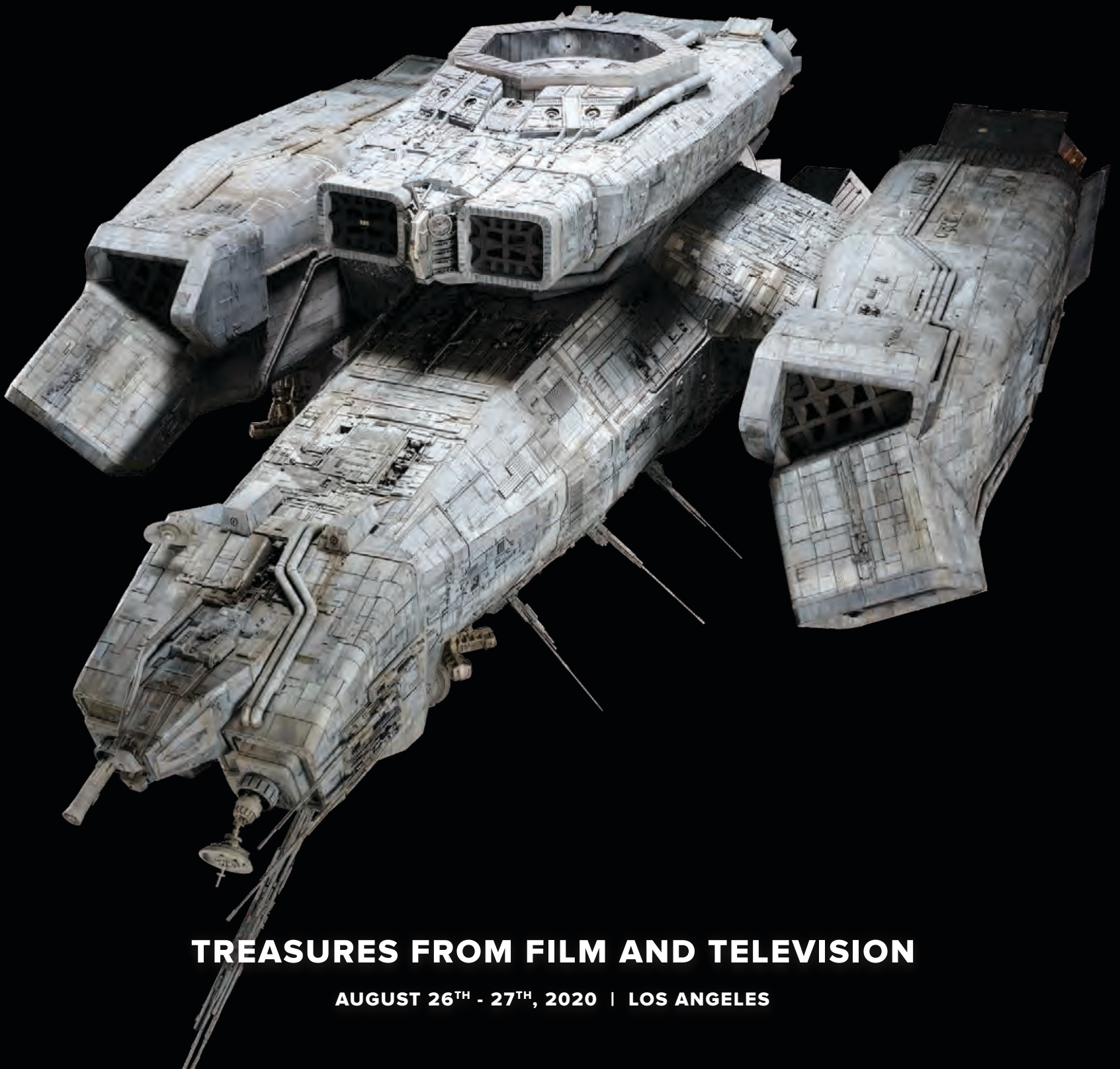




ENTERTAINMENT MEMORABILIA
LIVE AUCTION
LOS ANGELES



TREASURES FROM FILM AND TELEVISION

AUGUST 26TH - 27TH, 2020 | LOS ANGELES



Entertainment Memorabilia Live Auction

August 26TH & August 27TH, 10:00 AM (PDT)

Hosted at Prop Store Los Angeles
28014 Harrison Pkwy
Valencia, CA 91355
818-727-7829

Bidders are advised to arrive early to register for the auction. Bidding is also available online, via telephone and via absentee form. Please see the bidding registration document at the back of the catalog for additional information.

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The online catalog for this auction contains multiple high-resolution photographs for all lots offered. Reviewing the online catalog prior to bidding is highly recommended. Absentee bids can also be placed in the online catalog.

Video footage is available for select lots, and condition reports are available upon request. Lots can also be previewed by special appointment at Prop Store's Los Angeles facility. Contact us for additional information.

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Certain Lots in this auction may be sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

Terms & Info

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This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 477 of this catalog. Please note, depending on your location, you may be subject to sales tax. Please see our sales tax quick reference guide at the bottom of page 481. For a more thorough explanation see clause 5.1.1 of the buyer's guide.

