

The Icons & Legends of HOLLYWOOD

Auction

September 25 & 26, 2019

Featuring the 007
Moon Buggy from
Diamonds are Forever (1971)



Lot 430

Profiles
IN HISTORY

The ICONS & LEGENDS OF HOLLYWOOD AUCTION 112

AUCTION WEDNESDAY, SEPT. 25 & THURSDAY, SEPT. 26, 2019 AT 11:00 AM PDT

DAY 1: WEDNESDAY SEPT. 25..LOTS 1 - 467

DAY 2: THURSDAY SEPT. 26....LOTS 468 - 979

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 VISIT US @ WWW.PROFILESINHISTORY.COM

AUCTION LOCATION

PROFILES IN HISTORY
26662 AGOURA ROAD
CALABASAS, CA 91302

AUCTION PREVIEW BY APPOINTMENT ONLY

CALL: 310-859-7701
PROFILES IN HISTORY
26662 AGOURA ROAD
CALABASAS, CA 91302

TELEPHONE

1-310-859-7701

FAX

1-310-859-3842

E-MAIL ADDRESS

INFO@PROFILESINHISTORY.COM

WEBSITE

WWW.PROFILESINHISTORY.COM

PRESIDENT/CHIEF EXECUTIVE OFFICER

JOSEPH M. MADDALENA

ACQUISITIONS/CONSIGNMENT RELATIONS

BRIAN R. CHANES

GENERAL MANAGER/CREATIVE DIRECTOR

LOU BUSTAMANTE

AUCTIONEER: STACEY ROMAN

EDITOR: JOE MOE

EDITOR: ZACH POGEMILLER

PHOTOGRAPHY/AUCTION SPECIALIST: MICHAEL MANSFIELD

AUCTION ASSOCIATE: CATHERINE MANSFIELD

AUCTION ASSOCIATE: MARLENE ESCALERA

ASSISTANT EDITOR: ALISON MACINNIS

PUBLICIST: NANCY SELTZER & ASSOCIATES

SOCIAL MEDIA: BRIGHTAGE DIGITAL CREATIVE AGENCY

HOLLYWOOD EXPERT: DANIEL STREBIN



Find us on



@ twitter.com/pihauctions

Find us on



@ www.facebook.com/ProfilesInHistory

The Icons & Legends of Hollywood

The words “icon” and “legend” are oftentimes overused in today’s society, but one would be hard pressed to find better descriptors for the assemblage of extraordinary costumes, props and relics present in this monumental sale.

From the silent era up through Hollywood’s Golden Age, we have artifacts from all the major stars, including Cecil B. DeMille, Marlene Dietrich, Carole Lombard, Clark Gable, Errol Flynn, Judy Garland, Sir Laurence Olivier, James Cagney, Edward G. Robinson, Charlton Heston, Elizabeth Taylor, Grace Kelly, James Stewart, and Marilyn Monroe.

Following is just a glimpse of the items awaiting you in these pages that left indelible marks in film and television history:

- “SS Venture” steamship filming miniature from *King Kong* (1933).
- “Dorothy Gale” scene specific screen used black and white gingham pinafore from *The Wizard of Oz*.
- 20th Century-Fox President Spyros Skouras’s Best Picture Academy Award for *Gentleman’s Agreement*.
- Orson Welles “Charles Foster Kane” coat from *Citizen Kane*.
- Marilyn Monroe “Clara” nightgown from *A Ticket To Tomahawk*.
- Property from the estate of Martin Landau including his Golden Globe awards for *Mission: Impossible* and *Ed Wood*.
- The very first Emmy Award for “Best Film Made for Television” ever presented.
- Original “Dragula” coffin dragster from *The Munsters* and *Munster, Go Home!*
- Original Type-2 Phaser Pistol used in the *Star Trek: TOS* episode “Plato’s Stepchildren” – from the collection of Nichelle Nichols.
- Luke Perry “Dylan McKay” high school student ID from *Beverly Hills 90210*.
- Elizabeth Taylor “Cleopatra” Egyptian coronation gown from *Cleopatra*.
- Sean Connery “James Bond 007” Moon Buggy from *Diamonds Are Forever*.
- “Moonraker 5” space shuttle filming miniature from *Moonraker*.
- Bruce Lee extraordinary autographed personal statement titled, “My Chief Definite Aim”.
- David Prowse “Darth Vader” screen used signature mask and helmet from *Star Wars: Episode V - The Empire Strikes Back*.
- Tom Skerritt “Dallas” space suit from *Alien*.
- Screen used iconic DeLorean Crash Car and hood-mounted “time travel component box” from *Back to the Future Part III*.
- “City Destroyer” spaceship filming miniature from *Independence Day*.
- Wesley Snipes “Blade” 1968 Dodge Charger from *Blade*.
- Leonard DiCaprio “Jack” and Kate Winslet “Rose” screen worn costumes from *Titanic*.
- Daniel Radcliffe signature “Harry Potter” glasses from *Harry Potter and the Sorcerer’s Stone*.

These few examples represent the tip of the iceberg of this sale, which is so incredibly broad in scope and importance that mere words can only hint at its magnitude.

Thank you for participating and good luck!



Joe Maddalena and the PIH Team

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

[Read This Part First](#)

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

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

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

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

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

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

1. **Final Bid Price, Purchase Price and Payment.** The term, “Final Bid Price” means the amount of the highest bid acknowledged and acceptable to Profiles. The term, “Purchase Price” means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as “Buyer”) **twenty five percent (25%) of the Final Bid Price if paid in full in cash or by valid check; or twenty eight percent (28%) of bid price if paid by Credit Card; and twenty eight percent (28%) of bid price and won through the internet;** (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles’ records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer’s credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles’ “official policy” regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. **All International** purchases must be paid via bank wire transfer, contact our main office for bank wire information.

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

THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

AUCTION GENERAL GUIDELINES

CONDITIONS OF SALE

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

ESTIMATE PRICES

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

RESERVES

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

OWNED OR GUARANTEED PROPERTY

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

BUYER'S PREMIUM AND SALES TAX

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty eight percent (28%) of the hammer price (discounted to 25% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet, California sales tax shall automatically be added to the purchase price unless exempted.

BEFORE THE AUCTION

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

HOURS OF BUSINESS

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

CONDITION REPORTS

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

REGISTRATION

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

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

THE AUCTION

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

BIDDING

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

ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid."

Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

TELEPHONE BIDS

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

INTERNET BIDS

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

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the Internet carry a 28% 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. Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in California to the buyer's door. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier.

After approximately 45 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

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, CA 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 gener-

ally 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.

PRE-AUCTION NOTIFICATION

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

CATALOG IMAGES:

Some of the images representing group lots may show replicated photographs to illustrate count. Items are sold "as is" no returns on group lots.

CATALOG IMAGES:

Catalog images representing group lots (defined as any lot containing more than one item) may show replicated photographs to illustrate count are sold "as is" and are not subject to return. Not all the items in a group lot are shown and some images in the catalog are cropped for illustration purposes. We strongly encourage you to view the items before bidding or call 1-(310)-859-7701 for a more specific condition report.

PHOTOGRAPHS, ILLUSTRATIONS AND SCREEN SHOTS:

Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

TRADEMARKS:

In the catalog descriptions, Profiles takes steps to identify and provide provenance for an item offered at auction. In many cases, the items offered were used in or in conjunction with motion pictures and are furnished in order to fully identify and describe the item offered at auction, including photographs, illustrations, and screen shots. In all cases, the use of the titles or other elements of these motion pictures is for informational purposes only.

COPYRIGHTS:

All items offered are original, and neither Profiles nor the Consignor make any statements, representation or warranty concerning the copyright of such items. The depiction of the item in the catalog and other auction promotions are purely for informational and reference purposes regarding the offering of the item at auction.

SHIPPING:

Please remember that the buyer is responsible for **ALL** shipping charges. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale. Many items in this sale are located outside of California and will require special shipping arrangements.

Bidders please note that some items might be located off-site, and are in other states or countries. Profiles has done its best to notate each particular lot in which this applies. Please be reminded that in all purchases shipping is to be arranged by the buyer using the shipper of their choice. For a list shippers local to our California offices, please contact us.

IMPORTANT SALES TAX INFORMATION

Due to the recent U.S. Supreme Court decision in South Dakota v. Wayfair, Profiles in History may be required under state law to collect sales tax for the winning bidder's state. In such cases, the winning bidder's invoice will reflect the sales tax due based on applicable state and local sales tax rates.

PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage. Elements of fabric, sequins, trim, etc. are often replaced for subsequent productions. We recommend you to inspect items of interest in person.

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.

The Icons & Legends of Hollywood



2. **Johnny Weissmuller (11) official athletic record certificates and Olympics ephemera.** (ca. 1920s-1940s) Collection of (10+) vintage original sports ephemera pieces. Including (8) heavy cardstock 1925-1927 American Record Certificates of the Amateur Athletic Union for swimming, (2) heavy cardstock 1924 Olympic try-outs win certificates, and (1) 1945 American Olympic Reunion program. Ranging in size from approx. 7.75 x 5.75 in. to 5.75 x 8.75 in. Exhibiting age and wear. In vintage very good condition. **\$3,000 - \$5,000**



3. **Marlene Dietrich “Helen Faraday” evening robe by Travis Banton for *Blonde Venus*.** (Paramount, 1932)

Magnificent vintage original floor-length black silk velvet robe embellished with carved mother-of-pearl, seed pearl, taupe bugle, seed bead and sequins, and gold bullion thread on the patterned apricot sleeves, collar, and band running the length of the bias cut front. The upper sleeves are cuffed with natural fur trim, and the garment is sewn shut from mid-length down. With snap front closure and interior lined in black silk. Highly visible in the scene when “Helen” (Dietrich) visits her son. Dietrich personally chose Travis Banton to design her costumes, having previously worked with him on *Morocco*, another of her famed collaborations with director Josef von Sternberg. The coat remains vibrant and beautifully preserved. An incredible and important example of Hollywood glamor from an iconic star and a film celebrated for its beautiful costumes. Exhibiting age, production wear, loose threads, and missing beads/sequins. Original fur cuffs (not present) removed post production. In vintage good to very good condition. **\$8,000 - \$12,000**

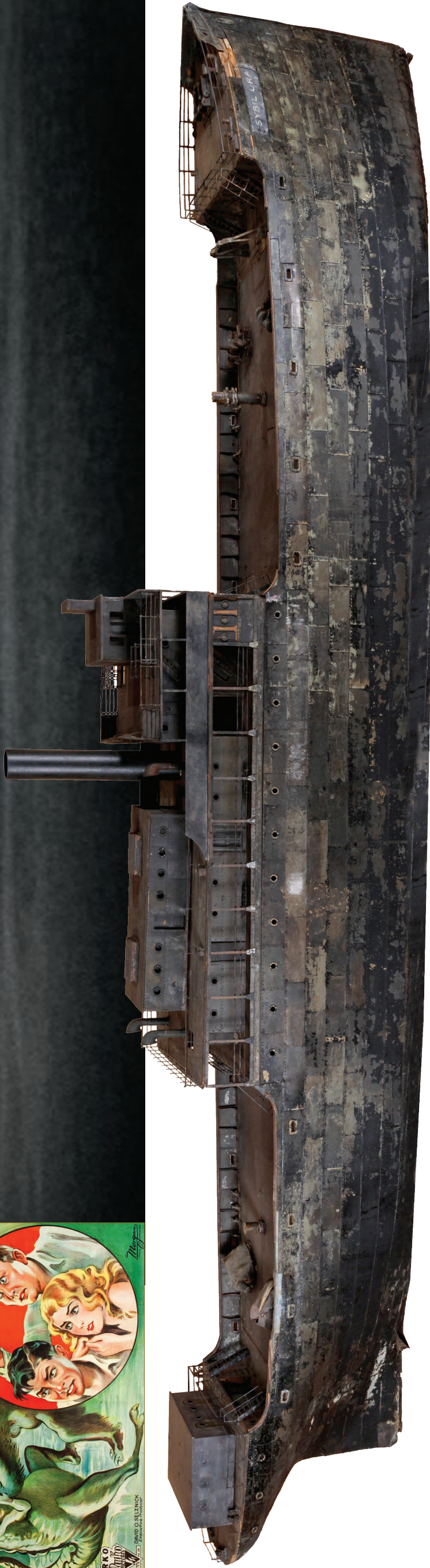
1. **Cecil B. DeMille personal director’s megaphone.** (ca. 1910s-1920s) Vintage original director’s megaphone constructed of heavy cardboard cone with metal rim, mouthpiece, rivets, and handle. With navy blue linen bow tied around handle. Stenciled in black ink on the right side of the megaphone is, “C.B. DEMILLE”. Measuring 24.25 x 11 in. DeMille was instrumental in creating the image of the early Hollywood director with a megaphone as, in all of his epics, he needed to be able to communicate with thousands of extras in any given scene. Exhibiting age, production wear, water staining and toning. In vintage very good condition. **\$1,000 - \$1,500**



4. **Errol Flynn “Peter Blood” period coat from *Captain Blood*.** (WB, 1935) Vintage original chocolate velvet collarless frock coat with decorative copper painted metal ball buttons down open front, undersleeves, and wide folded chocolate taffeta cuffs, with long single back vent and 2-gusseted folds embellished with single round metal button, interior lined in pale copper silk. Retaining internal Western Costume bias label, handwritten, “Errol Flynn”. A beautiful piece from Errol Flynn’s first leading role which is considered a classic of the genre. Some areas of velvet on collar and shoulder are rubbed with 3 in. seam separation top neck, satin at sleeve cuffs cracked at edges, paint rubbed from buttons, 1-mismatched button on left sleeve. In vintage very good condition. *Provenance:* Butterfield & Butterfield Western Costume Star Collection, October 10, 1993, Lot 1417. **\$40,000 - \$60,000**



“SS Venture” King Kong RKO 1933



5. “SS Venture” steamship filming miniature from the original *King Kong*. (RKO, 1933) Original model miniature ship constructed of wood, metal, fiberglass, and cloth components. All expertly assembled, finished and painted to appear as a full-size, weathered steam-ship. Finely detailed elements include railings, stairs, doors, windows, pipes, and chains. The bow of the ship features a miniature pulley and chain system. A large, 4-storied central main cabin and navigation room are set above deck, while the stern features a 2-story cabin. This is the filming miniature “SS Venture” that delivers “Carl Denham,” (Robert Armstrong), his filming crew, and ingenue “Ann Darrow” (Fay Wray) to “Skull Island” where they encounter the “8th Wonder of the World” himself, “King Kong”. An incredible example of the SPFX realism and craft that are hallmarks of the entire film. Measuring 41 x 20 x 154 in. The miniature has “Sybil Gray” painted on each side of the bow from subsequent use in *The Navy Comes Through* (RKO, 1942), where, as the freighter Sybil Gray, it was “bombed.” As such, the ship is intentionally studio distressed to appear aged, battle-scarred, and sea-weathered. Exhibiting stair breakage, paint wear and chipping, tarnish and rust to metal components, with missing masts and other elements. Some professional restoration to pilot house and upper decks. In vintage good to very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$80,000 - \$120,000**

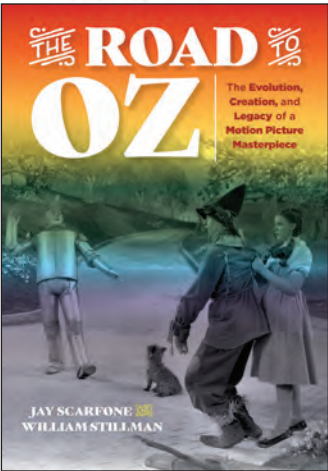
Dorothy Gale of Kansas enters The Land of Oz...

The most famous transition in cinematic history – from the sepia tone sequences of Kansas, to opening the door to the dramatic Technicolor Land of Oz!!!



6. “Dorothy Gale” scene specific screen used black-and-white gingham pinafore dress from *The Wizard of Oz*. (MGM, 1939) When Dorothy Gale of Kansas opens the door to Munchkinland, Barbara “Bobbie” Koshay, Judy Garland’s camera double, is wearing this one-of-a-kind dress. After Koshay opens the door, she backs out of the frame as the camera moves through the doorway. Meanwhile, Judy Garland, wearing a bright blue gingham dress, walks into frame and the full Technicolor lighting of the Land of Oz. This pinafore is styled exactly the same as the screen used blue-and-white costume. The bodice is lined with ochre-colored cotton. Featuring hook and eye bodice closure and snap skirt closure. Includes the hidden pocket on the right side of the skirt for Dorothy’s handkerchief. MGM cleaning label attached to the inside of skirt. This is the only black and white pinafore known to exist. Accompanied with a Judy Garland-worn blouse used in the initial weeks of filming (with a different pinafore) under the direction of Richard Thorpe (October 1938). The “Judy” blouse is constructed of white organdy with puff sleeves, Peter Pan collar, front button decorative panel with six pleats, with a blue and white polka dot bow attached at the neck and back snap closure. Inside bias label handwritten in ink, “Judy Garland.” On inside neck is handwritten in ink, “NO. 8”; on collar is handwritten in ink, “NO. 8”. Orange MGM cleaning tag attached with staple. Blouse has some discoloration, water staining with splitting at the rear shoulders and blue dye transfer on back left shoulder. Of all the “Dorothy” dresses that have appeared at auction over the years, this is the only example that has the distinction of being definitively scene specific and screen used. The importance of this dress cannot be overstated as *Wizard of Oz* historians agree it is one-of-a-kind, unlike the blue gingham dresses of which many were made and worn on screen. An historic costume, embodying the ingenious and dazzling visual effects from the most beloved film of all time. *Provenance*: Camden House Auctioneers, May 20, 1989, Lot 392.

“This screen-worn dress from *The Wizard of Oz* is of crucial significance in film history. The use of sepia-toned filmstock was, in itself, a novelty at the time,” as stated by William Stillman in *The Road to Oz: The Evolution, Creation, and Legacy of a Motion Picture Masterpiece*. What remained, however, was the intent to manipulate the film medium by starkly contrasting the Dust Bowl farm with the Technicolor fantasy of Oz, thus adhering to L. Frank Baum’s description—and W.W. Denslow’s accompanying pictures—of Dorothy’s homestead and surroundings as grey and barren. John Nickolaus, head of M-G-M’s film lab, intended to use “Technicolor black and white” stock (standard black-and-white film printed in sepia tones) in order to create prairie landscape that was as monochromatic as Baum described it. Nickolaus had already experimented with the sepia platinum toning process on *The Good Earth* (1937) and *The Girl of the Golden West* (1938). In December 1938, Howard Dietz, head of M-G-M’s advertising and publicity department, heralded Nickolaus’s development as one of Metro’s great innovations of the year. *The Wizard of Oz* was intended to be presented in Technicolor from the start, and consideration for achieving a seamless transition from the monochromatic shades of Kansas to the Technicolor hues of Oz was a technical challenge. After thoughts of stencil-printing—hand-tinting each film frame—were discarded, a simpler approach was used. Barbara Koshay was Judy Garland’s height, weight and coloring, and appears on screen, as Dorothy, tumbling into the Kansas pigen and being lifted into the air by the Winged Monkeys. Koshay would wear an identical dress as Garland, with the exception of its color, and her flesh would be tinted to match the tone of the other Kansas scenes. It was an ingenious solution to have Koshay simply switch places with Garland in the brief yet pivotal scene filmed under Victor Fleming’s direction on December 29, 1938.”—William Stillman, coauthor of the award-winning book *The Road to Oz: The Evolution, Creation, and Legacy of a Motion Picture Masterpiece*. **\$350,000 - \$500,000**





7. “Emerald City Honor Guard” trumpet musket from *The Wizard of Oz*. (MGM, 1939) Vintage original prop musket constructed of wood with metal hammer, trigger guard, trigger, and barrel, which terminates in a distinctive trumpet bell muzzle. Affixed to the barrel is an intentionally blunted bayonet. The butt stock of the rifle features hand-painted characteristic Oz designs on either side, with the letters “OZ”, gold scroll patterns, and hybrid creatures wearing crowns. Exhibiting age, wear, chipping to paint and wood elements with minor pitting to metal components and warping to bayonet. Readily identifiable as the standard issue weapon of the guards “Dorothy” (Judy Garland) and friends encounter during their visit to the “Wizard” (Frank Morgan). Measures 72 in. long. In vintage good condition. **\$20,000 - \$30,000**



8. Prince Denis “Sergeant-at-Arms” jacket from *The Wizard of Oz*. (MGM, 1939) Vintage original Munchkin collarless military jacket designed by Adrian. Constructed of thick orange and gray wool with wide pointed lapels, oversized round epaulets with twisted crème rope fringe, back jumper flap, large, light gray large wool covered buttons, and long tails. Interior lined in gray muslin and retaining internal MGM bias label. Highly visible on screen during the Munchkin parade when Denis serves as footman to the carriage in which “Dorothy” (Judy Garland) rides. Exhibiting age and production wear, handwriting on label is faded/illegible, epaulets with some loose seams. In vintage very good to fine condition. **\$20,000 - \$30,000**



9. “Munchkin” jacket from *The Wizard of Oz*. (MGM, 1939) Vintage original double-breasted cropped jacket constructed of thick chocolate and brown wool with wide, round tip collar, oversized peaked bias cut lapels. Interior lined in dyed-to-match brown muslin. Retaining internal MGM bias label. An impeccably preserved example of Adrian’s iconic and imaginative costume designs for the film. Exhibiting age and production wear. In vintage very good to fine condition. **\$20,000 - \$30,000**



10. “Emerald City Townsman” jacket from *The Wizard of Oz*. (MGM, 1939) Vintage original green, baby blue, and crème felt wool jacket with long balloon sleeves, open front with integral fabric belt closure and large decorative self-buttons. Baby blue corded piping forms a whimsical design around crème-paneled portions of the front jacket, with hook and eye closures at the wrist of each sleeve. Lined in tan cotton. A whimsical and instantly identifiable Adrian design for the most beloved film of all time. Exhibiting some minor fading to areas, light spot staining, and interior lining discoloration. In overall very good to fine vintage condition. Provenance: Sotheby’s 1992. **\$30,000 - \$50,000**



11. Clark Gable “Rhett Butler” period navy blue dress coat from *Gone With the Wind*. (MGM, 1939) Vintage original custom tailored blue wool coat with round shawl lapel, 2-diagonal hip slash pockets, 2-buttons on back and single back vent, and single button front closure. Interior black and blue silk lining retaining internal Eddie Schmidt, Inc. bias label handwritten in black ink, “#26 Clark Gable, 5-9-39, 8757”. Exhibiting age and production wear with splits and seam separation to lining. In vintage very good condition. *Provenance:* Butterfield & Butterfield Western Costume Star Collection, October 10, 1993, Lot 1499. **\$20,000 - \$30,000**



12. “Bonnie Blue Butler” riding ensemble from *Gone With the Wind*. (MGM, 1939) Vintage original (2) piece blue silk panne velvet ensemble. Including (1) collarless fitted bodice with long sleeves, turned cuffs with self buttons, ornamental self covered buttons down front closure, and self ribbon tie at neck. Retaining internal Western Costume bias label handwritten, “C. King Double Gone W/ The Wind 5-40”. Also, (1) long voluminous skirt with ruched padded bustle, blue cotton waist band, and hook and eye and snap side closure. Highly memorable, this riding costume is from the scene when “Bonnie” (Cammie King) disobeys “Rhett” (Clark Gable) and “Scarlett” (Vivian Leigh), taking an ill-fated final ride atop her beloved pony. Exhibiting age, production wear, loose threads, open seams, minor breaches to velvet, and some fading from previous display. In vintage good condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection, October 10, 1994, Lot 1503. **\$4,000 - \$6,000**



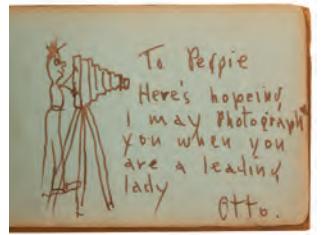


13. Carole Lombard “Irene Bullock” nightgown from *My Man Godfrey*. (Columbia, 1939) Vintage original champagne colored floor-length silk empire waist nightgown with nude organza sleeveless panels at top covering organza and silk insets creating a pseudo Queen Anne neckline, self belt tie at waist and left side snap closure, retaining internal bias label handwritten, “N. 1222 Lombard”. Attributed to

Travis Banton, Carole Lombard’s credited costume designer. Exhibiting production wear and age, with deterioration to organza panels, shoulder insets partially detached, partially unhemmed, and damage to silk in areas. In vintage fair to good condition. **\$4,000 - \$6,000**

14. Peggy Jean McIntyre personal autograph book signed by numerous celebrities including Charlie Chaplin. (ca. 1930s-1940s)

Vintage original brown leather-bound autograph book gifted to child actress Peggy Jean McIntyre by Margaret O’Brien. Signatures include Charlie Chaplin (embellished with hand drawn self-caricature), Margaret O’Brien, Buck Jones, Joan Davis, Bing Crosby, Gene Autry, Rita Hayworth, Tony Martin, Bob



Livingston, Raymond Hatton, Duncan Renaldo, Warner Baxter, Fay Wray, Ingrid Bergman, Ray Corrigan, Lindy Wade, J. Louis Johnson, Jessica Grayson, and John E. Bunny. Front cover handwritten, “Autographs” and “P.J.M. ‘Los Angeles’”. Exhibiting age and wear with a few pasted-up elements and 1-torn-out page. In vintage good to very good condition. **\$400 - \$600**



15. The Ritz Brothers pop-up skeleton book from *The Gorilla*. (TCF, 1939) Vintage original faux book box constructed of wood with an applied lightweight canvas overlay painted brown, white and gold. The front cover and spine with hand painted, “Modern Surgical Practice” in gold gilt. When the cover is opened, an articulated skeleton – constructed of carved wood, wire coils at the joints, small rubber tubing and a leather hinge at the waist – pops out, deployed by rubber bands (untested). Measuring approx. 7.5 x 10.75 x 2.75 in. Highly visible in the early horror spoof when one of the Ritz brothers opens the books and is startled by the pop-out skeleton. Exhibiting age and production wear with rubbing to the cover and deterioration to articulating lid attachment. In vintage good to very good condition. **\$600 - \$800**



16. Sir Laurence Olivier “Mr. Darcy” tailcoat, waistcoat, and collar ensemble from *Pride and Prejudice*. (MGM, 1940) Vintage original (3) piece period ensemble. Including (1) rust colored double breasted wool tailcoat with rust velvet wide pointed collar, notched lapel, velvet covered buttons on cuffs, back and front closure. Interior lined in copper satin; (1) burgundy silk satin vest with shawl lapel, 4-chest slash pockets, wine silk satin back, abalone button front closure, and interior lined in crème silk; and (1) crème silk Victorian neck tie with integral bow and hook and eye closure, retaining internal handwritten, “Olivier – 7272”. Coat and vest retaining internal MGM bias labels handwritten, “Laur. Olivier” (coat) and, “Laurence Olivier” (vest). Exhibiting age, production wear and some loose seams/threads. In vintage very good condition. **\$1,000 - \$1,500**





17. 20th Century-Fox President Spyros Skouras's Best Picture Academy Award for *Gentleman's Agreement*. (TCF, 1947) 20th Century-Fox Studios head Darryl F. Zanuck was determined to make this film version of Laura Z. Hobson's bestselling novel after being refused membership to the Los Angeles Country Club, because it was incorrectly assumed that Zanuck was Jewish. When filming was announced, Jewish film executives including Samuel Goldwyn beseeched him not to go ahead with the project, fearing it would not sit well or "stir up trouble". The Hays Code was in full swing and principle enforcer Joseph Breen had been known to express some anti-Semitic views. To compound concerns, the character of divorcee "Kathy Lacy" (Dorothy McGuire) could offend the National Legion of Decency. But the film was made and earned 8 Oscar nominations, winning 3: "Best Director" for Elia Kazan, "Best Supporting Actress" for Celeste Holm, and "Best Picture". *Gentlemen's Agreement* was among Fox's highest grossing films of 1947. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. According to noted Hollywood historian Marc Wanamaker of Bison Archives: "It was absolutely common practice for multiple studio heads to receive Oscar statuettes for Best Picture." This vintage male statuette stands 13.25 in. tall with the cast metal figure measuring 10.25 in. tall by 3.25 in. wide. The beveled black base with green felt footer is 5 in. round at the bottom of a 3 in. tall pedestal base that attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A fine example of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. Exhibiting chipping to the plating. In vintage very good condition with light pitting to finish. *Provenance:* From the estate of Spyros Skouras and comes with a signed letter from the Skouras family. **\$300,000 - \$500,000**





18. Sir Laurence Olivier “Mr. Darcy” dress coat and breeches ensemble from *Pride and Prejudice*. (MGM, 1940)
Vintage original (2) piece period ensemble featuring (1) double breasted navy blue wool tailcoat with short black velvet collar, wide peaked lapel, and self buttons. Interior lined in black silk with muted diagonal black pinstripe pattern. Also includes (1) crème breeches with mother-of-pearl buttons on lower legs and side zipper closure. Exhibiting 1-missing button on right pants leg, minor rubbing to velvet, and general age and wear. In vintage very good to fine condition. **\$800 - \$1,200**



20. Orson Welles “Charles Foster Kane” jacket from *Citizen Kane*. (RKO, 1941) Screen worn by Orson Welles as the title character in what is widely considered the greatest film of all time. A vintage original navy blue wool coat with shawl collar, 2-faux diagonal hip slash pockets, cuff sleeves, and faux self button front closure. Lined in black silk and retaining internal Western Costume bias label handwritten, “Hollywood No. 25104, Orson Welles”. Highly visible during the party scene when Kane performs with a troupe of dancing girls and tosses the jacket to Jedediah Leland (Joseph Cotten). Missing 1-button. Age and production wear. An indelible piece of American cinema history. In vintage very good condition. *Provenance*: Butterfield & Butterfield, Western Costume Star Collection Part II, July 17, 1994, Lot 100. **\$20,000 - \$30,000**



19. James Cagney “Biff Grimes” suit from *The Strawberry Blonde*. (WB, 1941)
Vintage original (2) piece suit. Consisting of (1) navy blue wool jacket with short collar, notched lapel, 1-chest and 2-hip slash pockets, and button front closure. Interior lined in black silk and retaining internal WB Pictures Inc. bias label handwritten, “James Cagney, 10/18/40”. Includes (1) taupe wool trousers with blue pin stripes, cuffed hems, zipper front closure, interior lined in taupe silk, and retaining internal WB Pictures Inc. bias label handwritten, “Gar No. Double For Cagney, 10/21/40”. Exhibiting age and production wear with some soiling to pants. In vintage very good condition. **\$1,500 - \$2,500**



21. John Wayne “Jackson Morgan” costume sketch for *Lady for a Night*. (Republic Pictures, 1942) Vintage original costume sketch of “the Duke” in eveningwear. Accomplished in ink and gouache on 12.25 x 17.25 in. artist’s board. Signed lower right by artist, pencil notations on the verso. Exhibiting production wear, age and minor soiling. In vintage very good condition. **\$400 - \$600**



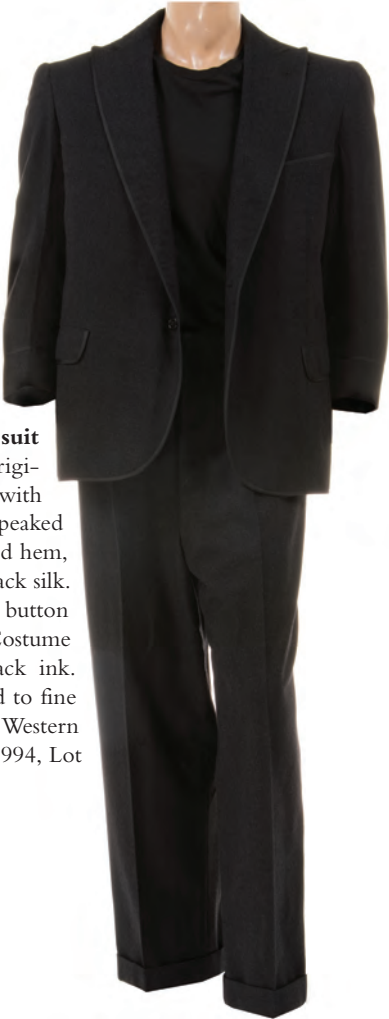
24. Butterfly McQueen “Lottie” hand-me-down waitress uniform from *Mildred Pierce*. (WB, 1945) Vintage original blue and white short-sleeved gingham dress with v-neckline, wide white linen pointed collar and cuffs, modesty inset self panel mid-chest with snap closure, darted bodice with unique bias cut snap, and zipper front closure. Retaining internal WB bias label with handwritten, “2nd dress / 18865-G38”. Highly visible, this dress was a major point of contention between “Mildred Pierce” (Joan Crawford) and her insolent daughter, “Veda” (Ann Blythe), who was so embarrassed that her mother was waiting tables, she gave her waitress uniform to the maid, “Lottie” (McQueen). Exhibiting age, production wear, even toning, and light soiling. In vintage very good condition. **\$2,000 - \$3,000**



22. Sir Laurence Olivier “King Henry V” period cape from *Henry V*. (Two Cities Films, 1944) Vintage original voluminous, floor-length textured red silk period robe with puffed crescent shoulders embellished with gold bullion ribbon trim which trails down the floor-length sleeves, split to mid sleeve for arms to extend through and embellished the length with half dome textured golden buttons, gold bullion ribbon trim shaped into leaves on either side of the lower robe, and further embellished with large golden balls. Interior lined in crimson fabric with weighted hem and gold bullion ribbon trim at neck with snap closure. Released during World War II, Laurence Olivier’s adaptation of Shakespeare’s *Henry V*, with its depictions of heroic sacrifice and military triumph for England, was received as a call to arms by a British public beleaguered by years of Nazi Blitz bombing. For his efforts, the Academy awarded Olivier a special Oscar citing Outstanding Achievement as Actor, Producer and Director. This was the first in a series of films that cemented Olivier’s reputation as the greatest interpreter of Shakespeare of his era. Exhibiting age, production wear and handling, with splitting and fabric loss, loose shoulder crescent, missing buttons, fraying and soiling. In vintage good to very good condition. **\$1,500 - \$2,500**



25. Edward G. Robinson “Gino Monetti” suit from *House of Strangers*. (TCF, 1949) Vintage original (2) piece black wool suit. Including (1) coat with black grosgrain ribbon piping along short collar, peaked lapel, 1-chest slash and 2-hip flap pockets, cuffs and hem, single button front closure, and interior lined in black silk. Also, (1) matching trousers with cuffed hems and button front closure. Both retaining internal Western Costume bias labels handwritten, “E.G. Robinson” in black ink. Exhibiting age and production wear. In very good to fine condition. *Provenance:* Butterfield & Butterfield Western Costume Star Collection Part III, December 3, 1994, Lot 446. **\$800 - \$1,200**



23. Joan Crawford “Mildred Pierce” signed dressmaker’s form from *Mildred Pierce*. (WB, 1945) Vintage original wardrobe department dressmaker’s form consisting of padded foam filled cloth “skin” with cardboard and metal components over a wooden substructure. Marked with handwritten measurements and notations for the cutter and fitter, and signed across the chest, “Joan Crawford”. After 20 years in Hollywood, Crawford finally won a Best Actress Oscar for her career-best performance as the ever-self-sacrificing mother in this seminal film noir. Exhibiting age and production wear, some foam in chest is rigid and deteriorating. In vintage very good condition. **\$600 - \$800**



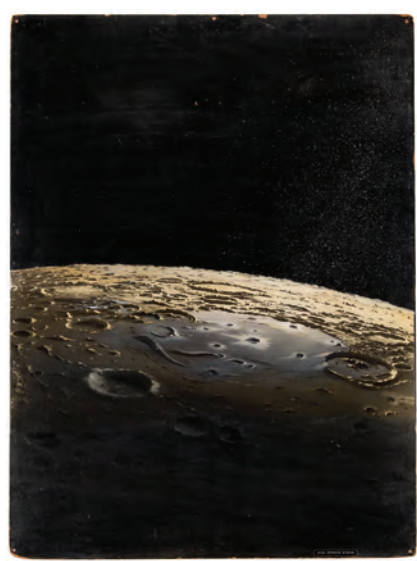
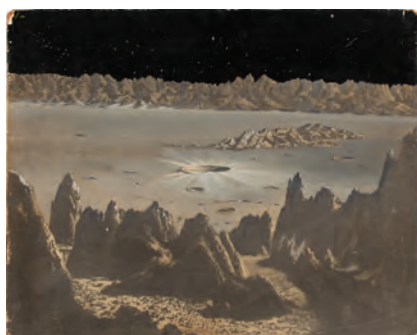
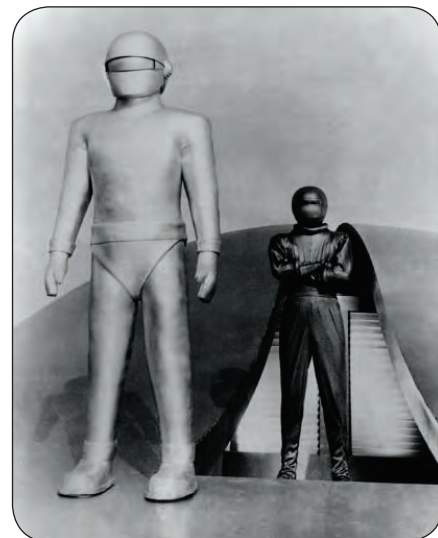
26. Judy Garland signed William Morris Agency contract. (1951) Vintage original 1-page contract on 8.5 x 13 in. William Morris Agency letterhead, dated, “SEP 18 1951”. Signed in blue ink, “Judy Garland” and countersigned [illegible]. With her career finally on the upswing after her dismissal from MGM two years prior, Judy signs with William Morris after a successful European tour and mere weeks before her engagement at the Palace Theatre in Manhattan, which would break all previous box office records and earn her a special Tony Award. Exhibiting some age, wear, and handling. In very good condition. **\$200 - \$300**



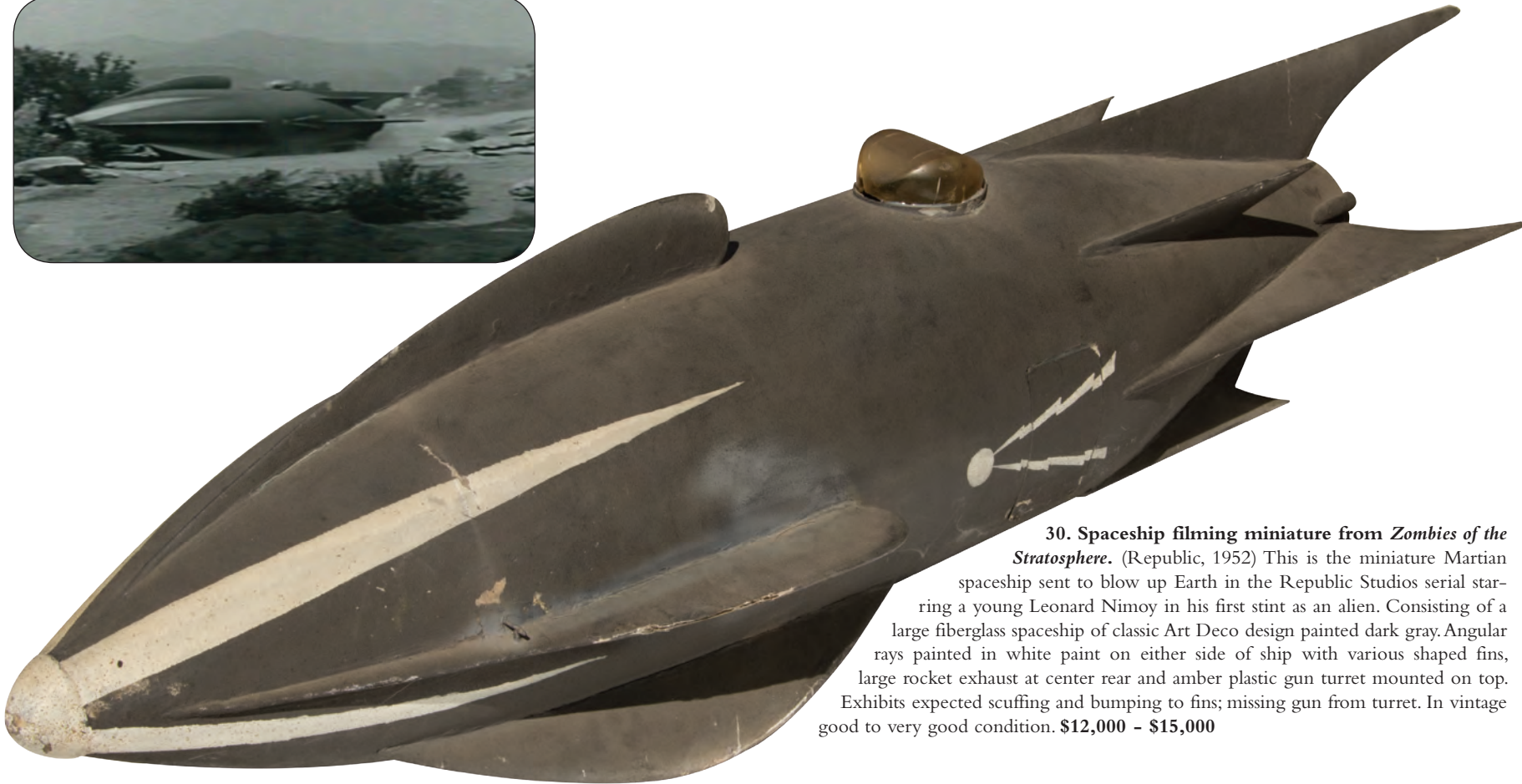
27. Clark Gable "Flint Mitchell" pants from *Across the Wide Missouri*. (MGM, 1951) Vintage original buckskin pants with laced sides and bib front, 2-hip slash pockets, fringed sides, and hidden hook and eye front closure. Highly visible worn by Gable in his role as an Old West trapper. Exhibiting age and production wear with light soiling. In vintage very good to fine condition. **\$2,000 - \$3,000**



29. "Gort" full-scale robot display figure from *The Day the Earth Stood Still*. (TCF, 1951/created later) Iconic full-scale figure of arguably the most iconic robot in cinema history. This 100 x 50 x 21 in. "Gort" figure was pulled from the original molds used to create the screen-used sentinel, and constructed of cast fiberglass expertly painted metallic gray. Loosely based the character "Gnut" from Harry Bates' 1940 short story "Farewell to the Master", which also served as the basis for "Robby" in *Forbidden Planet*. Exhibiting a large indentation at center torso, a small dent on left chest, and scratching throughout. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$8,000 - \$12,000**



28. Moonscapes and rocket ship (4) Sci-Fi matte paintings. (ca. 1950s) Collection of (4) Sci-Fi matte paintings from the Golden Age of speculative space travel films. Accomplished in gouache on masonite board ranging in size from 24 x 30 in. to approx. 36 x 48 in. Featuring (2) views of the moon from orbit and (2) at surface level, 1-depicting a rocket at a landing site. Retaining some tape masking to edges. Exhibiting some chipping, paint loss, nail holes, corner loss, and edge wear. In vintage good to very good condition. **\$800 - \$1,200**



30. Spaceship filming miniature from *Zombies of the Stratosphere*. (Republic, 1952) This is the miniature Martian spaceship sent to blow up Earth in the Republic Studios serial starring a young Leonard Nimoy in his first stint as an alien. Consisting of a large fiberglass spaceship of classic Art Deco design painted dark gray. Angular rays painted in white paint on either side of ship with various shaped fins, large rocket exhaust at center rear and amber plastic gun turret mounted on top. Exhibits expected scuffing and bumping to fins; missing gun from turret. In vintage good to very good condition. **\$12,000 - \$15,000**



31. Robert Newton “Blackbeard” pirate ship filming miniature from *Blackbeard, the Pirate*. (RKO, 1952) Impressive vintage original filming model miniature constructed of wood, metal, fabric sails, rigging and cast composite components. Expertly studio assembled and finished to appear as a full-scale hyper-realistic pirate ship. The meticulously detailed ship retains masts, miniature rope riggings, portals, doors, railings and a golden stallion figurehead. Measuring 10 ft. long. Exhibiting age and production wear, as well as broken and missing pieces. In vintage very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$6,000 - \$8,000**



32. Edmond O'Brien "Casca" retractable FX dagger from *Julius Caesar*. (MGM, 1953) Vintage original prop dagger constructed of a 2-piece hollow steel blade spring-loaded for the tip to retract into the cavity of the main blade. Featuring aluminum spiral hilt, bronze finial pommel and bronze cross guard. A hexagonal nut at the tip of the pommel unscrews to allow the handle and blade to be filled with theatrical blood, dispensed from two small openings at the tip of the blade when the dagger is plunged into the victim. Visible when "Casca" (O'Brien) makes the first strike during the assassination of "Caesar" (Louis Calhern). Exhibiting age, production wear and expected patina. In vintage very good condition. **\$2,000 - \$3,000**



33. Charles Laughton "King Henry VII" costume sketch for *Young Bess* by Walter Plunkett. (MGM, 1953) Vintage original costume design sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pencil notations in the borders and on the verso. Exhibiting production wear, age, minor toning to edges, minor soiling and bumped corners. In vintage very good condition. **\$400 - \$600**



34. James Mason "Sir Brack" signature chainmail from *Prince Valiant*. (TCF, 1954) Vintage original heavy gray long-sleeve collarless tunic with metal chainmail overlay and zipper back closure. Exhibiting some age, piercing and loss to chain links, oxidation to metal components and production wear. In vintage good condition. *Provenance:* Butterfield & Butterfield Western Costume "Star Collection" Part III, December 3-4, 1994, Lot 323. **\$400 - \$600**



35. Grace Kelly "Princess Alexandra" floral accented ball gown from *The Swan*. (MGM, 1956) Stunning vintage original ivory silk organza V-neck floor-length gown featuring crème silk embroidered floral designs alongside floral appliques, lace inset modesty panel at neck, sheer cap sleeves, ruched cummerbund style waist panels, faux seed pearl embellishments, under layer of crème satin adorned with ornate lace applique hem, additional under layer of crème silk with scalloped hem, hook and eye and snap back closure, and faux pearl belt brooch closure. While the dress is intact, there is heavy distress to the shoulder areas. Some toning to chiffon elements, most evident in voluminous areas at the bottom of the garment. Highly visible worn by Grace Kelly as "Princess Alexandra" at the Royal Ball. Kelly loved the dress so much that she had costume designer Helen Rose copy it for her wedding to Rainier III, Prince of Monaco in April 1956. In vintage fair to good condition. **\$30,000 - \$50,000**





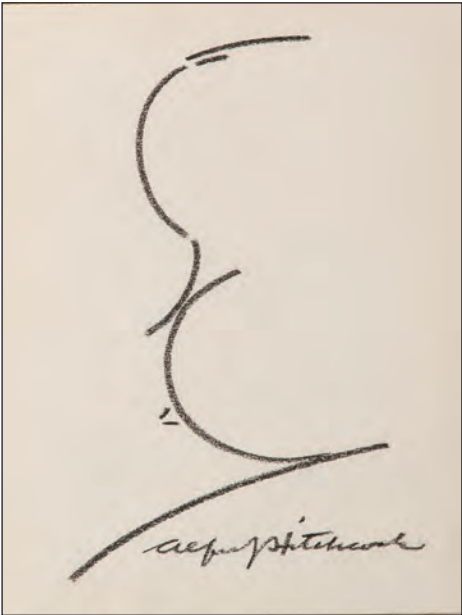
36. Bud Abbott and Lou Costello signed “Who’s On First” vinyl record display. (1956) Vintage original 9.75 in. diameter vinyl record of the legendary comedy routine “Who’s on First?”, signed, “Bud Abbott” and “Lou Costello” in black ink, tipped to 13 x 13 in. backing board, accompanied by 2-gelatin silver 7.5 x 9.5 in. glossy photos of Abbott and Costello in period British Naval uniforms. Exhibiting minor age. In vintage very good to fine condition. **\$2,000 – \$3,000**



37. Jayne Mansfield “Jerri Jordan” bathing suit from *The Girl Can’t Help It*. (TCF, 1956) Vintage original bespoke canary yellow wool one-piece swimsuit with wide tank straps featuring crème piping and 2-large white buttons, sweetheart neckline, darted bust, integral overskirt, and zipper back closure. Interior lined in crème silk and nylon. Retaining internal bias label handwritten in black ink, “Jayne Mansfield”. Highly visible worn by Mansfield in the beach scene. Exhibiting age and production wear with even toning to piping and ink spots on left strap and skirt. In vintage good to very good condition. **\$1,500 – \$2,500**



38. Alfred Hitchcock personalized binoculars and monogrammed case. (ca. 1950s) An incredible personal artifact from the director of *Rear Window*, whose work frequently explored themes of voyeurism. This is a vintage original pair of Negretti & Zambra brand black leather clad binoculars. With adjustable focusing wheel at center. White text on left side reads, “Carl Zeiss, Jena”, right side reads, “Dekarem, 10 x 50”. Engraved at front barrel, “Alfred Hitchcock”. Accompanied by the original brown leather carrying case with adjustable leather shoulder strap. Lid stamped, “A.J.H” (Alfred Joseph Hitchcock), and lifts to reveal black leather lining. Binoculars measure 2.5 x 7.5 x 41.5 in. [with strap]; case 31.5 x 11 x 3.5 in. [with strap]/ Exhibiting scratching, paint loss, handling, and wear from use. In vintage good to very good condition. It is hard to imagine a more perfectly “Hitchcockian” piece. **\$2,000 – \$3,000**



39. Alfred Hitchcock signed self-caricature sketch. (ca. 1950s-1960s) Vintage original self-caricature sketch accomplished in charcoal on 9 x 12 in. artist’s board by Alfred Hitchcock, being a stylized drawing of himself in profile, and signed lower right, “Alfred Hitchcock”. Caricature and signature are bold and clean. While Hitchcock often signed with a self-portrait sketch (this style caricature was the series logo for *Alfred Hitchcock Presents*, among others), it is exceedingly rare to find a Hitchcock self-portrait this large. In very good condition. **\$600 – \$800**



40. Marion Jim “Simon of Legree” mask from *The King and I*. (TCF, 1956) Vintage original Siamese-style theatrical mask created by *Star Trek* legend Wah Chang. Constructed of cast fiberglass shell with integral traditional spired totem crown. Expertly studio finished to appear as finely carved wood with white, green and red painted details and gold painted crown with embedded faceted rhinestones and star sequins. Openings for eyes, ears, nose and mouth. Written on the interior foam is, “#4”. Visible worn by uncredited dancer Marion Jim as the “Simon Legree” character during the unforgettable “Small House of Uncle Thomas” ballet. Measures approx. 12 x 12 x 23 in. The mask has been altered for a subsequent production. Exhibiting general production wear, age and surface rubbing. Top figural spire on crown is detached but present. In vintage very good condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection, October 10, 1994, Lot 1444. **\$800 – \$1,200**





41. Guard mask from *The King and I*. (TCF, 1956) Vintage original Siamese-style mask created by *Star Trek* legend Wah Chang. Constructed of cast composite shell with affixed

crystals, expertly studio finished and distressed to appear as painted bronze and wood. With foam rubber affixed to areas on the interior for comfort of wearer and with an elastic chinstrap present to hold mask to actor's face. Measuring 11.5 x 10.5 x 11.5 in. Visible worn by an uncredited dancer during the unforgettable "Small House of Uncle Thomas" ballet. Exhibiting cracked edges and some edge loss and general production wear, age and surface rubbing. In vintage very good condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection, October 10, 1994, Lot 1444. **\$800 - \$1,200**



42. Dusty Worrall "Uncle Thomas" mask from *The King and I*. (TCF, 1956) Vintage original Siamese-style theatrical mask created by *Star Trek* legend Wah Chang. Constructed of cast fiberglass shell with affixed plastic balls. Expertly studio finished to appear as carved wood with painted details. Holes cut for eyes, ears and nose. With foam rubber affixed to areas on the interior for comfort of wearer and with an elastic chinstrap present. Marked on interior foam, "#4". Visible worn by uncredited dancer Dusty Worrell as the "Uncle Thomas" character during the "Small House of Uncle Thomas" ballet. Measures 13 x 10.25 x 8 in. Exhibiting cracked edges, some edge loss, missing balls and surface rubbing. In vintage very good condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection, October 10, 1994, Lot 1444. **\$800 - \$1,200**



43. Chariot spear case with (4) prop spears from *The Ten Commandments*. (Paramount, 1965) Vintage original wooden spear case expertly studio finished and painted red and black. Case interior features separate slots for the (4) spears, consisting of wooden shafts with hard rubber angular spearheads painted to appear as bronze. Case measures 38.5 x 10.5 x 2.5 in.; each spear measures 43.5 x 1.25 in. Exhibiting chipping to painted surfaces, age, and production wear. In vintage very good condition. **\$600 - \$800**



44. Yul Brynner "Rameses" loinc drape and cuff from *The Ten Commandments*. (Paramount, 1956) Vintage original (2) Ancient Egyptian period costume pieces. Consisting of (1) brass metal tapered arm cuff covered in blue leather, embellished with wavy brass metal cobras and rims, lined in brown felt, and with hook and eye clasp closure. Also includes (1) loinc drape constructed of front buff tooled leather panel with gold gilded Egyptian designs and large link snake chain trim, middle panel of navy blue cloth covered stiff mesh with brass metal chevrons, back panel of red cloth covered stiff mesh with brass metal chevrons, and integral leather belt with hook and eye closure. Retaining handwritten, "Para" and "Paramount" on the back panel. A snake chain was altered and/or removed post production. Exhibiting some chipping, age, and production wear. In vintage good to very good condition. **\$2,000 - \$3,000**



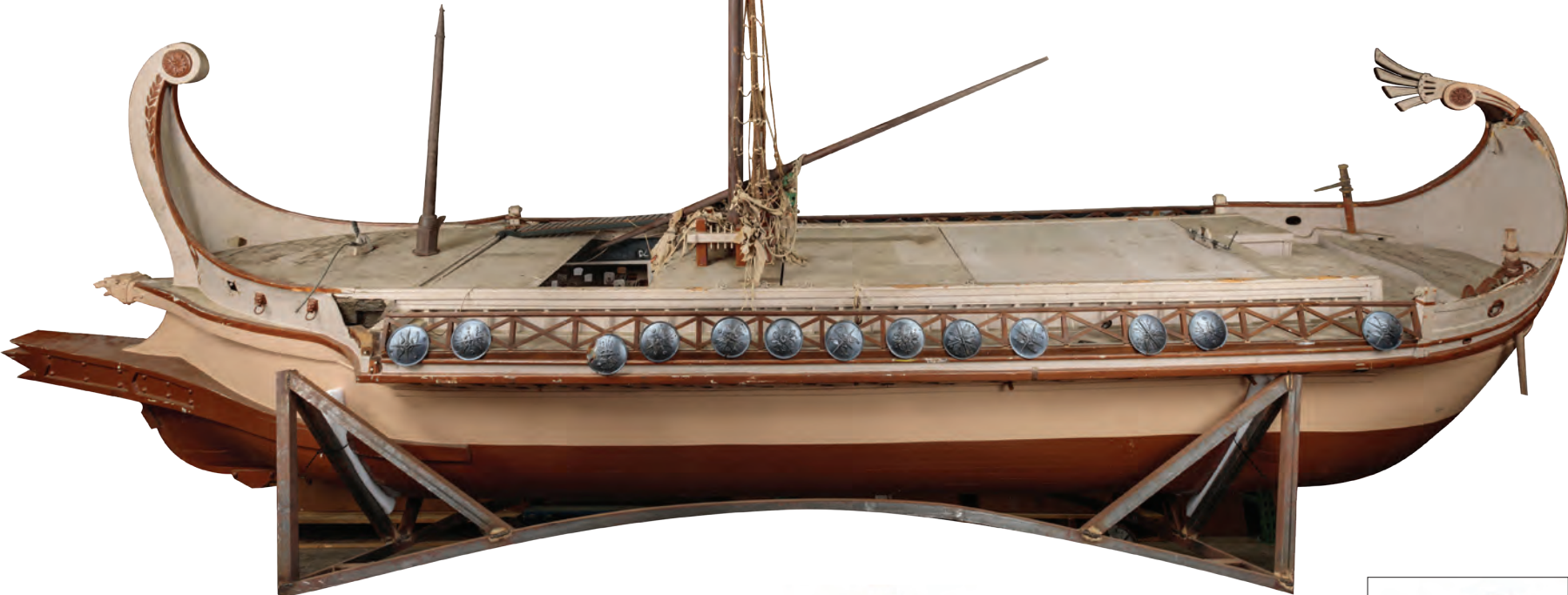
45. Doris Day "Isolde Poole" ensemble from *The Tunnel of Love*. (MGM, 1959) Vintage original (2) piece ensemble consisting of (1) bespoke crème wool tank dress with navy blue and yellow striped pattern, fitted bodice with flared skirt, crème satin lining on interior shoulder straps, neckline and 2-pockets, single snap at each shoulder strap, and zipper and self button back closure. Also includes (1) black raw silk long-sleeve blouse with short collar matching dress, cinched waist, single shoulder snap button for attaching to underside of dress straps, raw edge zig-zag hem, and self button front closure. Blouse retains internal customer's tags, 1-reading, "D. Day, 1129, 6223". Exhibiting age and production wear with some toning and very minor breaches to wool dress. In vintage very good to fine condition. **\$400 - \$600**



46. Yul Brynner "Dmitri Karamazov" costume sketch from *The Brothers Karamazov*. (MGM, 1958) Vintage original costume design sketch accomplished in pencil and gouache on 15 x 20 in. artist's leaf tipped to backing board with handwritten notes in pencil. Unsigned. Fabric swatch stapled to upper left corner. Studio stamp on the verso with handwritten production notes. Exhibiting production soiling and age, even toning, with pinholes at top. In vintage very good condition. **\$400 - \$600**



47. Ben-Hur Roman galley filming miniature. (MGM, 1925/1959) Vintage original model miniature Galley ship constructed from copper, aluminum, steel, cast resin and wood and measuring 68 x 49 x 245 in. Retaining prow embellishment details, wooden mast and rowing oars protruding from portholes. Originally created for Fred Niblo's 1925 *Ben-Hur* at great studio expense, used in the nautical scenes, and later repurposed for William Wyler's 1959 remake. Galleys like this were used leading up to and in the spectacular sea battle. At nearly a century old, this beautifully detailed and expertly studio finished model exhibits age, wear and some material loss. An example of Hollywood's finest miniature craft from one of history's most enduring stories and filmmaking's most epic achievements. In vintage good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$6,000 - \$8,000**



48. Charlton Heston "Ben-Hur" tunic ensemble from *Ben-Hur*. (MGM, 1959) Vintage original (2) piece ensemble consisting of (1) floor-length, long sleeved collarless V-neck tunic of heavy knobbed drab suiting wool, embellished with decorative gray, brown and beige scroll embroidery at neck, sleeve cuffs, hem side slits, twisted cord and tassel neck closure. Retaining internal Simmons bias label handwritten, "Charlton Heston #15 Ben-Hur". Also includes (1) square-cut sack-cloth collarless v-neck under-tunic with rope-tie closure at neck. Exhibiting age and production wear with some fading from previous display. **\$6,000 - \$8,000**

49. Stephen Boyd "Messala" chariot ensemble from *Ben-Hur*. (MGM, 1959) Vintage original (4) piece ensemble including (1) square-cut collarless black wool sleeveless tunic with embellished with embroidered metallic gold thread and hook and eye shoulder closure, (1) matching cloak bearing 2-round white cast resin shields at top with silver metal gilding, concealing hook and eye clasp closure, (1) gold gilt hard leather helmet lined in buff leather with eagle head hinged ear panels and feather scrolling on brow and crown, (1) pair production made black suede lace-up boots with padded cuff at top embellished with brass metal studs, metallic gold leather flourish appliques, with hidden back zipper closure (added for display, not originally worn by character). Tunic retaining internal Simmons bias label handwritten, "Stephen Boyd #5 Messala". A few metallic stud embellishment removed and hook and eyes replaced post production. Hook and eyes on cloak replaced post production. In vintage very good to fine condition. **\$6,000 - \$8,000**



50. Stephen Boyd "Messala" Roman nobleman ensemble from *Ben-Hur*. (Paramount, 1964) Vintage original (5) piece ensemble including (1) red leather jerkin with square neck, alternating basket weave strips of red leather and suede with gold leather piping and brass metal flowers, leather strip fringe, lined with red wool, at shoulders and legs with brass metal flowers, draped epaulets which hang down front and back with small brass metal lion door knockers on each, left unsnaps to reveal shoulder lace closure, mini self belt double side closure, integral red suede belt with hook and eye clasp lion buckle, interior lined in crème leather, (1) crème wool collarless sleeveless tunic with orange wool stripe at bottom, (1) crème lycra shoulder shawl with 2-evenly spaced ruched gathers that attach to wearer's shoulders, embellished with gold bullion embroidery, (1) pair red leather and suede basket weave vambraces with gold piping and buckle closure, retaining internal handwritten, "S. Boyd - 1B", (1) pair gilded leather lace-up gladiator sandals with red leather piping and applique detail, and golden "scale" bows on backs, retaining internal handwritten, "Messala", and (1) crescent-shaped solid brass metal brooch. Creme tunic, shoulder shawl and shoes are not visible worn with the red leather ensemble on screen. Left shoe with leather breach to toe strap. Age and production wear. In vintage very good to fine condition. **\$4,000 - \$6,000**



51. Roman centurion helmet from *Ben-Hur*. (MGM, 1959) Vintage original silver-toned metal ancient Roman-style helmet with a sloped neck guard on the back, two hinged face protectors on the sides with a leather strap to connect them, a visor with laurels embossed across the crown, and a crest across the top with an orange plume set into it. Retaining internal foam lining for comfort of wearer. In addition to *Ben-Hur*, this studio asset was almost certainly used in many period epics. Exhibiting some age and production wear. In very good condition. **\$800 - \$1,200**



52. Otello Capanna "The Byzantine" helmet and tunic from *Ben-Hur*. (MGM, 1959) Vintage original (2) piece ancient Byzantium period ensemble. Including (1) brown and tan felt tunic with square neck, brass metal and faux button embellishments on torso and fringed short-sleeves, copper metal discs on fringed strips of integral skirt, interior lined in brown twill, with left shoulder snap and left side lacing closure, and (1) faux bronze helm constructed of leather shell with inner leather skullcap, black leather liner, felt padding, and brown suede chin strap, expertly studio painted to appear as bronze metal. Retaining interior costumer's tape handwritten, "Cartaginense" and "Capanna", attributed to actor and stuntman Otello Cappana. Tunic with some missing metal embellishments. Helm exhibits deterioration to leather and painted surfaces and buckle of chin-strap is absent. In vintage good to very good condition. **\$1,500 - \$2,500**



53. Robert Brown "Chief of Rowers" vest from *Ben-Hur*. (MGM, 1959) Vintage original brown leather collarless V-neck vest with leather fringe at shoulders and hem bearing brass metal chevrons on each strip, and metal grommets at front closure (no lacing present). Highly visible during the unforgettable rowing scene below deck on the Roman galley. Exhibiting minor age and production wear with 1-loose leather strip on right shoulder. In very good to fine condition. **\$800 - \$1,200**



54. "Cypriot Driver" costume sketch by Elizabeth Haffenden for *Ben-Hur*. (MGM, 1959) Vintage original costume design sketch accomplished in pencil and gouache with metallic gold accents on 12.25 x 16 in. artist's leaf tipped to backing board. Signed, "Elizabeth Haffenden" bottom right. With ink and pencil notations recto and verso, and (5) fabric swatches. Exhibiting soft corners, age production wear and some pinholes. In vintage very good condition. **\$600 - \$800**



55. Cliff Lyons “The Lubian” costume sketch by Elizabeth Haffenden for *Ben-Hur*. (MGM, 1959) Vintage original costume design sketch accomplished in pencil and gouache with metallic gold accents on 12.65 x 16.45 in. artist’s leaf tipped to backing board. Signed, “Elizabeth Haffenden 1958” bottom right above “Cliff Lyons”. With ink and pencil notations recto and verso, along with handwritten “Cliff Lyons”, and (3) fabric swatches. Exhibiting soft corners, age production wear and some pinholes. In vintage very good condition. \$600 - \$800



58. Doris Day “Jan Morrow” costume sketch for *Pillow Talk* by Jean Louis. (Universal, 1959) Vintage original costume design sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board. With pencil notations in the borders and on the verso, signed lower right, “Jean Louis”. Exhibiting production wear, age and minor soiling. In vintage very good condition. \$800 - \$1,200

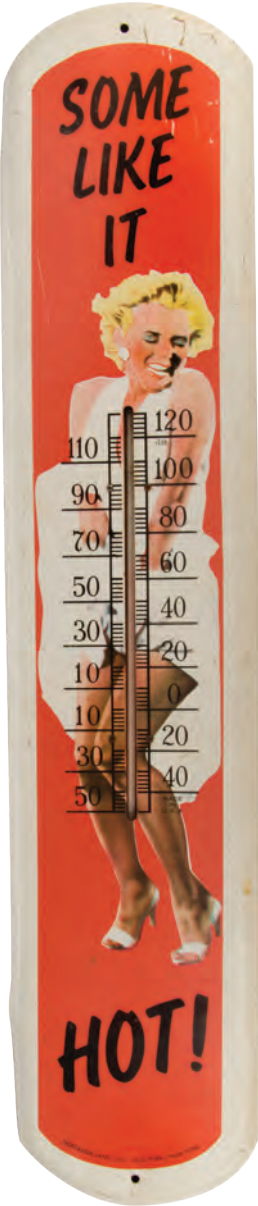


56. “Master of Chariots” costume sketch by Elizabeth Haffenden for *Ben-Hur*. (MGM, 1959) Vintage original costume design sketch accomplished in pencil and gouache with metallic gold accents on 12.25 x 16.25 in. artist’s leaf tipped to backing board. Signed, “Elizabeth Haffenden 1958” bottom right. With pencil notations right border and (4) fabric swatches. Exhibiting soft corners, age production wear, some pinholes and minor soiling. In vintage very good condition. \$600 - \$800



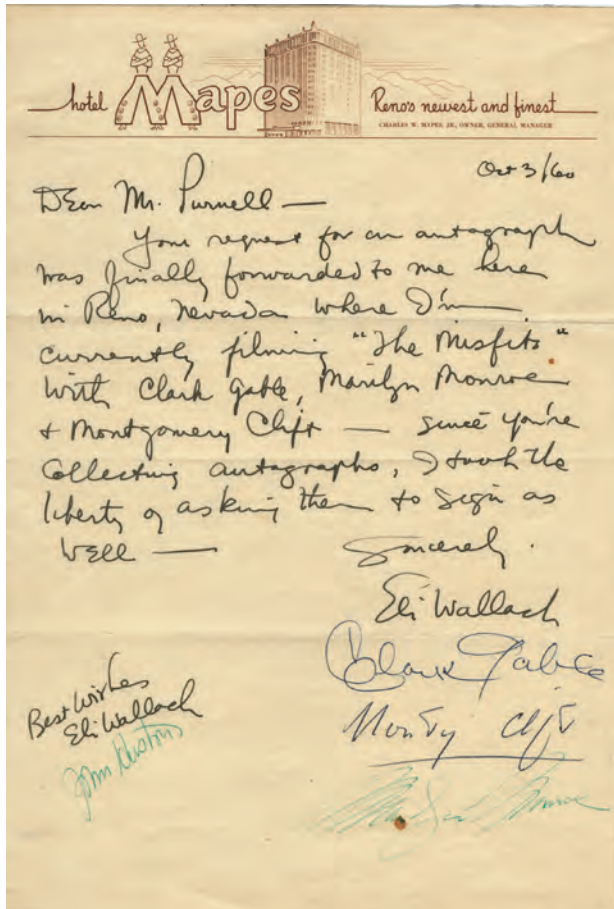
57. James Stewart “Michael ‘Chip’ Hardesty” jacket from *The FBI Story*. (WB, 1959) Vintage original Botany 500 brand blue wool tweed coat with short collar, notched lapel, 1-chest and 2-hip slash pockets, interior lined in navy blue silk. Retaining internal Botany 500 and Carmen Lamola bias labels, the latter handwritten “Mr. James Stewart” in faded ink. Exhibiting age and production wear. In vintage very good to fine condition. \$600 - \$800

59. Marilyn Monroe rare promotional thermometer for *Some Like It Hot*. (UA, 1970s–80s) Vintage oversized stamped metal sign with embedded thermometer for the classic Billy Wilder gender-bending comedy. Featuring the iconic image of Marilyn in the white “Subway” dress from *The Seven Year Itch*. Manufactured by Nostalgia Lane, INC. New York, New York. The sign measures 38.5 x 8.5 x 1 in. With holes punched at the top and bottom for hanging. Exhibiting age and wear. In vintage very good condition. \$600 - \$800

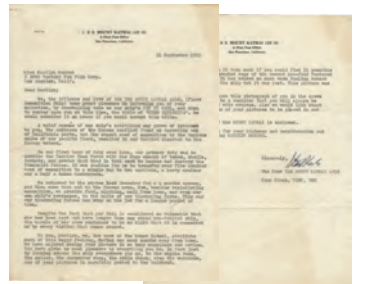
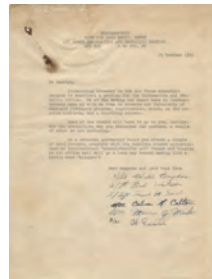




61. Marilyn Monroe personal painted boxer shorts gifted to her on a USO tour of Korea. (1954) Vintage original WWII Carmi-Ainsbrook military regulation crème boxer shorts with drawstring waist, snap front closure, decorated on the front with multicolor markers reading, “Korea ‘53’, True Love, To Marilyn, USMC, 4.2 Mortar, 5th Marines”, along with the names of the men in the company. Exhibiting age, even toning, pinholes from previous display, and minor soiling. In vintage good to very good condition. **\$3,000 - \$5,000**




62. Marilyn Monroe, Montgomery Clift, Clark Gable, Eli Wallach, and John Huston signed fan letter from the set of *The Misfits*. (1960) Vintage original 1-page autograph letter signed by Eli Wallach on 7.25 x 10.5 in. Hotel Mapes stationery dated “Oct 3 / 60”. Wallach writes in part, “... Your request for an autograph has finally forwarded to me here in Reno, Nevada where I’m currently filming ‘The Misfits’ with Clark Gable, Marilyn Monroe and Montgomery Clift...I took the liberty of asking them to sign as well - Sincerely Eli Wallach”. The letter has been additionally signed by Marilyn Monroe, John Huston, Clark Gable, and Montgomery Clift. An extraordinary document from the production of both Marilyn and Clark Gable’s final completed film. Exhibiting age and wear with original transmittal folds and a spot on the Monroe signature. In vintage very good to fine condition. **\$2,000 - \$3,000**



60. Marilyn Monroe “Clara” nightgown from *A Ticket to Tomahawk*. (TCF, 1950) Vintage original floor-length nightgown consisting of crème silk crepe with decorative lace detail on organza ruffle collar, gathered cuffs and down the open slit back. A doubled pleat runs the length of the front from the collar to the hem with a satin ribbon-tie that darts in and out of stitched loop openings around the waist, with hook and eye back closure. Retaining internal costumers bias label handwritten, “Marilyn Monroe A-581-11”. Worn by Marilyn Monroe as “Clara” in her uncredited cameo. A wonderful piece from the very early part of Marilyn Monroe’s film career. Exhibiting age and production wear, fabric has yellowed, some of the lace around the cuffs, collar and shoulders has deteriorated/shattered, there is moderate staining to some of lace as well. In vintage good condition. **\$20,000 - \$30,000**



63. Marilyn Monroe (3) personal fan letters from American servicemen during the Korean War. (1952) Thanks to her USO work and ubiquity in men’s magazines of the era, Marilyn received fan letters from American fighting men in Korea. Consisting of (3) letters from Marilyn’s personal collection by members of various branches of the armed forces. Including (1) 2-page letter dated September 21, 1952 from the Officers and Crew of the USS Mount Katmai AE16, informing her of her selection as the ship’s Pin Up Girl with the title of “Miss Explosive”, (1) 1-page letter dated April 30, 1952 from the airmen and officers of the 502D Tactical Control Group selecting her as, “Miss Radar of 1952” and voting her the “Girl With Whom They Would Most Prefer to be Stranded Upon the Highest Radar Mountain”, and (1) 1-page letter dated October 25, 1952 from the airmen and officers of the 85th Air Base Group. All letters measure 8 x 10.5 in. Exhibiting age, wear, toning, minor tears, staple holes, and 1-with light burn marks. It is a tribute to Marilyn’s compassion and patriotism that she saved these letters from American boys far from home, engaged in what history has recorded as an intensely brutal conflict. In vintage good to very good condition. **\$400 - \$600**



The following 155 lots come from the estate of Martin Landau:

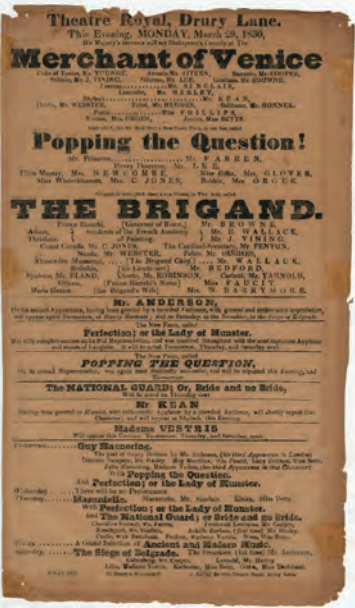
MARTIN LANDAU

June 20, 1928 – July 15, 2017

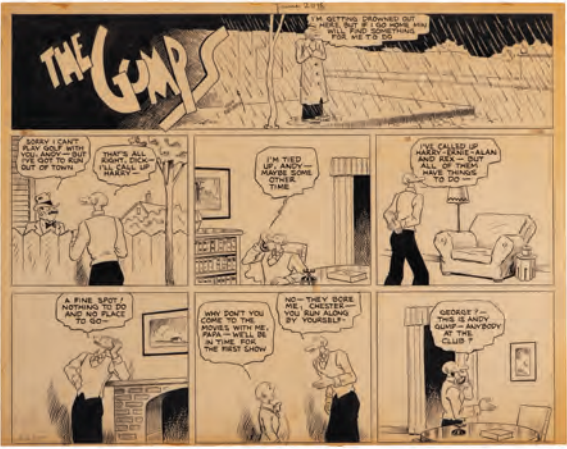
Every actor looks forward to “the role of a lifetime,” but great actors undertake them frequently. For the late and revered Academy Award-winning “actors’ actor” Martin Landau, his career was a rich continuity of great roles and great performances across seven decades. Born in Brooklyn, NY, Martin James Landau studied art at the prestigious Pratt Institute, regarded as one of America’s finest art schools. He worked at the *New York Daily News* as a cartoonist before training to become an actor. When he auditioned for the Actors Studio, he was one of 2000 applicants. That year only Martin Landau and Steve McQueen were accepted. Before his passing, Landau celebrated over sixty years as a member of the Studio. He had been a guiding force in the Actors Studio since the founding of Actors Studio West over fifty years ago, serving as its Artistic Director until his death, a post he shared with director Mark Rydell and, previously, Sydney Pollack. As one of the most active of film and television performers, he was also one of the world’s most acknowledged and sought-after acting teachers. Having initially been encouraged to teach by Lee Strasberg, he has trained many of the highest caliber actors, such as Jack Nicholson and Anjelica Huston. From the time this distinguished young New York stage sensation made his Hollywood debut in director Lewis Milestone’s Gregory Peck-starring war picture, *Pork Chop Hill*, the feature film and TV industries plied him with roles of limitless range, always accommodated within his limitless talents. His performance with Edward G. Robinson in Paddy Chayefsky’s *Middle of the Night* was seen by Alfred Hitchcock and resulted in his casting the young Landau opposite Cary Grant, Eva Marie Saint and James Mason in *North by Northwest*. The rest is a big part of Hollywood history, whether it was *North by Northwest*, Woody Allen’s *Crimes and Misdemeanors*, his Oscar-winning turn for Tim Burton in *Ed Wood*, Francis Coppola’s *Tucker*, George Stevens’ *The Greatest Story Ever Told* or Joseph Mankiewicz’s *Cleopatra*. An impressive list of great films and great and Oscar-winning directors are among the dozens of others in his expansive filmography. His association with Tim Burton includes his voicing contribution to two animated films, *9* and *Frankenweenie*. On TV, his chain of great series characterizations is brightly reflected by his eighty episodes on the ground-breaking *Mission: Impossible* series which has its own special place in the television pantheon, and the scores and scores of roles revealing the key to a Martin Landau performance...no two have ever been alike and not one demanded new notes of character and feeling from him that he did not deliver with reality and originality.



64. Martin Landau personal (2) early 19th century broadsides for performances of Shakespeare by legendary actor Edmund Kean. (1828-1830) Collection of (2) original antique printed theater handbills. Including (1) July, 31, 1828 performance of *Richard III* at Drury Lane with Kean as the “Duke of Gloster” measuring 7.5 x 13 in. and (1) Monday, March 29, 1830 performance of *Merchant of Venice* in Plymouth with Kean in his signature role as “Shylock” measuring 8 x 13.5 in. Kean was one of the most acclaimed actors of his era, with a notorious, bad boy reputation for eccentric habits such as recklessly riding his horse at night while under the influence and a scandalous affair with the wife of a London city alderman. The actor was later immortalized in plays by literary legends Alexandre Dumas and Jean-Paul Sartre, as well as a Broadway musical. Exhibiting age toning, minor spot staining, and tattering with paper loss to edges. In antique good condition. \$100 - \$200



66. Martin Landau personal *Famous Funnies*, Series 1, #1 - the 1st newsstand comic book. (1934) Vintage original *Famous Funnies* comic, considered the first true American comic book. This particular comic, Series 1 #1, is regarded as the 2nd precursor to the regular series that followed. Featuring such titles as *Mutt & Jeff*, *Nipper*, *Keeping Up With the Joneses*, *Joe Palooka* and more. The approx. 68-page comic has been CGC graded at .5 with brittle pages. This is a young Martin Landau’s personal copy, which no doubt served as inspiration to the then-aspiring cartoonist. Landau trained in visual art and worked as an illustrator for *The New York Daily News* before leaving the profession to pursue acting. Signed twice on the cover, once in the “0” of the “10”, “Marty Landau” and once below that, “Martin Landau”. With tape repair and paper loss to edges of cover. In vintage poor to fair condition. \$300 - \$500



67. Martin Landau personal *The Gumps* original Sunday comic art by Gus Edson. (ca. 1937-48) Accomplished in pencil and ink on 19.8 x 15.6 in artist’s card-stock board. Signed in the first panel, “Gus Edson” and dated “June 20th” above the artwork and in the fifth panel. Retaining registration paste-ups. Exhibiting toning, soiling, and some spot surface loss. In vintage good condition. \$200 - \$300



65. Martin Landau personal collection of (9) Platinum Age comic anthologies including 1-signed by Leo O’Mealia. (1905-50) Collection of (9) Platinum Age comic anthologies. Including (1) *Katzenjammer Kids* [covers missing, ca. 1905-06]; (1) *Charlie Chaplin’s Comic Capers Series 1* [M.A. Donohue & Co., 1917]; (1) *The Merry Pranks of Foxy Grandpa* by Bunny [back cover missing, front detached]; (1) *Bringing Up Father First Series* by George McManus [Cupples & Leon Co., 1919]; (1) *Bringing Up Father Second Series* by George McManus [Cupples & Leon Co., 1919]; (1) *Mutt and Jeff Cartoons Book Six* by Bud Fisher [Cupples & Leon Co., 1919]; (1) *Keeping up with the Joneses First Series* by Pop Momhand [Cupples & Leon Co., 1920]; (1) *Mutt and Jeff Book 8* by Bud Fisher [Cupples & Leon Co., 1922]; (1) *The Gumps Book 3* by Sidney Smith [Cupples & Leon Co., 1926]; and (1) *Leo’s Sport Cartoons* by Leo O’Mealia [News Syndicate Co., 1950] signed and inscribed by O’Mealia to Martin Landau on inside front cover, “To my friend Marty Landau with my very best wishes Leo E. O’Mealia”. Exhibiting toning, edge chipping, brittleness, tape repair to cover and interior pages, drawings and markings, and general handling. In fair to good condition. \$300 - \$500



68. Martin Landau personal (35+) *The Spirit* Sunday sections and (3) Will Eisner comics books. (ca. 1949–1950) Collection of (35+) *The Spirit* Sunday sections by Will Eisner from *The Sunday Compass* running from October 30, 1949–October 8, 1950. With 1–duplicate issue (May 23, 1950). Also includes (3) comic books (1) *Baseball Comics* #1 “Spring Training Issue”, (1) *The Spirit* #20, and (1) *The Spirit* #21. Exhibiting toning, creasing, tears, corner loss, and general handling. In vintage fair to good condition. \$200 – \$300

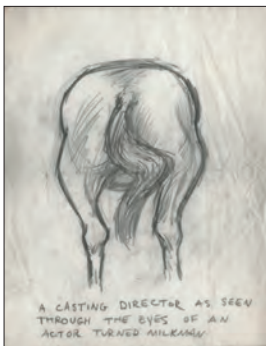


69. Martin Landau personal (2) *The Gumps* original daily comic strip art by Sidney Smith and Gus Edson. (1935–1943) Collection of (2) original daily comic strip artworks. Including (1) *The Gumps* by Sidney Smith accomplished

in pencil and ink on approx. 22 x 6.5 in. artist's cardstock board, hand titled above the artwork, “Two is company – three's a crowd”, dated in the first panel, “6–22” and signed in the last panel, “Sidney Smith” and with 2–syndicate paste-ups; and (1) *The Gumps* by Gus Edson accomplished in pencil and ink on 23 x 7.5 in. artist's cardstock board, hand titled above the artwork, “Mama has an itching palm –”, dated “6–12” in the first panel with syndicate paste-up, signed in the second panel, “Gus Edson”, and signed and inscribed in the third panel, “For Marty Landau Gus Edson”. Landau served as Edson's assistant on *The Gumps* for a period in the early 1950s before leaving cartooning for acting. Smith strip with tape to recto, both with tape to verso, toning, and marginal soiling. Also includes a July 18, 1945 *The Gumps* printing plate. In vintage good condition. \$200 – \$300



70. Gus Edson original self-caricature, “The Gumps” artwork and more from the collection of Martin Landau. (ca. 1946) Vintage original (3) artworks by Gus Edson who wrote and drew “The Gumps” for 24 years for the Chicago Tribune–New York News Syndicate. His assistant on *The Gumps* in the early 1950s was actor Martin Landau. Art includes (1) 9 x 11.5 in. inked and colored panel of “Andy Gump” reading a paper, wearing earmuffs as “Sam Gump” plays a violin, (1) page of 3–hand drawn studies including 1–signed self portrait by Edson assistant Sammy Hayle, 1–signed study of Edson by Martin Landau and 1–self portrait signed by Edson and (1) 6.5 x 6.6 in. cocktail napkin with pencil sketches of Gump characters signed by Gus Edson. All exhibit wear, handling, some pinholes and age. In vintage very good condition. \$400 – \$600



71. Martin Landau collection of early artwork with photographs and ephemera from his career as a professional cartoonist. (ca. 1940s–1950s) Vintage original Martin Landau (25+) sketches, studies, portraits, cartoons, comics and caricatures, (7) photographs ranging in size from 3–black and white photos measuring 5 x 4 in. to 4–black and white photos measuring 8 x 10 in. and featuring a very young Landau and

colleagues at the Chicago Tribune–New York News Syndicate Art Department, (4) Landau family holiday cards measuring 5.5 x 3.25 in. and additional correspondence and printed materials. Exhibiting age, wear and handling. In vintage very good to fine condition. \$200 – \$300



72. Martin Landau personal *Terry and the Pirates* original daily comic strip art. (News Syndicate Co., 1940) Accomplished in pen and ink on approx. 23 x 16.5 in. artist's cardstock board. With syndicate copyright paste-up and handwritten date “12–16” in the first panel, and signed in the last panel, “Milton Caniff”. Handwritten in upper margin, “528 (1) Terry Brought a Repeater to Read the Meter 398”. Retaining tape remnants, Chicago Tribune library paste-up, and publication stamps on the verso. Corner pinholes, light soiling, and toning. In good to very good condition. \$200 – \$300



73. Martin Landau personal (16) issues of *MAD* magazine. (EC Comics, 1953–57) Collection of (16) issues of *MAD* magazine spanning the transition from comic book to magazine format. Including #8, #11, #12, #13, #15, #19, #20, #21, #23, #25, #26, #27, #28, #30, #33, and #35. Also includes *Poor Kid Magazine* #1 (Children of God, 1974). Exhibiting toning, brittleness, edge chipping, rolled spines, cover separation, creases, and general handling. Condition ranges widely from fair to very good. \$200 – \$300



74. Martin Landau personal *Smitty* and *The Lone Ranger* (2) original daily comic strip art by Walter Berndt and Charles Flanders. (1933–1962) Collection of (2) original daily comic strip artworks. Including (1) *Smitty* by Walter Berndt accomplished in pencil and ink on 22.2 x 7.75 in. artist's cardstock board, signed in the third panel with syndicate paste-up, “Berndt” and dated in the first panel, “1–26–33”; and (1) *The Lone Ranger* accomplished in blue pencil, ink, and zipatone on 19.7 x 7 in. artist's cardstock board, signed and dated in the first panel, “Charles Flanders 11/2/62”. Both retaining tape remnants to verso. *Smitty* with toning, staining creasing, and marginal chipping. *Lone Ranger* exhibiting toning and marginal soiling. In generally good to very good condition. \$200 – \$300

The Icons & Legends of Hollywood



The New York Daily News, a career he left to pursue acting. Accompanied by an original “Droste effect” style self-caricature depicting Landau drawing Landau drawing Landau, etc. ad infinitum accomplished in ink on 4.5 x 4.5 in. board and signed “Marty Landau ‘49”. Accompanied by a later 4 x 5 in. photo print of Landau sitting at the desktop with the caricature mounted to it. In heavily used vintage condition. **\$200 - \$300**



75. Martin Landau personal cartoonist drawing desktop with self-portrait caricature. (ca. 1949) Vintage wooden desktop measuring 22.5 x 18.2 x .75 in. Both sides are copiously covered in art media and heavy scored from trimming graphic elements, with occasional doodles and signed boldly in marker, “Marty Landau”. This desktop dates from Landau’s time as a cartoonist with



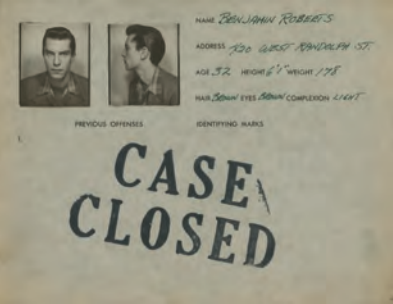
76. Martin Landau (9) original sketches and acting calling card. (ca. 1950–2010) Collection of (9) original sketches in mixed media on construction paper and cardstock ranging in size from 8.5 x 11 in. to 11 x 14 in. by Martin Landau. Including (1) depicting Landau in character for the various roles he played for 1952 Summerstock productions in Clinton, New Jersey, (1) cartoon titled “He Had Some Great Moments” with a figure crushed by Theatre World annuals, (1) tragedy masks, (1) self-portrait as a child with humorous caption, (1) humorous portrait of a female acting student, “An Actress Prepares”, (1) seated explorer, (1) nun, and (2) stylized flappers. Also includes a 3 x 5.4 in. photographic postcard with an self-portrait caricature and headshots of Landau listing his acting specialties, and (2) print magazines 1–*Press Photographer* Spring 1951 and 1–*Printcraft National Bulletin* January 18, 1950 featuring cartoons by Landau. Exhibiting some age, toning, soiling, and edge wear. In good to very good condition. **\$200 - \$300**



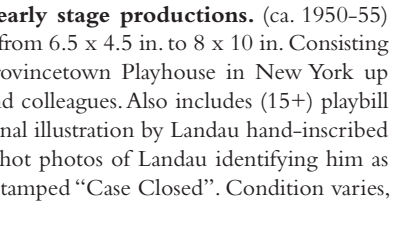
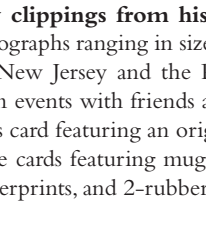
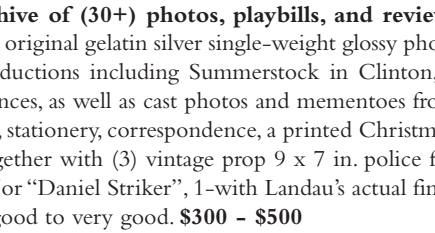
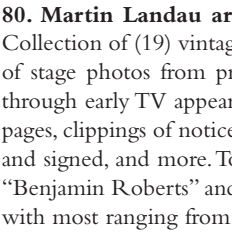
77. Martin Landau (4) early photo booth portrait photographs in metal frames. (ca. early 1950s) Collection of (4) vintage original gelatin silver approx. 1.6 x 2 in. photographs in metal Photomatic frames measuring approx. 2.5 x 3 in. Featuring shots of the young actor pulling expressions, 1–marked with correction fluid. Exhibiting oxidation to frames and light toning. In good condition. **\$200 - \$300**



78. Martin Landau (6) stage photographs and ephemera from an Equity Library Theatre production of *Goat Song*. (1963) Vintage original gelatin silver approx. 8 x 10 in. double-weight semi-gloss photographs by Ottomar. All retaining Landau’s handwritten captions and photographer’s credit stamp on the verso, 4–signed by “Ottomar” on the recto. All depict Landau as “Jovan, the student” in the Equity Library Theatre production of Franz Werfel’s *Goat Song* at the Lenox Hill Playhouse. Includes (2) 8.5 x 11 in. playbill page mock-ups with hand crayon embellishment and (1) 8.5 x 11 in. album page with newspaper clippings of Landau’s notices, in which he was singled out for his stage presence and characterization. James Dean’s girlfriend Barbara Glenn also appeared in the production. Exhibiting some toning, edge wear, creasing, and staining. In generally good condition. **\$200 - \$300**



79. Martin Landau (16) early photo booth portrait photographs. (ca. early 1950s) Collection of (16) vintage original gelatin silver approx. 1.6 x 2 in. photographs in 4–strips. Depicting semi-profile and profile head & shoulders shots of Landau the aspiring actor pulling various expressions. With 3–exhibiting a central crease where the strip was folded in half, not affecting portraits, and 1– with additional crease through 1–portrait. In generally very good condition. **\$200 - \$300**

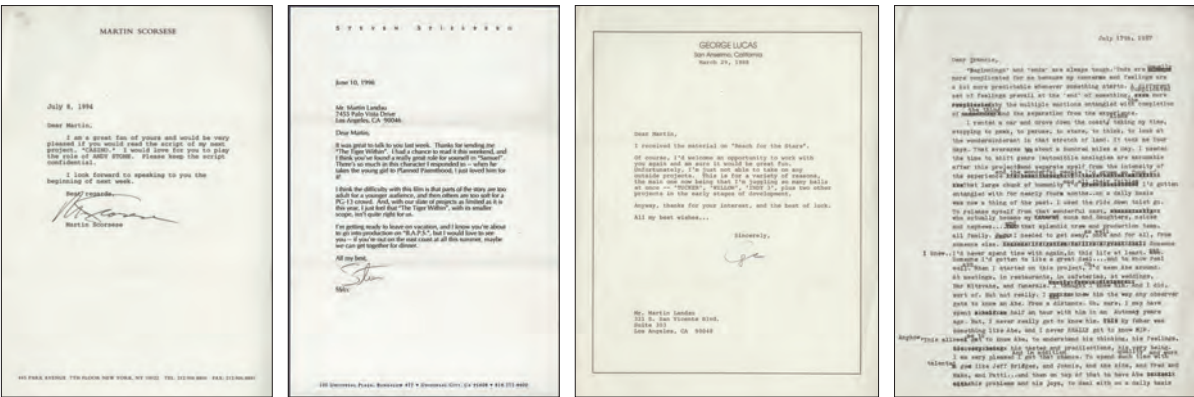


80. Martin Landau archive of (30+) photos, playbills, and review clippings from his early stage productions. (ca. 1950–55) Collection of (19) vintage original gelatin silver single-weight glossy photographs ranging in size from 6.5 x 4.5 in. to 8 x 10 in. Consisting of stage photos from productions including Summerstock in Clinton, New Jersey and the Provincetown Playhouse in New York up through early TV appearances, as well as cast photos and mementoes from events with friends and colleagues. Also includes (15+) playbill pages, clippings of notices, stationery, correspondence, a printed Christmas card featuring an original illustration by Landau hand-inscribed and signed, and more. Together with (3) vintage prop 9 x 7 in. police file cards featuring mug shot photos of Landau identifying him as “Benjamin Roberts” and/or “Daniel Striker”, 1–with Landau’s actual fingerprints, and 2–rubber stamped “Case Closed”. Condition varies, with most ranging from good to very good. **\$300 - \$500**

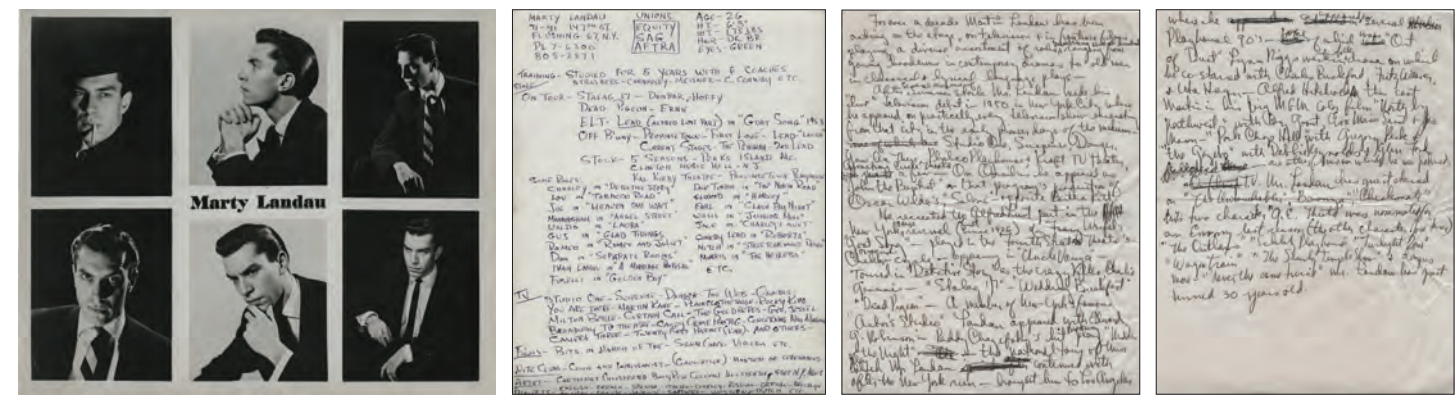
81. Martin Landau (11) early stage photographs and ephemera from *Separate Rooms* and *Glad Tidings*. (1952) Collection of (11) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Depicting Landau in Summerstock productions of *Separate Rooms* and *Glad Tidings* at the Music Hall Theater in Clinton, New Jersey. Some retaining Landau’s handwritten captions on the verso. Accompanied by (1) 8.5 x 11 in. album page with newspaper clippings of Landau’s notices in which he is lauded as an “accomplished comedian” and (1) loose page from the playbill for *Separate Rooms*, where Landau has underlined his name in the role of Don Stackhouse. Exhibiting some toning, soiling, age, and wear. In good to very good condition. **\$200 - \$300**



82. Great directors (8) typed letters signed and (6) additional correspondence to Martin Landau from Martin Scorsese, Steven Spielberg, George Lucas, Francis Ford Coppola and others. (1953-2008) Collection of (14) vintage original letters and correspondence including (8) typed or printed signed letters by 1-Elia Kazan (1953), 1-George Roy Hill (1957), 1-George Lucas (1988), 1-Martin Scorsese (1994), 1-Sherry Lansing and Robert Zemeckis (1994), 1-Steven Spielberg (1996), 1-Michael Mann (1998), 1-John Frankenheimer (1998), (4) faxes with 1-from Coppola to Landau, 2-from Landau to Coppola and 1-from Spielberg to Landau, (1) Western Union telegram from George Lucas to Landau and (1) 2-page typed draft of a letter from Landau to Coppola. Pages range from 3.5 x 8 in. to 8.5 x 11 in. Content is primarily project based with talk of review copies of projects pitched by Landau to requests for Landau to participate in projects. Exhibiting age and handling. In vintage very good to fine condition. Interested bidders should view this lot in person, by appointment at our offices. **\$400 - \$600**



83. Martin Landau handwritten early acting bio and (2) headshots with handwritten resume on the versos. (ca. 1940s) Vintage original 2-page early acting bio, handwritten by Martin Landau on 8.5 x 11 in. paper and highlighting the actor's first decade or so of work. The bio reads in part: "For over a decade Martin Landau has been acting on the stage, on television + in feature films playing a diverse assortment of roles, numbering several hundred, from young hoodlums in contemporary dramas to old men in classical + lyrical language plays..." Also includes (2) photographs with 1-headshot of Landau at 23-years old with handwritten credits on the verso and 1-composite photograph of Landau at 26-years old in six different character poses with handwritten credits on the verso. Exhibiting age, wear and handling. The 23-year old headshot has a vertical hairline crease down the center. In vintage very good to fine condition. **\$300 - \$500**



84. Martin Landau caricature drawn by James Dean on a napkin at a Greenwich Village coffee house. (1955) Accomplished in blue ballpoint pen on a paper napkin. Depicting Landau towering above a tiny casting director who explains, "We don't have anything for you right now". On the inside of the napkin, Dean has additionally drawn two caricature portraits of Roy Schatt, and on either end of the back of the napkin, a female nude and a seated man exclaiming, "If there's anything I hate it's a faggety fag". The napkin has been tape-mounted to backing paper and hand captioned by Landau, "Caricature of Martin Landau drawn by James Dean on a Napkin in Rienzi's Coffee House in Greenwich Village - December 1954". Presented in a vintage approx. 7 x 9 in. wood and glass frame. Landau has annotated the frame backing at length with his remembrances of Dean. He writes in part, "Jimmy drew my caricature on a napkin. This was a period of out-of-workness for me. Jimmy had just completed 'East of Eden' in Hollywood - It was his way of saying that I was 'bigger' than the 'small' people behind the desks - the agents, the casting directors, producers..." Landau goes on to recollect Dean's last New Years Eve, "Jim turned 24 the following February - We welcomed 1955 in (on New Year's Eve) at Roy Schatt's house - little did we know it was to be Jimmy's last New Years as we raised our glasses and toasted the future ('We all need luck,' he said). How long ago, it all seems, now..." A vital, touching memento of the authentic James Dean and a friendship cut tragically short. Napkin exhibits some toning. In good condition. **\$2,000 - \$3,000**



85. Martin Landau portrait photograph by James Dean, exhibited in Greenwich Village 1954-55. (1954) Vintage original gelatin silver 14.25 x 18.75 in. double-weight semi-gloss photograph by James Dean mounted to 15.5 x 20.25 in. board. Hand-titled and signed by Dean on the board below the photo, "Close-up of Marty Landau by James Dean". Retaining Landau's handwritten caption on the board verso, "Hung in photo exhibit at Rienzi's Coffee House in Greenwich Village, N.Y.C. from December 1954- Feb.1955". Landau and Dean met at the Actors Studio in New York and were close friends through Dean's rise to superstardom. Exhibiting some chipping and loss to board edges. Photo in very good condition. **\$2,000 - \$3,000**



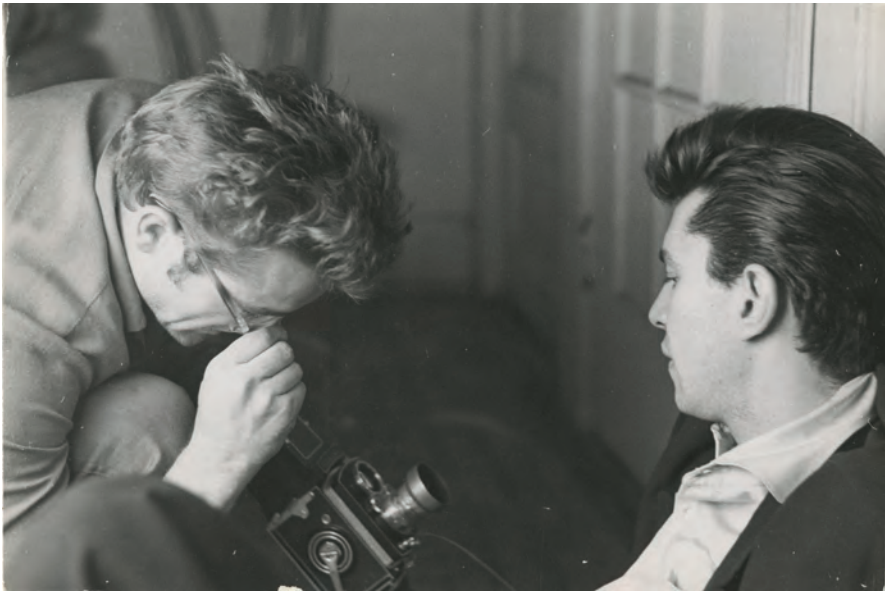
86. Martin Landau and Bob Heller (3) portrait photographs by James Dean. (ca. 1954) Collection of (3) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.75 x 8.5 in. to 8 x 10 in. by James Dean. All with handwritten captions on the verso. The Heller photo bears Roy Schatt's inkstamp but is hand amended with "has negative". Including (2) quasi-occult portraits of Landau in Dean's apartment, posing in front of a pair of bull's horns, with Dean making dramatic use of shadow and (1) head & shoulders semi-profile shot of Heller with New York high rises in the background. Exhibiting some light creasing and edge and corner wear. Generally in very good condition. **\$600 - \$800**



87. James Dean (2) oversize photographs by Roy Schatt and Bob Heller. (1954) Set of (2) vintage original gelatin silver 11 x 14 in. double-weight semi-gloss photographs taken Christmas Day 1954. Including (1) iconic head & shoulders portrait of a pensive Dean by Roy Schatt, and (1) shot by Bob Heller capturing Dean posing for Schatt's camera as Martin Landau looks on, seconds before the portrait was snapped. Both retain Schatt's credit stamp on the verso, though the Heller photo is hand amended in red pencil giving proper credit. Each also retaining handwritten caption on the verso. The young men pictured here were close friends, having met at the Actors Studio, where Dean and Landau were students and Schatt the official photographer. Exhibiting some corner and border creases with light wavininess and edge wear. Ranging from good to very good condition. **\$800 - \$1,200**



88. James Dean shooting Martin Landau oversize photograph by Roy Schatt. (1954) Vintage original gelatin silver approx. 9 x 13 in. photograph by Roy Schatt. Depicting Dean seated on the floor with his camera on a tripod, capturing a portrait of Martin Landau who looms at the lower right of the frame. Retaining handwritten caption and Schatt's credit stamp on the verso. This shot was snapped at a Christmas Day 1954 gathering of friends from the Actors Studio. Unobtrusive approx. 2 in. impression at upper right (no emulsion loss), and minor corner and edge wear. In very good condition. **\$600 - \$800**



91. James Dean and Martin Landau oversize photograph by Roy Schatt. (1954) Vintage original gelatin silver 13.25 x 9 in. double-weight semi-gloss photograph by Roy Schatt. Depicting Dean looking through his camera viewfinder to frame a portrait of Landau, seated next to him. Retaining handwritten caption and Schatt's credit stamp on the verso. This shot was taken at a Christmas Day 1954 gathering of friends from the Actors Studio. Exhibiting .5 in. surface loss at extreme lower left, not affecting the subjects and minor edge wear. In very good condition. **\$600 - \$800**



89. James Dean iconic oversize "Torn Sweater" series photograph by Roy Schatt for LIFE magazine. (1954) Vintage original gelatin silver 10 x 13.5 in. double-weight semi-gloss photograph by Roy Schatt. A head & shoulders portrait of Dean regarding the viewer, taken on December 29, 1954. Retaining Schatt's credit stamp on the verso. Some waviness and minor 2 in. crease to lower left corner, not detracting from the overall presentation. An image from this series was used on a James Dean commemorative postage stamp. In good to very good condition **\$600 - \$800**



92. Martin Landau and Barbara Bain (2) photographs. (ca. 1950s-60s) Collection of (2) vintage original gelatin silver double-weight photographs. Including (1) iconic head & shoulders exhibition portrait of Landau by Roy Schatt measuring 10.25 x 13.5 in. mounted to 10.75 x 14 in. board and (1) ¾-length portrait of Bain in a floral dress measuring 10.5 x 13.5 in. Landau photo retaining Roy Schatt credit stamp on board verso. Exhibiting some edge wear and handling. Bain photo with 2-approx. 4 in. creases at lower left. In generally good to very good condition. **\$400 - \$600**



90. Martin Landau (4) photographs, including 2-with James Dean by Roy Schatt. (1954-1956) Collection of (4) vintage original gelatin silver approx. 8 x 10 in. single-weight and double-weight glossy photographs by Roy Schatt. Including (2) shots of Landau conversing with James Dean at Riker's "Corner House" café, (1) Landau with Kent Williams and Bill Gunn (understudy to Dean in *The Immoralist*), and (1) portrait of Jill Massey, warmly inscribed on the verso to, "For Marty - the menace - Landau". All but 1-retaining Schatt's credit stamp on the verso, and 1-Landau & Dean shot additionally signed by Schatt on the verso. Exhibiting some corner creasing and handling. Massey photo with a tear and severe lower corner crease. All others in very good condition. **\$400 - \$600**



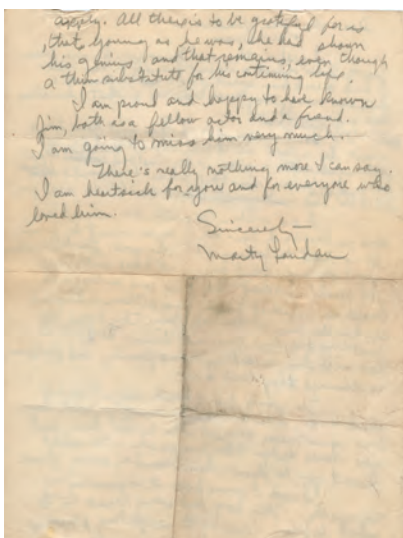
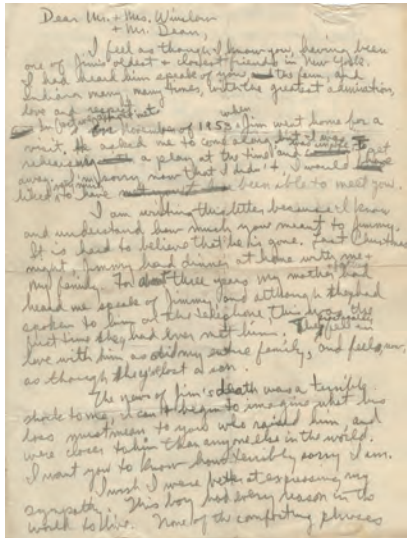
93. Martin Landau and Bob Heller (2) photographs attributed to James Dean. (1954) Set of (2) vintage original gelatin silver 9.5 x 6.4 in. single-weight semi-gloss photographs. Retaining handwritten caption in pencil on the verso. These photos were snapped at a Christmas Day 1954 gathering of friends from the Actors Studio. They are presumed to have been taken by Dean, who is elsewhere documented shooting pictures of Landau at the event, though may have been taken by Roy Schatt, who was also photographing the proceedings. Minor corner creases and edge wear. In very good condition. **\$200 - \$300**



94. Martin Landau at Cromwell's Drug Store (2) photographs, 1-with James Dean's girlfriend Barbara Glenn attributed to Roy Schatt. (early 1950s) Collection of (2) vintage original gelatin silver 10 x 8 in. single-weight glossy photographs. Both retaining Landau's handwritten captions on the verso. Depicting Landau at Cromwell's Drug Store in the RCA Building, sporting a winter jacket and greaser hairdo, including 1-with James Dean's girlfriend, Barbara Glenn and Diana Hale, and 1-head & shoulders portrait. Presumed shot by Roy Schatt, though possibly taken by James Dean. Exhibiting some emulsion breaks (no surface loss), handling, and edge wear. In good to very good condition. **\$200 - \$300**



95. Martin Landau (2) early caricature sketches, (1) of James Dean one month after death and (1) self-portrait for calling cards. (ca. 1950s) Collection of (2) original artworks by Martin Landau, both accomplished in pen and ink on card stock. Including (1) 11.4 x 8.25 in. self-caricature in a suit, smoking a cigarette, with his name and address written on strips of masking tape at the right of the composition, to be reproduced as a calling card; and (1) composition titled "Month of Mondays", being a tribute to his friend James Dean. The piece depicts an October 1955 calendar page, with vignettes of Dean (who was killed a month prior) and other figures, and is signed lower right of artwork, "Marty Landau". Exhibiting some age, dogeared corners, creasing, and handling. In good to very good condition. **\$200 - \$300**



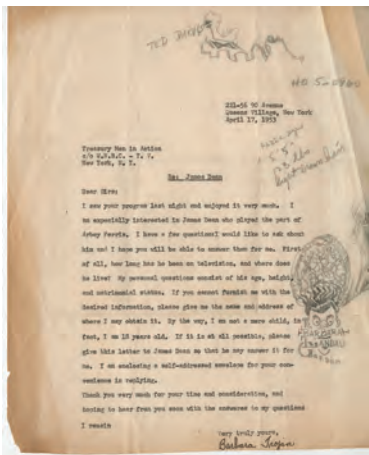
96. Martin Landau personal handwritten draft condolence letter to James Dean's grandparents, letters of thanks from Dean's parents and grandparents, and (2) memorial issues of The Fairmount News from Dean's grandparents. (ca. 1955) Collection of (4) items related to the aftermath of James Dean's untimely death on September 30, 1955. Consisting of (1) draft 2-page autograph letter signed ("Marty Landau") written in pencil on a 9 x 11.75 in. unlined leaf. Addressed to Dean's maternal grandparents and his father. Landau writes in part, "The news of Jim's death was a terrible shock to me, I can't begin to imagine what his loss must mean to you who raised him, and were closer to him than anyone else in the world. I want you to know how terribly sorry I am... This boy had every reason in the world to live... All there is to be grateful for is, that, young as he was, he had shown his genius and that remains even though a thin substitute for him continuing life. I am proud and happy to have known Jim, both as a fellow actor and a friend. I am going to miss him very much..." Also includes (1) 2-page autograph letter signed from Dean's grandmother on a 7 x 10.5 in. stationery leaf with original transmittal envelope, and (1) autograph notecard signed by Dean's stepmother on a 4 x 5 in. stationery card. Accompanied by (2) editions of *The Fairmount News* with cover articles on Dean's death sent to Landau by Dean's grandmother (referenced in her letter). All pieces retaining transmittal or storage folds. Exhibiting some age and toning. In very good condition. **\$400 - \$600**



97. Martin Landau (4) personal Hollywood fan magazines with James Dean content. (1955-56) Collection of (4) vintage original Hollywood fan magazines with memorial articles on James Dean after he was tragically killed in a car accident on September 30, 1955. Including (1) *Hollywood Life Stories* #5 [1955], (1) *Photoplay* October, 1956, (1) *Hollywood Movie Parade* November, 1956, and (1) *Movie and TV Spotlight* December, 1956. Landau has handwritten on the front cover of each the page number on which the article begins and where he himself is mentioned or pictured. Exhibiting some spine and cover wear, paper loss, toning, and handling. In good condition. **\$400 - \$600**



99. James Dean sculptural bust by Kenneth Kendall signed and inscribed to Martin Landau. (1955-1956) Vintage original James Dean bust constructed of cast hydro-stone and set upon a metal post anchored to a square white marble base. Artist Kenneth Kendall sculpted the likeness at the request of Dean himself in the 1950s. A large version of this bust was installed at Griffith Park Observatory in 1988 in tribute to the star at the iconic filming location of *Rebel Without a Cause*. Inscribed and signed on the bottom of the base, "For Marty Landau". The bust measures 7 x 3 x 3 in. Exhibiting age and minor handling. In vintage fine condition. **\$600 - \$800**



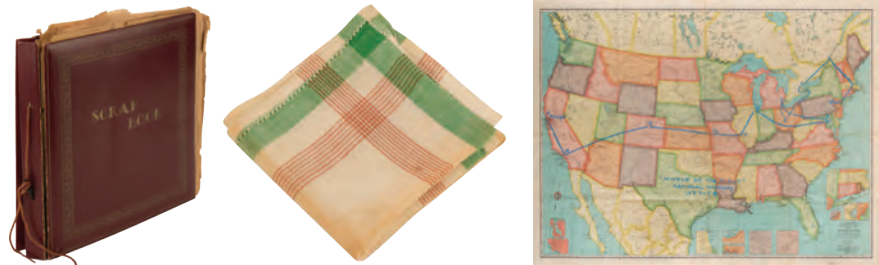
98. Martin Landau collection of James Dean related ephemera including a fan letter to Dean. (ca. 1950s) Collection of James Dean related ephemera including (1) a partial 8.5 x 11 in. ASPCA flier, on the back of which James Dean's New York phone number and address are handwritten in pencil, (1) mission statement document from the James Dean foundation with Landau's incidental doodles and notation on the verso, (1) vintage 5.5 x 8.5 in. program for a 1955 advance screening of *East of Eden*, and (1) amusing 1953 typed fan letter to Dean for the TV show *Treasury Men in Action*, which Landau has embellished with doodles, and reads in part, "...I have a few questions I would like to ask about him...where does he live? My personal questions consist of his age, height, and matrimonial status...I am not a mere child, in fact, I am 18 years old..." The author has handwritten her physical attributes at the top of the letter. Exhibiting folds with some separation, toning, creasing, and handling. In good condition. **\$200 - \$300**



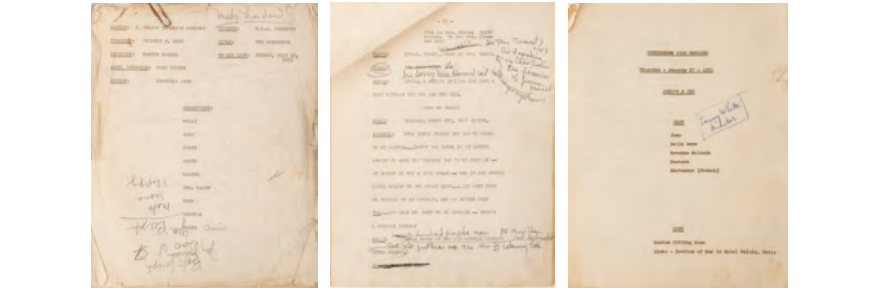
100. Martin Landau (3) lovingly inscribed and signed photographs from Barbara Bain and a cartoon by Martin Landau for Bain. (ca. 1950s) Vintage original (4) personalized items from *Mission: Impossible* cast mates and married couple of 36 years. Including (3) Barbara Bain 8 x 10 in. black and white matte finish headshot photographic portraits, each intimately inscribed and signed to Martin Landau and (1) Martin Landau hand drawn cartoon accomplished in watercolors on 14 x 11 in. artist's leaf, and featuring Landau and Bain watching TV and inscribed and dated April 8th, 1956, a year before their marriage. Exhibiting minor age and some handling with minor creasing to 1-photo. In vintage very good to fine condition. **\$200 - \$300**



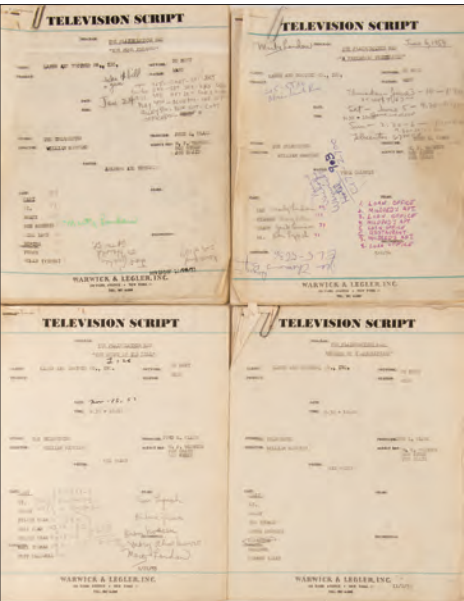
101. Martin Landau personal (2) vintage theatrical touring wardrobe trunks. (ca. 1940s-1960s) Vintage original (2) large Crouch & Fitzgerald Fine Luggage, NY brand wardrobe steamer trunks constructed of wood, metal and composite materials. (1) measures 25 x 22 x 43 in. and (1) 23 x 43 x 25 in. Both feature handpainted lettering in red enamel, “The Landaus” on the top. With all original hardware including latches, hinges, trunk corners and studs as well as a leather carrying handles set between brass brackets at one end of each trunk. The Crouch & Fitzgerald company was established in New York in 1839. Both trunks were used by Martin Landau while on theatrical road tours and both retain an affixed, “Edward G. Robinson in ‘Middle of the Night’ National Road Tour” sticker with “The Landaus” handwritten in the space for “Property of”. Exhibiting age and travel wear. The trunks remain unopened without keys to unlock them, so it’s unknown if they retain any contents. In vintage good condition. **\$400 - \$600**



