



STUDIO AUCTIONS

BOMBSHELLS TO BLASTERS

AN AUCTION YOU CAN'T REFUSE - PART 1



STUDIO AUCTIONS

Welcome fellow fans and collectors!

Studio Auctions is excited to share our latest catalog of rarities and "holy grail" collectibles with you. We've left no storage space, curio cabinet, or estate unturned when it comes to bringing you the best of the best relics to covet and acquire. "Bombshells to Blasters: An Auction You Can't Refuse" features collectibles from the beginning of moviemaking to yesterday's box office hits! Many of these instantly recognizable props, artworks, and ephemera are first-time-to-auction and often hail directly from the fine filmmakers who created them. There are also magnificent pieces that have done their time on other collector's mantles and have finally made their way back to the market for the next lucky bidder to own, preserve, share, and celebrate.

In these pages, you'll ogle some of the largest assemblages of the multi-generational titles and franchises we all love best, including The Godfather, Star Wars, Alien, Harry Potter, Back to the Future and more. We also feature material never before offered, from the personal possessions of Marlon Brando as well as historical agency paperwork, correspondence, and production material for Marilyn Monroe in The Seven Year Itch. You'll also find exciting personal property from child actress to "It" Girl of the 70s-80s – and still going strong – actress Brooke Shields. The seminal work of legendary Oscar-winning Production Designer Rick Carter is also featured in these pages.

We have such a feast of material for many of these subjects, that they overflow to the offerings in our next auction... "Bombshells to Blasters: An Auction You Can't Refuse - Pt. 2" to be held just a short month from now, in October. We hope you'll enjoy viewing the treasures here and that some of them end up as key pieces in your own collection! Please give us a call if you have any questions or need assistance registering to participate in this once-in-a-lifetime event. Be well and bid boldly!

Brad Teplitsky

Brad Teplitsky CEO
& your Studio Auctions team:



BOMBHELLS TO BLASTERS

AN AUCTION YOU CAN'T REFUSE - PART 1

SEPTEMBER 20-22, 2024

AUCTION EXHIBITION / PREVIEWS BEGIN SEPTEMBER 13, 2024

STUDIO AUCTIONS: 2907 N. SAN FERNANDO BLVD., BURBANK, CA 91504

[PREVIEWS BY APPOINTMENT ONLY]

CONTACT: 747-241-8255 / SUPPORT@STUDIOAUCTIONS.COM

REGISTER TO BID AT WWW.STUDIOAUCTIONS.COM

SHIPPING INFO: SHIPPING COSTS WILL BE SUBMITTED WITH THE FINAL INVOICE.
ITEMS REQUIRING SPECIAL HANDLING/SHIPPING ARRANGEMENTS MAY TAKE LONGER.
LOCAL PICKUP AVAILABLE BY APPOINTMENT.

DAY ONE

SEPTEMBER 20, 2024 - 10AM PST

LOTS 1-128

DAY TWO

SEPTEMBER 21, 2024 - 10AM PST

LOTS 129-259

JOIN OUR ONLINE AUCTION SUN. SEPT. 22ND

FEATURING OVER 100 LOTS!

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Special Thanks: **Tiana Armstrong, Rick Carter, Tony Lombardo, Dave Mori, Steven Skyler.**

FTTA = First Time To Auction



1. Production Made
Clapperboard from *Gone With the Wind*. MGM, 1939. A stunning piece of Hollywood history, this original wooden clapperboard features unique components including hinges down the middle for partially folding the board, as well as slots on the upper and lower portions for insertion of painted metal plates with numbers or letters. Including 6-original metal plates which read, "0100B1". White text is hand painted and sealed, sticks still function. Measuring 20.75 x 19 x 1 in. Exhibiting age and wear, sensitively restored where needed. In vintage good condition.
\$3,000-\$5,000

2. Large French "Grande"
Framed Poster from *Gone With the Wind*. MGM, 1939/R-1970s-80s. Large one-panel French "Grande" reissue poster for the romantic Civil War-era epic. Measuring 45.25 x 61.75 in. Professionally displayed with original folds only faintly detected. Unexamined out of frame. In very good to fine condition. Special shipping arrangement will apply.
\$300-\$500



3. Clark Gable Military Officer Cape from an
Unknown Production. Unknown, circa 1930s-1940s. Vintage military brown wool cape with open front, black braid frog closure at neck and hook and eye hardware. Interior unlined with visible seams. Retaining the United Costumers interior bias label handwritten, "Clark Gable" with other obscured production information, which may read, "M4830." Our vintage Hollywood experts have attributed the piece as likely created for, but unseen on screen in the Victor Fleming directed *The White Sister*. The 1933 MGM pre-Code romantic drama stars Gable as "Giovanni Severi" opposite Helen Hayes as "Angela Chiaromante." The story of a young woman who falls in love with a dashing officer, but becomes a nun when she believes him to be killed in battle. Exhibiting age, wear, and minor fading. In overall vintage good to very good condition.
\$600-\$800

STUDIO AUCTIONS IS PROUD TO BE AN OFFICIAL AUCTION HOUSE FOR THE MOTION PICTURE & TELEVISION FUND.



The following (4) Mary Pickford Lots have been graciously donated by the Mary Pickford Foundation and are being sold to benefit The Motion Picture & Television Fund. The "MPTF" supports working and retired members of the entertainment community with a safety net of health and social services, including temporary financial assistance, case management, and residential living. From childcare to living and aging well with dignity and purpose, MPTF is there to guide the industry workforce through the enormous obstacles life presents. For over 100 years, the extraordinary generosity of the entertainment community has enabled MPTF to deliver charitable services to industry members in need. MPTF is a 501(c)(3) nonprofit, tax-exempt charitable organization. How appropriate that MPTF should select these highly personal items from one of the very first stratospheric movie stars of Hollywood's golden era, Mary Pickford, who was there at the origins of the great American art form and was herself a philanthropist and benefactor to many worthy causes. Studio Auctions is proud to contribute our facilities, hearts, and like minds to the furthering of MPTF's charitable and meaningful efforts.

"The past cannot be changed. The future is yet in your power."

-MARY PICKFORD



5. Mary Pickford (2) Personal Pairs of Opera Glasses. Circa 1930s-1940s. Pair of (2) opera glasses including 1-Mayflower brand opera binoculars of gold metal and mother of pearl embellishments and accompanied by the original silk box case and 1-small pair of cat's eye-style lorgnette magnifying glasses of bakelite with delicate, decorative rhinestones. Measuring from 4.5 x 5 in. to 3.5 x 2 in. Both pairs exhibit age, wear, and the lorgnette glasses have been broken and repaired. In vintage fair to good condition.
\$200-\$400



4. Collection of (3) Mary Pickford Photographic Portraits by Hartsook with 1-Signed by Pickford. Circa 1917. Set of (3) sepia photographic prints on 11 x 14 in. double-weight paper. Images of Mary Pickford, taken by the legendary Hollywood photographer Fred Hartsook. Photos taken of Pickford during the time of *The Little Princess* in which she portrayed "Sara Crew." The image size on the paper is 8 x 10.5 in. With 2-duplicates and one unique image signed at the lower right of image, "Sincerely, Mary Pickford." In vintage very good condition.
\$300-\$500

6. Mary Pickford Personal Hollywood "Walk of Fame" Plaque.

1960. Vintage presentation plaque given to Mary Pickford on the occasion of the unveiling of her star on the Hollywood Walk of Fame. The display consists of a gold metal frame with black felt facing featuring a floating engraved facsimile of the sidewalk star and an engraved black acrylic and gold metal plaque, which reads; "Hollywood Walk of Fame Presented to Mary Pickford on the occasion of the placement of your star in the Hollywood Walk of Fame February 9, 1960, Hollywood Chamber of Commerce, Johnny Grant, Chairman, Walk of Fame." Exhibiting minor age and handling. In very good to fine condition.

\$400-\$600

7. Mary Pickford Personal Punched Brass Name Plate Stencil.

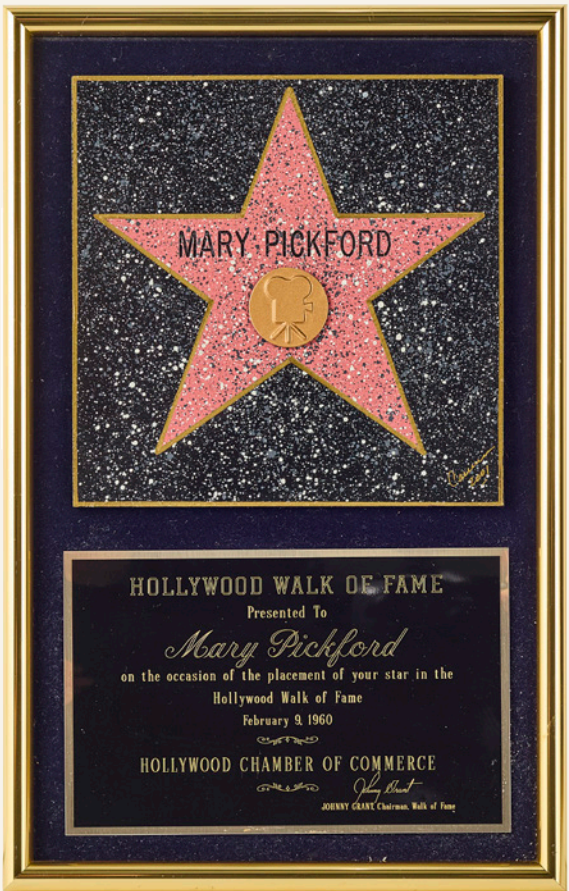
Circa 1950s-1960s. Vintage punched brass name plate stencil made for Mary Pickford by Los Angeles Rubber Stamp Co. Stencils like this one would have been used to personalize things like steamer trunks and other property needing marks. The stencil measures approx. 17 x 4 in. and is presented in a professional shadowbox frame display measuring 8 x 21 x 2 in. with hanging hardware ready to mount on your wall. The stencil appears to be in vintage very good, used condition. Unexamined out of frame. In vintage very good condition.

\$200-\$300

8. Mary Pickford Personal Broken and Repaired Vanity Mirror.

Circa 1930s. Silvered glass vanity mirror in faux tortoise shell bakelite hand frame. The frame has been broken and lovingly repaired by Pickford or staff in homemade fashion using glue and household metal office staples. The homemade effort to preserve the piece suggests a great deal of attachment and affection for it. The mirror measures 10 x 4 x .25 in. with a gold metal "MPF" (Mary Pickford Flynn) monogram on the back. Aside from obvious damage and repair, some bakelite is missing from the top of the frame. In vintage fair condition.

\$200-\$300



9. Pola Negri "Louise" Half Sheet Spanish Poster for *The Way of Lost Souls*.

Charles Whitaker Prod., 1929. Vintage half sheet movie poster for the British drama starring Polish actress / singer Pola Negri. The 14.25 x 29 in. poster has been professionally linen-backed and now measures 18.5 x 33 in. Exhibiting some age, toning to edges, and spot staining. In overall vintage good condition.

\$200-\$400

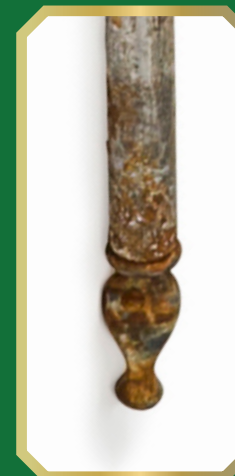
BILLIE BURKE "GLINDA" PRODUCTION MADE WAND PROP FROM

THE WIZARD OF OZ



While the wand was determined to be most effective as a multi-color jeweled prop to "pop" when set against the vibrant Technicolor landscape of Oz, the wand offered here was one of two known clear crystal test wands that contributed to the evolution of the final screen used example. Just as the ruby slippers were once silver, the wand was changed for effect. And as is the case for most movies made to this day, multiples of each prop were created for production. While not used in the resulting film, one of the clear crystal wands was used in a commissioned "Glinda" photo by the legendary Hollywood photographer Clarence Sinclair Bull. This historical prop exhibits expected patina on the metal components from age, some oxidation in areas, and the star is missing a negligible amount of crystals, but with the star base intact should the lucky bidder care to they could sensitively restore the piece with a dozen or so replacement crystals. The wand measures 53.25 in. long with its widest point being the crowning star, which measures 3 x 3 in. from point to point. For a title that's been endlessly seen, scrutinized, studied, and celebrated, it's always thrilling to find that an artifact that played such an integral part of production still exists and is available to the collector or institution that hopes to preserve and share it with an ever-appreciative, Oz-loving public. In vintage production used very good condition. Accompanied by a report of authenticity from celebrated Hollywood historian Marc Wanamaker.

\$75,000-\$100,000



10. Billie Burke "Glinda" Production Made Wand Prop from *The Wizard of Oz*. MGM, 1939. *The Wizard of Oz* is a bona fide multi-generational classic, adoringly shared and passed on from generation to generation. In light of today's features that manufacture spectacle through a keyboard and computer monitor, it's fascinating to consider the quality of design and practical craft that contributed to making *Oz* one of the earliest and most visually stunning fantasy films of its century. The visual FX, with their innovation and practical magic, still stand up to today's finest. Among the most iconic, instantly recognizable props or artifacts surviving this legendary production are "Dorothy's" (Judy Garland) ruby slippers, "The Wicked Witch's" (Margaret Hamilton) witch's hats, and of course, "Glinda" (Burke) the good witch's sparkly magic wand constructed of a long, tooled aluminum, tapered shaft with finial cap at the bottom and crowned by a bejeweled, five-pointed star encrusted with faceted clear crystals in gold metal-prong settings. Prices realized in previous sales of *Oz* artifacts include \$1.56 million for a "Dorothy" signature dress, \$3.1 million for a "Cowardly Lion" (Burt Lahr) costume, \$1.28 million for a handwritten first-draft copy of the screenplay, and \$200,000 for a hat worn by "the Wicked Witch of the West." As Dorothy (and her pal Toto) emerge from her severely displaced Kansas home, stepping into the "Merry Old Land" of Oz, she encounters a community of little people, "Munchkins," right before Glinda materializes in the first truly magical event of the film. Glinda appears all aglow in her starry tulle gown, jeweled butterfly choker, ethereal crown, and her signature accessory, the long magic wand with its dazzling star.



Stay tuned for many Brooke Shields personal items on offer in our October Auction!

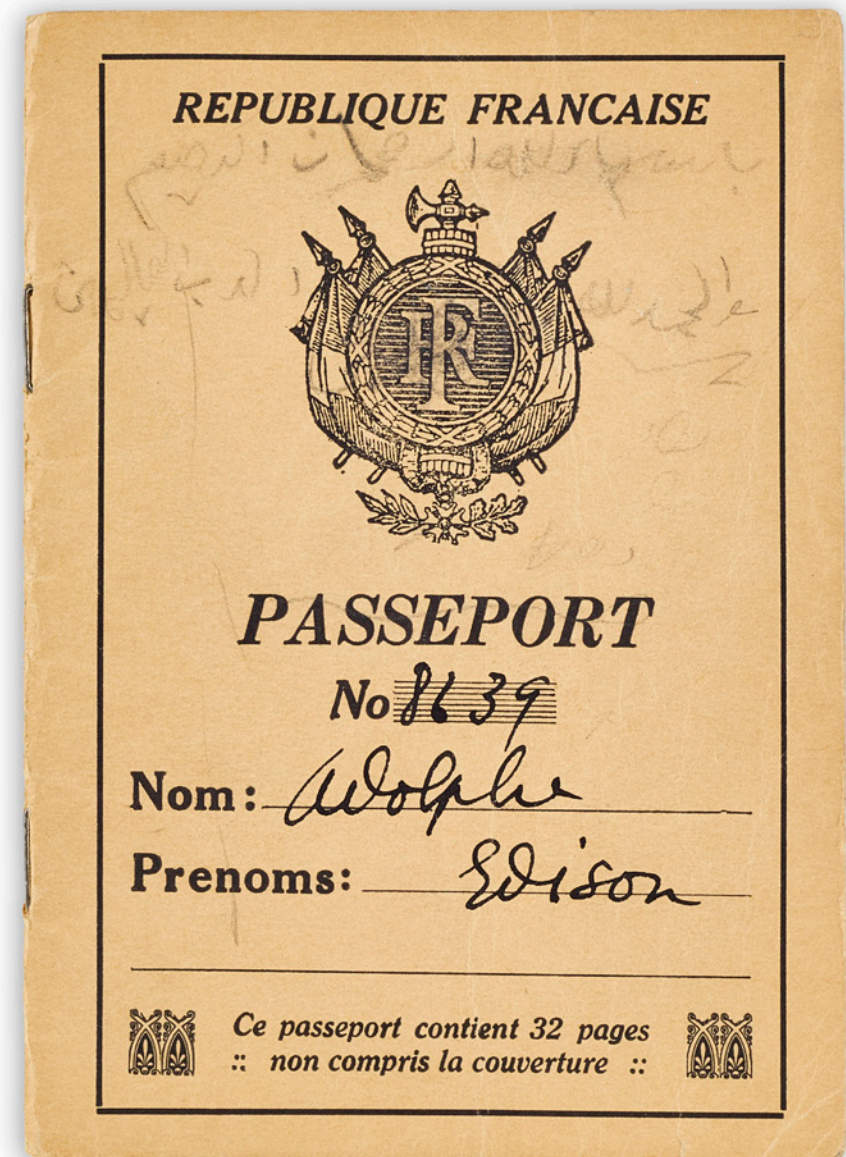
11. Ray Bolger "Scarecrow"
Photo signed by Bolger to Brooke Shields. MGM, 1939/Signed later. Contemporary black and white photograph signed and inscribed, "To Brooke from her friend The Scarecrow of Oz, Ray Bolger." Measuring 8 x 10 in. Exhibiting minor age and handling. In very good to fine condition. From the personal collection of Brooke Shields who is pleased to share this item with her treasured fans.
\$300-\$500



12. Ray Bolger "Scarecrow" and Judy Garland "Dorothy"
Photo signed by Bolger to Brooke Shields. MGM, 1939/Signed later. Contemporary black and white photograph signed and inscribed, "To Brooke, Follow the Yellow Brick Road. Love! The Scarecrow of Oz, Ray Bolger." Measuring 8 x 10 in. Exhibiting minor age and handling. In very good to fine condition. From the personal collection of Brooke Shields who is pleased to share this item with her treasured fans.
\$300-\$500



13. Fred Astaire and Ginger Rogers Signed Photograph from the Collection of Brooke Shields. Circa 1930s/signed later. Original black and white photograph signed and inscribed by Fred Astaire and Ginger Rogers below their respective images. Measuring 8 x 10 in. Exhibiting minor age and handling. In very good to fine condition. From the personal collection of Brooke Shields who is pleased to share this item with her treasured fans.
\$200-\$300



14. French Passport Prop from Casablanca. Warner Bros., 1942. The passport retains light pencil markings on the exterior and blue ink stamps on the interior along with blue ink scrawlings on blank pages. Measuring 4.25 x 6 in. This is a phenomenal artifact from one of Hollywood's greatest films. In vintage, production-used good condition.
\$1,000-\$2,000



15. Oliver Hardy "Ollie" Suit Coat from *The Big Noise*. 20th Century Studios, 1944. Vintage deep blue wool suit coat with wide notched lapel, 1-slash pocket on left chest and 2-hip flap pockets, interior shoulder padding, deep blue satin lining, and front button closure. Retaining internal 20th Century Fox bias label typed, "O. Hardy, size 54", as well as the internal Macintosh Studio Clothes maker's bias label, and pinned fabric label with handwritten, "M 258425" in black ink. *The Big Noise* was the fifth installment of the beloved comic duo, Laurel and Hardy's six feature films produced at 20th Century Fox during the 1940s. Exhibiting wear and age, minor seam separation condition.
\$1,000-\$2,000



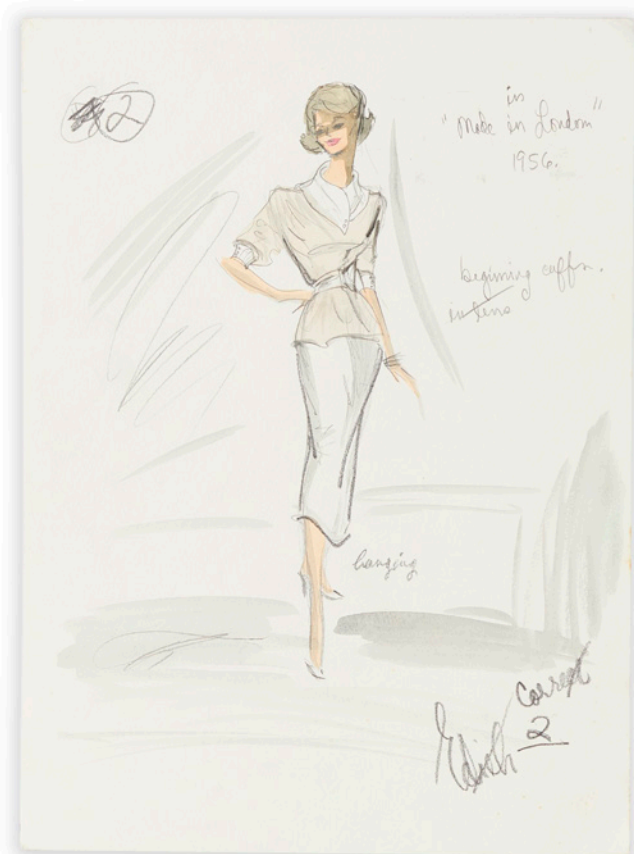
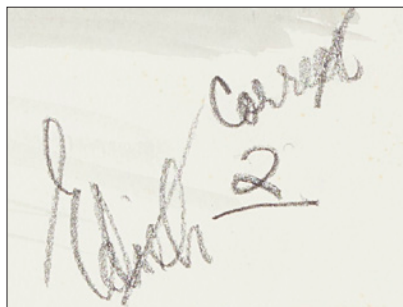
16. Charlie Chaplin "Henri Verdoux" Suit Coat from *Monsieur Verdoux*. United Artists, 1947. Vintage bespoke wool Norfolk-style jacket with herringbone-like pattern in green, red, black and white featuring a notched lapel, 2-hip pouch pockets, reinforced integral belt loops, and brown satin lining. Retaining internal Western Costume bias label with handwritten, "C. Chaplin" in black ink, and on interior, handwritten notes in white, and tailoring stamps. Exhibiting production wear and age, minor seam separation on left collar, not affecting appearance of garment. In vintage very good condition.
\$2,000-\$3,000



17. Charlie Chaplin "Calvero" Poster for *Limelight*. United Artists, 1952/R-1960s. Half sheet poster for the American comedy-drama written, produced, and directed by the legendary Charlie Chaplin. The movie is the one and only time Chaplin was paired with fellow comedy great Buster Keaton. Measuring 15.75 x 30.5 in. and is linen-backed. Exhibiting age and minor handling. In very good condition. **\$100-\$200**



18. Costume Sketch by Edith Head Attributed to *Made in London*. Unknown, 1956. Original costume sketch accomplished in pencil, watercolor, and ink wash on 11 x 15 in. paper leaf. With production notes handwritten in pencil in the borders. Signed, "Edith Head" in the lower right corner. Exhibiting age and minor handling. In vintage very good to fine condition. **\$400-\$600**



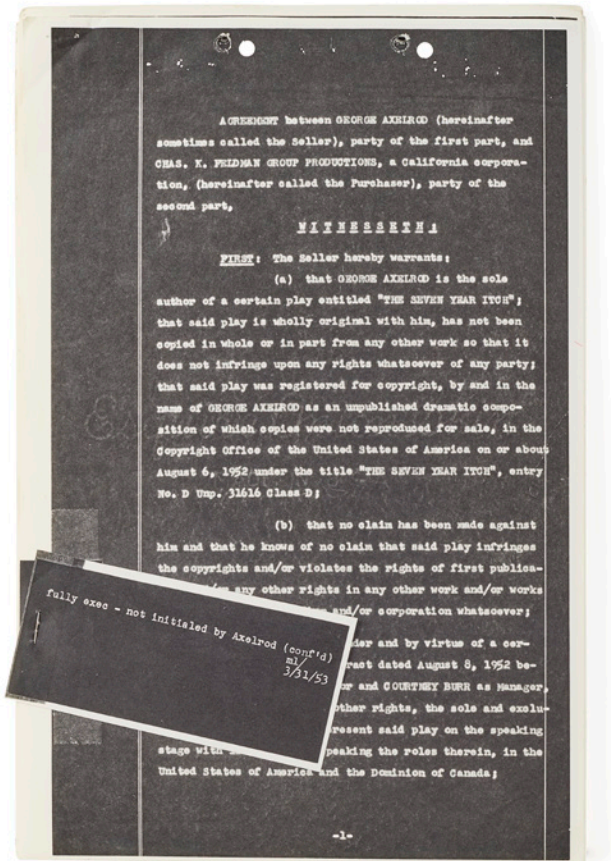
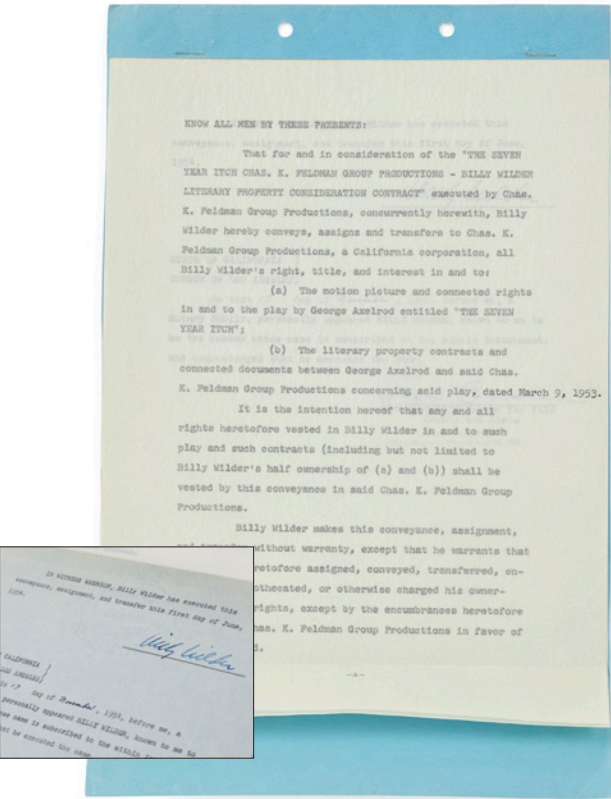
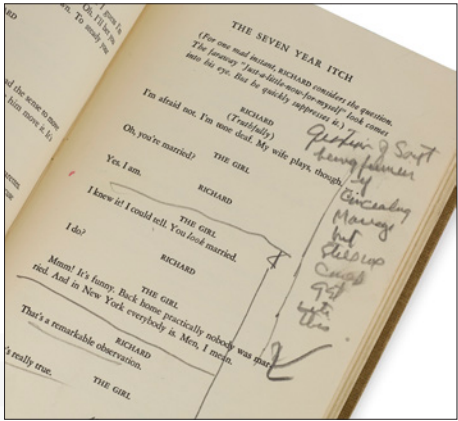
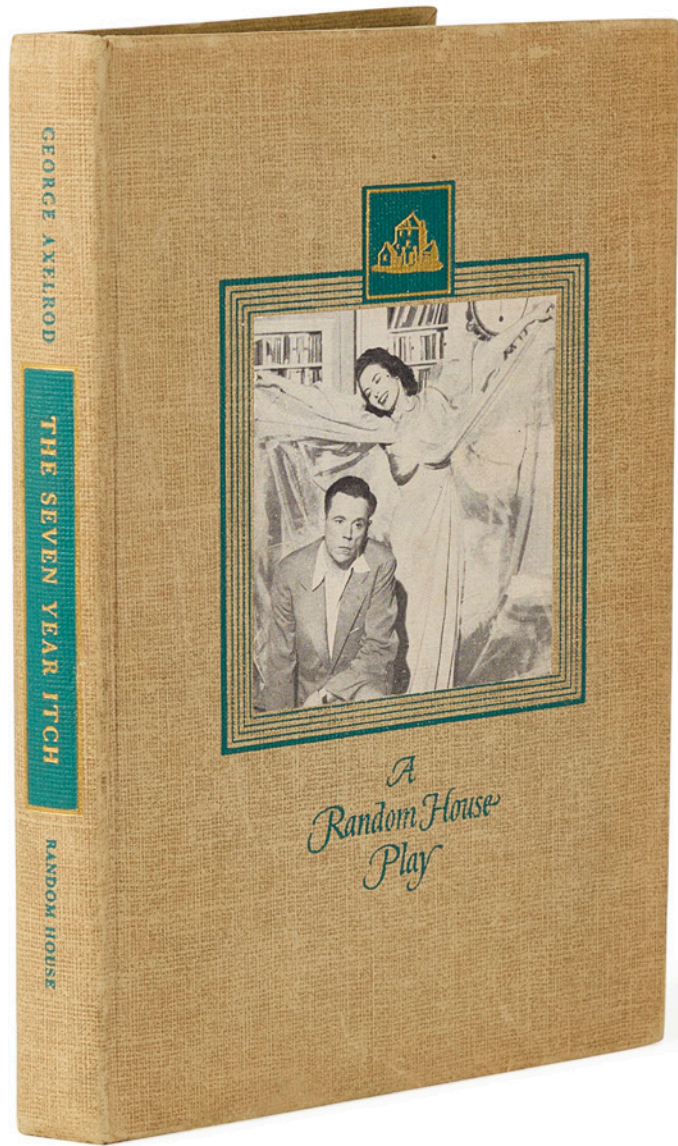
Marilyn Monroe

19. Marilyn Monroe "Lorelei Lee" and Jane Russell "Dorothy Shaw" British Quad Poster for *Gentlemen Prefer Blondes*. 20th Century Fox, 1953. Vintage British Quad poster for the Howard Hawks musical comedy, which paired Hollywood's most revered incendiary blonde and brunette bombshells of the era on a single screen. The 30 x 40 in. British Quad poster has been linen-backed and exhibits very little age or handling. In overall vintage very good to fine condition. **\$600-\$800**



MARILYN MONROE is an undisputed Hollywood icon of the highest order. A household name that is so familiar, scrutinized, and celebrated, it's hard to imagine that there's any new information about her to be discovered or examined. However, like a desert sandstorm that unearths undiscovered treasures and bones from vast ancient depths, time has a way of excavating cultural artifacts and information completely unexpected and surprising. The following lots consist of documents related to the prime career of Marilyn Monroe. These fascinating papers come from Monroe agent and producer Charles Feldman of Famous Artists Agency and Charles Feldman Productions. For Hollywood historians, cineastes, and Monroe fans, these documents offer an intimate, behind the scenes look at the making of *The Seven Year Itch*, from play to contracts between the author, Billy Wilder the director, and much focus on the movie's star, Marilyn. There are also pieces from other Marilyn projects. These relics not only give insight into the filmmaking process, the show "business" of production and the collaborative nature of the studios with artists and other interests, but they also indicate how much power Monroe had as a box office entity and how much the powers that be influenced her career. While some would call her difficult, much of the conflict attributed to the actress within this collection of papers involves her seriousness as a professional. Her desire to be well rehearsed. Her insecurity about being prepared or just good enough. The self doubt many artists contend with in their careers. Many of these historically significant documents have never before been to market and come directly from the files of Famous Artists Agency, and Chas K. Feldman Group Productions.

Marilyn Monroe

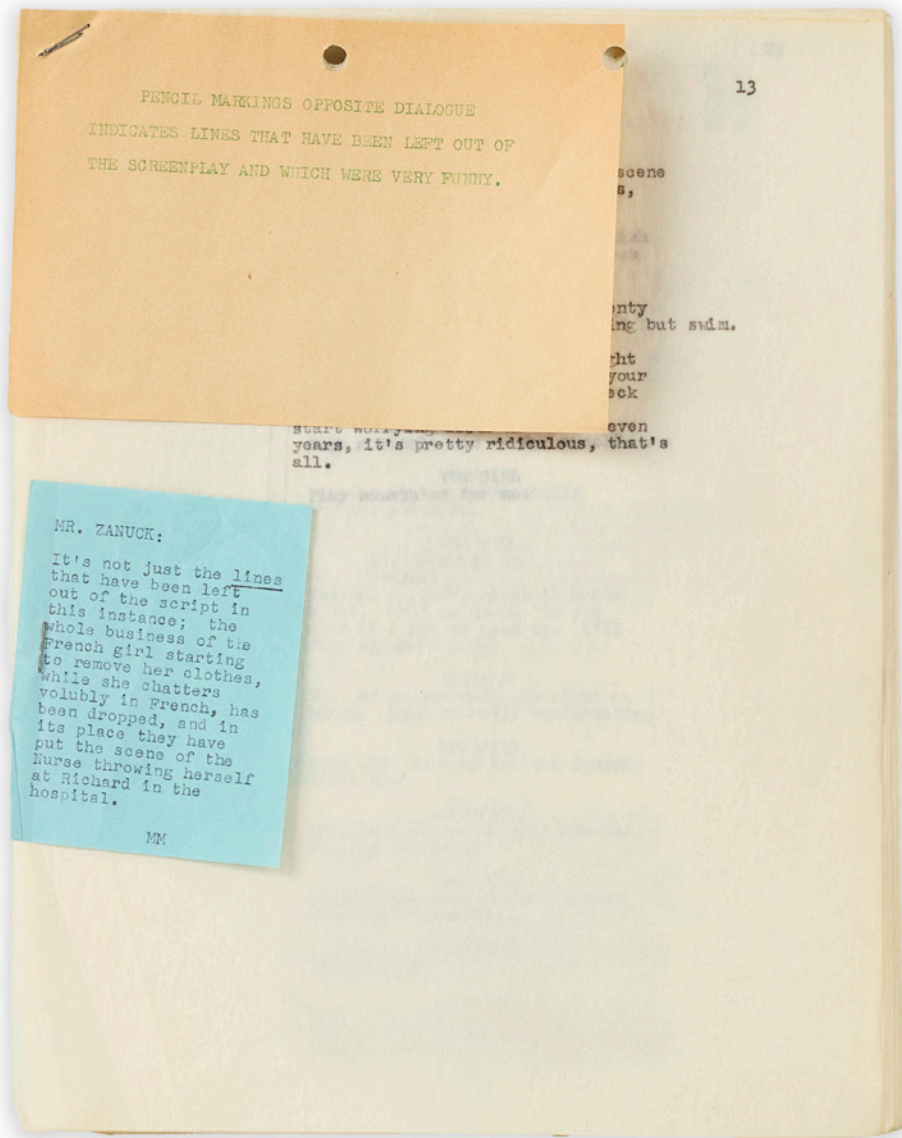


21. Billy Wilder Signed *The Seven Year Itch* Literary Property Consideration Contract. 20th Century Studios, 1955. Two-page legal agreement on carbon copied 8 x 13 in. onion skin paper. The contract involves Chas. K. Feldman Group Productions, Billy Wilder, and author George Axelrod dated March 9, 1953. The contract expresses Billy Wilder's intention to direct the film version of *The Seven Year Itch* as produced by the Feldman Group. In the contract Billy Wilder conveys, assigns, and transfers to Chas. K. Feldman Group all of his right title and interest in *The Seven Year Itch*. Signed, on the last page in blue ink, "Billy Wilder" and notarized on November 17, 1954. The legal paper bears two hole punches at the top and reinforcing staples on blue legal backing page, printed on the verso "Law Offices Lawrence W. Beilenson" of Beverly Hills. The document remains in very good to fine condition.
\$800-\$1,200

22. Marilyn Monroe Agent Charles Feldman and George Axelrod Letter of Agreement Regarding *The Seven Year Itch*. 20th Century Studios, 1955. Vintage photocopied 9 x 13 in. 29-page legal document detailing the agreement between *The Seven Year Itch* play author George Axelrod and producer of the resulting film, Charles Feldman. The document lays out all of the terms and considerations between seller and producer. Included in the text is a summary of payment to Axelrod totaling \$255,000 USD on the following schedule: \$51,000 upon delivery of this signed contract, \$25,500 on September 1st, 1953, \$25,500 dollars on January 1, 1954, \$38,250 thirty days after the earliest date on which the Purchaser shall have the right hereunder to publicly exhibit the resulting film, \$38,250 on the 10th of January of the next calendar year, \$38,250 on the 10th day of January, of the two next succeeding calendar years, and finally, \$76,500 for each remake and each sequel motion picture produced hereunder, to be paid upon the commencement principal photography of each. It is also highlighted that Feldman and company have reached a tentative oral understanding with Billy Wilder for him to direct the picture for which they will pay Wilder at least \$50,000 cash for his services. Monroe's agent Feldman was acquiring this vehicle specifically for his client Marilyn Monroe and would ultimately produce the iconic film which became synonymous with the blonde bombshell. The documents remain in vintage very good to fine condition.
\$200-\$400

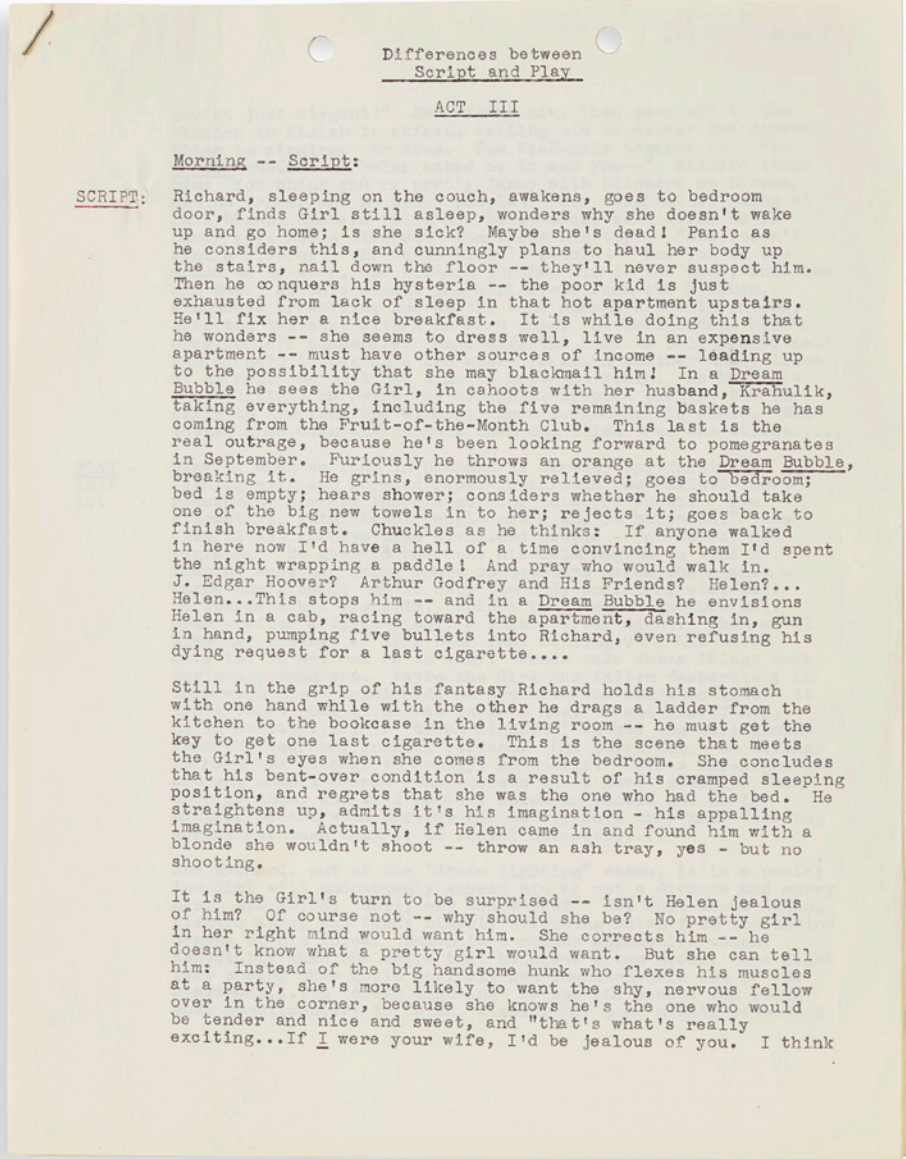
20. Marilyn Monroe Agent/Producer Charles Feldman's Annotated Personal Copy of *The Seven Year Itch* Play by George Axelrod. Random House, 1952-1953. Cloth and board bound 149-page hardcover copy of *The Seven Year Itch* stage play. The 5.5 x 8.25 in. edition features a cover image from the play with Tom Ewell as "Richard Sherman" and Vanessa Brown as "The Girl," which Monroe would play in the film adaptation. Cover and spine embossed with title. Interior endpage marked with "Chas. K. Feldman Group Productions" ink stamp. This is the actual agency copy of the play that would be adapted by author Axelrod and writer/director Billy Wilder into one of Marilyn Monroe's landmark vehicles. The copy is heavily annotated and processed for pre-production, including a 4 x 6 in. typed list of affected pages set between endpaper and title page. The content has been marked and annotated in pencil designating script notes, questions, and suggested omissions of words or content that might flag the censors. The play is marked specifically with Marilyn's interests and image in mind. Page 26, where the stage directions read, in part: "...majestically open flooding the room with 'dream light'. He moves toward the door, almost dancing. In this particular flight of fancy, he is very suave, very Noel Coward." And the reader has written "Noel Coward scene." Also, on page 41, in an exchange between "Richard" and "The Girl," in part: "THE GIRL: I knew it! I could tell. You look married. RICHARD: I do? THE GIRL: Mmm! It's funny. Back home practically nobody was married. And in New York everybody is, men I mean." Here the note is, in full: "Question of script being funnier by concealing marriage but still could get us into this." Also on page 34, the word "Rapist" is flagged, assumed for concern over censorship. Much of the contents have been marked, dog-eared, and processed in some fashion. Charles Feldman was a powerful agent and producer. He founded Charles K. Feldman Productions in 1945 and went on to produce Orson Welles' *Macbeth*. When his company produced *A Streetcar Named Desire* in 1951, Feldman fought to protect that film from censorship. He produced *The Seven Year Itch* in 1955 for his client Marilyn Monroe while he was her agent from 1951-1955. From a time when the genesis of any film production began with the honored literature that inspired it, there may be no item that serves as more of "The Big Bang" for the creation of a classic Hollywood motion picture. Annotation assumed in Feldman's hand, and with consultation on Monroe, whose reputation for personal involvement with her projects is legendary. Exhibiting production use and handling. With tight spine and content marked, dog-eared, and with some staining from tipped-in paper. In general vintage very good condition.
\$800-\$1,200

Marilyn Monroe



FITA

23. Marilyn Monroe and Agency Notes to Studio Head Darryl F. Zanuck On The Script for *The Seven Year Itch*. 20th Century Studios, 1955. Original 21-page 8.5 x 11 in. typed carbon copy generated by agent/producer Charles Feldman and Marilyn Monroe to studio head Darryl F. Zanuck regarding discrepancies between material in the play omitted from the draft screenplay. The manuscript includes a title paper stapled to the top of the first page which reads, in full: “*Pencil markings opposite dialogue indicates lines that have been left out of the screenplay and which were very funny.*” There are notes typed in green at the top of various pages regarding some positive notes, i.e.: “*Billy (Wilder) has put in the roller skate gag which is good business, and the fact Richard is lying that he is not married. Actually, it comes out later when he admits he is married and his wife is away on vacation. What The Girl has to say I have pencil marked and these lines are very funny indeed*” and also “*This has been changed in the screenplay to favor Monroe and I believe is very good change indeed, but Mr. Z may find some values he may like.*” The document also retains three notes from Marilyn Monroe typed on small squares of blue paper and stapled to the relevant corresponding pages. One such note reads, in full: “**MR. ZANUCK.** *It’s not just the lines that have been left out of the script in this instance; the whole business of the French girl starting to remove her clothes, while she chatters volubly in French, has been dropped, and in its place they have put the scene of the nurse throwing herself at Richard in the hospital. MM.*” and another note, in full: “**MR. ZANUCK,** *the lines which Mr. Feldman has indicated here can fit right into our script, after page 44, if you want to use them. MM.*” These notes indicate Marilyn’s hands-on collaboration in the filmmaking process, and even show some subtle logical questions i.e. her third and final hard copy note which reads, in full: “*People who are viewing this picture and who have paid upwards of a dollar admission, are likely to wonder where she saw one for .55 cents and some smart alecks in the audience should ask this question. MM*”. This historic document is a fascinating first-person look into the script development process including the perspective of one of Hollywood’s most underrated serious actresses. Exhibiting expected age, handling, minor toning. In otherwise vintage very good condition.
\$2,000-\$4,000