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The following are suggested bid increments for the Auction. Please be advised that they are suggested increments only, are not intended to be and shall not be binding, and the Auctioneer retains the sole and absolute discretion, at the time of the Auction, to change, modify, or vary the bid increments at any time.

- \$100 - 500 by \$25
- \$500 - \$2,000 by \$100
- \$2,000 - \$5,000 by \$250
- \$5,000 - \$10,000 by \$500
- \$10,000 - \$20,000 by \$1,000
- \$20,000 - \$50,000 by \$2,500
- \$50,000 - \$100,000 by \$5,000
- \$100,000+ at the Auctioneer's discretion

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A Buyer's Premium of 25% will be added to all winning bids.



ENTERTAINMENT MEMORABILIA LIVE AUCTION LOS ANGELES

DAY 1: LOTS 1 - 433 - AUGUST 26TH 2020

DAY 2: LOTS 434 - 870 - AUGUST 27TH 2020

BEGINS 10:00 AM (PDT) EACH DAY

propstore.com/liveauction

FRONT COVER IMAGE

Lot 19. 11-Foot Nostromo Principal Filming Model Miniature
ALIEN (1979)

About Prop Store

Prop Store was founded on the belief that the props and costumes used in movies are pieces of art—film art. We see these artifacts not as mere byproducts of the production process, but as unique, creative works in their own right. The result of the collective effort of designers, fabricators, and artisans from every corner of the globe, many of these pieces are simply extraordinary.

Private collectors have played a significant role in preserving these film art pieces since the earliest days of cinema and television. Throughout the entertainment industry's history, these items were considered as mere production tools and were therefore commonly discarded time and time again. Private collectors have stepped in on many occasions and taken preservation into their own hands. Some film and television artifact collecting stories are legendary: A college student walking through a field and stumbling upon the model miniature space station from 2001: A Space Odyssey after the item was dumped from an unpaid storage locker, for example. Many of cinema's most memorable treasures are cared for by private collectors, and we believe that private collectors continue to play a critical role in the overall preservation and legacy of film and television history. Collecting is a very personal thing as all collectors have different tastes—but collectors are united through a common passion for the material and its preservation.

Each of Prop Store's team members share this belief and are long-time, passionate collectors themselves. We love this material. We revere this material. Our enthusiasm is the driving force in our nearly two decade global search to locate these culturally-significant items. Our journey has enabled us to forge key relationships within the

industry that have provided access to material previously believed to be unavailable. We are also in continuous contact with those on the front lines of production. These individuals educate us and assist us in properly identifying and authenticating material. In turn, we have educated and supported the collecting community by sharing our knowledge through articles, videos and collecting websites and forums.

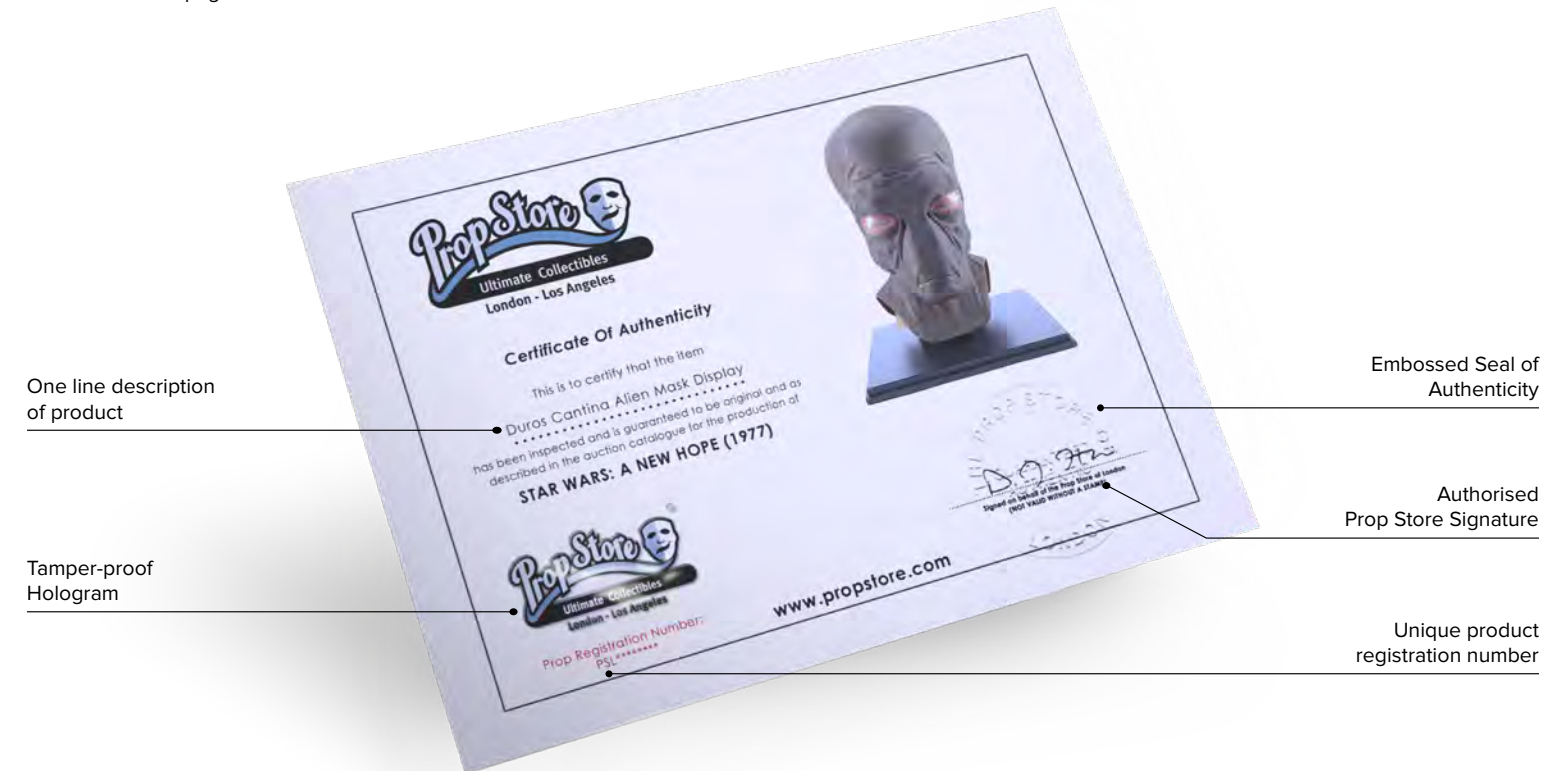
We are excited to share this catalog with collectors around the world. Within this sale you will find pieces available at every price point—all of which are authenticated and certified with our industry-leading certificate of authenticity and its accompanying guarantee. Each of these pieces satisfy our strict internal authentication standards.

