in. Comes with a letter of provenance explaining that this prop was obtained from Gibbons Entertainment Armory Ltd., which supplied prop weapons for the film. **\$2,000 - \$3,000**



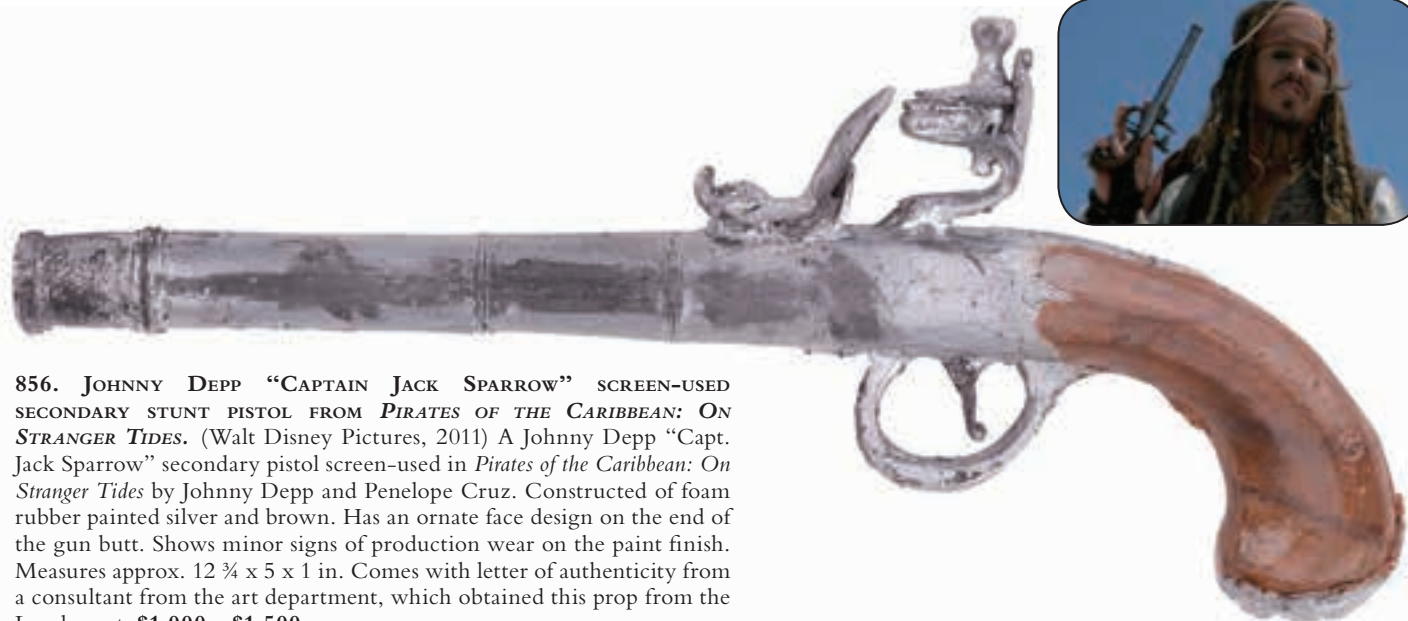
853. “DAVY JONES” PRODUCTION-USED CAMERA-REFERENCE PIPE FROM *PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST*. (Walt Disney Pictures, 2006) Davy Jones’ CGI camera-reference pipe from *Pirates of the Caribbean: Dead Man’s Chest*. The squid-man hybrid “Capt. Davy Jones” (Bill Nighy) was almost entirely CGI-created on top of Nighy’s likeness, so various props required references for proper post-production animation, such as this highly detailed pipe. Designed to look like an 18th-Century pipe with a live crab hugging the bottom of the bowl, this model is made of unpainted cast resin and covered in evenly spaced reflective reference dots. Measures approx. 9 x 2 in. Exhibits minimal production wear. Obtained from Kerner Optical, a subdivision of ILM, which created the visual effects for this film. **\$400 - \$600**



854. JOHNNY DEPP CREW GIFT EMBOSSED BIKERS WALLET FROM *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES* (Walt Disney Pictures, 2011) A black leather chain wallet that was presented as a gift to the production crew by Johnny Depp at the wrap of *Pirates of the Caribbean: On Stranger Tides*. Front is stamped with Jack Sparrow’s logo (which Depp had tattooed on his forearm), a sparrow gliding over ocean waves in front of a sunrise. The inside is stamped “with thanks, love and much respect / captain jack sparrow”. The back is stamped “...the legend commands...”. Wallet is 7 x 11 ½ in. (opened); metal chain is approx. 20 in. long. Comes with a skull-and-crossbones-stamped cloth bag. **\$600 - \$800**



855. SAO FENG CREW MEMBER SCREEN-USED STUNT PISTOL FROM *PIRATES OF THE CARIBBEAN: AT WORLD'S END*. (Walt Disney Pictures, 2007) A screen-used Sao Feng crewmember flintlock pistol screen-used in various scenes on the Black Pearl, but most memorably when pointed at Geoffrey Rush when “Barbossa” gets captured in *Pirates of the Caribbean: At World's End*. Constructed of metalized resin that’s ornately detailed, especially around the butt and sections of the barrel. Production distressing. Measures approx. 21 ¼ x 4 x 2 in. Comes with a letter of provenance explaining that this prop was obtained from Gibbons Entertainment Armory Ltd., which supplied prop weapons for the film. **\$600 - \$800**