102. Martin Landau production materials for the play *Middle of the Night* including star Edward G. Robinson’s stage handkerchief. (ca. 1956-1958) Collection of vintage original material including (8) programs and flyers for the Curran Theater, Great Northern Theater and the ANTA Theater, (6+) pieces of correspondence including Actor’s Equity, show manager notes and Actor’s Fund materials, (1) *Middle of the Night* theater sign-in sheet signed by the entire cast, (12+) congratulatory Telegrams including from Lee Meriwether, Gene Saks and others, (1) newspaper review of the show and (1) stage worn Edward G. Robinson pocket square. All exhibit age, handling and toning. In vintage very good to fine condition. **\$200 - \$300**



103. Martin Landau (3) earliest television episode shooting scripts for *The Goldbergs* and others. (Various Networks, 1953-56) Collection of (3) vintage original scripts for Golden Age-era television plays. Including (1) *The Goldbergs* 35-page script by Gertrude Berg for July 17, 1953 episode with the part of “Eddie” underlined throughout and copious handwritten line changes, (1) *Concerning Miss Marlowe* 18-page script with the part of “Bartender” circled, and (1) *Armstrong Circle Theatre* 106-multi-color revision page script by Roger O. Hirson for episode “Terror at My Heels” with the part of “Joe” underlined throughout and numerous line changes and redactions. With 1-page shooting schedule. Exhibiting some toning, creasing, folding, and soiling from age and extensive on set use. In good condition. **\$200 - \$300**



104. Martin Landau (4) earliest television shooting scripts for *The Plainclothes Man*. (DuMont, 1954-53) Collection of (4) staple-bound episode scripts of the early mystery program, which was filmed entirely from the never-seen protagonist’s point of view a la *Lady in the Lake*. Including (1) “The Scent of the Kill” 37-page script by Gil Braun, (1) “Murder by Transcription” 34-page script by Gil Braun, (1) “The Four Flusher” 34-page script by Ahlberg and Townsend, and (1) “A Fantastic Friendship” by Vera Caleste. Characteristically, Landau has circled his part in each and made thorough handwritten notes and emendations. “Fantastic Friendship” features a full page of caricature drawings. Exhibiting some toning, tears, and creases. In production used good condition. **\$200 - \$300**



105. Martin Landau (2) early goatee portraits and (2) contact sheets. (ca. 1940s-56) Collection of (2) vintage original gelatin silver 8 x 10 in. single-weight photographs of Landau with a goatee for a role. Including (1) extreme close-up headshot and (1) canted angle $\frac{3}{4}$ shot reading a script. Also includes (1) partial contact sheets of 9-2.25 x 2.25 in. frames depicting Landau with a goatee posing outside Radio City Music Hall, and (1) contact sheet with 9-2.25 x 2.25 in. frames of Landau and friends in a residential New York City neighborhood (accompanied by 6-camera negatives of similar subject matter). Exhibiting some toning, creasing, and handling. Condition ranges from good to very good. **\$200 - \$300**



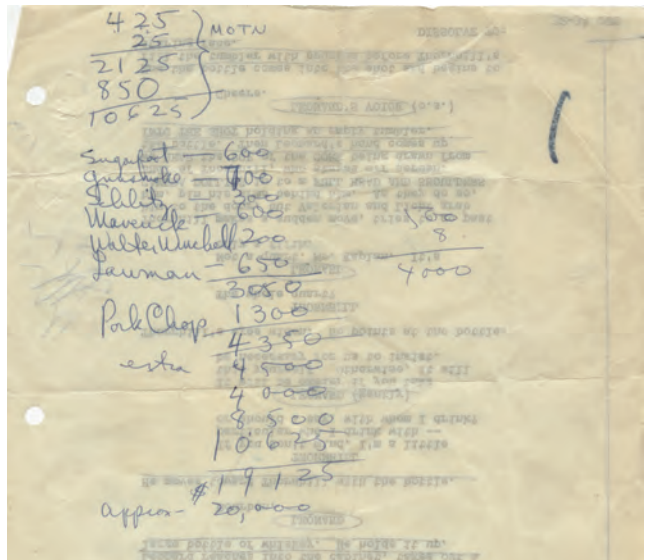
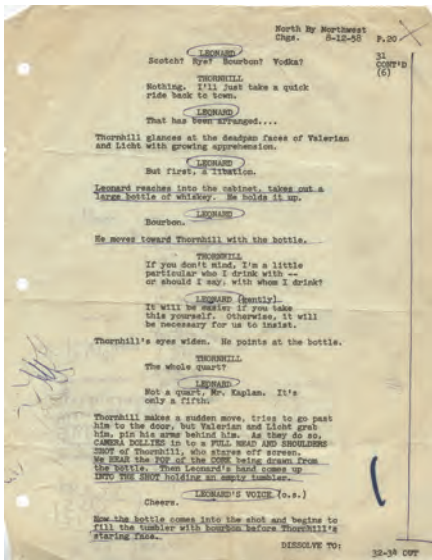
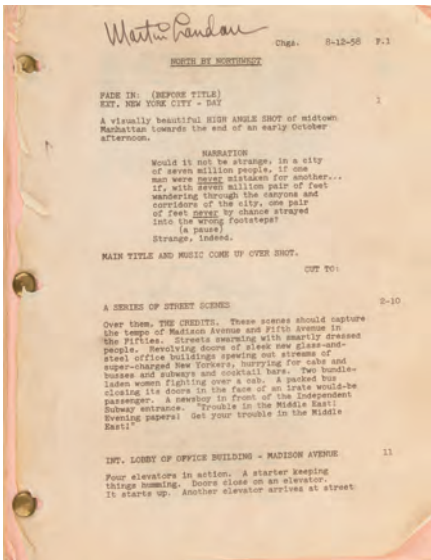
106. Martin Landau oversize photograph from the *Westinghouse Studio One* live broadcast of “1984” by Roy Schatt. (CBS, 1953) Vintage original gelatin silver 13.5 x 9.5 in. double-weight semi-gloss photograph by Roy Schatt. Depicting Landau as a “Big Brother” fanatic in the live television adaptation of the seminal George Orwell novel, which starred Eddie Albert, Norma Crane, and Lorne Greene. Retaining Schatt’s credit stamp on the verso and a lengthy handwritten remembrance by Landau. Accompanied by a typed letter on 8.5 x 11 in. CBS Television stationery thanking Landau for his participation in the landmark live TV event signed by producer Felix Jackson and director Paul Nickell. Photo with minor waving and edge wear. Letter lightly toned. In very good condition. **\$200 - \$300**



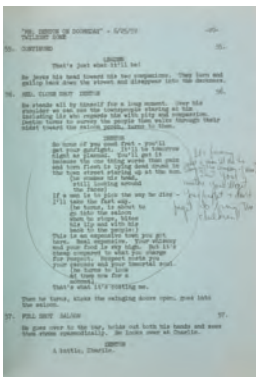
107. Martin Landau (3) personal early feature film shooting scripts including *Pork Chop Hill*. (Various Studios, 1958-59) Collection of (3) vintage original studio-bound and bradded scripts for Landau’s earliest feature film roles. Including (1) *Pork Chop Hill* 125-multi-color revision page Revised Final Shooting script by S.L.A. Marhsall dated April 22, 1958, with revisions dated from May 21 to June 19, 1958. Also includes a 7-page booklet of production notes; (1) *The Gazebo* 125-multi-color revision page script by George Wells dated June 18, 1959 and revisions dated through July 10, 1959. Cover handwritten, “Landau”. Also includes a packet of additional revision pages and (2) programs for the film; and (1) *The Rise and Fall of Legs Diamond* (working title: “The Life and Death of...”) 106-yellow page Rev. Estimating Script by Joseph Landon dated August 21, 1959. Includes a packet of carbon paper sides dated 9/16/59. *Pork Chop* script with heavy soiling to lower third. Others with some toning, soiling, and production wear. In fair to very good condition. **\$200 - \$300**



108. Martin Landau personal (5) behind-the-scenes production photographs from *North by Northwest*. (MGM, 1959) Vintage original photographs Including (3) 8 x 10 in. black and white production photographs of Martin Landau on set with cast mates James Mason, Cary Grant, Eva Marie Saint and director Alfred Hitchcock visible through 10 x 12 in. frames, (1) 5 x 4 in. color snapshot of Landau with Mount Rushmore as backdrop and (1) 8 x 10 in. color photograph of Landau with Alfred Hitchcock. Exhibiting minor age and handling. Unexamined out of frame. In vintage very good to fine condition. **\$200 - \$300**



109. Martin Landau “Leonard” personal shooting script and production ephemera from *North by Northwest*. (MGM, 1959) Collection of vintage original production ephemera from *North by Northwest*, in which Landau played henchman “Leonard” and is dispatched in Hitchcock’s unforgettable, climactic Mount Rushmore chase sequence. Includes (1) personal 179-multi colored revision page (range from 7-13-58 to 10-27-58) Shooting script, written by Ernest Lehmen, signed “Martin Landau” in black ink at top of first page, hand annotated throughout with various actions and dialogue underlined, boxed, or circled, (30+) loose script pages, some with colorful artist’s marker doodles and a few pages with burned edges or corners, (5) pages of handwritten scene breakdowns, (2) screening programs including 1-Radio City Music Hall dated August 6, 1959, and 1-studio preview program, and (1) issue of *Variety*, Vol. 102, No. 25, dated Jan. 13, 1959, with a special MGM insert highlighting films including *North By Northwest*, *Ben-Hur*, and more. Exhibiting age, production wear and handling, edge and corner wear, and toning. Overall in vintage good to fine condition. **\$2,000 – \$3,000**

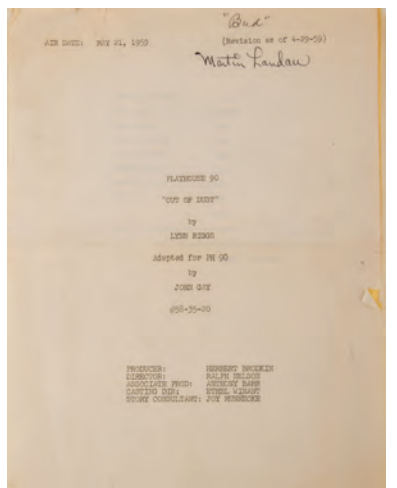


110. Martin Landau personal shooting script for *The Twilight Zone* Season 1, Episode 3 “Mr. Denton on Doomsday”. (CBS, 1959) Vintage original 34-multi-color revision page studio-bound and bradded script by Rod Serling for the third episode of the hugely influential Sci-Fi anthology show. Landau has written his name with doodled embellishment on the front cover and marked the part of “Dan Hotaling” throughout with many hand-annotations. Also includes a vintage 8 x 10 in. double-weight production photograph of Landau pouring liquor in Dan Duryea’s face. Featuring Landau’s handwritten caption on the verso. Light soiling to the upper left corner of script cover, toning to edges, and general handling from extensive production use. In good to very good condition. **\$600 – \$800**



111. Martin Landau personal massive career-spanning archive of call-sheets and other production documents. (Various Studios, 1950s-2010s) Massive collection of (100+) vintage original production materials spanning Martin Landau’s 60+ year career, consisting mainly of call sheets, with coverage of the majority of his most important and influential silver and small screen projects. Titles include: *This Stage of Fools*, *B.A.P.S.*, *The Aryan Couple*, *Mistress*, *Hollywood Homicide*, *Time is Money*, *Remember*, *Jubilee*, *Anna Nicole Smith*, *Love Made Easy*, *An Existential Affair*, *Rounders*, *The Evidence*, *Mr. Noval*, *Haunted*, *They Call Me MISTER Tibbs!*, *The Alfred Hitchcock Hour*, *The Return*, *Johnny Comes Home*, *Nevada Smith*, *Gunsmoke*, *Murder She Wrote*, *The Return of the Six Million Dollar Man* and *Bionic Woman*, *Sliver*, *The Big Valley*, *The Defenders*, *Playhouse 90*, *Here’s Lucy*, *The Neon Empire*, *Alone in the Dark*, *Kung Fu: The Movie*, *Mission: Impossible*, *The Twilight Zone* (1980s), *The Go Between*, *The Outer Limits*, *The Rifleman*, *I Spy*, *The Hallelujah Trail*, *The Savage Report*, *Empire State*, *City Hall*, *The Fall of the House of Usher*, *Columbo*, *The Majestic*, and more. Exhibiting some age, toning, tears, creases, and handling. Condition ranges from good to fine. **\$400 – \$600**

112. Martin Landau (2) television script archives for *Playhouse 90* episodes “Out of the Dust” and “The Sounds of Eden”. (CBS, 1959) Collection of (2) production material archives for the acclaimed early anthology series. Including (1) “Out of the Dust” collection including 2-loose scripts by John Gay, 1-104 white page script dated 4-29-59 and 1-104 yellow page script dated 5-4-59. Landau’s name is written on the cover of each, and both with hand annotations throughout. Also includes a vintage photo from the production featuring Landau with co-star Charles Bickford; and (1) “The Sounds of Eden” collection including 2-multi-color revision page scripts by George Bellak, 1-123 pages dated 9/25/59 and 1-109 pages dated 10-8-59. Hand annotated by Landau and embellished with drawings. Both sets include additional production materials. Exhibiting some toning, tears, chipping, and creasing. In good to very good condition **\$200 – \$300**

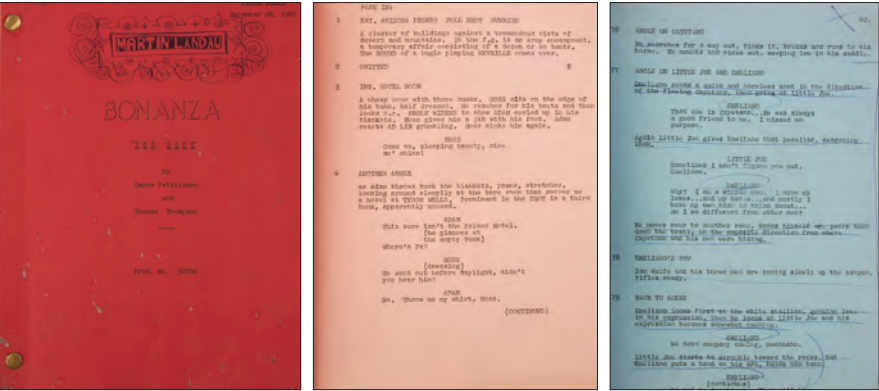


113. Martin Landau (6) early television crime drama shooting scripts including *The Untouchables* and *Adventures in Paradise*. (Various Networks, 1958-59) Collection of (6) vintage original primarily multi-color revision page studio scripts of late 1950s crime shows. Including (1) *The Walter Winchell File* episode “Flight to Freedom” 43-page script by Frank L. Moss, (1) *Lincoln Jones* episode “The Big Noise” by 34-page script Sy Gomberg, (1) *Adventures in Paradise* episode “Nightmare on Napuka” 62-page script by Alvin Sapinsley, (1) *A Thing to Live For* 33-page script by Paul Monash, (1) *The Untouchables* episode “Mexican Stand-Off” 64-page script by Sapinsley and Robert C. Dennis, and (1) *The Lawless Years* episode “The Story of Lucky Silva” 36-page script by Allen H. Miner (cover detached). All with Landau’s name written on front cover and most with additional revision pages, production info and copious hand-annotations throughout. Some toning, creasing, soiling, and handling. Good to very good. **\$200 – \$300**

114. Martin Landau (5) personal early television Westerns shooting scripts including *Maverick* and *Lawman*. (Various Networks, 1958-59) Collection of (5) vintage original primarily studio-bound and bradded multi-color revision page scripts for TV Westerns. Including (1) *Sugarfoot* episode “The Ghost” 69-page script by Catherine Kuttner, (1) *Lawman* episode “The Outcast” 32-page script by William F. Leicester, (1) *Maverick* episode “The Death Card” 65-page script by Tom Blackburn, (1) *Wanted Dead or Alive* episode “The Monster” 36-page script by Don Brinkley, (1) *Frontier Correspondent* script by 42-page script by Ben Perry and Robert Sokolove, and (1) *Tales of the Wells Fargo* episode “Doc Holliday” 10-pages of sides by Martin Berkeley & Clark E. Reynolds. All with Landau’s name handwritten on the cover, most with additional loose revision pages and production info. Exhibiting some soiling, toning, creasing, and wear from production use. In good condition. **\$200 – \$300**



The Icons & Legends of Hollywood



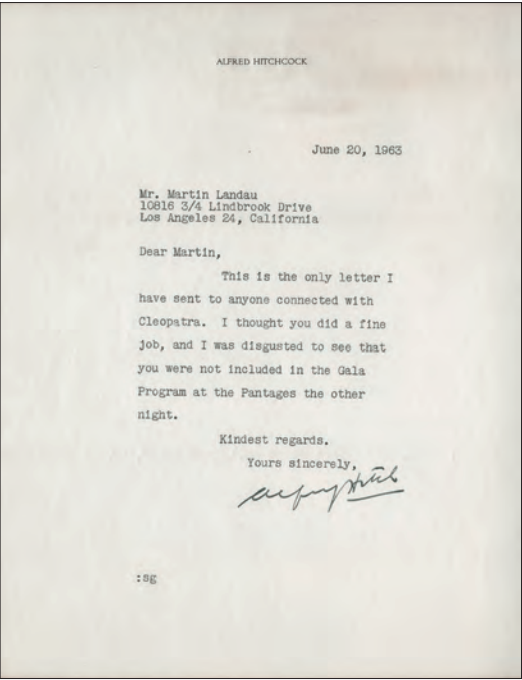
115. Martin Landau personal shooting script *Bonanza* episode “The Gift” with (3) photographs. (NBC, 1961) Vintage original studio-bound and bradded 56-multi-color revision page script by Denne Pettitlerc & Thomas Thompson dated December 28, 1960. With Landau’s name handwritten twice on the cover (1-with doodle embellishment) and on the first page, and the role of “Emeliano” marked throughout. Also includes (3) 4.75 x 6.75 in. prints of screenshots depicting Landau in character. Covers exhibit creasing, staining and soiling, content with some soiling and toning. In heavily production used good condition. **\$300 - \$500**

117. Martin Landau “Rufio” personal extensive *Cleopatra* shooting script and production archive. (TCF, 1963) Extensive archive of materials related to the famously troubled production of Joseph L. Mankiewicz’s period epic in which Landau starred as “Rufio” alongside Elizabeth Taylor, Richard Burton, and Rex Harrison. Including (1) vintage original studio-bound and bradded 325-page shooting script by Joseph L. Mankiewicz dated September 18, 1961 with (1) studio-bound and bradded 37-page Retakes & Added Scenes script dated Jan. 7, 1963, (1) studio-bound and bradded 30-page Revised Script dated February 6, 1963, and 30+loose revision pages dated from March 1962-Feburary 1963. Landau has written his name in each script, marked his part with numerous hand-annotations, doodled copiously due to frequent down time on the set of such an enormous production, and made incidental notes. Also, Landau’s Twentieth Century-Fox employee pass card, studio correspondence related to travel arrangements, cast lists, location shooting guides, (30+) pages of call sheets, a premiere program, and a trade ad lauding Landau’s performance. Exhibiting some creasing, toning, occasional tears and handling. In good condition. **\$1,000 - \$1,500**

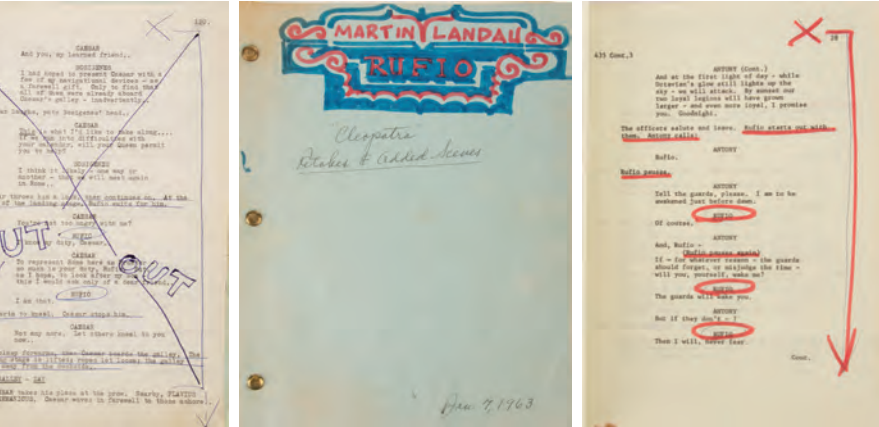
118. Martin Landau personal collection of (7) original artwork and photographs related to *Cleopatra*. (TCF, 1963) Collection of (7) vintage original *Cleopatra*-related materials including (2) framed 8 x 10 in. production photographs with 1-of Landau and Rex Harrison and 1-of Landau and Elizabeth Taylor, (2) character self portraits by Landau in pencil on 6 x 9 in. lined paper, (1) 8 x 10 in. self portrait cartoon panels of Landau in character for *Cleopatra*, *The Greatest Story Ever Told*, and *The Hallelujah Trail*, (1) 8 x 10 in. headshot of Landau taken by Bandy Marton (2nd Unit Director on the film) in the last days of *Cleopatra* filming and (1) set design sketch accomplished in ink on 14 x 11 in. artist’s leaf. Exhibiting age and handling. In vintage very good to fine condition. **\$200 - \$300**



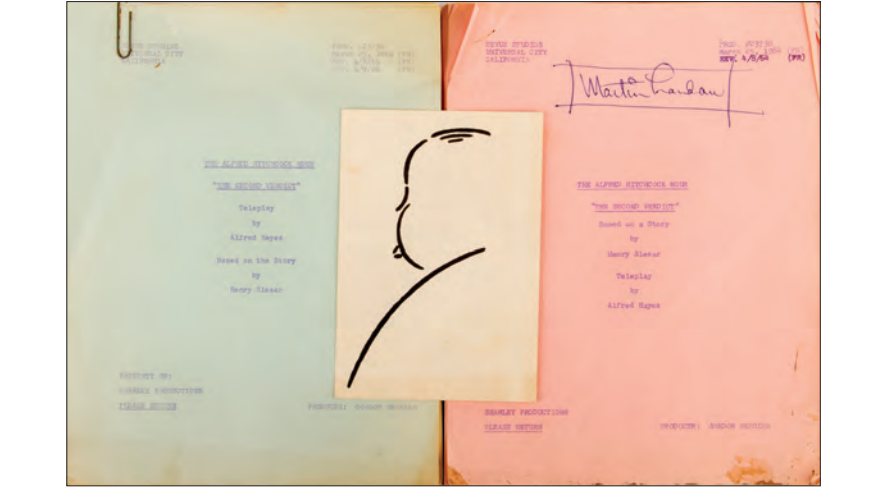
119. Martin Landau (5) portrait photographs by Roddy McDowall taken at Cinecitta in Rome during production on *Cleopatra*. (1962) Collection of (5) vintage original double-weight semi-gloss photographs ranging in size from 5 x 7 in. to 8 x 10 in. Depicting portraits of Landau with his “Ruffio” Roman hairstyle emoting in a bathrobe. All retaining Landau’s handwritten captions on the verso. Minor edge wear. In very good condition. **\$300 - \$500**



116. Alfred Hitchcock typed letter signed to Martin Landau complimenting his performance in *Cleopatra*. (1963) Vintage original typed letter on 8.5 x 11 in. Alfred Hitchcock personal letterhead dated, “June 20, 1963” From Hitchcock to Martin Landau. The letter reads in full: “Dear Martin, This is the only letter I have sent to anyone connected with *Cleopatra*. I thought you did a fine job, and I was disgusted to see that you were not included in the Gala Program at the Pantages the other night. Kindest regards, Yours sincerely, *Alfred Hitchcock*”. Exhibiting minor toning to the upper and lower edges. Retaining the original transmittal folds. In vintage fine condition. **\$400 - \$600**



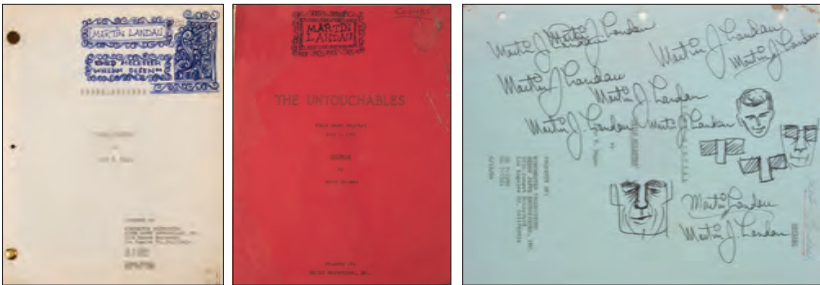
120. Martin Landau personal pilot script, sides, production ephemera, and 16mm footage for Joseph Stefano’s occult drama *The Ghost of Sierra de Cobre*, working title: “The Haunted”. (CBS, 1964) Collection of vintage original production ephemera and materials including (1) custom bound 76-page Pilot Script with handpainted title, “Joseph Stefano’s The Haunted, Pilot Script One” on the cover, written by Joseph Stefano, dated July 27, 1964 on the title page, (1) 4-page “Mr. Brook Test Scene For Taping” with handwritten annotations attributed Martin Landau, (1) 4-page shooting schedule, (1) 4-onion skin page Story Springboards for “The Haunted”, dated February 22, 1965 on the title page, and (1) 16mm reel of *The Ghost of Sierra de Cobre* in its original metal canister, in original shipping box with green web buckles, inscribed top left, “To Marty – Whose splendid brilliance and warmth put the special spark in this bright fire. Your grateful and admiring friend, Joe Stefano”, with original shipping labels. All in vintage very good to fine condition. **\$200 - \$300**



121. Martin Landau (2) shooting scripts for *The Alfred Hitchcock Hour* episode “The Second Verdict”. (CBS, 1964) Set of (2) vintage studio mimeo scripts by Alfred Hayes including (1) 60-white page draft dated March 25, 1964 with the part of “Ned” marked throughout (1) 60-pink and blue page revision script dated 4/8/64 with the part of “Ned” marked in later pages and hand-annotations, and (1) 6-page group of additional revisions dated 4/9/64. The two full scripts bear Landau’s name handwritten on the title pages. Also includes an Alfred Hitchcock caricature postcard announcing the airdate of the finished show. Exhibiting soiling, toning, creasing, and handling. In production used good condition. **\$400 - \$600**



122. Martin Landau personal (13) early headshot and portrait photographs. (ca. 1950s) Collection of (11) vintage original gelatin silver 8 x10 in. single- and double-weight, glossy and matte photographs. Including publicity portraits and headshots, 1-with handwritten print ad copy for an episode of *The Defenders* on the image. Also includes (2) photographic 3.5 x 5.5 in. calling cards depicting a self-caricature drawing, two headshots, Landau's contact info, guild affiliations, and acting strengths. Some duplicate images. Exhibiting some toning, edge wear, and handling. In very good condition. **\$200 - \$300**

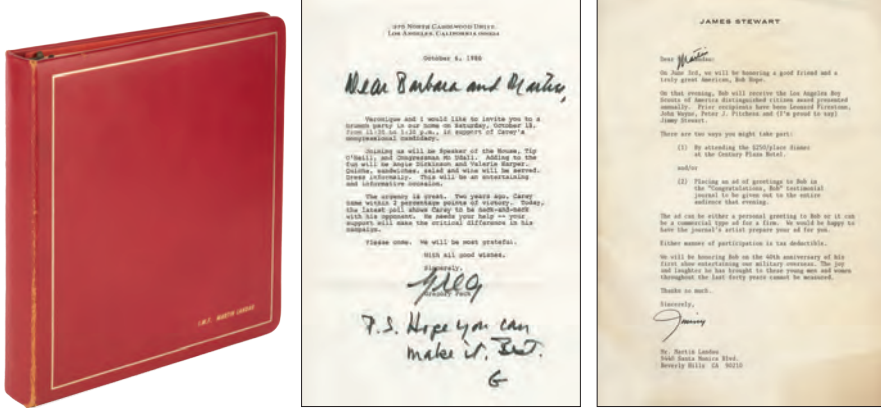


123. Martin Landau (3) personal 1960s television crime drama shooting scripts including *The Untouchables* and *I Spy*. (Various Networks, 1961-65) Collection of (3) vintage original studio scripts for 1960s crime shows. Including (1) *The Untouchables* episode "Loophole" 13-multi-color revision page script by Harry Kronman dated July 3, 1961 with revisions dated 7/20/61, (1) *I Spy* episode "Danny Was a Million Laughs" 60-pink page script by Arthur Dales [undated] with the part of "Danny" marked throughout, and (1) *Child Molester* 84-page script by John T. Dugan dated 6/15/64 with the part of "Olsen" marked and various drawings. Exhibiting some wrinkling, creasing, soiling, marginal tears, and toning. In fair to very good condition **\$200 - \$300**

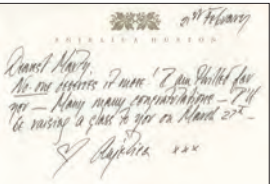
124. Martin Landau (6) personal 1960s television drama shooting scripts. (Various Networks, 1960-64) Collection of (6) vintage original studio scripts for 1960s dramas. Including (1) *The Shirley Temple Show* episode "The House of Seven Gables" 84-multi-color revision page script by Irving Gaynor Neiman dated Nov. 4, 1960, (1) *Adventures in Paradise* episode "Mr. Flotsam" 65-multi-color revision page script by Gene Levitt dated Dec. 2, 1960, (1) *The Islanders* episode "Duel of Strangers" 70-multi-color revision page script by Al C. Ward dated 11-7-60, (1) *Accent* episode "Pasternak: An Essay" 23-page script dated June 18, 1961 [uncredited], (1) *Mr. Novak* episode "Pay the Two Dollars" 71-multi-color revision page script by Milton Rosen dated Oct. 4, 1963, and (1) *Mr. Novak* episode "Enter a Strange Animal" 118-multi-color revision page script by Alvin Sargent dated Nov. 1, 1964. Some bearing Landau's name handwritten on the cover or title page, some with Landau's role marked and hand annotations, a few with additional materials like call sheets or loose revision pages. Exhibiting soiling, brittleness, staining, creasing, tears, and handling. In fair to very good condition. **\$200 - \$300**



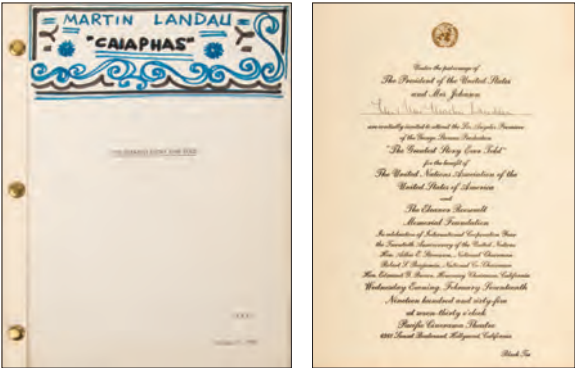
125. Martin Landau (7) personal 1960s television Westerns shooting scripts. (Various Networks, 1960- 65) Collection of (7) vintage original studio scripts for episodes of TV Westerns. Including (1) *The Paradise Kid* episode "Heritage" 39-page script by Paul Monash & Herman Groves dated 1-7-60, (1) *Tate* episode "Tigrero" 30-page script by Harry Julian Fink dated March 10, 1960, (1) *Wagon Train* episode "The Cathy Eckhart Story" 30-page mimeo script by Vince Giffoni dated from June 24, 1960 through 7/25/60, (1) *The Tall Man* episode "Dark Moment" 32-page script by Samuel A. Peebles dated December 8, 1960, (1) *The Outlaw* episode "The Avenger" 76-multi-color revision page script by James Lee Barrett dated Feb. 24, 1961, (1) *Thunderhead* episode "Day of the Eagle" 65-multi-color revision page script dated Dec. 10, 1962 [uncredited], and (1) *A Man Called Shenandoah* episode "The Locket" 27-page script by Samuel A. Peebles dated Oct. 4, 1965. All bearing Landau's name handwritten on cover or title page, majority with his role marked and various production related or incidental hand annotations and drawings. Exhibiting some soiling, toning, marginal tears, creases, and handling. In good to very good condition. **\$200 - \$300**



126. Martin Landau personal collection of (60+) pieces of correspondence and telegrams from celebrities and VIPs. (1960s-2000s) Vintage original and contemporary (60+) pieces of correspondence including letters, telegrams, faxes, postcards and notes to Martin Landau from fellow celebrities including Jack Nicholson, George Burns, Jimmy Carter (as Governor), Robert DeNiro, Jonathan Winters, James Stewart, Eddie Fisher, Alan Arkin, Gregory Peck, Norman Lear, Burgess Meredith, Leonard Bernstein, Uta Hagen, Al Pacino, Glenn Ford, Billy Rose, Lee Strasberg, Eugene McCarthy, Jeff Bridges and many more. Content includes congratulatory notes and telegrams, personal letters, holiday greetings and invitation. All exhibit age and handling. Some retain transmittal envelopes. Many correspondence signed. In vintage very good to fine condition. Interested bidders are encouraged to view this lot by appointment at our offices. **\$600 - \$800**



127. Martin Landau "Caiaphas" personal shooting script and production materials from *The Greatest Story Ever Told*. (UA, 1965) Vintage original studio-bound and bradded 235-multi-color revision page script by George Stevens, James Lee Barrett and Carl Sandburg from a book by Fulton Oursler and source writings by Henry Denker dated Oct. 11, 1962 on the title page and with revisions dated through 03/19/63. Landau has written his name and character name on the title page, decorated with graphic embellishment. His role is marked with some additional hand annotations. Including 3-pages of autograph character notes and scene breakdowns, numerous call sheets, shooting schedules, production correspondence, invitations to the premiere and, preview screening, loose revision pages, a premiere program, and more. Script cover heavily creased and worn. Content is in very good condition. **\$200 - \$300**



128. Martin Landau "Chief Walks-Stooped-Over" personal shooting script and production materials from *The Hallelujah Trail*. (UA, 1965) Vintage original studio-bound and bradded 155-page Shooting Script by John Gay dated March 18, 1964. Landau has drawn his name on the cover. Including 2-handwritten pages of Sioux dialogue spelled out phonetically and translated, a supplemental booklet interpreting Native American sign language with more handwritten phonetic Sioux language, 2-shooting schedules, a Cinerama preview ticket, a program, a promotional map of the trail, and trade ads campaigning for a Landau Best Supporting Actor Oscar nomination. Script exhibits heavy soiling to edges, staining to covers, and some folded content denoting scene completion. In good condition. **\$200 - \$300**



129. Martin Landau "Chief Walks-Stooped-Over" (2) acetate recording discs of Sioux character dialect studies for *The Hallelujah Trail*. (UA, 1965) Set of (2) acetate 10 in. 33 1/3 recording discs each retaining original paper label handwritten with production info and dated 6/22/64. Being recordings of actual Sioux Native American language speakers for use by Landau in rehearsing his role. Housed in original Audiodiscs branded sleeves. Light wear from use. In very good condition. **\$200 - \$300**

The Icons & Legends of Hollywood

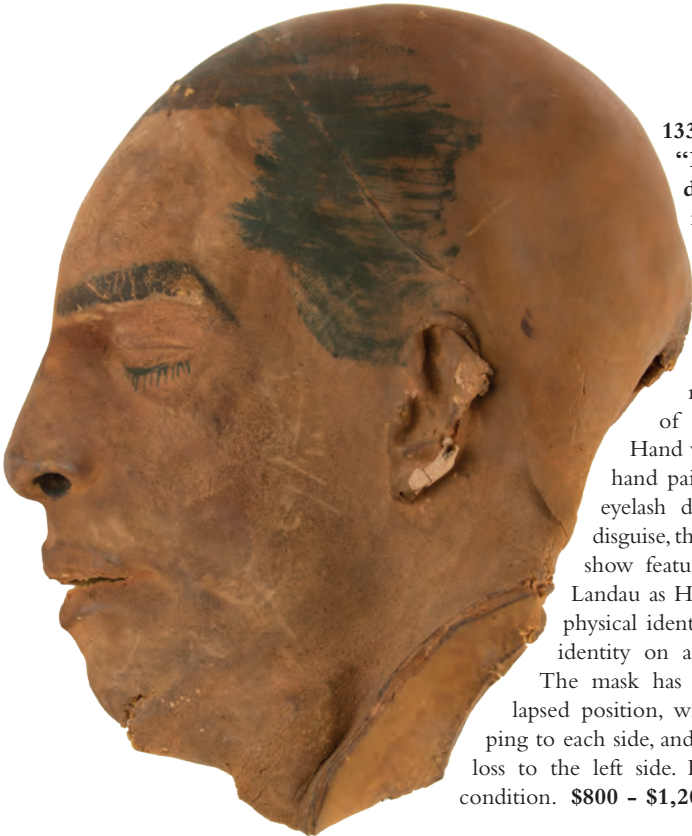
130. Martin Landau oversize presentation cast portrait from *The Hallelujah Trail* signed by Landau, Burt Lancaster, Jim Hutton, Robert Wilke, and director John Sturges. (UA, 1965) Vintage original gelatin silver 20 x 16 in. double-weight matte photograph mounted to board. Depicting the assembled cast of the comic Western with director John Sturges. Signed in black ink by Martin Landau, Burt Lancaster, Jim Hutton, Robert Wilke, and Sturges. Hand-titled and dated at bottom left, “Hallelujah Trail 1964”. Light edge wear. In fine condition. Also includes original frame backing with Landau’s handwritten remembrances of the production. **\$400 - \$600**



131. Martin Landau oversize portrait by photographer Gene Trindl. (ca. 1959-60) Vintage original gelatin silver 15.5 x 19.75 double-weight matte photograph mounted to board. Depicting a semi-profile headshot of Landau relaxing in Malibu. Bearing photographer’s ink-stamp at bottom right and on board verso, as well as Landau’s handwritten caption. Exhibiting some spot surface loss, soiling, corner, and edge wear. In very good condition. **\$200 - \$300**



132. Martin Landau (3) personal 1960s A-List television Westerns shooting scripts including *Gunsmoke*, *The Big Valley*, and *Branded*. (Various Networks, 1955-56) Collection of (3) vintage original studio-bound and braddded episode scripts from 1960s TV Westerns. Including (1) *The Big Valley* episode “The Way to Kill a Killer” 58-multi-color revision page script by Judith and Robert Guy Barrows dated May 10, 1965, (1) *Gunsmoke* episode “The Goldtakers” 58-multi-color revision page script by Clyde Ware dated 4/20/66 with integral shooting schedule, and (1) *Branded* episode “This Stage of Fools” 30-page script by Ken Trevey [undated]. In *Valley* and *Gunsmoke* Landau has marked his role and made hand annotations. Covers exhibit some creasing, wrinkling, and staining. Toning and soiling to some content. In production used good condition. **\$300 - \$500**

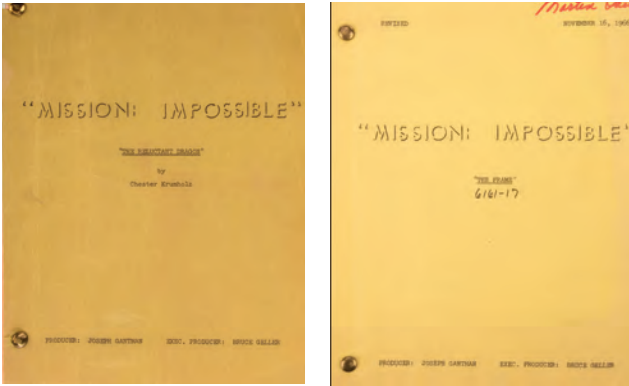


133. Martin Landau “Rollin Hand” disguise mask from *Mission: Impossible*. (CBS, 1966-69) Vintage original production used full-head latex rubber mask in the form of Landau as Rollin Hand with his eyes closed, hand painted with hair and eyelash details. A master of disguise, the popular espionage show featured plots in which Landau as Hand assumed a new physical identity or bestowed his identity on an unwitting decoy. The mask has petrified in a collapsed position, with moderate chipping to each side, and tears with material loss to the left side. In production used condition. **\$800 - \$1,200**

134. Martin Landau “Rollin Hand” (2) personal shooting scripts for *Mission: Impossible* first season episodes “A Spool There Was” and “Elena”. (CBS, 1966) Collection of (2) vintage original studio-bound and braddded scripts by Ellis Marcus for episodes of the classic espionage show. Including (1) “A Spool There Was” 57-multi-color revision page script dated 28 June 1966, and (1) “Elena” 62-multi-color revision page script dated Sept. 12, 1966. Both with Landau’s part marked and occasional hand annotation. Landau has written his name on the cover of the “Elena” script. Exhibiting creasing, wrinkling, toning, edge wear, and handling. In good to very good condition. **\$400 - \$600**



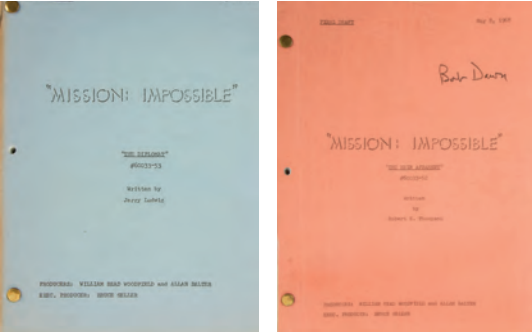
135. Martin Landau “Rollin Hand” (2) personal shooting scripts for *Mission: Impossible* first season episodes “The Reluctant Dragon” and “The Frame”. (CBS, 1966) Collection of (2) vintage original studio-bound and braddded scripts for episodes of the classic espionage show. Including (1) “The Reluctant Dragon” 46-multi-color revision page script written by Chester Krumholz and dated Nov. 7, 1966 and (1) “The Frame” 55-page script by William Read Woodfield & Allan Balter. Both with Landau’s name written on the cover and occasional hand annotations. Exhibiting some creasing, toning, and edge wear. In good condition. **\$400 - \$600**



136. Martin Landau “Rollin Hand” (3) personal shooting scripts for *Mission: Impossible* second season episodes “The Bank”, “The Echo of Yesterday”, and “The Counterfeiter”. (CBS, 1967) Collection of (3) vintage original studio-bound and braddded scripts for episodes of the classic espionage show. Including (1) “The Bank” 56-multi-color revision page script by Brad Radnitz dated 7/12/67 with self-caricature of Landau drawn on the back cover, (1) “The Echo of Yesterday” 58-page script by Mann Rubin dated Oct. 13, 1967 with call sheet, and (1) “The Counterfeiter” 62-multi-color revision page script by William Read Woodfield & Allan Balter dated Dec. 14, 1967. With 2-bearing Landau’s name handwritten on the front cover; “The Bank” missing front cover. Toning, creasing, handling, soiling, and age. In good to very good condition. **\$400 - \$600**



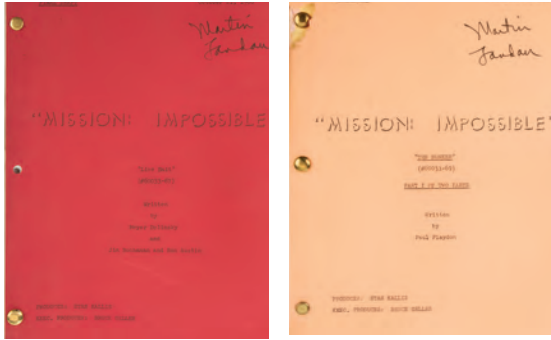
137. Martin Landau “Rollin Hand” (2) personal shooting scripts for *Mission: Impossible* third season episodes “The Heir Apparent” and “The Diplomat”. (CBS, 1968) Collection of (2) vintage original studio-bound and braddded scripts for episodes of the classic espionage show. Including (1) “The Heir Apparent” 55-page script by Robert E. Thomas dated May 8, 1968, and (1) “The Diplomat” 61-page script by Jerry Ludwig dated May 25, 1968. Both bearing “Bob Dawn” handwritten on the covers. Exhibiting some edge toning, creasing, and handling. In good to very good condition. **\$400 - \$600**



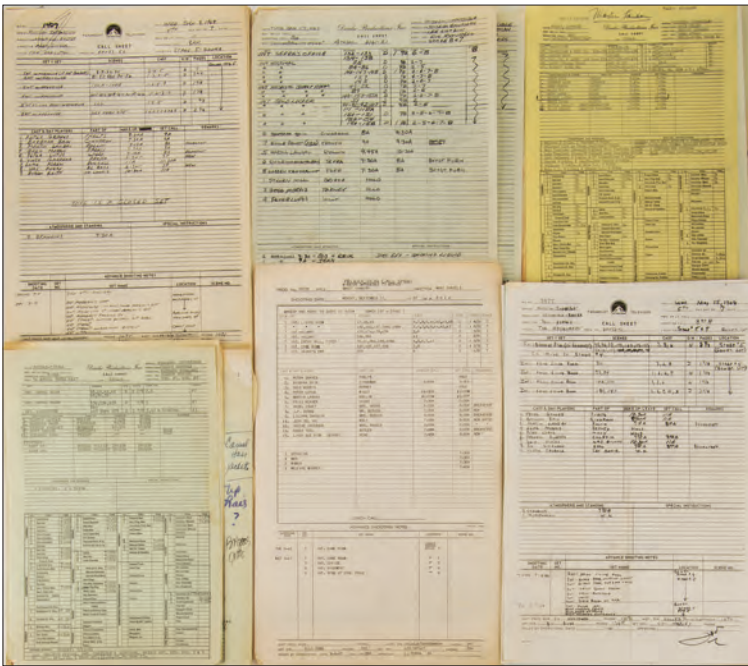
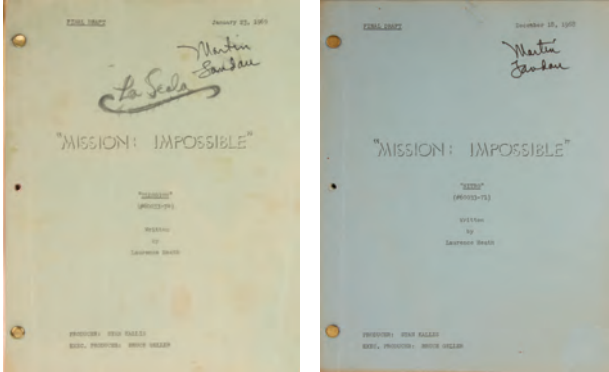
138. Martin Landau “Rollin Hand” (2) personal shooting scripts for *Mission: Impossible* third season episodes “The Play” and “Doomsday”. (CBS, 1968) Collection of (2) vintage original studio-bound and braddded scripts for episodes of the classic espionage show. Including (1) “Doomsday” 52-multi-color revision page script by Laurence Heath dated Oct. 31, 1968 with extensive handwritten notes on the back of the title page, the last page, and the back cover, and (1) “The Play” 54-page script by Lou Shaw dated July 15, 1968. Both bearing Landau’s name handwritten on the cover. Exhibiting some creasing, corner chipping, toning, and handling. In good to very good condition. **\$400 - \$600**



139. Martin Landau “Rollin Hand” (2) personal shooting scripts for *Mission: Impossible* third season episodes “Live Bait” and “The Bunker Part I”. (CBS, 1968) Collection of (2) vintage original studio-bound and bradded scripts for episodes of the classic espionage show. Including (1) “Live Bait” 41-page script by Meyer Dolinsky & Jim Buchanan and Ron Austin dated Oct. 21, 1968 and (1) “The Bunker” 47-multi-color revision page script by Paul Playdon dated Nov. 25, 1968 and featuring extensive handwritten notes on the verso of the last 11-pages. Both bearing Landau’s name handwritten on the cover. Exhibiting some creasing, soiling, toning, breached brad holes, and handling. In good to very good condition. **\$400 - \$600**



140. Martin Landau (2) personal shooting scripts for *Mission: Impossible* third season episodes “Nitro” and “Illusion”. (CBS, 1968-69) Collection of (2) vintage original studio-bound and bradded scripts for episodes of the classic espionage show. Including (1) “Nitro” 50-page script by Laurence Heath dated Dec. 18, 1968, and (1) “Illusion” 51-multi-color revision page script by Laurence Heath dated Jan. 23, 1969. Both with Landau’s name handwritten on the cover and both containing call sheets. Exhibiting some toning, creasing, soiling, and general handling. In very good condition. **\$400 - \$600**



141. Martin Landau personal archive of call-sheets and production documents from *Mission: Impossible*. (CBS, 1968-69) Collection of (65+) pages of call sheets for episodes spanning Landau’s tenure on the series, including the pilot, as well as cast and crew contact list and (7) shooting schedules. A fascinating piece of TV history and looking behind the scenes of the groundbreaking spy show. Exhibiting some toning, creasing, and handling. In production used good to very good condition. **\$400 - \$600**



142. Martin Landau personal scene snapshots and transparencies from *Mission: Impossible*. (CBS, 1966-69/printed 1970s) Collection of (19) color 4.5 x 3.5 in. snapshot photographs on textured paper. Depicting scenes from the classic espionage show featuring Landau, Barbara Bain, Leonard Nimoy, George Takei, Greg Morris, and Peter Lupus. Also includes (35+) color 35 mm transparencies. Exhibiting some red shifting to transparencies. Photos in very good condition. **\$400 - \$600**



143. Martin Landau personal engraved glass and lenticular matchbox crew gifts from *Mission: Impossible*. (CBS, 1966-1973) Vintage original collection of (3) crew gifts including (1) drinking glass measuring 5 in. tall by 3 in. round with engraved metallic band encircling the upper portion and reading, “*Mission: Impossible*, Thanks for Making the Mission Possible The P.M.F.”, (1) *Mission: Impossible Music* by Lalo Schiffrin lenticular matchbox and (1) matchbox cover. Glass exhibits minor age and handling. Matchbox and extra lid exhibit warping and bending to the cardboard elements. In vintage very good to fine condition. **\$600 - \$800**

144. Martin Landau personal Minox B Subminiature Espionage camera with original roll of film still inside. (ca. 1950s-1960s) Vintage original analogue high-quality subminiature camera built by Minox in Germany. For Many years this was the world’s most famous and widely used espionage camera right until the end of the Cold War in the early 1990s. The body of the camera is made of aluminum. When closed, it measures just 97 x 27 x 15 mm, allowing it to be concealed easily in the palm of a hand or hidden somewhere in the operative’s clothing. The camera is opened by pulling it outwards from both ends. When closed, the film is advanced to the next position. The removable silver metal snake chain, that also acts as a measuring device, is attached to one side of the camera, allowing it to be affixed to the user’s clothing. Negative frame size is 8 x 11 mm. Fitted with a high quality lens, when used in combination with high-grade film, it allows black & white images with enormous detail to be obtained from the small negatives. The non-perforated filmstrip is 9.2 mm wide and stored on a supply spool inside a small cartridge that can hold 50 images. It was the first subminiature camera with built-in light meter not requiring batteries. Based on a selenium cell, it converts light into electricity, and drives the meter directly. Retaining an original roll of film. Accompanied by original brown leather camera case, box, user’s manual, import certificate with serial number, and 1-127 page soft cover copy of New Minox Guide. Camera untested, state of film unknown. In vintage very good to fine condition. **\$400 - \$600**



When closed, the film is advanced to the next position. The removable silver metal snake chain, that also acts as a measuring device, is attached to one side of the camera, allowing it to be affixed to the user’s clothing. Negative frame size is 8 x 11 mm. Fitted with a high quality lens, when used in combination with high-grade film, it allows black & white images with enormous detail to be obtained from the small negatives. The non-perforated filmstrip is 9.2 mm wide and stored on a supply spool inside a small cartridge that can hold 50 images. It was the first subminiature camera with built-in light meter not requiring batteries. Based on a selenium cell, it converts light into electricity, and drives the meter directly. Retaining an original roll of film. Accompanied by original brown leather camera case, box, user’s manual, import certificate with serial number, and 1-127 page soft cover copy of New Minox Guide. Camera untested, state of film unknown. In vintage very good to fine condition. **\$400 - \$600**



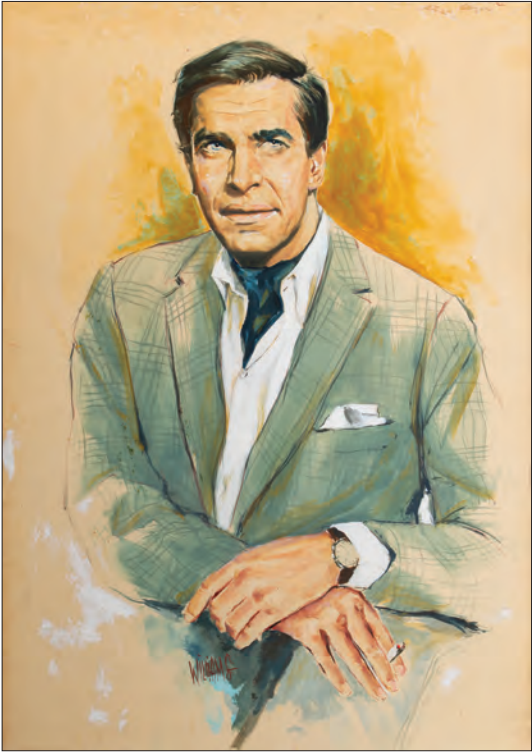
145. Martin Landau 1966-67 Emmy Award nomination plaque for *Mission: Impossible*. (1967) Vintage original 9 x 11 in. laminated wooden PermaPlaque certificate printed with the image of the Emmy trophy and the text, The National Academy of Television Arts and Sciences honors Martin Landau Mission: Impossible Nominated for Outstanding Continued Performance by an Actor in a Leading Role in a Dramatic Series 1966-1967 Awards. Retaining original mounting hardware on the verso. Exhibiting light age and wear. In vintage very good to fine condition. **\$600 - \$800**



146. Martin Landau 1967 “Most Popular TV Star - Male” Golden Globe nomination plaque for *Mission: Impossible*. (1967) Vintage original Hollywood Foreign Press Association nomination award presented to Martin Landau for outstanding achievement, signed by the organization president and secretary. The certificate is laminated on a 9 x 11 in. wooden PermaPlaque. With saw-tooth hanger on the verso. Exhibiting age and handling. In vintage very good condition. **\$600 - \$800**



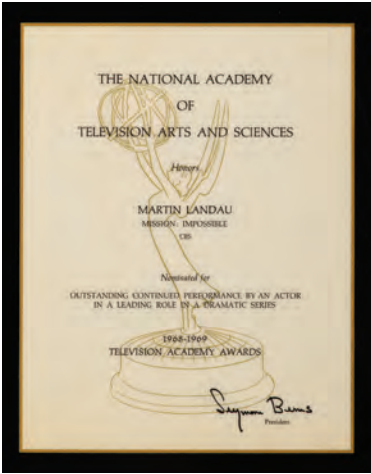
147. Martin Landau 1967 “Most Popular TV Star” Golden Globe Award trophy for *Mission: Impossible*. (1967) Vintage original trophy consisting of gold plated cast globe wrapped in a film strip, set atop a tiered pedestal with the HFPA initials. The gold trophy top is attached to a white marble column with a footed base and felted bottom. Measuring 8.25 x 3 x 3 in. The Golden Globe Award is bestowed by members of the Hollywood Foreign Press Association in recognition of excellence in film and television. The engraved brass plaque affixed to the front reads, “Martin Landau Most Popular TV Star “Mission Impossible” 1967 Hollywood Foreign Correspondents Association #3064.” Exhibiting some age and wear with minor tarnish and pitting to surfaces.. **\$6,000 - \$8,000**



149. Martin Landau and Barbara Bain (2) portrait paintings by Williams. (ca. mid 1960s) Collection of (2) paintings accomplished in gouache and oils on 19.75 x 28 in. artist board. Each signed in medium, “Williams”. Including (1) Martin Landau portrait in sports jacket with ascot and (1) Barbara Bain ¾-portrait wearing a floral blouse and white skirt esemble. Exhibiting some surface loss, edge wear, and toning. Generally in good to very good condition. **\$800 - \$1,200**

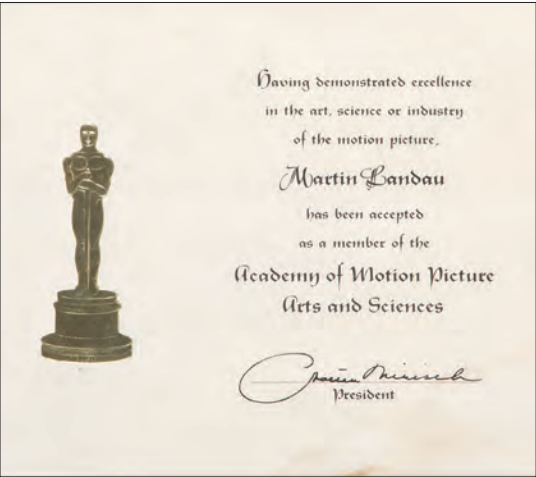


150. Martin Landau 1967-68 Emmy Award nomination plaque for *Mission: Impossible*. (CBS, 1966-1969) Vintage original 9 x 11 in. laminated wooden PermaPlaque certificate printed with the image of the Emmy trophy and the text, “The National Academy of Television Arts and Sciences honors Martin Landau Mission: Impossible CBS Nominated for Outstanding Continued Performance by an Actor in a Leading Role in a Dramatic Series 1967-1968 Television Academy Awards.” Retaining original mounting hardware on the verso. Exhibiting light age and wear. In vintage very good to fine condition. **\$600 - \$800**

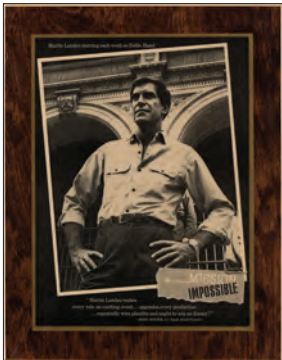


151. Martin Landau 1968-69 Emmy Award nomination plaque for *Mission: Impossible*. (CBS, 1966-1969) Vintage original 9 x 11 in. laminated wooden PermaPlaque certificate printed with the image of the Emmy trophy and the text, “The National Academy of Television Arts and Sciences honors Martin Landau Mission: Impossible CBS Nominated for Outstanding Continued Performance by an Actor in a Leading Role in a Dramatic Series 1968-1969 Television Academy Awards.” Retaining original mounting hardware on the verso. Exhibiting light age and wear. In vintage very good to fine condition. **\$400 - \$600**

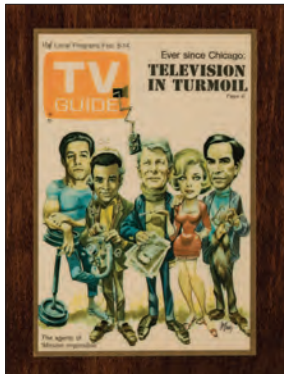
148. Martin Landau Academy of Motion Picture Arts & Sciences membership plaque and (2) typed letters signed from then Academy President Gregory Peck. (1967) Vintage original (3) documents including (1) framed 10 x 7 in. paper certificate printed with embossed gold foil Oscar Trophy and text reading, “Having demonstrated excellence in the art, science or industry of the motion picture Martin Landau has been accepted as a member of the Academy of Motion Picture Arts and Sciences” and (2) typed letters on 7.25 x 10.5 in. Academy stationery including 1-invitation to membership (Dec. 20, 1967) and 1-congratulatory letter upon Landau’s acceptance (Dec. 29, 1967) from Gregory Peck, President of the Academy from 1967-1970. Both signed by Peck. Exhibiting minor age and handling. In vintage very good to fine condition. **\$400 - \$600**



152. Martin Landau (3) personal 1960s television variety show shooting scripts. (Various Networks, 1967-69) Collection of (3) variety show scripts, each in custom leatherette folders stamped with the show title and “Martin Landau”. Including (1) *The Smothers Brothers Comedy Hour* 71-multi-color revision page script dated 5/19/67 with shooting schedule, (1) *What's It All About, World?* 87-multi-color-revision page script dated 1/29/69 with shooting schedule, and (1) *The Mama Cass Television Program* sides dated 1/14/69. Also includes loose sides for *The Jonathan Winters Show* dated 1/19/68. Some toning and handling. In generally very good condition. **\$200 - \$300**



153. Martin Landau (6) PermaPlaque displays for Mission: Impossible. CBS, 1966–1969) Collection of (6) PermaPlaque displays of magazine covers and print publicity related to the groundbreaking spy series featuring Martin Landau, ranging in size from 8 x 9.5 in. to 13 x 14.75 in. Including (1) *World Journal Tribune TV Magazine*, (1) *TV Star Parade*, (1) *Sunday New York News Coloroto Magazine* June 23, 1968, (1) *Los Angeles Herald Examiner*, (1) *Who's Who in TV*, and (1) *TV Guide*. Exhibiting some light wear and fading to the *TV Guide* cover. In generally very good condition. **\$200 – \$300**



154. Martin Landau (2) oversize TV Guide cover photographs and PermaPlaque covers for Mission: Impossible. (1967–69) Collection of (2) vintage original Eastman dye transfer color 12 x 25 in. photographs of *TV Guide* covers promoting the influential espionage series. Including (1) portrait of Landau, Barbara Bain, and Steve Hill from February 11, 1967 and (1) caricature of the cast from February 8, 1969. Both mounted to 15.75 x 19.75 in. board, retaining Chas. Mills and Son photography stamp on the verso. Also includes PermPlaque displays of the resulting covers, each measuring 7.75 x 10.25 in. The 1967 portrait missing outer mat and exhibits some surface marring to image. All else in very good condition. **\$300 – \$500**



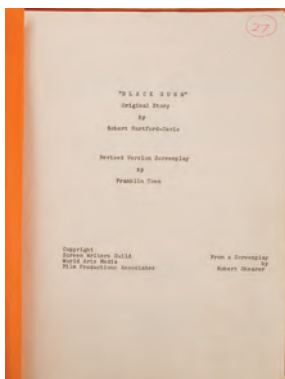
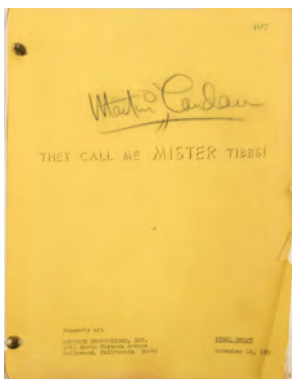
155. Martin Landau (2) personal deluxe presentation photo albums from The Mike Douglas Show and (2) original pencil sketches by Landau screen used on the show. (Westinghouse, 1968)

Collection of (2) deluxe 9 x 10.5 in. presentation photo albums with leatherette covers. Including (1) featuring *The Mike Douglas Show* logo sticker on the cover and containing (12) vintage original gelatin silver 8 x 10 in. photographs depicting various scenes from Landau's time on the show. The interior free endpaper is inscribed and signed by Douglas to Landau, and the interior back cover is signed by the crew. Also includes (1) album with front cover stamped in metallic gold, "My Week with Mike Douglas" [covers separated] and containing (21) vintage original gelatin silver 8 x 10 in. photographs of Landau and Barbara Bain. Also includes (2) original portrait sketches accomplished in pencil on 8 x 10.5 in. artist's cardstock leaf including 1-W.C. Fields and 1-Will Rogers, each signed at lower right, "Martin Landau '60". These sketches were screen used on the show. All in very good condition. **\$200 – \$300**

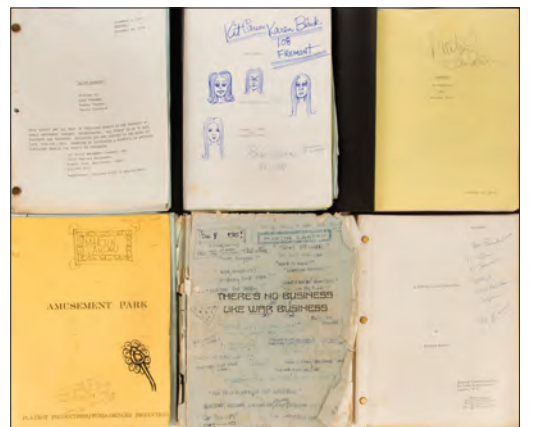
156. Martin Landau (2) awards from the Academy of Television Arts & Sciences. (ca. 1970s) Vintage original (2) prestigious awards including (1) solid bronze medal from the Emmy Awards governing body, the Academy of Television Arts & Sciences. Medal is cast with the iconic Emmy figure, with raised text and dedication, "For Distinguished Service". Engraved, "Hollywood, Martin Landau Governor, 1968–1970". Measures 3 in. diameter. Housed in its original hinged wooden case and (1) early Circle Award plaque with raised text, golden Emmy figure, and inscribed, "Martin Landau Trustee 1969–1971 National Awards Structure Committee 1968–1969", mounted to a solid wooden backing with wooden stand and felted back. Exhibiting minor age and patina, some edge loss to the felt. In vintage very good to fine condition. **\$300 – \$500**



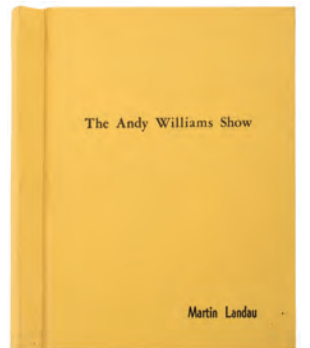
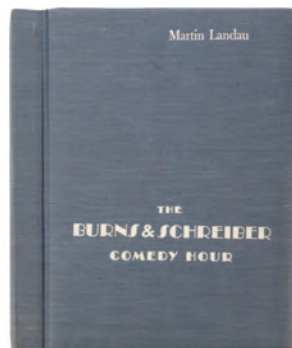
157. Martin Landau (2) 1970s feature film shooting scripts with African-American themes including They Call Me Mister Tibbs! and Black Gunn. (UA/Columbia, 1970–72) Collection of (2) vintage original studio-bound and bradded sscripts for feature films. Including (1) *They Call Me Mister Tibbs!* 102-multi-color revision page Final Draft script by Alan Trustman & James R. Webb dated Nov. 12, 1969 with revisions dated 12/2/69, featuring Landau's name handwritten on the cover, occasional hand-annotations, and loose revision pages dated 12/15/69. Also, (1) *Black Gunn* 103-multi-color revision page script by Franklin Coen [undated] with call sheet and shooting schedule. Together with (3) original preliminary artwork accomplished in mixed media on 14 x 16.75 artist's vellum for *Tibbs* trade ads. Some toning, handling, and creasing. In very good condition. **\$200 – \$300**



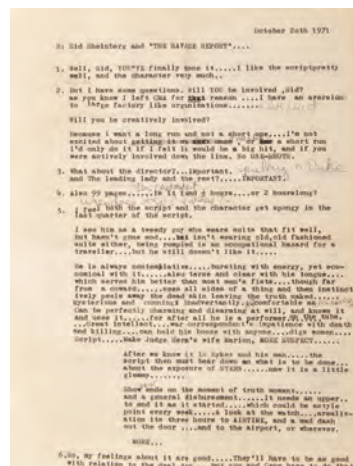
158. Martin Landau (6) 1970s feature film shooting scripts including Meteor and A Town Called Hell. (Various Studios, 1970–1980) Collection of (6) studio-bound and bradded scripts [1–without studio covers]. Includes (1) *Rosoliono Paterno, soldato* 154-page Final script by Agenori Incrocci [working title: There's No Business Like War Business] dated Aug. 1, 1969 copiously hand-annotated and including notes and call sheets, (1) *A Town Called Hell* 101-page Revised script by Richad Aubrey dated 14.7.70 – 21.7.70 on loose revision pages [working title: A Town Called Bastard] and with a shooting schedule and pressbook, (1) *The Last Word* 109-multi-color revision page script by Michael C. Varhol and Gregory P. Smith dated 7-7-98 [working title: The Number] with Landau's part "Garrity" marked throughout and occasional doodles, (1) *The Death of Ocean View Park* 112-multi-color revision page Final Draft script by Barry Oringer [working title: Amusement Park] with the part of Tom marked and cover doodles by Landau, as well as loose revision pages and call sheets, (1) *Meteor* 114-multi-color revision page script by Stanley Mann dated Oct. 19, 1977 signed on the title page by Landau and with shooting schedules, call sheets, and (1) *Without Warning* 98-multi-color revision page script by Lynn Freeman, Bennet Raymer, & Daniel Grodnick dated Nov. 1-20, 1979 [working title: Alien Warning] with hand annotation and shooting schedule. Creasing, toning, tears, toning, and handling. Condition ranges from good to very good. **\$200 – \$300**



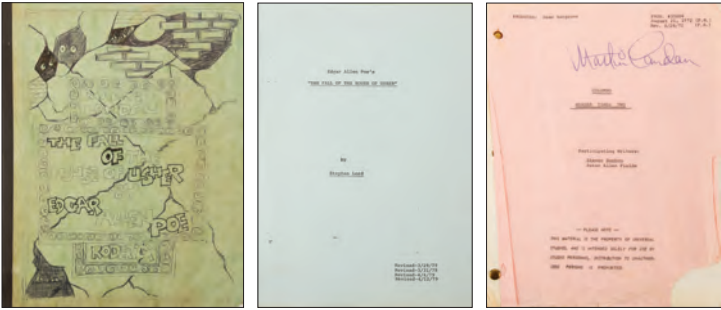
159. Martin Landau (3) personal 1970s television variety show shooting scripts including The Andy Williams Show. (Various Networks, 1970–73) Collection of (3) vintage studio scripts for TV variety shows. Including (1) *Kraft Music Hall Presents Bob & Carol & Martin & Barbara* 84-page script dated 9/24/70 with prop list, shooting schedule, and 2-copies of sheet music for the number "Bob-Carol-Martin-Barbara Medley", (1) *The Andy Williams Show* 81-multi-color revision page script dated 8/21/70 in custom cloth and board cover, and (1) *The Burns & Shreiber Comedy Hour* 115-multi-color page script dated 5/31/73 in custom cloth and board cover. Exhibiting some toning, creases, and tears to loose pages. All else in very good condition. **\$200 – \$300**



160. Martin Landau personal shooting script for the early Steven Spielberg made-for-television film Savage. (Universal TV, 1973) Vintage original studio-bound 84-multi-color revision page script by William Link and Richard Levinson (working title: The Savage Report) dated Nov. 3, 1971 with revisions dated through 11/29/71. Accompanied by 11-call sheets. This early Spielberg film was produced as a pilot, but was not picked up by the network. Script title page and extremities exhibiting heavy toning, brittleness, and chipping. In fair to good condition. **\$200 – \$300**



The Icons & Legends of Hollywood

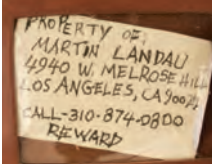


161. Martin Landau (3) personal 1970s television-film and series shooting scripts including *Columbo*. (Various Studios, 1972-79) Collection of (3) television scripts. Including (1) *Columbo* episode “Murder Times Two” 82-page script by Steven Bochco and Peter Allen Fields dated Aug. 21-28, 1972 with shooting schedule, (1) *Welcome Home, Johnny Bristol* 114-multi-color revision page script by Stanley R. Greenberg dated Sept. 23, 1970-Feb. 2, 1971 [working title *Johlnny Comes Home*] with hand-annotations and shooting schedule, and (1) *The Fall of the House of Usher* 100-multi-color revision page script by Stephen Lord dated from 3/29-4/12/79 with hand-annotations. Exhibiting some tears and tattering to page edges, toning, and handling. In good to very good condition **\$300 - \$500**



162. Frederick Remington “The Rattlesnake” cowboy on horse Western bronze statue. (1905-1908/ca. 1960s) Vintage post-copyright open edition bronze equestrian sculpture by master Western artist Frederick Remington measuring 23 in. tall. With “Copyright by Frederick Remington” etched in base of the sculpture. Mounted on a 16 x 10 in. marble base with brass title plaque engraved, “Rattlesnake by Frederick Remington”. Depicting a cowboy struggling to maintain his mount as his horse rears up in fright from the titular serpent. Landau appeared in numerous Westerns, with his earliest screen work coming in TV shows such as *Lawman*, *Sugarfoot*, and *Gunsmoke*, and later, films like *The Hallelujah Trail* and *Nevada Smith*. Light age and wear. In very good condition. Special shipping arrangements will apply. **\$800 - \$,1200**

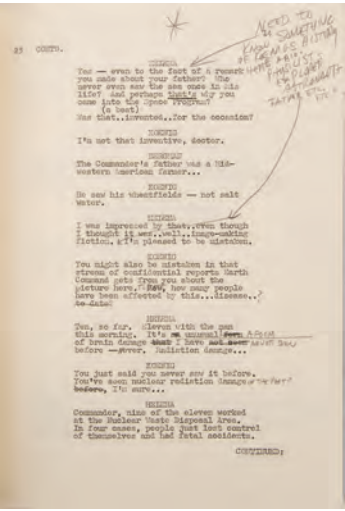
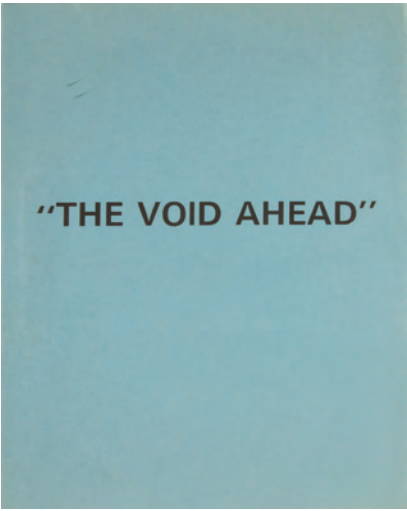
163. Martin Landau Ex Libris collection of (15) inscribed and personalized books. (1940s-2000s)) Vintage and contemporary (15) hard-cover editions from Martin Landau’s personal library including (6) inscribed and signed to Landau: 1-Garson Kanin “Cast of Characters”, 1-Carrie White “Upper Cut”, 1-Steve Allen “Wry on the Rocks”, 1-Harold Robbins “The Inheritors”, 1- Michael Madsen “Burning in Paradise” and 1-Edmund Dulac illustrated “The Tempest” by Shakespeare inscribed by Pinocchio director Steve Barron. Also (6) books annotated by Landau to memorialize his relationship to authors and stories including 1-“Movies from the Mansion” by George Perry, 1-“Kazan” by Jeff Young, 1-“Woody Allen” by Eric Lax, 1-“The Hustons” by Lawrence Grobel, 1-“An Affair to Remember” by Maureen Donaldson and William Royce and 1-“Musical Chairs” by Kinky Friedman. Also includes (1) “The Little Prince” book and record, and (2) “Graven Images” by Ron Borst with 1-inscribed by the author to Landau and 1-with an *Ed Wood* bookplate on the free endpaper. All in vintage and contemporary good to fine condition. **\$300 - \$500**



164. Martin Landau personal vintage doctor style travel bag. (ca. 1960s-1980s) Vintage original brown leather doctor’s bag featuring wide mouth, which snaps open for easy access and stability, brass hardware, buckle, hinge and pinch clasp locking closure. 2-keys, attached to leather lanyard, present, interior lined in textured dark brown leather. With matching leather luggage tag with personal information. Retains internal “Topcu Canta” maker’s bias label, and 2-leather logo labels. Exhibiting minor age and handling. In vintage very good condition. **\$200 - \$300**



165. Martin Landau “Commander Koenig” screen used “Comlock” prop device from *Space: 1999*. (Incorporated TV, 1975-1977) Vintage original “Comlock” door lock, communicator, and security device prop constructed of carved wood base, metal embellishment, paste up components and other multi-media. Expertly painted industrial gray with dark gray view finder and transfer letter and paste up number pad buttons and other printed and silver foil buttons and tech. With 1 x 1.25 in. black and white photograph of Landau in character affixed to the side of the prop. A metal belt clip is embedded on the verso. Measuring 7.5 x 2 x 2 in. Exhibiting age, production wear, some peeling of paste up elements, including the photo, and scratching to paint. In vintage very good condition. **\$2,000 - \$3,000**



166. Martin Landau “Commander John Koenig” personal shooting script for the pilot episode of *Space: 1999*. (ITC, 1975) Vintage original studio-bound 82-page Temporary Final script by George Bellak [undated] with working title “The Void Ahead”. This script was to become the pilot episode, retitled “Breakaway”, of the cult classic Sci-Fi series *Space: 1999*. With numerous hand-annotations such as line changes, scene breakdowns, and production notes. Accompanied by a 5-page shooting schedule. Light production wear. In very good condition. **\$400 - \$600**

167. Martin Landau “Commander John Koenig” (3) personal shooting scripts for *Space: 1999* episodes “The Séance Spectre”, “A Matter of Balance”, and “The Dorcons”. (ITC, 1976-77) Collection of (3) vintage original studio-bound scripts for second series episodes of the cult Sci-Fi series. Including (1) “A Matter of Balance” 74-page Final Shooting Script by Pip & Jane Baker dated 7 June 1976, (1) “The Séance Spectre” 70-page Final Shooting Script by Donald James dated 16 Sept. 1976 [working title: The Munity], and (1) “The Dorcons” 70-page Final Shooting Script by Johnny Byrne dated 19 Oct. 1976 [working title: Return of the Dorcons] which became the defacto series finale. Exhibiting wear to cover edges. Otherwise, in very good condition. **\$400 - \$600**



168. Martin Landau personal photo binder for *Space: 1999*. (ITC, 1976-77) Vintage 11.25 x 11.5 in. binder with front cover hand decorated by Landau featuring clipped *Space: 1999* show logo and cardstock color printed images. Containing a 1974 telegram to Landau regarding his contract for the series as well as 2-photos and 60+ color printed images of cast, scenes, and spaceship filming miniatures from the cult Sci-Fi show. Some age, wear, handling, and creasing. In very good condition. **\$200 - \$300**



169. Martin Landau personal studio press archive for *Space: 1999*. (ITC, 1975-77) Collection of studio publicity materials for the cult classic Sci-Fi series including (1) original 9.5 x 11.5 in. publicity folder with advance articles, press tour and phone interview schedules and itineraries for Landau and Barbara Bain, and mock-up for a print article with 35mm color transparency, (1) detailed ratings information booklet from Audience Studies with data for episodes “Breakaway” and “Earthbound”, (1) color and (1) black-and-white master set contact sheets with accompanying identification booklets, Year 2 Official Handbook and *Destination Moonbase Alpha* deluxe color 11 x 15.25 in. press folder. Exhibiting some handling and wear. In good condition. **\$200 - \$300**

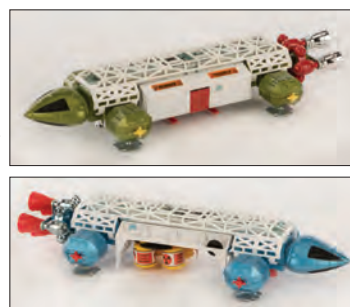
170. Martin Landau (3) deluxe oversize pressbooks for *Space: 1999*. (ITC, 1976 -77) Surpassing even the studio campaign books of yore, these (3) beautiful, deluxe, full-color, glossy cardstock press-books measure 19 x 19 in. and feature impeccably printed images of cast, scenes, sets, and the series’ celebrated spaceship filming miniatures by Martin Bower. The double-sided front and back covers fold open a full 37 in. With 2-housed in original transmittal sleeve addressed to Martin Landau. Minor handling. In very good condition. **\$200 - \$300**



171. Martin Landau collection of (4) posters and (3) photos for *Space: 1999*. (ITC, 1975-76) Collection of (4) posters consisting of 1-British approx. 27 x 40.5 in. 1-sheet poster for *Destination Moonbase Alpha*, (3) French *Cosmos: 1999* 15.75 x 23.5 in. commercial posters, (1) jumbo 18.25 x 15.5 in. lobby card. Together with (4) photos including (1) deluxe color approx. 10 x 10 in. textured RC photograph depicting a character portrait of Landau with Barbara Bain in a 12 x 12 in. presentation folder, (1) gelatin silver 6.75 x 9.5 in. double-weight photo of Landau and Bain in spacesuits [vertical crease through Bain], and (1) gelatin silver 14.5 x 10 in. double-weight photo depicting the assembled cast of the show for the *Daily Mirror* by Peter Stone. Some creasing, handling, and edge wear. In generally good to very good condition. **\$300 - \$500**



172. Martin Landau (7) personal promotional and tie-in toys for *Space: 1999*. (ca. 1970s) Collection of promotional toys and *Space: 1999* branded products. Including (1) Centuri brand Eagle Transporter model sealed in original packaging [some wooden components visibly broken]; (2) Larami Corp. Moonbase Survival Kits” with 1-unopened and 1-loose with original card; (2) Larami Corp. Space Explorers Dart Set with 1-unopened and 1-loose and missing target, (1) HG Toys 150 piece jigsaw puzzle [unexamined], (1) Hope 80 piece jigsaw puzzle [sealed], (1) Ahi Eagle Transporter [opened in original packaging], and (2) Dinky Toys Eagle Transporters with original packaging elements. Some packaging element, dented, damaged, torn, absent, or otherwise worn. Majority of items in good to very good condition. **\$300 - \$500**



173. Martin Landau (2) personal *Space: 1999* branded games. (ca. 1970s) Collection of (2) vintage original *Space: 1999* branded games. Including (1) tabletop 10.25 x 22 in. mechanical pinball game with metal litho backing, translucent plastic cover, and integral metal leg/hanger on verso and (1) Milton Bradley *Space: 1999* board game in original 18.25 x 13.25 box containing game board and pieces [still in original shrinkwrap]. Some clouding to plastic cover of the pinball game, and creasing to gameboard box. In generally good condition. **\$300 - \$500**



174. Martin Landau personal *Space: 1999* metal lunchbox. (ITC, 1975-1977) Vintage original Thermos brand metal *Space: 1999* themed lunch box measuring 8.5 x 7 x 4 in. With hinged lid, clasp top, and plastic handle. Featuring the image of Martin Landau as “Commander John Koenig” against a star field filled with spacecraft. Exhibiting age, wear and rust in areas. In vintage fair to good condition. **\$200 - \$300**

175. Martin Landau personal collection of (2) boxes of unopened packs of *Space: 1999* Donruss trading cards and (50+) loose trading cards. (Donruss, 1976) Collection of (2) boxes each containing 24-unopened packs of Donruss *Space: 1999* trading cards, each measuring approx. 8 x 4 x 1.5 in. Also includes (50+) loose color 2.5 x 3.5 in. Donruss trading cards. Boxes with some rubbing and wear. Unopened packs and loose cards virtually unhandled. In very good condition. **\$200 - \$300**



176. Martin Landau personal collection of *Starlog* publications with content related to *Space: 1999*. (Starlog, ca. 1970s) Collection of *Starlog* publications with *Space: 1999* content. Including (3) *Starlog* magazine #1, #2, #24, (5) *Starlog Photo Guidebook* 1-Spaceships, 1-Science Fiction Heroes, 1-Science Fiction Aliens, 1-Fantastic Worlds, and 1-Space Art [with slipcase], (2) *Moonbase Alpha Technical Notebook* binders [1-in original wrapping]. Exhibiting some rubbing, handling, and wear. Slipcase with magazine remnants to the verso. In generally good to very good condition. **\$200 - \$300**

The Icons & Legends of Hollywood



177. Martin Landau personal collection of *Space: 1999* fanzines related to producer Gerry Anderson. (ca. 1970s) Collection of fanzines with *Space: 1999* content, many related to visionary producer Gerry Anderson’s ouvre. Including (6) *Fab* magazine issues #7, #9, #11, #13, #16, and #72, (4) *Space: 1999 Annual* 1976, 2-1975, and 1978, (2) German *Poster* magazines, and (2) *Space:1999* The Official 1999 Wall Calendar [1-in original shrinkwrap]. All but 1-*Annual* retaining Martin Landau blindstamp on first page. A few pages of 1978 *Annual* have come loose. Exhibiting some light handling and cover warping. Generally very good. **\$200 - \$300**



178. Martin Landau personal collection of *Space: 1999* related magazines. Collection of (30+) magazines and other paper memorabilia. Periodical titles include *Space: 1999 The Ultimate Adventure Series*, *TV Hebo*, *Cue*, *Look-in*, *Week End*, *Gong*, *Lecturas*, *Dynamite*, *Sci-Fi Monthly*, and the *Space: 1999* Charlton comic book. Also includes a *Space: 1999* Super Action Heroes transfer set in original packaging and (3) sketch pads. Many duplicates. Exhibiting some toning and expected age and wear. In good to very good condition. **\$200 - \$300**

179. Martin Landau *Space: 1999* collection of (14) tie-in paperback books and (3) VHS videotapes. (ITC, 1975-1977) Vintage original collection including (14) unread paperbacks by authors John Ranke, Brian Ball, Tim Heald and E. C. Tubb including *Space: 1999* 2-“Moon Odyssey”, 1-“Phoenix of Megaron”, 1-“Astral Quest”, 2-“Lunar Attack”, 2-“Planets of Peril”, 2-“The Space Guardians”, 1-“Earthfall”, 1-“Collision Course”, 1-“Breakaway” and 1-“The Making of *Space: 1999*”. Books feature Martin Landau’s personal embossed stamp on an interior page. Also includes (3) VHS tapes with 1-Destination Moonbase Alpha, 1-Sybil Danning’s Adventure Video Alien Attack and 1-Journey Through the Black Sun. Accompanied by an A&E brochure for purchasing *Space: 1999* VHS sets. Exhibiting age and only minor handling. In vintage fine condition. **\$200 - \$300**



180. Martin Landau and Barbara Bain personal presentation photo album from *The Smothers Brothers Comedy Hour*. (CBS, 1967) Vintage deluxe leatherette and board 8 x 10 in. photo album with cover stamped “Martin Landau” and “Barbara Bain” in gold. Containing (1) typed letter to Landau and Bain signed by both Tommy and Dick Smothers on *The Smothers Brothers Comedy Hour* stationery and (19) gelatin silver approx. 5 x 7 in. double-weight photographs by Ken Kragen. Also includes (6) additional photos [3-credit stamped by Kragen] along with a typed letter signed by the photographer. Some stress cracking to album spine. Otherwise in very good condition. **\$200 - \$300**

181. Martin Landau (4) personal sketchbooks. (ca. 1980s-2017) Original (4) sketchbooks with (225+) sketches and other ephemera, included in (3) portfolios, (1) sketchbook. Sketches accomplished in pen, ink and artist marker on artist leafs ranging in size from 8.5 x 11 in. to 9 x 12 in. Most sketches signed by Landau with many dated with time and location. Also includes (20+) photocopied and original pages of Landau’s work from various publications. Exhibiting light age and handling. In very good to fine condition. **\$300 - \$500**



182. Martin Landau personal Edward Gorey skull signed by the cast of the stage production of *Dracula*. (1984-1985) Vintage original skull set piece from the touring production of *Dracula* starring Martin Landau as the mythical “Count Dracula” and with scenic and costume design by Edward Gorey. The 7 x 8 x 5 in. Gorey-designed skull is constructed of cast fiberglass on wooden backing and is painted mottled white with black airbrush details. Skulls like these were found in the bedroom set used as drapery stays in the elaborate curtains at the window treatments and bed headboard. The skull is signed by cast and crewmembers including Michael Nostrand (“Renfield”), Humbert Allen Astredo (“Van Helsing”), Dalton Dearborn (“Dr. Seward”), Mary Dierson (“Lucy”), Tom Galantich (“Jonathan Harker”), and others. Exshibiting production wear and age. In vintage very good condition. **\$600 - \$800**

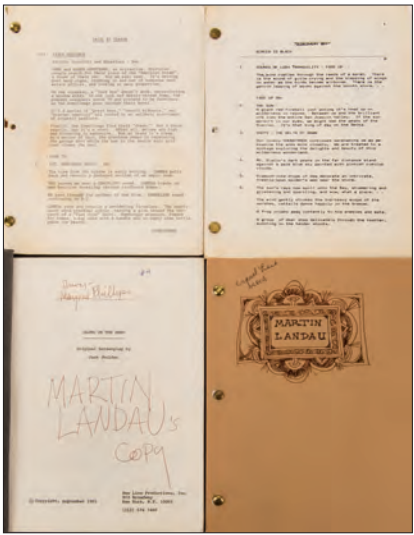


183. Martin Landau (7) personal shooting scripts for TV series and TV films including *The Twilight Zone* and *Alfred Hitchcock Presents*. (Various Networks, 1980-87) Collection of (7) vintage original studio scripts for Landau’s 1980s TV roles. Including (1) *The Harlem Globetrotters* on *Gilligan’s Island* 132-muti-color revision page script by Sherwood Schwartz, Al Schwartz, David Harmon, & Cameron Mitchell dated through 3/28/81, (1) *Matt Houston* episode “The Hunted” 57-page Final Draft script by Calvin Clements, Jr. dated Jan. 25, 1983, (1) *Buffalo Bill* episode “Company Ink” 54-multi-color revision page script by Tom Patchett, (1) *Hotel* episode “Confrontations” 52-multi-color revision page script [uncredited] dated Sept. 14, 1983, (1) *Murder, She Wrote* episode “Birds of a Feather” 58-multi-color revision page script by Robert E. Swanson dated through 7/26/84, (1) *The Twilight Zone* episode “The Beacon” multi-color revision page script [uncredited] dated Oct. 4, 1985, and (1) *Alfred Hitchcock Presents* episode “The Final Twist” 25-multi-color revision page script by Jim Beaver dated 12/10/86. Most with Landau’s role marked, hand annotation, and additional material like call sheets and shooting schedules. Some creasing, tears, toning, and handling. Good to very good. **\$400 - \$600**

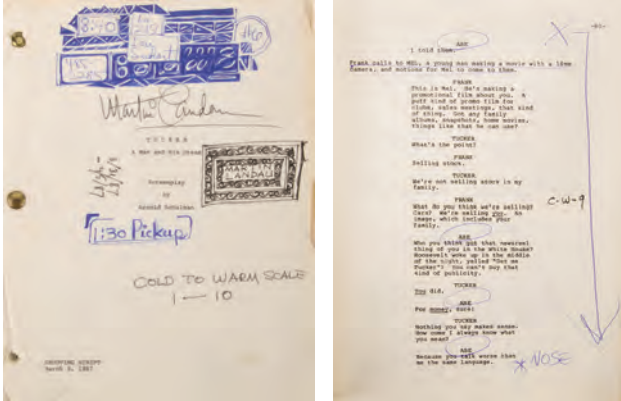


In very good to fine condition. **\$300 - \$500**

184. Martin Landau (4) personal shooting scripts for 1980s feature films including *Alone in the Dark* and *Trial by Terror*. (Various Studios, 1980-1987) Collection of (4) studio-bradded scripts and (1) group of loose sides for 1980s films. Including (1) *The Return* 102-multi-color revision page script by Ken & Jim Wheat, Big Boy Medlin, and Michael Ventura dated 8.20.80 [working title: Earthright] with hand-annotations and bound-in cast contact list and shooting schedule, (1) *Alone in the Dark* 104-page script by Jack Sholder dated Sept. 1981 with loose revision page, call sheet, and shooting schedule, (1) *Trial by Terror* 75-page script by Wayne Crawford, Andrew Lane, and Barbara Elaine Smith [undated] with the role of “Galen” marked throughout, (1) *Delta Fever* 116-page script by Reed Steiner with the part of “Bud” marked and loose call sheet, and (1) *Treasure Island* 5-pages of sides with the part of “Stranger/Captain” marked. Exhibiting some creasing, marginal tears, toning, soiling, wrinkling and handling. In good to very good condition. **\$200 - \$300**



185. Martin Landau “Abe” personal shooting script and production documents *Tucker: The Man and His Dream*. (Lucasfilm, 1988) Vintage original studio-bradded 127-page script by Arnold Schulman dated March 9, 1987 for the Francis Ford Coppola biopic of automotive entrepreneur Preston Tucker. Landau has written his name and signed the title page, and marked the role of Abe throughout with hand-annotations and cross-outs after scenes were shot. Landau earned a Best Supporting Actor Academy Award nomination for his performance of Abe, which is still today widely considered to be a career highlight. Includes a plethora of additional production material, including rehearsal and shooting schedules, (20+) call sheets, a prop “Tucker Corporation” business card for his character, and studio screening reports from advance showings of the film. The script exhibits some creases, tears, brad breaches, wrinkling – the type of wear consistent with daily use on set by a principal actor in a feature film. In production used good condition. **\$400 - \$600**



186. Martin Landau personal (180+) color transparencies from film and stage projects including *Crimes and Misdemeanors* and *Dracula*. (ca. 1980s-90s) Collection of (180+) color 2.25 x 2.25 in. transparencies in plastic or paper slide mounts, most printed or stamped with production info and/or photographer's credit, by Erik Helina, Sam Emerson, Bill Records, and Brian Hamill. Consisting of scenes and production portraits from various projects, the vast majority being for *Ready to Rumble*, but also including *Dracula* [stage], *Crimes and Misdemeanors*, and *Max and Helen*. Light handling. In fine condition. **\$200 - \$300**

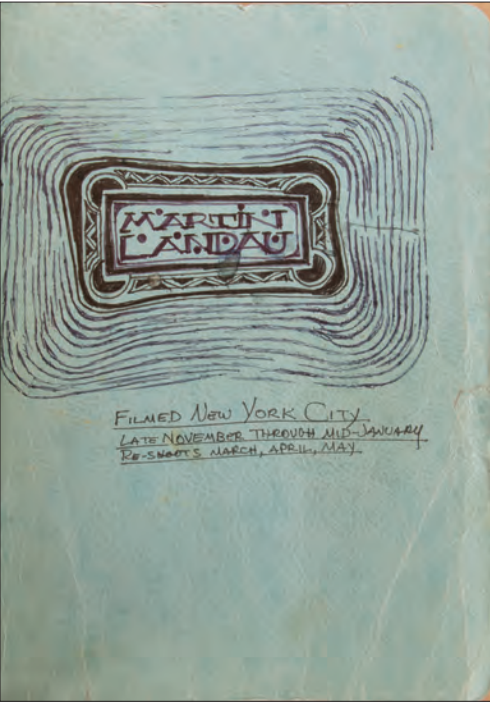


187. Martin Landau personal collection of Golden Globes ephemera with his *Tucker* winner's envelope. (1968-1989) Vintage original 7.5 x 7.5 in. Golden Globes ceremony winner's envelope for the Best Supporting Actor category at the 1989 Golden Globes ceremony. The category's nominees are printed on the face and the back flap is handwritten with presenter's name (Shelly Long) and lifts to reveal an integral card printed “Martin Landau Tucker: A Man and His Dream”. Also includes (2) programs for ceremonies at which Landau won awards: (1) 1989 ceremony program measuring 8.5 x 11 in. and (1) 1968 ceremony program measuring 5.25 x 10 in. Some light creasing and handling. In very good condition. **\$200 - \$300**

188. Martin Landau 1989 “Best Actor in a Supporting Role” Academy Award nomination certificate for *Tucker: The Man and His Dream*. (Paramount, 1988) Vintage original certificate printed in silver, gold and black ink on 10 x 11.25 in. paper leaf. With an image of the iconic Oscar trophy and the text, “Certificate of Nomination for Award Be it known that Martin Landau was nominated for an Academy Award of Merit for outstanding achievement Performance by an actor in a supporting role ‘Tucker the Man and His Dream’” and signed in black pen by Academy President and Secretary. In original vintage mat and frame measuring 11.25 x 8.75 in. Exhibiting some handling and age. Unexamined out of frame. In vintage very good to fine condition. **\$600 - \$800**



189. Martin Landau 1994 “Best Actor” Saturn Award trophy for his performance as “Bela Lugosi” in *Ed Wood*. (Touchstone, 1994) Original gold metal plated trophy standing 10 in. tall x 7 in. round. The footed base featured an engraved 6 x 1.5 in. plaque affixed reading, “Academy of Science Fiction, Fantasy and Horror Films, Best Actor 1994 Martin Landau ‘Ed Wood’”. The Saturn Awards were devised by Dr. Donald A. Reed in 1972 to give genres of science fiction and fantasy the appreciation they deserved and had been denied. The Deco-style award is crowned by a representation of the planet Saturn, its rings composed of film. Exhibiting some age and wear with minor tarnish and pitting to surfaces. In vintage very good condition. **\$1,000 - \$1,500**



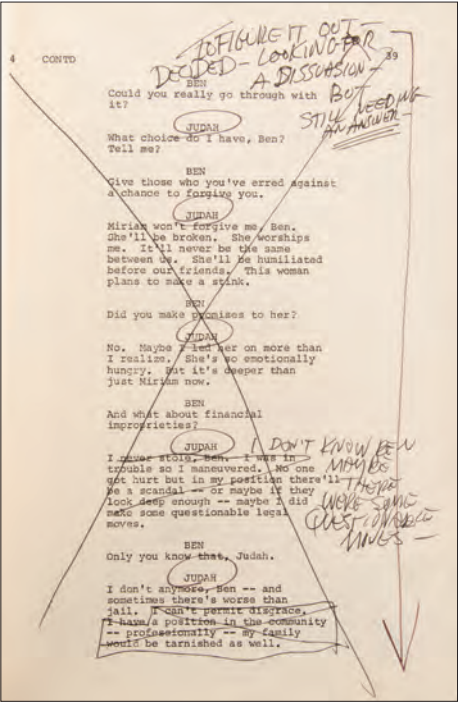
190. Martin Landau “Judah Rosenthal” personal copiously hand-annotated shooting script and production ephemera for *Crimes and Misdemeanors*. (UA, 1989) Vintage original studio-bound and bradded 100–page script by Woody Allen dated Sept. 23, 1988 (working title: “Brothers”). The role of “Judah Rosenthal” is marked throughout, with significant hand-annotation regarding scene and character motivation and incidental jottings throughout. Landau earned a Best Supporting Actor Academy Award nomination for his masterful portrayal of the morally conflicted ophthalmologist who hires a hit man to murder his mistress. Accompanied by call sheets, shooting schedules, and other production ephemera. Presented in a vintage personalized *The Kraft Music Hall* leatherette and board on-set script folder measuring 10.75 x 12.75 in. Script exhibits soiling, creasing, tears, holes, and general handling consistent with daily on-set use. In good to very good condition. **\$1,000 – \$1,500**



191. Martin Landau 1990 “Best Actor in a Supporting Role” Academy Award nomination certificate for *Crimes and Misdemeanors*. (Orion, 1989) Vintage original certificate printed in silver, gold and black ink on 10 x 11.25 in. paper leaf. With an image of the iconic Oscar trophy and the text, “Certificate of Nomination for Award Be it known that Martin Landau was nominated for an Academy Award of Merit for outstanding achievement Performance by an actor in a supporting role ‘Crimes and Misdemeanors’ and signed in black pen by Academy President Karl Malden and Secretary. In original vintage mat and frame measuring 11.25 x 8.75 in. Exhibiting some handling and age. Unexamined out of frame. In vintage very good to fine condition. **\$600 – \$800**



192. Martin Landau personal collection of Oscar-related ephemera including back-stage pass, programs and winner’s agreement. (ca. 1989–2003) Vintage original collection of ephemera including (1) 61st Annual Academy Awards program, (1) pair untorn tickets to the 1989 Board of Governors Ball, and additional slip of paper warning against bringing cameras or photographers, (1) silver Board of Governors Ball 1989 Menu and Program, (1) ivory 62nd Annual Academy Awards 1989 Nominees Luncheon Menu and Program, (1) 67th Annual Academy Awards Program (the year which Landau won Best Supporting Actor for Ed Wood), (1) typed “Receipt for Academy Award Regulations and Statuette” letter on Academy of Motion Picture Arts and Sciences stationary, (1) typed letter on Creative Artists Agency, Inc. stationary congratulating Landau on his Academy nomination for Crimes and Misdemeanors and (1) laminated 75th Annual Academy Awards pass with Martin Landau’s photo, strung on a ball chain. Exhibiting age, wear and handling. In very good to fine condition. **\$200 – \$300**



193. Martin Landau 1994 “Best Performance by an Actor in a Supporting Role” Golden Globe Award trophy for his performance as “Bela Lugosi” in *Ed Wood*. (Touchstone, 1994) Original trophy consisting of gold plated cast globe wrapped in a film strip, set atop a tiered pedestal with the HFPA initials. The gold trophy top is attached to a white marble column with a footed base and felted bottom. Measuring 10.5 x 3.5 x 3.5 in. The Golden Globe Award is bestowed by members of the Hollywood Foreign Press Association in recognition of excellence in film and television. The engraved brass plaque affixed to the front reads, “Best Performance By an Actor in a Supporting Role in a Motion Picture “Ed Wood” Martin Landau, 1994 Hollywood Foreign Correspondents Association #9511” Landau would go on to win the Academy Award for this performance. Exhibiting minor age and light handling. In fine condition. **\$6,000 – \$8,000**



194. Martin Landau personal collection of (6) acting awards and honors. (1980–2006) Vintage and contemporary original collection of (6) honors and awards including (1) The Actor’s Studio Award, consisting of a bronze mask mounted atop a solid wooden cube measuring 8 x 4 x 4 in., (1) American Comedy Award Nomination, for “Funniest Supporting Male Actor” for Ed Wood, consisting of a sheet of paper with small golden mask embedded in flat acrylic cube measuring 4.25 x 6.5 x 1 in., (1) American Comedy Award, for “Funniest Supporting Actor in a Motion Picture” for Ed Wood, consisting of a golden mask embedded in an acrylic cube, mounted atop a black marble base measuring approx. 6 x 4 x 9 in., (1) Jim Henson creature shop figure of cast resin “Pinocchio” puppet mounted atop a real wood cut base measuring 14 x 5.5 x 5 in., (1) Mary Pickford Award “For Outstanding Contribution to the Entertainment Industry”, constructed of a solid brass bust mounted atop a black marble base measuring approx. 12 x 4 x 5 in., and (1) Gold Hugo Lifetime Achievement Award constructed of cast resin gold painted statuette mounted atop a lacquered resin base measuring approx. 14 x 5.5 x 5 in.. All exhibit minor age and handling. In very good to fine condition. **\$200 – \$300**

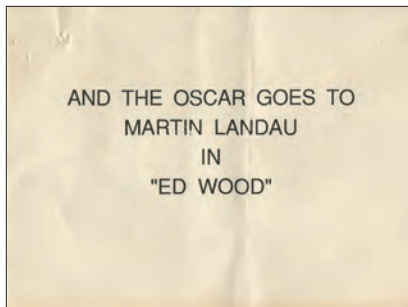
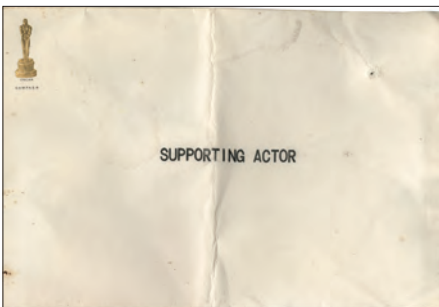




195. Martin Landau personal collection of (7) acting awards and honors. (ca. 1980s–2000s) Vintage and contemporary original collection of (6) honors and awards including



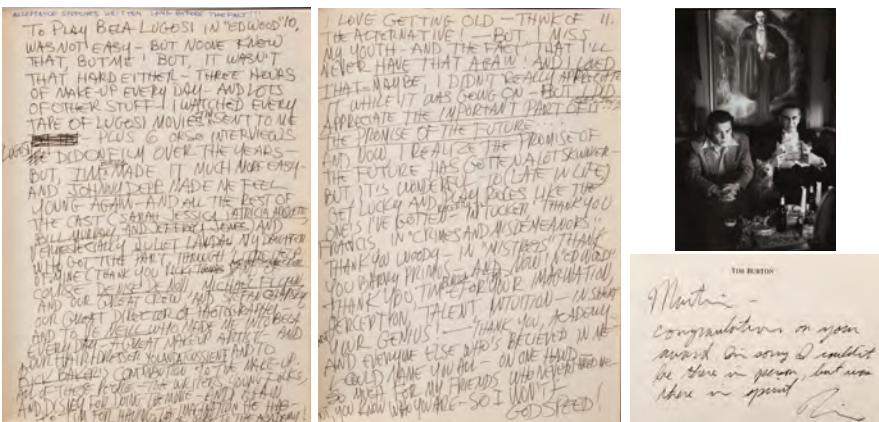
(1) Method Fest Lifetime Achievement Award stylized printed acetate between acrylic, mounted on acrylic base, measuring 9 x 7 x 3 in., (1) Chicago Film Critics Award for “Best Supporting Actor” for Ed Wood, constructed of solid clear and frosted glass, measuring 8 x 4 x 9.5 in., (1) Miff Award “Premio Alla Carriera”, constructed of a silver horse mounted atop a white marble base measuring 6.5 x 3.5 x 6.75 in., and numbered 130/999, (1) Venus Award “Man of the Year” constructed of hollow cast bronze colored metal “Venus” mounted atop a hollow wood base measuring 17 x 6.25 x 6.25 in., (1) Worldfest “Lifetime Achievement Award” constructed of silver metal statuette mounted atop a hollow wood base measuring approx. 16 x 8 in. diameter, (1) Houston International Film Festival “Gold ‘Remi’ Life Achievement Award” consisting of a gold metal statuette mounted atop a painted wooden base with metal plaque, measuring 15 x 7 in. diameter, and (1) Los Angeles International Short Film Festival “2000 Character Actor Award”, constructed of hollow cast gold metal trophy mounted atop a black faux marble base. All exhibit very minor age and handling. In very good to fine condition. **\$200 – \$300**



196. Martin Landau Academy Award winner’s envelope and card for “Best Supporting Actor” award for Ed Wood. (Touchstone, 1994) Original ivory presentation envelope with Oscar logo and “Supporting Actor” printed on the front, “Supporting Actor” interior lined in metallic red foil, measuring 8 x 5 in. The envelope contains the 6.5 x 4.75 in. winner announcement card printed with “and the Oscar goes to Martin Landau in ‘Ed Wood’”. With remnants of an Oscar lapel pin affixed through the upper right corner of the envelope. Exhibiting age, wear and celebratory handling, with mild soiling and toning. In good condition. **\$200 – \$300**

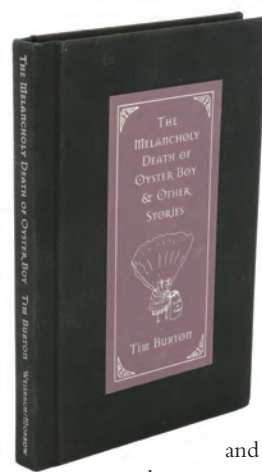
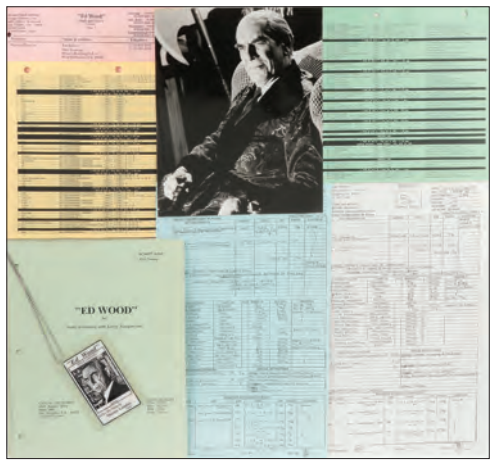


197. Martin Landau (4) nomination and awards certificates for Ed Wood. (1994) Collection of (4) certificates for Landau’s portrayal of Bela Lugosi in *Ed Wood* including nominations for Best Supporting Actor by BAFTA and the Hollywood Foreign Press Association [Golden Globe] and Best Supporting Actor awards certificates from The National Society of Film Critics and The New York Film Critics. Measuring 11 x 14 in. [taped to backing paper or matting. Some light handling and wrinkling. In very good condition **\$300 – \$500**

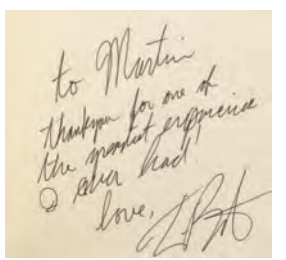


198. Martin Landau personal collection of ephemera related to Ed Wood including a handwritten Oscar acceptance speech and autograph note signed by Tim Burton. (1994–95) Collection of material related to Landau’s Academy Award-winning role as “Bela Lugosi” in Tim Burton’s *Ed Wood*. Including (1) hardbound notebook with 17-pages of sketches and writings, featuring a 2-page handwritten draft Oscar acceptance speech in which Landau reflects candidly on showbusiness and his acting career, expressing sincere gratitude to Burton, Francis Ford Coppola, Woody Allen, and all those who helped his later career renaissance, (1) autograph 6.5 x 4.25 in. notecard signed by Tim Burton to Landau congratulating him on his Oscar win, (3) framed gelatin silver 8 x 10 in. production photographs of Landau as Lugosi and Johnny Depp as “Ed Wood”, (1) framed RC color 6 x 4 in. on-set photo of Landau, Depp, Tim Burton and others, and (7) pages of correspondence between Landau and Bela Lugosi, Jr. Exhibiting minor handling. In very good condition. **\$300 – \$500**

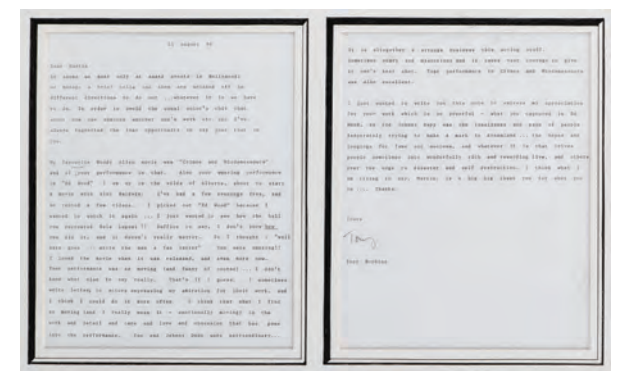
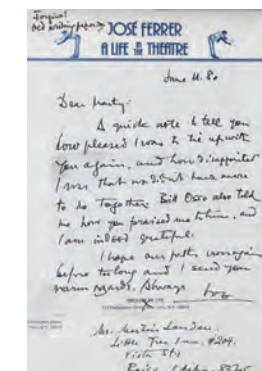
199. Martin Landau personal call sheets, script pages and set pass from Ed Wood. (Touchstone, 1994) Original collection of Martin Landau personal production ephemera including (1) laminated set pass on ball chain featuring a Drew Friedman caricature of Bela Lugosi as “Dracula”, (100+) pages of printed call sheets, calendars and contact lists, (15+) pages of script revisions, And (1) black and white 8 x 10 in. production portrait of Landau in his Academy Award winning performance as “Bela Lugosi”. Papers exhibit production wear, age and handling and remain in very good condition. Laminated pass and photograph are in fine condition. **\$200 – \$300**



200. The Melancholy Death of Oyster Boy & Other Stories signed and inscribed by Tim Burton to Martin Landau and Ed Wood ephemera. (1994–1997) Original (1) 1st edition copy of the Tim Burton written and illustrated 115-page 5.25 x 7.75 in. hardcover book of short stories published by Rob Weisbach Books. Inscribed on the title page, “To Martin,

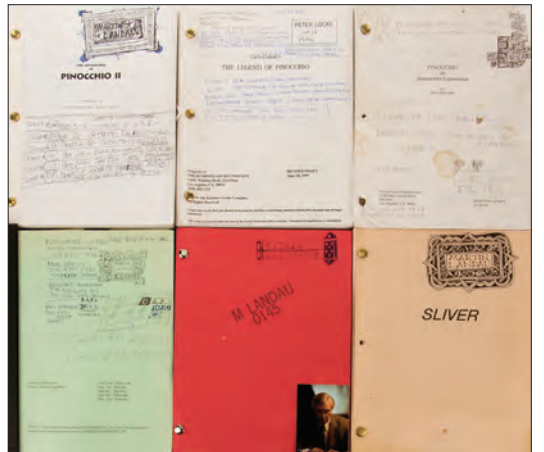


Thank you for one of the greatest experiences I ever had. Love, Tim Burton”. With Martin Landau’s emboss stamp in the upper right corner of the title page, (1) “Selection Officielle – Canne 1995” printed 6 x 8 in. Ed Wood script in softbound form, (1) Ed Wood pressbook with 36-page booklet and 6–8 x 10 in. black and white production photos, (1) Touchstone Pictures invitation to an advance screening and (1) Disney Company invitation to a Golden Globes after party and (4) 8 x 10 in. black and white photos of a young Bela Lugosi. All exhibit some age and handling. In overall very good to fine condition. **\$200 – \$300**



201. Martin Landau personal framed letter from José Ferrer and copy of a fan letter from Sir Anthony Hopkins. (1996) Original (2) celebrity letters including (1) handwritten, signed letter from José Ferrer to Landau dated “June 1980” and reading, in part: “A quick note to tell you how pleased I was to tie up with you again...” signed at the bottom, “Jose” and accompanied by original transmittal envelope and (1) copy of a typed and signed 2-page fan letter from Sir Anthony Hopkins dated, “15 August 1996” to Martin Landau. The letter reads, in part: “Dear Martin It seems we meet only at award events in Hollywood: we manage a brief hello and then are whisked off in different directions to do our...whatever it is we have to do. In order to avoid the usual actor’s chit chat about how one admires another one’s work etc etc I’ve always regretted the lost opportunity to say just that to you.” Hopkins goes on to express his appreciation for Landau’s work, particularly in *Crimes and Misdemeanors* and *Ed Wood* and closes with, “I think what I’m trying to say, Martin, is a big big thank you for what you do Thanks.Yours Tony”. Unexamined out of frame just as it hung in Landau’s residence. In very good condition. **\$200 – \$300**

202. Martin Landau (6) 1990s feature film and video game shooting scripts including The X-Files, Sliver, and B*A*P*S. (Various Studios, 1993–98) Collection of (6) vintage original studio-bradded scripts. Including (1) *Sliver* 119-multi-color revision page script by Joe Eszterhas dated through 10/23/92, (1) *The Adventures of Pinocchio* 109-page script [uncredited] dated June 14, 1995 [working title: The Legend of Pinocchio], (1) *The Adventures of Pinocchio* 131-page video game script by Piers Ashworth dated 12/18/95, (1) *The Adventures of Pinocchio II* 107-page script by Tom Sheppard & Sherry Mills [undated], (1) *B*A*P*S* 97-multi-color revision page script by Troy Beyer Burg dated through June 6, 1996 with custom leatherette and board script folder, shooting schedule, crew list, and Polaroid of Landau celebrating his birthday on set, and (1) *The X-Files* 99-page screenplay by Chris Carter dated 6/17/97 watermarked “M Landau 0145” on every page. Most hand-annotated with Landau’s role marked throughout and incidental notation. Exhibiting some soiling, creasing, marginal tears, and handling. In very good condition. **\$200 – \$300**



203. Martin Landau (9) personal shooting scripts and sides for 1990s films including *Mistress*, *Rounders*, and *Edtv*. (Various Studios, 1990-98) Collection of scripts and sides for film projects. Including (1) *The Color of Evening*, (1) *No Place to Hide* [working title: Tipperary], (2) *Mistress*, (1) *Rounders*, (1) *Time is Money*, (1) *Edtv* set of sides, and (2) *The Joyriders*. Most with Landau’s name handwritten and most and his part marked and hand-annotated, as well as incidental notes and doodles. Some additional production materials such as call sheets, memoranda, and shooting schedules. Exhibiting some creasing, tears, soiling, and handling. In generally good to very good condition. **\$200 - \$300**



204. Martin Landau (6) personal shooting scripts for 1990s TV films and other projects. (Various Studios, 1987-1995) Collection of (6) vintage original studio scripts. Including (1) *Empire State*, (1) *By Dawn's Early Light* [working title: The Grand Tour], (1) *Something to Live For: The Alison Gertz Story* [working title: Alison], (1) *Legacy of Lies* [working title: The In-Between], (1) *12:01*, and (1) *Harry Truman: A Journey to Independence* by Paul Werth audio book script. Some with production materials like shooting schedules or call sheets. Most with Landau’s role marked and hand-annotated with notes, doodles, or incidental jottings. Exhibiting some wrinkling, creasing, tears, soiling, and general wear. In good to very good condition. **200 - \$300**



205. Martin Landau personal engraved Cartier letter opener crew gift from *B.A.P.S* and De Campos De Quevado mantle clock crew gift from *Intersection*. (Paramount, 1994/New Line, 1997) Original silver plate Cartier brand letter opener with lapis cabochon in gold setting accent, textured grip, and engraved, “All our thanks for B.A.P.s.” on one flat edge, with “© Cartier” on other side near grip. Measures 7.25 in. Presented in original Cartier red box with gold gilt “Cartier” on the lid and interior, which is lined with white satin and velvet. Exhibiting signs of age, wear and handling, with expected patina. Together with a pewter De Campos De Quevados mantle clock measuring approx 4 x 5 x 2.75 in. Case engraved beneath the clock face, “Intersection” and on the verso, “Thank You [director] Mark Rydell”. Door on verso stamped with makers’, “Lead Free”, assayer’s, and made in Portugal marks, and opens to reveal a quartz movement with battery slot. Mechanicals untested. Some wear and patina. In very good to fine condition. **\$200 - \$300**



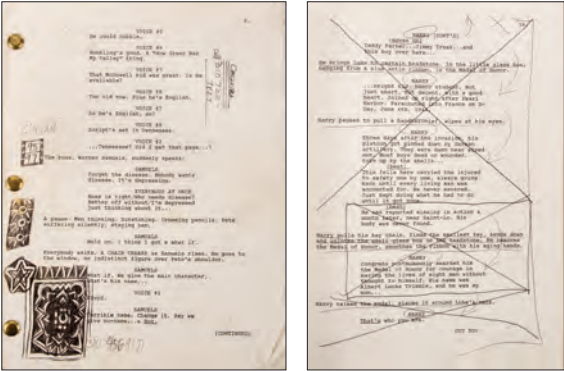
206. Martin Landau (2) production materials from the Tim Burton films *Sleepy Hollow* and *Frankenweenie*. (Paramount/Walt Disney, 1999-2011) Collection of production materials from frequent Landau collaborator Tim Burton’s films. Including (1) *Sleepy Hollow* location shooting guide folder containing a story board packet and tabbed sections with production and location info and (1) *Frankenweenie* binder containing an original 68-page script by John August dated July 12 2010 and watermarked “102” on every page. Landau has underlined and hand-annotated the role of “Mr. Rzykruski”. Also includes character and set design concept art, a ticket to the premiere, as well as a typed letter signed from Tim Burton asking Landau to participate in the film. Some rust staining to *Sleepy Hollow* items and handling to all. In very good condition. **\$200 - \$300**



207. Martin Landau Hollywood Walk of Fame star plaque. (2001) Vintage original Hollywood Walk of Fame sidewalk star plaque featuring facsimile Martin Landau sidewalk star awarded for filmmaking, affixed to black felt backing above gold metal plaque with engraved commemoration from the Hollywood Chamber of Commerce. Presented in a gold metal frame measuring 10.25 x 16.25 in. Exhibiting light age and wear. In very good to fine condition. **\$1,000 - \$1,500**

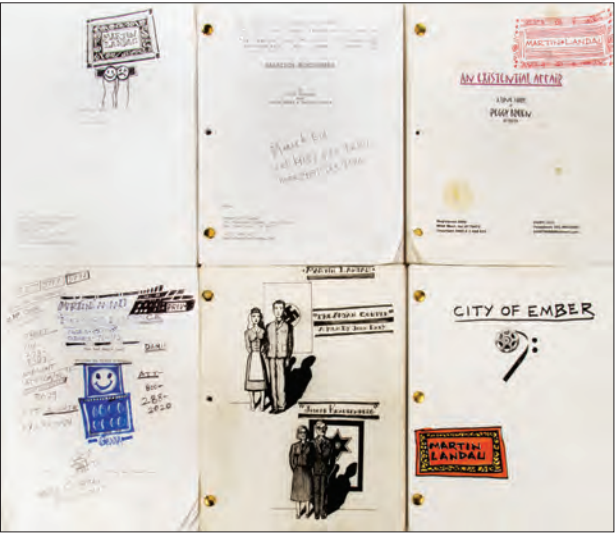


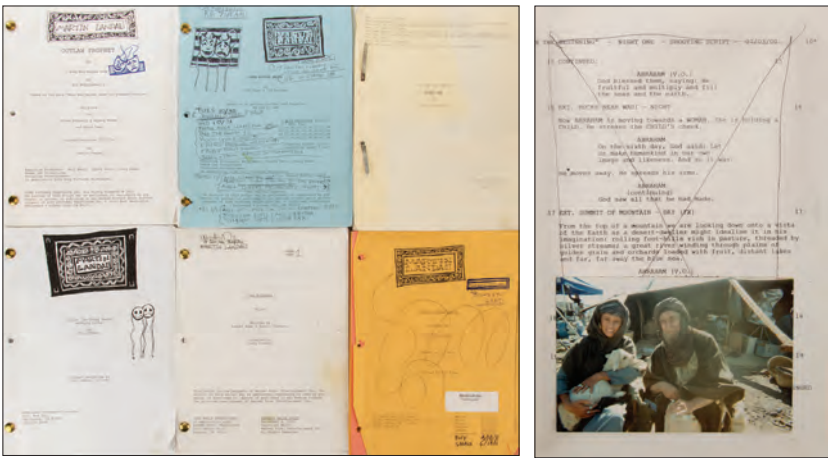
208. Martin Landau personal engraved sterling silver Tiffany & Co. money clip and Zippo lighter commemorating his star on the Hollywood Walk of Fame. (2001) Original (2) commemorative items including (1) silver Zippo brand lighter with engraved star and “Martin Landau” on one side, and “12-17-2001” on the other, presented in original black box, and (1) sterling silver Tiffany brand money clip with engraved, “December 17, 2001 M.L.A.”, “T & CO”, “1827”, and “925” on the recto, and “Tiffany & Co. 925” on the verso. Presented in original Tiffany fabric jewelry bag, in original Tiffany blue box. Measures 2.4 x .75 in. Exhibiting signs of age, wear and handling, with expected patina. In very good to fine condition. **\$200 - \$300**



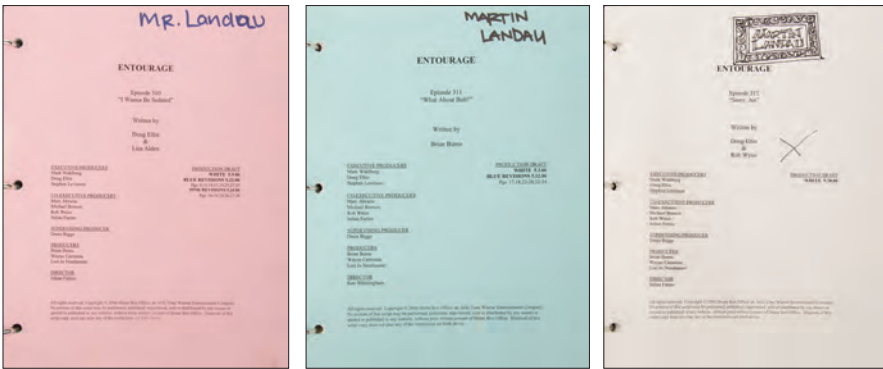
209. Martin Landau personal shooting script and production materials from *The Majestic*, with Frank Darabont signed card. (Castle Rock, 2001) Original studio-bradded 120-page script by Michael Sloane [undated]. The role of Harry is marked and annotated throughout, and Landau has embellished the script with doodles and notes. Includes (5) call sheets, (3) shooting schedules, and a cast list packet. Accompanied by a program and lobby card from the film, and a handwritten greeting card signed by Frank Darabont asking Landau to appear in the film. With breached punch holes to the first page of the script, and general wear consistent with daily on-set use. In good to very good condition. **\$200 - \$300**

210. Martin Landau (11) personal shooting scripts for 2000s feature films, including *Lovely, Still* and *City of Embers*. Various Studios, 2000-2015) Collection of (11) original studio television film and series scripts: (1) *The Aryan Couple*, (1) *An Existential Affair*, (1) *David & Fatima*, (1) *Lovely Still*, (1) *City of Embers*, (1) *Harrison Montgomery*, (2) *Remember*, (1) *The Red Maple Leaf*, (1) *Abe & Phil's Last Poker Game*, (1) *Without Ward*. Also (1) *Ready to Rumble* [sides] and (1) *Shanghai Ghetto* [documentary]. Most covers handwritten with Landau’s name, his roles marked and hand-annotated, and assorted drawings throughout. Exhibiting wrinkling, creases, marginal tears, and handling. In generally good to very good condition. **\$200 - \$300**





211. Martin Landau (9) personal 2000s TV series and TV films shooting scripts including *Without a Trace* and *Anna Nicole Smith*. (Various Studios, 2000–2012) Collection of (9) original studio television film and series scripts. Including (1) *In the Beginning*, (1) *Corsairs* [working title: Demigods and Mega-Moguls], (1) *Without a Trace* episode “Shadows”, (1) *The Evidence* episode “Pilot”, (1) *Billy: The Early Years* [working title: Billy: The Young Years], (1) *Have a Little Faith*, (1) *Anna Nicole Smith*, and (2) *Outlaw Prophet: Warren Jeffs*, [working title: When Men Become Gods]. Most covers handwritten with Landau’s name, and his roles marked and hand-annotated. Exhibiting wrinkling, creases, marginal tears, and handling. In generally good to very good condition. **\$200 – \$300**



212. Martin Landau personal (5) episode and (1) feature film shooting scripts for *Entourage*. (HBO, 2006–2014) Collection of (3) episode scripts assembled in a binder. Including (2) “I Want to be Sedated” 36–page scripts by Doug Ellin & Lisa Alden dated through 5.24.06, (1) “What About Bob?” 36–page script by Brian Burns dated through 5.12.06, (1) “Sorry, Ari” 36–page script by Doug Ellin & Rob Weiss dated 5.30.06, and (1) “ReDOMption” 45–[age script by Doug Ellin dated 5.2.08. Together with an *Entourage* 142–page Official Rev. Production Draft feature film script by Doug Ellin dated Feb 18, 2014 with “M. Landau” watermarked on every page. With Landau’s roles marked and some hand annotations. Exhibiting light production wear. In very good condition. **\$200 – \$300**



213. Martin Landau Primetime 2006–2007 Emmy Award nomination certificate for *Entourage*. (HBO TV, 2004–2010) Original 9.5 x 7.5 in. paper certificate printed with the image of the Emmy trophy and the text, “Academy of Television Arts and Sciences 2006–2007 Primetime Emmy Awards honors Martin Landau Nominated for Outstanding Guest Actor in a Comedy Series *Entourage* HBO”. Unexamined out of 15.5 x 12.25 in. mat and frame. In fine condition. **\$300 – \$500**



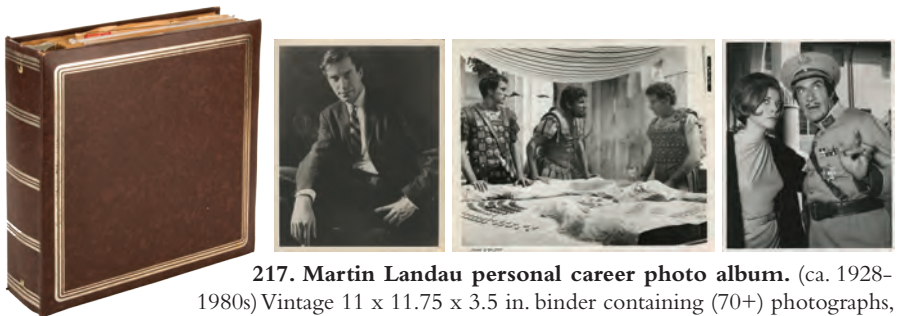
214. Martin Landau personal script for *The Simpsons* Season 22, Episode 18 “The Great Simpsonsina”. (TCF, 2011) Original studio-bound and bradded 50–page script by Matt Warburton dated 2/01/2010. Landau voices a formerly in-demand magician called “Raymondo”, and his role is highlighted throughout and marked with cello-flags. Cover handwritten, “Martin Landau”. Also includes (2) color 11 x 17 in. glossy prints of scenes from the finished animated show. Light handling and wear. In very good condition. **\$200 – \$300**



215. Martin Landau personal BFI Film festival ID badge and poster print for *Frankenweenie*. (Disney, 2012) Original (2) Frankenweenie items including (1) Martin Landau laminate badge and lanyard for entry into the BFI Film Fest printed with a color image of Landau and the text, “Martin Landau, Actor, Frankenweenie” and (1) photographic movie poster measuring 11 x 17 in. and featuring Landau’s stop-motion animated character, “Mr. Rzykruski”. Exhibiting minor handling. In very good to fine condition. **\$200 – \$300**



216. Martin Landau (5) personal on-set director’s chair backs from films including *Edtv* and *Mistress*. (Various Studios, ca. 1990s–2000s) Collection of (5) canvas chair backs measuring approx. 21.25 x 7 in. Including (1) *Edtv*, (1) *Anna Nicole Smith* with character name “J. Howard”, (1) *Outlaw Prophet* with character name “Rulon”, (1) embroidered “Martin Landau”, and (1) *Mistress* with flocked iron-on lettering. Exhibiting some age and production wear. In very good condition. **\$200 – \$300**



217. Martin Landau personal career photo album. (ca. 1928–1980s) Vintage 11 x 11.75 x 3.5 in. binder containing (70+) photographs, primarily vintage original and later gelatin silver 8 x 10 in. candid and publicity photos with a few snapshots (baby picture, at the Playboy club), color photos, and prints. With coverage of some of his earliest stage roles and professional headshots through TV and film roles such as *Pork Chop Hill*, *North by Northwest*, *The Hallelujah Trail*, *Mission: Impossible*, *They Call Me Mister Tibbs!*, *Cleopatra*, *Welcome Home, Johnny Bristol*, and portraits with Barbara Bain. Some with Landau’s handwritten captions on the verso. Album exhibits age and wear, especially to spine. Photos in generally very good condition. **\$200 – \$300**



218. Martin Landau career milestone books and ephemera. (ca. 1970s–1990s) Collection of books and ephemera including (1) *Finding Nemo* [Nostalgia Press, 1972] in which Landau has hand-embellished the half title page as well as drawn a self-caricature opposite the publication page, (1) *The Outer Limits: An Illustrated Review* Vol. 2, (1) *Science Fiction Film Awards* [Ernest E. Schwrock, 1992] blindstamped by Landau, (1) *Mission: Impossible* [Huitieme Art, 1993] inscribed and signed on the half-title page to Landau by authors Alain Carraze & Martin Winckler and additionally inscribed and blindstamped by Landau, (1) folder of 12–color photos from a 1986 *Space: 1999* convention, and (1) Sideshow Toy Universal Studios Monsters “Dracula” action figure in original packaging which has been inscribed and signed by Bela Lugosi, Jr. to Landau. Exhibiting some toning, handling creasing, and edge wear. In generally very good condition. **\$200 – \$300**

Watching television was America's favorite pastime in 2018 according to the US Department of Labor. In fact, 80% of the population watched television on any given day, and more than half of all leisure time was spent on TV. "Even as phones and tablets extend their reach into our daily life, a bigger screen remains supreme", reported Atlantic magazine, and market research firm Nielsen concluded that the average American household watched nearly eight hours of television a day, every day. With complex storytelling and vastly improved visual aesthetics, the 2000s are the second Golden Age of television; and fans are eagerly pursuing props, costumes, weaponry & set dressing from its most memorable shows. Profiles in History is pleased to pay homage to television icons through their most emblematic objects. In Memoriam: Peter Tork's electric-red vest worn as one of The Monkees, Tim Conway's Old Man suit inhabited by the slowest but funniest man on variety television, and Luke Perry's West Beverly High photo ID wielded by Dylan McKay, the 1990's dreamiest man on campus and inspiration for the current *BH 90210* series. To classic characters who never fade and are forever bundled like friends in childhood memories, as exemplified by Fred Gwynne's original Herman Munster Dragula coffin dragster, Al Lewis's signature Grandpa Munster vampire tailcoat, and a *Star Trek: The Original Series* Type 2 Phaser Pistol gifted to Nichelle Nichols by producer Fred Freiberger, which was used in "Plato's Children", the episode that featured what is commonly cited as the first interracial kiss in US television history. Other highlights are as diverse as the medium itself: the First Emmy Award given in 1949, Laurel & Hardy's "This is Your Life" hand-annotated book, Rin Tin Tin's dog tag & license, Sergeant Bilko's military cap, Constance & Fallon Colby's oil painting portraits from Colby Mansion, HooDoo & Weenie Genie's costumes from Sid & Marty Krofft's essential Saturday morning kids' show *Lidsville*, the Power Rangers Ninja Megazord cockpit chairs, a signature Clayton Moore Lone Ranger costume, and a space helmet from *The Outer Limits* episode "Soldier", the inspiration for James Cameron's *The Terminator*, and later worn by Robin Williams in *Mork and Mindy*. With 495 original scripted television shows now airing, television will continue to hold up a mirror to social history, and its related objects are sure to carry on as cultural treasure.