We strive to present these pieces with the same level of care that went into their presentation on screen, as they deserve nothing less. A large portion of the artifact collection will be on public exhibition prior to the sale, providing a first-hand view of the material. Whether you are a veteran collector or just getting started, we hope that you find pieces that speak to you amongst this truly unique offering. To make this material more accessible, every item can be purchased on an interest-free payment plan. We can also pack and ship material safely to any destination in the world.

Our experience, passion and desire to source the most exciting pieces possible makes us one of the world's leading vendors of original props, costumes and collectable memorabilia. We look forward to being a part of your own collecting journey and to helping you preserve these beloved pieces of film and television history.

The Prop Store Certificate of Authenticity

Authenticity is the defining collectable element for original film and television props and costumes. All of our certificates carry multiple security elements to verify authenticity, representing a lifetime guarantee that the item is a genuine piece of cinema history exactly as described. Prop Store's complete Terms of Guarantee can be found on page 480.



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FOR CONSIGN 2020

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EMAIL: DANHILL@PROPSTORE.COM



GHOSTBUSTERS (1984)
Radio-Controlled Hero Ghost Trap and Pedal
Record Breaking Price: £190,000 (\$241,000)



DAY 01



**LOTS 1 - 433 | AUGUST 26TH, 2020
10:00 AM (PDT)**

1. Ape Mask Appliance

2001: A SPACE ODYSSEY (1968)

An ape mask appliance from Stanley Kubrick's sci-fi epic 2001: A Space Odyssey. In the iconic "Dawn of Man" sequence, apes discovered tools after encountering a massive black monolith. The apes' facial appliances were designed by makeup artist Stuart Freeborn.

This original walnut-color foam latex ape appliance is mounted to a velvet-lined urethane display base. The appliance is in good overall condition, though the latex is fragile and exhibits some flaking and hardening from age.

Dimensions: 11" x 7 1/2" x 15" (28 cm x 19 cm x 38.25 cm)

Estimate: \$2,000 - 3,000



2. Dawn of Man Sequence Background Transparencies from Kubrick Estate

2001: A SPACE ODYSSEY (1968)

A pair of film transparencies from the dawn of man opening sequence in Stanley Kubrick's sci-fi epic 2001: A Space Odyssey. These color large format film transparencies, one labeled "136" and the other "162" in ink, depict barren desert landscapes seen during the iconic "Dawn of Man" sequence. This pair was originally used for projecting backgrounds on stage and originates from the Stanley Kubrick estate.

The transparencies include a letter from Kubrick's longtime executive producer and brother-in-law, Jan Harlan. They are in good overall condition with small tears and punctures.

Dimensions (each): 8" x 10" (20.5 cm x 25.5 cm)

Estimate: \$2,000 - 3,000



Ms Polly Symondson
70 Temple Chambers
3-7 Temple Avenue
London EC3Y OHP

May 20, 2001

Dear Ms Symondson,

I am sending herewith on behalf of the Stanley Kubrick Estate 3 items as donations to the National Film and Television School Foundation to be auctioned for fund raising:

1 and 2 are original 8 x 10 transparencies as used in the "Dawn of Man" sequence in "2001: A Space Odyssey" for front-projection. I recommend that you get these glass-mounted and framed before the sale.

Yours sincerely,
Jan Harlan
Jan Harlan



3. Jenko's (Channing Tatum) Police Uniform

21 JUMP STREET (2012)

Jenko's (Channing Tatum) police uniform from Phil Lord and Christopher Miller's action comedy 21 Jump Street. Jenko and his partner Schmidt (Jonah Hill) received police uniforms after the completed training at the Academy.