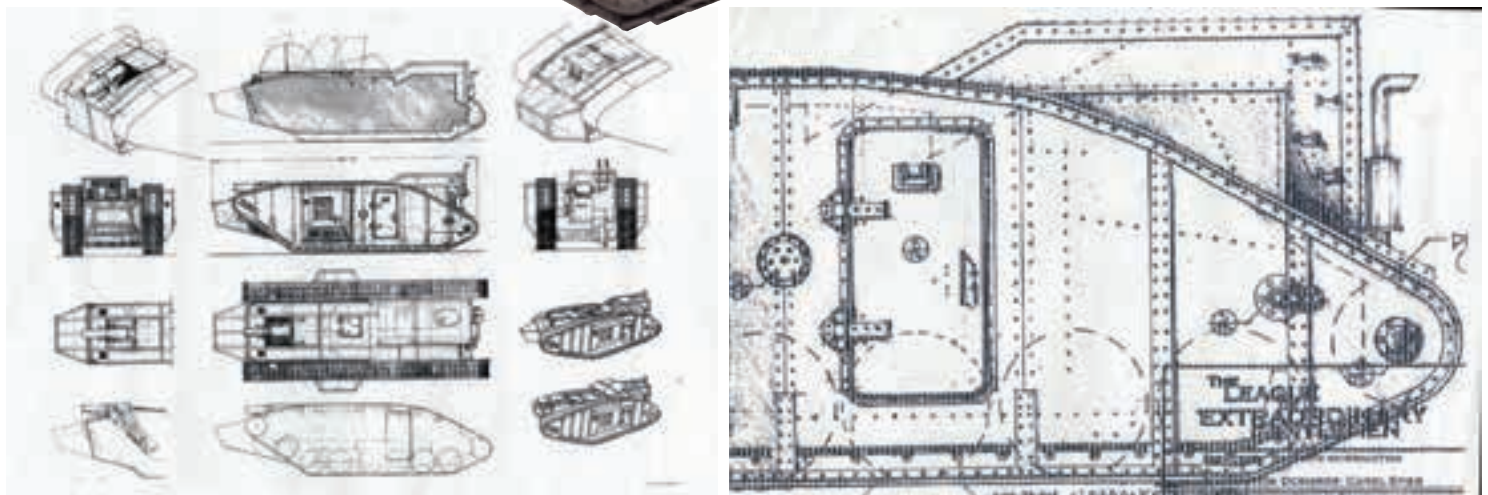
856. JOHNNY DEPP “CAPTAIN JACK SPARROW” SCREEN-USED SECONDARY STUNT PISTOL FROM *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*. (Walt Disney Pictures, 2011) A Johnny Depp “Capt. Jack Sparrow” secondary pistol screen-used in *Pirates of the Caribbean: On Stranger Tides* by Johnny Depp and Penelope Cruz. Constructed of foam rubber painted silver and brown. Has an ornate face design on the end of the gun butt. Shows minor signs of production wear on the paint finish. Measures approx. 12 ¾ x 5 x 1 in. Comes with letter of authenticity from a consultant from the art department, which obtained this prop from the London set. **\$1,000 - \$1,500**



857. JOHNNY DEPP “CAPTAIN JACK SPARROW” SCREEN-USED STUNT COMPASS FROM *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*. (Walt Disney Pictures, 2011) “Capt. Jack Sparrow’s” screen-used stunt compass from *Pirates of the Caribbean: On Stranger Tides*. Constructed of foam rubber and painted black with white accents. Features a brass loop and hinged clasp on the front. Measures approx. 4 ¾ x 3 x 1 ½ in. Exhibits expected production wear. In fair condition. Comes with letter of authenticity from a consultant from the art department, which obtained this prop from the London set. **\$1,000 - \$1,500**



858. "CAPTAIN NEMO'S" CAR SCREEN-USED IN *THE LEAGUE OF EXTRAORDINARY GENTLEMEN*. (Universal, 2003) This is the hero miniature car used for all of the radio-controlled car driving sequences through the city of Venice Italy as the buildings begin to sink and collapse into their foundations. Driven by "Tom Sawyer" (Shawn West) with Sean Connery portraying "Allan Quatermain" riding shotgun. This model is a perfectly scaled version of the full-sized picture vehicle used in the principal photography. Fabricated from a hand-machined aluminum chassis with working suspension with the body cast from fiberglass and epoxy. Features a fully detailed interior and instrument panel and completed with cast urethane heavily ornate sculptural body details and crackle finish body paint. Includes birch and aluminum mounting plaque that could be used as the base or mounted to a wall. This incredible example of Hollywood's finest model-making measures 4 ft. 6 in. x 2 ft. x 1 ft. Special shipping arrangements will apply. **\$12,000 - \$15,000**

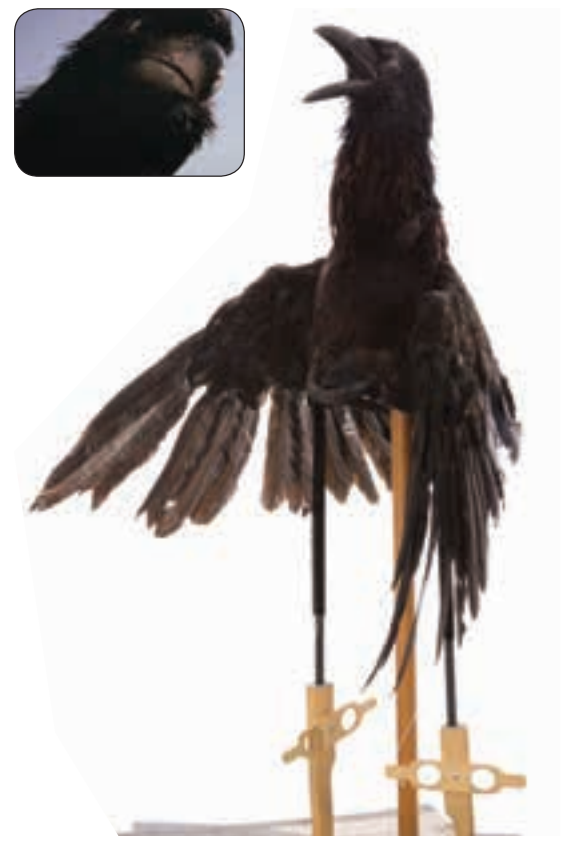


859. The LEAGUE OF EXTRAORDINARY GENTLEMEN screen-used TANK MINIATURE. (TCF, 2003) This 1/12th scale, highly detailed “Hero” tank miniature was used in the SFX motion control photography on the action film *The League of Extraordinary Gentlemen*. The tank was designed and created to represent multiple vehicles under various stages of construction on the villain’s weapons factory assembly line. To accomplish this multi-vehicle effect, the tank was photographed multiple times, in different positions and lighting conditions altered to represent many tanks along the assembly line. The side door, gun deck hatch and other parts are hinged and can be positioned to change the look of the tank. The massive gun tilts and is removable, and its hatch can be closed. Through the side door, a wired light bulb is still visible that illuminated the detailed engine inside for production. The model is constructed of sheet plastic with finely cast resin details. Over a thousand brass rivets were painstakingly applied to the surface. The tank’s tracks were assembled with individual links to appear as if they could actually move. This miniature was finished to be camera ready on all sides, and the attention to detail is exquisite. The beautiful paint job is a weathered grey metallic with understated rust tones. At the end of production, this miniature was immediately stored; it is in “screen ready” condition. Included are the actual construction drawings and plans from the film’s production art department. Special shipping arrangements will apply. **\$5,000 - \$7,000**





860. SCREEN-USED ANIMATRONIC JIM CAVIEZEL "JESUS" FIGURE ON THE CROSS FROM *THE PASSION OF THE CHRIST*. (Icon Productions, 2004) This incredible piece is the full-figure of actor Jim Caviezel as "Jesus" during his crucifixion in Mel Gibson's 2004 feature *The Passion of the Christ*. A complete body cast was taken of Mr. Caviezel, and this is his exact likeness. Created of silicone over a fiberglass substructure with metal robotic joints and hand-detailed by makeup effects artisans. Electronic servos move the head from side-to-side and a "double-breathing" mechanism, activated pneumatically, is responsible to mimic variations from shallow to deep breathing. In addition, bleeding rigs are installed throughout the figure for added realism. All servo wiring and tubing are routed within the hollow metal cross that exit from the bottom right side of cross. The exterior of the cross is crafted of fiberglass crafted to look like rough hewn wood, and the entire piece stands a full 15 ft. tall. Built at a cost of approximately \$225,000, no attention to detail was overlooked. The crucifixion scenes were, understandably, extremely uncomfortable for actor Caviezel, so this figure was built and used in approximately 80% of the shots showing Jesus' full figure. In very good condition. Special shipping arrangements will apply. **\$100,000 - \$150,000**