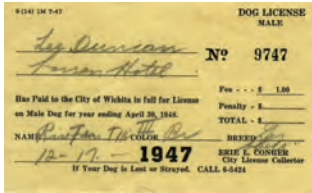
219. Bill LeCornec "Chief Thunderthud" headdress from *Howdy Doody*. (NBC TV, 1947-1960) Vintage original prop Native American headdress vibrantly embellished with multicolor feathers affixed to a purple felt skullcap with wine colored leather and yellow seed bead trim and multicolor leather strip fringe dangling from orange and magenta ear covers embellished with orange buttons. Worn by actor Bill LeCornec, known to shout his catchword, "Kowabunga!", which decades later would become the enduring exclamation of Bart Simpson on *The Simpsons*. Acquired from the series puppet builders and puppeteers, Rufus and Margo Rose. Exhibiting age, production wear and handling with ruffled, detached and missing feathers, and some seam separation/thread loss to felt components but retaining vibrant colors. In vintage good to very good condition. **\$2,000 - \$3,000**



220. Bob Smith "Buffalo Bob" Western ensemble from *It's Howdy Doody Time*. (NBC TV, 1987) Original bespoke (3) piece ensemble including (1) pullover wine and ivory long-sleeve shirt with suede lacing at neck, leather fringe ornamentation and large aurora borealis crystals, brown leather buffalo applique on back, and hidden zipper front closure, (1) matching pants with ivory stripe along legs, and (1) matching wine colored belt with silver metal buckle with brass metal "Bob". Worn by Bob Smith on *It's Howdy Doody Time*, a star-studded special celebrating the *Howdy Doody* series's 40th birthday, and on TV and personal appearances of the era. Acquired directly from Mr. Bob Smith. Exhibiting age, production wear and handling. In very good to very fine condition. **\$1,000 - \$2,000**



221. "Rin Tin Tin" dog license tag, corresponding letter, and scrap-book. (1947) Vintage original (2) pieces of puppy memorabilia including (1) green paper spiral notebook with (55+) gelatin silver photographs measuring from approx. 3 x 4 in. to 8 x 10 in., and (1) round metal dog tag #9747 issued in the State of Kansas by the City of Wichita's license clerk Erie L. Conger on December 17, 1947, presented to Rin Tin Tin III. Accompanied by 1-corresponding typed letter on City of Wichita letterhead confirming its issuance with original envelope. This tag was issued around the time the world's most famous animal character was starring with child actor Robert Blake in the film *The Return of Rin Tin Tin*. Sometimes referred to as "The dog that saved Hollywood" the animal star's films are credited with saving a struggling Warner Bros. Studios. Letter retains original transmittal folds. Envelope exhibits even toning, creasing and tearing. All else in good to very good condition. **\$1,500 - \$2,500**





Very first
 “Best Film Made for Television”
 Emmy Award
 ever presented!

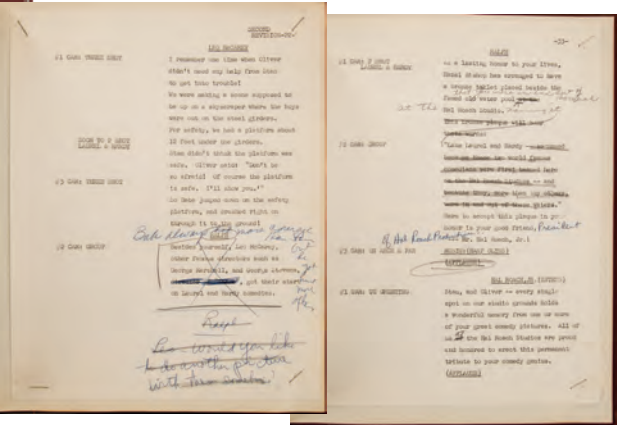
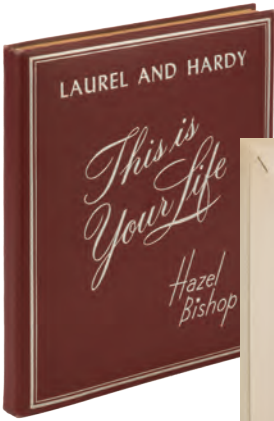
223. Your Show Time 1948 “Best Film Made For Television” trophy for Episode: “The Necklace” presented at the very first Emmy Awards ceremony. (1948) Vintage original Emmy Award statue constructed of cast copper and nickel, gold metal plated, measuring 16.5 x 7 in., and taking the shape of a winged woman, representing the muse of art, holding an atom, the electron of science. Set on a round base with metal plaque engraved “Awarded to [Marshall] Grant and Realm Best Film Made in Hollywood for Television First Annual Awards Dinner Academy of Television Arts and Sciences January 28, 1945”. This is the only known surviving trophy of the five awarded to promising television programs in the first year of the Emmy Awards, and it is engraved “First Emmy Awards” to clarify this historic distinction. The *Your Show Time* series was hosted by Arthur Shields and featured dramatizations of classic short stories by famous authors. Each telecast opened in an old bookstore, where the host seated behind an antique desk introduced the night’s story in the tradition that continued with Rod Serling and his anthology series *The Twilight Zone* and *Night Gallery*. In 1948 there were only a million TV sets in the United States, and the medium was in its infancy. The First Emmy Awards were held at the Hollywood Athletic Club on January 25, 1949, at a time when there were so few shows on TV the Award’s designer Louis McManus was given one. Exhibiting expected age and patina with some fading to the metal inscription plaque. In very good condition. **\$25,000 - \$35,000**



224. Clayton Moore “The Lone Ranger” signature ensemble from *The Lone Ranger*. (ABC TV, 1949-1957) Vintage original (2) piece ensemble including (1) pale blue gray stretch fabric pullover tunic with V-neck lace up front, buttons on cuff, self piping across the chest, collar and cuffs, 2-faux chest slash pockets, left side zipper, and fabric crotch swatch with button closure, upper lined in blue silk, retaining internal Western costume bias label handwritten, “6/30/55, Clayton Moore, Leather Shirt, Dbles”, and (1) pair dove gray trousers with twill ankle ties and zipper front closure, partially lined in teal silk, retaining internal Western Costume bias label handwritten, “6/30/55, Clayton Moore, Lone Ranger”. Exhibiting age production wear, minor soiling and fading from previous display. In vintage good to very good condition. **\$15,000 - \$25,000**



225. Clayton Moore “The Lone Ranger” personal appearance ski glasses. (ca. 1970s-1980s) Vintage original Pierre Cardin brand navy blue skiing glasses with padded nose guard and bridge. Bearing golden Pierre Cardin logo on both sides of lenses, and “Pierre Cardin, Paris” in gold gilt text on inner right temple. Worn at appearances to suggest the identity-concealing mask worn by Moore, as “The Lone Ranger” in the series. The owners of the “The Lone Ranger” rights engaged in a five-year legal battle to prevent Moore from wearing any part of his original costume for personal, public, or TV appearances from the late 1970s through the mid 1980s. Moore creatively used glasses that perpetuated the legend of the character, who vowed to conceal his identity until the case of his murdered brother was solved and the original mask could be donned again. Acquired from the Clayton Moore estate. Exhibiting glue remnants from previous repair to the hinges. In vintage fine condition. **\$800 - \$1,200**



226. Stan Laurel and Oliver Hardy 1954 screen used book bound script from *This is Your Life*. (ABC TV, 1954) Vintage original maroon leatherette 9.5 x 12 in. hard cover studio book bound script with silver gilt stamped lettering, “Laurel & Hardy, This is Your Life”, along with the evening’s sponsor, “Hazel Bishop”. Consisting of 38-heavily annotated script pages stapled to interior album pages. Host Ralph Edwards read extensively from this book on camera during December 1, 1954 tribute to the legendary comedy team. Exhibiting mild toning to pages and some rubbing to spine of cover. In vintage very good condition. **\$2,000 - \$3,000**



229. Vivian Vance “Ethel Mertz” passport photograph from *I Love Lucy*. (DesiLu, 1951-1957) Vintage black and white 3 x 3 in. prop passport photograph of “Ethel Mertz” (Vance) with a comedic nervous expression. This rare photograph was created for the beloved, “The Passports” episode of *I Love Lucy*. Presented in a 9 x 9 in. frame with 2.5 x 2.5 in. visible through mat. Exhibiting age and production wear. In vintage fine condition. **\$1,000 - \$2,000**

227. Lucille Ball “Lucille Carter” blouse from *Here’s Lucy*. (DesiLu, 1968-1974) Vintage original signature brown silk blouse with white polka dots, oversized collar, and pointed cuffs, with self-button front closure. Worn by Lucille Ball on *Here’s Lucy* and subsequent TV talk shows and personal appearances of the era. Acquired from Lucille Ball’s daughter and co-star Lucie Arnaz. Exhibiting age, minor production wear and handling. In vintage very good to fine condition. **\$2,000 - \$3,000**



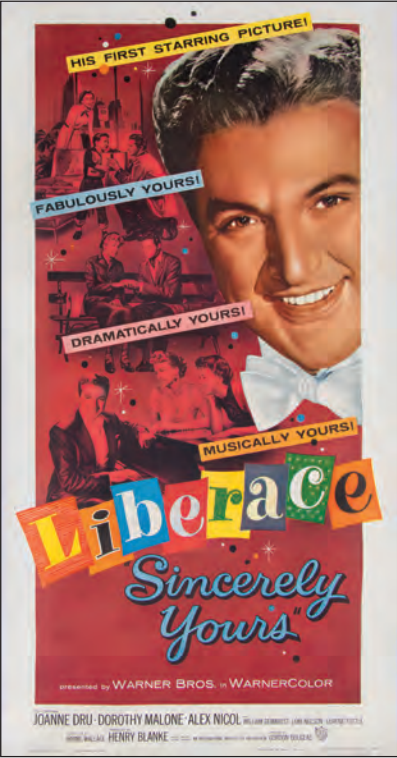
228. *I Love Lucy* 1952 “Best Situation Comedy Program” Michael Award trophy. (DesiLu, 1951-1957) Vintage original trophy measuring 5.5 x 4 x 2 in. awarded to *I Love Lucy* from the Academy of Radio and Television Arts and Sciences for “Best Situation Comedy Program for the year 1952”. This bronze metal statue features a nude man standing on a base holding a feather. Exhibiting age and handling with some pitting. Bottom of piece is missing, exposing inner hollow of statue. In vintage very good condition. **\$2,500 - \$3,500**



230. Lucille Ball “Lucy Ricardo” costume sketch by Elois Jenssen for *I Love Lucy*. (DesiLu, 1951-1957) Vintage original sketch accomplished in watercolors, ink and pencil on artist’s vellum by the legendary costume designer credited with creating the “Lucy” look, Elois Jenssen. Mounted on a 15.65 x 19.85 in. foam board with 9 x 13.25 in. visible through olive green satin mat with metallic gold border. Signed by the artist in black ink at lower right. Exhibiting age and production handling with corner loss. In vintage very good to fine condition. **\$1,000 - \$2,000**



231. Lucille Ball stop-motion puppet head from *Here's Lucy* titles sequence. (DesiLu, 1968-1974) Vintage original stop-motion puppet head constructed of cast resin, delicate hand painted facial features, hollow opening at neck for mounting to puppet body, and hollow crown of head with sponge insert for affixing the Lucy puppet's top hat (not present or included). Custom red human hair lace front wig was added later for display purposes. This puppet was used in the memorable opening title sequence of *Here's Lucy* featuring a tuxedoed Lucy puppet interacting with the spotlight beam and opening the curtain to reveal the real Lucille Ball. Exhibiting age and production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**



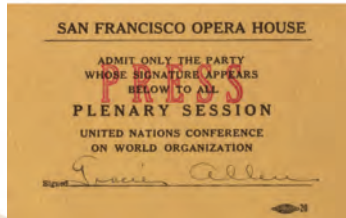
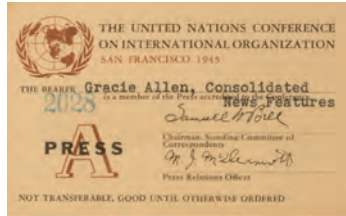
233. Liberace personal Diner's Club credit card. (1986) Vintage original credit card embossed with "Liberace - International Artists Inc.", issue date 12-86 and expiration date 11-87. Liberace died in February 1987 making this his final credit card. Presented in an 8 x 9.5 x 3 in. wooden silver gilt frame with hot pink ostrich feathers and gold fabric background. Retaining hanging hardware on the verso. Acquired from the Liberace estate. In fine to very fine condition. **\$800 - \$1,200**



234. Dale Evans bolero jacket from *The Roy Rogers Show*. (NBC, 1951-1957) Vintage original bolero cut green velvet collarless matador jacket with open front, integral large epaulettes embellished with raised gold sequined flowers featuring red crystals, golden embroidered "leaves" and rope trim, dangling stacked thread covered ball tassels, pewter leaf applique trim along neckline, opening, and sleeves, large silver ball beading along sleeves, and interior lined in rose silk. Worn by Evans for 1950s appearances including *The Roy Rogers Show*. Dale Evans was the wife of the "King of the Cowboys" Roy Rogers. Retaining internal Western Costume bias label with handwritten, "Dale Evans". Exhibiting minor age and production wear, with some fading to the velvet and sequins, and minor fabric loss to silk interior. In vintage very good to fine condition. **\$2,500 - \$3,500**



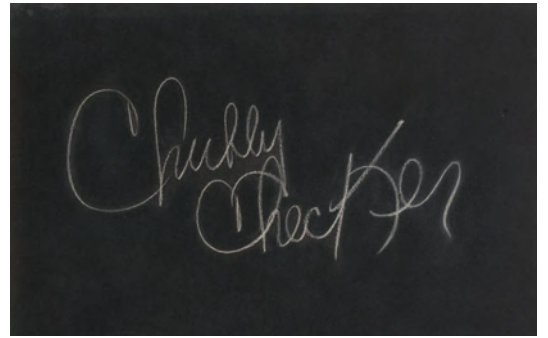
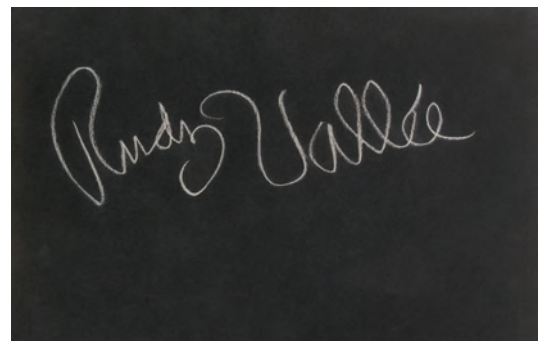
235. Roy Rogers Western shirt from *The Roy Rogers Show*. (NBC, 1951-1957) Vintage original bespoke crème knit wool long-sleeve shirt with bib plaque embroidered with pink and red roses with green stems and leaves, embellished with pearlized snap buttons, crystals, green piping, and crystal encrusted fringe along sleeves and back, with button front closure extending beneath bib. "The King of the Cowboys" wore this shirt in the 1950s. Shirt maker Nudie Cohen, himself a personality, was hired to dress many artists including Elvis Presley, charging up to \$10,000 per costume! Retaining the internal Nudie's bias label, and internal costumer's bias label typed, "Roy Rogers 6544". Acquired from the Roy Rogers and Dale Evans estate. Exhibiting minor age, production wear and handling, type label is faded but legible, with very few minor holes. In vintage very good to fine condition. **\$5,000 - \$7,000**



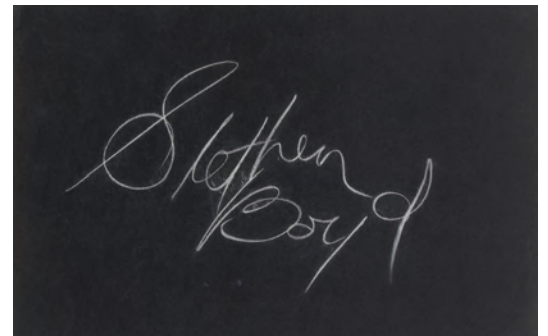
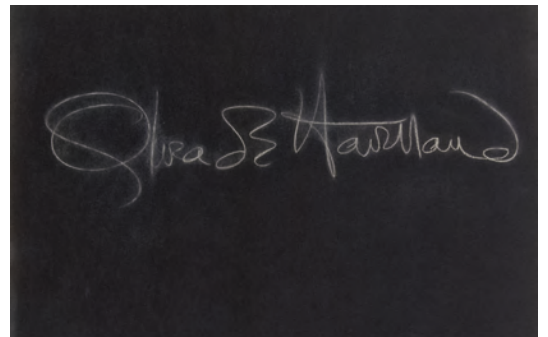
236. George Burns and Gracie Allen Easter Seals Award and (2) press cards. (1957) Vintage original award statue featuring a golden girl with outstretched arms on a round polished marble base with golden base plaque inscribed to "George Burns & Gracie Allen, In Appreciation, 1957 Easter Seal Teleparade of Stars", with Easter Seals logos on either side of the girl and green felt bottom. Measuring 8 x 4 in. Accompanied by (1) Gracie Allen United Nations press card for their conference on international organizations held in San Francisco in 1945, and (1) card for the San Francisco Opera House signed "Gracie Allen". Both cards measure 4 x 2.5 in. Acquired directly from the George Burns estate. Exhibiting minor age and wear to the statue element. In vintage very good to fine condition. **\$1,000 - \$2,000**



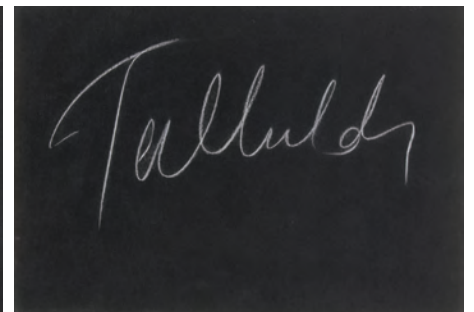
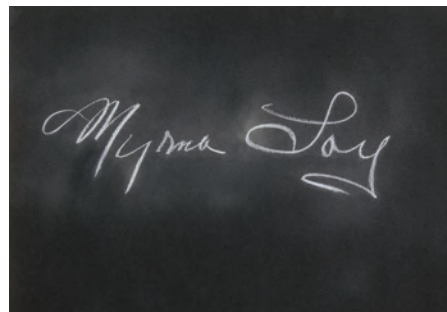
237. George Burns award trophy Television Hall of Fame. (1988) Original statue constructed of a 6.5 x 8.5 in. double-sided convex glass TV screen resting on a separate pewter metal base fashioned like a TV cabinet, inscribed on the recto, "The Television Academy Hall of Fame George Burns and Gracie Allen, 1988", and on the verso "Through love and laughter they created broadcasting's most enduring comic couple". This rare statue was given by the Emmy organization to honor a select few of its most esteemed artists. It was one of few awards kept by Mr. Burns until his passing. Acquired directly from the George Burns estate. Exhibiting age and handling, with remnants of orange adhesive (not visible when glass screen sits atop the base) from previous display. In vintage fine condition. **\$1,000 - \$2,000**



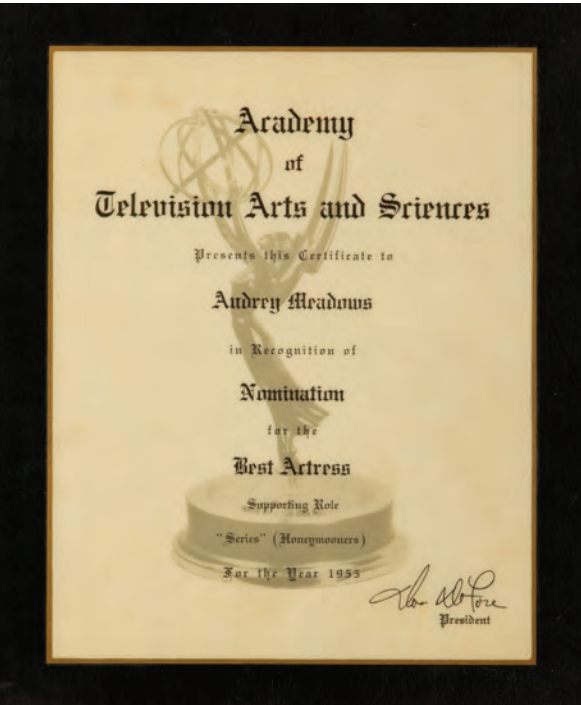
238. Chubby Checker and Rudy Vallee sign-in cards from *What's My Line?* (CBS TV, 1950-1975) Vintage original Chubby Checker sign-in card featuring a large signature rendered in white chalk on 18 x 26 in. black matte cardboard that was inserted into the set's legendary blackboard. Accompanied by a second sign-in card featuring the bold signature of Rudy Vallee. The classic game show ran for 25 years, with series host John Daly instructing each celebrity guest, "Will you enter and sign in, please?" Exhibiting production handling and age. In vintage very good to fine condition. **\$800 - \$1,200**



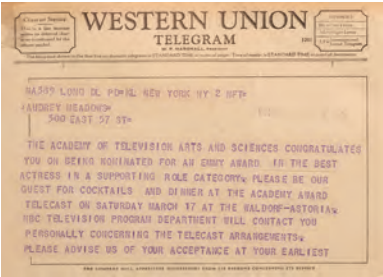
239. Olivia De Havilland and Stephen Boyd sign-in cards from *What's My Line?* (CBS TV, 1950-1975) Vintage original Olivia De Havilland sign-in card featuring a large signature rendered in white chalk on 18 x 26 in. black matte cardboard that was inserted into the set's legendary blackboard. Accompanied by a second sign-in card featuring the bold signature of Stephen Boyd. The classic game show ran for 25 years, with series host John Daly instructing each celebrity guest, "Will you enter and sign in, please?" Exhibiting production handling and age. In vintage very good to fine condition. **\$800 - \$1,200**



240. Myrna Loy and Tallulah Bankhead sign-in cards from *What's My Line?* (CBS TV, 1950-1975) Vintage original Myrna Loy sign-in card featuring a large signature rendered in white chalk on 18 x 26 in. black matte cardboard that was inserted into the set's legendary blackboard. Accompanied by a second sign-in card featuring a bold "Tallulah" signature by Tallulah Bankhead. The classic game show ran for 25 years, with series host John Daly instructing each celebrity guest, "Will you enter and sign in, please?" Exhibiting production handling and age. In vintage very good to fine condition. **\$800 - \$1,200**



241. Audrey Meadows “Alice Kramden” Academy of Television Arts and Sciences Emmy Award nomination plaque for *The Honeymooners*. (CBS TV, 1952–1959) Vintage original laminated wooden PermaPlaque certificate reads “Academy of Television Arts and Sciences Presents this Certificate to Audrey Meadows In Recognition of Nomination for the Best Actress Supporting Role “Series” (Honeymooners) For the Year 1955 [illegible] President”, measuring 9 x 11 x .5 in., including 1–Western Union 2–page telegram addressed to Audrey Meadows from Ed Sullivan, Chairman of the New York Chapter for the Academy of Television Arts and Sciences, congratulating her on the nomination. Telegram is dated March 2, 1956. Exhibiting age and wear, telegram is toned and creased. In vintage very good condition. **\$1,000 - \$1,500**



242. Milton Berle (2) Jewish entertainment awards and (1) caricature. (1952) Vintage original (3) items including (1) brown square 11.5 x 11 x .5 in. award plaque featuring a central gold metal disc with embossed torch, laurel leaves, and scroll with text, “Presented to Milton Berle, May 3, 1952, Great Showman, Greater American who has contributed unselfishly of his talents for humanitarian purposes throughout his career”, with plaque below engraved, “Testimonial Dinner Honoring Milton Berle from the officers of the Jewish Theatrical Guild of America, Waldorf Astoria”, (1) brown rectangular 11 x 14 x 1 in. award plaque featuring a laminated certificate at center printed, “Congregation Ezrath Israel, The Actor’s temple, Presented to Milton Berle, In grateful recognition of your generous contribution of superb talent and distinguished service to our temple. In testimony, whereof we have affixed our signatures this 5th day of July, 1960. We bless you out of the house of the Lord” and (1) Milton Berle caricature accomplished in pencil and watercolor with 16.75 x 16.75 in. visible through 24.5 x 25.5 x 1 in. mat and frame. Signed by artist at lower right. Acquired from the Milton Berle Estate. Exhibiting minor age and handling with some mars to wood of square plaque. In vintage very good condition. **\$800 - \$1,200**



243. Alan Young “John Stetson” & “Wilbur Post” Western hat from *Death Valley Days* and *Mister Ed* award statue. (CBS TV, 1952–1975) Vintage original Stetson brand stone colored cowboy hat with a thin tied gray silk hatband, interior brown leather band embossed in gold gilt, “Made by Stetson Especially for Alan Young”. Worn by Young as “John Stetson” in *Death Valley Days*, Season 11, Episode: “The Hat That Wore the West” and as “Wilbur Post” on *Mister Ed*. Accompanied by a 10.5 x 7.5 x 7.5 in. Western Heritage Award trophy featuring a copper metal horse with cowboy peering over the edge of the hollow wooden base with plaque engraved, “Western Heritage Award of the National Cowboy Hall of Fame and Western Heritage Center presented to *Death Valley Days* “The Hat That Wore The West” Outstanding Factual Western Television Program of 1962 and to Alan Young, Star”. Acquired from Mr. Alan Young. Exhibiting age and wear. In vintage very good to fine condition. **\$1,000 - \$2,000**



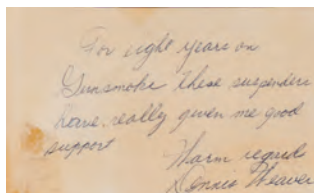
244. James Arness crew gift mug and autograph letter from *Gunsmoke*. (CBS TV, 1955–1975) Vintage original hand painted mug with gold gilt rim and handle, depicting a smoking pistol and Boot Hill, Dodge City’s graveyard on *Gunsmoke*. Inscribed in gold gilt, “Frank, from Jim” with floral flourish. Measures approx. 3.5 x 4.5 x 4.5 in., hand-made in Germany by Arzberg and gifted by actor James Arness to cast and crewmembers. Accompanied by a laminated typed letter dated February 20, 1957 on 7 x 9.85 in. “James Arness” letterhead, briefly mentioning the mug and the exhibit to which he donated the mug, during the early years of series production. Signed, “James Arness”. Letter tipped to 17 x 22.5 in. backing board, and exhibits pinholes from previous display and minor soiling. In vintage very good to fine condition. **\$800 - \$1,200**



245. Phil Silvers “Sgt. Ernest G. Bilko” glasses from the era of *The Phil Silvers Show*. (CBS TV, 1955) Vintage original iconic thick black horn-rimmed lens-less eyeglasses frames with flared tips, small silver chevrons on the front rims, and two small diamond shapes at each temple. Worn by actor Phil Silvers in the era of *The Phil Silvers Show*. Silvers favored this style of eyeglasses, having also worn them during talk show appearances and memorable photo sessions of the 1960s. No lenses present, to reduce the glare of bright studio lights. Acquired from the Phil Silvers estate. Exhibiting age and production wear with remnants of stage makeup on interior temples. In vintage very good to fine condition. **\$1,000 - \$2,000**



246. Phil Silvers “Sgt. Ernest G. Bilko” military uniform cap from *The Phil Silvers Show*. (CBS TV, 1955) Vintage original twill khaki military visor cap featuring a circular brass US Army insignia screw-back pin at front center, 2-matching brass eagle buttons on ends of brown leatherette chinstrap, vinyl visor with brown top and green bottom, and brown leatherette inner hat band. This size 7¼ cap was worn by actor Silvers as the fast-talking, lovable con man, who runs the motor pool at a small Kansas US Army Camp. Accompanied by a photocopy of a CBS memo identifying “Phil Silvers Tan Hat # 8502” to be “pulled from wardrobe to be cleaned-repaired or replaced”. Hat retains internal, “CBS” costumer’s tag affixed under clear celluloid with typed, “Phil Silvers Sgt. Bilko Show”. Exhibiting age and production wear with edge chipping to chinstrap, expected patina to brass components, and minor soiling. In vintage very good to fine condition. **\$5,000 - \$7,000**



247. Dennis Weaver “Chester B. Goode” signature shirt, suspenders autograph note and photo from *Gunsmoke*. (CBS TV, 1955-1975) Vintage original beige tweed long-sleeve shirt with cr me cloth hem, mismatched buttons along front closure, and signature yellow-striped suspenders with gold metal hardware and leather components. Includes (1) 5 x 3 in. note inscribed and signed by Weaver, “For

eight years on Gunsmoke, these suspenders have really given me good support. Warm Regards, Dennis Weaver”, and a 7.5 x 9.5 in. color photo. Both mounted on 24 x 18.5 in. backing board. Donated during the early years of the series by Weaver and production to Helen Rowell, co-curator of the Celebrity Museum in Denton, Texas. Retaining internal Western Costume bias label with faded typed “Dennis Weaver”. Exhibiting age, studio distressing and brittle elastic on suspenders. In vintage good to fine condition. **\$2,000 - \$3,000**



248. Ken Curtis “Deputy Festus” bandana and signed photo from *Gunsmoke*. (CBS TV, 1955-1975) Vintage original blue silk bandana, still knotted from production. Accompanied by a 7.75 x 9.75 in. color photograph of Curtis wearing the bandana, inscribed and signed, “For my friends, with a whole heap of sincere good wishes from Festus, Ken Curtis”. Visible through 15.75 x 17.75 in. taupe mat, mounted to foam board. Donated by the actor and production to Miss Helen Rowell, co-curator of the Celebrity Museum in Denton Texas. Acquired from the Helen Rowell estate. Exhibiting age, production wear and very minor fading. In vintage very good to fine condition. **\$800 - \$1,200**



249. Western-style rustic wagon and water pump used in multiple productions. (ca. 1950s–1980s) Vintage original horse drawn Western wagon constructed of green distressed barn wood on four wooden and metal spoked wheels and dressed with a brown leather western saddle, a pine box with leather handles, a 32 x 20 x 20 in. butter churn and twelve various salt, sugar, and coffee sacks. The wagon measures 54 x 90 x 32 in. and is less than a yard in width making it ideal for onstage shooting or exhibition. Accompanied by a studio-distressed metal western water hand pump on a freestanding square metal base. Both props were used in various television and film productions. Exhibiting production wear, age and distress. In vintage very good to fine condition. Originally acquired from Hollywood Central Props. **\$3,000 - \$5,000**



250. Western-style Poker Table and set decorations used in multiple productions. (ca. 1950s–1980s) Vintage original Western poker table (47" diameter) covered in careworn green felt with brass stud ornamentation around perimeter and a few tears along edges and one at center. Thick wooden column base with four distressed, intentionally mismatched wooden saloon chairs. Accompanied by vintage-inspired set dec including 1-silver spittoon, 1-deck of playing cards, 1-set of gambling chips, 1-cigarette pack, 1-prop shot glass filled with whiskey and 1-whiskey bottle. All used in various television and film productions. Exhibiting production wear, age and distress. In vintage very good to fine condition. Originally acquired from Hollywood Central Props. **\$1,500 - \$2,500**



252. Chuck Connors “Lucas McCain” bridle and autograph letter from The Rifleman. (ABC TV, 1958–1963) Vintage original brown leather horse bridle with metal hardware. Accompanied by a 7.5 x 9.5 in. typed letter dated January 16, 1959 on “The Rifleman” letterhead confirming the bridle’s authenticity as “the first bridle I ever used...” sealed between two pieces of plastic and signed by Connors, visible through 15.5 x 17.5 in. faux suede mat, mounted to foam board. This Season 1 bridle was donated in the early years of the series by the Connors and production to Mr. William Rowell, co-curator of the Celebrity Museum in Denton, Texas. Exhibiting age, production wear, some deterioration to leather and corrosion to metal components. Letter exhibits age and handling with original transmittal folds. In vintage very good condition. **\$1,500 - \$2,500**



253. Michael Landon “Charles Ingalls” barn lanterns from Little House on the Prairie. (NBC TV, 1974–1983) Vintage original (2) small silver metal lanterns painted green with clear blown glass manufactured by Winged Wheel and engraved “Little House,” “84,” and “Barn” on the verso. Both measure 6 in. tall. These lanterns hung on the exterior of the family barn and were used by “Charles” (Michael Landon) and cast over multiple seasons of the popular series. Exhibiting production wear and age. In vintage very good to fine condition. **\$800 - \$1,200**



251. Robert Horton dressing room placard and TV Radio Mirror Award certificate for Wagon Train. (Universal TV, 1957–1965) Vintage original 2.5 x 3.5 in. printed dressing room sign on white cardboard with hand lettered, “Dressing Room No. 1 – Robert Horton”. According to Horton’s wife Marilyn, the sign had great meaning to him, so he added the gold standing frame and for years would set it up on his dressing room tables. Accompanied by a framed TV Radio Mirror Award certificate reading, “In the annual awards poll conducted by TV Radio Mirror, American TV audiences have chosen Wagon Train as their favorite hour-or-more dramatic program” with a seal at bottom center featuring a microphone and “TV Radio Mirror – Award for 1958–1959”, in its original 14 x 11.65 in. wooden frame with 12.85 x 10.6 in. visible. Exhibiting age, and production wear. In vintage very good to fine condition. **\$400 - \$600**



254. Chuck Connors personal appearance rancher hat from *The Rifleman*. (ABC TV, 1958-1963) Vintage original Weather Hat Co. brand taupe felt rancher hat with brown leather band embellished with 3-silver medallions, interior brown leather band embossed, "Custom made expressly for Chuck Connors", lined in white satin, retaining internal metallic gold Western Hat. Co. printed label. This hat was worn for personal appearances after production of the series. Acquired from the Chuck Connors estate. Exhibiting only minor age and handling. In vintage very good to fine condition. **\$800 - \$1,200**



255. Michael Landon "Joseph 'Little Joe' Cartwright" shirt from *Bonanza*. (NBC TV, 1959-1973) Vintage original Nudie's brand chocolate brown pullover long-sleeve V-neck rough textured wool shirt with 2-button holes mid-V and 2-chest pouch pockets. Retaining internal, "Nudies" bias label, and 1-internal bias label with handwritten, "M. Landon Bonanza". Exhibiting minor age and wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



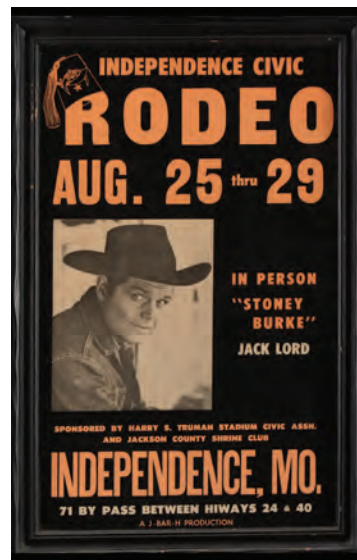
256. Michael Landon "Joseph 'Little Joe' Cartwright" bullet from *Bonanza*. (NBC TV, 1959-1973) Vintage original 1.5 in. gold metal bullet casing worn by "Little Joe" (Landon) on his holster belt on *Bonanza*, then retained by the actor as a keepsake. This empty blank bullet is now presented in a 9.5 x 10 in. black lacquer frame with brass plaque reading, "Bonanza - Little Joe's Unused Blank Cartridge from Michael Landon's Estate". Retaining hanging hardware on the verso. Acquired from Michael Landon's wife Lynn Landon. Exhibiting minor age and wear. In vintage very good to fine condition. **\$200 - \$300**



257. Dan Blocker "Eric 'Hoss' Cartwright" sombrero from *Bonanza*. (NBC TV, 1959-1973) Vintage original La Guadalupana brand natural woven straw sombrero with mini-lassos, leather rope band, and black tie ornamentation, leather chin strap tie, with interior brown leather band, lined in red and white fabric, retaining internal "La Guadalupana" screen printed label. Worn by actor Dan Blocker in an episode of *Bonanza*. Acquired from show creator and producer, Mr. David Dortort. Exhibiting minor age and wear. In vintage very good to fine condition. **\$1,500 - \$2,500**



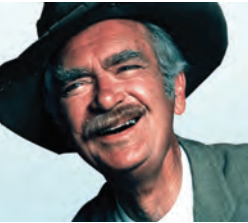
258. Lorne Greene "Ben Cartwright" Western shirt from *Bonanza*. (NBC TV, 1959-1973) Vintage original white long-sleeve pullover shirt with mini notched lapel, drop shoulders, ruched detailing, and single ornate silver button closure worn by actor Lorne Greene as owner and patriarch of the Ponderosa Ranch on *Bonanza*. This signature character shirt became a cultural artifact, held for years in Western Costume Company's elite Star Collection. Retaining internal Western Costume inkstamp. Exhibiting minor age and wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



259. Jack Lord "Stoney Burke" personal appearance poster. (UA TV, 1962-1963) Vintage original 25 x 17 in. promotional poster featuring a black and white photo of actor Jack Lord as "Stoney Burke" wearing black Western hat. Reading, "Independence Civic Rodeo Aug. 25 thru 29" and "In person 'Stoney Burke' Jack Lord". The poster comes from a personal appearance made in Independence, Missouri in promotion of the television series. In vintage very good to fine condition. Acquired from the Jack Lord estate. **\$400 - \$600**



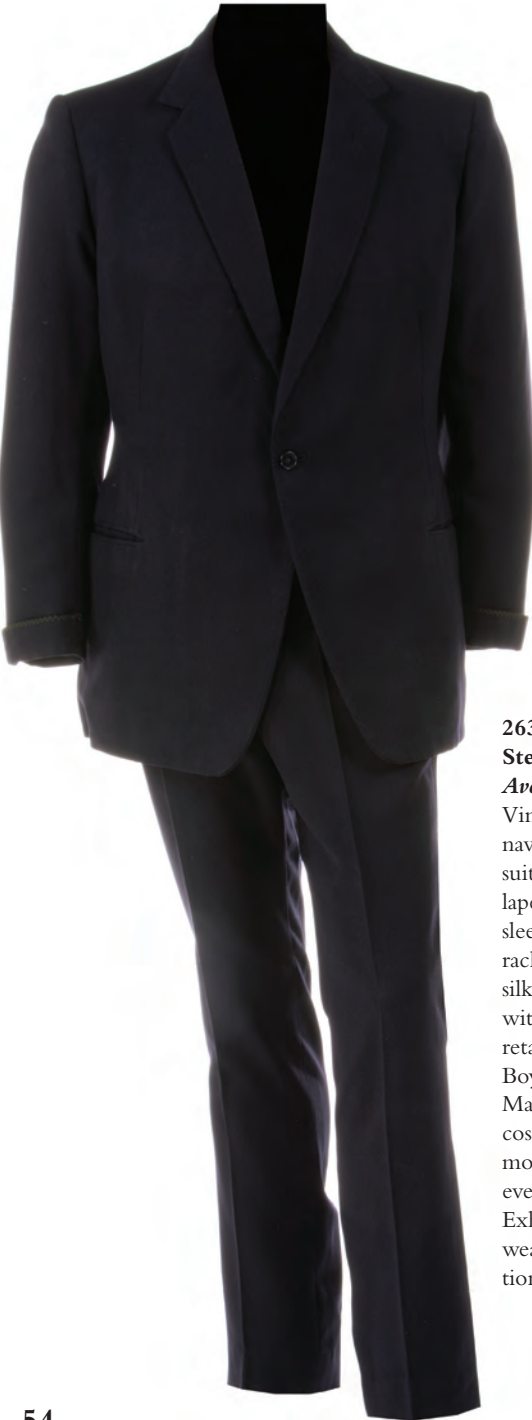
260. Jack Lord "Stoney Burke" Western hat, holster, signed photo and sheet music from *Stoney Burke*. (UA TV, 1962-1963) Vintage original collection of (6) items including (1) Resistol brand black "7 3/8" cowboy hat with thin black hat band, interior black leather band embossed in gold letters, "Designed by Harry Rolnick for Jack Lord", with interior lined in white satin, retaining internal "Resistol" printed label, (1) Arvo Ojala brand thick brown leather gun belt with integral leather holster and matching removable slide-on ammo holder for seven bullets, belt and ammo slide retaining internal, "Arvo Ojala, No. Hollywood Cal.", makers' marks, (1) black and white 7.65 x 9 in. publicity photo inscribed, "To Big Dick - May you always walk in sunshine - Love Jack Lord - Stoney" with Star of David drawn below and ink stamp on the verso, (1) color 9 x 11.85 in. publicity photo with facsimile autograph, (1) 9.5 x 12.85 in. page "Stoney's Theme" sheet music dated 1962, (1) silver rodeo belt buckle with embossed "Jack Lord As Stoney Burke Daystar Productions Inc. Worlds Champion Bronco Rider", and gold metal bar with engraved "Bob Rubin", measuring 4.25 x 3.25 in., and (1) *TV Guide*, vol. 10, no. 46, issue #530, Nov 17, 1962, featuring Jack Lord on the cover. Hat, holster and sheet music acquired from the Jack Lord estate. Signed photo and buckle from the series property master Richard "Dick" Rubin. Exhibiting age and production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**



261. Buddy Ebsen “Jed Clampett” (2) mustaches from *The Beverly Hillbillies*. (CBS TV, 1962-1971). Vintage original (2) hand-tied human hair character mustaches ventilated on lace foundations. Each mustache measures approx. 4 in. long and was applied to and worn by actor Buddy Ebsen as Hillbilly patriarch, “Jed Clampett”, on the beloved series, *The Beverly Hillbillies*. Exhibiting minor production wear and age. In vintage fine condition. Acquired from the Buddy Ebsen Estate. **\$800 - \$1,200**



262. Johnny Carson mug from *The Tonight Show*. (CBS, 1962-1992) Vintage original Burbank Mug Shop brand brown and white ceramic 3.5 in. tall mug with black and white photo of Carson featured on one side and, “Johnny” printed on the other. Coffee mugs like this were a constant feature of the talk show host’s desk. In vintage fine condition. **\$600 - \$800**



263. Patrick Macnee “John Steed” suit ensemble from *The Avengers*. (ABC TV, 1961-1969) Vintage original signature (2) piece navy blue wool suit including (1) suit coat with short collar, notched lapel, 2-hip slash pockets, cuffed sleeves with rounded black rick-rack trim, interior lined in black silk, and (1) pair matching trousers with zipper front closure. Both retaining internal Hammond & Boyle Ltd. bias labels typed “Patrick Macnee, Esq.”. A terrific signature costume from one of British TV’s most suave and resourceful agents ever! Emma Peel not included. Exhibiting only minor production wear. In very good to fine condition. **\$6,000 - \$8,000**



264. Linda Kaye Henning “Betty Jo Bradley Elliott” wedding dress & signed photo from *Petticoat Junction*. (CBS TV, 1963-1970) Vintage original crème silk floor-length long-sleeve wedding dress embellished with faux pearl and sequined lace appliques on the short standing collar, mesh covered bodice and skirt, and fitted sleeves with self cover buttons, with detachable matching silk train partially covering the faux self cover button hidden zipper closure, including Priscilla of Boston brand lengthy matching tulle and lace applique train. Worn by “Betty Jo” (Linda Kaye Henning) in her wedding to “Steve Elliot” (Mike Minor). Accompanied by an oversized 10.5 x 13.5 in. vintage black & white photograph of the actress dressed for her wedding later inscribed, “Linda Kaye Henning - ‘Betty Jo’“, presented in professionally packed wedding metallic gold box, within acid free storage box. Exhibiting age and production wear. In vintage very good to fine condition. Acquired from actress Linda Kaye Henning. **\$3,000 - \$5,000**



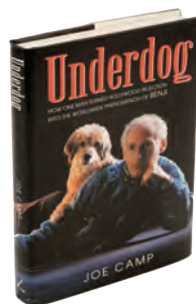
265. *Petticoat Junction* cast signed theme sheet music. (CBS TV, 1963-1970) Vintage original 19 x 13 in. sheet music for the Petticoat Junction opening theme with lyrics by Paul Henning and music by Curt Massey copyrighted in 1963 by Caroline Music Co. The chart was signed in later years by cast members Linda Kaye Henning “Betty Jo”, Lori Sanders “Bobbie Jo” and Ginella Hutton “Billie Jo”. In train themed 28.5 x 22.75 in. mat. Also includes 2-vinyl 45 records featuring “The Girls From Petticoat Junction”. Exhibiting minor age and wear. In vintage very good to fine condition. Acquired from actress Linda Kaye Henning. **\$600 - \$800**



266. “Shady Rest Hotel” miniature model from *Petticoat Junction*. (CBS TV, 1963-1970) Vintage original 1/16 scale model miniature of a yellow two-story Victorian home with green shuttered windows, tile roof, three large bay windows on front upper floor, and two rectangular brick chimneys on left and right sides with attached trellises. A long porch extends along front of the grand hotel and features a hanging bench swing and a hand painted sign above that reads, “Hotel” and “Shady Rest”. Measuring 14.5 x 24 x 26 in. Featuring internal lighting to illuminate white gauze curtains. The miniature is mounted to a wooden 33.5 x 42 in. base board with hand painted stone path, white washed fence, and various miniature landscaping materials. The model was used where insert shots of building and train models were inter-cut with exterior facades and interior sets on the General Service Studio sound stages to create the fictitious town of Petticoat Junction and neighboring Hooterville. This model was designed, built and painted by Richard C. Datin, who also installed lighting in the 12-foot model of the “U.S.S. Starship Enterprise” for Star Trek. Exhibiting age and production wear. In vintage very good to fine condition. Acquired from Petticoat Junction creator Paul Henning. **\$6,000 - \$8,000**



267. “Benji” (5) awards and needlepoint portrait from *Petticoat Junction*. (CBS TV, 1963-1970) Vintage original (5) awards in the form of trophies and plaques measuring 14 x 7 in. to 11 x 7 in. honoring the animal actor who portrayed Benji and a 13.5 x 15.25 in. framed needlepoint portrait made by a disabled fan who created it using her feet. The adorable terrier who originally played “Higgins” on *Petticoat Junction* later starred in the motion picture *Benji* (1974). Exhibiting minor age and wear. In vintage very good to fine condition. Acquired from animal trainer, Frank Inn. **\$600 - \$800**



269. “Benji” and “Tiffany” dog collars, tags, and health certificates from *Petticoat Junction*. (CBS TV, 1963-1970) Vintage original (2) leather dog collars embellished with blue stones and metal buckles including 1-with attached round brass dog tag stamped “Benji” and 1-stamped “Tiffany” on front and verso. Accompanied by both dogs’ health certificates ca. 1970s for international travel. Exhibiting minor age and handling. In vintage very good to fine condition. Acquired from animal trainer, Frank Inn. **\$1,000 - \$1,500**



268. “Benji” new old stock merchandise collection from *Petticoat Junction*. (CBS TV, 1963-1970) Vintage original large collection of Benji branded merchandise including 2-plush animal Benjis, Viewmaster slide reel, multiple Benji paper party cups, plates and napkins, a large Benji mug, a book mark, 9-copies of “Benji at Work” by Rita Goldman Gelman, multiple Benji bookplates, 10+ pin buttons, 3-mylar balloons, 40+ postcards, 3-Benji 1983 calendars, a 45 RPM record of “Benji’s Theme” Part I and II, Benji souvenir movie program, a copy of “Underdog” by Joe Camp and more. Exhibiting minor age. In vintage fine condition. Acquired from animal trainer, Frank Inn. **\$600 - \$800**



270. “Dalek Warrior” replica figure from *Doctor Who*. (BBC TV, 1963 – Present) Original life-size replica “Dalek” display figure constructed of cast fiberglass, resin, rigid polyfoam and metal components. Expertly painted in silver metallic paint to replicate the look and luster of the iconic Daleks seen on the beloved series. The Dalek’s arms and guns are mounted on ball joints, allowing them to be posed (or furiously wiggled). The plunger arm telescopes and the iconic dome crowns the instantly recognizable construction. This deluxe replica retains a power cord, but electronics are untested. Measuring 57 x 26 x 44 in. Exhibiting age, wear scratching and some paint loss. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$4,000 - \$6,000**



273. Naval mine model miniature prop from *Voyage to the Bottom of the Sea*. (ABC TV, 1964-1968) Vintage original model miniature naval mine constructed of rigid polyfoam ball expertly hand-painted to simulate sea-weathering and moss. Featuring several contact firing pins jutting from the surface. Visible when the iconic submarines “Seaview” and “Flying Sub” were featured negotiating underwater minefields in the series. Exhibiting age and production wear. Some firing pins are bent. Miniatures like these were not intended to live past production. In remarkably good vintage condition. **\$1,500 - \$2,500**



271. Hyperion III Phaser pistol from *Doctor Who* Season 23, Episode 3: “Terror of the Vervoids”. (BBC TV, 1986) Vintage original futuristic prop phaser constructed of cast resin body, painted yellow, with black paper tape details, unique blue acrylic crystal barrel, and button on the back for illuminating the barrel. This prop weapon was used by the 6th “Doctor” (Colin Baker) in the Episode: “Terror of the Vervoids” of the cult classic series. Exhibiting production wear and soiling. Electronics present but untested. In vintage very good condition. **\$2,000 - \$3,000**



274. “Arnold Ziffel” award, press clippings, and fan mail from *Green Acres*. (CBS TV, 1965-1971) Vintage original 1967 American Humane Association PATSY Achievement Award to “Arnold the pig” Consisting of a shield-shaped wooden plaque with a loving cup and gold metal winged woman holding a laurel wreath measuring 11 x 17 x 1 in. and honoring the animal actor’s outstanding work in *Green Acres*. Accompanied by 3-scrapbook pages with original news clippings, 8-candid photos of the famous pig from this era and a folder of 32+ photocopy fan mail, some marked in pen by trainer Frank Inn with correspondence notes. Exhibiting age and handling. In vintage very good to fine condition. Acquired from animal trainer, Frank Inn. **\$800 - \$1,200**



272. “Caretaker” coveralls from *Doctor Who* Season 24, Episodes 5-8: “Paradise Towers”. (BBC, 1987) Original black/dark gray wool futuristic jumpsuit with short vinyl collar, 2-chest patch pockets, 2-leg pouch pockets, all with vinyl strip embellishments, white stenciled “379/13, Sub-3” over left chest pocket, with vinyl self button front closure. Includes 1-vinyl belt. Vinyl components studio painted to appear futuristic/Sci-Fi. Retaining internal bias label handwritten, “James Carrington”. Exhibiting age and production wear. In production used very good to fine condition. **\$400 - \$600**



275. “Arnold Ziffel” pig cage from *Green Acres*. (CBS TV, 1965-1971) Vintage original prop pig cage constructed of metal, painted red with “Green Acres” hand-painted on two sides and “Arnold” on the cage door. Measuring 23 x 42 x 22 in. Accompanied by a vintage black & white photograph of “Arnold” the pig standing on top of this cage during production. The cage served as the lovable pig’s transport unit and living quarters while filming. Exhibiting age and production wear. In vintage very good to fine condition. Acquired from “Arnold’s” trainer, Frank Inn. **\$3,000 - \$5,000**



276. Futuristic helmet from *The Outer Limits* episode “Soldier” also worn by Robin Williams on *Mork & Mindy*. (UA TV, 1963–1965) Constructed of cast fiberglass shell with sculptural rivets and metal components, expertly studio painted silver with retractable and tinted plexiglass faceplate visor, padded interior lining and earpieces. Used in the classic *The Outer Limits* TV series Episode: “Soldier”, written by award-winning sci-fi author Harlan Ellison, which inspired James Cameron’s *The Terminator*. The helmet was later pressed into service for use by Robin Williams as the lovable alien “Mork” in the *Mork & Mindy* TV series of the 1980s. The original antenna on the top of the helmet was converted to a parabolic sensor for use by Mork. Measuring 9.5 x 13 x 12 in. Exhibiting expected age and production wear. A great historical costume piece that spans decades of groundbreaking science fiction entertainment. In vintage very good to fine condition. **\$12,000 - \$15,000**

277. Elizabeth Montgomery “Samantha” cel from the animated opening titles of *Bewitched*. (ABC TV, 1964–1972) Vintage original hand painted 12-field 8 x 10 in. cel featuring a distant, small .75 x .05 in. “Samantha” (Montgomery) flying on her witch’s broom. This cel was created for the show’s opening title sequence, a production bumper, or a related sponsor animation for *Bewitched*. With printed background featuring Elizabeth Montgomery title credit for display. In 13.5 x 12 in. triple cut mat. Exhibiting age and handling. In vintage fine condition. **\$1,500 - \$2,500**





278. Fred Gwynne “Herman Munster” medieval “Hamlet” tunic from *The Munsters*. (CBS TV, 1964-1966) Vintage original signature black velvet collarless V-neck tunic with voluminous cuffed balloon sleeves and hook and eye front closure. Retaining internal Western Costume bias label typed, “Fred Gwynne”. This Fred Gwynne “Herman Munster” tunic is seen in the first season episode “Lily Munster, Girl Model” when Herman is given a pill by Grandpa that turns him into Richard Burton as “Hamlet”. Exhibiting age and production wear. In vintage very good to fine condition. **\$6,000 - \$8,000**



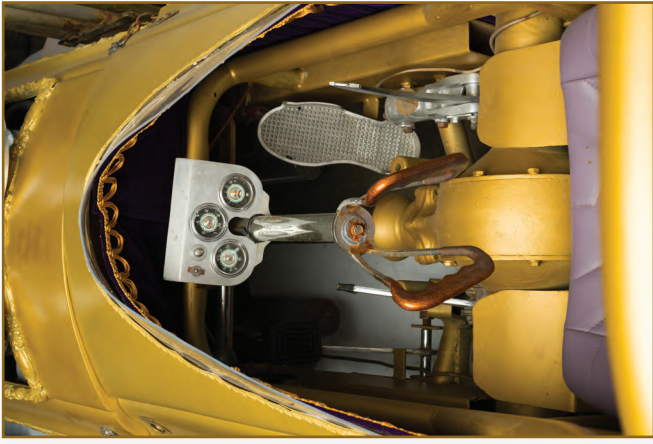
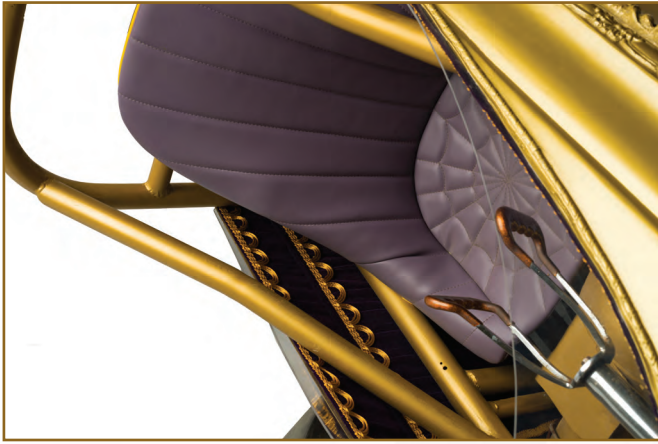
279. Al Lewis “Grandpa Munster” signature vampire tailcoat from *The Munsters*. (CBS TV, 1964-1966) Vintage original signature open front double-breasted black wool tail coat with short collar, notched red satin lapel, 1-chest slash pocket, single back vent lined in red satin, and black plastic buttons. Exhibiting only minor age and production wear with some fading from previous display. In vintage very good to fine condition. **\$4,000 - \$6,000**





Dragula

280. Original “Dragula” coffin dragster from *The Munsters* and *Munster, Go Home!* (CBS 1964-66; Universal, 1966) The “Dragula” debuted in *The Munsters* episode “Hot Rod Herman” when “Grandpa Munster” (Al Lewis) built the car so he could win back the Munster “Koach” which Herman had lost in a drag race. The car was later modified for the 1966 movie, most notably the cockpit bubble was removed to fit Fred Gwynne’s massive frame and a tubular roll bar was added. This iconic hot rod from the 60s was designed by Tom Daniel while working for George Barris and Barris Kustom Industries. Constructed out of a fiberglass coffin over a gold tubular steel frame. Custom lanterns with spider webbing and large black metal spiders stand atop each “headlight”. Between lanterns is a black “gravestone” with white text reading “DRAG~U~LA / BORN ~ 1367 / DIED ~ ?”. Interior features a gold butterfly steering wheel, instrumentation and purple vinyl bucket seat with spider web stitched detailing and purple velvet upholstery on the sides. Clear plastic windshield around top edge of cockpit features a white spider web print on the driver’s right. Exiting each side of the engine bay are four chrome Zoomie-style exhaust pipes resembling Gothic organ pipes. The car has been restored and the Ford V8 engine was removed for display purposes. The intake scoops are replacements as are the seat and rear wheels. Exhibits expected patina with light oxidation and wear throughout. Truly a pop culture icon, this car has been immortalized in plastic model kits, toys, video games, inspired Hot Wheels cars and musician/filmmaker Rob Zombie titled a song after this car on his triple platinum album *Hellbilly Deluxe*. Measures 148 in. x 63 in. x 44 in. Sold on a bill of sale only. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Chicago Historical Antique Automobile Museum in Highland Park, IL. **\$80,000 - \$120,000**





281. Eva Gabor “Lisa Douglas” ensemble from *Green Acres*. (CBS TV, 1965-1971) Vintage original Mr. Blackwell brand (2) piece red spandex lounging ensemble including (1) voluminous pull-on floor-length V-neck sleeveless peignoir trimmed in thick red ostrich feathers, and (1) matching cape. Peignoir retaining internal Mr. Blackwell bias label. Worn by “Lisa” (Eva Gabor) in the endearing fish-out-of-water comedy series. Acquired from the costume’s designer Nolan Miller. **\$3,000 - \$5,000**



283. Robert Conrad “James T. West” suit ensemble from *The Wild Wild West*. (CBS TV, 1965-1969) Vintage original forest green wool (2) piece ensemble including (1) bolero-style jacket with shawl lapel, 2-hip slash pockets and hook and eye metal grape motif button and chain front closure, interior lined in olive silk, and (1) pair of matching zipper front pants with black elastic stirrups. Pants retain the internal Western Costume bias label typed, “Bob Conrad” Exhibiting minor wear and age, pants with some sensitive repair on lower right leg, and 2 in. open seam on left. In vintage very good condition. **\$4,000 - \$6,000**



284. Robert Conrad “James T. West” jacket from *The Wild Wild West*. (CBS, 1965-1969) Vintage original blue corduroy bolero-style jacket with black leather lapels and cuffs, 2-hip slash pockets, 2-decorative rolled leather toggle buttons with dangling leather pieces, interior lined with blue silk satin, with 1-interior cigar pocket upper back. Highly visible in multiple episodes/seasons. Exhibiting age, wear and fading. In vintage good condition. **\$3,000 - \$5,000**

282. Jimmy Durante “Humpty Dumpty” costume from *Alice Through the Looking Glass* by Bob Mackie. (1966) Vintage original (6) piece costume ensemble consisting of (1) rigid, egg-shaped costume form covered in stretched crème cotton jersey, (1) canary-yellow felt double-breasted jacket, (1) black & white checkerboard vest with an attached gold metal pocket watch chain, (1) pair of crème jersey pants with attached rigid hanging legs, (1) pair of white shoes with felt spats and (1) white felt derby with a wide yellow hat band. The TV special was based on the Lewis Carroll novel and iconic costume designer Bob Mackie won his first Emmy Award for his contributions to this show. This was also the first Emmy trophy ever bestowed for Costume Design. Exhibiting age and production wear, this costume has been professionally restored. The hat, gloves, spats and some ornamental trim have been added for display purposes only. In vintage very good to fine condition. Acquired from the NBC Wardrobe Department. **\$4,000 - \$6,000**



285. Peter Graves “James Phelps” self-destructing tape recorder from *Mission: Impossible* Season 3, Episode 1: “The Heir Apparent”. (DesiLu, 1968) Vintage original palm-sized tape recorder prop constructed of black metal box with two small aluminum tape reels and exposed red phone wire to represent internal electronics. A strip of yellowed padded tape remains on the lower front edge of the prop. A recurring hallmark of the series features Phelps (Graves) receiving mysterious and official instructions on a tape recorder, which then self-destructs. Measuring 2.5 x 3.5 in. Exhibiting production use, age and wear. In vintage very good condition. **\$2,000 - \$3,000**



286. Peter Graves “Jim Phelps” bow tie, personal signed script and signed photo from *Mission: Impossible*. (Paramount TV, 1966-1973) Vintage original (1) black silk clip-on bow tie and (1) studio bound and bradded *Mission: Impossible*, Episode: “The Money Machine” Revised Final Draft script written by Richard M. Sakal, dated August 14, 1967 on the cover, with handwritten “Peter Graves” top right cover, and initialed “PG” (attributed to Graves). Hand annotated by Graves, with character and direction often outlined or circled in blue ink throughout the script and (1) vintage 8 x 10 in. black and white photo of Graves inscribed, “To Helen, with thanx [sic] and best wishes, Peter Graves”. All donated during the early years of the series by Graves and production in 1967 to Helen Rowell, co-curator of the Celebrity Museum in Denton, Texas, with original DesiLu mailing envelope present. Exhibiting minor age and handling. In vintage very good to fine condition. **\$800 - \$1,200**





287. Davy Jones “Davy” performance vest from *The Monkees*. (NBC, 1966–1968) Vintage original Monkees by Bruxton brand black satin performance vest with red feather pattern, 2-hip slash pockets, interior self-lined, with faux mother of pearl button front closure. Worn by actor Davy Jones on *The Monkees* and in live performances of the era. Retaining internal “Monkees by Bruxton” bias label, and affixed costumer’s label with handwritten “Davy Jones” in black ink. The series was loosely inspired by the Beatles film *A Hard Day’s Night*. The Monkees were often seen in matching wardrobe, and this piece was originally acquired from Warner Bros corporate archives. In vintage very good to fine condition. **\$3,000 – \$5,000**



288. Peter Tork performance vest from *The Monkees*. (NBC, 1966–1968) Vintage original Monkees by Bruxton brand black satin performance vest with red feather pattern, 2-hip slash pockets, interior self-lined, with faux mother of pearl button front closure. Worn by actor Peter Tork on *The Monkees* and in live performances of the era. Retaining internal “Monkees by Bruxton” bias label, and internal costumer’s bias label with handwritten “Peter Tork” in black ink. The series was loosely inspired by the Beatles film *A Hard Day’s Night*. The Monkees were often seen in matching wardrobe, and this piece was originally acquired from Warner Bros corporate archives. In vintage very good to fine condition. **\$3,000 – \$5,000**



290. Sylvia Anderson “Lady Penelope Creighton-Ward” dress from *Thunderbirds are GO*. (UA, 1966) Vintage original floor-length silver lamé empire waist dress with blue and iridescent sequins throughout top of bodice and nude mesh ¾-sleeves, with nude mesh trimmed square neckline, 2-slits at bottom of both sides of A-line skirt, interior lined in white satin, with zipper back closure. Retaining internal Michel Mayfair LTD bias label. Attributed to the voice actress behind, “Lady Penelope”, Sylvia Anderson, who wore the dress, matching one worn by the puppet in the movie, for personal appearances. Exhibiting only minor age and wear. In vintage very good to fine condition. **\$800 – \$1,200**



291. George Sanders “Mr. Freeze” helmet from *Batman*. (TCF-TV, 1966–68) Vintage original screen used helmet constructed of cast fiberglass shell with rivet details, an accordion neck portion, short aluminum peaked breastplate and working hinged flip-visor with a transparent see-through bubble visor, now amber from age. Expertly studio painted in metallic silver. Interior lined with soft foam for fit and comfort of wearer. From the mod and madcap 1960s *Batman* TV series, this helmet was worn by George Sanders as “Mr. Freeze”. With “Freeze” etched into the interior back breastplate. Exhibiting scuffing to silver paint, scratching to bubble dome of visor, interior foam padding is supple and intact. In production-used vintage very good condition. **\$3,000 – \$5,000**



289. Marlo Thomas “Ann Marie” sunglasses and signed letter and photo from *That Girl*. (ABC TV, 1966–1971) Vintage original Deb’s Originals brand fashion sunglasses with round plastic red and white frames and dark lenses. Accompanied by (1) typed letter dated March 15, 1967 on 7.5 x 5.5 in. “Marlo Thomas” stationery explaining that her character “Ann Marie” uses glasses in lieu of headbands as a fashion statement in *That Girl*. Signed “Marlo Thomas” in black ink, with (1) black and white 4.75 x 6.57 in. photograph. Photo and letter tipped to backing board and with mat measuring 14.75 x 16.75 in. Sunglasses donated during the early years of the series by Thomas and production in 1967 to Helen Rowell, co-curator of the Celebrity Museum in Denton, Texas. Exhibiting very minor production wear, letter retains remnants of tape from previous display. In vintage very good to fine condition. **\$800 – \$1,200**



292. Adam West “Batman” prop rocket from *Batman*. (TCF-TV, 1966–68) Vintage original unique rocket prop constructed of aluminum sleeve with flared top and containing 19-bundled aluminum tubes. The casing is painted with enamels in 1960’s primary colors of bright yellow and blue while the aluminum tubes are natural metallic silver. With three screws visible at the bottom of the sleeve, which hold the base to the bottom. 2-magnets embedded in the base. Measuring 8 x 2.5 in. Exhibiting age and production wear. In vintage very good condition. **\$2,000 – \$3,000**



293. William Shatner “Captain James T. Kirk” Starfleet “wraparound” Season 2 tunic from *Star Trek: The Original Series*. (Paramount, 1966-1969) Captain Kirk (Shatner) wears a “wraparound” tunic in several episodes of Season 2. This version is seen in the episode “The Doomsday Machine” Olive green cotton, jersey-knit tunic with V-neckline with left side overlapping the right side. Overlap has a Velcro closure and a thin band that wraps along the bottom edge from the right, around the back, and to the left with original horizontal Starfleet Command insignia patch. Neckline is trimmed with gold cording. Each cuff is lined with original gold Command braid. Exhibits overall production wear, including 3.5 in. missing interior section of braid, a 1 x .75 in. snag on left sleeve, and .5 in. hole under right arm. Exhibits minor color fading with scattered stains. Extraordinarily rare, this is the only Kirk wraparound tunic we have handled. **\$80,000 - \$120,000**



294. “Romulan” tunic from *Star Trek: The Original Series*. (Paramount, 1966-1969) Vintage original long-sleeve boat-neck tunic constructed of interwoven wool and golden grosgrain ribbon, creating an open thatched weave, with black cotton crotch strap connected by velcro closure. Retaining handwritten costumer’s notes on strap, “Bob Ott” and “MPCC”. Exhibiting age and production wear. In vintage very good to fine condition. **\$800 - \$1,200**





Original Phaser Pistol used in the classic *Star Trek* episode “Plato’s Stepchildren” – popularly cited as the first scripted interracial kiss on U.S. television -- gifted to actress Nichelle Nichols by Producer Fred Freiberger.



295. Original Type-2 Phaser Pistol from the *Star Trek: The Original Series* episode “Plato’s Stepchildren” - from the collection of Nichelle Nichols. (Paramount, 1966–1969) The Type-2 Phaser pistol is the most iconic and sought-after hand prop from the original *Star Trek* series – it is also the most difficult to obtain. This Phaser has extraordinary provenance: *Star Trek* producer Fred Freiberger gifted the Phaser to actress Nichelle Nichols, who played “Lt. Uhura”, the iconic communications officer aboard the U.S.S. Enterprise. Accompanying the Phaser is a signed letter from Freiberger, dated March 6, 1972, stating (in part): “I ran into Jerome Stanley [NBC Program Executive] last week (remember him?) He actually apologized for his ‘handling’ of the ‘kiss issue’ and admitted that he was wrong. I am still most proud of ‘Plato’s Stepchildren’ and kept a few mementos from the episode including a phaser. I thought you might like to have it. I have great memories of our work together and will never forget your support or the change we brought about...” This Phaser is constructed of fiberglass, resin, turned aluminum and acrylic and measures 8.5 in. long x 5.5 in. tall x 2 in. wide. Exhibits expected wear to paint and scuffing to metallic surfaces. To many science fiction fans around the world, an Original Series Phaser pistol transcends its mere association with an outstanding television series; it represents one of the defining icons of American pop culture. In all our years of business, this is only the third fiberglass Type-2 Phaser pistol we have handled and this example has impeccable provenance, being tied to the historic, groundbreaking episode. *Provenance:* From the collection of Producer Fred Freiberger and gifted to actress Nichelle Nichols in 1972. Accompanied with the original Freiberger letter gifting the Phaser to Ms. Nichols, plus a signed letter of provenance by Nichelle and a video of her discussing this Phaser. **\$80,000 – \$120,000**



296. Carol Burnett red beaded curtain call ensemble by Bob Mackie from *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original ensemble including (1) red wool jacket with short standing collar, silver bugle bead and black velvet trim, and zipper front closure, and (1) matching pencil skirt with grosgrain ribbon waist, high back slit, and zipper back closure. A Bob Mackie design, constructed by Elizabeth Courtney. Carol Burnett has said of Mackie, “I don’t think there is anyone in the history of costume design who could do what Bob did, and continues to do.” Worn during audience curtain call by Carol Burnett when she famously tugs on her ear. Jacket retains internal Elizabeth Courtney bias label, both pieces with handwritten, “CB” in the interiors. Acquired from the costume designer, Bob Mackie. Exhibiting age and production wear with minor spot soiling and some missing beading, skirt exhibits some surface wear above back slit. In vintage very good to fine condition. **\$2,000 – \$3,000**



297. Carol Burnett “Charwoman” production sketch and cel from *The Carol Burnett Show*. (CBS TV, 1967–1978) Vintage original (1) sketch accomplished in pencil on artist’s leaf and (1) corresponding animation cel, both with 9.45 x 7.75 in. visible through 11.25 x 9.65 in. mat, mounted to 31.75 x 16.75 in. foam backing board with neon flower fabric background. From the iconic closing title sequence. Exhibiting minor production handling. In vintage very good to fine condition. **\$800 – \$1,200**



298. Tim Conway “Old Man” ensemble from comedy sketches on *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (3) piece ensemble consisting of (1) Academy Award Clothing brand light brown plaid wool suit jacket with peaked lapel, 1-chest slash pocket, 2-hip flap pockets, expertly studio distressed with burned iron impressions on back and button front closure, (1) matching vest with taupe silk back panel and belt cincher at back, 2-hip slash pockets, and button front closure, (1) pair matching trousers with zipper front closure. Jacket retains internal “Academy Award Clothing” bias label. Also retains 2-original costumer’s tags, 1-with handwritten, “Put in CB hold room”, and 1-with handwritten, “Tim Conway, Old Man, Shoot # 51572”. Worn by Conway in his signature characterization of a slow-shuffling old man placed into fast-paced environments. Acquired from the costume designer, Ret Turner. Exhibiting production wear. In vintage very good to very fine condition. **\$2,000 – \$3,000**

299. Tim Conway “Rolly D. Tucker” preacher ensemble from comedy sketches on *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (6) piece ensemble consisting of (1) Academy Award Clothes brand denim blue knit blazer with peaked lapel, white contrast stitching, blue and white streaked buttons, 2-hip slash pockets and button front closure, (1) pair matching trousers, (1) matching vest, (1) Hubert Pinault brand blue button-up dress shirt, (1) Roland brand ivory silk tie and (1) pair Pillow Walk brand slip-on white faux leather loafers. Blazer retains internal “Academy Award Clothes” bias label, shirt retains internal, “Hubert Pinault” bias label, tie retains internal “Roland” bias label. Also retains 2-costumer’s tags, 1-with, “Tim Conway, Rolly D. Tucker”, and 1-with “Please return to Tim Conway Hold Room”. Acquired from the costume designer, Ret Turner. Exhibiting production wear and handling. In vintage very good to very fine condition. **\$800 – \$1,200**



300. Tim Conway “Gene Autry” Western ensemble from comedy sketches on *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (3) piece ensemble consisting of (1) H Bar C brand taupe Western shirt with large embroidered multicolored mirrored flowers and vines on chest and collar, brown satin piping along front closure, sleeves, and 2-chest slash pockets with embroidered arrow design, and faux pearl snap front closure, (1) pair Pendleton brand matching khaki wool pants with zipper front closure and (1) Great Western Co. brand chocolate-brown neckerchief. Shirt retains internal “H Bar C” bias label, pants retain internal “Pendleton” bias label, neckerchief retains internal Great Western Co. bias label. Also retains costumer’s tag with handwritten, “Tim Gene Autry”. Acquired from the costume designer, Ret Turner. Exhibiting age, production wear and handling. In vintage very good to very fine condition. **\$800 – \$1,200**



301. Tim Conway prison uniform from comedy sketches on *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (3) piece prison uniform including (1) stone twill jacket with short standing collar, applied patch with inmate identification number “50574” on left chest, 2-hip pouch pockets, and silver metal “State Prison” buttons along front closure, (1) pair Angelica brand matching pants, size “34/30”, and (1) stone wool cap with interior leather band, lined in brown fabric. Jacket retains internal Western Costume bias label, and costumer’s sticker, pants retain external Angelica bias label, hat retains costumer’s sticker. Also retaining costumer’s tag handwritten, “Tim C., Helen + Howard...”. Acquired from the costume designer, Ret Turner. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$800 – \$1,200**

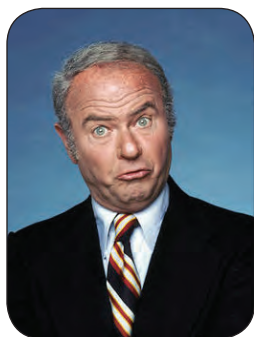




302. Tim Conway “Bank Robber” ensemble from comedy sketches on *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (2) piece ensemble featuring (1) black Levi’s brand short denim jacket with button front closure, and (1) Westside brand black ribbed turtleneck, size “M”. Jacket retains faded internal Levi’s bias label with costumer’s notes handwritten in silver ink, turtleneck retains internal Westside bias label. Also retains 2–costumer’s tags, 1–with handwritten, “Tim Bank Robber” and 1–“Lisa – Please hold in Burnett room for Tim C.”. Acquired from the costume designer, Ret Turner. Exhibiting production wear. In vintage very good to fine condition. **\$800 – \$1,200**



303. Tim Conway “Coach” ensemble from comedy sketches on *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original ensemble consisting of (1) Healthknit brand gray crewneck size “M” sweatshirt with fuzzy white “Coach” heat-transferred letters at center and (1) pair Levi’s Sta-Prest tan trousers, size “32W/30L”. Sweatshirt retains internal Healthknit bias label, pants retain internal Levi’s Sta-Prest bias label. Also retaining original costumer’s tag with handwritten, “Tim Conway Coach” in black ink. Acquired from costume designer Ret Turner. Exhibiting production wear. In vintage very good to fine condition. **\$800 – \$1,200**



304. Harvey Korman curtain call ensemble from *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (2) piece ensemble consisting of (1) Academy Award Clothes brand plaid tweed blazer with peaked lapel, 1–chest slash pocket, 2–hip flap pockets, gold metal eagle button front closure and (1) pair brown trousers with cuffed hems and zipper front closure. Blazer retains internal Academy Award bias label with E.C. 2 Costumes sticker affixed, and both blazer and pants retain handwritten, “CB” in black ink. Also retaining costumer’s tag handwritten, “Harvey Korman – Carol’s Room”. Acquired from the costume designer, Ret Turner. Exhibiting age, production wear and handling. In vintage fine to very fine condition. **\$800 – \$1,200**



305. Vicki Lawrence “Mama Harper” costume ensemble from *The Carol Burnett Show*. (CBS, 1967–1978) Vintage original (5) piece ensemble including (1) pale aquamarine short sleeve floral dress with wide lace trim at boat neck collar and cuffs, self buttons, and zipper back closure, (1) pair of opaque nude tights, (1) pair sensible white lace-up shoes, size “8 ½”, retaining E.C. 2 costumer’s sticker, (1) salt & pepper curly synthetic wig cut short at front, and (1) pair of round gold metal wireframe reading spectacles (no lenses present, to reduce the glare of bright studio lights.). Worn by Vicki Lawrence as beloved “Mama Harper” on the recurring “The Family” sketch, which was so popular it spun off into the series *Mama’s Family* that ran for 7 seasons. Acquired from the costume designer, Mr. Ret Turner. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$4,000 – \$6,000**



306. CBS TV production clapperboard used on *The Carol Burnett Show* and *All in the Family*. (CBS TV, ca. 1960s–1970s) Vintage original unique oversized wooden clapperboard with single hinged wooden clap stick at top with black-and-white interleaved diagonal lines, painted black, constructed with hollow frame-style back with removable wooden chalk holder (2–pieces of chalk remain) and recessed cavity with wooden crossbar for storing papers. Measuring 12.5 x 15.5 in. with hand-painted “Prod.”, “Title” “Air”, “VTR”, “Pick Up”, “Take” and a CBS eye logo stenciled in white. The clapperboard was first used in the production of *The Carol Burnett Show*, then subsequently on *All in the Family*. Exhibiting age, production wear and handling. In vintage very good condition. **\$1,000 – \$2,000**



307. *Mama's Family* (4) ensembles including Ken Berry “Vint Harper”, Dorothy Lyman “Naomi Harper”, Allan Kayser “Bubba Higgins”, and Beverly Archer “Iola Boyland”. (NBC, 1983–1990) Vintage original collection of (4) costumes including (1) “Vint Harper” (Berry) with orange and yellow bowling shirt with, contrast stitching trim, embroidered yellow thread “Vint” on left chest, with button front closure, retaining internal Ret Turner bias label, 1-pair Renaissance California brand khaki trousers with zipper front closure, retaining internal Renaissance California bias label, 1-brown belt, and 1-pair J.E. Smith brand brown leather oxford shoes, (1) “Naomi Harper” (Lyman) ensemble consisting of 1- sleeveless off-the-shoulder yellow lace top, 1- long yellow lace skirt with zipper back closure, 1-yellow straw bonnet with silk flowers, 1-pair of faux yellow snake skin pumps, 1-yellow ribbon with bow belt and 1-pair yellow acrylic hoop earrings, shirt, skirt and hat retain internal Ret Turner labels, (1) “Bubba Higgins” (Kayser) ensemble consisting of 1-white knit polo shirt embroidered at the chest in green thread “Bubba”, size “L”, 1-green varsity jacket with multi-color knit trim at cuff and hem, leather sleeves and trim at pockets, black embroidered “Bubba” at left chest, embroidered “Raytown J.C.” with an image of a ferret on back, and 1-yellow felt cap with embroidered “Sap”, and (1) “Iola Boyland” (Archer) ensemble consisting of 1-bright pink short sleeve blouse with postage stamp motif and button front closure, 1-matching skirt with 2-hip pouch pockets and zipper back closure, 1- self-belt, 1-pink straw bonnet with silk flowers, 1-pair of white short gloves, 1-pair of white pumps with attached bows, and 1-white beaded handbag, shirt skirt and hat retain internal bias labels. Acquired from the costume designer, Ret Turner. Exhibiting age, production wear and handling. In production used very good to fine condition. \$1,000 - \$2,000



308. **Bob Mackie Costume Designers Guild award trophy.** (1968) Vintage original award statue featuring stylized gold gilt butterfly on a square mahogany base with a gold metal plaque reading, “To Bob Mackie - Best Costume for a Weekly Variety Show - Costume Designers Guild - 1968.” Measures approx. 13 x 8 x 4.5 in. This was an early honor for Mackie and his work on The Carol Burnett Show on his way to becoming the most famous costume designer in television history. Exhibiting age and handling with some scuffing and chipping to gold gilt on butterfly. In vintage very good to fine condition. \$1,000 - \$2,000



309. **Goldie Hawn “Laugh-In” baseball uniform from Rowan & Martin's Laugh-In.** (NBC TV, 1967–1973) Vintage original (2) piece ensemble including (1) collarless short-sleeve white poly-blend top with navy blue piping and applique text on front, “Sock-It-To-Me” and on the back, “Rowan & Martin Laugh-In”, and (1) pair matching pants with elastic hems and button front closure. Exhibiting age and production wear. In vintage good to very good condition. \$800 - \$1,200



310. **“Triton Tower” underwater city model miniature from City Beneath the Sea.** (Warner Bros., TV, 1971) Vintage original illuminating scale model multi-level tower. The futuristic “underwater” structure is constructed of wood, cast resin, plexiglass, and metal components. With plastic light-emitting panels throughout. Expertly studio assembled and painted. Measuring 51 x 45 x 51 in. Exhibiting age, production wear and retaining a clipped electrical cord presumed for illuminating internal lights. Electronics untested. In vintage very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. \$4,000 - \$6,000



311. **Billie Hayes “Witchiepoo” mirror from H.R. Pufnstuf.** (Krofft Productions, 1969–1970) Vintage original mirror constructed of carved polyfoam over resin core and oval mirror pane, expertly studio painted in shades of gray and black. Measuring approx. 22 x 10 x 1.25 in. Exhibiting age and production wear with material loss to foam backing, chipping and crazing to painted surfaces. In vintage good condition. Provenance: Camden House, November 12, 1994, Lot 630. \$2,000 - \$3,000



312. “Sonny & Cher” production drawing from *The New Scooby Doo Movies*. (CBS TV, 1972-1973) Vintage original sketch accomplished in pencil on artist’s leaf featuring Cher wearing an evening gown and laughing at Sonny wearing a 1970s ensemble. Foam board backing measures 19 x 16.2 in. with 11 x 8.15 in. visible through retro fabric mat. The sketch was used as a reference model for the singing duo’s appearance as “guest stars” on a Season 1 episode of Hanna-Barbera’s *The New Scooby Doo Movies*. Exhibiting minor production wear and handling. In vintage very good to fine condition. **\$600 – \$800**



314. Charles Nelson Reilly “Horatio J. HooDoo” (3) signature accessories from *Lidsville, The World of Sid & Marty Krofft at the Hollywood Bowl*, and numerous stage performances. (ca. 1970s) Vintage original (3) magician performance accessories including (1) cast foam rubber bald half head prosthetic, expertly studio painted shades of green with synthetic red hair lace front half head wig affixed to appliance, (1) set of synthetic red hair lace-back facial hair appliances including eye-brows, moustache, cheek and chin, and (1) pair Foster Grant brand golden wireframe spectacles (no lenses present). Worn by Charles Nelson Reilly as the villainous magician in a land of living hats on *Lidsville* and during live performances by Reilly and others like *Sid & Marty Krofft at the Hollywood Bowl* (1973) and Madison Square Garden. Acquired from the show’s creators, Sid & Marty Krofft. Exhibiting age and production wear. Glasses retain tape remnants and have slightly bent rims. Half head appliance exhibits some rigidity to cast foam rubber but still supple overall, with minor crazing and rubbing to painted surface. In vintage good to very good condition. **\$4,000 – \$6,000**



313. Charles Nelson Reilly “Horatio J. HooDoo” signature costume from *Lidsville, The World of Sid & Marty Krofft at the Hollywood Bowl*, and stage performances. (Sid & Marty Krofft TV, 1971-1973) Vintage original (7) piece magician ensemble including (1) Pearl Buttons brand gray velveteen extra long tailcoat with peaked lapel, bright red satin buttons and trim at cuffs, interior lined in red satin, and retaining internal “Pearl Buttons” bias label with faded ink writing, (1) jump-suit style romper with integral collarless and sleeveless white tuxedo shirt with velcro trim at collar, faux button zipper front closure beneath the integral vest with red velveteen and white twill with gold lamé stripes and diamond cluster buttons, down to the integral black tuxedo trousers with gray velveteen stripe along the legs, (1) pair of red and white striped long socks, (1) pair of gray felt spats and (1) pair Danshuz brand of black leather lace-up shoes, size “12”, in their original storage box with handwritten production notes on the lid. Jumper/romper retain internal Krofft Enterprises Inc. bias label with handwritten, “Hoo-Doo” and “C.N. Reilly” in black ink. Worn by Reilly as the villainous magician in a land of living hats on *Lidsville* and during live performances by Reilly and others like *Sid & Marty Krofft at the Hollywood Bowl* (1973) and Madison Square Garden. Acquired from the show’s creators, Sid & Marty Krofft. Exhibiting age and production wear. In vintage very good to fine condition. **\$8,000 – \$12,000**



315. Billie Hayes “Weenie the Genie” character ensemble from *Lidsville, The World of Sid & Marty Krofft at the Hollywood Bowl*, and numerous stage performances. (ca.1970s) Vintage original (5) piece ensemble consisting of (1) bespoke multicolor striped long sleeve leotard with short standing collar, gold metal button and snap front closure, and elastic strap with safety pin closure between wearer’s legs, (1) Kelly green velveteen fitted vest with gold braid applique and trim, interior lined in green satin, with hook and eye front closure, (1) pair of hot pink stretch knit pants with elastic stirrups and zipper back closure, (1) crimson knit waist sash with metallic fringe and hook and eye closure, (1) pair of green velveteen slippers with pointed toes and gold braid trim over internal blue canvas slip-ons, and (1) pair of gold metal clip-on mini hoop earrings. Vest retaining internal “Krofft Enterprises Inc.” bias label. Worn by Billie Hayes as the androgynous genie sidekick to the villainous HooDoo in a land of living hats on *Lidsville*. Acquired from the show’s creators, Sid & Marty Krofft. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$6,000 – \$8,000**



316. “Stupid Bat” character ensemble from *The World of Sid & Marty Krofft at the Hollywood Bowl TV special, H.R. Pufnstuf* and stage performances. (ca. 1970s) Vintage original (3) piece ensemble including (1) purple bat head constructed of felt covered rigid plastic shell with soft sculptured velour facial features and ears, vacuum formed floating eyeballs over mesh for wearer’s vision, felt eyebrows of bright pink, purple and black, assorted brightly colored freckles below the eyes, and a long black mesh covered mouth with two white foam fangs, a purple felt upper lip and bright pink lower lip, (1) Pearl Buttons brand lavender velour body suit with attached lavender chiffon wing panels with purple airbrushed “veins” and padded wing ribbing, and velcro shoulder closure, and (1) pair of rigid purple bat feet constructed of soft sculptured velour over internal shoe form with vinyl bottom. Retaining internal “Pearl Buttons” bias label with handwritten, “Stupid Bat”. Worn during live performances like *Sid & Marty Krofft at the Hollywood Bowl* (1973) and Madison Square Garden. Acquired from the show’s creators, Sid & Marty Krofft. Exhibiting age and production wear, with some fading to velvet components and minor soiling. In vintage very good condition. **\$2,500 – \$3,500**



318. “Liberace” marionette puppet used by Sid Krofft as opening act for Liberace’s Las Vegas stage show and in *Les Poupee de Paris* (ca. 1970s). Vintage original marionette puppet constructed of cast resin, wood, metal and string components, expertly studio painted with realistic detail, dressed in a tuxedo, white tuxedo shirt with purple crystal “buttons”, and white bow tie, mounted to pipe stand with red velvet base for display. Measures approx. 33 in. tall. This early marionette was operated by Sid Krofft for Liberace’s opening stage act in Las Vegas, and also in *Les Poupee de Paris*, a long-running puppet production with adult themes. It was later repurposed for various television productions, including as a “Phantom of the Opera” puppet. Acquired from the show’s creators, Sid & Marty Krofft. Exhibiting age and production wear, with some scuffing to painted legs and shoes. In vintage very good to fine condition. **\$3,000 – \$5,000**



319. “President Nixon” hand puppet from *D.C. Follies*. (Sid and Marty Krofft Pictures, 1987-1989) Vintage original hand puppet constructed of life-sized carved foam head with plastic and mesh eyes, white foam rubber teeth, hollow fabric-lined neck for insertion of puppeteer’s hand to operate mouth. Expertly studio finished with white web straps for attaching to the hollow L-200 foam half torso, wearing a Jack Nicklaus brand navy blue wool suit jacket, white dress shirt, shorn across the mid-section to fit the torso, and a John Henry brand striped blue tie. The sleeves of the jacket have hidden black puppeteer sleeves attached to the elbows, through which the puppeteer piloted the flesh colored felt hands and L-200 foam arms, complete with realistic acrylic fingernails. The puppet was made to interact with cast member Fred Willard, owner of *D.C. Follies*, a bar across the street from the White House. Puppet head sculpted by Mr. Randy Simper. Acquired from the show’s creators, Sid and Marty Krofft. Exhibiting age and production wear. Foam head exhibits some rigidity around the corners of mouth but still supple overall, and some scrapes near the neck area from use. In vintage very good to fine condition. **\$1,500 – \$2,500**



317. “Bigfoot” creature suit from the “Bigfoot and Wildboy” segment of *The Krofft Supershow*. (ABC, 1976-1978) Vintage original costume constructed of multicolor blonde and brown human hair sewn onto a full body hooded mesh jumper creating a gradient effect, with zipper back closure. Also includes 1-matching human hair beard with an elastic strap, and 1-pair heavy rubber and canvas slip-on shoes with detailed cast foam rubber “bigfoot feet” featuring hand-punched matching human hair. Suit retains inventory tag with details from a Sid and Marty Krofft preservationist. In “Bigfoot and Wildboy”, the popular recurring segment of *The Krofft Supershow*, “Bigfoot” (Ray Young) teaches “Wildboy” (Joseph Butcher) how to fight crime. The creature suit is worn throughout the series. Acquired from the show’s creators, Sid and Marty Krofft. Exhibiting age and production wear. In vintage good to very good condition. **\$3,000 – \$5,000**



320. *Land of the Lost* screen used opening titles volcano. (ABC, 1991-1992) Original main title volcano model miniature constructed of carved rigid polyfoam with carved “Land of the Lost”. Expertly studio painted in stone with subtle blue highlights, embellished with model miniature grade moss, plastic shrubs and fallen tree trunk (twig) applied to surface. The volcano is attached to a flat wooden backing board painted with blue sky and dusky clouds. Measuring approx. 29 x 27 x 9 in., the volcano was featured in the opening titles and on promotional material including video covers. The painted sky and some foliage sensitively restored by the original volcano creators, the Chiodo Brothers. Exhibiting age, production wear and handling. In production used very good to fine condition. **\$4,000 – \$6,000**



321. James Arness “Zeb Macahan” pioneer ensemble from *How the West was Won*. (MGM TV, 1976-1979) Vintage original (2) piece ensemble including (1) studio distressed patchwork buckskin leather tunic ornamented with suede fringe, laced V-neck opening, multicolor beading, wool yarn, diamond thatches of shorn fur along cuffs, with hidden zipper and velcro front closure, (1) pair of matching leather trousers with antler buttons, yarn and suede fringe, interior black cloth pant liner, and canvas reinforced zipper front and velcro closure. “Zeb Macahan” (Arness) first wore this ensemble in the Season 1 premiere: “The Macahan’s”, then throughout the rest of the 29 episode series. Exhibiting age, production wear and handling with studio distressing and minor bead loss. In vintage very good condition. **\$1,500 – \$2,500**





322. Ricardo Montalban “Mr. Roarke” signature jacket from *Fantasy Island*. (Columbia TV, 1977-1984) Vintage original ivory wool coat with short collar, notched lapel with button hole, 1-chest slash and 2-hip flap pockets, and button front closure, interior lined in ivory silk satin, retaining internal Screen Gems bias label with typed, “Ricardo Montalban”. Exhibiting age and production wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



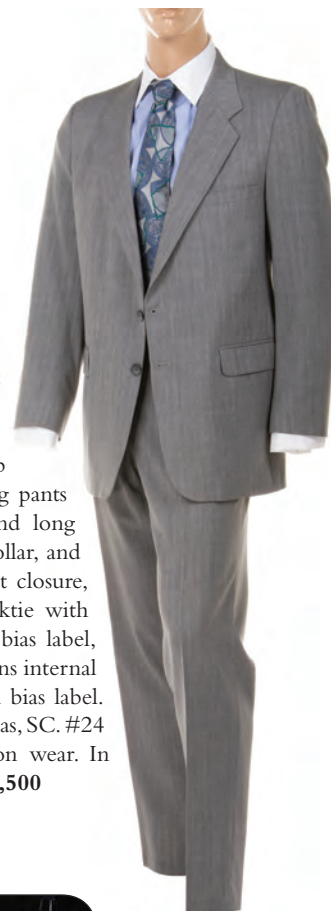
326. Larry Hagman “J.R. Ewing” dress shirt from *Dallas*. (CBS, 1978-1991) Vintage original Toulon brand pale taupe, crème, blue and white striped long sleeve dress shirt with removable silver metal turquoise stone collar tips, 2-chest pouch pockets and button front closure. Retaining internal Toulon bias label and costumer tag reading, “J.R. Chg #1 Sc. 2,3 Int. Ewing Oil Offices”. Exhibiting only minor production wear. In vintage very good to very fine condition. **\$1,500 - \$2,500**



323. Herve Villechaize “Tattoo” suit from *Fantasy Island*. (Columbia TV, 1977-1984) Vintage original (3) piece bespoke ensemble including (1) crème wool coat with silk peaked lapel, chest slash pocket, 2-hip slash pockets, interior lined in floral satin, with single button front closure, (1) ivory floral vest with 2-hip slash pockets and faux mother of pearl button front closure, and (1) pair matching crème wool trousers with ivory silk trim down outer legs and zipper front closure. Pants retain internal bias label with handwritten, “Herve Villachaize Burbank Studios Full Dress”. “Tattoo” (Villechaize), faithful sidekick to “Mr. Roarke” (Ricardo Montalban), opened every episode of the popular series with the catchphrase, “Da plane! Da plane!”. Exhibiting age and production wear, with some soiling. In vintage very good to fine condition. **\$2,000 - \$3,000**



327. Patrick Duffy “Bobby Ewing” gray suit from *Dallas*. (CBS, 1978-1991) Vintage original (3) piece ensemble consisting of (1) Rick Pallack brand patterned gray wool coat with notched lapel, 2-hip flap pockets and button front closure, (1) pair of matching pants with zipper front closure, (1) Turnbull & Asser brand long sleeve blue dress shirt with white French cuffs and collar, and mini-side gussets at side hem seams, with button front closure, (1) Tino Cosura brand blue, gray and green silk necktie with abstract pattern. Jacket retains internal, “Rick Pallack” bias label, shirt retains internal Turnbull & Asser bias label, tie retains internal Tino Cosura bias label, with additional Alex Sebastian bias label. Also retaining costumer tag reading, “Patrick Duffy Dallas, SC. #24 Bobby’s Bedroom”. Exhibiting only minor production wear. In vintage very good to very fine condition. **\$1,500 - \$2,500**



324. Christine Belford “Leda” stunt snowsuit from *Battlestar Galactica*. (ABC TV, 1978-1979) Vintage original (2) piece snowsuit including (1) taupe quilted jacket with natural sheep wool collar and cuffs, 2- patches on each sleeve: 1-Galactica Blue Squadron Unit and 1-Galactica patch, gold metal spring loaded clasp front closure, with blue quilted interior, and (1) pair matching pants with drawstring cinching at ankles and zipper front closure. Coat is intentionally distressed with burn marks on proper right side of hood and on proper right side below sleeve. Coat retaining internal bias label with handwritten “36”, “C. Belford, Double”. Pants retain internal handwritten “S - 42” and “W. 36”. Exhibiting age and production wear. In vintage very good condition. **\$300 - \$500**



328. Patrick Duffy “Bobby Ewing” pajamas and robe from *Dallas*. (CBS, 1978-1991) Vintage original (3) piece bedroom ensemble including (1) Christian Dior brand floor-length blue and green paisley kimono style robe with ¾-sleeves, matching waist sash, and 2-hip pouch pockets, (1) Bill Blass brand baby-blue long sleeve size “2X Tall”, pajama top with navy blue piping along collar, notched lapel, 1-white embroidered logo monogrammed chest pouch pocket, and sleeve cuffs, with button front closure and (1) pair matching pants with elasticized waist and snap front closure. Shirt retains internal Bill Blass bias label, robe retains internal Christian Dior bias label with, “PD” handwritten in black ink. Exhibiting age, production wear and handling. Elastic in pants is brittle. In vintage good to fine condition **\$1,500 - \$2,500**

325. *Battlestar Galactica* solenoid grenade. (ABC-TV, 1978-79) Vintage original prop constructed of hollow vacuum formed plastic with metal knob and expertly painted dark metallic gray with a thick orange line. Measures approx. 5.75 x 2.5 x .85 in. Retaining production applied velcro strip on back. Exhibiting production wear with some scratching and paint loss. In vintage very good condition. **\$300 - \$500**



329. Charlene Tilton “Lucy Ewing Cooper” EWING5 license plate from *Dallas*. (CBS, 1978-1991) Vintage original creme vanity license plate issued by the state of Texas featuring, “EWING5” in large green embossed letters stamped out of reflective metal with “Mar.” and “83” embossed registration tags. Seen on the Triumph TR7 Convertible in later seasons. Exhibiting minor production wear. In very good condition. **\$600 - \$800**

The Icons & Legends of Hollywood

330. **Dallas collection of (11) props and ephemera.** (CBS, 1978-1991) Vintage original (11) props including (1) brown terry cloth bath towel, (1) brown terry cloth wash cloth (1) sage green terry cloth hand towel, each with gold embroidered cursive “E” (for Ewing) monogrammed in gold thread at center from Southfork Ranch, (1) *Capricorn Crude* prop book cover for a fictitious novel written by Valene Ewing exploring “The saga of conquest in the boudoirs and the oil fields of the infamous Capricorn Dome of Texas” with illustration of a shirtless cowboy and temptress dressed in lace, actual book is a 558-page 1st trade edition of *Bellegfleur*, by Joyce Carol Oates, (1) 15 x 9 in. menu with “OIL BARONS CLUB” in champagne color letters at center and a line drawing of an oil derrick and (6) 5 x 5 in. gray cocktail napkins featuring the same club name. Exhibiting age and some handling. In vintage very good to fine condition. **\$1,000 - \$2,000**



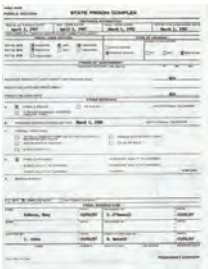
331. **Joan Van Ark “Valene ‘Val’ Ewing” ensemble from *Knots Landing*.** (CBS, 1979-1993) Vintage original (3) piece ensemble consisting of (1) black ivory dot patterned blouse with added oversize nude shoulder pads and button front closure, (1) matching pair of trousers with cuffed hems and zipper front closure and (1) navy blue and gray wool striped vest with notched lapel, dotted piping along lapel and hem, black back with ivory micro-dots, integral 3-faux mother of pearl button cinch at back, and button front closure, interior lined in black micro-dot patterned cloth. Retaining costumer’s tag with detailed breakdown of entire ensemble as worn for the episode. Exhibiting very minor wear. In production used very good to fine condition. **\$1,000 - \$2,000**



332. **Donna Mills “Abby Ewing” suit from *Knots Landing*.** (CBS, 1979-1993) Vintage original (3) piece ensemble including (1) Valentino brand collarless yellow wool blazer with gold metal buttons, integral self-belt, 2-chest pouch pockets, 2-hip pouch pockets, button front closure, 2-custom integral sets of shoulder pads, interior lined in mustard silk, (1) Escada brand yellow wool pencil skirt with zipper back closure, size “34”, and (1) Escada brand pale yellow long sleeve pull over silk blouse with mock turtle neck collar, removable silk flower detail at neck, and button back closure, size “34”. Blouse and skirt retain internal, Escada bias labels, coat retains internal, Valentino bias label. With 3-costumer’s tags with handwritten notes. Exhibiting very minor wear and handling. In production used very good to fine condition. **\$1,000 - \$2,000**



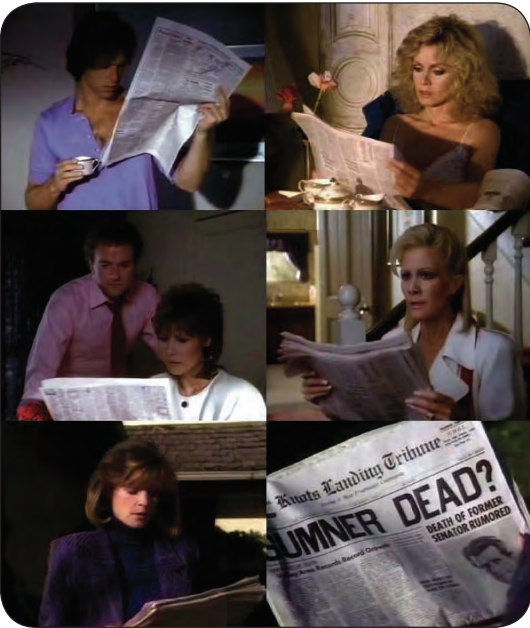
333. **Kevin Dobson “Patrick ‘Mack’ MacKenzie” personalized satin bomber jacket from *Knots Landing*.** (CBS, 1979-1993) Vintage original Holloway brand navy blue satin padded bomber jacket with short standing knit collar, cuffs and hem, embroidered white “Mack MacKenzie” on right chest and white “DAV Volunteer Program” with gold stars on left, 2-hip slash pockets, interior lined in quilted white fabric, with snap front closure, size “XL”. In production used fine to very fine condition. **\$800 - \$1,200**

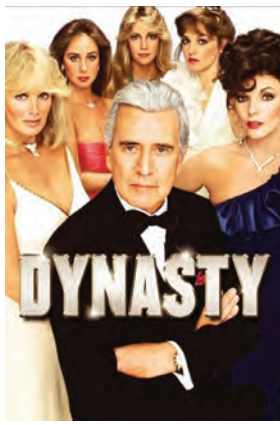


334. **Donna Mills “Abby Ewing” and Michael York “Charles Scott III” and others ephemera from *Knots Landing*.** (CBS, 1979-1993) Vintage original ephemera related to the marriage and separation of “Abby Ewing” (Mills) and “Charles Scott III” (York) including (1) State of Nevada marriage license certificate signed by Charles Scott III, Abby Ewing, Agneta Dupois, and Pierre Dupois, (1) petition for annulment to Charles Scott III, (1) property settlement document that notes \$2,000,000 in community property, and (1) divorce or annulment interview sheet. Accompanied by law enforcement forms and letters pertaining to “Mary Robeson” (Maree Cheatham) including (1) “Robeson” State Prison Transfer for Work Re-Assignment triplicate form, (1) State Prison Complex form reading, “Very argumentative...does not work well with others...her only interest was in the whereabouts and well-being of her daughter given up for adoption many years ago...”, (1) History and Physical Exam Record, (1) State Prison Complex Parole Decision form marked, “Denied” and, “Parole Revoked”, (1) typed letter on Superior Court logo stationery from Superior Court Judge Louis J. Percal suggesting “Mack MacKenzie” (Kevin Dobson) should be disbarred on the basis of manufacturing false evidence, with 1-Superior Court logo envelope, and (1) Kensington Bank of Knots Landing carbon paper triplicate bank check for \$10 million. Also includes 2-unopened window envelopes addressed to “Anne Matheson” (Michelle Phillips) with postmarks and stamps (unexamined contents), and 1-color 8 x 10 in. publicity photo and 8.5 x 11 in. flier for “Karen MacKenzie” (Michele Lee) “Open Mike” Grand Opening. Exhibiting production wear and handling. In vintage very good to fine condition. **\$1,000 - \$2,000**



335. **“Knots Landing Tribune” (3) prop newspapers from *Knots Landing*.** (CBS, 1979-1993) Vintage original (3) 11.5 x 14 folded newspapers with bold headlines, (1) “Sumner Child Living With Local Family” featuring a large photograph of “Gregory Sumner” (William Devane), (1) “Assassination Attempt Fails - Bullet Meant for Sumner Strikes Assistant Paige Matheson” with “Paige Matheson” (Nicollette Sheridan) and “Sumner” (Devane) pictured, and (1) newspaper section with “Aide for Sumner Found Murdered - Police Question Ex-senator” with large photo of “Linda Fairgate” (Lar Park-Lincoln). Exhibiting age and production wear with mild even toning. In vintage very good to fine condition. **\$800 - \$1,200**





336. Joan Collins “Alexis Carrington” signature ensemble from *Dynasty*. (ABC, 1981-1989) Vintage original (2) piece ensemble including (1) Nolan Miller brand couture crème silk jacket with embroidered black dots pattern, black velvet collar and peaked lapel, ruffled hemline, self cover velvet buttons, interior lined in crème silk and button front closure and (1) black velvet pencil skirt with zipper back closure. The signature “Alexis” (Collins) costume is a prime example of the character’s sophisticated trendsetting style of the era. Acquired from the costume designer, Nolan Miller. Exhibiting only minor production wear. In vintage very good to very fine condition. **\$1,500 - \$2,500**



339. Barbara Stanwyck “Constance Colby” portrait painting from *The Colbys*. (ABC, 1985-1987) Vintage original monumental portrait accomplished in oil on 52 x 40 x 2 in. artist’s canvas featuring a striking likeness of Barbara Stanwyck as “Constance Colby” wearing a black fur-trimmed evening dress and holding a red rose. Presented in its original ornate gold frame as hung at the Colby Mansion on the legendary TV series. Exhibiting minor age and production wear. In very good to fine condition. **\$6,000 - \$8,000**



337. Joan Collins “Alexis Carrington” fur hat and (2) jewelry pieces from *Dynasty*. (ABC, 1981-1989) Vintage original garnet suede hat trimmed with thick band of dyed-to-match fox fur, interior lined in garnet satin with grosgrain ribbon hatband. Worn by Joan Collins and possibly others on *Dynasty*, with (1) 24 in. faux pearl necklace with golden hook clasps and (1) 7 in. faux diamond bracelet with box clasp. Acquired from the costume designer, Nolan Miller. Exhibiting only minor production wear. In vintage very good to very fine condition. **\$800 - \$1,200**



338. Hotel collection of (10+) props and ephemera. (Spelling Prod., 1983-1988) Vintage original collection of 10+ props and ephemera including (1) hotel key on St. Gregory Hotel fob, (1) clip-on SG Hotel security badge, (1) cardstock table tent advertising, “Dionne Warwick Now Appearing at the St. Gregory”, 4-logo strip stickers, 2-SG insignia logo discs, 10+silver mylar graphic printed cards, 1-Vin and (1) 14 x 5.5 in. *Hotel* “An Aaron Spelling Production” studio set placard. Other items measure from 3 x 2 in. to 15 x 3 in. All in unused, vintage very good to fine condition. **\$400 - \$600**



340. Emma Sams “Fallon Colby” portrait painting from *The Colbys*. (ABC, 1985-1987) Vintage original portrait accomplished in oils on 32 x 26 x 2 in. canvas featuring Emma Samms as “Fallon Colby” wearing a red sequined gown and a ruby necklace. Presented in its original ornate gold frame that hung at the Colby Mansion on the legendary TV series. Viewers see her portrait (in the likeness of actress Pamela Sue Martin) for the first time as it is unwrapped by Krystle & Blake Carrington in the “Royal Wedding” season 1 episode. However, the role of Fallon Colby would be recast to Emma Samms in 1985, and fans have long speculated that the face on the original portrait was painted over (instead of a new painting being commissioned to reflect the new casting). Exhibiting minor age and production wear. In very good to fine condition **\$4,000 - \$6,000**





341. Barbara Stanwyck “Constance Colby” purple dress from *The Colbys*. (ABC, 1985-1987) Vintage original bespoke Nolan Miller plum wool long sleeve V-neck dress with purple satin piping along collar and cuffs, pleated skirt, self-belt, and zipper back closure. Acquired from the costume designer, Nolan Miller. Exhibiting minor age and wear. In vintage very good to fine condition. **\$1,000 - \$2,000**



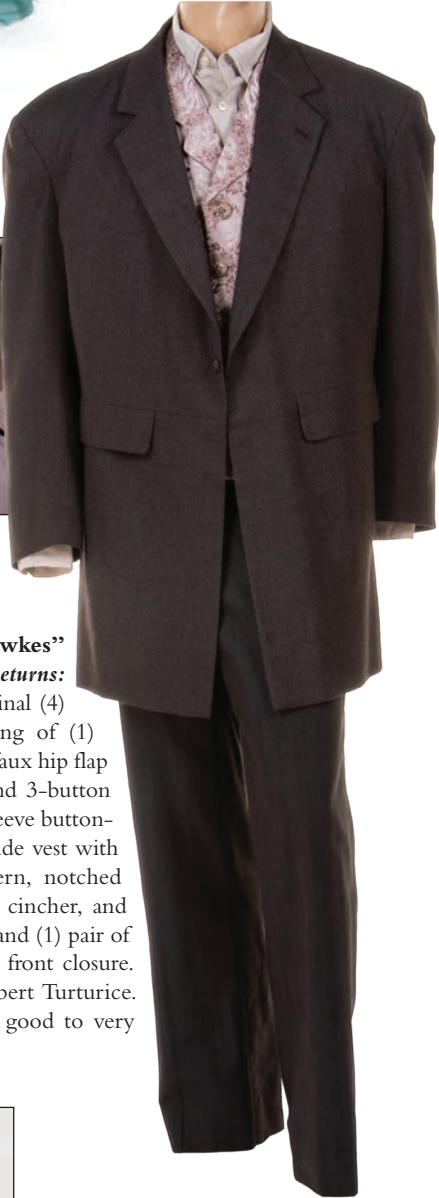
344. Linda Evans “Kate Muldoon” Western ensemble from *Kenny Rogers as The Gambler: The Adventure Continues*. (CBS, 1983) Vintage original (2) piece Western ensemble consisting of (1) turquoise asymmetrical ¾-sleeve, unique hem coat with patterned blue organza overlay, purple and metallic pewter embroidered black mesh panels at collar and cuffs, ornate crème lace trim along collar, winged shoulders and integral crème lace, taupe mesh and metallic gold webbed lower sleeves, purple satin piping along collar, cuffs, shoulders, and bodice, with purple beaded and embroidered appliques mid front and back, lower interior lined in pale aqua satin, with hook and eye front closure, and (1) voluminous matching skirt with 2-tiers of crème lace and ruched purple satin trim, interior lined with black mesh, with hook and eye and snap back closure. Both retain interior “Western Costume” bias labels with “L. Evans” handwritten in black ink. Exhibiting minor age, production wear and handling, with minor splits to the organza overlay on the coat, and some sensitive repair to the skirt. Overall in vintage very good to fine condition. **\$1,000 - \$2,000**



342. Faye Dunaway “Evita Peron” ensemble from *Evita Peron*. (NBC, 1981) Vintage original (3) piece ensemble including (1) khaki wool linen calf-length dress with wide pointed collar, ruffled V-neck lapel, ¾-princess sleeves, darted waist, taupe piping at collar, ruffle, cuffs, and down the self button front closure, interior lined in champagne satin, (1) matching self belt with leather backing and self buckle, and (1) pair nude spandex ¾-length ruched gloves. Exhibiting minor production wear, with 1-self button missing fabric cover. In vintage very good to fine condition. **\$800 - \$1,200**



345. Kenny Rogers “Gambler Brady Hawkes” costume ensemble from *The Gambler Returns: The Luck of the Draw*. (NBC, 1991) Original (4) piece Western costume ensemble consisting of (1) brown wool frock coat with notch lapel, 2-faux hip flap pockets, interior lined in chocolate silk, and 3-button closure, (1) gray and white pinstripe long-sleeve button-up dress shirt, (1) pale taupe Chinese brocade vest with silver dragon and chocolate flower pattern, notched lapel, taupe silk back with integral waist cincher, and silver metal leaf motif button front closure, and (1) pair of brown wool pinstripe trousers with zipper front closure. Acquired from the costume designer, Robert Turturice. Exhibiting age and production wear. Very good to very fine condition. **\$1,500 - \$2,500**



343. Raquel Welch “Walks Far Woman” buckskin dress from *The Legend of Walks Far Woman*. (NBC, 1982) Vintage original pull-on long buckskin dress with half sleeves, uneven edges/hem, and self-fringe. This NBC made-for-TV movie explores a Native American woman who avenges her husband’s death at the hands of the white man. This dress was elevated to cultural artifact, having been held for years in Western Costume Company’s elite Star Collection. Retaining internal Western Costume bias label with handwritten, “Raquel Welch No. II”. Exhibiting age, production wear and with minor soiling and some seam separation. In vintage very good condition. **\$800 - \$1,200**



346. Kenny Rogers “Brady Hawkes” costume sketch from *The Gambler Returns: The Luck of the Draw*. (NBC, 1991) Original costume sketch accomplished in charcoal, ink, and artist’s marker on 17 x 14 in. artist’s leaf. Handwritten notes on verso, “The Gambler Returns: The Luck of the Draw, Kenny Rogers” signed by the artist, “Turturice” in pencil lower right. Acquired from the costume designer, Robert Turturice. Exhibiting minor production handling. In very good to fine condition. **\$400 - \$600**

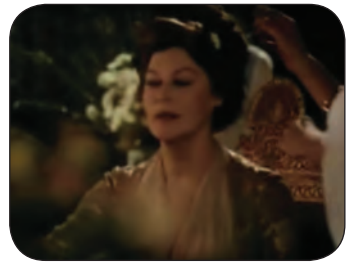
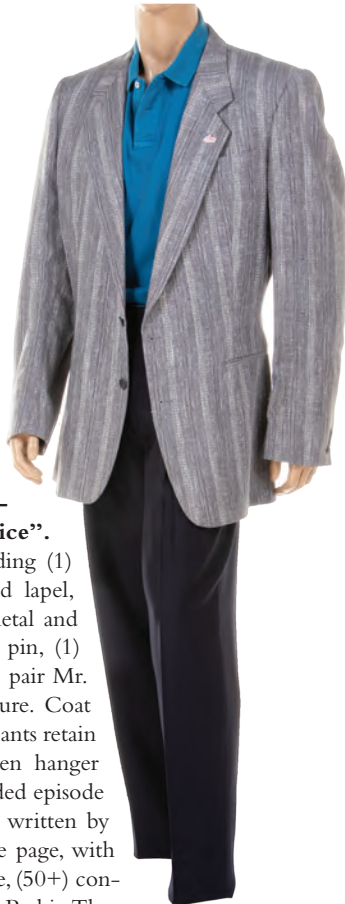


347. Reba McEntire “Burgundy Jones” (5) piece saloon ensemble and (11) photos and slides from *The Gambler Returns: The Luck of the Draw*. (NBC, 1991) Original (6) piece bespoke Turturice brand ensemble including (1) pullover black velvet off the shoulder corset-style top with burgundy taffeta, black taffeta ribbon, black beaded flower appliques and fringe, black mesh puff sleeves with black sequins, interior boning, long burgundy taffeta sashes with beaded trim, hook and eye and snap fasteners, (1) matching voluminous floor length burgundy velvet skirt with hook and eye back closure, (1) hair ornament with burgundy and black feathers sewn behind a black beaded applique on a circular nude backing, (1) pair of antique-style earrings with long black beads, acrylic burgundy angel themed cameos, and single dangling clear rhinestone, and (1) black velvet ribbon choker with a beaded applique. Worn in the final scene when the last poker game is played before gambling is outlawed, and featured on promotional material and the DVD cover. Accompanied by (1) color publicity photo of Reba McEntire wearing the ensemble inscribed in gold ink, “To Robert! - I love the clothes! You’re marvelous - Reba McEntire”, with (2) 5x7 in. production photos and (8) color slides. Acquired from the costume designer, Robert Turturice. Top retaining internal “Turturice” bias label. Exhibiting production wear and handling. In vintage very good to very fine condition. **\$1,500 - \$2,500**



348. Fred Hunter “Sgt. Rick Hunter” costume ensemble, script, continuity photos and production ephemera from *Hunter* Episode: “Room Service”.