This uniform includes a blue polyester and rayon Flying Cross button-down shirt (size 16 1/2) marked "EC" and "Jenko" with a metal nameplate reading "JENKO" pinned to it, an Eastern Costume tag on the interior, and two patches reading "MCPD Police" ironed onto the sleeves; matching Park Coats Inc. pants (size 36) marked "Jenko"; a white cotton Hanes undershirt (size M); and a black leather LawPro belt (size 36) with a steel buckle marked "EC." The uniform is in good overall condition with various signs of wear from production, including stains under the shirt collar.

Estimate: \$600 - 800



4. Schmidt's (Jonah Hill) Police Uniform

21 JUMP STREET (2012)

Schmidt's (Jonah Hill) police uniform from Phil Lord and Christopher Miller's action comedy 21 Jump Street. Schmidt and his partner Jenko (Channing Tatum) wore their police uniforms while on bicycle patrol.

This uniform includes a blue polyester and rayon Flying Cross button-down shirt marked "EC" and "Julien" with a metal name tag reading "SCHMIDT" pinned to it, an Eastern Costume tag on the interior, and two patches reading "MCPD Police" ironed onto the sleeves, as well as matching Park Coats Inc. pants (size 36) marked "Schmidt" and "S" and a black leather LawPro belt (size 36) with a steel buckle marked "EC." The uniform is in good overall condition with various signs of wear, including shirt stains and cracked leather on the belt.

Estimate: \$600 - 800



5. Jack Bauer's (Kiefer Sutherland) Stunt 9mm Pistol

24 (T.V. SERIES, 2001-2010)

Jack Bauer's (Kiefer Sutherland) stunt 9mm pistol from the espionage thriller television series 24. From Seasons 2 to 8, the Heckler Koch USP Compact 9mmx19 pistol became one of CTU agent Bauer's signature weapons.

This lot consists of a dense rubber HK stunt pistol with serial #27-004676, a promotional photograph of Bauer wielding the weapon, and a Certificate of Authenticity signed by series property master Randy Gunter. The lot is in good overall condition with some rubber torn off the gun by production and the trigger is loose from its guard.

Dimensions: 13 1/2" x 19 1/2" x 4" (34.5 cm x 49.5 cm x 10.25 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$1,500 - 2,500



6. Dan Evans' (Christian Bale) Stunt Spencer 1860 Carbine Rifle

3:10 TO YUMA (2007)

Dan Evans' (Christian Bale) stunt Spencer 1860 carbine rifle from James Mangold's Western remake 3:10 to Yuma. Dan Evans, a Civil War veteran and cattle rancher, carried his Spencer 1860 as he transported Ben Wade (Russell Crowe) to the 3:10 afternoon train to Yuma Territorial Prison.

The prop rifle is made of hard rubber with a metal armature within for strength and rigidity. A high-quality casting, the stunt weapon features stamped markings on the barrel and receiver and intricate trigger, hammer, and sight detailing. Metal sling loops are attached at the rear and side of the stock to allow a shoulder sling to be attached to the weapon. The simulated metalwork of the carbine is finished to replicate the look of bare, blue steel, with a wood grain paint effect used for the

wooden stock. The rifle is in good overall condition with some minor wear from production, including various scuffs and scratches throughout.

Dimensions: 37" x 5" x 2" (93cm x 12cm x 4cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$800 - 1,200

7. Spartan Costume

300 (2007)

A Spartan costume from Zack Snyder's historical action epic 300. King Leonidas (Gerard Butler) led his greatly outnumbered army of elite Spartan warriors against the invading forces of King Xerxes of Persia (Rodrigo Santoro).

This lot includes a helmet, gauntlets, greaves, sandals, briefs, a cape, a shield, and a spear. The helmet is made of rubber with foam padding, painted to look like weathered bronze, and includes the name of stunt performer Mike Dopud handwritten inside. The matching gauntlets and greaves are made of urethane with foam padding and leather straps; and have the names of stunt performers Cody Laudan and Ryan Watson, respectively, written inside. The sandals, briefs, and the arm straps for the cape are made of brown leather, while the cape's buckle is bronzetone fiberglass and the cape is red-dyed canvas. The bronzetone, vacuum-formed plastic shield is weathered with simulated blood spatter and battle damage; while the rear of the shield features a brown canvas backing, leather and nylon straps, and a leather-bound handgrip. The spear is made of leather-wrapped wood, production-weathered, with a urethane head and resin rear, both painted gray to appear like dark metal. The lot is in good overall condition with some wear from production and age, including tearing in the back of the helmet, the front and back of the shield loosening from each other, the buckle loosening from the cape, and scuffing throughout.

(spear): 93" x 3" x 2" (236.5 cm x 8 cm x 5.5 cm)

Special shipping required; see notice on pg 481

Estimate: \$6,000 - 8,000



8. Wolf Stand-In Puppet

300 (2006)

A Wolf stand-in puppet from Zack Snyder's swords-and-sandals historical action epic film 300. This stand-in was made for the wolf that young Leonidas (Tyler Neitzel) killed early in the film. Although the actual wolf was realized using CGI, this puppet was used as a lighting stand-in and for physical reference purposes while filming.