861. RAVEN PUPPET SCREEN-USED FROM *THE PASSION OF THE CHRIST*. (Icon Productions, 2004) Screen-used raven puppet from *The Passion of the Christ*. Wings extend and retract with manipulation of lines mounted to handles on rod-puppet control arms. Constructed of actual black bird feathers mounted to a plastic armature on the wings and a foam body. Sits atop a wooden studio stand. Measures 37 in. tall (including stand), 15 in. wide (with wings retracted) and 16 in. deep. In very good condition. **\$2,000 - \$3,000**



862. (2) FRANKENSTEIN STUNT TORSOS SCREEN-USED FROM *VAN HELSING*. (Universal, 2004) A pair of screen-used Frankenstein stunt torsos from the dark action thriller *Van Helsing*. Constructed of foam rubber on stretch fabric undersuit, with resin and vacuum-formed components. One suit features an integral neck and slip-on mask attached and fabric-bandage remnants. Features concealed rear zipper closure and lower sling with Velcro for holding the torso onto the performer. Both measure 24 x 27 in. and show medium signs of production wear. Special shipping arrangements will apply. **\$4,000 - \$6,000**



863. "CYBER SIX SHOOTER" PUPPET FROM *PUPPET MASTER VS. DEMONIC TOYS*. (Anchor Bay, 2004) This is a complete, screen-used "Cyber Six Shooter" puppet from the 2004 crossover hybrid film *Puppet Master vs. Demonic Toys* based on the combined characters from the *Puppet Master* and *Demonic Toys* series. In the film, toymaker Toulon's workshop is set ablaze and his puppets burnt. The toymaker fixes them with upgrades of cyborg parts and powerful new weapons. This puppet is visible throughout the film doubling for the articulated hero. Constructed of foam latex and resin on a wire armature, and dressed in fabric and leather Western attire. Measures approx. 21 x 7 in. Shows some signs of production wear. **\$1,500 - \$2,000**



864. ZATHURA: A SPACE ADVENTURE ARTICULATED STAND-IN LIGHTING ROBOT PUPPET. (Sony, 2005) Lighting miniature of a robot from the critically acclaimed John Favreau sci-fi/Fantasy film *Zathura: A Space Adventure*. The 10 ¼ x 7 inch articulated model is made of metalized resin and painted in great detail to appear aged and weathered. Director Favreau opted for more practical effects than CGI in his film, and this model is a product of those effects. In the movie many versions of this robot are visible, from life-sized figures to miniatures like this one. Comes from a long-term crew member of Stan Winston Studio. **\$2,000 - \$3,000**

865. ZATHURA: A SPACE ADVENTURE “DAX SHEPARD” SPACESUIT WITH ROCKET PACK, MINUS HELMET. (Columbia, 2005) The highly detailed and decorative screen-used space suit worn by “Astronaut” (Dax Shepard) in *Zathura*. (1) Rocket pack, which measures approx. 27 ½ x 8 ½ x 18 in. Constructed of blue-painted PVC canisters topped with brass-colored plastic cap and bronze-colored exhaust ports. (1) Black-painted aluminum back plate. Measures approx. 20 x 11 ¾ in. (1) Brass-painted resin chest piece. Measures approx. 10 ½ x 9 in. (1) Light blue canvas spacesuit jacket with gold accents and brass collar and faux-brass cuffs. Features diagonal shoulder-to-waist brass zipper closure. “Hero” written in black ink on inside of bottom lining. (1) Pair of light-blue canvas pants that match the jacket. “HERO #1” written on inside of the waistline. Measures approx. 45 ½ in. length. (1) Beige cotton T-shirt, size large. “Dax #2” written on the inside collar. (2) Faux-brass resin dog tags on faux-brass chain. Tags read: “ZATHURA, ASTRONAUT / A PS-111391”. (2) Space boots made from silver-painted black-leather motorcycle boots mounted to silver-painted rubber toe extenders. (20) Black-and-bronze nylon straps of varying lengths. (1) Velcro-mounted control module with various types of buttons, attached to steel-braided nose. (1) Padded and armored back plate made from heavy-duty backpacking harness. Suit does not include helmet or gloves. All pieces show signs of wear and some distress. Special shipping arrangements will apply. Includes *Zathura Deluxe Storybook*, which features the basic storyline and a number of stills from the film, including shots of the suit. Special shipping arrangements will apply. **\$5,000 - \$7,000**





866. SCREEN-USED DOG HEADS FROM SON OF THE MASK. (New Line Cinema, 2005) Twin dog heads of "Otis," the lovable pooch from *Son of the Mask*, who puts on Norse deity "Loki's" enchanted mask, which brings one's "true" self to life. Constructed of synthetic fur on foam latex, with hard rubber dentures and eyes. Covered in close cropped green and white fake fur. These were used for insert shots and CG scanning. Measures 33 ½ in. long, and each of the heads is 9 x 11 in. and mounted to a metal operating arm. Internal mechanicals still present but untested. In very good condition. Special shipping arrangements will apply. **\$800 - \$1,200**



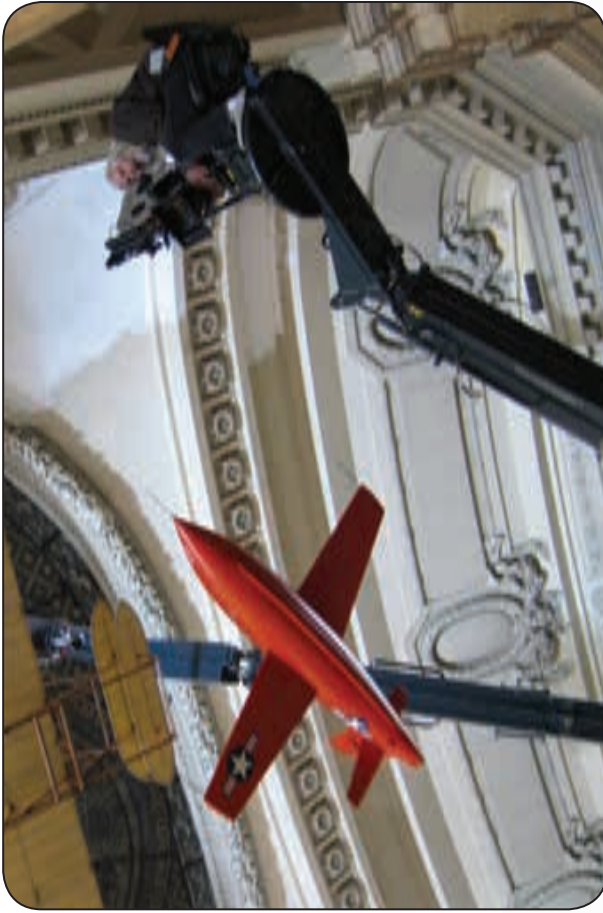
868. FAUX FUR COSTUME FROM THE SHAGGY DOG. (Walt Disney Pictures, 2006) *Shaggy Dog* bodysuit, constructed of synthetic fur on a stretch-fabric bodysuit and upholstery foam padding. Concealed rear zipper and strap closure. Measures 52 x 22 in. tall. In good condition. **\$400 - \$600**



