

Julien's AUCTIONS

THE AUCTION HOUSE TO THE STARS



ICONS & IDOLS

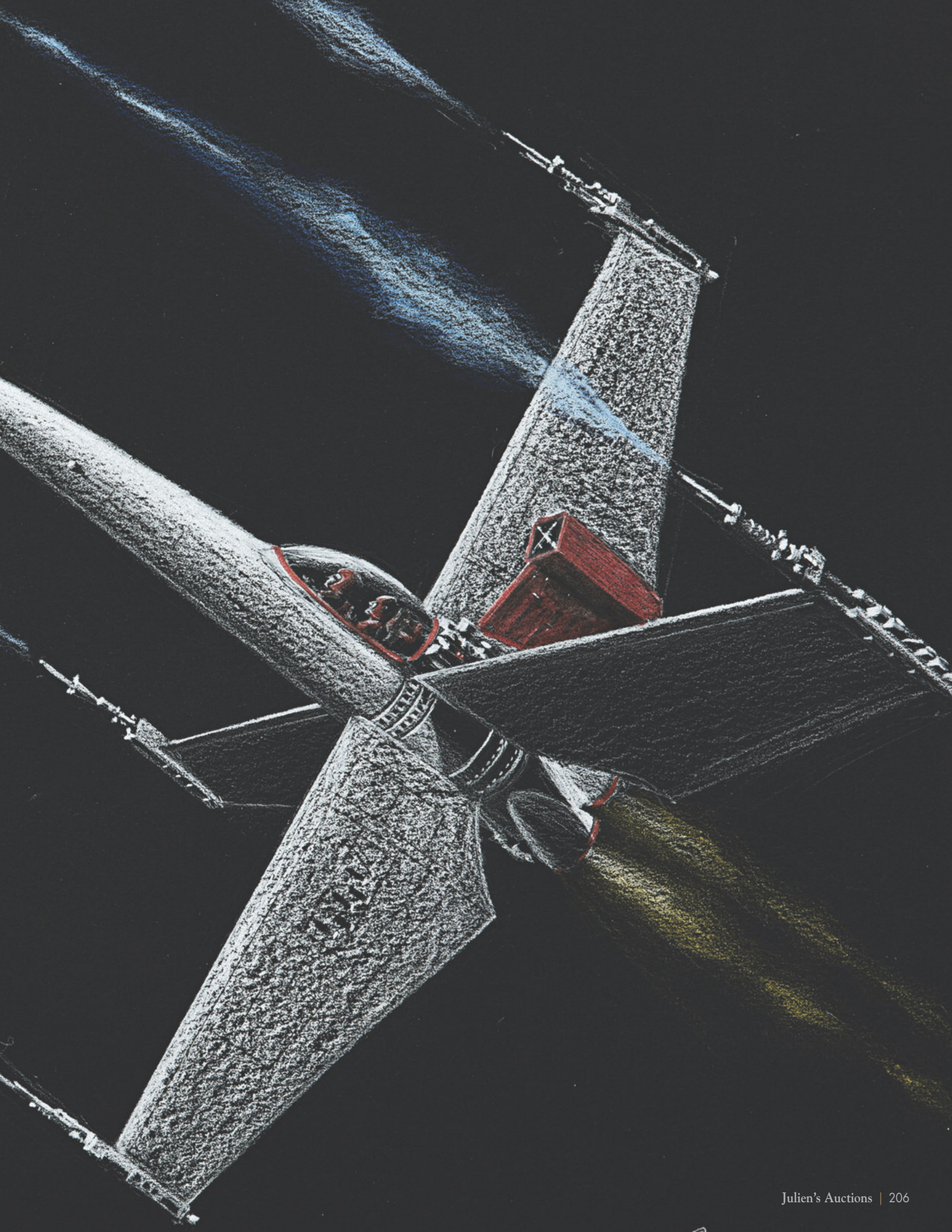
FEATURING PROPERTY FROM THE WORLD FAMOUS
GOLD AND SILVER PAWNSHOP

BEVERLY HILLS, CA | DECEMBER 5 & 6, 2014

LOT 478

STAR WARS ORIGINAL PRE-PRODUCTION
FULL-COLOR ILLUSTRATION BY COLIN CANTWELL





LOT 520
LOST IN SPACE BILL MUMY COSTUME
WORN AS WILL ROBINSON



ICONS & IDOLS: HOLLYWOOD

BEVERLY HILLS, CA | DECEMBER 5TH & 6TH

BEVERLY HILLS EXHIBITION SCHEDULE

Monday, December 1st to Friday, December 5th, 2014

Daily 10 AM – 5 PM PST. Free to the public.

AUCTION SCHEDULE

SESSION I

ICONS & IDOLS: HOLLYWOOD

Friday, December 5th, 2014

10:00 AM PST

SESSION II

ICONS & IDOLS: HOLLYWOOD

Friday, December 5th, 2014

2:00 PM PST

SESSION III

ICONS & IDOLS: HOLLYWOOD

Saturday, December 6th, 2014

10:00 AM PST

SESSION IV

PROPERTY FROM THE LIFE AND CAREER OF MARILYN MONROE

Saturday, December 6th, 2014

2:00 PM PST

cover image: Bryan Hainer

Julien's Live

Julien's Auctions will broadcast live streaming video of the auction and provide viewers with real-time, interactive bidding during the auction. Online viewers can watch the auction in real-time and bid live against the bidders in the room, phone bidders, proxy bidders and other collectors from around the world. You may also place bids online in the weeks leading up to the auction.

Visit www.juliensauctions.com
for more information.

EXHIBITION & AUCTION LOCATION

JULIEN'S AUCTIONS

9665 Wilshire Boulevard, Suite 150

Beverly Hills, CA 90210

Parking: Valet parking is available on site Monday through Friday during exhibition and auction hours (entrance on Bedford). Saturday and Sunday are self park.

For inquiries, please contact Julien's Auctions at (310) 836-1818
Fax: (310) 742-0155, Email: info@juliensauctions.com

LOT 535
"CONAN THE LAST HERO"
ORIGINAL PAINTING





BACK ROW, LEFT TO RIGHT:

Dan Nelles, Michael Ries, Lloyd Johnson, Martin J. Nolan, Darren Julien, Mitch Kaba, Daniel Kruse, Michael Doyle, Alex Wisotsky

MIDDLE ROW, LEFT TO RIGHT:

Drew Wood, Nima Mahdjour, Ricardo Limon, Tim Luke, Nate Hebron, Jason Watkins

FRONT ROW, LEFT TO RIGHT:

Hillary Ripps, Gaby Douek, Summer Evans, Isabel Yeo, Jennifer Lorenzi, Kimberly Noll, Darcie Mena, Megan Mahn Miller

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IT Specialist

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LOT 555
JAMES BOND OCTOPUSSY
FILM-USED JET AIRCRAFT



SESSION III

SATURDAY, DECEMBER 6TH, 2014

10:00 AM PST

LOTS 476-658



J.W. CORKEY FORNOF

THE COLIN CANTWELL COLLECTION

LOTS 476-504

Colin Cantwell, both a computer and science fiction movie pioneer, was instrumental in advancing technology with cutting edge techniques, and had a unique vision for realizing the dreams of notable filmmaking auteurs. This collection with Julien's Auctions marks the first exclusive offering of memorabilia from his work in science, film, and television.

Cantwell's career began in 1955 when he attended the University of California Los Angeles (UCLA) as an Art and Engineering major. After suggesting that UCLA add an animation major to their curriculum, Cantwell then became the first animation graduate from the University.

While at UCLA, after listening to a Buckminster Fuller seminar, Cantwell spent three days analyzing the content to determine what Bucky Fuller might have missed. As a result, Cantwell developed the concept of Cosmic Biodesics. Today, Cantwell is still working on innovative developments in this area.

A few years later Cantwell joined Hewlett Packard, where he designed 36 demos with interactive graphic applications and 5000 colors that took Hewlett Packard from green computer screens into the world of color computer graphics.

His next adventure was working as a public information liaison at The National Aeronautics and Space Administration (NASA). In this role, Cantwell created TV animation for each new mission to Mars, Venus, and other planets.

1968 took Cantwell to England where he worked on the classic Stanley Kubrick film, *2001: A Space Odyssey*. During a midnight snack at Kubrick's home, a frustrated Kubrick told Cantwell that he had replaced his fourth composer and still was not satisfied with the music. Cantwell then suggested that Kubrick go for a memorable opening with the music "Also sprach Zarathustra" by Richard Strauss. Cantwell also suggested the compositions of "Adagio" by Aram Kachaturian and "Atmospheres" by Gyorgy Ligeti. In addition, Cantwell designed the title scenes and managed the completion of the animation for the last three months of production on the film.

In 1973, at the Ruben H. Fleet Space Theater Planetarium in San Diego, Cantwell wrote, designed, and directed the first OMNIMAX spherical projection movie, *Voyage to the Outer Planets*. OMNIMAX is now known as IMAX.

Cantwell's most notable contribution to the film industry was working closely with George Lucas on the space ship designs for the original 1977 Star Wars film, *Star Wars: A New Hope* (now known as Episode IV). This includes the prototype models and designs of the X-Wing, Y-Wing, Tie Fighter, Star Destroyer, Death Star, Landspeeder, Sandcrawler, and Millennium Falcon, as well as the T-16 Skyhopper that Luke Skywalker is seen playing with in the film. In addition, in pre-production discussions, he outlined his vision for some of the fighting scenes including the climactic battle scene at the Death Star and contributed the idea of there being a trench with a weakness that could be exploited by our heroes.

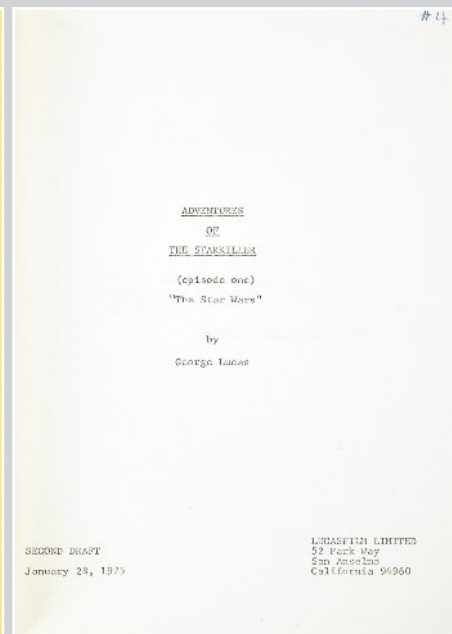
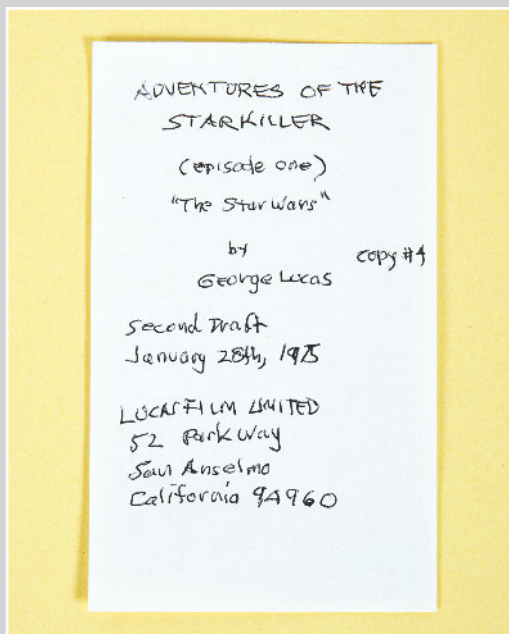
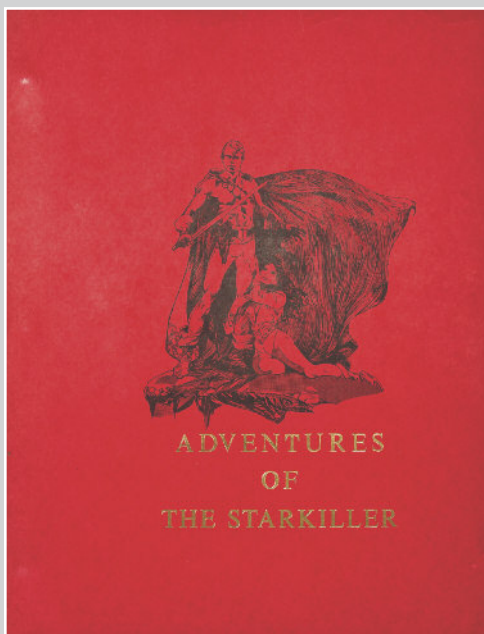
For *Close Encounters of the Third Kind* (1977), Cantwell presented Steven Spielberg with his vision of the first scene design of the hovering alien ship. Doug Trumbull then became responsible for designing the scenes in the final movie.

Around 1979, Cantwell developed a revolutionary new device called an interactive motion control system. This allowed animators to more easily simulate the movements of the spacecraft during the design phase of space battles in the *Buck Rogers* TV Series (1979-1981). Cantwell subsequently proposed the creation of the Universal's Hartland special effects facility.

In one of his last Hollywood projects, Cantwell was asked to design the NORAD war room scenes for the 1983 movie *WarGames*. The 12 giant War Room wall screens were programmed by Cantwell in a rush environment where each screen's programming occurred the night before filming. These "large monitors" were, in fact, about 6 by 8 inch Hewlett Packard computer monitors that were enlarged for dramatic movie effects.

One of his most memorable and important experiences was in July of 1969. At that time, Cantwell was positioned behind Walter Cronkite in the CBS studio while Walter gave a blow-by-blow description of the first Apollo 11 landing on the moon. Cantwell was the "Hal 9000" computer that was feeding Walter the actual flight information that was broadcast live on TV during the moon landing.

Today, Cantwell continues to advance his Stellar Biodesics concept that he has been developing since the Buckminster Fuller seminar in 1955.



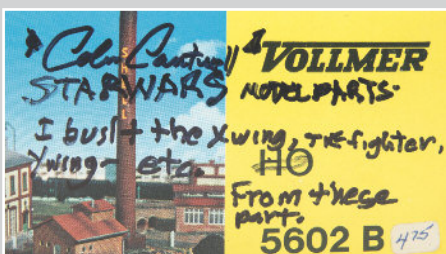
476
ORIGINAL SCREENPLAY FROM JANUARY 1975: ADVENTURES OF THE STARKILLER (EPISODE ONE) "THE STAR WARS" BY GEORGE LUCAS (COPY #4 FROM THE PRODUCTION)

An original copy screenplay of *Star Wars* (20th Century, 1977) from very early in the pre-production stages of development, issued to Colin Cantwell in an effort to recruit him for involvement in the production of the film. From the collection of Cantwell, who worked closely with George Lucas on the spaceship and vehicle designs for the original 1977 *Star Wars* film *Star Wars: A New Hope* (now known as Episode IV). This very early draft of *Star Wars* is bound with red cardstock, front and back, with copied pen and ink artwork and "ADVENTURES OF THE STARKILLER" imprinted below it in gold foil. The artist of the cover artwork is not known, and other appearances of this illustration could not be found in use through our research. It may have been "borrowed" from another source at the time, or an artist may have been commissioned to create it for Lucas. The work does bear some resemblance to the style of art created by Alex Tavoularis, who began working for Lucas around that time. Inside is a title page that reads "ADVENTURES OF THE STARKILLER (episode one), 'The Star Wars,' by George Lucas." It is marked in the lower left corner "Second Draft, January 28, 1975" and in the lower right corner "LUCASFILM LIMITED, 52 Park Way, San Anselmo, California 94960." "#4" is handwritten in the top right corner. Enclosed with the draft is a 5 by 3-inch slip of paper, handwritten, with the same information and "copy #4." The script is 115 pages in length. The script opens with, "And in the time of greatest despair there shall come a savior, and he shall be known as: THE SON OF THE SUNS. Journal of the Whills, 3:127."

PROVENANCE From the Collection of Colin Cantwell

12 by 9 inches

\$2,500-5,000



477
STAR WARS ORIGINAL KIT BASH PARTS FROM BATCH USED TO CREATE FIRST PROTOTYPE MODELS (X-WING, Y-WING, DEATH STAR, STAR DESTROYER, LANDSPEEDER, ETC.)

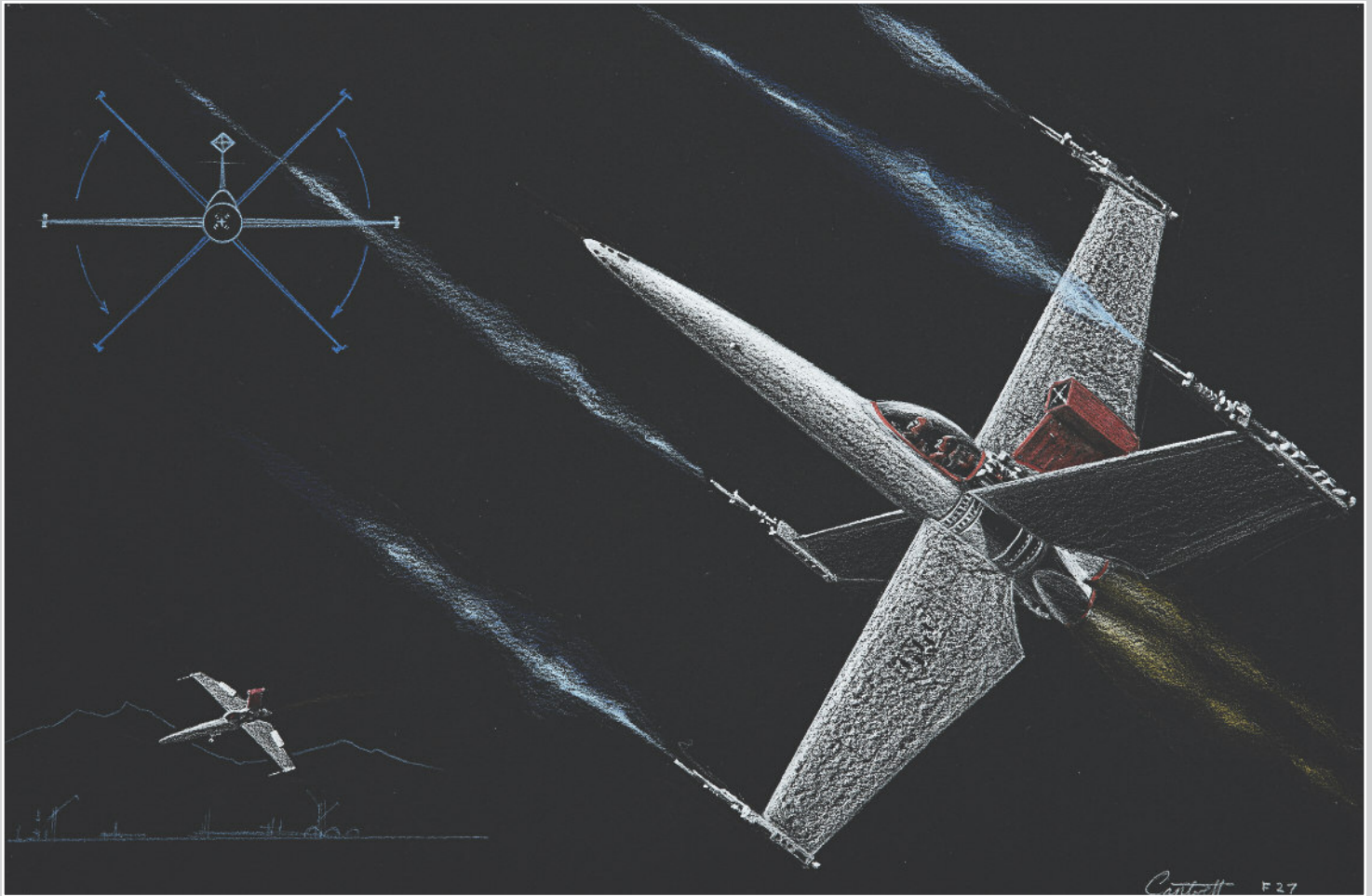
A box of vintage (circa late 1960s/early 1970s) model kit parts that are from the same batch used by Colin Cantwell to create the original *Star Wars* (20th Century, 1977) prototype models in 1974/1975 for George Lucas. From the collection of Cantwell, who was among the first approached by Lucas to work on the original *Star Wars* film back in 1974. Cantwell's most notable contribution was working closely with Lucas on the spaceship designs for *Star Wars: A New Hope* (now known as Episode IV). Cantwell was provided with "Copy #4" of the screenplay, then titled "Adventures of The Starkiller (episode one), The Star Wars." The German model kit box holding these parts has a personal message and autograph from Cantwell dated 7/14/2014 asserting these facts: "I built the first *Star Wars* models (X Wing, Tie Fighter, Y Wing, Death Star, etc.) from this actual batch! Enjoy!"

PROVENANCE From the Collection of Colin Cantwell

11 by 5 by 3 inches

\$250-500





478

STAR WARS ORIGINAL PRE-PRODUCTION FULL-COLOR ILLUSTRATION BY COLIN CANTWELL

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features the second of two X-Wing Fighter designs depicted in this collection of early pre-production artwork. Cantwell created the X-Wing Fighter in design and name with his original artwork and prototype model designs. In this illustration, the X-Wing is depicted two times, in the two different modes. Half of the illustration depicts the X-Wing Fighter in attack mode (with wings open on each side, forming the iconic "X"). It is also firing lasers from the armament on each wing. Two pilots appear in the cockpit, positioned in tandem, wearing orange suits and helmets, much like Luke Skywalker does in the original trilogy. In the bottom left of the artwork, the X-Wing Fighter is seen in a much smaller scale shown in flight mode, with wings closed, appearing to make a landing on the surface of a planet. In the upper left corner of the artwork is a schematic-style design showing the craft head on, with wings in closed and attack ("X") modes. This version of the two designs features more of the "used" look of the *Star Wars* universe that was ultimately adopted. The ship appears to be flying in space toward a moon-like planet with a barren surface showing crater impacts. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 10 inches

\$2,500-5,000

479

**STAR WARS ORIGINAL PRE-PRODUCTION
FULL-COLOR ILLUSTRATION BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features one of two X-Wing Fighter designs depicted in this collection of early pre-production artwork. Cantwell created the X-Wing Fighter in design and name with his original artwork and prototype model designs. In this illustration, the X-Wing is in flight mode (with wings closed together on each side). This version of the two designs is more "boxy," though the critical design elements are all present. The ship appears to be flying over what might be a mountain range, perhaps on an ice planet like Hoth. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 10 inches

\$2,500-5,000



480

**STAR WARS ORIGINAL PRE-PRODUCTION
FULL-COLOR ILLUSTRATION BY COLIN CANTWELL**

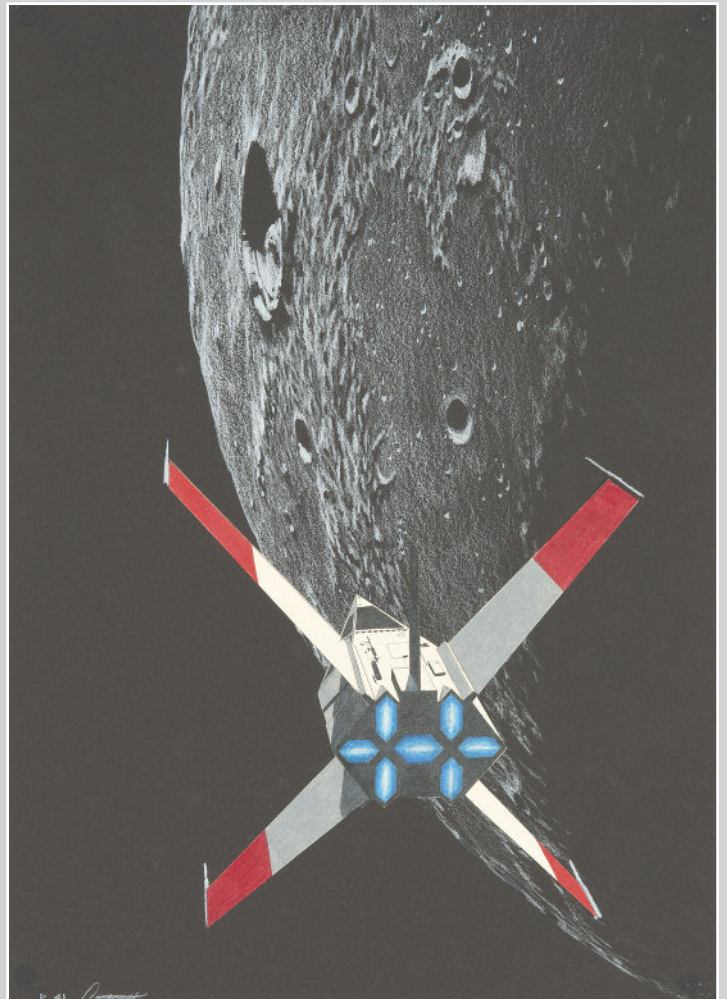
One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975.

This full-color mixed media (predominantly colored pencil) illustration features one of two X-Wing Fighter designs depicted in this collection of early pre-production artwork. Cantwell created the X-Wing Fighter in design and name with his original artwork and prototype model designs. In this illustration, the X-Wing is in attack mode (with wings opened on each side, forming the iconic "X"). This version of the two designs is more "boxy" contemporary, though the critical design elements are all present. The ship appears to be flying in space toward a moon-like planet with a barren surface with crater impacts. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 17 by 13 inches

\$2,500-5,000



**481
STAR WARS ORIGINAL
PRE-PRODUCTION
FULL-COLOR ILLUSTRATION
BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features a sleek, silver starship with a narrow nose section that sweeps back with arching wings and a multi-window control center in the back section, flanked by two tail fins. It appears to be flying over what might be a desert planet, like Tatooine. Though it is almost certainly coincidental, since this artwork is only being shown publicly for the first time with this auction this year, this particular illustration closely (coincidentally) resembles the Naboo Royal Starship (a.k.a. J-Type 327 Nubian Royal Starship) heavily featured in *Star Wars: Episode I – The Phantom Menace* (1999). This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.



PROVENANCE From the Collection of Colin Cantwell

20 by 9 inches

\$2,500-5,000



**482
STAR WARS
ORIGINAL PRE-PRODUCTION FULL-COLOR
ILLUSTRATION BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features a single small, fixed-wing flight craft with what appears to be two rows of two seats. The front is occupied by two pilots, dressed in orange (much like Luke Skywalker and the other X-Wing fighter pilots throughout the original trilogy). It appears flying over what might be a swampy planet, like Dagobah as seen in *The Empire Strikes Back*. The flat pyramidal shape of the ship with the centered cockpit in some ways resembles the snow speeder seen in the 1980 film. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 17 by 13 inches

\$2,500-5,000

**483
STAR WARS ORIGINAL
PRE-PRODUCTION
FULL-COLOR ILLUSTRATION
BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features an early design of the Imperial Star Destroyer. The base of the vessel shares the basic shape and design of the final version of the ship, though the control tower is fixed on the opposite end. This version is also more complex, with a second section protruding from the front and short wings on the side, as well as three radar dish-like laser weapons affixed to the ends of those three pieces. It appears to be in orbit in space with an Earth-like planet as a backdrop. Small ships of the style featured in the previous lot are seen launching from this vessel, which also provides an idea of scale. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.



PROVENANCE From the Collection of Colin Cantwell

Approximately 11 by 20 inches

\$2,500-5,000

**484
STAR WARS ORIGINAL
PRE-PRODUCTION
FULL-COLOR ILLUSTRATION
BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features an early design of the Imperial Star Destroyer, as seen in the previous lot, though this piece depicts a space battle. The base of the vessel shares the basic shape and design of the final version of the ship, though the control tower is fixed on the opposite end. This version is also more complex, with a second section protruding from the front and short wings on the side and three radar dish-like laser weapons affixed to the ends of those three pieces; two of these weapons are firing, destroying fighter craft. In the foreground is a floating, partially destroyed fighter craft. The design of these ships is similar to the Y-Wing craft, which Cantwell is credited as creating in model prototype form (as with the Imperial Star Destroyer). The smaller fighter craft provide an idea of scale. The backdrop on this piece is space (no planets). This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.



PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 10 inches

\$2,500-5,000



485

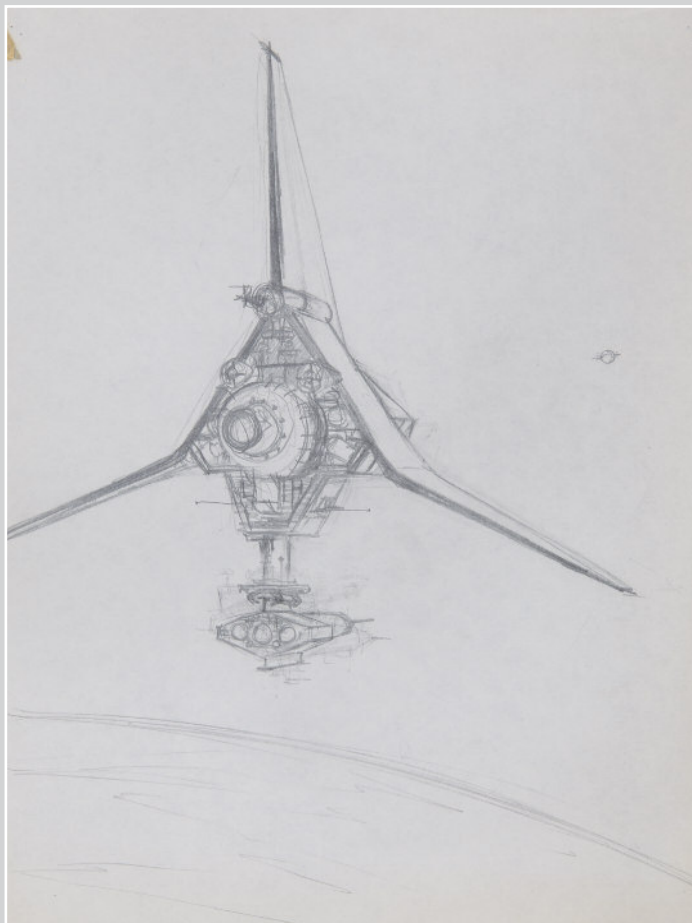
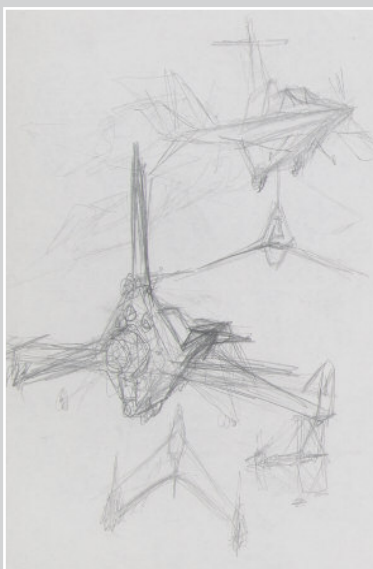
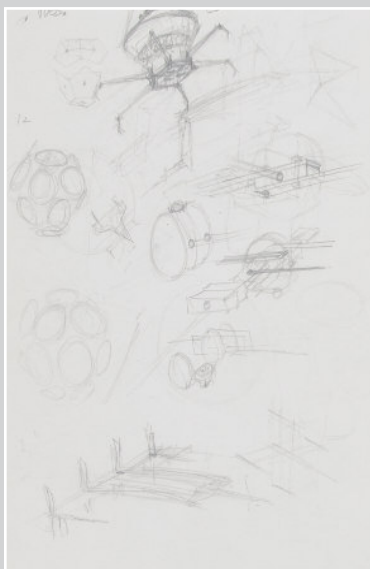
STAR WARS ORIGINAL PRE-PRODUCTION FULL-COLOR ILLUSTRATION BY COLIN CANTWELL

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features an early design of the Imperial Star Destroyer, as seen in the previous two lots; this piece depicts a space battle close up. In the foreground is an X-Wing Fighter in attack mode (wings in "X" formation), firing on the Star Destroyer. The limited color palette of this piece (reds/oranges, white, and black) convey some sense of style and scene in this illustration, compared with the others in the collection. In this close-up perspective, it can be seen that the open side design of the final version of the Imperial Star Destroyer was realized in these earliest of illustrations. The smaller X-Wing Fighter craft provides an idea of scale. The backdrop on this piece is space (no planets). This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 11 by 20 inches

\$2,500-5,000



486

PARTIAL

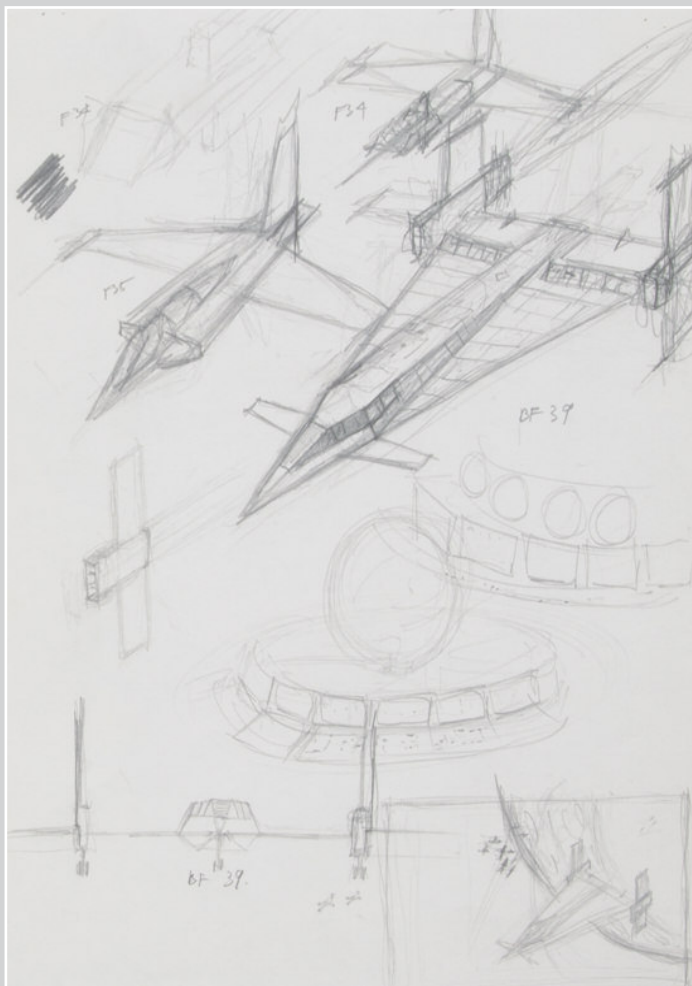
**STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(DETAILED T-16 SKYHOPPER DRAWING AND FOUR ADDITIONAL PAGES)**

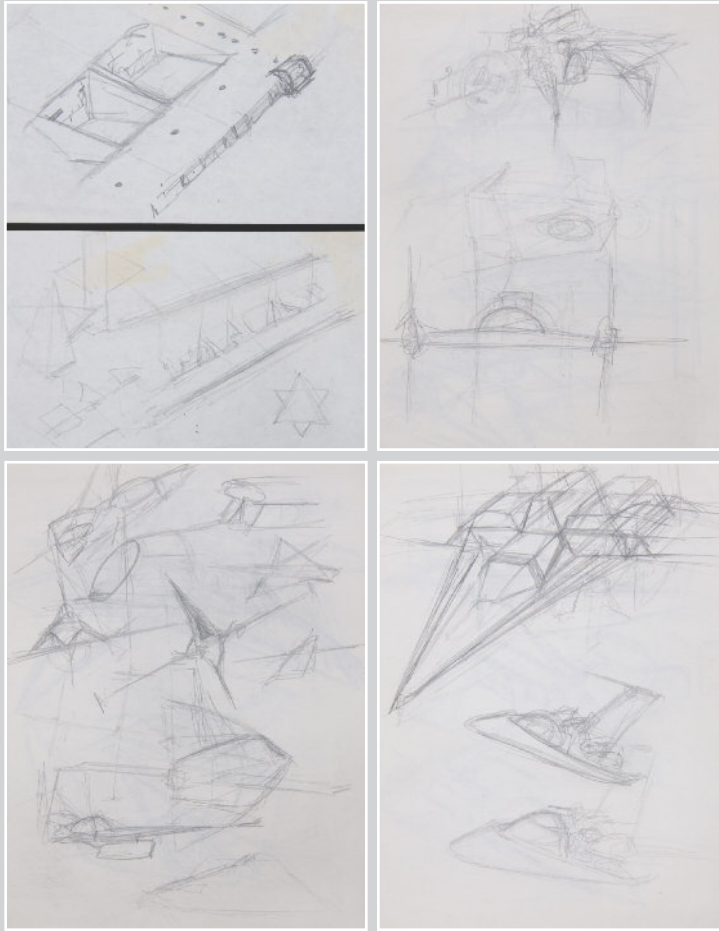
One set of five pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations feature a variety of *Star Wars*-related imaginings, though the most important is a full-page rear view, highly detailed pencil illustration of the T-16 Skyhopper. Cantwell created the T-16 Skyhopper model that Luke Skywalker is seen playing with on Tatooine in *Star Wars: A New Hope*. The detailed pencil sketch found in this collection is the only fully realized illustration that was created prior to constructing the model. This lot includes additional artwork, among them the second page, which features what appears to be a number of different ship designs on one side and the center section and one wing of an X-Wing on the reverse side. The third page features a number of different conceptual sketches on the front and back. The fourth page includes a number of illustrations as well, including a larger ship at multiple angles that includes some notations and mathematical equations and the words "ROYAL FLASH" and "FLASHMAN!" and other notes. The fifth page has been torn in half (with just half remaining), and one side has ship designs while the reverse shows two dual pilot cockpit designs that are rounded overall with arms protruding from the front. From the collection of Cantwell, who was among the first approached by Lucas to work on the original *Star Wars* film back in 1974. Cantwell was asked to head up ILM, but he did not want to be tied down to a long-term obligation at that time. Cantwell's most notable contribution was working closely with Lucas on the spaceship designs for *Star Wars: A New Hope* (now known as Episode IV). Cantwell is known as the creator of the first and original prototype models and designs of the X-Wing, Y-Wing, Tie Fighter, Star Destroyer, Death Star, Landspeeder, Sandcrawler, and Millennium Falcon as well as the T-16 Skyhopper that Luke Skywalker is seen playing with in the film. What has just recently been discovered is that in addition to the models, in pre-production discussions, Cantwell created illustrations of some of those same ships prior to creating the models as well as some sketches outlining how to create the three-dimensional models. These pages were saved in a collection of early sketchbooks and designs made back in 1974 and just resurfaced in 2014, 40 years later. This work represents the earliest of visualizations of the *Star Wars* universe, created by Cantwell for Lucas in realizing his vision.

PROVENANCE From the Collection of Colin Cantwell

Most, 11 by 8 1/2 inches

\$500-1,000





487
STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(BOUND SKETCHBOOK OF VARIOUS SHIP ILLUSTRATIONS, 11 PAGES)

PARTIAL

One set of 11 pages still notepad bound at top and two loose sketch notes of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations are sold as a lot as they are still bound together at the top from being part of a working note pad (though the cardboard backing, included, is loose). This booklet includes a number of fighter ship designs, front and back, including one distinct design not seen in Cantwell's other illustrations in other lots. Additionally, some of the pages appear more schematic-like, perhaps for building his prototype models. Also included are two smaller loose notes with sketches. These pages were saved in a collection of early sketchbooks and designs made back in 1974 and just resurfaced in 2014, 40 years later. This work represents the earliest of visualizations of the *Star Wars* universe, created by Cantwell for Lucas in realizing his vision.

PROVENANCE From the Collection of Colin Cantwell

Largest, 11 by 8 1/2 inches

\$500-1,000



488
STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(ATTACK FIGHTER VARIOUS DESIGNS, NINE PAGES)

PARTIAL

One set of nine pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations feature varying designs of one of the fighter craft envisioned by Cantwell. Four pages have multiple illustrations front and back. Three pages are one-sided only. Two of the pages appear to have been used as part of Cantwell's "palette" in creating animation cell-like ships in his larger full-color illustrations. One shows two full-color ships to apply to those larger illustrations, and the other shows a cutout surrounded by glue to where some of those pieces may have been prepped.

PROVENANCE From the Collection of Colin Cantwell

11 by 8 1/2 inches

\$500-1,000



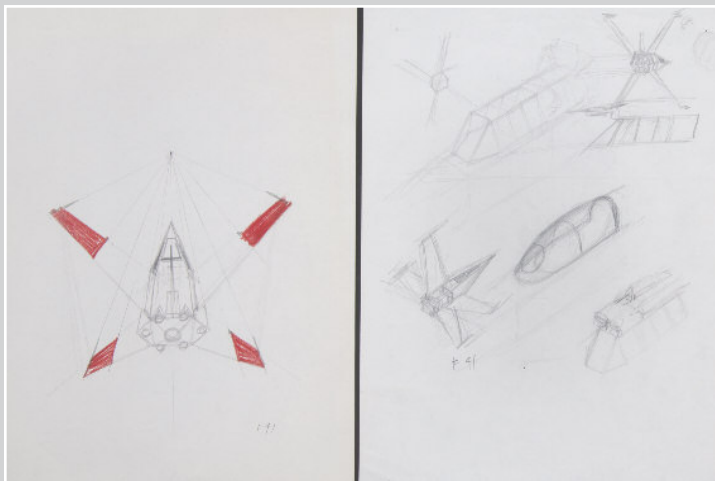
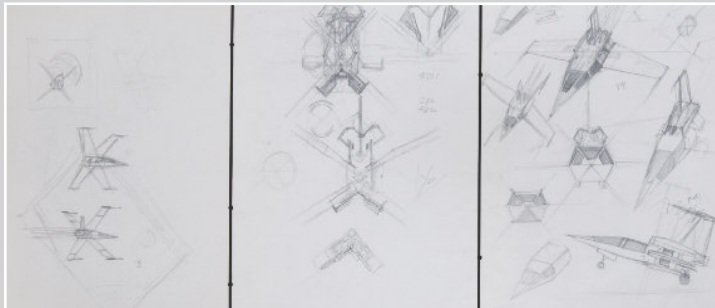
490
STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(IMPERIAL STAR DESTROYER COLLECTION OF 11 PAGES)

One set of 11 pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations feature an early design of the Imperial Star Destroyer. The base of the vessel shares the basic shape and design of the final version of the ship, though the control tower is fixed on the opposite end. This version is also more complex, with a second section protruding from the front and short wings on the side, as well as three radar dish-like laser weapons affixed to the ends of those three pieces. The first of the 11 pages in this set closely resembles one of the larger full-color illustrations offered separately in this auction. It appears to be in space battling smaller ships, with explosions and a partially destroyed smaller ship floating. There are also smaller, separate illustrations of armaments. The reverse side shows additional illustrations of this ship. Of the remaining 10 pages, six are one-sided only, and the remaining four have illustrations on both sides of each page. All feature this early Star Destroyer design, both artistically and schematically with mathematical equations, presumably to aid in model building.

PROVENANCE From the Collection of Colin Cantwell

11 by 8 1/2 inches

\$500-1,000



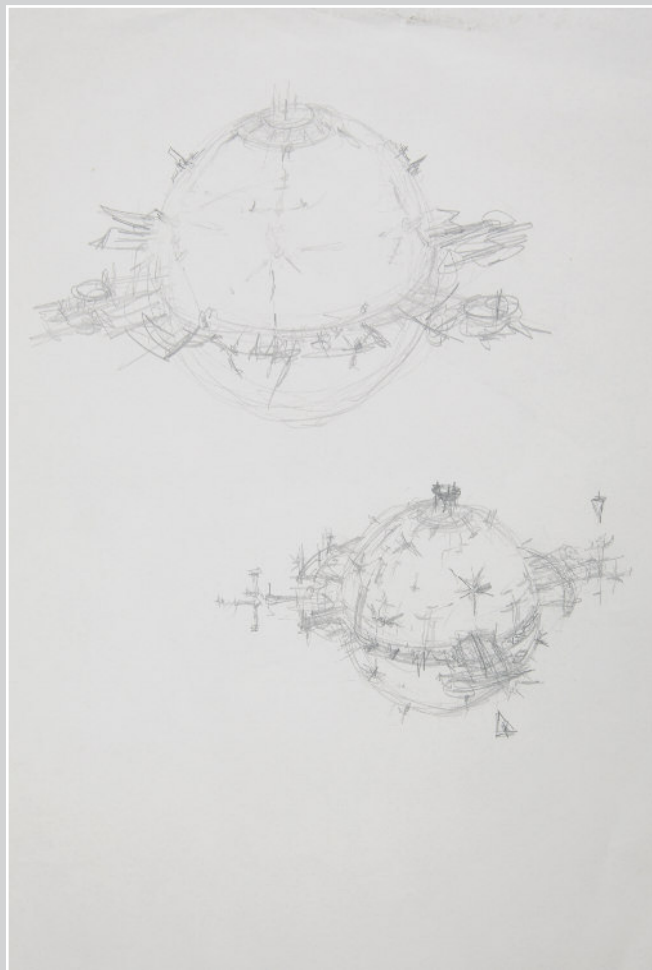
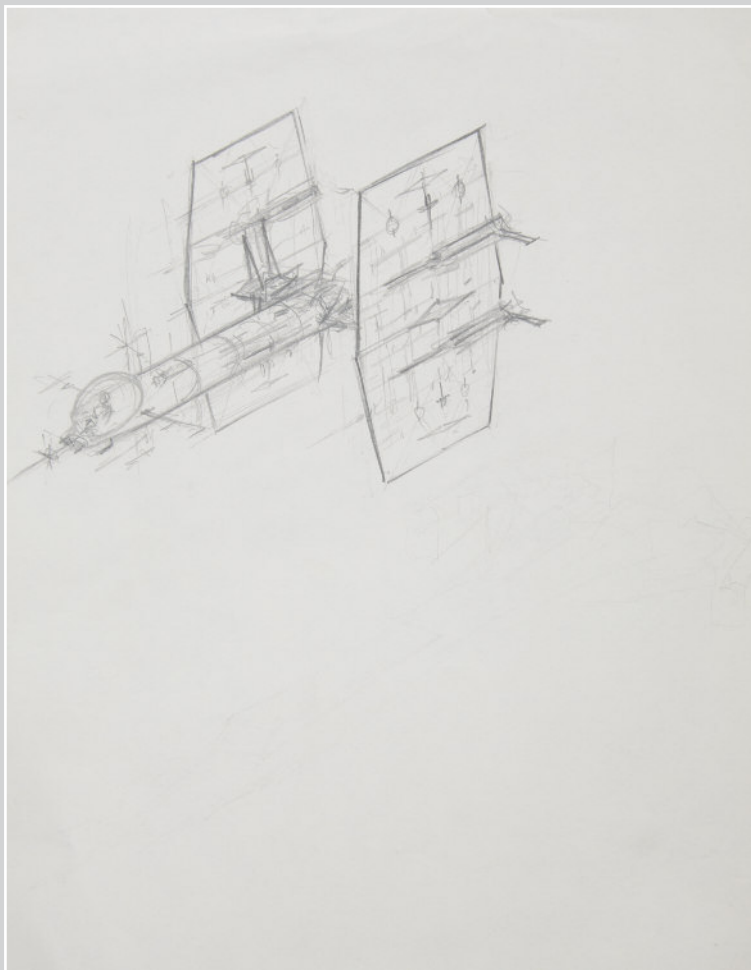
489
STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(THE X-WING FIGHTER COLLECTION OF FOUR PAGES)

One set of four pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations all feature the X-Wing Fighter, which is a Cantwell design. The first page includes an illustration that is similar in style and perspective to one of the larger full-color illustrations offered separately in this auction. It shows the X-Wing Fighter from behind, in attack mode (wings in "X" formation). The outer half of each of the wings are colored red in colored pencil (as the final design seen in the film also feature red designs on the wings). The reverse side of the same illustration shows the X-Wing Fighter in four smaller profiles, all in attack formation. The second page includes incredibly detailed pencil illustrations of the rear of the X-Wing Fighter (engines and base of "X" formation) on one side. On the reverse side are additional illustrations of the X-Wing Fighter in flight as well as four different cockpit designs. The third page includes nine different views of the X-Wing Fighter, with wings open and closed, taking off, and different angles. The reverse side has a small light sketch of the X-Wing Fighter. The fourth page is one-sided only and shows the X-Wing fighter in flight mode (wings closed) and a reverse shot showing the "X" formation of the wings.

PROVENANCE From the Collection of Colin Cantwell

11 by 9 inches

\$500-1,000



491

PARTIAL

STAR WARS ORIGINAL PRE-PRODUCTION ART SET

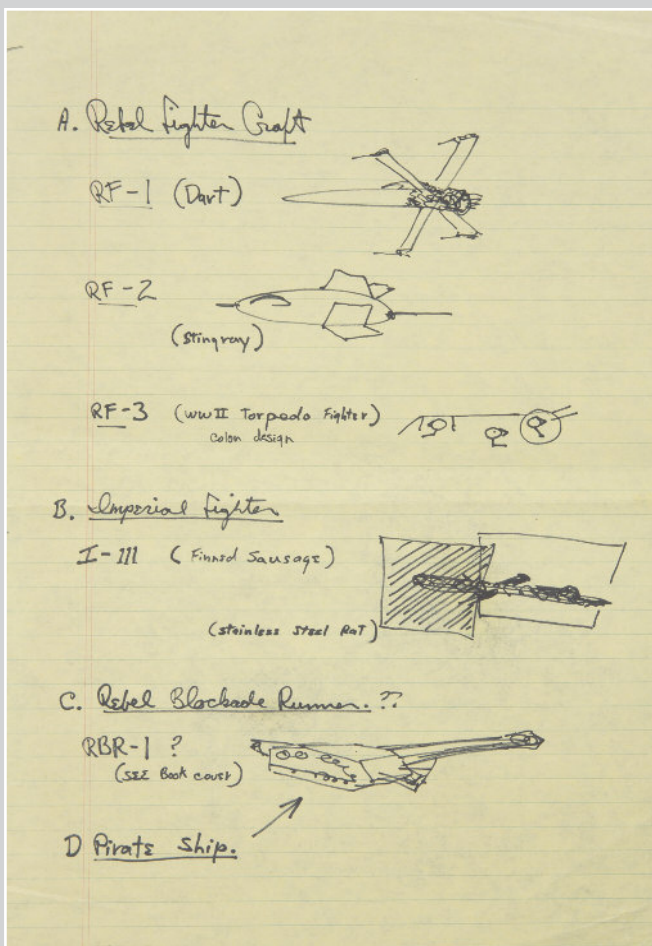
(REBEL & IMPERIAL SHIPS OUTLINE, FIRST TIE FIGHTER & DEATH STAR DESIGNS)

One set of two pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. The first of the two pages included in this lot is a sheet of yellow ledger paper that outlines initial ideas for the principal ships featured in *Star Wars*: Rebel Fighter Craft, Imperial Fighter, Rebel Blockade Runner, and "Pirate Ship." Three style of ships are listed under Rebel Fighter Craft: the RF-1 (Dart), the RF-2 (Stingray), and the RF-3 (WWII Torpedo Fighter). The RF-1 is the design that would ultimately be known as the X-Wing Fighter (which, according to Cantwell, he named as well). The one example of the Imperial Fighter, the I-111 (Finned Sausage and also referenced as the "Stainless Steel Rat"), resembles the Tie Fighter, though with an elongated center section as opposed to the "ball" center that Cantwell ultimately designed in his three-dimensional prototype model. The second of the two pages included in this lot is a sheet that has illustrations on both sides. One side features the first detailed illustration of what would become the Tie Fighter, though with an elongated center section with a single pilot ball cockpit on the end. The wings closely resemble Cantwell's prototype model. The reverse side of the second page features early detail sketches of the Death Star (two representations). The trench, which was an idea proposed to Lucas by Cantwell, is clearly seen in these drawings. These pages were saved in a collection of early sketchbooks and designs made back in 1974 and just resurfaced in 2014, 40 years later. This work represents the earliest of visualizations of the *Star Wars* universe, created by Cantwell for Lucas in realizing his vision.

PROVENANCE From the Collection of Colin Cantwell

14 by 9 inches

\$500-1,000





492
2001: A SPACE ODYSSEY
NEW IN BOX AURORA
"THE MOON BUS" MODEL KIT

An original, new in box Aurora "The Moon Bus" Model Kits (Kit number 829-250) officially licensed kit from 2001: A Space Odyssey (MGM, 1968) from the collection of Colin Cantwell. This is a rare model kit acquired by Cantwell at the time of release. He has autographed the shrinkwrap. This kit has never been opened, though it shows some age from storage. Cantwell worked on the classic Stanley Kubrick film. During a midnight snack at Kubrick's home, a frustrated Kubrick told Cantwell that he had replaced his fourth composer and still was not satisfied with the music. Cantwell then suggested that Kubrick go for a memorable opening with the music "Also sprach Zarathustra" by Richard Strauss. Cantwell also suggested the compositions of "Adagio" by Aram Khachaturian and "Atmospheres" by Gyorgy Ligeti. In addition, Cantwell designed the title scenes and managed the completion of the animation for the last three months of production on the film.

PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250



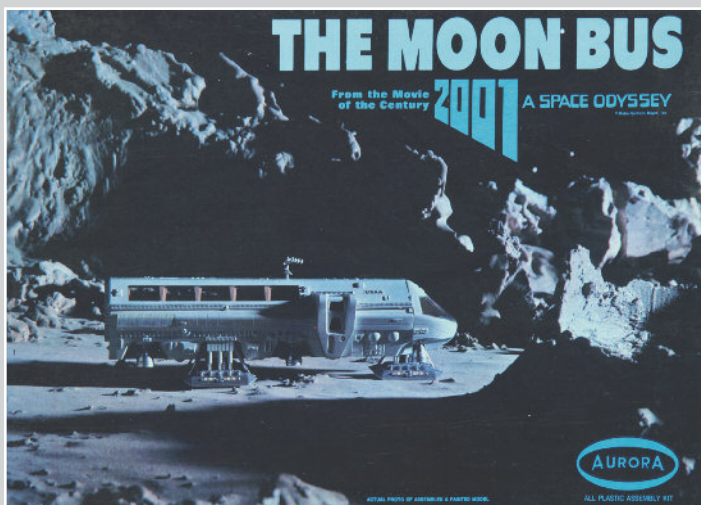
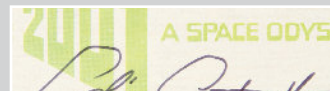
493
2001: A SPACE ODYSSEY
NEW IN BOX AURORA
"THE MOON BUS" MODEL KIT

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PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250



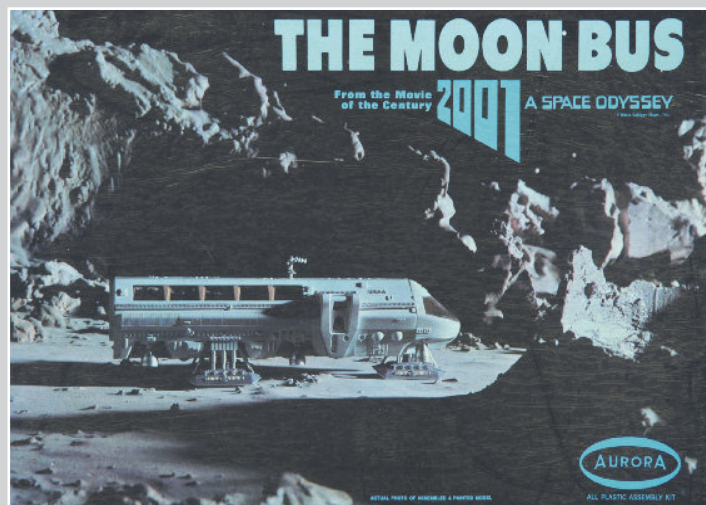
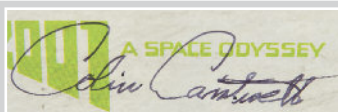
494
2001: A SPACE ODYSSEY
NEW IN BOX AURORA
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PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250



495
2001: A SPACE ODYSSEY
NEW IN BOX AURORA
"THE MOON BUS" MODEL KIT

An original, new in box Aurora "The Moon Bus" Model Kits (Kit number 829-250) officially licensed kit from 2001: A Space Odyssey (MGM, 1968) from the collection of Colin Cantwell. This is a rare model kit acquired by Cantwell at the time of release. He has autographed the shrinkwrap. This kit has never been opened, though it shows some age from storage.

PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250





496

2001: A SPACE ODYSSEY TWO ORIGINAL PRODUCTION NOTEBOOKS

Two original production notebooks from *2001: A Space Odyssey* (MGM, 1968) from the collection of Colin Cantwell, who worked on Stanley Kubrick's epic film. Cantwell worked closely with Kubrick in England on the film. During a midnight snack at Kubrick's home, a frustrated Kubrick told Cantwell that he had replaced his fourth composer and still was not satisfied with the music. Cantwell then suggested that Kubrick go for a memorable opening with the music "Also sprach Zarathustra" by Richard Strauss. Cantwell also suggested the compositions of "Adagio" by Aram Khachaturian and "Atmospheres" by Gyorgy Ligeti. In addition, Cantwell designed the title scenes and managed the completion of the animation for the last three months of production on the film. Included in this lot are two production notebooks (three-ring binders). Notebook #1 features an early version of the screenplay, then titled "Journey Beyond the Stars," a film story by Kubrick and Arthur C. Clarke. The notebook has extensive (photocopied) notes in some of the margins. The screenplay is broken into parts. There is a seven-page Foreword. Part 1 is 32 pages. Part 2 is 251 pages. Notebook #2 is the "2001 PRODUCTION NOTES," version 1.VI.65 for 2001 that was made during a series of conferences held in New York in May 1965. The notebook is 159 pages. It includes details about the entire production of the film, with details on characters, costumes, makeup, set notes, instrumentation, props, models and miniatures, special effects, storyboards, and more.

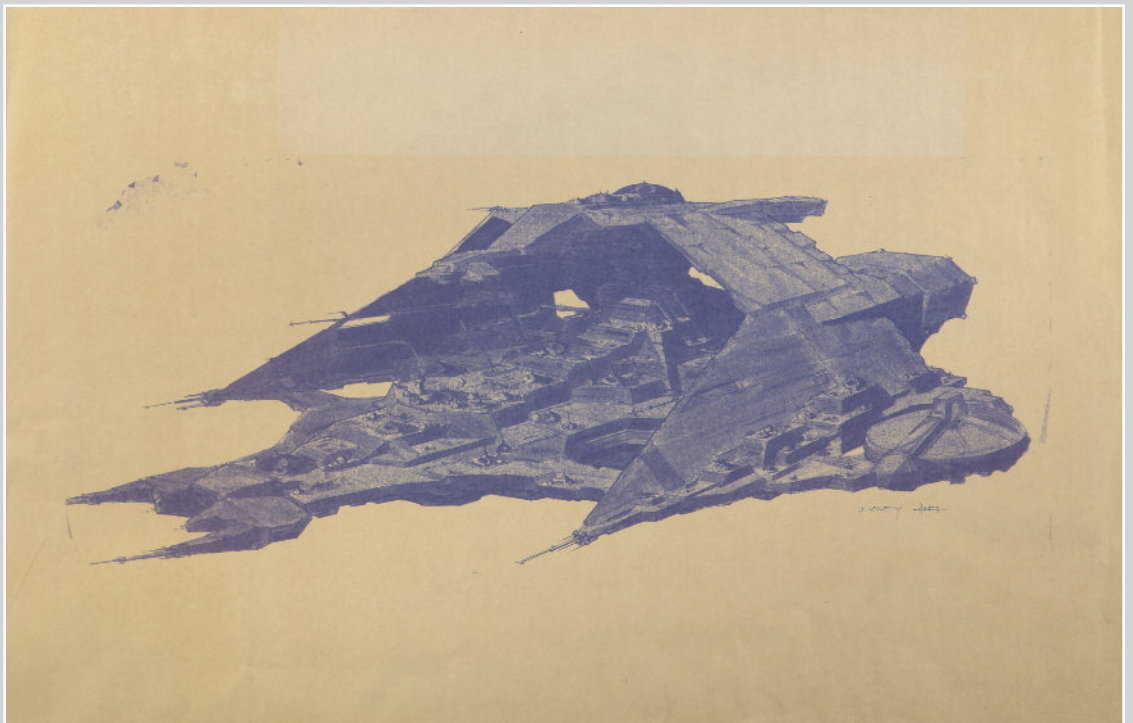
PROVENANCE From the Collection of Colin Cantwell

12 by 11 by 6 inches

\$500-1,000

**497
BATTLESTAR GALACTICA
ORIGINAL PRODUCTION
BLUEPRINT**

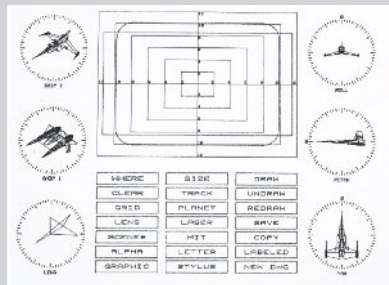
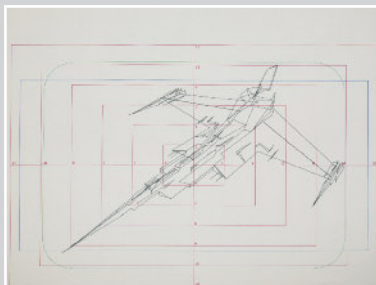
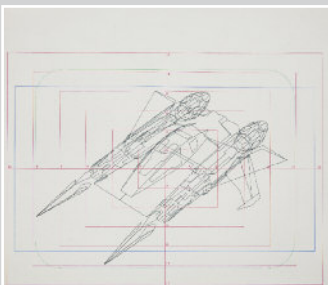
An original *Battlestar Galactica* (MCA/Universal, 1978) production blueprint of the Galactica ship by Davey Jones, which Colin Cantwell saved from his time working on the show. Also included in this lot are unused runs of fiber optics used to light the original model of the ship. In 1978, Cantwell proposed to Universal Studios that they create a facility called Universal Hartland that would provide special effects. With motion tracks, model shops, and design teams, it first served the *Buck Rogers* and *Battlestar Galactica* productions at that time. When Jones first revealed his incredible artwork of the Battlestar ship, everyone involved was blown away. To work for filming, the model would need to be about nine feet long and nearly as wide, yet tiny enemy fighters would dive in close during attacks. Also, there was a problem of wiring a few hundred tiny lights for those close-ups. Jones decided to build the model in two halves, one upper and one lower. The objective was to have as few wires as possible, so each half was finished and single fiber optic strands were then threaded into the model, then bundled at the light source, to ensure that all of the lights would be continuously lit up during filming. This strategy proved to be a new standard in this field.