The piece is in excellent overall condition with some signs of wear from production, including some cracks in the paint and missing claws on the front paws.

Dimensions: 80" x 24" x 43" (203 cm x 61 cm x 109 cm)

The wolf is made of a polyfoam body, with hand-punched fur along the body and legs and furry fabric over the tail. The claws and teeth are made of urethane for durability. The gums in the mouth and eyes are made of acrylic, giving them a glossy appearance. This wolf is currently resting on a simple wooden platform and pipe base.

Special shipping required; see notice on pg 481

Estimate: \$4,000 - 6,000

9. Miniature Pre-Production Set Pieces

A.I. ARTIFICIAL INTELLIGENCE (2001)

A collection of miniature pre-production set pieces from Steven Spielberg's sci-fi film A.I. Artificial Intelligence. In the late 22nd century, a Mecha child named David (Haley Joel Osment) embarked on a quest to become "real" so he could win the affection of his human mother. The lot is comprised of 15 miniature prototype pieces made for the miniature set of the submerged Coney Island. The 15 miniatures vary in completion and size and depict many characters that were part of the fairy tale land that David explored, such as clowns, a ballerina and soldiers. The two fish sculptures in the lot are made of resin and have been finished with bronzetone. The lot shows some signs of wear from production and age, but all pieces remain in good overall condition. Dimensions: (largest) 9 3/4" x 3" x 1 1/4" (25 cm x 8 cm x 3 cm); (smallest) 1 3/4" x 3/4" x 1/4" (4 cm x 2 cm x 1 cm)



Estimate: \$800 - 1,200



25" (63.5 cm)



10. Airwolf Helicopter Model Miniature

AIRWOLF (T.V. SERIES, 1984–1987)

An Airwolf helicopter model miniature from the production of USA Network's action television series Airwolf. The Airwolf was an advanced stealth supersonic helicopter designed by the evil Charles Moffet (David Hemmings) and piloted by Stringfellow Hawke (Jan-Michael Vincent) and his crew, who nicknamed it "The Lady". Although a real Bell 222 helicopter was used for many of the show's flight sequences, miniature models were employed for the mountain hangar sequence seen throughout the series.

This helicopter is constructed of resin and metal painted green, khaki, and black with rotating red-and-silver-striped propellers, a clear plastic windshield, and two wooden puppets in the cockpit. The model exhibits visible signs of use, including cracked urethane and paint scuffing, but it remains in good overall condition. Dimensions: 25" x 21" x 7" (63.5 cm x 53.5 cm x 18 cm)

Estimate: \$8,000 - 10,000



11. Muhammad Ali's (Will Smith) Boxing Shorts

ALI (2001)

Muhammad Ali's (Will Smith) boxing shorts from Michael Mann's biographical sports drama Ali. Boxer Ali wore his boxing shorts while in a heavyweight rematch with Sonny Liston (Michael Bentt).

This pair of cream color polyester boxing shorts feature black trim and a matching elastic waistband with a black-and-white patch reading "EVERLAST" on the front. It is in excellent overall condition with some minor wear and creasing throughout from production.

Estimate: \$1,200 - 1,800

12. Nostromo Mainframe Door Frame Δ

ALIEN (1979)

A Nostromo mainframe door frame from Ridley Scott's sci-fi horror film Alien. This piece was constructed as the door frame leading into the control room that housed MU-TH-UR 6000, an A.I. mainframe.

This piece was built with a wooden frame that has been padded with foam rubber around the front and interior. The wooden frame is painted white on the front and interior, black on the back, and the exterior of the sides remain unpainted. The padding is white and features a hole cut into one side where an electronic panel formerly resided. The door frame is in good overall condition with some signs of wear from production and age, including cracking and flaking throughout the padding as well as scuffing and general paint wear to the wooden frame. Dimensions: 51" x 13" x 78" (130 cm x 33 cm x 198 cm)

Special shipping required; see notice on pg 481

Estimate: \$3,000 - 5,000

6.5' (198 cm)



13. Hand-Drawn Ridley Scott "Ridleygram" Miniatures Storyboards and Shot List Δ

ALIEN (1979)