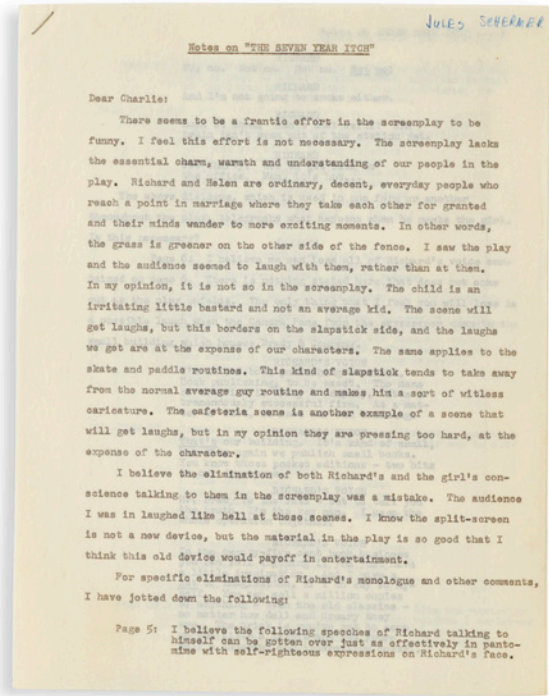
FITA

24. Producer’s “Summaries of Differences Between Play and Script” for *The Seven Year Itch*. 20th Century Studios, 1955. A set of (3) scenic highlight documents divided into the three acts of the play *The Seven Year Itch* by George Axelrod highlighting the differences between the play and the movie script including Act II – three pages, Act II – four pages, and Act III – three pages. In the documents, producer Feldman and team enumerate discrepancies between stage play and movie script. For example, in Act I: “*The scene in the Vegetarian Restaurant are in the script, not in the play.*” In Act II, examples such as “*In the play: The foregoing scenes do not appear, of course; we come in on them entering the apartment, returning from dinner.*” In Act III a rather extensive comparison which reads, in part: “**SCRIPT:** *Richard, sleeping on the couch, awakens, goes to bedroom door, finds Girl still asleep, wonders why she doesn’t wake up and go home; is she sick? Maybe she’s dead! Panic as he considers this, and cunningly plans to haul her body up the stairs, nail down the floor – they’ll never suspect him*” and in part, “**Play:** *When we come in Richard is already up, furtively finishing milk and morning paper in through the chained door, reassuring himself there’s nothing to worry about ‘The two attractive, intelligent people met – and it happened.’”* These are production generated notes from Chas. K. Feldman productions doing their diligence in producing the adapted screenplay for their company and their rising star Marilyn Monroe. Exhibiting production handling and retaining two hole punches at the top of each sheet, with each section stapled together in the upper left corner. In vintage very good condition.
\$400-\$600

Marilyn Monroe

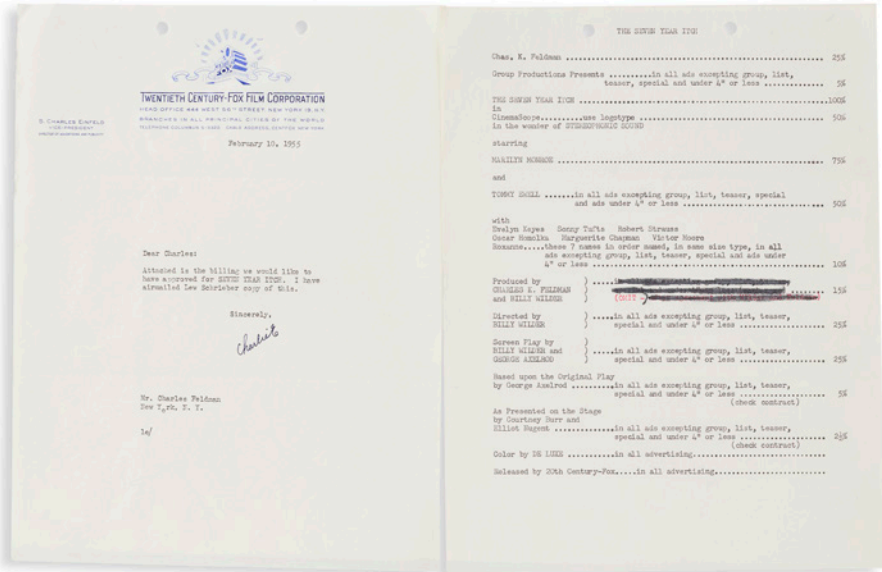
25. Notes to Producer Feldman from Fellow Producer Jules Shermer Regarding the Script for *The Seven Year Itch*. 20th Century Studios, 1955. Original 5-page document typed on 8.5 x 11.25 in. onion skin from producer Jules Schermer (*The Pride of St. Louis*, *Cheyenne*, *The Virignian*, *Daniel Boone*) writes to Charles Feldman, in a report titled “Notes on THE SEVEN YEAR ITCH” in part: *“Dear Charlie: There seems to be a frantic effort in the screenplay to be funny. I feel this effort is not necessary. The screenplay lacks the essential charm, warmth and understanding of our people in the play. Richard and Helen are ordinary, decent, everyday people who reach a point in marriage where they take each other for granted and their minds wander to more exciting moments. In other words, the grass is greener on the other side of the fence. I saw the play and the audience seemed to laugh with them, rather than at them. In my opinion, it is not so in the screenplay...”* Schermer goes on to enumerate places where he thinks the dialogue fails and where it can be strengthened. For example, in part: *“Page 6: I believe we can lose all of Richard’s voice contained on page 6. There is nothing stated here that does not come out as the play unfolds. The only thing that I feel you will lose is a possible laugh when the camera pans from the skyscraper down to the small building which houses Brady & Company”* and on through the script. Schermer concludes with, in full: *“In summing it up, I miss the realness and identification of our three principal characters that gave such charm to our three principals in the play, namely: Richard, The Girl, and Helen.”* The name Jules Schermer has been written in blue grease pencil at the upper right hand corner and the five pages are stapled together in the upper left hand corner. Exhibiting minor age and handling. In overall vintage very good to fine condition.

\$200-\$300



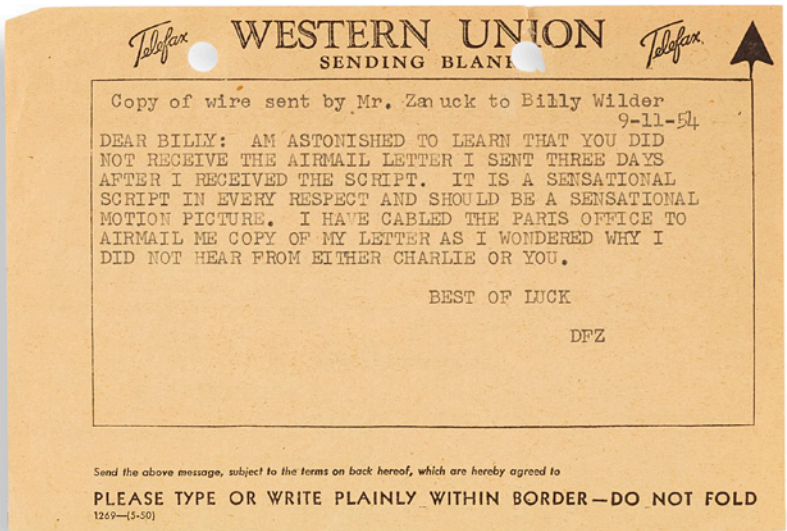
26. 20th Century Fox Billing Scale to Producer Charles Feldman for *The Seven Year Itch*. 20th Century Studios, 1955. Original set of (2) pages regarding screen credits for *The Seven Year Itch*. The first page consists of a request on 20th Century Fox Film Corporation Letterhead dated February 10, 1955 from Charles S. Einfeld, Vice President and Director of Advertising and Publicity to producer Charles Feldman, reading in full: *“Dear Charles: Attached is the billing we would like to have approved for SEVEN YEAR ITCH. I have airmailed Lew Schrieber copy of this. Sincerely, Charlie.”* Second page lists entities and departments with percentages attributed to the size of each credit in comparison to each other. For example, “Billy Wilder...25%” “Chas. K. Feldman....25%” “starring Marilyn Monroe...75%” “Tommy Ewell...50%” etc. This document essentially details how big the names of the prominent cast and crew would appear on screen and in the marketing campaigns. Pages retain two hole punches at the top, original transmittal folds, and general production handling. In production used, very good condition.

\$200-\$400



27. Charles Feldman interoffice Memo Highlighting a “Beef” with Marilyn Monroe Regarding *The Seven Year Itch*. 20th Century Studios, 1955. Typed pink 8.5 x 5.5 in. famous Artists Agency Interoffice Memo from Harry E. Sokolov to Charles K. Fledman dated 7/23/54. It reads, in part, referring to Marilyn Monroe: *“She told him to tell 20th she will do SEVEN YEAR ITCH whether under the new contract or the old contract because she wants to do it, but as far as the new contract is concerned, ‘she does not owe 20th a damned thing, and she will sign when she is good and ready.’ She asked Loyd Wright, Jr. to set up an appointment with Darryl Zanuck. She wants only Zanuck, Loyd Wright and herself and maybe Lew Schreiber present, but she does not want anyone from Famous present. Loyd ended up by saying, ‘Harry, of you all will relax and sit quiet for a while, I am sure I can straighten this beef out and everything will be okay.’”* Retaining two hole punches at the top and exhibiting handling, some chipping to edges not affecting text, and corner folding. In vintage very good condition.

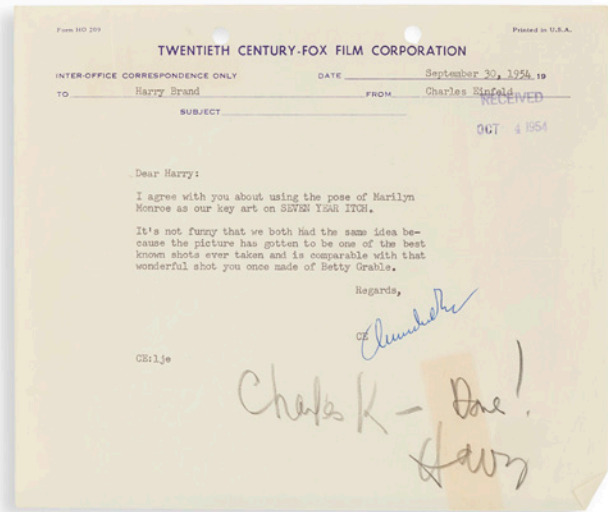
\$500-\$700



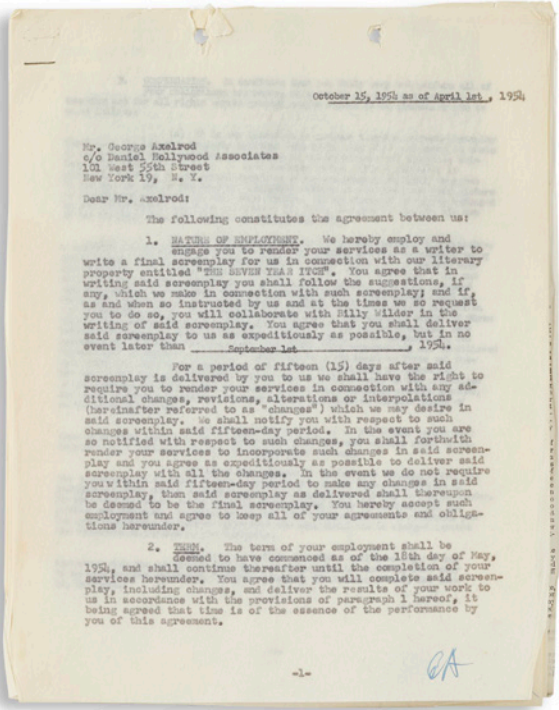
28. Western Union Wire Copy From Studio Head Darryl F. Zanuck To Director Billy Wilder. 20th Century Studios, 1955. Typed telegram on 6.5 x 4.5 in. Western Union telefax form dated 9/11/54 and reading in full: *“Dear Billy: I’m astonished to learn that you did not receive the air mail letter I sent three days after I received the script. It is a sensational script in every respect and should be a sensational motion picture. I have cabled the Paris office to airmail me copy of my letter as I wondered why I did not hear from either Charlie or you. Best of luck, DFZ.”* Retaining 2-hole punches at the top and exhibiting age, handling and some minor edge wear. In overall vintage very good condition.

\$200-\$300

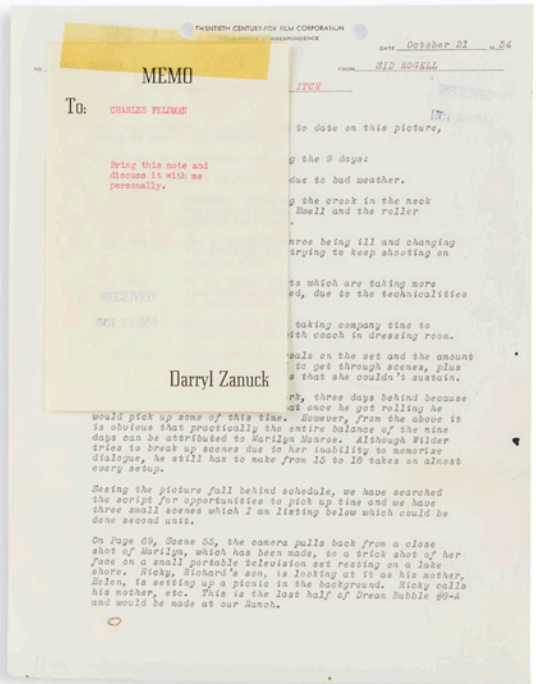
Marilyn Monroe



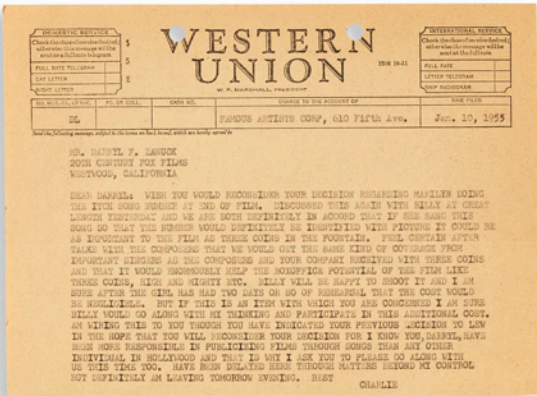
29. Interoffice Correspondence To Press Agent Harry Brand Regarding *The Seven Year Itch*. 20th Century Studios, 1955. Original 8.5 x 7.25 in. interoffice correspondence from Fox executive Charles Einfeld to press agent Harry Brand regarding advertising for *The Seven Year Itch* dated September 30, 1954. Received with ink stamp "Oct 4 1954." The note reads in full: "Dear Harry: I agree with you about using the pose of Marilyn Monroe as our key art on SEVEN YEAR ITCH. It's not funny that we both had the same idea because the picture has gotten to be one of the best known shots ever taken and is comparable with that wonderful shot you once made of Betty Grable. Regards, Charles Einfeld." Handwritten in pencil at the bottom of the page, "Charles K-Done!" designating the task at hand having been accomplished. Retaining two hole punches at the top of page and original transmittal fold. Exhibiting age, handling, bent corner, and minor burn through from tape applied to verso. In generally vintage very good condition. **\$200-\$400**



30. Employment Contract for George Axelrod Playwright and Screenwriter for *The Seven Year Itch*. 20th Century Studios, 1955. Original typed carbon copy and printed on 8.5 x 11 in. onion skin dated October 15, 1954 as of April 1st, 1954. This is a 10-page "Nature of Employment" document between Feldman Group Productions and writer George Axelrod. The document contains terms and conditions of employment related to Axelrod's screenwriting services for the film version of his play *The Seven Year Itch*. There is a rider taped to the third page of the contract designating a 14-day period of illness before the studio would have a right to terminate Axelrod. Axelrod has initialed each page "GA" on the bottom right corner and has signed on page 7 in the space for his name. Vice President Harry Sokolov has signed on behalf of the Feldman Group. The back of the sheaf of documents is one 8.5 x 14 in. legal boilerplate page marked "Exhibit 'A'" acknowledging Axelrod coming aboard the project for a symbolic \$1. Retaining 2-hole punches at the top and bound together with a staple in the upper left corner. Exhibiting age, handling, edge wear, and bent corners not affecting text or content. In vintage very good condition. **\$200-\$400**

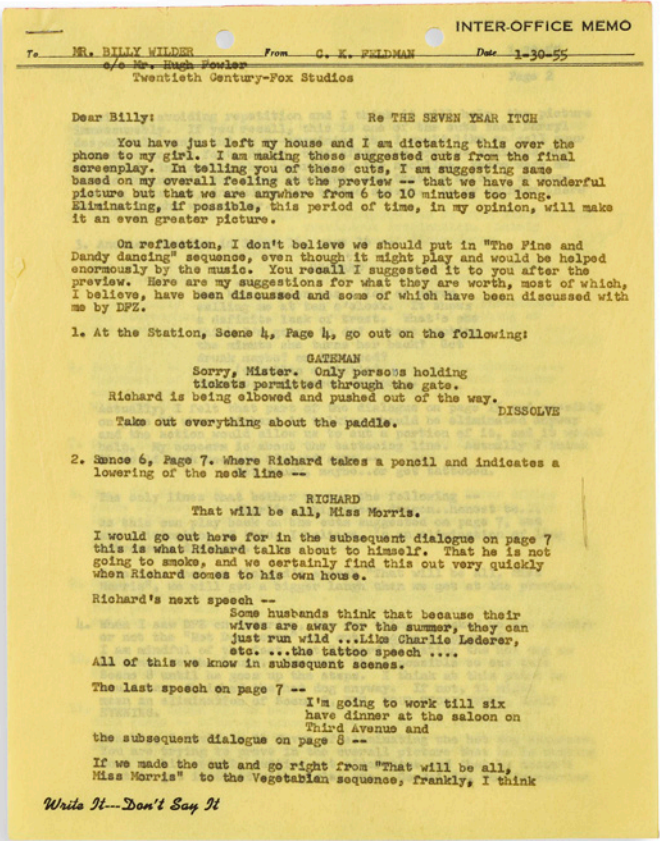


31. Production Delay Report and Darryl Zanuck Personal Memo for *The Seven Year Itch*. 20th Century Studios, 1955. Set of (2) papers pertaining to *The Seven Year Itch* being nine days behind schedule. The first page is typed on 8.5 x 11 in. 20th Century Fox Film Corporation Interoffice Correspondence Form, dated October 21, 1954 and received October 22, 1954 from Fox producer Sid Rogell to studio head Darryl F. Zanuck. The memo reads in part: "You have asked me to keep you up to date on this picture, which is now nine days behind. Following is a breakdown covering the nine days. Three days lost in New York due to bad weather. Half day retakes. 'Redoing the crook in the neck business with Tom Ewell and the roller skating business.' One day due to Marilyn Monroe being ill and changing the schedule and trying to keep shooting on odds and ends. One day on the bubble shots which are taking more time than scheduled, due to the technicalities of these shots. One day Monroe being late taking company time to rehearse scenes with coach in dressing room. Two and a half days additional rehearsal on the set and the amount of takes required to get through scenes plus breaking up scenes that she couldn't sustain. When Wilder returned from New York, three days behind because of bad weather, he assured me that once he got rolling he would pick up some of this time. However, from the above it is obvious that practically the entire balance of the nine days can be attributed to Marilyn Monroe..." Rogell goes on to suggest opportunities to pick up time by assigning some small scenes to second unit, etc. The second page is in the form of a 4 x 6 in. personal memo on Darryl Zanuck notepad typed in red to Charles Feldman "Bring this note and discuss it with me personally." Exhibiting age, handling, and desiccated cellophane tape used to affix Zanuck note to the memo page. In vintage very good condition. **\$600-\$800**



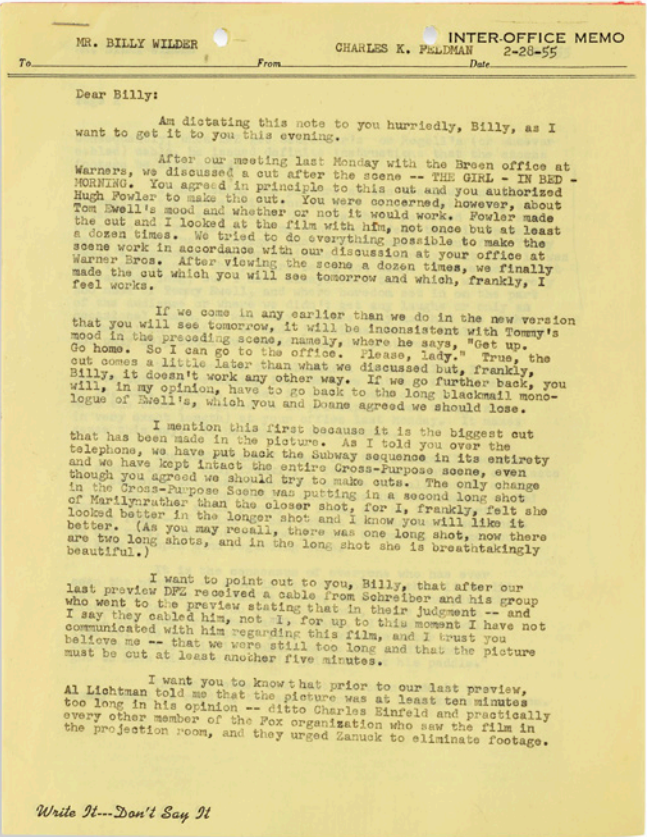
32. Western Union Telegram From Fox Exec Charles Einfeld to Darryl F. Zanuck About a Musical Number in *The Seven Year Itch*. 20th Century Studios, 1955. Typed telegram on 8.25 x 6 in. Western Union form dated Jan. 10, 1955 and reading in part: "Dear Darryl: Wish you would reconsider your decision regarding Marilyn doing the 'Itch' sound number at the end of the film. Discussed this again with Billy at great length yesterday and we are both definitely in accord that if she sang this song so that the song would definitely be identified with the picture it would be as important to the film as Three Coins in the Fountain. Feel certain after talks with the composers that we would get the same kind of coverage from important singers as your company received with Three Coins and that it would enormously help the box office potential of the film like Three Coins, High and Mighty. Etc. Billy will be happy to shoot it and I am sure after the girl has had two days or so of rehearsal, that the cost would be negligible..." Retaining 2-hole punches at the top and exhibiting minor edge toning. In overall vintage very good to fine condition. **\$200-\$400**

Opinion Approved



“I don’t believe we should put in The Fine and Dandy dancing sequence...”

-CHARLES FELDMAN



“...let’s reserve our conversation regarding possible cuts or going back to the old version until after we are through with the Breen office...”

-CHARLES FELDMAN

FTTA

33. Producer Charles Feldman Script Notes to Director Billy Wilder After a Preview of *The Seven Year Itch*. 20th Century Studios, 1955. Original 5-page carbon copy interoffice memo on 8.5 x 11 in. yellow onion skin. Sent by producer and Marilyn Monroe agent Charles K. Feldman to film director and co-screenplay writer/adapter Billy Wilder and dated 1-30-55. In the memo, Feldman suggests edits to the screenplay. The document reads, in part: *“Dear Billy: You have just left my house and I am dictating this over the phone to my girl. I am making these suggested cuts to the final screenplay. In telling you of these cuts, I am suggesting some based on my overall feeling at the preview – that we have a wonderful picture but that we are anywhere from 6 to 10 minutes too long. Eliminating, if possible, this period of time, in my opinion, will make it an even greater picture.*

On reflection, I don’t believe we should put in The Fine and Dandy dancing sequence, even though it might play and would be helped enormously by the music. You recall I suggested it to you after the preview. Here are my suggestions for what they are worth, most of which, I believe, have been discussed and some of which have been discussed with me by DFZ [Darryl F. Zanuck].”

Feldman goes on to enumerate scenes and dialog he suggests cutting including this example: *“4. When I saw DFZ on Saturday, the one thing he asked was whether or not the “Hot Dog scene” was out. Scene 8, page 10. I am mindful of the fact that Richard is eating the hot dog as he comes to the house. However, it is possible to cut this Scene 8 until he goes up the steps. I think at this point he would have finished the hot dog anyway. If not, it might mean an elimination of Scene 9, EXT. FOUR-STORY HOUSE, EARLY EVENING.*

Frankly, I would be in favor of eliminating the hot dog sequence. You are trying to prove in the overall picture that he is cutting down on his weight, cutting out cigarettes and that he doesn’t want to get involved with girls, etc. Certainly the Vegetarian Sequence will prove that by his drinking the soda pop, giving up of cigarettes, and the fact that he breaks his vows in the first scene in the picture by going to a hot dog stand. It didn’t get the laughs and slowed down the story. DFZ is firmly opposed to it. I think you should give serious consideration to it.

And, in fact, the scene was excised, although you can still see “Richard” (Tom Ewell) licking hotdog remnants from his fingers as he approaches the stairs to his house. The memo contains some pencil markings throughout. There are some recommendations that weren’t adopted as in the suggestion to lose an opening scene when Richard tries to follow his wife and son on their train to give the boy a canoe paddle he’d left behind. That scene remains intact in the film. There are many such examples found throughout the document. Retaining 2-hole punches at the top of the pages and bound together by a single staple in the upper left corner. Exhibiting only minor age. In very good to fine condition.
\$800-\$1,200

FTTA

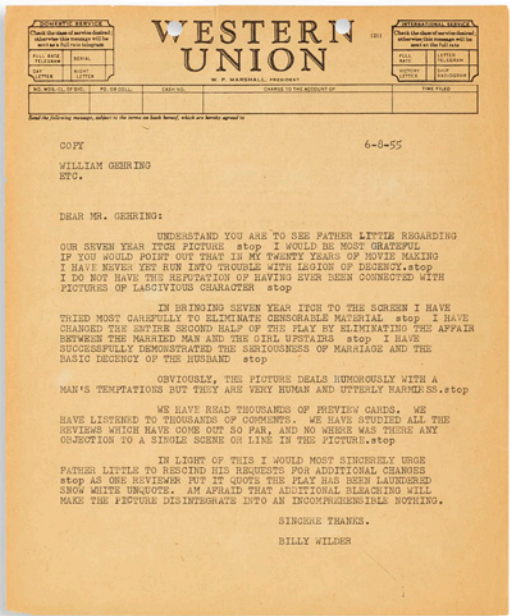
34. Producer Charles Feldman Script Notes to Director Billy Wilder After a Meeting with the Breen Office for *The Seven Year Itch*. 20th Century Studios, 1955. Original 5-page carbon copy interoffice memo on 8.5 x 11 in. yellow onion skin. Sent by producer and Marilyn Monroe agent Charles K. Feldman to film director and co-screenplay writer/adapter Billy Wilder and dated 2-28-55. In the memo, Feldman informs Wilder of cuts suggested, some executive reaction to the previews, including a general consensus that it’s 10 min. too long. Feldman justifies and advocates for the studio’s desired cuts and also makes a case for curating Tom Ewell’s monologues, in part: *“After our last preview, I repeat, everyone from the studio still felt the picture was too long. I have come to the conclusion – and surely you must come to the conclusion, Billy, for you agreed to the big cut set forth at the beginning of the memo – that the cutting concerned Ewell when he is in a scene alone and certainly not when others are in the scene with him. I think if you will really examine the picture, you will find, if there are any dull spots in it, that they are because of repetitiousness of Ewell’s monologues and dialog. It is still his show. He is magnificent in it. Any-think you can do to cut down a couple more minutes, to my way of thinking, will not only help the picture but make Ewell that much greater in the film.”*

Feldman also diplomatically tempers criticism with flattery as he writes, in part: *“I disagree with your thinking, Billy, that the Blackmail scene is not directed well. I think it is directed magnificently. We cut it because of length, but, frankly, the cuts were not in the elimination of the Blackmail scene, but in the elimination of the monologues referred to. For what it is worth, the second cutter at the studio and Raoul Levy [French film producer] who saw the Blackmail scene for the first time, think it is the finest and best sequence in the whole picture. I know [Lew] Schrieber [casting director] was in love with this sequence, but naturally he agreed with Zanuck when footage had to be cut that this should go. I always liked it and now in its cut version I like it infinitely better.”*

Feldman concludes, in full: *“So, dear Billy, when we meet tomorrow, let’s reserve our conversation regarding possible cuts or going back to the old version until after we are through with the Breen office, and then only between you, Doane and myself. Best,”*

Retaining 2-hole punches at the top of the pages and bound together by a single staple in the upper left corner. Exhibiting only minor age. In very good to fine condition.
\$600-\$800

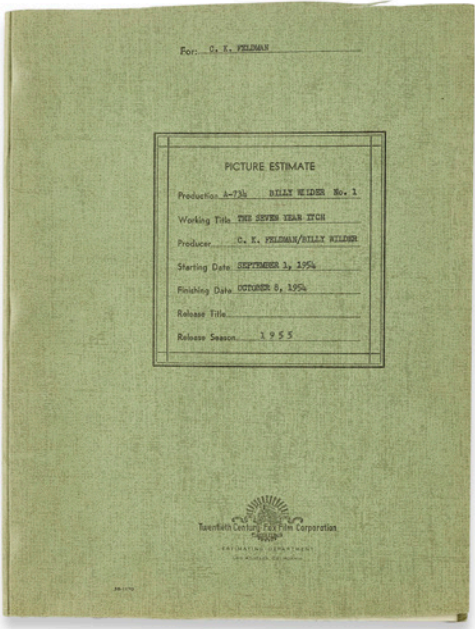
Marilyn Monroe



35. Western Union Telegram From Director Billy Wilder to William Gehring About Censorship of *The Seven Year Itch*. 20th Century Studios, 1955. Typed telegram on 8.25 x 10 in. Western Union form dated 6-8-55. In this telegram, Wilder appeals to Gehring who will speak to a religious figure about the content of his movie. The telegram reads, in part: *"Dear Mr. Gehring: Understand you are to see Father Little regarding our Seven Year Itch picture [stop] I would be most grateful if you would point out that in my twenty years of movie making I have never yet run into trouble with Legion of Decency. [stop] I do not have the reputation of having ever been connected with pictures of lascivious character [stop] In bringing Seven Year Itch to the screen I have tried most carefully to eliminate censorable material [stop] I have changed the entire second half of the play by eliminating the affair between the married man and the girl upstairs [stop] I have successfully demonstrated the seriousness of marriage and the basic decency of the husband [stop]"*

Wilder goes on to cite the positive preview cards the picture has received and ultimately asks Father Little to rescind his requests for additional changes. Closing with, *"Am afraid that additional bleaching will make the picture disintegrate into an incomprehensible nothing. Sincere thanks. Billy Wilder."*

Retaining 2-hole punches at the top of the page. Exhibiting only minor age. In very good to fine condition.
\$400-\$600



36. Producer Charles K. Feldman Complete Picture Estimating Production Budget for *The Seven Year Itch*. 20th Century Studios, 1955. Studio-generated 14-page printed budget bound and bradded in 20th Century-Fox Film Corp. wrappers. Dated September 1, 1954 to October 8, 1954. The document includes the separate budgets for all departments including cast, sets, music, art department, camera, etc. Highlights include Tommy Ewell's salary of \$25,000 and Marilyn Monroe's of \$100,000. All expenses are calculated at a total cost of \$1,721,500.00. Interestingly, the "Director" budget is left blank in this document. This is a historical record of the nuts and bolts of the making of an American classic film. The 8.5 x 11 in. document exhibits age and minor production handling. In overall vintage very good to fine condition.
\$400-\$600

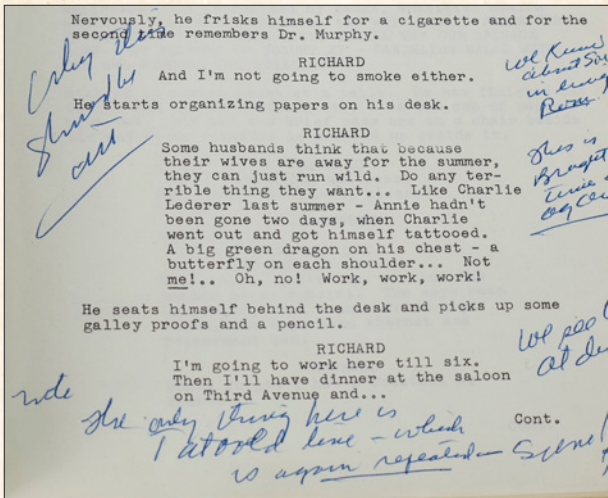


37. Marilyn Monroe "Cherie" French Bus Stop Poster for *Bus Stop*. 20th Century Fox, 1956/R-1980s. French one-panel "Grande" poster for the American drama, which was the first film Monroe chose to make under her new contract and head of her Marilyn Monroe Productions company. Measuring 47.25 x 63 in. Exhibiting minor age and handling. Folded as issued. In very good condition.
\$200-\$400

Marilyn Monroe

FITA

38. Marilyn Monroe Agent/Producer Charles Feldman Annotated Final Script for *The Seven Year Itch*. 20th Century Studios, 1955. Studio bound and bradded 113-page final script. Written by Billy Wilder and George Axelrod as adapted from Axelrod's 1952 stage play of the same title. Dated on the cover and interior title page, August 10, 1954 and assumed a finalized shooting script as production filmed between September and October of 1954. While the play had clearly been "Richard Sherman's" (Tom Ewell) story of a husband left to his own devices while his family is away on vacation, the picture was curated as a vehicle for Marilyn Monroe as "The Girl," the upstairs neighbor who tempts nice guy Richard. On the way to final release, the film ran afoul of the cursed Hays Code and there was much back and forth between Zanuck and the studio, producer Feldman, director Wilder, and other forces in a tug-o-war to preserve the essence of the story under the strict and oppressive moral codes of the era's censors.



The frequent annotations, in pen and pencil, are primarily aimed at "Richard" (Ewell) dialog. The original play was very heavy on characters voicing their thoughts and heavy with narrative exposition. In adapting the play for the screen, the balance between monologue and action was a challenge right up to pre-views, when other agency and studio notes express a problem with many of Richard's monologues being perceived as too long and repetitive. Right out of the gate in one of the first scenes where Richard is seeing his wife and son off at the train station, on page 7 the reader has made many notes of justification for cuts to the following dialog:

"RICHARD

Some husbands think that because their wives are away for the summer, they can just run wild. Do any terrible thing they want...Like Charlie Lederer last summer - Annie hadn't been gone two days, when Charlie went out and got himself tattooed. A big green dragon on his chest - a butterfly on each shoulder... Not me!.. Oh, no! Work, work, work!"

Written in the margins all around this dialog are notes including, in part: "This should be out," "This is brought up time and again," and "The only thing here is a too old line - which is again repeated - Scene 16, page 16."

And in fact the dialog in that scene in the resulting film is reduced to:

"RICHARD

Look at them. Isn't that awful? Train isn't even out of the station yet."

Another good example of general notes is found on page 83, pertaining to the dialog:

"THE GIRL

Please don't make me go back up to that hot apartment. I haven't slept in three nights and I want to look good on my show tomorrow...I'll just sleep right here in this chair...I don't even need a pillow...I'll be as quiet as a mouse...you won't even know I'm around...Please!

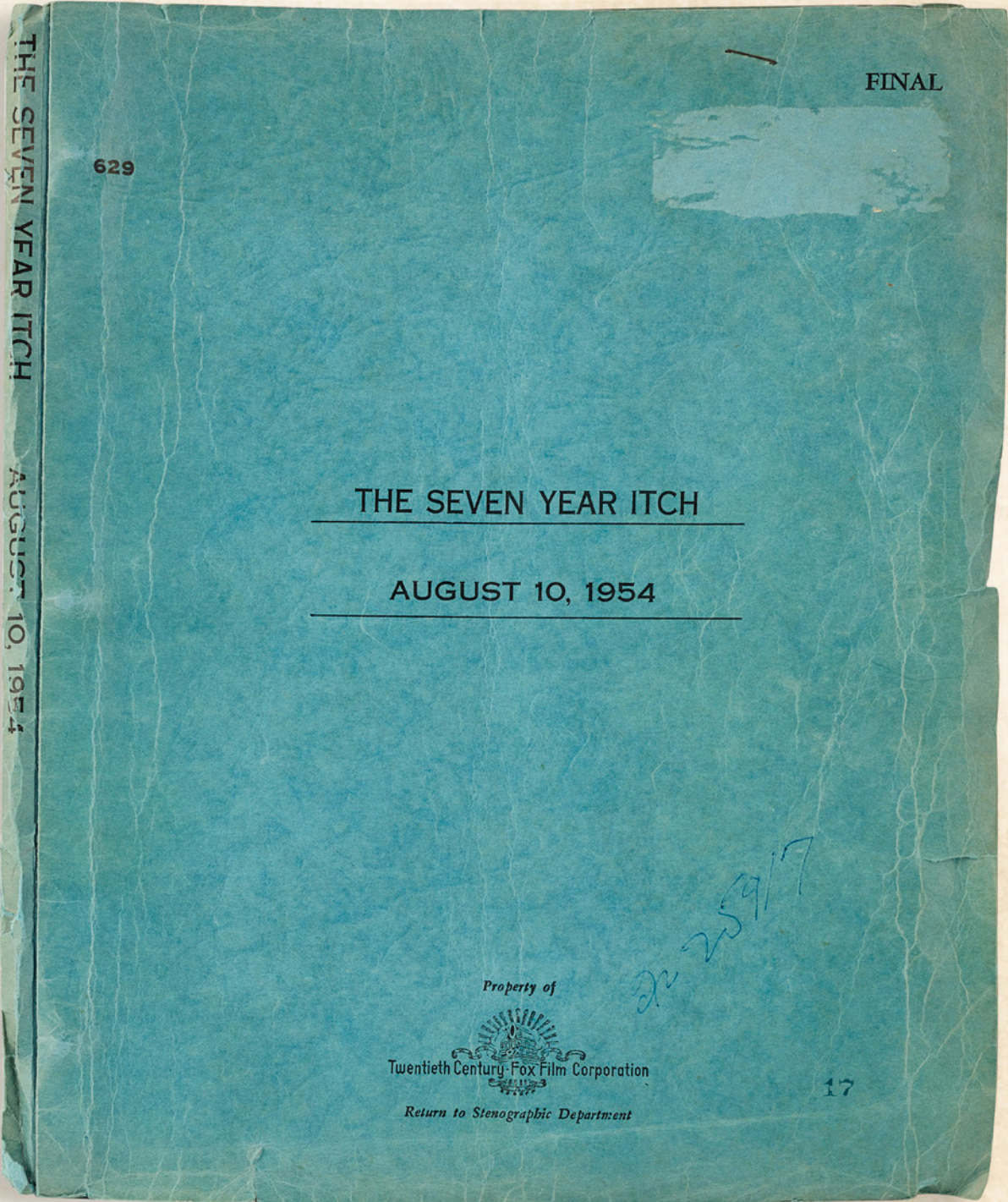
RICHARD

(very relieved)

Oh...oh... Well! That's different! Of course, you can sleep here - why not? We're not savages...we're civilized people."

Here the script note is: "If we can cut will be more provocative."

In this case, the original dialog remains intact, verbatim in the resulting film. It seems that the primary wrestling match was in getting the movie to a desirable length and pleasing the censors without neutralizing the saucy story. The effort weighed on director Billy Wilder who was forced to alter the affair in the play to only the idea of infidelity to please the censors is known to have said about the experience of making the film and the results:



"A nothing picture because the picture should be done today without censorship. Unless the husband, left alone in New York while the wife and kid are away for the summer, has an affair with that girl there's nothing. But you couldn't do that in those days, so I was just straitjacketed. It just didn't come off one bit, and there's nothing I can say about it except I wish I hadn't made it. I wish I had the property now."

This copy of the screenplay is particularly significant in that Charles Feldman was instrumental in the filmmaking process while treading a line between pure matters of production, the artistic vision of Billy Wilder, the best interests of his client Marilyn Monroe, the demands of Darryl Zanuck and the studio, as well as negotiating the scrutiny of the censors. The wrappers exhibit production handling and torn edges. The interior includes a clipped coupon page and general contents exhibit handling, dog-eared corners and wrinkling. In production used very good condition.
\$3,000-\$5,000



BRANDO. One word. Only half a name. But those two syllables conjure a legacy of incredible memories created on stage, screen, and in the public eye. Marlon Brando embodies the ideal American movie star. Talented, handsome, confident, sexy, and maybe even a little dangerous. In the realm of public figures who everyone wants to be—or be with—Brando personifies that magnetic being. Coupled with all of that charisma and alchemy comes a breathtaking and rare talent. That talent manifested itself in the 1940s era of Stella Adler and her teachings of the Stanislavski system or “method” acting. On stage, in classics like *A Streetcar Named Desire* (1947), Brando’s animal magnetism was focused through a lens of realism and impulse that only magnified his natural abilities, highlighted his physicality, and intensified his mystique. Brando’s compelling presence transferred from stage to screen with the same impact. Brando received his first Academy Award nomination for reprising his performance as “Stanley Kowalski” in the screen version of *A Streetcar Named Desire* (1951) and won the Oscar for his portrayal of “Terry Malloy” in *On the Waterfront* (1954), which catapulted the actor into the stratosphere of stardom. His historic strides in performance and shaping the very style of modern acting can’t be underestimated. His trajectory through the years was laden with hallmark performances in classics like *One-Eyed Jacks* (1961), which he also directed and *Mutiny on the Bounty* (1962). But it was his award winning turn as “Don Vito Corleone” in *The Godfather* (1972), that would reintroduce Brando to a new generation of admiring audiences. Throughout his life and career, Brando maintained a mysterious aura that never faded even in later times when his personal life was scrutinized and revealed as lives tended to be as we moved into the era of mass media and more accessibility. Appropriate that we offer here, items from the actor’s most recognizable work among many notable titles, *The Godfather*, as well as some highly personal estate items never before brought to market. It’s no surprise that this actor, considered the greatest of his generation, and arguably, of all time, still occupies a place of great importance in our culture.



39. Marlon Brando “Johnny Strabler” Screen Worn Sunglasses from *The Wild One*. Columbia Pictures, 1953. Vintage pair of aviator style sunglasses with brass frame, brow bar, and stems, and amber plastic nose pads and stem covers. Highly visible worn by “Johnny Strabler” (Brando) as the archetypical outlaw biker and leader of the Black Rebels Motorcycle Club. About the role in this film, Brando has been quoted as saying, “...more than most parts I’ve played in the movies or onstage, I related to Johnny, and because of this, I believe I played him as more sensitive and sympathetic than the script envisioned. There’s a line where he snarls, ‘Nobody tells me what to do’. That’s exactly how I’ve felt all my life.” The glasses measure 5 x 5 x 2 in., opened. Exhibiting age and wear with expected tarnish and patina to the metal components and some discoloration to the nose pads and breakage to the rear of each stem cover. In overall good, production used condition.

\$1,000-\$2,000



40. Marlon Brando “Johnny Strabler” 13-Production Photos from *The Wild One*. Columbia Pictures, 1953. Vintage collection of (13) approx. 8 x 10 in. black and white gelatin silver production photos from *The Wild One* including 11-featuring Brando, 1-Lee Marvin. Also, 1-duplicate. The photographs exhibit age, handling. In vintage good condition.