(NBC, 1984-1991) Original (3) piece ensemble including (1) gray, beige and navy blue tweed blazer with notched lapel, 2- hip slash pockets, button front closure with gold metal and red, white and blue enamel “DARE” anti-drug lapel pin, (1) Norsport brand royal blue polo shirt, size “XL”, and (1) pair Mr. Guy brand navy blue trousers with zipper front closure. Coat retains production tag with handwritten, “Fred Hunter”, pants retain costumer’s tag handwritten, “FD #3”, original wooden hanger retains handwritten, “FD”. Also includes (1) studio bradded episode production packet with (1) 52-multi-color page script written by Terry D. Nelson, dated December 31, 1990 on the title page, with “Joy Tierney” (wardrobe dept.) in pencil on the title page, (50+) continuity polaroids featuring Fred Hunter, Charles Hallahan, Robin Thomas, Kevin Page, Jeremy Roberts, Brian George, Ronald William Lawrence, and others, with shooting schedule and more. Accompanied by the costume continuity script for this episode that included a continuity photo of the actor on set wearing this ensemble. Exhibiting minor age, production wear and handling. In production used very good to fine condition. **\$800 - \$1,200**

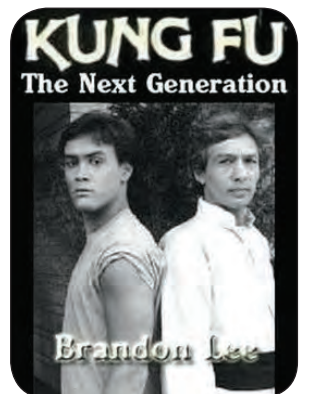


349. Ava Gardner “Kadin” golden gown from *Harem*. (ABC TV, 1986) Vintage original latté and metallic gold damask collarless period gown with matching crepe chiffon V-neck and ruched bust, fitted upper sleeves with long bias cut lower, lined in gold lamé, with inner circular flared crepe chiffon sleevelets and moderate train lined in gold lamé, and taupe and sepia beaded piping along middle front hook and eye closure. Retaining internal Bermans & Nathans bias label typed, “Ava Gardner/Kadin/D’Ardanelle”. Exhibiting some production wear. In vintage very good to fine condition. **\$600 - \$800**



350. Ava Gardner “Kadin” Mandarin gown and undergown from *Harem*. (ABC TV, 1986) Vintage original (2) gowns including

(1) black silk damask collarless robe-style gown with multicolor and gold floral pattern, black velvet and metallic gold piping along neck, down front and on bias cut sleeves, interior lined in color shifting burgundy taffeta, with gold floral damask ribbon trim along lower interior opening, with bodice hook and eye closure, and (1) sage green color shifting silk satin vest-style collarless layering gown with gold organza ribbon trim along V-neck, down front, side and back slits, and hem, with decorative gold metal buttons accented with faux marcasite and crystals, self lined, with short train and bodice hook and eye closure. Both retaining internal Bermans & Nathans bias label typed, “Ava Gardner, Kadin, D’Ardanelle”. Exhibiting some age and production wear, green gown with small fabric breach mid lower front panel. In vintage very good to fine condition. **\$600 - \$800**



351. Clapperboard from *Kung Fu: The Next Generation*. (CBS, 1987) Vintage original 9.5 x 11 in. acrylic clapperboard with hinged wooden clap sticks at top with black-and-white interleaved diagonal lines, embossed “Dir: Tony Wharmby, MA” and “Cam: Brianne Murphy A.S.C.” and “3-27-87” applied in black vinyl letters in lower left corner. Acquired from the camerawoman, Brianne Murphy. Exhibiting production wear and handling with foam tape remnants on the verso. In vintage very good to fine condition. **\$1,000 - \$2,000**



352. *Hunter* 2nd Unit clapperboard. (NBC, 1984-1991) Vintage original 11 x 8.75 in. unique black 2nd unit clapperboard with hinged wooden clap sticks at top with white interleaved diagonal lines on natural wood surface, with brass hinge plaques, the recto engraved with “Property of Harry Young”, “2nd Unit” on applied plastic strip, “Hunter” and director “C. Baxley” in applied 3D strips, and camera, “Al Francis” and, “C” in yellow upper-case letters. Prod, Scene, Take, Director, Camera, Date, etc. are printed in white letters. Retaining chalk remnants (including scene marking “271E” and take marking “2”). This clapperboard was used by the second unit director and stunt coordinator for the signature action sequence. Acquired from the stunt coordinator, Craig R. Baxley. Exhibiting production wear and handling. In vintage very good to fine condition. **\$1,000 - \$2,000**



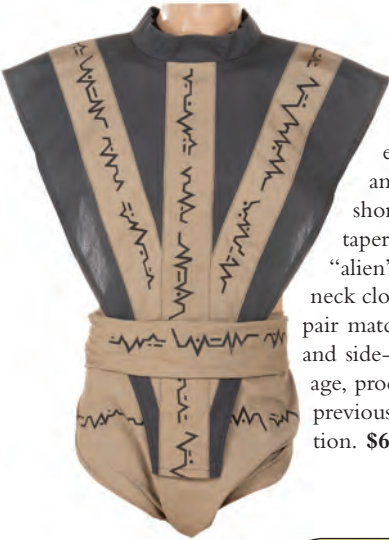
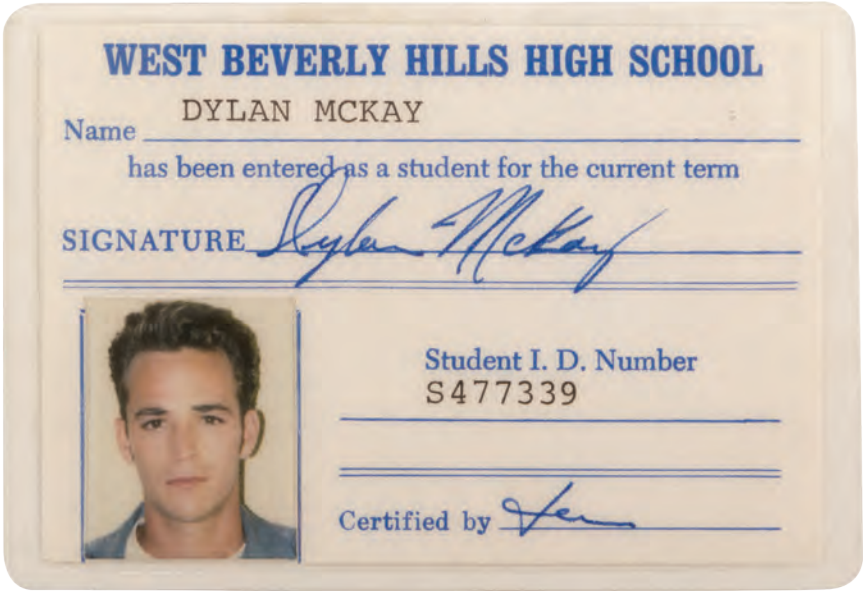
353. *In the Heat of the Night* clapperboard. (NBC, 1988-1995) Original 9.5 x 11 in. acrylic clapperboard with hinged wooden clap sticks at top with black-and-white interleaved diagonal lines. With “Prod. In the Heat of the Night,” “Roll A Camera,” “Director D. Hemmings,” “Camera B. Murphy,” “Date 22 Dec 87” and “Nite Int” in black or red vinyl letters. Scene “68B” and Take “1” are written in black pen and small strips of white tape are adhered at bottom. This clapper was acquired from the camerawoman, Brianne Murphy. Exhibiting production wear and handling with foam tape remnants on the verso. In vintage very good to fine condition. **\$1,000 - \$2,000**



357. Sherman Hemsley “B.P. Richfield” *Styracosaurus* head casting from *Dinosaurs*. (Jim Henson Prod., 1991-1994) Original life size dinosaur creature head. Cast of heavy vinyl and polyfoam-filled, the character head is partially painted in primer grays and earth browns and greens. Nose horn and two forehead horns missing. The impressive casting was taken from the molds used to generate the “B.P.” head for the full creature suit worn in the series. An impressive display piece. Exhibiting minor age and wear. In fine condition. **\$1,000 - \$1,500**



354. *Tales from the Crypt* (21) episode key art prop comic book covers. (HBO, 1989-1996) Vintage and contemporary original collection of (21) printed prop comic covers on mottled crème parchment paper with artfully burned edges, 9-signed by the artist, “Mike Vosburg”, including: Episode #67, Episode #73, Episode #72, Episode #58, Episode #64, Episode #63, Episode #60, Episode #57, Episode #54, Episode #85, Episode #82, Episode #75, Episode #69, Episode #70, Episode #71, Episode #66, Episode #79, and more. Exhibiting age and production wear, covers are tipped to original black mat board. Slight warping throughout. In good to very good condition. **\$600 - \$800**



358. Luke Perry “Dylan McKay” West Beverly Hills High School student ID from *Beverly Hills 90210*. (Fox, 1990-2000) Original West Beverly Hills High School student photo ID card #S477339, featuring an applied color photo of “Dylan McKay” (Luke Perry) with facsimile signature. Acquired from the show’s producer, Aaron Spelling. In production used very good to fine condition. **\$4,000 - \$6,000**



356. Tatyana Ali “Ashley Banks” academy ensemble from *The Fresh Prince of Bel-Air*. (NBC, 1990-1996) Original (2) piece ensemble including (1) short-sleeve blue button up with pointed collar and embroidered patch applique on left shoulder, retaining internal handwritten, “Ashley” on neck, and (1) royal blue sleeveless collarless dress with 2-hip pouch pockets. Exhibiting only minor age and production wear. In very good to fine condition. **\$400 - \$600**



359. Credit cards and newspaper props from *Beverly Hills 90210*. (90210 Prod., 1990-2000) Original collection of (6) prop ephemera including (1) “GM Master Card” imprinted “Kelly Taylor” (Jennie Garth), (1) “Vista Gold Card” imprinted “Valerie Malone” (Tiffani Thiessen), (1) “American Express Card” imprinted “David Silver” (Brian Austin Green). Also includes (3) front and back covers of the *Beverly Hills Beat*, the newspaper of West Beverly High with cover stories including “45 Year Old Siamese Twins Furious After Being Separated”. Exhibiting production handling and age. In very good to fine condition. Acquired from Aaron Spelling and Spelling Television. **\$1,500 - \$2,500**



360. Tori Spelling “Donna Martin” signed red pumps from *Beverly Hills 90210*. (Fox, 1990–2000) Original pair of XTC brand red vinyl platform stilettos signed on the interior of each shoe with a heart and “Tori Spelling” in silver ink, and again on each bottom, “Love Tori Spelling”. “Donna Martin” (Spelling) wore this in Season 6, Episode 5: “Gypsies, Cramps, and Fleas” with a sexy devil costume. Acquired from Tori Spelling. Exhibiting only minor production wear and handling. In production used very good to fine condition. **\$600 – \$800**



361. “The Peach Pit” diner booth and table from *Beverly Hills 90210*. (90210 Prod., 1990–2000) Original straight diner booth constructed of wood and covered in red leatherette with dark-green piping on a rectangular turquoise base marked #2G under cushion and with some horizontal scratches along the top of backrest. Measuring 33 x 58 x 26 in. Accompanied by a four-top diner table constructed of wood and metal with a peach speckle-tone Formica tabletop trimmed in a green speckle-tone border, chrome edges, and a black metal base that flares out into four legs with some small indentations along edges. Measuring 24 x 42 x 24 in. The table is now set with a custom-made hot dog, French fries and pickle slices; a slice of apple pie; and a stainless napkin dispenser, glass salt & pepper shakers, and a black plastic sweetener pack caddy added for display purposes only. These and other tables sat in the The Peach Pit Diner frequented by the coolest kids of West Beverly High during the ten year run of *Beverly Hills 90210*. Exhibiting production wear and age. In very good to fine condition. Acquired from Aaron Spelling and Spelling Television. **\$2,000 – \$3,000**



362. “The Peach Pit” curved booth bench from *Beverly Hills 90210*. (90210 Prod., 1990–2000) Original curved booth banquette constructed of wood and covered in red leatherette with dark-green piping on a turquoise base marked #1C under cushion. Measuring 33 x 58 x 26 in. These and other tables sat in the The Peach Pit Diner frequented by the coolest kids of West Beverly High during the ten year run of *Beverly Hills 90210*. Exhibiting production wear and age. In very good to fine condition. Acquired from Aaron Spelling and Spelling Television. **\$1,000 – \$1,500**



363. “The Peach Pit” candy vending machines from *Beverly Hills 90210*. (90210 Prod., 1990–2000) Original (4) candy vending machines, each with clear glass domes and red metal covers assembled on a 2-tier chrome metal stand measuring 49 x 15 x 15 in. The individual dispensers are filled with Runtts, Good & Fruitys, gumballs & Peanut M&M’s. Candies are original to the production except for the M&M’s. The Peach Pit Diner is where Brandon Walsh (Jason Priestley) worked as a waiter while honing his skills as a journalist on “*Beverly Hills 90210*”. Exhibiting production wear and age. In very good to fine condition. Acquired from Aaron Spelling and Spelling Television. **\$1,500 – \$2,500**



364. “The Peach Pit” diner (5) set décor elements from *Beverly Hills 90210*. (Fox, 1990–2000) Original (5) set decorations including (1) “Peach Pit” label 7 in. black vinyl LP record with Lipps, Inc. “Rock It” label on the verso, (1) “Peach Pit” label 12” red vinyl 33 1/3 record with “Porgy and Bess with Paul Nogell and the Hollywood Studio orchestra” label on the verso, both records retain original artist label on one side and production-added silver “Peach Pit” label affixed on the other, (1) 14.75 x 11.75 in. black & white photograph of a baseball team and (1) 10.75 x 8.75 in. framed sepia toned photograph of an orange farmer. Each in their original black wooden frames, (1) “Exit” sign lightbox constructed of 13.5 x 9.25 x 4 in. hollow wood frame with green acrylic plate tipped to inside and exterior painted metallic silver. This set décor remained on the walls of the iconic retro-style diner where the cool kids gathered season after season. Acquired from the show producer, Aaron Spelling. Exhibiting age, production wear and handling. In production used very good to fine condition. **\$800 – \$1,200**



365. “The Peach Pit” diner waiter uniform shirt from *Beverly Hills 90210*. (Fox, 1990–2000) Original mint green V-neck uniform shirt with notched lapel, burgundy collar cuffs, 2-chest slash pockets, decorative panels on back, and button front closure. With “Peach Pit” largely embroidered on the verso. At the local hangout, The Peach Pit diner, servers like “Brandon Walsh” (Jason Priestley) wore such uniform shirts. Famously, when Brandon left the diner for a career in journalism, his uniform shirt was framed and hung above the jukebox. This shirt is similarly presented in an approx. 34 x 27 in. metal frame with maroon marbled background for display purposes. Acquired from the show producer, Aaron Spelling. Exhibiting age, production wear and handling. In production used very good to fine condition. **\$1,500 – \$2,500**



366. “Melrose Place” street sign from *Melrose Place*. (FOX TV, 1992-1999) Original metal street sign with stylized rounded white letters on a cherry-red background reading, “Melrose Place” and measuring 10.5 x 36 in. With 10-drill holes around perimeter for affixing to wall or surface. This sign was used on location when shooting exterior scenes for the Primetime soap opera. Exhibiting production wear. In very good to fine condition. Acquired from Spelling Television. **\$2,000 - \$3,000**



367. Heather Locklear “Amanda” suit from *Melrose Place*.(FOX TV, 1992-1999) Original Vivian Westwood couture (2) piece metallic pink suit including (1) cropped jacket with rounded collar and rounded notched lapel, unique ruffled side vents, oval gold buttons embossed with iron crosses and planets, interior lined in mauve silk with same cross/planet design, and (1) matching mini skirt with unique back vent, wide banded waist, and matching interior mauve silk liner, with button and zipper closure. Both retaining internal Vivian Westwood bias labels. Worn by “Amanda” (Heather Locklear) on the Primetime soap opera. Exhibiting only production wear. In very good to fine condition. Acquired from Spelling Television. **\$1,000 - \$1,500**



370. “Shooters” beer glasses and apron from *Melrose Place*. (FOX TV, 1992-1999) Original (4)beer glasses each silk-screened with the bar’s logo incorporating a yellow cue stick and “4” and “13” pool balls. Includes a black waiter’s apron with “Shooters” silk-screened at center. Shooters was the go-to bar in the Primetime soap opera. Exhibiting production wear. In very good to fine condition. Acquired from Spelling Television. **\$600 - \$800**



368. Daphne Zuniga “Jo Reynolds” white dress and accessories from *Melrose Place*.(FOX TV, 1992-1999) Original ensemble including (1) Rouges a Levres couture collarless sleeveless white evening sheathe dress with embroidered black dot applique trim and self bow at center chest, with zipper back closure, a (1) pair ofYves Saint Laurent spotted cow hide slip-ons. Worn by “Jo” (Daphne Zuniga) on the Primetime soap opera. Exhibiting production wear. In very good to fine condition. Acquired from Spelling Television. **\$800 - \$1,200**



369. Josie Bissette “Jane Andrews Mancini” green suit from *Melrose Place*.(FOX TV, 1992-1999) Original (2) piece Product brand couture green plaid wool suit including (1) jacket with unique pointed collar, peaked lapel, interior lined in crème silk, with tan button front closure, and (1) pair matching trousers with zipper front closure. Worn by Josie Bissette (Jane Andrews Mancini) on the Primetime soap opera. Exhibiting minor production wear. In very good to fine condition. Acquired from Spelling Television. **\$800 - \$1,200**

371. Jane Seymour “Dr. Quinn” Victorian frontier dress and Joe Lando “Byron Sully” (3) piece ensemble from *Dr. Quinn, Medicine Woman*. (CBS, 1993 -1998) Original (1) floor length long sleeve gray wool dress with front and back embroidered ivory and crème mesh V-neck panel, short standing collar, tiered ruffle, 3-faux vintage gold metal and pearl buttons, boat-neck wrap-around lapel with teal and lace ribbon trim, ruched teal ribbon trim on sleeves, integral embroidered ivory and crème mesh sleevelets with pearlized buttons, and zipper back closure, (1) “Byron Sully” (Lando) mountain man ensemble consisting of 1- ¾-length leather coat constructed of 3-panels laced together by leather strips, with self-capelet, fringe, 2-hip flap pockets, and self button front closure, 1-matching pair suede pants with button front closure and (1) crème pull-over period shirt with drop shoulders and ruched sleeves. An early stage “dry” outfit worn by actor Joe Lando before it gets progressively wetter and muddier. Both costumes worn throughout Season 5 Episode 10: “The Tempest”. Both retain costumer’s tag with handwritten notes. Exhibiting age, production wear and studio distressing. In production used very good to fine condition. **\$1,500 - \$2,500**



372. “Horseshoe Club” saloon sign from *The Adventures of Brisco County Jr.* (Warner Bros. TV, 1993-1994) Original interior wooden saloon sign expertly studio painted in earthen matte and metallic paint, reading, “Horseshoe Club”. Measuring approx. 19 x 38 x .5 in., this is the saloon frequented on the series. Retaining hanging hardware on the verso. Exhibiting production wear and handling. In production used very good to fine condition. **\$800 - \$1,200**



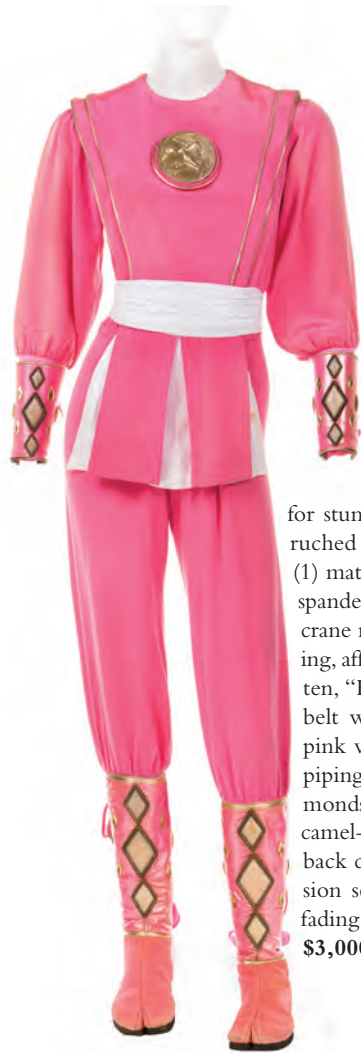
373. Ruger stunt rifle from *SeaQuest 2032*. (Universal TV, 1993-1996) Original prop stunt Ruger Mini-14 in. Muzzelite MZ14 Bullpup Stock. Constructed of cast hard rubber over internal supporting armature. This type of rifle served as the standard rifle for season 1 and 2. With black resin components affixed. Expertly painted flat black. With web shoulder strap attached. Modified for the last season, the Ruger and most attachments were removed and the clamshell covers were modified and used as Pulse Rifles by the “Macronesian Alliance”. Measuring 24 x 9.25 x 2 in. Exhibiting age and production wear. In very good condition. **\$400 - \$600**



374. “UEO Headquarters” distressed sign from *SeaQuest 2032*. (NBC TV, 1993-1996) Original rigid wood pulp board sign with paste-up element text, “UEO Headquarters, New Cape Quest, Florida, Authorized Personnel Only”, measuring 36 x 24 in. Exhibiting production wear with screw holes, studio distress, and light soiling. In very good to fine condition. **\$300 - \$500**



375. Amy Jo Johnson “Kimberly Hart” medieval dress from Season 1 of *Mighty Morphin Power Rangers* Episode 54: “Trick-Or-Treat”. (Fox Kids, 1993-1999) Original fluorescent pink fleece V-neck empire waist gown with leg-o-mutton sleeves constructed of pale pink cotton with shocking pink lace overlay and purple velvet ribbon, purple sequin with black gold ribbon piping along collar, front and bias cut sleeve cuffs ending in elastic finger loops, with ruffled neck lace and cotton modesty panel beneath purple velvet ribbon lacing extending into floor-length panel, and zipper back closure. Retaining internal handwritten, “Kimberly MMR” near zipper top. Highly visible when “Kimberly” (Johnson) and “Skull” (Jason Narvy) are contestants on the “Trick-Or-Treat” game show. Exhibiting age and production wear. In very good to fine condition. **\$2,000 - \$3,000**



376. Amy Jo Johnson “Kimberly Hart” stunt Pink Ranger Ninjetty ensemble from *Mighty Morphin Power Rangers: The Movie*. (TCF, 1995) Original (6) piece Pink Ranger ensemble including (1) hot pink collarless spandex body suit with princess sleeves, 2-upper-bodice button holes front and back for stunt harness, ruched elastic waist, velcro strips on thighs, ruched detailing at elbows, stirrup legs, and zipper back closure; (1) matching tabard with metallic gold vinyl piping and white spandex detail, attaches to suit with velcro, with gilded resin crane medallion set onto pink fabric disc with gold vinyl piping, affixed to tabard with velcro, retaining internal handwritten, “Flying” on neck; (1) ruched white cummerbund-style belt with elastic hook and eye closure; (1) pair fluorescent pink vinyl gloves; (1) pair pink vinyl bracers with gold vinyl piping, gold and white vinyl diamonds, and gold metal diamonds, with braided pink lace closure; and (1) pair matching camel-toe boots with vinyl upper and cloth lower and lace back closure. A key ensemble in the film and later, the television series. Exhibiting age and production wear with some fading from previous display. In good to very good condition. **\$3,000 - \$5,000**



377. “Tenga Warrior” creature suit on display figure from *Mighty Morphin Power Rangers: The Movie*. (TCF, 1995) Original creature suit constructed of cast latex rubber over fabric substructure with black feathers overall and dressed in custom cast polyfoam chest and back armor and ankle guards covered in leatherette and expertly painted to appear as hard purple opalescent material. The over-the-head cast foam latex rubber mask features bird beak and features, finished with prosthetic grade false bird's eyes. Cast foam feet and hands with embedded resin talons. Integral plastic beaded necklaces affixed to top of chest armor. Measuring 71 x 32.25 x 24 in. Highly visible worn by a troop of “Tenga Warriors” when they confront the “Power Rangers” at a temple. Exhibiting hardening and deterioration of foam components, minor flaking, paint rubbing and loss. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$4,000 - \$6,000**



378. “Power Rangers” (6) “Ninja Megazord” cockpit seats from *Mighty Morphin Power Rangers: The Movie*.

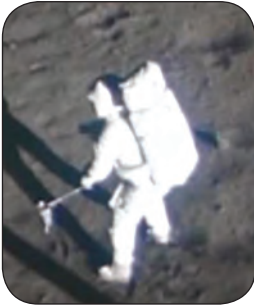
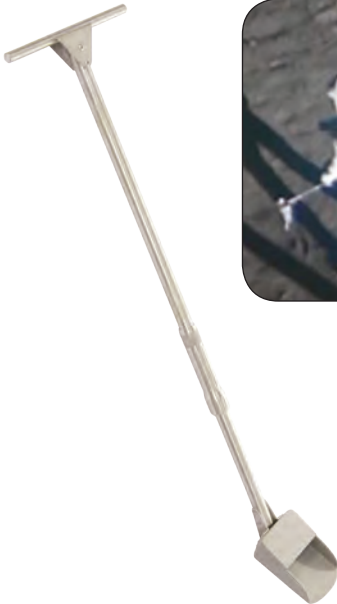
(TCF, 1995) Original set of (6) cockpit Captains seats constructed of vehicle seats customized with gray suede frames, black and white striped padded vinyl seat and chair back insets and Power Ranger color coded leather wing tips on the upper back including pink, red, black, white, blue and yellow. The seats are hinged at the seat and back and retain toggle adjusters at the upper right or lower back. Highly visible in the largest of the immense “Zord” assault machine cockpits, the “Megazord”. Exhibiting production wear and age. Some soiling to edges. In fine condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$3,000 – \$5,000**



379. Gabrielle Fitzpatrick “Dulcea” (2) staffs from *Mighty Morphin Power Rangers: The Movie*. (TCF, 1995) Original set of (2) staffs constructed of metal core post expertly studio wrapped in brown suede, leather cord and green leather piping wrapped in dark brown leather and green leather. 1-staff is a hero prop with metal crown setting at the top with embedded faceted crystal pommel and feather embellishment, 1-less finished version with no crystal or pommel setting. Both staffs measure approx. 39 in. long. Highly visible used by “Dulcea” (Fitzpatrick) throughout the movie. Exhibiting production wear and age. In very good to fine condition. **\$600 – \$800**



380. “Gatekeeper #3” spiked club from *Mighty Morphin Power Rangers: The Movie*. (TCF, 1995) Original large mace prop constructed of cast rubber ball mace with spikes protruding overall and attached to a lathed wooden balustrade handle. The prop is expertly painted in metallic silver on the mace and earthen browns on the handle. The handle also features faux gem embellishments. The Gatekeepers are tasked with guarding the Great Power from unworthy hands. Only by defeating all four of them would the Great Power be released. They are situated inside the walls of the Temple of the Great Power, with their armor and weapons cast in stone. When a challenger approaches, the stone armor and weapons are replaced with steel ones, and the rock monsters come to life. Measuring 34 x 11 in. Exhibiting production wear and distress. Some soft spikes bent. In very good condition. **\$400 – \$600**



382. Moon rock shovel prop from *Apollo 11*. (Family Channel, 1996) Original aluminum shovel with rectangular-shaped plastic blade. Handle forms a “T” at the top of the shaft. Measures approx. 42.5 x 10 in. Shovel is a replica of the one used during the Apollo 11 mission to dig soil from the surface of the moon. Exhibiting only minor production wear. In very good to fine condition. **\$600 – \$800**



381. Xander Berkley “Buzz Aldrin” American flag from *Apollo 11*. (Family Channel, 1996) Original studio distressed American flag attached to an aluminum flagpole, measuring 73 in. tall. The flag has a 36.5 in. telescoping arm holding it at a 90 degree angle from the pole, replicating the famous image of the actual American flag planted on the lunar surface during the Apollo 11 mission. Exhibiting studio distressing and production wear. In very good condition. **\$1,000 – \$1,500**



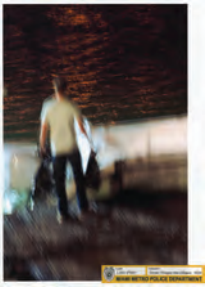
383. “Fisher & Sons Funeral Home” table, side chair, angel mint bowl and Kleenex box cover from *Six Feet Under*. (HBO, 2001-2005) Collection of (4) props from the “Fisher & Sons Funeral Home” including (1) small dark wood 29 x 21 x 21 in. table with inlaid green leather top and gold detailing and (1) crème metal Kleenex box cover from the intake consultation room, (1) walnut side chair with armrests and an upholstered seat bottom that sat beside the entry stairs and from the “Slumber Room” and (1) 10 in. plaster mint bowl finished in faux marble with a figural angel, arms wrapped around a pedestal that holds an urn still filled with pastel mints from the production. All pieces used over multiple seasons. Exhibiting age and production wear. In vintage very good to fine condition. **\$2,000 – \$3,000**



384. “Fisher & Sons Funeral Home” angel statue from *Six Feet Under*. (HBO, 2001–2005) Original statue constructed of cast resin expertly finished and painted to appear as aged alabaster or marble. The 22 x 12 in. figural sculpture can be seen over multiple seasons within a lit alcove of the casket wall room. Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 – \$1,500**



385. Michael C. Hall “Dexter Morgan” LED light kit, CSI tools, goggles, and license plate from *Dexter*. (Showtime, 2006–2013) Original props including (1) commercial crime scene LED handheld light with internal battery, charger and safety goggles in its padded, hard plastic shell carrying case – electronics assumed working but untested, (9) forensic crime scene tools including bottles, vials, spray containers, rubber gloves and “Integrity Seal” stickers all studio labeled and some retaining liquid and contents. Also includes (1) vacuum formed plastic Florida vehicle license plate with embossed, “F6P 273” on the front and handwritten, “Dexter car w/ chrome flame, Ford Escape, Dexter Hybrid” on the verso. All exhibit production wear. In very good to fine condition. **\$1,500 – \$2,500**



386. Michael C. Hall “Dexter Morgan” bag of body parts, (3) surveillance photos, and FBI case file from *Dexter*. (Showtime, 2006–2013) Original props including (1) signature 21 x 13 x 11 in. trash bag filled with body parts (actual contents unknown). In the groundbreaking series, serial killer “Dexter Morgan” (Hall) regularly disposes of his victims by bagging their body parts and tossing them over the side of his boat into the ocean. Also includes (3) 8.5 x 11 in. police surveillance photos with 2-of an obscured Dexter carrying such bags and 1-of police processing 20+ bags on a dock and (1) “Agent Frank Lundy” (Keith Carradine) 9.5 x 11.5 in. FBI file folder on “The Bay Harbor Butcher containing 25+ printed pages of charts, reports, fingerprints and other materials including a “Sp. Agt. Frank Lundy” FBI business card. Exhibiting light production wear. In very good to fine condition. **\$800 – \$1,200**



387. Michael C. Hall “Dexter Morgan” and Julie Benz “Rita Morgan” spoon rest, prop mail, and crime scene photo with “Rita Morgan” costume from *Dexter*. (Showtime, 2006–2013) Original collection of (8) props and costume pieces including (5) sealed mail in envelopes measuring 6.25 x 9.5 in. to 4 x 6 in. addressed to Dexter and Rita Morgan at 3319 Meadow Lane, Miami, FL 33178–3901 from shops and creditors, (1) ceramic spoon rest with “Florida” and a palm tree motif from the Morgan’s home in Episodes 310 and 311, (1) Rita Morgan ensemble consisting of 1-French Connection brand navy-blue and multicolor sleeveless sundress with 1-white and green apron with large teal floral motif worn by “Rita” (Julie Benz) in the Season 4 Episode: “Hungry Man” as she prepares Thanksgiving dinner and (1) staged crime scene photo of a blood-spattered bathtub with a woman’s lifeless hand. Exhibiting minor production wear. In very good to fine condition. **\$800 – \$1,200**

388. Yvonne Strahovski “Hannah McKay” bloody ice pick, orchid, gloves, keys and pumps from *Dexter*. (Showtime, 2006–2013) Including (1) prop ice pick with retractable blade retaining theatrical blood, measuring 13 x 2 x 1 in. used by “Yvonne” (McKay) to kill her new husband “Miles” (Julian Sands) on his yacht, (1) pair of Maui Jim brand sunglasses with smoke brown frames and dark oval lenses in original case marked on the cover in lettering tape “Hannah”, (1) pair of gardening gloves, (1) acrylic keychain with purple orchids and 4-keys, (1) pair of Jimmy Choo brand coral suede t-strap high heel sandals with peep toe and invisible filament straps and (1) potted purple silk orchid 30 x 6 x 6 in. that Hannah gifts to “Dexter” (Michael C. Hall) who keeps it in his apartment during Season 7. Exhibiting minor production wear. In very good to fine condition. Acquired from Showtime. **\$1,000 – \$1,500**



389. Jennifer Carpenter “Debra Morgan” Elway photo ID, paycheck, framed photo and pill bottle from *Dexter*. (Showtime, 2006–2013) Including (1) 3.5 x 2.5 in. plastic photo ID card with “Elway Investigations” and “Debra Morgan – Investigator – ID# M317” printed on front in black ink with a color photograph of actor Jennifer Carpenter, (1) Elway Investigations paycheck for \$2,480.05 in an envelope. The 4.25 x 9.5 in. folded check for Deborah (sic) Morgan, 1046 N. Beach Blvd., Miami, FL 33106 postmarked June 5, 2012 from Season 7, (1) Debra Morgan orange plastic prescription pill bottle for Alprazolam containing round pills in a bag marked, “Deb Season 7” and (1) color 7 x 5 photo of Debra in childhood. Exhibiting minor production wear. In very good to fine condition. Acquired from Showtime. **\$1,000 – \$1,500**

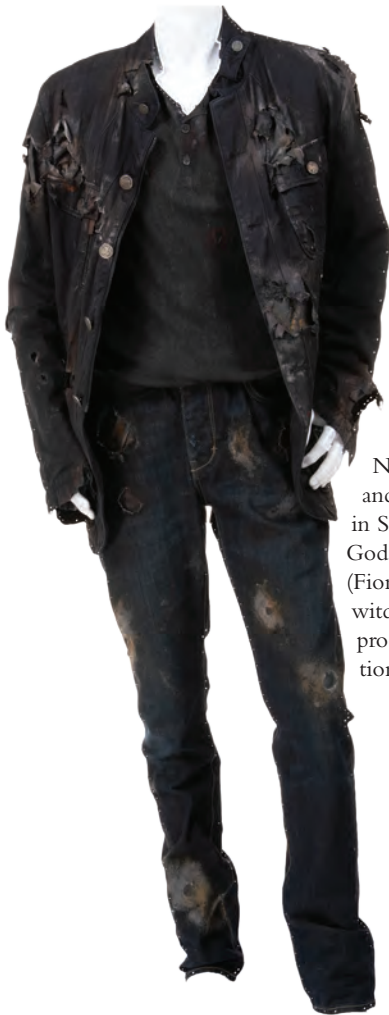




390. Jadon Wells “Harrison Morgan” framed photo, stocking, drawings, and ID bracelet from *Dexter*. (Showtime, 2006–2013) Original 9 x 7 x 5 in. framed color photo of “Harrison Morgan” (Jadon Wells) at age 5, visible on “Dexter’s” (Michael C. Hall) apartment desk during Season 8 and later when Dexter packs up his apartment, (1) Christmas stocking with “Harrison” applied in white script letters (2) Harrison 8.5 x 11 in. and 11 x 8 in. crayon-style drawings of a green zombie with a black “X” across his throat photocopied with extensive crayon overlay from Episode 808 (1) crayon drawing of a smiling Morgan family beside a red house under a yellow sun and (1) light blue plastic 75 x 6.75 in. newborn hospital wristband typed, “Harrison Morgan – Sex: M – Acct: NB-655321 – DOB: 05-17-08” made for a flashback sequence with dad Dexter and aunt “Debra Morgan” (Jennifer Carpenter) in the series finale of the game changing series. Exhibiting minor production wear. In very good to fine condition. Acquired from Showtime. **\$800 - \$1,200**



393. Peter Mensah “Kibwe Akinjide” vampire fangs, bullet box, and Tru Blood bottles from *True Blood*. (HBO, 2008–2014) Original set of lower “soft” fangs constructed of cast pink gum plate with embedded 2-front teeth and 2-canine fangs. Built on a dental cast of the actor Peter Mensah’s teeth. The resulting appliance is stored on the dental cast, housed in a plastic dental case with tape labeling, “True Blood”, “Kibwe” and “Soft Fangs”. Accompanied by a 3.5 x 6 x 1 in. box of “Vampire Hunter Wooden Bullets” (box is empty) sold by “Stake House”, which offered vampire specialty products in Season 5. Acquired from HBO. Also includes 2-glass bottles of “Tru Blood” measuring 8 x 2.75 x 2.75 in. synthetic blood beverage for vampires with 1-type “A-” and 1-type “B+” Acquired from Independent Studio Services. Exhibiting minor production wear. In very good to fine condition. **\$1,500 - \$2,500**



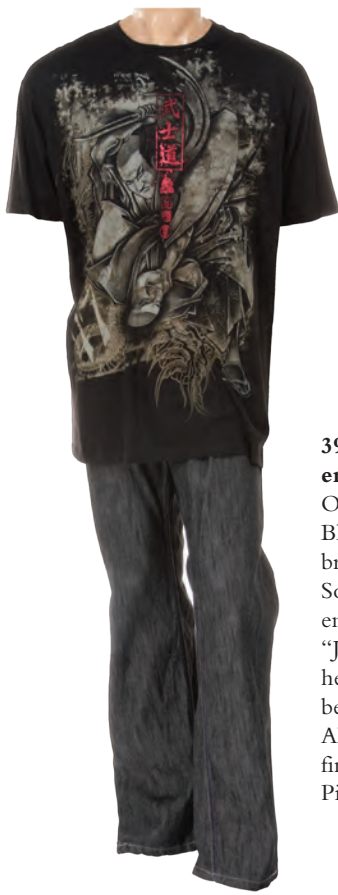
391. Stephen Moyer “Bill Compton” charred ensemble from *True Blood*. (HBO, 2008–2014) Original (3) piece ensemble Including (1) Boss Orange brand black cotton jacket, (1) John Varvatos brand long-sleeve Henley and (1) pair of Neuw brand jeans all expertly theatrically distressed and “charred”. Highly visible worn by “Bill” (Moyer) in Season 4, Episodes 10 and 11, notably at the “Moon Goddess Emporium”, where “Marnie Stonebrook” (Fiona Shaw) gives psychic readings and sells items for witches. Exhibiting heavy studio distress, soiling and production wear. In production used very good condition. Acquired from HBO. **\$1,000 - \$1,500**



392. Rutina Wesley “Tara Thornton” death ensemble from *True Blood*. (HBO, 2008–2014) Original (4) piece ensemble consisting of (1) Project Social brand black tank top with abstract white graphic pattern, (1) torn Star brand black pleather miniskirt with bias cut hem, (1) pair of Nike brand black high-top sneakers with white rubber soles, and (4) assorted bracelets. Worn by “Tara” (Rutina Wesley) in Season 6, Episode 10 and Season 7, Episode 1 as she meets her “true death”. Exhibiting heavy studio distress, soiling, studio applied FX blood remnants and production wear. In production used very good condition. Acquired from HBO. **\$800 - \$1,200**



394. Bryan Cranston “Walter White” large bag of prop “Blue Sky” crystal meth, money satchel & cook glass from *Breaking Bad*. (Sony, 2008–2013) Original collection of (4) props including (1) one-gallon prop bag of Blue Sky crystal meth (actually sugar rock candy), the central drug manufactured by “Walter White” (Cranston) and “Jesse Pinkman” (Aaron Paul) named for its distinctive color. Measuring 10 x 6 x 9.5 in. Also includes (1) lab glass beaker stained by burned remnants, (1) plastic funnel used in Season 1 in the RV cook lab and (1) butterscotch leather satchel with zipper closure Walter uses to transport cash. All exhibit production wear. In very good to fine condition. **\$4,000 - \$6,000**



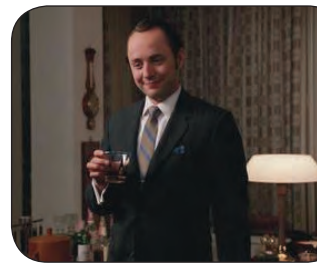
395. Aaron Paul “Jesse Pinkman” samurai t-shirt ensemble from *Breaking Bad*. (Sony, 2008–2013) Original (2) piece ensemble consisting of (1) Anchor Blue brand black cotton graphic t-shirt with gray and brown printed graphic of dueling Samurai, and (1) pair of Southpole brand black denim button-fly jeans with white embroidered “SP” logo on back pockets. T-shirt is worn by “Jesse” (Aaron Paul) in Season 2, Episode: “ABQ” when he discovers girlfriend “Jane” (Krysten Ritter) dead in his bed from a drug overdose. Pants exhibit studio distressing. All exhibiting minor production wear. In very good to fine condition. Acquired from The Prop Store and Sony Pictures Television. **\$1,000 – \$1,500**



396. Jon Hamm “Don Draper” underwear ensemble from *Mad Men*. (Lion’s Gate TV, 2007–2015) Original (3) piece custom-tailored ensemble including (1) ivory crew-neck short-sleeve tee, retaining internal handwritten, “D” in black ink at collar, (1) pair of ivory boxer shorts with two button snap closure at front sewn shut with a modesty lining, retaining internal handwritten “Don” in blank ink, and (1) pair of ivory cotton briefs with gold and black stripes on the waistband to be worn beneath boxers. All worn by “Donald Draper” (John Hamm) on multiple episodes of the landmark series. Exhibiting minor production wear. In very good to fine condition. Acquired from Lionsgate Entertainment. **\$2,000 – \$3,000**



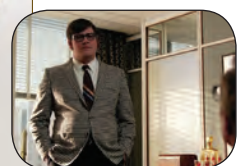
397. Jon Hamm “Donald Draper” cufflinks, tie bar, and monogrammed handkerchief from *Mad Men*. (Lion’s Gate TV, 2007–2015) Original (3) costume accessories including (1) set of vintage square gold metal cufflinks with a Florentine finish and cut out circle at center with two inset square amber stones and two rounded amber stones at the points of the toggle rod, (1) vintage gold metal thin tie bar with an embossed horizontal and vertical line detail and an attached gold metal link chain with a button loop and (1) white linen handkerchief with thin chocolate-brown piping, bold embroidered “D” and fanciful line detail. Worn by “Donald Draper” (John Hamm) on multiple episodes of the landmark series. Exhibiting minor production wear. In very good to fine condition. Acquired from Lionsgate Entertainment. **\$1,500 – \$2,500**



399. Vincent Kartheiser “Pete Campbell” set of bar tools from *Mad Men*. (Lion’s Gate TV, 2007–2015) Vintage original 1960s set of (9) stainless steel and wood handled bar tools (1) ice pick, (1) bottle opener, (1) cork screw, (1) ice tongs, (1) double jigger (1) citrus zester, (1) pick, (1) cocktail strainer, and (1) muddler. 6-tools hang from silver metal hooks along the bottom of a horizontal walnut bar stand on a round wood base. Highly visible at “O’Pete’s” (Vincent Kartheiser) 38th floor office at the Sterling Cooper Advertising Agency. Exhibiting minor production wear. In very good to fine condition. Acquired from Lionsgate Entertainment. **\$1,000 – \$1,500**



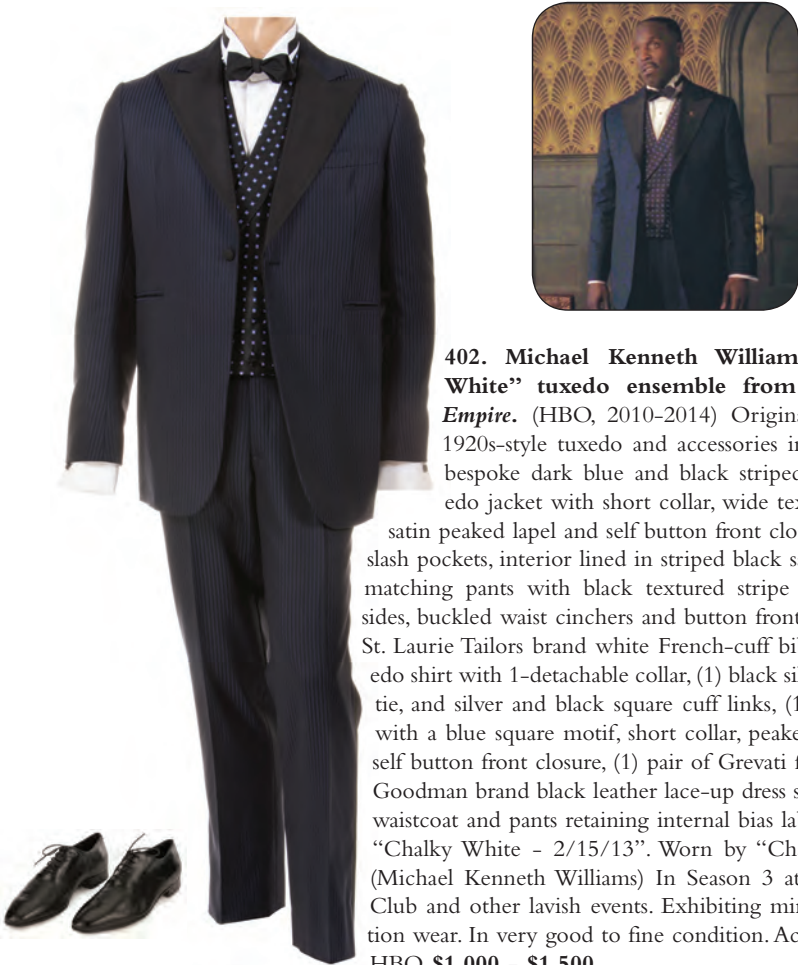
398. January Jones “Betty Draper” cocktail shaker and glasses from *Mad Men*. (Lion’s Gate TV, 2007–2015) Vintage original 1960s clear glass cocktail shaker with a United States of America seal and coin motif in black and gold and a brass metal lid measuring 12.5 x 3.5 x 3.5 in. and (1) set of 2-small clear cocktail glasses possibly from a later era and measuring 5.5 x 3 x 3 in. Visible in the home of “Betty Draper Francis” (January Jones), former wife of philandering Don Draper (Jon Hamm) on multiple episodes of the landmark series. Exhibiting minor production wear. In very good to fine condition. Acquired from Lionsgate Entertainment. **\$1,000 – \$1,500**



400. Rich Sommer “Harry Crane” bar glassware and coaster caddy from *Mad Men*. (Lion’s Gate TV, 2007–2015) Vintage original mid-century glassware caddy consisting of a stainless steel carrying caddy with a handle at center and housing (4) highball glasses each with a metallic silver band on the rim, a fanciful shield motif, and “Kimiks” printed on each glass and (4) gray glass coasters each with a head of a Roman soldier embossed at center. Visible at the Sterling Cooper Advertising Agency office of “Harry Crane” (Rich Sommer). Exhibiting minor production wear. In vintage very fine condition. Acquired from Lionsgate Entertainment. **\$1,000 – \$1,500**



401. Steve Buscemi “Nucky Thompson” Rye Whiskey crate and bottles with china and props from “The Onyx Club” in *Boardwalk Empire*. (HBO, 2010–2014) Original (9) props and ephemera including (1) wooden whiskey crate stenciled, “Fine Aged Monongahela Rye Whiskey” on the front with a removable slatted top and containing packing straw and (1) empty prop bottle of Mount Vernon and (1) Old Taylor whiskey. The crate measures 13 x 17 x 11.5 in. Accompanied by a (4) piece “The Onyx Club” china setting with 1–white china cup, 1–saucer, 1–salad plate and 1–dinner plate each with gold-rimmed crosshatch design in diamond motif. Also includes (1) Onyx Club dinner menu and (1) matchbook used in Season 4. Exhibiting production wear. In very good to fine condition. Acquired from HBO. **\$1,000 - \$1,500**



402. Michael Kenneth Williams “Chalky White” tuxedo ensemble from *Boardwalk Empire*. (HBO, 2010–2014) Original (6) piece 1920s-style tuxedo and accessories including (1) bespoke dark blue and black striped wool tuxedo jacket with short collar, wide textured black satin peaked lapel and self button front closure, 3–front slash pockets, interior lined in striped black satin, (1) pair matching pants with black textured stripe down both sides, buckled waist cinchers and button front closure, (1) St. Laurie Tailors brand white French-cuff bib-front tuxedo shirt with 1–detachable collar, (1) black silk faille bow tie, and silver and black square cuff links, (1) black vest with a blue square motif, short collar, peaked lapel, and self button front closure, (1) pair of Grevati for Bergdorf Goodman brand black leather lace-up dress shoes. Jacket, waistcoat and pants retaining internal bias labels printed, “Chalky White - 2/15/13”. Worn by “Chalky White” (Michael Kenneth Williams) In Season 3 at The Onyx Club and other lavish events. Exhibiting minor production wear. In very good to fine condition. Acquired from HBO. **\$1,000 - \$1,500**



404. Charlton Heston “El Cid Rodrigo de Vivar” armor from *El Cid*. (Allied Artists, 1961) Vintage original (6) armor pieces including (2) metal upper arm guards with engraving of a castle at center of each, (2) circular stamped leather elbow pads engraved with a castle at center of each, and (2) metal knee pads with castle engraving at center and tiered curved metal plates at top and sides. All pieces retain their leather belt and buckle strap for affixing to wearer. Pieces measure from 5 in. round to 9.75 x 7 in. rectangular. Exhibiting production wear and age. Overall in vintage fine condition. **\$3,000 - \$5,000**



403. Charlton Heston “El Cid Rodrigo de Vivar” tunic from *El Cid*. (Allied Artists, 1961) Vintage original rust colored knobby wool collarless V-neck tunic with embroidered black and rust wool panel applique trim along collar, cuffs and double side slits, and hidden brass rings along V-neck with leather lace closure. Retains internal Western Costume bias label with typed “Charlton Heston”. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$2,000 - \$3,000**



405. Metal medieval prop shield from *El Cid*. (Allied Artists, 1961) Vintage original round metal shield expertly studio finished and painted in oxidized black with stamped aluminum ornamentation in the form of 10–decorative bands radiating from a center medallion hub. All affixed with iron rivets. Retaining 2–leather arm straps on the verso and a strip of cream tape with handwritten, “1 Scudo Tondo Ornati Allumimio”. Measuring 18.5 in. round. Exhibiting age and production wear. In vintage very good to fine condition. **\$400 - \$600**



406. Omar Sharif “Sherif Ali” signature Aegyl tribesman headdress from *Lawrence of Arabia*. (Columbia, 1962) Vintage original pentagon shaped headdress constructed of 4-stacked rows of black wool yarn hanks with 5-wrapped sections of gold bullion thread and 5-sections of exposed puffed yarn, with twisted black wool yarn rope with dangling self tassel. Measuring approx. 8.5 x 2 in. Exhibiting age and production wear. In vintage very good to fine condition. **\$4,000 - \$6,000**



407. Jimmy Durante “Anthony ‘Pop’ Wonder” clown hat from *Billy Rose’s Jumbo*. (MGM, 1962) Vintage original custom made clown’s “stovepipe” hat constructed of tall red satin crown, rolled brim, and wide orange felt hatband with yellow grosgrain ribbon embellishment and actual tin dog-legged stovepipe protruding from the top hat. “Durante” handwritten on the interior band. Highly visible worn by Durante as a clown and most prominently in the finale, “Sawdust and Spangles and Dreams” with the rest of the cast. Stovepipe cap not present Exhibits age, production wear and minor fading and soiling. In vintage very good condition. **\$800 - \$1,200**



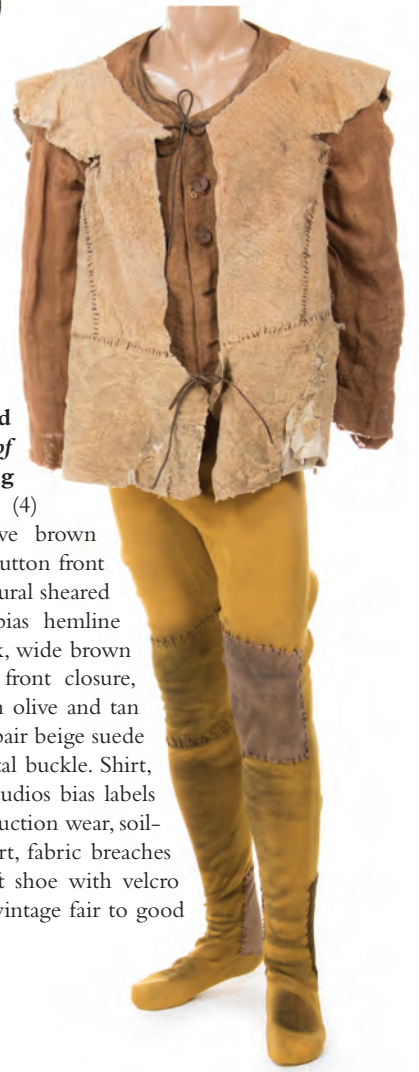
408. Trevor Howard “Captain Bligh” and “Roger Byam” costume sketches from *Mutiny on the Bounty*. (MGM, 1962) Vintage original (2) sketches accomplished in pencil, charcoal and gouache. Including (1) “Captain Bligh” on 14.75 x 20 in. artist’s board, tipped to 18 x 24 in. blue backing board, signed lower right, “John Lauris Jensen”, and (1) “Roger Byam” on 15 x 20 in. artist’s board, signed at lower right, “John Lauris Jensen”, with ink production notes on the verso. Exhibiting production wear with pinholes from previous display. In vintage good to very condition. **\$600 - \$800**



409. “HMS Bounty” ship’s figurehead from *Mutiny on the Bounty*. (MGM, 1962) Vintage original lifesize ship’s figurehead constructed of cast fiberglass over wooden substructure. The female figure is expertly painted in blue costume and flesh tones for hands and head. Figurehead portrays a woman in period dress with a smile on her face and her cape and gown billowing in the sea breeze. With holes drilled throughout for attaching the prop to a ship. Measuring 188 x 33.5 x 50 in. Highly visible at the prow of the “HMS Bounty” throughout the classic film. Exhibiting age and production wear, paint loss, fading, chips and scratches to areas. This item is located in the Eastern United States and special shipping arrangements will apply. **\$3,000 - \$5,000**



410. Buddy Hackett “Hans” period ensemble from *The Wonderful World of the Brothers Grimm*, story: “The Singing Bone”. (MGM, 1963) Vintage original (4) piece ensemble including (1) long-sleeve brown burlap collarless shirt with round leather button front closure, interior lined in brown silk, (1) natural sheared sheepskin vest with winged shoulders, bias hemline with longer tails in front and cropped back, wide brown stitching, and double corded leather tie front closure, (1) pair mustard wool footie leggings with olive and tan patches and wide brown stitching, and (1) pair beige suede character shoes with peaked back and metal buckle. Shirt, vest and pants retaining internal MGM Studios bias labels handwritten, “B. Hackett”. Exhibiting production wear, soiling, seam separation interior of burlap shirt, fabric breaches throughout, cracking and loss on vest, left shoe with velcro and clear plastic from previous display. In vintage fair to good condition. **\$600 - \$800**





411. Elizabeth Taylor “Cleopatra” Egyptian coronation gown from *Cleopatra*. (TCF, 1963) Designed by Renie for the most glamorous epic of the era and worn by style icon Elizabeth Taylor, this is Cleopatra’s gown from the grand coronation ceremony in Egypt. Constructed of interwoven gold and silver lamé and silk, the floor length gown with unique shoulder strap sash features a cinched waist with gold fabric belt ornamented in metal beads, gold and silver bullion strands and a distinctive forged golden metal belt buckle, a silver checkered pattern bodice, and pleated skirt with elaborate gold and silver bullion embroidery accented by flower shaped sequins. Two ornamental lappets flow from the waist to the bottom of the gown, which is bordered by a 2 in. gold fabric hem. Zipper back closure. Highly visible in the memorable scene when “Caesar” (Rex Harrison) comments to the new Pharaoh, “Isis herself would surrender her place in heaven to be as beautiful as you”, and she coyly replies, “You’re not supposed to look at me. No one is”. The film went on to win an Academy Award for Best Costume Design. Exhibiting some production wear, fraying of fabric from age, and green paint at lower front, left hemline and on bottoms of lappets. In vintage very good condition. **\$40,000 - \$60,000**



412. Elizabeth Taylor “Cleopatra” clothing coffer from *Cleopatra*. (TCF, 1963) Vintage original wooden clothing coffer painted pale yellow with green Egyptian motifs and black hieroglyphics throughout lid. Inside lid is lined with padded yellow satin with gold rope stay between lid and coffer. Ends of coffer each have two brown circular handles. Measuring 25.75 x 17.5 x 18.5 in. Exhibiting age and production wear. In vintage very good condition. **\$2,000 - \$3,000**



413. Elizabeth Taylor “Cleopatra” lidded ceramic makeup jar from her vanity table in *Cleopatra*. (TCF, 1963) Vintage original makeup jar constructed of slip cast porcelain glazed in turquoise blue with gold gilt rim and removable lid. Interior glazed in ivory with some blue accents. Visible on “Cleopatra’s” (Taylor) opulent vanity table. Measuring 5 x 3 in. Exhibiting age and production use. In vintage fine condition. **\$400 - \$600**



414. Ursula Andress “Maxine Richter” gown from *4 for Texas*.(Warner Bros., 1963) Vintage original floor-length crème silk dress with deep V-neck, pointed collar, ¾-sleeves, self button detailing, moderate train, integral fuchsia silk belt, matching fuchsia draped train overlay at back, internal boning in bodice, integral bra-top corset attached to integral tiered petticoat with chiffon and cotton ruffles and cotton underskirt with zipper, snap and hook and eye closure both on overdress and on under-layers. Exhibiting age, production wear and handling, with toning to underskirts, missing snaps on fuchsia overskirt, and minor soiling. In vintage very good to fine condition. **\$2,000 - \$3,000**



417. George Peppard “Lt. Bruno Stachel” signature military jacket from *The Blue Max*. (TCF, 1966) Vintage original double-breasted gray wool Lieutenant’s jacket with standing collar, red piping at front closure, hem, cuffs and back, silver metal crown buttons, single back vent, bib-style cross wrap front with hook and eye and button front closure, interior lined in olive drab muslin. Retaining internal M. Bermans Ltd. bias label handwritten, “Geo Peppard”. Epaulettes, medals, pins and lanyard added for display. Exhibiting age and production wear with some fading from previous display. In vintage very good condition. *Provenance:* Angels Costumers. **\$4,000 - \$6,000**



415. Alberto Sordi “Count Emilio Ponticelli” signature coat from *Those Magnificent Men in Their Flying Machines*. (TCF, 1965) Vintage original camel color double-breasted wool coat with wide black velvet collar, deep notched lapel, 1-chest, 1-ticket, and 2-hip flap pockets, interior lined in beige satin with button front closure. Retaining internal M. Berman Ltd. bias label handwritten, “A. Sordi #2”, in black ink. Exhibiting only minor age and production wear. In vintage very good to fine condition. **\$800 - \$1,200**



416. “USS San Pablo” skiff used by Steve McQueen “Jake Holman” and Candace Bergen “Shirley Eckert” in *The Sand Pebbles*. (TCF, 1966) Vintage original skiff boat constructed of wood and metal with cleats, rudder and rope components. Measuring 228 in. long. The actual working boat features “San Pablo 1” hand painted on the bow. One of the skiff lifeboats on the deck of the fictitious gunboat the *USS San Pablo*, the central location of this war romance. Exhibiting production wear and age. In vintage very good to fine condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



418. Don Knotts “Roy Fleming” spacesuit from *The Reluctant Astronaut*. (Universal, 1968) Vintage original (3) piece space ensemble including (1) collarless spacesuit with metal zipper trim around neckline, cuffs, diagonally on legs, and hem, mini button snap epaulettes, faux pressure gauge on left arm, valve connector piece attached to suit on left side above waist, and a blue and orange faux communicator attachment on right side above waist, cinching strap on either side of waist with zipper front closure, (1) pair matching gloves with leather lower and zipper top closure, and (1) pair foot covers with soft leather soles. Exhibiting age, production wear, extreme toning and discoloration, soiling, deterioration to leather components, with rust and pitting to metal components. In vintage good to very good condition. **\$1,000 - \$1,500**



419. **Sammy Davis Jr. personal cleated cowboy boots.** (ca. 1960s-1970s) Vintage original Tony Lama brand brown alligator and leather cowboy boots with decorative tan stitching and tan lining. Sharp metal cleats added to the soles. Right boot retains the maker's label. No size markings. The Lama brand was recognized as the boot of the American West since 1911. Includes shoe stretchers. Exhibiting minor wear. Vintage very good condition. **\$300 - \$500**



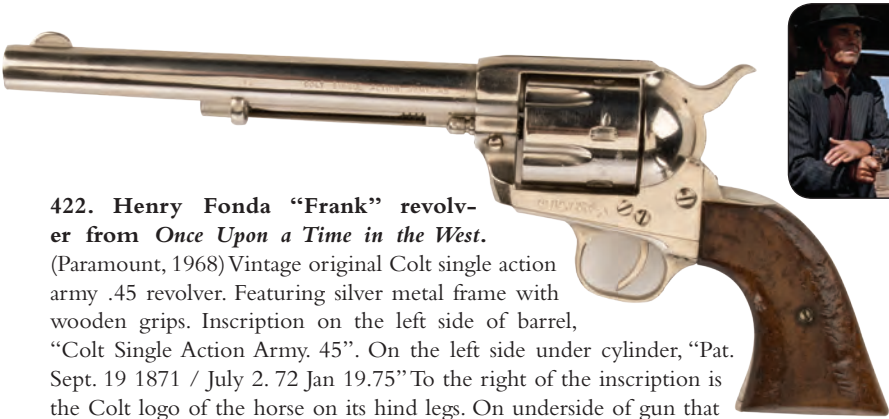
420. **Kim Hunter "Zira" signature ensemble from *Planet of the Apes*.** (TCF, 1968) Vintage original (3) piece ensemble including (1) green wool collarless tunic coat with ¾-wide split sleeves, split panel bib front with brown vinyl neck and chest panel featuring ape text, upper lined in brown silk, with snap front closure, (1) long-sleeve brown wool dress with rough woven wool yarn mock-turtleneck chest panel and sleeve covers embellished with strands of "gorilla hair" (brown yarn), with zipper back closure, retaining internal bias label handwritten, "1-27-3-7609 Kim Hunter a-659-10", and (1) pair elaborately crafted chimpanzee-character feet/boot pairs crafted in foot-shapes over women's tennis shoes with elastic tops, craft rubber soles and zipper back closure. Exhibiting age and production wear with fading from previous display. In vintage good to fine condition. **\$6,000 - \$8,000**



424. **Battle of Britain German fighter plane scale model filming miniature.** (UA, 1969) Vintage original scale model airplane constructed of cast plastic with foam interior. With 2-wings and a vertical stabilizer at the back. Wings have slight bend toward the body of plane. Cockpit includes a male pilot figure in a flight suit. Multiple Nazi German symbols throughout exterior. Measures 12 x 67.5 x 57 in. Exhibiting production wear, age and the nose of plane is broken but present. In vintage fair to good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$3,000 - \$5,000**



421. **Charlton Heston "George Taylor" signature loincloth from *Planet of the Apes*.** (TCF, 1968) Vintage original rustic loincloth constructed of brown burlap, natural coconut tree husk, twine lining interior waistband with snaps for affixing to nude briefs (not included), sealed and bound together with a paint-on dark brown sealer coat. Visible when "Taylor" (Heston) is imprisoned by the superior ape society and in other iconic scenes. Exhibiting age, production wear, and brittleness, with remnants of black gaffer tape applied during production. In vintage good condition. **\$4,000 - \$6,000**



422. **Henry Fonda "Frank" revolver from *Once Upon a Time in the West*.** (Paramount, 1968) Vintage original Colt single action army .45 revolver. Featuring silver metal frame with wooden grips. Inscription on the left side of barrel, "Colt Single Action Army. 45". On the left side under cylinder, "Pat. Sept. 19 1871 / July 2. 72 Jan 19.75" To the right of the inscription is the Colt logo of the horse on its hind legs. On underside of gun that reads "35212 SA". Visible as the villainous "Frank's" (Fonda) weapon of choice in Sergio Leone's classic Spaghetti Western. The weapon has been modified for filming and deactivated. Shipping arrangements via a federal licensed firearms dealer will apply. **\$600 - \$800**



423. **Dick Van Dyke "Billy Bright" ensemble from *The Comic*.** (Columbia, 1969) Vintage original (3) piece ensemble including (1) gray and cream plaid jacket with short collar, peaked lapel, black grosgrain piping, (1) crème wool double-breasted vest with 2-hip slash pockets, crème silk back and mother-of-pearl button front closure, and (1) pair of black wool trousers with button front closure, all retaining internal Western Costume bias labels typed "Dick Van Dyke". Highly visible in the movie; also visible on posters and promotional materials where the ensemble is colored differently. Exhibiting only minor age and production wear. In vintage very good to fine condition. **\$600 - \$800**





425. Sean Connery "James Bond" (4) prop gold bars from *Goldfinger*. (Eon Prod., 1964) Vintage original set of (4) gold bars constructed of a solid cast plaster and with each measuring 10 x 3 x 1.5 in. Expertly studio painted in metallic gold. Visible among many such prop gold bricks in the Fort Knox scenes central to the villain "Goldfinger's" (Gert Frobe) sinister plans. Exhibiting repairable chipping, age and production wear. In vintage good condition. **\$1,500 - \$2,500**



426. Sean Connery "James Bond 007" 1-sheet poster for *Goldfinger*. (Eon Prod., 1964) Vintage original 27 x 41.5 in. US 1-sheet poster for the third installment in Bond franchise. Linen-backed to the edges of the poster, with some retouching to original folds. Exhibiting fading overall from display, a few tiny edge tears, and spot paper loss to blank borders. In vintage good condition. **\$300 - \$500**



427. Sean Connery "James Bond" cigarette rocket dart from *You Only Live Twice*. (Eon Prod., 1967) Vintage original silver metal rocket dart. Dart is in the image of a small rocket with a retractable needle at the tip. The small prop measures 1.25 in. long. The rocket is visible when Bond (Connery) tours a ninja training facility and is introduced to the miniscule weapon that fires from the end of an ignited cigarette. He uses it to good effect to disrupt the villainous "Blofeld" (Donald Pleasence) destructive plan. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$3,000 - \$5,000**

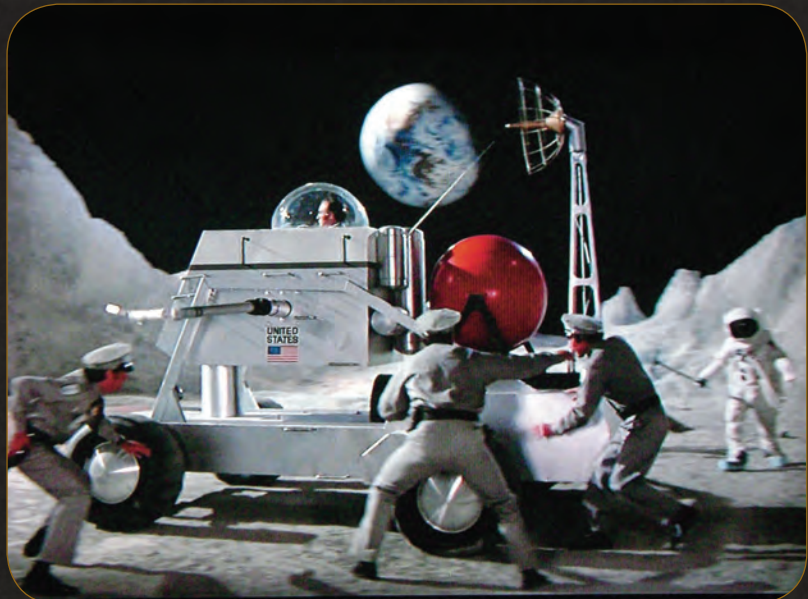


428. Thompson machine gun SFX prop from *You Only Live Twice*. (Eon Prod., 1967) Prop Thompson machine gun constructed of metal and wood with integral clip and webbed shoulder strap attached to stock and forestock. The breech was fitted with a battery-operated motor activated by the trigger, and the muzzle is equipped with a barrel, which was filled with small charges. When the trigger was pulled, the motor housed in the breech would activate, setting off the charges and producing the illusion of real gunfire. An opening at the top of the breech is sealed with vintage gaffer's tape. Measuring approx. 37 x 10 in. "Tommy" guns like this are highly visible throughout the movie including used by an assassin trying to kill "Bond" (Sean Connery) in Tokyo and also carried by one of "Osato's" (Teru Shimada) henchmen on the Kobe docks, dropped when "Bond" shoots him with the Colt 1903. Electronics unexamined and untested. Exhibiting age and production wear. In vintage very good condition. *Provenance:* Christie's South Kensington, 17 December 1993, Lot 403. **\$3,000 - \$5,000**

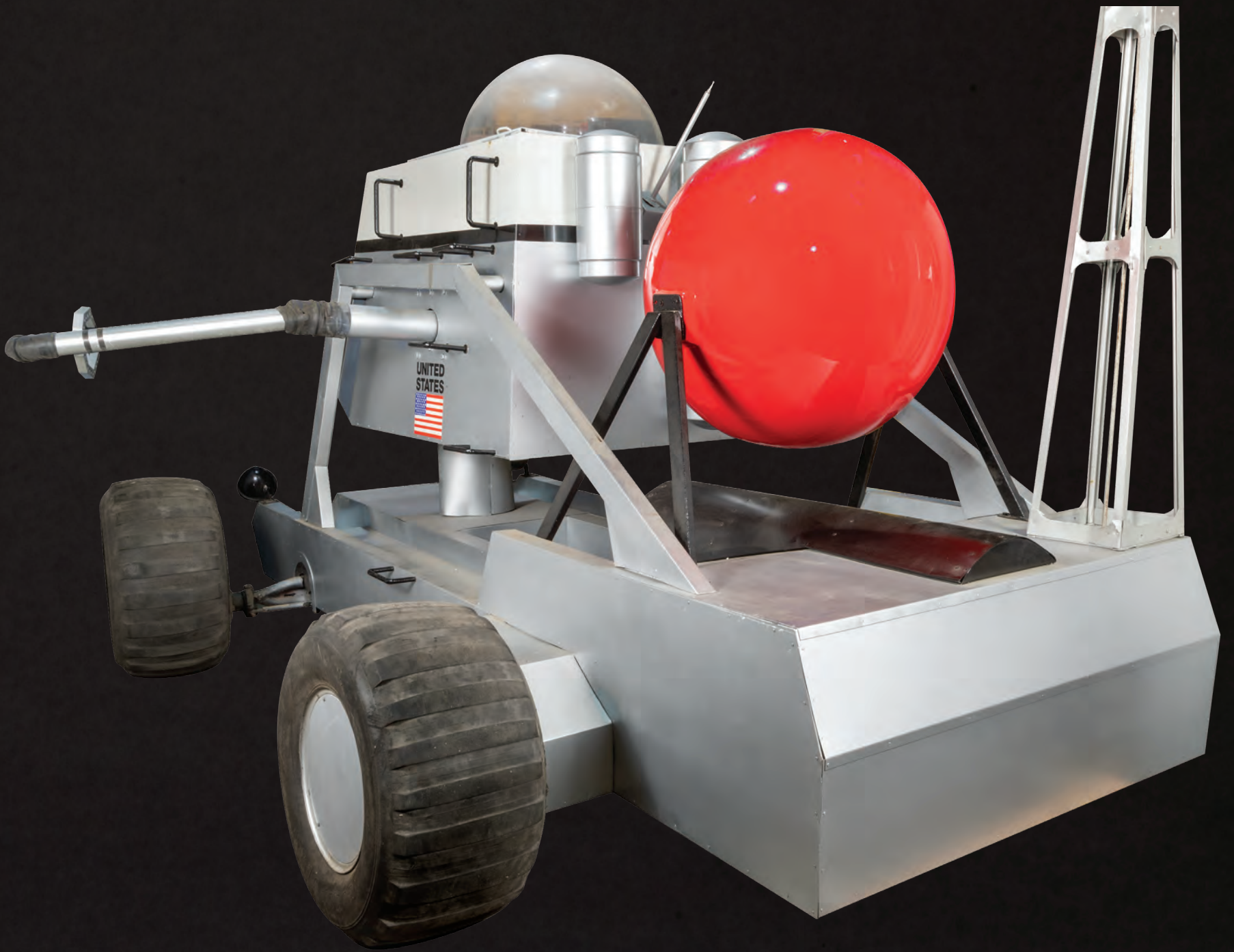


429. "SPECTRE Henchman" SIG SG 510 prop battle rifle from *On Her Majesty's Secret Service*. (Eon Prod., 1968) Vintage original static prop rifle with cast resin body and metal tip, expertly studio painted, with leather strap. Featuring two depress-able trigger buttons, suggesting internal electronics (untested). Highly visible during the mountain and ski chase scenes, using flare effects to mimic firing. Exhibiting age and production wear. In vintage very good to fine condition. *Provenance:* Sotheby's, London, June 8, 1993, Lot 486. **\$2,000 - \$3,000**

007[™] MOON BUGGY



430. Sean Connery “James Bond 007” Moon Buggy from *Diamonds Are Forever*. (Eon Prod., 1971) The Moon Buggy was conceptualized by Academy Award-winning production designer Ken Adam and built by famed California custom car designer/fabricator Dean Jeffries. The Moon Buggy was used in the famous chase sequence as James Bond (Sean Connery) escapes from Willard Whyte’s Tectronics Space Center outside Las Vegas in the Nevada desert. The 4-wheeled vehicle is constructed from a welded tubular steel frame clad in aluminum paneling and cockpit covered with a Plexiglas dome hinged on one side and a radar dish unit mounted behind. An “arm” with claw implement is attached on each side and a red sphere is attached at the rear. Unlike other Bond vehicles, there was only one Moon Buggy built. Following production it was used as the centerpiece of a worldwide publicity tour to promote the film. Over time it fell in a state of disrepair until it was restored in the 1990s. Measures 163 in. long x 101 in. high x 101 in. wide. Exhibits expected age and wear with left headlight damage. An instantly recognizable icon in the James Bond film franchise. Mechanicals untested. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Christie’s South Kensington, December 14, 2004, Lot 204. **\$400,000 - \$600,000**





431. Charles Gray “Blofeld” signature jacket from *Diamonds Are Forever*. (Eon Prod., 1971) Criminal mastermind with aspirations of world domination, Ernst Stavro Blofeld is head of the global underworld organization SPECTRE and archvillain to James Bond and the British Secret Service. Vintage original tan wool coat with wide pointed collar, 4-front pouch pockets, button front closure, interior lined in beige satin, retaining internal M. Bermans Ltd. bias label handwritten, “Charles Grey [sic]”. Exhibiting age and production wear. In vintage very good condition. *Provenance:* Angels Costumers; later sold Bonham’s, London, November 16, 2005, Lot 485.

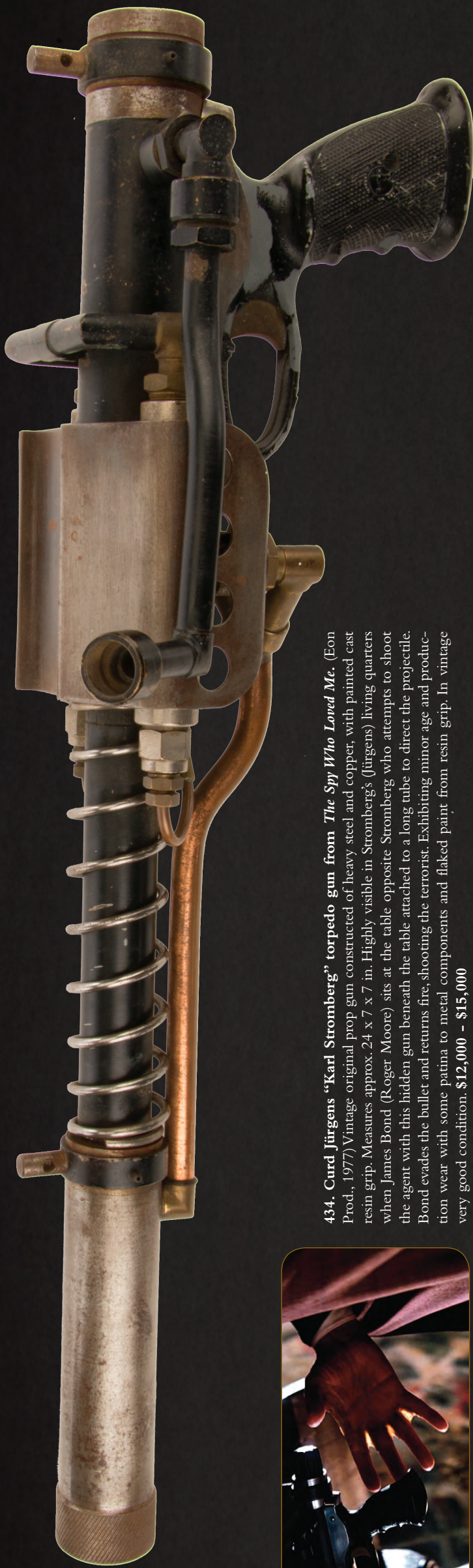
\$40,000 - \$60,000



432. Roger Moore “James Bond” hero “shark gun” with compressed air bullets and accessories from *Live and Let Die*. (Eon Prod., 1973) Vintage original articulating air pistol prop with detachable barrel, 3-copper metal CO2 canisters, 7-tooled aluminum compressed air bullets, 1-cleaning brush tool and 1-glass and copper bottle, all housed in a black custom fitted foam and blue felt briefcase with carrying handle and 2-locks (no keys present). A small engraved steel plaque within the case reads, “Type 936MKI Mod 1.2. Ref. No 11D/7”. The assembled metal gun measures 9.25 x 7 x 1.15 in. and the briefcase measures 16.65 x 12.5 x 3.25 in. A prime example of the prized “spy tech” beloved by fans of the franchise, this gun is highly visible when “Bond” (Moore) takes a pistol firing compressed air pellets when going to rescue “Solitaire” (Jane Seymour) on San Monique. “Kananga” (Yaphet Kotto) gets ahold of it and queries Bond about the weapon before firing it at a vinyl couch, which expands, dumping a stunned henchman onto the floor. Notably, one of the shark bullets from this gun is the device used to dispatch the villain Kananga in his climactic (and explosive) confrontation with Bond at the end of the movie. Exhibiting age and production wear. In vintage very good condition. **\$60,000 - \$80,000**



433. **“HMS Ranger” submarine filming miniature from *The Spy Who Loved Me*.** (Eon Prod., 1977) Master model maker Derek Meddings and his team crafted this upper hull and conning tower of the *HMS Ranger* out of fiberglass. Measuring 159 x 25 x 13 in., it was artfully used by the special effects team to create the great sense of scale for the opening sequences of the film. A Resolution-class nuclear submarine, the *Ranger* is armed with 16 Polaris missiles and is captured by shipping magnate Karl Stromberg (Curd Jürgens) using his giant modified tanker, the *Liparus*. Expertly detailed with hull markings. Exhibits expected wear from production and ensuing storage. The miniature is missing its tail fin and front dive planes. This piece is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Bonham’s, London, November 16, 2005, Lot 452W. **\$20,000 - \$30,000**



434. **Curd Jürgens “Karl Stromberg” torpedo gun from *The Spy Who Loved Me*.** (Eon Prod., 1977) Vintage original prop gun constructed of heavy steel and copper, with painted cast resin grip. Measures approx. 24 x 7 x 7 in. Highly visible in Stromberg’s (Jürgens) living quarters when James Bond (Roger Moore) sits at the table opposite Stromberg who attempts to shoot the agent with this hidden gun beneath the table attached to a long tube to direct the projectile. Bond evades the bullet and returns fire, shooting the terrorist. Exhibiting minor age and production wear with some patina to metal components and flaked paint from resin grip. In vintage very good condition. **\$12,000 - \$15,000**



436. “Stromberg Henchman” uniform from *The Spy Who Loved Me*. (Eon Prod., 1977) Vintage original (4) piece crewman’s uniform consisting of (1) burnt orange cotton canvas tunic with standing collar, 2-zippered slash breast pockets, black canvas grosgrain ribbon piping and shoulders and sides, body darts, seamed sleeve cuffs and waist with button holes for affixing to pants, elastic bands and canvas tabs, (1) pair of matching pants with zippered slash thigh pockets, buttons at waist for attachment to jacket and zipper fly, (1) matching cotton canvas beret with black cord piping, black canvas grosgrain band, and affixed plastic checkerboard pattern fish insignia, and (1) matching belt with large black metal buckle. Highly recognizable as the henchmen wore this costume throughout the film. Exhibiting some production wear and soiling. In vintage very good to fine condition. *Provenance:* Christie’s South Kensington, December 11, 1997, Lot 219. **\$2,000 - \$3,000**



437. Moonraker launch technician coveralls from *Moonraker*. (Eon Prod., 1979) Vintage original bespoke Dijon yellow cotton sateen coveralls with short crème vinyl collar, quilted self epaulets with crème vinyl piping, integral elastic self belt with snap closure, cuffed ruched sleeves and hems with zippers and snaps, 2-hip slash pockets with crème vinyl piping, and zipper front closure. Highly recognizable, worn by one of the Drax henchmen aboard the space station orbiting Earth. James Bond himself wears a similar flight suit to disguise his presence on the space station. Exhibiting age and production wear, brittle vinyl components with remnants of silver paint. In vintage good condition. *Provenance:* Angels Costumers. **\$1,000 - \$1,500**

435 and 438. No Lot



439. Lois Chiles “Holly Goodhead” dress from *Moonraker*. (Eon Prod., 1979) Vintage original Givenchy brand one-piece sheer China silk dress with fine “dot and dash” pattern, ornamented with gold thread detail throughout, with black velvet collar and cuffs with black grosgrain ribbon piping, and a black satin ribbon tie at the neck, featuring balloon sleeves, pleated skirt that cascades from a flat panel at the cinched waist, and hemline decorated with a small circle pattern border, with integral copper silk underskirt, with button front closure. Retaining internal Givenchy bias label. Worn in the scene when “Holly Goodhead” (Chiles) is tailed by “James Bond” (Roger Moore) while on a tour in Venice. Exhibiting only minor production wear. In very good to fine condition. *Provenance:* Christie’s, 1995. **\$6,000 - \$8,000**



440. “Moonraker” space shuttle film-
ing miniature from *Moonraker*. (Eon Prod., 1979) Vintage
original “Moonraker” space shuttle miniature constructed of cast resin, vacu-
um-formed plastic and tooled metal components. Expertly assembled and painted by legend-
ary modelmaker Derek Meddings and his team in white with mustard and brown detailing. 3-aluminum
rocket engines jut from the back of the ship. With blacked out windows and 2-smaller additional rocket engines in the rear.
The shuttle itself was based on actual NASA space shuttles, which hadn’t yet flown at the time of this production. While there were
a variety of models in differing sizes, this would be in the medium to larger variety measuring 31 x 20 x 11 in. Exhibiting production wear, age,
major soiling and the left side top cargo hatch is missing. No decal badging present. All else can be enhanced by cleaning and sensitive restoration. In vintage
good condition. \$20,000 - \$30,000





441. “Moonraker 5” space shuttle filming miniature from *Moonraker*. (Eon Prod., 1979)
 Vintage original model miniature, expertly crafted by legendary modelmaker Derek Meddings, measuring 29 x 20 x 12 in. The highly detailed model consists of cast resin and vacuum-formed plastic pieces, painted expertly in white yellows and browns. Individual thermal tiles are finely hand-etched into the model’s surface. Drax Industries logo decal transfers on wings and back carriage as well as number “5” on tail sides and ship’s name, “Moonraker” on both sides. Three aluminum rocket engines jut from the back of the ship. The shuttle is elevated for display by a 6 in. tall wooden stand. The shuttle was created by Drax (Michael Lonsdale), and was the first to be launched from Drax’s control center in the Amazon to transport his selection of perfect human specimens to his space station, where he plans to wipe out the human race on earth and re-create humanity with his master race. “Moonraker 5” receives a substantial amount of screen time, as it is piloted by James Bond (Roger Moore) and Dr. Holly Goodhead (Lois Chiles) and used to destroy the nerve gas-containing globes and for their return to Earth. Exhibiting age, production wear, some minor seam splitting (easily reparable). In vintage very good condition. Provenance: Christie’s, 50 Years of James Bond: The Auction (online), 28 September - 8 October 2012. **\$80,000 - \$120,000**



442. “Drax Perfect People” leotard from *Moonraker*. (Eon Prod., 1979) Vintage original one-piece white lycra leotard with black polyblend halter top v-neck and zipper back and hook and eye closure. Retaining internal Bermans & Nathans bias label typed, “Moonraker 14025 Small 5’ 6” Fem Athlete”, and handwritten “Pascal” near back zipper. Highly visible near the beginning of the film when “Bond” (Roger Moore) is flown in a helicopter over the Drax henchmen as they train. Exhibiting age and production wear. In vintage very good condition. *Provenance*: Christie’s South Kensington, December 11, 1997, Lot 222. **\$1,500 - \$2,500**



443. No Lot.



444. David Meyer “Twin One/Grischka” circus shirt from *Octopussy*. (Eon Prod., 1984) Vintage original Kortach brand wine colored long-sleeve pullover shirt with short standing Mandarin color with off-center 3-button closure at neck with ruched cuffs. Retains internal Kortach bias label with handwritten, “Roky” in black ink. Highly visible, worn by “Grischka/Twin 1” (Meyer) as a professional knife-thrower and assassin who starred alongside his twin brother “Mischka/Twin 2” (Anthony Meyer) in *Octopussy*’s traveling circus. Exhibiting only minor age and production wear. In vintage very good to fine condition. **\$600 - \$800**



445. Roger Moore “James Bond” safari suit from *Octopussy*. (Eon Prod., 1984) Vintage original Frank Foster of London brand (2) piece khaki linen suit including (1) long-sleeve shirt with wide pointed collar, 4-front flap pouch pockets, double back vents, retaining internal Frank Foster bias label, underneath is handwritten, “Roger Moore” in black ink, and (1) pair matching pants with zipper front closure, retaining internal Hayward bias label handwritten, “Roger Moore” in black ink. Highly visible in multiple scenes in and around the “Kamal” (Louis Jourdan) compound, most notably, the memorable jungle scene in which “Bond” (Moore) swings from vine to vine, a la Tarzan, and tells a tiger to “sit!”. Exhibiting minor production wear. In vintage very good to fine condition. **\$15,000 - \$25,000**



446. Pierce Brosnan “James Bond 007” vest and coveralls from *GoldenEye*. (Eon Prod., 1995) Original (2) piece Covert Ops ensemble including (1) BlackHawk brand black mesh utility vest with myriad canvas pouches across the front, lace-up cinching sides, integral canvas backpack, and zipper front closure and (1) pair of black twill cargo coveralls with short collar, integral elastic cinched waist, 2-leg pouch pockets and zipper front closure. Highly visible during the opening Chemical Weapons facility sequence when “007” (Brosnan) and fellow agent “Alec Trevelyan” (Sean Bean) infiltrate and destroy the facility and Trevelyan fakes his death. Exhibiting production wear. In very good to fine condition. **\$10,000 - \$15,000**

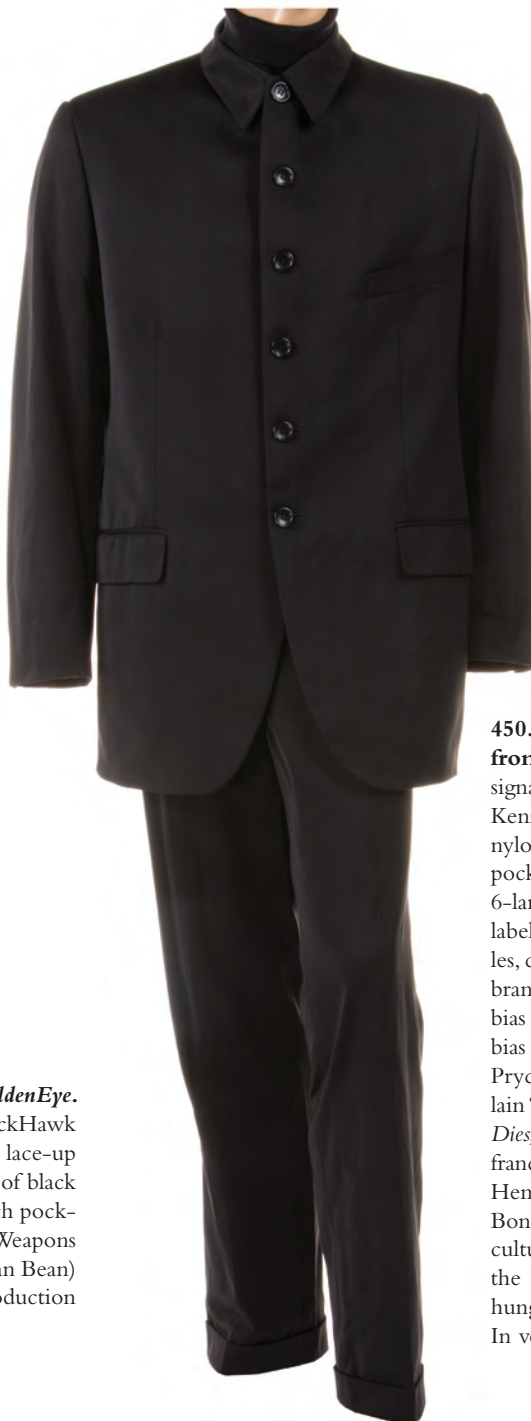
447. No Lot



448. “Zorin Security Guard” jacket from *A View to a Kill*. (Eon Productions, 1985) Vintage original slate blue wool jacket with short collar, notched lapel, epaulets, 1-green and white fabric “Z” appliqué patch on each shoulder, 2-chest flap pouch pockets, lacing side cinches on banded hem, interior lined in slate blue satin, with hidden button front closure. Visible worn by villain “Max Zorin’s” (Christopher Walken) security force henchmen. Exhibiting production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



449. Pierce Brosnan “James Bond” exploding pen from *GoldenEye*. (Eon Prod., 1995) Original exploding pen prop consisting of a commercial stainless steel Parker brand Jotter ink pen. Contains an empty ink cartridge and spring loaded plunger action is working. Highly visible when “Q” (Desmond Llewelyn) outfits “Bond” (Brosnan) with the gadget. Later, when Bond is captured, computer geek henchman “Boris Greshenko” (Alan Cumming) unwittingly plays with this pen, which ultimately explodes. Exhibiting age and production wear. In very good to fine condition. **\$1,500 - \$2,500**



450. Jonathan Pryce “Elliot Carver” suit ensemble from *Tomorrow Never Dies*. (Eon Prod., 1995) Original signature (3) piece black suit ensemble including (1) Kenzo brand coat constructed of silky smooth heavy nylon-based polyamide with 1-chest slash and 2-hip flap pockets, interior lined in pin-striped black satin, with 6-large button front closure, retaining internal Kenzo bias label, (1) matching pair of pants with side cinching buckles, cuffed hems and zipper front closure, and (1) Smedley brand long-sleeve turtleneck, retaining internal Smedley bias label. All pieces retain internal Angels & Bermans bias labels with, “1997, Tomorrow Never Dies, Jonathan Pryce”. Screen-worn by Jonathan Pryce as the arch villain “Elliot Carver” 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 and made by men’s fashion designer Kenzo. Bond villains have become as much a part of modern culture as Bond himself. Media baron Elliott Carver joins the ranks of iconic hyper-intelligent, amoral, power-hungry villains. Exhibiting only minor production wear. In very good to fine condition. **\$6,000 - \$8,000**



451. Dustin Hoffman “Jack Crabb” jacket from *Little Big Man*. (National General, 1970) Vintage original black herringbone tweed coat with wide pointed collar, notched lapel, 2-faux hip flap pockets, interior lined in olive drab cotton, with button front closure, retaining internal bias label with handwritten, “Little Big Man, Dustin Hoffman, 2-67”. Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



452. Dustin Hoffman “Jack Crabb” jacket from *Little Big Man*. (National General, 1970) Vintage original wool herringbone jacket with short collar, notched lapel, 2-faux hip flap pockets, interior is lined in gray muslin, with button front closure, retaining internal bias tag handwritten, “Little Big Man Dustin Hoffman 2-67 1”. Highly visible and used for promotional visuals. Exhibiting age and production wear with some fading from previous display. In vintage very good condition. *Provenance:* Butterfield and Butterfield. **\$800 - \$1,200**



453. Diana Ross “Billie Holiday” jacket and skirt ensemble from *Lady Sings the Blues*. (Paramount, 1972) Vintage original (2) piece thick white wool suit with blue pinstripes including (1) jacket with pointed collar, peaked lapel, 1-chest pouch pocket with black embroidered “B”, 2-hip pouch pockets, interior lined in crème satin, with button front closure, and (1) matching knee-length pencil skirt with pleated panel front and zipper back closure, interior lined in crème silk. Exhibiting only minor age and production wear. In vintage very good to fine condition. **\$600 - \$800**



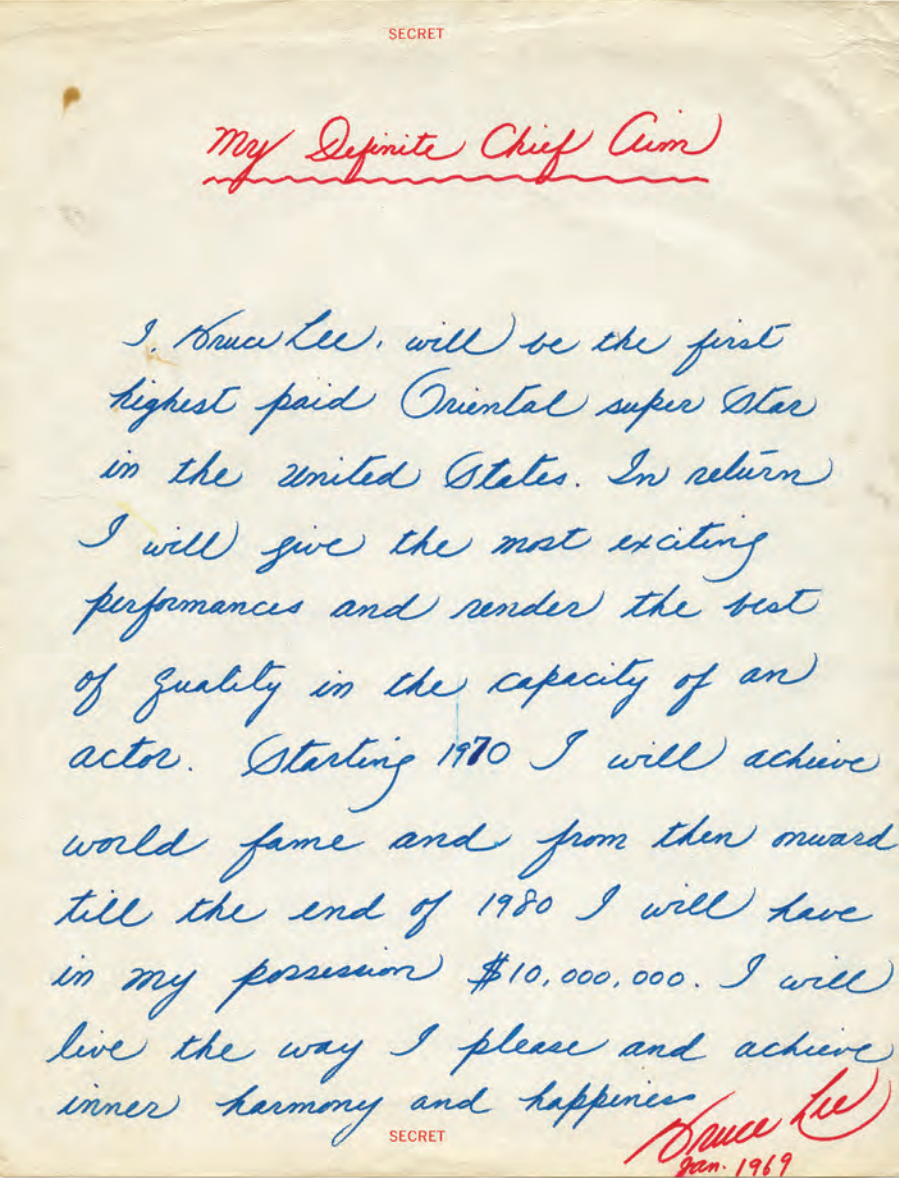
454. Paul Newman “Henry Gondorff” suit from *The Sting*. (Universal, 1973) Vintage original (3) piece slate blue wool ensemble including (1) suit coat with short collar, peaked lapel, 1-slash and 2-hip flap pockets, interior lined in blue silk, retaining internal Western Costume bias label with typed “Paul Newman”, (1) matching vest with 2-chest and 2-hip slash pockets, blue silk back and white cotton interior, retaining Western Costume label with typed “Paul Newman” (loose, in pocket), and (1) pair matching trousers with pleated front, cuffed hems, and button front closure, retaining internal costumer’s tag handwritten, “Univ 474”. Exhibiting production wear with small faded spot on blue silk of vest. In very good to fine condition. **\$4,000 - \$6,000**



455. Futuristic car from *Sleeper*. (Rollins-Joffe Prod., 1973) From the 1973 Woody Allen classic, this interpretation of the future of transportation was designed by automotive customizer Gene Winfield. The coupe measures 97 x 64 in. and features a one-half dome windshield bubble, with silver-painted fiberglass body (originally painted white for *Sleeper*, it had a full bubble top and the car has been subsequently altered for another unknown production). Two-seat white vinyl interior, designed to be driven with two yoke-type sticks. Likely originally powered by small gas-powered motor, which has been removed; there are exposed chain drive and gears. Some cracking in the fiberglass on the body, and one of the turn-signal lenses has been removed. Non-operational. This item is located in the Eastern United States and special shipping arrangements will apply. **\$15,000 - \$20,000**



456. George C. Scott "Gen. George S. Patton Jr." military jacket from *Patton*. (TCE; 1970) Vintage original olive drab wool General's jacket with short collar, peaked lapel, fabric epaulets, 2-chest pouch pockets, integral self belt, gold metal eagle buttons, interior lined in black silk, with button front closure. Retaining internal Western Costume bias label typed, "George C. Scott". Worn by Scott in his Academy Award winning portrayal of the legendary American General "Patton". Bullion stars, service stripes, ribbon bar, medals, patches and pins added for display. Exhibiting age and production wear with mild even fading from previous display. In vintage very good to fine condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection Part III, December 3, 1994, Lot 316. **\$6,000 - \$8,000**



457. Bruce Lee extraordinary autographed personal statement titled, “My Definite Chief Aim”. (1969) Bruce Lee fully handwritten manifesto entitled “My Definite Chief Aim” signed twice, “Bruce Lee”, 1 page, on 8.5 x 11 in. stationery with “secret” imprinted in red at the top and bottom of the page, dated “Jan. 1969”. This is a personal manifesto Bruce Lee wrote to himself just 4 years before his death, outlining his deepest goals and titled in red pen, “My Definite Chief Aim”. Written in blue pen, Lee pens the following in full: “I, Bruce Lee, will be the first highest paid Oriental super star in the United States. In return I will give the most exciting performances and render the best of quality in the capacity of an actor. Starting 1970 I will achieve world fame and from then onward till the end of 1980 I will have in my possession \$10,000,000. I will live the way I please and achieve inner harmony and happiness”. The paper shows some minor soiling and wrinkling; the red and blue colored ink remains very bold. A highly personal and profound Bruce Lee piece. *Provenance:* Superior Galleries “The Bruce Lee Collection” authorized by Lee’s widow, Linda Lee, August 7, 1993, Lot 39. **\$60,000 - \$80,000**



458. Bruce Lee “Lee” shirt and pants from *Enter the Dragon*. (Concord Prod., 1973) Vintage original dark brown raw silk ensemble including (1) long-sleeve jacket with Mandarin collar and ornate frog closure at the neck, 4-front pouch pockets, and faux button front hidden snap closure, interior lined in chocolate brown silk, with (1) pair matching pants with loose fitting with wide legs and elastic waistband. The legendary Lee can be seen wearing this suit while on board a sampan in the Hong Kong harbor and

in many other scenes in the classic martial arts movie. Exhibiting age and production wear with uneven fading from previous display, elastic in pants is no longer present. In vintage very good condition. *Provenance:* Superior Galleries “The Bruce Lee Collection” authorized by Lee’s widow, Linda Lee, August 7, 1993, Lot 65. **\$60,000 - \$80,000**



459. Bruce Lee personal double end punching bag. (ca. 1960s-1970s) Vintage original inflatable double end striking bag constructed of paneled khaki canvas material and with football style leather lacing at the center. The oblong bag retains heavy rubber cable with large metal snap clasp to suspend from the ceiling and long rubber hose to attach to the ground. Chinese characters handwritten at the top of the bag and stamped text below reading "Made At Andre's Gym. 3486 ML Shore". Measuring 160 x 7 x 2.5 in. including length of mounting cords. Used personally by the iconic martial artist in gym training. Exhibiting age, use and wear. Bag is deflated. In vintage very good to fine condition. **\$6,000 - \$8,000**



460. Enter the Dragon martial arts ensemble. (Warner Bros., 1973) Vintage original (2) piece ensemble including (1) Pzazz Designs brand long-sleeve red wool tunic with short standing collar and break-away neck-to-hem velcro back closure, (1) pair Pearl Buttons black pants with elastic waistline, and (1) crème satin hat liner. Shirt retains internal Pzazz bias label handwritten, "WM Purdey", pants retain internal Pearl Buttons bias label handwritten, "Purdy". Exhibiting production wear and minor soiling. In vintage very good to fine condition. **\$400 - \$600**



463. "Mel's" neon sign from American Graffiti. (Universal, 1973) Vintage original restaurant sign constructed of steel framed base supporting cursive metal letters spelling "Mel's". Neon tube lights would have strung through the letters (not present). Wiring and electronics present internally, but untested. Visible at the central social hub, Mel's Diner, in the classic American coming of age story. Date on transformer box reads in white handwritten text, "6/12/50". Measuring 48 x 20 x 6.5 in. Exhibiting age and production wear and weathering. In vintage good condition. **\$3,000 - \$5,000**



461. John Belushi personal Second City baseball jacket. (ca. 1970s-1980s) Vintage original red satin jacket with red and black knit short standing collar, cuffs and hem, black embroidered, "John" on chest, black printed text on back "the Second City", 2-diagonal hip slash pockets, interior lined with white flannel, with snap front closure. Exhibiting age and wear. In vintage very good to fine condition. *Provenance:* John Belushi Scholarship Fund. **\$2,000 - \$3,000**