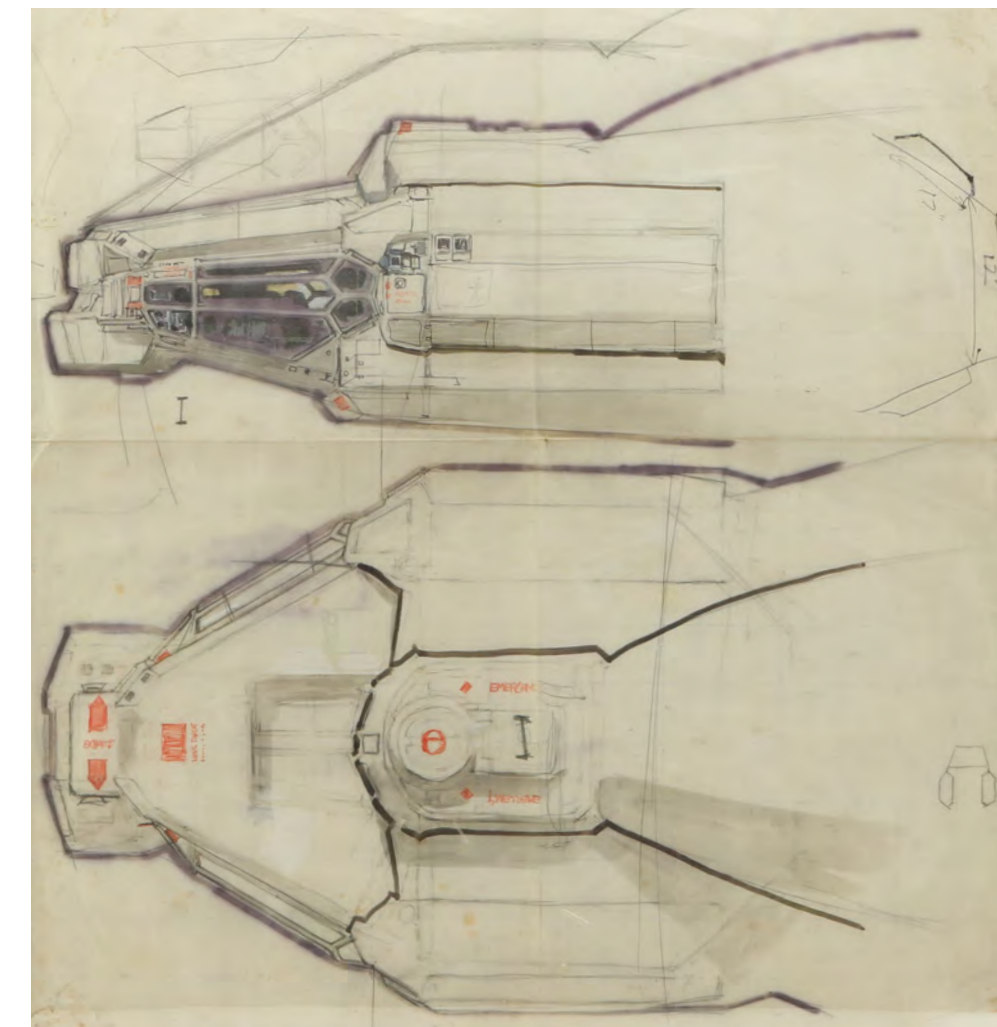
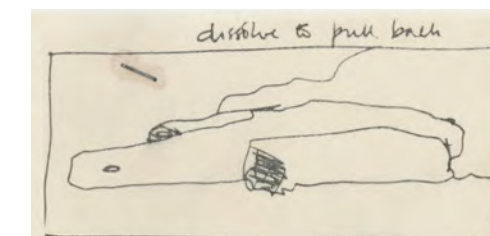
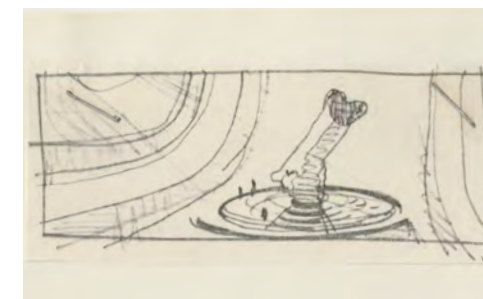
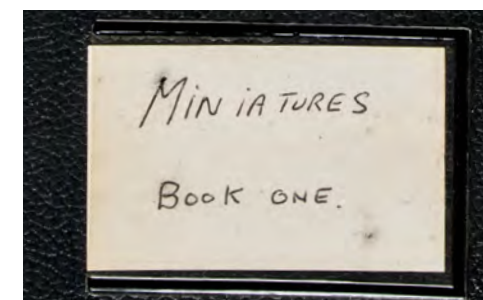
Hand-drawn Ridley Scott "Ridleygram" miniatures storyboards and a shot list from Scott's sci-fi horror film Alien. Director Scott used his signature quick "Ridleygrams" during production to outline shots in the film requiring SP/FX miniatures.

This lot consists of a leatherette-bound book labeled "Miniatures Book One" containing 48 hand-illustrated storyboards in plastic sleeves, as well as nine stapled and five loose printed pages of a miniature SP/FX priority shot list dated "11th November 1978." The lot exhibits visible signs of use, including coffee stains on the shot list, but remains in good overall condition.

Dimensions: 14" x 9 1/2" x 1" (35.75 cm x 24.25 cm x 2.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



14. Framed Hand-Drawn Ron Cobb Nostromo Cockpit Concept Sketch Δ

ALIEN (1979)

A framed hand-drawn Ron Cobb Nostromo cockpit concept sketch from the production of Ridley Scott's sci-fi horror film Alien. The crew of the Weyland-Yutani Corporation's USCSS Nostromo were awakened from hyper-sleep by a distress signal from a desolate moon.