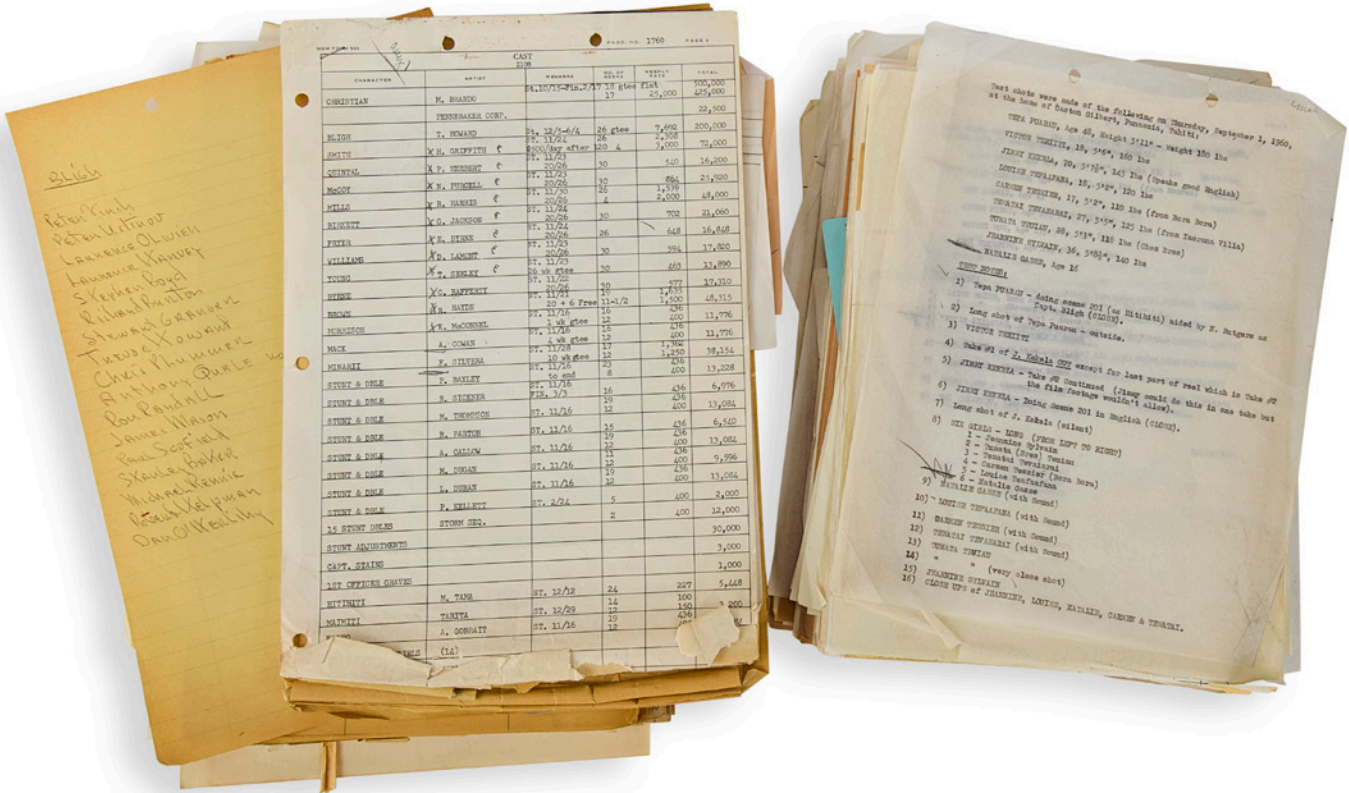
\$400-\$600



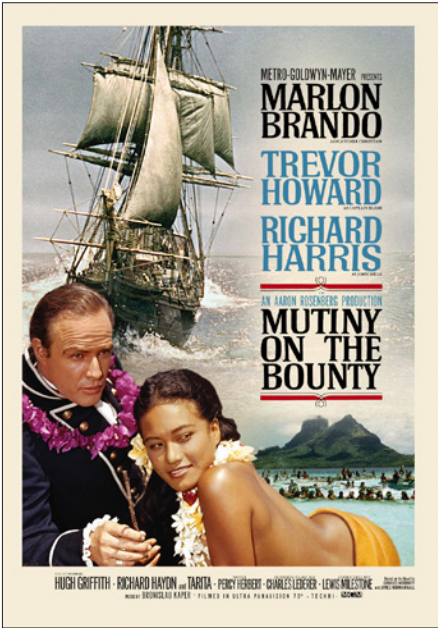
41. Marlon Brando “Terry Malloy” .38 Special Prop from *On the Waterfront*. Columbia Pictures, 1954. Prominently used, screen matched, prop handgun constructed of cast metal and studio painted and finished in gunmetal and black. In the classic American crime drama, the gun is first introduced in the famous cab scene when “Charley” (Rod Steiger) pulls this gun on former prize fighter “Terry Malloy” (Brando), sometimes referred to in the quotable, “I coulda been a contender” scene. The prop later appears when Terry carries it to a meeting with the corrupt union boss “Johnny Friendly” (Lee J. Cobb). Finally, the gun appears when Terry brandishes it in a scene with “Father Barry” (Karl Malden). The unforgettable role of Terry Malloy won Brando his first Best Actor Academy Award. Retaining an Encore Studios inventory label on the base of the gun. Screen matched by RGU. Exhibiting age, production wear and rubbing. Hammer is missing. In vintage good condition.

\$1,000-\$2,000





42. Large MGM Studio Casting Archive for *Mutiny on the Bounty*. MGM, 1962. Massive archive of (350+) pages of inside studio paperwork regarding the casting process for *Mutiny on the Bounty*. Includes correspondence, interoffice memos, handwritten lists, character considerations, pre-production information, salary negotiations, script draft details, and more. While it appears that the principals, Marlon Brando as “Fletcher Christian” and Trevor Howard as “Capt. Bligh” were decided upon early on, there are many other casting choices given just as much nuanced consideration. As for “Bligh,” there’s an early handwritten page of known actors in play for the role. Trevor Howard is a part of that list as well as Peter Finch, Peter Ustinov, Laurence Olivier, Richard Burton, Anthony Quale, Paul Schofield, Michael Rennie, Christopher Plummer, Stewart Granger, James Mason, and others. Such lists exist for many of the supporting cast considerations too. While the role of “Seaman John Mills” ultimately went to Richard Harris (Harris and James Mason bear checkmarks next to their names with Mason being marked, “N/A” - Not Available), early consideration was also given to Peter O’Toole, Cameron Mitchell, Peter Cushing, Rod Steiger, George C. Scott, Brian Keith, and others. There is much correspondence regarding Harris insisting on script revisions and other copious demands for participation. The pages are dated from 1960 right up to the year of production in 1962. This is an insider’s peek into the pre-production of a major studio film of the era. The monumental task of choosing and then coordinating an all-star cast to be on the same page and all in the same place at once is staggering. There is also a cast salary sheet for the production with leads, Brando scheduled to make \$500,000 and Howard \$200,000. Constant juggling and negotiation. There is also interesting material to be found regarding the casting of Tahitian unknowns in native islander roles in the film. All material exhibits age, handling, with some brittle edges and discoloration not obscuring content. In overall vintage good to very good condition.
\$2,000-\$3,000



43. Marlon Brando “Don Vito Corleone” Ring from *The Godfather*. Paramount, 1972. Production used signature character brass cigar band ring, approximately size 8. Highly visible as worn on the hand of “Don Corleone” (Brando) throughout the film. A very simple barrel ring worn by one of the most complex and powerful characters in motion picture history. Exhibiting production wear and handling. In very good condition.
\$3,000-\$5,000



44. James Caan “Sonny Corleone” Screen Worn Crucifix from *The Godfather*. Paramount, 1972. Screen used signature prop necklace highly visible worn by James Caan in his career-making role as the volatile “Sonny Corleone” in Francis Ford Coppola’s masterful adaptation of Mario Puzo’s bestseller, “The Godfather.” The simple 1 x 1.5 in. gold crucifix, stamped with 14 karat hallmark on the bottom, is hung on a delicate 12 in. rope-style gold metal chain. This simple accessory highlights the conflict between the spiritual dimension of the Corleone family contrasted against the ruthless nature of the Mafia. A quintessential piece from one of cinema’s most revered films. Exhibiting production handling, age, and studio distress to appear well worn. In production used, very good condition.
\$2,000-\$3,000



45. Lenny Montana “Luca Bazi” Knife Prop Used in His Assassination Scene in *The Godfather*. Paramount, 1972. Production used FX stunt knife prop constructed of stag antler grip and embedded steel blade with blunted tip welded to a curved metal safety plate which would have sat atop the actor’s hand under prosthetic makeup. One of the most memorable and violent scenes in this landmark Francis Ford Coppola blockbuster Mafia movie. “Luca Bazi” (Montana) is blindsided when a handshake becomes a trap in which his hand is impaled on a wooden bar as another henchman garottes the gangster to death. Measuring approximately 8.25 x 2.25 x 2.5 in. Exhibiting production wear. In production used very good to fine condition.
\$3,000-\$4,000

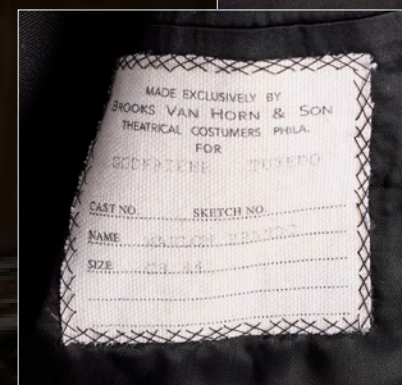
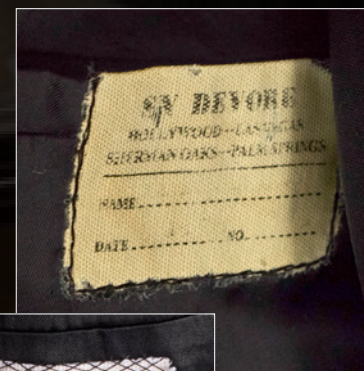
MARLON BRANDO "DON VITO CORLEONE" (3)
PIECE WEDDING TUXEDO ENSEMBLE FROM THE
OPENING SCENES IN

The Godfather



46. Paramount, 1972. Vintage (3) piece black tuxedo ensemble including 1-single-breasted wool jacket with peaked lapels, 2-hip slash pockets and retaining internal Brooks Van Horn & Son bias label on interior left breast pocket typed, "Godfather Tuxedo / Marlon Brando", and retaining Sy Devore bias label on interior right breast pocket, with 1-matching vest with shawl collar, 2-faux hip slash pockets, black silk back with cinch, and satin button front closure, and 1-pair matching tuxedo pants with 2-hip slash pockets and 2-rear slash pockets, with zipper front closure. Highly visible as worn by Brando in the film's opening sequence that features various characters seeking an audience with "Don Corleone" (Brando), asking for favors on the day of his daughter's wedding. In this one opening sequence, the dynamics of the family and their power is established. This tuxedo ensemble has also become an integral look of the cinematic masterpiece's marketing campaign over the years featuring the character decked out in the formal outfit. This iconic costume began as Brando's personal tux. The star refused to be fitted for a new one. Sy Devore was his personal tailor. After Brando shot the scenes in his tuxedo, the costumer on the film mistakenly sent the tux back with costumes made by Brooks to Brooks. When Brooks got the tux back, they affixed their labels and intended to put the tux into inventory for use in subsequent films. Brando's assistant (Alice Marchak) quickly found out and made sure Brando got his tux back. There is a letter confirming this from Marchak and also from the costumer and Arthur Gerold, President of Brooks' company. The suit is presented on a professionally made display mannequin of Brando as the infamous "Don" with silicone head (pulled from legendary Godfather FX makeup artist Dick Smith's Brando production castings) featuring hand-punched hair, prosthetic grade false eyes, and silicone hands all assembled on a soft sculpture body with internal poseable armature. The shirt, shoes, socks, bow tie and lapel rose have been added for display. An incredible piece of motion picture history, worn by one of the most recognizable and complex characters ever filmed, as portrayed by one of the greatest modern actors to have graced the stage or screen. Exhibiting production use and handling. In vintage very good to fine condition.

\$60,000-80,000



47. Large Ornate Chandelier from John Marley "Jack Woltz's" Palatial Estate of the Infamous Horse Head Scene in *The Godfather*. Paramount, 1972. Vintage large iron chandelier with floral scroll and dragon motif, consisting of a pendulum-shaped hub with hanging hardware at the top, finials, and other sculptural and decorative embellishments ending in a wide spray of six floral arms supporting six light fixtures with green heavy paper lampshades. This chandelier is a major set piece representing the opulent lifestyle of movie producer "Jack Woltz" (Marley) leading up to his receipt of an offer he can't refuse in the form of his beloved racehorse's severed head. The grandiose set piece measures approximately 52 x 78 x 46 in. and retains wiring. Electronics untested. Exhibiting age, expected vintage patina, and some soiling. This iconic piece comes directly from the estate used as a location in the film. Special shipping arrangement will apply. In overall production used, very good condition.
\$1,000-\$2,000



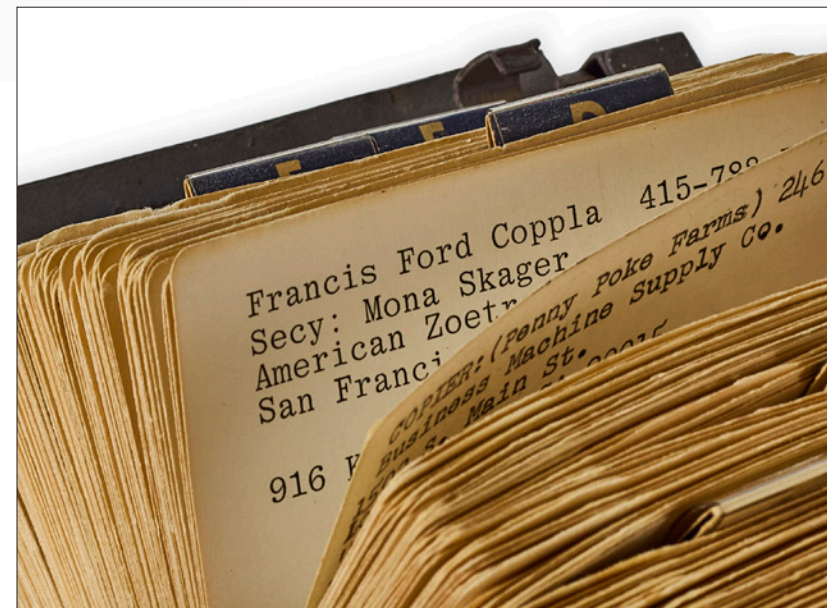
48. Set of (2) Medium-Sized Chandeliers from John Marley "Jack Woltz's" Palatial Estate of the Infamous Horse Head Scene in *The Godfather*. Paramount, 1972. Set of (2) medium-sized crystal hanging chandeliers, 1-with five tiers of arms, two of them for long candle light fixtures and a myriad of scalloped glass prisms overall. Constructed of brass arms and core, ending in a decorative glass and brass finial at the bottom, hanging hardware and wiring present. Measuring approximately 48 x 30 x 30 in. Also includes 1-five-tiered medium-size chandelier with swooping arms ending in long candle light fixtures and prism holders, with hanging crystals individual prisms at the top to clusters at the bottom, with one large faceted ball crystal hanging at the base. Measuring approximately 33 x 24 x 24 in. These chandeliers were set pieces representing the opulent lifestyle of movie producer "Jack Woltz" (Marley) leading up to his receipt of an offer he can't refuse in the form of his beloved racehorse's severed head. Electronics present but untested. Exhibiting age, expected vintage patina, some soiling. Special shipping arrangements will apply. In overall production used, very good condition.
\$1,000-\$2,000



Bombshells to Blasters - Part 1

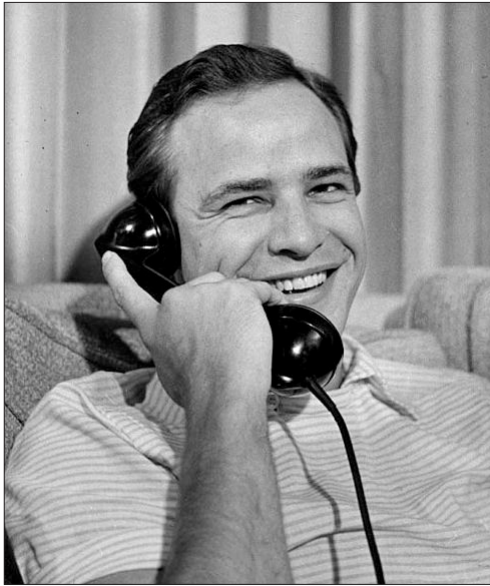


49. Marlon Brando Personal Home Office Rolodex of Contacts. Circa 1940s-1980s. Vintage Zephyr American Co. brand metal rotating wheel rolodex containing hundreds of typed contact cards for producers, actors, directors, hotels, politicians and more, including Francis Ford Coppola, Mel Brooks, American Indian Representatives, Ralph Nader, Jack Nicholson, Bob Newhart, Jerry Lewis, Mrs. Martin Luther King, Billy Graham, Jane Fonda, Frank Sinatra, and many more. The rolodex is populated by the who's-who of Hollywood contact information you'd expect a king of actors to amass, but there are also many contacts clearly associated with Brando's passion for Native American causes of justice including the contact card for Sacheen Littlefeather who famously refused Brando's Oscar for his performance as "Don Vito Corleone" in *The Godfather* in 1973. Measuring approximately 8.75 x 8.75 x 5.5 in. Exhibiting age and wear. In vintage very good condition.
\$10,000-15,000





50. Marlon Brando Personal Big Little Black Phone Book. Circa 2000s. Unique soft black leather 3-ring binder embossed with, "Marlon Brando" on the lower right cover corner. The movie star's book is filled with the expected personal contact information for noteworthy individuals such as Michael Jackson, Denzel Washington, Debra Winger, Robin Williams, Andy Garcia, Whoopi Goldberg, Tom Hanks, Woody Harrelson, Dustin Hoffman, Val Kilmer, Diane Ladd, Jack Lemmon, Nick Nolte, Ed Norton, Edward James Olmos, Al Pacino, Sean Penn, Michelle Pfeiffer, Robert Redford, Tim Robbins, Wesley Snipes, Meryl Streep, and many more. Measuring approximately 10.75 x 12 x 2.5 in. Exhibiting some wear and handling. In very good to fine condition. **\$600-\$800**



Tim Robbins	(212)
Susan Sarandon	(212)
Westchester, NY	(914)
Wesley Snipes	(310)
Meryl Streep	(203)
Elizabeth Taylor	(310)
700 Nimes Drive	(310)
Bel Air, CA	Private: (310)
Emma Thompson	011 44
	Fax 011 44
Billy Bob Thornton	(213)
John Travolta	(818)
735 No. Bonhill Road	(310)
Brentwood, CA 90049	Car: (310)
Ass't: Susan	Fax: (81)
Office: JTP	15821 Ventura Blv
Suite 460	Encino, CA 91436
Jon Voight	(310)
Assistant: Patrick	(310)
Voit, INC.	(716)
Gordon Nye, CEO	cell: (310)
	Fax: (310)
Christopher Walken	(212)
Mgr: Angela	(212)
	Nova Scotia: (902)
Rev	03/05/03



51. Marlon Brando Personal Gold Amex Credit Card. 2003. Marlon Brando's personal American Express Gold card, with his full name printed on the front, "Marlon Brando Jr". The card was issued in 2003 and dates Brando as a "Member Since 59". Card measures 3.5 x 2.25 in. and is in very good to fine condition. **\$2,000-\$3,000**



52. Marlon Brando Personal 1991 Laminated Thomas Guide. Circa 1991. A relic of the past, this personal "The Executive" Thomas Guide, which no doubt aided Brando in navigating the ever-morphing streets of Los Angeles in the 1990s. The Thomas Guide was first created in Oakland, California in 1915 by Cartographer George Coupland Thomas and his brothers. The company moved its headquarters to Los Angeles in 1940 and the city's burgeoning car culture embraced the comprehensive guides for decades. As the idea of paper maps gave way to digital and satellite technology, Thomas Guide continued to participate, becoming the first map company to set up a computer map database. Brando's personal business card is affixed to the inside cover of the book, and remnants of a hand drawn doodle grace the opening page. Measuring 12 x 8.75 x 1.75. Exhibiting age and handling with some corner loss to the cover. In good condition. **\$500-\$600**





53. Marlon Brando Personal Bespoke Heavy Kimono. Circa 1950s-1970s. Vintage bespoke personal kimono with golden interior lining and excess padding for colder weather. Dual padded cotton paneled layers, sewn together in traditional form. This winter weather kimono would have kept Mr. Brando extra toasty on those colder Los Angeles evenings. Exhibiting age and handling, some loose seams. In vintage very good condition. **\$3,000-\$5,000**



54. Marlon Brando Personal Seiko World Time Desk Clock. Circa 1970s. Vintage Seiko brand desk clock with wood housing, plastic back, and glass face. The interior plates rotate to determine international times, the second hand features a tiny red airplane. This clock sat in Brando's home office. Measuring 7.25 x 6.5 x 5 in. Components present but untested. Exhibiting age and wear. In vintage very good condition. **\$500-\$700**

55. Marlon Brando (3) Piece Personal Brass Shaving Set. Circa 1980s. Vintage Hoffritz, Austria brand shaving set including 1-brass stand with 2-hooks for holding 1-brass shaver with replaceable Wilkinson Sword brand dual-blade head, and 1-"pure badger" bristle shaving brush with resin handle. Measuring approximately 8 x 3 in. Exhibiting age and handling. In vintage very good condition. **\$400-\$600**



56. Marlon Brando Personally Designed and Patented Conga Drum. Circa 1960s-1990s. Aside from being a legendary actor among actors, Brando was a drummer, and lover of the conga drum in particular. A bonafide inventor, Brando created methods of tuning drums that would ultimately be patented and implemented. This personal Conga drum belonging to Brando, was designed by him and features his invention that utilizes an array of strings allowing the drummer to raise and lower the pitch of the instrument. The design patent was filed in 2002 and sources who worked on the patents with Brando have said that at the end of his life, his drumming innovations were among his proudest accomplishments. This drum, a favorite of Brando's, remained in his personal collection until his passing in 2004. Measuring approximately 32.75 x 20 x 23 in. Exhibiting some age and wear. In very good condition. **\$3,000-\$5,000**





CHARLTON HESTON'S body of work is a magnificent one, spanning every genre and over 60 years in the industry. Over that time, moviegoers came to know Heston as a larger than life figure, well-suited to playing heroic characters of biblical proportions. Later in life, audiences enjoyed the products of his Hollywood influence in Heston's passion projects like *Planet of the Apes*, which Heston championed before the project had financing and even brought its director, Franklin J. Schaffner on board. Heston would also become a prominent proponent of the 2nd Amendment and served as President of the National Rifle Association from

1998-2003. The following seven lots represent some very personal items from Heston's life. From the making of *The Ten Commandments*, to books personalized to Heston by his political allies. There's even his personal copy of the 2nd Amendment Primer.

57. Charlton Heston Personally Assembled Scrapbook of His Experiences Filming *The Ten Commandments*. Paramount, 1956. Created in 1954 / Paramount, 1956. Vintage scrapbook personally curated by actor Charlton Heston and his wife, Lydia Clarke, from material compiled while Heston starred as the revered prophet "Moses" in Cecil B. DeMille's epic biblical blockbuster *The Ten Commandments*. The 35-page collection of materials is housed in a monogrammed 3-ring binder with gold gilt "The Hestons" inscribed on the lower left corner of the cover. Materials include (63) black and white production photographs of Heston in and out of character and on set, as well as while touring exotic locations and historical venues, (4) telegrams, and many typed letters, essays, and journal entries by Heston on studio stationery and blank pages, cut and pasted to fit on each plastic sleeved page alongside photos.

This rare, one-of-a-kind, homemade scrapbook chronicles Heston's personal experience filming an American masterpiece in the heat of actual production in the desert of Egypt. The collection starts at the very beginning of pre-production with a newspaper clipping tipped into the first page declaring: "De Mille Off for Egypt to Film Life of Moses." On the facing page the Hestons begin memorializing the momentous production with an 8 x 10 in. production portrait photograph of Heston in full regal "Moses" character makeup and headdress. The following page features 2-telegrams sent to Mrs. Heston from France Tuesday October 5th, 1954, which read in part; "Paris is Gray I Am Blue Wed Both Be Bright Were You Here Too." and from Cairo on Wednesday October 6th, which reads in full; "Im Here I Miss You And I Love You: Me."

What follows are a series of journal entries chronicling Charlton Heston's experiences from traveling to exotic locations, through production and back again. Entries take up immediately after his Oct. 6th telegram and, while the entries are generally undated, bear the day of the week at the top. The first entry, written on "Paramount Pictures Corp. - 'The Ten Commandments'" stationery, begins;

"Nearly midnight...Thursday almost. Yes, darling, the end of my first day in egypt. There is so much to tell you. I hardly know where to start doing it." Heston goes on to write with affection, "I am seven hours of sun time away from you as I write, darling. It's five minutes into Thursday now, as I type..but for you it's not yet supertime Wednesday."

Heston goes on to speak of the mundane aspects of the trip, delays, and the drive from the airport to his hotel where he slept. In the morning there was a light supper laid out for him. He had a tough time explaining to an electrician that he needed a plug for his electric razor. Next, off to meet DeMille on the set.

Heston writes entries sometimes only hours apart. The star intersperses his day to day experiences as well as production-specific information as in the paragraph that speaks of dealing with the chariot horses, in part: "None of the 200 Arab horses had ever BEEN hitched, either, from the look of them. Arabs are as nervous as goosed school girls anyway, and these chariot hitches were driving them crazy." Heston goes on to talk of his stallion that he rode until fellow actor Harry Wilcoxon [sic] (Henry "Pentaur" intervened telling Heston how upset everyone would be if he was "thrown off and stomped on."

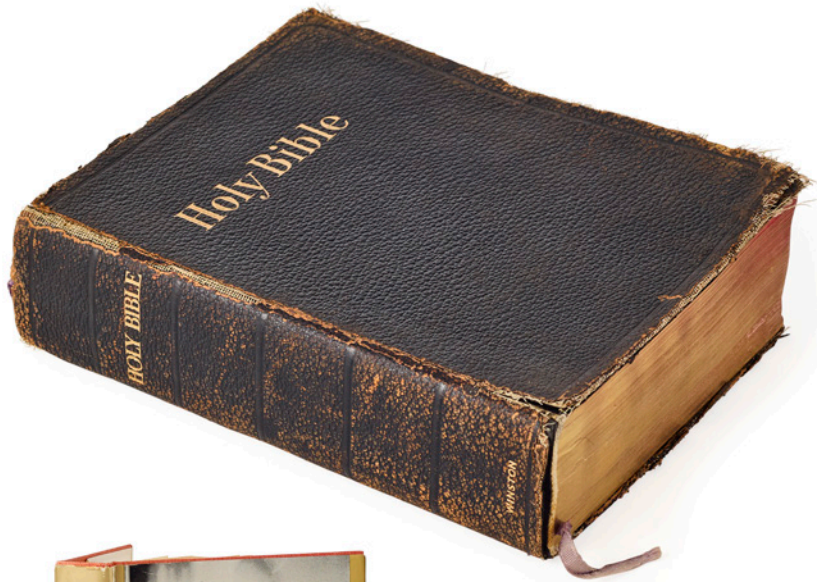
The journal continues through Heston's first encounters with fellow actors, impressions of the country, production challenges and more. The entire scrapbook concludes as it began, with a telegram to his wife, which reads, in part: "Arriving Ecstatic TWA 941 Six Wednesday Morning..."



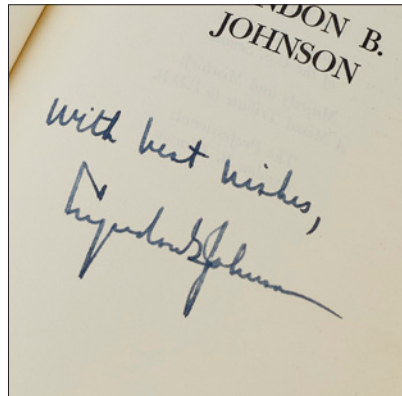
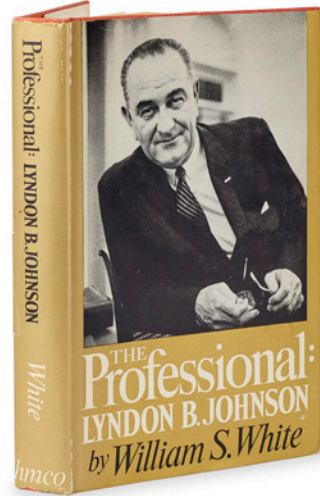
A historical, first-person account of the making of what is arguably one of the greatest epic American films ever endeavored. Written by the hand of the movie's legendary star. Exhibiting age, handling, some burning through pages from adhesive, and some loose attachments. In overall vintage very good condition."

\$3w,000-\$5,000

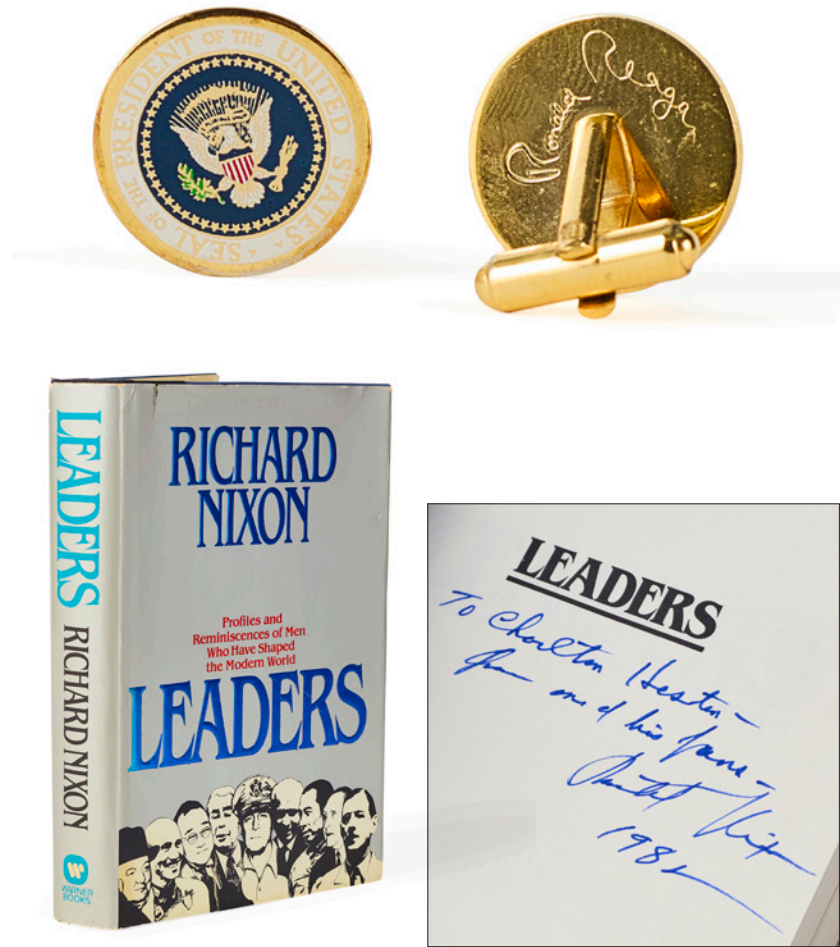
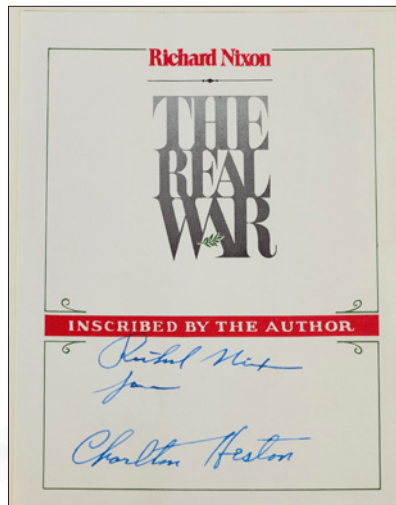
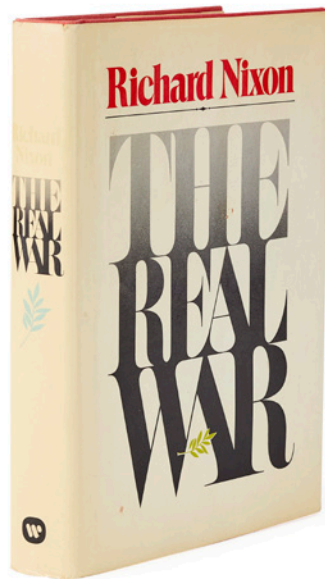
58. Charlton Heston Personal King James Version of the Holy Bible. Winston Company, Undated. Vintage textured cloth and board covered 450+ page Authorized or "International Series - Self Pronouncing King James version of the Holy Bible." Containing the Old and New Testaments, translated out of the original tongues, and with the former translations diligently compared and revised. The personal copy from the actor famous for playing biblical figures. Cover exhibits wear, tattered edges, and edge deterioration. In vintage well read condition. From the personal library of Charlton Heston.
\$1,000-\$2,000



59. Charlton Heston Personal Copy of "The Professional" Signed and Inscribed to Heston by Former President Lyndon B. Johnson. HMCO, 1964. Vintage cloth and board covered, 273-page autobiography of the 36th President of the United States of America. Inscribed on the free end title page, "With best wishes, Lyndon B. Johnson." Retaining dust jacket with some edge chipping and minor tears to the back. The book is tight and clean otherwise. In vintage good to very good condition. From the personal library of Charlton Heston.
\$300-\$500

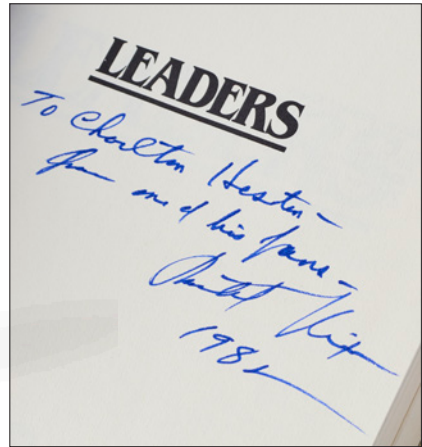
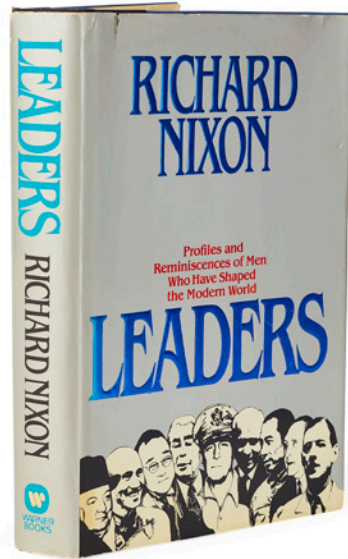


60. Charlton Heston Personal Copy of "The Real War" Signed and Inscribed to Heston by Former President Richard M. Nixon. Warner Books, 1980. Vintage cloth and board covered, 341-page "cri de coeur," written by former president Nixon examining forces contending for power in the modern world and the implications of current trends. Inscribed and on a plate tipped into the interior title page, "Richard Nixon for Charlton Heston." Retaining dust jacket with some edge chipping and minor tears to the back. The book is tight and clean otherwise. In vintage good to very good condition. From the personal library of Charlton Heston.
\$300-\$500

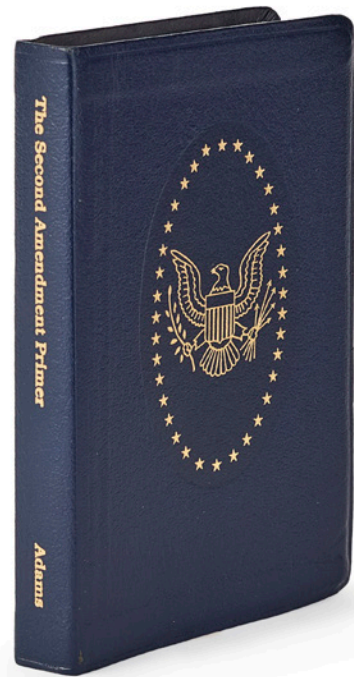


61. Charlton Heston Presidential Seal Cufflinks Gifted to the Star by President Ronald Reagan. Circa 1980s. Pair of gold metal cufflinks featuring full color enameled Presidential seal on the front of the .75 in. disc links and with "Ronald Reagan" facsimile signature on the versos. Gifted to Charlton Heston by then President Reagan. Exhibiting minor age and wear. In very good to fine condition. From the personal collection of Charlton Heston.
\$800-\$1,200

62. Charlton Heston Personal "Leaders" Signed and Inscribed to Heston by Former President Richard M. Nixon. Warner Books, 1982. Vintage board-covered, 371-page book of "Profiles and Reminiscences of Men Who Have Shaped the Modern World." Inscribed on the free end title page, "To Charlton Heston from one of his fans, Richard Nixon 1982." Retaining dust jacket with some edge chipping and minor tears to the back. The book is tight and clean otherwise. In very good to fine condition. From the personal library of Charlton Heston.
\$300-\$500



63. Charlton Heston Personal 2nd Amendment Primer Handbook. Palladium Press, 1997. A 353-page blue textured cardstock and gold gilt eagle embossed pocket primer, "Citizen's Guidebook to the History, Sources and Authorities for the Constitutional Guarantee of the Right to Keep and Bear Arms." Heston was renowned and highly visible NRA president, spokesperson, and proponent of the right to bear arms. The phrase "from my cold dead hands" gained newfound notoriety and popularity following the 2000 NRA convention, in Charlotte, North Carolina when Heston ended a speech by picking up a flintlock long rifle and declaring, "So, as we set out this year to defeat the divisive forces that would take freedom away, I want to say those fighting words for everyone within the sound of my voice to hear and to heed, and especially for you, Mr. Gore: 'From my cold, dead hands!'" Exhibiting minor handling. In good to very good condition.
\$800-\$1,200





33"

64. "Warner Brothers Presents" Glass Opening Title Card from *My Fair Lady*. Warner Bros., 1964. Vintage production used opening title card accomplished in hand-painted acrylic on 27.5 x 17 in. glass pane, visible through a 31.5 x 21.5 in. mat, with replica background for display. Presented in a 33.25 x 23.75 in. shadowbox frame with hanging hardware, ready for display. Exhibiting production wear. In vintage very good condition.
\$3,000-\$5,000

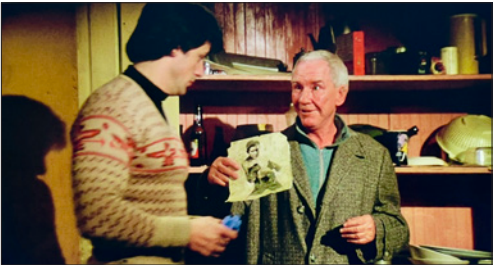


33"

65. Audrey Hepburn Glass Title Card from *Wait Until Dark*. Warner Bros., 1967. Vintage production used opening title accomplished in hand-painted acrylic on 21.5 x 15 in. glass pane, visible through a 26 x 19.5 in. mat, with replica background for display. Presented in a 33.5 x 23.75 in. shadowbox frame with hanging hardware, ready for display. Exhibiting production wear. In vintage very good condition.
\$3,000-\$5,000



66. Burgess Meredith Young "Mickey" Screen Used Photo from *Rocky*. United Artists, 1976. Production made sepia photo of a young "Mickey" (Meredith) with a youthful image of actor Burgess Meredith's face superimposed onto a young boxer's body. Expertly studio distressed, folded and theatrically distressed to appear old and weathered. Highly visible in the scene when the old coach shows "Rocky" (Sylvester Stallone) what Mickey looked like as a young, scrappy boxer. The instantly recognizable photo is key to a profound bonding moment between "Rocky" and "Mickey" who had been acrimonious until then. When Rocky realizes he shares Mickey's experience of fading relevance, Rocky becomes allied with Mickey and redoubles his ambition, work ethic, and efforts. This pivotal relationship affects the heart and drive of the beloved franchise. Exhibiting production handling and minor age. In fine condition.
\$5,000-\$10,000



ROBERT SHAW "QUINT" MACHETE PROP FROM "THE ORCA" IN

JAWS



67. Universal, 1975. Hero machete prop featuring a heavy steel blade slotted into a 6 in. wooden handle grip with three rivet bolts. Expertly studio distressed and finished with oxidized weathering and stained wood for the appearance of age and sea-weathering. Used by "Quint" (Shaw) in intense scenes aboard the "Orca" including when used for cutting the yellow barrel ropes when the shark threatens to pull the small boat under and when Quint stabs at the shark's face while being mauled and eaten. The 20.25 x 2.5 in. prop remains in production used very good condition.

\$10,000-15,000



FTIA

68. Richard Dreyfuss "Hooper" Eye Glasses from Jaws.

Universal, 1975. Vintage pair of hexagonal lensed prescription glasses with metal frames, tan plastic nose pads and hooped wire ear stems. Highly visible worn by "Hooper" (Dreyfuss) in his star-making turn as the intrepid young oceanographer who teams up the Amityville Police Chief, "Brody" (Roy Schieder) and grizzled fisherman, "Quint" (Robert Shaw), to kill a gargantuan man eating shark. These signature character glasses exhibit age, production wear, and minor rubbing. In vintage very good condition.

\$1,000-\$1,500



69. Richard Dreyfuss "Hooper" Screen Used Hero Dive Flashlight Prop from Jaws.

Universal Pictures, 1975. This is a "Darell Allan Dive Bright 500 3" brand waterproof diving flashlight. Constructed of aluminum barrel body with welded wide handle and plexi-glass lens cover. The casing of the 8 x 8 in. waterproof flashlight is painted in vibrant hazard-yellow. This instantly recognizable diving flashlight played a pivotal role in the tense scene where "Hooper" (Richard Dreyfuss) and "Brody" (Roy Scheider) break into a boathouse for a clandestine shark autopsy. Exhibiting production use and wear. Electronics present but untested. In very good condition.

\$5,000-\$7,000

70. Richard Dreyfuss "Hooper" Dive Mask Prop from Jaws. Universal Pictures, 1975. Aqua-Lung brand wrap-around diving mask with black rubber skirt, strip keepers nose port and strap and lens with "Tempered Glass" printed at the top. This dive mask is highly visible worn by "Hooper" (Dreyfuss) in key scenes of Steven Spielberg's career-making monster movie. For example, in one of the greatest "jump-scares" in the history of horror when the corpse of "Ben Gardner" makes a surprise appearance and also in the shark cage scene toward the climactic conclusion of the film. Exhibiting production wear and minor age. Rubber remains supple but with some stretching to the blower of the mask skirt. In vintage very good condition.

\$800-\$1,000

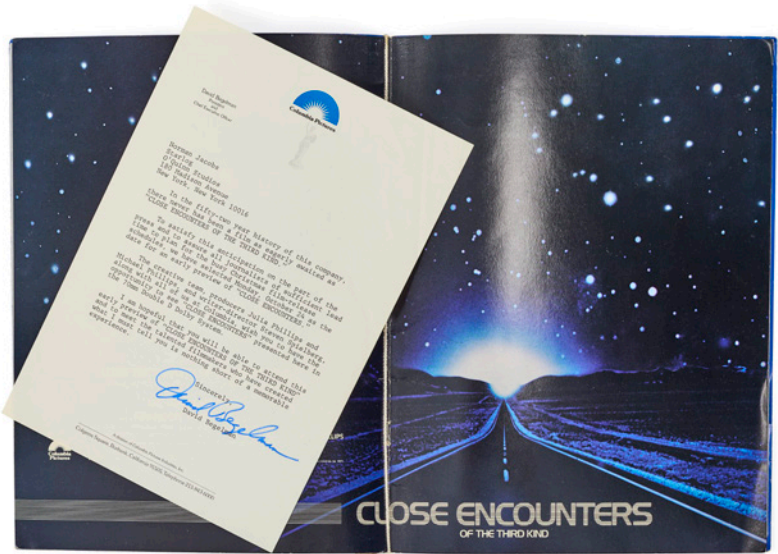
71. Richard Dreyfuss "Hooper" Signed "Orca" Boat Fragment from Jaws.