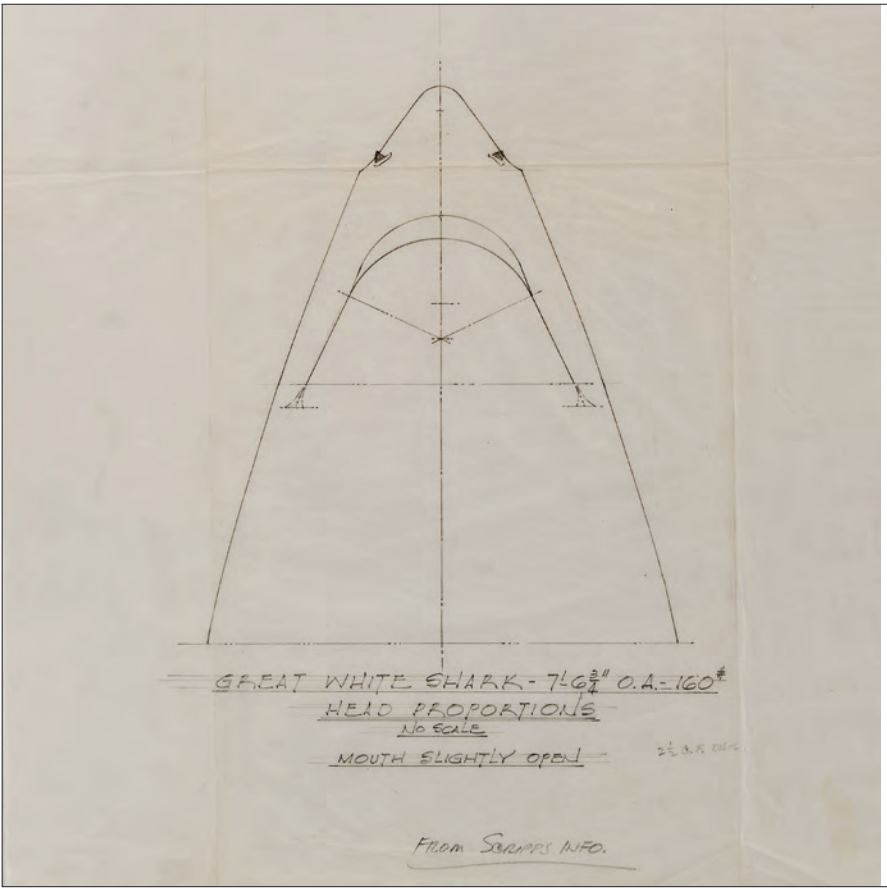


462. Michael Conrad "Nate Scarborough" football raincoat from The Longest Yard. (Paramount, 1974) Vintage original red vinyl football raincoat cape with hood and snap front closure. Size "XL". Lined in light gray cotton and with no holes for arms. Embroidered patch text on reverse reads, "Mean Machine". Exhibiting age and production wear. In vintage very good condition. **\$800 - \$1,200**





464. Barbra Streisand “Fanny Brice” lounging ensemble from *Funny Lady*.(Columbia, 1975) Vintage original (2) piece pale pink chiffon ensemble including (1) spaghetti strap backless halter-top romper with plunging v-neck, tied bow embellishment, palazzo legs and zipper back closure, and (1) matching perma-pleat shortie robe with short accordion weave sleeves and neckline, with single snap front closure. Exhibiting age and production wear, with some fading from previous display. In vintage very good to fine condition. *Provenance:* Profiles in History. **\$3,000 - \$5,000**



466. “Bruce” the great white shark (2) production drawings for *Jaws*. (Universal, 1975) Collection of (2) original production drawings accomplished in pencil on approx. 14 x 21 in. artist’s leaf. Including (1) schematic sketch of the mechanical shark head, resembling the iconic view of the great white in advertising and promotional images with handwritten text reading, “Great White Shark, 7’ 6 3/4” O.A. 160#, Head Proportion, No Scale, Mouth Slightly Open, From Scripps Info.” Also, (1) contour rendering of the shark featuring studio stamp and handwritten production notes, “STA. 1’-3” Contour-Section”, in Art Director field, “Joe Alves”, in Set Designer field, “ET. Wurmser”, and “1974” Exhibiting minor age and production handling. Head schematic retains original folds. Contour rendering exhibiting a small oil stain at bottom edge and tape residue on the verso. Some production handling to both. In vintage very good to fine condition. **\$4,000 - \$6,000**



465. Collection of (15) celebrity high school yearbooks. (ca. 1930s-1980s) Including (1) Robert Stack: 1936 Los Angeles High School; (1) Anne Heche: 1987 Francis W. Parker School High School; (1) Robert Redford: 1954 Van Nuys High School; (1) Luke Perry: 1984 Fredericktown High School; (1) Don Johnson: 1967 Wichita High School South; (1) Jason Priestly: 1986 Delta Secondary School; (1) Jim Belushi: 1972 Wheaton Central High School; (1) William Baldwin: 1981 A.G. Berner High School; (1) Roseanne Barr: 1970 East High School; (1) Cindy Crawford: 1984 DeKalb High School; (1) Bruce Willis: 1973 Penns Grove High School; (1) Michelle Pfeiffer: 1976 Fountain Valley High School; (1) Steven Seagal: 1970 Buena Park High School; (1) Julia Roberts: 1985 Campbell High School; (1) Brad Pitt: 1982 Kickapoo High School. Exhibiting age and wear. In generally very good condition. **\$3,000 - \$5,000**

END OF DAY ONE LOT 467



467. Paul Newman personal novelty Phil Feldman “Negotiating Helmet”. (ca. 1970s) Vintage original customized black racing helmet with a light blue bill and retractable acrylic visor. Transfer lettering on the front reads, “Phil Feldman Negotiating Helmet!” and “The First Artists Company”, in reference to the tough CEO and President of First Artists from 1975-1980. Interior of the helmet is outfitted with plastic and vinyl liner for comfort of wearer. Exhibiting age and wear. In vintage fine condition. **\$2,000 - \$3,000**

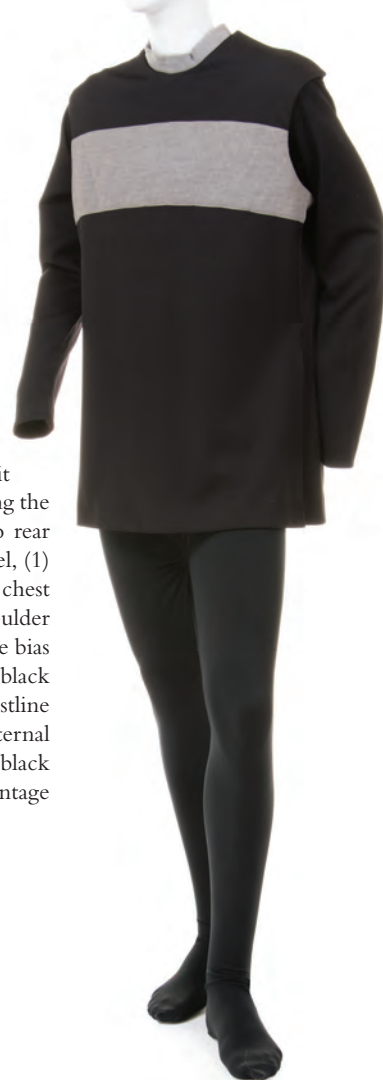




468. David Bowie “Thomas Newton” costume sketch by May Routh for *The Man Who Fell to Earth*. (British Lion, 1976) Accomplished in ink and tempera on 15 x 20 in. artist’s board. Scene information handwritten at lower left, “Newton’s arrival, dark olive green duffle coat – dark grey jumpsuit, black lace-up combat boots”. With handwritten “David Bowie” at lower right and “The Man Who Fell to Earth” at bottom. Signed and dated at lower right, “May Routh 1975”. Exhibiting light edge wear, with remnants of top-stick on the recto from previous display. In very good to fine condition. **\$2,000 - \$3,000**



471. David Westberg “Sandman” uniform from *Logan’s Run*. (UA, 1975) Vintage original (3) piece ensemble including (1) long-sleeve pullover black stretch knit unitard with gray knit mock turtleneck and velcro back closure extending the entire length of the garment, ending at a velcro rear closure, retaining internal MGM Studio bias label, (1) matching sleeveless tunic with quilted gray knit chest panel, 10 in. decorative splits on sides, and left shoulder velcro closure, retaining internal Western Costume bias label handwritten, “19” in black ink, and (1) pair black footed tights with gusseted crotch and elastic waistline with internal and external buttons, retaining internal fabric loop handwritten, “Tanburun G” in faded black ink. Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



469. Jessica Lange “Dwan” dress from *King Kong*. (De Laurentiis, 1976) Vintage original crème gauze strapless dress with wrapped self underarm straps, left strap with hook and eye closure, double layered panels front and back with long and short layers, sides of dress are open and held together with belt and twisted straps under armpits and woven raffia belt at waist with leather cord side closure (leather cord not present), and 1-long braided raffia rope affixed to back which ties under chest and wraps several times around the waist. Ritual garment was worn by Jessica Lange during the exciting sacrificial scene when she is tied up by Skull Island natives and presented as an offering to the giant mythical ape King Kong. Jessica Lange’s stardom was established in this De Laurentiis remake of the 1933 classic. Exhibiting age and production wear, with studio soiling. In vintage good condition. **\$3,000 - \$5,000**



472. Carol Lee “Carousel” ritual mask from *Logan’s Run*. (Universal, 1976) Vintage original vacuum formed plastic Hockey-style mask with integral ivory spandex cowl, internal hood, and velcro tabs at the neck for affixing to costume. Handwritten on the interior, “Carol Lee” for the credited stunt woman who wore it in the Carousel sequences. Exhibiting age, production wear and some soiling. In vintage very good to fine condition. **\$1,000 - \$1,500**



470. “Follower” handheld computer prop from *Logan’s Run*. (Universal, 1976) Vintage original prop constructed of wood with acrylic panel made to look like a computer screen, large thin oval off-white acrylic button below screen, metal mesh below button, 2-red non-functioning buttons, top of device has a clear acrylic piece made to look like crystal. Measuring approx. 7.5 x 3.15 x .75 in. Exhibiting production wear, chipped paint, small divots, and broken acrylic bar. In vintage good to very good condition. **\$1,500 - \$2,500**



473. Gregory Peck “General Douglas MacArthur” military uniform from *MacArthur*. (Universal, 1977) Vintage original (2) piece ensemble including (1) brown faux leather bomber jacket with wind flap, front zipper with storm flap, hidden snap-down collar points, knit cuffs and waistband, and 2-hip flap pockets. A 3.5 x 1 in. area on left breast indicates where a name patch was formerly affixed and (1) pair of drab wool trousers with zipper front closure. Both retain internal Western Costume Co. bias labels typed “Gregory Peck”. Leather “Mac ARTHUR” name tag is replica for display. Exhibiting minor age and production wear. In vintage very good to fine condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection Part III, December 3, 1994, Lot 324. **\$3,000 - \$5,000**





474. Richard Pryor “Charlie Snow” baseball uniform from *The Bingo Long Traveling All-Stars & Motor Kings*. (Universal, 1977) Vintage original uniform including (1) light gray wool short-sleeve collarless jersey with bright satin panels and stars, wool applique “Motor” on the front and “Carlos 21” on the back, with button front closure, and (1) pair matching pants with bright grosgrain ribbon stripes down each leg and elastic cuffs. Both retaining internal Western Costume bias labels with typed, “Richard Pryor”. Exhibiting age and production wear, 4-buttons missing on closure. In vintage very good to fine condition. **\$1,000 - \$1,500**



475. James Earl Jones “Leon Carter” baseball uniform from *The Bingo Long Traveling All-Stars & Motor Kings*. (Universal, 1977) Vintage original uniform including (1) light gray wool short-sleeve collarless jersey with bright satin panels and stars, wool applique “Stars” on the front and “Leon 2” on the back, with button front closure, and (1) pair matching pants with bright grosgrain ribbon stripes down each leg and elastic cuffs. Both retaining internal Western Costume bias labels with typed, “James Earl Jones”. Exhibiting age and production wear. In vintage very good to fine condition. **\$400 - \$600**



476. Jane Fonda signed “Lillian” trench coat from *Julia*. (TCF, 1977) Vintage original crème trench coat with oversized collar, notched lapel, self belt, 2-diagonal hip slash pockets, belted buffs, interior lined in crème silk satin, with autograph inscription, “To Jackie, Peace, Jane Fonda”, retaining internal Angels & Bermans costumer’s label typed, “Jane Fonda 11431 Julia”. Exhibiting age and production wear, some damp staining to “Peace”, and soiling. In vintage very good to fine condition. **\$400 - \$600**



477. Steve Martin “Navin” robe ensemble from *The Jerk*. (Universal, 1979) Vintage original (3) piece lounging ensemble including (1) floor length multicolor robe with retro morning glory pattern, garish gold lamé collar, notched lapel, piping, cuffs and open front trim, interior lined in orange fabric, (1) matching self belt sash tie with metallic gold tassels, and (1) pair matching slippers. Robe retaining internal Western Costume bias label with typed “Steve Martin”. Exhibiting age and production wear, robe with few small holes throughout. In vintage very good to fine condition. **\$1,000 - \$1,500**



478. Steve Martin “Navin” smoking jacket from *The Jerk*. (Universal, 1979) Vintage original black, metallic red and gold wool jacket with quilted black silk collar, peaked lapel and cuffs, black silk trimmed chest slash pocket and 2-hip slash pockets, interior lined in black silk, with single button front closure. Worn in the memorable restaurant scene with the glamorous Bernadette Peters as “Marie”. Retains internal Western Costume bias label typed, “Steve Martin”, along with handwritten, “W.C.C. # 64” in silver ink on interior neck. Exhibiting only minor production handling. In vintage very good to fine condition. **\$1,000 - \$1,500**



479. Burt Reynolds “Sonny Hooper” down parka from *Hooper*. (Warner Bros., 1978) Vintage original red and navy blue nylon down parka with muted grid pattern, padded short standing collar, 2-padded hip pouch pockets with velcro closure, elastic cuffs and hem with drawstring, embroidered red black and gold applique patch with, “Stunt Gladiators of Hollywood” and Roman centurion on left chest, interior lined in red nylon, with snap front closure. Highly visible. Exhibiting only minor production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



480. Olivia Newton-John “Sandy” drive-in ensemble from *Grease*. (Paramount, 1978) Vintage original (2) piece ensemble including (1) short-sleeve sage green cashmere sweater with white linen lace-trim Peter Pan collar, ribbed cuffs and hem, and zipper back closure, and (1) I. Magnin brand calf-length lime green wool skirt with pleated waist and zipper back closure. Highly memorable outfit from the ill-fated drive-in date with “Danny” (John Travolta), and the estranged duet they perform thereafter. Exhibiting production wear, pinholes, and moderate uneven fading to skirt from previous display. *Provenance:* Christie’s East “Costumes from the Collection of Paramount Pictures”, December 12, 1990, Lot 73. **\$8,000 - \$12,000**



482. Sean Connery “Pierce” wool jacket from *The Great Train Robbery*. (UA, 1978) Vintage original moss green wool tweed coat with short pointed collar, wide notched lapel, 2-hip flap pockets, olive drab grosgrain ribbon piping along collar, lapel, front, hem and on sleeves, with natural horn buttons, interior lined in pale olive drab silk. Retaining 2-internal Bermans & Nathans bias labels, 1-typed, “Sean Connery Great Train Robbery”. Exhibiting only minor production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



483. Peter Sellers “Chance” coat from *Being There*. (UA, 1979) Vintage original long navy blue double-breasted wool coat with peaked lapel, 1-chest slash pocket, 2-hip slash pockets, interior lined in blue silk. Retaining internal Western Costume bias label with typed, “Peter Sellers [sic]”. Exhibiting age and production wear. In vintage very good to fine condition. *Provenance:* Butterfield and Butterfield. **\$1,000 - \$1,500**



481. “T-Birds” Rydell High mechanic coveralls from *Grease*. (Paramount, 1978) Vintage original beige cotton 1-piece cargo coveralls with short collar, notched lapel, and 2-chest pockets, printed red text “22” on left chest and red text on the back to appear as stenciled: “Rydell High School Auto Shop”, size “36R”. with zipper and snap front closure. Exhibiting only minor production wear and handling. In vintage very good to fine condition. **\$1,000 - \$1,500**



484. Shirley MacLaine “Eve Rand” robe and nightgown from *Being There*. (UA, 1979) Vintage original (2) piece ensemble including (1) black chiffon robe with ruffled cuffs and collar and voluminous hem, black silk tie strings on each side of collar, retaining internal Western Costume bias tag typed, “Shirley MacLaine Being There”, and (1) pink and beige voluminous V-neck nightgown with spaghetti straps, band at bodice and hook and eye and zipper back closure, retaining internal Western Costume bias tag typed, “Shirley MacLaine”. Exhibiting age and wear, 2- hooks on band are broken and bent, with some pinholes from previous display. In vintage very good condition. *Provenance:* Butterfield and Butterfield. **\$800 - \$1,200**



485. R2-D2 full-size model from *Star Wars - Episode IV: A New Hope* created by Industrial Light & Magic. (TCF, 1977) This fantastically detailed display model of the iconic and beloved droid character R2-D2 was crafted by the artists at ILM. R2 (Artoo) appears in the original and prequel trilogies as well as *The Force Awakens* and *The Last Jedi*. Crafted of aluminum, steel, resin, acrylic and fiberglass elements, the droid stands approx. 43 in. tall x 29.5 in. wide. Of particular note, the finish on droid is incredibly realistic, exhibiting the weathering as if he traversed the sands of Tatooine. An elaborate and impressive model created by the best artisans and craftspeople in the entertainment industry. **\$100,000 - \$150,000**



486. X-Wing Fighter Pieces from *Star Wars: Episode IV - A New Hope*. (TCE, 1977) Vintage original lot consists of (4) elements of an X-Wing Fighter filming miniature, including 2-wings with integral engine nacelles, the interior cockpit, and rear deck where the “P2” unit fits. Crafted of cast resin and polystyrene in varying stages of distress, these components were used and reused as “pyro” elements for the dramatic Rebel assault on the Death Star sequences in the first *Star Wars* film. Measuring from 8 x 6 in. to 3 x 2.5 in. One wing is painted with the “Red 5” scheme (Luke Skywalker’s X-Wing), but this was most likely added post-production for display purposes. The other wing exhibits extensive charring from pyro explosions during filming. **\$4,000 - \$6,000**



487. Warwick Davis “Wicket” signature Ewok spear from *Star Wars: Episode VI - Return of the Jedi*. (TCE, 1983) Vintage original spear constructed of wooden shaft with resin spear head and natural straw twine. Measuring approx. 43 x 1.5 in. Signature, iconic relic from one of the most beloved movie franchises of all time. Exhibiting only minor age and production wear. In vintage very good to fine condition. **\$8,000 - \$12,000**



488. Mark Hamill “Luke Skywalker” screen used “breakaway” rifle from *Star Wars: Episode IV - A New Hope*. (TCE, 1977) In the first *Star Wars* film, Luke (Hamill) had his long rifle strapped to the side of his Landspeeder on Tatooine as he and C-3PO search for R2-D2. This particular “breakaway” rifle is used prominently as Luke defends himself in the thrilling hand-to-hand battle with the Tusken Raider before Obi-Wan comes to his rescue. Measuring 75.5 in. long, the prop rifle has a wooden stock with steel barrel, metal trigger & guard, with brass collars and metal wire wrapping along barrel. The barrel is purposely cut in a zigzag pattern and was held together in some fashion during filming until the Tusken Raider hits the rifle with his gaffi stick, breaking it in two. Right sideplate is missing, exposing interior mechanicals. A vintage prop rifle rented to film productions before its modification and use in *Star Wars*. Exhibits extensive scuffing and wear throughout. *Provenance:* Bapty & Co. Armors. **\$30,000 - \$50,000**





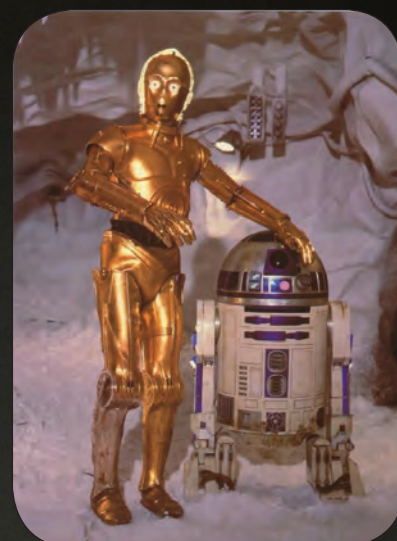
489. David Prowse “Darth Vader” screen used signature mask and helmet from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Without question, Darth Vader is one of the greatest villains ever portrayed on film. His angular, skull-like mask and helmet has been lifted to iconic status and is universally recognized as a symbol of evil in pop culture. Both the mask and helmet are constructed of fiberglass. The Mask is painted in dark metallic gray with black accents; its interior is marked with a “1” in white paint with worn foam rubber padding and tinted plastic lenses. Two of the original three elastic straps are present to secure the mask to David Prowse’s head. The top of the mask originally secured to the jet-black helmet with a circular PVC connection (now missing; the three screw holes used to attached the PVC fitting are present). For added security, the mask’s forehead attached to the inner portion of the helmet with Velcro (still present on the helmet’s interior, but only the adhesive remnants remain on the mask, and remain hidden behind the helmet). The helmet’s interior is marked with a “3” in brown paint. Interior metal mesh behind the triangular respiratory vent and “chin grille” are missing, as are the turned aluminum “atmospheric sensors” at either side of the vent. Exhibiting some chipping on lower edges and right “cheek” from production use. Remnants of adhesive used to attach mask to the helmet are still present on the interior. Original Darth Vader helmet/masks are exceedingly rare and considered the “Holy Grail” of science fiction artifacts. **\$250,000 - \$450,000**



490. David Prowse “Darth Vader” screen used signature shoulder armor from *Star Wars: Episode V - The Empire Strikes Back*. (TCE, 1980) Crafted of fiberglass painted in high-gloss black paint with metallic gray accents. The two shoulder bells attach to the main chest armor via brass hinges (both bells have become unglued since production). A key costume element to round out Darth Vader’s menacing look. Exhibits production wear with minor scuffing in areas to paint finish. **\$60,000 - \$80,000**



491. “Anthony Daniels” C-3PO arm and hand from *Star Wars: Episode V - The Empire Strikes Back*. (TCE, 1980) “Threepio’s” original right arm, crafted of aluminum with a hidden hinge at the elbow, electro-plated in gold and detailed with numerous “greeblies” crafted of resin (several are missing following production). Upper arm has original safety tape to smooth the edges to avoid irritation/injury to Daniels’ arm. Accompanied with C-3PO’s right hand, constructed of polyurethane with metalized gold finish and snap closure at the wrist. Metal greeblies are missing on fingers and top of hand, and the gold finish on both costume parts is weathered and oxidized due to the ensuing years since production. Incredibly rare, this is the only C-3PO arm we have ever handled. **\$20,000 - \$30,000**





492. Tom Skerritt “Dallas” space suit from *Alien*. (TCF, 1979)

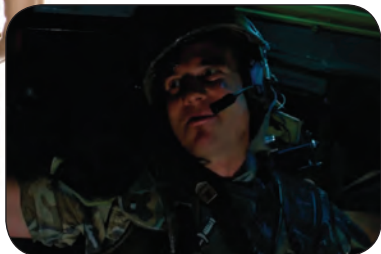
Original “Nostromo” space suit worn by Dallas (Tom Skerritt). The red markings of the costume are unique to Dallas’ character in the groundbreaking science fiction horror classic. Inspired by ancient Japanese Samurai Warriors, legendary costume designer John Mollo (Oscar-winner for *Star Wars*) created the space suits for the film. The (7) piece ensemble includes (1) highly detailed distinctive fiberglass helmet with etched brass components, domed clear acrylic shield with wedge light affixed on top. Back of the helmet retains integral sculpted tech, some embedded lights and a spiral phone-style cord. Interior helmet features small lights over the mouth area and cast resin static tech panels. Accompanied with (1) rear mounted life support backpack constructed of fiberglass shell over wood backboard with polyfoam padded back covered in fabric, with metal, resin, acrylic and plastic components, flappable metal switches, colored lights, affixed logo stickers, green web strap, and wired for electrical effects, (1) salmon and crème collarless jacket with padded quilted torso and shoulders, salmon lace ribbon panels on sleeves with open panels with maroon and salmon pleated ribbon beneath crème rope lacing with internal plastic stays and shoe lace piping, with crème super padded lower sleeves, interior lined in salmon satin, with velcro and rope tie front closure, (1) pair matching super padded cargo pants with multicolor triangular embroidered crew patch on rear, with drawstring and velcro front closure, (1) pair of fiberglass shoulder pauldrons with 3-articulating plates embellished with raised hexagonal “greeblie” detailing (shoulder pad-style strapping and chest armor plates not present), (1) fiberglass abdominal control unit with rubber piping, green web strap and wooden back, expertly studio painted and distressed. Exhibiting age, production wear with minor tearing to fabric and loss to various greeblie detailing. Included with the lot is a pair of modified hockey gloves, not original to costume, but included for display. Electronics untested. **\$40,000 - \$60,000**



493. Screen used Colonial Marines “Drop-ship” filming miniature from *Aliens*. (TCF, 1986) This 1/12th scale Drop-ship filming miniature was constructed at Pinewood Studios in 1985 for James Cameron’s *Aliens*. Several Drop-ships were built for the demanding shooting schedule that lasted approximately 8 months and they were photographed on an almost daily basis being exposed to fire, dust, falling debris, fog juice, etc. This miniature features the original Drop-ship 01 and Drop-ship 02 graphics and was used as both during filming (“01” is mounted on the port side with “02” on starboard). Designed to be shot with the missile pods either closed or extended, each arm is mounted on a hinge. Measuring approx. 81 in. long x 48 in. wide (with weapons pods open), the body is fabricated in fiberglass over a metal substructure with resin and styrene elements. The front two retracted landing “pads” were replicated and the model underwent expert restoration to the missile pods and cockpit. The Colonial Marines Drop-ship is forever ingrained in science fiction lore as one of the greatest plausibly realistic space vehicles. One of the finest filming miniatures one could ever hope to acquire. This item is located in the Eastern United States and special shipping arrangements will apply. **\$80,000 - \$120,000**



494. Bill Paxton “Pvt. Hudson” signature combat ensemble from *Aliens*. (TCF, 1986) Vintage original (3) piece ensemble including (1) short-sleeve camouflage shirt with short standing collar, 2-chest pouch pockets, right with handwritten “Hudson” in black ink over remnants of adhesive, 1-screen printed applique patch on right sleeve featuring a golden eagle, planets in space, and “USCM”, 1-screen printed applique patch on left sleeve featuring American flag, with button front closure, and (1) pair matching cargo pants with zipper front closure and internal handwritten “William Paxton” in black ink. Shirt and pants retain internal C&G Costumers Ltd. bias labels. Exhibiting age and production wear with fading from previous display. In vintage good to very good condition. *Provenance:* Christie’s South Kensington, November 28, 1996, Lot 243. **\$4,000 - \$6,000**



495. Colonial Marines filming miniature “Drop-ship” cockpit from *Aliens*. (TCF, 1986) Constructed of cast fiberglass, resin, wood, wire and multi-media components expertly painted in industrial grays and military greens. Finished with meticulous badging details and expertly studio distressed to appear well worn and battle tested. Miniature pilot and weapons officer are visible through the model’s vacuum formed windows. White text on each side below windows reads “Corporal Ferro / PFC Spunkmeyer” The interior cockpit features plastic mechanical components. Wiring remnants assumed used for interior lighting. The cockpit measures 20 x 5 x 8.25 in. Exhibiting production wear and age. Some decals present but with loose edges. A stunning example of the Academy Award winning practical FX and modelmaking associated with the James Cameron Sci-Fi epic. In vintage very good condition. **\$10,000 - \$15,000**



496. “Facehugger” alien from *Aliens*. (TCF, 1986) Vintage original prop constructed of highly detailed cast foam latex, hard rubber and polyfoam components over an internal wire armature and measuring 12 x 16 in. with tail curled. Expertly painted in amber and milky grays. 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). Due to the nature of materials and production use, surviving examples are almost unheard of. This facehugger exhibits signs of production wear and age. The materials have become rigid, which has preserved their intrinsic shape, while the softer tail portion materials have become moderately crumpled and brittle. In vintage good condition. **\$6,000 - \$8,000**



497. “Xenomorph” alien egg from *Aliens*. (TCF, 1986) Vintage original prop alien egg constructed out of hollow fiberglass with hot glue “drips”, expertly studio painted, bottom has a circular opening. Measuring approx. 31 x 25 in. Exhibiting some production wear. In vintage very good condition. **\$3,000 - \$5,000**



498. “Xenomorph” neck appliance from *Aliens*. (TCF, 1986) Vintage original cast foam latex rubber appliance. The elongated neck appliance features characteristic H. R. Giger-esque biomechanical hallmarks resembling gaskets, ribbed tubes and bug-like elements. Expertly studio painted flat black. Retaining embedded hard wire loops for affixing this appliance to the creature suit mask. With concealed breathing vents cut into the upper front portion and residual theatrical slime in areas. Measuring 13 x 9 x 6 in. Exhibiting production wear and age. Some rubber deteriorated and with minor surface loss. In vintage very good condition. **\$1,500 - \$2,500**



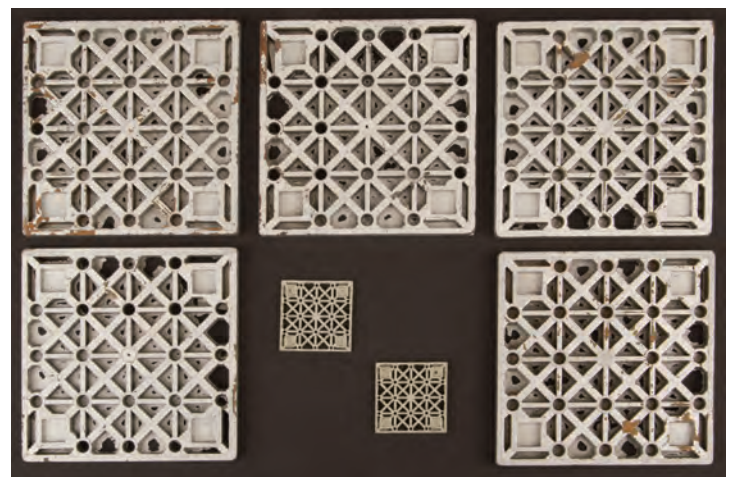
499. Rocket filming miniature from *Aliens*. (TCF, 1986) Vintage original model miniature constructed of cast resin components expertly assembled and studio painted with stenciled side text reading, “Q - 622A”. Flight fins at the front and back and metal rocket cage affixed to the back. Measures approx. 21 x 4 x 4 in. Exhibiting remnants of adhesive from production from where it was held in place during filming, some studio distress and chipped paint. In vintage very good condition. **\$1,500 - \$2,500**



500. Cynthia Scott “Corporal Dietrich” dog tag from *Aliens*. (TCF, 1986) Vintage original 1.75 x 1.2 in. clear acrylic dog tag etched, “Cpl, C. Dietrich, A41/TQ8.0.81120E2”, strung on a 13 in. ball chain. Exhibiting some minor scratches and rubbing to etched type. In vintage very good condition. **\$1,000 - \$1,500**



501. *Aliens* set dressing miniature cutouts and “North Lock” miniature sign. (TCF, 1986) Vintage original (6) cardboard cutout miniatures including (5) color photographic pieces representing containers found in the cargo bay. Measuring from 3.5 x 2.5 in. to 4 x 4.25 in. With plexiglass backing piece for anchoring to surfaces. Also, (1) long tank cutout miniature measuring 15 x 3 in. with velcro tabs on the verso and (1) interior miniature direction sign of white arrow and paste up lettering on blue backing board reading, “NORTH LOCK”, heavily studio distressed and soiled. Exhibiting production wear and age. In vintage very good to fine condition. **\$1,000 - \$1,500**



502. “Sulaco” (7) model miniature floor tiles from *Aliens*. (TCF, 1986) Vintage original collection of (7) miniature tiles constructed of cast resin and including (5) 4.25 x 4.25 x .25 in. grated floor panels and (2) 1.5 x 1.5 in. grated floor panels. Created for the grated walkways and floors of the model miniature Sulaco spacecraft central to the plot of *Aliens*. Exhibiting production wear, some paint peeling and scratching. In vintage very good to fine condition. *Provenance:* 4-Ward Productions, INC. **\$400 - \$600**

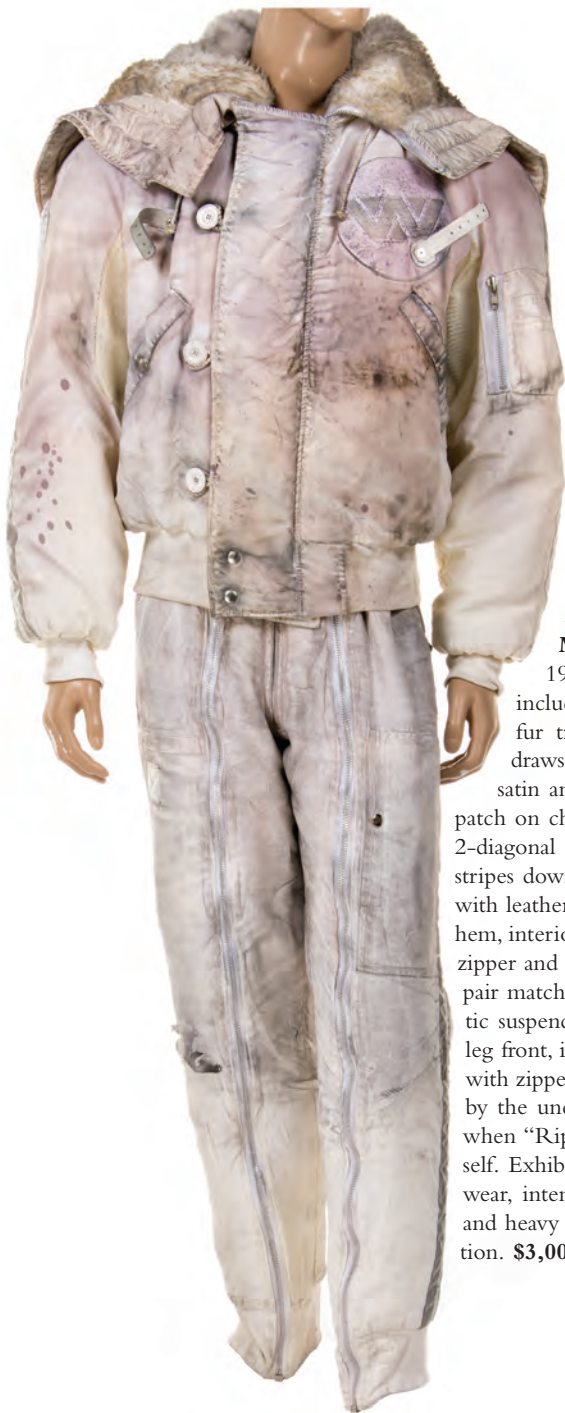




503. Rebecca Jorden “Newt” Sulaco escape pod full-size “hyper-sleep” chamber from *Alien 3*. (TCF, 1992) Vintage original Cryogenic chamber prop constructed of cast fiberglass shell with a domed port and hatch with clear acrylic see-through cover. With foam-padded white fabric fitted interior. Embellished with sculptural integral tech ports and nozzles embedded in the bottom and top of the unit. Exterior is painted industrial off-white overall. A small integral panel near the upper right top corner features a white “W” within a red circle and 4-embedded LED lights with a small button below them. The top of the clear port cover window is intentionally breached with a hole surrounded by spidering cracks, and the side of the tube is studio distressed with faux acid burning from “Xenomorph” blood, identifying this as the unit that houses Newt (Rebecca Jorden) in suspended animation during the film’s opening sequence. Some electronics present but untested. Measuring approx. 100 x 26 x 15 in. Exhibiting age and production wear with some chipping to shell and soiling and minor deterioration to interior lining. In vintage very good condition. **\$8,000 - \$12,000**



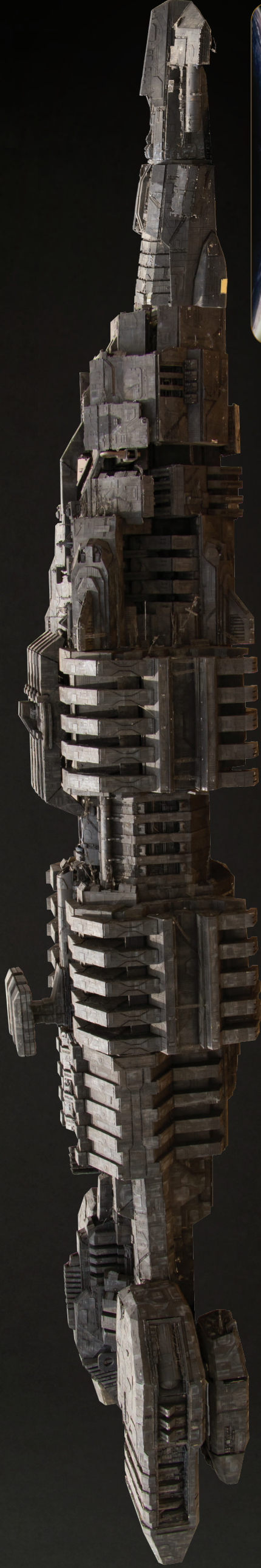
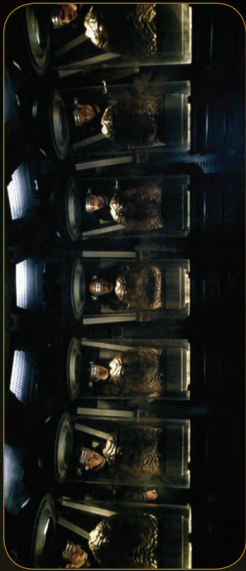
504. Sigourney Weaver “Ellen Ripley” death scene tank top from *Alien 3*. (TCF, 1992) Vintage original olive drab cotton tank with crew neck, unique side lacing, intentionally open slit back and wide open front, liberally stained with studio applied FX blood. From the memorable ending scene when the alien bursts out of “Ripley’s” (Weaver) chest as she plummets into a vat of molten metal. Exhibiting studio distressing and production wear. In very good condition. **\$2,000 - \$3,000**



505. Weyland-Yutani “Camera Man” uniform from *Alien 3*. (TCF, 1992) Original (2) piece ensemble including (1) white ski parka with faux fur trimmed split zippered hood with drawstring cinch, large circular white satin and gray embroidered “W” applique patch on chest, 1-small one on right shoulder, 2-diagonal chest slash pockets, reflective silver stripes down arms, reinforced vinyl underarms with leather buckle straps, white knit cuffs and hem, interior lined in white satin, with hidden zipper and toggle button front closure, and (1) pair matching ski half-bibs with integral elastic suspenders, full length zippers down each leg front, interior lined in faux white Sherpa, with zipper front closure. Highly visible, worn by the uncredited “Camera Man” at the end when “Ripley” (Sigourney Weaver) kills herself. Exhibiting studio distressing, production wear, intentional 5-inch tear back right leg, and heavy studio soiling. In very good condition. **\$3,000 - \$5,000**

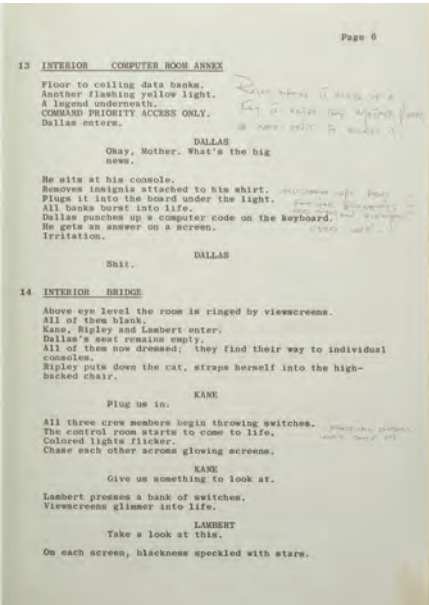
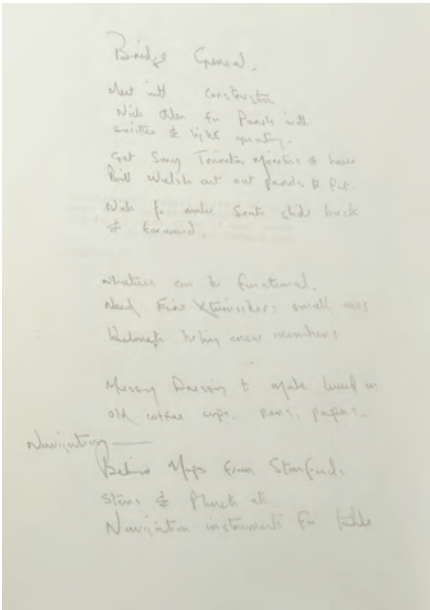
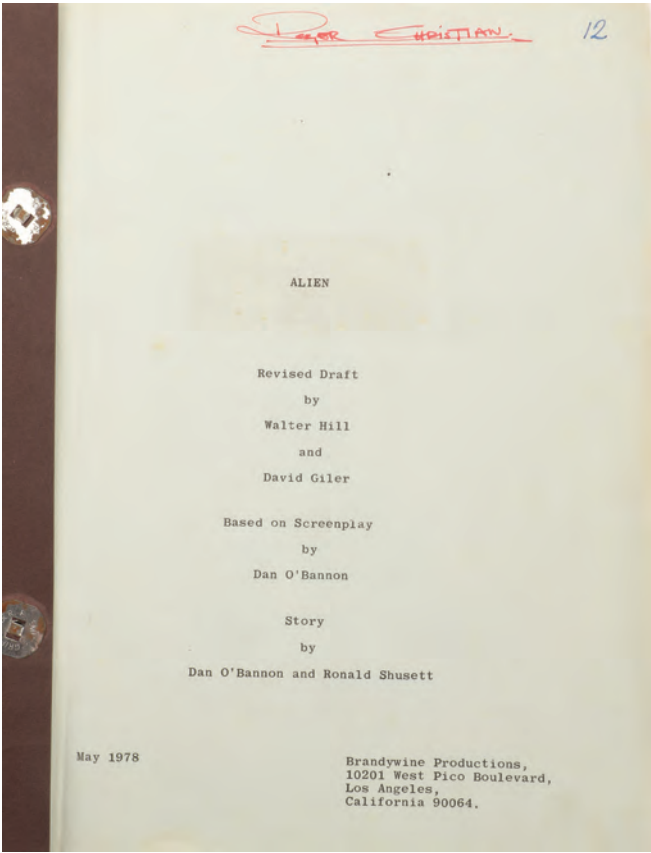


506. *Alien: Resurrection* “hyper-sleep” chamber. (TCE, 1997) Original “hyper-sleep” chamber unit prop constructed of wood, cast resin and vacuum formed plastic components. Expertly assembled and finished in industrial grays and blacks with 1-large window center of lid and 2-smaller windows on each beveled side. Vents throughout the façade of the chamber designed to appear as ventilation ducts. A control unit with black buttons is located on the left side of the chamber. Measuring 31 x 38 x 97 in. Exhibiting production wear, light scratches and wear throughout. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$8,000 - \$12,000**



507. “USM Auriga” model miniature from *Alien: Resurrection*. (TCE 1997) Constructed of cast fiberglass, foamcore board, resin, vacuum formed plastic and metal components. Expertly studio assembled and painted in ominous black and grays. With sculptural tech and various electrical and mechanical components attached overall. In the film, the central ship is the *USM Auriga*, a “top secret” stealth-capable medical research vessel. The ultimate design of the ship is by concept artists Jim Martin and Sylvain Despretz. The ribbed side panels located at the mid-point of the ship’s hull were designed to imply the spindly fingers of a “Facehugger”. The highly detailed miniature ship measures 12 ft. long and is housed in a custom crate measuring approx. 150 x 44 x 46 in. Exhibiting age, production wear, some paint rubbing, missing elements and cracking. In vintage very good condition. Special shipping arrangements will apply. **\$10,000 - \$15,000**





508. Art Director Roger Christian personal hand-annotated script for *Alien*. (TCF, 1979) Vintage original studio bound and bradded 114-mint green page, production-used Revised Draft script written by Walter Hill and David Giler based on a screenplay by Dan O'Bannon and dated May 1978 on the interior title page. Also marked on interior title page for Art Director Roger Christian. Hand annotated in pencil by Christian throughout with notes on meetings, tech, Special FX, construction and more. Examples of notes include, next to script directions, “The creature melts through the mask. Attaches itself to Kane’s face”, is written, “Prepare Helmets for when facehugger breaks through”. Brown cover has a cutout window with “Alien” visible from the title page. Cover shows some wear and soiling but content is clean. In production-used, very good condition. From the collection of Art Director Roger Christian. **\$4,000 – \$6,000**



509. Joseph Bottoms “Lieutenant Charles Pizer” jumpsuit from *The Black Hole*. (Disney, 1979) Vintage original crème coveralls with short standing collar, gray knit wool trim extending from neck down sleeves to cuffs, gold bullion epaulets, integral self belt with velcro closure, 2-hip slash bottomless pockets, and zipper front closure. Retains internal Western Costume bias label typed, “Joseph Bottoms [sic]”. Also retains faint impression of previously affixed patches on left chest. Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 – \$1,500**



510. “The Blues Brothers” Ampex Golden Reel Award from *The Blues Brothers*. (Universal, 1980) Vintage original award constructed of metal and acrylic presented in gold gilt wooden frame, text on black acrylic disc printed in white, “Ampex Golden Reel Award”, text on gold metal plaque embossed, “Awarded to: Elwood Blues, For: The Blues Brothers, Studio: Universal Recording & Record Plant, A reel of recording tape is unfulfilled until an artist makes it priceless by performing. The Golden Reel is a symbol of one such priceless performance recorded on Ampex professional studio mastering tape that has joined the ranks of the world’s greatest hits. Ampex Corporation, Redwood City, California”. Measuring approx. 13.5 x 16.75 x 3 in. Exhibiting age and production wear with some scuffing to printed and embossed text, some obscuring of words. In vintage very good condition. **\$800 – \$1,200**



511. Baby humanoid stand-in puppet from *Humanoids From the Deep*. (New World Pictures, 1980) Vintage original puppet constructed of self-skinning polyfoam expertly studio painted mottled green with red and yellow, with large yellow and black acrylic eyes and hot glue drool. Hole hollowed out at bottom for puppeteer. Measuring approx. 16 x 11 x 7 in. Stand-in puppet for the gory final scene where the humanoid baby tears its way out of “Peggy” (Lynn Theel). Exhibiting age and production wear with some rigidity to skin. In vintage good to very good condition. **\$600 – \$800**



512. Jack Nicholson “Jack Torrance” prop axe from *The Shining*. (Warner Bros., 1980) The Fireman’s axe in *The Shining* is one of the most iconic murder weapons ever wielded by a movie-maniac. There were several axes created for different uses in the Stanley Kubrick masterpiece adapted from Stephen King’s groundbreaking horror novel. This is a prop stunt axe constructed of a skinned rigid polyfoam long-handle and a wedged axe head with back pick. Measuring 35 in. long, the handle is expertly painted in wood grain to match the genuine article and the foam axe head has been surfaced with metallized veneer and foil tape. The lightweight prop was substituted for the hero prop for safety and ease of carrying in long shots and interacting with other actors. Exhibiting significant paint loss to the shaft and some production wear and wrinkling to the axe head metallic skin. In production used fair to good condition. *Provenance:* Nick Harrison. **\$6,000 – \$8,000**



513. Sam J. Jones “Flash Gordon” scimitar from *Flash Gordon*. (Universal, 1980) Vintage original prop scimitar constructed of cast resin expertly painted metallic gold and lacquered red, with curved “blade” and star embellishment. Measuring approx. 46.25 x 8 x 2.25 in. Prominently wielded by Flash (Sam J. Jones) after War Rocket Ajax skewered Ming the Merciless (Max von Sydow) at the end of the film. Exhibiting age and production wear with foxing to gold and chipped/crazed paint. In vintage good condition. **\$3,000 - \$5,000**



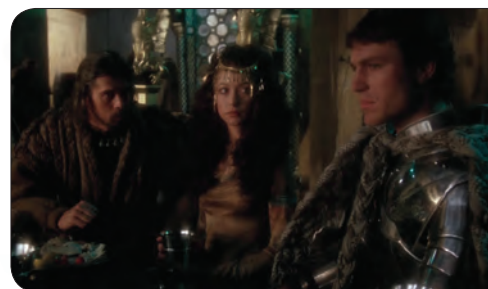
514. Roger Moore “Seymour” Walther PP 9mm signature pistol from *The Cannonball Run*. (TCF, 1981) Vintage original Walther PP pistol Cal. 9mm pistol with blue finish. Decommissioned, the trigger of the weapon is locked safety articulates. In the film, Seymour Goldfarb, Jr. (Moore) heir who fancies himself as Roger Moore, using a Walther just like “James Bond” – famously played by Moore. Exhibiting light production wear. Special shipping arrangements via a federal firearms licensed dealer will apply. **\$1,500 - \$2,500**



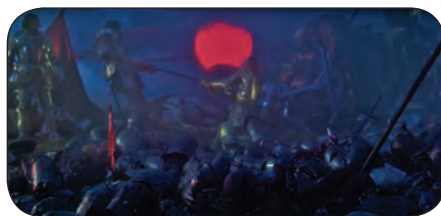
515. Peter MacNicol “Galen” vest from *Dragonslayer*. (Paramount, 1981) Vintage original medieval leather tunic with scoop neck, cap sleeves, brass metal rings affixed to front and back with leather cord, leather strip fringe, and leather lace-up side closure with brass metal hoops, interior lined in brown cotton. Exhibiting age and production wear. In vintage very good condition. **\$800 - \$1,200**



517. Nicholas Clay “Lancelot” cape from *Excalibur*. (Orion Pictures, 1981) Vintage original voluminous floor-length heavy brown rough spun robe with braided trim around lapels, braided panels down center of back and sides, and raw edge hems. Braided fabric on shoulders wraps around back and chest with front tie closure. Upper neck area lined in brown satin. Highly visible in the banquet scene. Retaining internal Bermans & Nathans bias label. Exhibiting age and production wear with some seam separation to upper liner with small tear, some soiling and fraying to raw edge hem. In very good to fine condition. *Provenance:* Angels Costumers. **\$1,500 - \$2,500**



518. Andy Kaufman “Val” costume ensemble from *Heartbeeps*. (Universal, 1981) Vintage original (3) piece ensemble including (1) double breasted metallic pewter coated fabric jacket with brown and tan embroidered pinstripes, unique short collar and peaked lapel, red and black acrylic plate affixed to left chest along with myriad electrical wiring and plastic tubing set amid studio distressed tears, large decorative black acrylic square buttons, 1-integral metal rectangular cuboid affixed to lower right sleeve and self covered, 1-integral metal plate affixed beneath fabric of lower left sleeve with open window, with 1-integral white faux cuff on left sleeve, and (1) pair matching cuffed trousers with the same electrical embellishment lower right leg, with (1) pair brown elastic and gold metal suspenders. Exhibiting age, production wear, studio distressing, and minor soiling. In vintage very good condition. **\$2,500 - \$3,500**



516. *Excalibur* knight’s battle helmet. (Orion Pictures, 1981) Vintage original heavy duty armor helmet from John Boorman’s revision of the classic legend of “King Arthur”. Crafted and made by master armorer Terry English, the helmet features conical top and beak-like ventilated retractable visor, constructed of hand-formed aluminum, meticulously cut and crafted, affixed opening protective visor with pull pin hinges and attached studded leather neck ring supporting hanging chainmail neck skirt and with interior lined with foam for comfort of wearer. A small unique pin sheath is on the back of the helm. An example of the highly detailed and authentic design and fabrication of the movie. Measuring approx. 16 x 14 x 7 in. Exhibiting age, production wear, rubbing, minor tarnish and pitting. In vintage very good to fine condition. **\$800 - \$1,200**



519. Animatronic creature skull from *The Evil Dead*. (Renaissance Pictures, 1981) Vintage original animatronic endoskeleton constructed of cast resin, fiberglass, acrylic and embedded enamel false teeth. With two pivoting blue prosthetic grade false eyes. Animatronic wiring is present but untested with spring-loaded jaws and aluminum mounting bracket. This articulating form would have been “skinned” by a foam latex rubber creature face to be operated by one or more puppeteers. Exhibiting age and production wear with remnants of adhesive. In vintage good condition. **\$2,000 - \$3,000**



520. “Deadite” Skeleton Warrior figure from *Army of Darkness*. (Universal, 1992) Original life size head and torso figure constructed of cast foam latex rubber over metal and fiberglass support substructure. The expertly painted and distressed figure wears screen used armor with leather straps and vacuum formed plastic components made to appear as tarnished metal. Finished with prosthetic grade false eyes and mounted on a metal post and wooden stand. Measuring 63 x 18 x 15 in. A member of the hideous “Deadite Warrior” fighting force in Sam Raimi’s climactic entry in his *Evil Dead* trilogy, *Army of Darkness*. Exhibiting production wear, crazing and hairline cracking throughout. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



521. “Deadite” Warrior with sword figure from *Army of Darkness*. (Universal, 1992) Original life size head to knee figure constructed of cast foam latex rubber over metal and fiberglass support substructure. The expertly painted and distressed figure wears screen used armor with leather straps, fabric and net tattered costume and vacuum formed plastic components made to look like tarnished medieval metal. Cast polyfoam sword in hand. Finished with prosthetic grade false eyes and mounted on a metal post and wooden stand. Measuring 66 x 18 x 20 in. A member of the hideous “Deadite Warrior” fighting force in Sam Raimi’s epic climax to the *Evil Dead* trilogy, *Army of Darkness*. Exhibiting production wear, crazing and hairline cracking throughout. Broken sword tip. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



522. *Army of Darkness* medieval Castle model miniature. (Universal, 1992) Original miniature castle constructed of carved foam, resin, wood and plastic components expertly assembled and painted in stone black and grays throughout. Featuring sculpted stone walls, stairs, turrets, and entryways. The castle is separated into multiple modular pieces for storage. Highly visible in mat shots of the central location of the story. Measuring 26 x 44 x 51.5 in. assembled. Exhibiting production wear and age with light rubbing to paint throughout edges and corners and with side of stairs on large main segment worn and yellowed. Several small pieces broken off and missing. In good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$6,000 - \$8,000**



523. Sylvester Stallone "Rocky Balboa Italian Stallion" Harley-Davidson motorcycle from *Rocky* III. (UA, 1982) 1981 Harley-Davidson FLH-80 (VIN # 1HD1AAK15BY041434) heavyweight "Shovelhead" V-twin motorcycle with custom black & yellow paint scheme depicting a snorting black stallion with "Rocky" script below each side of the gas tank. One of three motorcycles obtained by production from Harley-Davidson. Measures 92 in. long x 43 in. tall. Odometer reads 4,228.2 miles. Exhibits light scratches, with some oxidation and pitting to chrome. Being sold on bill of sale only. This item is located in the eastern United States and special shipping arrangements will apply. *Provenance:* Comes with copy of the Harley-Davidson Certificate of Origin, dated "03/29/81" and listing the corresponding VIN and engine numbers, and stating the assignee: "Sylvester Stallone / Paramount Studios / 5555 Melrose Avenue / Los Angeles CA 90038". This item is located in the Eastern United States and special shipping arrangements will apply. **\$200,000 - \$300,000**

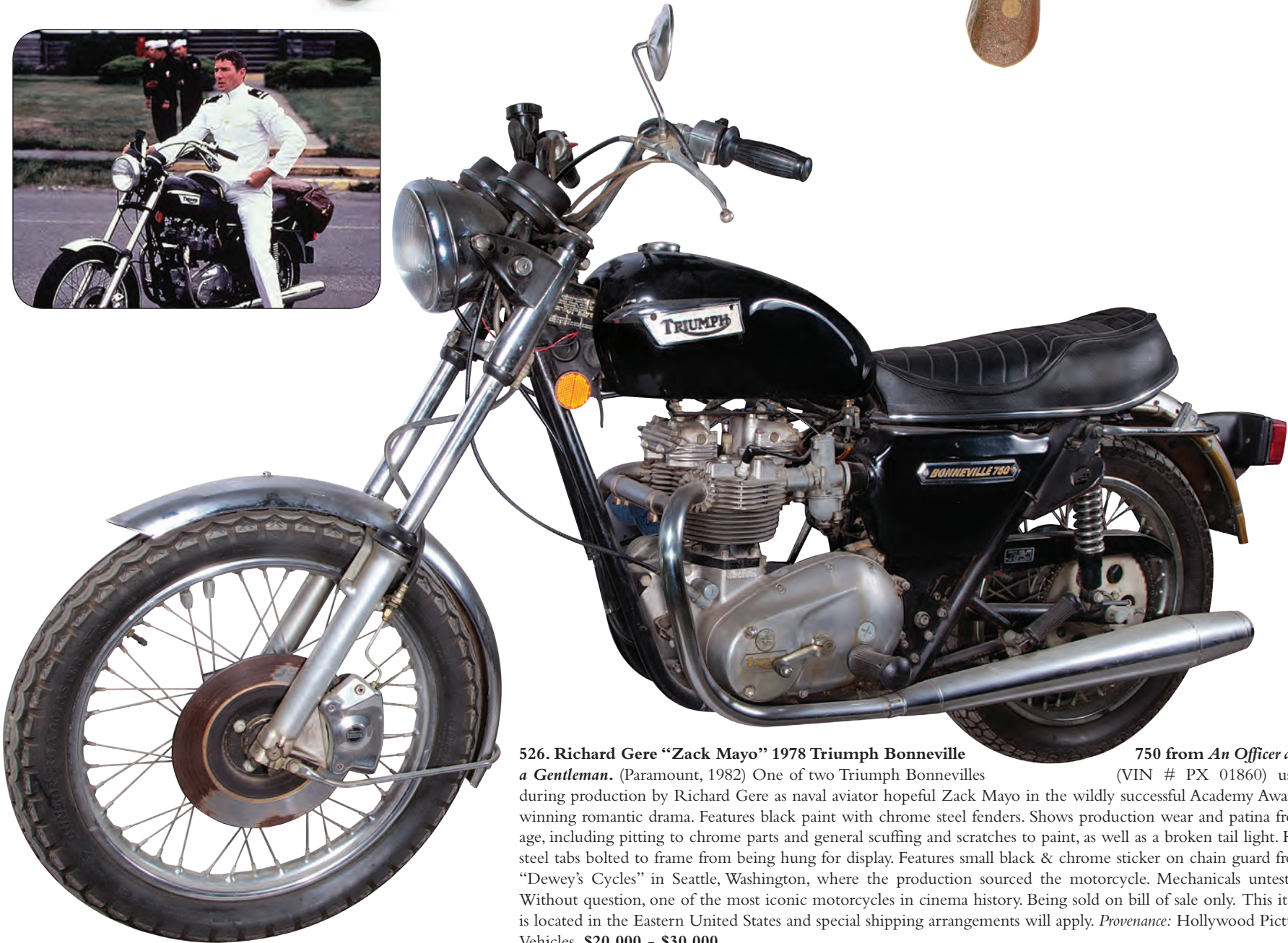
524. No Lot.



525. Tommy Morrison “Tommy ‘Machine’ Gunn” sweat suit ensemble from *Rocky V*. (UA 1990) Original (7) piece ensemble including (1) Adidas brand blue and white sweatshirt jacket with short standing knit collar, cuffs and hem, embroidered red and white Adidas logo on left chest, white satin appliqué “Tommy Gunn” on the back, and zipper front closure, (1) matching sweat pants with elastic waist and cuffs, (1) white turtleneck, (1) white corduroy baseball hat with embroidered “Little Caesar’s Pizza” and logo, (1) pair brown leather driving gloves with velcro closure and vents, and (1) pair Pony brand white and blue leather hi-tops, expertly studio distressed, size “10”. Exhibiting age and production wear with some fading from previous display. In production used very good to fine condition. **\$1,000 - \$1,500**



527. Stunt knife from *Halloween 4: The Return of Michael Myers*. (TCE, 1988) Vintage original stunt knife constructed of cast hard rubber over internal metal armature, with cast resin handle grip. The knife is expertly studio painted with metallic silver blade and wooden handle. Measures 15 in. long. Exhibiting production wear and age. In very good to fine condition. **\$600 - \$800**



526. Richard Gere “Zack Mayo” 1978 Triumph Bonneville 750 from *An Officer and a Gentleman*. (Paramount, 1982) One of two Triumph Bonneville 750s (VIN # PX 01860) used during production by Richard Gere as naval aviator hopeful Zack Mayo in the wildly successful Academy Award-winning romantic drama. Features black paint with chrome steel fenders. Shows production wear and patina from age, including pitting to chrome parts and general scuffing and scratches to paint, as well as a broken tail light. Has steel tabs bolted to frame from being hung for display. Features small black & chrome sticker on chain guard from “Dewey’s Cycles” in Seattle, Washington, where the production sourced the motorcycle. Mechanicals untested. Without question, one of the most iconic motorcycles in cinema history. Being sold on bill of sale only. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Hollywood Picture Vehicles. **\$20,000 - \$30,000**



528. Joseph Gordon-Levitt “Jimmy” ice skate from *Halloween H20: 20 Years Later*. (Dimension Films, 1998) Original left foot Bauer brand ice skate with black fabric, plastic and rubber upper with white, high-impact plastic lower and steel blade. Retaining Bauer logo badging at the back of high top ankle and left side of the foot. Ivory nylon laces. Highly visible when “Jimmy” (Gordon-Levitt) is killed by “Michael Myers” (Chris Durand) with an ice skate to the face. Exhibiting rubbing off of decal on the left side. In production used very good condition. **\$800 - \$1,200**



530. Bruce Boxleitner “Tron” signature Clu bodysuit from *Tron*. (Disney, 1982) Vintage original crème colored spandex footed turtleneck bodysuit featuring elaborate silk screened and hand painted black circuitry detail with 2-integral buttons on shoulders and velcro patches affixed to back, concealed within circuitry design (for attachment

of accessories), with zipper back closure, retaining internal handwritten, “#1 Tron” in black ink along top zipper. Exhibiting age, production wear, 1 in. open seam (undamaged) on bottom of right foot, and some fading from previous display. In vintage very good to fine condition. **\$8,000 - \$12,000**



529. Jeff Bridges “Flynn” signature Clu helmet from *Tron*. (Disney, 1982) Vintage original repurposed hockey helmet constructed of coated white vacuum formed plastic with intricately applied black tape creating a maze of graphic circuitry over all, interior handwritten “Flynn” in pen on the inside EVO foam liner. Measuring approx. 10 x 9.25 x 8.5 in. Exhibiting age and production wear with wear to coating and missing/lifting tape. In vintage very good condition. **\$3,000 - \$5,000**



531. Max von Sydow “King Osric” Assassin’s Dagger from *Conan the Barbarian*. (Universal, 1982) Vintage original signature “Fangs of the Serpent” hero prop dagger constructed of cast aluminum in the form of two snakes intertwined with their respective tails creating a forked, double-blade and the snake heads creating the hand guard. Measuring 15 x 6 in. The aluminum grip is wrapped in leather and the pommel formed by coiled snake tails. Highly visible when “Conan” (Schwarzenegger) is brought before the old king “Osric” (von Sydow) who brandishes this assassin’s dagger. Exhibiting production wear and minor age. In vintage very good to fine condition. Provenance: Christie’s South Kensington, December 11, 1997, Lot 185. **\$6,000 - \$8,000**



533. Arnold Schwarzenegger “Conan” signature Atlantean sword from *Conan the Barbarian*. (Universal, 1982) Vintage original prop sword constructed of solid cast fiberglass. The 38 in. sword’s 27 in. silver-painted, double-edged blade is engraved at the base with runic hieroglyphs and features a ferrule groove on each side of the blade. The gold painted ricasso guard features ornate sculptural dragons and runs 7 in. up the blade, allowing a broader grabbing “choke point” for up-close fighting. The grip is wrapped in beige cord and the gold pommel matches the guard decoration with an intricate skull relief design. The sword is meticulously painted to appear as metal and cord and studio-distressed to appear aged and worn. Conan’s signature weapon following its discovery in a cave. Schwarzenegger wielded lighter weight fiberglass versions of the Atlantean sword through most of the filming. This Ron Cobb-designed prop sword exhibits age and production wear with a mildly chipped blade tip. In very good condition. Provenance: Bapty & Co. Armorers. **\$15,000 - \$20,000**



532. Arnold Schwarzenegger “Conan” signature belt and sheath from *Conan the Destroyer*. (Universal, 1984) Vintage original rigid wide leather belt with metal buckle, gold gilt brass metal medallions with center metal serpent buckle, interior lined in natural and faux fur, with integral stitched leather codpiece with 2-dangling leather straps, and integral tooled leather sheath with braided leather trim, hand painted symbols, and copper metal tip. Measures approx. 32 x 14 in. Exhibiting only minor production wear. In vintage very good to fine condition. **\$6,000 - \$8,000**





534. Arnold Schwarzenegger “Conan” signature fur loincloth from *Conan the Destroyer*. (Universal, 1984) Vintage original natural fur garment constructed of multiple fur panels stitched together with side grommets and suede lace tie closure. Worn beneath outerwear in much of the movie. Exhibiting production wear and soiling. In very good to fine condition. **\$4,000 - \$6,000**

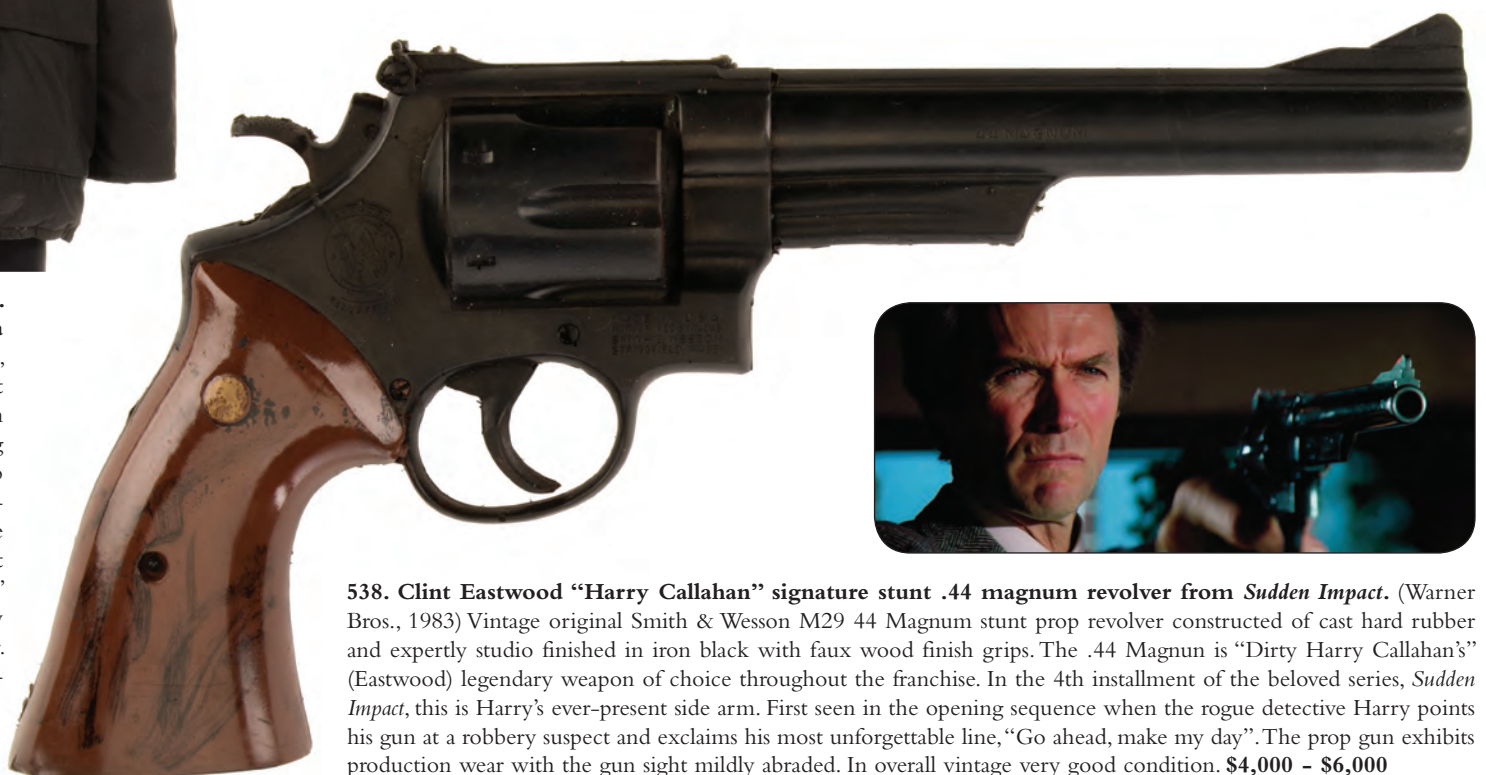


535. *Blade Runner* “Street Urchin” costume sunglasses. (Warner Bros., 1982) Vintage original pair of futuristic rose-colored sunglasses constructed of red tinted plastic with oversize uni-lense and side panels integral to the stems. The stems have been glued in a static open position. Small tube light bulbs and wiring are affixed to the upper interior of each side of the lens. Measuring 6 x 6 x 2.25 in. Exhibiting production wear and some fine scratches. Electronics untested. In vintage very good condition. **\$2,000 - \$3,000**



537. Martin Sheen “Greg Stillson” hardhat from *The Dead Zone*. (De Laurentiis, 1983) Vintage original white plastic hardhat with patriotic sticker image of Martin Sheen as “Greg Stillson” wearing a hardhat and text reading, “Stillson for Senator”. Interior with adjustable plastic liner. Exhibiting age and production wear. In vintage very good condition. **\$400 - \$600**

536. Richard Dysart “Dr. Copper” signature parka from *The Thing*. (Universal, 1982) Vintage original Schott brand black down parka with natural fur trimmed drawstring hood, 1-chest and 2-hip flap pockets, reinforced elbows, interior lined in khaki nylon, size “XL”. Retaining internal Schott bias label handwritten, “Copper” in black ink. Exhibiting only minor age and production wear. In vintage very good to fine condition. **\$400 - \$600**



538. Clint Eastwood “Harry Callahan” signature stunt .44 magnum revolver from *Sudden Impact*. (Warner Bros., 1983) Vintage original Smith & Wesson M29 44 Magnum stunt prop revolver constructed of cast hard rubber and expertly studio finished in iron black with faux wood finish grips. The .44 Magnum is “Dirty Harry Callahan’s” (Eastwood) legendary weapon of choice throughout the franchise. In the 4th installment of the beloved series, *Sudden Impact*, this is Harry’s ever-present side arm. First seen in the opening sequence when the rogue detective Harry points his gun at a robbery suspect and exclaims his most unforgettable line, “Go ahead, make my day”. The prop gun exhibits production wear with the gun sight mildly abraded. In overall vintage very good condition. **\$4,000 - \$6,000**



539. *Psycho II* iconic Bates “house on the hill” miniature replica. (Universal, 1983) Vintage original model miniature of the iconic and sinister house on the hill made infamous by Alfred Hitchcock and “Norman Bates” (Anthony Perkins). The two-story house is constructed of modeler’s wood and other components. Featuring wraparound front porch, arched windows, left side of porch has 2-doors which lead to the basement. A chimney peeks out from the top of the roof. The skeletal remains of “Mother” sit in a rocking chair visible through a right second story window with white curtains framing all windows. Measuring 21.5 x 18.5 x 28.75 in. Exhibiting age and wear with some decorative elements loose, detached or missing. Curtains have yellowed. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Precision Effects. **\$6,000 - \$8,000**



542. Ken Marshall “Colwyn” doublet from *Krull*. (Columbia, 1982) Vintage original gray suede open front sleeveless doublet with black leather and metallic leaf shaped trim appliqué at neck, open front, shoulders and hem, interior lined in black cloth, retaining the internal Bermans & Nathans bias label typed, “Colwyn 2 Double, Andrew Bradford, Krull”. Exhibiting age and production wear with minor soiling and some fading from previous display. In vintage very good to fine condition. **\$600 - \$800**



543. “Thuggee” ceremonial skull from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) Vintage original plaster, polyfoam and resin altarpiece measuring 15.5 x 8.5 x 7.5 in. Featuring realistic acrylic eyes, strands of hair, rubber snakes, metal chains with medallions, multiple decorated faux stone layers, and dripping colored silicone which spills onto plaster skeletal arms holding up a human skull, which houses a small metal bowl. Seen beneath three glowing Sankara stones in the room where “Indy” (Harrison Ford) is chained to a statue and forced to drink “Thuggee” brainwashing potion. Exhibiting minor production wear and age, polyfoam has stabilized, with some chipping to plaster elements. In good to very good condition. **\$2,000 - \$3,000**



540. “Merrill Becker 3000” spaceship from *Spacehunter: Adventures in the Forbidden Zone*. (Columbia, 1983) Vintage original futuristic model miniature spaceship constructed of cast fiberglass, resin, metal, vacuum formed plastic and multi-media components assembled on wood, metal and foam supporting substructure. Expertly studio painted metallic gold overall. Ship is oblong with 3-round raised pieces at the top and the sides taper up toward the back and connect to a tube assumed to be a propeller or engine component. Measuring 15 ft. long, the ship rests on a metal frame stand. Exhibiting production wear and age with some loose or missing detail elements. In vintage very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$4,000 - \$6,000**



541. Dicken Ashworth “Bardolph” knife and sheath from *Krull*. (Columbia, 1982) Vintage original hero prop knife with unique cast 10 in. steel blade set in decorative brass handle with scored grip painted enamel black with gold accents. Accompanied by matching sheath of studded brass clad snakeskin with a curved sharpening stone piece attached to the exterior. Blade in sheath measures 15 in. long. Highly visible when “Colwyn” (Ken Marshall) recruits his “army” from the motley crew of vagabonds who attack him as he sets off on his journey, “Bardolph” (Ashworth) is hiding behind a rock, blade drawn. Exhibiting production wear and age. In very good to fine condition. *Provenance:* Christie’s South Kensington, Film and Entertainment, December 14, 1995, Lot 226. **\$1,000 - \$1,500**



544. Beating heart prop from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) Vintage original practical effect heart constructed of cast latex rubber and cast polyfoam with internal wiring and “beating” mechanism, with electrical wiring protruding with connectors and on/off switch (untested), expertly studio painted in hues of meat and blood. Measuring approx. 4.5 x 3.75 x 3 in. Used in the slave sacrifice scene in the second Indiana Jones film. Exhibiting age and production wear, stabilization, rigidity, cracking, and exposed interior components. In vintage good condition. *Provenance:* Christie’s, South Kensington, December 17, 1993, Lot 418. **\$4,000 - \$6,000**



547. “Thuggee” scimitar from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) Vintage original cast resin scimitar with stylized decorative tiger pommel and small grip and hilt, expertly studio painted metallic silver. Measuring approx. 33 x 3.5 in. Exhibiting production wear. In vintage very good condition. **\$600 - \$800**



548. *Indiana Jones and the Temple of Doom* roasted pig and (11) piglets. (Paramount, 1984) Vintage original prop pig constructed of resin-coated polyfoam, expertly studio painted in various shades of pinks, reds, browns, and black to appear as a real slightly burnt, roasted pig, with faux black fur on each ear, cheeks, snout, tail, and feet. Mouth is open with large resin teeth and a red foam latex tongue. There are several knife cuts along top on neck, shoulder, and on back. Pig is modeled to appear as it just had a litter of 11-piglets. Served on a large silver-toned metal platter with circular shapes around top rim. Exhibiting age and production wear, with minor scratches, small area of material broken off of stomach, pig was once attached to platter, but is now loose, tape residue on bottom of pig and top of platter where they were attached. Piglets have minor wear throughout with small pieces of debris stuck throughout exterior. Small pieces torn off throughout. In vintage good condition. *Provenance:* Christie’s, South Kensington, December 17, 1993, Lot 415. **\$800 - \$1,200**



545. *Indiana Jones and the Temple of Doom* animatronic Owl. (Paramount, 1984) Vintage original animatronic owl constructed of cast resin and fiberglass articulating endoskeleton and feet with swiveling head, flapping wings and moving beak. Expertly studio finished with actual bird feathers and taxidermy glass eyes. With metal counterweighted anchoring stand and electronic wiring jutting from the back of the bird. Attributed to the jungle scene when “Short Round” (Jonathan Ke Quan) and “Indy” (Harrison Ford) play cards while ignoring “Willie Scott” (Kate Capshaw) as she freaks out about all the wildlife surrounding them. Electronics present but untested. Exhibiting some production wear and age. In vintage very good to fine condition. **\$1,000 - \$1,500**



549. Kate Capshaw “Willie Scott” prop beetle from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) Vintage original winged beetle prop constructed of cast resin, vacuum formed plastic and vellum components, all expertly assembled and finished to appear as a real insect with multiple legs and outstretched wings. Used in the unforgettable secret hallway scene when “Willie” (Kate Capshaw) is enveloped by bugs. Measuring 6.5 x 7.5 in. Exhibiting age and production wear in vintage very good condition. **\$600 - \$800**



546. Monkey head prop from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) Vintage original monkey head “brain bowl” constructed of expertly studio painted vacuum formed shell over polyfoam with hand applied gray hair. The lower portion of the skull is fashioned as a bowl and the top as lid. Measuring 6 x 5 x 5 in. From the infamous brain-eating scene that causes “Willie” (Kate Capshaw) to pass out at the dinner table. Exhibiting minor age and production wear. In vintage very good to fine condition. *Provenance:* Christie’s, South Kensington, December 17, 1993, Lot 416. **\$1,000 - \$1,500**



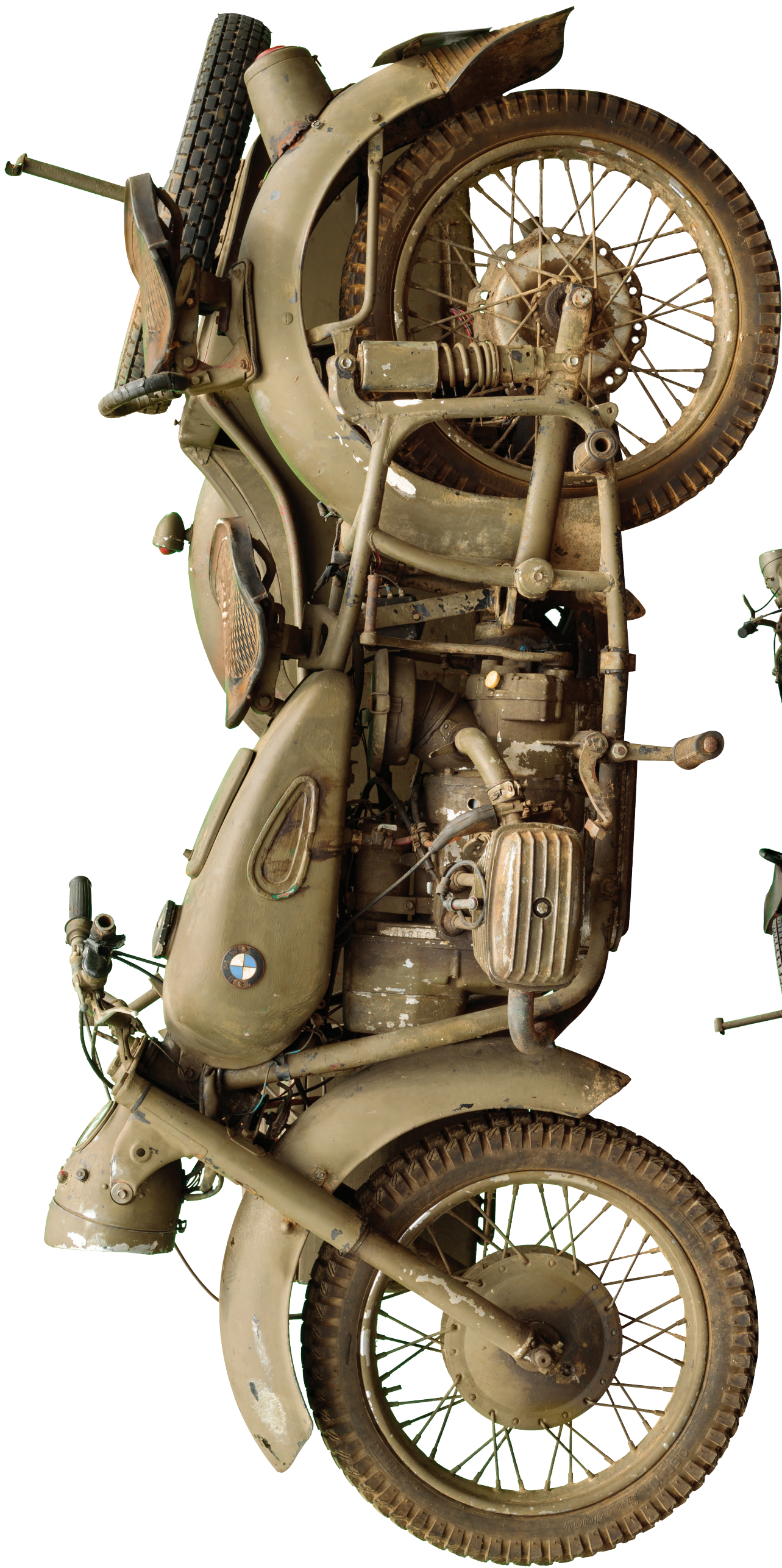
550. Quiver and tools from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) Vintage original collection of (4) props including (1) bamboo quiver with dark brown canvas handle and bones, teeth, and feather embellishments, (1) wooden gourd rattle with handle, (1) cord-wrapped wooden talisman with carved bone fish hook and charm and (1) carved wooden knife with cord wrapped handle. All pieces are expertly studio distressed and aged. Measuring from 4.5 x 4.5 in. to 13 x 3 in. All exhibit production wear and age. In vintage very good condition. **\$400 - \$600**



551. Harrison Ford “Indiana Jones” Grail Tablet from *Indiana Jones and the Last Crusade*. (Paramount, 1989) Vintage original plaster cast tablet with debossed double-arm cross and Latin text, expertly studio painted to resemble stone. Highly visible in the beginning of the film when “Walter Donovan” (Julian Glover) uses the tablet to entice “Jones” (Ford), to pick up where his father left off. Measuring approx. 19.5 x 19.5 x 1.75 in. Exhibiting age and production wear with chipping, cracks and crazing to the painted surface. In vintage good condition. **\$20,000 - \$30,000**



552. Harrison Ford “Indiana Jones” Grail Cup from *Indiana Jones and the Last Crusade*. (Paramount, 1989) Vintage original Grail Cup central to the epic adventure film. Consisting of a wheel-thrown terra cotta ceramic chalice with a belled cup and footed stem. With gold leaf interior and gold leaf patches decorating the exterior. The cup was further aged and expertly distressed to appear ancient and weathered. The Grail Cup was a Biblical artifact imbued with the supernatural power to grant immortality. However, a prize such as that comes with a curse. One might assume such a cup would be an ornate golden jeweled object, but it was a surprisingly simple weathered clay cup. Introduced at the end of the adventurous quest when “Indy” (Ford) wisely chooses this correct modest grail and fills it with Holy water to heal his mortally wounded father, “Henry” (Sean Connery), in the climactic conclusion of the blockbuster film. Exhibiting slight age and minor production wear. In vintage fine condition. **\$12,000 - \$15,000**



553. Harrison Ford “Indiana Jones” and Sean Connery “Henry Jones” motorcycle with sidecar from *Indiana Jones and the Last Crusade*. (Paramount, 1984) Vintage original olive drab 1988 Ukrainian-built Dnepr dressed to appear like a German BMW WWII-era military motorcycle. Used in the riveting sequence while Indy and his father, Henry Jones (Sean Connery) are being pursued by Nazis on motorcycles along the Austrian/German border. Motorcycle features an attached sidecar at the right side. Orange license plate on reverse has black text reading “KWY / 723P”. Exhibits loss of paint in areas, including some rust and chipping. Measures 44 x 65 x 97 in. Being sold on bill of sale only. This item is located in the eastern United States and special shipping arrangements will apply. *Provenance*: Acquired directly from TLO Film Services LTD four years after its use in *Indiana Jones and the Last Crusade*. It is one of three such motorcycles the company supplied for the film and was reconfigured following its use for a subsequent production. **\$40,000 – \$60,000**





554. “Castle Brunwald” wooden mantelpiece from *Indiana Jones and the Last Crusade*. (Paramount, 1989) Original decorative wooden panel with tiered trim at top and stained dark brown. Engraved text reads “Rudolph Von Bructwald 1278”. Exhibiting small chips and wear to paint, particularly noticeable at edges and corners. Chips in engraved text on the “u” and “c” of “Bructwald”. Metal wires remain attached at top near each side from previous display. Measuring 12 x 7 x 75 in. Exhibiting age and production wear. In vintage good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



555. Severed head from *Indiana Jones and the Last Crusade*. (Paramount, 1989) Vintage original prop head constructed of cast foam latex rubber with a beige wool and crème muslin keffiyeh, head is expertly studio painted and distressed, as befits a recently severed head which goes spinning across the dirty floor of an ancient tomb. Exhibiting age and production wear with minor crazing and surface loss. In vintage very good condition. **\$3,000 - \$5,000**



558. “The Springwood Gazette” prop newspaper from *A Nightmare on Elm Street*. (New Line, 1984) Vintage original single bi-fold page prop newspaper with headline, “Protesters Gather at Courthouse for Kruegers Release”, measuring 14 x 11.75 in. folded. Exhibiting age and production wear with even toning. In vintage very good condition. **\$1,000 - \$1,500**



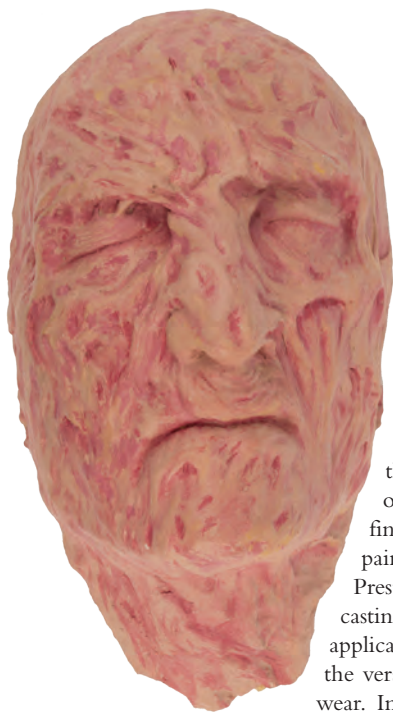
556. Heather Langenkamp “Nancy” telephone with “Freddy Krueger” mouth from *A Nightmare on Elm Street*. (New Line, 1984) Vintage original special FX telephone receiver with foam latex “Freddy Krueger” (Robert Englund) mouth at speaking end. Mouth is open slightly, revealing the animatronic rubber tongue from the unforgettable scene when “Nancy” (Langenkamp) makes a phone call only to be interrupted by Freddy’s corpulent tongue snaking out of her phone receiver. Retaining two FX wires extending from the back of the phone. Measuring approx. 8 x 2 in. and exhibiting considerable deterioration to rubber components. In vintage fair to good condition. **\$3,000 - \$5,000**



559. Robert Englund “Freddy Krueger” animatronic chest popper from *A Nightmare on Elm Street 2: Freddy’s Revenge*. (New Line, 1985) Vintage original animatronic constructed of foam latex rubber over wood and metal armature with resin teeth and gums, eyes, latex rubber and dripping silicone gore, wiring and electronic components mounted to a wooden base, expertly studio painted to look like Freddy and real skin. Lengthy wiring system attached to 3-plastic syringe-like plunger tubes for blood spatter, and control box for movement (untested). A piece of black nylon material has been applied around sides of chest for display. Measuring approx. 19 x 18 x 17.5 in. (not including wiring). Likely made for an alternate shot at the end of the film when Freddy’s knives burst through a girl’s chest. Ultimately, this rig was not seen in the final cut of the film. Exhibiting age and production wear with some stabilized foam with cracking/rigid components. In vintage good to very good condition. **\$2,000 - \$3,000**



557. Mark Patton “Jesse Walsh” knife-arm from *A Nightmare on Elm Street 2: Freddy’s Revenge*. (New Line, 1985) Vintage original FX prop constructed of cast polyfoam arm with embedded metal “blades” and affixed fabric sleeve. Measuring approx. 28 x 8 x 3.5 in. Exhibiting age and production wear with some stabilization, rigidity, cracking and missing skin. In vintage good to very good condition. **\$4,000 - \$6,000**



560. Robert Englund “Freddy Krueger” paint reference lifemask from *A Nightmare on Elm Street 3: Dream Warriors*. (New Line, 1987) Vintage original “Freddy” lifemask of actor Robert Englund face dressed in the iconic monster makeup. Constructed of a gypsum plaster cast expertly studio finished in instantly recognizable makeup painted in mottled, burn-scarred flesh tones. Presumably used as a paint master reference casting to aid artists in consistency of makeup application, etc. Safety pin hanger embedded in the verso. Exhibiting minor age and production wear. In vintage very good to fine condition.

\$1,500 - \$2,500



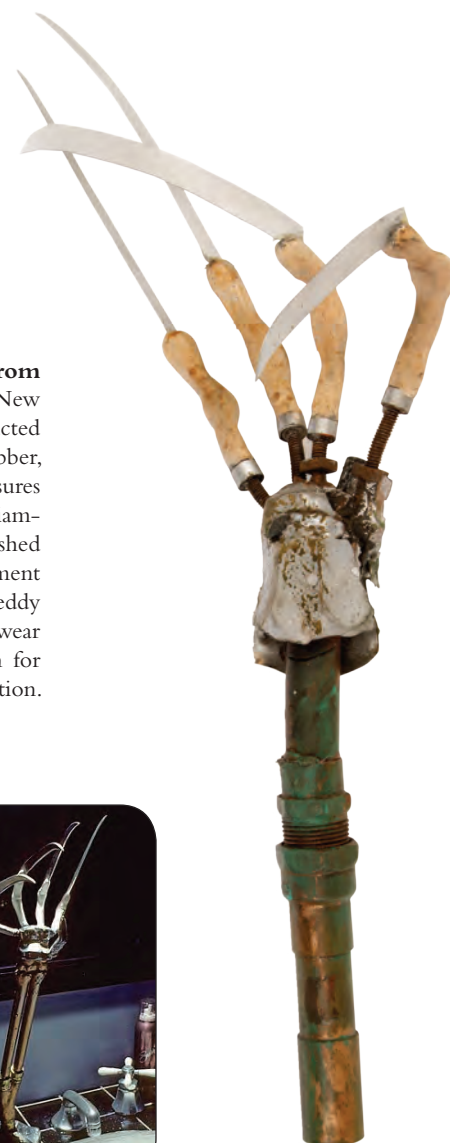
561. Robert Englund “Freddy Krueger” signature sweater from *A Nightmare on Elm Street 3: Dream Warriors*. (New Line, 1987) Vintage original red and green iconic knit wool sweater distressed, torn and frayed overall and expertly studio soiled to grimy perfection. Studio distressed with jagged holes as this sweater was used for

the climactic scene when, after his remains are doused with holy water, Freddy is stabbed by his own glove and beams of light emanate from the holes as he succumbs to his wounds. Exhibiting extreme studio distress and soiling. In vintage, production used very good to fine condition. **\$6,000 - \$8,000**



562. Ira Heiden “Will” Wheelchair of Doom from *A Nightmare On Elm Street 3: Dream Warriors*. (New Line, 1987) Vintage original large scale prop constructed of steel, wood, cast resin, cardboard, hard rubber, plastic, some wiring present (untested). Measures approx. 47 x 61 x 80.5 / wheels 41 in. diameter. Expertly assembled, painted and finished to appear as a sinister, rusted instrument of torture with all the hallmarks of Freddy Krueger. Exhibiting age, production wear and handling. Some sensitive restoration for display purposes. In very good condition.

\$10,000 - \$15,000



563. Robert Englund “Freddy Krueger” sink knife hand from *A Nightmare on Elm Street 3: Dream Warriors*. (New Line, 1987) Vintage original FX hand constructed of copper plumbing pipe, cast resin components, screws and bolts, 4-cast resin fingers with cut mylar blades. Components are assembled, finished and expertly studio painted to appear as the iconic “Freddy Krueger” bladed gloved hand, but as if it were made out of plumbing components. Highly visible and instantly recognizable in the opening sequence of the movie when “Kristen Parker” (Patricia Arquette) is in the bathroom when the sink morphs into this sinister hand, which cuts her wrist. Measuring approx. 20 x 9 in. Exhibiting age and production wear. In vintage very good condition. **\$4,000 - \$6,000**



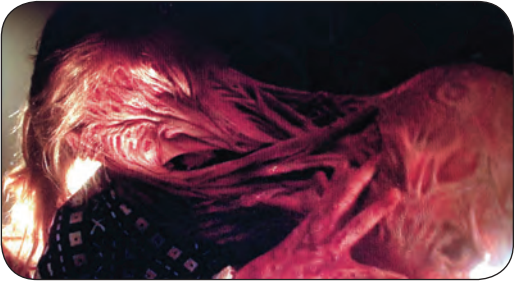
564. Robert Englund “Freddy Krueger” stop motion puppet from *A Nightmare on Elm Street 3: Dream Warriors*. (New Line, 1987) Vintage original stop motion special FX puppet constructed of mixed media head and hands with cast foam torso and soft foam stuffed gray fabric “body” tied in place with twine over intricately detailed articulating metal ball and socket armature, complete with signature blades protruding from right fingers. Highly visible in “Phillip’s” (Bradley Gregg) hospital room when a faceless marionette puppet comes to life, morphing into “Freddy Krueger”. Measuring approx. 19.5 x 6 in., with 1.5 in. metal blades. Exhibiting production wear, slight soiling to head and hands, cracking to head, and missing piece of left hand. In vintage very good condition. **\$8,000 - \$12,000**



565. Robert Englund “Freddy Krueger” special FX bust from *A Nightmare on Elm Street 4: The Dream Master*. (New Line, 1988) Vintage original head and shoulders FX bust, constructed of hollow cast foam-filled resin and cast foam latex rubber components. Expertly assembled and painted to appear as a desiccated corpse. Created for the “Freddy Krueger” (Englund) rebirth sequence when the dust and bones reconstitute themselves and Freddy is resurrected. Bust is affixed to an integral oval base. Measuring 19 x 21 x 9 in. Exhibiting cracking and surface deterioration. Production wear and age. In good condition. **\$6,000 - \$8,000**



566. Robert Englund “Freddy Krueger” FX bust from *A Nightmare on Elm Street 4: The Dream Master*. (New Line, 1988) Vintage original life size head and shoulders FX bust constructed of cast skinned foamed latex rubber over hollow cast fiberglass shell. The skin is sculpted and expertly painted to appear as “Freddy’s” (Englund) exposed skeleton and musculature. Internal tooled aluminum rod and swivel mechanism is present, which would have been operated to turn the head left and right. Measuring approx. 23 x 19 x 9 in. Exhibiting age and production wear. Foam rubber remains fairly supple. In vintage very good condition. **\$4,000 - \$6,000**



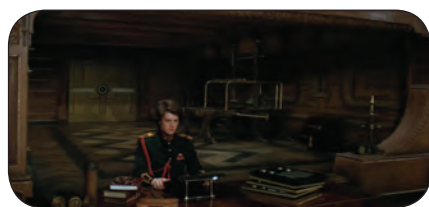
567. Robert Englund “Freddy Krueger” and Lisa Wilcox “Alice” morphing FX bust from *A Nightmare on Elm Street 5: The Dream Child*. (New Line, 1989) Vintage original cast foam and latex double head with shoulders bust of “Freddy Krueger” (Englund) melding with “Lisa” (Wilcox). Expertly studio painted in flesh and pink burn scars and crimson open sores. The heads appear grotesquely stretched and distorted, joined together by a bridge of gnarled flesh. With brunette wig, eyelashes and enamel teeth embedded in the female side of the bust. The Freddy side of the bust is dressed in his characteristic signature red and green sweater. Highly visible in the scene when “Alice” (Wilcox) become Freddy (Englund) before separating from him in the exciting climax of the movie. All theatrically distressed. A spectacular display bust. Exhibiting minor age and handling. In very good to fine condition. **\$6,000 - \$8,000**



568. “Freddy Krueger” life-size visual effects figure from *A Nightmare on Elm Street 5: The Dream Child*. (New Line, 1989) Original life-size Freddy Krueger figure constructed of cast fiberglass with foam padding over internal supporting armature. Hands constructed of cast foam latex rubber and painted in flesh tones. Figure is dressed in signature red and green striped wool sweater and khaki pants, both garments expertly studio distressed with small tears throughout. Back of shirt exhibits large intentional cut in center where the souls of Freddy’s victims stream out of his back. Head and hat are not present. Measuring 76 x 39 x 15 in. This item is located in the Eastern United States and special shipping arrangements will apply. **\$6,000 - \$8,000**



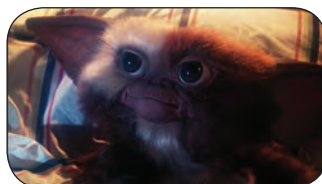
570. “Gremlin” puppet from *Gremlins*. (Warner Bros., 1984) Vintage original puppet constructed of cast foam latex rubber, expertly studio finished and painted in characteristic reptilian greens, yellows and beige. Each hand features 3-clawed fingers. The mouth is sculpted open and small cast resin and hard rubber teeth are affixed. Embedded vacuum formed plastic eyes are painted yellow with black slit pupils. The figure ends at the waist with the bottom open for puppeteering. Measures 24 x 26 x 8 in. Exhibiting production wear, paint cracking, tear at nape of neck, spot surface loss to face, and some rigidity to foam. In vintage good condition. **\$2,000 - \$3,000**



572. *Dune* filmbook cover prop. (De Laurentiis, 1984) Vintage original futuristic prop constructed of wooden frame with thin metal trim, padded green vinyl face with gold gilt design, embellished with affixed resin plates and acrylic “screen”. Measuring approx. 13 x 17.75 x .75 in. A more ornate version of one seen used by “Paul Atreides” (Kyle McLachlan). A shigawire imprint, used for training and education, it carries a mnemonic pulse that imprints information and corresponding images in the reader’s mind. Effects were added in post to key in moving images on the plastic screen to make it appear as a touch screen. Exhibiting minor production wear. In vintage very good to fine condition. *Provenance:* Profiles in History, October 8, 1995, Lot 164. **\$2,000 - \$3,000**



569. Robert Englund “Freddy Krueger” bowling shirt from *Freddy’s Dead: The Final Nightmare*. (New Line, 1991) Original 70s style short-sleeve bowling shirt with avocado linen and olive drab cotton panels with muted stripe pattern, wide pointed collar, 1-chest slash pocket, buttoned side waist cinches, and button front closure. Highly visible, worn by the as of yet human version of “Krueger” (Englund) when “Maggie” (Lisa Zane) goes inside Freddy’s memories and relives the day he killed her mother (Marilyn Rockafellow). “I didn’t need a glove to kill your bitch of a mother, and I don’t need one now!” Exhibiting minor production wear. In very good to fine condition. **\$2,000 - \$3,000**



571. Mogwai “Gizmo” paint maquette from *Gremlins*. (Warner Bros., 1984) Vintage original static Mogwai maquette constructed of cast polyfoam, resin and faux fur. Measuring approx. 9.75 x 10.5 x 3.5 in. Freestanding, yet has mounting holes beneath feet. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**

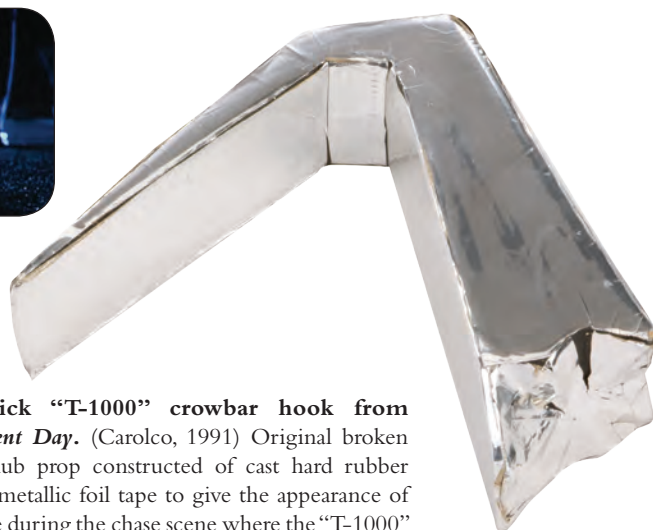


573. *Dune* “Saudaukar” military knife prop. (De Laurentiis, 1984) Vintage original alien dagger prop constructed of solid cast resin with serrated tip, unique trigger, tab hand guard and scored grip. Expertly studio painted in metallic silver and gunmetal gray. Measuring 13.75 in. long. One of the distinctive knives among many created for the Sci-Fi universe of *Dune*. Exhibiting production wear, distress and scratches. In vintage very good to fine condition. **\$1,000 - \$1,500**

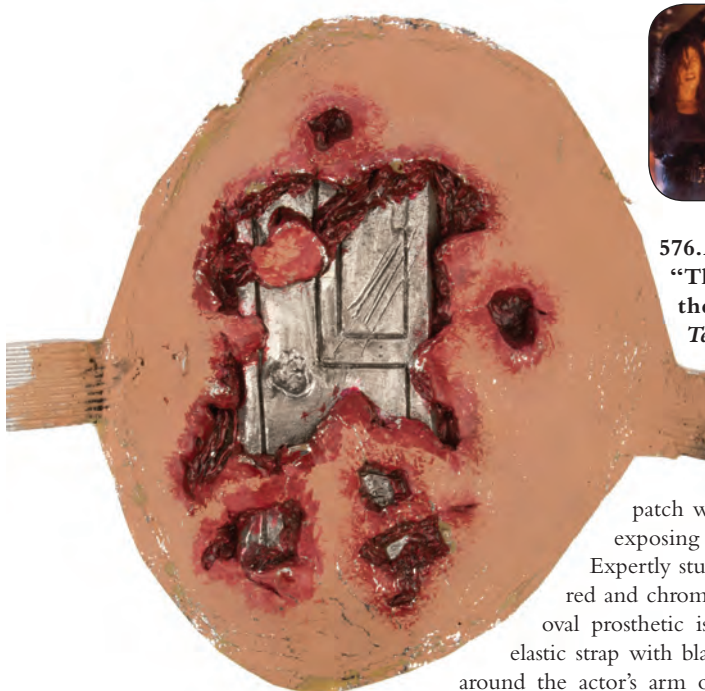




574. Linda Hamilton “Sarah Connor” prop rifle from *Terminator 2: Judgment Day*. (Carolco, 1991) Vintage original static prop rifle constructed of cast foam latex rubber with internal metal armature measuring approx. 32 x 10.25 x 2 in. “Sarah” (Hamilton) is seen using this Colt “Commando”-type carbine (in reality a Colt Sporter II Carbine chopped down and mocked up as a Colt Model 629) out of the armory from the Mojave desert where she removes the flash hider and adds a sound suppressor, along with a laser sight and an ACOG scope. When Sarah, “John” (Edward Furlong), and the “T-800” (Arnold Schwarzenegger) try to escape in a SWAT van as the “T-1000” (Robert Patrick) pursues in a police chopper, Sarah uses two Commando carbines, one a mock Sporter II the other a slab-side AR-15 Sporter 1 carbine converted to look like a Commando as well. Exhibiting light production wear. In very good to fine condition. **\$2,000 - \$3,000**



575. Robert Patrick “T-1000” crowbar hook from *Terminator 2: Judgment Day*. (Carolco, 1991) Original broken crowbar hook-arm nub prop constructed of cast hard rubber and covered in silver metallic foil tape to give the appearance of chrome. Highly visible during the chase scene where the “T-1000” (Patrick) uses his shape-shifting metallic arms to climb the back of a speeding Police cruiser. “The Terminator” (Schwarzenegger) shoots the T-1000 leaving this nub of crowbar-hook embedded in the trunk until “John Connor” (Edward Furlong) tosses it to the street. Measuring 5.25 x 5.25 x 2 in. Exhibiting production wear and age. In very good condition. **\$1,500 - \$2,500**



576. Arnold Schwarzenegger “The Terminator” prosthetic wound from *Terminator 2: Judgment Day*. (Carolco, 1991) Original prosthetic cyborg wound constructed of cast latex rubber prosthetic flesh patch with grisly wound on flesh exposing machine parts beneath. Expertly studio painted in flesh, blood red and chrome metallic. The 7 x 6.5 in. oval prosthetic is embedded with a silver elastic strap with black velcro fastener to affix around the actor’s arm or leg where it would be visible through torn costume. Exhibiting wear and age. In vintage very good to fine condition. **\$2,000 - \$3,000**

577. Arnold Schwarzenegger “T-800” figure from *Terminator 2: Judgment Day*. (Carolco, 1991) Original life-size display figure created by Stan Winston Studio, standing a full 6 ft. 4 in. tall. The figure is constructed of cast silicone over armature of metalized resin, rubber and actual metal components. The amazing Schwarzenegger likeness features individually punched hairs in scalp and embedded prosthetic grade glass eyes. Dressed in signature full biker leathers, boots, web bandolier and a prop shotgun to complete the figure. This is the “T2 Terminator” at the height of distress and trauma with torn clothing, shotgun bullet holes, shrapnel wounds and parts of his body and half of his face torn away to reveal underlying tissue and machinery. Exhibiting production wear and age. In very good condition. **\$20,000 - \$30,000**



578. Arnold Schwarzenegger “The Terminator” grenade launcher prop from *Terminator 2: Judgment Day*. (Carolco, 1991) Original M79 grenade launcher prop constructed of cast rubber and expertly studio finished in iron blacks with painted wooden stock. Featuring a closed static scope attached at end. Extensively used and visible from the time “The Terminator” (Schwarzenegger) selects it from “Sarah Connor’s” (Linda Hamilton) arsenal in the Mojave desert, during the assault on the Cyberdyne building using it to blast open a locked door, then destroying police cars and finally firing it at the “T-1000” (Robert Patrick) during the climactic steel mill fight. Exhibiting production wear and age. In very good condition. **\$4,000 - \$6,000**



579. Arnold Schwarzenegger “The Terminator” distressed shirt from *Terminator 2: Judgment Day*. (Carolco, 1991) Original Hanes brand studio distressed gray cotton t-shirt. With intentional holes and faux blood throughout the front midsection; size “XL”. A signature costume piece highly visible in various stages of distress throughout the film. Exhibiting heavy studio distressing and production wear. In production used very good to fine condition. **\$600 - \$800**



580. Arnold Schwarzenegger “The Terminator” pants from *Terminator 2: Judgment Day*. (Carolco, 1991) Original pair of signature pleather pants with zipper closure at ankles and front. Worn throughout the film, there were several pairs of pants, and this slightly stretchy faux leather pair would have been preferable to thicker more the binding leather during the more strenuous scenes. Exhibiting age and production wear with some deterioration and rubbing to coating, and broken belt loops. In very good condition. **\$2,000 - \$3,000**



581. “Cobra Kai” gi jacket from *The Karate Kid*. (Columbia, 1984) Vintage original Century brand white cotton canvas jacket with long sleeves and silkscreened Cobra Kai logo on the back. Exhibiting age and production wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



582. Karate gi jacket from *The Karate Kid*. (Columbia, 1984) Vintage original Century brand white cotton canvas jacket with long sleeves and silkscreened felt patch appliqué on the back. Exhibiting age and production wear and soiling. In vintage very good condition. **\$600 - \$800**



583. “Ghostbuster” stunt Proton Pack from *Ghostbusters*. (Columbia, 1984)

Vintage original prop Proton Pack constructed of black self skinning cast polyfoam with aluminum frame, padded nylon and web straps, back pads, and embellished with plastic tubing, discs and printed warning stickers. Measuring approx. 26.5 x 13 x 8.5 in. These lightweight stunt packs were used in various quick-action sequences in the film where using the hero packs would not have been possible or practical. Wand is

not present. Exhibiting age and production wear with pieces of foam missing on left side and throughout top and center of back. Foam is cracked throughout. All labels are peeling on edges. Foam in center of circular piece on bottom front is depressed. Glue residue visible on blue wire on front near top. Black paint chipping throughout metal support and metal clasps on shoulder straps. Cream waist strap is worn and eyelets are rusting. In vintage good to very good condition. \$20,000 - \$30,000

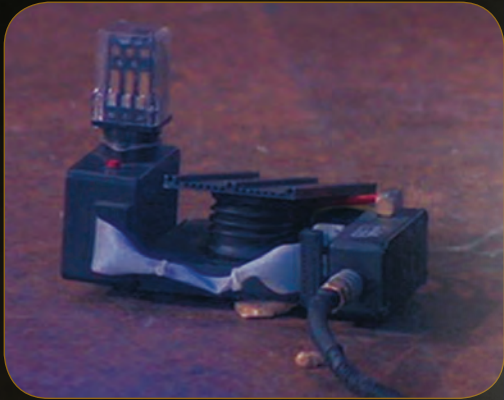


584. “Stay Puft Marshmallow Man” creature head and feet from *Ghostbusters*. (Columbia, 1984)

Vintage original character head and feet from the iconic sequence in which “Gozer, the Gozerian” (Slavitz Jovan) uses the innocent thoughts of “Dr. Raymond Stantz” (Dan Aykroyd) to conjure up a gigantic mascot to terrorize the Ghostbusters and citizens of New York. The 19 x 23.5 x 16 in. head consists of fiberglass shell constructed atop an integral bicycle helmet. The diameter of the head is 56 in. An open-mouth portal covered in blackout screen allows the wearer to see out of the mask without being seen within it. The sailor hat is made of dense cast foam (blue pompom, red tassel and blue “STAY PUFT” band are replica). Feet are white-painted foam latex constructed around size-10 “COP-E” brand men’s slip-on shoes. Measuring 15 x 8.5 x 7 in., and with “L” and “R” written in red ink inside the corresponding shoe. Originally envisioned as a cross between the Pillsbury Doughboy and the Michelin Man, the “Stay Puft Marshmallow Man” remains a favorite in movie monster history. Exhibiting age and production wear, with cracking and surface loss to back and edges of head, shoes with crazing. In vintage very good condition. \$20,000 - \$30,000



GHOSTBUSTERS II GHOST TRAP



585. Ghostbusters II ghost trap with pedal. (Columbia, 1989) Vintage original recognizable rolling trap used in the second popular entry in the *Ghostbusters* franchise. Together with screen used attachable foot-operated control pedal. Measuring approx. 13 x 5 x 5.5 in., and connected via 129 in. wrapped wires to the foot switch, which measures approx. 8 x 7 x 5 in; both trap and pedal constructed of wood and metal. Effects-lighting untested. Label above control knob added post production; knobs on end face plate have been reglued or replaced (one knob missing). Overall intact and presents well with expected production wear. **\$30,000 - \$50,000**



586. Ghostbusters Ecto-1 door magnet. (Columbia, 1984) Vintage original icon car door magnet measuring approx. 16 x 14 in. Highly recognizable, visible whenever the Ecto-1 is on screen. Still fully magnetized. Exhibiting minor age and production wear, minor creasing and edge wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



587. Ghostbusters "Terror Dog" full-size gargoy head. (Columbia, 1984) Original full size head constructed of cast gypsum plaster filled with polyfoam and mounted to a wooden brace, with circular areas on top of head where horns once were affixed. This head was attached to one of the full size gargoyles guarding "Gozer's" (Slavitza Jovan's) realm seen before the creatures came to life. Having removed the head from the body of the sculpture, the edged are rough at the neck and a 25.5 x 2 x 4 in. wooden beam is exposed and protruding from the interior back. The head is expertly painted in granite and stone grays. The entire head measures 20 x 13 x 15 in. Exhibiting age, production wear and distress. In very good condition. **\$3,000 - \$5,000**



588. Bill Murray “Peter Venkman” signature coveralls from *Ghostbusters II*. (Columbia, 1989) Original bespoke Flight Suits, Ltd. brand khaki twill coveralls with muted stripe pattern, 2-diagonal zipper slash pockets on chest, 1-left arm pocket, 7+assorted leg pockets, integral cinching velcro belts at waist and sleeve cuffs, red embroidered black cloth “Venkman” patch on the left chest, iconic white felt red embroidered *Ghostbusters II* logo appliqué patch on right sleeve, cast foam latex rubber plug accessory hand sewn into left side lower hip, and zipper front and ankle closure (zipper opens from either top or bottom). Retaining internal handwritten, “Murray” and “Sony” on neck. Exhibiting minor production wear and soiling. In production used very good to fine condition. \$20,000 - \$30,000



589. Ernie Hudson “Winston Zeddemore” signature coveralls from *Ghostbusters II*, also worn by Darryl “DMC” McDaniels for the Run DMC music video “Ghostbusters”. (Columbia, 1989) Original bespoke Flight Suits, Ltd. brand khaki twill coveralls with muted stripe pattern, 2-diagonal zipper slash pockets on chest, 1-left arm pocket, 7+assorted leg pockets, integral cinching velcro belts at waist and sleeve cuffs, red embroidered black cloth “DMC” patch on the left chest, iconic white velour red embroidered *Ghostbusters II* logo appliqué patch on right sleeve, cast foam latex rubber plug accessory hand sewn into left side lower hip, and zipper front and ankle closure (zipper opens from either top or bottom). Retaining internal Flight Suits, Ltd. bias label handwritten, “Ernie Hudson” in black ink. Exhibiting minor production wear and soiling. In production used very good to fine condition. \$6,000 - \$8,000



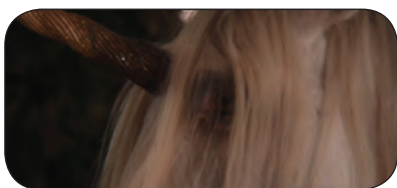
590. Robert Redford “Denys” J. H. Steward service pattern prismatic military compass & case from *Out of Africa*. (Universal, 1985) Vintage original brass body compass with “D” shaped ring, articulating sighting slit with interior prism, front glass hairline window cover hinges at bottom, crème ceramic compass card with painted cardinal points, transit lock, manual brake, engraving on the back of compass reads “Granny 2.2.78” Engraving on thumb ring reads “23”, measuring approx. 2.05 in. diameter, 2.83 in. including prism, with brown leather belt strap case measuring approx. 3.75 x 2.75 x 1.5 in. Exhibiting age and production wear, dial no longer moves, leather case closure missing, leather cracked/deteriorating. In vintage very good condition. \$600 - \$800



591. Cocoon Alien cocoon pod prop. (TCF, 1985) Vintage original large Antarean cocoon pod constructed of cast fiberglass and foam latex rubber components. Exterior is expertly painted in browns, olive greens and earth tones, with small barnacles and moss affixed. Cocoon pod is accompanied by a silver nylon and canvas bag with snap button closures and carrying handle at end used by the alien Antareans to wrap the cocoons. Exhibiting minor age and production wear. In good to very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



592. Tim Curry "Lord of Darkness" animatronic throne from Legend. (Embassy, 1995) Original hero sculptural throne constructed of cast fiberglass and foam latex rubber component. The expertly constructed and assembled prop throne is painted green with silver glitter throughout giving it the surreal and whimsical look of the movie's landmark design. Demonic visages and serpents grace the headrest and extremities of the piece. With prosthetic, animatronic arms and claws affixed at each armrest with interior mechanics used to puppet the claws. Mechanical components are visible throughout back of chair. Measuring 78 x 55 x 45 in. Exhibiting loss of paint, chipping, rubber deterioration and broken and missing details. In production used good condition. Acquired from Bapty and Company Ltd. This item is located in the Eastern United States and special shipping arrangements will apply. **\$4,000 - \$6,000**



593. Legend lifesize Unicorn head. (Embassy, 1985) Original prop unicorn head constructed of hollow cast hard plastic horse's head flocked with white fur and subtly detailed with expert studio paint. Sockets contain no eyes. The unicorn horn is constructed of cast resin, polyfoam-filled for stability, painted and lightly glittered and attached to the horse's head with a wire post. Measuring 32 x 27 x 9 in. Exhibiting production wear and age. In vintage very good condition. **\$600 - \$800**



594. Roland Joffé 1985 Academy Awards "Outstanding Achievement Direction" nomination plaque for The Killing Fields. (Columbia, 1984) Vintage original certificate printed in silver, gold and black ink on 10 x 11.25 in. paper leaf. With an image of the iconic Oscar trophy and the text, "Certificate of Nomination for Award Be it known that Roland Joffé was nominated for an Academy Award of Merit for outstanding achievement Direction of 'THE KILLING FIELDS'" and signed in pen by Academy President and Secretary. Framed and retaining hanging hardware on the verso. Unexamined out of frame. In very good to fine condition. **\$600 - \$800**