PROVENANCE From the Collection of Colin Cantwell

Approximately 34 by 23 by 12 inches

\$250-500



498 **BUCK ROGERS IN THE 25TH CENTURY TV SERIES PRODUCTION MATERIALS**

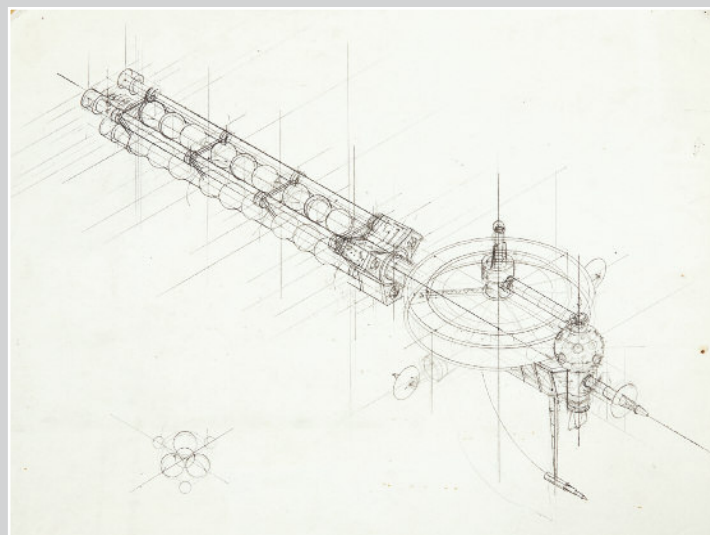
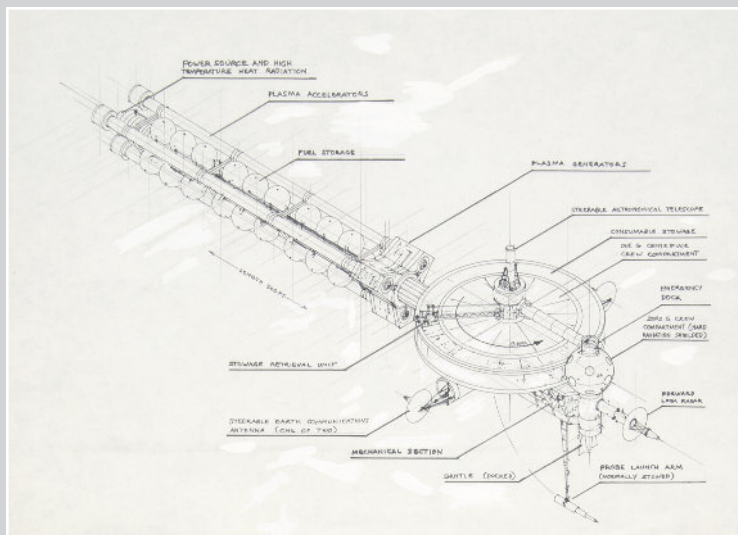
An assortment of production materials from *Buck Rogers in the 25th Century* (Glen A. Larson, 1979-1981), including two full-color Starfighter illustrations (colored pencil) by Colin Cantwell, five motion control system diagrams (for ship special effects plotting), and one illustration of the interactive control panel. In 1979, Cantwell developed a revolutionary new device called an interactive motion control system. This allowed animators to more easily simulate the movements of the spacecraft during the design phase of space battles in the *Buck Rogers* TV series. Cantwell subsequently proposed the creation of the Universal Hartland special effects facility. Included in this lot are two full-color original illustrations by Cantwell, one of the Buck Rogers Starfighter and the other of one of the Marauder ships. These works were done in colored pencil and glued onto illustrative backgrounds, much like an animation cell. (Cantwell also worked with UCLA to create the university's animation degree and was their first animation graduate; he also worked and trained with Disney animators.) These illustrations were done utilizing the same media and methodology as the eight *Star Wars* illustrations also offered in this sale. Also included are five motion control system diagrams (showing the ships) and illustrations of the interactive control panel and plotter.

PROVENANCE From the Collection of Colin Cantwell

Largest, 17 by 14 inches

\$250-500

PARTIAL



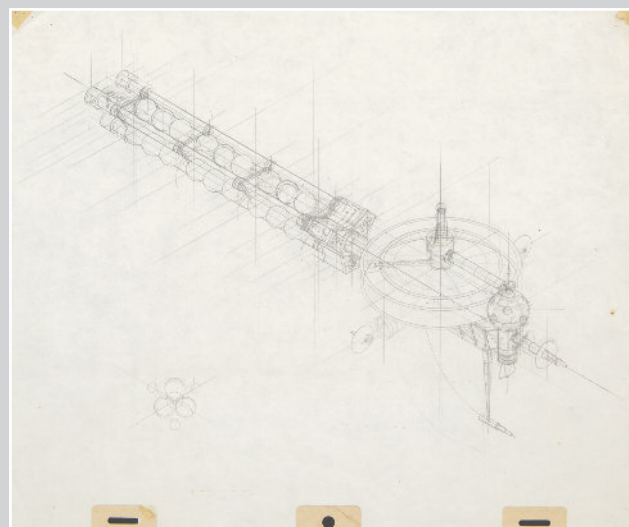
499 **OMNIMAX VOYAGE TO THE OUTER PLANETS ORIGINAL SPACESHIP ILLUSTRATIONS**

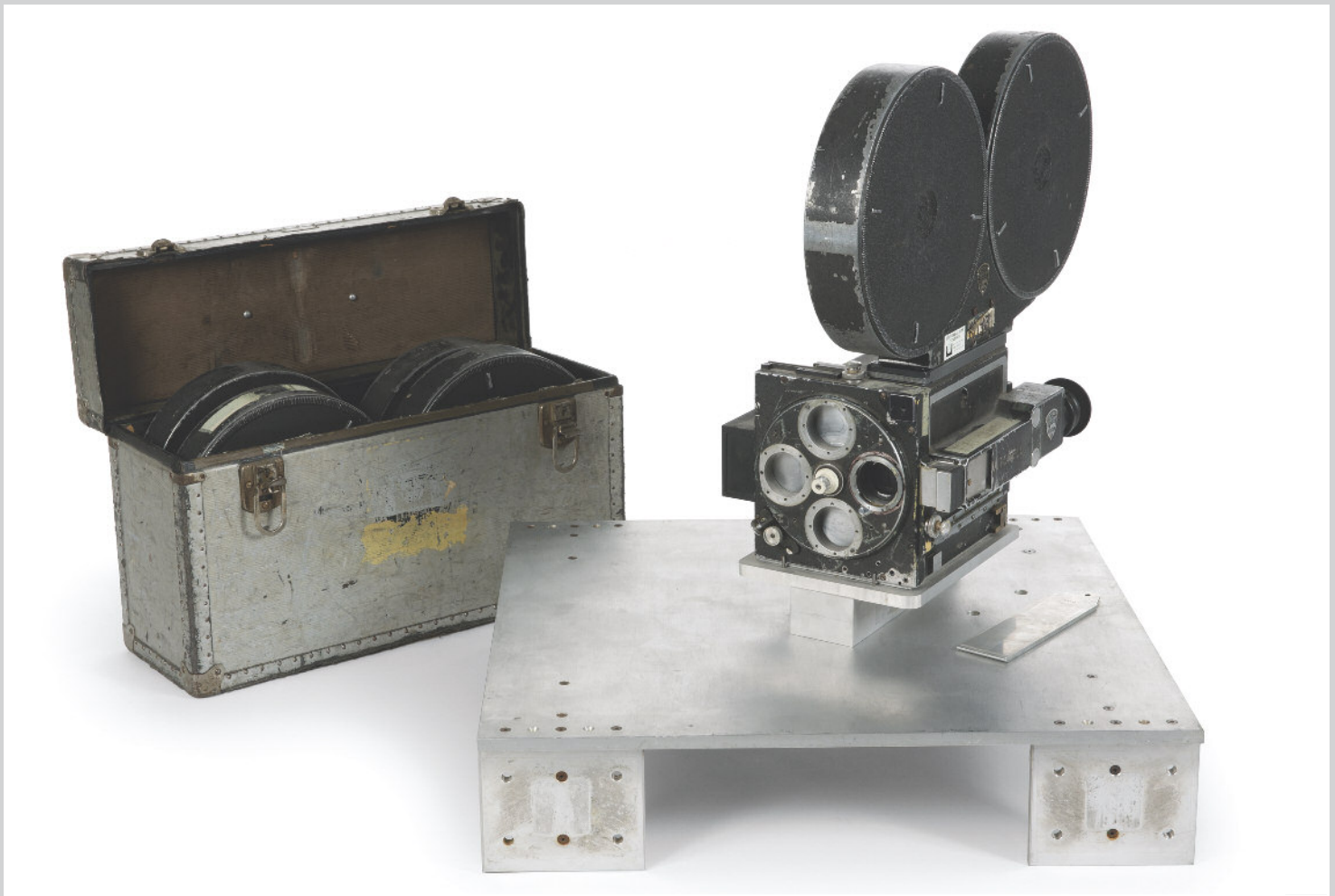
Two original spaceship design illustrations from *Voyage to the Outer Planets* (Omnimax, 1973). One is the original design done in pencil, and the other is pen and ink with notations. From the collection of Colin Cantwell, who was the writer and director of the first Omnimax film, *Voyage to the Outer Planets*. In 1973, at the Reuben H. Fleet Space Theater Planetarium in San Diego, California, Cantwell wrote, designed, and directed the first Omnimax spherical projection movie, *Voyage to the Outer Planets*. Omnimax is now known as IMAX. This is the original spaceship design illustration. This film was an early multimedia experiment utilizing Omnimax film, 70mm film, and planetarium special effects, using zoom-equipped slide projectors provided by the Reuben H. Fleet Space Theater and its Spitz Space Transit Simulator. The film portrayed a fictionalized manned mission to the outer planets in 2348 as part of a three-year exploratory journey.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 9 inches

\$250-500





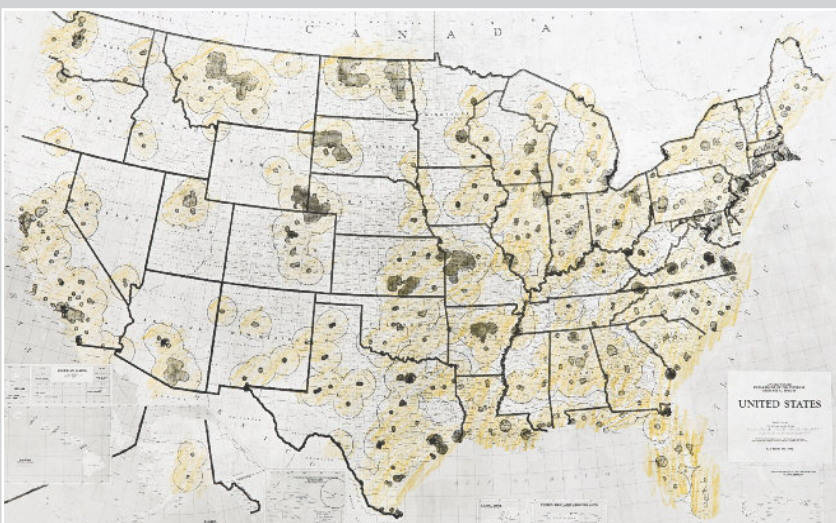
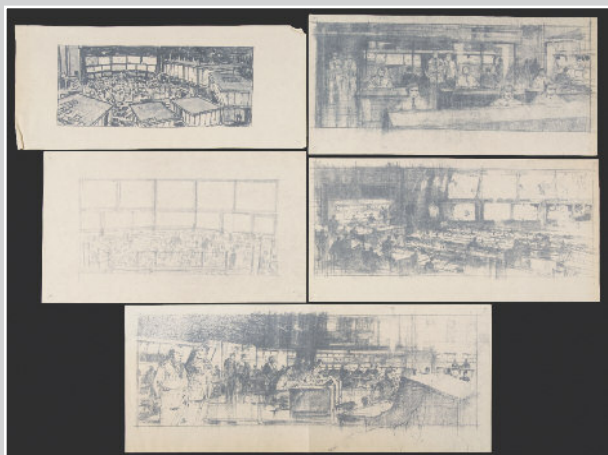
500
WARGAMES 35MM MITCHELL CAMERA CORP MODEL NC WITH STEPPER MOTOR AND THREE FILM MAGAZINES

A customized Mitchell Camera Corp Model NC 35mm camera used in *WarGames* (MGM, 1983). Colin Cantwell used this camera for his work on creating NORAD at MGM Studios in Culver City, California. The 35mm Mitchell Camera Corp cameras (the GC, NC, and BNC models) are historically viewed as "the cameras that made the movies," and visual effects cameramen continue to use them to this day (particularly to make use of stop motion and high-speed capabilities and precision). In one of his last Hollywood projects, Cantwell was asked to design the NORAD war room scenes for the movie *WarGames*. The 12 giant War Room wall screens were programmed by Cantwell in a rush environment where each screen's programming occurred the night before filming. These "large monitors" were, in fact, about 6 by 8 inch Hewlett Packard computer monitors that were enlarged for dramatic movie effects (see other lot offering). The Mitchell Corp NC/BNC was popular in the filming of major motion pictures from the 1930s through the late 1960s, though they were expensive, and only around 30 per year were made at the height of production. Mitchell purportedly produced 364 (model numbers 1-365; there was no #13), and the NC was the smaller model. NC is an acronym for News Camera. This example offered for sale is Model No. 338. Cantwell used this particular camera for his work in these practical effects in *WarGames* with the NORAD scenes filmed at MGM Studios (now Sony) in Culver City. Includes a Bodine 23T2BEHD HY-Sync AC Synchronous DC Stepping Motor, which is mounted on the camera. Three Mitchell Camera Corp 35mm, 1,000-foot film magazines (two Model NC10B and one Model NC10) are included as well as one wooden case that holds two magazines. Also included is an industrial grade custom plate mount used during the production of *WarGames*.

PROVENANCE From the Collection of Colin Cantwell

Sizes vary

\$2,500-5,000



501 WARGAMES COLLECTION OF SPECIAL EFFECTS EQUIPMENT, CUSTOM VINTAGE HP COMPUTERS AND DISPLAYS, PRODUCTION NOTEBOOK, STORYBOARDS, MAPS, MODEL, AND SCREENPLAYS, AND RELATED MATERIAL

A collection of customized HP computing equipment and other production material used in *WarGames* (MGM, 1983). Colin Cantwell used this equipment and related material for his work on creating NORAD at MGM Studios in Culver City, California. These displays were designed to match the NORAD look by using special filters and software. In one of his last Hollywood projects, Cantwell was asked to design the NORAD war room scenes for the movie *WarGames*. The 12 giant War Room wall screens were programmed by Colin in a rush environment where each screen's programming occurred the night before filming. These "large monitors" were, in fact, mini customized Hewlett Packard computer monitors that were enlarged for dramatic movie effects. This lot includes three sets of equipment that were set up in front of each camera so that each of the three monitors could be filmed: an HP custom code writing green image display, no model number, and a modified HP 1336 A (two stand-alone monitors) and 1336 P power supply (three of each piece, nine total). These were custom modified medical displays that were converted by having picture tubes with special phosphors to produce the seven colors needed for the war games monitors. Included are all three pieces of equipment for each setup, one for each of the three cameras; nine pieces total for each of the three systems: one monitor that is 20 by 8 by 8 inches, one monitor that is 20 by 8 by 6 inches (x3), and one power supply that is 14 by 8 by 6 inches (x3). In addition, there is a fourth, slightly modified set of the above three items, which were used by Cantwell in programming the content for the NORAD screens for the next day's shootings (same dimensions as outlined above). Also included in this lot: manual for the HP 1336 A&P equipment; stage plan for the shooting of the war room scenes; technical production schematic; five production blueprint storyboards for the NORAD war room; map and diagrams of *WarGames* studio location at MGM Culver City; scale model of *WarGames* MGM Culver City Sound Stage 16; illustration/diagram of image projection paths for shooting the movie (two copies); NORAD image of U.S. Air Bases (one black and white, one with red as printed by the HP printer); the first illustration/proposal of the *WarGames* screens (13 pages loose, some with hand illustrations); later arrangement of NORAD screens; multiple pages showing screens as the movie progressed (26 pages in a black three-ring binder, with notes and hand illustrations), *WarGames* 35mm still picture camera with custom bracket and interface used to check camera alignment; *WarGames* Production Notebook with Final Draft of Screenplay ("FINAL DRAFT" dated January 6, 1982; 132 pages), script is bound in a black three-ring binder and includes handwritten notes from Cantwell throughout; a *WarGames* Production Script marked "29" ("FINAL DRAFT," dated July 8, 1982; 116 pages), script is loose bound with two brass brads; and a map illustrating layout of the War Games rapidly expanding attack on the United States.

PROVENANCE From the Collection of Colin Cantwell

Multiple pieces, very heavy

\$1,000-1,500



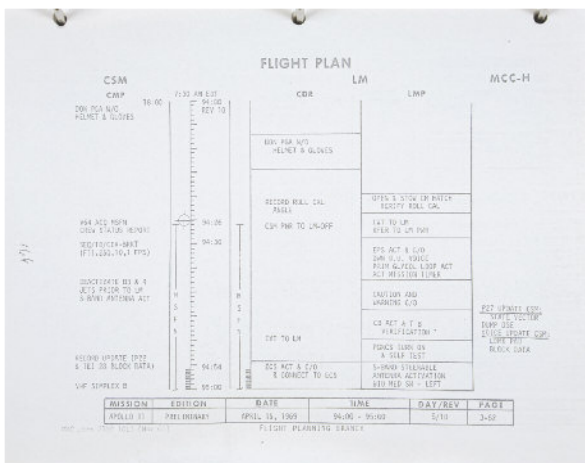
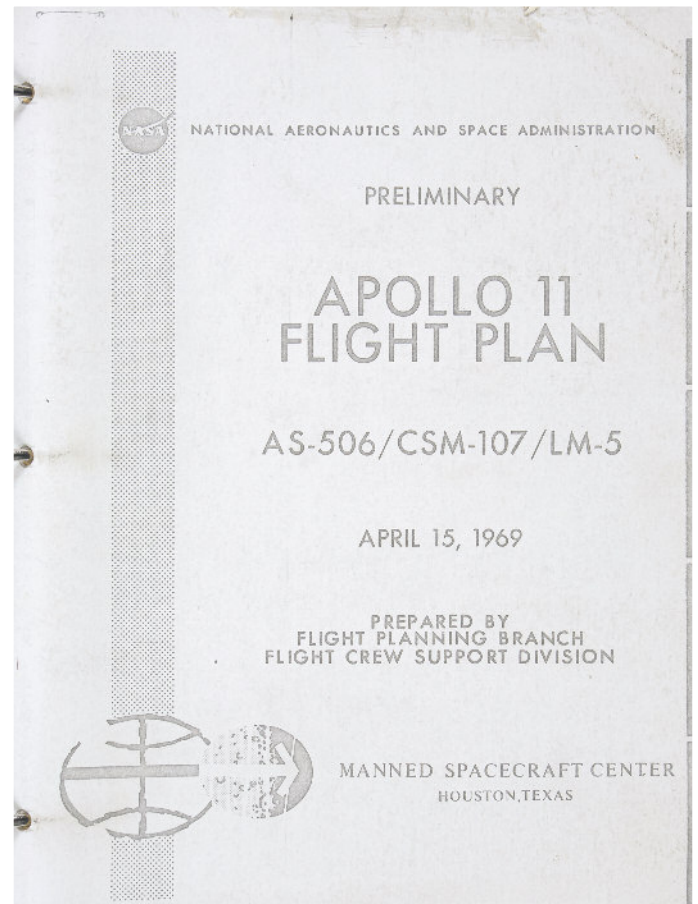
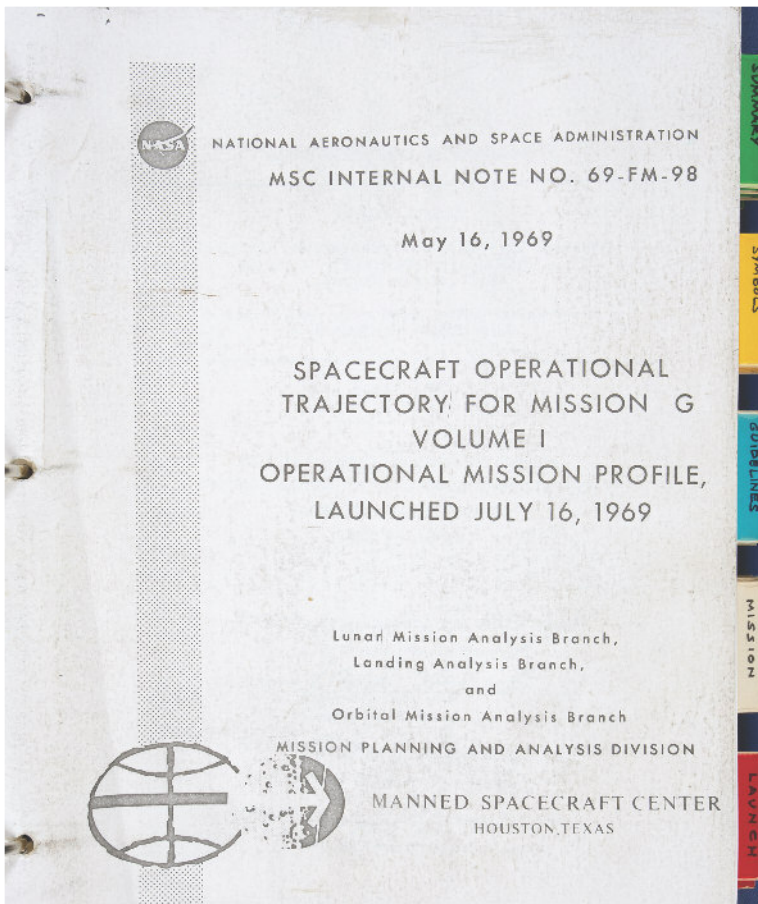
502
ORIGINAL NASA APOLLO 11 FLIGHT PLAN (TWO VOLUMES)

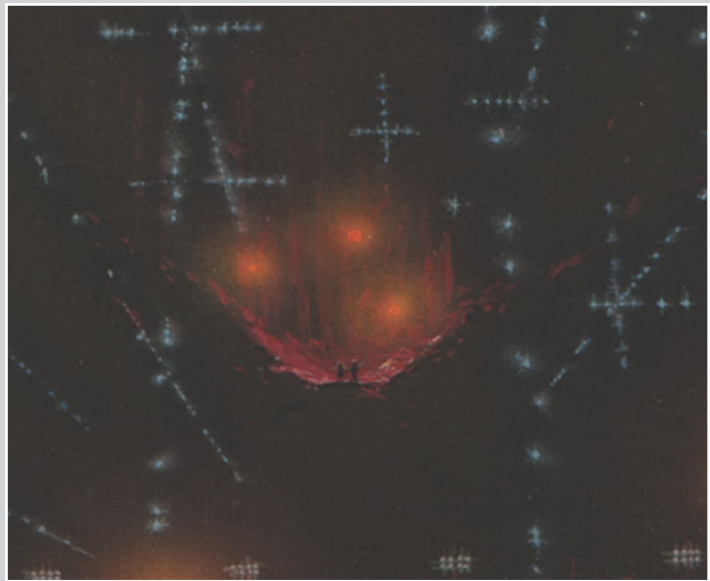
A set of the original NASA Apollo 11 flight plans used by Colin Cantwell in working with NASA, CBS, and Walter Cronkite on the historic moon landing broadcast. From the collection of Cantwell, who worked for NASA as a public information liaison and was positioned behind Cronkite in the CBS studio and provided real-time flight information to Cronkite while CBS broadcast the Apollo 11 moon landing on live television in July 1969. Volume 1 is titled "APOLLO 11 FLIGHT PLAN" and Volume 2 is titled "APOLLO 11 SPACECRAFT OPERATIONAL TRAJECTORY." Volume 1 is titled on the inside cover "PRELIMINARY APOLLO 11 FLIGHT PLAN, AS-506/CSM-107/LM-5, APRIL 15, 1969." The heading reads "National Aeronautics And Space Administration." The footing reads "PREPARED BY FLIGHT PLANNING BRANCH, FLIGHT CREW SUPPORT DIVISION, MANNED SPACECRAFT CENTER, HOUSTON TEXAS." Volume 1 is in a three-ring binder with a number of tabbed sections, including "ABBR," "UPDATE FORMS," "FLIGHT PLAN," "CSM/LM 94:00 GET," "LM JETT 128:00 GET," "DTO," "CONSUMABLES," "SUMMARY FLIGHT PLAN," "SUMMARY OP1-1 FLIGHT PLAN," and "OPT-1 SUMMARY FLIGHT PLAN." It is hundreds of pages of technical diagrams, specifications, and other scientific and detailed information. Volume 2 is titled on the inside cover "SPACECRAFT OPERATIONAL TRAJECTORY FOR MISSION G, VOLUME I, OPERATIONAL MISSION PROFILE, LAUNCHED JULY 16, 1969." The heading reads "National Aeronautics And Space Administration, MSC Internal Note No. 69-FM-98, May 16, 1969." The footing reads "Lunar Mission Analysis Branch, Landing Analysis Branch, and Orbital Mission Analysis Branch, MISSION PLANNING AND ANALYSIS DIVISION, MANNED SPACECRAFT CENTER, HOUSTON TEXAS." Volume 2 is in a three-ring binder with a number of tabbed sections, including "SUMMARY," "SYMBOLS," "GUIDELINES," "MISSION," "LAUNCH," "EPO," "TLI," "FREE RETURN," "POST TLI," "TL COAST," "LO1.1," "LO1.2," "LO1.2 - UNDOCK," "UNDOCK - TD," "CSM PLANE CHANGE," "LM ASCENT," "RENDEZVOUS," "LM JETT - TEI," "TEI," "TE COAST," "ENTRY," "INPUT DATA," and "REFERENCES." It is hundreds of pages of technical diagrams, specifications, and other scientific and detailed information. The rarity and significance of this historic collection cannot be overstated.

PROVENANCE From the Collection of Colin Cantwell

12 by 11 by 6 inches

\$10,000-15,000





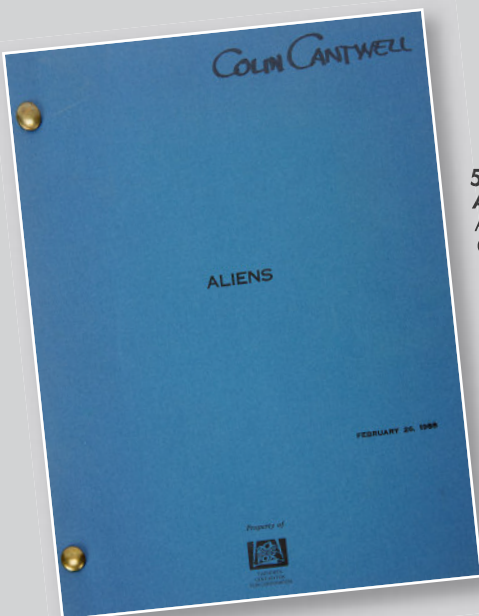
503
CLOSE ENCOUNTERS OF THE THIRD KIND PRE-PRODUCTION
DEVIL'S TOWER ILLUSTRATION FOR COMPUTER SPFX EXPERIMENTS

A large pre-production illustration of Devils Tower from *Close Encounters of the Third Kind* (Columbia, 1977). Created by Colin Cantwell for Steven Spielberg, the full-color illustration portrays the alien descent in front of Devils Tower, with two principal characters and the throngs of science and military observers that might appear on screen. From the collection of Cantwell, who worked on developing a new special effects technology on Spielberg's *Close Encounters of the Third Kind*. This large original illustration is a "side effect from a very expensive failure," according to artist and special effects pioneer Cantwell. During pre-production, Spielberg explored the possibility of using computer graphics for the scene with the alien spacecraft. Cantwell worked with a company that had done work for the military with ray tracing software. They needed a test of how the alien ships would appear with this experimental technology, using ray tracing software on IBM punch cards. They used the most powerful (non-military) computer available at the time; the cooling for this system employed two and a half blocks of water cooler towers working at maximum to prevent the computer from frying while it did the computations. This piece is a colored pencil illustration of Devils Tower in Wyoming that was used in this experiment, which was kept secret following production. The experiment resulted in one Polaroid image, and it did do what it was supposed to do, but the technology required to power it on a mass scale was not available. According to Cantwell, it was the most expensive photo produced since a camouflage study of a pine tree by the military. Cantwell was asked to keep it secret for three years, and they agreed not to charge him for the cost of that frame of film. Spielberg then decided to do it "the old-fashioned way" and arranged for Doug Trumbull to do it the tried-and-true way, with miniatures in a smoke-filled tunnel. Devils Tower was used as a plot element and as the location of the climactic scenes in *Close Encounters of the Third Kind*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 35 by 23 inches

\$1,000-2,000



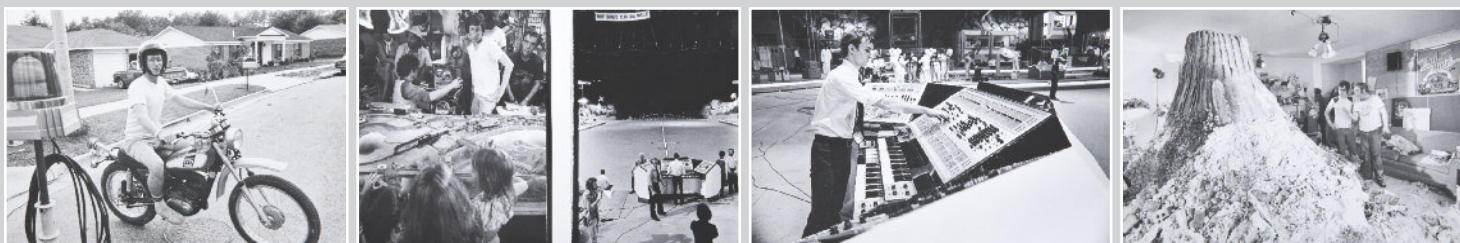
504
ALIENS ORIGINAL FIRST DRAFT SCREENPLAY

An original first draft of the movie *Aliens* (20th Century, 1986) by James Cameron, dated February 26, 1985. This screenplay was sent to Colin Cantwell in an effort to persuade him to work on the production following his work on a number of other important science fiction films, such as *2001: A Space Odyssey*, *Star Wars*, *WarGames*, and *Close Encounters of the Third Kind*. The script has "COLIN CANTWELL" written on the upper right corner of the front cover and is hand numbered "24" on the back of the last page in red. This script was produced by 20th Century Fox and has "Property of..." printed on the front cover. Cantwell did not ultimately work on this film, but he did save this early draft of the script.