Universal, 1975. Production salvaged fragment of possibly the most famous fishing boat in cinematic history, this small brick red fiberglass square measures approximately 2 x 2 in., is displayed in a shadowbox measuring 7 x 7 x 2.5 in., and is signed "Richard Dreyfuss" in black ink. Exhibiting production wear. In very good condition.

72. Vintage Press Invitation to the Premiere of Close Encounters of the Third Kind. Columbia, 1977. Studio invitation to "The World Premiere Press Preview" of Steven Spielberg's landmark sci-fi film. The colorful program includes the preview schedule and information on participants being hosted at the world-famous Bonaventure Hotel in LA.

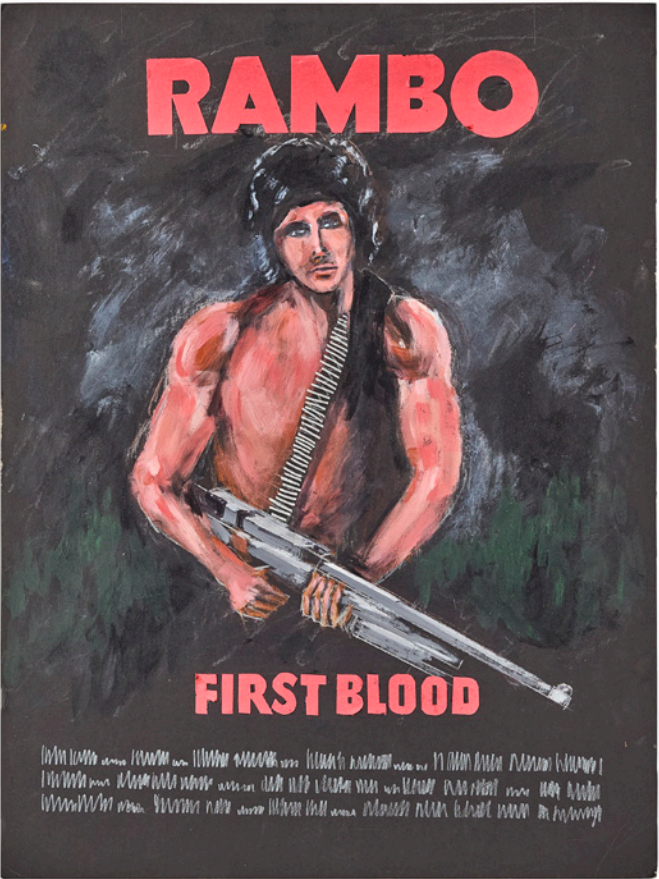
Press was treated like royalty and was transported to the Pacific Dome Theater for the Monday October 24th premiere. After the screening they would spend the night at the hotel where they'd attend panels with the filmmakers the next day, Tuesday, October 25th. The invitation includes a schedule of events and a personal letter of invitation signed by Columbia Pictures CEO David Begelman to guest Norman Jacobs, creator of Starlog magazine, on Columbia Studios letterhead. The program-style invitation measures 9 x 12 in. Exhibiting age and handling. In vintage good condition.

\$200-\$400



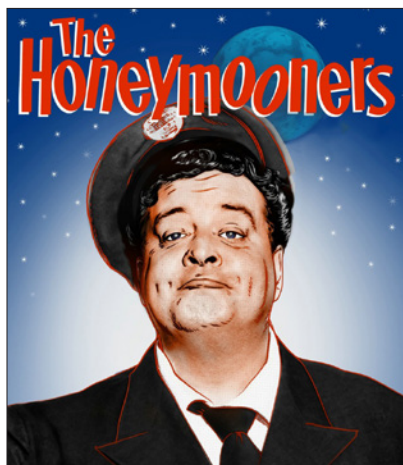
73. Rod Dyer Signed Set of (2) Poster Concept Artworks from Rocky and Rocky IV. United Artists, 1976. Set of (2) vintage poster concept artworks for Rocky by Rod Dyer with (1) accomplished in ink, and artists pastels, signed on the verso lower right in pencil by the artist, (1) accomplished in gouache, ink and artists pastels, signed on the verso lower right in white colored pencil by the artist. Both measuring 15 x 20 in. Exhibiting production wear and handling with minor bumped corners and some spotting or staining. In very good condition.

\$3,000-\$5,000



74. Rod Dyer Signed Original Poster Concept Artwork from First Blood. Orion, 1982. Vintage production made concept artwork accomplished in gouache, silver paint pen, chalk and with hand-cut red construction paper lettering on black artists board measuring 15 x 20 in. Signed on the verso lower right in pencil by the artist. A rare example of how production titles can alter from conception to delivery, this piece clearly shows the original title concept included "Rambo". Exhibiting production wear and handling, with minor bumped corners. In very good condition.

\$2,000-\$4,000



75. Jackie Gleason and Cast Signed Photograph from *The Honeymooners*. Jackie Gleason Enterprises, 1952-73. Vintage colorized photograph on 8 x 10 in. glossy paper featuring the entire cast of the popular comedy TV series. Signed boldly by Jackie Gleason ("Ralph Kramden"), Audrey Meadows ("Alice Kramden"), Art Carney ("Ed Norton"), and Joyce Randolph (Trixie Norton"). Exhibiting minor age and handling. In very good to fine condition. **\$1,500-\$2,000**



76. "Lady Penelope" Static Puppet from *The Thunderbirds*. AP Films, 1965-1966. From the beloved "super-marionation" animated TV series, comes this static background puppet of agent "Lady Penelope Creighton-Ward," with hand painted head and hands, blonde wig, false eyelashes, prosthetic blue eyes and dressed in a nylon baby-blue pants suit, matching blue wedge heel shoes and replete with tiny lavender pearl necklace. The introduction of this glamorous female character among the many male puppets was a boon to the boys and girls who loved the show. The figure measures 20 x 7 x 4 in. Expertly hand painted and finished. Exhibiting minor age and handling. In very good to fine condition. **\$2,500-\$3,500**



77. Lee Majors "Colonel Steve Austin" Tracksuit from *The Six Million Dollar Man*. Universal TV, 1974-1978. Production used White Stag Speedo brand (2) piece royal blue tracksuit including (1) long-sleeve track jacket with short standing collar, 1-diagonal zipper slash pocket, and zipper front closure, and (1) pair matching track pants with elastic waist and 1-rear zipper slash pocket. Exhibiting minor wear. In very good to fine condition. **\$4,000-\$5,000**

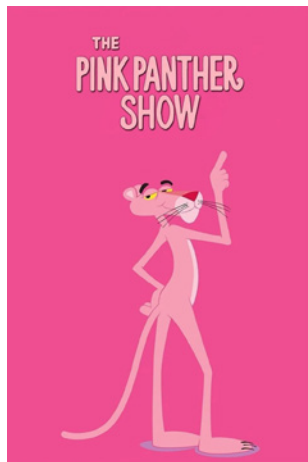


78. Lee Majors "Six Million Dollar Man" Signed Bionic Doll from *The Six Million Dollar Man*. Universal TV, 1974-1978. Vintage Kenner brand "Colonel Steven Austin" (Lee Majors) large action figure featuring special "bionic eye". Box signed, "Lee Majors 'Col. Steve Austin.'" Presented in acrylic display case measuring 14.75 x 10.5 x 3 in. Original paper box exhibiting age, handling, some creasing and has tape repair on opening edges. In vintage good to fine condition. **\$800-\$1,000**

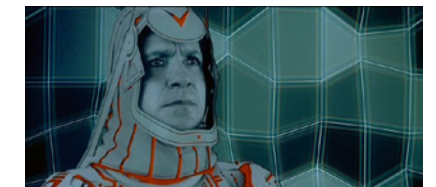
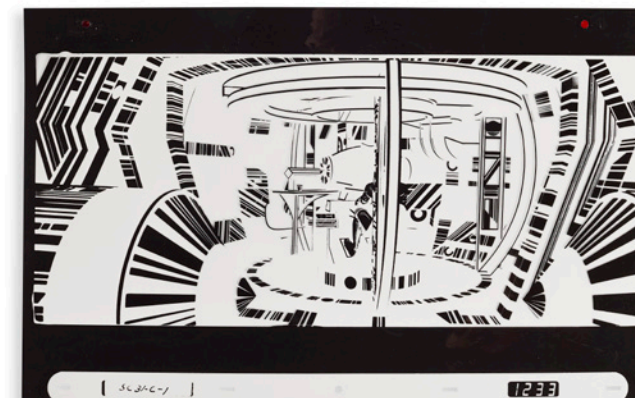
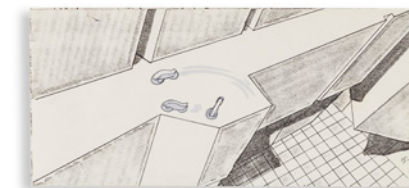
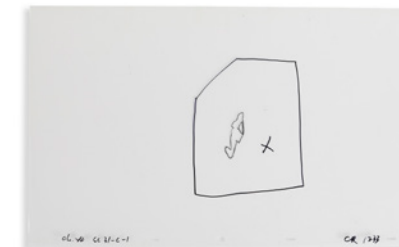
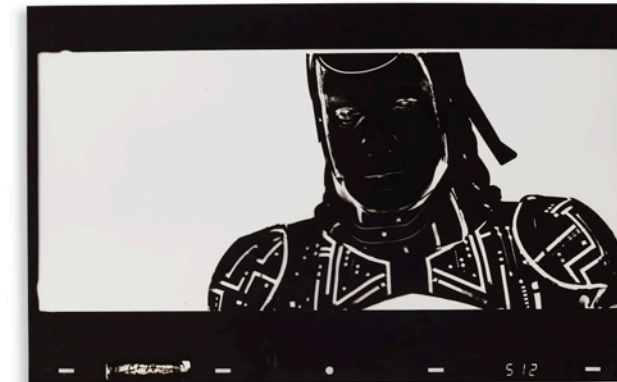
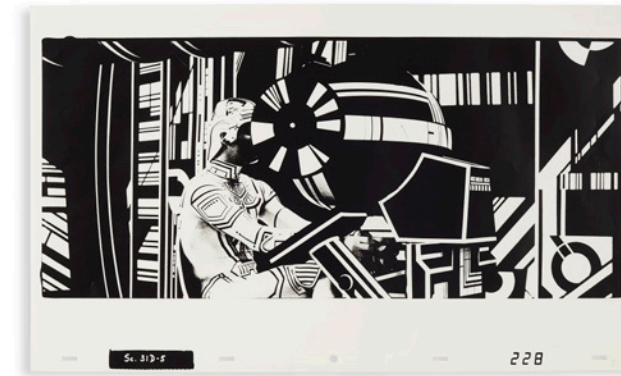
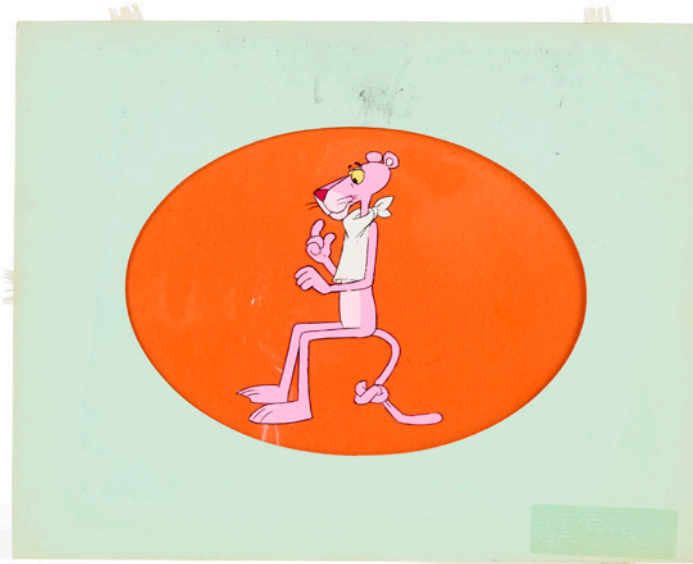




79. Walt Disney Signed "Jiminy Cricket" Courvoisier Production Cel from *Pinocchio*. Disney, 1940. Vintage hand-inked, hand painted production cel featuring "Jiminy Cricket" and a tiny moth. In its original frame with crème-colored Courvoisier matboard, hand titled in pencil, lower left, "Jiminy", and signed in blue pencil, lower right, "Sincerely, Walt Disney." Frame measures 15 x 12 x 2 in. Exhibiting expected age and fading from previous display. COA from Courvoisier affixed to the verso. In vintage good to very good condition. **\$2,000-\$3,000**



80. "Pink Panther" Production Cel from *The Pink Panther Show*. NBC/ABC, 1969-1980. Vintage production used hand-painted production cel featuring the "Pink Panther" in a seated position with his tail tied in a knot. Hand cut cel measures approximately 9.75 x 11.5 in. Exhibiting production wear and handling. In very good condition. **\$300-\$500**



81. David Warner "Master Control Program" Multi-Cel Practical Animation Production Art for *Tron*. Disney, 1982. Original production art for the groundbreaking Disney live action / animated feature. Includes 1-black printed transparency of David Warner as the "Master Control Program," and 1-of a "Program" manning a piece of tech. Both pieces measure 20 x 12.5 in. and retain their registration punches at the bottom for aligning on the animation board during production. Exhibiting minor age and production handling. In very good to fine condition. **\$300-\$500**

82. Future-Tech and "Light Cycles" Multi-Cel Practical Animation Production Art for *Tron*. Disney, 1982. Original production art for the groundbreaking Disney live action / animated feature. Includes 1-black printed transparency of future tech, 1-acetate with hand drawn shapes, and 1-concept sketch of a "Light Cycle" scene. The transparencies measure 20 x 12.5 in. and retain their registration punches at the bottom for aligning on the animation board for production. The sketch is accomplished in pencil, embellished with artist's marker on 9.25 x 4.25 in. paper leaf. **\$800-\$1,200**

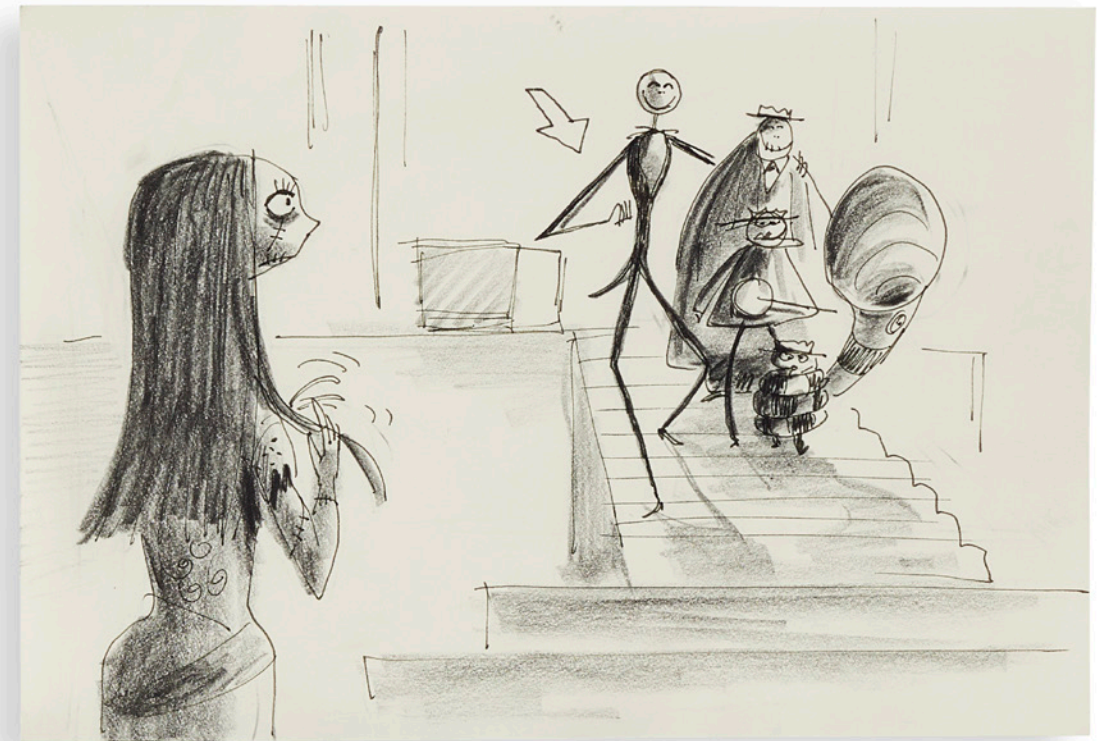


83. Complete Set of (3) Batons Including Very Rare Olivia Wilde "Quorra" Miniature Baton from Tron: Legacy. Walt Disney Pictures, 2010. Set of (3) batons constructed of cast resin including (1) hollow blackguard baton with single tapered edge, (1) solid Light Cycle baton, both measuring approximately 12 x 1.25 x .25 in., and (1) miniature "Quorra" (Olivia Wilde) Light Cycle baton, measuring 7.5 x 1 x .25 in. Exhibiting production wear. In very good condition.

\$800-\$1,200

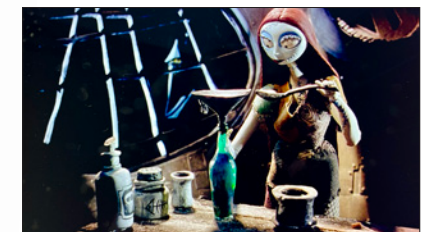
84. Production Made Unpainted Foam "Identity Disk" from Tron. Walt Disney Pictures, 1982. Original production-made "identity disk prop" constructed of cast polyfoam with wooden armature. The disk features sculptural grooves on the top and unfinished flat verso. Unpainted, not used in the film. Measuring 10 x 1 in. Exhibiting age, some discoloration to the surface, and minor warping to the edges. In production made good condition.

\$800-\$1,200



85. Concept Sketch for The Nightmare Before Christmas. Buena Vista Pictures, 1993. Original concept sketch accomplished in pencil and ink on 8 x 5.5 in. artists leaf. Featuring "Sally," "Jack," "The Mayor," and other familiar characters. Exhibiting minor age and production handling. In very good to fine condition.

\$500-\$700



86. Catherine O' Hara "Sally" Spoon Miniature from The Nightmare Before Christmas. Buena Vista Pictures, 1993. Cast resin production used miniature spoon held by the fan favorite stop-motion "Sally" character in the Tim Burton production. The prop is expertly studio painted to resemble wood. Measuring 2 x .025 in. Exhibiting production use and handling. In very good to fine condition.

\$400-\$600



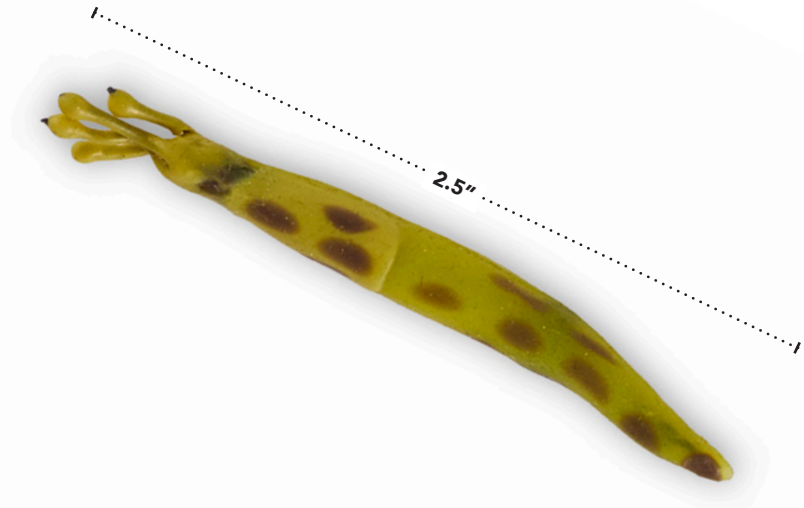


87. Robert Bailey Jr. "Wybie's" Banana Slug Puppet with Display from *Coraline*. Focus Features, 2009. Production used stop-motion Slug Puppet constructed of silicone over internal poseable armature, expertly studio painted to appear as an icky slug. Highly visible when "Wybie" (Bailey) finds it and asks "Coraline" (Dakota Fanning) to shoot photos of him with the slippery little sucker. Measuring approximately 2.25 x .25 in. Presented in a beautiful display box with framed graphic glass lid measuring 13 x 9.5 x 3 in. Exhibiting minor production wear. **\$500-\$700**



88. Teri Hatcher "Other Mother" Cocoa Beetles Prop Candy from *Coraline*. Focus Features, 2009. Cunningly wrought tray of yummy Cocoa Beetle candy stop motion prop constructed of cast resin. Highly visible when "Other Mother" (Teri Hatcher) snacks as "Coraline" (Dakota Fanning) demands to go home. Measuring approximately 3.5 x 2.5 x .75 in. Exhibiting minor production wear. In very good to fine condition. **\$800-\$1,200**

Bombshells to Blasters - Part 1



89. Hugh Hefner Bespoke Personal Monogrammed Black Silk Appearance Pajamas. Circa 1980s-2000s. Bespoke signature black silk pajama set of the Playboy founder and editor-in-chief, Hugh Hefner. Including (1) long-sleeved top with notched lapel, 1-chest pouch pocket and 2-hip pouch pockets, azure blue silk piping and matching personal monogram on left chest, with button front closure, and (1) pair bottoms with elastic waist, 2-diagonal hip slash pockets, with button front closure. This pajama set was one that "Hef" wore while greeting guests at his world-famous Playboy Mansion where he was always expected to personify the American playboy. Exhibiting age and wear, elastic is no longer supple, not affecting the appearance of the garment. In good to fine condition. **\$1,000-\$2,000**



90. Hugh Hefner Personal 2-Piece Blue Personal Pajama Set. Circa 1960s-1980s. Vintage blue F. R. Tripler and Co. brand, Nylon Tricot pajama set including (1) long-sleeved top with notched lapel, 1-chest pouch pocket, and button front closure, and (1) pair pajama bottoms with peek-a-boo front and elastic waist. This pajama set was one that "Hef" wore to sleep at his world-famous mansion. While he was always expected to personify the American playboy by wearing pajamas as a sign of leisure and sophistication, the man actually slept in pajamas! F. R. Tripler and Co. rivaled Brooks Brothers and represented the pinnacle of New York in its day. Elites shopped with the crème de la crème of fashion. F. R. Tripler and Co. dominated the fashion industry until its closing in the late 90s. Exhibiting age and wear, elastic is no longer supple, not affecting the appearance of the garment. In good to fine condition. **\$600-\$800**

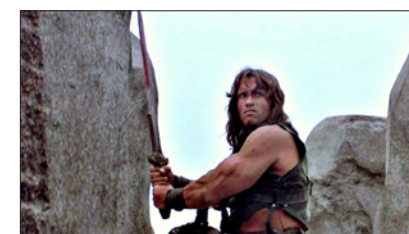




91. Hugh Hefner Personal Crème Satin Crew Jacket from the 1982 Playboy Jazz Festival. Classic crème satin baseball-style jacket with crème knit collar, cuffs and hem, 2-diagonal hip slash pockets, black twist piping on front and back, embroidered "Hef" in black thread on left chest, and vibrant multicolored "Playboy Jazz Festival 1982" logo on the back. Founded in Chicago in 1952 by Hefner himself, the festival appeared there until 1979 when it moved to the Hollywood Bowl. Still running, the festival is now called The Hollywood Bowl Jazz Festival. This jacket is significant as it was Hugh Hefner's personal garment. Exhibiting some age and wear. In very good condition. **\$500-\$700**



Bombshells to Blasters - Part 1



92. Arnold Schwarzenegger "Conan" Atlantean Sword Prop from Conan the Barbarian. Universal Pictures, 1982. This Ron Cobb-designed, cast resin sword with internal supporting armature features a double-edged blade engraved at the base with runic hieroglyphs and has a ferrule groove on each side. The gold painted ricasso guard features ornate sculpture of dragons and runs 7 in. up the blade allowing "Conan" (Schwarzenegger) a broader grabbing "choke point" for up-close fighting. The grip is sculpted to appear wrapped in cord and the gold pommel matches the guard decoration with an intricate skull relief design. The sword is meticulously painted to appear aged and worn. The legendary sword and weapon of choice used by Arnold Schwarzenegger as "Conan" in the epic Dino De Laurentis film that made the former bodybuilder-turned-actor into a superstar. In the beginning of the action film, "Conan" discovers an impressive Atlantean sword in a cave and uses it throughout the rest of the film. Measuring 39.5 x 27 in. Exhibiting signs of production wear and screen-used battle damage. In very good condition. **\$10,000-\$15,000**



SCREEN MATCHED TOM CRUISE "MAVERICK" LARGE SCALE F14A TOMCAT
MODEL MINIATURE AND DISPLAY FROM

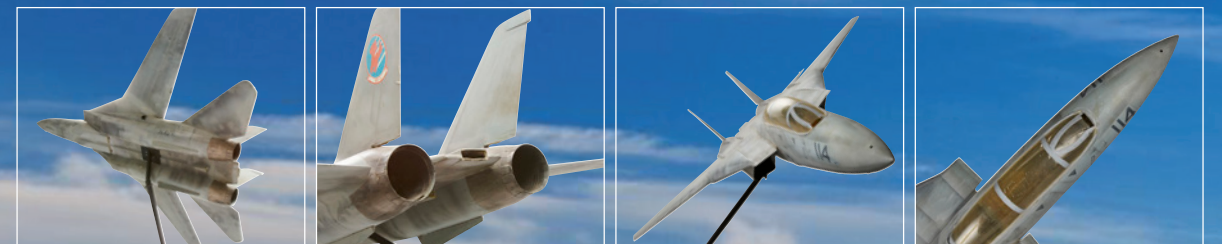
TOP GUN



93. Tom Cruise "Maverick" Embroidered Flight Suit Patch from *Top Gun*. Paramount, 1986. Original navy blue flight suit patch with red threaded embroidery, reading, "Pete Mitchell 'Maverick'." The 4 x 2.5 in. fabric patch retains velcro backing for affixing to flightsuit. Exhibiting minor handling. In very good to fine condition. Accompanied by an LOA from the costumer. **\$3,000-\$5,000**



94. Paramount, 1986. Original large scale, hyper-realistic model miniature F-14 Tomcat fighter jet. Of the several miniatures created for practical FX in the classic film, this is believed to be the largest surviving. Constructed of wood, plastic, cast fiberglass, metal and mixed media elements, and expertly studio painted in industrial military gray and finished to appear as a full-sized, functional fighter jet. With realistic decal badging including VF-1 Eagle symbol on the back tail fins, the numbers "114" on left and right of nose cone, and other American insignias and hallmarks. Retaining holes in the back fuselage, left and right wing, and nose cone presumed for hanging the piece in production and for display. Outfitted on the bottom with a metal plate that affixes to a professionally made 46 x 17 x 17 in. display stand with "Top Gun" text logo on the front. The iconic model measures 64 in. from wingtip to wingtip, 73 in from nose cone to tail, and 19 in. from bottom to tip of fin. Exhibiting age, production wear, rubbing to paint, and with the cockpit shell cracked and missing an approximately 2 x .5 in. piece at the very front of cockpit. Special shipping arrangements will apply. In overall production used good to very good condition. **\$40,000-\$60,000**



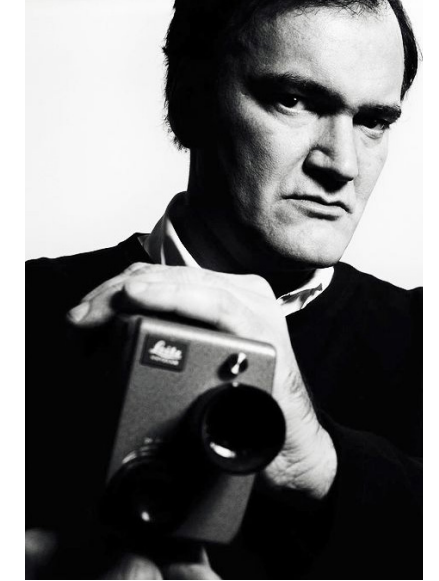
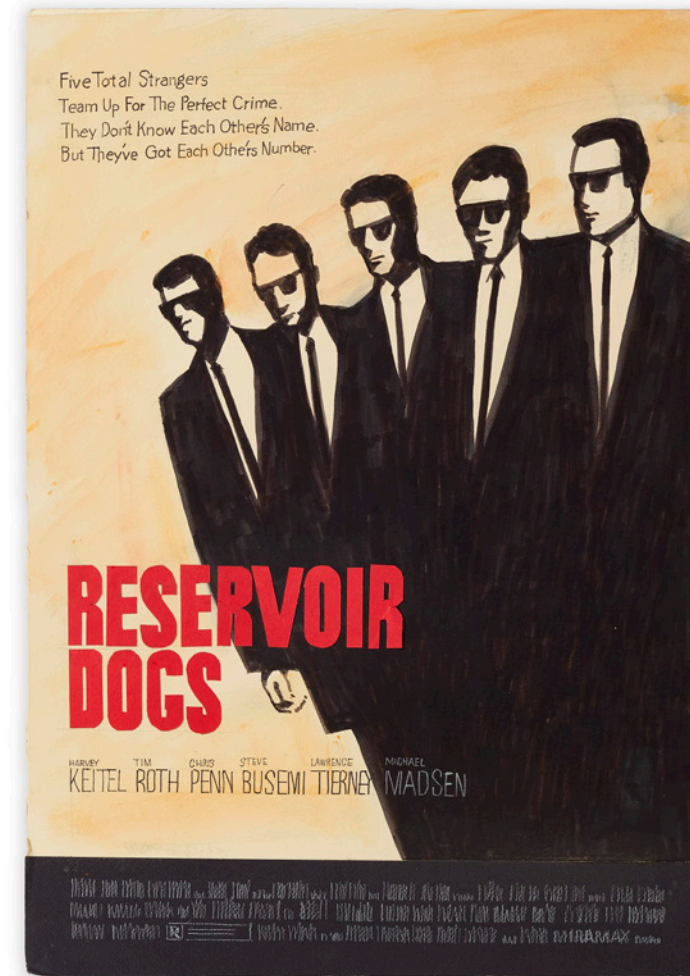


24"

95. Tom Cruise "Maverick" F14A Tomcat Model Miniature and Display from *Top Gun*. Paramount, 1986. Original miniature scale, hyper-realistic model miniature F-14 Tomcat fighter jet. Constructed of cast resin with acrylic cockpit cover, and expertly studio painted in industrial military gray and finished to appear as a full-sized, functional fighter jet. With realistic decal badging including VF-1 Eagle symbol on the back tail fins, the numbers "114" on left and right of nose cone, and other American insignias and hallmarks. Two miniature pilots are placed inside the cockpit for production scaling and for display. Outfitted with a professionally made plexiglass stand that measures 10 x 7 in. and can be affixed to the bottom of the jet for display, with "Top Gun" text logo on the front and "Maverick's (Tom Cruise) F-14 Jet Fighter Miniature" written beneath. The iconic model measures 20 in. from wingtip to wingtip, 24 in from nose cone to tail, and 7 in. from bottom to tip of fin. Exhibiting age, production wear, rubbing to paint, and with minor chips to the right wingtip and back left fin. Special shipping arrangements will apply. In overall production used good to very good condition.
\$20,000-\$25,000



Bombshells to Blasters - Part 1



96. Original Concept Poster Art for *Reservoir Dogs*. Dog Eat Dog, 1992. Original concept artwork by graphic designer Rod Dyer for Quentin Tarantino's landmark feature film debut, which established him as one of the great visionaries of cinema of his generation. Dyer's iconic design is tipped on foam board and accomplished on 21 x 15 in. cardstock in watercolor, black ink pen, chalk, and hand-cut red construction paper for the title lettering. Exhibiting production wear and handling, with minor bumped corners. In very good condition.
\$2,500-\$3,500

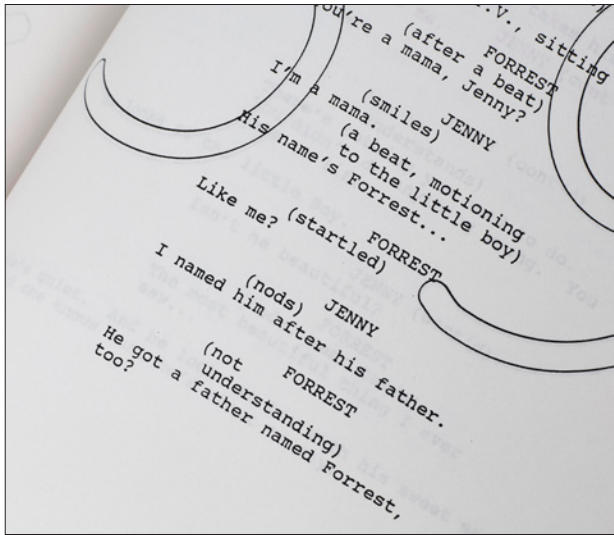
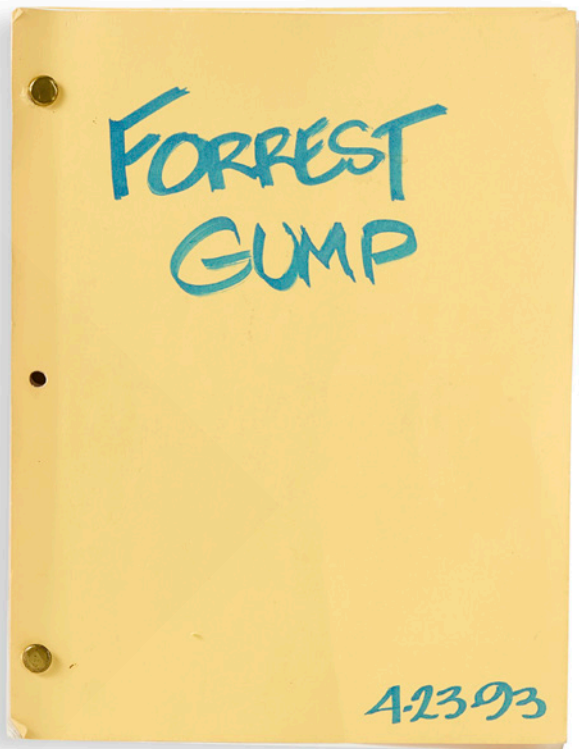


97. "Red Apple" Cigarette Pack Prop from *Pulp Fiction*. Miramax, 1994. Cigarette pack prop from Quentin Tarantino's landmark film. This opened cigarette pack, a significant prop in the film, features prominently throughout scenes involving characters including "Mia Wallace" (Uma Thurman), "Butch" (Bruce Willis), and "Pumpkin" (Tim Roth). The pack, a trademark of Tarantino's cinematic universe, also appears in other films like *Kill Bill: Vol. 1*, *The Hateful Eight*, and *Once Upon a Time in Hollywood*. Wrapped in clear plastic, the packet showcases a distinctive production made graphic: a grinning green worm emerging from a crimson apple, puffing on a cigarette. A number of cigarettes are still present. Exhibiting production wear and measuring 3.25 x 2.25 x .75 in. In production used very good condition.
\$1,000-\$2,000





98. Don Johnson "Big Daddy" Hero Cane from *Django Unchained*. Columbia Pictures, 2012. Production used hero cane constructed of solid wood shaft with brass plated steel tip, and silver Cooke and Sons dog head palm rest. Highly visible, signature piece. Measuring 38 x 2.5 x 2. Exhibiting production wear and handling. In very good to fine condition. **\$2,500-\$3,500**



99. Production Used Second Draft Screenplay for *Forrest Gump*. Paramount Pictures, 1994. Studio bound and bradded 139-page "Second Draft" script dated "4/23/93," and written by Eric Roth adapted from the novel by Winston Groom. This draft contains a cover letter to the recipient, "Patti Blau" (ILM Production Exec) from Wendy Finerman (Producer) on her production company letterhead. Each page of the script is stamped with "59" to prevent sharing or copying of the material. Title handwritten on cover and spine. This iteration of the script made the rounds a short few months before the classic Academy Award-winning movie started filming in August of 1993. The script exhibits minor age and handling with some bumped corners and edge wear. In very good condition. **\$500-\$800**



100. Tom Hanks "Forrest Gump" Signed Iconic Chocolate Box from *Forrest Gump*. Paramount, 1994. Signature character prop featured prominently throughout the beloved Academy Award-winning Robert Zemeckis classic *Forrest Gump*. The film became a cultural phenomenon embraced by viewers of all ages and the famous line "My momma always said life was like a box of cho-co-lates..." enunciated in the character's recognizable southern drawl is a touchstone of pop culture and film history for all time. The Russell Stover brand box of assorted milk and dark chocolates is labeled "The Gift Box" and is clearly auto-graphed by actor Tom Hanks at right of center above the ribbon. Wrapped in a decorative yellow bow, the box measures 14.5 x 6.5 x 1 in. Exhibiting production use, handling, and age. In very good to fine condition. **\$10,000-\$15,000**



Bombshells to Blasters - Part 1

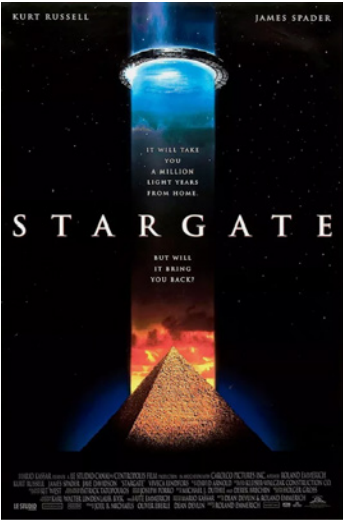
101. Poster Concept Artwork from Stargate. MGM, 1994. Printed concept art that incorporates hand painted and drawn elements featuring the “Stargate” from Roland Emmerich’s seminal sci-fi epic. Concept artwork itself measures 29.25 x 18 in. and is tipped onto foam board measuring 33.25 x 22.75 in. A small Mona Lisa sticker affixed on the verso is handmarked “2” in black ink and dated “10.7.93.” Board exhibits handling, tearing, water stains, and tape residue. In good to very good condition.
\$1,000-\$2,000



102. “DOROTHY” Rare Pepsi Tornado “RFD” Sensor Ball from Twister. Warner Bros., 1996. Original plastic RFD orb prop with propeller/sail cut from an aluminum Pepsi soft drink can. “RFD” stands for “rear flank downdraft,” a key factor in the formation of tornadoes in supercell thunderstorms. In the disaster film, scads of these balls are released from “DOROTHY” units to collect data on tornadoes. As many of these props were made for production, it is rare to find one with the “Pepsi sail” present or intact. The prop retains a non-functioning wire strand emanating from the top. Exhibiting some production wear and handling. Measuring 3 x 3.25 x 2.25 in. In good condition.
\$500-\$700



103. “Barbarian” Axe Prop From the Opening Battle Sequence in Gladiator. Dreamworks, 2000. Long battle axe prop constructed of cast rigid rubber staff over internal supporting armature and integral axe head. Expertly studio painted, finished and distressed to appear as a wood-handled iron headed war weapon that has seen its share of action. From the opening battle scenes when “Maximus Decimus Meridius” (Joaquin Phoenix), leads his Roman army to bloody victory over the Germanic tribes. The inciting incident for this epic, classic movie. The prop axe measures 47 x 11 x 3 in. Exhibits production use and handling. In overall very good condition.
\$1,500-\$2,500



..... 11.75"



FTIA **104. Miniature AKM Assault Rifle from Team America: World Police.** Paramount Pictures, 2004. Production used AKM Rifle prop constructed of cast resin, expertly studio painted to resemble the real thing. The AKM is seen handled in many scenes by members of all sides, most prominently by guards in “Kim Jong Il’s” (Trey Parker) palace and in one notable scene, by Kim Jong Il himself. Measuring approximately 11.75 x 3.5 x .25 in. Exhibiting production wear. In very good condition.
\$1,000-\$1,500

FTIA **105. Ultra-Mini Miniature “Kim Jong Il” Figure from “I’m So Ronery” in Team America: World Police.** Paramount Pictures, 2004. Production used miniature figure of “Kim Jong Il,” constructed of cast resin with tiny acrylic and metal glasses, expertly studio painted. Used in the production of the unforgettable musical number, “I’m So Ronery.” Measuring approximately 1.5 x .75 x .5 in. Exhibiting minor production wear. In very good to fine condition.
\$1,000-\$1,500

..... 1.5"



Bombshells to Blasters - Part 1



106. Puppet Hands, Grenade and Currency Notes from Team America: World Police. Paramount Pictures, 2004. Production used collection of (30+) props including 2-cast foam hands constructed over internal poseable metal and resin armature, 1-with painted black fingerless gloves, measuring from approximately 4.5 x 2 x 1.25 in., to 3.75 x 2 x 1 in., 1-cast resin grenade with metal O-ring, expertly studio painted green, silver and yellow, measuring approximately 1.75 x 1 x .75 in., and 30+mini currency notes measuring approximately 2 x 1 in. Exhibiting production wear and handling. In very good to fine condition.
\$600-\$800

107. Collection of (5) bar props from Team America: World Police. Paramount Pictures, 2004. Collection of (5) bar props including 1-colorless acrylic whiskey glass measuring 1.25 x 1.5 x 1 in., 1-production broken glass measuring approximately 1.25 x 1 x 1 in., and 3-white terrycloth towels with blue and red embroidered stripes measuring 5.75 x 4 in. Exhibiting production wear and handling. In good condition.
\$400-600

108. Puppet Head and Military Helmet from Team America: World Police. Paramount Pictures, 2004. Intricately crafted production used puppet head constructed of cast polyfoam face over resin and metal, with affixed faux hair and brows and realistic acrylic eyes, measuring approximately 6 x 5.5 x 3.5 in., with 1-green plastic army hat with olive drab ribbon chin strap, measuring 6 x 3.5 x 5 in. Exhibiting only minor production wear. In very good to fine condition.
\$1,000-\$2,000



109. Collection of (5+) props from Team America: World Police. Paramount Pictures, 2004. Collection of (5+) production used props including (1) female hand constructed of cast polyfoam over metal and resin armature, with acrylic nails, measuring approximately 3.75 x 1.25 x .75 in., (1) colorless acrylic whiskey glass measuring 1.25 x 1.5 x 1 in., (1) brass eagle top sword with metal blade measuring 3.75 x 1 in., (1) cast resin earpiece painted silver measuring 2.25 x 1.5 x .25 in., and (15+) America 5 and 1 dollar currency notes. Exhibiting production wear and age, hand is rigid and no longer poseable. In production used, fair to very good condition.
\$1,000-\$1,500

110. Miniature Scimitar Sword Prop from Team America: World Police. Paramount Pictures, 2004. Production used scimitar constructed of cast resin, expertly studio painted silver, gold, and black with red accents for the "jewels," and measuring approximately 10 x 2 x .25 in. Exhibiting production wear. In good condition.
\$500-\$700

111. Miniature Paper Currency and File Folder with Paperwork from Team America: World Police. Paramount Pictures, 2004. Production used collection of (280+) individual printed international currency notes measuring approximately 2 x 1 in., and (1) file folder with printed logo "Team America World Police" containing (8) printed documents, measuring 4 x 3.25 in. Exhibiting production use and soiling. In very good to fine condition.
\$500-\$700



112. Miniature MM911A1 Handgun and Earpiece from *Team America: World Police*. Paramount Pictures, 2004. Set of (2) props including (1) cast resin handgun with black fabric tape grips, studio painted metallic silver, and measuring approximately 3 x 2 x .5 in., and (1) cast resin earpiece, studio painted silver and measuring approximately 2.75 x 1.5 x .25 in. Exhibiting minor production wear. In very good to fine condition.
\$1,000-\$1,500