595. Roland Joffé 1985 BAFTA "Best Film" Award for The Killing Fields. (Columbia, 1984) Original BAFTA award presented to director Roland Joffé for "Best Film" for *The Killing Fields*. American sculptor Mitzi Cunliffe was commissioned to create a trophy mask in 1955. While based on the traditional theatrical tragicomic mask, the hollow verso of the mask bears an atomic symbol around one eye socket and a screen symbol around the other, linking dramatic production and television technology. Mitzi's original design included a revolving display to allow the mask to be turned and viewed easily from either side. The Guild of Television Producers and Directors merged with the British Film Academy in 1958 to become the Society of Film and Television Arts. The SFTA later became the British Academy of Film and Television Arts in 1976. At the royal opening of its new premises the first BAFTA mask, cast in bronze, was presented to Sir Charles Chaplin who was honored as an Academy Fellow by Princess Anne. Cunliffe's distinct design is now a symbol recognized worldwide. The prestigious trophy measures 10.5 x 5.5 x 2 in. Exhibiting age and expected patina. In very good to fine condition. **\$2,000 - \$3,000**



596. Roland Joffé personal director's viewfinder in monogrammed leather case. (ca. 1980s) This is Roland Joffé's personal, production used Alan Gordon Enterprises viewfinder. First introduced in 1979, Alan Gordon viewfinders are an essential tool for Hollywood's most celebrated modern day directors, cinematographers, and videographers. In addition to its 10:1 zoom range, the Mark IV features windows through which the director can easily see lens focal length options. These windows represent 16, 35 & 35 anemographic formats, giving the director and cinematographer instant information about lens focal length and scene framing. Presented in custom leather belt case with monogrammed "RJ" embossed on snap flap closure. Measures 3.75 x 2.75 in. Leather case measures 5.5 x 3.5 x 3.25 in. Exhibiting age, production wear and handling. In vintage very good condition. **\$300 - \$500**



597. Roland Joffé storyboards, festival award, and crew photos for *The Killing Fields*. (Columbia, 1984) Collection of (110+) storyboard pages accomplished in pencil and artist’s maker on vellum with copious hand annotation, assembled in an 11 x 14 in. 2-ring binder with a Joffé personalized stationery note card taped to the front cover. Consisting of a shot map for Joffé’s widely-praised, Best Picture Academy Award-nominated film exposing the atrocities of Pol Pot’s Khmer Rouge regime in Cambodia. Also includes Joffé’s 1984 “Best Director” Golden Globe nomination certificate from the HFPA presented in a 9.25 x 11.75 in. wooden frame and a gelatin silver 6.75 x 9.5 in. RC set photograph by David Appleby [credit stamped] from the film. Some toning, staining, and breached punch holes from daily on-set use. In generally very good condition. **\$200 - \$300**

598. Roland Joffé Amnesty International award to for excellence in film for *The Killing Fields*. (Warner Bros., 1984/Award 2003) Original glass sculpture trophy awarded to director Roland Joffé on May 28th, 2003. Nearly 20 years after Joffé directed his brutal look into the bloody “Year Zero” cleansing campaign perpetrated by Cambodian tyrant, Pol Pot, which claimed the lives of 2 million “undesirable” civilians, Amnesty International honored the director and his visionary film which AI notes “remains not only relevant to today’s audiences, but becomes even more critical to showcase the lessons of history given current world events”. The award is comprised of 3-overlapping tempered glass panels and 8-hollow blown glass tubes with blue interior. Etched inscription on center panel reads, “For Excellence in Film ‘The Killing Fields’, Roland Joffé, Artists For Amnesty, May 28, 2003”, other 2- panels feature etched Amnesty International logos. Entire piece measures approx. 9.25 x 11.5 x 6.25 in. In fine to very fine condition. **\$300 - \$500**



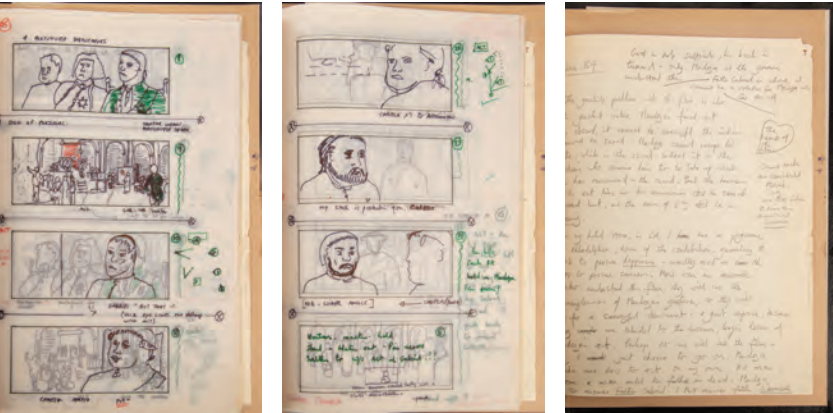
600. Roland Joffé’s 1986 Cannes Film Festival Palme D’Or for *The Mission*. (1986) Original Palme D’Or award presented to director Roland Joffé for “Mis En Scene” for *The Mission*. The Palme d’Or (Golden Palm) is the highest prize awarded annually at the prestigious Cannes Film Festival. In 1954, the festival decided to present an award originally titled “The Grand Prix of the International Film Festival”, with a new design each year from a contemporary artist. Several jewelers were invited to submit designs for a palm, in tribute to the coat of arms of the city of Cannes. The prize has been redesigned several times and at the beginning of the 1980s, the rounded shape of the pedestal, bearing the palm, gradually transformed to become pyramidal in 1984. The trophy measures 7.25 x 2 x 3 in., and is constructed of terracotta clay glazed in white and gray with artist’s engraved signature, “Sébastien” on the verso. Mounted atop a white suede base, bearing a brass plaque reading, “Festival International Du Film Cannes”, and presented in a 5.5 x 8.75 x 2.75 Moroccan leather display case lined with white satin. The delicate, gold plated palm is centrally mounted to the sculpture, its stem ending in a heart shape. Exhibiting signs of age, wear and handling. The terracotta sculpture has a 3 in. hairline fissure along the front. Overall in vintage very good condition. **\$2,000 - \$3,000**



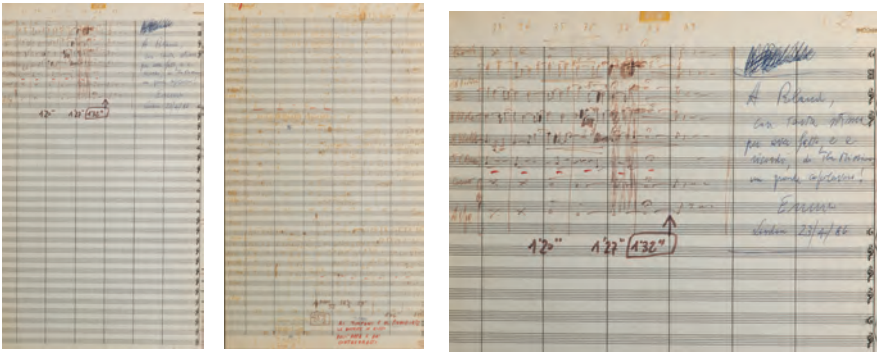
599. Roland Joffé (4) Cannes and London Film Festival award certificates for *The Killing Fields* and *The Mission*. (1984-86) Collection of (4) international film festival award certificates for Joffé’s much-lauded early directorial efforts ranging in size from 12.75 x 19.75 to 17.5 x 22.5 in. Including *The Killing Fields* (1) “Outstanding Film of the Year” award from the London Film Festival and *The Mission* (3) Festival International du Film Cannes certificates with 1-”Diplome de Participation”, 1-”Prix de la Commission Supérieure Technique” and 1-”Palme D’or du Festival International”. In the mid 1980s, the young Joffé took world cinema by storm, winning the coveted Palme D’or for only his second feature. Also includes a color 16 x 12 in. RC photo of assembled Cannes jurors and prize winners. Light handling. All awards in very good condition. **\$200 - \$300**



601. Roland Joffé 1986 Academy Awards “Outstanding Achievement Direction” nomination plaque for *The Mission*. (Warner Bros. 1986) Vintage original certificate printed in silver, gold and black ink on 10 x 11.25 in. paper leaf. With an image of the iconic Oscar trophy and the text, “Certificate of Nomination for, Award, Be it known that Roland Joffé was nominated for an Academy Award of Merit for Outstanding Achievement Direction ‘The Mission’” and signed in black pen by Academy President and Secretary. Framed and retaining hanging hardware on the verso. Unexamined out of frame. In very good to fine condition. **\$600 - \$800**



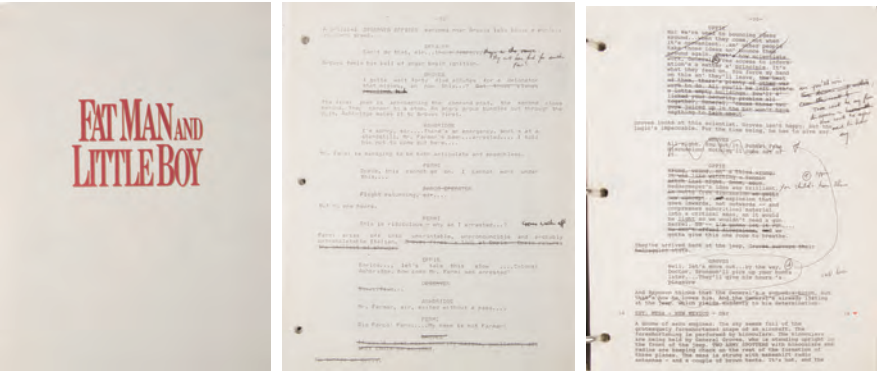
602. Roland Joffé storyboards for *The Mission*. (Warner Bros., 1986) Collection of 75+ storyboard pages for Joffé’s Palme D’or-winning period epic starring Robert De Niro, Jeremy Irons, and Liam Neeson. Accomplished in artist’s marker on vellum and assembled in leatherette and board 9.75 x 12.75 in. covers with (2) additional pages of handwritten notes, 1-being Joffé’s personal statement regarding the themes and meaning of the film. Exhibiting light production handling. In generally very good condition. **\$200 - \$300**



603. Ennio Morricone original handwritten award-winning score for *The Mission* inscribed to director Roland Joffé. (Warner Bros., 1986) Vintage original double-sided handwritten sheet music on printed music paper with notations in black, red and blue ink. Inscribed [in Italian] and signed on the verso by Academy Award-winning composer Ennio Morricone to Roland Joffé. Sheet music measures 11.1 x 19.5 in., presented in a 13.5 x 22 in. frame with hanging hardware on the verso. For his score, Morricone was nominated for an Oscar and won a BAFTA and Golden Globe. Exhibiting age, wear and handling, black ink has faded but is still legible. In vintage good to very good condition. **\$300 - \$500**



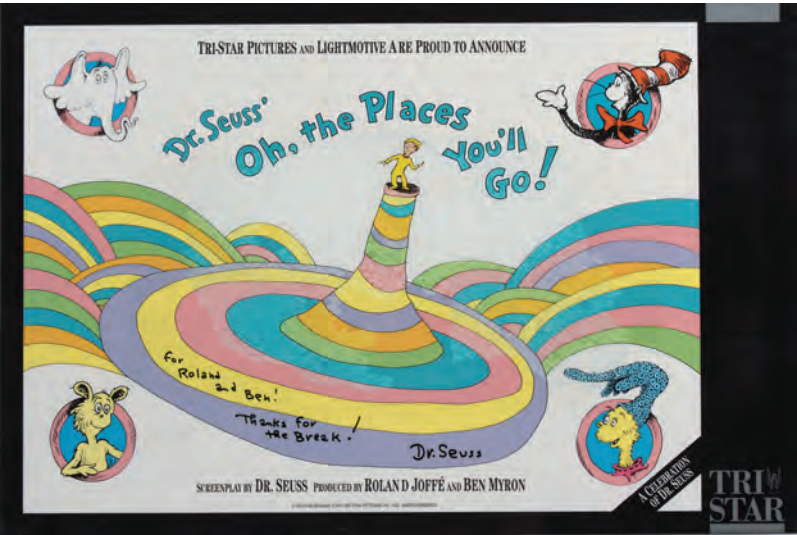
604. Roland Joffé 1987 BAFTA “Best Film” nomination certificate for *The Mission*. (Warner Bros., 1986) Vintage original framed BAFTA nomination certificate presented to “Roland Joffé/Fernando Ghia/David Puttnam” for “outstanding achievement during 1986 in the category Best Film, The Mission”, signed by the chairman and director of BAFTA. Measuring 10 x 13.5 in. visible through 16.25 x 23.25 in. mat and frame. Exhibiting age, wear and handling, with one faded but legible signature. In vintage very good to fine condition. **\$300 - \$500**



605. Roland Joffé working scripts, storyboards, and candid set and crew photos from *Fat Man and Little Boy*. (Paramount, 1989) Collection of production materials related to Joffé’s screen dramatization of the Manhattan Project, providing fascinating, in-depth record of the creative process of an acclaimed filmmaker. Including (1) three-ring binder bound 127-page working script by Bruce Robinson & Joffé with copious hand-annotation by the director throughout and additional handwritten pages of notes, (1) loose script, (1) scene continuity three-ring binder containing of 35+photographic pages depicting images each scene’s setting with text captions, (1) storyboard three-ring binder marked “Scene 1 to 83” with 65+pages accomplished in artist’s marker on vellum with additional camera track maps and set schematic drawings, (1) presskit, and (30+) gelatin silver 8 x 10 in. double-weight photographs by Peter Sorel [all credit stamped] depicting behind-the-scenes-candid and portraits of Joffé, stars Paul Newman, John Cusack, Laura Dern, cast, and crew. Exhibiting some creasing, toning, tears, and handling from production use. In very good condition. **\$200 - \$300**



606. Roland Joffé (70+) storyboards and (2) India location continuity albums for *City of Joy*. (Lightmotive, 1992) Collection of (70+) storyboard pages accomplished in artist’s marker on vellum assembled in an 11.75 x 13.75 in. two-ring binder. Serving as the director’s carefully devised shot map for the dramatic story of Western health care providers in Calcutta, India starring Patrick Swayze. Also includes (2) deluxe 17 x 12.75 in. albums, 1-Calcutta and 1-Delhi, featuring color prints, titled and numbered by scene, of the film’s shooting locations in India. Exhibiting some toning and light soiling from daily on-set reference. In very good condition. **\$200 - \$300**



607. Dr. Seuss signed poster art and collection of storyboards for Roland Joffé’s proposed film adaptation of *Oh, the Places You’ll Go*. (Tri-Star, 1991) Original collection of pre-production ephemera including (1) framed Tri-Star announcement poster featuring artwork from the book cover, and signed to Roland Joffé and Ben Myron, “For Roland and Ben! Thanks for the break! Dr. Seuss”, presented in a 27 x 19.5 in. frame with 22 x 15 in. visible through mat, and (5) black multi-ring binders with 230+story board script pages featuring color copies of both art from the book and artwork created for the film. Exhibiting minor age, wear and handling. In very good to very fine condition. **\$3,000 - \$5,000**



608. Roland Joffé storyboard script for *Tis Pity She's a Whore*, plus working script and candid production photos from *The Scarlet Letter*. (BBC, 1980/Cinergi, 1995) Collection of production materials for Joffé period films. Including (1) *Tis a Pity She's a Whore* two-ring binder-bound 123-page working script with 50+ corresponding storyboard pages accomplished in artist’s marker on vellum interspersed throughout. Both script and storyboards are heavily hand-annotated by Joffé. Includes scene breakdowns and on-set Polaroids. Also, (1) *The Scarlet Letter* three-ring binder containing (2) 132-multi-color revision page scripts, 1-of which is copiously hand-annotated by Joffé with notes, dialogue changes, camera set-up schematics, and more. Includes supplementary production materials, a Polaroid of Demi Moore as “Hester Prynne”, and other ephemera. Together with (40+) gelatin silver 8 x 10 in. RC behind-the-scenes photographs of Joffé and stars Robert Duvall, Demi Moore, and Gary Oldman. Some damp staining to *Tis a Pity* material. Typical production wear and handling from heavy daily use during production. Good to very good condition. **\$200 - \$300**



609. Roland Joffé archive of various production materials including produced and unproduced scripts, notes, correspondence, on and off set photos and more. (1980s-2010s) Collection of various production ephemera and mementoes spanning Joffé’s career. Including (1) leatherette and board bound 12.5 x 13.5 in. album with 35+pages of behind-the-scenes photographs [some lenticular] and handwritten notes from cast and crew on *Goodbye Lover*, (6) scripts in various draft form for the Spanish Civil War epic *There Be Dragons* (working title: Opus Dei), (1) *Three Apples Fell from Heaven* draft script by Jose Rivera, (6) typed pages with hand-annotation of character diary entries from *Captivity*, (1) sleeve containing 10+pages of handwritten and/or illustrated notes on the US financial crises and the global financial system, (1) board 9.75 x 12.5 in. folder of production documents and studio correspondence related to *Fat Man and Little Boy* as well as other proposed projects and (15+) gelatin silver and color RC photographs ranging in size from 4 x 6 in. to 9.25 x 14 in. primarily depicting Joffé directing and behind-the-scenes of various films. Some toning, handling, tears, and creasing. Most in very good condition. **\$200 - \$300**



610. Prince signature lace performance shirt. (ca. 1980s–1990s) Vintage original leaf and spiral pattern lace performance shirt with wide standing pleated collar, tiered lace waterfall lapel, wide banded sleeve cuffs with protruding ruffle, each with 1-ornate faceted large blue crystal set in gold metal with halo of small purple and blue crystals, internal thin elastic bands in each upper arm, with faux pearl button front closure. Retaining internal bias label printed, “Prince” in purple ink. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$4,000 - \$6,000**



611. Paul Reubens “Pee-Wee Herman” hitchhiking thumb and X-ray specs from *Pee-Wee’s Big Adventure*. (Warner Bros., 1985) Original (2) novelty props including (1) oversize 4.5 x 2 in. hitchhiking thumb constructed of cast flesh colored rubber with painted red thumb nail to be worn over an individual’s actual thumb and (1) pair of 5.5 x 2.25 in. joke X-ray glasses with printed spiral cardstock lenses and hinged plastic glasses stems. Highly visible in the film, the glasses, when “Pee-Wee” (Reubens) flirts with a lady in a novelty shop and, the thumb, when Pee-Wee is hitchhiking to the Alamo to find his beloved bike. Both exhibit production wear and age. In vintage very good to fine condition. **\$800 - \$1,200**



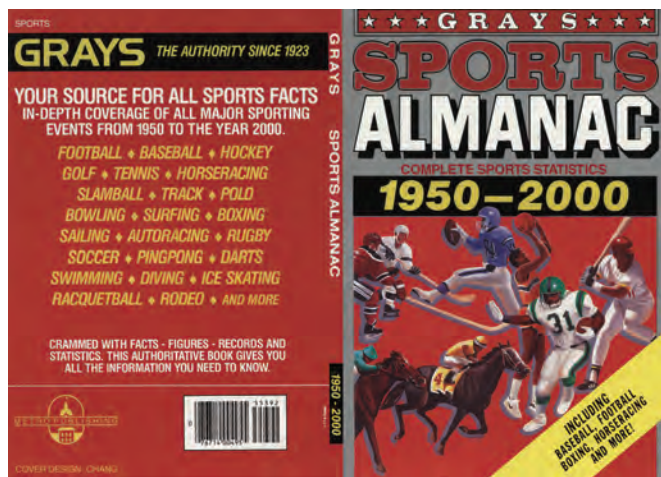
612. Arnold Schwarzenegger “John Matrix” signature tactical vest from *Commando*. (TCF, 1985) Vintage original black mesh tactical vest with woodland camouflage pouches with snap button closure on front, black web straps on reverse, bottom with adjustable black web leg straps, metal hardware, and intentional studio distressing. Exhibiting age and production wear, right side pouch is partially detached from velcro attachment. In vintage very good condition. *Provenance:* Christie’s, South Kensington, December 17, 1992, Lot 565. **\$2,000 - \$3,000**



613. Madeline Kahn “Mrs. White” signature jacket from *Clue*. (Paramount, 1985) Vintage original satiny textured short black jacket with unique standing point collar and bias cut lapel, folded cuffs and hem, with black velvet rose affixed to right chest, self buttons, interior lined in black fabric with repeating square pattern. Exhibiting minor production wear. In vintage very good to fine condition. **\$400 - \$600**



614. “Hill Valley Telegraph” prop newspaper from *Back to the Future*. (Universal, 1985) Vintage original 2-page bi-fold 1955 prop newspaper with headline, “Eisenhower Vetoes Senate Bill”, measuring 14 x 11.25 in. folded. Highly visible when “Marty” (Michael J. Fox) is dazedly running around town square trying to figure out what happened and pulls this paper out of the trash can, quietly exclaiming, “This has gotta be a dream”. Exhibiting age, production wear, waving and toning, with edge wear and hole punches along left edge. In vintage good condition. **\$600 - \$800**



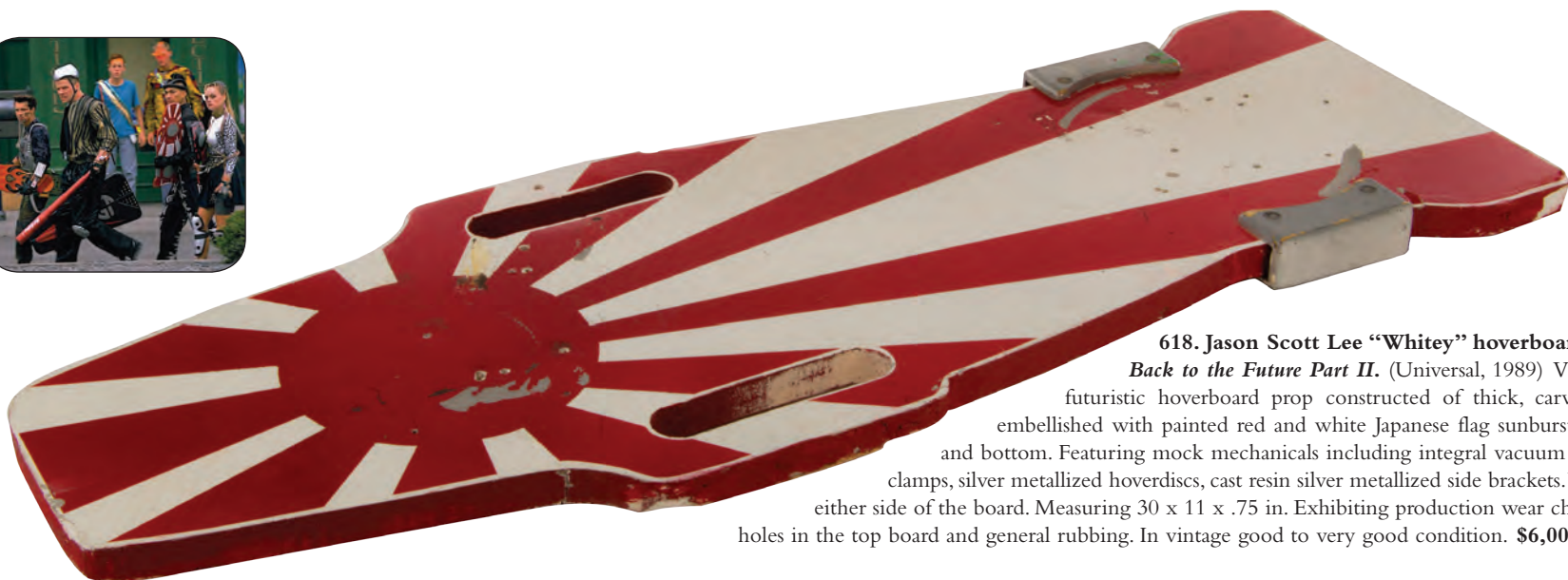
615. Michael J. Fox “Marty McFly” Sports Almanac cover from *Back to the Future Part II*. (Universal, 1989) Vintage original prop “Gray’s Sports Almanac” cover measuring approx. 9 x 7 in. In the Sci-Fi comedy adventure, “Biff” (Thomas F. Wilson) uses the almanac to disrupt the space-time continuum creating an alternate 1985. Several examples of this key prop were created to appear in multiple scenes. The printed sports statistics match the configuration of those as when “old Biff” and “young Biff” listen to the radio in the garage. Exhibiting production wear, even toning, handling and wrinkling. In very good to fine condition. **\$2,000 - \$3,000**



616. Lindsey Whitney Barry “Hoverboard Girl #2” orange hoverboard with handles from *Back to the Future Part II*. (Universal, 1989) For the Robert Zemeckis classic 1980s *Back To The Future* trilogy, two styles of Mattel Hoverboards were created – lightweight Styrofoam versions and durable, wood based versions. This is an example of the latter and comes complete with hard to find handlebars. The board is 29 x 8 in. and consists of a resin, wood and metal skateboard body with bright orange, green and yellow “photoboard”-style stickers affixed to the deck and bottom. Metal, orange-painted handlebars with yellow rubber grips stand 33 in. tall from the deck of the board. A number of Mattel logos are featured on the board surface décor with two resin logo discs attached at the top of the handlebars. Exhibiting production wear with chipped paint, and soiling. In vintage good to very good condition. **\$20,000 - \$30,000**



617. Rickey Dean Logan “Data” hoverboard from *Back to the Future Part II*. (Universal, 1989) Vintage original futuristic hoverboard prop constructed of thick, carved foam core and embellished with printed veneer of hotrod flames and circuitry motif on top and bottom. Featuring mock mechanicals including integral vacuum formed plastic clamps, silver metallized hoverdiscs, cast resin green side bracket. With 2-arcs at either side of the board. Measuring 29.25 x 9 x .75 in. Exhibiting production wear chipped surfaces, dinged hoverdiscs, surface peeling and loss and general rubbing. In vintage good to very good condition. **\$6,000 - \$8,000**



618. Jason Scott Lee “Whitey” hoverboard prop from *Back to the Future Part II*. (Universal, 1989) Vintage original futuristic hoverboard prop constructed of thick, carved foam core embellished with painted red and white Japanese flag sunburst motif on top and bottom. Featuring mock mechanicals including integral vacuum formed plastic clamps, silver metallized hoverdiscs, cast resin silver metallized side brackets. With 2-slots at either side of the board. Measuring 30 x 11 x .75 in. Exhibiting production wear chipped surfaces, holes in the top board and general rubbing. In vintage good to very good condition. **\$6,000 - \$8,000**



619. Michael J. Fox “Marty McFly” flying harness from *Back to the Future Part II*. (Universal, 1989) Vintage original white web and canvas flight harness worn by Michael J. Fox as “Marty McFly”. Adjustable strap at middle with a metal clip closure. Black velcro closure at near top of harness. Two metal hooks on either side of harness near middle. Exhibiting age, production wear, toning and soiling. In vintage very good condition. *Provenance:* Christie’s East, June 25, 1996, Lot 746. **\$4,000 - \$6,000**



620. Hill Valley Police car logo door magnet from *Back to the Future Part II*. (Universal, 1989) Vintage original large metallic gold Hill Valley Police magnetic door sticker with text reading, “Hill Valley Police” and central Biff Tannen’s Pleasure Paradise graphic. Tipped to a red circular foam core backing board. Measures 16.5 in. diameter. From the alternate reality 1985, the magnet was attached to a police vehicle patrolling the dangerous streets of the once beautiful town. Exhibiting creasing with surface and edge loss. In vintage good condition. *Provenance:* Christie’s East, December 18, 1995, Lot 50. **\$1,000 - \$1,500**



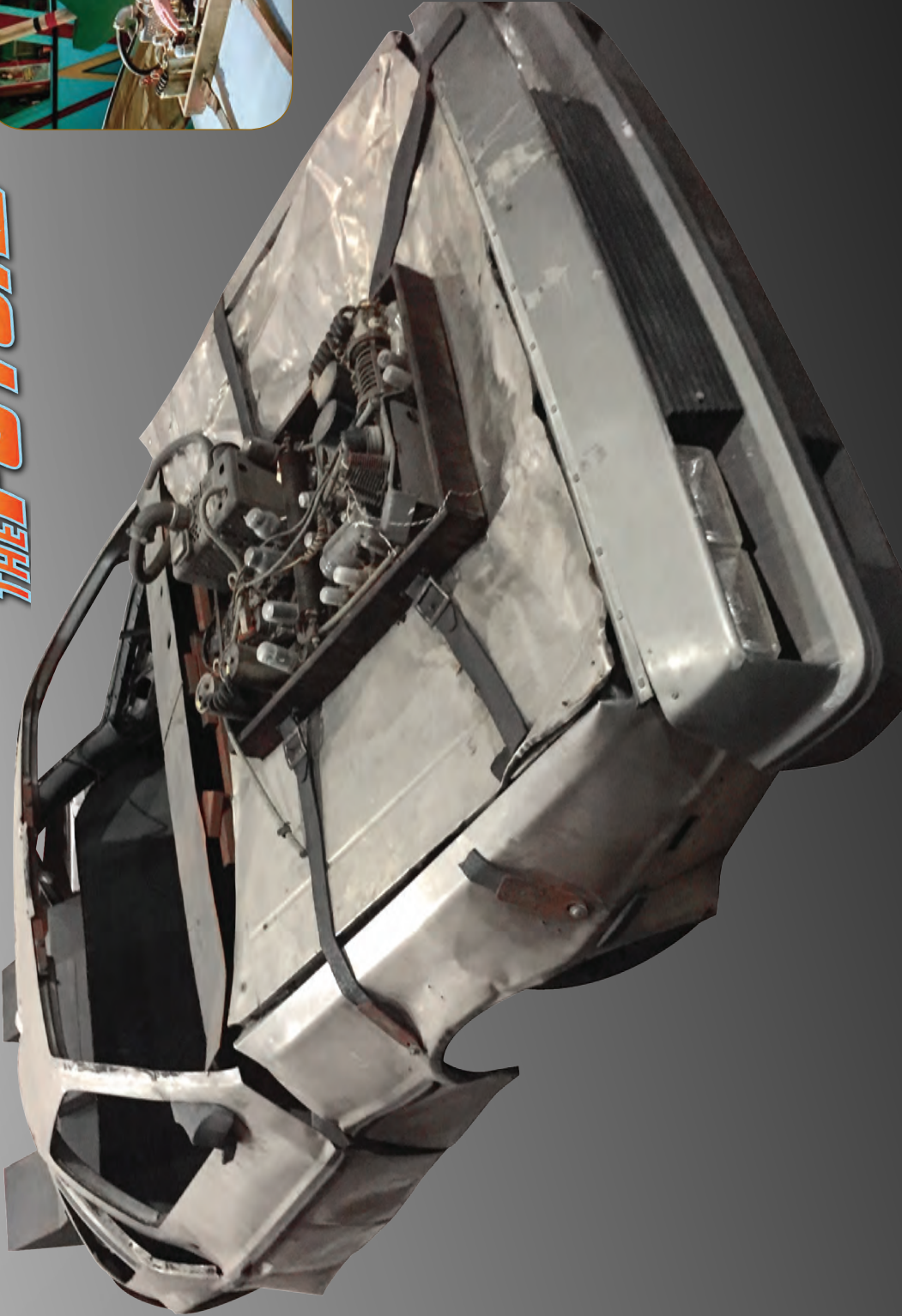
621. “Hill Valley Telegraph” prop newspaper from *Back to the Future Part III*. (Universal, 1990) Original 3-page bi-fold 1885 prop newspaper with period appropriate graphics, measuring 12 x 16 in. partially unfolded. Highly visible in the sequence in the 1955 Hill Valley library when “Marty” (M. J. Fox) and “Doc” (Christopher Lloyd) are researching the whereabouts of the 1885 alternate Doc, and when Marty travels to 1885. Exhibiting minor age and production wear. In very good to fine condition. **\$400 - \$600**



622. Michael J. Fox “Marty McFly” Western ensemble from *Back to the Future Part III*. (Universal, 1990) Original Western-style (3) piece ensemble including (1) pink and blue cotton shirt with burgundy piping at collar, on chest and back panels and sleeves, crème suede fringe at lower chest and sleeves, with maroon, pewter, purple and pink embroidered atom symbols, and pearlized pink snap button front and sleeve closure, (1) pair of maroon pants with pink piping on outer legs, pockets and belt loops, and zipper front closure, retaining internal handwritten, “M. Fox” on waistband, with (1) pink and tan leather with red snakeskin belt (buckle not seen on screen), retaining internal handwritten, “M.J.F” in black ink. Iconic, instantly recognizable, this was “Marty’s” (Fox) failed attempt to blend into the period fashion worn throughout the film. Exhibiting some production wear. In very good to fine condition. *Provenance:* Sotheby’s, Beverly Hills, May 21, 1997, Lot 483. **\$20,000 - \$30,000**



BACK TO THE FUTURE



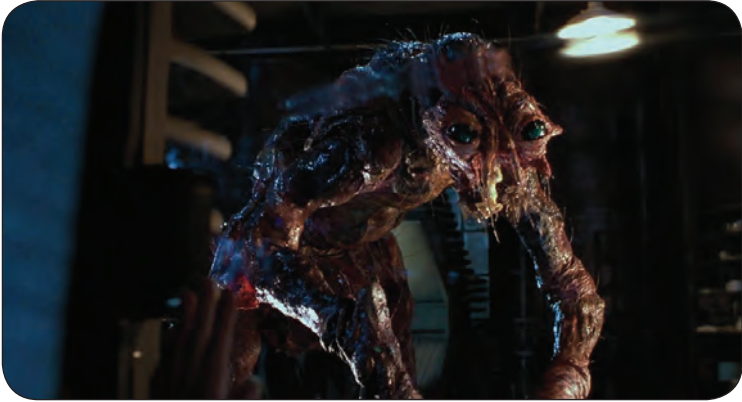
623. Screen used iconic DeLorean Crash Car and hood-mounted “time travel component box” from *Back to the Future Part III*. (Universal, 1990) These are the original stainless steel body panels from the DeLorean destroyed by the oncoming freight train after Marty (Michael J. Fox) returns to 1985 in the third and final film in the *Back to the Future* trilogy. For this crash sequence, the production team cut up the outer shell of a stunt car used in all three films and rigged it with explosives to assist in the dramatic break up upon impact with the train. Included is the screen used hood-mounted time machine component unit housed in a vintage wooden box (with “Pepsi” logo painted on the side) secured to the hood with leather straps. This is the only known surviving original time travel component box in private hands. Included are the original black steel train wheels that fit on the train track. The crash car parts are welded to an internal box-steel frame for display (no interior components are present). The black steel rear exhaust vents are not original and mounted for display. These pieces are the bittersweet end of a beloved film franchise, ending the trilogy centered on the iconic time traveling vehicle. This represents an excellent opportunity to use these parts to create a functional *Back to the Future* DeLorean! Exhibiting expected studio distress and production wear. In very good condition. *Provenance:* Originally obtained from Universal Pictures. **\$80,000 - \$120,000**



624. Michael Douglas “Jack” signature blazer from *The Jewel of the Nile*. (TCF, 1985) Vintage original crème raw silk blazer with short collar, notched lapel, 1-chest slash and 2-hip flap pockets, interior lined in white silk, with button front closure. Retaining 2-internal C&G Costumers Ltd. bias labels, 1-typed, “Michael Douglas”, 1-handwritten, “Michael Douglas”. Worn throughout the movie and seen on promotional items. Exhibiting age and production wear. In very good to fine condition. **\$1,500 - \$2,500**



625. Teleportation Pod from *The Fly*. (TCF, 1986) Constructed of wood, cast fiberglass, resin, rubber, vacuum formed plastic, and metal components. The instantly recognizable future tech set piece is expertly finished in gunmetal gray, silver and black paint. Highly visible used by Jeff Goldblum as “Seth Brundle” in his ultimately horrific and tragic experiments. The front door of the pod is static and with a fogged plexiglass windowpane. Measuring 89 x 72 x 72 in. Exhibiting production wear, scratching and paint loss throughout and with door handles missing. This item is located in the Eastern United States and special shipping arrangements will apply. **\$12,000 - \$15,000**



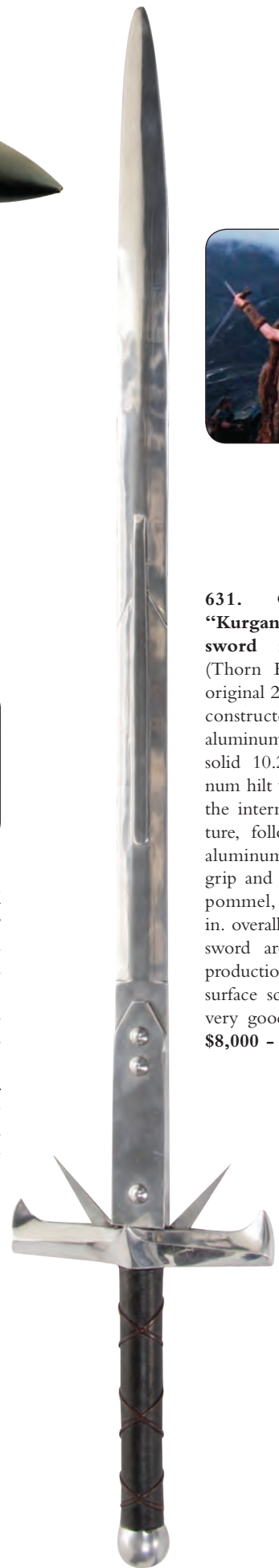
626. Jeff Goldblum “Brundle Fly” figure from *The Fly* created by Chris Walas. (TCF, 1986) Life-size creature figure constructed of cast fiberglass and expertly painted in insectoid earth tones with incredible finishing and detail by the artist who also created the screen used version. Interior is foam-filled with a metal support armature. Artificial hairs implanted throughout body and head. The figure measures 68 x 43 x 60 in. Representing the final stages of “Seth Brundle’s (Goldblum) transformation from human to hybrid Fly monster. Exhibiting age and production wear with left hand cracked and separated exposing interior foam and metal. Even and overall color fading. In vintage very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* acquired from Chris Walas. **\$10,000 - \$15,000**



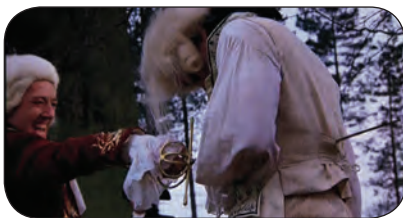
627. Fighter jet filming miniature from *Iron Eagle*. (TriStar Pictures, 1986) Original miniature jet model constructed of cast fiberglass, resin, wood, and plexiglass components. Expertly assembled and painted stone gray. Tail of plane bears text on either side reading, "905 / N91011". Measuring 19 x 48 x 85 in. Exhibiting production wear, scratching and cracking throughout body of plane and plexiglass elements. Acquired from TriStar Pictures. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



628. Russian fighter jet filming miniature from *Iron Eagle II*. (TriStar, 1986) Vintage original filming miniature model of a MiG 29 Russian fighter jet (actually a McDonnell Douglas F-4 Kurnass). Constructed of rigid polyfoam, cast resin, metal and plastic components, expertly studio assembled and painted in green and brown camouflage with Russian decal badging. Measuring 14 x 45 x 71 in. Exhibiting heavy production wear and age with cracked and depressed cockpit and separation throughout the majority of the model exposing foam board interior. In vintage fair to good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



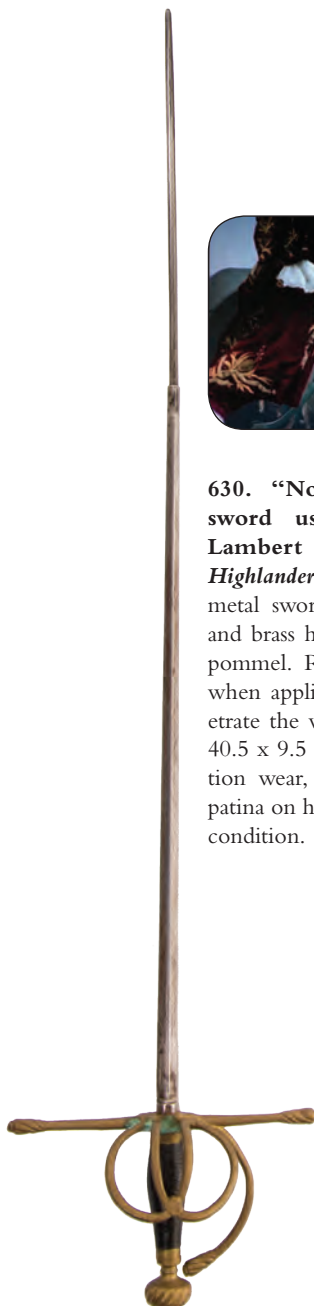
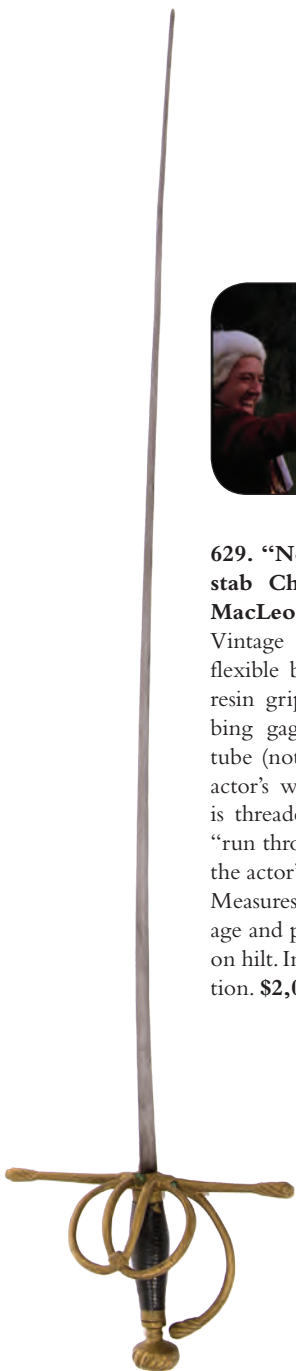
631. Clancy Brown "Kurgan" signature broadsword from *Highlander*. (Thorn EMI, 1986) Vintage original 2-handed broadsword constructed of a 44.75 in. aluminum blade set into a solid 10.25 in. wide aluminum hilt which slides up over the internal aluminum armature, followed by a hollow aluminum leather wrapped grip and screw-on aluminum pommel, measuring 57.25 in. overall. The spikes on this sword are static. Exhibiting production wear with some surface scratching. In vintage very good to fine condition. **\$8,000 - \$12,000**



629. "Nobleman" FX sword used to stab Christopher Lambert "Connor MacLeod" in *Highlander*. (TCE, 1986) Vintage original metal sword with thin flexible blade and brass hand guard with resin grip and pommel, used for a stabbing gag in which a metal channeling tube (not included) is threaded under the actor's wardrobe so that when the blade is threaded through, to achieve a violent "run through" action that appears to enter the actor's front and emerge from the back. Measures approx. 40.5 x 9.5 in. Exhibiting age and production wear, with mild patina on hilt. In vintage very good to fine condition. **\$2,000 - \$3,000**



630. "Nobleman" retractable FX sword used to stab Christopher Lambert "Connor MacLeod" in *Highlander*. (TCE, 1986) Vintage original metal sword with retractable F/X blade and brass hand guard with resin grip and pommel. Retractable tip functional and when applied, effectively appears to penetrate the victim's body. Measures approx. 40.5 x 9.5 in. Exhibiting age and production wear, with mild rust on blade and patina on hilt. In vintage very good to fine condition. **\$2,000 - \$3,000**





632. Bill Johnson “Leatherface” suit and mask ensemble from *The Texas Chainsaw Massacre 2*. (Cannon, 1986) Vintage original (7) piece ensemble including (1) black wool suit coat with muted gray pinstripes, short collar, notched lapel, 1-chest slash and 2-hip flap pockets, immense shoulder pads, interior partially lined in pewter satin, (1) pair matching trousers with zipper front closure, (1) stone-colored long-sleeve button up shirt with short pointed collar and 1-chest pouch pocket, (1) multicolor satin tie with FX blood stains, (1) pair black leather cowboy boots, size “13D”, with heavy production distress and soiling, (1) short curly black wig, and (1) cast latex rubber “skin mask”, created by master FX specialist, Tom Savini, with black leather stitches and brown leather ties, preserved on an acrylic head form. A complete and signature costume of what has become a “classic monster” to a new generation. Exhibiting age, production wear and soiling, studio distressing, some loose seams on suit, mask has stabilized and is no longer supple. In vintage good to very good condition. **\$6,000 - \$8,000**



633. R.A. Mihailoff “Leatherface” chainsaw from *Leatherface: Texas Chainsaw Massacre III*. (New Line Cinema, 1994) Original custom chainsaw, with chain-teeth filed down for safety, with long chrome-plated blade engraved on both sides, “The Saw is Family”, with simple scroll design at both ends. 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” (Mihailoff) unforgettable puzzle-piece face mask. The chainsaw was designed and manufactured by the film’s prop master, Paul Byers. There are few horror movies as terrifying as the *Texas Chainsaw Massacre*, and even fewer instruments of terror more dreaded than a chainsaw. Measuring 52 x 11.5 x 11 in. the ornate chainsaw also appears in various posters and advertising materials. Mechanics untested. Exhibiting production wear and age. In fine condition. **\$8,000 - \$12,000**



634. Robin Williams “Jack Dundee” signature football jersey from *The Best of Times*. (Universal, 1986) Vintage original Bike brand white long-sleeve v-neck jersey with ¾-sleeves, green printed text on front reading, “Rockets” and “99” on shoulders, front and back, size “L”. Exhibiting studio distress and age. In vintage very good condition. **\$600 - \$800**



635. Arnold Schwarzenegger “Mark Kaminski” poker suit from *Raw Deal*. (De Laurentiis, 1986) Vintage original (2) piece navy blue pinstripe wool suit including (1) double-breasted coat with short collar, peaked lapel, 1-chest and 2-hip slash pockets, interior lined in blue silk with diamond pattern, with button front closure, and (1) pair matching pants with cuffed hems and zipper front closure. Worn during the poker game. Exhibiting minor production wear. In vintage very good to fine condition. **\$800 - \$1,200**





636. Forest Whitaker “Big Harold” tropical combat coat from *Platoon*. (TCF, 1986) Vintage original olive drab size “Large” long-sleeve shirt coat with mini-notched lapel, 2-chest flap pockets, 2-hip flap pockets, 1-green and black embroidered unit insignia patch sewn to left shoulder, and hidden button front closure. Retains internal bias label handwritten, “B.H. Big Harold”. Exhibiting age, production wear and studio distressing. In very good to fine condition. **\$1,500 - \$2,500**



637. Willem Dafoe “Sgt. Elias” signature combat shirt and bandolier from *Platoon*. (TCF, 1986) Vintage original olive drab sleeveless tropical combat coat with short pointed collar, 2-chest pouch pockets with grenade ring zipper pulls, 2-hip flap pockets, and hidden button front closure. Retains internal bias label handwritten, “Elias #3”, size “Small”. Including 1-matching drab bandolier with web strap and handwritten, “Elias” in black ink. Exhibiting age, production wear and studio distressing. In vintage very good to fine condition. **\$1,500 - \$2,500**



638. Tom Berenger “Sgt. Barnes” tropical combat coat from *Platoon*. (TCF, 1986) Vintage original olive drab size “Medium” long-sleeve shirt coat with short collar, 2-chest flap pockets, 2-hip flap pockets, 1-green and black embroidered unit insignia patch sewn to left shoulder, 2-black and drab embroidered chevron patches, 1-on each shoulder, and hidden button front closure. Retains internal bias label handwritten, “Barnes #3”. Exhibiting age, production wear and studio distressing. In vintage very good to fine condition. **\$1,500 - \$2,500**



639. Tim Robbins “Merlin” anti-g chaps from *Top Gun*. (Paramount, 1986) Vintage original Flightsuits Ltd., brand olive drab green nylon chaps with internal stays at waist and inflatable air bladder and attached metal tipped tube for inflation. Garment wraps around waist with side zipper and velcro closure, and down each leg with side zipper closures, size “Large”. Garments like this were worn by all pilots, including “Pete Mitchell” (Tom Cruise), and are highly visible when outfitted for flight. Retaining internal Flightsuits Ltd. bias labels with handwritten “Merlin” in black ink. Exhibiting age and production wear. In production used very good to fine condition. *Provenance:* Acquired from Paramount Pictures. **\$600 - \$800**



640. Barry Tubb “Wolfman” anti-g chaps from *Top Gun*. (Paramount, 1986) Vintage original Flightsuits Ltd., brand olive drab green nylon chaps with internal stays at waist and inflatable air bladder and attached metal tipped tube for inflation. Garment wraps around waist with side zipper and velcro closure, and down each leg with side zipper closures, size “Medium”. Garments like this were worn by all pilots, including “Pete Mitchell” (Tom Cruise), and are highly visible when outfitted for flight. Retaining internal Flightsuits Ltd. bias labels with handwritten “Wolfman” in blue ink. Exhibiting age and production wear. In production used very good to fine condition. *Provenance:* Acquired from Paramount Pictures. **\$600 - \$800**



641. Tom Cruise “Pete ‘Maverick’ Mitchell” prop drivers license in case from *Top Gun*. (Paramount, 1986) Vintage original California motorcycle license with picture of Tom Cruise in character as “Maverick”, typed, “Peter Mitchell, 30184 Gulf Stream, San Francisco” with physical stats. Including a license holder with black plastic verso and clear plastic recto, measuring 3.75 x 2.65 in. Exhibiting age and production wear. In very good condition. **\$1,000 - \$1,500**





642. Tom Cruise “Lt. Pete ‘Maverick’ Mitchell” signature flight suit from *Top Gun*. (Paramount, 1986) Vintage original 1-piece olive-green Navy flight suit. With long sleeves, short round collar, bias zippered chest pockets, cargo leg pockets, integral self-cinch waist belts and with long zipper front closure. Featuring patches affixed to front, chest and shoulders including 1-American flag patch, 1-United States Navy logo patch, 1-Tomcat patch with image of a cat wearing a loaded gun belt in front of a U.S. flag, 1-”Ranger / 100 / Centurion / CV / 61” patch, and a name patch reading, “Pete Mitchell ‘Maverick’” in red lettering affixed to left breast with velcro (added for display). The right side “VF-1” patch and circular “Unites States Navy” patch on left chest have been removed post production. Handwritten on the interior collar, “T. Cruise”. Highly visible in the film as well as in promotional materials, Tom Cruise used several flight suits for the production. Exhibiting age and production wear with fading on the upper chest area. In overall vintage, production used very good condition. A key piece of wardrobe from a classic action film. *Provenance:* Acquired from Paramount Pictures. **\$40,000 - \$60,000**



643. Tom Cruise “Lt. Pete ‘Maverick’ Mitchell” signature dress uniform from *Top Gun*. (Paramount, 1986) Vintage original (3) piece uniform including (1) Flying Cross brand short-sleeve button up with wide pointed collar, rigid black epaulets with gold bullion stars, grosgrain ribbon stripes and eagle buttons, 2-chest flap pouch pockets, 1-golden plastic name badge with “United States Navy Weapons Fighter School” jet logo and embossed, “Peter Mitchell Top Gun 1”, golden eagle pin and ribbon rank stripes, with internal handwritten “MAV” in black ink on bias label and lower left shirttail, (1) pair Davis brand matching trousers with internal handwritten “MAV” in black ink on waistband, and (1) crème web belt with gold metal buckle. Worn in multiple scenes, and highly visible when “Maverick” (Cruise) sings “You’ve Lost That Loving Feeling” to his soon-to-be love, “Charlie” (Kelly McGillis). Exhibiting only minor production wear. In vintage very good to fine condition. *Provenance:* Christie’s East, Costumes from The Collection of Paramount Pictures, December 12, 1990, Lot 190. **\$15,000 - \$25,000**



644. Tom Cruise “Lt. Pete ‘Maverick’ Mitchell” screen used “TOPGUN” ball cap from *Top Gun*. (Paramount, 1986) Vintage fitted black wool baseball cap with yellow embroidered “TOPGUN” on the front, black leather sweatband, and green under-visor. Highly visible in the final scene of the movie, this iconic cap is first seen in a close-up beauty shot, then resting on the bar beside “Lt. Pete ‘Maverick’ Mitchell” (Tom Cruise) before he stands to meet the love of his life, “Charlie” Kelly McGillis”. The stitching of the “TOPGUN” logo on the hat screen matches exactly as it appears in the sequence, definitively confirming its screen use. Exhibiting only minor age, production wear and handling, top button is missing. In vintage very good to fine condition. **\$15,000 - \$20,000**

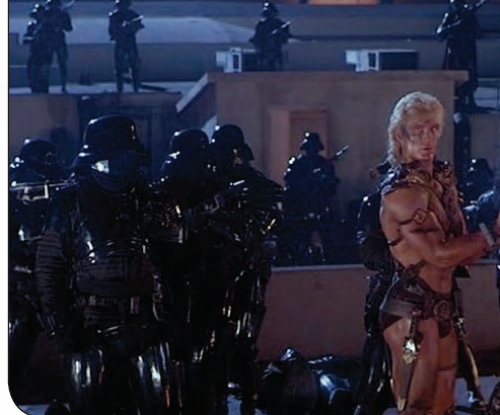




645. Dan Aykroyd “Sgt. Joe Friday” hat and lapel pin from *Dragnet*. (Universal, 1987) Consisting of (1) brown felt hat with wide brown grosgrain ribbon band with bow detail, brown leather interior band, and (1) gold metal lapel pin with building, and “Dragnet 1987”, and “Los Angeles Police 714”. Exhibiting age and production wear. In vintage very good to fine condition. **\$400 - \$600**



646. Ben Scott “Skeletor Dark Trooper” distressed armor from *Masters of the Universe*. (Cannon, 1987) Vintage original (15+) piece ensemble including (1) black collarless coveralls with quilted panels, elastic sleeve cuffs, draw-string ankles and hidden zipper front closure, retaining internal Centre Theatre Group bias label handwritten, “Masters of the Universe Trooper Size 42 L”, with taped tear on right arm, (1) black short-sleeve crew neck tee, (1) black vacuum formed helmet with static pointed visor, expertly studio painted a muted navy blue, with interior foam padding for comfort of wearer and black web chin strap, retaining internal handwritten, “Ben” in black ink (attributed to stuntman Ben Scott), (1) matching chest plate with attached right shoulder pauldron and back plate with web straps and plastic snaps, featuring melted “blast marks” on the front plate and pauldron, (1) matching pair bracers with integral black spandex gloves, (1) matching right upper arm guard, (1) pair matching upper leg guards for right and left, (1) elaborate 2-piece left shoulder pauldron with Horde batwing and skull insignia, (1) codpiece and rear protector, (1) pair Areva brand knee high rubber Wellington-style boots with studded black polyblend tops, includes (7) extra black polyblend shoe tops. This “Trooper” was shot down in the heat of battle. Exhibiting intentional production wear, studio distressing, helm visor is broken on one hinge and repaired on other. In vintage good to very good condition. **\$1,500 - \$2,500**



647. “Cosmic Key” from *Masters of the Universe*. (Cannon, 1987) Vintage original cosmic key prop constructed of plastic, rubber, and metal components and wired for lighting effects. Cylindrical in shape with future tech throughout, tooled aluminum tuning forks encircling it and gold metallized rubber fobs studding the lower half. Conduit tubing containing wiring protrudes from the bottom of the device. Measuring approx. 19 in. tall. Exhibiting some production wear with some fobs detached but present. Electronics untested. In vintage very good condition. **\$3,000 - \$5,000**



648. Ben Scott “Eternian Soldier” stunt armor from *Masters of the Universe*. (Cannon, 1987) Vintage original (7) piece futuristic uniform including (1) gray leather and suede tunic with navy blue standing ring collar, affixed patches throughout, quilted blue nylon panels, and zipper back closure, (1) pair of matching leather and suede lace-up pants with elastic stirrups, (1) matching vacuum formed plastic armor breast and back plate with quilted blue nylon shoulder straps, side web belt and buckle closures, (1) pair of matching gray suede gloves with vacuum formed plastic half-bracers, (1) pair of matching Adidas brand lace-up hi-tops modified with gray tape and paint, (1) matching web utility belt with cast resin buckle, holster and 5-other cast resin components, (1) cast fiberglass helmet with vacuum formed plastic visor, resin components, black web chin strap with metal buckle, and interior foam padding. Tunic and pants retain the internal Western Costume bias labels typed, “Ben Scott”, stunt man. All pieces expertly painted, finished and distressed. Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



649. Billy Barty “Gwildor” SFX staff from *Masters of the Universe*. (Cannon, 1987) Vintage original staff prop constructed of cast resin over polyfoam with internal armature, embellished with plastic and metal components, leather grip, and wired for electrical (untested). The main staff is sculpted and painted to appear as gnarled wood that culminates in 2-intertwined snakes with red eyes. Measuring approx. 49.25 in. long. Exhibiting cracking to snakes, 1-with half face missing. In vintage very good condition. **\$2,000 - \$3,000**



650. Clay Lilley “Eternian Soldier” armor from *Masters of the Universe*. (Cannon, 1987) Vintage original (6) piece futuristic uniform including (1) gray leather and suede tunic with navy blue standing ring collar, affixed patches throughout, quilted blue nylon panels, and zipper back closure, (1) pair of matching leather and suede lace-up pants with elastic stirrups, (1) matching vacuum formed plastic armor breast and back plate with quilted blue nylon shoulder straps, side web belt and buckle closures, retaining handwritten “# 26”, (1) pair matching gray suede gloves with vacuum formed plastic half-bracers, retaining handwritten “# 8”, (1) pair matching Adidas brand lace-up hi-tops modified with gray tape and paint, and (1) matching web utility belt with cast resin buckle, holster and 5-other cast resin components, straps intentionally distressed to simulate battle damage, retaining handwritten “# 13”. Tunic and pants retain the internal Western Costume bias labels typed, “Clay Lilley”, stuntman. All pieces expertly painted, finished and distressed. Exhibiting age and production wear. In vintage very good to fine condition. **\$300 - \$500**



651 Mike Carlucci “Warlord” cape and helmet from *Masters of the Universe*. (Cannon, 1987) Vintage original (2) piece ensemble including (1) black wool floor-length cape with short standing collar, black piping, interior crimson patterned satin lining with silver metal clasps at the neckline, (1) sinister black painted cast fiberglass helmet with static, face-covering visor creating a slit for vision beneath the peaked brim, interior foam padding and black web chin strap, bottom back edge has ribbed tubing. Attributed to uncredited actor, Mike Carlucci. Exhibiting production wear. In vintage very good to fine condition. **\$800 - \$1,200**



652. “Warlord” helmet *Masters of the Universe*. (Cannon, 1987) Vintage original sinister cast fiberglass helmet, painted black, with visor slit beneath the peaked brim. Interior foam padding and black web chin strap with plastic buckle, measuring approx. 24 x 14.5 x 10 in. Retaining internal handwritten, “WL7” in silver ink. Exhibiting production wear. In vintage very good condition. **\$600 - \$800**



653. “Skeletor Dark Trooper” rifle from *Masters of the Universe*. (Cannon, 1987) Vintage original prop rifle constructed of vacuum formed plastic expertly painted in gunmetal grays and black with silver accents. Used by arch villain “Skeletor’s” (Frank Langella) henchmen. Measuring approx. 45 x 10.12 x 3 in. Exhibiting chipped muzzle, remnants of sight, and crack at top running the length of the weapon. In vintage good condition. **\$600 - \$800**



654. “Skeletor Trooper” rifle from *Masters of the Universe*. (Cannon, 1987) Vintage original space rifle stunt prop constructed of cast polyfoam over internal reinforcing armature, expertly painted in gunmetal grays and black with silver painted muzzle and butt. The futuristic design features a round magazine in the back and a large ridged grip and trigger. Used by arch villain “Skeletor’s” (Frank Langella) henchmen. Measuring 40 x 14 x 4.5 in. Exhibiting minor age and wear. In vintage very good condition **\$600 - \$800**



655. John Candy “Barf” trooper costume from *Spaceballs*. (MGM, 1987) Vintage original costume consisting of a silver and black custom-made spandex jumpsuit with black raised stripes and ribbing, round plastic elbow, thigh and rear pads affixed, with black faux leather panels and strips throughout and zipper back closure, shoulder and chest armor piece, black round vacuum-formed spacesuit helmet built over construction worker’s helmet. Black plastic helmet with chin pieces to attach to mask and mouthpiece. Belt features silver painted oval buckle with profile head relief and embossed text reading, “Planet Spaceball Skroos The People”. “Barf” tail is constructed of faux brown and creme fur and attached to a metal panel. Exhibiting production wear and intentional studio distress. Interior foam lining appears to be deteriorating. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$4,000 - \$6,000**





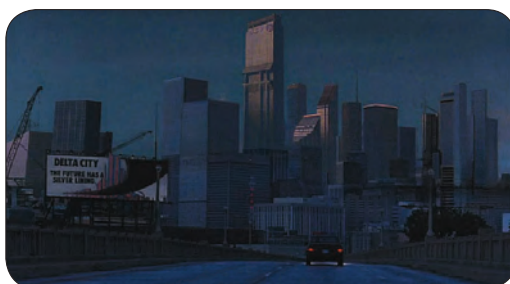
656. Mel Brooks “President Skroob” signature ensemble from *Spaceballs*. (MGM, 1987) Vintage original (7) piece ensemble including (1) After Six brand gray wool frock coat with short collar, notched lapel, 1-chest slash pocket with 1-white linen handkerchief, single back vent and single button front closure, (1) pale gray wool backless vest with adjustable neck, black web buckle strap at back, 2-hip slash pockets, and pearlescent gray button front closure, (1) Lord West brand white tuxedo shirt with unique folded point short collar, 2-textured front panels, and button front closure, size “L”, (1) pair black trousers with gray and silver lamé pinstripes, integral belted waist cinches at hips, and zipper front closure, retaining internal costumer’s label handwritten, “MB”, (1) The Factory brand pair black patent boots with integral white leather spats, decorative black buttons, side zipper closure, (1) pair black elastic suspenders with gold metal hardware and (1) monochromatic striped tie with elastic and hook and eye closure, with 1-faux pearl straight pin. Exhibiting production wear with minor soiling. In production used very good to fine condition. **\$2,000 - \$3,000**



657. George Wyner “Colonel Sandurz” costume ensemble from *Spaceballs*. (MGM, 1987) Vintage original ensemble including (1) teal denim tabard style collarless vest with silver snakeskin vinyl coating, epaulets with large silver metal dome buttons, 2-bars of rank ribbons, 4-front flap pouch pockets with silver lion crest buttons, with velcro front closure, (1) long-sleeve black turtleneck, (1) Lancaster brand black wool officers hat with black patent visor, metallic silver piping and large silver metal dome button, retaining internal handwritten, “G. W.” and “G. Wyner” in black ink, and (1) pair black leather gloves. Exhibiting age and production wear with expected deterioration to the vinyl coating. In vintage good to very good condition. **\$800 - \$1,200**



658. “RoboCop” stunt costume from *RoboCop 2*. (Orion, 1990) Signature armor costume constructed of cast fiberglass painted in blue, purple, and silver automotive paint colors. Armor panels on arms and legs are hinged to allow free movement at elbow and knee joints. Chest and back panels attach with velcro at the shoulders. The iconic helmet is constructed of cast fiberglass with a thin horizontal plastic lensed port for visibility. Undersuit constructed of fabric, and cast and cut black rubber pieces including neck, chin and back of head segments. Missing left lower arm/glove and left “greeblie” detail on left shin armor. In very good production used condition. Mounted on included custom mannequin (can be remounted for display). This item is located in the Eastern United States and special shipping arrangements will apply. Provenance: Sotheby’s, London, June 8, 1993, Lot 521. **\$8,000 - \$12,000**



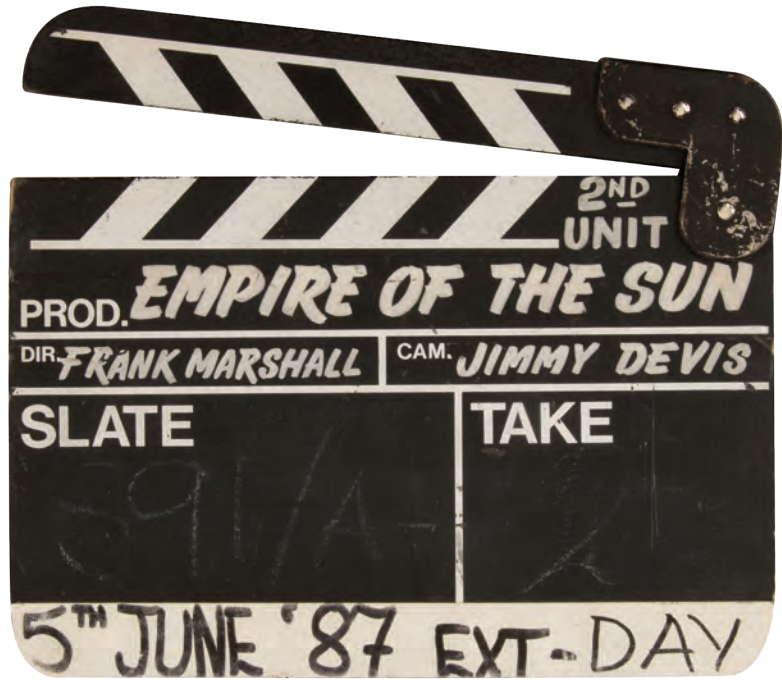
659. “Delta City” skyline painting from *RoboCop*. (Orion Pictures, 1987) Vintage original painting accomplished in acrylic on 48 x 36 in. Masonite board, set into thin black metal protective border. The OCP (Omni Consumer Products) building can be seen rising at center. Featuring a large billboard at left reading, “Delta City The Future Has A Silver Lining”. The bottom portion is intentionally black for SFX purposes. Presented in a metal frame that has paint throughout. With masking tape at upper left of frame marked, “SC - 309 37 - 43 - 40 Print At This Lite [sic]”. Exhibiting production wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



660. Level 2 Rehab Agent (2) jump-suit ensembles from *RoboCop 3*. (Orion, 1993) Collection of (2) Level 2 Rehab Agent ensembles. Each consisting of (1) light gray canvas utility coveralls with pointed collar, self epaulets, reinforced quilted panels, 2-chest zipper slash pockets, 2-multicolor embroidered patches, 1-affixed to each shoulder, integral cinching self belt with velcro fasteners, 1-right leg zipper pouch pocket, 2-left leg flap pockets, and zipper front closure, (1) matching padded chest protector with black web and elastic straps with velcro side closure, and (1) matching gray cap. Exhibiting only minor production wear. In very good to fine condition. **\$800 - \$1,200**



662. Robin Wright “Buttercup” blue dress from *The Princess Bride*. (TCF, 1987) Vintage original floor-length long-sleeve turquoise dupioni silk gown with boat neck, fitted bodice with princess seams, fitted fore-sleeves with decorative metallic taupe floral damask elongated pointed rear-sleeves lined in turquoise silk, voluminous skirts with moderate train, embellished with crème and gold damask ribbon trim along collar and sleeves, with faux seed pearls and iridescent white marquis cut beads, unique silver disc beads set with short turquoise bugle bead, interior lined in turquoise silk, with snap and lace-back closure (lacing not present). Iconic dress from “Buttercup’s” (Wright’s) time imprisoned in the castle. Exhibiting age and production wear, with minor underarm soiling, very minor bead loss at neck, and fading from previous display. In vintage very good condition. *Provenance:* Angels Costumers. **\$8,000 - \$12,000**



661. *Empire of the Sun* 2nd unit clapperboard. (Universal, 1987) Vintage original production used 10 x 8 in. wooden clapperboard with hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. Printed film title, slate, take, “Frank Marshall”, “Cam: Jimmy Devis”. Exhibiting signs of production use, with tape and chalk residue on the face. Written on tape at lower edge, “5th June ’87 Ext – Day” Clapper stick functional. In vintage good condition. **\$2,000 - \$3,000**

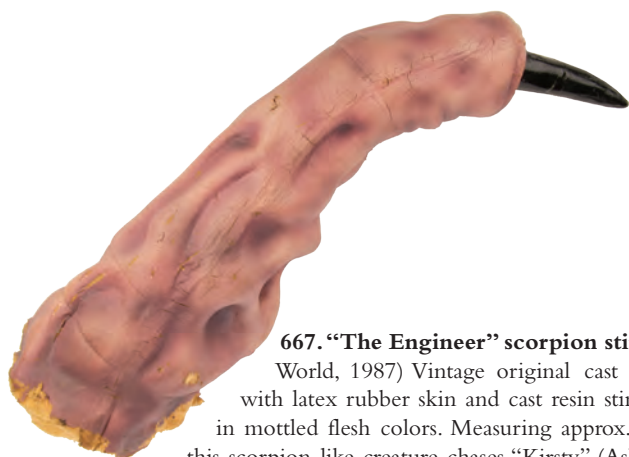
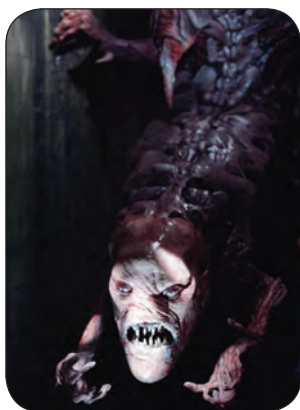




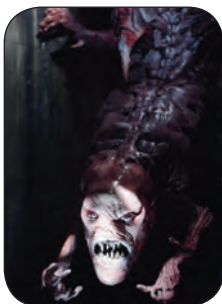
663. Doug Bradley “Pinhead” bust from *Hellraiser*. (New World, 1987) Vintage original head and shoulders FX bust constructed of hollow cast fiberglass. The bust is expertly studio painted gray with a red and green dry brushed face, painted black eyes and stained brown teeth. The bust measures 21 x 18 x 11 in. with a 5 x 5 in. panel cut out of the back of the head presumably for light, which would shine through the iconic pinholes throughout face. Exhibiting age and production wear. Gray paint is chipping on the shoulder and chest portion of the bust. Overall in good to very good condition. **\$2,000 - \$3,000**



665. “The Engineer” creature head from *Hellraiser*. (New World, 1987) Vintage original cast solid polyfoam creature head, expertly studio painted in mottled flesh colors with demonic eyes and cast resin teeth embedded in the mouth. In the film, this scorpion-like creature chases “Kirsty” (Ashley Laurence) down a dark hallway. Measuring a large 20 x 11 x 16 in. Exhibiting age and production wear, some teeth are chipped, foam remains strong and supple. In vintage very good to fine condition. **\$1,000 - \$1,500**



667. “The Engineer” scorpion stinger from *Hellraiser*. (New World, 1987) Vintage original cast solid polyfoam creature tail with latex rubber skin and cast resin stinger, expertly studio painted in mottled flesh colors. Measuring approx. 30 x 8 x 8 in. In the film, this scorpion-like creature chases “Kirsty” (Ashley Laurence) down a dark hallway. Exhibiting age and production wear with crazing to painted latex skin, repairs to stinger, foam remains strong and supple. In vintage very good to fine condition. **\$600 - \$800**



664. Michael and Mark Polish “Cenobite Twins” bust from *Hellraiser: Bloodline*. (Miramax, 1996) Original double figure, head and shoulders bust of conjoined “Cenobite Twins”. Constructed of cast foam latex rubber prosthetics assembled over plaster life casts of the actors playing the character(s) and metal wiring. Expertly assembled, applied and painted in mottled flesh tones to appear as two individual distorted characters tethered by a twisting bridge of shared, fused flesh. Exhibiting age, production wear, a split in the plaster base and some deterioration to rubber elements. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



666. Doug Bradley “Pinhead” life-size display figure from *Hellraiser III: Hell on Earth*. (Miramax, 1992) Original life-size display figure constructed of cast fiberglass, featuring the iconic matrix of pins protruding from the scored head, the figure is dressed in signature black form-fitting fabric and vinyl costume replete with grisly “tool belt” of cast resin and wood handled torture implements. The figure holds the instantly recognizable “Lament Configuration” puzzle box in a bloodied hand. The freestanding figure is reinforced with internal metal bars for support. Measuring 86 x 20 x 24 in. Exhibiting minor wear and age with some pins missing from head, a large crack in left forearm and a break in the right elbow. In good to very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$6,000 - \$8,000**



668. Jimmy and David Schuelke “The Twins” face-fusing Cenobite creation machine from *Hellraiser: Bloodline*. (Miramax, 1996) Original otherworldly fusing machine prop constructed of wood, etched brass and cast resin components. Expertly painted black and slate with natural brass panels and cast resin split skull embellishment. Attached at each top corner are cast resin blades. Mechanical operating components on the verso. Affixed to a metal stand. Measuring 71 x 37 x 21 in. Visible in the gory scene in which the “Security Guards” (The Schuelke Twins) have their faces fused together, becoming, “The Twins” cenobite. Exhibiting production wear and minor chips to paint around edges. In very good to fine condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**

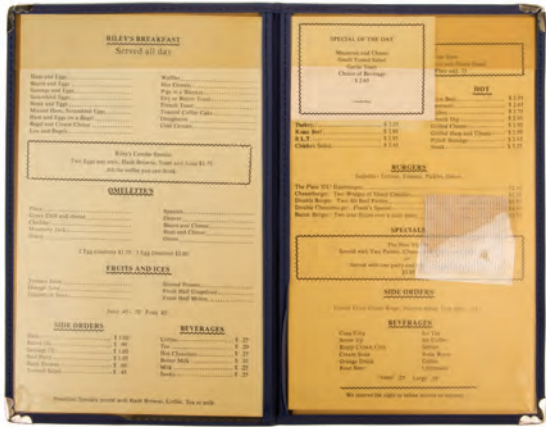




669. Valentina Vargas “Angelique” Cenobite ensemble from *Hellraiser: Bloodline*. (Dimension, 1996) Original “Cenobite” costume including (1) black leather and vinyl top with short standing, collar, integrated cast foam rubber shoulders pierced by metallic elastic “wires”, chest inserts pierced by metal fish hooks, and stomach panel with punched divots, with zipper and velcro back closure, (1) black vinyl tank dress with mermaid train and zipper back closure (worn down around hips as skirt), (1) pair black vinyl gloves, fingerless, but for thumb and pinky, (1) pair black suede platform sandals, size “8”. “Angelique” (Vargas) was a demon princess of Hell when “Pinhead” (Doug Bradley) turned her into a Cenobite. Exhibiting age and production handling, expected deterioration of vinyl components (flaking coating), 1-shoulder appliance is detached but present, with scuffing and soiling to shoes. In production used very good condition. **\$1,000 - \$1,500**



670. “Flotsam” prop robot from **Batteries Not Included*. (Amblin, 1987) Original filming miniature spaceship constructed of cast resin components and clear plastic lenses. The body of the model has been expertly painted a metallic blue and copper. Spaceship is helmet-shaped with radiating grooves and embellishments, 2-amber-tinted plastic lenses at the front appear like eyes. Interior retains some mechanicals of unknown purpose and untested. The top of the ship is in two pieces, detached but present. Measruing 4 x 5 x 2.75 in. Exhibiting production wear, age and some broken pieces (turret spine on the right side is missing). In production used good condition. **\$1,500 - \$2,500**



671. Riley’s Cafe Menu **Batteries Not Included*. (Amblin, 1987) Vintage original plastic window menu with removable paper inserts, metal corners, and blue vinyl edging. Measuring approx. 6.5 x 10 in. (closed). Exhibiting age and production wear with very minor seam separation. In vintage very good condition. **\$300 - \$500**



672. Robert De Niro “Al Capone” baseball bat from *The Untouchables*. (Paramount, 1987) Vintage original cast foam rubber stunt bat with internal armature and embossed Louisville Slugger logo with approx. 2 x 1 in. wooden inlay near top. Bat measures approx. 35 x 2.5 in. Created for the unforgettable brutal and suspenseful scene when “Capone” (De Niro) stalks the attendees of a meeting and bashes one of their heads in. Exhibiting some production wear, bottom has foam loss and cracking. In vintage very good condition. **\$1,000 - \$1,500**



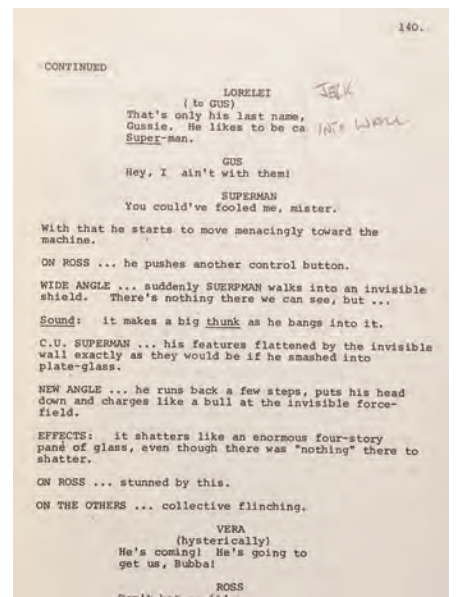
673. Kevin Costner “Eliot Ness” period ensemble from *The Untouchables*. (Paramount, 1987)Vintage original (6) piece ensemble including (1) padded brown leather coat with wide collar, notched lapel, 1-chest flap pocket, 2-hip slash pockets, decorative belts at cuffs, self belt, interior lined in padded quilted chocolate satin, and button front closure, (1) Giorgio Armani brand long-sleeve silk blend striped shirt with 2-chest pouch pockets and button front closure, (1) thick knit wool vest with red and mauve diamond pattern, 2-hip slash pockets, and button front closure, (1) pair black and white patterned wool trousers with cuffed hems and zipper front closure, (1) plaid wool scarf with fringe, (1) black leather belt [broken], (1) pair Timberland brand brown leather lace-up hiking boots, size “9 1/2”, retaining handwritten “Ness” on tongue. Exhibiting a few minor breaches to jacket leather. In vintage very good to fine condition. *Provenance:* Christie’s East, Costumes from The Collection of Paramount Pictures, December 12, 1990, Lot 182. **\$1,500 - \$2,500**



674. “Anthony” monster filming miniature puppet from *The Kindred*. (FM Entertainment, 1987) Vintage original puppet constructed of cast polyfoam with latex rubber skin, internal armature, black acrylic eyes, with tubes connecting to movable arms, expertly studio painted in reddish flesh tones. Measuring approx. 14 x 14 x 7 in. Exhibiting age and production wear with some cracking to and loss of skin/paint. In vintage good to very good condition. **\$1,500 - \$2,500**



675. Goldie Hawn “Joanna” silk nightgown from *Overboard*. (MGM, 1987) Vintage original glamorous floor-length black silk nightgown with spaghetti straps. Highly visible in the iconic scene leading up to “Joanna’s” (Hawn) infamous night swim. Exhibiting age and production wear, with sporadic tiny holes throughout skirt. In vintage very good condition. *Provenance:* Butterfield & Butterfield, Western Costume Star Collection, October 10, 1993, Lot 1369. **\$1,200 - \$1,500**



678. *Superman 3* Special FX crew hand-annotated script. (Warner Bros., 1983) Vintage original studio bound and bradded 152-page 2nd Revision script Written by David and Leslie Newman and dated February 1982 on the interior title page. With some dog-eared pages and light pencil annotation throughout. Exhibiting production wear, handling and minor staining to cover and first 2-pages. In vintage very good condition. **\$800 - \$1,200**



676. Cynthia Rhodes “Penny Johnson” bathrobe from *Dirty Dancing*. (Vestron, 1987) Vintage original multicolor plaid flannel mid-length bathrobe with white piping along collar and front opening, 1-chest pouch pocket, 2-hip pouch pockets, with self-belt closure. Exhibiting age, wear and handling, with fading, pilling, and few areas of small tears and fabric wear, and partially detached left cuff. In vintage good condition. **\$1,000 - \$1,500**



679. Gene Hackman “Lex Luthor” suit ensemble from *Superman IV: The Quest for Peace*. (Warner Bros., 1987) Vintage original Berman + Nathan’s brand (2) piece black with vertical white chevron pattern wool suit with (1) double-breasted coat with peaked lapel, 1-chest slash pocket, 2-hip flap pockets, interior lined in white satin, and button front closure, and (1) matching pair of trousers with zipper front closure. Both retain internal Berman + Nathan’s bias labels typed “Gene Hackman”, jacket typed “Superman 4”, pants typed, “Superman IV” and “Lex 9”. Exhibiting only minor production wear and handling. In vintage very good condition. *Provenance:* Angels Costumers. **\$1,500 - \$2,500**



677. Charlie Sheen “Bud Fox” autographed janitor shirt from *Wall Street*. (TCE, 1987) Vintage original Universal Overall brand dusty blue long-sleeve shirt with short collar, 2-chest pouch pockets, red embroidered “Bud” on right chest, white and red embroidered patch with “Marsala Maintenance” affixed to left chest, with button front closure, size “M”. Autographed on interior upper, “Charlie Sheen ‘Bud Fox’”. Worn when “Bud” (Sheen) poses as a janitor to collect insider information. Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



680. Gene Hackman “Lex Luthor” smoking jacket from *Superman IV: The Quest for Peace*. (Warner Bros., 1987) Vintage original brand brown wool jacket with metallic gold thread detail, mocha brown silk shawl collar with black rope trim along edges, 2-hip pouch pockets, ornate black rope button front closure, interior lined in taupe silk, with 1-interior mother-of-pearl button and pewter silk cigar pocket. Retaining internal Berman + Nathan’s bias label with typed “Gene Hackman, 5029 Lex 8, Superman IV”. Exhibiting only minor production wear. In vintage very good condition *Provenance:* Angels Costumers. **\$1,500 - \$2,500**





681. Arnold Schwarzenegger “Ben Richards” prop rifle from *The Running Man*. (HBO, 1987) Vintage original Austrian Steyr Aug Semi-Automatic commando prop rifle constructed of cast fiberglass and resin components, expertly painted and finished to appear as a real gun with integral scope and magazine. Green web shoulder strap attached to metal hoop at the butt of the gun. Measuring 28 x 10 x 1.25 in. Exhibiting age, production wear and distress. In vintage very good condition. Provenance: Christie’s South Kensington, December 17, 1992, Lot 563. **\$2,000 - \$3,000**



682. Arnold Schwarzenegger “Ben Richards” hero Runner jumpsuit from *The Running Man*. (TriStar, 1987) Vintage original yellow and gray collar-less long-sleeve spandex running jumpsuit with red piping on sides. Jumpsuit has long double sleeves, with smooth under-sleeves and faux quilted and gusseted over-sleeves, integral stirrups, silkscreened red Adidas logos on side of the right sleeve and left hip, “Richards” on right of chest, and “Running Man” on left leg, and zipper back closure. Exhibiting age, production wear and handling, with 1-2 in. tear mid-back. In vintage very good condition. **\$4,000 - \$6,000**



684. Gus Retwisch “Buzzsaw” stalker ensemble from *The Running Man*. (TriStar, 1987) Vintage original (6) piece ensemble including (1) silver half helm constructed of vacuum formed plastic with clear articulating visor, elastic and plastic chin strap and internal foam padding, (1) wrestler’s belt constructed of thick rigid black leather and aluminum with “Buzzsaw” stamped on the front, (1) black leather bracer with 5-buckle closure, (1) pair of knee-high black pleather boots with platform soles, (1) vacuum formed silver plastic helmet with retractable clear plastic visor, and (2) bola props constructed of rope and balls, 1-with 2-painted baseballs attached, 1-with 3-painted tennis balls attached, and 6-loose painted resin balls. This was the integral weapon “Buzzsaw” (Retwisch) used to lasso “Ben Richards” (Arnold Schwarzenegger) and drag him behind his bike before Ben used the tether to knock him off his bike, and ultimately defeat him. Exhibiting age and production wear. In vintage good to very good condition. **\$1,500 - \$2,500**



685. Kane Hodder “Jason Voorhees” makeup bust from *Friday the 13th Part VII: The New Blood*. (Paramount, 1988) Vintage original life size head and shoulders bust constructed of screen-worn prosthetics applied to a polyfoam bust with prosthetic breast and back plate featuring exposed bone and viscera. Expertly finished and painted in decayed earth tones with yellowing teeth and dressed in tattered shirt with signature plastic chain around the neck, which once anchored “Jason’s” (Hodder) decomposing body to the floor of Crystal Lake. A replica hockey mask has been added for display. Exhibiting cracking, peeling and some foam latex deterioration. Measuring 24 x 14 x 25 in. The impressive bust exhibits production wear with deterioration to some surfaces and interior rubber. In vintage good condition. **\$1,500 - \$2,500**



683. Arnold Schwarzenegger “Ben Richards” running shoes from *The Running Man*. (HBO, 1987) Vintage original customized gray leather Adidas brand high top shoes with laces concealed beneath ribbed front panel and cinched by velcro straps across front vamp. Vamp strap and rubber heel embossed with, “Adidas”. Red piping accents embellish the back of each shoe. On the interior of each shoe is handwritten, “Arnold Schwarzenegger”



and “No # 2”. Highly visible as a part of “Richards” (Schwarzenegger) signature uniform during his stay in the game. Exhibiting production wear and studio distress. Rubbing and scuffing to heels and sides. Shoes retain gravel from production in the treads of the shoes. In vintage very good to fine condition. **\$400 - \$600**

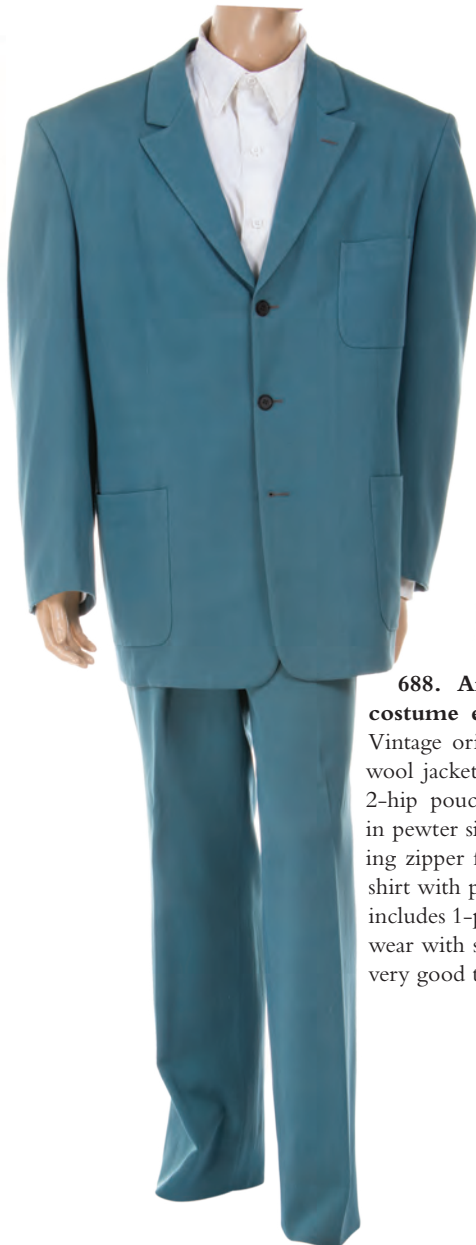


686. Kane Hodder “Jason Voorhees” signature costume, hockey mask, and prosthetics from *Jason Goes to Hell: The Final Friday*. (New Line, 1993) Expertly distressed and tattered “Jason Voorhees” costume consisting of a canvas shirt, pants, belt, and leather boots. With original hockey mask and accompanying cast foam latex appliances creating Jason’s characteristic deformed skull and scarred face surrounding the mask. Mounted on a soft sculptured custom body form covered with black velvet. Studio painted in mottled and corpulent flesh tones. Measuring 71 x 29 x 12 in. Exhibiting production wear, age and soiling with cracking and chipping to foam rubber elements. Right hand with no appliances present. In good condition. This item is located in the Eastern United States and special shipping arrangements will apply. Provenance: Acquired from Kane Hodder. **\$15,000 - \$25,000**



687. Arnold Schwarzenegger “Julius Benedict” signature white linen suit from *Twins*.

(Universal, 1988) Vintage original bespoke (2) piece signature white linen suit including (1) coat with short collar, notched lapel, 1-chest slash pocket with decorative black sunglass frames with lenses pinned to pocket, 2-hip slash pockets, interior lined in white silk, with single button front closure, with (1) pair matching pants with zipper front closure. Both retaining internal bias labels handwritten, “A. Schwarzenegger”. Instantly recognizable and highly visible in the film and promotional materials. Exhibiting age and production wear. In very good to fine condition. **\$2,000 - \$3,000**



688. Arnold Schwarzenegger “Ivan Danko” costume ensemble from *Red Heat*. (Carolco, 1988)

Vintage original teal green (3) piece suit including (1) wool jacket with short collar, peaked lapel, 1-chest and 2-hip pouch pockets, padded shoulders, interior lined in pewter silk, with button front closure, (1) pair matching zipper front pants, and (1) ivory twill button down shirt with pointed collar and 1-chest pouch pocket. Also includes 1-pair gray socks. Exhibiting age and production wear with some fading from previous display. In vintage very good to fine condition. **\$2,000 - \$3,000**



689. Jeremy Irons “Dr. Beverly Mantle” surgery ensemble from *Dead Ringers*. (TCF, 1988) Vintage original signature medical ensemble including (1) floor-length red surgeon’s robe

with short standing collar, knit cuffs, 3-ties at back with velcro at neck, retaining internal bias label with handwritten “Jeremy Irons”, (1) matching cap with integral capelet, (1) matching bib drape with hook and eye back closure, both retaining internal bias labels handwritten, “J.I.” (1) red gauze surgeon’s mask with elastic bands, (1) pair red terry-cloth booties with non-skid soft soles and elastic openings. Highly visible in the scene when Dr. Beverly Mantle (Irons), dressed in these surreal, quasi-liturgical vestments, reveals his horrifying new surgical instruments. Exhibiting age and production wear. In very good to fine condition. **\$400 - \$600**





690. Christopher Lloyd “Judge Doom” stunt cane from *Who Framed Roger Rabbit?* (Disney, 1988) Vintage original static stunt sword cane consisting of a wooden shaft with metal core reinforced tip, and cast resin top with skull and snake, expertly painted to resemble the solid silver sword grip of the hero sword. Measures approx. 34 x 1.5 in. Exhibiting production wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



691. Christopher Lloyd “Judge Doom” full-scale flattened figure from *Who Framed Roger Rabbit.* (Disney, 1988) Vintage original figure constructed of cast foam latex rubber over armature dressed in a black 2-piece suit with a white shirt, black bowtie, black hat, black shoes, and gray gloves.

Measuring 7 ft. Expertly studio fabricated and painted to appear as “Judge Doom” (Lloyd) pancaked after being run over by the steamroller. Exhibiting heavy studio distress, production wear and age. In very good to fine condition. Acquired from Industrial Light & Magic. This item is located in the Eastern United States and special shipping arrangements will apply. **\$1,500 - \$2,500**



692. Christopher Lloyd “Judge Doom” special FX eyeballs from *Who Framed Roger Rabbit.* (Disney, 1988) Vintage original (2) prosthetic grade artificial eyes constructed of white glass, cast resin hazel irises and with 1- affixed to a golf tee in the back (tee is broken) and 1-with open back and brass pivoting mechanism and rod present for animating.

Both eyeballs are expertly studio finished with subtle veining and realistic glossy resin coating. High visible during the scene in which “Judge Doom” (Lloyd) is revealed a “Toon”, and the eyes pop out of his head. Exhibiting minor production wear and age. In very good to fine condition. **\$300 - \$500**



693. Bob Hoskins “Eddie Valiant” scrap book from *Who Framed Roger Rabbit?* (Disney, 1988)

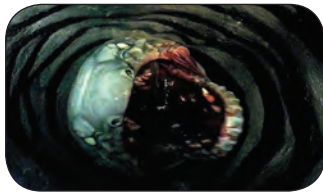
Vintage original large 20+ page scrapbook with newspaper and trade stories tipped to 15-pages throughout. With board and faux crème leather covers and metal hoop binding. Featuring images and mock up articles chronicling “Eddie” (Hoskins) and “Teddy Valiant’s” (Eugene Guirterrez) investigations involving “Toons.” The open book is visible in the Valiant detective offices when Eddie reminisces about his dead brother Teddy while the camera pans across Teddy’s dusty desk. Measuring 21 x 16.5 in. exhibiting production wear and soiling to pages. In good condition. **\$400 - \$600**



694. Dwarf zombie puppet from *Phantasm II.* (Universal, 1988) Vintage original warped creature puppet constructed of foam latex rubber body with internal puppeteering hole, resin teeth and realistic plastic eye, expertly studio painted in dismal, fetid flesh tones. Measuring approx. 23.5 x 25 x 12 in. Exhibiting age and production wear with rigid/cracked skin and flaking paint. In vintage good to very good condition. **\$1,500 - \$2,500**



695. “Krite” puppet from *Critters 2.* (New Line, 1988) Vintage original puppet constructed of cast polyfoam expertly studio painted with red acrylic eyes with painted black slit pupils, open mouth with three sets of painted resin fangs and hand applied dark gray fur. Back has a small slit at top and larger hole near bottom for puppeteering. Measuring approx. 17 x 9 x 6.5 in. Exhibiting age and production wear, with some rigidity to skin and foam, flaked paint and broken fang points. In vintage very good condition. **\$1,000 - \$1,500**



696. Amanda Donohoe “Lady Sylidia Marsh” production SFX head from *The Lair of the White Worm*. (Vestron, 1988) Vintage original humanoid serpent creature head constructed of polyfoam-filled cast hard rubber. Expertly studio painted in gray and bruised purples with age spots and veining. Finished with demonic false eyes, lashes, cast resin teeth and forked serpent tongue embedded. The foam display head is mounted to a block of wood at the back for affixing to a wall. Measures 12 x 9 x 8 in. Exhibiting age and wear with minor rubbing to paint. In vintage very good to fine condition. **\$600 - \$800**



697. Bruce Willis “Tom Mix” riding ensemble from *Sunset*. (TriStar, 1988) Vintage original (2) piece crème wool Western-style ensemble including (1) double-breasted jacket with short collar, peaked lapel, 1-black embroidered diagonal arrow chest slash pocket, embroidered arrows on lower sleeves and double side gussets, black piped belted cuffs, and faux leather button front closure, interior lined in patterned white silk, with (1) pair matching zipper front pants with black leather buckle legs, drawstring hems, and internal white silk liner. Both retain internal Western Costume bias labels typed, “Bruce Willis” and other production info. Exhibiting only minor production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



698. “Jester” puppet with alternate head from *Puppet Master*. (Full Moon, 1989) Original puppet constructed of foam latex, vacuum formed plastic, cast resin, metal and fabric clothing components. Includes (2) expression heads with 1-surprise and 1-sad. The static heads are painted with segment lines representing the Jester’s ability to change expression by spinning the segments. The 22 x 10 in. puppet is expertly assembled, studio painted and finished. Exhibiting production use. In fair to good condition. **\$1,500 - \$2,500**



699. Kenneth Branagh “King Henry V” royal riding ensemble from *Henry V*. (BBC, 1989) Vintage original (3) piece ensemble including (1) red and navy blue wool color block collarless tunic with short sleeves, open sides from hip to pointed scalloped hem, with golden embroidered appliques of lions and fleur-de-lis front and back, interior lined in sepia brown muslin, with 4-leather and metal buckle front closure, retaining internal Berman + Nathans bias label typed, “Riding Double 11032 Costume 2 Henry V”, with (1) collarless dark brown long-sleeve leather coat embellished with brass studs, interior lined in sepia brown muslin, with brass metal grommet and leather lace front with hook and eye closure, retaining internal Berman + Nathans bias label typed, “Kenneth Branagh 11030 Costume 2 Henry V”, and (1) matching dark brown leather cowl bib with leather buckle closure, retaining Berman + Nathans bias label typed, “Kenneth Branagh Henry V”. Exhibiting age and production wear. In vintage very good to fine condition. *Provenance:* Angels Costumers. **\$1,500 - \$2,500**



700. Patrick Dempsey “Randy Bodek” signature restaurant uniform from *Loverboy*. (TriStar, 1989) Vintage original (5) piece ensemble including (1) crème short-sleeve crew neck tee with Señor Pizza logo, (1) red bolero vest with green and white grosgrain piping, (1) pair matching red and green bellbottom pants with silver metal star medallions and white streamers on each leg, with drawstring waist, (1) white braided bolo tie with lacquered string sombrero embellishment and silver metal tips, and (1) mini straw sombrero hat with multicolor puffball embellishments and string chin strap. Exhibiting age and production wear, pants have minor breaches to fabric top right back. In vintage very good to fine condition. **\$800 - \$1,200**



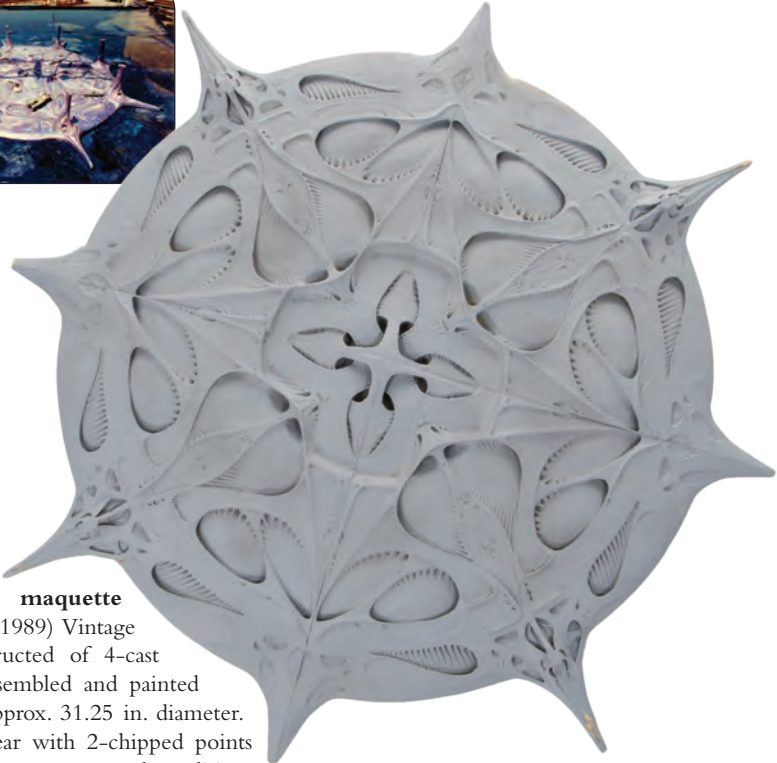
701. Mitch Pileggi “Pinker” signature prison coveralls from Wes Craven’s *Shocker*. (CarolCo, 1989) Vintage original orange short-sleeve jumpsuit with short collar, painted black and white checkerboard design around chest and back, 2-chest pouch pockets, stenciled text “Pinker” above right pocket and “866643” above left, “Death Row” on the back, 2-hip slash pockets below integral self belt waist, studio applied silver paint to hems of legs, studio distressing, 4-production made diagonal incisions on the backs of the legs for stunt rigging, and zipper front closure. “Pinker” wears these coveralls after he’s convicted and electrocuted, becoming a murderous spirit. Exhibiting production wear and studio distressing. In vintage very good condition. **\$600 - \$800**



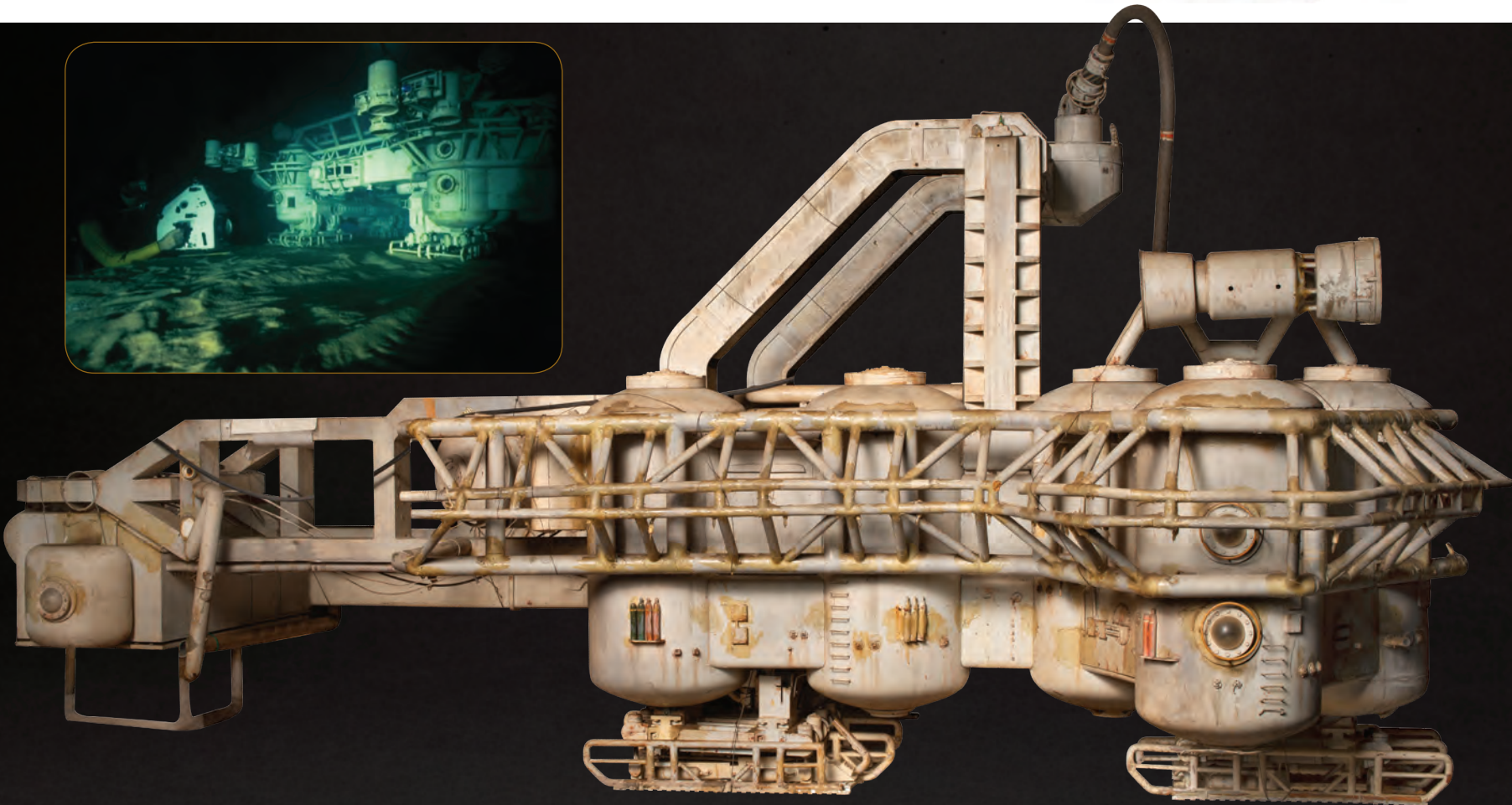
702. “Alien” creature from *The Abyss*. (TCF, 1989) Vintage original practical FX Alien creature constructed of transparent ruddy red solid cast silicone embedded with fiber optics and a clear plastic skull with implied eyes mounted on acrylic, wood and metal backing with length of fiber optic cable protruding from back. Measuring approx. 37 x 41 x 11 in. Exhibiting age and production wear, electronics untested. In vintage very good condition. **\$2,000 - \$3,000**



703. Alien spacecraft maquette from *The Abyss*. (TCF, 1989) Vintage original maquette constructed of 4-cast resin sections expertly assembled and painted primer gray, measuring approx. 31.25 in. diameter. Exhibiting production wear with 2-chipped points and some paint loss. In vintage very good condition. **\$2,000 - \$3,000**



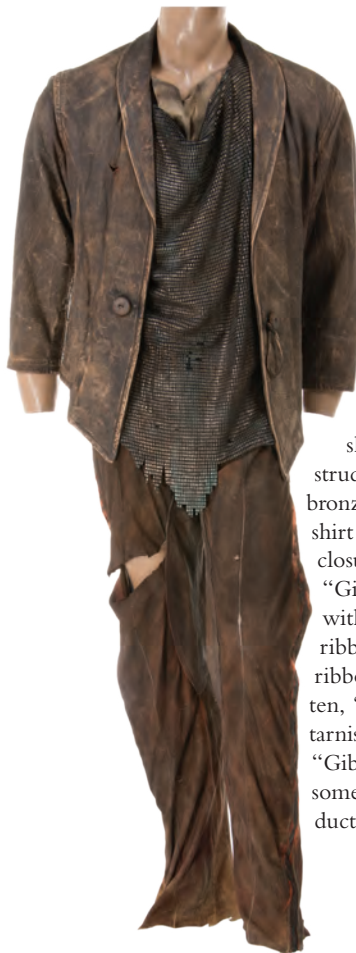
704. Diving helmet from *The Abyss*. (TCF, 1989) Original modern angular metal deep sea diving helmet studio painted orange with rubber hoses and electrical metal tubes, clear plastic face guard, with aluminum handle at the top of the helmet and an integral offset light on the left. Additional machinery and cables are affixed, some for effect and some function. Bottom rim of helmet has a long black rubber gasket. Interior padded with foam covered in white terry cloth. The number “5” handwritten in various areas on the bottom of the helmet. Dive helmets made for *The Abyss* were functioning dive gear allowing the actors to see each other’s faces and to speak freely without breathing apparatus obscuring their mouths. These helmets, designed by Western Space & Marine, impacted current dive helmet designs. Measures approx. 18 x 12 x 13 in. Exhibiting production wear, scratching to paint and acrylic face mask. In very good condition. **\$1,500 - \$2,500**



705. “Deepcore” filming miniature from *The Abyss*. (TCF, 1989) Vintage original filming miniature constructed of cast fiberglass, resin, PVC elements, metal and vacuum formed plastic components all expertly assembled on a wood and metal substructure and studio painted and finished to appear as a full-scale underwater deep sea base. Painted in industrial off-whites and grays the model has been detailed and distressed to appear worn by the elements. Seen throughout James Cameron’s Sci-Fi epic. The large scale, meticulously detailed model measures 63 x 82 x 127 in. Exhibiting age and production wear, paint crazing and rubbing in areas. Consistent and overall yellowing of adhesive where joints and small pieces have been attached. In vintage very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$10,000 - \$15,000**



706. Jean-Claude Van Damme “Gibson Rickenbacker” Bear Amo compound bow from *Cyborg*. (Cannon, 1989) Original lightweight 37 in. Bear brand bow constructed of carbon fiber limbs and wheels, and metal riser. Grip wrapped in brown leather cord, string and vinyl coated cables. Measuring approx. 49 x 10.75 in. Exhibiting production wear and age. In vintage good condition. **\$1,000 - \$1,500**

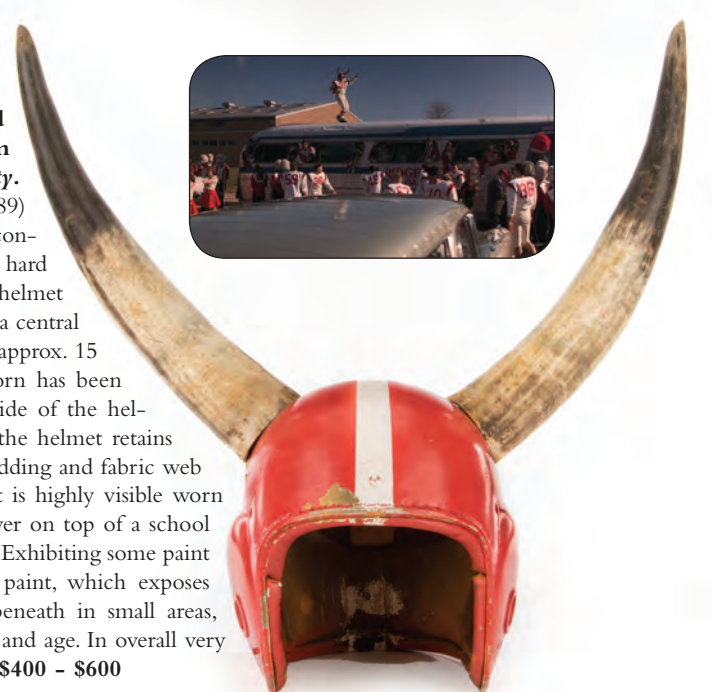


707. Jean-Claude Van Damme “Gibson Rickenbacker” costume ensemble from *Cyborg*. (Cannon, 1989) Vintage original (5) piece ensemble including (1) distressed brown leather jacket with shawl collar, pointed hemline and 2-wooden button toggle front closure, (1) short-sleeve faux chain mail shirt with jagged edges, constructed of tiny thatches of fabric painted metallic silvers and bronzes to appear as aged metal, (1) tan cotton short-sleeve shirt with self belt through crotch which fastens to snap closures at the bottom hem, retaining internal handwritten, “Gibson”, (1) pair of distressed brown faux suede pants with reinforced faux leather panels on inner thighs, black ribbon trim down each leg with remnants of frayed red ribbon, and front tie closure, retaining internal handwritten, “Gibson” and (1) distressed brown leather belt with tarnished silver metal belt buckle, retaining handwritten “Gibson”. Exhibiting studio distressing and soiling, with some deterioration to surface of faux suede pants. In production used good to very good condition. **\$800 - \$1,200**



709. Horned helmet from *Dead Poets Society*. (Touchstone, 1989)

Original prop constructed of a cast hard plastic football helmet painted red with a central white stripe. An approx. 15 in. long bull’s horn has been affixed to each side of the helmet. Interior of the helmet retains foam comfort padding and fabric web liner. The helmet is highly visible worn by a football player on top of a school bus on game day. Exhibiting some paint chipping to red paint, which exposes the gold paint beneath in small areas, production wear and age. In overall very good condition. **\$400 - \$600**



708. Tom Berenger “Jake Taylor” signature baseball uniform from *Major League*. (Paramount, 1989) Vintage original (4) piece uniform including (1) AIS brand white short-sleeve jersey with red, white and blue knit stripes on shoulders from neck to cuff hem and down each side, Indians embroidered logo patch on left sleeve, red and blue satin appliqué “Indians 7” on the front, “Taylor 7” on the back, with button front closure, size “42”, retaining external “AIS” bias label, (1) pair matching pants with red, white and blue knit stripes on sides down to elastic cuffs, zipper front closure, with (1) black leather belt, and (1) New Era brand 59/50 red, white and blue wool hat with Indians embroidered logo on front, and MLB logo on back, retaining internal bias labels and production applied velcro strips. Exhibiting production wear with minor soiling. In production used very good to fine condition. **\$1,000 - \$1,500**



710. Charlie Sheen “Ricky Vaughn” signature baseball uniform from *Major League*. (Paramount, 1989) Vintage original (5) piece uniform including (1) AIS brand gray short-sleeve jersey with red, white and blue knit stripes on shoulders from neck to cuff hem and down each side, Cleveland Indian’s embroidered logo patch on left sleeve, red and blue satin appliqué “Indians 99” on the front, “Vaughn 99” on the back, with button front closure, size “40”, retaining external “AIS” label, (1) pair matching pants with red, white and blue knit stripes on sides down to elastic cuffs, zipper front closure, (1) black leather belt, (1) AmaPro brand gray ribbed shirt with navy blue knit mock turtleneck featuring embroidered Indians logo and long navy blue sleeves, and (1) New Era brand 59/50 red, white and blue wool hat with Indians embroidered logo on front, and MLB logo on back, retaining internal bias labels and production applied velcro strips. Gray uniforms are exact matches of white uniforms, worn for indoor shots for lighting/color correction. Exhibiting production wear with minor soiling. In production used very good to fine condition. **\$2,500 - \$3,500**





711. Keanu Reeves “Theodore ‘Ted’ Logan” filming miniature puppet from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, the wooden arms covered in latex rubber skin, expertly studio painted cast resin head with hand-applied “hair”, cast resin lower legs and highly detailed black Converse with knit “socks”, black fabric vest, shorts, leggings, hand painted Van Halen t-shirt, leather band with metal and plastic watch face. Free standing. Measuring approx. 15.25 x 4.75 in. Exhibiting production wear and cracked latex skin on arms. In vintage very good condition. **\$800 - \$1,200**



715. Robert V. Barron “Abraham Lincoln” filming miniature puppet from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, expertly studio painted cast resin head with hand-applied “facial hair”, cast resin boots and plastic hands, wearing black cloth coat, pants, shirt, vest and bow tie, and rigid cloth stovepipe hat. Measuring approx. 17.25 x 4 in. Exhibiting age and production wear. In vintage very good to fine condition. **\$300 - \$500**



712. Alex Winter “Bill S. Preston” puppet from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, the wooden arms and exposed torso covered in latex rubber skin, expertly studio painted cast resin head with hand-applied “hair”, and highly detailed white Converse, left with handwritten, “Wyld Stallyns” [sic], with cropped short-sleeve gray shirt with hand drawn horse head on back and handwritten, “B. Preston”, and gray pants. Free standing. Measuring approx. 15.25 x 4.75 in. Exhibiting production wear with cracked latex skin. In vintage very good condition. **\$800 - \$1,200**



716. Al Leong “Genghis Khan” filming miniature puppet from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, expertly studio painted cast resin head with hand-applied “facial hair”, cast resin boots and plastic hands, wearing a long sheepskin coat with affixed hand painted geometric pattern cloth strips, sheep wool hat with fur and resin embellishment, brown leather tunic with fur collar and resin buttons, black and gold silk pants, and boots. Free standing. Visible during the phone booth departure/traveling/arrival scenes. Measuring approx. 16.5 x 5 in. Exhibiting minor production wear with some loose sheep wool trim and display pinholes on coat and minor scuffing to face. In vintage very good condition. **\$300 - \$500**



713. Rufus “George Carlin” puppet filming miniature from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, expertly studio painted cast resin head with hand-applied “hair”, cast resin boots and plastic hands, wearing dark gray coat over light gray suit. Measuring approx. 15.5 x 4 in. Exhibiting production wear, left foot mostly detached but present, left hand detached but present, sunglasses broken, partially present. In vintage very good condition. **\$600 - \$800**



717. Clifford David “Ludwig van Beethoven” puppet filming miniature from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, expertly studio painted cast resin head with hand-applied “hair”, cast resin lower legs and shoes, and plastic hands, wearing a red tail coat, gray satin breeches, navy blue waistcoat and crème shirt with tiered neck ruffle and ruffle cuffs. Measuring approx. 17 x 3.5 in. Exhibiting age and production wear, left foot buckle missing (not present). In vintage very good condition. **\$300 - \$500**



714. Jane Wiedlin “Joan of Arc” filming miniature puppet from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, expertly studio painted cast resin head with hand-applied “hair”, cast resin boots and plastic hands, wearing blue fabric long-sleeve shirt and matching pants, brown burlap tunic, leather belt, and aluminum armor. Measuring approx. 15.25 x 4.75 in. Exhibiting age and production wear, 1-bracer missing, left foot detached but present. In vintage good to very good condition. **\$300 - \$500**



718. Dan Shor “Billy the Kid” filming miniature puppet from *Bill & Ted’s Excellent Adventure*. (De Laurentiis, 1989) Vintage original SFX puppet constructed of articulating wooden artist manikin body, expertly studio painted cast resin head with hand-applied “hair”, cast resin boots and plastic hands, wearing orange dupioni silk shirt with white knit sleeves and orange muslin ascot, brown and white wool vest with metal buttons, brown tooled leather belt with tooled leather gun holster and ammo loops with metal “bullets”, gray wool pants, fringed leather chaps with leather and metal buckle closure, brown boots with leather strips and plastic spurs, with black velvet flocked plastic cowboy hat with leather hat band and metal coin embellishment. Measuring approx. 15.25 x 4.75 in. Exhibiting age and production wear, some chaps straps have broken. In vintage very good to fine condition. **\$300 - \$500**