This sketch by concept artist Ron Cobb depicts the cockpit of the Nostromo in both a top and side view, and is rendered in watercolor, ink, and graphite on illustration paper. The sketch was used in the construction of the large-size Nostromo model. It is displayed inside of a black frame with a gray mat board. The sketch is in good overall condition with some signs of wear from use and age, including staining, creasing, corner damage, and light pencil outlines from earlier sketches. Dimensions: 25 1/2" x 24 1/2" x 1" (65 cm x 62.25 cm x 2.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$3,000 - 5,000



15. Pair of Nostromo Model Antennas

ALIEN (1979)

A pair of Nostromo model antennas from Ridley Scott's sci-fi horror film Alien. Crew members of the Weyland-Yutani Corporation's USCSS Nostromo came in contact with a deadly alien life form.

Built for the large-scale model miniature of the spacecraft, these two antennas are made of resin and brastone metal painted in dark shades of gray and brown to give

the appearance of weathered metal. They are in excellent overall condition with minimal wear from production and age, including a bit of paint chipping. Dimensions: (each) 11 1/2" x 1" x 1" (29.5 cm x 3 cm x 3 cm)

Estimate: \$3,000 - 5,000

16. Replica Arthur Dallas (Tom Skerritt) Spacesuit

ALIEN (1979)

A high-quality replica of Arthur Dallas' (Tom Skerritt) spacesuit from Ridley Scott's sci-fi horror film Alien. Dallas, captain of the USCSS Nostromo, wore his spacesuit to explore LV-426 in response to a mysterious signal emanating from it.

This replica spacesuit was based on reference to film-used spacesuits and has a pink color scheme and is constructed with various layers of fabric, padding, and lacing with bronzetone molded resin for the armored shoulder pads, chest, back, and wrist devices, and other faux metal components. A small nameplate on the chest reads "Dallas". The bronzetone fiberglass helmet has a transparent dome front, and padded gloves and boots complete the lot. Battery powered lights are wired throughout the suit. The replica spacesuit is in excellent overall condition with minimal wear beyond a bit of intentional weathering to simulate use and age.

Contains electronics; see electronics notice on pg 481

Estimate: \$5,000 - 7,000



17. Ivor Powell's Revised Script Δ

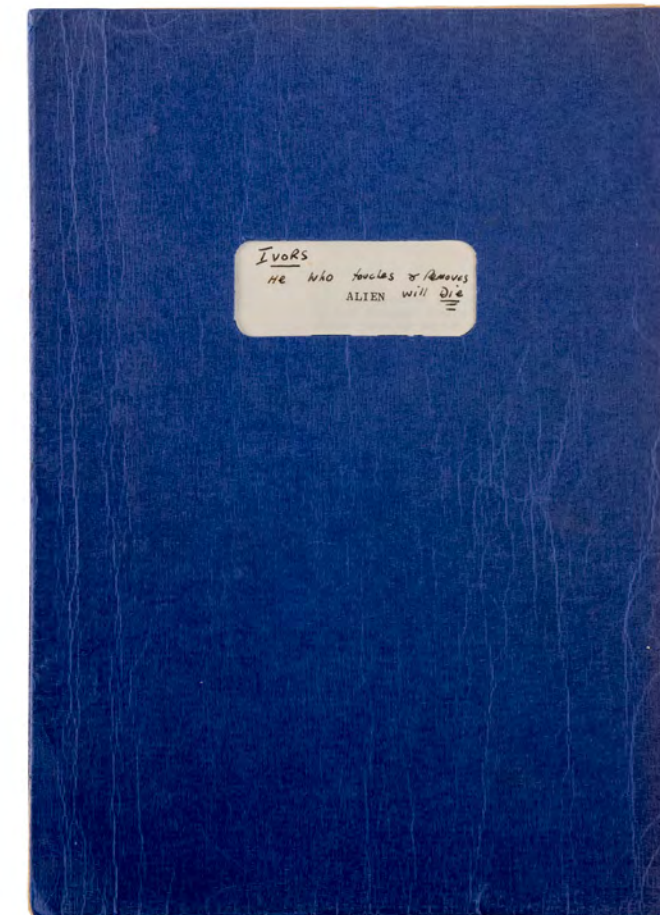
ALIEN (1979)

Ivor Powell's revised script from the production of Ridley Scott's sci-fi horror film Alien. The script features a header on Page 1 indicating this is the revised draft by Walter Hill and David Giler based on Dan O'Bannon's screenplay.

This 100-page script, dated "March '78", comes from associate producer Ivor Powell. It is labeled "Ivors - He Who Touches & Removes will Die" in ink, and is secured with metal brads. It features handwritten notes throughout regarding locations, prop requirements, and costs. This script is in good overall condition with some creasing to the paper and minor discoloration to the binding.

Dimensions: 12" x 8 1/2" x 1" (30.5 cm x 21.75 cm x 2.75 cm)

Estimate: \$1,000 - 1,500



18. Nostromo Close-Up Miniature Model Landing Leg

ALIEN (1979)

A close-up Nostromo miniature model landing leg from the production of Ridley Scott's sci-fi horror film Alien. Large-scale miniatures of the USCSS Nostromo's landing leg and front section were constructed for visual effects sequences of the ship touching down on LV-426. The film later received the Academy Award® for Best Effects, Visual Effects.