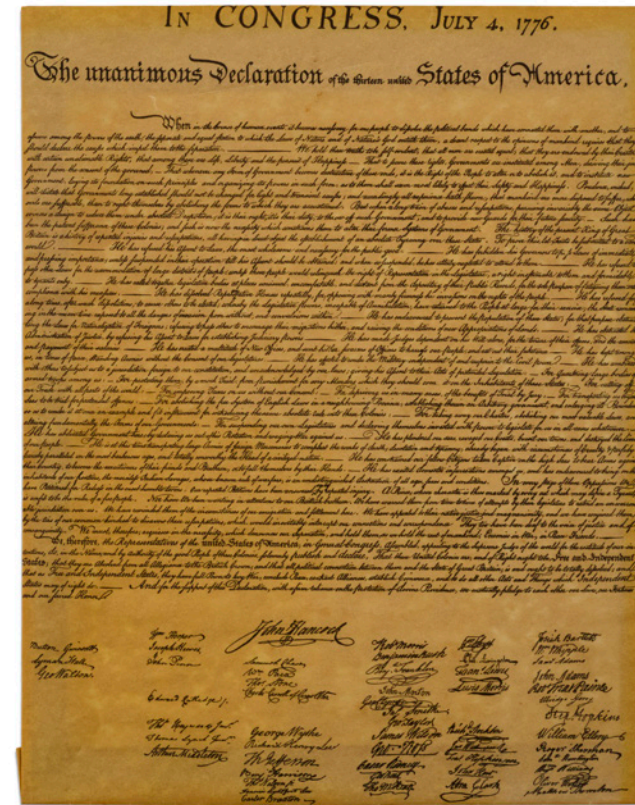
113. Set of (2) Miniature Sword Props from *Team America: World Police*. Paramount Pictures, 2004. Production used (2) metal swords including (1) brass eagle top sword with stainless steel blade measuring 11 x 3.5 x .25 in., and (1) small sword with cast resin hilt and metal blade, measuring approximately 4 x .25 x .25 in. Exhibiting only minor production wear. In very good to fine condition.
\$500-\$700



114. Trey Parker "Chris" Miniature M249-E2 Semi Automatic Weapon from *Team America: World Police*. Paramount Pictures, 2004. Production used SAW constructed from cast resin and expertly studio painted gunmetal black and gray. Highly visible in the hands of "Chris" (Parker) during the Cairo raid, as well as on promotionals. Measuring approximately 14 x 3.5 x 1 in. Exhibiting production wear and handling with detached scope (not present). In very good condition.
\$1,000-\$1,500



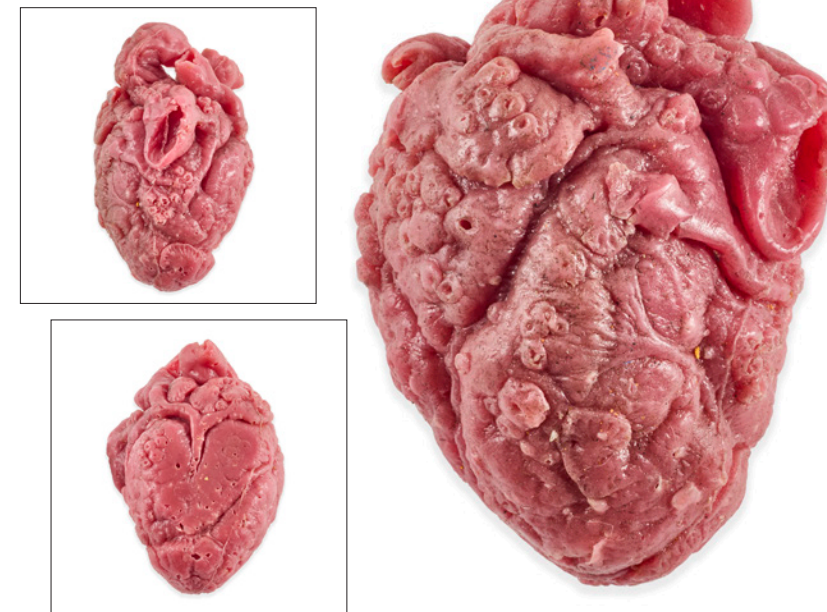
Bombshells to Blasters - Part 1



115. Declaration of Independence Prop from *National Treasure*. Disney, 2004. Small scale Declaration of Independence, prominently featured in Jon Turteltaub's action adventure thriller *National Treasure* starring Nicolas Cage. Printed in ink on parchment paper, studio distressed to give the appearance of wear, tear, and aging. The folded 13.5 x 10.5 in. reproduction of America's historical foundation makes for one of the exciting set pieces in the modern classic. With production info written on the verso possibly indicating scene use. In production used very good condition. Accompanied by a Disney COA.
\$2,000-\$4,000

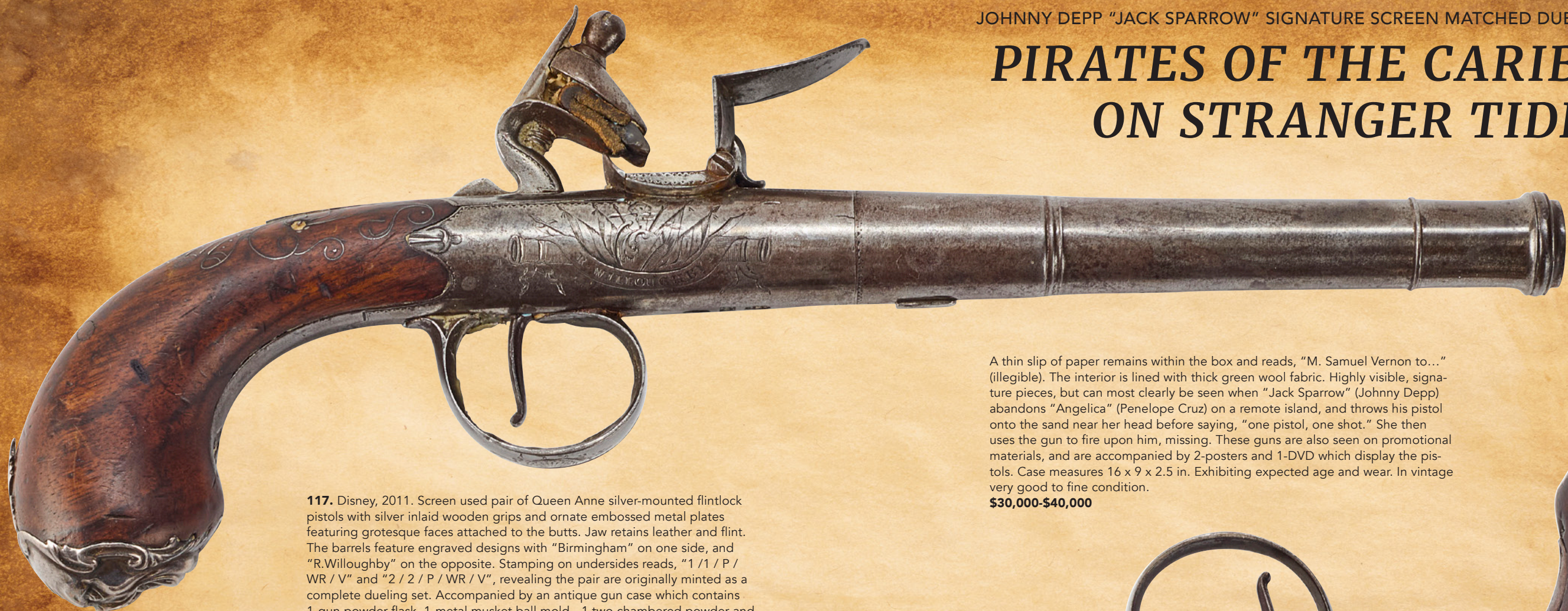


116. Bill Nighy "Davy Jones" Stunt Heart Prop from *Pirates of the Caribbean: Dead Man's Chest*. Disney, 2006. Human heart prop constructed of solid cast muted red silicone with sculptural muscle and ventricle details, and some tentacled, suction cup elements reflecting the nature of "Davy Jones" (Nighy). The heart prop is one of a few created for the climactic "Jar of Dirt" scene where "Jack Sparrow" (Johnny Depp) has stolen the vessel containing the villain's heart. "Jones" is finally defeated when his disembodied heart is destroyed. The 6.5 x 4.5 in. prop exhibits age and production handling. In very good to fine condition.
\$1,500-\$2,500



JOHNNY DEPP "JACK SPARROW" SIGNATURE SCREEN MATCHED DUELING PISTOLS FROM

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES.



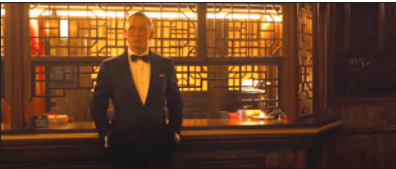
117. Disney, 2011. Screen used pair of Queen Anne silver-mounted flintlock pistols with silver inlaid wooden grips and ornate embossed metal plates featuring grotesque faces attached to the butts. Jaw retains leather and flint. The barrels feature engraved designs with "Birmingham" on one side, and "R. Willoughby" on the opposite. Stamping on undersides reads, "1 / 1 / P / WR / V" and "2 / 2 / P / WR / V", revealing the pair are originally minted as a complete dueling set. Accompanied by an antique gun case which contains 1-gun powder flask, 1-metal musket ball mold, -1 two chambered powder and lead doser with the stamping "POUDRE" and "PLOME," 7-musket balls, and many other antique items.

A thin slip of paper remains within the box and reads, "M. Samuel Vernon to..." (illegible). The interior is lined with thick green wool fabric. Highly visible, signature pieces, but can most clearly be seen when "Jack Sparrow" (Johnny Depp) abandons "Angelica" (Penelope Cruz) on a remote island, and throws his pistol onto the sand near her head before saying, "one pistol, one shot." She then uses the gun to fire upon him, missing. These guns are also seen on promotional materials, and are accompanied by 2-posters and 1-DVD which display the pistols. Case measures 16 x 9 x 2.5 in. Exhibiting expected age and wear. In vintage very good to fine condition.

\$30,000-\$40,000



118. Newspaper Prop from *Indiana Jones and the Kingdom of the Crystal Skull*. Paramount, 2008. Production made prop newspaper constructed of tear-proof, weather-proof paper, is folded into a standard newspaper size measuring 22.75 x 17 in., and features the headline "INDIANA JONES SEEKS LONG-FORGOTTEN TEMPLE" with a subheading that reads: "Noted Archeologist Believes Temple of the Crystal Skull is Somewhere in South America." Exhibiting minor production wear. In very good to fine condition. **\$200-\$400**



119. Set of (5) "Floating Dragon" Poker Chip Props from *Skyfall*. MGM, 2012. Collection of (5) poker chips from the Floating Dragon including, 3-red, 1-black, and 1-blue. Visible on the counter when "James Bond" (Daniel Craig) exchanges his chips for a metal suitcase of cash. Chips measure 1.5 in. Exhibiting minor production wear. In very good to fine condition. **\$200-\$400**

120. SPECTRE Insignia Stunt Ring Prop from *Spectre*. Sony, 2015. SPECTRE stunt ring constructed of cast rubber with engraved octopus insignia on the outer barrel. Studio finished in burnished gold to appear as metal. The SPECTRE organization (aka. Special Executive for Counter-Intelligence, Terrorism, Revenge, and Extortion) was a secret criminal organization that is a recurring villain in the Bond franchise. The SPECTRE ring first appeared in 1963's *From Russia with Love*, again in *Thunderball* (1965), and *You Only Live Twice* (1967), before being featured in the 007 movie that bears the organization's title, *Spectre*. The 1 in. round ring exhibits production use and wear. In good condition. **\$1,000-\$1,200**



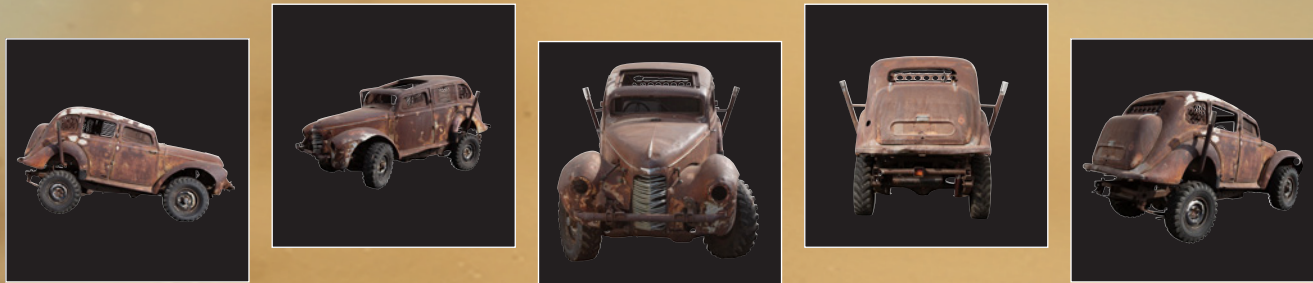
DBIO AGB



121. Daniel Craig "James Bond" Aston Martin License Plate from *Spectre*. Sony 2015. A license plate prop used on the signature Aston Martin DB10 driven by super spy "James Bond" (Daniel Craig) in *Spectre*, the 24th installment in the blockbuster "James Bond" movie franchise. Constructed of clear acrylic over silver metallic background with black transfer lettering for License numbers/letters, "DB10 AGB." Retaining black putty adhesive swatches on the verso, covered by paper to prevent adhesion after use. This 20.5 x 4.5 in. license plate prop is highly visible on "Bond's" (Craig) Aston Martin during the car chase sequences between he and "Mr. Hinx" (Dave Bautista) in Rome, Italy. Exhibiting production use and handling. In very good to fine condition. **\$600-\$800**



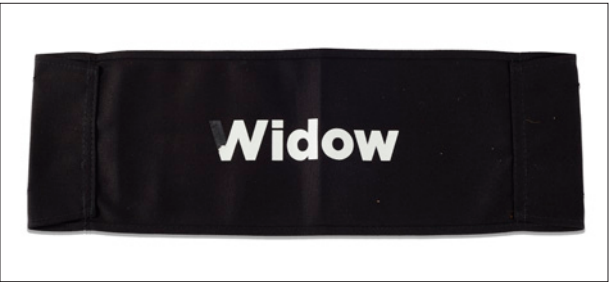
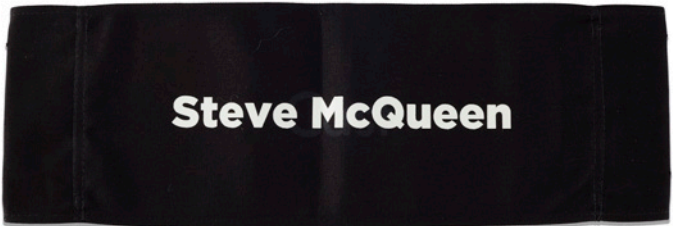
122. Hugh Keays-Byrne "Immortan Joe" Gun Prop from *Mad Max: Fury Road*. Warner Bros, 2015. Signature character gun prop consisting of a hard rubber pull from a casting of the hero Colt Anaconda 44 Magnum pistol handled by the villain of the dystopian epic. Expertly finished and painted in metallic silver and with onyx grips to appear as a real handgun that has been well worn. This stunt weapon is a lightweight hand prop used for the safety of the actor. "Joe" (Keays-Byrne) uses this weapon in the first and final chase scenes in this dystopian blockbuster. Exhibiting age and production use. In very good condition. Comes on a graphic wall display. **\$1,200-\$1,500**



123. Hugh Keays-Byrne "Immortan Joe" "War Boy" Buggy from Mad Max: Fury Road. Warner Bros., 2015. Studio assembled right-hand drive, stick shift vehicle consists of a base 1948 Hillman Minx body expertly distressed and with rusted armor embellishments and oversize tires built on a Mitsubishi L300 4x4 chassis. Production-weathered red and silver with theatrical desert rust, the interior has been stripped down to the minimum leaving only the driver's seat and a battery kill switch, a safety roll-bar cage, and an emergency hand brake installed for stunt maneuvers. Other features include vented metal window shields, open sunroof, thick pipe front bumper, and two metal side exhaust pipes. In the post-apocalyptic

blockbuster, Immortan Joe's (Keane-Byrne) hoards of minion called, "War Boys" drive these hopped-up armored vehicles, which are unique and as much characters as any of the humans. This Hillman Buggy appeared on the back of the villainous Joe's car-carrier. It is also known to have been used in other scenes that ended up on the cutting room floor. The vehicle's gas tank was removed post-production for safety in transportation, but has currently been replaced with a racing cell gas tank. The impressive vehicle is unregistered, and sold as a prop for display purposes only. Not intended for driving. The car measures 160 x 65 x 84 in. Electronics/mechanicals present and operational at the time of this writing. Special shipping arrangements will apply.

\$4,000-\$5,000



124. Steve McQueen Director's Chair Back from Widows. 20th Century Fox, 2018. Black canvas with white text on the front reading "Steve McQueen" and on the back "Widow." Measuring 21.5 x 7 in. Exhibiting some production wear and transfer lettering loss on the first "W" of the word. In very good to fine condition.
\$400-\$600



125. "Ghost Recon Soldier" Ensemble from John Wick: Chapter 3 - Parabellum. Lionsgate, 2019. Production used (10) piece black ensemble including 1- long-sleeve bas-ketweave top with short collar and zipper front closure, 1-pair matching pants with elastic waist, zipper front closure and built-in suspenders, both retaining internal costumer's label handwritten, "Shultz", 1-spandex pull-on full head mask, 1-pull-on faceguard with metal mesh insets, 1-padded tactical vest, 1-web utility belt with plastic gun holster and pouch, 1- pair armored gloves, 1-pair boots, 1-helmet and 1-pair sunglasses. Exhibiting some production wear. In very good to fine condition.
\$800-\$1,200



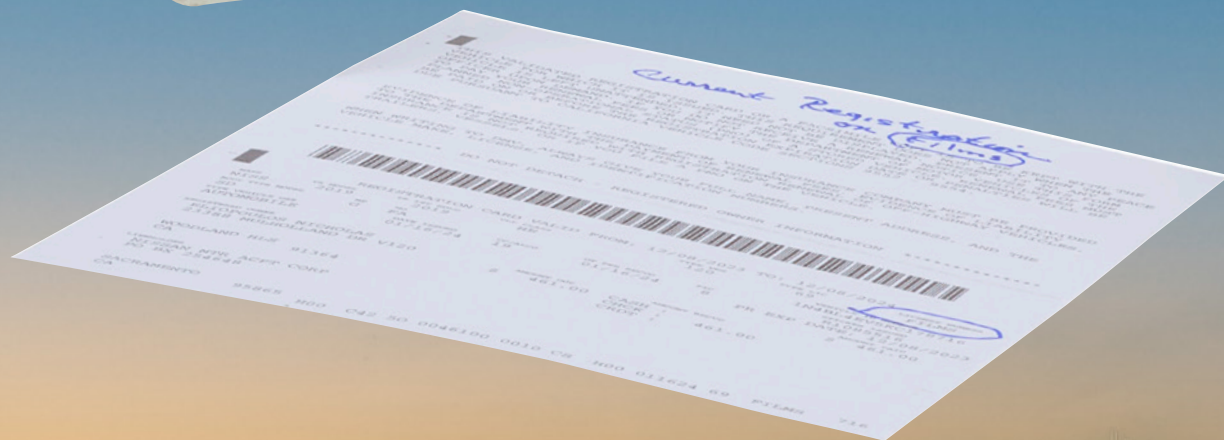


126. Collection of Bedouin (16) Costume Pieces from John Wick: Chapter 4. Lionsgate, 2023. Production used collection of (16) costume pieces including 2-crème wool abayas, 1-pale pink and gray striped kaftan, 2-pair crème riding pants, 2-crème dishdashas, 1-crème prayer cap, 2-crème headscarves, 1-pair tan suede boots, 1-black leather ammo harness, 2-black leather utility belts with integral pouches, 1-tan web belt, and 1-brown and crème striped scarf, with various pieces retaining handwritten studio notes on fabric interiors and on paper notecards, each pertaining to different stunt actors who wore the pieces. Exhibiting production wear and handling, studio distressing and some small tears from the rigorous stunt work involved in filming the epic desert chase scene in which “Wick” (Keanu Reeves) shoots masked riders from horseback. In good to very good condition.
\$600-\$800

AMERICAN “CAR CULTURE” is as celebrated and revered as Rock ‘N Roll. Nowhere in the country is this culture more pervasive than in Los Angeles, California. A city specifically designed for driving. Some of the greatest cars and collections can be found in The Golden State, whether in institutions, private collections, or just on any street in the city. In a state known for its sunshine, beautiful people, and Hollywood movies, cars are a necessity to most and a status symbol to those who have “arrived” at the top of their game. Enter “The Vanity License Plate,” developed in the U.S. in the 1930s, popularized in the 1960s, and available in California beginning in 1970. The first California vanity plate is reported to have been , “AMIGO.” As there can only be one unique custom plate per state, the most popular are snatched up and remain with their owner until they cross the finish line of life or relinquish the title. The most desirable vanity plates have been sold by their owners for millions internationally. In California, the plate “CINEMA” sold for a blockbusting \$1.8 million, while “CASH” lived up to its promise with a \$2 million price tag. “GO VIRAL” achieved \$3.89 million. The following “MOVIE” and “FILMS” license plates are being sold by their current registered owner who will transfer title to the winning bidder. The plates will be registered to the new owner to be used in California, their home state, or beyond. Bidders, start your engines...



127. “MOVIE” California Vanity License Plate with Current Registration. 2024. State-issued license plate transfer of ownership for the plate spelling, “MOVIE” In 1970, California began allowing the creation of vanity plates, and this incredibly desirable plate was snatched up and coveted, taken out of play for anyone else, until now. Ownership will be transferred through a simple process via the California Department of Motor Vehicles, and this plate can be actively employed by its new owner. A once-in-a-lifetime opportunity.
\$10,000-\$25,000



HOLLYWOOD

128. "FILMS" California Vanity Plate with Current Registration. CA DMV, 2024. California began allowing the creation of vanity plates, and this gem has belonged to first owner/creator, eluding the entire film industry state-wide, until now. Ownership can easily be transferred through a simple process via the DMV, and this plate can be yours. In very good to fine condition, depending on the plate background you choose!
\$10,000-\$25,000

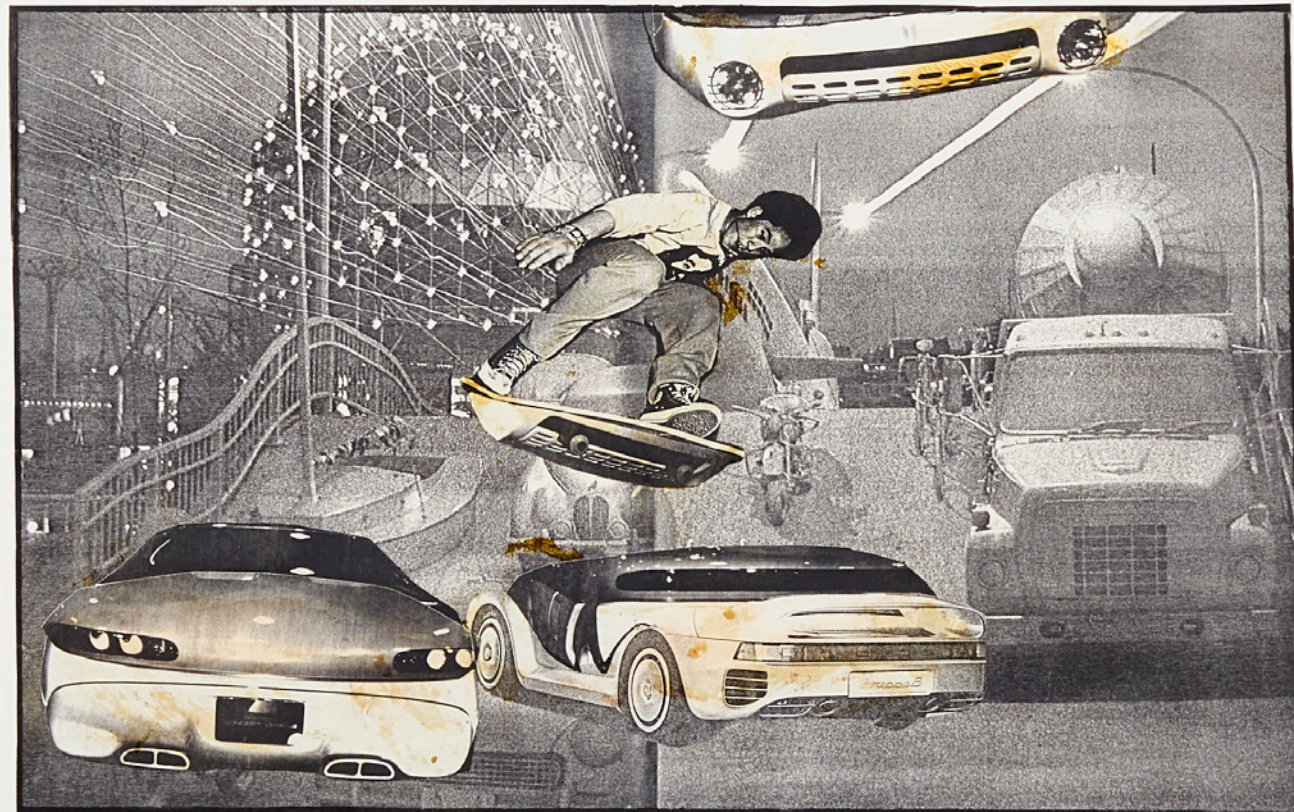


RICK CARTER. Two time Academy Award-winner Rick Carter has been at the forefront of designing iconic cinematic worlds and leading art departments for the past 40+ years. From *Jurassic Park* to *Star Wars*, Hollywood's most iconic blockbusters have sprung to life through a dynamic collaboration of original art and visionary design. The production designer's task and purpose is to create the entire canvas upon which a production lives, breathes, and occupies the screen. Rick Carter is one of these artistic geniuses who articulates the story and vision of a director and project to deliver us to worlds long ago forgotten...and some we've yet to see. It is incredibly rare to get a glimpse into the initial spark that starts the creative process towards production, even rarer still to find one that ends up becoming a household title and internationally shared experience. Rick Carter's work gives us

insight into a visionary imagination that can inspire an entire crew to bring their very best in a symphony of collaboration and execution for directors Steven Spielberg, JJ Abrams, Robert Zemeckis, and James Cameron. Five-time Oscar nominated Carter has had a creative hand in movies that have ignited the collective consciousness with joy, laughter, pathos, and delightful terror for decades, including *Death Becomes Her*, *Forrest Gump*, *Amistad*, *What Lies Beneath*, *Cast Away*, *War of the Worlds*, *Sucker Punch*, *Lincoln*, *Avatar* and many more. Mr. Carter is pleased to offer the following personal, first-time-to-market pieces to fans, collectors, and institutions who will preserve them for all time and share them with a public who loves these movies as much as Mr. Carter has loved making them for us.

Rick Carter's own words describing his process regarding *Jurassic Park*: "In the initial stages of developing the visual world of a movie, there is a need to create imagery. In the case of *Jurassic Park*, we had the galleys (proofs of the pages) of the book that had not been published yet. I put together an art department to start to put together scenes from the book in conversations with Steven from what he would want to include in the movie. One of the primary scenes was the attack of the T-Rex on the Land Rovers on tour on the main road. Two of these images are my initial sketches to begin to visualize that scene with Steven. This led to many many more explorations from the book or made up by us in a storyboard meeting, including set sketches we would later turn into set designs that would be seen in the movie including the visitor center. When you see the sketches there is a process of developing how the written word is developed into the visuals that are then turned into the movie. This happens for weeks, all hours of the day and meetings with Steven. In the negotiations to green light the movie, Steven and Universal agreed the budget should not be over 60M. The initial budget for the sequences were much higher, I was putting my attention to how green light the movie in the appropriate time, so I wrote this when presented with how much budget cutting when I was out to lunch, because I knew I would have a big role in reducing budget."





RETURN TO THE FUTURE - HOVERBOARDING -

8/12/88 Rick Carter



129. Rick Carter Black and White "Hoverboard" Concept Collage from Back to the Future II. Universal, 1985.

Production Designer Rick Carter's original pre-production concept collage imagining the iconic "Hoverboard" in use for *Back to the Future II*. Accomplished with black and white printed cutout figures and objects, affixed by hand to a black and white 16 x 10 in. printed background and tipped to 30 x 40 in. foam core backing board. The Hoverboards became a favorite feature of the visionary franchise and appeared in sequels, much to the delight of an audience who dreamed of the day when such technology might become a reality. Handwritten in the border beneath the artwork, "Return to the Future - Hoverboarding," and is signed by the artist "8/12/88 Rick Carter" in the lower right border. Exhibiting age, production handling, and some discoloration to glued areas. In very good condition.

\$5,000-\$8,000



130. Rick Carter Monumental Print of a Fine Art Collage for Back to the Future II. Universal, 1985. Not surprisingly, BTTF II Production Designer Rick Carter is also a fine artist, often pushing the envelope with his graphic and visual impressions of his movie projects. In this wildly imaginative and elegant piece, Mr. Carter predicts that personalized entertainment and future technology in 2015 would allow people to wear media as apparel.

Title: "Future Women"

Original collage by Production Designer Rick Carter in 1988

Printed in 2022

Dimensions: 130 x 140 cm

Numbered 1/5

From the limited edition of 5

Plus 2 APs (=Artist's Proofs)

Hand signed by artist lower right.

Published by Legacy West Media & Lapis press

\$4,000-\$5,000

21.5'

11.5'



FTTA

131. Rick Carter Concept Collage and Resulting Screen Used Monumental Dinosaur Mural from *Jurassic Park*. Universal, 1993. Production Designer Rick Carter's original concept collage and the resulting monumental painted mural highly visible on the wall of the Visitor's Center restaurant in *Jurassic Park*. Inspired and based upon the world-renowned 1937 Pablo Picasso anti-war painting "Guernica," artist Carter set about designing a wall mural that would grace a central setting of the blockbuster sci-fi-adventure movie. The collage is accomplished in black and white printed Guernica background on 19.5 x 9 in. paper with various black and white cutout dinosaur figures affixed over the background. The artwork is tipped to 23.5 x 18 in. backing board and presented in a 26.25 x 20.5 in. blonde wood and acrylic-glass shadow box frame. Handwritten below the art in the blank borders, "When Carnivores Ruled the Earth" and signed by the artist, "1/15/91 Rick." This lot includes the resulting mural accomplished in hand painted gouache on 11.5 ft. by 21.5 ft. canvas and painted to Carter's



specs by scenic artist Michael Denering in 1992. The large canvas is rolled for storage. Exhibiting age and production handling. Both pieces remain in good to fine condition.

Rick Carter on the mural, "In the visitor center, specifically in the restaurant area I wanted there to be a large mural that depicted the epic scope of what *Jurassic Park* meant in regards to the conflict of two dominant species battling, so I thought of Picasso's *Guernica* as a template for an epic battle. So I used it as the base and then collaged images of dinosaurs on top of it. Where I had a scenic artist, Michael, through the universal scenic department paint the backdrop. While the rest of the set was disposed of I thought it was an excellent artwork that has now been displayed at the Academy in Filmscapes 1994, a show I had there as well as El Segundo Museum of Art in 2023."

\$70,000-\$80,000

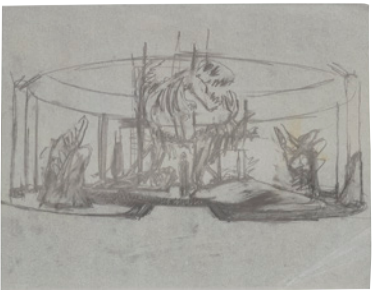
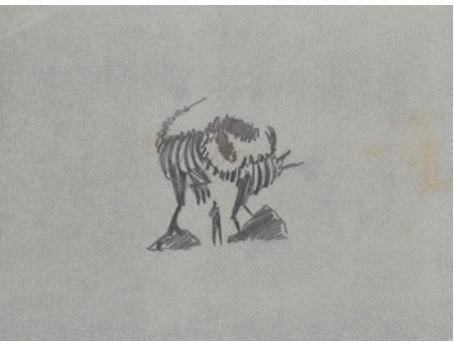
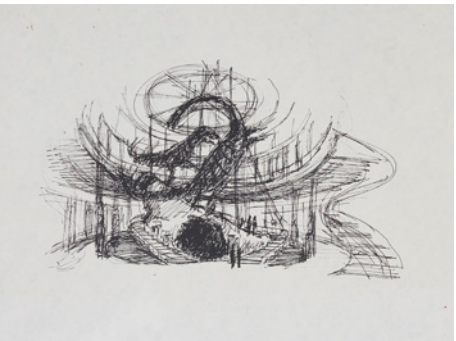
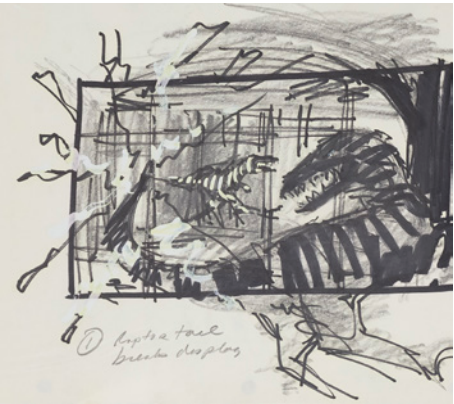


"JURASSIC PARK"

FTTA

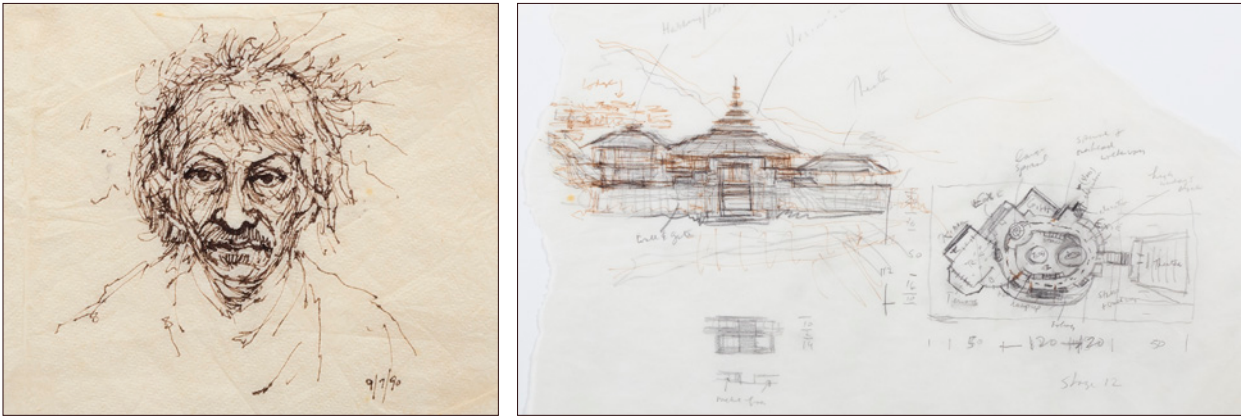
132. Rick Carter Color Concept Sketch Featuring a Park Vehicle for *Jurassic Park*. Universal, 1993. Production Designer Rick Carter's original pre-production concept sketch accomplished in artists colored markers and mixed media collage on 23 x 15 in. printed artists paper leaf tipped to 30 x 20.5 in. foam core backing board. This dramatic piece has two of the most important elements from the blockbuster sci-fi adventure: an iconic park vehicle and one of the park's deadly inhabitants making a direct charge toward the path of the jeep. The depth and movement of the work is a prime example of how free flowing and sometimes abstract imaginings take shape to define the style and vision of a motion picture. Signed by the artist "6/8/90 Carter" in the lower right of art. Exhibiting age, and minor production handling. In very good condition.

\$5,000-\$8,000



133. Rick Carter Black and White Collage Featuring a Park Vehicle and T-Rex for *Jurassic Park*. Universal, 1993. Production Designer Rick Carter's original pre-production concept collage imagining a park vehicle encountering the iconic Tyrannosaurus Rex in use for *Jurassic Park*. Accomplished on 16.25 x 10.75 in. black and white print of a hand drawn background with T-Rex cutout, affixed by hand. The art is tipped to 30 x 40 in. foam core backing board. This imagery is arguably associated with the most powerful and climactic scenes in the legendary movie. Signed in the lower right hand corner of the art, "6/8/90 Carter." Exhibiting age, and minor production handling. In very good condition.
\$5,000-\$8,000

134. Rick Carter Production Design Sketch Portfolio from *Jurassic Park*. Universal, 1993. Production Designer Rick Carter's personal 25-page concept sketchbook portfolio from 1991. In the genesis of a landmark blockbuster movie, it's fascinating to have a view into the very beginnings of a project. Rick Carter is an artist crucial to the "big bang" of creative evolution for many movies, none more prominent than *Jurassic Park*, which would become a beloved multi-generational franchise. This personal portfolio contains the earliest fodder for some images, tropes, and concepts that would be realized on screen and burned into the collective consciousness of a hungry movie-going public. Here you'll find images of the instantly recognizable park's Visitor's Center, the dinosaur bone display housed in the Center, Velociraptors casing the kids, the T-Rex confronting park vehicles, schematics, production schedules, and even a quote from legendary Japanese director Akira Kurosawa, "*Human beings will be more human when they realize there are aspects of reality they may not manipulate.*" The works consist of hand drawn sketches, storyboard panels, schematics drawn on graph paper, fully realized concept painting panels, and more. The portfolio begins with a sketch of a dinosaur on a diner's paper placemat with Steven Spielberg's target budget limit of "\$60,000,000 or Bust." Many pieces are signed by the artist. The portfolio measures 12 x 18 in. and is a time capsule of inspiration and creativity that is at the heart of the resulting world acclaimed feature. In production used fine condition.
\$10,000-\$15,000



135. Rick Carter Display of Sketches for the "Visitor's Center" from Jurassic Park. Universal, 1993. Production Designer Rick Carter's original (4) first concept sketches of the Visitor's Center from *Jurassic Park*. Includes 1-initial sketch on a cocktail napkin depicting the first inspiration for the center and a self-portrait of the artist dated 9/7/90, 1-overhead view of the Visitor's Center facility with peripheral detail sketches of layout, 1-vellum sketch of the facade of the Visitor's Center and an inset detail of the overhead layout, and 1-detail sketch of the museum display with central dinosaur bones display. Papers range in size from approx. 12.5 x 6 in. to 15 x 11 in. Displayed by the artist in a shallow, blonde wood and acrylic glassed 31.5 x 23.25 in. shadow box frame. Visible minor age, production handling, and folds and edge tears not affecting the subjects. Unexamined out of frame. In very good condition.

Rick Carter on his napkin sketch, "The left brain working out the set design on the napkin but within the same time period the right brain sketching how I was feeling, which was overwhelmed which is typical at that stage. Most of these types of sketches are not kept, they are process, that leads to a final result, but as an Artist, I value them because they represent the first images that are almost magically appearing out of our minds to make the movies."

\$8,000-\$12,000



136. Rick Carter Sketch of the Passing of the Lightsaber from Star Wars: Episode VII - The Force Awakens. Disney, 2015. Production Designer Rick Carter's pre-production concept sketch accomplished on 19 x 30 in. color print, hand embellished with artists markers. The sketch depicts the passing of a lightsaber to "Rey" (Daisy Ridley). In the resulting movie, this pass was reverse engineered so that "Rey" could ultimately return "Luke Skywalker's" (Mark Hamill) original blue lightsaber, which was presumed lost forever when "Darth Vader" (David Prowse) took Luke's hand in their climactic father/son duel in *Star Wars: Episode V – The Empire Strikes Back*. Signed in the bottom right of the artwork, "Rick 2014." Exhibiting minor production handling. In very good to fine condition.

Rick Carter speaks on his work for *Star Wars: Episode VII - The Force Awakens*, "In *Star Wars 7*, the first visualization of moments and places that I thought would be important to explore the continued reawakening of the Force. One of the images I came up with was the passing of the lightsaber from an older Jedi to the young Rey who is strong with the Force. The image that came into my mind was Michaelangelo's creation, God touching a human hand and giving it life. So the sketch is one I did before knowing who would actually hand off the lightsaber to her. This is the way it sometimes happens, you present images and the Director finds a way to get them into the script. *Star Wars 7* Sketch, Luke & R2D2 represents what it would be like for them to re-encounter one another after years, now that Luke was an old man. 3 Sketch books #9, are the most difficult sequences to work out between Rey and the Emperor in their confrontation. I was trying to work out the architecture of the scene, in my first attempts to visualize what would become the movie."

\$8,000-\$10,000

Rick Carter on his experience on *Back to the Future II*, "The first time period we went to in *BTTF2* was Hill Valley in the year 2015, so I knew where it would be, I just didn't know how it looked. It had never existed before, there was no research on what it would look like. You could research technology but that was it. So my approach to visualize Hill Valley in 2015 was to find images of buildings, technology, or anything else I could collage together the old fashioned way, to bring together as a view of the town square to see what shapes, graphics, and designs worked together. including the water to be added as an element in the hoverboard chase, the courthouse, to think about the service stations for the flying cars and how they would not be normal gas stations. This is the primary way I can create a "there there" to inspire other artists, and the director to see what that place he is envisioning would appear as. Would it be dynamic, optimistic or is it a dystopian future? Ours was going to be an optimistic future. That includes designs in technology in the future, technological entertainment apparel, and transportation. The collage represents the obstacles and dramatic elements of what the chase will be for Marty on the hoverboard. This is reminiscent of the first skateboard chase in the 1950s."