867. BIG SCREEN-USED "NOSE HEAD" MASK FROM SON OF THE MASK. (New Line Cinema, 2005) The "nose head" from the scene in *Son of the Mask* in which Norse deity "Loki" transforms a grouchy neighbor's head into a giant set of nostrils. Constructed of foam rubber and latex. Has black mesh screens in the nostrils to conceal the wearer. Measures 22 x 12 ½ x 13 in., and mounted on a life-size plaster form. The foam rubber is supple and the paint is fresh. In very fine condition. **\$600 - \$800**



869. "IMMORTALS" MASK FROM 300. (Warner Bros., 2006) Fearsome-looking Immortal mask of molded resin, metalized chrome-silver to resemble ancient metal. With elastic band and internal pads for fitment to the actor's head. Black mesh screens obscure the eyes giving the effect of empty sockets. In very fine condition. **\$1,500 - \$2,500**



870. BELL X-1 FROM THE GOOD SHEPHERD. (Universal, 2006) An extraordinary large-scale 7 x 6 x 2 ft. recreation of the airplane flown by Chuck Yeager to first break the sound barrier. This historically accurate model was used as a foreground hanging miniature in a location dressed as the Smithsonian Museum circa 1963 as the CIA Agent "Edward Wilson" played by Matt Damon meets a KGB agent. For close camera coverage in the foreground, detail needed to be completely accurate to the real aircraft, having the same sheet metal, rivet patterns and reflectivity of the original plane. Fabricated from styrene and wood, featuring hand-applied annealed sheet aluminum skins that are detailed as panels with lines of rivets. It features a bright orange paint job and custom decals, including the name "Glamorous Glinnis" on the nose, named after Yeager's wife. Exhibits detailed cockpit, and includes practical hanging pick points that match the real mounting points of the plane in the museum. Packed in wood crate. Special shipping arrangements will apply. **\$18,000 - \$23,000**





871. STATUE OF LIBERTY FIGURE FROM NEW YORK, NEW YORK HOTEL AND CASINO IN *RESIDENT EVIL: EXTINCTION*. (Constantin, 2007) This screen-used, large-scale 8 ft. x 3 in. x 3 ft. Las Vegas Strip icon was created for the 80 foot long motion control miniature of post zombie apocalyptic Las Vegas. Constructed of fiberglass and polyester resin with sheet aluminum peeling skins with steel mesh for interior superstructure. A bi-coastal American icon realistically painted and ready for display. In very good condition. Special shipping arrangements will apply. **\$3,000 - \$5,000**

872. "AXEMAN" FULL-SIZE DISPLAY FROM *RESIDENT EVIL: AFTERLIFE*. (Impact Pictures, 2010) Complete screen-used "Axeman" costume and display from *Resident Evil: Afterlife*. This costume is highly visible, most notably when Claire and Alice fight the beast in the shower room. The costume consists of large weathered apron with Velcro for attachment to the body suit, long red gloves, a bloody head satchel with nails protruding (marked #4 on the inside), bullet riddled body suit with nails imbedded and Velcro enclosures, tattered pants with belt, boots, two very large rubber nails that criss cross in the back, two large hooks that attach to the back of the pants, (one rubber and one metal) The costume is missing one hook. No lower body suit exists, as the lower half of the character was covered by pants and apron. Studio distressed. Remnants of newspaper still stuck to the bottom of the boot soles from the scene when Axeman is walking toward the city. Weapon measures more than 7 ft. long x 33 in. x 15 in. Axman measures approx. 7 ft. tall (including custom display base) and approx. 43 in. wide. Special shipping arrangements will apply. **\$5,000 - \$7,000**





873. HEATH LEDGER *DARK KNIGHT* BATMAN CHAIR BACK. (Warner Bros., 2008) Heath Ledger's, on-set director's chair back. Consisting of heavy khaki canvas. Measures 18 in. x 6 in. canvas, slip-on chair back with *The Dark Knight* graphic *Batman* icon on one side and Heath Ledger's name on the other. Playing the villainous "Joker" in *The Dark Knight* was this tragic young star's penultimate movie performance, which earned him a posthumous Best Supporting Actor Academy Award. **\$3,000 - \$5,000**



874. (2) BASILICA SIGNS FROM *ANGELS AND DEMONS*. (Columbia, 2009) Official-looking metal-framed standing sign measuring approx. 60 x 22 in. (1) three-sided standing sign displaying various rules in Italian (no eating, no photos, no smoking, etc.) Measures 72 in. tall, with a diameter of 20 in. Includes Sony/Columbia Pictures COA. **\$200 - \$300**

875. DOG PROP, SCREEN USED, FROM *THE WATCHMEN*. (Warner Bros., 2009) Screen-used, life-size dog corpse prop from *The Watchmen* measures 47 x 25 in. Constructed of fiberglass, polyurethane foam, foam rubber and both synthetic and real fur. Features prosthetic grade glass eyes, acrylic and rubber inner mouth and teeth and real animal claws. The dog exhibits a gory split open head with theatrical blood applied. In production-used condition. **\$600 - \$800**



876. RUBY SLIPPERS SCREEN-USED FROM *A NIGHT AT THE MUSEUM 2*. (TCF, 2009) A reproduction pair of the iconic *Wizard of Oz* ruby slippers, as seen in *A Night at the Museum: Battle of the Smithsonian*. Women's size-6 leather lined shoes with approx. 2-in. lift, and labeled "I. Miller / Beautiful Shoes / Made in New York" on the left inner sole. Outsides lined entirely by "ruby" red sequins and faux ruby-jeweled bows attached to the tops. Undersides are painted red, and have red/orange felt on the sole to accurately mimic the original pair that were used for dancing. Attached is an aged "Smithsonian" tag. In good condition. **\$4,000 - \$6,000**



877. APOLLO 18 SCREEN-USED PROP CUFF CHECKLIST AND BROKEN WRIST WATCH. (Dimension Films, 2011) (2) props from this sci-fi thriller fictionalizing terrifying events of an *Apollo 18* moon landing. (1) A replica of a "cuff checklist" worn on the sleeve of a space suit. The spiral-bound 4 x 4 in. booklet is anchored to an aluminum, copper and Velcro band to attach to arm. The technical pages of the book feature occasional nude pin-up girl images and doodles presumably placed there by astronauts. (1) Replica Omega "Speedmaster" wristwatch with broken crystal. Back of watch is written in full: "Flight-qualified by NASA for all manned space missions / The First watch worn on the moon". Watch has an adjustable Velcro wrist strap. Production wear and heavy distress. **\$400 - \$600**