PROVENANCE From the Collection of Colin Cantwell

11 by 9 inches

\$100-250



505

CLOSE ENCOUNTERS OF THE THIRD KIND SYNTHESIZER PROP FILE

A collection of original letters, photographs, and promotional materials relating to the ARP 2,500 synthesizer that was used for communicating with the aliens in the Steven Spielberg sci-fi film *Close Encounters of the Third Kind* (Columbia, 1977), including the original receipt for the instrument and its modules. John Williams was nominated for an Academy Award for Best Music, Original Score, for the film's soundtrack, which was based around the now iconic five-note musical progression played on the ARP 2,500 to greet the extraterrestrials in the final scenes of the film. Also includes approximately 20 on-set photographs, an original xerographed set of script changes, a crew list, and additional ephemera.

PROVENANCE From the Estate of Phil Abramson

Largest, 14 by 8 1/2 inches

\$400-600

PARTIAL



506

JAWS 2 TOOLBOX PROP AND ON-SET PHOTOGRAPHS

A vintage wooden toolbox featured in the film *Jaws 2* (Universal, 1978). Together with a large collection of approximately 125 photographs and 120 color slides depicting scenes taken on the set. Includes a copy of the film on DVD.

PROVENANCE From the Estate of Phil Abramson

Largest, 20 1/4 by 13 3/4 by 9 5/8 inches

\$300-500

PARTIAL

507

JAWS 2 TIFFANY LIGHTER & STERLING BRACELET

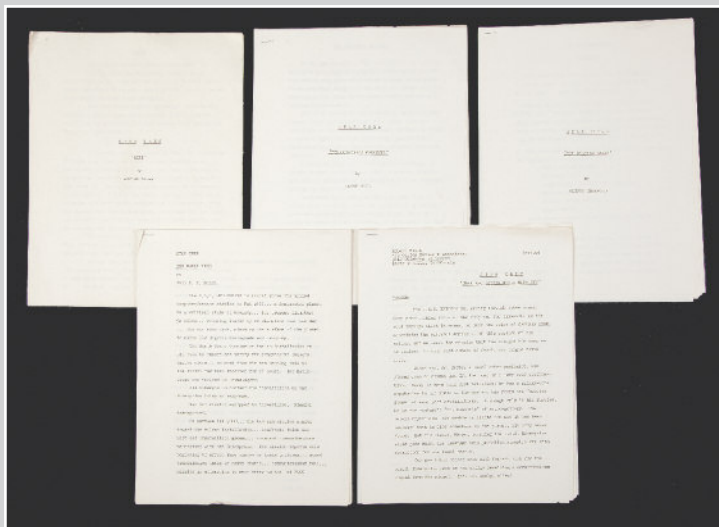
A silver and black enamel lighter marked "Tiffany & Co." and engraved on the side "Jaws 2, Lorraine," together with a sterling silver bracelet depicting sharks teeth around the film title "Jaws 2" and engraved on the verso "J.W.S. 1977," likely gifted to set decorator Phil Abramson by Jeannot Szwarc, director of *Jaws 2* (Universal, 1978), and the film's costar, Lorraine Gary. Also includes Abramson's personalized crew badge, a vintage cast and crew list, a poster placard, original production stationery, a photo signed by Roy Scheider, a photo signed by Lorraine Gary, and a handwritten letter signed by producer Richard Zanuck.

PROVENANCE From the Estate of Phil Abramson

Largest, 14 by 9 1/2 inches

\$300-500





508

STAR TREK ORIGINAL SERIES EPISODE OUTLINES

A set of detailed outlines for five original series episodes of *Star Trek* (Desilu Productions, Norway Corporation, 1966-1969). These hand-typed outlines, approximately 15 pages each, were sent to toy manufacturer Reuben Klamer of Toy Development Center after the completion of the laser rifle commissioned by Gene Roddenberry for the second *Star Trek* pilot "Where No Man Has Gone Before." Klamer's company was in negotiations to create props for the show and was sent these outlines for upcoming episodes to see if there were any props that Klamer's company could design and build. Eventually, Klamer did no further work for the series, but he retained these outlines for the episodes "The Naked Time," "What Are Little Girls Made Of?" "Miri," "The Corbomite Maneuver" and "The Galileo Seven."

11 by 8 1/2 inches

\$800-1,200



509

STAR TREK: GENERATIONS PATRICK STEWART PROTOTYPE COSTUME

A Captain Jean-Luc Picard duty uniform-style costume designed for Patrick Stewart for use in *Star Trek: Generations* (Paramount, 1994), though this particular design was ultimately not used. This costume is similar to the duty uniform style of costume worn at the start of the seventh feature-length *Star Trek* film and the first starring the cast of *Star Trek: The Next Generation* (Paramount Television, 1987-1994) following the end of that successful series run. With the film, the crew of the Enterprise transitions from wearing the familiar overall style of duty uniform seen in the television series to the style seen in use in the *Star Trek: Deep Space Nine* series. At the start, at least some of the crew has the TNG television-era style, with black shoulders and color below designating their particular branch of service, Picard's red indicating command and helm. By the end of the film, most of the crew is seen wearing the DS9 style of jumpsuit uniform that is all black, with the color designation on the shoulders. This prototype costume illustrates one possible direction in which production might have gone with a change for the big-screen outing. It appears to have gone fairly far into the process, as the costume tag inside the tunic reads "STAR TREK VII, PATRICK STEWART." More, the officially licensed action figure produced by Playmates for the release of the film shows the Captain Picard action figure wearing this same style of costume. An interesting and rare look into the costume design process for this important chapter of *Star Trek* history, as the feature films transitioned from the TOS cast to the TNG cast.

\$500-1,000



510

STAR TREK: ENTERPRISE KEITH CARRADINE "A.G. ROBINSON" FLIGHT SUIT

A flight suit worn by Keith Carradine as A.G. Robinson in the *Star Trek: Enterprise* (Paramount Network Television, 2001-2005) television series in the season two episode "First Flight." The costume consists of an orange/yellow simulated flight suit; the outer shell is made of orange/yellow nylon and features a black fleece interior. Embroidered patches include an early Starfleet emblem, "Starfleet Mission Control," "NX Project," and "A.G. Robinson" name tag. Gloves are attached by a zipper. Accompanied by a copy of the film.

\$500-700



**511
STAR TREK: THE NEXT GENERATION
WHOOPI GOLDBERG "GUINAN" COSTUME**

A costume worn by Whoopi Goldberg as Guinan in the television series *Star Trek: The Next Generation* (Paramount Television, 1987-1994). This was worn in the season three episode "Booby Trap." This costume consists of a maroon and copper pleated tunic, red trousers with copper vertical strips toward the bottoms of the legs, and a hat featuring matching, futuristic, sparkling fabric. A strip of nude fabric sewn into the costume by production has "Whoopi" written in black Sharpie. There is also a hanging asset management tag with "Rack 127" and "Photo 158" handwritten in red Sharpie on one side and stamped production characteristics on the other, noting that it is "SHOW: 154 Booby Trap," "CHARACTER: Guinan," "PLAYED BY Whoopi Goldberg," and "NOTES Orange + Copper tunic (w pleates) pant hat." Additionally, it includes the auction tag from the original sale by Christie's as part of their "40 Years of *Star Trek*: The Collection" sale event.

\$1,250-1,750



**512
STAR TREK VI: THE UNDISCOVERED
COUNTRY AND STAR TREK:
GENERATIONS JAMES DOOHAN
"SCOTTY" UNIFORM JACKET**

A jacket worn by James Doohan in his role as Scotty in the *Star Trek* feature films.

Originally sold in the Christie's "40 Years of *Star Trek*: The Collection" event, the jacket is believed to have been used in *Star Trek VI: The Undiscovered Country* (Paramount, 1991) and *Star Trek: Generations* (Paramount, 1994), the seventh film in the franchise that featured characters from the original 1960s television series cast as well as the first film with the crew from *Star Trek: The Next Generation* (Paramount Television, 1987-1994).

This officer's style burgundy uniform jacket has a Western Costume production tag sewn in which lists production number "2697 - 1" and has "James Doohan" typed in as well as his chest and sleeve measurements. There is also a hanging cardstock tag with "Scotty," "2697-1," and "S.T. VI" handwritten in black Sharpie. The jacket has been stripped of the belt, gold shoulder and cuff straps, and Starfleet badge. Accompanied by a copy of the film.

PROVENANCE Lot 865, "40 Years of *Star Trek*: The Collection," Christie's, New York, Sale number 1778, October 5-7, 2006

\$4,000-6,000





513 GENE RODDENBERRY 1988 ROLLS-ROYCE SILVER SPUR II SALOON

If you want "to boldly go where no man has gone before," a Rolls-Royce is a great choice. This beautiful ivory 1988 Silver Spur sedan belonged to *Star Trek* creator Gene Roddenberry and was used as his everyday car while he was creating and producing *Star Trek: The Next Generation* (Paramount, 1987-1994). The car is laden with luxurious amenities such as burled walnut trim, Wilton wool carpets and Connolly leather interior. The Rolls-Royce has a 124.5-inch wheelbase and is powered by an overhead valve 412-cid V-8 engine that produces 220 horsepower and is equipped with Bosch K-Jetronic fuel injection. Additional features are rear wheel drive, three-speed automatic transmission, rack and pinion steering, front wishbone suspension, independent rear suspension, front and rear disc brakes, and a steel body. Vehicle identification number, SCAZN02A0JCX22123. The Silver Spur model is the long-wheelbase version of the Silver Spirit. It was introduced by Rolls-Royce to the U.S. market in 1985 as a limousine, the first in 18 years. The initial MSRP was \$185,000. The Saloon body style of the Silver Spur has the long wheelbase but not the dividing window, offering passengers plenty of interior space while driving toward any frontier.

The current owner will contribute 100% of the proceeds from the auction to the Roddenberry Foundation, an organization that supports and inspires efforts that create and expand new frontiers for the benefit of humanity. The foundation funds innovative solutions to critical global issues in the areas of science and technology, the environment, education and humanitarian advances.

PROVENANCE From the Estate of Gene Roddenberry

\$30,000-40,000





514

STAR TREK: THE ORIGINAL SERIES LASER PROP WEAPON FROM ORIGINAL PILOT EPISODE THE CAGE

A laser prop from the first pilot episode of *Star Trek: The Original Series* (Desilu Productions, Norway Corporation, Paramount Television, 1965). *The Cage* was the first episode and original pilot produced for *Star Trek* in early 1965. *The Cage* was rejected by NBC and a second pilot was produced, *Where No Man Has Gone Before*. Though *The Cage* was not broadcast in its original form until 1988, footage from the episode was incorporated into the two-part, season two episode, *The Menagerie*. There were a number of differences between *The Cage* and the series as we know it, most notably that the Captain of the USS Enterprise was Christopher Pike (played by Jeffrey Hunter), not Captain Kirk (played by William Shatner). While *The Cage* was never broadcast as originally filmed and edited back in the first run of the series back in the 1960s, and for some time was considered partially lost, a complete copy of the footage was found in 1987, and it was first broadcast as part of a two-hour retrospective hosted by Patrick Stewart in November 1988, as part of *The Star Trek Saga: From One Generation to the Next*. In the context of the initial imagining of the *Star Trek* Universe, Starfleet crew are armed with "lasers" (laser pistols, or hand lasers) rather than "phasers", and this offering is one of just two known copies to have survived the production. The props were built by sculptor Wah Ming Chang, who also created the tricorder and communicator seen in the ongoing series. Though the laser pistols were intended to be the primary sidearm of the members of the Federation in *The Cage*, and then replaced with phasers going forward, they did make some appearances in other episodes of the ongoing series (*Where No Man Has Gone Before*, *The Man Trap*, and *What Are Little Girls Made Of*). Some changes were made (via paint and/or additional parts added on) with some of these subsequent uses, though this example appears as it would have in *The Cage*, with no other alterations. Only one other example of this style of prop has been authenticated, and it does differ from this one offered for sale. The other example was modified following *The Cage*, to be used as a generic villain laser gun in the ongoing series. As an example, it was used in the second pilot starring William Shatner, though with some changes. It is believed that at least four were made, and two hero versions. We believe that this is the second hero version, with the extending barrel (the other hero version has a fixed length barrel). The base (handle and body) were molded in a clear acrylic or Perspex type of material, which has been painted, with some found part metal parts added. In addition, there are two magnets built into the side (with opposing polarity) for use in affixing to the actors' belts (without holster).

9 by 5 by 3 inches

\$30,000-50,000

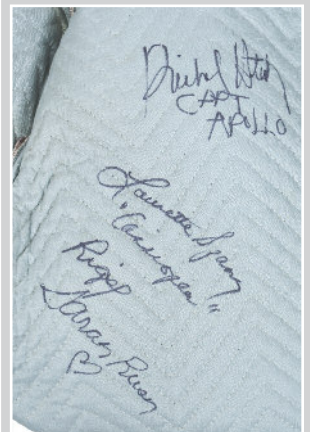
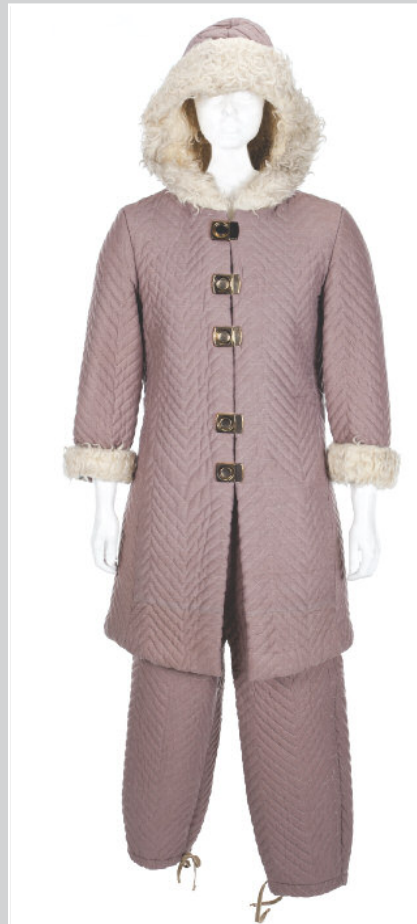




**515
TOM CORBETT, SPACE CADET COSTUME**

A space suit costume worn by Tom Corbett and/or one of the other principals in *Tom Corbett, Space Cadet* (CBS/ABC, 1950-1955). A one-piece, rose-colored jumpsuit with buttons down the front and futuristic adornments. Frankie Thomas and others wore this style of costume when exploring the surface of planets with inhospitable environments, as seen in episodes like "Assignment Mercury." Tom Corbett was a popular fictional character portrayed in television, radio, books, and comics in the 1950s. The only other known example of this costume to have survived the production is memorialized in the book *It Came from Bob's Basement: Exploring the Science Fiction and Monster Movie Archive of Bob Burns*. Accompanied by a copy of the film.

\$1,000-3,000



**516
BATTLESTAR GALACTICA SNOW SUIT FROM
"GUN ON ICE PLANET ZERO"**

A snow suit from the "Gun On Ice Planet Zero" episode of *Battlestar Galactica* (Universal TV, 1978-1979). The costume includes autographs made with black Sharpie pen on the inside of the jacket, including Richard Hatch (Captain Apollo), Laurette Spang (Cassiopeia), and Sarah Rush (Flight Corporal Rigel). Accompanied by a copy of the film.

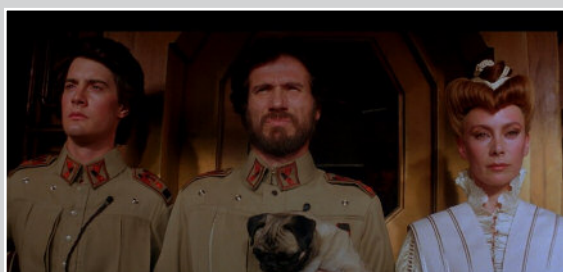
\$1,000-2,000

**517
STAR WARS
PRODUCTION SLIDES**

A collection of 50 35mm slides taken during the production of *Star Wars* (LucasFilm, 1977). The color slides include images of the models used to create the visual effects in the film, the actors on set, and some of the special effects themselves. The images are believed to have been taken by or for Ralph McQuarrie, who was the production illustrator and was on the visual effects crew for the film. Accompanied by printed photographs made from the slides.

Photos, 4 by 6 inches;
Slides, 2 by 2 inches

\$800-1,200



**518
DUNE DUKE ATREIDES JUMPSUIT**

A Duke Atreides jumpsuit costume worn by Jurgen Prochnow in *Dune* (Universal, 1984). A tan jumpsuit with red and black patches on chest, collar, and epaulettes, worn in the David Lynch film based on the classic Frank Herbert science fiction novel. Accompanied by a copy of the film.

\$1,000-2,000





519
LOST IN SPACE BILL MUMY COSTUME WORN AS WILL ROBINSON
 A Will Robinson costume worn by Bill Mumy in *Lost in Space* (CBS TV, 1965-1968). An orange zippered top with brown trim v-neck and lighter yellow/orange collar. This style of costume was worn by Mumy in the last five episodes of season one and throughout season two. Includes a one-piece zippered top. Accompanied by a copy of the episode.

\$2,500-5,000



520
LOST IN SPACE BILL MUMY COSTUME WORN AS WILL ROBINSON
 A Will Robinson costume worn by Bill Mumy in *Lost in Space* (CBS TV, 1965-1968). A blue zippered top with red and white striped collar. This style of costume was worn in season one. One of a rare collection of principal costumes from *Lost in Space*. Accompanied by a copy of the episode.

\$2,500-5,000



521
LOST IN SPACE GUY WILLIAMS COSTUME WORN AS "ANTI-MATTER MAN"
 An "Anti-Matter Man" costume worn by Guy Williams in *Lost in Space* (CBS TV, 1965-1968). This two-piece costume features a glitter-style reflective fabric. This style of costume was worn by Guy Williams in the episode "The Anti-Matter Man." In this popular episode, John Robinson goes to an alternate universe and finds conflict with his evil double. Accompanied by a copy of the episode.

\$2,500-5,000



**522
LOST IN SPACE GUY WILLIAMS COSTUME WORN AS
PROFESSOR JOHN ROBINSON**

A Professor John Robinson costume worn by Guy Williams in *Lost in Space* (CBS TV, 1965-1968). A blue and red velour tunic with zippered front. Arguably the most important of the costumes sold in this *Lost in Space* collection, this style of costume was worn by Williams in the original pilot and throughout season one until the episode "Ghost in Space." It was also used in seasons two and three, when Williams wore the jet pack, including the final episode, "Junkyard in Space." As such, it was worn from the first pilot all the way through to the last episode of the run and is very desirable. Accompanied by a copy of the episode.

\$2,500-5,000



**524
LOST IN SPACE GUY WILLIAMS COSTUME WORN AS PROFESSOR JOHN ROBINSON**

A costume worn by Guy Williams as Professor John Robinson in *Lost in Space* (CBS TV, 1965-1968). A tan velour tunic with green collar and yellow, lavender, and pale green stripes on the right arm, with separate blue pants. It is missing the yellow turtleneck. Very few examples of wardrobe have surfaced over the years, and this is one of the examples used in multiple episodes in season three. Accompanied by a copy of the episode.

\$2,500-5,000



**523
LOST IN SPACE GUY WILLIAMS
COSTUME WORN AS PROFESSOR
JOHN ROBINSON**

A Professor John Robinson costume worn by Guy Williams in *Lost in Space* (CBS TV, 1965-1968). A green velour v-neck tunic with orange trim and yellow zip-up collar. This style of costume worn by Guy Williams first appeared halfway through season one and through to the end of season two. Accompanied by a copy of the episode.

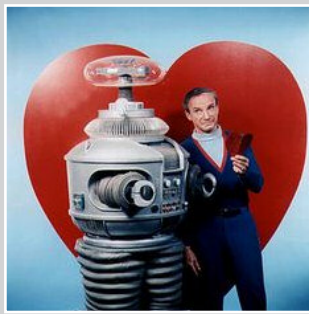
\$2,500-5,000





525
LOST IN SPACE JONATHAN HARRIS
COSTUME WORN AS DR. SMITH
 A Dr. Smith costume worn by Jonathan Harris in *Lost in Space* (CBS TV, 1965-1968). A blue velour v-neck shirt with bright pink trim and light purple turtleneck built into the tunic. Accompanied by a copy of the episode.

\$2,500-5,000



526
LOST IN SPACE MARK GODDARD COSTUME WORN AS MAJOR WEST
 A Major West costume worn by Mark Goddard in *Lost in Space* (CBS TV, 1965-1968). A mustard yellow velour tunic with brown collar and bright orange collared section built into the top. A perfect example of the unique "futuristic" style of fashion through the viewpoint of the 1960s.

\$2,500-5,000



527
LOST IN SPACE PRISONER COSTUME FROM "FUGITIVES IN SPACE"

A prisoner costume from *Lost in Space* (CBS TV, 1965-1968). A red and grey striped shirt and pants made of flannel, with Western Costume labeling. Seen in the episode "Fugitives in Space." A recognizable ensemble from a classic episode. Accompanied by a copy of the episode.

\$2,500-5,000



528
PLANET OF THE APES GORILLA WARRIOR BATTLE HELMET

A gorilla warrior battle helmet from the Tim Burton film *Planet of the Apes* (20th Century, 2001). A soft helmet painted maroon/purple with gold lines and highlights. Marked "7 1/4" and "GH-2" inside the helmet. Designed by Academy Award-winning costume designer Colleen Atwood.

Approximately 16 by 12 by 12 inches

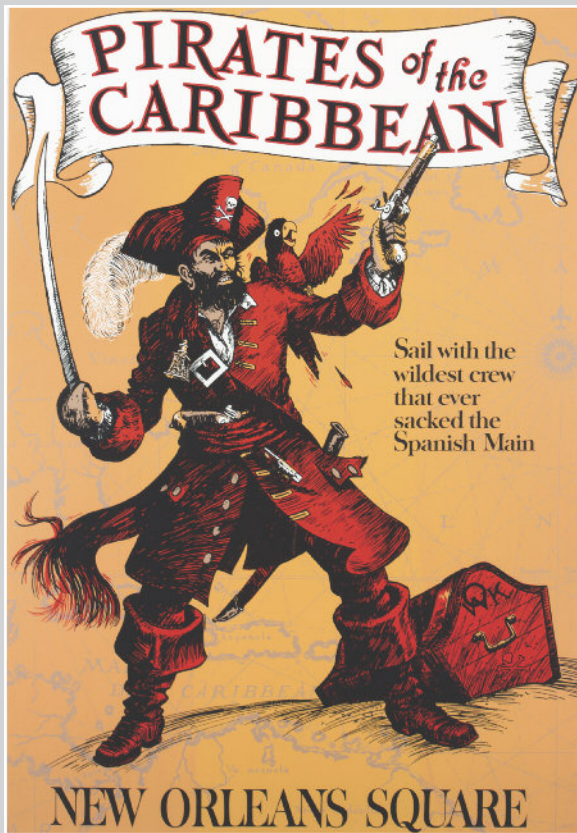
\$150-250



529
PLANET OF THE APES RODDY McDOWALL "CORNELIUS" COSTUME

A Cornelius costume worn by Roddy McDowall in the sci-fi classic *Planet of the Apes* (TCF, 1968) franchise and may have been used in any number of the related features and television series. Costume designer Morton Haack was nominated for an Academy Award for his work on the first film. Consisting of a jacket, shirt, and pants with "feet/boots," three separate Western Costume Co. labels are sewn within. The first is stamp numbered "2771-1" with a chest size of 39 stamped, the second is stamp numbered "2771-3" and has "McDowall, R." handwritten on it with chest size stamped "39," and the third is stamp numbered "2771-4" and has "McDowall, R." handwritten on it with chest size "34" and sleeve size "32" stamped in. Accompanied by a copy of the film.

\$500-1,000



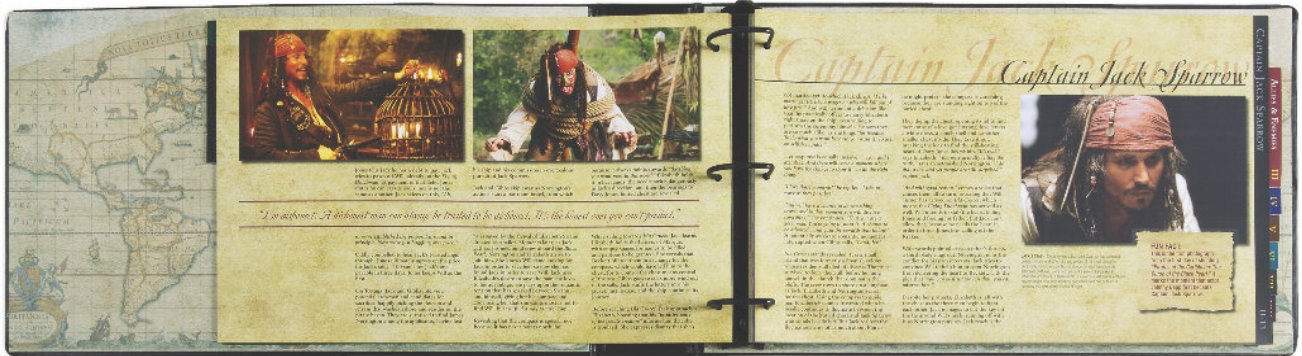
530
PIRATES OF THE CARIBBEAN ATTRACTION POSTER
 A *Pirates of the Caribbean* attraction poster circa 1967 from the Walt Disney theme park franchise. Hand-pulled silk screen on paper. The poster, which was hung at the entrance to the park, advertises "Sail with the wildest crew that ever sacked the Spanish Main."

62 1/2 by 42 1/2 inches, framed
 \$4,000-6,000



531
PIRATES OF THE CARIBBEAN WATERCOLOR CONCEPT SKETCH
 A watercolor concept sketch from the Walt Disney theme park's *Pirates of the Caribbean* attraction. Ink and watercolor on board. Undated; however, the attraction opened in 1967, and concept work may have begun as early as 1964.

12 by 16 inches
 \$2,000-4,000



532
PIRATES OF THE CARIBBEAN FRANCHISE MYTHOLOGY BOOK
 An oversized book containing the Franchise Mythology of Disney's *Pirates of the Caribbean* film franchise. The exhaustive document outlines in text and photographs every aspect of the film with sections dedicated to weaponry, characters, locations, and pirate life. The book was an internal Disney document intended as a resource for creative development of the franchise with an introduction by Oren Aviv, then president of Buena Vista Pictures Marketing.

\$1,000-1,500





**533
BATMAN 35MM REELS FULL PILOT EPISODES**

The first two episodes of the first season of the *Batman* (ABC, 1966-1968) television series. Reel #1 includes the episode "Hi Diddle Riddle," original air date 1/12/66. Reel #2 includes the episode "Smack in the Middle," original air date 1/13/66. The reels were sent to the series' executive producer, William Dozier, and are from his personal collection. Includes original boxes.

17 1/4 by 17 1/4 by 2 inches

\$1,000-2,000



**534
"CONAN THE LAST HERO" ORIGINAL PAINTING**

Acrylic on canvas, "Conan The Last Hero" by Paul Stinson. This was a conceptual painting created by Stinson at the direction of Stephen Pierson, owner of Earth-Art Graphics Inc. and Fantasy Castle Inc. Pierson provided the following information: Paul Stinson, an award-winning illustrator, painted this approximately in 1978, prior to the casting of Arnold Schwarzenegger. The painting was used initially for the production and sale of a poster by Earth-Art Graphics, and Stinson used Schwarzenegger as a model for the character in hopes of influencing the filmmaker's decision on casting. To my knowledge this was the only painting done at that time with Schwarzenegger's image of the character. Subsequently, the movie came out in 1982 with poster art by a different painter. This painting was used in a very successful fantasy art calendar, as well as the published poster art, prior to release of the film.

40 by 30 inches

\$600-800

**535
MOONRAKER "JAWS" PROTOTYPE ACTION FIGURE**

A prototype *Moonraker* (UA, 1979) character action figure of Jaws (played by Richard Kiel). The prototype looks like the final version of the doll but with a different facial expression. Accompanied by a final version of the doll created by Sideshow Action Figures in 2003.

16 by 10 by 3 1/4 inches

\$2,000-4,000





536
IAN FLEMING PORTRAIT PRINT BY GEORGE ALMOND
 A George Almond print of an Ian Fleming portrait. Signed by Almond at lower right and numbered 36/200 at lower left. Almond has created numerous illustrations of James Bond characters. This limited edition series was created for the Ian Fleming Foundation.