137. Rick Carter Personal Iconic DeLorean Display Crew Gift from *Back to the Future II*. Universal, 1989. Original crew wrap gift consisting of a die-cast metal 7.25 x 3.5 x 2.5 in. miniature DeLorean, outfitted with all the hallmarks of the famous time machine version made legendary in the fantasy franchise. The highly detailed miniature is mounted to an 8 x 10 in. wall plaque of beveled black lacquer with an engraved surface reading, "The Future Is Now, 10. 21. 2015." representing the date to which our intrepid time travelers traveled in the movie. Exhibiting minor age and handling. Retaining hardware on the back for hanging. In very good to fine condition.
\$3,000-\$4,000



Bombshells to Blasters - Part 1



138. Rick Carter Personal Tom Hanks "Forrest Gump" Screen Used "Mao" Table Tennis Set from *Forrest Gump*. Paramount, 1994. Hero screen used ping-pong set created by production. Features paddle covers with images of "Forrest Gump" (Hanks) and actual Chinese leader of the movie's era, Mao Zedong on a background of their respective country's flags. Highly visible when used in the unforgettable table tennis scene, which was one of the many peak life experiences highlighted in the blockbuster that was named "Best Picture" at the 67th Annual Academy Awards, as well as earning its star, Tom Hanks ("Gump"), his second consecutive "Best Actor" Oscar. The 2-paddles and 3-ping-pong balls are housed in a vacuum-form fitted 8.5 x 12 x 2 in. clear plastic container. All components exhibit production wear, age, and handling. In very good to fine condition.
\$2,000-\$3,000



139. Set of (7) "Velociraptor" Claws from *Jurassic Park*. Universal Pictures, 1993. Collection of (7) "velociraptor" claws from Steven Spielberg's blockbuster film adaptation of Michael Crichton's bestselling novel. Who can forget the terrifying claws clacking against the kitchen floor when the raptors were coming for the two kids? Constructed of hollow cast resin, this set of 7-claws range from largest at 6 x 4.5 x 1.5 in. to smallest at 2.5 x 1.25 x 1 in. Each menacing claw is expertly studio painted in dark brown colors with gray antiquing along the ridges to give the lifelike appearance of weathering and age for the dinosaurs on the hunt. Each features an open port at the base to allow for the insertion of a rod for attachment to the creature. Exhibiting minor production use and handling. In very good to fine condition.
\$4,000-\$5,000



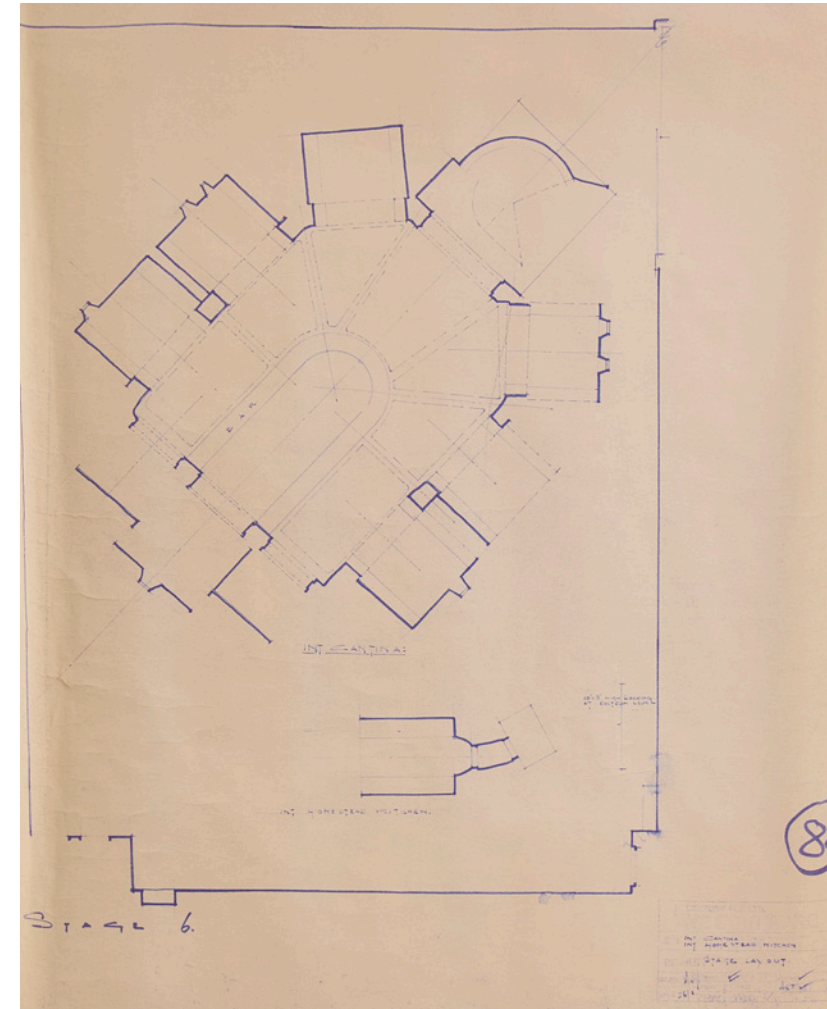
140. "Compy" Dinosaur Prop on Environmental Display from *The Lost World: Jurassic Park*. Universal Pictures, 1997. Production used dinosaur prop featured in Steven Spielberg's *The Lost World*, his megahit *Jurassic Park* sequel adapted from Michael Crichton's bestseller. The Procompsognathus or "Compy" for short, measures 14 x 5 x 6 in. and is constructed of cast dense foam rubber over poseable internal armature. Expertly studio painted in organic colors. In the film, Compy appears to be cute until encountering an unsuspecting little girl on the beach in the opening sequence. It turns out to be like a piranha on legs. The prop is displayed on a professional black wooden board base measuring 10 x 12 in. embellished with theatrical sandy surface and faux foliage replicating the beach where the creatures are first encountered in the film. Exhibiting minor production use and handling. In very good to fine condition.

\$5,000-\$10,000

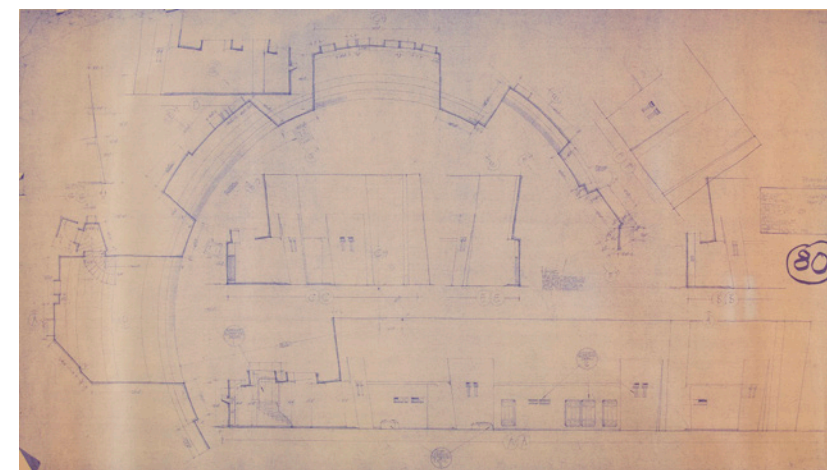


STAR WARS

The Star Wars franchise is a prime example of the potency of multi-generational movie titles. That "Galaxy, far, far away" yellow text scroll coupled with John Williams's grand, symphonic score, is laser-etched into our culture's collective consciousness. Maybe the first movie our parents ever took us to see, our first date movie, perhaps the last movie our grandparents took us to see, possibly the first movie we shared with our own children. These communal experiences ensure that the Star Wars universe will be a part of our own universe for ages to come. If this rings true, it also gives insight into just how precious the relics, art, and product of these Star Wars movies and TV series are to a public eager to possess them. After all, in the world of collecting material from our favorite titles, we're actually buying objects that hold memories. And in a hyper-creative world of FX, makeup, and general design, the relics of these productions are about as instantly recognizable and glamorous as they come. We hope you enjoy the following suite of familiar Star Wars lots as much as we enjoyed assembling and handling them for you. There's something for everyone here and we are gratified to think that any one of them may end up in a place of pride in your collection.



141. "Cantina/Homestead Kitchen" Blue Line Schematic for Working Title "The Star Wars" Star Wars: Episode IV - A New Hope. Lucasfilm, 1977. Featuring The Star Wars Int. Cantina/Int. Homestead Kitchen. From the collection of Starlog co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s Starlog "Star Wars Technical Journals." Blueprint measures 36.25 x 24 in. Exhibiting some minor curling and some staple holes in borders. In very good condition. **\$800-\$1,200**



142. "Mos Eisley Spaceport" Blue Line Schematic for Working Title "The Star Wars" Star Wars: Episode IV - A New Hope. Lucasfilm, 1977. Blueprint measures 56.5 x 36 in. Featuring The Star Wars, Mos Eisley Spaceport, Plane Elevation. From the collection of Starlog co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s Starlog Star Wars Technical Journals. Exhibiting some minor curling and tears in the borders not affecting the art. In very good condition. **\$800-\$1,200**



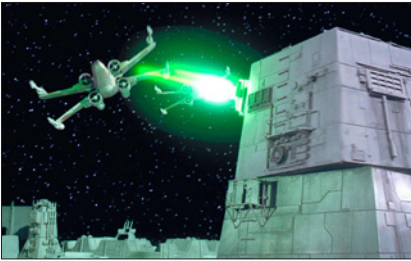
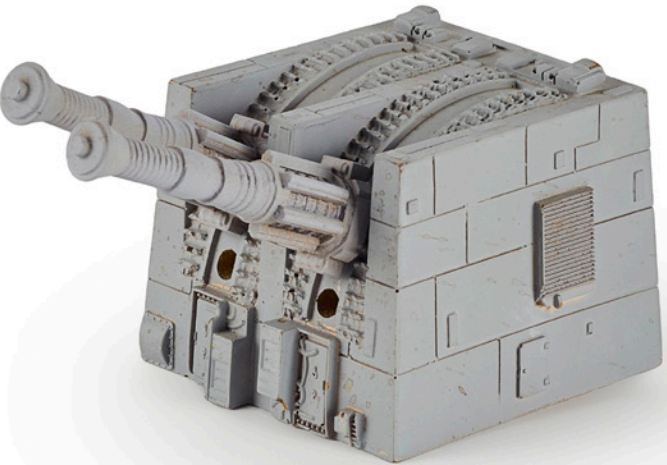
143. Mos Eisley Cantina "Ohwun De Maal" Duros Head Casting and Spacesuit from *Star Wars: Episode IV - A New Hope*. Lucasfilm, 1977. Vintage (4) piece "Duros" ensemble including (1) silver 2-piece spacesuit with padded quilting throughout, lacing detail on torso and cuffs, full waist zipper allowing for pieces to detach, aluminum cuffs, airline seatbelt, front zipper closure, and retaining internal Western Costume bias label with typed, "Connie Stevens", and 2-studio barcode sticker labels, and (2) gauntlets with leather gloves and aluminum bracers, both retaining internal handwritten, "40474021". Including (1) "Duros" full head casting constructed of cast foam rubber over internal armature, measuring approximately 19 x 13 x 9 in. Though uncredited, "Ohwun" was portrayed by model maker Jon Berg during a series of supplemental shots filmed for the cantina sequence. The spacesuit was a studio relic, having been originally made for the 1967 Jerry Lewis film, *Way... Way Out*, and then reused for the 1967 film, *In Like Flint*, and a 2-part episode of *The Green Hornet*. In 1969, the suit was used in an episode of *Get Smart*, and then painted white for *Escape From the Planet of the Apes*. Finally, before being repurposed for *Star Wars*, the suit was used one final time in a sketch for *The Bob Hope Show*. Suit exhibiting expected age and wear, with partially detached collar at left shoulder, and peeling of metallic coating throughout. Suit in vintage good condition. Head in very good to fine condition. **\$800-\$1,200**



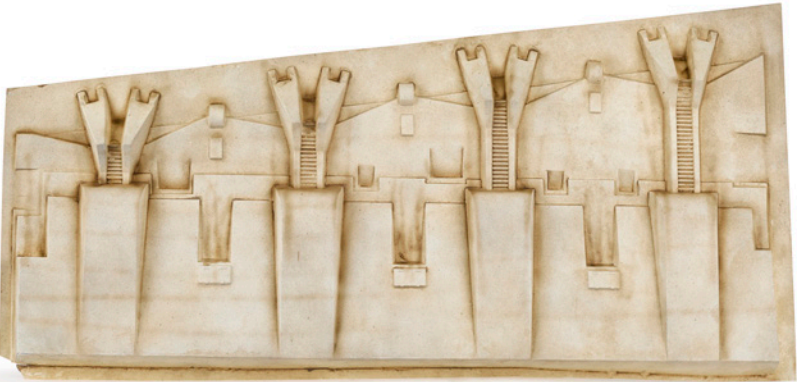
144. "Yoda" Screen Used Puppet Hand from *Star Wars: Episode V - The Empire Strikes Back*. Lucasfilm, 1980. Production used creature character puppet hand constructed of cast foam latex. Expertly painted green with cast amber resin fingernails affixed, featuring lifelike sculptural wrinkles, knuckles, and veins for realism. The hand surface has been professionally and sensitively sealed to prevent latex deterioration. The beloved "Yoda" character was first introduced in the classic sequel to the original blockbuster as the nomadic mentor to "Luke Skywalker" (Mark Hamill) on the planet "Dagobah." The Jedi Master was originally voiced by Frank Oz, and the character quickly became one of the most beloved of the franchise. These creature suits and animatronic "skins" rarely survived the rigors of production use, making this example an extremely special piece of cinematic history. Exhibiting production handling, expected latex stiffening, crazing to surface, paint loss, and whitening on one nail due to age. In vintage good to very good condition. *Provenance:* Prop Store "Entertainment Memorabilia Live Auction" June 21, 2022, Los Angeles, Lot #398. **\$25,000-\$35,000**



145. Anthony Daniels "C3PO" Robot Costume Hand from *Star Wars: The Empire Strikes Back* and *Return of the Jedi*. Lucasfilm, 1980/1983. Vintage production made right hand glove constructed of cast latex rubber and expertly studio painted to appear as made of metal. Created to slip over the actor's hand, there is a 3.5 in. slit on underside of wrist with 2-holes and remnants of original twine for closure. Highly visible, iconic and beloved character costume piece. Measuring approximately 9 x 5.5 x 3 in. Exhibiting production wear and handling, latex has become rigid from age. In vintage good condition.
\$10,000-\$12,000



146. "Death Star" Turbolaser Cannon Miniature from *Star Wars: Episode VI - Return of the Jedi*. Lucasfilm, 1983. Production used turbo laser cannon base model miniature from the surface of the sinister Death Star, constructed of cast resin filled with rigid polyfoam, expertly studio painted in varying shades of industrial gray. Includes 2-removable cast resin cannons created for display. These cannons are highly visible when the "Rebel Alliance" launches their fighters to battle the "Galactic Empire." The cannon measures 5.75 x 2 x 4 in. Exhibiting age, handling and production use. In very good condition.
\$800-\$1,200

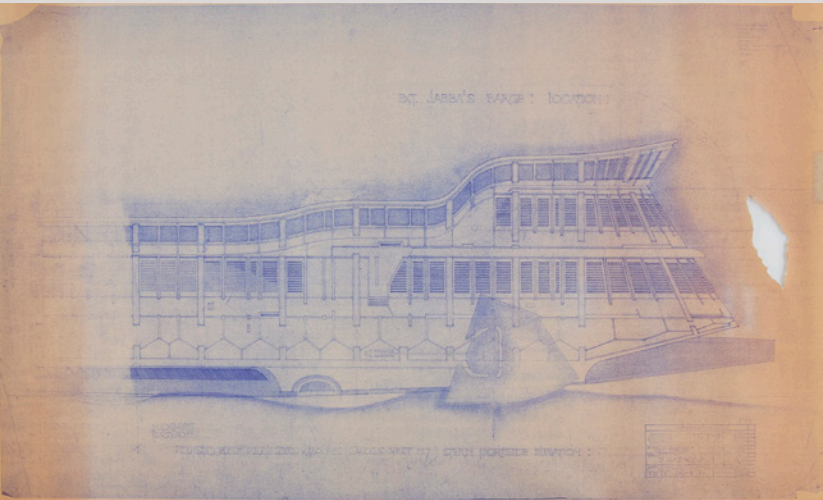
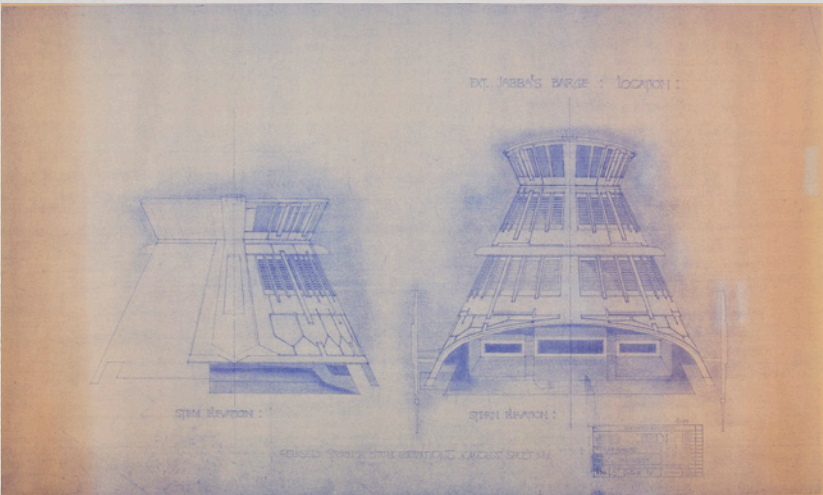


147. "Death Star" (2) Miniature Panels from *Star Wars: Episode VI - Return of the Jedi*. Lucasfilm, 1983. Set of (2) vacuum-formed plastic model panels, consisting of 1-left side panel and 1-right side panel. These miniature set pieces were created to contribute to the surface of the cavernous tunnel leading to the main reactor of the "Death Star." Both panels are signed on the verso by the late, legendary VFX artist Mark Thorpe. Measuring approximately 11.25 x 23 .75 x 1.75 in. Exhibiting some production wear, age and handling, 1-panel exhibits minor corner material loss, some splitting along edges. In vintage good to very good condition.
\$5,000-\$7,000

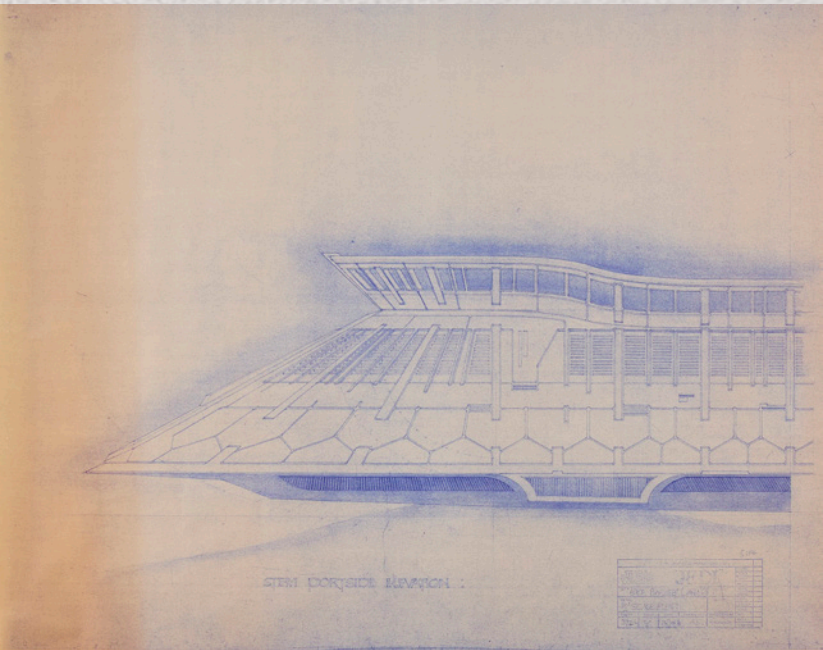
148. "Jabba's Barge" Stem & Stern Blue Line Schematic for Star Wars: Episode VI - Return of the Jedi. Lucasfilm, 1983. Featuring Star Wars Jedi Ext. Barge, Stem and Stern Elevation. From the collection of *Starlog* co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s "Starlog Star Wars Technical Journals." Blueprint measures 52.25 x 36.25 in. Exhibiting some minor curling, staple holes. Small puncture to right border not affecting image. In very good condition.
\$800-\$1,200



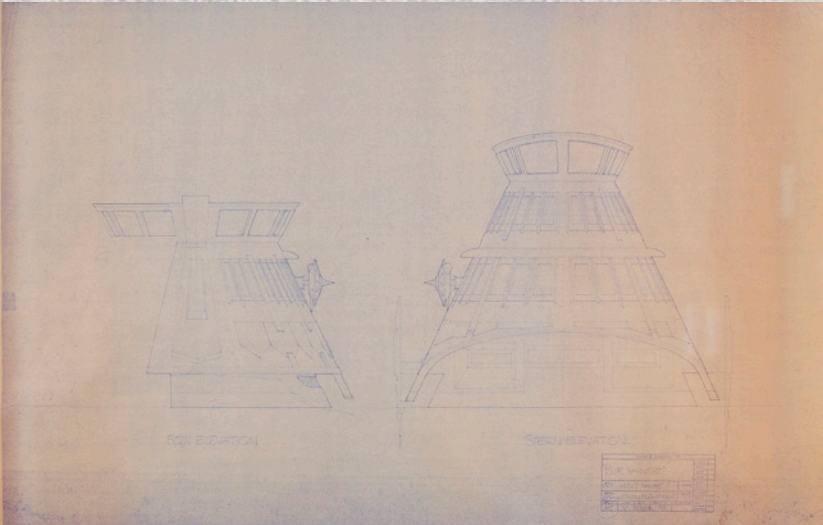
149. "Jabba the Hutt" Sail Barge Wreckage Plank from Star Wars: Episode VI - Return of the Jedi. Lucasfilm, 1983. A production used remnant from "Jabba's" practical barge set. In the Star Wars universe, "The Bloated One" is among the most notorious crime lords in the galaxy. This reptilian blob of the Hutt species, governed a large criminal empire in the Outer Rim Territories. Jabba's barge is a sort of traveling palace and torture chamber that hovers above the deadly desert. The barge is seen in the opening sequence of Return of the Jedi and is ultimately destroyed. This approx. 44 x 15 in. plywood fragment from that barge's wreckage retains a mottled, crazed and peeling coat of studio-applied paint. In production used and salvaged very good condition.
\$3,000-\$5,000



150. "Jabba's Barge" Revised Hull Blue Line Schematic for Star Wars: Episode VI - Return of the Jedi. Lucasfilm, 1983. Featuring Star Wars Jedi Ext. Barge, "Jabba's" Portside. From the collection of *Starlog* co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s "Starlog Star Wars Technical Journals." Blueprint measures 52.5 x 36.25 in. Exhibiting some minor curling, staple holes, tearing to borders as well as an approximately 6 x 2.5 in. area of paper loss to the right edge of image. In very good condition.
\$800-\$1,200



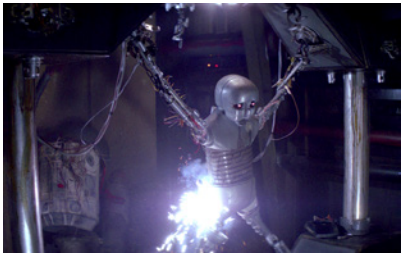
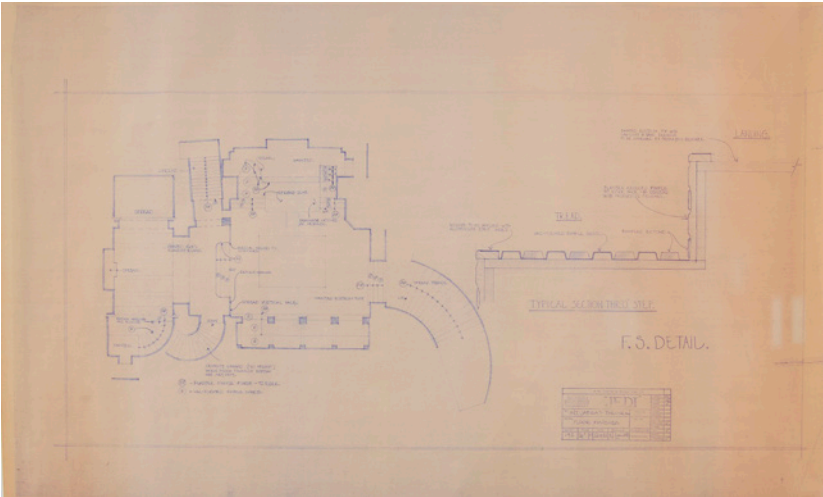
151. "Jabba's Barge" Stem Portside Blue Line Schematic for Star Wars: Episode VI - Return of the Jedi. Lucasfilm, 1983. Featuring Star Wars Jedi Ext. Barge. From the collection of *Starlog* co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s "Starlog Star Wars Technical Journals." Blueprint measures 52.5 x 36.25 in. Exhibiting some minor curling, staple holes. In very good condition.
\$800-\$1,200



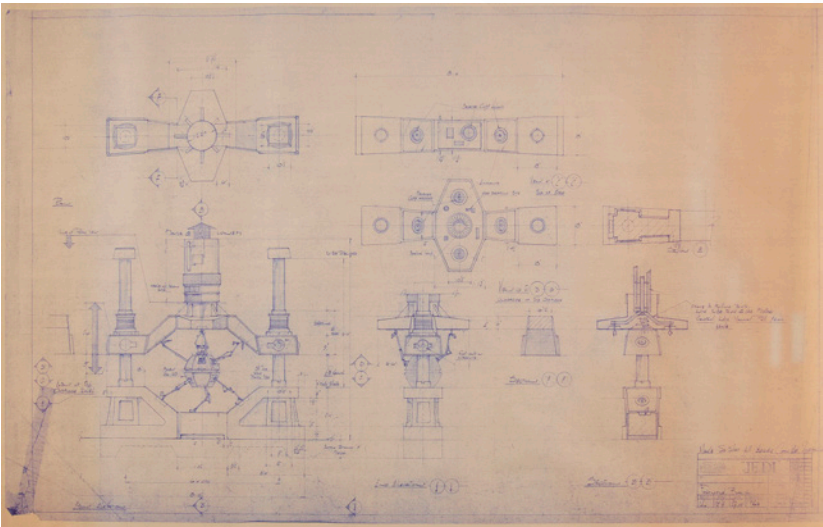
152. "Jabba's Barge" Titled "Blue Harvest" Blue Line Schematic for Star Wars: Episode VI - Return of the Jedi. Lucasfilm, 1983. Featuring Blue Harvest Ext. Jabba's Barge. From the collection of *Starlog* co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s "Starlog Star Wars Technical Journals." Blueprint measures 52.25 x 36.25 in. Exhibiting some minor curling, staple holes. In very good condition.
\$800-\$1,200



153. “Jabba’s Throne Room” Blue Line Schematic for *Star Wars: Episode VI - Return of the Jedi*. Lucasfilm, 1983. Featuring Star Wars, Jedi Int. Jabba’s Throne Room. From the collection of Starlog co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s “Starlog Star Wars Technical Journals.” Blueprint measures 50.5 x 36 in. Exhibiting some minor curling, border tears, staple holes, and crumpling to some corners. In very good condition. **\$800-\$1,200**



154. “Torture Rack” Blue Line Schematic for *Star Wars: Episode VI - Return of the Jedi*. Lucasfilm, 1983. Featuring Star Wars, Jedi Int. Torture Rack. From the collection of Starlog co-creator Norm Jacobs, who was given exclusive permission to make copies of Lucasfilm original set design blueprints for use in his legendary 1990s “Starlog Star Wars Technical Journals.” Blueprint measures 50.5 x 36.25 in. Exhibiting some minor curling, border tears, staple holes, and light wrinkling. In very good condition. **\$800-\$1,200**



155. Ewan McGregor “Obi-Wan Kenobi” Lightsaber Hilt from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Original production used lightsaber constructed of cast resin with internal threaded metal rod, expertly hand-painted in silver with black accents and a central red static switch. This lightsaber is used by “Obi-Wan Kenobi” (McGregor) throughout the film including the spectacular fight near the end of the film with “Darth Maul” (Ray Park) after “Qui-Gon Jinn” (Liam Neeson) is killed. The threaded rod would have replaceable aluminum blades screwed on (not included) that would later be digitally animated over in post production. This rigging system was created so that only the blade would need to be replaced after suffering damage from on-set dueling. Measuring 18.25 x 2 x 2 in. Exhibiting production wear and handling. In very good condition. **\$5,000-\$7,000**



156. Liam Neeson “Qui-Gon Jinn” Lightsaber Hilt from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Lightsaber prop constructed of solid cast resin “Qui-Gon” (Neeson) hilt. Every detail, from sculptural finials to intricate grills, meticulously designed. Painted in a sleek semi-gloss black, the hilt boasts an aluminum screw-bolt fitting at the top, essential for attaching the CG-green blade (not included). Measuring 18.25 in. Exhibiting production wear and handling, some rust on bolt threads. In very good condition. **\$5,000-\$7,000**



157. "Pit Droid" Hero Head Prop from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Original practical hero "Pit Droid" head constructed of cast hard rubber, resin, wood and mixed-media components with a clear acrylic domed lens at the eyepoint. Expertly studio painted, finished, and distressed to appear as a well-worn industrial droid head. The instantly recognizable character and many like it can be seen throughout the movie as construction droids servicing various technical tasks. As many of the non-human characters in the series were consigned to CGI, this practical prop is particularly rare. It retains its axle hub on the bottom, which would allow it to be affixed to the body of the droid. The prop measures 12 in. round by approximately 7 in. tall and exhibits minor production use and wear, only adding to the effect of its use on screen. In generally very good to fine screen used condition.

\$8,000-\$10,000



158. "R2-D2" Model Miniature from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Diminutive production used R2 unit constructed of cast resin, expertly studio painted to match the life-sized version. This miniature was part of the distance shots for the pod racing scenes, which incorporated the use of complex diorama landscape designs, filled with complex miniatures, around which CG figures would be incorporated. Measuring 1.75 x 1.25 x .75 in. Exhibiting production wear and handling. In very good to fine condition.

\$800-\$1,200



1.75"



159. Samuel L. Jackson "Mace Windu" Lightsaber from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Production made lightsaber constructed of resin over internal metal armature with swiveling plastic belt clip. Worn by "Windu" (Jackson) in Episode 1, and is beautifully displayed in "Star Wars Episode 1: The Visual Dictionary". This style is also seen in behind-the-scenes footage, features in *Attack of the Clones*, and in promotional stills of "Luminara Unduli" (Mary Oyaya) and "Plo Koon" (Matt Sloan). Measures approximately 10.75 x 2.75 x 2 in. Exhibiting production wear. In very good condition.

\$6,000-\$8,000



160. Ray Park "Darth Maul" Lightsaber from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Original double-sided lightsaber hilt constructed of cast resin, with embedded, tooled-metal end caps and internal steel armature running through the weapon's body for weight and durability. Expertly studio finished in metallic silver with antiquing applied for articulation of surface detail. The "Sith Lord's" unique, signature character weapon features static, sculptural buttons and other detailing along the length of the resin hilt. This prop was tailor-made for "Maul" (Park) scenes. Prop measures approx. 21 x 2 in. Exhibits production wear including scratches and nicks in the paint. **\$18,000-\$20,000**



**STAR
WARS**



161. "Yoda" Blockbuster Store Display Statue from *Star Wars: Episode I - The Phantom Menace*. Lucasfilm, 1999. Complete promotional display figure consisting of a life-sized cast vinyl "Yoda" figure factory painted in green and replete with walking cane, cloth signature costume, and hand applied hair. The figure is set atop a die cut cardboard assembled, barrel-shaped stand. The figure and display were one of those created for advertising in the legendary Blockbuster Video stores of the VHS era. The Yoda figure measures 26 x 21 x 32 in. affixed to a flat base with engraved "The Phantom Menace" brass plaque at his feet. When set on the cardboard stand, the entire display measures 72 x 25 x 28 in. These displays were built for temporary store use and few survived complete and in this condition. Exhibiting age, minor wear and handling. In very good condition. **\$2,000-\$4,000**



162. Ewan McGregor "Obi-Wan Kenobi" Starfighter (2) Cockpit Belts from *Star Wars: Episode III - Revenge of the Sith*. Lucasfilm, 2005. Production made 2-cockpit belts constructed of textured rubber strips affixed to metallized resin "buckles" and hardware. Measuring from m approximately 25.25 x 3.35 to 31.5 x 3.25 in. Exhibiting production wear and studio distressing. In very good condition. **\$800-\$1,200**

163. Female "Stormtrooper"
Walt Disney World Park Walk-Around Cast Member Ensemble for Star Wars: Galaxy's Edge Attractions. Circa 2000s. Walt Disney World park (13) piece female character suit armor and helmet constructed of cast and vacuum-formed plastic. The suit is incomplete but includes 1-helmet with screened mouth and eye ports and interior hardhat lining for comfort of wearer, 1- chest plate and 1-abdominal plate, 1-front codpiece plate and 1-rear plate, 2-thigh plates, 2-calf plates, 2-shoulder bells/pauldrons, and 2-wrist gauntlets. Some ornamental pieces are velcroed to plates and with web strap and plastic buckle harnessing for application to Cast Member's body. Also includes 1-armor canister, with velcro for affixing to costume. Some pieces retain the DisneyWorld barcodes and labeling. Exhibiting wear and use. In incomplete but generally very good condition.
\$600-\$800



164. Mark Hamill "Luke Skywalker" / Daisy Ridley "Rey" Blue Lightsaber Hilt from Star Wars: Episode VII - The Force Awakens. Lucasfilm, 2015. Original, legendary lightsaber hilt constructed of cast resin and rubber with metal D-ring, expertly hand-painted in silver with black accents and a central red static switch. The Skywalker lightsaber, initially crafted by "Anakin Skywalker" (Hayden Christensen) during the Republic Era, served as his weapon during the Clone Wars. Passed down through tumultuous events, including its use by "Darth Vader" in the Jedi Purge, it eventually came into the hands of "Luke Skywalker," (Mark Hamill) who used it in key battles against the Empire. Lost on Bespin, it was later retrieved by "Maz Kanata" (Lupita Nyong'o) and called to "Rey" (Daisy Ridley) during the events of the New Republic. After facing "Kylo Ren" (Adam Driver) and undergoing repairs, it was laid to rest alongside "Leia Organa's" (Carrie Fisher) lightsaber on Tatooine. Also seen on promotional materials. Measuring approximately 10.75 x 2.25 x 2.25 in. Exhibiting production wear and handling. In very good condition.
\$6,000-\$8,000



165. Harrison Ford "Han Solo" BlasTech DL-44 Blaster from Star Wars: Episode VII - The Force Awakens. Lucasfilm, 2015. An original production used DL-44 blaster prop constructed of cast resin expertly studio painted to appear as having a wood-tone grip, silver and gold "distressing", and heat burnished accents on the barrel. The DL-44 heavy blaster serves as "Han Solo's" (Harrison Ford) iconic weapon throughout the original trilogy and his appearances in Star Wars: The Force Awakens. The blaster features a matte black finish at the barrel's end, differing from its silver-tone appearance in the original trilogy. Throughout the movie, Han Solo wields this blaster prominently: upon his introduction alongside "Chewbacca" (Peter Mayhew), during a confrontation with a gang to resolve a debt, in a skirmish with stormtroopers on Takodana, and finally, on Starkiller Base, moments before his tragic demise at the hands of his son, "Kylo Ren" (Adam Driver). Measuring approximately 12.75 x 7 x 2.5 in. Exhibiting production wear. In very good condition.
\$10,000-\$15,000





166. Oscar Isaac "Poe Dameron" and John Boyega "Finn (designation FN-2187)" BlasTech EL-16 Blaster from *Star Wars: Episode VII - The Force Awakens*. Lucasfilm, 2015. Original hero blaster constructed of cast resin with reticulating trigger and safety, tooled aluminum barrel, acrylic laser sight, and olive drab web shoulder strap with metal attachment hardware. First seen with "Poe" (Isaac), as he defended the Jakku village on Tuanul when the First Order attacked during the Resistance's conflict with the First Order. He carried the blaster rifle in a charging slot inside the cockpit of his T-70 X-wing starfighter Black One. Later, "Han Solo" (Harrison Ford) gives the same Blaster to "Finn" (Boyega) on the Millennium Falcon. Measuring 33.5 x 10 x 3 in. Exhibiting production wear and handling. In very good condition.
\$6,000-\$8,000



167. First Order "Snowtrooper" (3) Piece Ensemble from *Star Wars: Episode VII - The Force Awakens*. Lucasfilm, 2015. Production used (3) piece Snowtrooper ensemble including 1-battle damaged Trooper helmet constructed of heavy white cast polymer resin with fine soft mesh eye screen and interior lined in yellow foam for comfort of wearer, 1-cast fiberglass chest armor segment and 2-cast resin shoulder armor bells/pauldrons. "Snowtroopers" are a variant of the familiar "Stormtrooper" and were first seen in "The Empire Strikes Back" when the Empire storms the Rebel base on the ice planet Hoth. First seen in The Empire Strikes Back. Designed for cold weather wear, the uniforms featured insulated armor and helmets. The helmet measures 12 x 13 x 13.5 in. This is a highly rare example of this style of trooper armor. Exhibiting production inflicted battle impact damage with approximately 5 x 2 in. surface loss to the back of the helm. In overall good to very good condition.
\$15,000-\$20,000



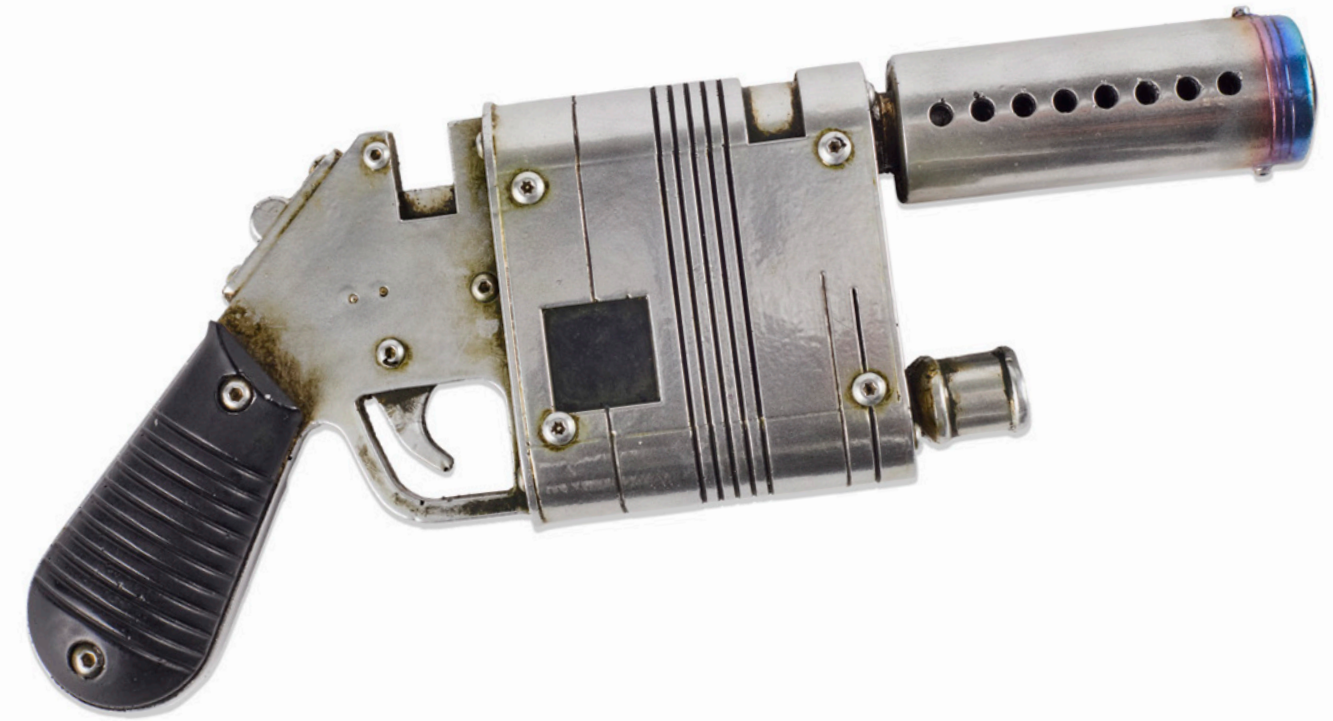
168. TIE Fighter Pilot Helmet from *Star Wars: Episode VII - The Force Awakens*. Lucasfilm, 2015. Slip-on cast fiberglass helmet with tinted acrylic eye slit, resin "hardware" painted silver to appear as metal, and flexible rubber hose. Interior padded with foam for comfort. In the film, the helmet's flexible gas transfer hose connected to the pilot's life support system, and goggles had an interior viewplate that projected combat data to the pilots. Measuring approximately 12 x 10 x 10 in. Exhibiting only minor production wear. In very good to fine condition.
\$20,000-\$25,000



169. Sonn-Blas SE-44C First Order Officer's Edition Blaster Pistol from *Star Wars: Episode VIII - The Last Jedi*. Lucasfilm, 2017. Production made Special Officer's Edition blaster pistol, constructed from cast resin with metal plate and screws. Used by the First Order officers, including "General Hux" (Domhnall Gleeson), as well as TIE fighter pilots. Production used in a known "Phasma" (Gwendoline Christie) and "Finn" (John Boyega) duel, which didn't make it into the final cut, much to fandom's disappointment. Measuring 12 x 7.7 x 1.5 in. Exhibiting minor handling. In very good to fine condition.
\$3,000-\$5,000



170. "X-Wing Pilot" Helmet and Vest Ensemble from Star Wars: Episode VII - The Force Awakens. Lucasfilm, 2015. Production used (2) piece X-Wing Pilot ensemble including 1-helmet constructed of cast resin panels conjoined by snapping rivets, with a clear yellow retractable visor, expertly studio painted with Rebel Alliance insignia and other symbols along the base, and 1-fighter vest constructed of synthetic quilted and padded fabric with thick beaded piping along edge of collar and featuring Rebel Alliance insignia on the left chest panel with affixed future-tech tubing element at center. Both items are unique, futuristic designs created for the Star Wars universe located in a galaxy far, far away. Both the helmet and the vest are expertly studio distressed to appear battle-worn. Orange jumpsuit added for display. Pieces come displayed on a half-torso mannequin measuring approximately 38 x 33.5 x 14 in. Exhibiting production use, age, soiling, and handling. In good to very good condition.
\$15,000-\$20,000



171. Daisy Ridley "Rey" LPA NN-15 Blaster Pistol from Star Wars: Episode VII - The Force Awakens. Lucasfilm, 2015. Production used blaster constructed of cast rubber, expertly studio painted silver with heat burnished barrel. Highly visible when "Han Solo" (Harrison Ford) gives the weapon to "Rey" (Ridley) on Takodana, where she uses the blaster against the First Order's forces, and in her first encounter with "Kyro Ren" (Adam Driver). She loses the weapon after being captured, but has one in a leg holster at the end of the film. Measuring approximately 11.5 x 5 x 1.5 in. Exhibiting production wear and handling. In very good condition.
\$8,000-\$10,000



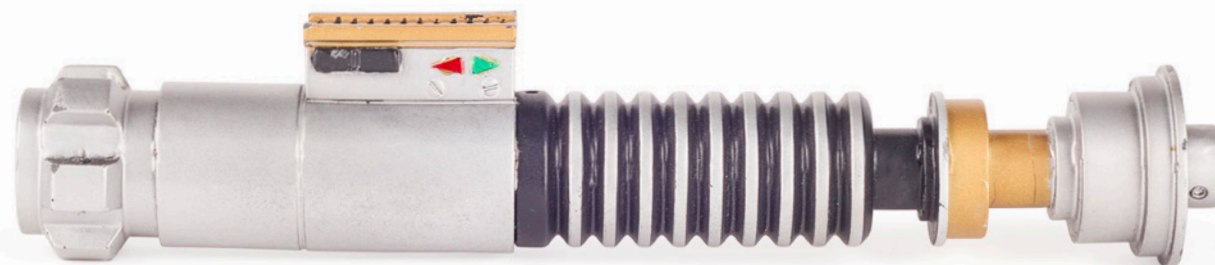
172. "Stormtrooper" Screen Used Helmet From *Rogue One: A Star Wars Story*. Lucasfilm, 2016. Production made, screen worn "Stormtrooper" helmet constructed of cast white vinyl with cast gray plastic greebles affixed, green acrylic lenses in eyeports, with metal screened ports on right and left of chin to obscure wearer beneath. The interior is fitted with foam for comfort of wearer, with internal black webbing strap to affix to actor's chin. The villainous soldiers of the Empire are prominently seen throughout *Rogue One*, most notably inside the dreaded space ship of "Darth Vader," the Death Star. This instantly recognizable character helmet measures approximately 12 x 11 x 13 in. Exhibiting minor production wear. In very good to fine condition.
\$15,000-\$20,000



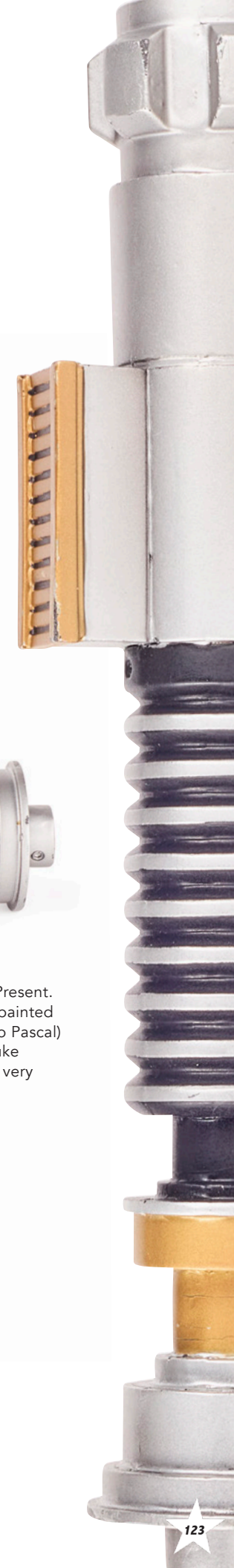
173. Diego Luna "Captain Cassian Andor" Signature Blastech A280CFE Blaster Pistol from *Rogue One: A Star Wars Story*. Lucasfilm, 2016. Production made hero blaster constructed of cast resin and expertly studio painted. This is "Andor's" (Luna) signature weapon, and he mostly uses this pistol for much of the film. Measures approximately 12 x 7 x 2.5 in. Exhibiting production wear and handling. In very good condition.
\$6,000-\$8,000