878. HUGO WEAVING SCREEN-WORN "RED SKULL" PROSTHETIC MAKEUP APPLIANCE FROM *CAPTAIN AMERICA*. (Paramount, 2011) Red pigmented, encapsulated silicone "Red Skull" appliance makeup. The complete makeup consists of seven individual pieces, pre-painted, overlaid and then final makeup applied on actor Hugo Weaving. The appliances covered Weaving's entire head, ears, neck and partial chest. It features dot markers for digital tracking and has been split in the back to aid in removal from the actor. The blending edges around the lips are ragged from application and use. The prosthetic is displayed on a Polyfoam bust for display purposes only and is not included with the lot. Measures approx. 14 in. tall. **\$2,000 - \$3,000**



879. CAPTAIN AMERICA HYDRA SOLDIER COSTUME. (Paramount, 2011) Includes a green wool jacket and pants, faux leather details, red piping and Hydra patch on the left shoulder. A hard rubber harness encases the jacket, embossed with Hydra insignia. Accessories include black leather gloves, boots, gaiters and fabric hood. Rubber and metal helmet is constructed on a suede base with integral goggles. The gun and backpack are made of plastic, rubber, fabric and some metal, and light up blue when battery-operated mechanisms are switched on. Exhibits slight stains and wear from production use. Power pack and rifle are presently untested. Special shipping arrangements will apply. **\$3,000 - \$5,000**

880. CAPTAIN AMERICA HYDRA SOLDIER COSTUME. (Paramount, 2011) Includes a green wool jacket and pants, faux leather details, red piping and Hydra patch on the left shoulder. A hard rubber harness encases the jacket, embossed with Hydra insignia. Accessories include black leather gloves, boots, gaiters and fabric hood. Rubber and metal helmet is constructed on a suede base with integral goggles. The gun and backpack are made of plastic, rubber, fabric and some metal, and light up blue when battery-operated mechanisms are switched on. Exhibits slight stains and wear from production use. Power pack and rifle are presently untested. Special shipping arrangements will apply. **\$3,000 - \$5,000**



881. AMERICAN FLAG SCREEN-USED FROM FINAL SCENE OF *TRANSFORMERS: DARK OF THE MOON*. (Paramount, 2011) A screen-used United States flag, as seen in the final sequences of *Transformers: Dark of the Moon*, set in a ruined metropolitan cityscape. Exhibits heavy production distressing and several tears and missing pieces. Measures approx. 65 x 41 in. **\$1,000 - \$1,500**



882. *BEETLEJUICE* PRODUCTION-MADE SNAKE PUPPET MAQUETTE. (Warner Bros., 1988) Highly detailed miniature maquette figure of the iconic title character "Beetlejuice" (Michael Keaton) in his snake incarnation from the climax of the Tim Burton fantasy film. Constructed of cast and scale-textured foam rubber and hand painted green, yellow and black. Eyes are glossy white with red accented vertical serpent-like pupils. A tuft of synthetic brown hair is affixed to the top of the head. Shows some production wear and deterioration in the foam body. Mounted to a black-painted wood base. Stands approx. 11 ½ in. tall; wood base is 5 ½ x 5 in. In good condition. **\$2,000 - \$3,000**



883. **TIM BURTON SIGNED** *THE NIGHTMARE BEFORE CHRISTMAS* LIMITED EDITION LITHOGRAPH. (Buena Vista, 1993) Being a 24 in. x 20 in. Tim Burton signed, limited edition lithograph of "Jack Skellington" and friends surrounding a bewildered Santa Claus. Consisting of black line etching with red and blue color accents on heavy white woven paper. Created by Burton to celebrate the release of *The Nightmare Before Christmas*, it was sold out quickly and much sought after ever since. The litho is hand signed and numbered in pencil by Tim Burton and is the 24th print of only 250 made. This piece originally belonged to Burton's childhood horror hero, the late Forrest J Ackerman and was part of Ackerman's mythical collection. In very fine condition. **\$2,500 - \$3,500**



884. THE NIGHTMARE BEFORE CHRISTMAS SKYLINE SET PIECE. (Buena Vista, 1993) This is the screen-used Halloween Town “Skyline” that was used in the Tim Burton animated classic *The Nightmare Before Christmas*. This 93 in. x 60 in. set piece can be clearly seen in the opening scenes of the film during the song, “This is Halloween”. The panoramic shot shows all the familiar structures in Halloween Town as this piece includes “Dr. Finkelstein’s” Lab, “Jack Skellington’s” House and the Main Gates into Halloween Town. This set piece is composed of wood substructure, carved Styrofoam and applied and sculpted composite surface. Finished with black and gray monochromatic paint detail. In fine condition and likely the largest screen-used piece of *Nightmare* memorabilia you’ll ever have a chance to acquire. Special shipping arrangements will apply. **\$8,000 - \$12,000**



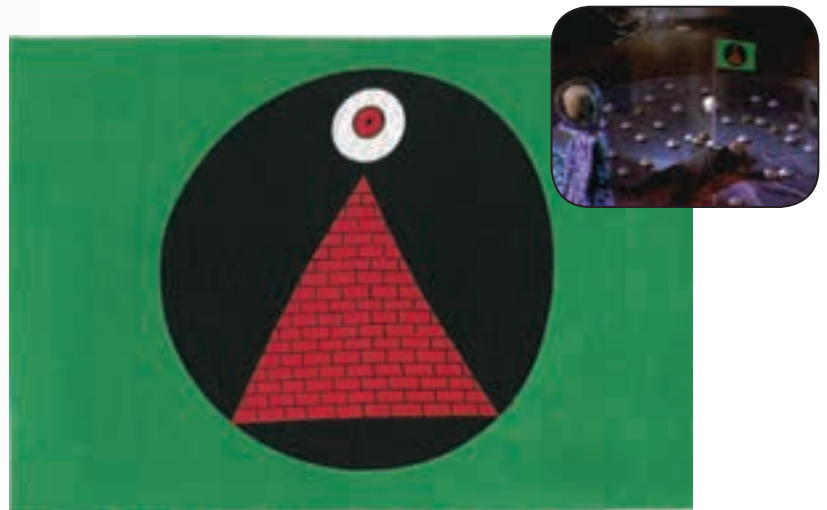
885. "JACK SKELLINGTON'S" ELECTRIC CHAIR FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A shockingly impressive 16 in. x 5 in. resin, wood, wire and metal electric chair miniature with fabric leg and arm straps. The chair is meticulously detailed, from the charred wood components to the electrical box and bonnet. The chair is accompanied by its pedestal switch (which actually toggles up and down) and gauge that would operate this deadly looking chair. Both pieces are affixed atop a 13 in. x 11 in. oval wooden base. Ready for display. In very fine condition. **\$6,000 - \$8,000**