14 by 11 inches

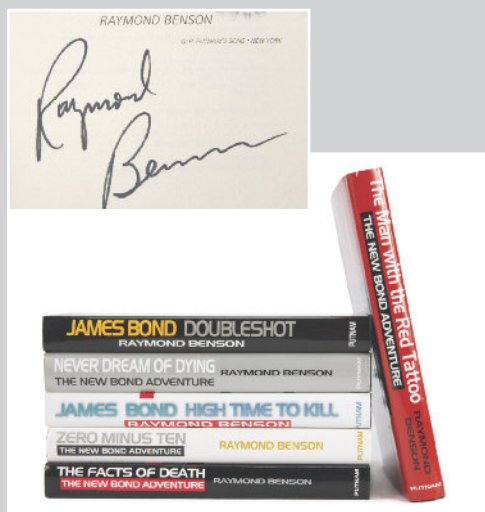
\$50-100



537.
NOËL COWARD "GOLDENEYE" PRINT
 A print of a Noël Coward painting of Ian Fleming's sunken garden at his Jamaican home "Goldeneye." In 1946, Fleming bought land in Jamaica, where he built a bungalow. His neighbor was writer, painter, actor, and singer Noël Coward. Fleming wrote his Bond novels while vacationing at Goldeneye.

17 by 11 inches

\$200-400



538
JAMES BOND NOVELS SIGNED BY THE AUTHOR
 A collection of six hardcover James Bond novels signed by author Raymond Benson: *Zero Minus Ten* (1997); *The Facts of Death* (1998); *High Time to Kill* (1999); *Doubleshot* (2000); *Never Dream of Dying* (2001); and *The Man with the Red Tattoo* (2002).

9 1/2 by 6 1/4 inches

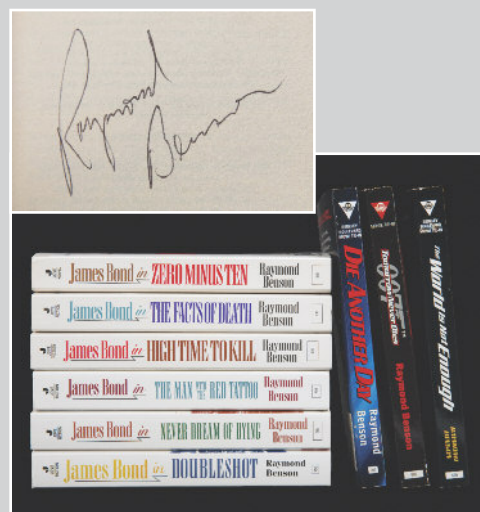
\$300-500



539
CHRISTOPHER LEE SIGNED COPY OF THE MAN WITH THE GOLDEN GUN
 A first edition copy of *The Man with the Golden Gun* by Ian Fleming (Bungay: Chaucer Press, 1965) signed on the title page by actor Christopher Lee, who played villain Scaramanga in the film adaptation of the book.

7 3/4 by 5 1/4 inches

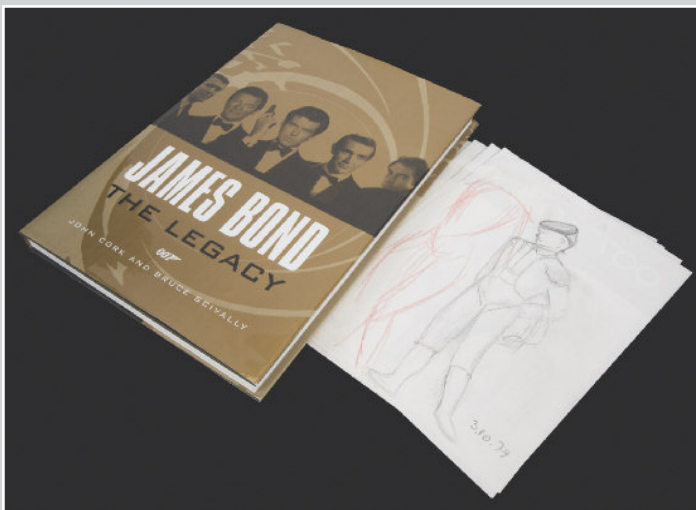
\$300-500



540
JAMES BOND PAPERBACK NOVELS SIGNED BY RAYMOND BENSON
 A collection of nine paperback James Bond novels signed by author Raymond Benson: *Zero Minus Ten* (1997); *The Facts of Death* (1998); *High Time to Kill* (1999); *Doubleshot* (2000); *Never Dream of Dying* (2001); *The Man with the Red Tattoo* (2002); *Tomorrow Never Dies* (1997); *The World Is Not Enough* (1999); and *Die Another Day* (2002).

6 3/4 by 4 1/4 inches

\$100-200



541 JAMES BOND CONCEPT DRAWINGS AND BOOK

A group of concept drawings by supervising art director Syd Cain. The pencil on paper drawings are on the reverse of *The Man with the Golden Gun* stationery. One drawing, of a matador, is dated "3.10.79." Accompanied by *James Bond: The Legacy* signed by author John Cork.

Drawings, 11 by 8 1/2 inches

\$200-400

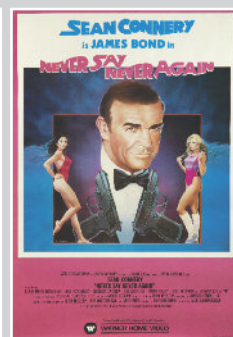
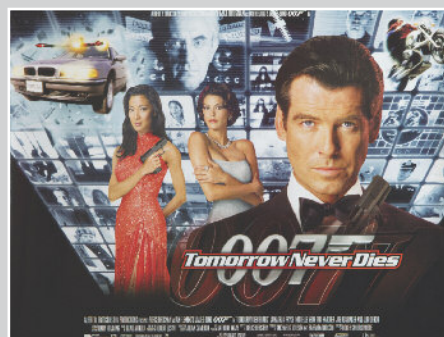


542 JAMES BOND TOY ITEMS

A collection of James Bond film franchise toys, including a battery-operated James Bond Aston Martin circa 1965. The tin car includes an action figure of James Bond and an ill-fated action figure in the ejection passenger seat and a group of small action figures from the film franchise, accompanied by three vehicles, four play plastic furniture pieces and two play backgrounds printed on both sides. Also present are an advertisement for the action figure playset and an extra set of decals, a Moon Buggy cardboard model kit from the James Bond fan club, and a toy Golden Gun made by Spectre (molded plastic in original 007 packaging).

Aston Martin toy car, 3 1/2 by 12 by 4 1/4 inches; Toy gun packaging, 6 1/2 by 8 3/4 inches; Moon Buggy packaging, 20 by 16 1/2 inches

\$500-700



543 JAMES BOND FILM POSTERS

A small collection of posters from the James Bond film franchise, including an alternate *Dr. No* (UA, 1962) window card intended for southern theaters; the card spotlights "Negro Star" John Kitzmiller with an image of him from the film, housed in a frame. Also included are an *On Her Majesty's Secret Service* (UA, 1969) one-sheet poster; a *Never Say Never Again* (Warner Bros., 1983) home video poster; and a pair of *Tomorrow Never Dies* (MGM, 1997) British quads, one signed by Raymond Benson, a Bond novelist.

Largest, 30 by 40 inches

\$600-800



544
TOMORROW NEVER DIES PROP GADGET MOBILE PHONE
 A 007 prop "cellular phone" from the film *Tomorrow Never Dies* (MGM, 1997). The JB988 Ericsson brand mobile phone was conceived as a remote control device, taser and fingerprint scanner by James Bond's gadget master, Q. It is believed that four versions of the phone were made for the film. The prop device flips open to reveal a mock LCD screen and steering control panel. Until recently this phone has been on display in England for the Eon Productions "Bond In Motion" display. Accompanied by a copy of the film.

6 by 2 inches
 \$2,000-4,000



545
TOMORROW NEVER DIES PROP AND PRODUCTION-USED LAPTOP
 A prop Gateway 2,000 Solo, serial number BC097071093, from the James Bond film *Tomorrow Never Dies* (MGM, 1997). The computer was used in the film by actress Samantha Bond, in her role as Moneypenny. It was later used by the film's computer department for film production. The computer went on to become writer Bruce Feirstein's personal computer. In a letter from Feirstein that accompanies the lot, he mentions that he wrote revisions for the film and part of *The World Is Not Enough* (MGM, 1999) on this computer. Labels affixed to the computer read "Moneypenny" and "007/ Film Crew." Also present is a 19-volt adapter, an external disk drive, a mouse, instruction manuals, startup disks and an image from the film.

9 by 11 1/4 inches
 \$4,000-6,000

546 JAMES BOND SIGNATURE COLLECTION

A collection of more than 150 signed images featuring actors from every James Bond film, including Ursula Andress, Lotte Lenya, Honor Blackman, Eva Green, Sean Connery, Roger Moore, Timothy Dalton, Daniel Craig, and many others.

Approximately 10 by 8 inches
\$4,000-8,000



547 DIE ANOTHER DAY ICE PALACE FAUX FUR SEAT COVERS

A pair of brown faux fur chair covers used as seat covers in the film *Die Another Day* (MGM, 2002) in the ice palace hotel scenes of the film. The material is cut to resemble a fur pelt. Accompanied by a copy of the film.

Approximately 32 by 28 inches
\$150-300





548
DIE ANOTHER DAY HOVERCRAFT

An Osprey 5 hovercraft in military green used in the James Bond film *Die Another Day* (Eon, 2002) starring Pierce Brosnan. The hovercraft has padding around the sides and was used in the chase scene that results in Colonel Tan-Sun Moon's death and Bond's capture. Accompanied by a typed, signed letter from Kip McCollum, proprietor and managing director of Osprey Hovercraft and designer of the Osprey 5. McCollum states that in the autumn of 2001, the craft design was chosen for the film, and 17 such hovercrafts were built, with only five left intact at the end of filming. This is one of the intact hovercrafts, but the engine is not original. Accompanied by a copy of the film.

This lot is currently in the United Kingdom, and the buyer will be responsible for pick-up or shipping from the United Kingdom after the sale.

\$30,000-40,000



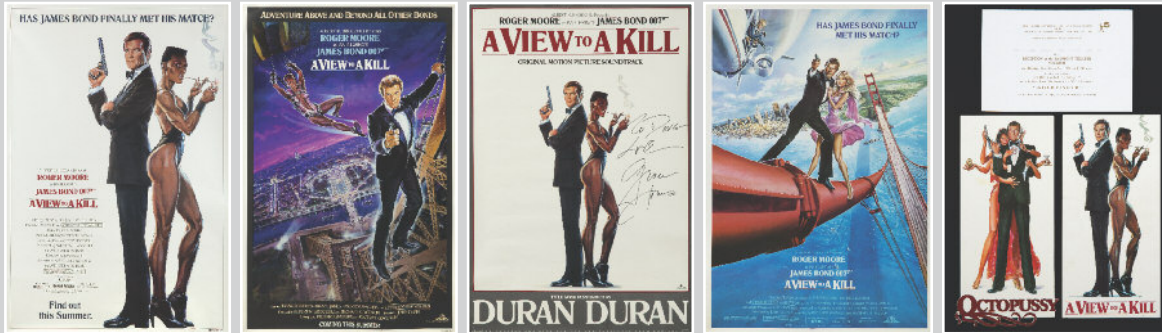


549 THE LIVING DAYLIGHTS POSTERS AND PARTY MENU

A group of four posters relating to the James Bond film *The Living Daylights* (UA, 1987) and a menu from the premiere party. Posters include a United States one-sheet; a United States one-sheet teaser poster; a British quad poster; and a Bollinger champagne advertising poster. With a menu from a *The Living Daylights* Premiere Party dinner.

Sizes vary

\$400-600

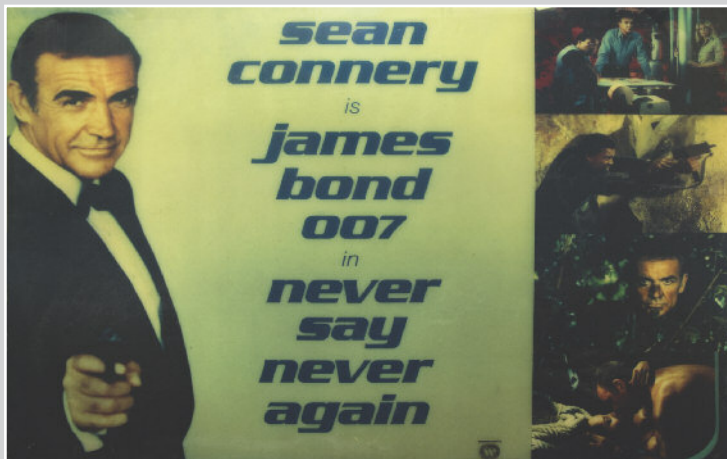


550 A VIEW TO A KILL ONE-SHEET POSTERS AND OTHER EPHEMERA

A group of James Bond movie posters and film premiere items, including *A View to a Kill* (MGM, 1985) advance one-sheet (purple style); a style B one-sheet poster for *A View to a Kill*; a one-sheet for the soundtrack to *A View to a Kill* inscribed by Grace Jones; a ticket to a London charity premiere of *A View to a Kill*; a ticket to a London charity premiere of *Octopussy* (MGM, 1983); and a ticket to a *Goldfinger* (UA, 1964) related reception.

Sizes vary

\$200-400

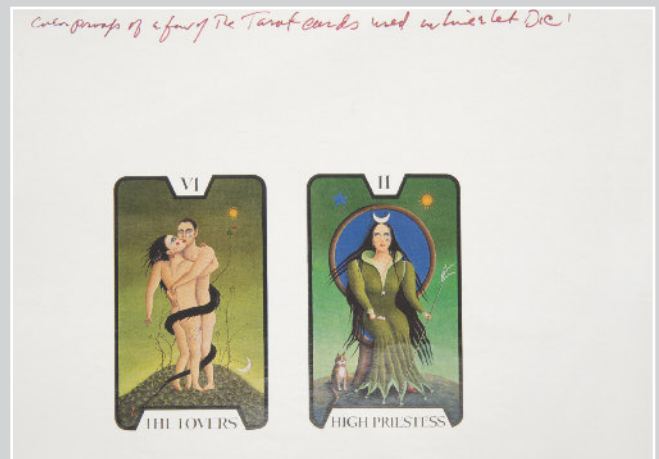


551 NEVER SAY NEVER AGAIN LOBBY DISPLAY POSTER

A poster displayed in a lightbox in the lobby of New York's Warner Bros. building in 1983. Constructed of heavy-duty plastic, the poster features a commanding image of Sean Connery along with four scenes from the film. This poster was not mass produced and is believed to be the only one Warner Bros. created over 30 years ago.

48 by 67 inches

\$400-600



552 LIVE AND LET DIE TAROT CARD PROOFS

A cover proof for two of the Tarot cards used in the James Bond film *Live and Let Die* (UA, 1973). Written at the top of the page "color proofs of a few of the Tarot cards used in Live & Let Die." The color proof is of The High Priestess card and The Lovers card. In the film, Bond fools the psychic Domino with a deck composed entirely of The Lovers card. The cards were designed by the art director for the film, Syd Cain.

7 1/2 by 10 1/2 inches

\$200-400



553

JAMES BOND PROP GUCCI LUGGAGE

A Gucci brand piece of luggage used by Roger Moore as James Bond in the film *The Man with the Golden Gun* (UA, 1974). Soft-sided with "GG" pattern, light brown leather accents, zipper and buckle closure. Accompanied by a copy of the film.

Approximately 19 by 24 by 7 inches

\$4,000-6,000



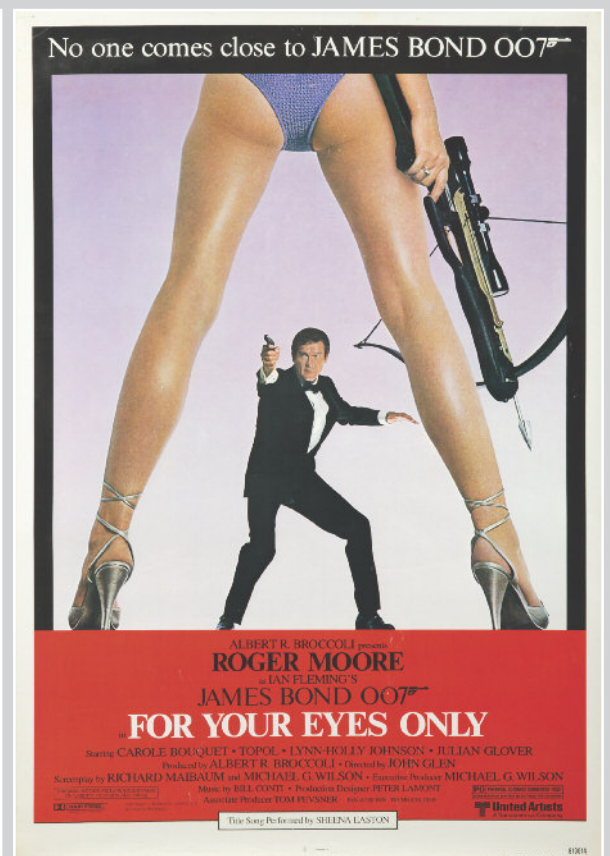
554

FOR YOUR EYES ONLY CAST AND CREW WATCH

A Seiko presentation watch that was gifted to cast and crew of the film *For Your Eyes Only* (UA, 1981). The back is engraved "Seiko/ For Your/ 007/ Eyes Only" and stamped "18KT." The watch face is uniquely accented with the signature of the person who received it, C. (for Charles) Juroe, the film's director of publicity. Black leather band. Accompanied by a one-sheet poster from the film.

9 by 1 1/4 inches

\$2,000-3,000





555 JAMES BOND OCTOPUSSY FILM-USED JET AIRCRAFT

The original BD-5J jet aircraft used in the classic James Bond thriller *Octopussy* (UA, 1983). This jet was prominently featured in the opening scene of the film, which depicts Roger Moore, as agent 007, using the jet to escape his Cuban captors, who in retaliation attempt to shoot him down with a heat-seeking missile. Bond cheats death by flying through the narrow opening of an airplane hangar, which dramatically explodes behind him when the missile detonates.

The BD-5J (N70CF) was constructed by stunt pilot J.W. "Corkey" Forno and began life as part of a three-man aerobatic demonstration team headed by Forno. In 1976, in honor of the nation's bicentennial, the jet was decorated with patriotic red and blue stripes over a white background. The Sonic Acrojets, as the team was known from 1978 on, was the world's first civilian jet aerobatic team and took part in every major air show held in the United States, Canada, and Mexico. The BD-5J (N70CF) was featured in television commercials for Asahi Beer and Toshiba Electronics but achieved the pinnacle of stardom in 1983 after being masterfully piloted by Forno during the opening scene of the classic spy thriller *Octopussy*. The micro-jet has the added distinction of being listed in *The Guinness Book of World Records* as the lightest single-engine jet in the world.

The BD-5J has a 17-foot wingspan (wings detach for transport), and measures 12-feet from front to back. NOTE: This lot does not include engine.

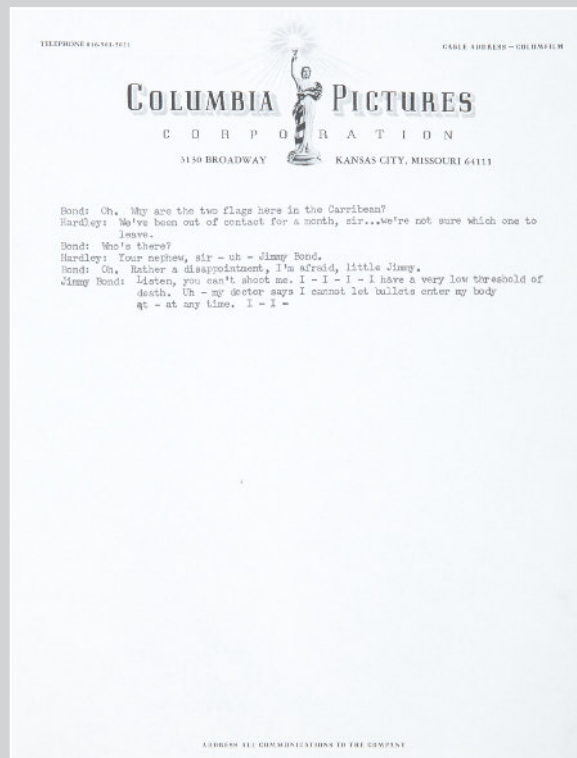
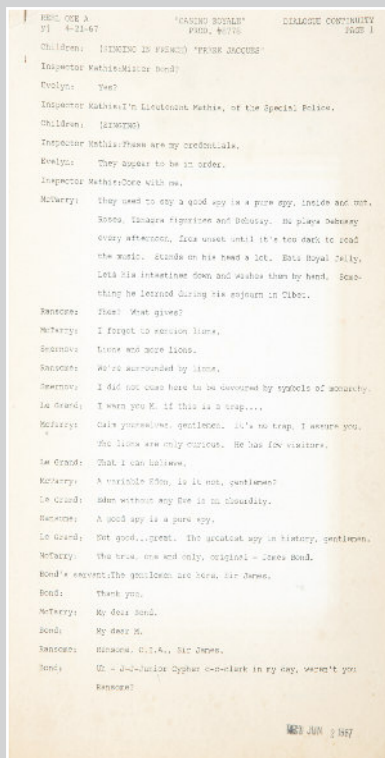
Wingspan, 17 feet; Length, 12 feet; Height, 6 feet

\$200,000-300,000









556
JAMES BOND SCRIPT
 A vintage "Dialogue Continuity" script for the original James Bond film *Casino Royale* (Columbia, 1967) starring Peter Sellers. Date stamped in black ink "Rec'd Jun 2 1967." Includes a typed addendum on Columbia Pictures stationery.

14 by 8 1/2 inches

\$400-600



557
GOLDFINGER ORIGINAL
30X40-INCH POSTER

A movie poster for the James Bond film *Goldfinger* (UA, 1964), printed on card stock. This poster would have shipped from the studio rolled rather than folded. These posters are generally referred to as 30" x 40" rather than one-sheets.

40 by 30 inches

\$3,000-5,000



558
YOU ONLY LIVE TWICE PROP THROWING STAR

A prop throwing star used in the film *You Only Live Twice* (UA, 1967). Four pointed, molded resin. Accompanied by a copy of the film.

4 by 4 inches

\$400-600

559
YOU ONLY LIVE TWICE CHAIR

A black office chair with tufted back used by villain Ernst Stavro Blofeld, played by Donald Pleasence, in the James Bond film *You Only Live Twice* (Eon, 1967). The chair was acquired in the 1980s during a liquidation sale by Pinewood Studios in the United Kingdom and later purchased by David Reinhardt from the Ian Fleming Foundation. The chair has since been shown to former employees who worked at Pinewood Studios and to a member of the production company. Over the years, the base on the chair has been replaced due to wear and tear. The seat cushion has been restuffed as well, but the rest of the chair remains as it was during filming. Accompanied by a postcard image of Blofeld sitting on the chair.

48 by 37 by 37 inches

\$1,500-3,000







560
YOU ONLY LIVE TWICE HELICOPTER PROP

A screen-used model Osato helicopter in the James Bond series *You Only Live Twice* (Eon, 1967). The helicopter belongs to Osato Chemicals in the film and is seen in the aerial battle by a volcano between Little Nellie operated by Bond, played by Sean Connery, and a fleet of black choppers. This is believed to be the only surviving helicopter model in original screen-used condition. It was exhibited for 10 years at the James Bond Room in Planet Hollywood, London. Accompanied by a copy of the film.

Previously owned by Dave Worrall, author of *The Most Famous Car In The World* and a noted Bond expert.

Approximately 80 by 24 by 24 inches

\$8,000-10,000



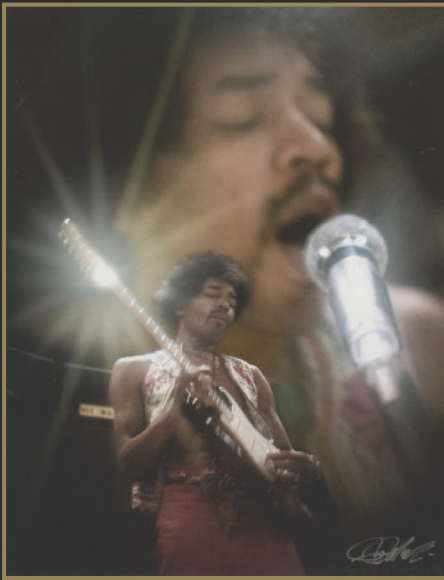




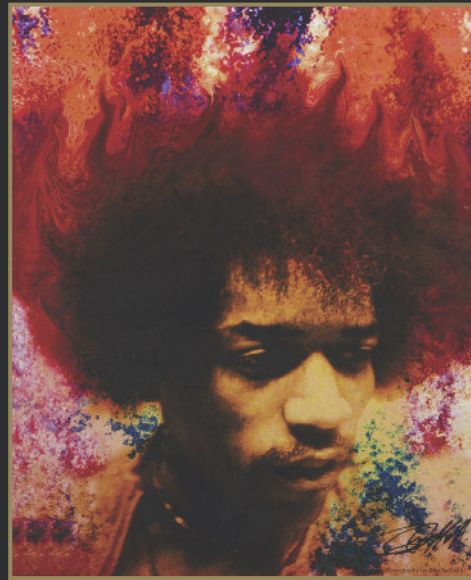
561



562



563



564

**561
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI**

A color digital print of Jimi Hendrix standing shirtless on a rocky ledge. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop
Framed, 21 by 17 inches

\$200-400

**563
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI**

A color digital print of Jimi Hendrix playing guitar together with a superimposed image of himself singing. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop
Framed, 29 by 23 inches

\$300-500

**562
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI**

A color digital print of Jimi Hendrix performing on stage together with a ghost-like image of himself flashing the peace sign. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop
Framed, 25 by 19 inches

\$300-500

**564
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI**

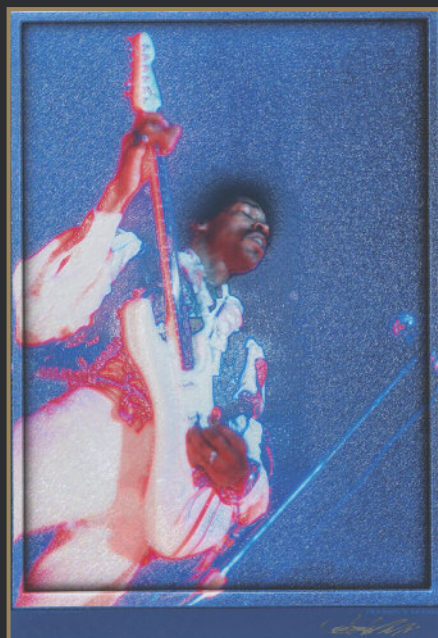
A color digital print of Jimi Hendrix gazing introspectively, with psychedelically manipulated hair. Signed in black ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop
Framed, 25 by 21 inches

\$300-500



565



566



567



568

565
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix performing live. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 25 by 19 inches

\$300-500

567
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix playing on stage next to Mitch Mitchell on drums. Taken by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 25 by 19 inches

\$100-300

566
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix playing his guitar, with overall digital texture effect. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 25 by 19 inches

\$300-500

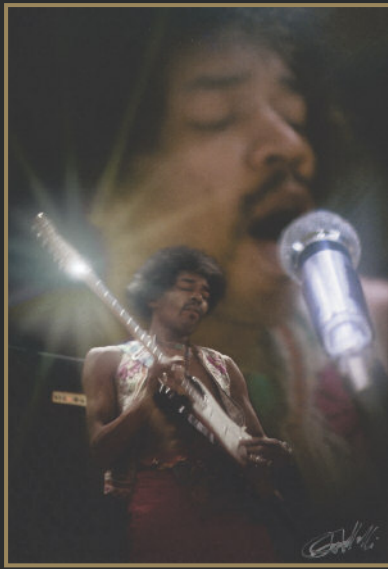
568
JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix performing live. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

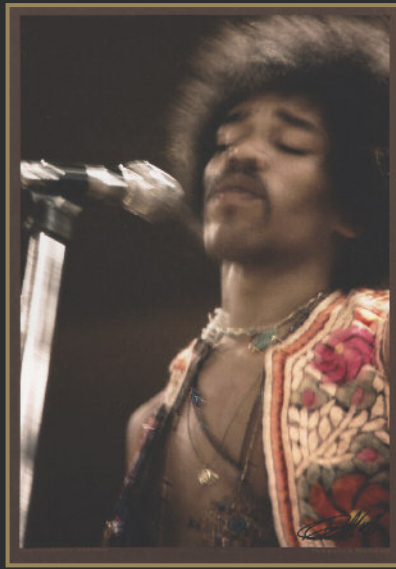
PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 21 by 17 inches

\$200-400



569



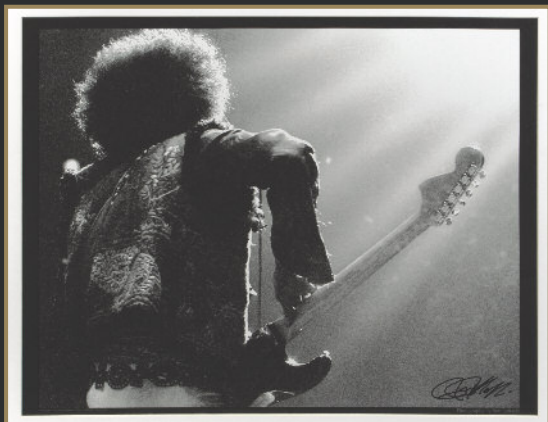
570



571



572



573

569

JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix playing guitar together with a superimposed image of himself singing. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 25 by 19 inches

\$300-500

570

JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix standing with a microphone. Signed in black ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 25 by 19 inches

\$300-500

571

JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix shown in three consecutive images as he plays live. Signed in silver ink to lower left by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 25 by 19 inches

\$300-500

572

JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A color digital print of Jimi Hendrix playing guitar in a psychedelic glow. Signed in silver ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 21 by 17 inches

\$200-400

573

JIMI HENDRIX PHOTOGRAPH BY RON RAFFAELLI

A black and white digital print of Jimi Hendrix playing his guitar overhand. Signed in black ink to lower right by Hendrix's official American tour photographer, Ron Raffaelli. Featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases an exclusive collection of Hendrix images directly from Raffaelli.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 29 by 23 inches

\$300-500



574

JIMI HENDRIX PAINTING BY DENNY DENT

An acrylic on canvas portrait of Jimi Hendrix, painted by Denny Dent. Signed lower left.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

48 by 36 inches

\$2,000-4,000



575

JIMI HENDRIX PAINTING BY DENNY DENT

A large-scale acrylic on black paper portrait of Jimi Hendrix, painted by Denny Dent. Signed lower right.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 72 by 59 inches