174. Felicity Jones "Jyn Erso" A180 Pistol from *Rogue One: A Star Wars Story*. Lucasfilm, 2016. Based on a Luger P08, this pistol is constructed of cast foam rubber and expertly studio painted. This pistol has a 6-inch barrel, enhanced by a substantial barrel shroud reminiscent of the LPA NN-14 from *The Force Awakens*. The rear sight of the Luger has been excized, leaving only the sloped dovetail mount visible, while the over-travel lug on the toggle's rear has been smoothed down flush with the frame. Highly visible, "Jyn" (Jones) carries this recognizable weapon throughout the film. Measures 11 x 5.25 x 2 in. Exhibiting production wear and handling. In very good condition. **\$5,000-\$7,000**



175. Mark Hamill "Luke Skywalker" Lightsaber Hilt from *The Mandalorian, Season 2*. Lucasfilm, 2019 – Present. Original production used lightsaber prop constructed of solid cast rubber over internal armature, expertly studio painted silver with accents of black and gold. Highly visible during the epic showdown between "The Mandalorian" (Pedro Pascal) with his Cohort and "Moff Gideon" (Giancarlo Esposito) with his Dark Troopers, when a special appearance of "Luke Skywalker" (Max Lloyd Jones) saves the day. Measuring 11 x 2 x 2 in. Exhibiting production wear and handling. In very good condition. **\$8,000-\$12,000**





176. E-5 Blaster Pistol from *The Mandalorian*, Season 2 - Episode 13: *The Jedi*. Disney, 2019 – Present. Production used blaster pistol constructed of cast rubber with resin components. This blaster has been seen in many dozens of various Star Wars franchise movies, games and series, and was the primary weapon of the B1-Series battle droid. Measuring approximately 26.5 x 8.5 x 3.5 in. Exhibiting production wear and handling. In very good condition. **\$2,500-\$3,500**



177. Pedro Pascal "Mandalorian" Signature Helmet from *The Mandalorian* - Season 3. Lucasfilm, 2019 – Present. Original Mandalorian helmet constructed of fiberglass resin, expertly studio painted to appear as the rare, aged Beskar steel from Mandalore. The interior of the helmet is lined with black padded foam. This iconic helmet was worn by "The Mandalorian" (Pedro Pascal) in Season 3 of the series. Retaining internal white "Legacy Effects" bias label sewn into fabric lining. Measuring approximately 10.5 x 11 x 8.25 in. Exhibiting production wear. In very good condition. **\$15,000-\$20,000**





FITA

178. Pedro Pascal “Mandalorian” Darksaber Hilt Also Used by “Bo Katan” and “Moff Gideon” in *The Mandalorian*. Disney, 2019-Present. Static hilt prop conducted of cast solid resin and every detail, from sculptural finials to intricate grills, are meticulously designed. Painted in a sleek semi-gloss black, with gunmetal accents and some metalized silver components. The blade-emitting port houses the metalized hub of the saber port. In the course of the popular TV series, this hilt is handled not only by “The Mandalorian” (Pascal) himself, but also “Moff Gideon” (Giancarlo Esposito) and “Bo-Katan Kryze” (Katee Sackhoff). Measuring 12 x 4 x 1.5 in. and retaining a metal hang hoop threaded through a hole at the back end of the hilt. Exhibiting age and production use. In good to very good condition.
\$12,000-\$16,000



179. “501st Legion Stormtrooper ” Helmet Screen Used in *The Mandalorian* - Season 1. Lucasfilm, 2019 - Present. Handmade, hand painted helmet constructed of vacuum-formed plastic with rubber trim along brow and inner edge, green acetate for eyes, and with interior lined with yellow foam for comfort of wearer. During the filming of *The Mandalorian*, Jon Favreau and Dave Filoni found themselves in need of more Stormtroopers for a crucial scene, the final showdown with “Moff Gideon” (Giancarlo Esposito). They enlisted members of the 501st Legion for this purpose. However, these members were initially unaware that they were being called in for filming; they thought it merely a promotional event. Upon arrival, they were shocked to discover the true nature of their role—playing authentic Stormtroopers, immortalized on film, and their homemade armor and weaponry became actual screen-used props. Measuring approximately 12.5 x 12 x 12 in. Exhibiting minor production wear. In very good to fine condition.
\$1,000-\$2,000



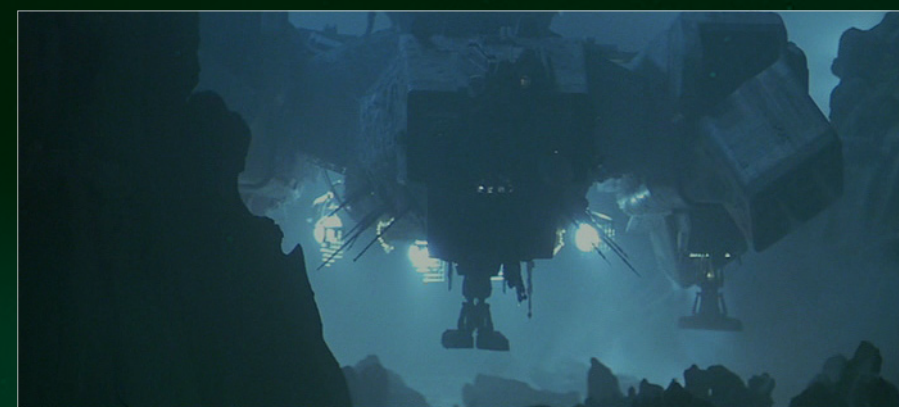
FTTA 180. Pedro Pascal
"Mandalorian" Signature Blastech
1B-94 Blaster Pistol from *The
Mandalorian - Season 3*. Lucasfilm,
2019 - Present. Continuing for a third
season to be the main sidearm of
"The Mandalorian" (Pascal), this static
blaster pistol was based on the rare
Bergmann 1894, hence its name "1B-
94". Constructed of cast resin and
expertly studio painted to resemble the
Bergmann, this piece is highly visible
throughout the series, always The
Mandalorian's weapon of choice. Highly
visible on publicity material as well.
Measuring approximately 14 x 7.25 x
1 in. Exhibiting production wear and
handling. In very good condition.
\$4,000-\$6,000



FTTA 181. Ewan McGregor "Obi-Wan Kenobi" R4-P17/Arfour Droid Head From
Star Wars: Episode II - Attack of the Clones. Lucasfilm, 2002. Production used
Droid Head constructed of aluminum shell with cast resin overlay, internal wiring
and lighting. Owned by "Obi-Wan Kenobi" (McGregor) "Arfour" has made several
appearances throughout the Star Wars Canon, most notably, *Attack of the Clones*
and then *Revenge of the Sith*, where she was ultimately destroyed. Electronics
present but untested. Measuring approximately 18.25 x 12 x 12.5 in. Exhibiting
production wear and handling.
\$6,000-\$8,000

182. NO LOT

ALIEN captured the imaginations (and nightmares) of Sci-Fi and Horror audiences as well as the public at large. Themes and tropes of the original Ridley Scott masterpiece ticked all the boxes when it came to the movie-going audience's love of action, suspense, and good old-fashioned monster movies! All the planets seemed to align with Scott's vision, H. R. Giger's articulation of that vision, and a cast and crew who could do these high concepts justice. James Cameron's sequel, *Aliens*, launched the title into blockbuster, action-adventure territory. The rest is history, as this character-driven thriller delivered us to a multi-generational franchise built on "Ripley" (Sigourney Weaver), an iconic female hero among the best of any in movie history. The alchemy of story and design was the perfect storm of creativity and craft, making the bio-mechanical nature of an alien world tangible and all the results of that world visually, instantly recognizable. The influence and style of this successful franchise is visible in countless other movies to this day. Offered here are many easily identifiable props, costumes, and artifacts from the unforgettable series of movies. From the first to the last and with spin-off materials from the *Alien* vs. *Predator* iteration. Some pieces have never been to market before. We hope you enjoy this rare assemblage of *Alien* collectibles and make some of them your own!



183. "Nostromo" Spaceship Landing Leg from Alien. 20th Century Fox, 1979. Large model miniature spaceship landing leg constructed of wood, cast fiberglass, resin, metal, and multi-media components expertly assembled, painted, distressed, and finished to appear as a piece of well-worn, heavy metal future tech. In the groundbreaking Ridley Scott sci-fi horror film, design was as much a character as any actor. Much credit goes to the visionary artist H. R. Giger for his stylistic atmosphere, biomechanical environments, and creatures, but the spaceship "Nostromo," a commercial towing vehicle, was also a landmark in futuristic form and was designed by legendary concept artists Ron Cobb and Chris Foss and realized by Academy Award-winning Special FX Supervisor Brian Johnson. Naturally, director Scott was heavily involved in the development of the unforgettable craft. The large 42 x 29 x 20 in. prop segment consists of three legs with a hinged landing pad foot affixed to the bottom of each. In the dramatic landing scene on LV-426, a trio of these landing legs are highly visible descending from the bottom of the ship and touching down on the ominous planet. Only one Nostromo leg of this scale was created for the film. Exhibiting heavy production wear and age. 2-of the landing feet are detached but present. In vintage fair to good condition. Special shipping arrangements will apply.
\$12,000-\$15,000





FTTA

184. "Facehugger" Production Used Prop from Alien vs. Predator Franchise. 20th Century Fox, 2007. Production used, instantly recognizable "Facehugger" prop constructed of cast foam latex over poseable internal wire armature with distinctive knuckled legs and coiling tail. Expertly painted in mottled beige and flesh tones. The 33 x 12.5 x 5 in. iconic creature prop represents the first stage of alien implantation. This particular prop is extremely rare as most did not survive production. Exhibiting production wear, handling, age, and some exposed wiring. In production used good condition.
\$5,000-\$8,000



185. Sigourney Weaver "Ripley" Rigger's Axe Prop from Alien. 20th Century Fox, 1979. Hero hatchet prop screen used by "Ellen Ripley" (Weaver) in Ridley Scott's game-changing sci-fi classic. Constructed of forged steel with back of wedge blade and handle studio-painted white. Retaining the manufacturer's imprint on the butt of the handle reading, "Estwing, Rockford, Ill, Y, Made in U.S.A." Highly visible when Ripley undresses for stasis and is horrified to see the "Xenomorph" concealed within a bank of equipment. Hatchets like this one can also be seen used as set decoration on the walls in the storage area. Exhibiting production wear, age, and minor scraping to the white paint as well as chipping to the steel blade edge. In production used, good to very good condition.
\$5,000-\$7,000



186. Production Used Large Xenomorph Egg Prop from Alien vs Predator Franchise. 20th Century Fox, 2007. Production used background Xenomorph egg constructed of cast hard rubber, silicone crowning core, foam latex and mixed-media materials. Rigid polyfoam-filled. Expertly studio painted and finished to appear as a blossoming biomechanical alien egg hosting a larval "Facehugger." Elements reflect the unmistakable visionary designs of artist H.R. Giger for this stylish, game changing Sci-Fi franchise. These particular set piece props are extremely rare as most did not survive production. Measuring 21 x 16 x 15 in. Exhibiting production wear, handling, and age. In production used good condition.
\$3,000-\$5,000



187. "Chestbuster" Prop with Prosthetic Chest Display from Aliens. 20th Century Fox, 1986. Cast foam rubber creature prop consisting of production used iconic xenomorph "chestbuster" from shocking scenes when the gestating, embryonic creature violently emerges from a crewman's chest. The 10 x 3 x 4 in. prop is displayed with a gory prosthetic chest made for display. All components are expertly painted and finished to portray the iconic parasitic alien exiting its host's body. The graphic, custom display is mounted to a backing board with screwports in each corner for wall mounting. When dressed in a t-shirt, the display can be made to appear as if the iconic creature is actively tearing out of its host's chest. The display measures 18 x 15 x 12 in. Exhibiting production use, age, and handling. Rubber components exhibit minor crazing, but retain suppleness and paint. In production used, good condition.
\$2,000-\$3,000

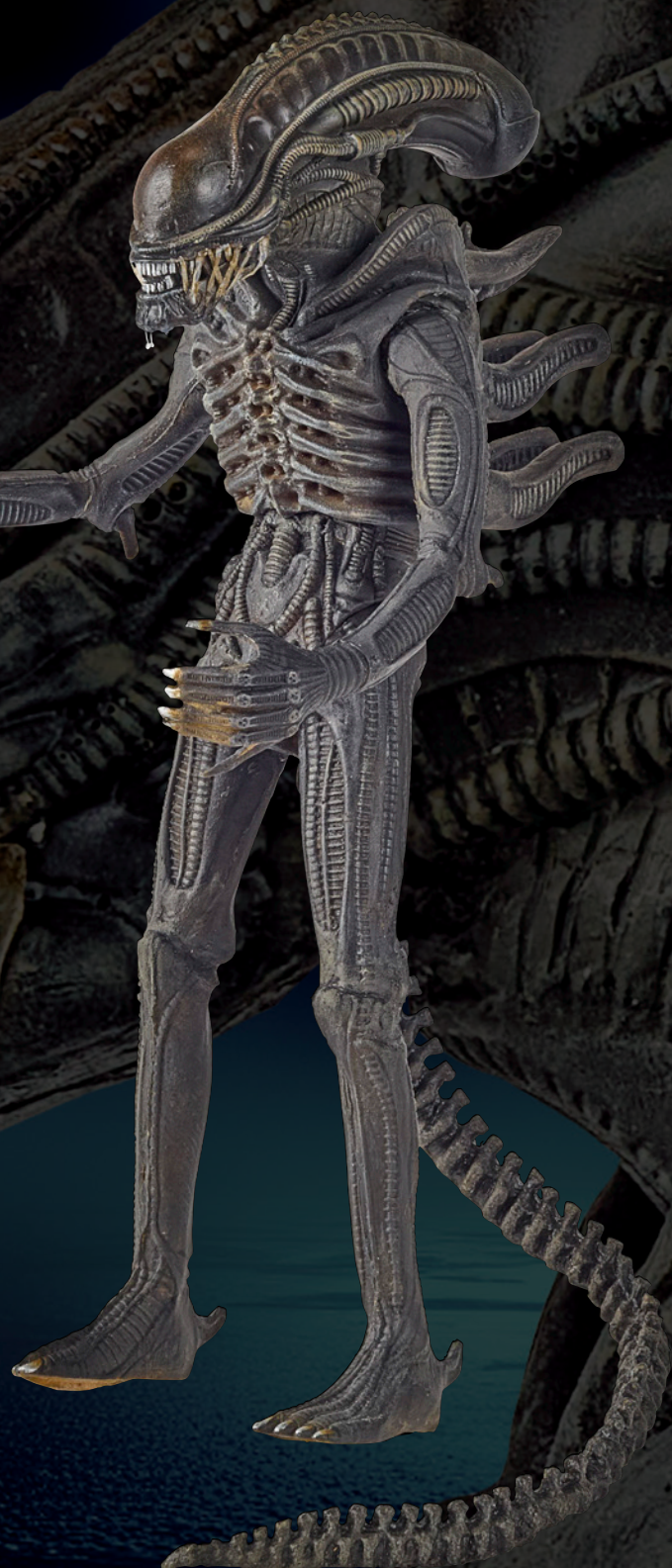


188. "Colonial Soldier" Hero Static Stunt Flamethrower Prop from *Aliens*. 20th Century Fox, 1986. Colonial Marine static flamethrower prop constructed of heavy hollow-cast fiberglass and cast resin components. Expertly studio painted in military green and studio distressed and soiled to appear battle-worn. This prop features heavily in James Cameron's game-changing sci-fi horror sequel *Aliens*. Highly visible as used by members of the Colonial military force. It is among one of the most recognizable firearms in the *Alien* franchise. This prop is a non-functioning, lightweight carrying version of the weapon. Measuring 32.25 x 19.5 x 4 in. Exhibiting production wear including scratches and chipped paint on protruding parts like the fuel canister. Remains in production used good to very good condition.
\$10,000-\$15,000



189. "Colonial Marine" Hero Static Stunt Pulse Rifle Prop from *Aliens*. 20th Century Fox, 1986. The rifle was designed by director James Cameron himself and constructed under the supervision of renowned weapons armorer Simon Atherton. This is an original static stunt non-firing prop Pulse Rifle used by the doomed battalion of Colonial Marines in the film. The prop is constructed of heavy hollow-cast fiberglass pulled from a mold struck from the principal hero firing prop as evidenced by the presence of the raised plate surrounding the digital round counter. Expertly studio painted in military green and theatrically distressed and soiled to appear battle-worn. The 27.5 x 11 x 2.5 in. prop exhibits expected age and production wear with minor chipping and scuffing to paint. In production used, good to very good condition.
\$10,000-\$15,000

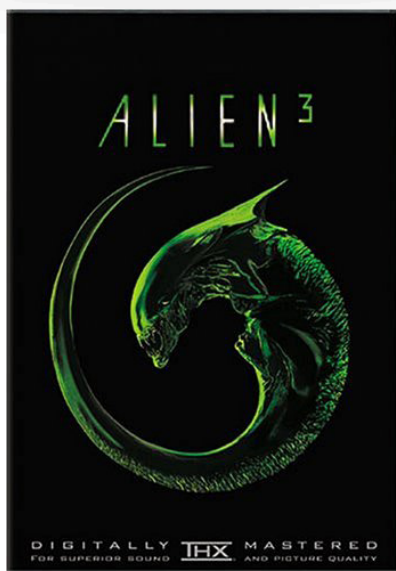
190. "Xenomorph" Miniature Background Articulating FX Maquette from *Aliens*. 20th Century Fox, 1986. Model miniature static puppet of an instantly recognizable xenomorph constructed of cast rubber over poseable metal armature, with hard cast resin head. Constructed like a stop-motion puppet with pegs in the feet for affixing to FX table. Expertly studio painted and finished in shades of H. R. Giger grays and black. The use of commercial toys for the basis of background figures or props on miniature sets is nothing new. Casting of *Alien* toys were employed for assisting the filmmakers in realizing elements in scenes in the 1986 movie. A derivation of the Kenner "Alien" action figure was used as a visualization aid during the movie's unforgettable 'hive' scenes. The figures were used for lighting and scaling models, as well as in set design development, all of which is an important part of aiding filmmakers in communicating concepts and solving problems during the previsualization process. Improvised miniature sets featuring these figures have been documented from preproduction on. The cast Alien figure is highly visible in production photos. The figure itself is not a Kenner Alien action figure but rather a casting of the Tsukuda Hobby Jumbo Alien figure, released in 1984. The body and limbs are made of molded foam latex with the head being a separate resin casting. An LOA conveying the figure's authenticity was provided by Faisal Karim who worked with *Aliens* Academy Award-winning visual effects supervisor, Dennis Skotak. Skotak confirms the details of this piece. The *Aliens* art department produced an extremely limited number of these visualization figures. Only 4 examples are known to exist with this example previously in a museum and obtained from that museum. Measuring 17.5 x 8.5 x 8 in. Exhibiting minor production wear and age, with some sensitive repairs. In vintage very good condition. **\$20,000-\$30,000**



191. "Xenomorph Queen" Alien Full-Sized Articulating Arm and Claw from *Alien vs. Predator* Franchise. 20th Century Fox, 2007. Original "Alien Queen" life-sized creature figure arm with claw. Constructed of cast, skinned polyfoam over interior metal support armature and internal ball and socket, jointed, posable hand armature. Expertly studio painted and finished in otherworldly biomechanical opalescent blues and greens. In the blockbuster action movie, James Cameron introduced an Alien Queen creature that is a departure from the already iconic nemesis established in Ridley Scott's game-changing original sci-fi saga, *Alien*. Once the enormous and terrifying egg-laying matriarch of the Alien hive is revealed, in addition to appreciative gasps of the spellbound audience, the stage was set for the epic conflict between the "Queen" and "Ripley" (Sigourney Weaver). One of the greatest in screen history. The Queen would reappear in *Alien vs. Predator*, to the delight of fans who revel in the indestructibility of the Queen, which sets the stage for another epic battle. The 66 x 25 x 9 in. limb exhibits production wear, age and handling. The piece is split at the underside wrist for access to the armature beneath. In overall good to very good condition. Special shipping arrangements will apply. **\$8,000-\$12,000**



192. Alien "Xenomorph" Embryo Prop on a Themed Display from *Alien 3*. 20th Century Fox, 1992. Original "Xenomorph" embryo prop constructed of cast silicone expertly studio painted and finished to appear as a dormant, biomechanical, gestating creature. This figure represents the second stage of alien reproduction and occurs when the iconic "Facehugger" emerges from an otherworldly egg to implant the embryo in a human host. Posed curled as it would appear in the chest cavity of its doomed host. The prop is displayed on a professionally made wood and resin base with black felt surface and text logo "Alien 3" on the front of the round base. The prop measures 7 x 3 in. Entire display measures 8.5 x 10 in. Exhibiting production use and handling. In very good condition.
\$2,500-\$3,500



193. Sigourney Weaver "Ripley" Undergarments on Life-Sized Figure from *Alien 3*. 20th Century Fox, 1992. Set of (2) undergarments consisting of 1-ribbed tank top and 1-pair bikini underwear, screen-worn by "Ripley" (Weaver) in David Fincher's stark and gritty entry in the *Alien* franchise. Highly visible in the opening of the film when Ripley is rescued from the crash site. Costume displayed on a hyper-realistic fiberglass mannequin of Sigourney Weaver, created during production of *Alien 3* as a paint reference model. Includes hair flocking for the Weaver's shaved head. A full body figure was also created for "Clemens" (Charles Dance) to carry. Created by the FX masters at ADI. Full display measures 38.5 x 18.5 x 12 in. The costume exhibits studio distressing, wear, and minor aging. In production used very good to fine condition.
\$8,000-\$10,000



194. Sigourney Weaver "Ripley" Screen Worn Prison Ensemble and Accessories from *Alien 3*. 20th Century Fox, 1992. Screen worn "Ripley" (Weaver) prison uniform from David Fincher's dystopian sci-fi horror film *Alien 3*. This costume is screen matched. After being rescued from her crashed escape pod, Ripley is given clothing to wear for the duration of the film. The ensemble consists of 1-green coat, 1-brown jacket, 1-matching cotton tank top and 1-pair of trousers. The coat features an embroidered patch on the front-left breast showing an eagle carrying handcuffs surrounded by the text "Serenity Through Confinement", and a red circular patch on the right arm with the famous Weyland-Yutani logo above the number "161" referencing the planet "Fiorina 'Fury' 161." The oversized tank also displays the Weyland-Yutani logo printed across the back. The cotton jacket features a stitched design across the garment's body and over the hood. Visible stains on the jacket screen-match the costume in the scene when Ripley asks "Dillon" (Charles S. Dutton) to kill her to destroy the xenomorph embryo she is discovered to be carrying within. Expertly studio distressed. Costume pieces retain the Weyland-Yutani tags. The coat, jacket and shirt all retain handwritten labels reading "Ripley". The trousers also have a label marked "Ripley Double" and the letter "S" written on the waistband. Exhibiting production distress and use including small abrasions, tears and stains visible throughout. In production used good condition.
\$12,000-\$14,000



195. Sigourney Weaver "Ripley" Screen Used Flare Case Prop from *Alien 3*. 20th Century Fox, 1992. Mining Flare carrying case constructed from a Beretta gun carrying case. The exterior of the plastic case has been expertly studio detailed and finished with stickered content labels and hazard icons. The primary orange sticker reads, "Mining Flare Refill, 37 F / 9512 Highly Flammable, Weyland Utani Corp." The 7 x 11 x 2.25 in. case snaps open and closed by plastic latches at the top of the integral carrying handle. The entire case has been distressed and soiled to industrial, weathered perfection. Retaining the "P. Beretta" imprint on the back and the "Beretta" text logo on the foam fitted interior. Flares figure heavily in the film as Colonial Marines use many to light their way into the mysterious alien darkness of planet Fiorina 161ii. Exhibiting production wear and minor rubbing and paint scratches. In good condition.
\$2,000-\$3,000



197. Noomi Repace "Elizabeth Shaw" Hero Spacesuit and Helmet from *Prometheus*. 20th Century Fox, 2012. Custom made (6) piece complete spacesuit and accessories from the 8th installment in the *Alien* franchise. Academy Award-winning costume designer Jandy Yates skillfully articulated Ridley Scott's vision for a sleek, streamlined suit departing from the puffy, bulky conventional suits of the past. This is lead character "Elizabeth Shaw's" (Repace) signature character space suit as seen throughout the sci-fi movie. The ensemble includes 1-custom-made neoprene jumper with printed blue matrix pattern, black stretch-panel accents, orange fluorescent piping accents over all, and front zipper front closure, retaining internal studio bias label printed, "Shaw #2 Noomi" and with "Weyland Megacorp" shoulder patch. Suit accessories include 1-elaborate plexiglass bubble-helmet with deep sea diver suit-style collar and bib constructed of cast fiberglass and resin components with interior neck and collar area padded for comfort of wearer and retaining orange web straps bearing the "Weyland Corporation" brand imprint. The helmet is handwritten internally, "Shaw 6," and retains many untested electronics. Additional items include 1-pair of wrist gauntlets with cast resin display components (one interior handwritten "Shaw" and one handwritten "Sean,") 1-pair of spandex gloves embellished with hinges, resin knuckles, and other ornamentation with 1-glove retaining the studio inventory sticker, 1-pair of futuristic boots embellished with cast hard rubber ornamentation, ankle guards, and other sci-fi dressing with right boot interior handwritten "57 Fox," and 1-utility belt with cast hard rubber components and velcro closure. Exhibiting production wear, age, and distress. In overall, very good condition.
\$12,000-\$18,000

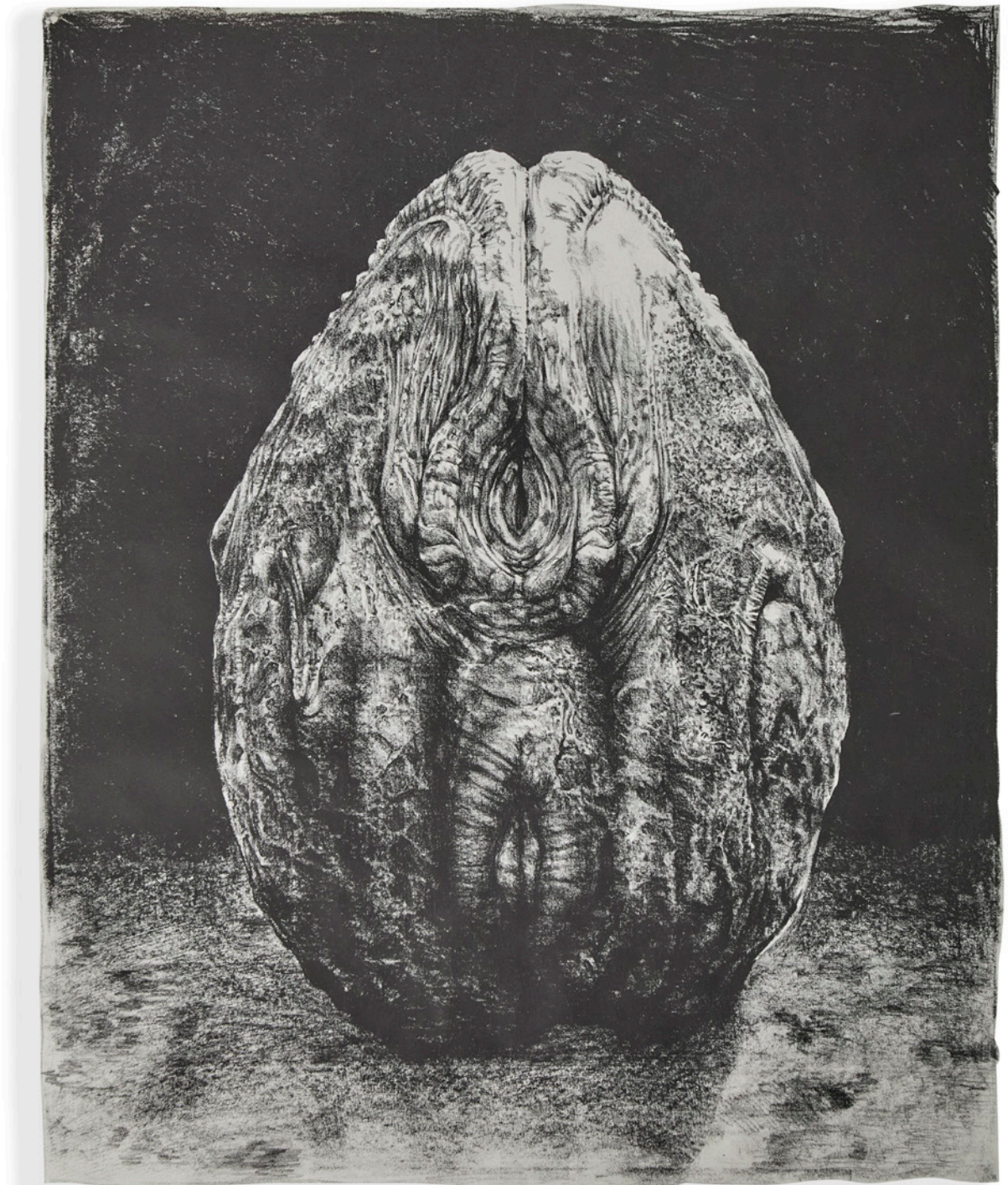


196. Animatronic Xenomorph "Attack Tongue" from *Alien 3*. 20th Century Fox, 1992. Production made attack tongue constructed of cast silicone body and resin teeth over mesh sock with internal puppeting mechanics and wiring mounted to aluminum base. The attack tongue as used in David Fincher's entry in the *Alien* saga has become an iconic and instantly recognizable reference image for the entire franchise, a moment that immediately thrills, horrifies, and permanently imprints into our collective consciousness. Mechanics present but untested. Measuring approximately 23 x 3.25 x 2 in., displayed on base with acrylic cover measuring 28 x 8 x 6.25 in. Exhibiting production wear, handling and age with some material loss not affecting overall appearance. In good to very good condition.
\$10,000-\$12,000





198. Xenomorph "Facehugger" Posable Prop from *Alien: Covenant*. 20th Century Fox, 2017. Production used "Facehugger" constructed of highly detailed cast polyfoam over poseable armature. Expertly painted in flesh tones, this spider-like parasite implants an alien embryo in its host. Originally designed by H.R. Giger for *Alien* in 1979. Measuring 23 x 12 x 12 in. Exhibiting production wear and age, foam has become slightly rigid on the body mass. In good to very good condition.
\$3,000-\$5,000



199. Michael Fassbender "David" Egg Sketch from *Alien: Covenant*. 20th Century Fox, 2017. A screen-used drawing created for use by "David" (Michael Fassbender) in Ridley Scott's *Alien: Covenant*. In the film, the android David had been conducting experiments, and there were many examples of artwork relating to his research all over the cave area he was using as a lab. This drawing is printed on vellum-like paper and features a Xenomorph egg. Measuring 15 x 8 in. Exhibiting production wear and handling, retaining pieces of tape on the verso. In very good to fine condition.
\$1,200-\$1,500



201. Production Made Xenomorph "Chestbuster" from Alien vs Predator. 20th Century Fox, 2004. Iconic xenomorph alien "Chestbuster" constructed of cast silicone over articulating skeletal fiberglass armature with embedded resin teeth. Expertly studio finished to appear as a biomechanical, embryonic creature. Amalgamated Dynamics, the Academy award-winning special FX team created this realistic prop. The embryo is detailed to appear as if it has just emerged from the internal gory chest of a human host after gestation. The 9 x 5 x 2.5 in. prop is mounted to a production-made base of wood, covered with a plaster bandage and painted seafoam green. Exhibiting production use and wear. The entire display measures 7 x 10 x 7.5 in. In good to very good condition.
\$2,000-\$4,000

200. "Neomorph" Creature Suit Mask From Alien: Covenant. 20th Century Fox, 2017. A stunning creature suit mask constructed of cast foam latex embedded in nylon and applied over an internal fiberglass helmet shell armature. The "Neomorph" creature is a dangerous subspecies of the more familiar Alien "Xenomorph" encountered by the crew members of the "USCSS Covenant" in the blockbuster 2017 Ridley Scott prequel *Alien: Covenant*. The neck flashing of the mask retains interior velcro fastening strips for affixing to the body suit. The internal shell helmet retains straps and other padding for comfort of the wearer. The foam latex creature face has been ventilated in strategic areas and screened on the interior to allow ease of vision and breathing without revealing the actor beneath the mask. Expertly studio painted and finished in milky white flesh tones with blue veining and nuanced detail. Measuring 29 x 18 x 8 in. Mask exhibiting production wear and some deterioration to the fine neck flashing edges. In very good condition.
\$5,000-\$7,000



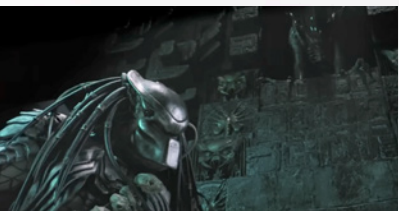


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202. "Chestbuster" Special FX Torso Rig from Aliens vs. Predator

Requiem. 20th Century Fox, 2007. Screen used FX rig constructed of torso-shaped fiberglass shell with gory prosthetic exit wound ringing the open chest cavity and outfitted with mechanicals and blood tubing for delivering the violent and bloody effect of a larval Xenomorph "chestbuster" emerging from its human host. This cleverly designed rig was attached to the actor kneeling on the ground. When the rig was dressed it would give the illusion of the actor's body "hatching" to violent and bloody consequences as the actor emoted and flailed arms. The rig measures 26 x 16 x 9 in. with foam rubber filler in the hips and web strapping and buckles on the interior for affixing to the actor or set surface. Exhibiting production use, age and wear. With minor deterioration to the foam rubber components. In good to very good vintage production used condition.

\$5,000-\$7,000



203. Ian Whyte "Scar Predator" Bio Mask from Alien vs. Predator. 20th Century Fox, 2004. Signature "Scar" alien Predator bio mask constructed of cast fiberglass with sculptural glyphs expertly painted and finished to appear as hammered metal. From Paul W.S. Anderson's 5th installment in the *Alien* blockbuster sci-fi franchise, the 1st installment in the *AVP: Alien vs. Predator* spin offs, and the 3rd installment in the *Predator* franchise. The mask was a component of the "Scar Predator" armor, distinguishing that particular alien from others. This mask screen matches the helmet in the scene in which "Scar" (Whyte) marks it with the acid from the severed digit of a dead "Facehugger." The markings represent Predator clan symbols. Measuring 7 x 1.5 x 17.75 in. Exhibiting production use and wear. In good to very good condition.

\$3,000-\$5,000



204. "Emissary Predator" Production Used Mask on Display from *Alien vs. Predator*. 20th Century Fox, 2004. (created 2018) Elaborate creature suit mask constructed of cast foam rubber, hard rubber quills, acrylic fangs and tusks, and cast foam signature dreadlocks. Expertly studio assembled, painted, and finished to be worn by an actor. Retaining velcro tabs affixed to the edge of neck flashing for attaching to the body of the creature suit. Screened breathing port to prevent the camera from seeing the actor beneath makeup. The screen-used mask has been assembled on a professional tiered wooden base and acrylic post, and prosthetic grade eyes have been added for display. The entire display measures 25 x 17 x 20 in. Exhibiting deterioration at blending edges around eyes, and at back zipper closure, which has been left open for display. Foam rubber remains supple, paint remains fresh. In production used, good to very good condition. **\$7,000-\$10,000**



205. Wolf Predator Biomask from *Alien vs. Predator: Requiem*. 20th Century Fox, 2007. Signature alien Predator bio-mask constructed of cast fiberglass with sculptural studs and ports expertly painted and finished to appear as hammered metal. From Paul W.S. Anderson's sixth installment in the *Alien* blockbuster sci-fi franchise, the second installment in the *AVP: Alien vs. Predator* spin-offs, and the fourth installment in the *Predator* franchise. The mask was a component of Predator armor seen on the wall of masks in the Wolf Predator domicile. Measuring 20 x 12.5 x 4.5 in. Exhibiting production use and wear. In good to very good condition. **\$2,500-\$3,500**



206. "Celtic" and "Scar" Predator "Combistick" Spear Prop from *Alien vs. Predator*. 20th Century Fox, 2004. Production used static alien combistick spear constructed of latex rubber over metal armature, expertly studio painted and finished to appear made of alien tech. Both the Celtic and Scar predators use this weapon on aliens and humans alike. The spears were constructed in static expanded and contracted versions, with transitions between the different lengths handled with digital effects. This extended version measures approximately 83 x 2 x 3.25 in. Exhibiting production wear and handling. In very good condition. Special Shipping arrangements will apply.
\$2,000-\$5,000



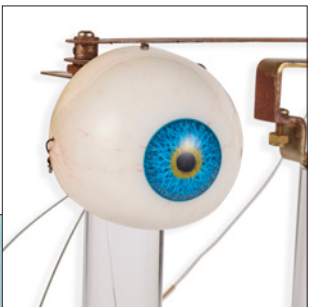
207. "Wolf Predator" Alien Tail Whip from *Alien vs. Predator: Requiem*. 20th Century Fox, 2007. Production used alien tail whip constructed of soft polyfoam over internal armature with resin grip, expertly studio painted to appear as bone and metal. Unique to the franchise, the prop is first introduced when "Wolf" receives emergency transmission, and picks up the whip. On a hospital rooftop when fighting a Xenomorph at the exciting climax of the movie, Wolf uses the weapon to cut the alien adversary in half. The movie's directors have been quoted, stating the whip was meant to have been fashioned from alien tails, rendering it impervious to their Xenomorphic acid blood. Measuring approximately 11 ft x 6 in. Exhibiting production wear and handling. Foam remains supple. In very good condition.
\$4,000-\$6,000



FFTA

208. "E.T." (2) Animatronic Creature Eyeballs from *E.T. The Extra-Terrestrial*.

Universal, 1982. Production used pair of alien "E.T." cast resin white eyeballs with hand painted blue irises. Studio detailed with red veining for realism. The eyeballs are mounted to internal puppetry armature used to operate them within the creature. Mechanicals and puppetry wiring present but untested. This particular set of prosthetic eyes was the first set used in production with the animatronic E.T. In Steven Spielberg's classic American family fable, Academy Award-winning special effects wizard Carlo Rimbaldi designed the prominent, friendly alien creature whose eyes approximated those of a family pet. Inspired by the eyes in photos of poet Carl Sandburg, physicist Albert Einstein, and writer Ernest Hemingway, these eyes would become an endearing signature feature of the beloved intergalactic creature. The prop measures 6.5 x 5 x 2.5 and are mounted on two clear acrylic columns within a professionally made 15 x 13 in. plexiglass case. Exhibiting production use, age, and expected oxidation to metal components. In very good to fine condition. **\$10,000-\$15,000**



209. Robert Englund "Freddy Krueger" Makeup Reference Bust from *Freddy vs. Jason*. New Line, 2003. Production used life-sized prosthetic makeup reference bust of actor Robert Englund as the maniacal supernatural villain "Freddy Krueger." Constructed of cast latex, dense polyfoam-filled and expertly studio painted and finished to appear as Freddy's unmistakable burnt and mottled flesh. From the first movie to join the two horror franchises in a shared universe. Basically, a slashfest! Exhibiting minor age and handling. Measuring 12 x 17 x 10 in. In very good to fine condition. **\$2,500-\$3,500**



210. Robert Englund "Freddy Krueger" Stunt Mask on Display Bust from *A Nightmare on Elm Street 5: The Dream Child*. New Line, 1989. Production used cast foam latex mask of actor Robert Englund as "Freddy Krueger" for the fifth installment of the blockbuster horror franchise, in which the supernatural villain is attempting to manipulate the heroine into birthing his child. Expertly studio painted to resemble the iconic villain's burnt flesh with prosthetic grade false eyes added for display. The prop has been professionally and sensitively sealed for preservation of foam and is mounted on a display bust with a fragment of the character's filthy red and green knit sweater. Measuring 18 x 11 x 9 in. Exhibiting expected aging, rigidity, and handling. In very good to fine condition.
\$3,000-\$5,000



211. Robert Englund "Freddy Krueger" Production Made Glove for *A Nightmare on Elm Street 5: The Dream Child*. New Line, 1989. There are few icons in the annals of horror movie history who inspire fear and delight as much as Wes Craven's "Freddy Krueger" has. Tapping into our primal dreams (and primal screams!) is the character's signature, recognizable right-handed leather glove with copper finger joints and 6-inch razor claws that will slash their way into your nightmares. Englund reprised his role as iconic supernatural killer "Freddy Krueger" in the 1989 sequel, where he found out he was going to be fathering more than just teenage scares. Designed for use for legendary actor Robert Englund in *A Nightmare on Elm Street 5: The Dream Child*, this particular prop glove was unfinished and thus not used onscreen. Measuring 15 x 7.5 x 2 in. Exhibiting handling and age. In very good to fine condition.
\$6,000-\$8,000



6"

212. Florina Kendrick "Dracula's Bride" Decapitated Head Prop from *Bram Stoker's Dracula*. Columbia Pictures, 1992. Original miniature severed head prop constructed of cast foam latex and expertly studio painted and finished with hand applied human hair. The 6 x 4 x 5 in. prop represents one of three "Dracula's Brides," beheaded by "Van Helsing" (Anthony Hopkins) toward the climax of the Francis Ford Coppola elegant horror film. Retaining theatrical blood remnants. Exhibiting production wear and handling. In very good condition. **\$600-\$800**



213. Kane Hodder "Jason" Screen Worn Ensemble with Replica Mask from *Friday the 13th Part VII: The New Blood*. Paramount, 1988. Production used (2) piece highly studio distressed ensemble including 1-long-sleeved shirt and 1-pair trousers, split up the back to accommodate the actor. Both are intentionally torn, shredded, burned, soiled and stained. Pants retaining internal studio note handwritten in black ink, "AFT FIRE BURN." Highly visible near the end of the film after "Jason" (Hodder) re-emerges after being set on fire, just before he is dragged into the lake. Accompanied by iconic cast resin hockey mask with leather straps for display. Mask created by the beloved late makeup FX artist John Carl Beuchler. Exhibiting intentional distressing. In production used very good condition. **\$12,000-\$18,000**



214. Wesley Snipes "Blade" Daywalker Stunt Sword Prop. New Line, 1998. Original "Blade" (Snipes) signature stunt sword constructed of cast latex rubber with aluminum core, studio painted metallic silver and black, with raised vampiric lettering on the hilt. Highly visible throughout the film, strapped to Snipes' back. Tip is blunted for easier fitting to the back sheath. Measuring 30 x 2 x 2 in. Exhibiting production wear and handling, the aluminum core is slightly exposed on tip. In good to very good condition. **\$2,000-\$3,000**



215. Life-Sized "Dwergi" Costume on Display Figure from Van Helsing. Universal Pictures, 2004. Production used complete Dwergi costume including shoes, pants, chest pieces, head dressing, face mask, goggles, leather tool belt and tools. Henchmen serving "Dracula" (Richard Roxburgh), the terrifying horror dwarves are highly visible throughout the movie, scrambling about the laboratory and castle scenes. Unexamined off display figure, all components appear to be in good condition with production wear, age and handling. Overall in good to very good condition. **\$1,200-\$1,500**



216. Johnny Depp "Sweeney Todd" Stunt Razor Prop from *Sweeney Todd: The Demon Barber of Fleet Street*.

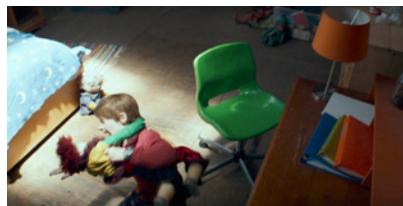
Warner Bros., 2007. Production used, articulating stunt razor constructed of cast resin hinged blade that extends from its handle and is expertly studio painted to appear as antiqued silver metal. Throughout the legacy of the infamous story, from penny dreadful to stage to screen, the signature accessory of our throat-slashing anti-hero "Sweeney Todd" (Depp) is an ornate chased silver straight edge razor. In Tim Burton's movie adaptation for the Stephen Sondheim musical, most of the prop razors on screen were these resin versions for obvious safety reasons. This iconic prop measures approximately 10 in. when open, 6 in. when closed. Exhibiting minor production wear. In very good condition. **\$1,500-\$2,000**



217. "Chucky" Production Used Signature Costume from *Cult of Chucky*.