887. (5) MICHAEL HOBSON POSTER CONCEPT FOR *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Consisting of (3) large and (2) smaller black and white concept sketches of potential poster designs for Tim Burton's beloved holiday classic *The Nightmare Before Christmas*. Accomplished in pencil, pen and ink on artist paper (ranging in size from 10 x 10 in. to 7 x 5 in.) Featuring "Jack" and "Sally" as well as "Lock", "Shock" & "Barrel" in a variety of graphic scenarios and settings. Stored in individual acetate protective sleeves, in very fine condition. **\$1,000 - \$1,500**



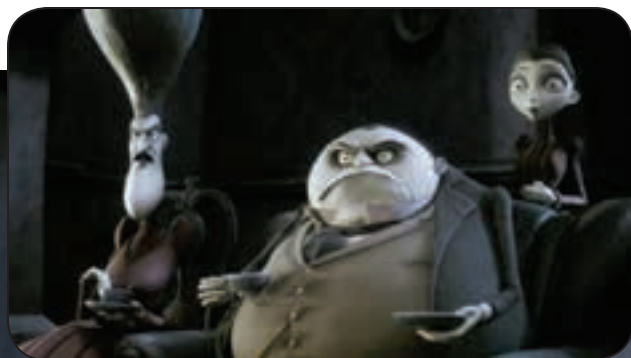
886. MINIATURE STOP-MOTION BAT FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) This black stop motion bat figure was used in the beloved animated film *The Nightmare Before Christmas*. The opening sequence features an introduction to the creepy cast of characters including a shot of the villainous "Oogie Boogie" exploding with bats flying from his moon-framed silhouette. This was one of those featured bats. Constructed of aluminum heat-shielding material and carved and painted balsa wood. Measures approx. 4 x 4 ½ in. Shows some signs of production use. Otherwise, in good condition. **\$1,000 - \$1,500**



888. *MARS ATTACKS* ALIEN FLAG. (Warner Bros., 1993) In Tim Burton's dark Sci-Fi comedy, the President of the U.S. (Jack Nicholson) gives a stirring speech about peace between Earth and the "little people" from Mars. The Martian leader appears moved, shakes the President's hand - and shockingly kills the President, raising this flag of conquest above his corpse. 10 ½ x 15 in. white fabric with silk-screened design of green background with an 8 ½ in. round black circle, a central red brick pyramid and an eyeball hovering above it. A play on the symbol from the back of our own dollar bill. In very fine condition. **\$800 - \$1,200**



889. JOHNNY DEPP "ICHABOD CRANE" COMPLETE COSTUME FROM *SLEEPY HOLLOW*. (Paramount, 1999) An elegant period costume worn by Johnny Depp as "Ichabod Crane" in the Tim Burton cult classic *Sleepy Hollow*. Consisting of off-white linen shirt and matching neckerchief, gray elastic and leather suspenders, waistcoat vest of black satin with crème lining and black glass button front closure, thigh-length jacket of knobby black wool and mild green damask satin lining, forest green pants with button flap front closure and knee-length leather boots ringed with a wide band of green at leg openings. The edges of the coat and waistcoat are hand-stitched in crème-threaded detail for lines of contrast between dark garments. Typical of Burton's impeccable attention to detail with brilliant design by his go-to costumer, multiple Academy Award-winner Colleen Atwood. A stunning, ready-to-display outfit worn by one of the most popular moviestars of today. Exhibiting signs of minor production wear. In fine condition. **\$20,000 - \$30,000**



890. *THE CORPSE BRIDE* "FINIS EVERGLOT" SCREEN-USED PUPPET WITH PRODUCTION-MADE DISPLAY. (Warner Bros, 2005) This magnificent, museum-quality display features the "Finis Everglot" puppet created for Tim Burton's Academy Award-nominated production, *The Corpse Bride*. Here Finis (voiced by Albert Finney) is seated in his leather wingback chair holding a musket. The face and body are fully articulated, built on a stainless-steel ball-and-socket armature. Fully costumed. This puppet is identical to those exhibited at Tim Burton's Retrospective held at the Los Angeles County Museum of Art. A beautiful example of the filmmaker's unique style. Figure measures approx. 10 in. tall; the production-made display case measures 22 ½ x 22 ½ x 19 ¼ in. Comes with multiple sets of interchangeable expression eyelids. The puppet and props show slight signs of production use, but remain in fine condition. Special shipping arrangements will apply. **\$20,000 - \$30,000**



891. HALL OF ANCESTORS SCREEN-USED PORTRAIT FROM *THE CORPSE BRIDE*. (Warner Bros, 2005) This 16 x 14 in. framed family portrait is an original prop from Tim Burton's *The Corpse Bride*. It is featured in the musical sequence when "Finis Everglot" dances down his manor's hall of ancestors and sings "According to Plan" at the beginning of the film. In its original, screen-used frame, ready for hanging. In very fine condition. **\$600 - \$800**

892. "THE BALL & SOCKET" PUB SIGN FROM *THE CORPSE BRIDE*. (Warner Bros, 2005) This is the Land of the Dead pub sign seen in Tim Burton's *The Corpse Bride*, featured right before "Victor" and his "Corpse Bride" have their piano duet. Measuring 8 in. in diameter and painted realistically to appear as carved and distressed wormwood. In fine condition. **\$1,000- \$1,500**



893. *THE CORPSE BRIDE* PRODUCTION-USED SIZE CHART. (Warner Bros., 2005) Production-used size chart for the various core characters in *The Corpse Bride*, Tim Burton's stop-motion follow-up to the cult classic *The Nightmare Before Christmas*. The chart was used to give the animators and designers a reference for the comparative dimensions of the cast. Printed on three sheets of heavy fibrous paper and aligned in a black wooden frame with a 2 ½ in. white mat. Measures 45 ½ x 16 ¾ in., including the frame. Unexamined out of frame. Special shipping arrangements will apply. **\$600 - \$800**

894. FISHMONGER'S MEAT CLEAVER SHOP SIGN FROM *THE CORPSE BRIDE*. (Warner Bros, 2005) This skillfully crafted 10 x 5 in. meat cleaver sign is an original prop from Tim Burton's *The Corpse Bride*. It was to be featured at the beginning and end of the film, but ended up on the cutting room floor in the editing process. Consisting of resin cleaver, metal chains and 12 in. post and bracket for mounting to wall. A fantastic production-made prop that remains in fine condition. **\$600 - \$800**



*Remarkable discovery of correspondence from
 “The Father of Jazz” Louis Armstrong to his mistress and
 illegitimate child, Sharon – his only biological child –
 a secret “Satchmo” kept to his grave.*



895. COLLECTION OF (13) LOUIS ARMSTRONG SIGNED LETTERS AND POSTCARDS, DATED FROM 1946 THROUGH 1968. Armstrong, married to his fourth wife, Lucille, had a 20-year affair with Lucille “Sweets” Preston, the widow of friend and fellow opening act entertainer Luther “Slim” Preston following his death in 1950. The earliest two letters are written to “Slim and Sweets” and exhibit his deep friendship with the couple. According to Sharon, Armstrong and Sweets started dating immediately following Slim’s death, and, in September 1954, Sharon was conceived.