\$5,000-8,000



576

JANIS JOPLIN PHOTOGRAPH BY BARON WOLMAN

A limited edition color digital print of Janis Joplin singing into a microphone. Taken in San Francisco in 1968 by Baron Wolman. Titled, signed, and numbered "6/150" in black ink to lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 15 3/4 by 12 3/4 inches

\$100-300



577

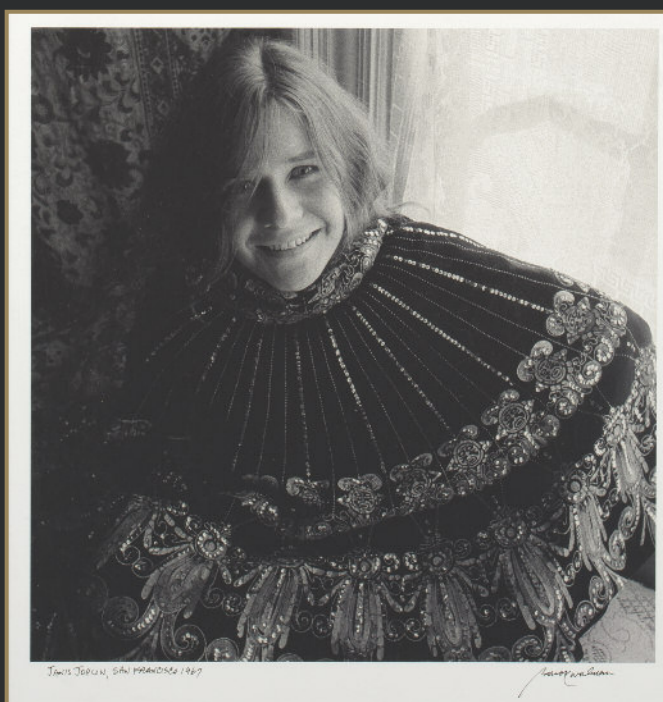
JANIS JOPLIN PHOTOGRAPH BY BARON WOLMAN

A limited edition black and white digital print of Janis Joplin wearing an embroidered cape. Taken in San Francisco in 1968 by Baron Wolman. Titled, signed, and numbered "6/150" in black ink to lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 15 3/4 by 12 3/4 inches

\$100-300



578

JANIS JOPLIN PHOTOGRAPH BY BARON WOLMAN

A black and white digital print of Janis Joplin smiling mischievously. Taken in San Francisco in 1967 by Baron Wolman. Titled and signed in black ink to lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 23 by 19 inches

\$300-500



579
JANIS JOPLIN PHOTOGRAPH BY BARON WOLMAN

A limited edition color digital print of Janis Joplin performing. Taken in San Francisco in 1968 by Baron Wolman. Titled, signed, and numbered "7/150" in black ink to lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 23 by 19 inches

\$300-500



580
JANIS JOPLIN PHOTOGRAPH BY BARON WOLMAN

A limited edition color digital print of Janis Joplin wearing an embroidered cape. Taken in San Francisco in 1968 by Baron Wolman. Titled, signed, and numbered "16/150" in black ink to lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 23 by 19 inches

\$300-500



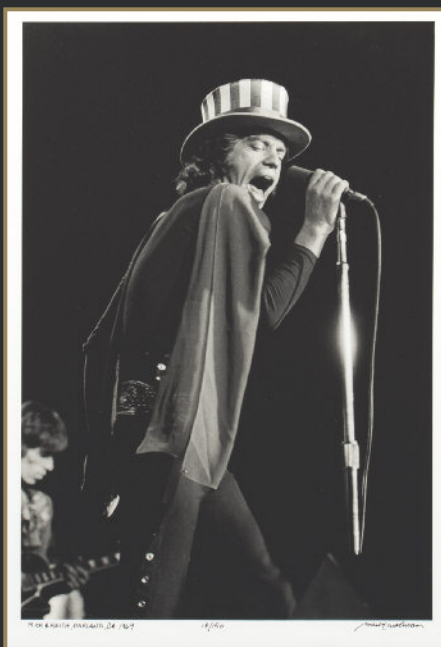
581
RONNIE WOOD SELF-PORTRAIT

A limited edition serigraph self-portrait of Rolling Stones guitarist Ronnie Wood. Titled "Self Portrait I," signed, and numbered "83/100" across lower margin. Includes a certificate of authenticity from Trebletrim Limited. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 32 1/2 by 26 1/2 inches

\$800-1,200



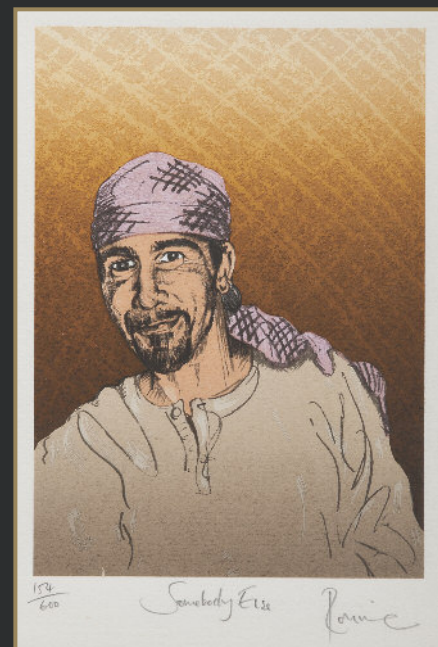
582
MICK JAGGER PHOTOGRAPH BY BARON WOLMAN

A limited edition black and white digital print of Mick Jagger performing on stage in an Uncle Sam hat. Taken in Oakland, California, in 1969 by Baron Wolman. Titled, signed, and numbered "18/150" in black ink to lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 23 by 19 inches

\$400-600



583
RONNIE WOOD LIMITED EDITION PRINT

A limited edition serigraph portrait by Ronnie Wood. Titled "Somebody Else," signed, and numbered "154/600" across lower margin.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 16 3/4 by 14 inches

\$300-500



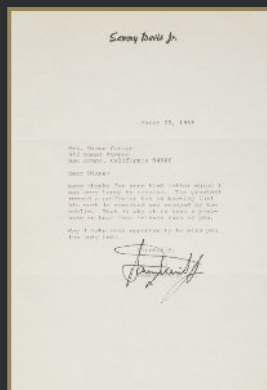
**584
SAMMY DAVIS JR. BRONZE BUST AND SIGNED
LETTER**

A bronze bust of Sammy Davis Jr., together with a typed letter signed by Davis from March 22, 1968.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Bust, 17 by 10 by 7 inches

\$300-500



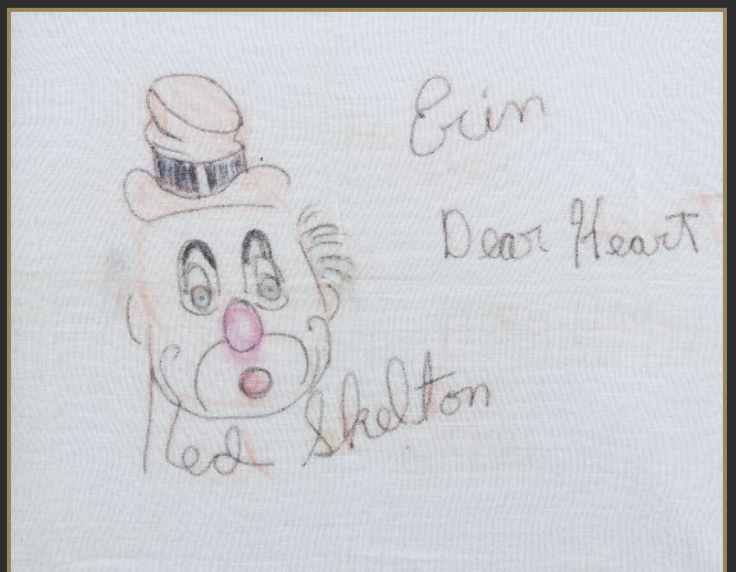
**585
FRANK SINATRA SERIGRAPH BY STEVE KAUFMAN**

A serigraph on canvas featuring Frank Sinatra posing for a mug shot following his 1938 arrest for seduction and adultery. Monogrammed by Steve Kaufman in black marker on verso.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

30 by 23 1/4 inches

\$400-600



**586
RED SKELTON CLOWN ILLUSTRATION**

An ink on white cotton handkerchief illustration of a clown, signed "Red Skelton," with the inscription "Erin/ Dear Heart."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 15 3/4 by 12 3/4 inches

\$100-300



587

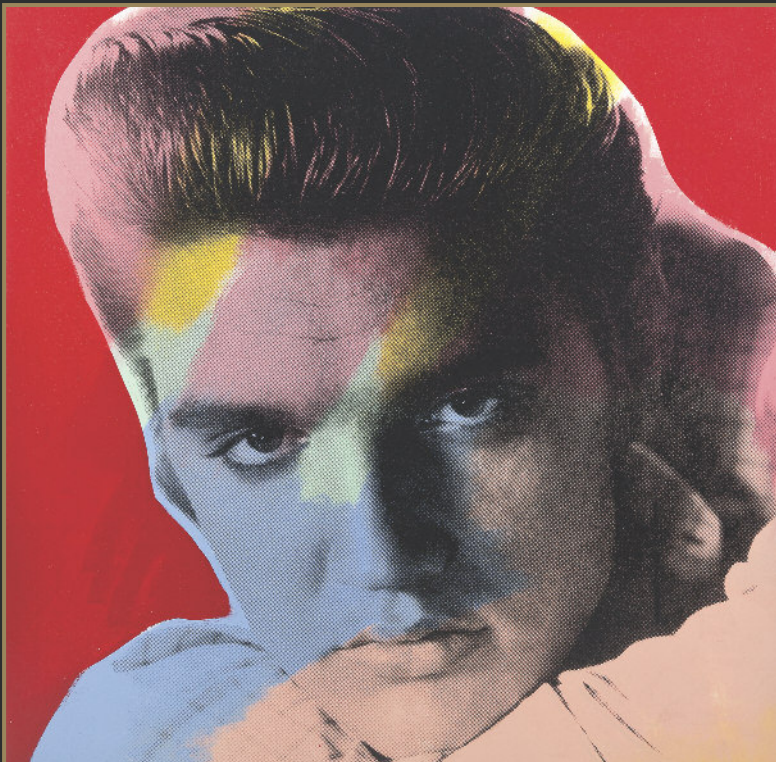
ELVIS PRESLEY PAINTING BY DENNY DENT

A monumental acrylic on black paper portrait of Elvis Presley, painted by Denny Dent. Signed and dated lower left "86" and inscribed "To W. [Collier]."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 82 3/4 by 60 inches

\$3,000-5,000



588

ELVIS PRESLEY SERIGRAPH BY STEVE KAUFMAN

A limited edition serigraph on canvas featuring a portrait of Elvis Presley. Monogrammed by Steve Kaufman and numbered "32/250" in black marker on verso. Stamped with insignia from Martin Lawrence Limited Editions.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

38 by 38 inches

\$800-1,200

589

BEATLES SGT. PEPPER'S ALTERNATE ALBUM ART

A limited edition digital photograph featuring an alternate version of the iconic Beatles album cover for *Sgt. Pepper's Lonely Hearts Club Band* (Parlophone, 1967). This alternate arrangement depicts Ringo Starr holding a tuba and Paul McCartney kneeling to the left of the bass drum.

More significant is the inclusion of audience members who were later obscured or nixed from the final arrangement, including Albert Einstein, Mahatma Gandhi, and Bette Davis in costume for her role as Queen Elizabeth in *The Private Lives of Elizabeth and Essex* (Warner Bros., 1939). Numbered lower left in black ink "42/100." This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 30 1/4 by 30 1/4 inches

\$800-1,200



590

JOHN LENNON PAINTING BY DENNY DENT

An acrylic on canvas portrait of John Lennon, painted by Denny Dent. Signed and dated lower right "83."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

36 by 24 inches

\$1,000-3,000





591

JOHNNY CASH DRIVER'S LICENSE

A California state driver's license with photo ID issued to country music legend Johnny Cash in 1964 and valid until his 35th birthday in February of 1967. Carried by Cash during some of the most turbulent years of his life, which were marked by excessive drug use, arrests, extramarital affairs, and other conflicts, including a famed incident in which his truck reportedly caught fire and burned several hundred acres of California's Los Padres National Forest as well as his highly publicized arrest for trying to smuggle amphetamines out of Juarez, Mexico. The license is hand signed in black ink "John R. Cash." Featured on the History Channel series *Pawn Stars* as well as an episode of *Late Show with David Letterman* in which Rick Harrison showcases recent acquisitions from the Gold & Silver Pawn Shop. Mounted in a custom display case.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 21 by 17 1/4 inches

\$6,000-8,000



592

VINTAGE MARTIN UKULELES

A trio of vintage Martin ukuleles, two of which have a decal for Bergstrom Music Company, Honolulu, Hawaii. All three come with cases.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Each, 21 1/4 inches

\$2,000-4,000

593

1960S VINTAGE ROCK CONCERT FLYERS

A collection of approximately 55 vintage psychedelic art advertising postcards for rock concerts held at the Grande Ballroom in Detroit. Includes cards for iconic bands Procol Harum, Moody Blues, Iron Butterfly, MC5, Moby Grape, Cream, John Lee Hooker, The Byrds, Electric Prunes, Jimi Hendrix, Grateful Dead, Pink Floyd, Blue Cheer, and many others. Comes with a newspaper clipping about the history of the Grande Ballroom Theatre.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Largest, 8 3/8 by 5 1/4 inches

\$1,000-2,000



594

GIBSON LES PAUL BASS GUITAR

A vintage 1969 Gibson Les Paul bass guitar with two low-impedance humbucking pickups and a rosewood fretboard.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$1,000-2,000



595

OAHU LAP STEEL GUITAR

A vintage Oahu lap steel guitar with original case.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Case, 33 3/8 by 8 by 3 inches

\$400-600



596

VIC FLICK OWNED AND PLAYED 1961 FENDER STRATOCASTER

A 1961 Fender Stratocaster, Olympic White, owned and played by guitarist Vic Flick. This guitar was played by Flick on numerous popular recordings, including "Ringo's Theme (This Boy)" from the classic Beatles film "A Hard Day's Night" (Proscenium Films, 1964); both the score and the Shirley Bassey theme song for the hit James Bond thriller "Goldfinger" (Eon Productions, 1964); "Downtown" by Petula Clark; "Shout" by Lulu; "It's Not Unusual" by Tom Jones; and was even sampled in FatBoy Slim's 1998 hit "Rockafeller Skank." This guitar was originally factory Olympic White, but was later repainted non-factory white. It has been refretted, and a new nut has been installed. Serial number 65810. The neck dates are 10/61, indicating October of 1961, and the potentiometer codes are 3046134, indicating the 34th week of 1961. The original switch has been changed to a 5-way switch. Accompanied by additional parts, a document listing the numerous songs it was played on, and a hardshell case. This item was featured on the History Channel series "Pawn Stars".

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$40,000-60,000



**597
ANGUS YOUNG AC/DC MEMBER SIGNED GUITAR**

A Fender Stratocaster style electric guitar signed by Angus Young of AC/DC. Includes a certificate of authenticity from PSA and Autograph Pros, LLC.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$400-600

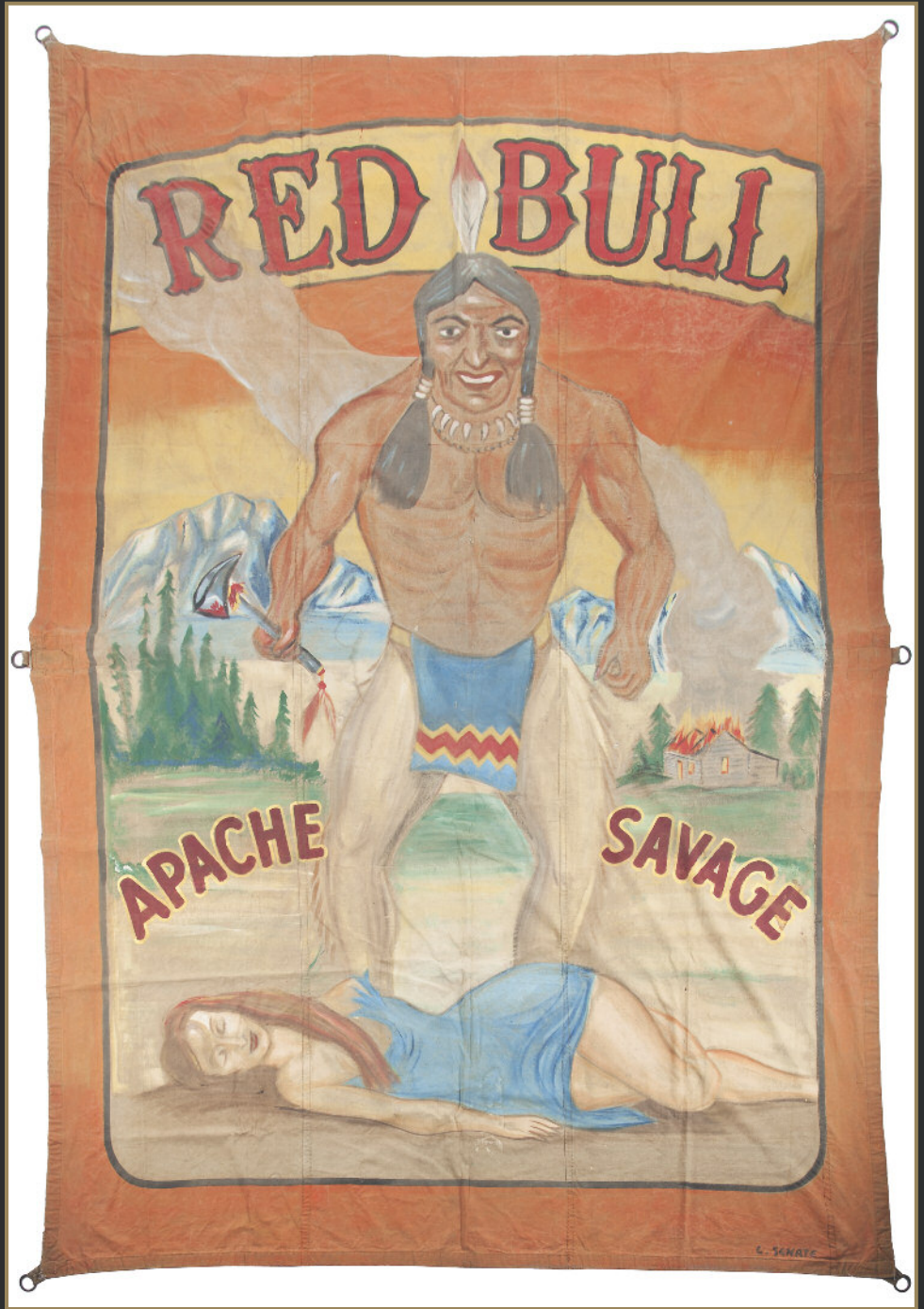


**598
ROB HALFORD JUDAS PRIEST MEMBER SIGNED GUITAR**

A Stedman Pro electric guitar signed by Rob Halford of Judas Priest. Includes a certificate of authenticity from PSA.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$400-600



**599
"RED BULL APACHE" CIRCUS BANNER**

An acrylic painted canvas circus sideshow style banner depicting "Red Bull, the Apache Savage" holding a hatchet and standing over a scantily clad woman while a log cabin burns in the background. Signed lower right "L. Senate."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

132 by 93 inches

\$3,000-5,000



600
HUGH HEFNER SERIGRAPH BY STEVE KAUFMAN

A limited edition serigraph on canvas featuring a portrait of *Playboy* magazine founder Hugh Hefner. Monogrammed by Steve Kaufman and numbered "6/50 PP" in marker on verso.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

33 by 31 inches

\$200-400



601
PLAYBOY BUNNY TAIL

A vintage Playboy Bunny tail mounted on a walnut plaque with a brass caption that reads "Caught Live at The Playboy Club." This item was featured on an episode of the History Channel series *Pawn Stars* in which Rick Harrison purchases items from former Playboy Club manager P.J. Moriarty.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

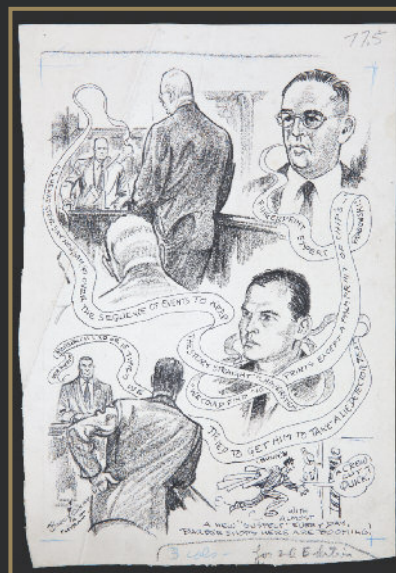
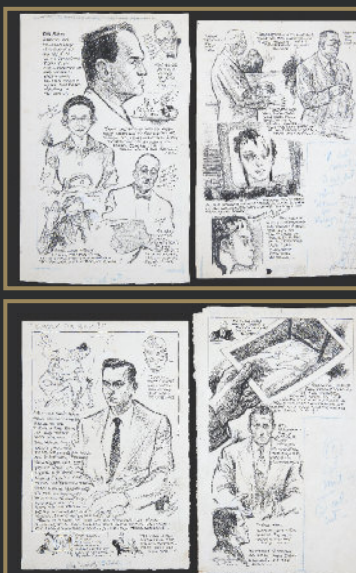
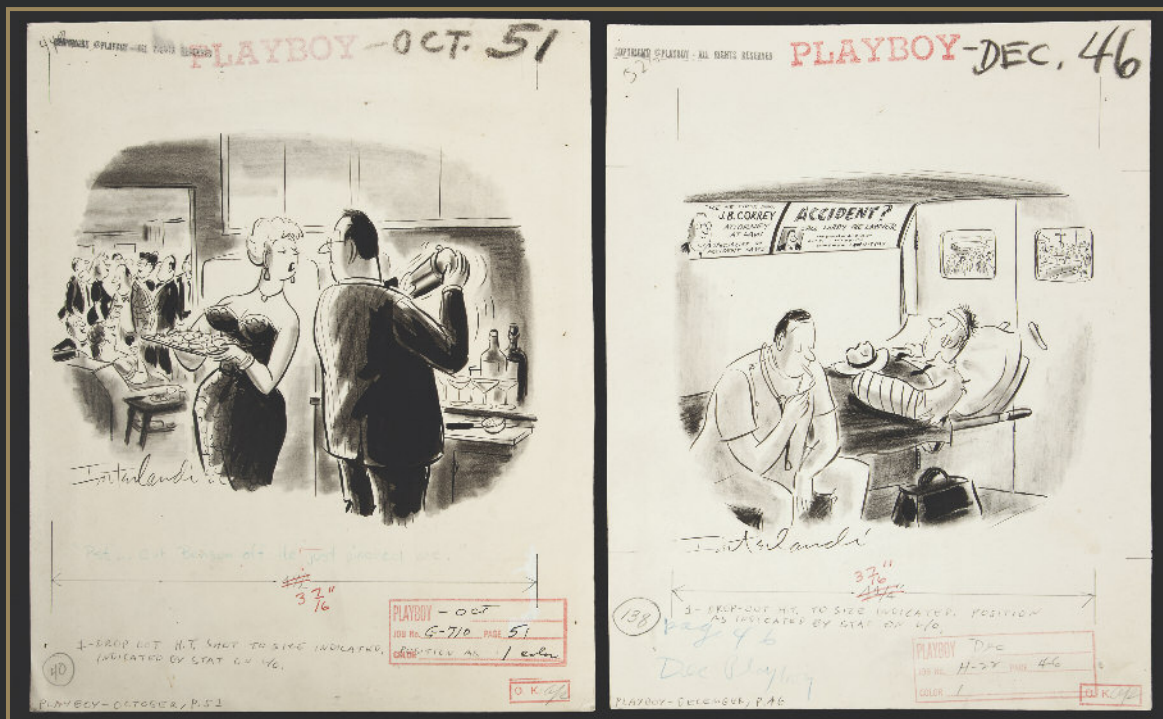
11 7/8 by 12 1/8 by 5 inches

\$300-500

A pair of original ink on card stock cartoon illustrations for *Playboy* magazine, both signed by Frank Interlandi.

Largest, 11 by 9 inches

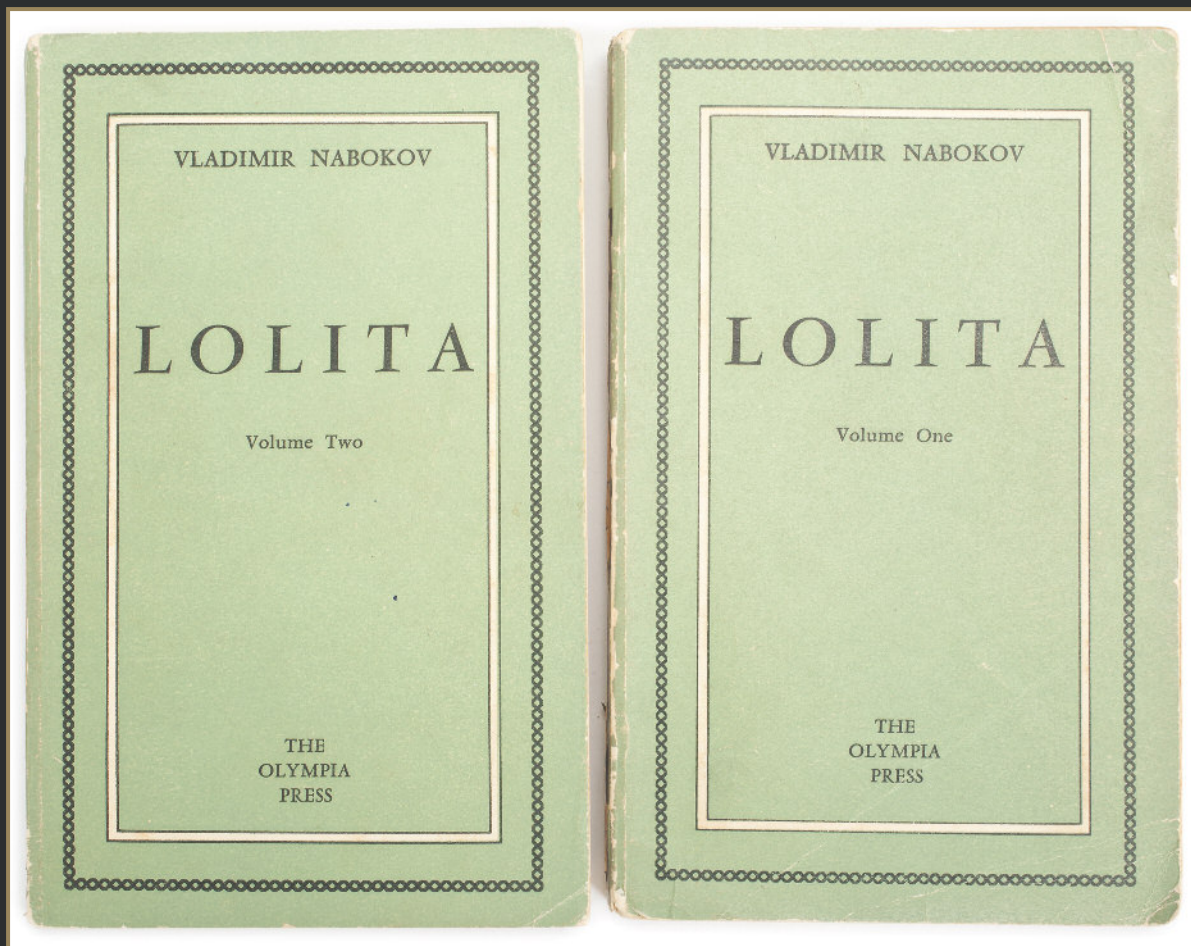
\$500-700



A collection of approximately 35 illustrations in ink, pencil, and additional media depicting scenes from the scandalous trial of Dr. Sam Sheppard, whose case is believed to have been the inspiration for the 1960s TV show *The Fugitive* as well as the later blockbuster film of the same name starring Harrison Ford and Tommy Lee Jones. Included is a newspaper clipping from the *New York Journal-American* reproducing one of the illustrations present and a vintage black and white photograph of Sheppard wearing a neck brace, which he reportedly wore due to injuries received when confronting his wife's real attacker. The media frenzy surrounding this case, which is reflected in these illustrations, was said to have unduly influenced the jury's guilty verdict. After serving 10 years in prison, Sheppard was set free following a retrial. This item was featured on the History Channel series *Pawn Stars*.

Largest, 13 3/4 by 11 inches

\$2,000-4,000



604

LOLITA FIRST EDITION

A first edition, later issue, of the scandalous Nabokov novel "Lolita." Volume one exhibits the printed price of 900 Francs, while volume two exhibits a price increase sticker of 1,200 Francs. This item was featured on the History Channel series "Pawn Stars."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

7 by 4 3/8 inches

\$1,000-3,000



605

JOHN WAYNE YACHT LIFE PRESERVER

A life preserver stenciled with the name of John Wayne's yacht the "Wild Goose." Together with a printed list of auction lots stated to have originally belonged to the yacht. Housed in a custom display case along with images of Wayne on the vessel. Also includes a collection of approximately 60 vintage lobby cards for numerous John Wayne films, including "The Sons of Katie Elder" (Paramount Pictures, 1965); "The Comancheros" (20th Century Fox, 1961); and "The Fighting Kentuckian" (Republic Pictures, 1955 Re-release).

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 31 3/4 by 25 3/4 inches

\$400-600

606

SPIDER-MAN ORIGINAL COMIC ART

An original ink illustrated panel for page 2 of the Marvel Comics "Team-Up" issue pairing Spider-Man and Tigra against Zabo, Doctor Strange and the Scarlet Witch (issue #125). Signed by artist Kerry Gammill to center right. Includes two vintage issues of the corresponding comic book.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

16 by 10 7/8 inches

\$400-600



607

LI'L ABNER ORIGINAL COMIC ART

An original ink illustrated strip for the comic series "Li'l Abner." Signed and dated lower right "Al Capp, 11-26 [1972]" with a "New York News Inc." snipe to center left.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 33 1/4 by 26 1/4 inches

\$800-1,200



Heavy!!