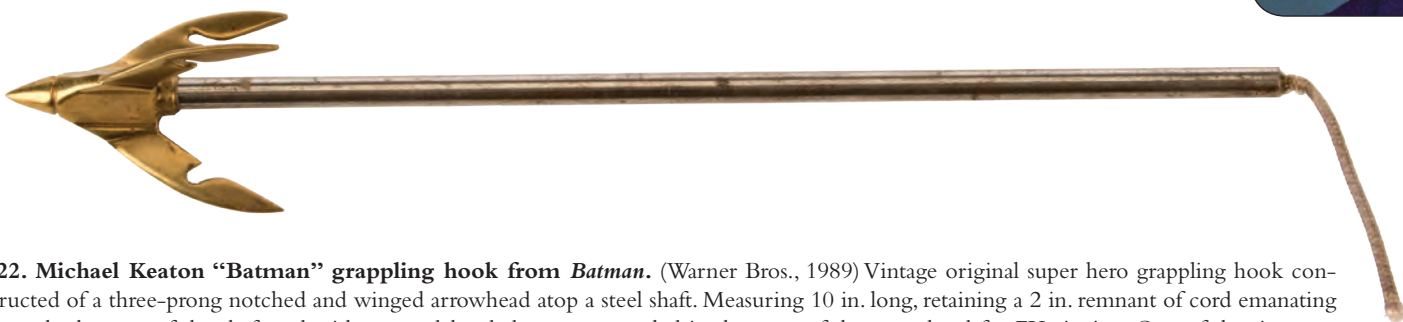
719. Jack Nicholson “Joker” helicopter filming miniature from *Batman*. (Warner Bros., 1989) Vintage original model constructed of resin, metal, vacuum formed plastic, and electrical components, with printed “Joker” stickers affixed to each side, 2-miniature pilots, 1-sitting on a Duracell 9-volt battery. Wired for movement and lights, electronics untested. Measuring approx. 15.5 x 3 x 5 in. A replica of the Aérospatiale SA 341 Gazelle, highly visible when “Batman” (Michael Keaton) makes an assault on the Axis chemical factory, the “Joker” (Nicholson) makes his escape in the copter, and again at the end when he is once more trying to escape, but falls to his death. Exhibiting age and production wear with 1-missing tail fin, 1-pilot’s arm is missing (not present), battery is corroded, with some pitting, paint loss and some sensitive repair. In vintage good to very good condition. **\$6,000 - \$8,000**



720. Michael Keaton “Batman” miniature from *Batman*. (Warner Bros., 1989) Filming miniature figure of Batman constructed of cast resin expertly studio painted with signature black body suit and iconic yellow Batman logo at chest and yellow utility belt at waist. Black coated cloth cape is affixed to shoulders with wire armature beneath for support and posing. Used as a miniature to depict the “Caped Crusader” against the Gotham City skyline in the original Tim Burton *Batman* film. Measuring 12 x 6 x 3 in. Exhibiting age and production wear, bearing a repair to a crack in the left boot. In vintage very good condition. **\$3,000 - \$5,000**



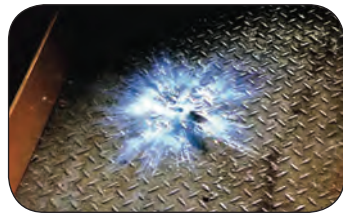
721. Jack Nicholson “The Joker” makeup test bust from *Batman*. (Warner Bros., 1989) Vintage original head and shoulders bust of Jack Nicholson in character makeup as “The Joker”. Constructed of cast gypsum plaster with embedded plaster cast of the actor’s teeth, embedded prosthetic grade false eyes and a human hair wig, sprayed characteristically green. The bust is painted in clown white with arched eyebrows and signature red grin. Measuring 18 x 15 x 7 in. Exhibiting production wear, age and soiling. In vintage very good condition. **\$6,000 - \$8,000**



722. Michael Keaton “Batman” grapple hook from *Batman*. (Warner Bros., 1989) Vintage original super hero grapple hook constructed of a three-prong notched and winged arrowhead atop a steel shaft. Measuring 10 in. long, retaining a 2 in. remnant of cord emanating from the bottom of the shaft and with a round-headed screw concealed in the crux of the arrowhead for FX rigging. One of the signature bat-motif gadgets at “Batman’s” (Keaton) disposal. This projectile would have been fired with Batman’s grapple gun. Exhibiting minor tarnish to steel, production wear and age. In very good to fine condition. **\$1,000 - \$1,500**



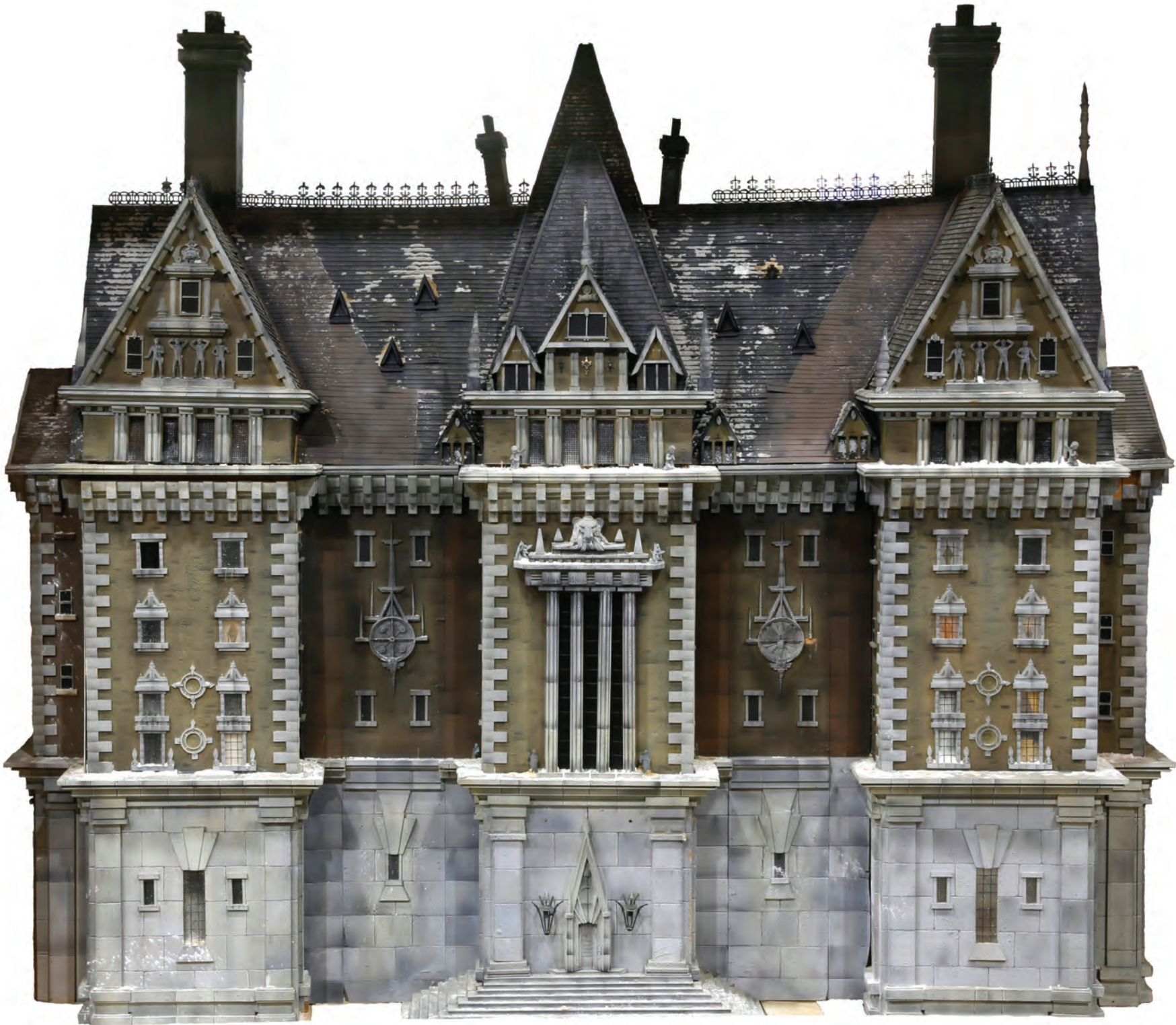
723. Michael Keaton “Bruce Wayne” limousine license plate from *Batman*. (Warner Bros., 1989) Original license plate prop constructed of white vacuum formed plastic expertly painted with raised black letters reading, “820-FTA, Gotham” and handwritten, “Alfred Rolls” on the verso. 4-holes in corners for screw mounting to vehicle. A fine example of the design that is a hallmark of the Tim Burton *Batman* franchise, seen at the end of the film when “Vicki” (Kim Basinger) is picked up by “Alfred” (Michael Gough). Measuring 12 x 6 in. Exhibiting production wear and age with rubbing to black paint. In fine condition. **\$600 - \$800**



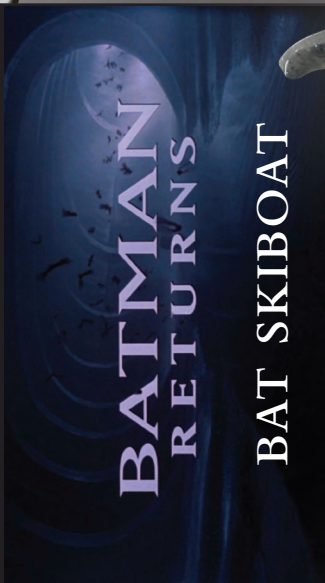
724. Michael Keaton “Batman” gas capsule prop from *Batman*. (Warner Bros., 1989) Vintage original prop constructed of a small clear glass jar threaded for metal attachment screwed on top with sharp colorless acrylic pointed tip. Measuring 4 x .75 in. Smashed on the ground, the liquid in the small jar would create smoke for dramatic exits, seen at Axis chemicals when “Batman” (Keaton) evaded police, and when rescuing “Vicki” (Kim Basinger) from “Joker” (Jack Nicholson) and his goons. Exhibiting some age and production wear. In vintage very good to fine condition. **\$600 - \$800**



725. Michael Keaton “Batman” bat jet bat missile from *Batman*. (Warner Bros., 1989) Vintage original Bat-Rocket constructed of tooled solid brass with final nose cone, 4-unique brass fins and a tear shaped body. Expertly painted with gunmetal gray body and red tip and studio distressed. Measuring 10 x 3 in. Seen during the parade sequence after “Batman” (Keaton) steals “Joker’s” (Jack Nicholson’s) balloons, and proceeds to fire on the goons. Exhibiting some paint chipping and scratching, bent fins and age. In vintage very good condition. **\$600 - \$800**



726. *Batman Returns* “Wayne Manor” miniature. (Warner Bros. 1992) Original filming miniature used in nighttime exterior shots of the Gothic-style Wayne family manor, home of Batman’s alter-ego, billionaire Bruce Wayne (Michael Keaton). This highly realistic miniature, measuring approx. 68 x 60.5 x 25 in., is composed of wood, resin and high-density polyurethane foam painted to resemble stone architecture. Meticulously detailed, including figural sculptures, faux tiling and brickwork on chimneys and remnants of faux snow from production. There are small fluorescent lamps mounted behind some of the windows to simulate flickering light from inside the house. Needs minor refurbishment where the roof has separated from the main house structure, and some of the ornamental pieces need reattachment. Otherwise, this masterpiece of Hollywood model making is impressive and presents beautifully. This item is located in the Eastern United States and special shipping arrangements will apply. **\$20,000 - \$30,000**



727. Michael Keaton “Batman” full-scale screen used “Bat Skiboat” from *Batman Returns*. (Warner Bros., 1992) Batman (Keaton) uses the jet powered hydrofoil boat near the climax of the film to travel through Gotham’s sewer systems towards the Penguin’s (Danny DeVito) lair. Designed by Jacques Rey and built by custom car builder Jay Ohrberg, the boat is crafted of fiberglass with metal substructure. Attached at each side of the hull are stylized stabilizing fins and the stern features a bat wing shaped fin. Measures 68 x 163 x 292 in. One of only two boats built to this scale for production. Exhibiting production wear with areas of scratching throughout. Fiberglass is separating at fins. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired directly from Jay Ohrberg, who built the boat for the film. \$60,000 - \$80,000



728. Danny DeVito “Oswald Cobblepot/Penguin” signature umbrella from *Batman Returns*. (Warner Bros., 1992) Original Beware brand black fabric umbrella with wooden shaft, handle, tips and top, with metal ribs, runner and stretcher. A signature accessory of the legendary villain “The Penguin” (DeVito). Exhibiting minor production wear. In very good to fine condition. **\$3,000 - \$5,000**



729. Danny DeVito “Oswald Cobblepot/Penguin” umbrella machine gun prop from *Batman Returns*. (Warner Bros., 1992) Original prop umbrella gun constructed of black fabric umbrella with pronounced scalloped edges, gray painted resin rib tips, metal ribs, tip and interior 8 in. metal pipe shaft with internal electrical wiring, which attaches to lower 26 in. metal pipe shaft and resin handle, expertly studio painted to appear as wood. Assembled, entire piece measures 35.75 in. Exhibiting production wear, rubbing to painted surfaces. In good to very good condition. **\$6,000 - \$8,000**



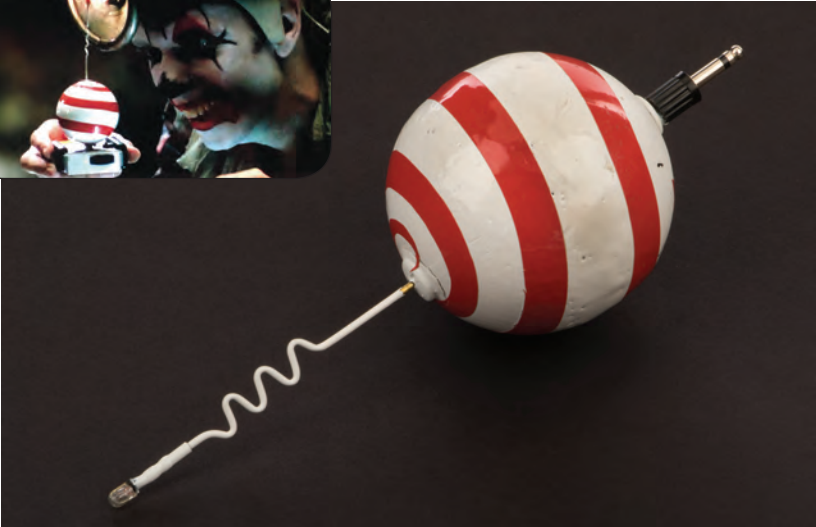
731. *Batman Returns* “Penguin” rocket launcher prop. (Warner Bros., 1992) Original Rocket Launching harness and rocket worn by penguins constructed of cast fiberglass back and chest plate, cast resin components, metal studded leather belt and metal buckle fasteners all painted silver. The missile is constructed of a cardboard tube painted barber pole red and white and capped by a cast resin warhead, with cast resin fins at the bottom painted silver. Assembled, the contraption measures 23 x 6 x 7 in. Exhibiting production use and wear. In very good to fine condition. **\$1,000 - \$1,500**



732. Michael Keaton “Batman” (2) batmobile batdiscs from *Batman Returns*. (Warner Bros., 1992) Original (2) Batdisk props constructed of hollow cast heavy plastic and expertly studio finished to appear as signature “Batman” discus weapons. Both discs feature .25 in. holes in the centers and measure approx. 8 in. round x 1.5 in tall with embossed bat icon in the centers. 1-icon is gray. The disc with the gray bat logo also retains a metal rod protruding from the back for FX rigging during production. Visible when “Batman” (Keaton) fires batdiscs at the Red Triangle motorcyclists during the tree lighting ceremony. Both exhibit minor production use. In fine condition. **\$1,000 - \$1,500**



730. *Batman Returns* animatronic penguin rocket launcher. (Warner Bros., 1992) Original heavy animatronic penguin constructed of metal, resin and foam armature with movable feet, wings, head, neck, and beak, removable faux fur “skin” with small mechanical components and black cables extending from the bottom of the penguin along with a silver metal rod. Penguin is wearing a silver painted leather harness with metal buckles and resin chest plate and head cap with metal “antenna” on top and plastic wire spiraling down into body. Measures approx. 23.5 x 8.5 x 8.5 in. Penguin figure made for the second installment in Tim Burton’s *Batman* saga, in which, “The Penguin” (Danny DeVito) summons an army of armored and armed penguins to wreak havoc upon Gotham. Exhibiting minor age and production wear. Electronics untested. In very good to fine condition. **\$2,000 - \$3,000**



733. Danny DeVito “Penguin” Batmobile remote control device from *Batman Returns*. (Warner Bros., 1992) Original remote control device constructed of a hollow cast resin sphere painted white with a red candy cane spiral stripe. With 1-white wire antenna jutting from the bottom tipped with a small light bulb, and a headphone jack extending from the top of the sphere. Highly visible in the movie when “The Penguin” DeVito remotely highjacks the Batmobile causing “Batman” (Michael Keaton) to go on a forced rampage through the streets of Gotham City, this device is seen being installed by “Thin Clown” (Doug Jones) and then blinking from beneath the car. Exhibiting production wear and age. In very good to fine condition. **\$1,000 - \$1,500**



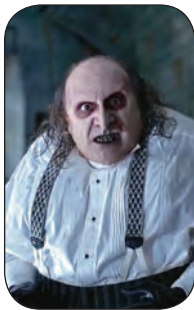
734. Doug Jones “Thin Clown” dynamite bomb prop from *Batman Returns*. (Warner Bros., 1992) Original bomb prop constructed of 3-foam rubber sticks of dynamite wrapped in interleaved red and white strips of tape, attached at top of each stick are red electrical cords and a studio distressed brass metal alarm clock with the hands set at 12:56. Measuring approx. 15.4 x 9.5 x 4 in. Highly visible after the “Poodle Lady” (Anna Katarina) and her ratty Poodle stole the Super-Batarang, the “Thin Clown” (Jones) runs at “Batman” (Michael Keaton) with this bomb strapped to his chest. Exhibiting age and production wear with some edge peeling of tape. In very good to fine condition. **\$1,000 - \$1,500**



735. Margarita Farrell “Emperor Penguin” creature suit feet from *Batman Returns*. (Warner Bros., 1992) Original pair of creature suit Emperor Penguin feet constructed of heavy cast latex rubber over integral nylon stretch sock, with cast resin toenails and slit from back to heel with velcro closure for application to actor. Expertly studio painted and finished to appear as authentic hyper realistic penguin feet. Both measuring approx. 8 x 10 x 6 in. Marked on the interior right foot, “Margarita (R) B” and on the left interior, “Margarita (L) B”. Exhibiting minor production wear and paint rubbing. In very good condition. **\$600 - \$800**



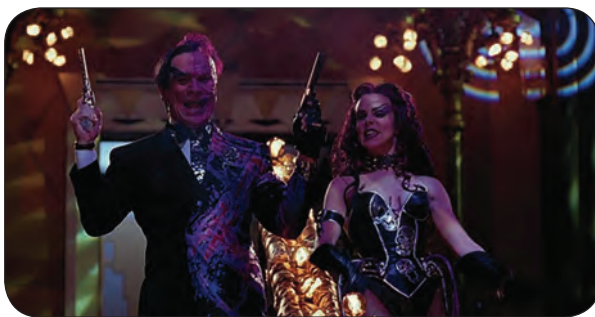
736. Danny DeVito “The Penguin” lifecast and prosthetic from *Batman Returns*. (Warner Bros., 1992) Original “Penguin” appliance constructed of cast foam latex rubber applied to a gypsum plaster lifemask of actor Danny DeVito’s face. The appliance is blended and finished in flesh tone with purple eye hollows and lips. Hanging hardware embedded on the verso of the lifemask and handwritten, “DeVito”. Measuring 9 x 6 x 4.5 in. Exhibiting some surface flaking and rubbing in areas of the appliance, which covers the brow, nose and nasolabial folds of the face. In good condition. **\$400 - \$600**



737. “Gotham Globe” prop newspaper from *Batman Returns*. (Warner Bros., 1992) Original double bi-fold page prop newspaper with headline, “Mayor’s Baby Saved”, measuring 13.75 x 11.25 in. folded. Exhibiting age and production wear with even toning. In vintage very good condition. **\$300 - \$500**



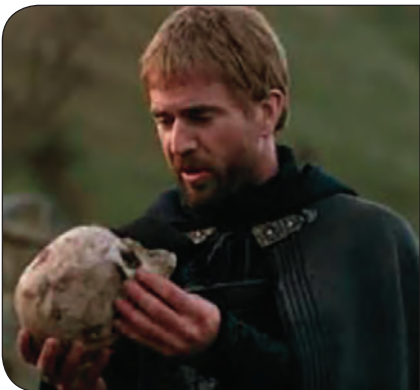
738. “Batcave” high-tech worktable set piece from *Batman Forever*. (Warner Bros., 1995) Original set piece constructed of 4-legged wood and metal table with square top all expertly painted to appear as silver metal. A super hero technology device is mounted to the tabletop in the form of a jointed and articulated viewing device with joystick grips, with red button triggers, mounted to either side of a viewing screen port. There are text labels noting function of some buttons and the jointed construction is made to swivel, raise and lower. Retaining a jacketed power cord. Electronics untested. Measuring 58.5 x 27.5 x 44.75 in. Exhibiting production wear including minor loss of material at bottom corners of table legs and at corners of tabletop. Retaining previous display rigging. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



739. Tommy Lee Jones “Two-Face” (2) custom Windicator revolvers from *Batman Forever*. (Warner Bros., 1995) Original (2) Arminius Windicator revolvers 1-constructed of dark gunmetal blued body, 1-of silver, with fluted square barrels, vent holes at top and bottom, light wooden grips featuring eagle engraving, 1-with embedded gold metal logo coin, 1-with silver. Triggers and hammers pull back slightly in unison but cylinders do not release. Both measuring approx. 11 x 5.5 x 1.65 in. Guns have been deactivated. Shipping arrangements via federal firearms licensed dealer will apply. Black revolver exhibits minor breakage to rear sight. In very good to fine condition. *Provenance:* Centre Firearms. **\$6,000 - \$8,000**



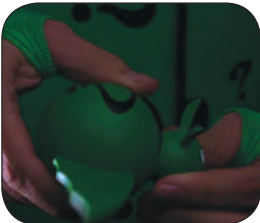
740. *Batman Returns* “Terror Clown” skull mask. (Warner Bros., 1992) Original large clown mask constructed of cast foam latex rubber molded over a taupe velour-lined motorcycle helmet, expertly studio painted, with wiggly Ping-Pong ball eyes and black sponge mesh mouth to provide vision for wearer. Retaining internal handwritten, “Dane” and other production notes. Measuring approx. 14 x 18 x 14 in. Exhibiting production wear. In very good to fine condition. *Provenance:* Christie’s East, June 28, 1995, Lot 193. **\$1,500 - \$2,500**



744. Mel Gibson “Hamlet” signature ensemble from *Hamlet*. (Canal+, 1990) Original (4) piece period ensemble including (1) dark gray wool tweed hooded cloak with short standing belt collar with leather piping and strip for button hole closure at neck, leather ties at neck with 2-decorative brass plates, black wool piping and embroidered lines down open front, interior lined with thick black wool, retaining internal costumer’s bias label printed, “86”, (1) square-neck short-sleeve tunic of multicolor knit wool and leather panels, open leather panel sides with lace from beneath to the top of the shoulders, retaining internal costumer’s label handwritten, “Hamlet”, (1) pair of matching black leather breeches with leather lacing and button front panel flap closure retaining internal costumer’s bias label handwritten, “Mel Gibson Hamlet”, and (1) pair lace-up black leather boots. Exhibiting age, production wear, some rigid and soiled leather on tunic and cloak. In production used very good to fine condition. **\$1,000 - \$1,500**



741. *Batman Forever* Gotham City flag. (Warner Bros., 1995) Original blue prop flag with 2-metal grommets along edge for hanging, with silkscreened white gear shape in center, black and red borders, black text with red border inside gear reads “City Of Gotham”, center of gear has 2-swords with a shield with a head statue similar to the Statue of Liberty, 3-stars below the swords and shield, and bottom of gear reads “E Gothumus Unum”. Measures 58.5 x 35 in. Exhibiting age and production wear with scuffing, soiling and patina on grommets. In good to very good condition. **\$600 - \$800**



742. Jim Carrey “The Riddler” signature bomb prop from *Batman Forever*. (Warner Bros., 1995) Original prop character bomb constructed of cast resin components and expertly studio assembled, finished and painted to appear as a whimsical green bat-shaped grenade with “The Riddler’s” (Carrey) signature question mark emblazoned on the belly and a cartoon bat face on the front. The body of the bomb is a 2-part construction with mechanicals visible within. With head, wings and ears affixed. A wire extends from the back for FX rigging. Measuring 4 x 6 in. Exhibiting production wear and minor rubbing to areas. Mechanicals untested. In very good to fine condition. **\$600 - \$800**



745. FX spider egg sac from *Arachnophobia*. (Hollywood Pictures, 1990) Original large egg sack prop constructed of cast foam latex rubber, cast resin and vacuum formed components. All expertly assembled, painted in mottled greens and browns, then covered by a veneer of artificial spider webs to appear as an actual ripe cluster of spider’s eggs. With aluminum arm protruding from the top for affixing to a set. Some eggs are intentionally cracked to allow for artificial or real spiders to emerge. Exhibiting age and production use. Paint is intact, some brittle areas but most rubber remains supple. Presents in very good to fine condition. **\$600 - \$800**



743. Chris O’Donnell “Dick Grayson” prop “Gotham Flakes” and “Gotham Bleach” from *Batman Forever*. (Warner Bros., 1995) Original (2) laundry props including (1) box of “Gotham Flakes Laundry Detergent” constructed of cardboard box covered in yellow and orange printed paper skin made to appear as a commercial laundry detergent box measuring 12 x 6 x 13.5 in., and (1) “Gotham Bleach” bottle consisting of a white plastic bleach bottle with handle, custom labeled by production to appear as a commercial gallon bottle of bleach with blue screw on lid and measuring 12 x 6 in. Visible in the scene when “Grayson” (O’Donnell) does his laundry, karate-style, much to the disdain of an observing “Alfred” (Michael Gough). Exhibiting age and production wear. In good to very good condition. **\$400 - \$600**



746. Kevin Peter Hall “The Predator” extended combi-stick spear from *Predator 2*. (TCF, 1990) Consisting of a central wooden shaft encircled by tiered bands of fiberglass spears with resin heads and central “biomechanical” grip of cast polyfoam, expertly studio painted to resemble copper and alien tech. Measuring approx. 95 x 4 in. Wielded by the Predator as he rampages through Los Angeles. Highly visible when the alien hunter is on top of the Eastern building and lifts his spear skyward, drawing down a bolt of lightning. Exhibiting production wear, some chipping to resin and foam components, missing spear heads, and broken tips and shafts. In good condition. **\$1,000 - \$1,500**



748. “Good Guys” prop doll box from *Childs Play 2*. (Universal, 1990) Original bright yellow heavy paper box featuring the iconic “Chucky” rendered in drawings and 1-large photo on the front. The empty box measures 12 x 8 x 34.85 in. Exhibiting age and production wear with soft corners, some creasing and tearing, and fading from previous display. In good condition. *Provenance:* Sotheby's, Beverly Hills, May 21, 1997, Lot 460. **\$600 - \$800**

747. “Chucky” doll from *Child's Play 3*. (Universal, 1991) Original “Good Guys” doll prop constructed of cast resin, rubber and fiberglass components. The loosely jointed and articulated doll is assembled from 6-pieces including head, arms, legs and torso. Expertly painted to appear as a child's commercial doll and dressed in “Chucky's” iconic costume of striped sweater, overalls and red lace up shoes. Measuring 30 x 23 x 8 in. This doll is a lightweight carrying prop, which would have been visible prior to its psychopathic version. Exhibiting some production wear and age. Paint cracking on neck and some light soiling to costume. In very good condition. **\$8,000 - \$12,000**



749. Matt Salinger “Captain America” signature shield from *Captain America*. (TCF, 1990) Original cast fiberglass shield painted in patriotic red, white and blue concentric rings around a white star. With 2-leather straps screwed onto small square wooden blocks, which are affixed to the verso. Measures approx. 22 in. diameter. Exhibiting production wear. In very good to fine condition. **\$1,500 - \$2,500**



750. Maggot baby prop from *Nightbreed*. (Morgan Creek, 1990) Original creature prop constructed of cast foam latex rubber maggot body with a baby head and expertly studio painted in larval greens and yellows with maroon veining. Embedded plastic eyes. Used in production and in publicity materials with director Clive Barker and star David Cronenberg. Measuring 22 x 7 in. Exhibiting minor age, production wear and some deterioration. Cracks at clefts and throughout face. Bottom tooth-spine is detached but present. In good condition. **\$600 - \$800**



751. Memphis Belle 2nd unit clapperboard. (Warner Bros., 1990) Vintage original production used 10 x 8 in. wooden clapperboard with hinged wooden clapsticks at top with black-and-white interleaved diagonal lines. Printed film title, slate, take, “Director, 2nd Unit J. Devis”, “Cameraman, J. Devis”. Exhibiting signs of production use, with tape and chalk residue on the face. Written on tape at lower edge, “5th August 1989 Day Exterior”. Clapper stick functional. In vintage very good condition. **\$1,000 - \$1,500**



752. Pit crew racing jacket from Days of Thunder. (Paramount, 1990) Original black twill racing style jacket with short standing collar, black and neon yellow satin with embroidered neon green and yellow “City Chevrolet” logo appliqué patch on chest and back, “Chevrolet” appliqué patches down arms, embroidered “City” patches on collar, neon yellow piping, 2-diagonal hip slash pockets, interior lined in neon yellow quilted satin, with zipper front closure. Exhibiting only minor production wear. In very good to fine condition. **\$400 - \$600**



753. Bruce Willis “John McClane” signature sweater from Die Hard 2. (TCF, 1990) Original gray and crème heathered rough knit wool pull-over sweater with wide cowl neck with leather button detail. Retaining internal handwritten, “FOX” on neckline. Highly visible, “McClane” (Willis) wears this sweater throughout much of the film and is featured on promotional material. Exhibiting very minor production wear. In very good to fine condition. **\$1,000 - \$1,500**



754. Police call box prop bomb from Die Hard: With a Vengeance. (TCF, 1995) Original police call box prop constructed of cast high impact plastic with hinged lid with embossed, “To Call / Police” and a central icon of a phone handset. Expertly painted yellow and studio distressed and soiled for a weathered used affect. The call box is mounted to an aluminum panel for attachment to wall or surface. The magnetic lid opens to reveal an intricate prop liquid bomb with graduated syringe barrel, clear acrylic liquid canister, wires, switches, circuitry, batteries, buttons and other components making up a very threatening looking device. Visible when “John McClane” (Bruce Willis) explodes the call box bomb in the subway, saving hundreds of lives. Exhibiting production use and wear. In very good to fine condition. **\$1,000 - \$1,500**



755. Jeremy Irons “Simon Gruber” suit ensemble from Die Hard: With a Vengeance. (TCF, 1995) Original (3) piece ensemble including (1) Jean Paul Gaultier brand navy blue wool suit coat with notched lapel, 1-chest slash pocket, 2-hip flap pockets, interior lined in pewter satin, (1) Barney’s brand pinstriped white long-sleeve button-up, and (1) pair navy blue trousers with velcro cinching at hems and zipper front closure. Jacket and shirt retain internal bias labels. Exhibiting age and production wear. In very good to fine condition. *Provenance:* Christie’s East, December 18, 1995, Lot 94. **\$1,000 - \$1,500**

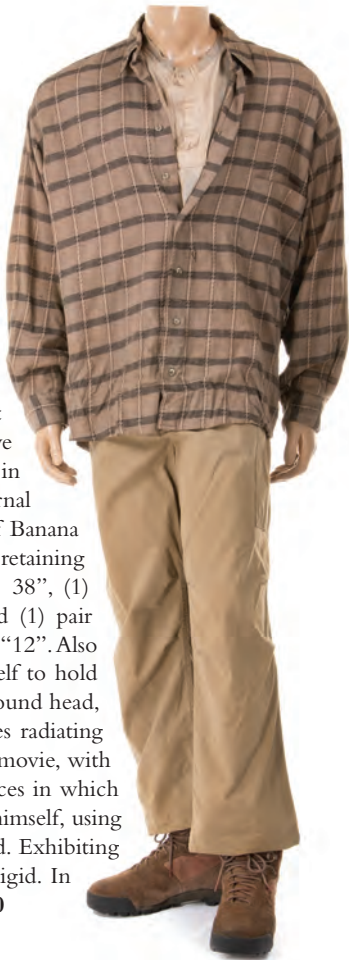


756. Jeremy Irons “Simon Gruber” combat jacket ensemble from Die Hard: With a Vengeance. (TCF, 1995) Original (3) piece ensemble including (1) padded black satin bomber jacket with black knit short standing collar and hem, utility pockets on left sleeve with 2-prop bullets inside (unexamined), 2-hip flap pockets, interior lined in bright orange satin, (1) sleeveless black denim utility vest with short standing collar, epaulets, myriad pockets across chest and button front closure, and (1) pair deep navy blue wool pants with grosgrain ribbon trim and velcro at hems and zipper front closure. Exhibiting age and production wear. Jacket with remnants of black grip tape inside both cuffs. In very good to fine condition. **\$800 - \$1,200**





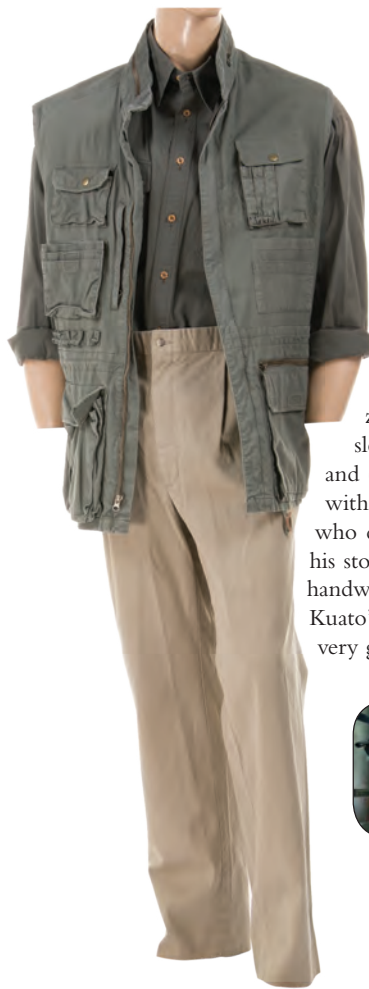
757. Rachel Ticotin “Melina” Mars spacesuit from *Total Recall*. (Carolco, 1990) Original (6) piece ensemble including (1) pair olive drab coveralls with standing accordion neck collar with cast foam rubber piping, extra swatch of fabric to cover neck, and internal hard rubber horizontal ribbing at collar, elbows and knees, 1-embroidered “Pyramid Mines” patch on each arm, gusseted back, integral elastic self belt, velcro at ankles, interior lined in black and yellow striped polyblend, and unique zipper front closure, (1) pair matching boot covers with velcro closure and black elastic stirrups, (1) pair padded leather gauntlet gloves, (1) pair Skywalk brand brown suede and leather hiking boots, and (1) heavy cast resin weight belt embellished with plastic and rubber pipes, off-white web belt with clip buckle closure, interior lined in soft polyfoam for comfort, retaining internal costumer’s tape handwritten, “Rachel Melina”. Exhibiting production wear and studio distressing. In very good to fine condition. **\$1,500 - \$2,500**



758. Arnold Schwarzenegger “Douglas Quaid” signature ensemble from *Total Recall*. (Carolco, 1990) Original (6) piece ensemble including (1) multicolor long-sleeve button-up plaid shirt with 1-chest pouch pocket, (1) studio distressed gray short-sleeve shirt with ribbed crewneck, intentional large tears in the midsection, 3-button closure at open v-neck, internal handwritten, “Q C” on collar in black ink, (1) pair of Banana Republic brand tan pants with zipper front closure, retaining internal Banana Republic bias label handwritten, “Q 38”, (1) brown leather belt with rectangular metal buckle, and (1) pair Nike brand brown leather and canvas hiking boots, size “12”. Also includes (1) crème waffle weave turban folded over itself to hold shape, while interior has an elastic band to help hold around head, buckle has embossed oval in center with diagonal lines radiating from corners of buckle to oval. Worn throughout the movie, with the turban being from the memorable opening sequences in which “Quaid” (Schwarzenegger) receives instructions from himself, using the turban to dampen the tracking beacon in his head. Exhibiting some studio distress and soiling. Padding in shoes is rigid. In production used very good condition. **\$2,000 - \$3,000**



759. Arnold Schwarzenegger “Douglas Quaid” prop pistol from *Total Recall*. (Carolco, 1990) Original Goncz GA. stunt prop pistol constructed of cast hard rubber and measuring 13 x 6 in. Visible in the movie as a weapon used by “Douglas Quaid” (Schwarzenegger), “Lori” (Sharon Stone), and others throughout the film. The soft gun was used for stunt scenes when a metal gun might have injured performers. Exhibiting production wear and some minor age. In very good to fine condition. **\$1,000 - \$1,500**



760. Marshall Bell “George/Kuato” signature ensemble from *Total Recall*. (Carolco, 1990) Original (3) piece ensemble including (1) Banana Republic brand faded olive drab sleeveless vest with short standing collar with zipper embellishment, myriad chest and hip pockets, internal drawstring waist cinch, and applied self patch repair on back, with zipper front closure, (1) dark olive drab button-up long sleeve shirt with short collar and 2-chest flap pockets, and (1) pair Thomas E. Wolfe brand stone colored trousers with zipper front closure. Hero outfit for “George” (Bell) who carries the conjoined mutant rebel leader, “Kuato” on his stomach. Vest retains internal Banana Republic bias label handwritten, “George”, shirt retains internal handwritten, “G. Kuato” in black ink. Exhibiting age and production wear. In very good to fine condition. **\$1,000 - \$1,500**



761. Bronco McLoughlin “Guard” shirt, communicator and pants from *Total Recall*. (Carolco, 1990) Original (3) piece ensemble including (1) long-sleeve gray utility shirt with short collar, reinforced quilted shoulders, 2-chest flap pockets, 2-multicolor embroidered patches with “Federal Colonies”, Mars and moons logo, 1-on each arm, with velcro front closure, retaining internal costumer’s affixed tape handwritten, “Bronco” and (1) black spandex arm band with clear window pouch featuring a functional Casio calculator, velcro closure. Also includes (1) pair navy blue pants with reinforced padded knees and zipper front closure. Exhibiting age, production wear and intentional distressing. In very good to fine condition. **\$600 - \$800**



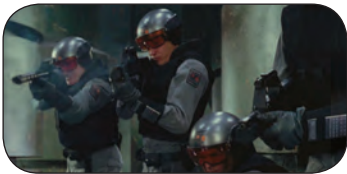
762. Alexia Robinson “Tiffany” electronic nail polish kit from *Total Recall*. (Carolco, 1990) Original prop constructed of black vacuum formed plastic double-hinged case with slide lock closure, interior with colored paper pallet under clear acrylic pane on 1-side and gray rubber slotted holder on the other, containing 1- ballpoint pen with resin cap and electrical wiring protruding from tip, and resin strip with multicolor lights and on/off switch. Highly visible in the Rekall office when the secretary uses this futuristic tool to magically change her nail color. Electronics untested. Exhibiting age and production wear with some color bleed on the pallet and remnants of adhesive on the exterior. In very good condition. **\$600 - \$800**



763. American Interplanetary Passport from *Total Recall*. (Carolco, 1990) Original 24-page prop 3.45 x 4.75 in. passport with eagle logo, “Passport” and “United States” imprinted on the red white and blue cover, multiple “Federal Colony of Mars” stamps on the first page, 1-on page 13. Exhibiting production wear and soiling. In vintage very good to fine condition. **\$300 - \$500**



764. Federal Colony of Mars badge from *Total Recall*. (Carolco, 1990) Original pentagon-shaped resin badge with affixed metallic silver stickers reading, “124 Federal Colony of Mars”, and bas-relief upside image of the Mexican flag eagle with snake, expertly studio painted silver and black, with straight pin backing. Measuring approx. 2.5 x 2.5 in. Exhibiting only minor production wear. In very good condition. **\$300 - \$500**



765. Martian Immigration badge from *Total Recall*. (Carolco, 1990) Original shield-shaped resin badge with affixed transparent stickers reading, “Martian Immigration”, with eagle at top and on face along with “US Department of Justice”, expertly studio painted to appear metallized, safety pin backing affixed with thick gray adhesive. Measuring approx. 1.75 x 2.65 in. Exhibiting only minor production wear. In very good to fine condition. **\$300 - \$500**



766. Warren Beatty “Dick Tracy” prop Tommy gun from *Dick Tracy*. (Touchstone, 1990) Original static cast rubber prop gun with internal armature, expertly studio painted to appear as metal and wood. Measuring approx. 35 x 7 in. Highly visible throughout the movie in the hands of many actors, both Gangster and Copper alike. Exhibiting production wear. In very good to fine condition. **\$1,000 - \$1,500**



767. “Donatello” signature broken bo staff from *Teenage Mutant Ninja Turtles*. (New Line Cinema, 1990) Original staff prop constructed of cast latex rubber over solid wood core with leather lace wrapped center, expertly studio painted to resemble wood. Assembled, the staff measures approx. 54 in., separated, the pieces (still connected by leather lacing) measure approx. 25.25 in. and 28.75 in. Exhibiting production wear, with remnants of adhesive along broken edges from previous repair and rubbed paint. In very good condition. **\$1,000 - \$1,500**



768. “Michelangelo” signature nunchucks from *Teenage Mutant Ninja Turtles*. (New Line Cinema, 1990) Original pair of stunt prop nunchucks constructed of cast polyfoam over wooden armature expertly studio painted to appear as wood. Conjoined by leather cord. Each club measuring approx. 13.75 x 1.5 in. each, and 31 in. fully extended. The weapon of choice for “Michelangelo”. Highly visible throughout the film and featured in the scene when “Splinter” has “Shredder” hanging off the edge of a building by a pair of nunchucks. Exhibiting age and production wear with deterioration and rigidity to foam component and some cracking to painted surfaces. In very good condition. **\$1,000 - \$1,500**



770. Kathy Bates “Annie Wilkes” ensemble from *Misery*. (Castle Rock, 1990) Original (3) piece signature ensemble including (1) Eddie Bauer brand sleeveless collarless long denim dress with pleated skirt, front and back, 2-hip slash pockets, with left side button closure, size “L/G”, (1) Big Mac brand teal plaid long-sleeve flannel with pointed collar, 2-chest pouch pockets and button front closure, size “XL”, and (1) Land’s End brand navy blue long-sleeve turtle neck, size “L”. Exhibiting age and production wear with some fading from previous display. In very good condition. **\$3,000 - \$5,000**

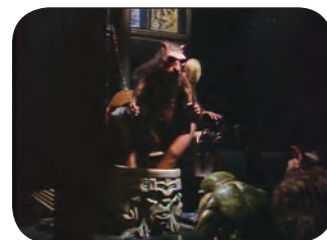


769. Kathy Bates “Annie Wilkes” special FX bust from *Misery*. (Castle Rock, 1990) Original Special FX head and shoulders death bust constructed of cast silicone skin over internal rigid polyfoam core with metal spring embedded in the neck for flexibility when attached to the main body form (not included). Expertly painted and finished in hyper realistic flesh tones with hand punched head of human hair, eyebrows and eyelashes. With a slash wound on the right cheek. One of a few expression FX busts created for the climactic scene when hostage, “Paul Sheldon” (James Caan) kills his psychopathic captor, “Annie Wilkes” (Kathy Bates) with a typewriter. Measuring 17 x 11.5 x 9 in. Exhibiting production wear and 7 in. long split to the neck beneath the chin. In very good to fine condition. **\$2,000 - \$3,000**



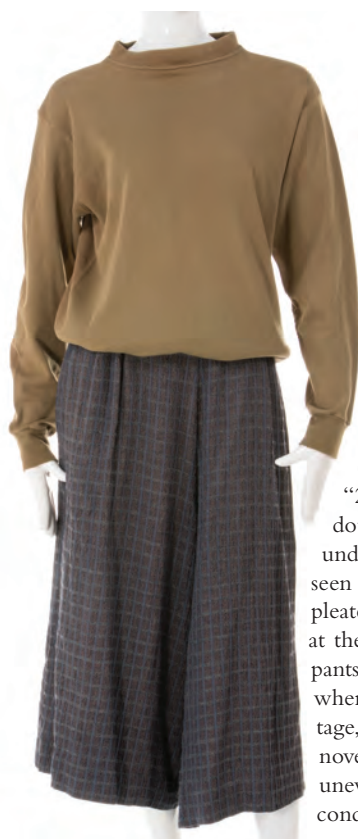


771. James Caan “Paul Sheldon” stunt typewriter prop from *Misery*. (Castle Rock, 1990) Original stunt prop typewriter constructed of hollow cast body with tooled aluminum parts, cast resin components and some real typewriter elements all brought together in a light-weight hyper realistic assemblage. Expertly studio finished and distressed with “Royal” brand decal badges added and cut foam filling the interior. There is also a foam latex rubber gasket applied around the base of the prop for safety. Highly visible in the climactic face off between hostage, “Paul Sheldon” (Caan) and his lunatic captor, “Annie Wilkes” (Kathy Bates) when Paul misdirects Annie and uses his typewriter to bludgeon her to death. The instantly recognizable prop measures 17 x 11 x 8.5 in. Exhibiting production wear, age and minor soiling. Some minor deterioration to the edge rubber gasket. In very good to fine condition. **\$1,000 - \$1,500**



774. Ghoulies toilet and “fish Ghoulie” from *Ghoulies III: Ghoulies Go to College*. (Vestron, 1991) Original prop toilet constructed of wood, cast resin and fiberglass. Measures

32 x 18.75 x 31 in. Accompanied by a “fish Ghoulie” constructed of foam-filled cast latex, expertly studio finished and painted in slimy green hues with red gore embellishments, measuring approx. 21 x 10.5 in. Ghoulie has petrified and is cracked with areas of fading and latex loss throughout. Both hands absent. Toilet is dented and scratched overall. In good to very good condition. Item is located in the Eastern United States and special shipping arrangements will apply. **\$3,000 - \$5,000**



772. Kathy Bates “Annie Wilkes” turtleneck and pants from the hobbling scene in *Misery*. (Castle Rock, 1990) Original (2) costume pieces including (1) olive drab long-sleeve mock turtleneck shirt with “2950” written inside the collar, and three small black dots on the interior back bottom edge. This shirt was worn under a gray dress in the infamous hobbling scene and is seen on promotional items, and (1) dark blue textured plaid pleated palazzo capri pants with zipper and button closure at the back, and navy blue silk lining on the interior. These pants were worn with a gray shirt and cardigan in the scene where psychotic fan “Annie Wilkes” (Bates) forces her hostage, writer “Paul Sheldon” (James Caan), to work on a new novel. Exhibiting age and production wear, shirt exhibits uneven fading from previous display. In good to very good condition. **\$800 - \$1,200**



775. Julia Roberts “Hilary O’Neil” sleeveless dress from *Dying Young*. (TCF, 1991) Original pale pink silk crepe knee-length pullover dress with ruched cap sleeves, square neckline, and pink pearlized button front closure. Retaining internal handwritten, “Fox” in black ink. Exhibiting age, production wear and pinholes from previous display, and production-made partially turned under hemline in front. In production used very good condition. **\$800 - \$1,200**



773. Sean Connery “King Richard” shield from *Robin Hood: Prince of Thieves*. (Warner Bros., 1991) Original teardrop shield constructed of leather wrapped metal core embellished with resin components. Expertly studio finished with faux battle damage and stitched “repairs”. The back retains 2-thick leather arm straps and a thick leather belt with metal buckle. Measuring 52.75 x 23 x 2 in. Production made but not visible in final edit of film. Exhibiting age and production wear. In very good condition. **\$1,000 - \$1,500**



776. Hot Shots! Navy fighter jet filming miniature. (TCF, 1991) Original miniature jet constructed of cast fiberglass, resin, plexiglass, wood and styrofoam with a male pilot figure in the open cockpit. The model is expertly assembled and painted gray with “THE NAVY” inscribed on the fuselage below the cockpit. The right wing retains a sticker reading, “NAVY”, left wing retains a sticker of a white star with a red and blue border. Additional red stickers on vents and at either side reading “DANGER”. Dome of cockpit is missing. The detailed model measures 18 x 53 x 71 in. Exhibiting production wear and scratching, chipping and peeling throughout. In good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



777. Tonya Harding Olympics “Ice” figure skating costume. (1991-1992) Original crème spandex mock turtleneck leotard adorned with aurora borealis crystals and gold bugle and seed beads in a geometric floral pattern, cap sleeves with gold bead fringe, low-cut back, self-fringe at hips with gold sequin leaves, and neck hook and eye and slide clasp closure. Retaining internal bias label, “Specially Hand Made By Barbara”. Worn in the following competitions: Skate America 1991, when Harding broke a world record in short and long programs, 1992 Nationals and the 1992 Olympic Games as well as during the 1992 Tour of Olympic and World Champions. In addition, it was worn on TV Texaco, and recreated for the 2017 *I, Tonya*, starring Margot Robbie. Exhibiting age and wear with some missing/loose beadwork. In good to very good condition. Accompanied by a signed LOA from Harding. **\$10,000 - \$15,000**



778. Tonya Harding Olympics “Fire” figure skating costume. (1993-1994) Original sleeveless nude and red spandex leotard adorned with red and clear iridescent disc sequins, aurora borealis crystals, bugle and round faceted beads hanging in strands, with red faceted beads and flares of red spandex in flame pattern, nude straps on back, lower zipper back closure and neck hook and eye and slide clasp closure. Worn by Tonya Harding during the 1993-94 National Championships, where she won 1st place, and also in the 1994 Winter Olympics. Exhibiting some light wear. Very good condition. Accompanied by a signed LOA from Harding. **\$6,000 - \$8,000**



779. Val Kilmer “Jim Morrison” signature leather pants from *The Doors*. (TriStar, 1991) Original black leather pants with zipper and double buckle strap closure, interior lined in black silk. Retaining internal “Palace Costume Co.” bias label handwritten “MP 10 36”. Highly visible, worn by “Jim Morrison” (Kilmer) throughout the movie, notably while shooting the iconic shirtless album cover portrait, and when on stage. Exhibiting only minor production wear. In very good to fine condition. **\$1,000 - \$1,500**



780. Juliette Lewis “Cassie” costume pieces from *Crooked Hearts*. (MGM, 1991) Original (4) piece ensemble including (1) orange cotton gauze romper with crisscross tank straps, wide ruched elastic waist, and palazzo legs with 2-hip slash pockets, (1) sleeveless burnt orange knit tank with decorative white buttons, (1) purple and black paisley vest with 2-hip slash pockets and button front closure, and (1) pair of nude leather sandals with brass colored pyramid bead and gold leather designs with buckle closure. Romper is highly visible in the film and the other pieces are worn in various combinations. Exhibiting age and production wear. In very good to fine condition. **\$400 - \$600**





781. Jennifer Jason Lee Leigh “Kristen Cates” retro dress from *Rush*. (MGM, 1992) Original long-sleeve knee-length blue wool dress with white waffle weave, long pointed collar and cuffs, decorative tongue flap mid-bodice with 3-red white and blue plastic buttons, and zipper back closure. Including 1-matching self belt with button closure. Exhibiting age and production wear. In production used very good to fine condition. **\$400 - \$600**



785. Geena Davis “Thelma” and Susan Sarandon “Louise” (2) prop heads from *Thelma & Louise*. (MGM, 1991) Original (2) life size crash dummy head and shoulder busts constructed of polyfoam-filled cast latex rubber masks. Expertly painted and finished with screaming mouths open and prosthetic grade eyes embedded. Finished with human hair lace wigs. The heads retain denim accessories with the “Thelma” (Davis) head wearing a hair tie and “Louise” (Sarandon), a neckerchief. Both heads measure approx. 16 x 10 x 9 in. and retain a hole in the interior neck for affixing to the mannequin body. Used for the now legendary climactic scene when the female fugitives drive off a cliff together. Exhibiting production wear and soiling. In very good condition. **\$2,000 - \$3,000**



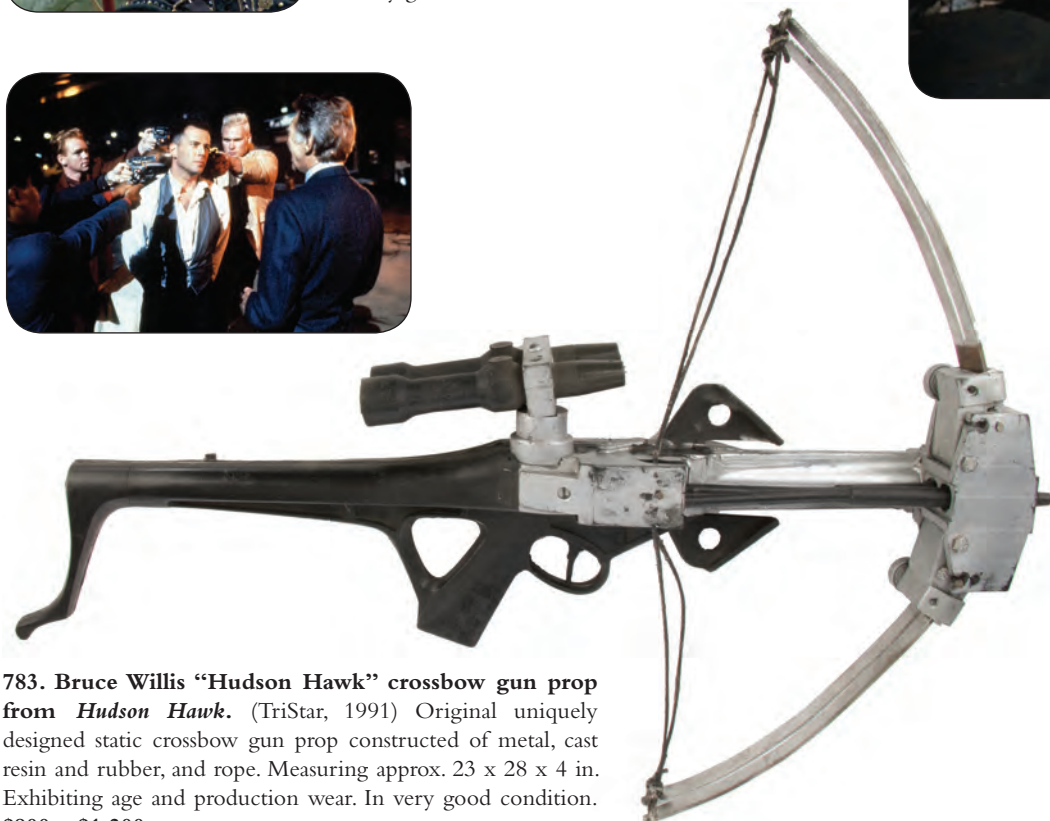
782. Kevin Costner “Robin Hood” (5) signature prop arrows from *Robin Hood: Prince of Thieves*. (Warner Bros., 1991) Original (5) prop arrows, consisting of a wooden shaft, distressed tooled aluminum metal cap tip, feathered fletching, and molded plastic knock. Measures 27.75 in. long. Exhibiting light production wear. In very good condition. **\$400 - \$600**



786. Tom Sizemore “Boxman” flight helmet from *Flight of the Intruder*. (Paramount, 1991) Original flight helmet constructed OFM commercial helmet covered in ivory craft tape with orange checkerboard design on the front and a black spade on the back. Black vertical lettering along front right side of the helmet reads “Boxman” and along lower edge in back, “LT. R. Walkwitz”. The helmet has a static raised visor. Interior of helmet has liner, headphone cups and a blue chin strap with leather chin guard. A cable and plug protrude from the back. Interior tape handwritten, “Boxman Med. Single Pract”. Exhibiting wear and age. In good condition. **\$800 - \$1,200**



783. Bruce Willis “Hudson Hawk” crossbow gun prop from *Hudson Hawk*. (TriStar, 1991) Original uniquely designed static crossbow gun prop constructed of metal, cast resin and rubber, and rope. Measuring approx. 23 x 28 x 4 in. Exhibiting age and production wear. In very good condition. **\$800 - \$1,200**



784. Bruce Willis “Hudson Hawk” prop mine launcher from *Hudson Hawk*. (TriStar, 1991) Original static prop launcher constructed of cast rubber, resin, metal and vacuum formed components, expertly studio painted. The butt is disguised as a golf club wedge. Grip covered in black tape. Faux gas cylinder is made of a plastic bottle painted black. Open plastic pipe runs down center of barrel. Measuring approx. 29 x 11.75 x 4 in. The CIA agents carry this concealed in a golf bag. It fires suction cup tipped explosives with timers on them. “Eddie” (Bruce Willis) and “Tommy” (Danny Aiello) appropriate this weapon and use it during their assault on Castle Da Vinci. Later, “Alfred” (Donald Burton) uses the weapon to blow up his employer’s car. Exhibiting age and production wear with some paint loss and warped tape. In very good condition. **\$600 - \$800**





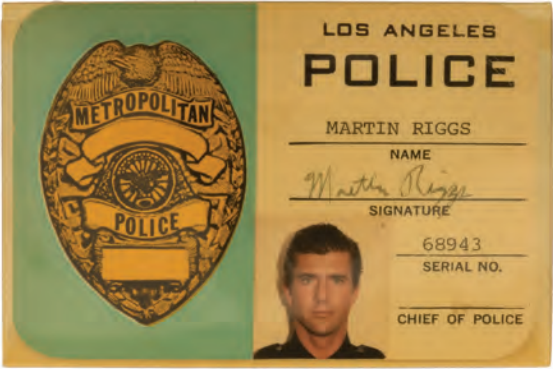
787. Tony Cox “Blaaatt” bulldog creature suit from *Mom and Dad Save the World*. (HBO, 1992) Original bulldog creature suit constructed of cast foam latex rubber including main body in spandex padded jumpsuit with cast character gloves and head with internal articulating armature. The head and other portions are flocked with faux fur and entire suit is expertly detailed to appear as a humanoid bulldog. Head includes interior cast acrylic mouth and teeth with prosthetic grade false eyes. The character wears a guard’s costume, which includes faux leather gauntlets, boots and hat. Embellished with a spiked rubber collar and black rubber chest plate with raised crest at center with the letters, “T/S”. Highly visible throughout the movie. The character suit has been assembled in a seated position for display. Measuring approx. 35 x 20 x 21 in. Exhibiting age and production wear. In good to very good condition. **\$800 - \$1,200**



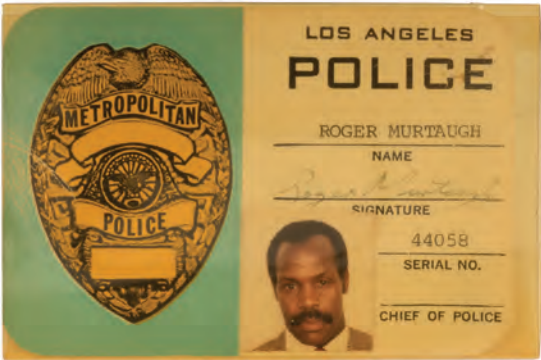
789. Mel Gibson “Martin Riggs” jacket from *Lethal Weapon 3*. (Warner Bros., 1992) Original Quicksilver brand gray denim puff bomber jacket with short standing collar, elastic cuffs and hem, 2-hip slash pockets, screen printed black “Quicksilver” on left chest and large logo on back, with blue cotton interior and snap front closure. Highly visible. Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**



788. *Lethal Weapon 3* crew anorak jacket. (Warner Bros., 1992) Original Sawyer of Napa brand brown suede anorak with chocolate suede wide pointed collar, drawstring waist, 2-hip flap pouch pockets, 1-with embroidered “Lethal 3”, button cinches at cuffs, interior lined in quilted color shifting copper/black satin, with button and zipper front closure, size “L”. Exhibiting production wear. In very good condition. **\$400 - \$600**



790. Mel Gibson “Martin Riggs” LAPD ID badge and holder from *Lethal Weapon 3*. (Warner Bros., 1992) Original paper LAPD ID with rounded edges, handwritten, “Martin Riggs” with 1 x 1 in. tipped photo of Mel Gibson, presented in original plastic clip back sheath. Measuring approx. 3.75 x 2.5 in. Exhibiting age and production wear. In good to very good condition. **\$300 - \$500**



791. Danny Glover “Roger Murtaugh” LAPD ID badge and holder from *Lethal Weapon 3*. (Warner Bros., 1992) Original paper LAPD ID with rounded edges, handwritten, “Roger Murtaugh” with 1 x 1 in. tipped photo of Danny Glover, presented in original plastic clip back sheath. Measuring approx. 3.75 x 2.5 in. Exhibiting age and production wear with some creasing to paper. In good to very good condition. **\$300 - \$500**



792. Mel Gibson “Martin Riggs” police motorcycle from *Lethal Weapon 3*. (Warner Bros., 1992) The quintessential police motorcycle in the U.S. from the late 70s through the 2000s and beyond, the Kawasaki Police 1000 is equipped with an inline 4-cylinder engine with double overhead cams and chain drive, fiberglass fairing with windshield, saddleboxes, folding floorboards and alloy wheels. This motorcycle was a used police motorcycle purchased by the film production and used in the making of *Lethal Weapon 3*. Exhibits expected age and production wear, oxidation and some surface rust. Windshield is intentionally broken at top. Mechanicals untested and being sold on bill of sale only. Measures 90 in. long x 61 in. tall. Vehicle is presently in the Eastern United States and special shipping arrangements will apply. Some grime build-up and rusting throughout frame. **\$2,000 - \$3,000**



793. Jean-Claude Van Damme “Lux Deveraux” uniform ensemble from *Universal Soldier*. (Carolco, 1992) Original desert camouflage special forces padded vest with wide standing collar with velcro closure extending down the neck, belted web clips at open sides, military patches on right and left chest with “U.S.S.F. 44” and “U.S. Army”, and lace-up back. With internal bias label handwritten “J.C.”. Exhibiting studio distress and production wear. In very good condition. **\$1,000 - \$1,500**



796. Emilio Estevez “Gordon Bombay” hero varsity jacket from *D2: The Mighty Ducks*. (Disney, 1992) Original iconic Starwears brand navy blue wool jacket with short standing knit collar, cuffs and hem, brown suede sleeves, green suede back with embroidered appliqué hockey duck and “Ducks”, with yellow embroidered “Coach Bombay” on left chest, 2-brown suede trimmed hip slash pockets, interior lined in black quilted nylon, with zipper front closure, size “Large”. Worn throughout the film, highly visible. Exhibiting age and production wear. In production used good to very good condition. **\$2,000 - \$3,000**



794. Dolph Lundgren “Andrew Scott” military vest from *Universal Soldier*. (Carolco, 1992) Original jungle camouflage combat vest with pointed collar featuring embroidered eagle on right point and crossed rifles on left, raw edges at arm opening from intentionally removed sleeves, 4-front flap pouch pockets with 7-embroidered patches including, “Perry” and “U.S. Army”, with internal handwritten, “Dolph Supermarket #1” on neck. Exhibiting minor production wear. In very good condition. **\$1,000 - \$1,500**



797. Sharon Stone “Catherine Trammel” polygraph machine from *Basic Instinct*. (Carolco, 1992) Original polygraph test unit contained in a silver-toned aluminum carrying case. Test unit takes up one half of the suitcase-style carrying case and consists of dials, buttons, gauges, lights and switches. 5-needle arms rest on polygraph paper roll fed from the interior of the machine. Made by C.H. Stoelting Co. Chicago, IL. The clasp locked case lid opens and removes when needed. Highly visible when “Catherine” (Stone) is administered a polygraph test. Exhibiting age and production wear, no carrying handle present. Electronics present but untested. In very good condition. **\$2,000 - \$3,000**



795. Nicole Kidman “Shannon Christie” ensemble and vest from *Far and Away*. (Universal, 1992) Original (3) piece ensemble including (1) cerulean blue velvet jacket with short standing collar with black embroidered leaf pattern and striped ribbon piping, princess sleeves, wool panels, integral decorative white sleeve cuffs, split tapered hem at back with black silk braid frog closure, (1) matching wool floor-length skirt with flat panel front and pleated back, black web and ribbon trim at waist, with button back closure. Also includes (1) royal blue textured silk vest with blue floral embroidery, slate wool back, with silver metal filigree domed button front closure. Velvet ensemble highly visible when “Shannon” (Kidman) and “Joseph” (Tom Cruise) leave Ireland and first arrive in America, vest highly visible at the end, when they race for land and win one another. Exhibiting age, production wear, rubbing and loss to velvet on jacket. In production used very good to fine condition. **\$800 - \$1,200**



798. Anne Ramsay “Helen Haley” Rockford Peaches uniform from *A League of Their Own*. (Columbia, 1992) Original peach (4) piece vintage-style uniform including (1) AIS brand dress with short wide collar, short-sleeves, embroidered “City of Rockford Peaches” patch at chest with logo at center, shield-shaped patch on left sleeve, “A-A / GPBL” and satin appliqué “15” on back, smock-style faux mother-of-pearl button front closure, size “S”, (1) pair burgundy satin shorts with elastic waist, retaining internal bias label handwritten, “Helen” in black ink, size “S”, (1) red fabric and metal buckle belt, and (1) pair red wool athletic knee socks. Exhibiting light production wear with some pinholes from previous display. In very good to fine condition. **\$600 - \$800**



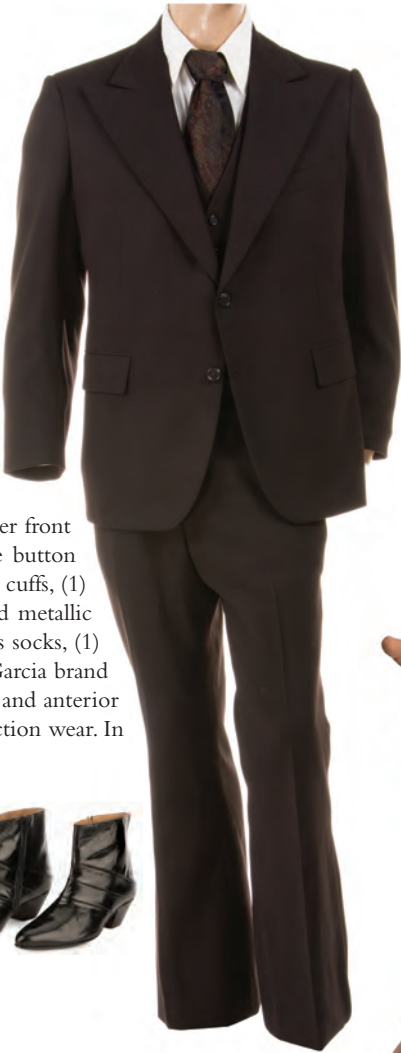
799. Tom Cruise “Mitch McDeere” pinstripe jacket from *The Firm*. (Paramount, 1993) Original slate blue wool suit coat with muted pinstripes, short collar, notched lapel, 1-chest and 2-hip slash pockets, interior lined in pewter silk satin, retaining internal Western Costume bias label typed “Tom Cruise”. Exhibiting minor production wear. In very good to fine condition. **\$1,500 - \$2,500**



802. Harold Ramis signed flag from *Groundhog Day* flag. (Columbia, 1993) Original turquoise vinyl flag with a central white paint stenciled image of a mocking groundhog inside of a circle with white grommets on left border for hanging, signed upper left, “Best wishes, Harold Ramis”. Measuring 35 x 52 in. Exhibiting minor age and wear. In very good to fine condition. **\$300 - \$500**



800. Al Pacino “Carlito ‘Charlie’ Brigante” suit ensemble from *Carlito’s Way*. (Universal, 1993) Original (8) piece ensemble including (1) Scafati brand black wool coat with muted black pinstripes, short collar, peaked lapel, 1-chest slash and 2-hip flap pockets with button front closure, (1) matching vest with 4-front slash pockets, black silk back and interior lining, with buckle back cinch and button front closure, (1) pair matching pants with zipper front closure, (1) Ike Behar brand long-sleeve white button up shirt with 1-chest pouch pocket and folded cuffs, (1) B. Forman Co. brand black silk tie with muted metallic multicolor flora pattern, (1) pair sheer silk dress socks, (1) pair white cotton boxers, and (1) pair Aurelio Garcia brand black patent leather ankle boots with 2 in. heel and anterior side zipper closure, size “10”. Exhibiting production wear. In very good to fine condition. **\$1,500 - \$2,500**



801. Al Pacino “Carlito ‘Charlie’ Bigante” suit ensemble from *Carlito’s Way*. (Universal, 1993) Original (5) piece ensemble including (1) black wool pinstripe suit coat with short collar, peaked lapel, 1-slash and 2-hip flap pockets, with button front closure, (1) matching vest with 2-chest and 2-hip slash pockets, black silk back and interior, with button front closure, (1) pair matching trousers with zipper front closure, (1) Ike Behar brand drab long-sleeve button up, and (1) Charvet brand brown paisley silk tie. Exhibiting only minor production wear. In very good to fine condition. **\$1,500 - \$2,500**



803. Sylvester Stallone “John Spartan” cryogenically frozen display figure from *Demolition Man*. (Warner Bros., 1993) Hyper-realistic, life-size nude figure of “Spartan” (Stallone) in cryogenic suspension. Created by Amalgamated Dynamics, Inc., who created the original FX prosthetics in the film, from the original production molds. Constructed of cast silicone over armature substructure. Expertly studio painted and finished with attention to every detail including individually punched hairs on head, brows and even under arms, embedded prosthetic grade glass eyes and cast resin and enamel teeth. The anatomically correct figure is posed in a crouched position with dazed expression, which is the posture assumed in the scene when the character is thawed out of cryogenic suspension after decades of hibernation. Measuring approx. 55 x 25 x 12 in. Exhibiting some age and minor wear n very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$10,000 - \$15,000**



804. “Clampett” jalopy truck from *The Beverly Hillbillies* 1993 feature film. (TCE, 1993) To recreate the Clampett hillbilly jalopy for the 1993 feature, famed Hollywood car customizer George Barris (who built the jalopy for the 1960s TV series) used a 1921 Oldsmobile and fabricated this famous screen vehicle. The distressed hillbilly truck has an open top and no windshield, black leather seating in main cabin and a wooden platform at back end that features a wooden bench towards the front center and an elevated wooden rocking chair in the rear cargo area. Cargo area holds poles, metal objects, pieces of furniture, a blade sharpener, and prop bags of flour. Wooden barrels on each side of front of vehicle that are held down by a rope. Intentionally distressed with scratches and dents throughout. Small loose pieces. Tires are flat. Measures 100 x 80 x 216 in. Mechanicals unrestored. Sold on bill of sale only. This vehicle is located in the Eastern United States and special shipping arrangements will apply. **\$30,000 - \$50,000**



805. Sylvester Stallone “Gabe Walker” jacket from *Cliffhanger*. (TriStar, 1993) Original Gap brand mustard color pullover wind breaker with 5-embroidered appliqué climbing patches on chest, 1-on right shoulder, 2-on left. Featuring kangaroo pouch with 1-slash zipper pocket, knit cuffs, drawstring hem and zipper front closure; size “XL”. Exhibiting only minor production wear. In very good to fine condition. **\$1,000 - \$1,500**



806. “Hal Tucker” anorak jacket from *Cliffhanger*. (TriStar, 1993) Original Adidas brand dark teal and chartreuse nylon anorak with hidden hood collar, cinching waist and sleeves, and chest and hip zipper flap pockets. With “H. Tucker” appliqué patch on left chest, and “Rocky Mountain Park Rescue” appliqué patch on left shoulder. Retaining internal bias label handwritten, “Ron” and “Jessie” (Ron Kauk was a climbing double). Exhibiting production wear and soiling. In very good condition. **\$600 - \$800**



807. Walkie-talkie prop from *Jurassic Park*. (Universal, 1993) Original prop constructed of cast resin body and repurposed electronic parts made to look like an actual Motorola Saber Handie-Talkie FM Radio or handheld transceiver. Metal belt hook on back is screwed closed. “Motorola Saber” sticker applied. Front features a prop digital panel with a sticker that reads, “MENU CH-6. Measuring 10 x 2.5 x 1 in. Exhibiting production wear. In very good to fine condition. **\$800 - \$1,200**



808. Dinosaur Handler uniform and hardhat from *Jurassic Park*. (Universal, 1993) Original (3) piece uniform including (1) long-sleeve button front combat coat with short collar, 4-flap pockets, reinforced sleeves, self belt cuffs, and “Jurassic Park” embroidered patch on left shoulder, (1) pair matching multi-pocket combat cargo pants with adjustable waist and button front closure, and (1) bright orange industrial hard hat with size-adjustable liner and iconic Jurassic Park logo affixed to the front. Pants and shirt retain the internal Western Costume ink stamps. Exhibiting light production wear. In very good condition. **\$2,000 - \$3,000**



809. Tyrannosaurus Rex (4) toe claws from *Jurassic Park*. (Universal, 1993) Original set of (4) T-Rex toe claws made of dense black foam rubber, painted and distressed with great detail to appear aged, calcified and cracked. The claws measures approx. 6.5 x 4 x 3 in. to 14 x 8 x 7 in., 2-feature metal posts protruding from bases for mounting to the endoskeleton of the mechanical dinosaur. Claws are marked with designated foot positions, 2-marked “R1/L1, 1-marked “R2/L2”, and 1-marked “R4/L4”. The first glimpse of the “Tyrannosaurus Rex” is in the movie’s trailer when the gigantic earthshaking T-Rex foot stomps in wet mud. These claws represent a rare few existing T-Rex components to survive from the meticulously researched and beautifully crafted Stan Winston Studio masterpiece seen in the Steven Spielberg classic film. Exhibiting age, production wear and handling, with remnants of adhesive on the larger claw bases. In very good to fine condition. **\$12,000 - \$15,000**



810. Franchi SPAS-12 prop shotgun from *Jurassic Park*. (Universal, 1993) Original gun prop constructed of black metal and plastic shotgun with gas cylinder, plastic air pump, and folding stock and butt. Breech block open and hollow. Inscription above trigger on reads, "S.P.A.S. 12 - Luigi Franchi S.P.A. - Brescia Made In Italy / AA9940". Prop weapons like this are highly visible used by "Robert Muldoon" (Bob Peck) and "Dr. Alan Grant" (Sam Neill) throughout the movie. Folding butt is locked in the compact position. Exhibiting production wear. In very good condition. Special shipping arrangements via Federally licensed firearms dealer are required. *Provenance:* Bob Gibbons & Sons, Inc. **\$2,000 - \$3,000**



811. Dan Aykroyd "Beldar Conehead" Abraham Lincoln costume from *Coneheads*. (Paramount, 1993) Original (7) piece ensemble including (1) black wool frock coat with short collar, peaked lapel, and black silk interior, (1) pair matching John Alexander brand trousers with zipper front closure, (1) textured wool vest with rounded scoop neck lapel collar, 2-chest and 2-hip slash pockets, with black silk interior, (1) crème long-sleeve button up shirt, (1) pair long black and white striped boxers with elastic waist, and (2) black wool cummerbund style collar bows with hook and eye closure. Exhibiting age, production wear, makeup remnants and soiling to shirt. In very good to fine condition. **\$600 - \$800**



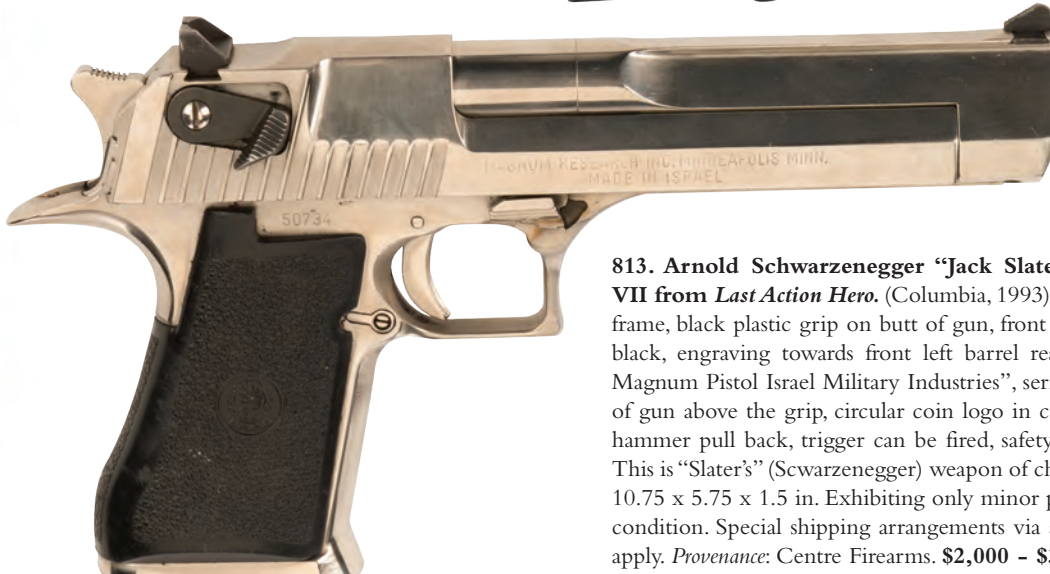
814. Arnold Schwarzenegger "Jack Slater" signature ensemble from *Last Action Hero*. (Columbia, 1993) Original (5) piece ensemble including (1) brown suede jacket with rounded collar, 2-diagonal hip slash pockets, buttoning wrist cinches, elastic side hem cinches, interior lined in chocolate satin, with zipper front closure, (1) brick red short-sleeve crewneck tee retaining internal stamped, "Last Action Hero" on neck, (1) pair Levi brand denim jeans, (1) pair Tony Lama black leather and snakeskin cowboy boots with special rubber soles added for stunts, retaining internal handwritten, "Arnold, Rubber soles use for stunts", size "12D", and (1) brown leather belt with sterling silver and brass belt buckle featuring bas relief gold metal LAPD Sergeant badge, gun and text, "Marksmanship, Slater". Exhibiting age and production wear, shirt with uneven fading around neck from previous display. In very good to fine condition. **\$2,000 - \$3,000**



812. Dan Aykroyd "Beldar Conehead" pajamas ensemble from *Coneheads*. (Paramount, 1993) Consisting of (1) long-sleeve tan top with repeating golfer pattern, short rounded collar, brown piping along collar, button front closure, and cuffs, with 1-chest pouch pocket, and (1) matching pants with elastic waist, piping on hems and snap front closure. Exhibiting production wear with some makeup remnants on top. In very good condition. **\$800 - \$1,200**



815. "Goomba" costume and figure from *Super Mario Bros.* (Buena Vista, 1993) Original life size figure consisting of custom display mannequin dressed with screen used costume including maroon floor-length pea coat, black leatherette vest over beaded mesh fabric undershirt with ornamental frog button closure at collar, 3-fingered leather gloves, black leather belt and shoulder strap with metal buckles and steel capped-toe rubber boots. Completed with a cast foam latex rubber over fiberglass shell studio painted "Goomba" head with embedded acrylic teeth and prosthetic grade false eyes. Measuring approx. 82 x 36 x 26 in. Exhibiting soiling, production distress, and some fraying and rubbing to jacket. Head is stripped of paint on the facial areas and surrounding foam rubber is deteriorating. In fair to good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



813. Arnold Schwarzenegger "Jack Slater" signature Desert Eagle Mark VII from *Last Action Hero*. (Columbia, 1993) Original pistol prop with satin nickel frame, black plastic grip on butt of gun, front and rear sights and safety are painted black, engraving towards front left barrel reads ".357", "© Desert Eagle - .357 Magnum Pistol Israel Military Industries", serial number "50734" on the right side of gun above the grip, circular coin logo in center of grip on both sides, slide and hammer pull back, trigger can be fired, safety moves up and down. No magazine. This is "Slater's" (Schwarzenegger) weapon of choice in the movie. Measuring approx. 10.75 x 5.75 x 1.5 in. Exhibiting only minor production wear. In very good to fine condition. Special shipping arrangements via a federal firearms licensed dealer will apply. *Provenance:* Centre Firearms. **\$2,000 - \$3,000**





816. Traci Lords “Heidi” prop severed head from *Skinner*. (5 Kidd Prod., 1993) Original life size severed head prop constructed of foam filled cast hard rubber expertly studio painted in flesh tones with hand-punched hair, eyebrows and lashes and with milky, prosthetic grade eyes embedded. Sculpted to appear as a violently torn off head with viscera at the neck and mouth gaping in shock. Measuring approx. 13 x 7 x 7 in. Exhibiting heavy production wear, soiling and distress. In good condition. **\$1,000 - \$1,500**



817. Terry Kiser “Bernie Lomax” signature 80s tracksuit from *Weekend at Bernie's II*. (TriStar, 1993) Original Ixspa brand (2) piece track suit including (1) multicolor jacket with short collar, elastic cuffs and hem, 1-chest pouch pocket with metal toggle clasp closure and embroidered “Ixspa” appliqué patch, 1-diagonal hip slash zippered pocket, interior lined in white fabric, with zipper front closure, and (1) pair matching pants with elastic and drawstring waist and elastic cuffs. Highly visible, signature outfit, worn throughout the movie and on promotional items. Exhibiting age and production wear. In very good to fine condition. **\$800 - \$1,200**



818. Jeff Daniels “Harry” costume ensemble from *Dumb and Dumber*. (New Line, 1994) Original (3) piece ensemble including (1) Stripes brand mustard yellow striped crewneck short-sleeve shirt, size “L”, (1) pair Rustler brand blue jeans size “38 x 32”, and (1) pair Gorilla brand black leather shoes, size 13. Exhibiting age, production wear and soiling. In very good to fine condition. **\$800 - \$1,200**



819. Whoopi Goldberg “Deloris” signature nun’s habit from *Sister Act 2: Back in the Habit*. (Touchtone, 1993) Original custom made (8) habit ensemble including (1) black wool floor-length long-sleeve dress with folded cuffs and zipper back closure, (1) black cotton veil, (1) stiff crème linen crown band, (1) crème spandex form fitting coif, (1) crème linen wimple, (1) black wool scapular with left shoulder button closure and black rope ribbon piping, (1) round wooden bead rosary with large wood and metal crucifix, and (1) black pleather belt. Exhibiting some production wear. In good to very good condition. **\$2,000 - \$3,000**



820. Whoopi Goldberg “Deloris” Vegas flying nun ensemble from *Sister Act 2: Back in the Habit*. (Touchstone, 1993) Original (3) piece ensemble including (1) long-sleeve floor length collarless black silk satin robe covered in clear iridescent sequins and small round black beads, with silk piping at neck, 1-hole beneath each arm for harness stunt rigging, folded cuffs, and full length back velcro closure, (1) white twill bib collar with clear iridescent sequins, short standing collar and back velcro closure, and (1) pair black hi-top lace-up boots with lug soles, mesh overly atop clear iridescent sequins, and black crystals, retaining internal handwritten, “Whoopie”. Highly visible in the opening musical Vegas sequence when “Deloris” (Goldberg) is suspended above the crowd as she performs. Exhibiting very light production wear with 1-minor breach to middle of robe. In very good to fine condition. **\$1,500 - \$2,500**





821. Kurt Russell “Wyatt Earp” signature Western ensemble from *Tombstone*. (Buena Vista, 1993) Original (7) piece ensemble including (1) black wool coat with short collar, notched lapel, 1-chest slash and 2-hip flap pockets, black grosgrain ribbon piping, self buttons, and black silk lining, (1) pair matching trousers with back waist cinch and black elastic and leather suspenders, (1) black silk vest with shawl collar and button front closure, (1) crème pullover long-sleeve shirt with maroon stripes, short standing collar, 2-pearlized gray faux cats eye stone and metal collar stud with 2-matching cufflinks, with chest button front closure, (1) stiff white button-on collar with handwritten, “Wyatt” in black ink, (1) pre-tied black silk tie with snap closure, and (1) black felt Stetson with grosgrain ribbon hat band, brown leather interior hat band with gold gilt maker’s marks, and handwritten, “Town Wyatt Hero” in black ink. Jacket, vest and pants retain handwritten, “Wyatt” in silver ink. Exhibiting production wear. In very good to fine condition. **\$2,500 - \$3,500**



822. Arnold Schwarzenegger “Harry Tasker” trench coat from *True Lies*. (TCF, 1994) Original tailored dark taupe trench coat with short collar, 2-hip slash pockets and button front closure. Interior lined in dark taupe satin. Handwritten on the interior lip of the internal pocket, “Arnold”. Highly visible during the unforgettable bathroom fight scene between Tasker and three thugs. Exhibiting some production wear and fading. In very good condition. **\$2,000 - \$3,000**



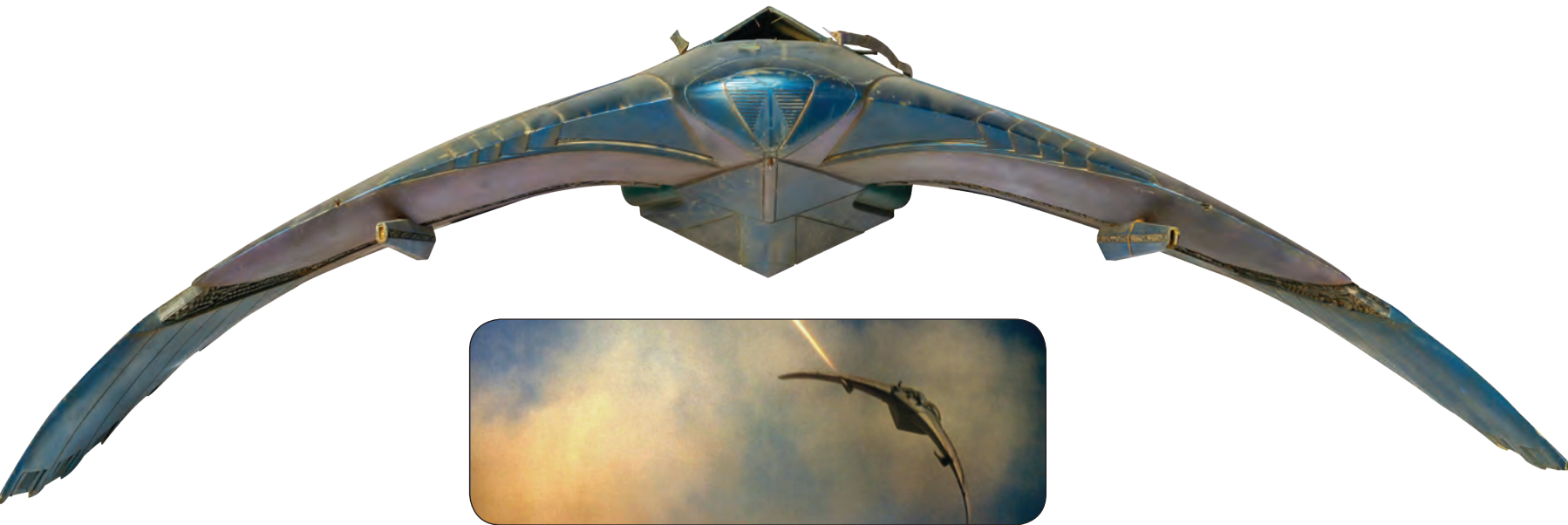
823. Ma'Tok staff from *Stargate*. (Carolco, 1992) Original staff prop constructed of cast foam latex rubber over armature, expertly studio painted peacock blue, bronze, and sage green “patina”, measuring approx. 7 ft. x 7 in. In the movie, the ornate staff doubles as an energy blaster and fits the *Stargate* motif by combining ancient-Egyptian aesthetics with alien technology. Exhibiting production wear, studio distressing, blaster portion with some sensitive repairs and remnants of adhesive. In very good condition. **\$600 - \$800**



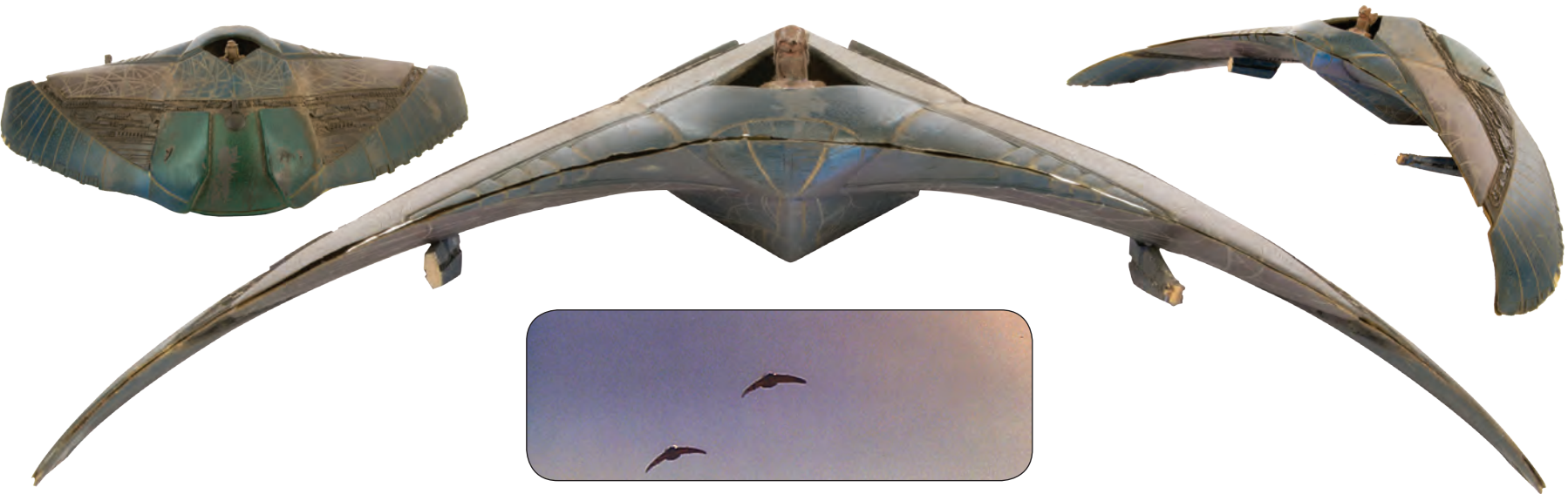
824. Futuristic scanner prop from *Stargate*. (Carolco, 1994) Original prop constructed of wood blocks, cast resin, metal and rigid cardboard components, with bungee cord “electrical wire”, expertly studio painted to resemble metal and electronics. Measures approx. 9.5 x 3.5 x 2.25 in. Exhibiting production wear with loose/broken/missing components. In production used good to very good condition. **\$1,000 - \$1,500**



825. James Spader “Dr. Daniel Jackson” desert ensemble from *Stargate*. (Carolco, 1994) Original (3) piece ensemble including (1) crème linen floor-length square-cut open-front hooded robe with slits for arms, (1) matching oversized cotton gauze shawl, and (1) beige oversized cotton gauze shawl, all expertly dyed and distressed to appear as aged, rough spun linens. “Jackson” (Spader) wears this ensemble for most of the film, being the one member of his team who actively tries to embrace and take part in the lives of the locals. Robe retains internal handwritten, “Daniel 002” in black ink. Exhibiting age, studio distress and soiling. In very good to fine condition. **\$600 - \$800**



826. “Goa’uld Death Glider” large scale filming miniature from *Stargate*. (Carolco, 1994) Original filming miniature constructed of resin and fiberglass model with steel substructure, cast parts and some hand etching and detail. Painted in otherworldly luminescent blues and purples with gold details. Measures 31 x 28 x 21 in. Missing panels on top and tips of wings, paint chipping, and black accretions on reverse of head. In production used good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Carolco Pictures. **\$8,000 - \$12,000**



827. “Goa’uld Death Glider” small scale filming miniature from *Stargate*. (Carolco, 1994) Original filming miniature constructed of fiberglass with resin components and slightly curved appearance, similar to a birds extended wings, expertly studio painted blue with otherworldly purple and green accents. A small cast resin pilot figure sits in cockpit of spaceship. Measuring 11.5 x 10.5 x 5 in. Exhibiting age and production wear, right side gun is broken/missing. In good condition. *Provenance:* Acquired from Carolco Pictures. **\$3,000 - \$5,000**



828. Pyramid spaceship filming miniature from *Stargate*. (Carolco, 1994) Original hollow vacuum formed plastic pyramid with debossed Egyptian pictograms on all 4-sides. Measuring approx. 12 x 12 x 8.5 in. Exhibiting production wear with some chipping to corners and edges. In very good condition. **\$2,000 - \$3,000**



829. Hieroglyphic pyramid ship panel from *Stargate*. (Carolco, 1994) Original interior ship panel consisting of a wooden frame with vacuum formed sheet of hieroglyphics, painted gold. Measures approx. 39.75 x 39.75 x 2.5 in. Exhibiting production wear. In very good condition. **\$600 - \$800**



832. Tom Hanks "Forrest Gump" Army sweatshirt from *Forrest Gump*. (Paramount, 1994) Original pale heather gray crewneck long-sleeve sweatshirt with "Army" screen-printed in black on chest, retaining internal handwritten, "MPCC" on neck. Exhibiting minor production wear, some makeup remnants on hem. In very good to fine condition. **\$1,500 - \$2,500**



830. Tom Hanks "Forrest Gump" denim jacket from *Forrest Gump*. (Paramount, 1994) Original lightweight blue bomber jacket with navy blue knit short standing collar, cuffs and hem, 2-diagonal hip slash pockets, and zipper front closure. Highly visible, worn when Forrest meets his best friend, "Bubba" (Mykelti Williamson) on the new recruit army bus. Exhibiting minor production wear. In very good to fine condition. **\$2,000 - \$3,000**



833. Gary Sinise "Lt. Dan Taylor" military fatigues from *Forrest Gump*. (Paramount, 1994) Original (2) piece ensemble including (1) olive drab long-sleeve combat coat with short collar, 2-chest flap and 2-hip flap pockets, and hidden button front closure, size "Medium", and (1) pair drab cargo combat pants with drawstring cuffs and button front closure, retaining internal handwritten, "Lt. Dan DBL, MPCC" on waistband. Highly visible throughout the Vietnam sequences, and the pants (tied at the knee) on the shrimp boat. Exhibiting age and production wear. In very good to fine condition. **\$2,000 - \$3,000**

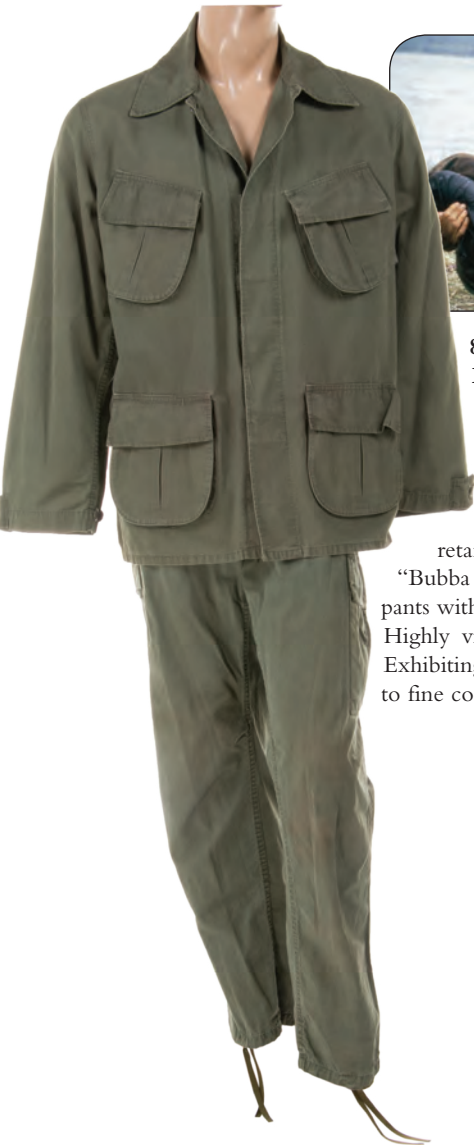


831. Tom Hanks "Forrest Gump" prop M16 service rifle prop from *Forrest Gump*. (Paramount, 1994) Original prop stunt rifle constructed of cast hard rubber over armature. Cast from an actual weapon. Highly visible used by U.S. Soldiers, including "Forrest Gump" (Hanks) in Vietnam War sequences. Includes a web shoulder strap attached to two metal anchor loops. Measuring 39 x 9 x 2.25 in. Exhibiting production wear and age. In very good condition. *Provenance:* Acquired from Independent Studio Services. **\$800 - \$1,200**





834. Gary Sinise “Lt. Dan Taylor” hospital shirt from *Forrest Gump*. (Paramount, 1994) Original royal blue short-sleeve bed shirt with pointed collar, 1-chest pouch pocket with white embroidered “US” and caduceus medical symbol, 2-diagonal hip slash pockets, wide hem, and hidden button front closure. Retaining internal handwritten, “Lt. Dan” in black ink on neckline. Highly visible during “Lt. Dan’s” (Sinise’s) hospital stay when “Gump” (Tom Hanks) visited. Exhibiting production wear. In very good condition. **\$1,000 - \$1,500**



835. Mykelti Williamson “Bubba Blue” army fatigues from *Forrest Gump*. (Paramount, 1994) Original (2) piece ensemble including (1) olive drab long-sleeve combat coat with short collar, 2-chest and 2-hip flap pockets, with hidden button front closure, size “Large”, retaining internal bias label handwritten, “Bubba #1”, and (1) pair matching combat cargo pants with drawstring cuffs and button front closure. Highly visible throughout the Vietnam sequences. Exhibiting age and production wear. In very good to fine condition. **\$1,000 - \$1,500**



836. Michael Wincott “Top Dollar” ensemble from *The Crow*. (Miramax, 1994) Original (4) piece ensemble including (1) double-breasted dark gray coat with short collar, peaked lapel, quilted black silk panels front and back, interior lined with black silk, with button front closure, (1) matching double-breasted wool vest with 2-zipper slash pockets with dangling chain embellishments and silver metal button front closure, (1) pair matching wool breeches with white elastic stirrups and paneled front closure, and (1) pair Lax for Eisers black leather English riding boots. Highly visible, recognizable outfit worn during the notorious and deadly scene when Brandon Lee was actually shot and killed by a faulty prop gun that fired the tip of a dummy round lodged in the chamber. Exhibiting only minor production wear. In very good to fine condition. **\$800 - \$1,200**



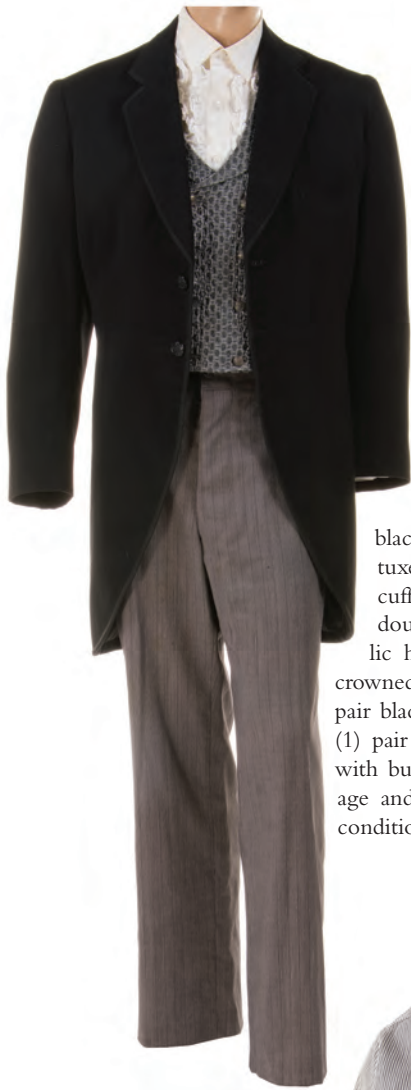
837. Bai Ling “Myca” jacket from *The Crow*. (Miramax, 1994) Original floor-length black and red taffeta overcoat with black collar, notched lapel, trim at cuffs, fitted bodice with flared skirts and open front with 2-silver metal floral button front closure at the waist. Upper interior lined in black satin. Highly visible as “Myca” (Ling) wears this coat during the final battle when she has her eyes pecked out by the crow and falls to her death from the belfry. Exhibiting only minor production wear. In very good to fine condition. **\$800 - \$1,200**



838. David Patrick Kelly “T-Bird” jacket from *The Crow*. (Miramax, 1994) Original brown leather jacket with faux alligator print, oversized pointed collar, 2-chest pouch and 2-hip slash pockets, interior lined in brown cotton, with button front closure. Retaining customer’s paper tag handwritten, “T-Bird Stunt Sc. 61”. Exhibiting only minor production wear. In very good to fine condition. **\$400 - \$600**



839. Martin Short “Clifford Daniel” pajamas ensemble from *Clifford*. (Orion, 1994) Original (3) piece ensemble including (1) plaid flannel long-sleeve button-up with pointed collar, notched lapel, red satin piping, and 1-chest pouch pocket, (1) pair matching pants with elastic waist and peek-a-boo front opening, and (1) short-sleeve white cotton crewneck. Highly visible in multiple scenes, but most memorably when “Clifford” (Short) is kidnapped by his uncle, “Martin Daniels” (Charles Grodin), taken to a theme park, and forced to ride his favorite dinosaur ride until it breaks, putting him in mortal peril. Exhibiting age and production wear. In very good to fine condition. **\$600 - \$800**



840. Mel Gibson “Bret Maverick” suit ensemble from *Maverick*. (Warner Bros., 1994) Original (5) piece ensemble including (1) black wool coat with peaked lapel and black silk trim, 1-chest slash pocket, black silk interior with black ivy motif button front closure, (1) white tuxedo shirt with ruffled front, slightly ruched cuffs and button front closure, (1) pewter double-breasted silk vest with textured metallic hexagon pattern, 2-hip slash pockets and crowned eagle silver metal button front closure, (1) pair black silk suspenders with floral pattern, and (1) pair of gray and white striped wool trousers with button front closure. Exhibiting only minor age and production wear. In very good to fine condition. **\$1,500 - \$2,500**



843. John Travolta “Vincent Vega” signature jacket from *Pulp Fiction*. (Miramax, 1994) Original Agnes B. brand black wool jacket with pointed black leather collar, notched lapel, 3-chest slash pockets, interior lined in black silk, size “58”. Retaining internal Agnes B. maker’s label. Exhibiting very minor production wear. In fine condition. *Provenance:* Butterfield & Butterfield, September 8, 1996, Lot 1034. **\$4,000 - \$6,000**



841. James Whitmore “Brooks Hatlen” prisoner shirt from *The Shawshank Redemption*. (Columbia, 1994) Original blue and white stripe long-sleeve button up shirt with short pointed collar, 2-chest pouch pockets, tan fabric badge strip over the left pocket stenciled, “30092”, retaining the internal Five Brothers maker’s label marked “XL”. Exhibiting studio distress and wear. In very good condition. **\$2,000 - \$3,000**



844. Bruce Willis “Butch Coolidge” boxing robe from *Pulp Fiction*. (Miramax, 1994) Original canary yellow hooded satin robe with black satin along outer edge of hood, shawl collar and inner edge of open front, and wide sleeve cuffs, interior lined in white nylon, with autograph signature on left chest, “Bruce Willis” in black ink. Exhibiting mild production wear and very minor soiling. In very good to fine condition. *Provenance:* Christie’s East, Sale 7927, December 15, 1996, Lot 165. **\$4,000 - \$6,000**



842. Jean-Claude Van Damme “Walker” stunt vest from *Timecop*. (Largo Ent., 1994) Original quilted black leather vest with padded rounded short collar, cutout window on right chest with affixed cast resin shattered safety glass, electronics panel extending into lower smaller window covered by leather strip with velcro fastener, 1-chest flap pouch and 1-chest pouch pocket, interior lined in black satin, with zipper front closure, retaining internal handwritten, “stunt” in silver marker inside chest flap pouch pocket. Exhibiting minor production wear, remnants of adhesive with pin holes on left chest from badge removed post production. In very good to fine condition. **\$800 - \$1,200**



845. Luke Perry “Lane Frost” Western shirt from *8 Seconds*. (New Line, 1994) Original plaid cotton button-up with wide pointed black collar, 2-chest flap pocket, black cuffs, and pearlized white snap buttons. Exhibiting age and production wear with some fading from previous display. In very good to fine condition. **\$400 - \$600**



846. Brad Pitt “Tristan Ludlow” prop retractable SFX knife from *Legends of the Fall*. (TriStar, 1994) Original FX knife prop constructed of retractable metal blade with cast resin handle, expertly painted to appear as carved bone, finished with leather cord-wrapped grip and twine wound around the bottom of the blade. Measuring approx. 14 x 2 in. This is “Tristan’s” (Pitt) signature knife seen throughout the movie. Exhibiting production wear, some cracking and paint loss on handle. In very good condition. **\$600 - \$800**



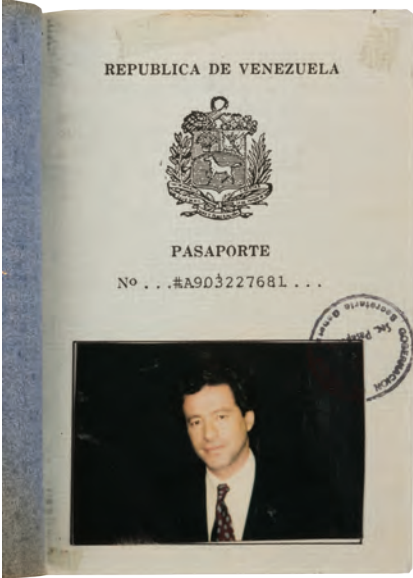
847. Brad Pitt “Tristan Ludlow” World War I dress uniform from *Legends of the Fall*. (TriStar, 1994) Original (2) piece military ensemble including (1) olive drab wool serge cloth dress jacket with short stand and fall collar, epaulets with gold metal Canadian crest and “Canada” pins, 2-chest and 2-hip flap pockets with golden crest buttons, interior partially lined in olive canvas, with button front closure, and (1) pair matching pants with button front closure. Jacket retains internal Angels costumer’s bias label with handwritten, “Collar 17”, Brad Pitt May 1993”. Pants retaining internal Bermans + Nathans bias label. Exhibiting only minor production wear, 1-broken button on pant closure. In very good to fine condition. **\$1,200 - \$1,500**



848. Brad Pitt “Tristan Ludlow” knife and sheath from *Legends of the Fall*. (TriStar, 1994) Original knife and sheath props including (1) buck knife constructed of tooled aluminum blade affixed to a cast resin handle expertly studio finished to appear as leather cord-wrapped antler. The dulled knife blade has been expertly distressed to appear well-worn and oxidized, measuring 14.25 in., and (1) rustic brown leather sheath with rough cord stitching on the edges and integral loop with suede cord sash for use as a belt around the wearer’s waist. Knife in sheath measures 17 x 4.5 in. Highly visible as “Tristan’s” (Pitt) signature knife throughout the film. Exhibiting production wear and studio distressing. In very good to fine condition. **\$600 - \$800**



849. Jack Ryan “Harrison Ford” chair back from *Clear and Present Danger*. (Paramount, 1994) Original brown leather director’s chair back with oversize 13.5 x 5 in. rectangular embroidered fabric patches applied to each side reading, “Clear and Present Danger” over a black silhouette of a jet and, “Harrison Ford” to the right. Chair back measures 21.5 x 6.5 in. Exhibiting production use and wear with minor soiling. In very good to fine condition. **\$800 - \$1,200**



850. Joaquin de Almeida “Col. Felix Cortez” passport from *Clear and Present Danger*. (Paramount, 1994) Original 8-page blue passport with gold embossed text and seal on cover, “Republica De Venezuela Pasaporte (Passeporte)”. Interior of first page has typed, “Republica De Venezuela Pasaporte No... #A903227681”, with 2.75 x 2 in. photo of “Col. Felix Cortez” (Almeida), with 10-pages of typed and stamped info. Exhibiting age and production wear. In very good condition. **\$400 - \$600**





851. Tom Cruise “Lestat de Lioncourt” bleed-out ensemble from *Interview with the Vampire*. (Warner Bros., 1994) Original (3) piece ensemble including (1) Victorian white long-sleeve shirt with short pointed collar, ruffled 3-abalone button neck, dropped ruched shoulders, ruched cuff sleeves with ruffle, (1) teal wool waistcoat with metallic gold repeating wheat pattern, shawl lapel, gray linen back with cinch, interior lined in pewter satin, with self button front closure, (1) pair gray silk trousers with chocolate stripe pattern, back waist cinch, and paneled button front closure. All pieces liberally coated in original studio applied FX blood, from the memorable scene in which “Claudia” (Kirsten Dunst) cuts the throat of “Lestat” (Cruise), and watches alongside “Louis” (Brad Pitt) as he bleeds out, saying, “Goodnight sweet prince, may flights of devils wing you to your rest”. Shirt retains internal bias label handwritten, “Lestat”, waistcoat retains internal bias label handwritten, “Lestat 10”, pants retain internal bias label handwritten, “Lestat Cos. 10”. Exhibiting studio distress and production wear, blood soaked areas are rigid. Having not been cleaned of studio blood, in very good to fine condition. **\$600 - \$800**



852. Sara Stockbridge “Estelle” ensemble from *Interview with the Vampire*. (Warner Bros., 1994) Original (4) piece ensemble including (1) black satin corset with integral stays, ornate turkey feather fringe with black beaded ribbon trim, and back lacing closure, (1) long black nylon skirt with drawstring waist, (1) ornate satin flower and faux bird feather fascinator, retaining internal affixed label handwritten, “Estelle”, and (1) pair long black spandex gloves. Exhibiting age and production wear, with some seam separation on gloves. In very good condition. **\$600 - \$800**



853. John Travolta “Chili Palmer” suit ensemble from *Get Shorty*. (MGM, 1995) Original (2) piece ensemble including (1) Donna Karan black wool suit coat with muted stripes, short collar, notched lapel, 3-front slash pockets, interior lined in black silk, with button front closure, retaining internal Donna Karan bias labels, 1-typed “Travolta 12/6/94”, and (1) navy blue wool pullover sweater with pointed collar and 3-button v-neck closure. Exhibiting minor production wear. In very good to fine condition. **\$1,000 - \$1,500**



854. Gene Hackman “Harry Zimm” ensemble from *Get Shorty*. (MGM, 1995) Original (6) piece ensemble including (1) olive green jacket with epaulets, 2-chest and 2-hip flap pockets, self-belt with leather covered buckle, and button front closure, (1) Emporio Armani brand brick red long-sleeve cashmere turtleneck, and button front closure, (1) pair camel color wool trousers with zipper front closure, (1) Gucci brand Bordeaux leather belt with gold metal logo buckle, (1) gold metal necklace with Hebrew h'chai charm, and (1) black canvas cap with “Zimm Films” embroidered patch appliqué, buff leather visor, and web buckle cinch. Exhibiting age and production wear. In very good to fine condition. **\$1,000 - \$1,500**



855. Gene Hackman “Harry Zimm” director’s chair back set dressing from *Get Shorty*. (MGM, 1995) Original chocolate brown canvas chair back with affixed white canvas strip printed, “Harry”. Exhibiting only minor production wear. In fine condition. **\$400 - \$600**



856. “The Atomic Mummy” chair back set dressing from *Get Shorty*. (MGM, 1995) Original taupe canvas chair back with affixed yellow felt letters, “The Atomic Mummy”. Exhibiting only minor production wear, some fading from previous display. In very good condition. **\$400 - \$600**

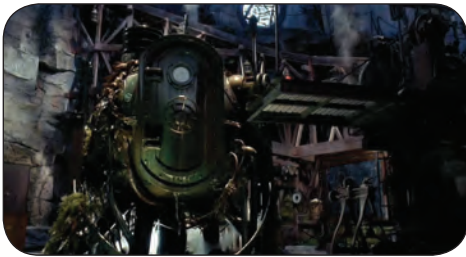




857. Gene Hackman “Harry Zimm” combat jacket from *Get Shorty*. (MGM, 1995) Original olive green jacket with epaulets, 2-chest and 2-hip flap pockets, self-belt with leather covered buckle, and button front closure. Exhibiting age and production wear, with remnants of studio applied theatrical blood on the lower back. In very good to fine condition. **\$800 - \$1,200**



858. Bette Midler “Doris Saphron” costume ensemble from *Get Shorty*. (MGM, 1995) Original (2) piece ensemble including (1) black lace teddy with integral underwire black lace bra and nude mesh panels sewn into bust, spaghetti straps, and between-the-legs snap closure, and (1) ¾ length thickly plush faux snow leopard coat with hook and eye front closure and black satin lining. From the hilarious scene when “Doris” (Midler) shows up out of nowhere as “Harry Zimm’s” (Gene Hackman) over-sexed ex. Exhibiting only minor production wear. In very good to fine condition. **\$800 - \$1,200**



859. “The Lazarus Machine” glass jar from *Casper*. (Universal, 1995) Original clear glass bulb-shaped jar encased in a brass cage mechanism with clamping rubber gasket lid. Turning an integral key on the lid allows it to pop off of the brass mouth of the jar. Highly visible in the scene when the “Lazarus Machine” is discovered and activated. This is one of 3-jars presented in the climactic scene. Measuring 6.5 x 4 in. Exhibiting minor production wear. In very good to fine condition. **\$1,500 - \$2,500**



860. Jeff Bridges “James Butler ‘Wild Bill’ Hickock” Western ensemble from *Wild Bill*. (United Artists, 1995) Original Muto Little brand (2) piece crème buckskin ensemble including (1) pullover tunic with short standing collar, 2-antler button closure at neck, embellished with red white and blue embroidery, seed beads, golden flower studs, red leather piping, long leather fringe, and (1) pair matching buckskin pants with red leather piping, leather fringe, antler buttons and button front closure, both lined in crème silk, both retaining internal Muto Little bias labels handwritten, “J.B.” in black ink. Exhibiting age and production wear with some soiling. In very good to fine condition. **\$2,000 - \$3,000**



861. Kathy Bates “Dolores Claiborne” solar eclipse ensemble from *Dolores Claiborne*. (Columbia, 1995) Original (2) piece ensemble including (1) crème and multicolor floral ¾-sleeve collarless v-neck silk dress with pleated bodice and 3-button closure, and (1) white silk tank slip with lace trim. Worn during the memorable scene during the solar eclipse when “Dolores” (Bates) murders her abusive husband. Exhibiting production wear, slip has 13 in. split seam mid to lace hem. In very good condition. **\$400 - \$600**



862. Kevin Costner “Mariner” boots from *Waterworld*. (Universal, 1995) Original pair of costume boots constructed of silicone, cheesecloth, modelers lichen and multimedia components applied to commercial ski boots. Expertly painted in browns and mossy greens. The base boots retain their panels and cinching straps. Interior lined in padded gray cotton for comfort of wearer. Exhibiting production wear and loss of some surface material. In very good condition. **\$600 - \$800**



from use. Handlebars are set on hinges to fold down when not in use. Each side of the vehicle features ribbed boxes with black and red cables and water propellers extending toward back. Right handle retains the brake lever, while left has a small black box with a red and green button and an “on” and “off” button below. Measuring 26 x 31 x 85.5 in. Intentionally distressed and blackened overall with foam visible around front edge. Paint is chipped on metal handlebars and body below handlebars. Acquired from Kawasaki Motors Corp. This item is located in the Eastern United States and special shipping arrangements will apply. **\$2,000 - \$3,000**



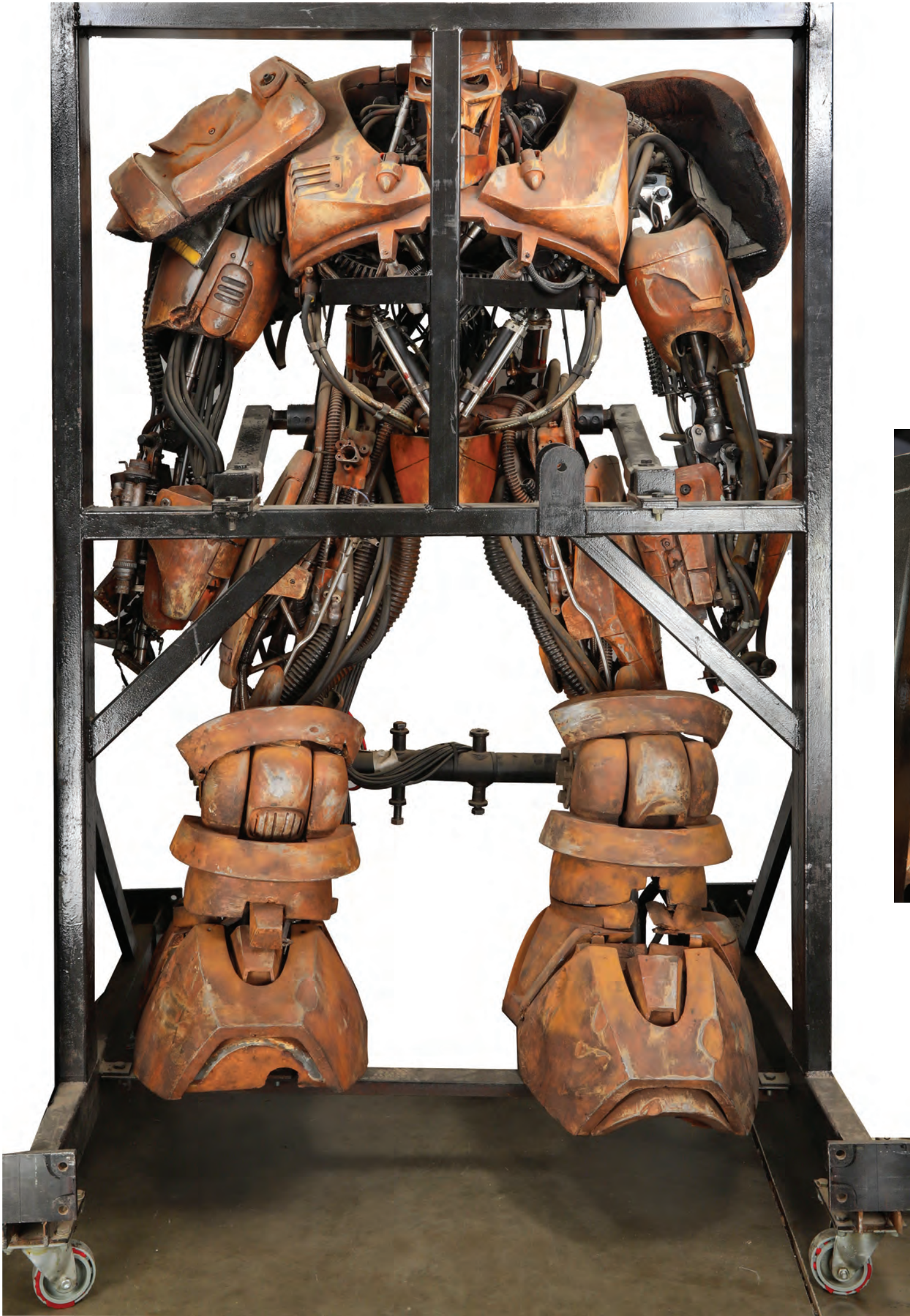
864. Stealth fighter filming miniature from *Under Siege 2: Dark Territory*. (Warner Bros., 1995) Original scale model miniature of a F117 stealth fighter aircraft constructed of fiberglass, cast resin, metal and plastic components, expertly studio assembled and painted in dark gray. No markings on aircraft. Model appears to have been previously repaired. Measuring 10 x 49 x 75 in. Exhibiting production wear and large areas of yellow glue and duct tape painted to match color of model aircraft. With some scratching, cracking, and chipping overall. In fair to good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$1,500 - \$2,500**



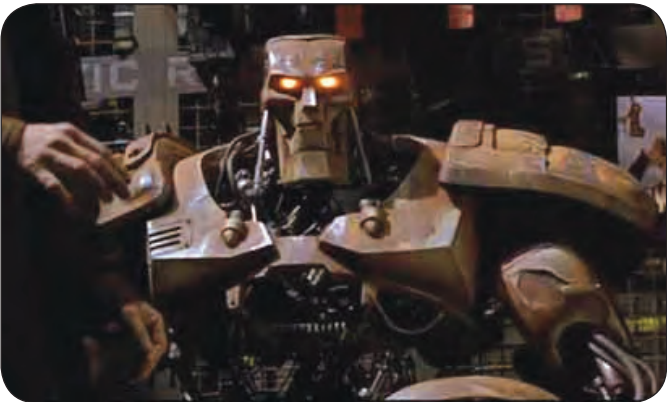
865. Denzel Washington “Lt. Parker Barnes” police uniform from *Virtuosity*. (Warner Bros., 1995) Original (2) piece futuristic blue leather costume including (1) long sleeve tunic with short standing collar, 1-chest zipper slash pocket, embroidered police patches on shoulders and left chest, quilted padded shoulders and elbows, bias front hidden zipper and gold metal coat of arms snap button closure, and (1) pair matching pants with mustard web stripes down sides, lace up ankle closure, quilted knee pads and zipper front closure. Both retaining internal Western Costume bias labels typed, “D.W.”. Exhibiting production wear and surface abrasions. In very good condition. **\$1,000 - \$1,500**



866. Gene Hackman “Captain Frank Ramsey” uniform from *Crimson Tide*. (Buena Vista, 1995) Original (5) piece ensemble including (1) ribbed knit wool black v-neck sweater with epaulettes on each canvas shoulder with metallic gold embroidered stripes and star, black leather name plaque with gold gilt text, “Capt Frank Ramsey Commanding Officer”, gold “dolphins” submarine insignia is above text and velcro backing, canvas elbows, and integral black long-sleeve shirt on the interior, (1) Flying Cross brand khaki short-sleeve button-up dress shirt with silver metal eagle pins on short collar points, 2-chest flap pockets, golden Submarine Warfare Insignia pin on left chest, retaining internal bias tag on interior handwritten, “#2” and “G”, (1) pair of matching pants with zipper front closure, (1) khaki web belt with gold metal rectangular buckle with silver metal Submarine Warfare Insignia and banner below reading, “USS Alabama SSBN 731”, handwritten text on reverse near buckle reads “44”, (1) pair Bates Lites leather dress shoe with thin black laces and foam rubber sole and heel added by production. Exhibiting age and production wear with expected deterioration to foam rubber soles (pieces detached but present). Overall in production used fair to fine condition. Provenance: Christie’s East, December 18, 1995, Lot 90. **\$1,000 - \$1,500**

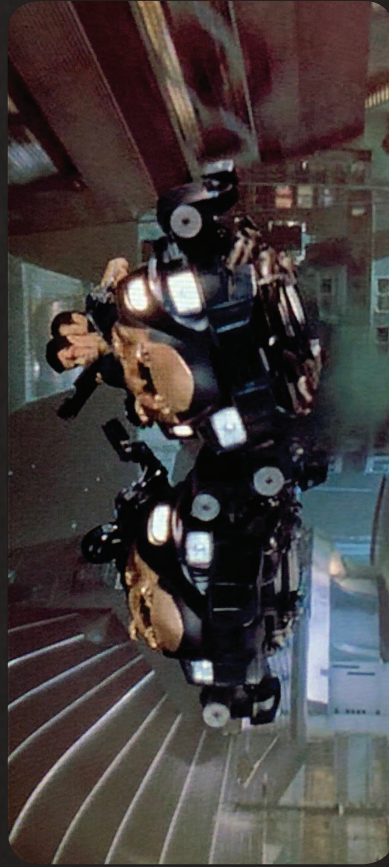


867. “ABC Robot” full-scale animatronic figure from *Judge Dredd*. (Hollywood, 1995) Original full-size animatronic figure with outer armor composed of cast fiberglass pieces painted rust-red and assembled over interior metal substructure with rubber and steel-braided hoses that connect to hydraulic actuators. Armor components are lined on interior with black latex foam rubber. Retaining a host of mechanicals and electronics used to animate the robot on set. Bottom jaw is hinged to move up and down. Eyes are cast of clear plastic to be backlit by red lights. The back retains a power button in a central control box connected to several wires. Text above plugs reads, “RC”, “Neck”, and “Feedback”. The massive figure is bolted to a steel frame/stand on rollers. Measuring approx. 73 x 55 x 30.5 in. Visible as one of the practical mechanized bodyguards for the evil “Rico” in the dystopian action film. Hydraulics and electronics untested. Exhibiting age and production wear with metal support and internal components rusted, some of the mesh supporting foam interior of shoulder armor is loose around edges, interior foam components deteriorating and loose and the back exhibits several loose multicolored cords coming from edge of the left shoulder armor. Rubber wiring under the right shoulder pad on the back is broken off. A very imposing and impressive piece of mechanical moviemaking magic. In very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$40,000 - \$60,000**





Flying Lawmaster motorcycle



868. Sylvester Stallone "Judge Dredd" Flying Lawmaster motorcycle from *Judge Dredd*. (Hollywood, 1995) The Lawmaster is a Judge's primary form of street transportation. This version of the vehicle is in "flying configuration" with wheels retracted. The motorcycle has a deep blue fiberglass shell and brass-toned Justice Eagle insignia and shield on the front fender. Motorcycle has leatherette seat and high-rise handlebars. There is a mock screen on the center console of motorcycle with control buttons underneath. Features plastic exhaust pipes and mufflers that extend off the rear end of the vehicle (2-exhaust pipes are missing). Metal hardware used to rig motorcycle from hanging display is still attached to bike. Exhibits scuffing and wear from production and general age. Sold with no engine and on bill of sale only. Measures 44 x 43 x 107 in. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$60,000 - \$80,000**



869. Sylvester Stallone “Judge Dredd” Lawmaster motorcycle from *Judge Dredd*.

(Hollywood, 1995) The Lawmaster is a Judge’s primary form of street transportation. The motorcycle has a deep blue fiberglass shell, brass-toned Justice Eagle insignia and shield on the front fender, leatherette seat, and high-rise handlebars. Featuring plastic exhaust pipes and mufflers that extend off the rear end of the vehicle. Metal hardware used to rig motorcycle from hanging display is still attached to bike. Faux computer screen and control buttons absent from center console, exposing internal electrical wiring. Exhibiting paint scratches, chipping and loss, with some tearing to handlebar covering. Sold with no engine and on bill of sale only. Electronics untested. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$20,000 – \$30,000**



870. *Judge Dredd* Flying Taxi prop vehicle. (Hollywood, 1995)

Original futuristic “flying” taxi expertly painted in yellow with black and white checkered stripes throughout, to resemble a modern taxicab. Text on vehicle reads, “Mega Skycab Incorporating City Cab”. Numbers on cab read, “052” at each side near rear. Featuring angular doors on each side with two black windows, while front and side of vehicle features black windows. Undercarriage retains wiring and metallic silver tubing. Measuring 8.3 x 9.08 x 15.75 ft. Exhibiting heavy soiling to interior and exterior, paint chipping and handling. Rubber gasket has separated from front windshield and is hanging down. Some windows are broken with deteriorating gaskets. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$6,000 – \$8,000**



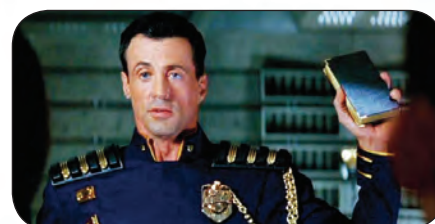
871. *Judge Dredd* Aspen Security rifle.