In all, the collection includes the following signed Armstrong items: (5) handwritten letters totaling 27 pages; (4) typed signed letters totaling 10 pages; (4) handwritten postcards and a single 8 x 10 in. photograph signed “Satchmo” and “Louis Armstrong;” inscribed to “Mother Sweets Baby Sharon To My Darlings whom I Love.” In addition, an original private audio reel, approx. 15 minutes in length, is included (with digitally converted CD) being a recording from May 28 1959 when Louis was in Berlin. On the tape Armstrong sings “Uncle Satchmo’s Lullaby” with 12-year-old German singer Gabriele. Following the recording, Armstrong sends an audio message to young Sharon, telling her that Gabriele reminded him of Sharon, being such a smart and beautiful little girl. The tape concludes with Armstrong’s song “Kisses in the Night [in der Nacht]” from the German film *Die Nacht vor der Premier (The Night Before the Premier)*. Also included are (2) signed typed letters from Armstrong’s longtime friend, manager and confidante, Joe Glaser; (3) signed typed letters from Armstrong’s accountant, David Gold, who both handled the child support payments to Sweet and holiday gifts for Sharon. Condition is varied; from minor soiling and wrinkling to tape stains and minor separation at folds; all exhibits handling.

Armstrong’s letters express his love, care and lust – all laced with his incredible trademark humor. Some of the colorful racial and sexual language is definitely not for the meek of heart!

SOME OF THE HIGHLIGHTS FROM THE COLLECTION:

TYPED LETTER SIGNED (“LOUIS ARMSTRONG”), TO “DEAR DARLING,” 2 pages, on “The Marlborough, Winnipeg, Canada” letterhead, dated 11 November 1954. In part:

Those two telephone calls just lifted me up to the highest peek that a man could be lifted to...After going through so much ‘sh-t down in Australia with Lucille... You don’t have the least idea how happy I was when I heard your sweet (cute) lil’ voice say hello...My My My...I was really in the dumps...All she and I did was argue about you...She stopped off in Honolulu, and when I got here I sat myself down and told her, there’s no need of she, or no one trying to sever yours and mine—friendship (I put it just that mild—tee hee) because they’re wasting their time...P.S. I hadn’t heard the good news concerning my little Satchmo being on its way for two months... Wow...I can hardly wait to be the first to tell her... Oh, she must know...Because she’s threatened to divorce me anyway...Now I know she will...You can bet all the tea in China darling – if you have a baby for me, you must have no fear at all...I am so appreciative and all happy over it all the baby must have my name right away....Oh, I’m so proud, right now... Of course I’m so carried away with everything, I forgot to ask you—would you marry me... Hmm?...Yes?...Yes....I’ll see that you’ll have money and every comfort there is...now that you know that I’m yours completely, you should be very glad to comply with my every suggestions that I think will be in favor of we—and our baby... Your future husband... Ol’ Satchmo

HANDWRITTEN LETTER SIGNED (“LOUIS ARMSTRONG”), TO “DEAR DARLING SWEETS,” 3 pages, on “Chi-Chi Starlite Room, Palm Springs, California” letterhead, dated 19 October 1959. In part:

How are you Darling, I am so hungry for your fine little ass, until I am just Drooling All over as I write this letter. Just to think that I’ll soon be taking over your Cherry; Wow, my pr-ck just won’t stay down, especially where it should. Tee Hee. Here I am standing on the stage at this fine club where nothing but the Elite & (Rich) folks are thrilling to our music. And here I am standing as straight as an arrow, blowing my Black Ass off and my prick – standing up just like a soldier, from thinking of you and your fine buns. Isn’t love wonderful? Although I am sending you our route sheet I personally picked out the time & places that you & Sharon should dig me. It is marked off, but if you should figure different just let me know and it can be changed. But you & Sharon must have some kind of vacation with me somewhere every year... Will send extra money in case you two chicks will like to buy a little something...

HANDWRITTEN LETTER SIGNED (“LOUIS ARMSTRONG”), TO “DEAR SWEETS,” 12 pages, on “Sheraton – Tenney Inn at La Guardia Airport” letterhead, dated 27 November 1965. In part:

First, I want you to know that I love you & Sharon dearly and from the bottom of my heart; and always will. I’m Hip that you two Chicks Dig this. With all the commitments that I go through these days, you’ll have to understand in order for you (especially) will realize what I have to go through for you & myself’s future. I realize it hasn’t been easy for you & myself as far as being together’s concerned. But when you get to yourself and sum things up, we aren’t doing so bad. It could be worst. The only thing’s missing is that I am starving to see you and be with you more moments that you may think. But Joe Glaser is our Jesus and he feels that I should make it now, which will be better for our older days. That’s why he suggested that you should get your check from his office. Then there won’t be any hic ups on Lucille’s part who would rather be bit by a Leppard than to hear your name. She is so envious of you it isn’t funny... To me it is a case of wounded vanity. Always you must remember if I ever get rid of that evil, selfish Bitch – whether you want me or not, you will have to marry me. I pray to God everyday for that moment... Give Sharon a big kiss. Tell her if she’s forgotten of Satchmo, I don’t blame her. I feel she’s too young to understand. Regardless, I love her and I am saving money especially for her college education... as long as ol Satchmo lives, her happiness is assured. Always let Sharon know that you & I are behind her all through life... All I need is to get to you, have one of those torrid sessions that you usually ‘lay on me’ and what I am looking forward to, ‘Hmm, Girl’ I’d run away with that part. Of course, you are so nice and probably forgotten our Torrid Moments in life. But if you will look back even to the days when you & your husband Slim were on my show in Boston, R.K.O. and you would come down to my dressing room & lounge around in your ‘cute little shorts’ – you had no idea how my pants would ‘breathe’, Huh? I’m sure you didn’t because I had so much respect for you & Slim. But in Canada, when you told me how Slim’s friends acted toward you which I personally thought was wrong. And after a few nips, etc. we came to a conclusion, ‘what tha Hell are we waiting on. Well, I don’t have to go into what happened then. And what has happened since then. What you’ve been ever since Darling. And the way I see it, I am heading for retirement. So let Joe Glaser handle it, you can’t go wrong... Joe Glaser is looking out for our happiness in the later years. P.S. I’ve had a few V.O. on the rocks and I’m just in the mood to pour my heart out to you. Which all means Cool it honey. You are in good company... I mentioned these things so you should never get upset at no time. Other than I’m not around like I should to take care of your Ass. But don’t think I ain’t wishing and hoping. But you’ve got the Best C-nt in the world and God knows it. I love you madly. A Kiss for Mother too. Your next husband.