BUT NOW THAT IT'S STRAIGHTENED OUT EVERYBODY NO DOUBT IS HAPPY--

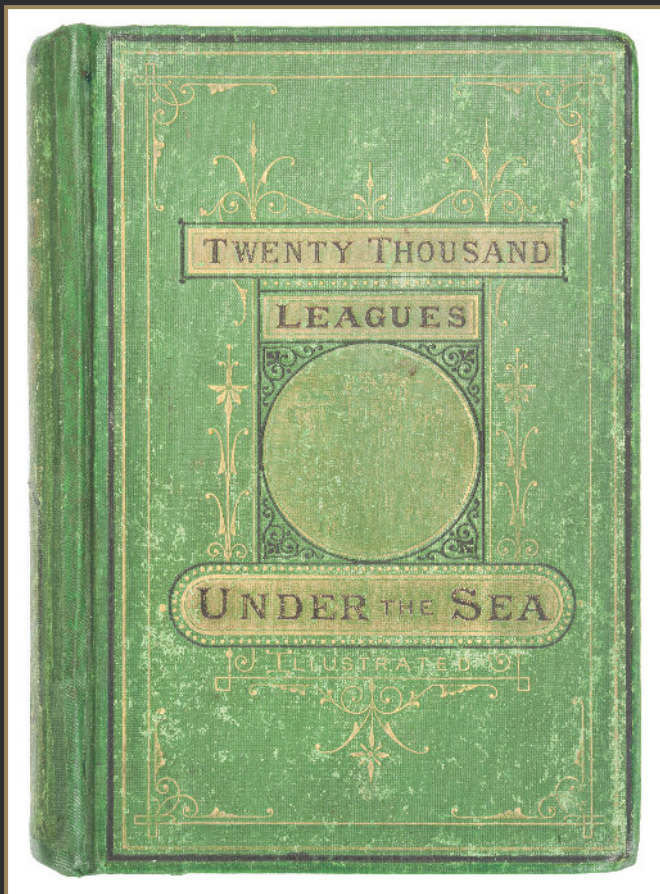
SOON'S YO' MARRIES UP WIF JACKIE MOLASSIS TH' SYRUP HEERSS

AN' I'LL DO IT RIGHT AWAY AH HAIN'T USED TO NOT BEIN' MARRIED--

AH IS TH' REAL SHIRLEY STINKWEED AN' IT'S MAH DOOTY TO AX YO' TO MARRY ME--

TO BE CONTINUED--

11-26 Capp



608

TWENTY THOUSAND LEAGUES UNDER THE SEAS FIRST EDITION

A first American edition (variant A) of the science-fiction classic *Twenty Thousand Leagues Under the Seas* (Boston: James R. Osgood and Company, 1873), bound in green cloth and meeting the points required for the true first American edition, very few of which are known to have survived the great Boston fire. Exhibits ink gift inscription to front endpaper dated January 1873. Includes custom built protective solander box. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Solander box, 9 3/8 by 7 by 2 3/4 inches

\$10,000-15,000



609

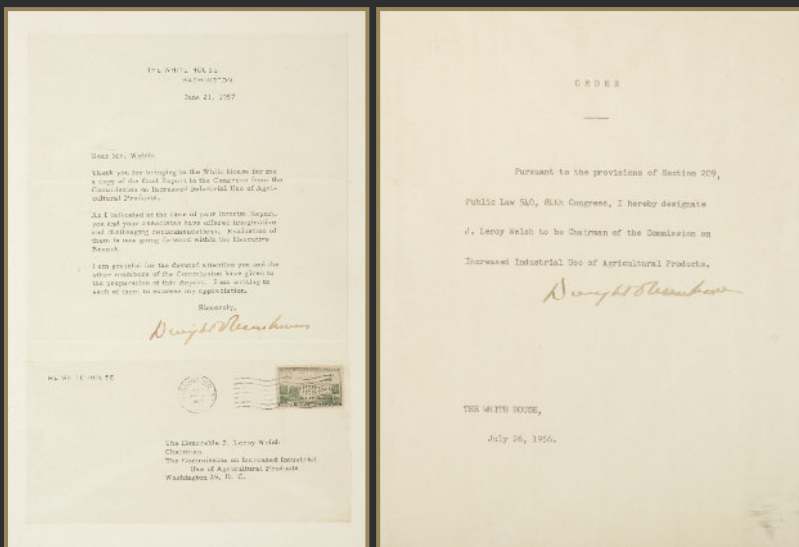
20,000 LEAGUES UNDER THE SEA STORYBOARDS

A collection of four storyboard panels from the classic sci-fi film *20,000 Leagues Under the Sea* (Walt Disney, 1954) consisting of large vintage photographic prints of scene-laden bulletin boards, with additional notes and revisions added in ink and pencil. Includes panels for the "Squid Sequence" and the "Vulcania Sequence."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Largest, framed, 27 1/4 by 15 1/4 inches

\$1,000-2,000



610 EISENHOWER SIGNED LETTERS

A typed letter on White House stationery dated June 21, 1957, and signed by President Dwight D. Eisenhower. The letter was written to Mr. J. Leroy Welsh thanking him for a report on the use of agricultural products. The letter and the original mailing envelope are mounted together on matte board. Included is a typed "Order" signed by President Eisenhower and dated July 26, 1956, designating Welsh as a chairman.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Largest, framed, 13 3/4 by 9 7/8 inches

\$100-300



611 LYNDON B. JOHNSON CEREMONIAL SIGNING PEN

A steel-nibbed fountain pen reportedly used by President Lyndon B. Johnson to sign amendments to the Social Security Act in 1965. The pen handle is engraved "The President - The White House." This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 9 1/2 by 7 1/2 by 1 inches

\$1,000-3,000



612 NAPOLEON (GOLD) SERIGRAPH BY STEVE KAUFMAN

A limited edition serigraph on canvas featuring Napoleon Bonaparte riding horseback. Monogrammed by Steve Kaufman and numbered "114/195" in black marker on verso. Includes original label from Martin Lawrence Limited Editions.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

41 by 33 1/2 inches

\$800-1,200



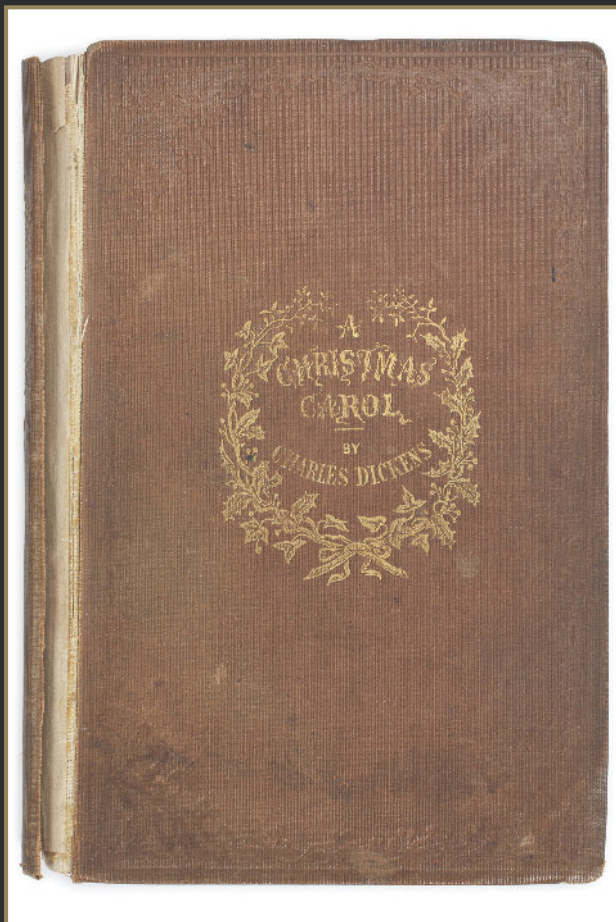
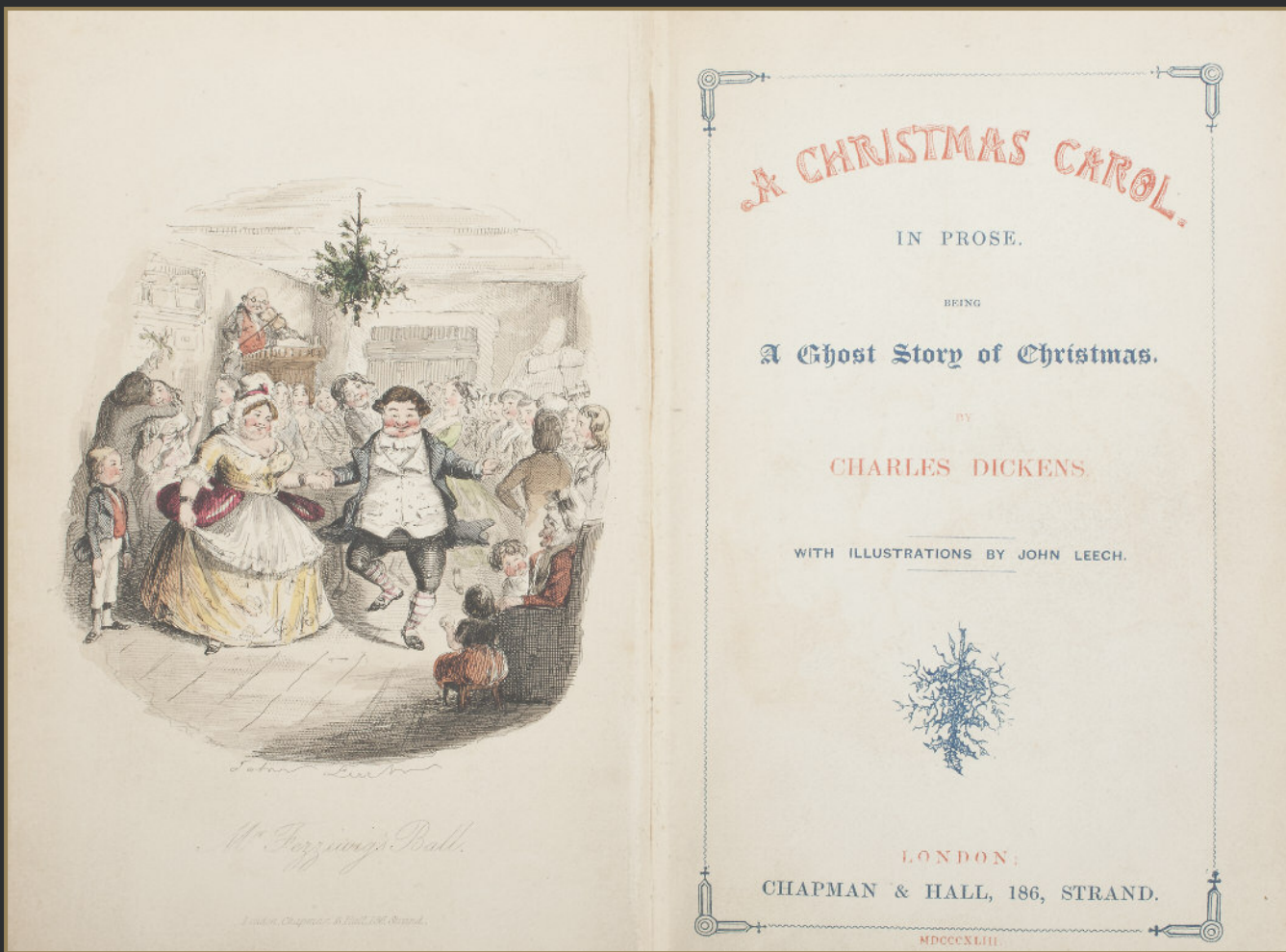
613 ABRAHAM LINCOLN PRESIDENTIAL CANDIDATE LITHOGRAPH

An original Currier & Ives lithograph featuring portraits of Abraham Lincoln and Andrew Johnson framed in wreaths and surmounted by an eagle, the allegory of liberty, and four American flags, advertising the National Union Party (Republican) nominees for the 1864 presidential election. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 18 5/8 by 14 1/2 inches

\$1,000-2,000



614

CHARLES DICKENS A CHRISTMAS CAROL FIRST EDITION

A first edition of the perennial holiday favorite *A Christmas Carol* by Charles Dickens (London: Chapman & Hall, 1843), bound in the original brown ribbed cloth with gilt-stamped titling and decorations to front board and spine, green endpapers, red and blue title page, "Stave I" chapter heading. All illustrations present. Includes a protective chemise. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

6 5/8 by 4 1/2 by 5/8 inches

\$8,000-10,000



THE ADVENTURES
OF
TOM SAWYER

BY
MARK TWAIN.

THE AMERICAN PUBLISHING COMPANY,
HARTFORD, CONN.: CHICAGO, ILL.: CINCINNATI, OHIO.
A. ROMAN & CO., SAN FRANCISCO, CAL.
1876.



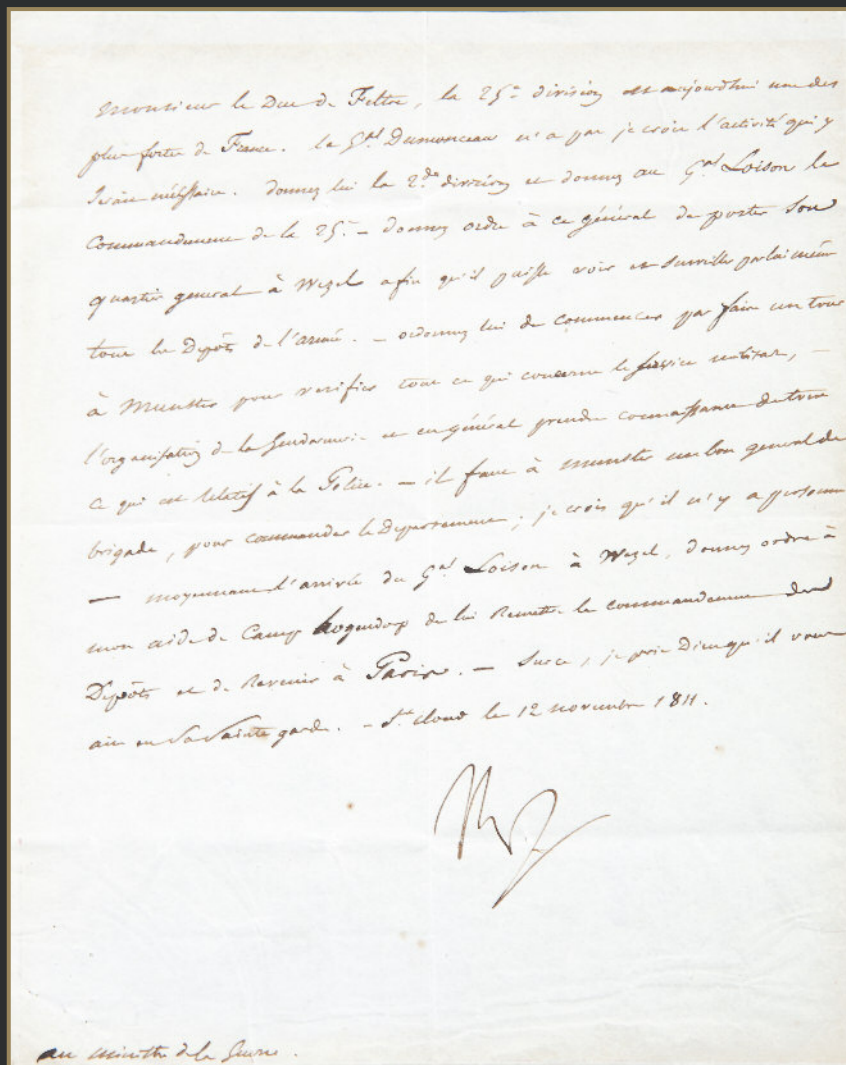
615
TOM SAWYER RARE SALESMAN'S SAMPLE BOOK

A salesman's sample book for the American classic *Tom Sawyer* (Hartford: American Publishing Company, 1876), bound in blue cloth with gilt and black-stamped decorations to boards. Contains sample binding style swatches affixed to front paste-down and a handwritten ledger in the rear listing numerous subscribers and their binding style choices. The address column places most of the subscribers in Mobile, Alabama. Also exhibits an orange paper bookseller's stamp to front endpaper for "WM. E. Mickle" on Dauphin Street, likely belonging to former Confederate soldier and businessman William English Mickle. Comes with a custom built protective solander box with an oxblood morocco spine. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Solander box, 9 3/4 by 8 by 1 3/8 inches

\$6,000-8,000



616

NAPOLÉON BONAPARTE SIGNED LETTER

A signed, handwritten letter by Napoleon Bonaparte to the War Ministry ordering General Dumonceau be removed from command of the 25th Division and that the position instead be given to General Loison. Dated "12 November, 1811." Comes together with a framed print of Napoleon on horseback. Includes a letter of authenticity from PSA.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$1,000-2,000



617

ANTIQUE FRENCH BUTTON SET

A set of 12 French faceted-glass buttons housed in their original calf-skin box with gilt-stamped borders and the coat of arms of the Bourbon restoration. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

6 7/8 by 5 1/4 by 1 inches

\$800-1,200



**618
IRISH MUZZLELOADER**

An antique caplock muzzleloader rifle with adjustable rear sights and an octagonal barrel engraved near the hammer "Walsh, 29 Upr. Ormond Quay, Dublin."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

48 1/4 inches

\$400-600



**619
MARLIN MODEL 1894 LEVER-ACTION RIFLE**

An ornately engraved .25-20 Marlin model 1894 lever-action rifle with round and octagonal barrel, tang sight, and checkered grips. Serial number 135330. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

41 1/2 inches

\$8,000-12,000



**620
COLT MODEL 1860 REVOLVER**

A Colt Model 1860 revolver. Serial number 102037. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Approximately 14 inches

\$2,000-4,000





**621
LUCKY DICE GAMBLING MACHINE**

A "Lucky Dice" trade stimulator arcade gambling machine, created by the Automatic Manufacturing Company. The player attempted to win cigars based on the total shown on the dice, which were automatically tossed by the turn of a knob. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE Lot 718, "May 2012 Auction," Victorian Casino Antiques, Las Vegas, May 5, 2012. From the Collection of the World Famous Gold & Silver Pawn Shop

14 by 9 by 8 1/2 inches

\$2,000-4,000



**622
1866 GAMBLING GUIDE**

An original edition of *The American Card Player* (New York: Dick & Fitzgerald, 1866) containing directions for playing such games as Euchre, Bezique, Cassino, Draw Poker, Whiskey Poker, and others. Considered one of the earliest how-to books describing the rules of poker. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

7 by 4 3/4 inches

\$1,000-2,000

623

JOHN W. HARDIN BUSINESS CARD

An original business card for John W. Hardin Esq. "Attorney at Law." John Wesley Hardin was a notorious outlaw and gunman attributed with killing at least 27 people. He reportedly studied law while in prison and upon his release passed the Texas bar exam. He was shot in the head and killed in an El Paso saloon less than two years later. The business card is affixed to a section of marbled paper matching the type used in late 19th century book binding, leading to the conclusion that it had originally been mounted in a book. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 8 1/8 by 7 1/4 inches

\$2,000-4,000

JOHN W. HARDIN Esq.

ATTORNEY AT LAW

OFFICE:

200 1/2 E1 Paso
Wells Fargo Bldg.

PRACTICE IN
ALL COURTS



624

ORIGINAL STATE SEAL FOR NEVADA

An original brass seal for the State of Nevada, manufactured by "J.C. IRVINE" at 339 Kearney Street in San Francisco.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Diameter, 3 inches

\$1,000-2,000



625

STOCK EXCHANGE ANNUNCIATOR NUMBER

A New York Stock Exchange annunciator board number panel. With a brass plaque engraved with the name William A. Young. The original analog annunciator board was dismantled in 1980.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

10 3/8 by 10 1/4 by 4 7/8 inches

\$1,000-3,000



**626
PISTOL RANGE ARCADE GAME**

A brass "Pistol Range" arcade gun-shooting game, circa 1920, manufactured by Charles Fey & Company. The player attempts to fire a penny through one of several target holes in order to win a chocolate. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

20 1/2 by 17 1/2 by 10 3/8 inches

\$4,000-6,000



**627
FULL DECK SLOT MACHINE**

A Full Deck spinning-wheel slot machine made by Paupa & Hochriem Co., circa 1898. This item was featured on an episode of the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

20 3/4 by 19 by 10 inches

\$2,000-4,000



**628
ANTIQUE FRENCH GIFFARD AIR PISTOL**

A rare Giffard air pistol, circa 1880s, manufactured by D'Armes et Cycles de Saint-Etienne. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$2,000-4,000



**629
LEFAUCHEUX REVOLVER**

A Lefauchaux 1854 pinfire revolver. Serial number 32612.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Approximately 12 1/2 inches

\$800-1,200





630
1933 CHEVROLET MASTER EAGLE SERIES CA FOUR-DOOR 5-PERSON SEDAN

General Motors was founded in 1908 by William Durant, who lost his corporation to bankers in 1910. He then founded Chevrolet in 1912. This is a lovely example of the 1933 Master Eagle equipped with a 194-cid overhead valve inline 6-cylinder 65-horsepower engine, synchromesh 3F/1R manual transmission, Fisher body, fog lights, skirted fenders, dual sidemounts with step plates, front and rear chrome bumpers and wire wheels, including spare. Serial number 5CA0631534. Featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$15,000-25,000



**631
CIRCA 17TH CENTURY COIN SCALE**

A hand-held balance scale with original wooden box and numerous weights. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

6 1/8 by 3 3/8 by 1 1/4 inches

\$1,000-3,000



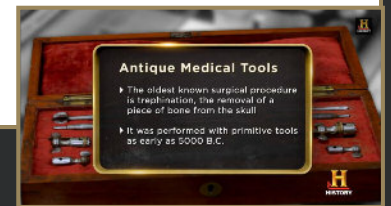
**632
ANTIQUE TREPHINE**

An antique KNY-Scheerer trephine, or bone drill, in a wooden carrying case with numerous attachments. Also includes a vintage trocar. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Overall, 12 3/8 by 4 5/8 by 2 3/8 inches

\$1,000-2,000



**633
FLOYD NICHOLS WORLD WAR II KNIFE**

A World War II soldier's knife designed and made by Floyd Nichols of Nebraska. Nichols fashioned hand-made knives for all of the servicemen drafted into WWII from his home county in Nebraska. Stamped with the name of the soldier Donald L. Conn, service number 39718270. Includes original matching scabbard crafted by saddlemaker Alfred Cornish.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Scabbard, 14 1/4 inches

\$2,000-4,000



**634
SURGEON'S AMPUTATION KIT**

A surgeon's amputation kit containing various antique medical instruments, including a bone saw, trocars, curved needles, knives, calipers, and a tourniquet. Housed in a mahogany box inset with an engraved brass medallion reading "J. Jenkins/ Surgeon/ RN." Possibly the personal kit of Sir James Jenkins of the University of Glasgow. Includes a carte-de-visite photograph of an unidentified man in what appears to be a naval uniform. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

15 3/4 by 9 1/2 by 5 1/2 inches

\$1,000-3,000



635
1979 HUSQVARNA "CR" 390 MOTORBIKE

A vintage motocross "Husky" that sports a single-cylinder 384cc 2-stroke engine based on the 1931 50-degree V-twin prototype built by Folke Mannerstedt. The motorbike's gearbox is a 6-speed, paired with a disc light alloy clutch and 5/8 x 1/4-inch chain. It is lightweight at only 228 pounds. Husqvarna began building bicycles in Sweden in 1903, moving fully into motorcycle production around 1918. The company later became a dominant force in the world of Motocross, winning 14 Motocross world championships. Serial number 11N06035. Featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$2,000-4,000



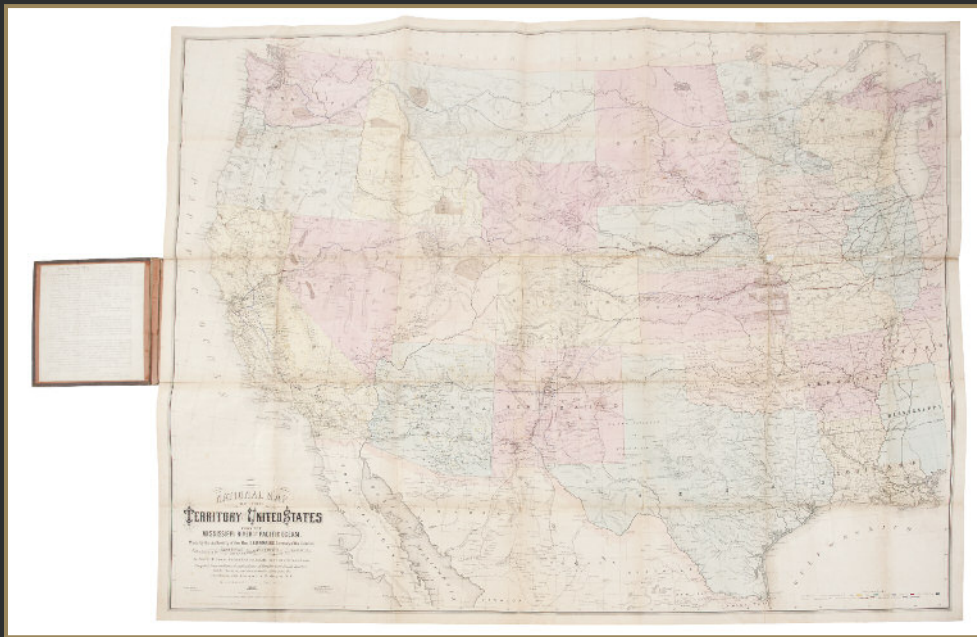
636

1979 HUSQVARNA "OR" 390 MOTORBIKE

OR stands for off road, and Husqvarna proved it was a powerhouse among dirt bike manufacturers by taking 11 Baja 1,000 championships. This motorbike is quipped with a single-cylinder 2-stroke 384cc engine and 6-speed motocross gearbox, high-pressure diecast magnesium crankcase, side covers, reed valve housing and front/rear brake plates, air filter system, light alloy gas tank, and double-spring shock absorbers all sitting on a heat-treated Swedish chrome moly tubing frame. Serial number 1310931300383026. This rare, vintage "Husky" was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$2,000-4,000



637
1867 MAP OF THE UNITED STATES

A folding map of the United States housed in its original brown cloth binding with gilt-stamped title "Keeler's Map of the U.S. Territories, Pacific Routes, Mineral Lands, and Indian Reservations. 1867." Published by W.J. Keeler and printed by J.F. Gedney with each state hand colored and with additional hand-colored embellishments designating known deposits of minerals and ores throughout the territories.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Overall, 58 3/4 by 49 3/8 inches

\$2,000-4,000



638
GURLEY SOLAR COMPASS

A.W. & L.E. Gurley Solar Compass in original wooden box. Includes a plumb bob, a pamphlet on surveying instruments, and an advertising pamphlet originally mailed to the Bornite, Copper, and Gold Mining Company of Darrington, Washington.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Box, 16 by 12 1/2 by 8 inches

\$1,000-3,000



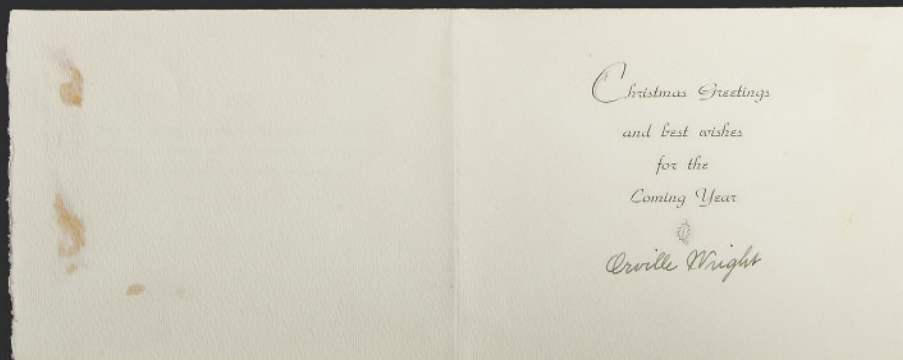
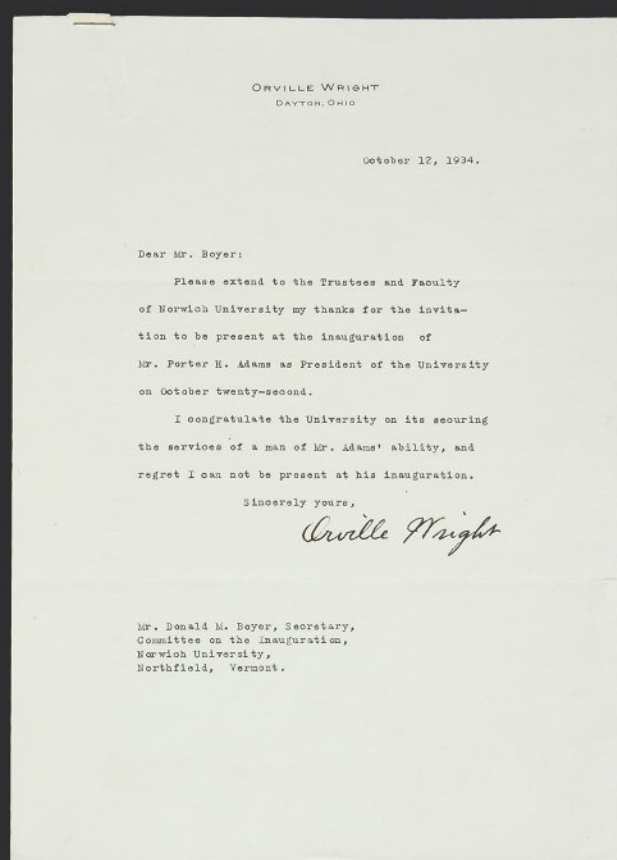
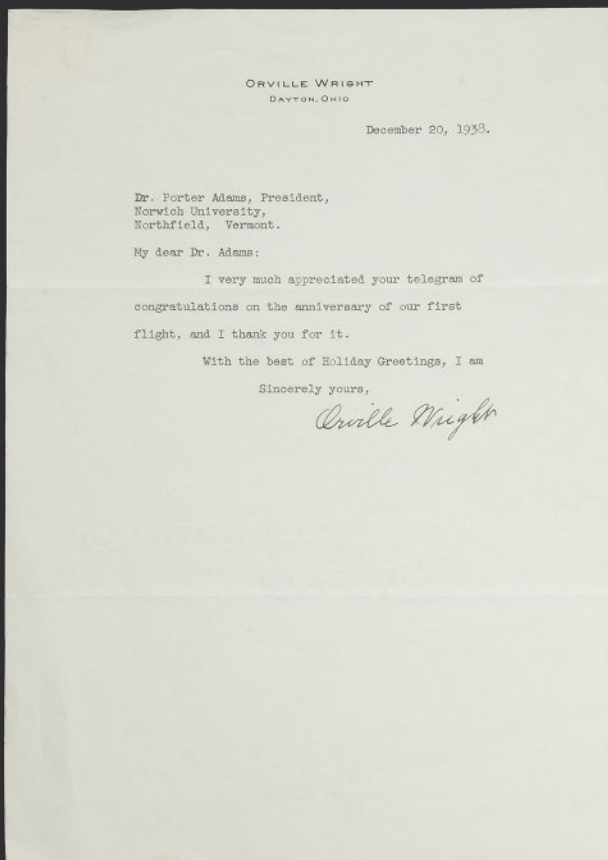
639
SWIVEL BREECH RIFLES