(Hollywood, 1995) Original futuristic machine gun rifle prop constructed of hollow cast fiberglass, resin, metal and plastic components, expertly studio assembled and finished in metallic gold and silver. Rifle features a cylindrical tooled aluminum barrel with four cutouts on sides towards muzzle, faux static trigger with black grip, a short stock which extends off the end of the gun with integral scope attached to top. Wide black leather strap attached at top of barrel and left side of stock. Under scope on left side of frame are four red lights. Highly visible, used by “Rico” (Armand Assante), as well as the Aspen security guards. Measuring approx. 43 x 12 x 7 in. Exhibiting production wear and with some missing elements. In very good condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$600 – \$800**





872. Sylvester Stallone “Judge Dredd” Aspen Prison uniform from *Judge Dredd*. (Hollywood, 1995) Original (4) piece ensemble including (1) collarless drab linen jacket with slight ruching along shoulder seams, small screen print design on left chest “Aspen [barcode] 000U2764776373899935” (same but larger on the back), elasticized hem at back, and zipper front closure, (1) drab short-sleeve scoop neck pointelle mesh shirt, (1) pair of drab linen pants with elasticized back waistline, frayed cuffs, and zipper front closure, (1) pair of bespoke black leather high top boots with interior lifts, velcro strap closure and Reebok stickers affixed to outer faces. Jacket retains internal costumer’s handwritten notes across neckline, “Mr. Stallone”, shoes retain faint handwritten costumer’s notes with “S. Stallone” in silver. Exhibiting age, production wear, studio distressing and soiling. In vintage very good to fine condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$1,000 - \$1,500**



873. Sylvester Stallone “Judge Dredd” ceremonial jacket from *Judge Dredd*. (Hollywood, 1995) Original navy blue jacket with gold spandex lined wide standing collar, vacuum formed snap-on epaulettes with gold metal bar embellishments and vinyl underlining, gold metal insignia studs on collar points, gold metal studs and gold spandex piping on zippered sleeve cuffs, bias cut bib front with gold metal buckle and zipper front closure. Exhibiting age and production wear, left underarm seams are open, wear to the right underarm seam. In good to very good condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$3,000 - \$5,000**



874. Armand Assante “Rico” ensemble from *Judge Dredd*. (Hollywood, 1995) Original (5) piece ensemble including (1) navy blue stretch polyblend jacket with short standing collar lined in mustard spandex with gold metal studs, elastic hem lined with silicone dots, black elastic finger loops on cuffs, dual bias flap front zipper bib with gold metal buckle closure, (1) matching navy blue spandex body suit with black elastic stirrups, (1) cast rubber utility belt with 1-hard rubber “pouch”, gold metal plates and long metal, acrylic and vacuum formed plastic holster, with golden resin eagle logo belt slide and velcro closure, (1) pair foam rubber and vacuum formed knee pads with buckle elastic straps, (1) pair tall black leather boots with cast composite plastic, vinyl, metal and resin accents and unique gold accented buckle closure and lug soles. Jacket and body suit retain internal costumer’s bias label typed, “Armand Assante Rico Judge Dredd”. Exhibiting age and production wear, 1-interior half to each knee pad buckle is missing. In overall very good condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$2,000 - \$3,000**



875. Submachine gun prop from *Judge Dredd*. (Hollywood, 1995) Original futuristic machine gun rifle prop constructed of hollow cast fiberglass, resin, metal and plastic components, expertly studio assembled and finished in iron blacks, gunmetal grays and silvers, with black rubber butt plate and hand guard, and detachable magazine. Above pistol grip on right side is the number “26” engraved. Breech block is open and hollow on left side. Muzzle, front sight, and barrel are made of tooled aluminum. The impressive prop rifle measures 41 x 12 x 2.25 in. One of the many imaginative weapons seen throughout the movie. Exhibiting production wear and with some missing elements. In very good condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$600 - \$800**



876 Auto cannon from *Judge Dredd*. (Hollywood, 1995) Original cannon prop constructed of hollow cast resin, vacuum formed and plastic components. The large, lightweight prop is built over metal substructure and is expertly studio assembled with metal rivets and brackets, painted metallic silver. The fictional weapon has an overlarge barrel and a static magazine of very large caliber projectiles, which appear to feed into the body of the gun. Highly visible in the chamber where “Rico” (Assante) is being held prisoner, the cannons line the walls of the chamber and are part of a voice controlled, automated guard system. Studio distressed to appear heavy and used. Measuring approx. 43 x 15 x 15 in. Exhibiting production wear and handling. In very good condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$3,000 - \$5,000**

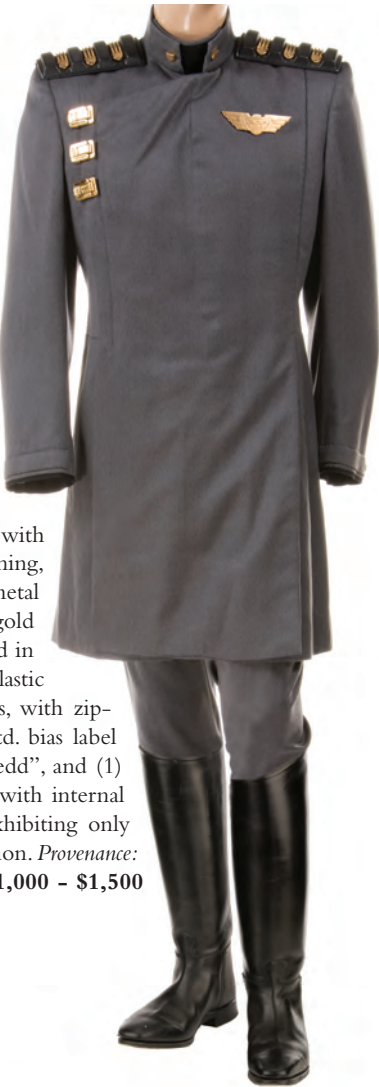




877. “Street Judge” ensemble from *Judge Dredd*. (Hollywood, 1995) Original (10) piece ensemble including (1) navy blue stretch polyblend jacket with short standing collar lined in mustard spandex with gold metal studs, elastic hem lined with silicone dots, black elastic finger loops on cuffs, dual bias flap front zipper bib with gold metal buckle closure, (1) matching navy blue stretch tank racer back body suit with black elastic stirrups, (1) vacuum formed and vinyl covered foam chest armor with integral pauldrons and articulated lower black plate attached by black elastic straps, with gilded resin badge reading, “Johal”, lined with foam for comfort, (1) matching articulated cod piece, and black web strap with plastic buckle, (1) cast rubber utility belt with 3-hard rubber “pouches”, gold metal plates and long metal, acrylic and vacuum formed holster, with gold metal logo belt buckle, (1) navy blue and red cast resin helmet with articulating back for easy application, tinted acrylic half visor, gold metal shield logo, interior padded for comfort, (1) pair black long black leather gauntlet gloves embellished with foam rubber and gold metal discs, (1) pair foam rubber and vacuum formed knee pads with buckle elastic straps, (1) pair vacuum formed and foam rubber bracers with unique gold accented buckle closure, and (1) pair tall black leather boots with cast composite plastic accents and unique gold accented buckle closure and lug soles. Exhibiting age and production wear, plastic accents on boots exhibit extreme deterioration and much has fallen off, most pieces present but separate. In overall very good condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$1,500 - \$2,500**



878. Jürgen Prochnow “Judge Griffin” ceremonial ensemble from *Judge Dredd*. (Hollywood, 1995) Original (3) piece ensemble including (1) gray wool military coat with short standing collar, vacuum formed snap on epaulets with gold metal bar embellishments and vinyl underlining, gold metal insignia studs on collar points, gold metal studs on sleeve cuffs, off-center bib front with gold metal buckle and zipper front closure, interior lined in black silk, (1) matching pair trousers with black elastic stirrups, piping at hems, and velcro ankle closures, with zipper front closure, both retaining internal MBA Ltd. bias label typed, “06104 Jurgen Prochnow Griffin Judge Dredd”, and (1) pair Cavallo brand black leather knee high boots with internal handwritten, “Jurgen Prochnow” in black ink. Exhibiting only minor production wear. In very good to fine condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$\$1,000 - \$1,500**



879. “Street People” jacket from *Judge Dredd*. (Hollywood, 1995) Original chocolate twill safari coat with long point collar, notched lapel, 2-bias chest and 2-hip flap pockets, and epaulets with button front closure. Exhibiting production wear. In very good to fine condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$200 - \$300**



880. Joan Chen “Dr. Ilsa Hayden” ensemble from *Judge Dredd*. (Hollywood, 1995) Original (3) piece ensemble including (1) black lambskin leather jacket with thin, tapered lapel, double belts, pewter silk lining, snap front closure (1) sleeveless black spandex body suit, (1) pair Pied A Terre brand black leather knee-high boot with two inch heel, leather panels on each side with four buckle and snap button closure, size “39”. Also includes 2-undergarments. Jacket and body suit retain internal bias labels with typed, “Joan Chen, Judge Dredd”, shoes retain affixed costumer’s tags with handwritten, “Joan Chen”. Exhibiting age and production wear. In production used very good to fine condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$1,000 - \$1,500**



881. Max von Sydow “Fargo” suit ensemble from *Judge Dredd*. (Hollywood, 1995) Original (4) piece ensemble including (1) gray wool military coat with short standing collar, snap-on epaulets with gold metal bar embellishments, gold metal insignia studs on collar points, gold metal studs on sleeve cuffs, off-center bib front with gold metal buckle and zipper front closure, interior lined in black silk, (1) pants with white elastic stirrups, piping at hems, and velcro ankle closures, with zipper front closure, both retain internal MBA Ltd. bias label typed, “Max Von Sydow 06099 Fargo 1 Judge Dredd”, and (1) pair Cavallo brand over the knee pull on black leather boots, both retaining internal handwritten, “Max Von Sydow” in black ink. Exhibiting only minor production wear, label in pants has faded. In very good to fine condition. *Provenance:* Acquired from Cinergi Pictures Entertainment. **\$1,000 - \$1,500**



882. Robotic vending machine from *Judge Dredd*. (Hollywood, 1995) Original robotic vending machine prop constructed of fiberglass, wood, metal, and plastic components. Multiple "ReCyc FOOD CO" stickers applied to prop. The top of the prop features a "Coors" logo piece made to look like a bar light. Measuring 53 x 49 x 81 in. Highly visible in the halls preceding a bust by "Dredd" (Sylvester Stallone) and "Fargo" (Diane Lane), and directly after, when Dredd discovers "Fergie" (Rob Schneider) hiding inside, trying to escape. Exhibiting studio distress and production wear with some scratching, peeling and broken areas. In production used good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$600 - \$800**



883. Morgan Freeman "Somerset" signature trench coat and hat from *Se7en*. (New Line, 1995) Original beige trench coat with 2-hip slash pockets, interior lined in beige nylon with zipper for additional liner running along interior edge (liner not present), and front button closure. Includes a black canvas fedora with gold and black ribbon hat band. Highly visible as signature costume pieces worn by "Somerset" (Freeman) throughout the film. Exhibiting age and production wear with mild fading to hat from previous display. In very good to fine condition. **\$600 - \$800**

885. Kurt Russell "Snake Plissken" signature ensemble from *Escape from L.A.* (Paramount, 1996) Original (4) piece ensemble including (1) sleeveless crewneck black vinyl jumpsuit with black mesh overlay, black spandex at neck and gusseted underarms, velcro strips at waist and on knees, with black elastic stirrups, retaining internal bias label handwritten, "Kurt Hero 2.9.". Zipper back closure (zipper broken) and front convenience zipper, (1) rigid black fabric eye patch with elastic band, measuring 3 x 2.25 in., (1) adjustable silver metal finger weapon with sharpened point, and (1) static rigid cast foam rubber prop Smith & Wesson Model 649 revolver, expertly painted and finished in metallic silver and black, right side of barrel reads "44 Magnum", measuring approx. 12 x 7.5 x 1.75 in. Exhibiting production wear. In very good condition. **\$1,000 - \$1,500**



884. Morgan Freeman "Somerset" prop fingerprinting kit from *Se7en*. (New Line, 1995) Original (4) piece prop fingerprinting kit including (1) black leather zipper closure portfolio embossed on the front in gold gilt lettering, "Somerset". Portfolio contains a pad of 3-hole punched paper on 3-ring binder and 3-metal clips and leather pocket with three loops for writing utensils, (1) pair of steel tweezers, (1) set of 3-print lifting films, and (1) stack of 11-printed fingerprint classification sheets. Leather portfolio measures 8.25 x 4.75 x 1.5 in. All exhibit production use and studio distressing. In very good condition. **\$400 - \$600**



886. Kurt Russell "Snake Plissken" prop automatic rifle with grenade launcher from *Escape from L.A.* (Paramount, 1996) Original rubber stunt "Coreburner" prop with grenade launcher, constructed of cast black hard rubber over supporting armature substructure, equipped with cast rubber sights and scopes and a web shoulder strap. Based on the LaFrance Specialties M16K rifle and specially modified for the film. Highly visible when the weapon is first introduced and described to "Snake" (Russell) and then when the hero uses it to inflict carnage on the bad guys and gals. Exhibiting production wear and age with some cracking to thin rubber elements. In very good condition. **\$600 - \$800**



887. Giant rat puppet from *Trilog of Terror II*. (USA, 1996) Original articulating rodent of unusual size constructed of cast foam rubber skin with secondary loose faux fur layer over metal armature with expertly studio painted and embedded cast resin teeth, nails and mouth, with red acrylic eyes and velcro stomach closure, attached to a black metal support stand structure. Measuring approx. 33 x 26 x 22 in. Exhibiting age and production wear with some stabilized and deteriorated foam rubber, tail detachable, some nails missing. In good to very good condition. **\$2,000 - \$3,000**



888. "Alien Attacker" spaceship filming miniature from *Independence Day*. (TCF, 1996) Original filming miniature alien attacker spaceship. Constructed of cast resin, vacuum formed plastic components and other multimedia. Assembled and expertly painted to appear as otherworldly green and blues with panels and details representing biomechanical technology. Highly visible as the principle attack ships that pour from the massive mother ships during confrontation with Earth forces. The large hollow model measures 25 x 25 x 11 in. Exhibiting production wear and age. In very good condition. **\$10,000 - \$15,000**



889. “City Destroyer” spaceship filming miniature from *Independence Day*. (TCE, 1996) The most iconic sequences in this modern sci-fi classic are those of the colossal saucer-shaped “City Destroyer” spacecraft hovering above The White House, the Empire State Building and other Earth landmarks when the center wing-like plates open to allow the powerful energy beam to obliterate whatever is beneath. Constructed of fiberglass, resin and metal with internal steel substructure and wired for electronics (untested). The remarkable sculpted detailing of the hull is only present on the bottom-facing portion of the ship due to it being filmed only from below. Articulating plates covering the central “energy cannon” are missing. Exhibiting expected production wear and age. Measures 12-feet (144 in.) diameter. This item is located in the Eastern United States. Special shipping arrangements will apply. **\$20,000 - \$30,000**



INDEPENDENCE DAY



890. Randy Quaid “Russell Casse” bi-plane miniature from *Independence Day*. (TCF, 1996) Original model Boeing-Stearman Model A75N1 (PT17) bi-plane constructed of balsa wood covered in a vinyl, resin and with cast resin, metal and rubber tire components. A cast foam pilot sits in the cockpit of plane. Highly visible as the crop dusting aircraft “Russell Casse” (Quaid) uses before enlisting as a fighter pilot to heroically save the day in the exciting conclusion of the Sci-Fi blockbuster. Measuring 17 x 65.25 x 54 in. Exhibiting heavy production wear including missing right wheel, cracking throughout, loss of material at left side of nose and reverse right side of vertical stabilizer. Right wheel and rudder detached but present. In fair to good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$1,000 - \$1,500**



891. Alien attacker missile from *Independence Day*. (TCF, 1996) Original full size hero missile prop constructed of cast resin components expertly assembled and painted to appear as a high tech mass destructive projectile, featuring guide flight fins with exposed wire. The tip of the bomb rotates with exposed countdown screen and control button. Black stenciled text throughout bomb reads, “XX-0” and “2 ZBS 965”. Measuring 22.125 x 26 x 124 in. Highly visible, this is the hero nuke which “Capt. Hiller” (Will Smith) and “David” (Jeff Goldblum) launch into the heart of the alien mother ship before fleeing the impending blast. There is a CSS sticker placed on one of the center fins of the bomb that was used to hang item for previous display. Wooden band at end of bomb is loose. In production used good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$400 - \$600**



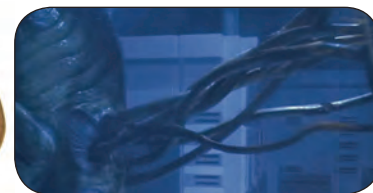
892. Robert Loggia “Gen. William Grey” Tanker crew uniform from *Independence Day*. (TCF, 1996) Original (6) piece ensemble including (1) camo combat jacket with short collar embellished with 4-black star rank General pins on each point, 2-green web chest patches with black embroidered, “Grey” and “Marines” applied above the 2-chest flap pockets, left with black stenciled Marines logo and “USMC”, with 2-hip flap pockets, 2-lower arm pouch pockets, 2-side button cinches, and button front closure, (1) pair matching cargo pants with drawstring cuffs and button front closure, retaining internal bias label with handwritten, “Gen. Grey”, (1) matching cap with stenciled Marines logo, (1) brown short-sleeve cotton crewneck tee, retaining internal bias tag with handwritten “Gen”, (1) khaki web belt with golden buckle, (1) pair black leather lace-up boots with internal handwritten, “Gen. Grey” in black ink. Exhibiting age and production wear. In very good to fine condition. **\$800 - \$1,200**



893. Alien spaceship control chair filming miniature *Independence Day*. (TCF, 1996) Original control chair miniature constructed of cast resin with wiring in each of the dual monitors for lighting, expertly studio painted and finished in otherworldly blues, grays and greens, and distressed to appear organic and weathered. This free standing miniature set piece was a component of the alien mother ship and features a seat with a control panel and three monitoring displays on an integral pedestal. Measuring 10.5 x 8 x 10 in. Highly visible when “Capt. Hiller” (Will Smith) and “David” (Jeff Goldblum) infiltrate the mother ship and deliver the viral payload. Exhibiting production wear. The screens for the two primary monitors are missing. In very good condition. **\$600 - \$800**



894. “Welcome Wagon” helicopter crew flight suit ensemble from *Independence Day*. (TCF, 1996) Original (4) piece ensemble including (1) olive drab coveralls with short rounded collar, multiple pockets throughout, 1-embroidered “Air Combat Command” patch affixed to right chest and 1-velcro “Tom Gordon” Air Force Pilot Commander vinyl tag at left, velcro waist cinching self belt, zippers at ankles, and embroidered blue bar shoulder patches; (1) white plastic helmet with articulating visor, olive drab web chin strap, integral black plastic headphones affixed to olive drab fabric, interior lined with brown leather covered in olive green plastic mesh with undershell of styrofoam, (1) pair black leather lace-up boots with lug soles, and (1) pair olive drab knit and gray leather gloves. Uniforms like this were worn by the “Welcome Wagon” helicopter pilots who the alien invaders blasted from the sky shortly before the cities were destroyed. Exhibiting production wear and studio distressing with uneven fading from previous display. In good to very good condition. **\$600 - \$800**



895. “Alien” tentacle prop from *Independence Day*. (TCF, 1995) Original tentacle constructed out of foam rubber coated in mottled yellow silicone. Tentacle has oval and circular shapes modeled on one side. String attached at top end for attaching to

larger alien creature. Measuring approx. 168 in. long. Highly visible during the Area 51 underground laboratory scenes when the alien is being dissected and attacks and kills “Dr. Okun” (Brent Spiner). Exhibiting age and production wear with sparse remnants of sticky FX substance. In very good to fine condition. **\$400 - \$600**



896. Tom Cruise “Ethan Hunt” and Jon Voight “Jim Phelps” prop suction cup handle from *Mission: Impossible*. (Paramount, 1996) Original magnetic grip

handle prop. Metal and rubber components expertly assembled and finished to appear as the handle from a high-powered magnetic grip device. The device features multilayered discs and a threaded screw post for affixing the prop to a surface. Highly visible in the climactic train scene when “Ethan” (Cruise) and villain “Phelps” (Voight) grapple atop a moving bullet train using these devices to hang on at various moments in their life and death struggle. Measuring 5.25 x 6.5 in. Exhibiting production wear, paint scratching and distress. In very good condition. **\$400 - \$600**



897. Skeet Ulrich “Billy Loomis” hero knife from *Scream*. (Dimension Films, 1996) Original stunt buck knife prop constructed of cast rubber and expertly studio painted in metallic silver with black grip and striping on hand guard and pommel. Highly visible as the murder weapon in this Wes Craven horror thriller. Measuring 11.5 in. long. Exhibiting some cracking and crazing to paint at knife tip and handle. In very good condition. **\$1,000 - \$1,500**



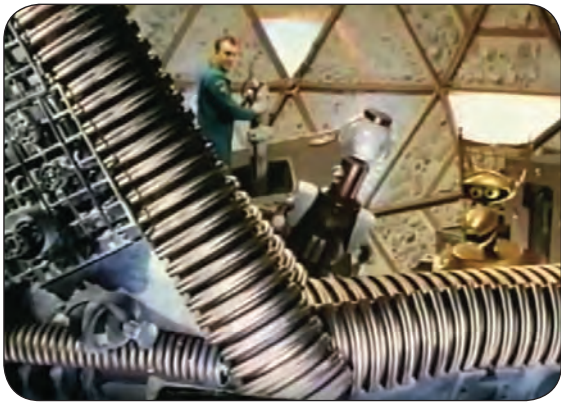
898. Manner ‘Mookie’ Washington “Jeffery Jordan” baseball uniform and glove from *Space Jam*. (Warner Bros., 1996) Original (6) piece ensemble including (1) white with red stripe short-sleeve v-neck top with white and navy blue satin appliqué “Cyclones” on the front and “Klaussen 4 Motor Co.” on the back, size “M”, (1) pair matching short pants with elastic hems, wide interior elastic waist band and button and zipper front closure, size “M”, (1) red and white ¾-sleeve baseball tee, size “Youth L”, (1) pair white leather gloves with black and red knit spandex inserts and red and white striped web velcro closure, (1) red terry knit and leather belt with metal buckle, (1) pair red and white knit knee socks, and (1) red twill baseball cap with white and navy blue satin appliqué patch, red plastic snap back strap, vinyl lined sweatband, and green underpeak. Retaining 6-costumer’s tags with production notes including, “Mookie Washington as Jeffery, Ch 1 SC 29-32”. Exhibiting production wear and soiling. In very good condition. **\$600 - \$800**



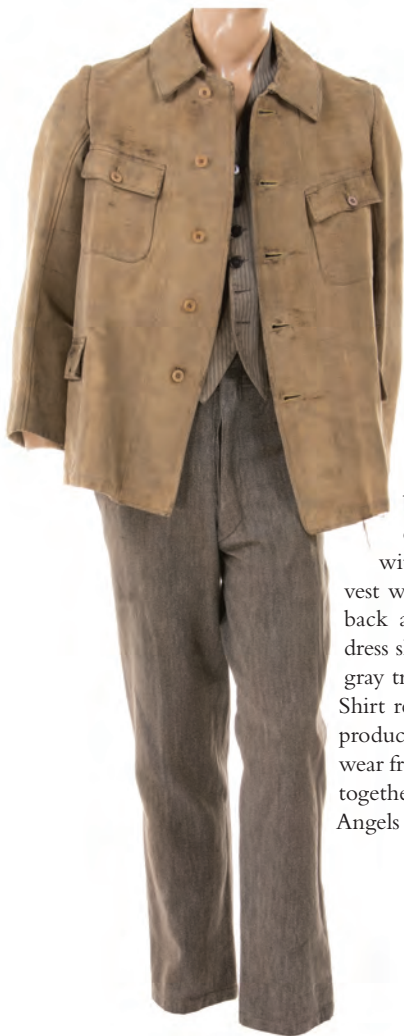
899. Winona Ryder “Patty Vare” ensemble from *Boys*. (Buena Vista, 1996) Original (2) piece ensemble including (1) pale green collarless long-sleeve crop top with mother-of-pearl button front closure, retaining handwritten, “Hero” interior neck, and (1) floor-length tweed pattern gray and black skirt with flared hem and side zipper closure with 1-mother-of-pearl button, retaining internal Jones and Co bias label handwritten, “Patty Ch#2 Clean”. Exhibiting production wear with some makeup remnants on top. In very good to fine condition. **\$400 - \$600**



900. “Crow T. Robot” puppet from *Mystery Science Theater 3000: The Movie*. (Gramercy, 1996) “Crow T. Robot” puppet composed of a hodgepodge of vacuum formed plastic, cast resin, rubber and metal pieces from all over the galaxy, assembled by show creator Joel Hodgson. The back of the head is a face mask from a hockey helmet, the head is a soap dish, the eyes are Ping-Pong balls painted neon green with squares of black gaffer tape for pupils, the mouth is a toy bowling pin that’s been split in half (the company’s crown logo is visible on the lower half the jaw), the upper body is 2-”Tuppercraft” brand (logo visible) dishes, the lower body is a pair of flower vases, the arms are sections from two table lamps, and the hands are from a pair of children’s toys. Crow T. Robot (operated and voiced by Trace Beaulieu) is 1/3 of the wisecracking team that makes up *MST3K*, and he’s often the most boisterous of the trio. The gold-painted puppet measures 26 x 19 x 24 in. (from body’s back to end of outstretched hand). Head is detached from body and operating mechanisms are detached/missing,. Exhibiting some paint loss. In good condition. *Provenance:* Acquired from Gramercy Pictures. \$10,000 - \$15,000



901. “Tom Servo” puppet from *Mystery Science Theater 3000: The Movie*. (Gramercy, 1996) Tom Servo (operated and voiced by Kevin Murphy) is 1/3 of the wisecracking team that makes up *MST3K*. This puppet measures 22 x 12 x 12 in. and is composed of a hodgepodge of pieces from all over the galaxy, assembled by show creator Joel Hodgson. The clear spherical head comes from a snack dispenser, the body is a barrel from a toy coin bank with a toy car engine glued to the front, all painted maroon and silver to match, the bottom “hover skirt” is from a candy dish, nonfunctioning metal hands are painted white and attached to the arms with heavy metal springs, the bottom side of the skirt houses a PVC control rod used to turn the head, which spins via a ball-bearing neck, retaining handwritten “2” on underside of the skirt. Exhibiting light production wear. In very good condition. *Provenance:* Acquired from Gramercy Pictures. \$10,000 - \$15,000



902. Antonio Banderas “Ché” ensemble from *Evita*. (Buena Vista, 1997) Original (3) piece ensemble including (1) expertly studio distressed drab denim jacket with 2-chest and 2-hip flap pockets with button front closure, (1) gray and white striped vest with 1-chest and 2-hip slash pockets, with solid gray back and interior, (1) pale peach long-sleeve button-up dress shirt with blue and green stripes and (1) pair heather gray trousers with button and hook and eye front closure. Shirt retains internal Angels bias label. Exhibiting age and production wear with expert studio distressing, fading and wear from previous display. Shirt is folded, taped and pinned together for display. In very good condition. *Provenance:* Angels the Costumiers. **\$800 - \$1,200**



905. Charlize Theron “Helga Svelgen” cat suit ensemble from *2 Days in the Valley*. (MGM, 1996) Original (1) John David Ridge brand sleeveless silver stretch velvet body suit with turtleneck, keyhole chest cutout and zipper back closure, (1) pair emerald cut crystal studs in silver metal settings, (1) long silver metal double strand belly chain with faux moonstone beads and toggle clasp closure, and (1) pair Nathalie M. brand opalescent white heeled sandals, size “38”. Exhibiting production wear, shoes intentionally distressed and soiled. In production used very good to fine condition. **\$800 - \$1,200**



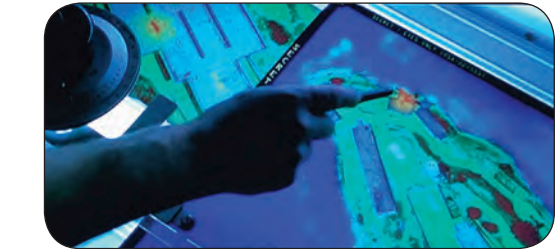
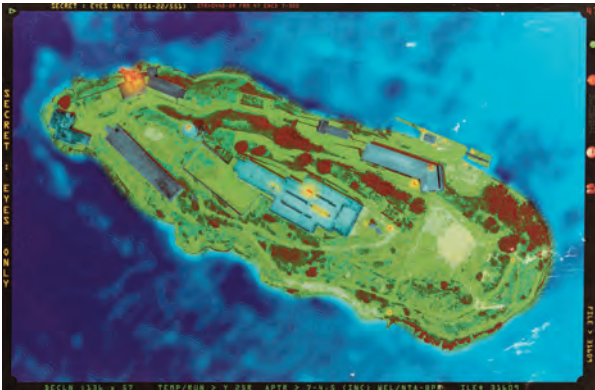
903. *Jingle All The Way* (5) prop toys and T-shirt. (TCF 1996) Original (6) items including 3-action figure prop toy boxes including (1) empty “Turbo Man” box and (2) boxes containing hollow vacuum formed figures of “Dementor” and “Booster”, (2) blister packed and board backed action figures with 1-”Turbo Man” and 1-”Dementor”, and (1) size “XL” “Turbo Man” T-shirt. Boxes measure 9 x 16.25 x 4 in., action figure blister packs measure 7.5 x 11 in., each containing a 5 in. cast plastic figure. All exhibit production wear. In very good to fine condition. **\$400 - \$600**



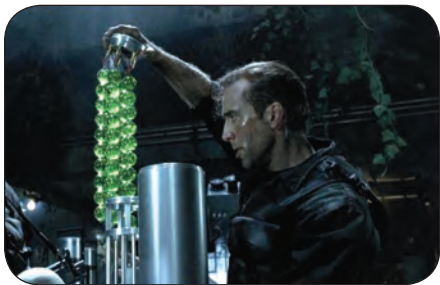
904. “Square pig” prop from *Space Truckers*. (Warner Bros., 1995) Original square-shaped pig prop constructed of cast foam latex expertly painted, finished with hand punched hair overall. Made to resemble a compacted squared pig. A circular cutout reveals the foam interior on the verso. Exhibiting some age and wear to latex rubber components. Exhibiting production wear. In very good condition. **\$400 - \$600**



906. Charlize Theron “Helga Svelgen” robe and teddy from *2 Days in the Valley*. (MGM, 1996) Original (2) piece ensemble including (1) white lace teddy with underwire cups, and (1) crème silk ¾-length kimono with gusseted back and self belt. The teddy is split down the front and partially shredded from the memorable scene when “Lee Woods” (James Spader) tears it apart in a fit of passion. Some seam splits and pinholes from previous display. In production used good condition. **\$600 - \$800**



907. Alcatraz aerial thermal blueprint from *The Rock*. (Hollywood, 1995) Original paper printout prop blueprint measuring 23 x 15 in., tipped to clear plexiglass measuring 27 x 19.25 in. Highly visible when “Stanley Goodspeed” (Nick Cage) is using it for reference during the strategy session. Exhibiting production wear with some surface scratching to printout. In very good condition. **\$300 - \$500**



908. Static VX chemical bomb prop from *The Rock*. (Hollywood, 1995) Original cylindrical VX chemical bomb prop constructed of tooled aluminum silo with vented bottom ring and electronics set into a black plastic frame with wooden carrying handle. This static prop is visible in the background when the villains are handling the hero prop, which contains the iconic green poisonous liquid orbs that become a deadly centerpiece in this thriller. Measuring 28 x 6.25 in. tall. This prop is empty. Exhibiting age and minor production wear, one side of resin handle was broken and has been professionally repaired. In good to very good condition. **\$2,000 - \$3,000**



909. George Clooney “Seth Gecko” signature motorized jackhammer prop from *From Dusk Till Dawn*. (Dimension, 1996) Original highly detailed motorized jackhammer prop constructed of fiberglass and cast resin with rubber and metal components, with cast self skinning polyfoam “wooden stake” tip and articulating pull-string which activates the functional two stroke petrol engine (untested). Expertly studio painted and distressed, making this heavy prop incredibly realistic. Measuring approx. 43 x 16.5 x 6.5 in. Exhibiting warped pull handle. Engine untested. In very good condition. **\$2,000 - \$3,000**



910. Juliette Lewis “Kate Fuller” crossbow from *From Dusk Till Dawn*. (Dimension, 2013) Original functioning crossbow prop with special FX rigging. The body of the crossbow is constructed of iron with wooden stock and butt and front pump-action grip. Retracting the grip draws the elastic bowstring back to the locking mechanism and depressing the trigger releases the string. Includes 6-wooden 15 in. arrows with soft rubber points and wooden fletching painted red and green. Exhibiting age and production wear. In very good condition. **\$1,000 - \$1,500**



911. *From Dusk Till Dawn* animatronic vampire figure. (Dimension, 1996) Original life size animatronic vampire creature constructed of cast foam latex rubber applied to fiberglass, plastic and metal articulating substructure. Expertly assembled and painted in mottled flesh tones with hand applied hair overall. Detailed vampire face features prosthetic grade false eyes and cast resin plastic teeth. The arms feature silk wing membrane. Internal wiring and tubing present but untested. Measuring 88 x 50 x 11 in. Exhibiting cracking to brittle foam around neck and shoulders and throughout chest, ears have cracks with wear in paint, right ear is slightly misshaped. Minor loss of material on each arm. In production used good condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$3,000 - \$5,000**



912. Nicolas Cage “Stanley Goodspeed” sarin gas bomb doll prop from *The Rock*. (Hollywood Pictures, 1996) Original doll prop with plastic head, arms and legs, cloth body, articulating open and close eyes, fabric shirt and pants. Back of head is split open for the clear plastic tubes running under the clothing and into head, through which was pumped the “chemical weapon” out of the dolls mouth during the lab scene in which “Goodspeed” (Cage) and “Marvin” (Todd Louiso) examined a care crate on its way to Bosnia. Measuring approx. 20.5 x 8 x 4 in. Exhibiting production wear. In very good to fine condition. **\$1,000 - \$1,500**

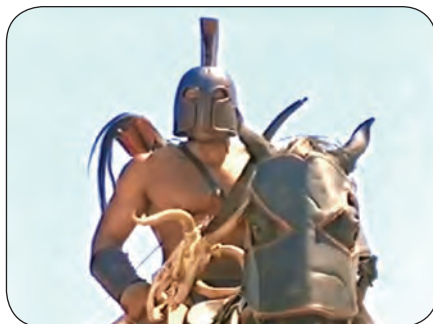


913. Harold Perrineau “Mercutio” red “Masque Monarch” car from *Romeo + Juliet*. (TCF, 1996) Original vehicle in red, featuring headlights that retract inward, white and black interior trim, and seats upholstered in black and white diamond patterned leather. Silver metal rivet design embellishes the bottom edge of the vehicle and above doors. The vehicle measures 4.25 x 6.08 x 18 ft. Exhibiting loss of paint on front of vehicle, scratching throughout and interior trim appears worn, with deteriorating leather seats. Some loose interior components. In production used fair condition. Mechanicals untested. Sold on bill of sale only. This item is located in the Eastern United States and special shipping arrangements will apply. **\$3,000 - \$5,000**



914. *Romeo + Juliet* “Capulet” prop license plate. (TCF, 1996) Original prop license plate constructed of vacuum formed plastic plate affixed to particle board, featuring black and white raised letters reading, “Capulet, Verona Beach”. The license plate is set in a cast resin silver-metallized frame with scrollwork and figural cat’s head at the top center. Bottom center of frame retains a small circular Verona Beach emblem. Used on one of the many custom cars featured in the film. Exhibiting production wear and cracks to the frame. In very good condition. **\$300 - \$500**

915. Dash Mihok “Benvolio” prop license plate from *Romeo + Juliet*. (TCF, 1996) Original prop license plate constructed out of vacuum formed plastic plate affixed to particle board and plexiglass backing, featuring black and white raised letters reading, “Mon 005, Verona Beach”. The license plate is set in a cast resin silver metallized frame with scrollwork and figural wasp at the top center. Visible on “Benvolio’s” (Mihok) yellow “Stratford Baronet” (1988 Chevrolet C/K-Series [GMT400]) custom truck in the film. Exhibiting production wear, cracks to the frame and missing a small badge in the center. In good to very good condition. **\$300 - \$500**



916. *Beastmaster III: Eye of the Braxus* skeletal Beast bow. (1996) Original fantasy skeletal bow constructed of base wooden bow with cast resin integral beast skull attached to the center of the bow with gruesome teeth and tusks jutting from the jaws and 3-horns from the head. Bow is painted black and wrapped with some grip tape. Strung with wire that rests between the two front top teeth of the beast skull. All expertly painted to appear as wood, wire and bleached bone. The weapon measures 53 x 11 x 20 in. One of many whimsical and creative weapons found in the sword and sorcery movie series. Exhibiting production wear. In very good to fine condition. **\$1,000 - \$1,500**



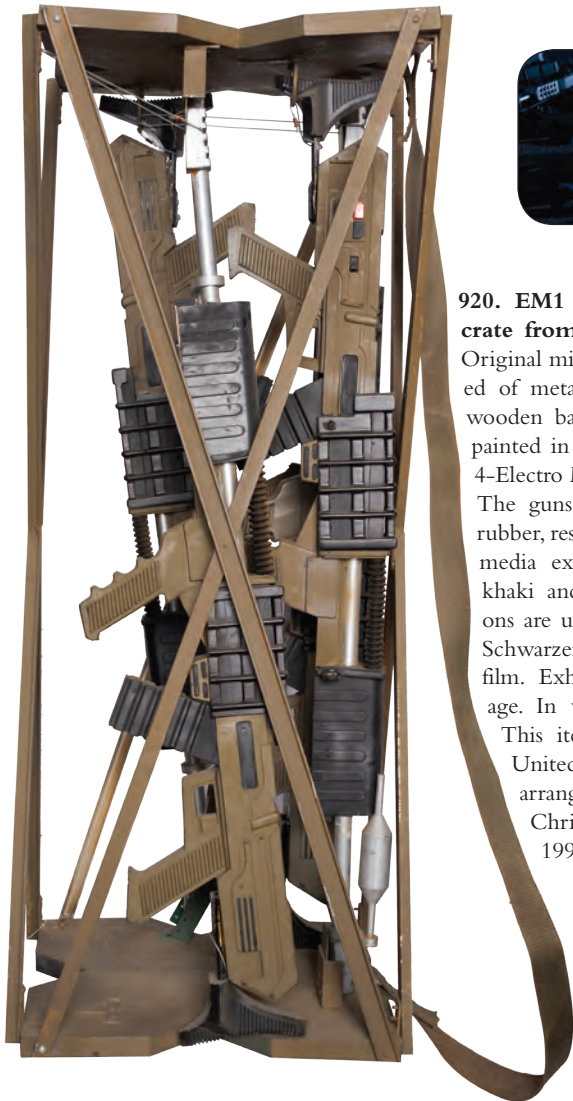
on the back of the helmet embossed, “Capt. Walden”. Measuring approx. 11 x 12 x 13 in. Exhibiting production wear and distress. In very good condition. **\$800 - \$1,200**



918. *Starship Troopers* Morita MK I rifle prop. (TriStar, 1997) Original Ruger AC-556 prop rifle with metal body and barrels enclosed in a production made olive drab plastic casing. The futuristic rifle features a long carrying handle at the top and a black web shoulder strap attached to hoops on the left side. A large cutout on the right side of the frame reveals the interior of the gun. Ammo magazine is attached behind the gun grip. Weapon deactivated. The casing around the barrel is slot-vented. The signature rifle used by the fighting mobile infantry soldiers from the Paul Verhoeven Sci-Fi war adventure. Measuring 41 x 12 x 2 in. Exhibiting age and production use. In very good condition. Special shipping via Federal Firearms Licensed dealer will apply. **\$2,000 - \$3,000**



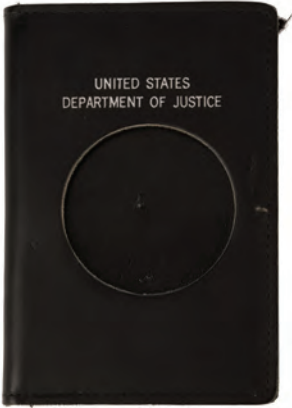
919. Arnold Schwarzenegger “John ‘The Eraser’ Kruger” prop EM-1 Railgun from *Eraser*. (Warner Bros., 1995) Original prop gun constructed of metal, cast resin, repurposed existing tech and other multi media components, featuring “x-ray” scope on left frame, black perforated fiberglass box with multicolor cables and electronics and other special cosmetic features. Expertly painted in black and green. Retaining 2-black air compressor FX cables, emanating from the rear grip, used to create sounds of the gun being discharged. Engraved text above the front grip on the right side reads “R G001”. Measuring a full 50 in. Exhibiting production wear, paint chipping, 1-screw attaching the butt to the stock is missing, glue residue on right and back of the muzzle, scuff marks on right of black barrel guard. In good condition. **\$2,000 - \$3,000**



920. EM1 Railguns (4) in overhang crate from *Eraser*. (Warner Bros., 1995) Original military weapons crate constructed of metal bars creating open sides to wooden base and top of wood expertly painted in military khaki and containing 4-Electro Magnetic EM-1 Railgun props. The guns are constructed of cast hard rubber, resin, tooled aluminum and other media expertly painted black, military khaki and silvers. The fictitious weapons are used by “John Kruger” (Arnold Schwarzenegger) and assassins in the film. Exhibiting production wear and age. In very good to fine condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Christie’s East Lot #775. June 29, 1996. **\$2,000 - \$3,000**



922. Billy Connolly “John Brown” dress kilt ensemble from *Mrs. Brown*. (Buena Vista International, 1997) Original (3) piece ensemble including (1) dark gray wool jacket with short pointed collar, notched lapel, black braided rope epaulets with single silver metal diamond shaped thistle buttons, 1-chest slash and 2-hip unique pouch pockets, the latter with black braid and silver thistle button embellishments, matching those on the bias cut wide fold cuffs, (1) matching waistcoat with unique notched lapel, 4-front flap pockets, tie-back cotton panel, and thistle button front closure, and (1) Royal Stuart tartan kilt with leather and silver buckle closure. Jacket and waistcoat retaining internal Angel’s bias labels handwritten, “Mr. Billy Connolly Nov. 1996”. Highly visible, worn in concert with a sash “Queen Victoria” (Dame Judi Dench) wore, scandalizing the aristocracy. Exhibiting very minor production wear. In very good to fine condition. **\$400 - \$600**



921. Arnold Schwarzenegger “John ‘The Eraser’ Kruger” US Marshall ID badge from *Eraser*. (Warner Bros., 1995) Original prop ID with 2-paper certificates with US Marshall’s info, logos and signatures, 1-with affixed 1.5 x 1.75 in. photograph of Arnold Schwarzenegger, both 4.5 x 2.65 in. visible through plastic windows in 5.35 x 7.5 in. leather carrier with silver gilt, “United States Department of Justice” and empty badge slot on the cover. Character’s name is spelled, “Krieger” [sic], instead of “Kruger”. Exhibiting only minor production wear. In very good to fine condition. *Provenance:* Den-Wil Productions, Inc. **\$600 - \$800**



923. Jean-Claude Van Damme “Jack Quinn” hero baby doll bomb from *Double Team*. (Columbia, 1997) Original doll prop with plastic head, arms, and legs, synthetic blonde hair with two pink bows in ponytails, handwritten Chinese characters on each arm and bottom of each foot, stuffing-filled chest has been cut open with inserted “bomb” prop constructed from a hollowed out book with wires, wood, metal, paper tubes and hot glue. Measuring approx. 22.5 x 14 x 5 in. Exhibiting intentional studio distressing and production wear. In production used very good to fine condition. **\$300 - \$500**





924. “Mondoshawan” spaceship filming miniature from *The Fifth Element*. (Sony, 1997) Original filming model miniature constructed of cast fiberglass and resin with sculptural alien tech components, spikes at the nose cone, domes and other detail embellishments. The midsection of the ship features clusters of internal lights. At the opening in the bottom of the model there is a hinged post and an electrical cord and two metal support bars protrude from the side of ship. Measuring 42.25 x 43 x 99.5 in. Highly visible landing in the Egyptian desert at the beginning of the film. The miniature work in this film was epic as cities and ships needed to work in meticulous concert with the CG imaging. It took a team of 80 five months of modelmaking to bring Luc Besson’s vision to life. Exhibiting production wear, age and soiling. With loose or broken spikes at the nose and other pieces, some surface breaks and splits and paint rubbing. Electronics untested. In good to very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Gaumont Film Company. **\$60,000 – \$80,000**



925. “Mondoshawan” alien suit from *The Fifth Element*. (Sony, 1997) Original futuristic alien creature suit constructed of cast fiberglass armor pieces and expertly painted in dark metallic bronze, silvers and grays throughout. Armor is assembled on fabric and foam rubber latex substructure or undersuit, with armor pieces embellished with spikes throughout top edge of collar and shoulders and retaining embedded lights above neck and at right chest. Interior retains straps and clips to attach costume pieces, lower half interior retains electrical wiring for lights. Armor pieces retain internal handwritten, “Clifton”. The massive suit measures approx. 144 x 63 x 45 in. In the Sci-Fi film, the “Mondoshawan” are a peaceful and ancient sapient race acting as guardians of the universe, protecting the “Fifth Element” from those who would destroy it. Exhibiting production wear and studio distressing. The creature’s head is not included. Some spikes on upper costume are broken with rubber lining loose and many internal rubber components are loose and deteriorating. In production used good to very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Gaumont Film Company. **\$60,000 - \$80,000**



926. Police uniform from *The Fifth Element*. (Sony, 1997) Original futuristic (12) piece uniform including (1) black padded polyblend armored tunic with bronze painted vacuum formed plastic pauldrons and internal battery pack for powering lighting elements, with multiple snap and zipper closures, (1) matching pair padded armor leggings with heavy rubber ankle panels and buckle, velcro and snap closure, (1) padded black vinyl hip accessory with buckle closure, (1) illuminating bronze painted vacuum formed plastic right shoulder/chest piece, (1) matching left shoulder accessory with future tech module attached, (1) pair of spiked leather gauntlet gloves, (1) pair of black leather boots embellished with tooled aluminum toe shields with rubber and metal buckles, (1) heavy cast fiberglass shell helmet with blue tinted vacuum formed visor panel and affixed sticker police text badging, measuring approx. 11.5 x 12.5 x 8.75 in., (1) rubber peg-studded Kevlar Police riot shield with rubber and resin components with police insignia, measuring approx. 33.5 x 24.5 in., (1) static approx. 16.25 x 4.75 x 2 in. ridged cast hard rubber hand gun prop with police badging and interior electronics, (1) black spandex head and neck cover with accordion style hooped neck, and (1) black spandex undersuit with integral elastic suspenders. Highly visible worn by the sinister Police force in the stylish Sci-Fi movie. Exhibiting studio distressing and production wear, foam rubber "grill" on top of shield exhibits some sensitive repair. In very good to fine condition. *Provenance:* Acquired from Gaumont Film Company. **\$8,000 - \$12,000**



927. Bruce Willis "Corbin Dallas" cookware from *The Fifth Element*. (Sony, 1997) Original (5) piece Swan brand aluminum pot set with production applied resin handles expertly studio painted silver to match the set, including (1) double boiler, (2) half moon pots, (1) small triangular pot, and (1) small round pot. Highly visible in "Dallas's" (Willis) apartment. Measuring from approx. 11.75 x 6 in. to 7 x 6 x 4 in. Exhibiting studio distressing and production wear, double boiler middle layer resin handle detached but present. In very good condition. *Provenance:* Acquired from Gaumont Film Company. **\$2,000 - \$3,000**



928. "Mangalore" creature hands from *The Fifth Element*. (Sony, 1997) Original cast foam latex rubber 4-fingered creature gloves. Part of an entire creature suit. The large, veined alien hands are expertly painted in brown earth tones. 1-glove is permanently collapsed, and 1-glove remains supple and shapely. Measuring approx. 13.25 x 7.5 x 2 in. Exhibiting production use and wear. In very good condition. *Provenance:* Acquired from Gaumont Film Company. **\$600 - \$800**



929. Gary Oldman "Jean-Baptiste Emanuel Zorg" toupee and plastic headpiece from *The Fifth Element*. (Sony, 1997) Original custom hairpiece and head dome consisting of (1) ventilated black human hairpiece with lace edge and (1) clear vacuum formed plastic domed headpiece with asymmetrical edges and a slot cut into the crown. "Zorg" (Oldman) wears this signature form fitted dome with this single hairpiece applied to his scalp and threaded through the slot in the headpiece. Instantly recognizable and visible throughout the Sci-Fi movie. Exhibiting only minor production wear. In very fine condition. *Provenance:* Acquired from Gaumont Film Company. **\$2,500 - \$3,500**



930. Police car model miniature from *The Fifth Element*. (Sony, 1997) Original miniature futuristic police car constructed of cast resin, vacuum formed plastic and other materials. Expertly painted with the top half sky blue and the bottom silver. Cast resin, red and blue painted light bar on the roof. Text on right and proper left rear doors, “NYPD” in silver with silver text on the hood, “POLICE” with alien text and some numbers below. The miniature has been distressed to appear as if it’s driven some rough sky roads. Measuring 8.5 x 4 x 4 in. Exhibiting production wear and age. In very good condition. **\$1,000 - \$1,500**



933. J.J. Perry “Scorpion” signature ensemble from *Mortal Kombat: Annihilation*. (New Line, 1997) Original (7) piece ensemble including (1) yellow and black leather tabard style v-neck tunic with black neoprene lining and snap waist closure, with (1) matching leather and neoprene belt with metal grommet and metallic gold braid lace closure, (1) thick black spandex long-sleeve unitard with high-backed collar, velcro strips on shoulders and stomach, with crotch snap closure, (1) pair matching spandex pants with elastic waist, (1) pair matching elbow-length spandex gloves and (1) pair matching spandex shin guards, both with affixed rigid foam armor panels covered in yellow and black leather, and (1) matching spandex head cover with affixed cast foam rubber appliance, expertly studio painted in yellow, black and silver. Exhibiting age and production wear, scuffing, soiling and some paint loss, minor fabric breach on pants, and splitting foam on face mask. In production used good to very good condition. **\$2,000 - \$3,000**

934. Dana Hee “Mileena” ensemble *Mortal Kombat: Annihilation*. (New Line, 1997) Original (5) piece ensemble including (1) pink leather corset with tank straps, molded cups, elastic laced sides, interior lined in pink twill and suede, with zipper and velcro front closure, (1) matching braided leather headband with elastic attached lower face mask, (1) matching pair leather bracers with tapered points at hands for attaching elastic finger straps (straps not present), and black suede trim with velcro closure, retaining internal handwritten, “Hero R” and “Hero L”, (1) pair matte black spandex pants with elastic waistband and cutouts at bottom hems for heels of feet, and (1) pair black suede knee boots with cuffed tops and 2 in. heel, with opened seams on backs for stunt rigging. Exhibiting age and production wear with studio soiling and distressing. In production used very good condition. **\$1,000 - \$1,500**



931. Chris Tucker “Ruby Rhod” blonde wig from *The Fifth Element*. (Sony, 1997) Original blonde futuristic poodle-style wig constructed of tightly curled blonde hair on a ventilated, stretch base. A 5 in. Unicorn’s horn of hair in the shape of a cylinder protrudes from the front giving this wig its unforgettable signature style. Retaining some styling hairpins in the cylinder. Exhibiting minor production wear. In very good to fine condition. *Provenance:* Acquired from Gaumont Film Company. **\$1,500 - \$2,500**



932. “Mangalore” double-bladed knife from *The Fifth Element*. (Sony, 1997) Original alien knife constructed of cast hard rubber painted onyx black, featuring 1-long serrated blade on front, ending in a grip on the back, with 1-smaller secondary integral blade below the grip making it a dual-direction weapon. Used by the alien warrior “Mangalores” in the highly stylized Sci-Fi movie. Measures 25 x 6 in. Exhibiting production wear and age. In very good to fine condition. *Provenance:* Acquired from Gaumont Film Company. **\$1,000 - \$1,500**



935. Robin Williams “Sean Maguire” Boston Red Sox jacket from *Good Will Hunting*. (Miramax, 1997) Original Shain brand blue nylon bomber jacket with wide pointed red white and blue knit collar, cuffs and hem, embroidered Red Sox logo appliqué patch, 2-diagonal hip slash pockets, interior lined in gray cotton flannel, with snap front closure. Highly visible when “Will Hunting” (Matt Damon) visits “Maguire” (Williams) who is getting his mail from his front porch. Exhibiting age, production wear and soiling. In good to very good condition. *Provenance:* Acquired from Miramax. **\$3,000 - \$5,000**



938. Matt Damon “Will Hunting” tank top and jeans ensemble from *Good Will Hunting*. (Miramax, 1997) Original (3) piece ensemble including (1) Harvey Woods brand white scoop-neck tank top, size “L/G” (1) pair Baycrest brand pastel striped boxer shorts with elastic waistband, size “M/M”, and (1) pair of Metropolis brand distressed drab denim jeans with production applied paint smears. Exhibiting age, production wear, studio distressing, elastic in boxers has deteriorated. In good to very good condition. *Provenance:* Acquired from Miramax. **\$600 - \$800**



936. Robin Williams “Sean Maguire” shirt from *Good Will Hunting*. (Miramax, 1997) Original Forsythe brand slate green short-sleeve shirt with pointed collar, 1-chest pouch pocket, cuffed sleeves, and button front closure. Exhibiting age and production wear with fading from previous display. In good to very good condition. *Provenance:* Acquired from Miramax. **\$800 - \$1,200**



939. Matt Damon “Will Hunting” prison uniform from *Good Will Hunting*. (Miramax, 1997) Original (2) piece burnt orange uniform including (1) short-sleeve v-neck collarless top with 1-chest pouch pocket, and (1) pair matching pants with 2-leg pouch pockets and drawstring waist closure. Exhibiting only minor production wear. In vintage very good to fine condition. *Provenance:* Acquired from Miramax. **\$600 - \$800**

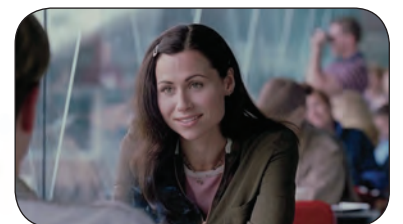


940. Ben Affleck “Chuckie Sullivan” windbreaker from *Good Will Hunting*. (Miramax, 1997) Original Izod brand periwinkle pull-over windbreaker with periwinkle and gray knit v-neck, cuffs and hem, gray piping from neck under arm to back of neck, embroidered Izod logo on left chest, and 2-hip slash pockets.

Highly visible worn in multiple scenes. Exhibiting minor age and production wear with minor soiling. In very good to fine condition. *Provenance:* Acquired from Miramax. **\$600 - \$800**



937. Casey Affleck “Morgan O’Mally” track suit from *Good Will Hunting*. (Miramax, 1997) Original Footlocker brand (2) piece suit including (1) black, red, and white wind breaker jacket with 2-hip slash pockets with zipper front closure, size “L”, and (1) matching pair pants with blue and white stripe cotton inset panels down each leg, elastic at waist and hems, with drawstring cinch and interior lined in white cotton, with 3-embroidered white lions and red “England” on left upper leg. Exhibiting age, production wear and soiling with some color loss to fabric on lower front of jacket. In production used good to very good condition. *Provenance:* Acquired from Miramax. **\$400 - \$600**



941. Minnie Driver “Skylar” jacket from *Good Will Hunting*. (Miramax, 1997) Original Junior Gaultier brand chocolate chiffon bomber jacket with olive, red, and white, knit ribbed trim at collar, cuffs and hem, with 1-chest pouch pocket, black velveteen appliqué letters on back, “Junior”, with copper zipper front closure. Exhibiting minor production wear. In very good to fine condition. *Provenance:* Acquired from Miramax. **\$300 - \$500**



942. Kate Winslet “Rose Dewitt Bukater” screen worn luncheon “first sight” lace gown from *Titanic*. (TCE, 1997) Original Edwardian-style empire waist gown constructed of marigold satin sheath and hand embroidered blonde French lace overlay with plunging neckline revealing the interior gown’s satin modesty panel. This is often referred to as “the first sight” dress, as it is what “Rose” (Winslet) is wearing when she and “Jack” (Leonardo DiCaprio) first lay eyes on each other aboard the doomed liner. Rose walks to the edge of the ship’s upper balcony and Jack is instantly smitten before Rose finally takes furtive notice of him. The cascading 3-tiers of embellished lace are hand appliquéd in leaf flourishes on each tier with scalloped edges and floating leaf tips giving fringe-like movement to the floor-length skirt of the garment. With sheer green mesh shoulder panels and a double layer of green silk leaves at the satin gown’s hem. Ornamented with black dot detail within the delicate lace piping at neckline and sleeve cuffs. The garment has a hook and eye and snap back closure, internal waist cinching belt and boning reinforcement in the bodice. The high-waist gown is punctuated by a red satin cummerbund with black velvet piping on the edges, hook and eye closure at the front and embellished with an integral blossom of sheer silk rose. A stunning example of the nuanced excellence in authenticity and craft that are hallmarks of this landmark, historical movie. Exhibiting age, production wear and handling, some pulls and sensitive repairs to lace sleeves and fragile areas, minor lace tanning, some subtle fraying to lining. In very good condition. **\$100,000 - \$150,000**



943. Leonardo DiCaprio “Jack Dawson” screen worn costume from *Titanic*. (TCF, 1997) Widely considered the most recognizable and sought-after “Jack” (DiCaprio) costume, this instantly identifiable (3) piece signature character ensemble consists of (1) long sleeve, collarless bib shirt of crème cotton broadcloth with button front closure on tan and gray striped bib, with linen and button sleeve cuffs, (1) forest green wool button front vest with 4-slash pockets, black fabric back, integral adjusting belt with buckle, and black fabric interior lining retaining the internal, “Dominic Gherardi” bias label typed, “Leonardo DiCaprio, August 96”, and (1) pair of high-waist tan corduroy trousers with 2-button front closure, hip slash pockets with integral adjusting fabric and buckle belt in the back with buttons at front and back hips for attaching suspenders, retaining the internal, “Dominic Gherardi” bias label faintly typed, “Leonardo DiCaprio, August 96”. Leonardo DiCaprio stars as inspiring young artist, “Jack Dawson” in James Cameron’s epic and tragic romantic adventure *Titanic*. This is “Jack’s” instantly recognizable, signature ensemble designed by Academy Award winner Deborah L. Scott, worn throughout most of DiCaprio’s appearance in the blockbuster film. Cameron famously insisted that all physical aspects of his production maintain the highest level of historical accuracy. This meticulous attention to detail wasn’t spared on the film’s legendary and indulgent costumes, including those worn by DiCaprio’s, “Jack” who rescues “Rose” (Kate Winslet), falls in love with her and makes the ultimate sacrifice to save her. *Titanic* is an epic film in every sense of the word. Earning an astounding 11 Academy Awards, it forever changed moviemaking standards through its unprecedented \$200 million budget and its \$1.8 billion worldwide gross. *Titanic* draws comparisons to such beloved classics as *Gone With the Wind* and *The Wizard of Oz*, making it clear that it will stand the test of time. This historic and iconic Jack Dawson ensemble exhibits expert studio distressing and remains in production used very fine condition. **\$100,000 – \$150,000**



944. *Titanic* full-size hero Lifeboat. (TCF, 1997) Original full-sized lifeboat is substantially constructed of fiberglass and wood, measuring 4.83 x 8.42 x 27.08 ft. Painted white with brown trim with badging reading “4” and “Liverpool” on the left side stern and featuring the iconic White Star Line red flag logo. The other side of the vessel features “4” and the flag, but with “Liverpool” text missing. A circular label attached below flag and number on the right side has black text reading, “30’-0 / 9’-6x4’-6 / 64P”. Exhibiting some scratching, paint loss and light rusting and stains around metal elements. In production used, fine condition. This item is located in the Eastern United States and special shipping arrangements will apply. **\$6,000 - \$8,000**



945. Simon Crane “Fourth Officer Boxhall” service dress uniform from *Titanic*. (TCF, 1997) Original (8) piece ensemble including (1) Dominic Gherardi brand navy blue double-breasted wool Reefe jacket with short collar, peaked lapel, gold metal nautical flag buttons along single back vent, gold bullion ribbon piping on cuffs, with button front closure, (1) matching wool waistcoat with 4-front slash pockets, gray wool back and gold metal nautical flag button front closure, (1) pair matching wool trousers with button front closure, (1) long sleeve white button up with short standing collar, (1) matching white button front collar, (1) black necktie, and (1) black wool officers peaked cap with black patent visor and band, with multicolor embroidered patch appliqué, interior brown leather hat band, lined in white satin. Jacket, waistcoat and pants retain internal Dominic Gherardi bias labels typed, “Simon Crane September 1996”, hat shirt and collar retain handwritten, “Boxhall” in black ink. Exhibiting production wear and studio distressing, shirt with minor breach lower back with production soiling and makeup remnants. In very good condition. **\$2,000 - \$3,000**



946. *Titanic* life jacket prop. (TCF, 1997) Original white canvas life jacket with scoop neck, side web strap ties, and inner foam blocks sewn into separated compartments. “Rose” (Kate Winslet) wore the same style as she floated on her door as “Jack” (Leonardo DiCaprio) froze to death. Exhibiting age, production wear and soiling, leg strap is missing. In good condition. **\$400 - \$600**



947. “S.S. Titanic” lifeboat plaque from *Titanic*. (TCF, 1997) Original textured cast resin sign painted white with black embossed text, “S.S. TITANIC”. Back of sign is unfinished. Each end has a hole for the screws. Measures approx. 13.5 x 1.75 in. Exhibiting age and production wear with some paint loss and 1-small crack near left screw hole. In good to very good condition. **\$400 - \$600**



948. Camilla Overbye Roos “Helga Dahl” stunt dress and coat ensemble from *Titanic*. (TCF, 1997) Original (5) costume pieces including (1) black wool double-breasted jacket with peaked lapel, 2-hip flap pockets, interior lined in black satin, (1) crème knit double-breasted vest with mother-of-pearl button front closure, retaining internal bias label handwritten, “Helga Dahl Stunt”, (1) drab wool skirt with double red horizontal embroidery lines around bottom, waistband is gathered and has button and hook and eye side closure, retaining internal bias label handwritten, “Titanic Stunt”, (1) Victorian beige and white floral long sleeve floor-length dress with high-neck short standing lace-trimmed collar, pleated bodice, ruched waist, rickrack trim at hem, with button back closure, and (1) brown wool shawl folded and sewn together near center, right edge is lined with a strip of dark green, while bottom edge on left has a multicolored, geometric patterned strip. Exhibiting age, production wear and studio distressing. In production used very good to fine condition. **\$600 - \$800**



949. Alexandra Boyd “1st Class Woman” period dress from *Titanic*. (TCF, 1997) Edwardian-style gown constructed of ombre plum and crème silk chiffon with under layer of dusty rose silk, with short standing embroidered mesh collar and neck panel, integral collar and bodice stays, framed by tiered layers of silk chiffon, gold bullion floral lace, and embroidered plum silk chiffon, with ruched princess silk chiffon over mesh sleeves ending in gold bullion lace trim, with ruched skirt embellished with silk chiffon rosette and embroidery extending down the skirt and moderate train, back with integral self belt and hook and eye closure. Retaining internal *Titanic* bias label. Exhibiting age and production wear, with tears to the delicate silk chiffon, including 1-3 in. tear on train and 1-8 in. tear on left sleeve. In good to very good condition. **\$1,200 - \$1,500**



950. Annette Helde background dress from *Titanic*. (TCF, 1997) Edwardian-style sleeveless sheath dress made of pale green dupioni silk covered with white netting overlay with dot pattern and crème lace appliqué trim on tops of shoulders, across bust, and at the juncture of the netting and lower legs, pale green silk sash ties in a bow at center of small of back, small sweep train on reverse, with snap back closure. Exhibiting age, production wear and handling with soiling to hem. In very good to fine condition. **\$800 - \$1,200**



951. Elsa Raven “Ida Straus” dress from *Titanic*. (TCF, 1997) Edwardian-style ivory silk floral dress with high mesh neck with floral lace appliqué, pale aquamarine silk bow with beaded tassels, chiffon puff sleeves with underlay of floral lace, silk damask and lace trim at wrists, crème silk cummerbund sash ending with self cover ball embellishments, floral damask skirt with crème silk ruffle trim, and sheer ruffled silk underskirt and cotton underskirt. Interior corseting with boning, and authentic hook and eye back closure partially accented by self rosettes. History has it that Ida and Isidor Straus, co-owners of Macy’s department store, refused to enter lifeboat #8 as the *Titanic* went down, nobly sacrificing themselves so more children could be saved. Exhibiting splits to the silk damask and soiling to the skirts. In production used good condition. **\$1,200 - \$1,500**



952. *Titanic* period mailbag prop. (TCF, 1997) Original large white canvas mailbag with large metal grommets across top opening, with stenciled text, “Delivering to New York City, United States Postal Service Via Royal Mail Service”, and red strip on either side, measuring 37.5 x 23 in. Exhibiting age, production wear, rusted grommets, and heavy soiling. In good condition. **\$300 - \$500**



953. *As Good as it Gets* “Verdell” prop dog bowl. (TriStar, 1997) Original heavy artisan dog bowl constructed of terra cotta expertly painted deep mauve and embellished with peach and teal dots on the rim with the name, “Verdell” hand painted on the face of the bowl, retaining small squares of velcro on the base. Measuring 7.45 in. diameter. Signed by the artist in blue paint on the bottom, “Luna Garcia”, partially obscured by affixed maker’s label. Exhibiting some production wear. In very good to fine condition. **\$600 - \$800**



954. John Malkovich “Cyrus the Virus” signature convict ensemble from *Con Air*. (Touchstone, 1997) Original (3) piece ensemble including (1) pair bright orange short-sleeve coveralls with short collar notched lapel, black stenciled “Separate” vertically down the front and horizontally across the back, with snap front closure, (1) short-sleeve white cotton crewneck tee, and (1) pair Frye brand black leather lace up boots with lug soles, size “10”, handwritten “Fulton” on interior tongues. Exhibiting production wear with minor soiling. In production used very good to fine condition. **\$1,000 - \$1,500**

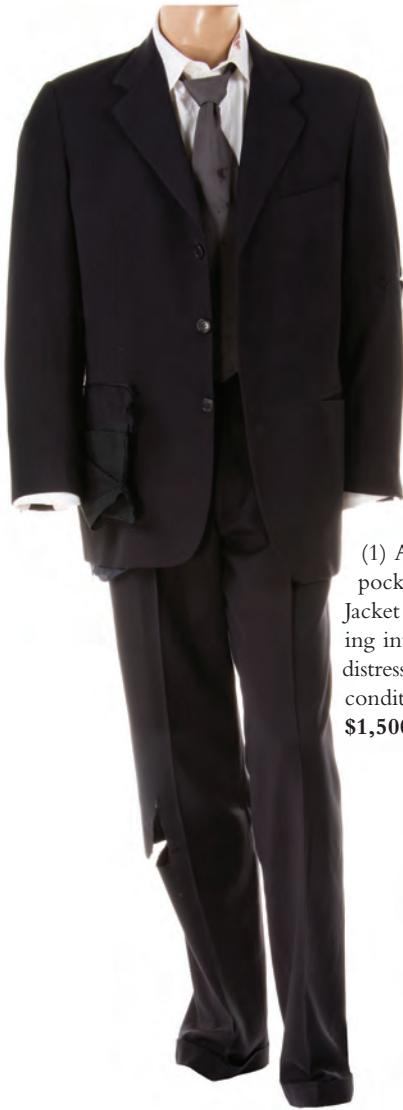




955. *Air Force One* F-15 Eagle model minia-
ture. (Columbia, 1997)

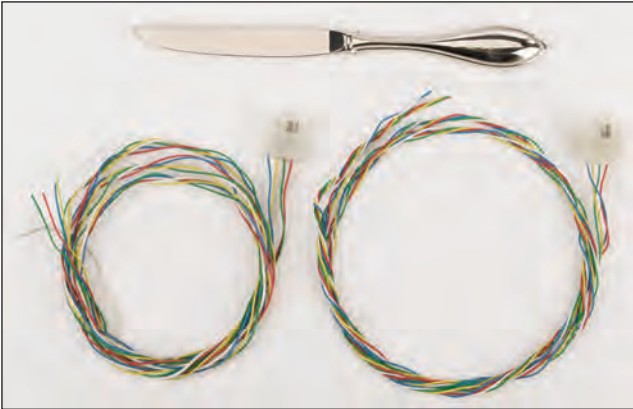
Original Model F-15
Eagle model aircraft
constructed of cast
fiberglass, resin and plexi-

glass, expertly studio assembled and painted dark gray with a male pilot figure inside the cockpit. Text on rear stabilizers reads “EG F2 59 AF84013”. Text on either side of the cockpit reads “LTC Jack Carlton”. Various Air Force stickers and badges throughout. Measuring 19 x 59 x 86 in. Exhibiting the nose of the plane appears to have been cut for prior display purpose. Large piece of right rear end of aircraft have broken off. Cockpit plexiglass is cracked. In good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Sony Pictures Studios, Inc. **\$4,000 - \$6,000**



956. Harrison Ford “President James Marshall” sig-
nature suit ensemble from *Air Force One*. (Columbia,
1997) Original (4) piece ensemble including (1) studio
distressed Cerruti brand black wool coat with short collar,
notched lapel, 1-chest and 2-hip slash pockets (right inten-
tionally distressed), with button front closure, (1) pair match-
ing distressed cuffed trousers with large tear lower right leg,

(1) Anto brand white long-sleeve button up with 1-chest pouch
pocket and folded cuffs, and (1) gray silk tie with FX blood spatter.
Jacket and pants retaining internal Cerruti bias labels, shirt retain-
ing internal Anto bias label. Exhibiting production wear and studio
distressing, shirt with remnants of FX blood on collar. In very good
condition. *Provenance:* Acquired from Sony Pictures Studios, Inc.
\$1,500 - \$2,500



957. Harrison Ford “President James Marshall” but-
ter knife and wires from *Air Force One*. (Columbia,
1997) Original (3) props including (1) stainless steel 9.25
in. butter knife with tapered handle and beaded pat-
tern around edges and (2) sets of coiled multicolor wire
bundles. Exhibiting production wear and minor age. In
very good to fine condition. **\$300 - \$500**



958. Sandra Bullock “Annie” VW Thing from *Speed 2: Cruise Control*. (TCF, 1997)
Original yellow convertible, 4-door, 1973 Volkswagen Thing with engine included. Interior
features brown leather seats. The vehicle’s convertible black top is concealed in the rear. Back
California license plate reads, “3ABU516”. The vehicle measures 4.83 x 5 x 12.67 ft. Driver’s
side tire hubcap is missing. Side mirrors and front license plate are detached. Exhibiting heavy
production wear, soiling, flat tires and scratching. In good to very good condition. Sold on a bull
of sale only. This item is located in the Eastern United States and special shipping arrangements
will apply. **\$8,000 - \$12,000**



959. *Lost in Space* “Jupiter 2” spaceship bridge chair. (New Line, 1998) Original bridge chair prop constructed of cast fiberglass shell with black textured and quilted material seat cushions attached by velcro to chair shell. A half circle metal footrest extends from the bottom lip of the shell and the constructed chair is affixed to a metal cross stand. Front panel on right arm has been removed. Measuring 61.5 x 44.5 x 50 in. Exhibiting production wear, scratching and minor paint loss throughout. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$1,500 - \$2,500**



962. Matt LeBlanc “Maj. Don West” flight suit from *Lost in Space*. (New Line, 1998) Original mottled dark gray and green coveralls with short standing black knit collar, epaulets, 2-diagonal chest zipper, 2-diagonal hip slash, 1-left zipper pouch, 1-knee and 2-ankle flap pouch pockets, with sleeve cuff cinches, darted waist, ankle zippers, 1-blue and yellow round resin logo medallion affixed to right shoulder, and 3-blue painted metal plates affixed to left chest, 1-with “Jupiter Two”, 1-with “Don West”, and 1-with engraved barcode. Exhibiting minor production wear. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$800 - \$1,200**

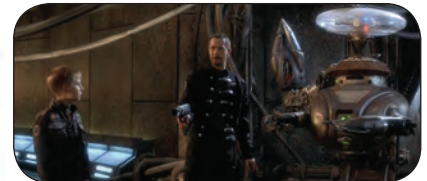


960. Matt LeBlanc “Maj. Don West” signature leather jacket from *Lost in Space*. (New Line, 1998) Original black leather biker jacket with wide pointed collar, epaulets, left shoulder with 1-metal and resin detail affixed with adhesive, black fabric panels on shoulders to elbows and lower front, 1-metallized resin eagle pin on left chest, embellished with plastic tubing, foam rubber, metal and plastic “electrical” detail, with zippers on sleeves, interior upper lined in foam with white elastic strap mid, and zipper front closure. Exhibiting production wear and studio distressing. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$1,000 - \$1,500**

963. William Hurt “Prof. John Robinson” Cryosuit from *Lost in Space*. (New Line, 1998) Black and metallic neoprene jumpsuit constructed of foam latex rubber components cast from sculpts over actual cast of the actor’s body. Embellished with cast rubber and resin tech components affixed to chest, arms and thighs. A metallic gray oval badge on the right chest bears white text, “Jupiter Mission”. Zipper and velcro back closure. Tunic is wired on interior to illuminate external components. Visible during takeoff of Jupiter 2, the formfitting Cryosuit was designed by Vin Burnham, who created Michael Keaton’s iconic “Batsuit” for Tim Burton’s *Batman*. Mounted on mannequin, the neoprene has hardened and become brittle and exhibits cracking throughout. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$1,000 - \$1,500**

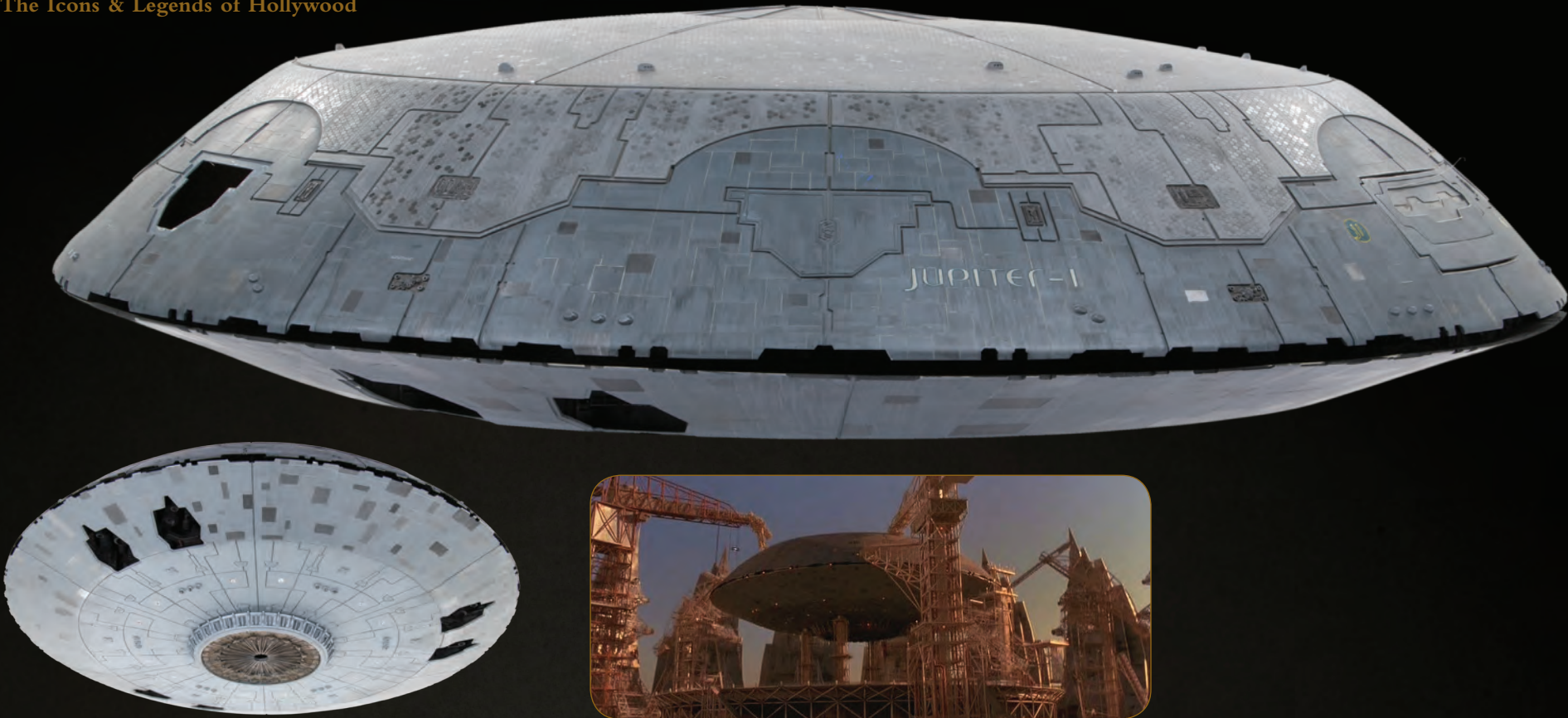


961. William Hurt “Prof. John Robinson” signature flight jacket from *Lost in Space*. (New Line, 1998) Original futuristic jacket constructed of dense pewter polyblend material with short standing collar, shoulder gussets extending down back, 2-chest and 1-left arm flap pouch pockets, 1-blue and yellow round resin logo medallion affixed to right shoulder, 1-multicolor resin “Jupiter Mission” medallion above right chest pocket, and 3-blue painted metal plates affixed above left chest pocket, 1-with “Jupiter Two”, 1-with “John Robinson”, and 1-with engraved barcode. Exhibiting minor intentional studio soiling, production wear, and broken zipper replaced with paperclip. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$800 - \$1,200**

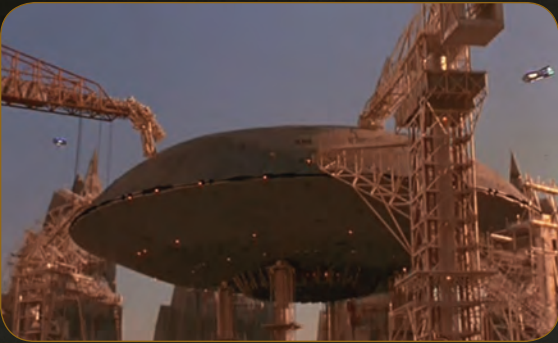


964. Gary Oldman “Dr. Zachary Smith” Proteus stunt ensemble from *Lost in Space*. (New Line, 1998) Original (2) piece ensemble including (1) black and gray polyblend jacket with standing collar, panels of black mesh over plastic liner, gray nylon panels, gray web ribbon piping and embellishment, numerous small black plastic rectangular vents, corset lacing under arms and on sides, resin “A.S.O.M.A.C.” badge on right arm, metal “Jupiter Two” badge left chest, zipper hem for attaching to pants, interior lined in black quilted fabric, with zipper and ratchet buckle front closure, and (1) pair matching pants with integral black nylon chaps, reinforced padded knees, vinyl utility pouches on left leg, corset lacing at ankles, waist zipper for attaching to jacket, with hidden zipper, velcro and snap front closure, retaining internal bias labels handwritten, “Smith Stunt Double” and “Gary Stunt”. Exhibiting production wear with studio distressing and soiling. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$800 - \$1,200**





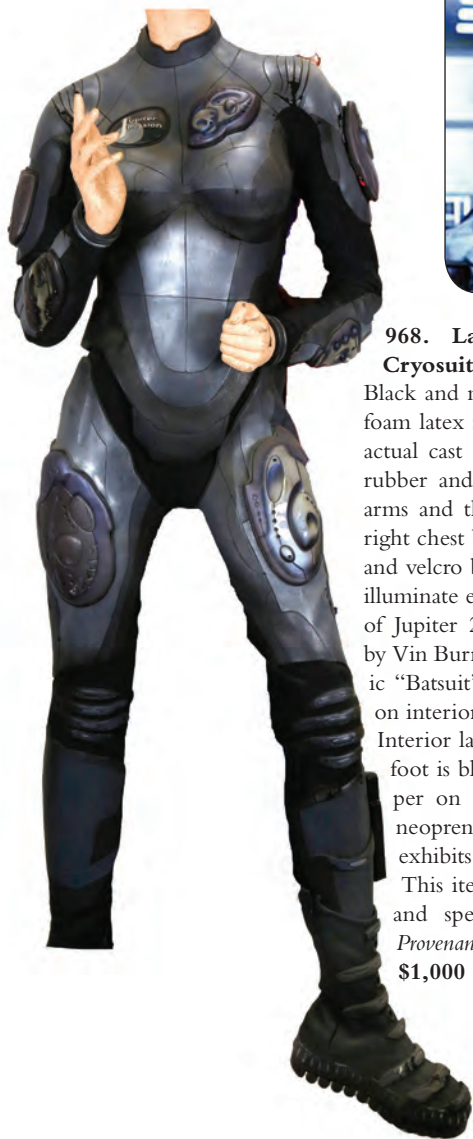
965. “Jupiter-1” 42 in. spaceship filming miniature from *Lost in Space*. (New Line, 1998) The massive Jupiter-1 spacecraft was used to launch the smaller Jupiter-2 into orbit in the 1998 feature film. Measuring 42 in. diameter, the highly detailed miniature exhibits a steel substructure under a resin hull hand-etched and painted in various shades and textures of gray with silver accents. Labeled, “Allied Space Organization of Mexico America and Canada”, “Jupiter-1”, “A.S.O.M.A.C.”, “Jupiter Mission”, “J1” and “277-2211”. The bottom portion of the saucer-shaped craft features downward oriented thrusters and a center hub wired with electronics to sequentially illuminate a series of light bulbs to exhibit the strobe effect of the fusion core drive. Two small sections that appear to be hangar doors and top bubble are missing but can be easily replicated. The original cover for the fusion core drive is present, but detached. Electronics untested. In production used very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$15,000 - \$20,000**



966. “Jupiter-1” 78 in. spaceship filming miniature from *Lost in Space*. (New Line, 1998) The massive Jupiter-1 spacecraft was used to launch the smaller Jupiter-2 into orbit in the 1998 feature film. Intended to showcase the upper sections of the craft, the miniature measures 78 in. in diameter and is constructed with a steel substructure under a highly detailed resin hull hand-etched and molded with high-tech detailing and painted in various shades of gray with silver accents. Labeled, “Allied Space Organization of Mexico America and Canada”, “Jupiter-1”, “A.S.O.M.A.C.”, “Jupiter Mission”, “J1” and “277-2211”. The bottom portion of the saucer-shaped craft is intentionally absent. Functional electronics illuminate areas of the sides and top of the craft. Two small sections that appear to be hangar doors are absent where hardware is installed for the ship to hang for display. In production used very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$10,000 - \$15,000**



967. *Lost in Space* “Jupiter 2” manual control. (New Line, 1998) Original space-ship control panel prop constructed of cast fiberglass and expertly painted gunmetal gray. The rounded control panel features a flattened display face and is mounted to a curved neck. Face screen features text and images with small black screen above it. Manual control plugs to illuminate screen are present but untested. Back of stand retains a blue circle with “e9” in center and a warning sticker. Mounted on a freestanding metal base. Exhibiting production wear and use. In very good to fine condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$1,500 - \$2,500**



968. Lacey Chabert "Penny Robinson" Cryosuit from *Lost in Space*. (New Line, 1998) Black and metallic neoprene jumpsuit constructed of foam latex rubber components cast from sculpts over actual cast of the actor's body. Embellished with cat rubber and resin tech components affixed to chest, arms and thighs. A metallic gray oval badge on the right chest bears white text, "Jupiter Mission". Zipper and velcro back closure. Tunic is wired on interior to illuminate external components. Visible during takeoff of Jupiter 2, the formfitting Cryosuit was designed by Vin Burnham, who created Michael Keaton's iconic "Batsuit" for Tim Burton's *Batman*. Handwritten on interior armor on right leg, "Lacey" and "5/Pen". Interior label in tunic handwritten, "Penny/5". Left foot is black neoprene, foam, and rubber with zipper on right side. Mounted on mannequin, the neoprene has hardened and become brittle and exhibits cracking throughout. Missing right boot. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$1,000 - \$1,500**



971. Heather Graham "Dr. Judy Robinson" Cryosuit from *Lost in Space*. (New Line, 1998) Black and metallic neoprene jumpsuit constructed of foam latex rubber components cast from sculpts over actual cast of the actor's body. Embellished with cast rubber and resin tech components affixed to chest, arms and thighs. A metallic gray oval badge on the right chest bears white text, "Jupiter Mission". Zipper and velcro back closure. Tunic is wired on interior to illuminate external components. Right wrist features a yellow and orange plastic bracelet. Jacket is wired on interior to illuminate. Interior tunic label handwritten, "Judy 2". Visible during takeoff of Jupiter 2, the formfitting Cryosuit was designed by Vin Burnham, who created Michael Keaton's iconic "Batsuit" for Tim Burton's *Batman*. Mounted on mannequin, the neoprene has hardened and become brittle and exhibits cracking throughout. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from New Line Cinema. **\$1,000 - \$1,500**



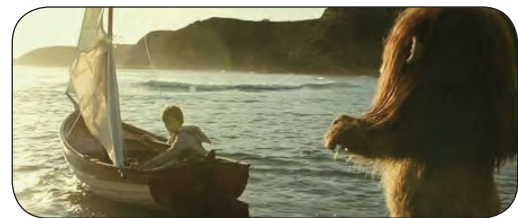
969. Mimi Rogers "Dr. Maureen Robinson" ensemble from *Lost in Space*. (New Line, 1998) Original (4) piece ensemble including (1) black fleece hoodie with blue painted metal "Jupiter Two" and rectangular "Maureen Robinson" plates on left chest, oversized bias cut full hip pouch pockets, drawstring hem and zipper front closure, (1) pair matching pants with button front closure, (1) short-sleeve collarless silver ribbed crop top with gray piping at half zippered neck, banded hem, and blue painted metal "Jupiter Two" and rectangular "Maureen Robinson" plates on left chest, and (1) pair black felt slippers. Exhibiting minor production wear. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$600 - \$800**



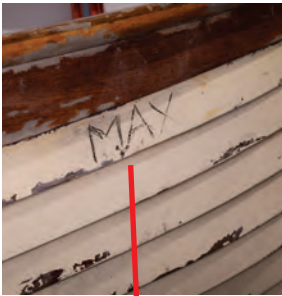
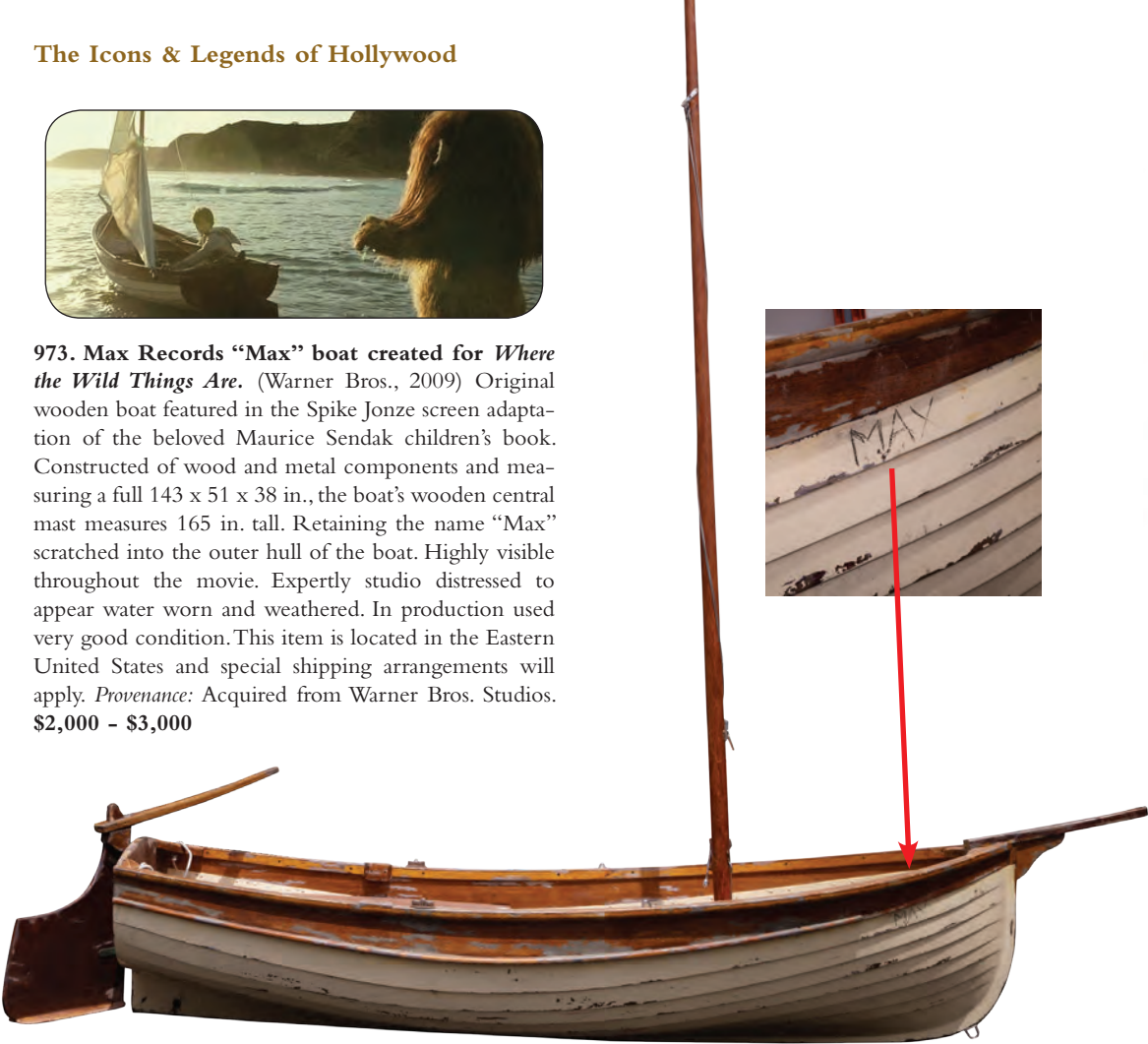
972. Heather Graham "Dr. Judy Robinson" ensemble from *Lost in Space*. (New Line, 1998) Original (3) piece ensemble including (1) maroon silk coveralls with wide rounded collar, 3-blue painted metal plates affixed to left chest, 1-with "Jupiter Two", 1-with "Judy Robinson", and 1-with engraved barcode, multiple zipper and snap pouch pockets, snap waist cinches, and zipper front closure, with (1) Diesel brand long-sleeve white ribbed crewneck shirt, and (1) pair Rangers brand black leather lace-up boots with lug soles. Exhibiting intention studio soiling and production wear. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$800 - \$1,200**



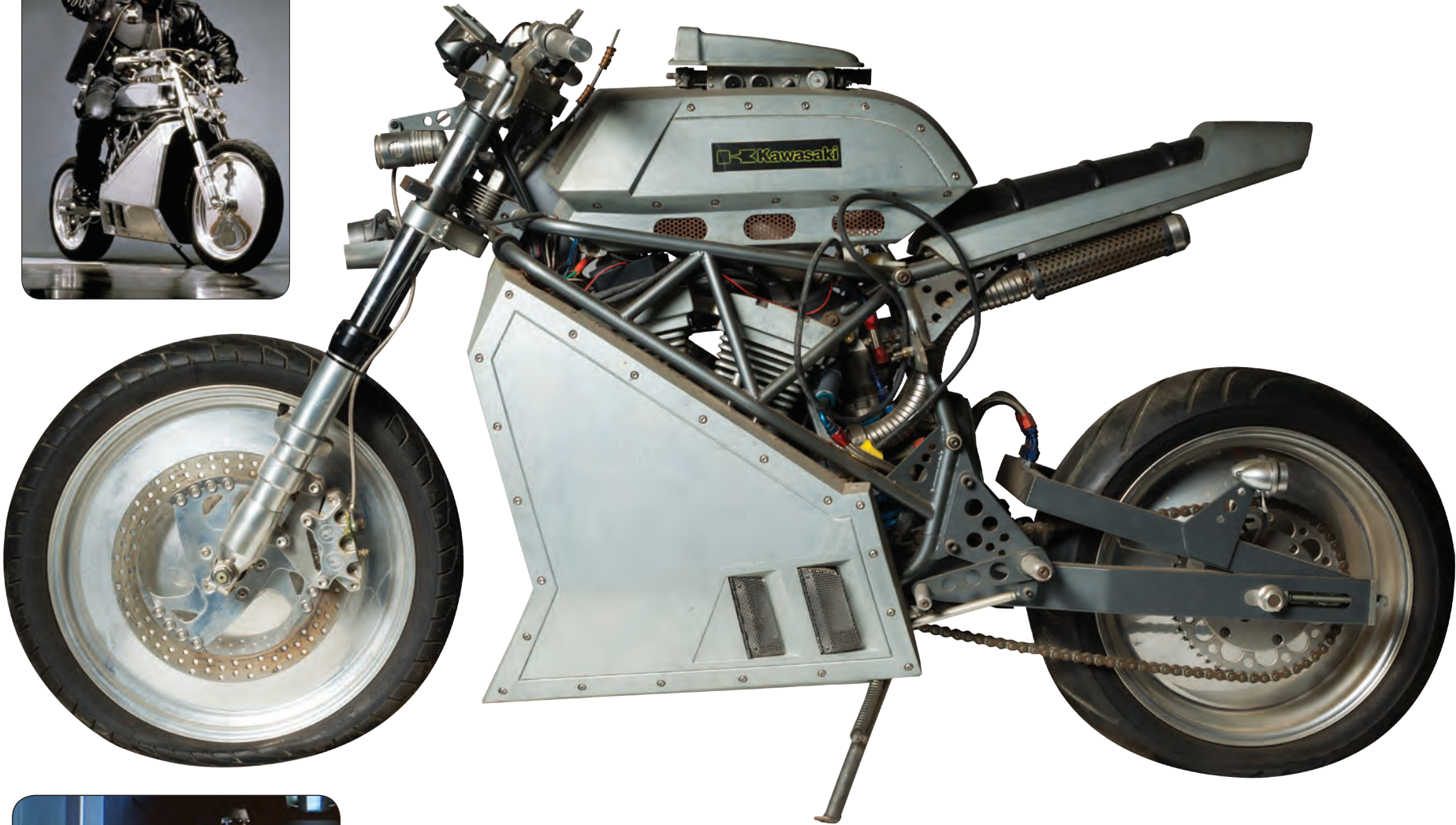
970. Mimi Rogers "Dr. Maureen Robinson" vest from *Lost in Space*. (New Line, 1998) Original futuristic vest constructed of dense satiny pewter polyblend material with wide round tip collar, 2-diagonal slash and 2-hip flap pockets, with 3-blue painted metal plates affixed to left chest, 1-with "Jupiter Two", 1-with "Maureen Robinson", and 1-with engraved barcode, interior lined in quilted black fabric. Exhibiting minor production wear. In very good to fine condition. *Provenance:* Acquired from New Line Cinema. **\$600 - \$800**



973. Max Records “Max” boat created for *Where the Wild Things Are*. (Warner Bros., 2009) Original wooden boat featured in the Spike Jonze screen adaptation of the beloved Maurice Sendak children’s book. Constructed of wood and metal components and measuring a full 143 x 51 x 38 in., the boat’s wooden central mast measures 165 in. tall. Retaining the name “Max” scratched into the outer hull of the boat. Highly visible throughout the movie. Expertly studio distressed to appear water worn and weathered. In production used very good condition. This item is located in the Eastern United States and special shipping arrangements will apply. *Provenance:* Acquired from Warner Bros. Studios. **\$2,000 - \$3,000**



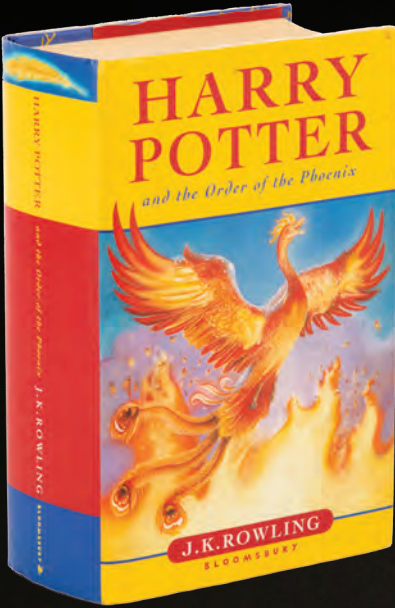
974. Robin Williams “Chris Nielsen” signature paint splattered jacket from *What Dreams May Come*. (Polygram Films, 1998) Original knee-length gray trench coat with wide pointed collar, short notched lapel, 2-diagonal hip slash pockets, self belt with metal buckle, self belt sleeve cuffs, back vents, and button front closure, expertly studio painted in multicolor hues with thick black paint dripping from neck and shoulders onto torso. Based on Richard Matheson’s novel about life after death, *What Dreams May Come* won an Oscar for its spectacular visual effects representing the afterlife, but the film’s signature achievement was “the painted world”, a landscape made completely of paint, where “Chris Nielsen” (Williams), wearing this signature overcoat, is soon covered in paint. Retaining costumer’s tag handwritten, “Sc 49, 50, Chris #2”. Exhibiting age and production wear, black paint is flaking off. In production used, good condition. **\$1,500 - \$2,500**



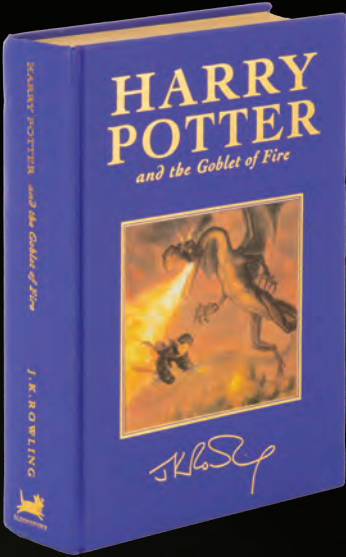
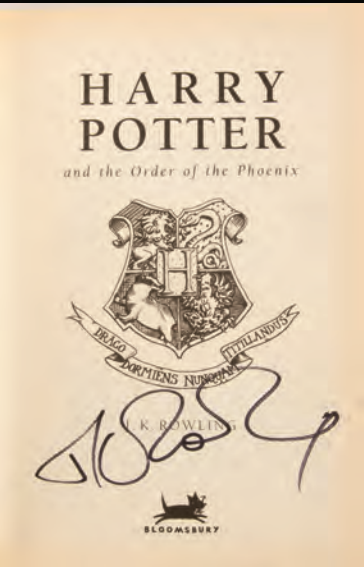
975. Wesley Snipes “Blade” motorcycle from *Blade*. (New Line, 1998) Custom stunt motorcycle used by Blade (Snipes) when he storms Deacon Frost’s (Stephen Dorff) penthouse. Uncertain whether this was ever a genuine, practical motorcycle, it is equipped with V-twin engine and has a high-tech polished aluminum look with integral fairing. Exhibits applied “Kawasaki” labels on both sides of the gas tank which were added for possible exhibitional purposes (can be easily removed). 110v electrical cord powers lights for display. Mechanicals and display electronics untested. Motorcycle is intentionally distressed from film use and left headlight cover is missing. Measures 50 x 35 x 80 in. This lot is located in the Eastern United States and special shipping arrangements will apply. Sold on bill of sale only. *Provenance:* Acquired directly from New Line Cinema. **\$20,000 - \$30,000**



976. **Wesley Snipes “Blade”** 1968 Dodge Charger from *Blade*. (New Line, 1998) 1968 Dodge Charger (VIN # XP29HB452462) 2-door coupe painted matte black with custom fiberglass hood secured with four chrome hood pins featuring a prominent hood scoop. Powered by a V8 engine (of unknown displacement) mated to a 3-speed automatic transmission. Fitted with brushed aluminum wheels. Interior is black while seats are upholstered in dark blue velour. Small surface scratch on the left side on body just below rear driver's window and window tints are peeling on interior. Car exhibits general wear expected from a 50+ year old vehicle. Mechanicals untested. Measures 53 x 82 x 208 in. Located in the Eastern United States and special shipping arrangements will apply. Sold on bill of sale only. *Provenance:* Acquired directly from New Line Cinema. **\$80,000 - \$120,000**



977. J.K. Rowling signed UK first edition *Harry Potter and the Order of the Phoenix*. (Bloomsbury, 2003) First Edition *Harry Potter and the Goblet of Fire* by J.K. Rowling, 5.5 x 8 x 2.5 in. graphic print bound 766-page volume, signed in ink on the title page by the author, “J.K. Rowling”. Retains original dust jacket. Exhibiting minor age and handling. In very good condition. **\$1,000 - \$2,000**



978. Cast signed UK first edition *Harry Potter and the Goblet of Fire*. (Bloomsbury, 2000) First Edition *Harry Potter and the Order of the Phoenix* by J.K. Rowling, 6.25 x 9.5 x 2.25 in. blue cloth bound 636-gilt page volume with gold printed lettering on cover and spine, integral red bookmark, and title page with (20+) film cast signatures obtained on set during filming by an assitant director. Including: “Harry Potter” (Daniel Radcliff), “Hermione Granger” (Emma Watson), “Ron Weasley” (Rupert Grint), “Fred Weasley” (James Phelps), “George Weasley” (Oliver Phelps), “Draco Malfoy” (Tim Felton), “Viktor Krum” (Stanislav Ianevski), and many more. No dust jacket present. Exhibiting minor age and handling, minor seam separation on interior cover. In very good condition. Comes with an LOA from PSA/DNA. **\$2,000 - \$3,000**



979. Daniel Radcliffe signature “Harry Potter” glasses from *Harry Potter and the Sorcerer’s Stone*. (Warner Bros., 2001) Original iconic custom made silver wire frame glasses with round black matte coated rims, clear glass lenses, no nose guard, and clear rubber temple tips (one side bearing chew marks indicating production use). Easily one of the most recognizable movie props or costume pieces in contemporary movies, these signature “Harry Potter” (Radcliff) glasses complete the trademark look of the tousled orphan the whole world came to love and grow up with. Clear temple tips retain printed gold, “40 20 136”, left silver temple wire imprinted, “Frame Made in England”. Glasses measure approx. 4.5 x 5 x 1.5 in. Worn in the 1st installment of the blockbuster *Harry Potter* film franchise. Exhibiting production wear and handling. In very good to fine condition. *Provenance:* Accompanied by a copy of the corresponding rental paperwork to Warner Brothers Productions Ltd. These glasses were obtained directly from the rental company. **\$20,000 - \$30,000**

REGISTRATION FORM: THE Icons & Legends of Hollywood Auction 112

For office use only
Bidder Number: _____

Please print all information			Business Phone: _____		
Mr./Mrs./Ms. _____			Fax: _____		
Business Name _____			Email: _____		
Mailing Address _____			Credit Card: Type _____		
City _____	State _____	Zip _____	# _____		
Country _____			Exp. Date _____		
Home Phone: _____			State ID # _____		
Cell Phone: _____					

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

READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE “CONDITIONS OF SALE” EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE “CONDITIONS OF SALE” AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID. ALL GROUP LOTS (DEFINED AS ANY LOT CONTAINING MORE THAN ONE ITEM) IN THIS CATALOG CONTAINING EITHER PHOTOGRAPHS, NEGATIVES, TRANSPARENCIES, SCRIPTS, POSTERS, LOBBY CARDS, STORYBOARDS, SKETCHES, AUTOGRAPHS AND OTHER MISCELLANEOUS EPHEMERA, ARE SOLD “AS IS” AND ARE NOT SUBJECT TO RETURN. PROFILES IN HISTORY DOES ITS BEST TO PROPERLY DESCRIBE THESE GROUP LOTS FOR IDENTIFICATION, NUMBER COUNT, CONDITION, ETC., BUT THERE MAY BE DUPLICATES, COPIES AND VARYING COUNTS FROM WHAT IS STATED IN THE CATALOG. BUYERS ARE RESPONSIBLE FOR SATISFYING THEMSELVES CONCERNING ALL OF THESE MATTERS STATED WITHIN THE CATALOG ENTRY.

AS SET FORTH IN THE “CONDITIONS OF SALE”, FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER’S PREMIUM (25% OF FINAL BID PRICE IF CASH; 28% OF FINAL BID PRICE IF CREDIT CARD; 28% OF FINAL BID PRICE IF BIDDING VIA INTERNET, PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

For telephone bidders only: Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles’ sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles’ sole discretion and approval, and 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. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office no later than 5:00 p.m. PT, one (1) day prior to the Auction date. Any registrations coming in after 5:00 PT one day prior to Auction are accepted at the sole discretion of Profiles in History, please check with our office 1-310-859-7701 to confirm.

For absentee bidders only: The absentee bid process is offered solely as a convenience subject to Profiles’ sole discretion and approval, and 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. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer’s premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. PT one (1) day prior to the Auction date. Any registrations coming in after 5:00 PT one day prior to Auction are accepted at the sole discretion of Profiles in History, please check with our office 1-310-859-7701 to confirm.

Telephone Bidders check this box ☐ Absentee Bidders check this box ☐ Floor Bidders check this box ☐

Profiles in History’s terms are net seven (7) days of the auction or within five calendar days of the invoice date, whichever is later. I, the undersigned, have read and agreed to the terms and conditions of sale.

(Signature) _____ (Date) _____

For dealers purchasing for resale only: The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number: _____

Dealer: (Signature) _____ (Date) _____

[illegible]

IMPORTANT SALES TAX INFORMATION

Due to the recent U.S. Supreme Court decision in *South Dakota v. Wayfair*, Profiles in History *may* be required under state law to collect sales tax for the winning bidder's state. In such cases, the winning bidder's invoice will reflect the sales tax due based on applicable state and local sales tax rates.

Bidders final billing and shipping address must match at the time of registration.

Note: Bidders with multiple shipping addresses must contact our offices prior to auction registration. 310-859-7701

Due to the recent U.S. Supreme Court decision in *South Dakota v. Wayfair*, states are now permitted to require a larger universe of out-of-state vendors to collect and remit sales tax on sales to customers within the state. Consequently, Profiles in History may be required to collect and remit state and local sales tax on certain transactions for the first time.

All bidders acknowledge that their bids are exclusive of sales tax, and that if Profiles in History has a sales tax collection obligation in the bidder's state, applicable sales tax will be owed by the successful bidder and the invoice issued by Profiles in History to the winning bidder will reflect the applicable sales tax due.

Additionally, any bidder claiming a sales tax exemption (e.g., resale exemption, tax exempt entity, etc.) must provide Profiles in History with the applicable, fully-completed, exemption documentation before sales tax will be removed from the invoice.

www.profilesinhistory.com

email: info@profilesinhistory.com

PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage. Elements of fabric, sequins, trim, etc. are often replaced for subsequent productions. We recommend you to inspect items of interest in person.

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.

SHIPPING:

Please remember that the buyer is responsible for ALL shipping charges. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale. Many items in this sale are located outside of California and will require special shipping arrangements.

Bidders please note that some items might be located off-site, and are in other states or countries. Profiles has done its best to notate each particular lot in which this applies. Please be reminded that in all purchases shipping is to be arranged by the buyer using the shipper of their choice. For a list shippers local to our California offices, please contact us.

Dorothy Gale of Kansas enters The Land of Oz...

The most famous transition in cinematic history – from the sepia tone sequences of Kansas, to opening the door to the dramatic Technicolor Land of Oz!



“Dorothy Gale” scene specific screen used black-and-white gingham pinafore dress from *The Wizard of Oz*.

Lot 6