HANDWRITTEN LETTER SIGNED (“LOUIS ARMSTRONG”), TO “Dear Sweets & Sharon,” 4 pages, on “Satchmo” letterhead with trumpet motif, dated 12 June 1968. This being the last letter in the collection. In part:

I am so happy to know that you two girls Dig my ‘ole Buns so Righteously until I am the happiest man in the world. Then too, I am only Human. With all sorts of commitments including blowing the horn & singing my ass off. Don’t you all get the least idea that I don’t love you All’s dirty drawers. Cuz I do...I’ll never be able to explain the choice moments I had the night that I ate at you all’s’ home. The warmth and the nice & lovely people in it. You & my fine gal Sharon, stay that way girls. You have nothing to squawk about. The only thing that’s missing is Mee! Huh, that can come later...I could be lazy just like the other people whom you & I came up with in ‘Show Bizness’ through the years and we all would be starving to death. Nay Nay not my Sweets & my Sharon. Sharon may not realize now what I mean to her & doing for her but I am sure as she matures she’ll Dig Pops as the man who’ll be loving her until the day he dies, or she dies. That’s sincerity and from the heart stuff. Sweets, enclosed Five hundred dollars for Sharon’s [musical] instrument, and here’s an extra two hundred dollars for yourself. Maybe you’ll see something you might way to buy. God knows – I love you both madly. From your boy –

An unprecedented and never-before-offered collection consigned directly from Louis Armstrong’s daughter, Sharon. **\$60,000 – \$80,000**





896. SAMMY DAVIS JR. NAACP IMAGE AWARD 1989. “Mr. Show biz” Sammy Davis Jr., trophy from the NAACP Image Awards in 1989. The impressive trophy measures 7 ½ in. wide x 14 in. tall and consists of a pewter figure kneeling, holding a globe atop a 2-tiered ebony base. An aluminum band around the base is engraved with, “22nd Annual NAACP Image Award 1989 / Hall of Fame Award / Sammy Davis, Jr.” The NAACP Image Award is an honor presented by the American National Association for the Advancement of Colored People to honor outstanding people of color in film, television, music, and literature. Mild handling wear and minor scratches. Otherwise, in very good condition. **\$300 - \$500**



897. MIKE “SMITTY” SMITH JACKET FROM PAUL REVERE AND THE RAIDERS. This custom made swingin’ ’60s red velvet jacket was worn by Mike “Smitty” Smith, drummer for *Paul Revere and the Raiders*. The signature jacket was obtained at a *Paul Revere and the Raiders* concert attended by the consignor on July 2, 1967 at Veteran’s Memorial Field House in Huntington, West Virginia, following the release of their album “The Spirit of ‘67.” This jacket was the door prize from a drawing held at the event. Features black ornate piping around the collar, front closure and cuffs with faux-Maria Theresa Thaler coin buttons on the cuffs, front and rear. Interior tag has been removed. Shows minor signs of wear. **\$2,000 - \$3,000**



898. UNIFORM AND DETAILED PHOTO SCRAPBOOK FOR EARLY BLACK MOTORCYCLE CLUB. Original deluxe uniform and elaborate photo scrapbook from a member of one of the first African-American motorcycle clubs, The Golden Eagles Riders. Uniform includes black shirt-jacket with club patches, black police-style Jodhpur pants, belt, and golden necktie. The accompanying scrapbook is filled with club member history (apparently multiple generations) and their bikes. Rides, rallies, shows, and other events are depicted in detail from the late 1940s through the early 1970s. An extraordinary time capsule of African-American and Motorcycling history. **\$300 - \$500**



899. KURT COBAIN EARLY STAGE-WORN PAJAMA SHIRT WITH LOA. A red and white striped knee-length pajama shirt, stage-worn by the late Kurt Cobain, guitarist and vocalist from the legendary 1990s grunge band *Nirvana*. Photos of Cobain wearing this night shirt can be found in the book that accompanies Nirvana's box set "With The Lights Out" (2004), as well as being the only photo of Cobain found in the *Kurt Cobain: Journals* (2002). This pajama shirt originally came from Cobain's girlfriend (at the time) who personally snapped the photo of the front man wearing the shirt during a very early performance; November 23, 1988 at Speedy O'Tubbs Rhythmic Underground in Bellingham, Washington. Constructed of cotton, and measuring 47 in. long. The garment has a rip up the right side from the bottom hem to just below to the underarm. Otherwise, in good worn condition. A very rare piece from early on in Cobain's storied career. **\$12,000 - \$15,000**



900. BASEBALL JERSEY WORN BY LAYNE STALEY AT CHARITY SOFTBALL GAME. The late *Alice in Chains* front man Layne Staley wore this baseball jersey at a charity softball game for the T.J. Martell Foundation. Button closure with sponsorship lettering on the front from Reebok and Upper Deck for the “Rockers”. Size large, with “STALEY” screened across the shoulders and “27” stitched on the back. In fine condition. **\$1,000 - \$1,500**

901. SCREEN-USED “ZIPPER HEAD” FROM *THE ROLLING STONES* MUSIC VIDEO. Life-like silicone mask with hand-punched eyebrows and eyelashes and prosthetic-grade glass eyes used to reveal actress Angelina Jolie in the 1997 *Rolling Stones* music video for “Anybody Seen My Baby”. Features a back-to-front zipper closure with an attached chain for ease of use. Measures 27 ½ x 9 x 10 in. (including studio mounting stand). Minor silicone cracking in areas. **\$600 - \$800**



902. DICK CLARK’S PERSONAL WORK DESK FROM HIS OFFICE. This desk belonged to the late, great television producer/host, Dick Clark. It was a fixture in his office at “Dick Clark Productions” in Burbank, California from 1977 to 2005. The desk is an antique, which Clark obtained at an auction. It was originally used in a pharmacy around the turn of the century. This desk has been featured in several magazine and television interviews, which Clark did over the years. In addition, this is the very desk where the prolific TV and music icon worked on his numerous television productions for nearly three decades. Those shows include *American Bandstand*, *The American Music Awards*, *The Golden Globe Awards*, *Dick Clark’s New Years Rockin’ Eve*, *The Academy of Country Music Awards* and *Bloopers and Practical Jokes*, to name a few. Comes with an LOA from Clark’s widow Mrs. Kari Clark. **\$2,000 - \$3,000**

REGISTRATION FORM - HOLLYWOOD AUCTION 53

For office use only

Bidder Number: _____

<p>Please print all information</p> <p>Mr./Mrs./Ms. _____</p> <p>Business Name _____</p> <p>Mailing Address _____</p> <p>City _____ State _____ Zip _____</p> <p>Country _____</p> <p>Home Phone: _____</p> <p>Mobile Phone: _____</p>	<p>Business Phone: _____</p> <p>Fax: _____</p> <p>Email: _____</p> <p>Credit Card # _____</p> <p>Exp. Date _____</p> <p>State ID # _____</p>
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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.

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Lot 786. APOLLO 13 SPLASHDOWN CAPSULE MODEL.



*Bram Stoker's
Dracula Desk*