A pair of 20th century swivel breech muzzleloading rifles, including one constructed by gun maker William Hart.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Longest, 52 inches

\$800-1,200



640
ORVILLE WRIGHT SIGNED LETTERS

A trio of signed Orville Wright correspondence: a typed letter dated October 12, 1934, congratulating Norwich University on its choice for president, signed by Wright in ink; a typed letter dated December 20, 1938, thanking the president of Norwich University for his felicitations on the anniversary of the Wright brothers' first flight, signed by Wright in ink; and a Christmas card, signed by Wright in ink, containing a vintage black and white gelatin silver photograph of the Wright mansion Hawthorn Hill. Includes the original envelope exhibiting a postal cancellation date of December 20, 1941. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Largest, 10 1/4 by 7 1/4 inches

\$2,000-4,000



641

1973 AMC JEEP CJ5 1/4-TON 4X4

This customized Army green CJ5 Universal Jeep, equipped with a 258-cid inline 6-cylinder engine, synchromesh 3F/1R manual transmission, hydraulic drum power brakes, power steering, and Trac-Lok differential on an 84-inch wheelbase is ready to take on any terrain. Featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$8,000-12,000



642

1940 INDIAN MODEL 340 MOTORCYCLE WITH SIDECAR

The stamped serial number, CAV4423, denotes that this Indian is a "Continental Army Vehicle," a.k.a. "Military Chief, Canadian." The motorcycle is equipped with a 74-cid 2-cylinder engine and manual transmission as well as a sidecar and rear-mounted spare tire. 1940 marks the first year that Indian fitted its motorcycles with the large skirted fenders, which soon became an Indian trademark. Featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$15,000-25,000



643
ANTIQUE SPYGLASS

An antique brass spyglass, engraved "D. Filby/ Day or Night/ London & Hamburg." This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

23 7/8 by 2 3/8 inches

\$200-400



644
JAPANESE KNEE MORTAR

A Japanese "knee" mortar of the type used by the Imperial Japanese Army during WWII. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

23 3/4 by 8 by 4 inches

\$400-600



645
WORLD WAR II GERMAN U-BOAT MEMENTO

A metal segment reportedly taken from the hull of a torpedo recovered after the sinking of the German submarine U-68 by air forces from the USS Guadalcanal. Engraved across one side "U-68/ Sunk 10 April, 1944/ By The/ U.S.S. Guadalcanal." The origin of such mementos is corroborated in the published accounts of one of the pilots who participated in the raid. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

4 by 2 by 3/8 inches

\$800-1,200



646

WORLD WAR I AMERICAN FLAG AIRPLANE ART

A large section of painted canvas depicting the American flag removed from the fuselage of a crashed World War I aircraft. Framed together with a vintage newspaper clipping detailing the history of the relic and a trio of WWI dog tags for Private George W. Pyne of the 36th Aero Squadron. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 42 3/4 by 26 1/4 inches

\$2,000-4,000



647

WORLD WAR II BOMBER JACKET

A vintage World War II era Type A-2 leather flight jacket manufactured by Perry Sportswear Inc., with handpainted embellishments, including numerous bombs to indicate the number of cities bombed or missions completed, one of which is marked "D-Day," and a representation on the back of the jacket of the crewman's B-17 bomber and the caption "G.I. Jive." The markings on the jacket potentially link it to the 364th Squadron, 305th Bombardment Group, of the Eighth Air Force. Stenciled in the lining back is the crewman's name, Roy L. Hoff, and his service number, 37414120. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$2,000-4,000



648

WORLD WAR II JAPANESE ZERO PHOTOGRAPHS

A collection of five vintage black and white photographs showing the Japanese Zero, which crashed in the Aleutian Islands during a World War II bombing raid on Dutch Harbor. Includes images of the killed pilot, Tadayoshi Koga. The retrieval of this downed aircraft by American forces and its subsequent study led to insights that proved crucial in the Allied defeat over Japan. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

10 by 8 inches

\$200-400



649
ENOLA GAY PRINT SIGNED BY PILOT AND MEMBERS OF THE 509TH COMPOSITE GROUP

An offset lithograph print titled "Atomic Warfare is Born" showing the Enola Gay flying over Japan after having just dropped the atomic bomb on Hiroshima. The print is signed by mission pilot Colonel Paul Tibbets, navigator Captain Theodore "Dutch" Van Kirk, bombardier Major Thomas Ferebee, and numerous other members of the 509th Composite Group charged with handling nuclear weapons during World War II. Includes a signed, handwritten letter from Robert W. Krauss, author of a history of the 509th, verifying that he personally obtained the signatures. Framed together with a pair of pilot's wings.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Framed, 35 1/2 by 30 inches

\$2,000-4,000



**650
NUCLEAR BOMB NOSE CONE**

A protective aluminum cover for the nose cone of a B-57 nuclear bomb. Affixed with a descriptive engraved metal plaque. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

19 1/2 by 11 inches

\$600-800



**651
RUSSIAN HIGH-ALTITUDE FLIGHT HELMET**

A high-altitude flight helmet with a label to the interior containing Russian markings.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Approximately 12 by 12 by 11 inches

\$200-400



**652
SPRINGFIELD 1873 LINE-THROWING GUN**

A Springfield 1873 rifle modified into a U.S. Navy line-throwing gun used to shoot rope lines between ships. Comes with several brass firing bolts; two boxes of .45 caliber blanks; a barrel attachment for holding a spool of line; and a spool of wooden dowel wound line. Includes photographs of a display plaque that states the gun was modified from a model 1884 [1873?] Springfield rifle and used by the tug "Lucky," which was built in 1945 as the USS Ono. Also includes paperwork addressed to gun expert Ray Meketa from the Bureau of Alcohol, Tobacco and Firearms verifying that the gun is not considered a "firearm" by the U.S. Government. Accompanied by a hand-cranked Mark 1, Model 1 Rewinding Machine. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

Largest, 18 1/2 by 11 1/2 by 8 inches

\$1,000-3,000



653

SCHWINN WHIZZER MOTORIZED BICYCLE

A Schwinn bicycle fitted with a Whizzer gas-powered motor. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$2,000-4,000



**654
SPACELANDER BICYCLE**

A Bomard Industries Spacelander bicycle in "Cliffs of Dover White," designed by Benjamin Bowden. Serial number B 009885. With a Mesinger seat, Wald pedals, Hunt Wilde grips, and Otasco "Flying O" tires. This item was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop
\$8,000-12,000



655

1917 INDIAN MODEL B MOTORCYCLE

This rare 1917 Indian motorcycle, one of only four known to have been made, is equipped with a Hedstrom F-head 680cc, 42 cid 2-cylinder motor with manual transmission. The Model B in general was discontinued in the United States in 1915. Serial number: 50J519. Featured on the History Channel series "Pawn Stars."

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$40,000-60,000



656
LAMBRETTA G125 MOTOR SCOOTER

Ferdinando Innocenti gave aeronautical engineer General Corradino D'Ascanio the job of designing a motor scooter that was affordable, easy to drive for both men and women, able to carry a passenger, and wouldn't get the rider's clothes dirty. D'Ascanio hated motorcycles and hence developed the "shield" design that kept the rider dry and clean. Innocenti and D'Ascanio had a falling out that resulted in D'Ascanio taking his design to Vespa. Lambrettas have a two-stroke engine that requires a mixture of gasoline and oil to keep the piston and cylinder lubricated and are built around a rigid, tubular frame. Along with the Vespa, the Lambretta became one of the iconic vehicles of the Mod era and are featured prominently in the cult film *Quadrophenia* (The Who, 1979). This handsome example was featured on the History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$1,000-3,000



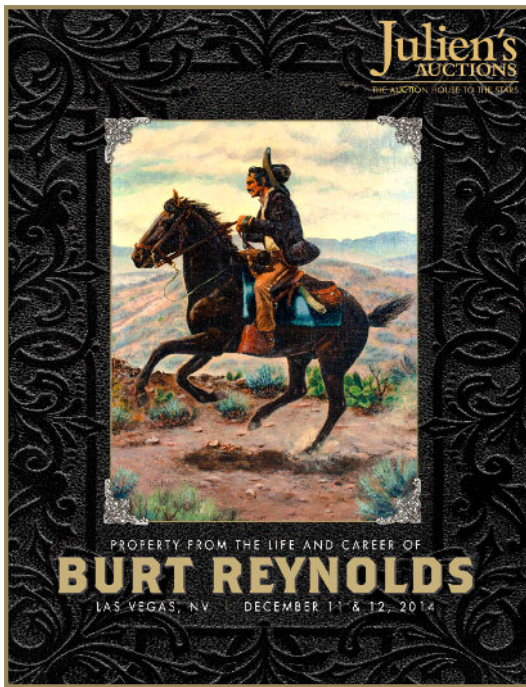
657
HONDA CB160 MOTORCYCLE

Produced by Honda from 1965 to 1969, this "café racer" is equipped with a 161cc OHC parallel twin engine with a top speed of 68 mph and capable of 16.5 horsepower at 10,000 rpm. The 294-pound CB160 gets 75 miles per gallon. The term "café racer," coined in the United Kingdom in the 1960s, was used to describe a type of motorcycle that was light and built for speed and meant for quick commutes, not comfort. Serial number B16OE-101772. This nimble motorbike was featured on The History Channel series *Pawn Stars*.

PROVENANCE From the Collection of the World Famous Gold & Silver Pawn Shop

\$1,000-3,000

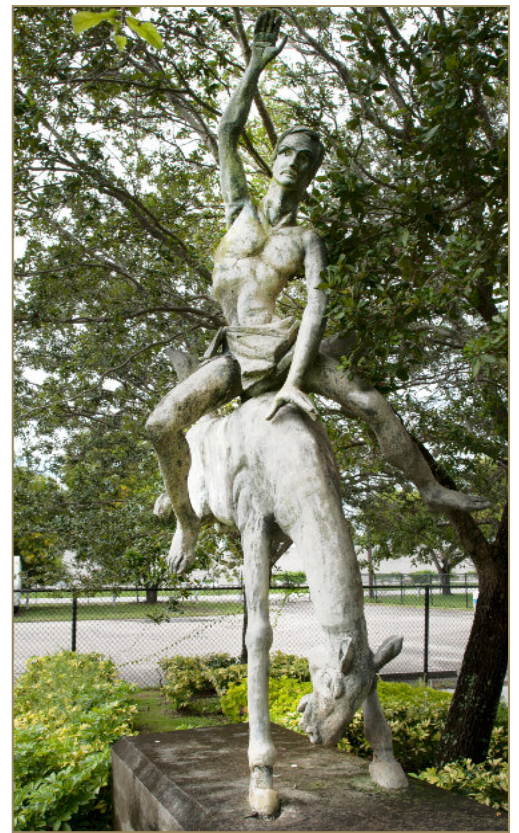
658 No Lot



PROPERTY FROM THE LIFE & CAREER OF
BURT REYNOLDS
 DECEMBER 11 & 12, 2014 | LAS VEGAS



BURT REYNOLDS
 EDWARD H. BOHLIN
 SADDLE ON STAND
 ESTIMATE: \$30,000 - \$40,000



MANUEL CARBONELL
 (CUBAN, 1918-2011)
Horse and Rider
 Estimate: \$150,000 - \$250,000



JAMES BAMA
 (AMERICAN, B. 1926)
 From the Collection of Burt Reynolds
 Estimate: \$20,000 - \$30,000



JOE NEIL BEELER
 (AMERICAN, 1931-2006)
 From the Collection of Burt Reynolds
 Estimate: \$6,000 - \$8,000



DON CROWLEY
 (AMERICAN, B. 1926)
 From the Collection of Burt Reynolds
 Estimate: \$6,000 - \$8,000



DON CROWLEY
 (AMERICAN, B. 1926)
 From the Collection of Burt Reynolds
 Estimate: \$6,000 - \$8,000



OLAF WIEGHORST
 (DANISH, 1899-1988)
 From the Collection of Burt Reynolds
 Estimate: \$8,000 - \$10,000



CHEN CHI (CHINESE, 1912-2005)
 From the Collection of Burt Reynolds
 Estimate: \$15,000 - \$20,000



**BURT REYNOLDS/
 JOHN FORD PARTNER'S DESK**
 Estimate: \$2,500 - \$4,500



DAVID HOCKNEY British, b. 1937
CHRISTOPHER ISHERWOOD AND DON BACHARDY
 Estimate: \$2,000 - \$4,000



DAVID HOCKNEY British, b. 1937
SELF PORTRAIT
 Estimate: \$5,000 - \$7,000



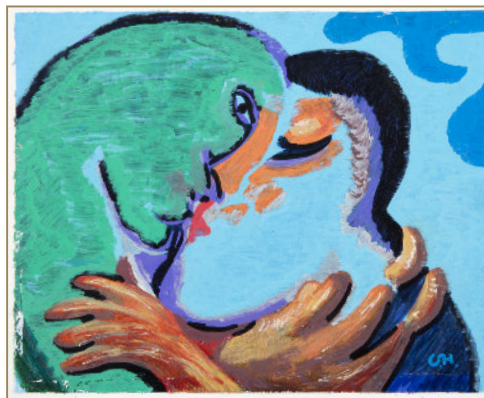
STREET & FINE ART AUCTION FEATURING
DAVID HOCKNEY
 DECEMBER 15, 2014 | BEVERLY HILLS



DAVID HOCKNEY British, b. 1937
BREAKFAST WITH STANLEY AND BOODGIE IN MALIBU
 Estimate: \$5,000 to \$7,000



DAVID HOCKNEY
 British, b. 1937
RAVEL'S GARDEN WITH NIGHT GLOW (v.II)
 Estimate: \$15,000 - \$25,000



DAVID HOCKNEY
 British, b. 1937
TRISTAN KISSING ISOLDE
 Estimate: \$15,000 - \$25,000



DAVID HOCKNEY
 British, b. 1937
TWO DANCERS (v.II)
 Estimate: \$5,000 - \$7,000

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ICONS & IDOLS: HOLLYWOOD AND

PROPERTY FROM THE LIFE AND CAREER OF
MARILYN MONROE
BEVERLY HILLS, CA | DECEMBER 5TH & 6TH, 2014

BIDDER REGISTRATION FORM

Please check ONE of the following: ☐ I will be attending the live auction.
☐ I will be placing absentee bids
☐ I will be phone bidding.

Online Bidding: Register at www.julienslive.com to leave a proxy bid prior to the auction or bid online during the auction.

Name: _____ Company: _____

Tax Resale Number (if applicable): _____
If you qualify for tax exemption, please fax your resale certificate with your bidder registration form.

Email: _____

Address: _____

City: _____ State: _____ ZIP: _____ Country: _____

Day Phone: _____ Cell Phone: _____ Fax: _____

☐ Check here if different billing address

Type of Credit Card: ☐ Visa ☐ MasterCard

Card Number: _____

Expiration Date: _____ Security Code: _____

Billing Address (if different than above):

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

☐ Absentee Bid(s) ☐ Phone Bid(s)

Lot #: _____	Bid: _____	Lot #: _____	Bid: _____	Lot #: _____	Bid: _____
Lot #: _____	Bid: _____	Lot #: _____	Bid: _____	Lot #: _____	Bid: _____
Lot #: _____	Bid: _____	Lot #: _____	Bid: _____	Lot #: _____	Bid: _____
Lot #: _____	Bid: _____	Lot #: _____	Bid: _____	Lot #: _____	Bid: _____

Bidder Registration Form continued

Registration: Bidder registration is required for all persons wishing to bid live and online for Julien's Auctions. Any person registering to bid by phone, absentee or in person must complete and sign this Bidder Registration Form and agree to the Terms and Conditions of the sale as posted on www.juliensauctions.com and printed in the auction catalogue for the Auction, which Terms and Conditions are incorporated herein by reference. It is the Bidder's responsibility and obligation to read such Terms and Conditions and, by completing and signing this Bidder Registration Form, the Bidder agrees to be bound thereby.

Reserve Auction: This is a reserve auction. All items are offered subject to a reserve. The reserve is the confidential minimum price acceptable to the Consignor. Bidders will not be told the reserve amount and will not receive a warning or notice should their bid(s) fail to meet the reserve amount. Julien's reserves the right to withdraw any property before the completion of the sale and will have no liability for doing so. Julien's reserves the right to accept or decline any bid. No bid may be accepted until the start of the auction on the auction dates, as set forth herein. Only the auctioneer may accept the bid and complete the sale during the auction.

Arbitration: Any claim or controversy arising out of or relating to the Auction, the Bidder Registration Form or any breach thereof between the registered bidder and Julien's shall be submitted to arbitration in Los Angeles County, California before an arbitrator from the Judicial Arbitration and Mediation Services, Inc. ("JAMS") and conducted under its Comprehensive Arbitration Rules, as the exclusive remedy for such claim or controversy. Both parties further agree that the arbitration shall be conducted before a single JAMS arbitrator who is a retired California or federal judge or justice. By agreeing to arbitrate, the parties waive any right they have to a court or jury trial. The decision of the arbitrator shall be final and binding. The parties further agree that, upon application of the prevailing party, any Judge of the Superior Court of the State of California, for the County of Los Angeles, may enter a judgment based on the final arbitration award issued by the JAMS arbitrator, and the parties expressly agree to submit to the jurisdiction of this Court for such a purpose. The prevailing party shall be entitled to recover the party's attorneys' fees and costs incurred in connection with the arbitration. By initialing below, the parties represent and warrant that they understand the terms of this Arbitration provision and agreed to be bound thereby.

Bidder Initial Here: _____ [X]

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Shipping: Shipping for all items has been contracted by Art Pack Inc in Los Angeles, California. Invoices must be paid in full prior to shipping. After the buyer has paid for their item(s) through Julien's, they must contact Art Pack Inc. to coordinate shipping. All shipping inquiries can be directed to Art Pack Inc. at info@artpackco.com or by phone. Art Pack Inc. accepts payment by check bank wire, Visa, MasterCard, Discover and American Express. Please allow 2-12 weeks for the delivery of your property depending on the size of the auction, the receiver's destination, or the mode of transportation. All auction property is shipped at the bidder's expense. Courtesy to all Julien's Auctions clients, 30 days free pick up, and storage is offered. After 30 days, we charge 8.00 per lot, per day, unless prior arrangements are made. Julien's and Art Pack Inc. will not falsify or claim a lower value on Customs documents. Julien's and Art Pack Inc. are not responsible if there is any delay in Customs. Julien's and Art Pack Inc. are not responsible for returned shipments. The buyer is responsible for all fees including duties, taxes, VAT, Customs, and other unforeseen charges. The buyer agrees that Julien's Auctions will not be responsible for shipping of the property after the auction and they will deal directly with Art Pack Inc.

Acknowledgement: I hereby request approval for this registration to bid in this auction sale with Julien's Auctions (the Auctioneer). I acknowledge that I have read, understood and agreed to the Terms and Conditions of the sale as posted on <http://www.juliensauctions.com> and printed in the auction catalogue, applicable to the auction sale for which I now register and request the Auctioneer to approve such registration as an authorized participant as a Floor Bidder (Bidder at live event), Absentee Bidder (Bidder by phone, mail, fax, or online) or Online Bidder. A buyer's premium will be added to the successful bid price and is payable by the purchaser as part of the total purchase price. I acknowledge and agree that a 25% Buyer's Premium will be added to the hammer price on each individual lot with a hammer price of \$0 to \$100,000, on which I am the successful bidder. I further acknowledge and agree that for each individual lot sold for a hammer price above \$100,000, on which I am the successful bidder, a Buyer's Premium of 25% will be added to the hammer price up to \$100,000 and an additional Buyer's Premium of 20% will be added to any amount above \$100,000. In addition, there will be an additional 3% buyer's premium charged for any lots won online. There is a minimum buyer's premium of \$25 per lot. I further acknowledge that I am responsible to pay Julien's Auctions the aggregate of the hammer price and the Buyer's Premium for such lot(s). All invoices must be paid within 10 calendar days after the close of the auction. I authorize Julien's Auctions to charge my credit card listed on page 1 for all items purchased (including shipping) at this auction, and any future Julien's Auctions I may participate in, if not otherwise paid in full within 10 calendar days after the close of the auction. By signing below I confirm that I have read and agree with all the facts stated in this Acknowledgement and verify all information on page one is correct.

Signature: _____ Date: _____
Signature required. Do not put title. **Note that you must also initial where indicated above.**

Print Name: _____

Company (if applicable): _____ Title: _____

Representations, Warranties and Personal Guarantee: I hereby represent and warrant that I am authorized by the above named Company, Person or Entity, as the case may be (the "Customer"), to place bids and to contract on behalf of the Customer for the purchase of the lots in this auction sale and to receive any such lots on behalf of the Customer. I hereby irrevocably and unconditionally personally guarantee and promise to pay Julien's Auctions on demand the full purchase amount and expressly waive protest, presentment, diligence, demand or notice of any kind. I understand that Julien's Auctions will rely upon these representations, warranties and guarantee in registering me to bid and/or extending me credit or other consideration in connection with this auction sale.

Signature: _____ Date: _____

Please fax completed forms to (310) 388-0207

Forms must be received by 12:00 p.m. (Noon) on the day prior to the auction day in order to be guaranteed.

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A buyer's premium will be added to the successful bid price and is payable by the purchaser as part of the total purchase price. I acknowledge and agree that a 25% Buyer's Premium will be added to the hammer price on each individual lot with a hammer price of \$0 to \$100,000, on which I am the successful bidder. I further acknowledge and agree that for each individual lot sold for a hammer price above \$100,000, on which I am the successful bidder, a Buyer's Premium of 25% will be added to the hammer price up to \$100,000 and an additional Buyer's Premium of 20% will be added to any amount above \$100,000. By way of example, on a lot with a hammer price of \$125,000, a Buyer's Premium of 25% will be added to the hammer price up to \$100,000, for an amount of \$25,000, and a Buyer's Premium of 20% will be added to the remainder of the hammer price of \$25,000, for an amount of \$5,000. Thus, the total Buyer's Premium of \$30,000 will be added to the hammer price of \$125,000. In addition, there will be an additional 3% buyer's premium charged for any lots won online. There is a minimum buyer's premium of \$25 per lot. This is regardless of affiliation with any group or organization. I further acknowledge that I am responsible to pay Julien's Auctions the aggregate of the hammer price and the Buyer's Premium, plus sales tax if applicable, for such lot(s). All invoices must be paid within 10 calendar days after the close of the auction. I authorize Julien's Auctions to charge my credit card provided at registration for all items purchased at this auction, and any future Julien's Auctions I may participate in, if not paid in full within 10 calendar days after the close of the auction. In the event Julien's Auctions has agreed in writing prior to the auction to provide payment terms or an extended period of time for payment to you, you acknowledge and agree that you shall have no right, title, or interest in and to any property purchased by you until all amounts owed by you are paid in full. If you fail to comply with the terms of the payment plan or extended payment period, upon your default, Julien's Auctions shall have the unequivocal right, at its sole discretion, to sell some or all of the property on which you were the successful bidder, and to apply the proceeds toward the balance of any monies owed by you to Julien's Auctions. If the monies received through the sale of the items do not meet your outstanding obligations, Julien's Auctions shall have the right to pursue any and all remedies available under the law against you pursuant to the provisions set forth herein. If the monies received through the sale of the items exceed your outstanding obligations, the excess, minus any fees or costs incurred by Julien's Auctions in connection with and arising out of the sale of the properties, shall be refunded to you.

Payments: Checks should be made to payable to Julien's Auctions, 3327 La Cienega Place, Los Angeles, CA 90016. Julien's Auctions will invoice only for the property (including buyer's premium and any applicable sales tax). We accept wire transfer, cashier's check or personal check, MasterCard and Visa. Auction items picked up in California and all California and New York residents will be charged sales tax. Processing fees for credit card payments may apply. Invoices under \$5,000 will be charged automatically to the credit card on file unless prior arrangements are made.

Shipping: Shipping for all items has been contracted by Art Pack Inc. Invoices must be paid in full prior to shipping. After the buyer has paid for their item(s) through Julien's, they must contact Art Pack Inc. to coordinate shipping. All shipping inquiries can be directed to Art Pack Inc. at artpack@artpackco.com. Art Pack Inc. accepts payment by check bank wire, Visa, MasterCard, Discover and American Express. Please allow 2-12 weeks for the delivery of your property depending on the size of the auction, the receiver's destination, or the mode of transportation. All auction property is shipped at the bidder's expense. Courtesy to all Julien's Auctions clients, 30 days free pick up, and storage is offered. After 30 days, we charge 8.00 per lot, per day, unless prior arrangements are made. Julien's and Art Pack Inc. will not falsify or claim a lower

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Bids will not be accepted from those persons under the age of eighteen (18) without written consent of said persons parent or legal guardian. Written consent must acknowledge the terms and conditions of sale. This written consent constitutes an agreement to be bound thereby on behalf of the bidder.

Bidder registration is required for all persons wishing to bid for Julien's Auctions. Any person registering to bid by phone, absentee, or in person will complete a Bidder Registration Form. Online bidders will submit a completed form through julienslive.com. First-time bidders and bidders who have not purchased from Julien's previously are required to fax or email a copy of his/her photo identification (driver's license/passport/state ID card) to 310-388-0207 or hillary@juliensauctions.com prior to being approved for bidding.

All items are offered subject to a reserve. The reserve is the confidential minimum price acceptable to the Consignor. During a live auction the auctioneer may open any lot by bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot or bids in response to other bidders. Online sales may do the same by employing the use of a starting bid which will commence bidding at or below the reserve price agreed to by the Consignor.

Julien's reserves the right to withdraw any property before the completion of the sale and will have no liability for doing so.

We reserve the right to accept or decline any bid. Bids must be for an entire lot and each lot constitutes a separate sale. All bids are per lot unless otherwise announced at a live sale by the auctioneer. Live auction lots will be sold in their numbered sequence unless the Auctioneer directs otherwise. It is unlawful and illegal for Bidders to collude, pool, or agree with another Bidder to pay less than the fair value for lot(s). Bidders participating in both live and online auctions acknowledge that the law provides for substantial penalties in the form of treble damages and attorneys' fees and costs for those who violate these provisions. For live auctions the auctioneer will have final discretion in the event that any dispute should arise between bidders. The auctioneer will determine the successful bidder, cancel the sale, or re-offer and resell the lot or lots in dispute. Julien's will have final discretion to resolve any disputes arising after the sale and in online auctions. If any dispute arises our sale record is conclusive. Julien's will execute order or absentee bids, and accept telephone bids as a courtesy to clients who are unable to attend the live auctions. Therefore we take no responsibility for any errors or omissions in connection with this service.

Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer, and such bidder thereupon (a) assumes full risk and responsibility (including without limitation, liability for or damage to frames or glass covering prints, paintings, photos, or other works), and (b) will immediately pay the full purchase price or such part as we may require. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of 1 ½% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. All property must be removed from either our premises by the purchaser at his expense not later than 10 business days following its sale and if it is not so removed, (i) a handling charge of 1% of the total purchase price per month from the tenth day after the sale until its removal will be payable to us by the purchaser, with a minimum of 5% of the total purchase price for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, at the risk and expense of the purchaser.

If any applicable conditions herein are not complied with the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (a) cancel the sale of that, or any other lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (b) resell the purchased property, whether at public auction or by private sale, or (c) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, and any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any

proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, where or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of our owing to such purchaser in our possession or in the possession of any of our affiliated companies, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. Payment will not be deemed to have been made in full until we have collected good funds. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Julien's elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Julien's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

Under no circumstance will Julien's incur liability to a purchaser in excess of the purchase price actually paid.

The terms and conditions of sale herein described shall be enforced in accordance with, and governed by the laws of the State of California.

Any claim or controversy arising out of or relating to the Auction, the Bidder Registration Form or any breach thereof between the registered bidder and Julien's shall be submitted to arbitration in Los Angeles County, California before an arbitrator from the Judicial Arbitration and Mediation Services, Inc. ("JAMS") and conducted under its Comprehensive Arbitration Rules, as the exclusive remedy for such claim or controversy. Both parties further agree that the arbitration shall be conducted before a single JAMS arbitrator who is a retired California or federal judge or justice. By agreeing to arbitrate, the parties waive any right they have to a court or jury trial. The decision of the arbitrator shall be final and binding. The parties further agree that, upon application of the prevailing party, any Judge of the Superior Court of the State of California, for the County of Los Angeles, may enter a judgment based on the final arbitration award issued by the JAMS arbitrator, and the parties expressly agree to submit to the jurisdiction of this Court for such a purpose. The prevailing party shall be entitled to recover the party's attorneys' fees and costs incurred in connection with the arbitration.

TERMS OF GUARANTEE

"Attribution" is defined by Julien's as the creator, period, culture, source of origin, as the case may be as set forth in the Bold Type Heading of a lot in a live auction catalogue or the lot Title of an online auction, as amended by any oral or written salesroom notices and announcements or online notices and announcements. We make no warranties to information not contained in an online lot heading or information not contained in the Bold Type Heading of any live auction catalogue subject to the exclusions listed below.

Julien's warrants the "Attribution", as defined above and subject to the exclusions listed below, of a lot for a period of one (1) year from the date of sale and only to the original purchaser on record at the auction. If it is determined to our satisfaction that the "Attribution" is incorrect, the sale will be rescinded if the lot is returned to the Julien's Auctions warehouse facility in the same condition in which it was at the time of sale. In order to satisfy Julien's that the "Attribution" of a lot is indeed incorrect we reserve the right to require the purchaser to obtain, at the purchaser's expense, the opinion of two experts in the field, mutually acceptable to Julien's and the purchaser, before we agree to rescind the sale under the warranty. This warranty is not assignable and applies only to the original purchaser on record with Julien's. This warranty does not transfer to any subsequent owners of any purchased property (this includes without limitation, heirs, successors, beneficiaries or assigns).

Should a sale be rescinded and the purchase price paid (final successful bid price, plus the buyer's premium), it is specifically understood that this will be considered the sole remedy. It is exclusive and in lieu of any other remedy available as a matter of law, or in equity.

Exclusions will be made and this warranty does not apply to "Attribution" which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists, or the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue or listing online, or which were unreasonably expensive or impractical to employ.