Universal Pictures, 2017. Production used (2) piece instantly recognizable "Chucky" costume ensemble including 1-signature character rainbow-striped knit sweater, studio cut and tailored on the back with velcro strips and snap button closure at the neck, and 1-pair of corduroy "Good Guy" overalls featuring printed images of construction worker, hard hats, and gear, with knit cuffs. Exhibiting production soiling and wear. In very good condition. **\$1,200-\$1,500**





218. Clown Doll Stunt Puppet
Prop from *Poltergeist*. MGM, 2015.
 Production made stunt clown doll from Gil Kenan's remake of the Tobe Hooper classic, constructed with soft sculpture foam rubber body, polyfoam head, hands and feet, with hand sewn satin and linen motley edged with wool yarn. Stunt FX doll visible in scene when "Griffen Bowen" (Kyle Catlette) is being attacked by the horrifying clown, wrestling on the ground. Measuring approximately 27.5 x 9 in. Exhibiting production wear, soiling and handling. In good to very good condition.
\$2,000-\$3,000



219. Jeffrey Dean Morgan "Negan" Hero Stunt "Lucille" Baseball Bat
Prop from *The Walking Dead*. AMC, 2010-2022. Signature character baseball bat prop constructed of self-skinning cast soft foam over supporting interior armature. Expertly studio painted and finished to appear as a traditional wood-grained Louisville Slugger. The prop is embellished with grisly rubber barbed wire wrapped around the top third of the bat and retaining some theatrical blood remnants. There is a 2 x 3 in. square of surface stealthily removed to allow for the foam beneath to be loaded with blood for effect. Arch villain "Negan's" (Morgan) weapon of choice is known to fans as "Lucille" named after "Negan's" late wife. When Negan makes his grand entrance in Season 6, Episode 16: "Last Day on Earth," of the hit TV series, the 34 in. long bat comes with him. This sinister hand prop has become synonymous with TWD's legendary villain and his brutality. Exhibiting production use and handling. In very good to fine condition.
\$8,000-\$10,000



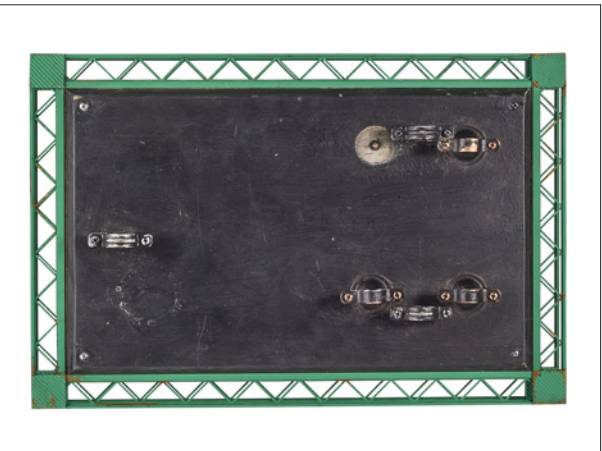
220. Michael J. Fox "Marty McFly" Sunglasses from *Back to the Future*. Universal Pictures, 1985. Original Zeiss brand aviator-style sunglasses with black metal frames and stems, black plastic stem sleeves, amber resin nose pads and dark mirrored glass lenses. Highly visible worn by "Marty McFly" (Fox) in the Sci-Fi fantasy movie that started a blockbuster franchise. Featuring the Zeiss West Germany mark on the inner stems along with other company coding. Exhibiting production wear, age and handling. In very good condition.
\$5,000-\$10,000



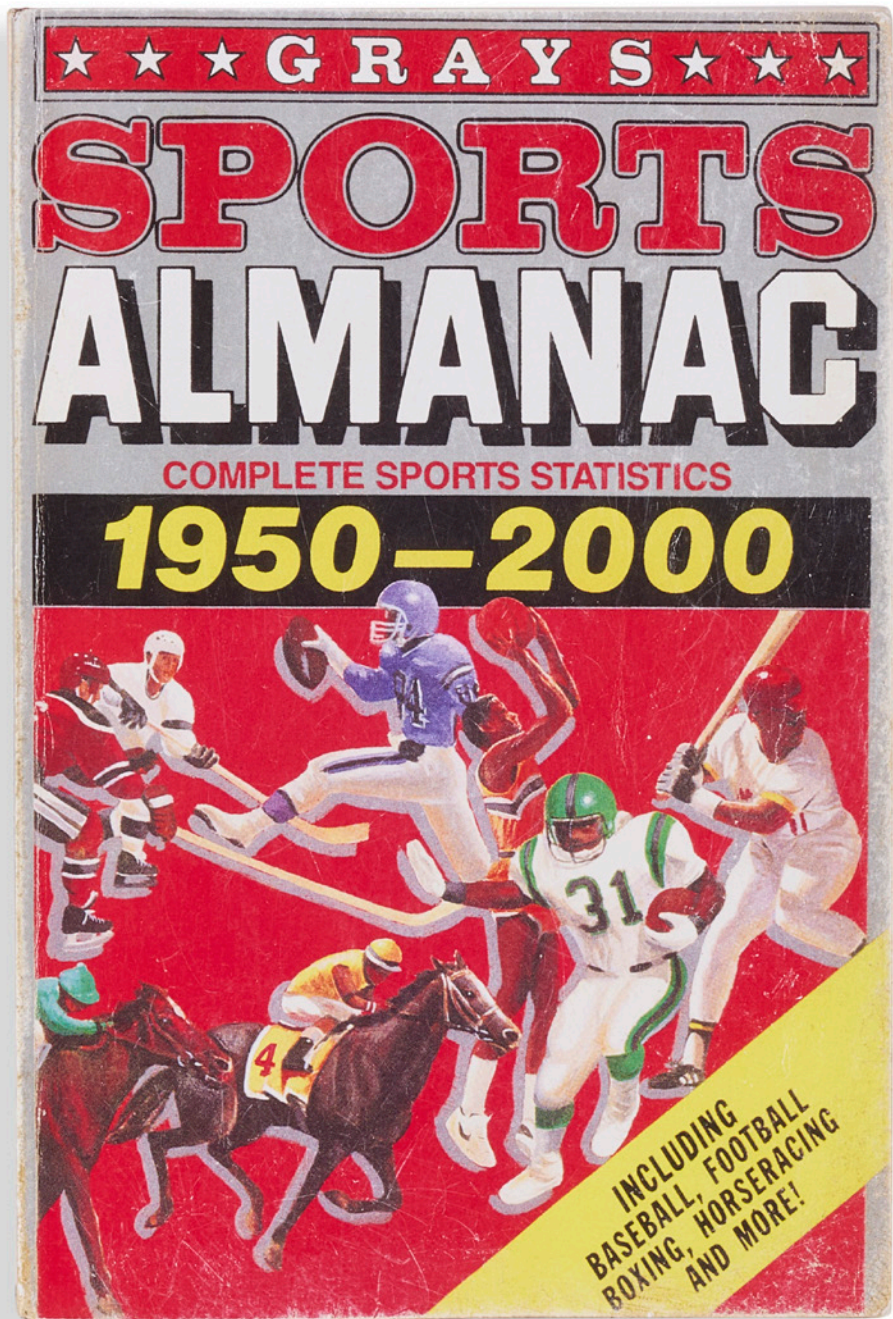
221. Christopher Lloyd "Doc Brown" Goggles from *Back to the Future*. Universal Pictures, 1985. Screen worn Selstrom brand, Z87 goggles constructed of cast green plastic, face contoured, goggle frames with inset clear plastic lenses, nose bridge of ball chain encased in plastic tubing and elastic straps for attaching to actor's head. With "Made in Taiwan" imprint on the right frame. Instantly recognizable costume piece of the beloved madcap scientist who is part of the legendary time-traveling duo along with "Marty McFly" (Michael J. Fox). Exhibiting age, production wear, fine scratching. In very good condition.
\$5,000-\$7,000



222. "Hill Valley Telegraph" Newspaper Prop from *Back to the Future*. Universal Pictures, 1985. Production made newspaper prop featuring the headline "Clock Tower Struck By Lightning" from the beloved time travel sci-fi family classic. This black-and-white printed newspaper cover is numbered "Vol XVII, No. 32" and reads, "Clock Stopped at 10:04" next to a picture of the iconic clock tower. With random printed text on the interior. Measuring 13.5 x 22.75 in. Exhibiting some barely visible pencil marking, fold lines, and minor age. In very good condition.
\$1,200-\$1,600



223. Screen Used "Hill Valley" Model Miniature Sign from *Back to the Future II*. Universal Pictures, 1989. Miniature futuristic Hill Valley billboard/sign used in the Sci-Fi Fantasy blockbuster. Constructed of cast resin, wood, and mixed-media components, expertly studio assembled, painted, and finished to appear as a hyper-realistic full-sized town billboard. The sign represents one of many billboards highlighting the future "Marty McFly" (Michael J. Fox) finds himself in during his time-traveling exploits. The sign is hand lettered and expertly studio distressed and theatrically spoiled to appear as having been weathered. The verso retains mounting brackets for affixing to posts in production. The sign comes mounted on a professionally built, removable acrylic post and wooden base. In production used very good to fine condition. Based on a concept by Rick Carter. Created by Bill Beck. From the personal collection of Bill Beck of ILM.
\$15,000-\$20,000



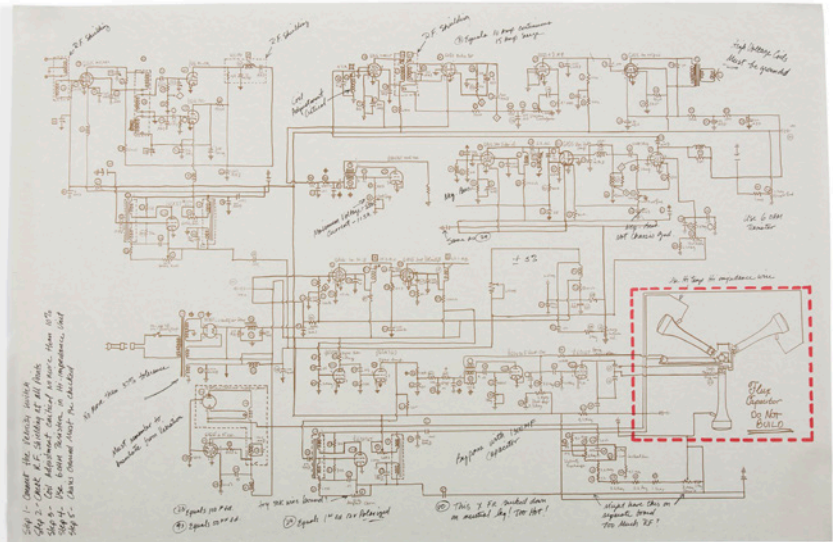
224. Michael J. Fox Screen Used Personal Copy of the Sports Almanac Prop from Back to the Future II. Universal Pictures, 1989. Original 45+ page printed Sports Almanac hand prop. When “Marty McFly” (Fox) purchases this Almanac at the “Blast from the Past” antique store, he has no idea of the chaos it will cause. In the sci-fi fantasy blockbuster sequel, “Biff Tannen” (Thomas F. Wildson) uses the almanac to disrupt the space-time continuum and create an alternate 1985. While there were multiple copies of this pivotal prop made for use in many scenes in the movie, this is Michael J. Fox’s personal copy from the movie. The star has hand drawn a fox caricature on the interior back cover. Comes with a letter of authenticity from Mr. Fox’s publicist. Exhibiting minor age and production handling. In very good condition.



225. “Oh La La” Prop Magazine Cover from Back to the Future II. Universal Pictures, 1989. Instantly recognizable cheesecake magazine prop cover. Highly visible in the scene when “Marty McFly” (Michael J. Fox) reclaims his Sports Almanac only to find that “Biff Tannen” (Thomas F. Wilson) has used the Almanac’s dust jacket to camouflage this saucy magazine. The cover model is Venitia Stevenson from the Swank magazine issue of July, 1955. Measuring 6 x 9 in. Exhibiting age, rubbing, and production use. **\$800-\$1,200**



226. “Flux Capacitor” Screen Used Blueprints from Back to the Future and Back to the Future III. Universal,1990. Production used blueprint printed on 23 x 25 in. parchment paper in gold-tone ink with production made handwritten annotations and notes in black ink over the diagram and in margins. In the blockbuster fantasy movie, “Doc Brown” (Christopher Lloyd), stuck in the Wild West of 1885, uses this blueprint to help “Marty McFly” (Michael J. Fox) fix the Flux Capacitor in their DeLorean time-machine. Most production used versions of these blueprints were copies of this hero piece. This is believed to be only one of two hero versions. Measuring 23 x 25 inches. Exhibiting production use and handling. In very good condition. **\$5,000-\$7,000**



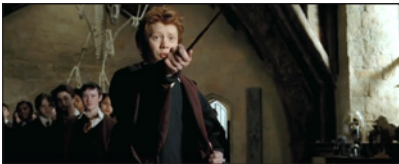
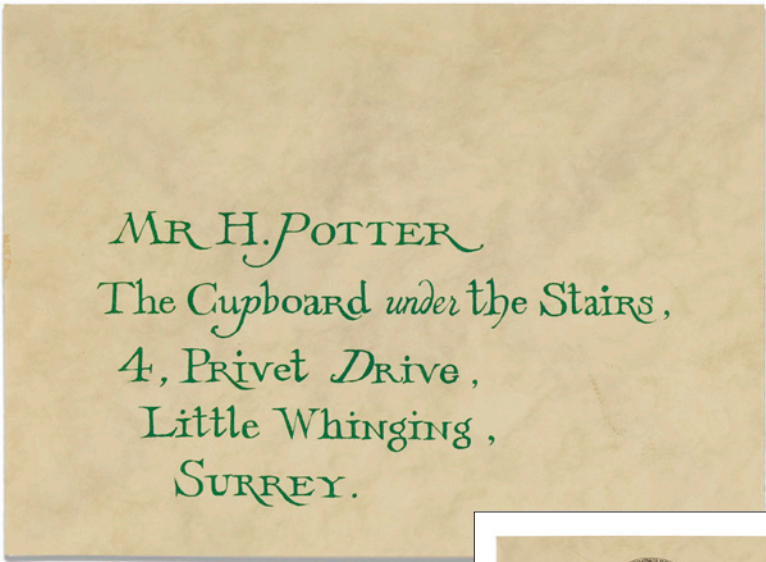
227. Michael J. Fox “Marty McFly” Western Family Photo from Back to the Future III. Universal Pictures, 1990. Oversized photographic print on semi-gloss paper from Robert Zemeckis’ sci-fi adventure sequel *Back to the Future Part III*. The production photograph features a black-and-white image of the protagonist “Marty McFly’s” ancestor “William McFly” and his family (Michael J. Fox and Lea Thompson in multiple roles). Exhibiting minor age and production use, and some light pen markings on the verso, the 14 x 11 in. prop photo remains in very good to fine condition. **\$800-\$1,200**



228. Hogwarts "Sorting Tie" from *Harry Potter and the Sorcerer's Stone*. Warner Bros., 2001. British-made production used black necktie with printed miniature Hogwarts logo set against the coats of arms for each of the four houses – Ravenclaw, Gryffindor, Hufflepuff, and Slytherin – which make up the infamous School of Witchcraft and Wizardry from the classic fantasy film. Retaining maker's bias label reading "Made in Great Britain." Exhibiting minor production wear. In very good to fine condition.
\$800-\$1,200



229. Daniel Radcliffe "Harry Potter" Hogwarts Invitation Envelope from *Harry Potter and the Sorcerer's Stone*. Warner Bros., 2001. An original Hogwarts acceptance letter sent to "Harry Potter" (Daniel Radcliffe) in the modern classic fantasy film that launched the multi-generational, blockbuster franchise. The transmittal envelope features green ink printing on marbled paper with Harry's address printed on the front flap and the Hogwarts School of Witchcraft and Wizardry crest on the verso. Retaining the imprinted image of a red wax Hogwarts seal. The prop envelope measures 3.25 x 7.25 in. Exhibiting minor production wear. In production used very good to fine condition.
\$400-\$600



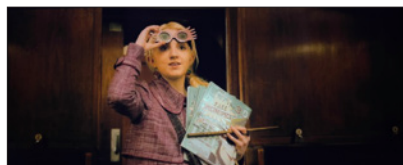
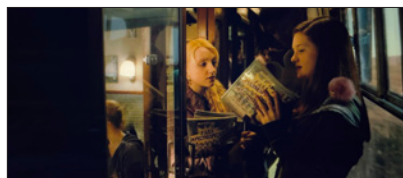
230. Rupert Grint "Ron Weasley" Wand from *Harry Potter and the Prisoner of Azkaban*. Warner Bros., 2004. Production used character wand prop constructed of solid cast resin and expertly studio finished to appear as carved willow. "Weasley's" (Grint) second signature wand, this replaced the hand-me-down wand that was broken in the previous film. In the franchise, Ron Weasley is by "Harry Potter's" (Daniel Radcliffe) side throughout. Much more than just a sidekick or comic relief, the beloved Ron is the personification of loyalty and heart. Measuring 14 in. Exhibiting minor production wear. In very good to fine condition.
\$15,000-\$20,000



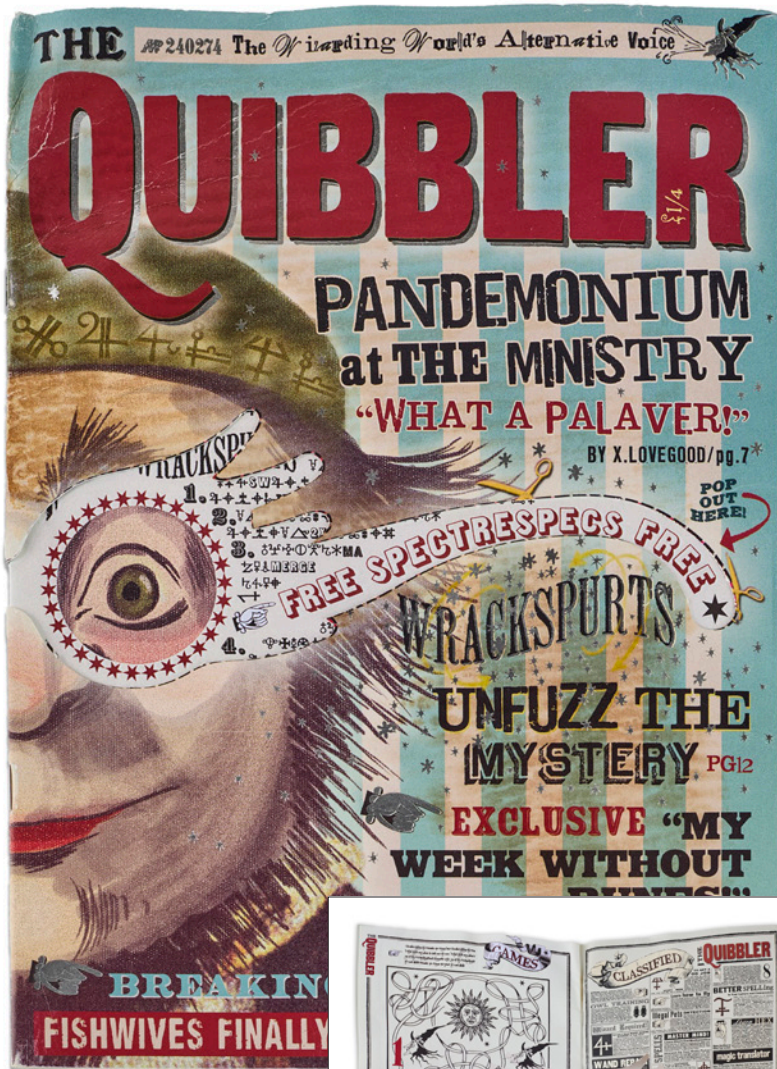
231. Daniel Radcliffe "Harry Potter" Static Golden Triwizard Tournament Egg from *Harry Potter and the Goblet of Fire*. Warner Bros., 2005. Production used lightweight static egg prop constructed of cast resin over internal armature, with threaded metal mounting bolt at the base. The egg is covered in "Merfolk" pictograms and is expertly studio painted metallic gold with hints of red. At the top, there is a static owl "button". An integral piece of the Triwizard Tournament, this held the clue to the second task, which ultimately led the players down into the murky depths of the Black Lake. Measuring approximately 12.5 x 6 x 6 in. Exhibiting production wear and handling. In very good condition.
\$5,000-\$7,000



232. “Quibbler” Page Prop in Frame from *Harry Potter and the Deathly Hallows Part 1*. Warner Bros., 2010. A framed and matted spread of the tabloid newspaper “The Quibbler” from David Yates’ beloved sequel *Harry Potter and the Deathly Hallows Pt. 1*. The production constructed tabloid visible through the frame is illustrated in the style of a periodical from the Wizarding World, with the left-side leaf featuring the silhouette of a witch and headlines reading, “WRACKSPURTS BREAK OUT AT MINISTRY” and “LEFT IS THE NEW RIGHT” accompanied by an illustration of a pair of hands. The right-side leaf has an illustration of a skeleton and the headline “WIZARDING GENEALOGIST DEBATES.” Two 6 x 4 in. photographs depict the scenes in which “The Quibbler” appears mounted onto the display, along with a plaque indicating “*Harry Potter and the Deathly Hallows Part 1* / QUIBBLER.” Measuring 19 x 13.5 in. Unexamined out of frame. The prop remains in very good to fine condition. **\$600-\$800**



233. Evanna Lynch “Luna Lovegood” Spectrespecs Hero “Quibbler” from *Harry Potter and the Halfblood Prince*. Warner Bros., 2009. Production used hero issue of “The Quibbler”, constructed of cardstock front and back cover and featuring 4-interior coated paper pages with various graphics and type. Highly visible in the early train sequence when “Luna” (Lynch) is handing out copies of the magazine, and finds “Harry Potter” (Daniel Radcliff) petrified on the floor. This hero version of the Quibbler features silver foil embossing embellishment, whereas background versions were merely printed. Measuring approximately 10.75 x 8 in. Exhibiting production wear and handling, minor creasing and bumped corners. In production used good condition. **\$800-\$1,200**



Bombshells to Blasters - Part 1



234. Helena Bonham Carter “Bellatrix Lestrange” Dagger Prop from *Harry Potter and the Deathly Hallows Part 1*. Warner Bros., 2010. Hero signature needlepoint dagger prop constructed of cast resin, expertly studio painted and finished to appear as a metalized silver blade with carved figural jade handle. This prop was highly visible as used by “Bellatrix” (Helena Bonham Carter) the infamous “Death Eater,” during the confrontation at Malfoy Manor, first to torture “Hermione” (Emma Watson) and then to kill “Dobby,” as “Harry Potter” (Daniel Radcliffe) and friends escape. Measuring 8 x 2 in. The prop exhibits minor production wear and handling. Some rubbing to paint on the grip. In very good condition. **\$6,000-\$8,000**

235. Helen McCrory “Narcissa Malfoy” Wand from *Harry Potter and the Deathly Hallows Part 1*. Warner Bros., 2010. Original signature magic wand constructed of solid cast resin, expertly studio finished to appear as wooden dowel with silver metal finials cap, collar band, and a studded beveled grip. In the blockbuster film franchise, each wand is a personal style statement attributed to each character. For “Narcissa Malfoy,” (McCrory) this was the elegant wand of choice playing one of the peripheral villains, as she was the complicit mother of “Harry Potter’s” (Daniel Radcliffe) nemesis “Draco Malfoy” (Tom Felton). Exhibiting production handling, the 14 in. long prop remains in very good to fine condition **\$8,000-\$10,000**





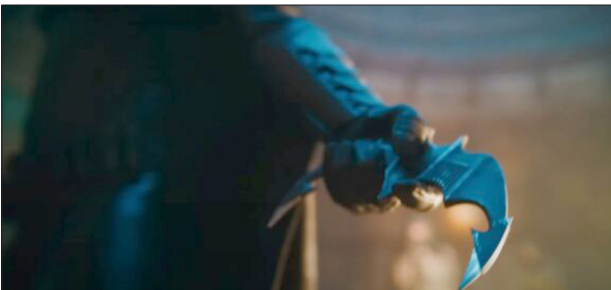
236. Daniel Radcliffe "Harry Potter" Hero Holly Wand from *Harry Potter and the Deathly Hallows Part 1*. Warner Bros., 2010. Iconic production used Holly Wand from the beloved franchise, constructed from cast resin. Highly visible signature wand, "Potter" (Radcliff) can be seen wielding this in beginning of the film whilst on the run, keeping one step ahead of "Voldemort" (Ralph Fiennes) and his Death Eaters. On Christmas Eve, Potter and "Hermione" (Emma Watson) venture into Godric's Hollow, the place of Potter's birth, searching for one of Voldemort's horcruxes. Voldemort had foreseen the attempt and had set a trap, which ultimately resulted in the breaking of Potter's wand. Measuring 14 x 1 in. Exhibiting production wear and handling. In very good condition.
\$20,000-\$40,000



237. Gary Oldman "Sirius Black" Wand from *Harry Potter and the Order of the Phoenix*. Warner Bros., 2007. Production made wand prop constructed of cast resin, expertly studio painted to simulate a dark wood grain, and features "carved" symbols along the shaft. "Sirius Black" (Oldman) was an English pure-blood wizard, the older son of Orion and Walburga Black, the older brother of Regulus Black, and godfather of "Harry Potter" (Daniel Radcliff). He was killed by his cousin "Bellatrix Lestrange" (Helena Bonham Carter) during the Battle of the Department of Mysteries. Measuring 15 in. Exhibiting production use and handling. In very good condition.
\$12,000-\$16,000



238. David Thewlis "Remus Lupin" Cypress Wand from *Harry Potter and the Order of the Phoenix*. Warner Bros., 2007. Production made wand prop constructed of cast resin, expertly studio painted to appear as a carved length of cypress wood with a thin gold band. "Professor Lupin" (Thewlis), a half-blood wizard, was bitten by a werewolf as a child and is cursed with lycanthropy. His signature wand measures 13.25 in. Exhibiting production wear and handling. In very good condition.
\$8,000-\$10,000



Lot 239. Michael Keaton "Batman" Stunt "Batarang" Prop from *The Flash*. Warner Bros., 1989. Original stunt "Batarang" prop constructed of cast latex rubber with studio painted silver "blade" wing tips. The signature character weapon prop measures approx. 9 x 7 x .25 in. Exhibiting production wear and handling. In very good condition.
\$1,000-\$2,000



240. Christian Bale "Batman" Cowl from *Batman Begins*. Warner Bros. Pictures, 2005. Original "Batcowl" constructed of cast obsidian black silicone, with interior fabric lining for comfort of actor. Prominently featured in *Batman Begins*, the first in legendary director Christopher Nolan's genre-transcending *Dark Knight* trilogy, this cowl was designed to withstand fire in the scene when "The Scarecrow" (Cillian Murphy) torches "Batman" (Christian Bale) who is forced to leap out of a nearby window. The iconic "Caped Crusader" made his debut in May 1939 in *Detective Comics* and has appeared in countless multi-generational novels, TV shows, and feature films since. This piece is an essential part of pop culture history and comes from one of the fan-favorite iterations of the franchise. The cowl measures 21 x 9 x 10 in. Exhibiting production wear and minor scuffing. In very good to fine condition.

\$20,000-\$25,000



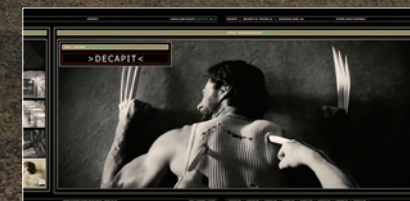
241. Set of (2) "Batman" Batarang Hand Props from the *Batman* Franchise. Warner Bros, Various Dates. Signature set of (2) hand props constructed of cast resin and expertly studio finished to appear as black metal throwing weapons with chrome edging. "Batarangs" designed like these examples are seen throughout "Batman's" appearances in the DC Universe entries including *Batman vs. Superman: Dawn of Justice*, *Justice League*, and *Flash*. Measuring 8 x 3 in. the prop exhibiting minor production use. In very good to fine condition.

\$1,000-\$2,000



242. Hugh Jackman "Wolverine" Broken Bone Claw Blade Fragment Set from *X-Men Origins: Wolverine*. 20th Century Fox, 2009. Production used (6) broken bone claw fragments constructed of cast resin and expertly studio painted to resemble bone. Highly visible when "Wolverine" (Jackman) is fighting "Sabertooth" (Liev Schreiber), who steps on Wolverine's extended bone claws, snapping them into the pieces seen here. Measuring from approximately 3 x .75 x .25 to 6.25 x .25 x .75 in. Smaller fragments retaining hand inked letters corresponding to on set placement. Exhibiting production wear and handling. In good condition.

\$6,000-\$8,000



243. Ryan Reynolds "Wade Wilson/Deadpool" CGI Claws from *X-Men Origins: Wolverine*. 20th Century Fox, 2009. Production used set of (2) SFX claws from the introduction of Ryan Reynolds into the X-Men cinematic universe. Constructed from cast resin with metal components, measuring approximately 8 x 2.25 x 2.75 in. Exhibiting minor production wear. In very good condition.

\$6,000-\$8,000

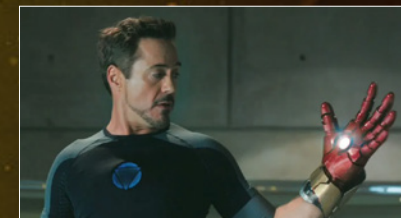




244. Jamie Alexander "Lady Sif" Shield Prop from *Thor: The Dark World*. Marvel, 2011. Production made shield prop constructed of cast hard rubber, studio painted metallic silver and gold, with holes on the interior for affixing straps (not included). This Asgardian defensive shield is one the signature combat accouterments of Asgard's renowned female warrior "Lady Sif" (Alexander). The shield complements Sif's fighting style, allowing her to balance fighting ability while remaining protected from a variety of enemy attacks. Measuring approximately 19.75 x 11 x 3 in. Exhibiting only minor wear. In very good to fine condition. **\$800-\$1,200**



245. Refined "Iridium" Cylinder, Forceps and Canister Props from *The Avengers*. Marvel, 2012. Collection of (3) hero props including 1-refined iridium cylinder constructed of tooled aluminum cap and resin, expertly studio painted metallic silver, measuring approximately 4.25 x 2.5 in., 1-pair long steel forceps, measuring approximately 17.75 x 4 x 1 in., 1-iridium vessel constructed of tooled aluminum caps and interior pieces housed in a colorless acrylic cylinder, one end cap is removable, measuring approximately 29.5 x 5 in. Highly visible in "Dr. Selvig's" (Stellan Skarsgård) laboratory when he has refined the iridium and places it into the device for stabilizing the portal. Exhibiting minor production wear. In very good to fine condition. **\$2,000-\$4,000**



246. Robert Downey Jr. "Iron Man" Stunt Repulsor Glove from *Iron Man 3*. Marvel, 2013. Superhero character suit glove constructed of cast red foam latex rubber impregnated onto a spandex glove for added durability. Featuring grooved gauntlet wrist and digits with a round open port central in the palm for an illuminating acrylic "repulsor" disk (not included). The glove measures 11 x 7 x 2 in. Character suit gloves made of these materials are not meant to survive production making this example a rarity. Exhibiting expected production wear and some deterioration to thin areas of rubber. The back of hand exhibits a 3 x 3 in. area of paint loss and there is some peeling to the paint on the wrist ridges. All rubber components remain supple. In production used, good to very good condition. **\$3,000-\$5,000**



247. Robert Downey Jr. "Iron Man" Stunt Neck Armor from *Iron Man 3*. Marvel, 2013. Original stunt costume piece constructed of cast rubber collar with integral, sculptural tech components. Expertly studio painted in metallic silver and antiqued to enhance detail. The collar was made for use by Downey Jr. in "Iron Man" costumed scenes where more rigid materials could prove dangerous to the actor. The costume piece is painted in maroon on the interior and retains Velcro tabs which would fasten the collar to the character's body armor costume. Exhibiting production wear and handling. The 14 x 13 x 4 in. collar remains in overall, very good condition. **\$800-\$1,200**



248. "Iron Legion" Lighted Gauntlet Superhero set from *Iron Man 3*. Marvel 2013. Production used gauntlet and glove set including 1-cast foam rubber glove, studio painted blue, featuring round disc "Repulsor" palm light, retaining interior wiring and battery, measuring approximately 11 x 6.5 x 2.25 in., and 1-fiberglass bracer, expertly painted blue, silver and white, retaining internal studio markings, from mold "MK42 Arm Yoke Detail MIR, Left, R" and handwritten, "R Fore(arm)" and measuring approximately 10.5 x 6 x 5 in. Exhibiting production wear, handling, age and studio distressing. In production used good to very good condition. **\$2,000-\$4,000**



249. Sean Gunn "Kraglin" Signature "Yaka" Arrow from *Thor: Love and Thunder*. Marvel 2022. Original hero Ravager prop constructed of cast resin within sculptural glyphs, arrow flights and static interior mechanism. Expertly studio painted and finished in metallic gold and silver. In the *Guardians of the Galaxy* universe, this whistle-controlled arrow is fashioned from Yaka and uses technology native to the Centurions. In the Marvel blockbuster "Gunn" (Rooker) wields this deadly weapon. The prop measures 16.5 x 1 in. and remains in production used very good to fine condition. **\$2,000-\$4,000**

250. "Ravager" Pistol Prop from *Guardians of the Galaxy*. Marvel 2014. Production made cast resin static gun prop with one side of the frame and barrel flattened for fitting against a leg or arm, potentially in a holster (not included). Studio painted metallic silver. "The Ravagers" are a rowdy interstellar criminal syndicate specializing in thievery, trafficking and piracy. Basically, space pirates! The prop measures approximately 7.75 x 4 x 1.25 in. Exhibiting minor production wear and handling. In very good condition. **\$800-\$1,200**



CHRIS EVANS "CAPTAIN AMERICA" MASK ON THE ACTOR'S LIFECAST FROM

CAPTAIN AMERICA

THE WINTER SOLDIER



251. Chris Evans "Captain America" Mask on the Actor's Lifecast from *Captain America: The Winter Soldier*.

Marvel, 2014. Production made signature superhero helmet constructed of cast fiberglass shell expertly covered and finished to appear as blue leather-clad armor. Interior has been fitted with soft brown leather lining components for comfort of the wearer. With stitched-leather, vented ear flaps. The customary chin straps of these helmets are known to have been shared between multiple versions of these helmets, so the absence of this example's chin strap is not unexpected. Also features custom leather lining around the nose and mouth areas of the mask. The entire construction has been expertly assembled and painted with the iconic "A" on the forehead and stenciled white wings on either side of the helmet. Meticulous studio distressing has been applied to create the appearance of battle-wear including scratches, impact dings, abrasions and soiling perfectly matching the advanced stages of helmets highly visible on screen. Handwritten on the interior, "#Hard 1" in white ink. A sterling example of the craft and attention to detail synonymous with the Marvel Universe and the beloved Captain America franchise. Measuring 7 x 8 x 9 in. In production used very good to fine condition.

\$35,000-\$45,000



Bombshells to Blasters - Part 1



252. Sebastian Stan "Bucky Barnes" COP 357 Derringer from *Captain America: The Winter Soldier*.

Marvel, 2014. Production used static stunt derringer constructed of hard cast rubber, expertly studio painted metallic silver with realistic wood grip plates. Highly visible in several shots when "Barnes" (Stan) is fighting with "Captain America" (Chris Evans) and "Black Widow" (Scarlett Johansson). Measuring 5.5 x 4 x 1 in. Exhibiting production wear. In good condition

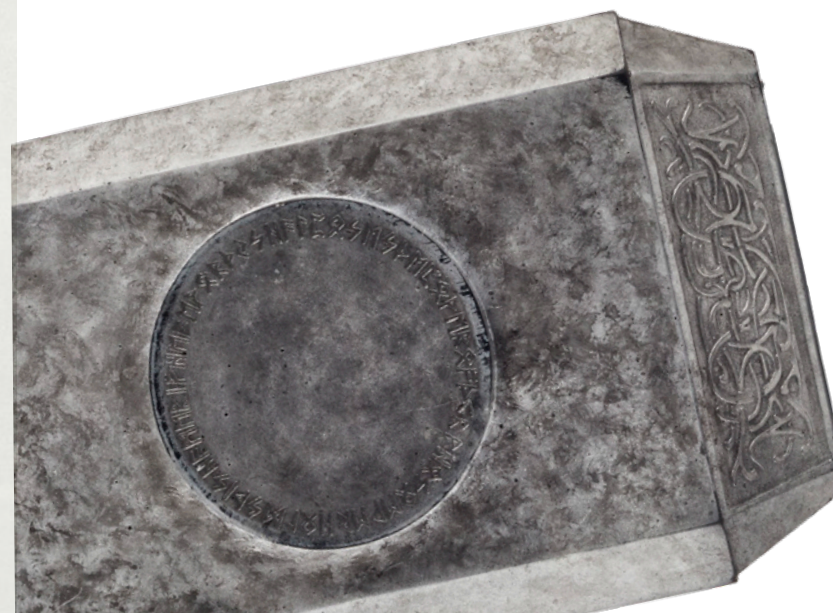
\$5,000-\$7,000

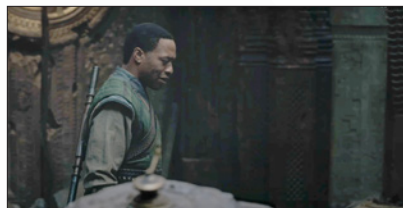


253. Chris Hemsworth "Thor" Stunt Mjolnir Hammer Prop from *Avengers: The Age of Ultron*. Marvel 2015.

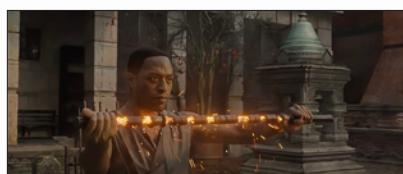
Production used lightweight signature square-headed warhammer constructed of foam-filled cast rubber, detailed to resemble forged metal, entwined with Nordic design and runes, and stout handle made to appear wrapped in brown leather with leather wrist lanyard. From *Avengers: The Age of Ultron*. Of the many variants of hammers produced for production, this represents the heavier, solid foam stunt hammer, which distinguishes it from other lightweight polyfoam hammers used in background scenes and long shots. Measuring approximately 20 x 9 x 5.5 in. Exhibiting production wear and handling. In very good condition.

\$15,000-\$20,000





254. Chiwetel Ejiofor "Mordo" Staff of the Living Tribunal from Doctor Strange. Marvel Studios, 2016. Production used static signature staff prop constructed of cast rubber over internal supporting armature, expertly studio painted to appear as leather, wood, and metal. "The Staff of the Living Tribunal" is a signature relic used by Karl Mordo for training and combat. In the movie, the staff can extend into interlinked segments to be used as a whip, flail, or quarterstaff. This is the static closed version of the weapon carried by "Mordo" (Ejiofor) on his back. Measuring 28 x 1 in. Exhibiting minor production wear. In very good to fine condition.
\$4,000-\$6,000



255. Chiwetel Ejiofor "Mordo" FX Expanded Staff of the Living Tribunal and Phurba from Doctor Strange. Marvel Studios, 2016. Production used static signature staff FX prop constructed of cast rubber and polyfoam over internal rope, expertly studio painted to appear as leather, wood and metal. This is the open version of the weapon used by "Mordo" (Ejiofor), CG was added to the rope implements to appear energized as he unleashed his weapon. Measuring 51 x 1 in. Including 1-cast rubber Tibetan Phurba measuring 8 x 1 x 1 in. Exhibiting minor production wear. In very good to fine condition.
\$5,000-\$7,000

256. Benedict Cumberbatch "Stephen Strange" Prop JLC Perpetual Calendar Watch from Doctor Strange. Marvel, 2016. Production made cast silicone watch over interior printed face worn by actor Benedict Cumberbatch as "Stephen Strange/Doctor Strange" in the blockbuster Marvel film. The prop is one of the beloved character's signature accessories. Expertly studio painted in black for the band and silver for the watch and clasp. Measuring 3 x 3 in. and designed to stretch over Cumberbatch's wrist. Exhibiting production use and handling. In very good to fine condition.
\$800-\$1,200



257. "Baby Groot" Reference Maquette from Guardians of the Galaxy Vol. 2. Marvel, 2017. Production used character maquette constructed of cast resin, expertly studio painted to appear as wood. In the blockbuster Marvel franchise, the character "Groot" is one of the most beloved in the ragtag band of Guardians of the Galaxy. Regenerating after being destroyed, this would be an early stage of the character's development. The figure measures 9.75 x 7 x 3 in. and is affixed to a custom, tiered wooden display stand measuring 7.5 x 8.5 in. with a professional cast resin plaque that reads: "Guardians of the Galaxy Vol. 2 Baby Groot Lighting and Perspective Maquette." Exhibiting production use and handling. In very good to fine condition
\$10,000-\$15,000





258. Chadwick Boseman Hero "Black Panther" Superhero Signature Helmet from *Captain America: Civil War*. Marvel, 2016. Original 2-piece full-head mask constructed of front and back panels for ease of application to the actor. Panels are held together by 8-powerful magnets embedded around the perimeter of the interior of both halves. The matte black mask is accented with metalized silver detailed patterns with screened eye ports to conceal the actor's eyes. Marked with handwritten, "808" and other silver production numbers on the interior. An instantly recognizable piece of film and superhero history. Measuring 12 x 8 x 12 in., set on a simple black 5.75 in. square base and rod stand. One of very few Black Panther helmets to come to market. Exhibiting minor production wear. In very good to fine condition. **\$25,000-\$35,000**



259. Chris Hemsworth "Thor" Golden Stormbreaker Production Used Axe from *Thor: Love and Thunder*. Marvel, 2022. This monumental "Stormbreaker" signature weapon prop is constructed of hollow-cast, thick fiberglass body, expertly painted in metallic gold with antiquing for definition of the coarse sculptural bark on the long integral handle. In the Marvel Universe, the Thor Stormbreaker is an enchanted axe with the magical ability to summon the Bifrost. Following "Thor's" Mjølhnir hammer's destruction, the Stormbreaker was forged in order to defeat "Thanos." This axe was production used in scenes when "Zeus's" (Russell Crowe) legendary lightning bolt collided with the Stormbreaker creating this Golden Stormbreaker. Thor then uses it to steer a Viking ship and to open a gate. Sadly, these scenes never made it to the screen. One of few practical axe props to survive production. Retaining a hole at the base of the handle where the positive casting material was poured. Measuring an impressive 52 x 22.5 x 7 in. Exhibiting minor production wear. In very good to fine condition. **\$25,000-\$35,000**

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