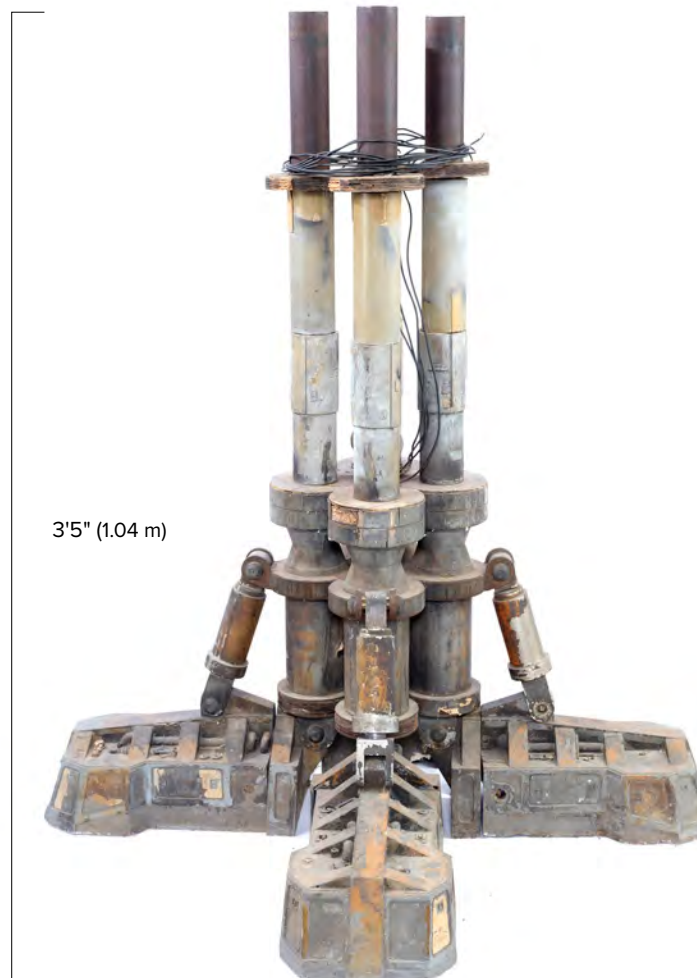
This heavyweight miniature model leg was made for close-up shots is constructed of resin, fiberglass and plastic with heavy metal scaffolding tubes, fiberglass and plywood feet, a set of motor-operated lights affixed at center, and a pair of hydraulic cylinders designed to operate the feet. The leg is painted in shades of gray, green, bronzetone, and silvertone to appear metallic and weather with small bits of material applied throughout. The leg is in good overall condition and exhibits visible signs of use and age, including some discoloration and chipping to the exterior, as well as some rusting.

Dimensions: 41" x 37" x 37" (104.25 cm x 94 cm x 94 cm)

Contains electronics; see electronics notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$8,000 - 10,000



3'5" (1.04 m)



19. Nostromo Principal Filming Model Miniature Δ

ALIEN (1979)

The 11-foot Nostromo principal filming model miniature from Ridley Scott's sci-fi horror film *Alien*. The crew of the Weyland-Yutani Corporation's USCSS Nostromo were awakened from hypersleep by a distress signal from a desolate moon, and soon found themselves hunted by the deadly xenomorph. The Nostromo, a tug-ship that pulled the massive flat refinery model, is the primary spacecraft featured in the film and is the setting for the majority of its events.

The tug-ship was called the Leviathan in early script drafts and takes its final name, Nostromo, from a 1904 Joseph Conrad novel that was significant to *Alien* writer Dan O'Bannon. The look of the ship was explored for months by concept artists Chris Foss and Ron Cobb; Foss especially produced a large volume of concepts for the exterior while Cobb focused on interiors. Cobb was focused on function as well as form, and therefore had done some exterior designs as he thought through the logic of his interiors. The producers and director had trouble agreeing on a final design and eventually a large number of the concepts were passed to Academy Award®-winning effects supervisor Brian Johnson. Johnson assembled a veteran effects team for *Alien* and a number of his crew were involved with the Nostromo final design and construction, including Ron Hone, Bill Pearson, Simon Deering, Martin Bower, and a number of others. Working primarily from one of Cobb's exterior designs, Hone and Pearson built a final prototype of the Nostromo as a small 3-D model, which Johnson had Ridley Scott approve, enabling the team to proceed with construction on the final filming models.

Three scale models of the Nostromo tug-ship were made at Bray Studios: this, the principal 11-foot hero used for the majority of the shots in the film, a four-foot medium model with illuminating engines for rear shots, and a 12-inch model for shots incorporating the large, flat ore refinery platform that the Nostromo was towing. The largest model was the primary construction effort, and was first built with a yellow finish in line with Cobb's industrial designs. When Ridley Scott finished live-action photography on the film he personally took over filming the effects sequences (underway at Shepperton Studios) and had the models repainted dark gray and weathered extensively to imply decades of deep-space travel.

The Nostromo model is constructed primarily of wood paneling and hand-carved wood forms assembled around a robust steel frame and clad with plastic surface panels and detailing from various pieces from off-the-shelf model kits, a process the model makers referred to as "widgeting." It follows an overall deep-space aesthetic seen in both *2001: A Space Odyssey* and *Star Wars* before it. The symmetrical design features various intake vents, engines, antennae, lights and landing gear.

The model was designed to be shot from all sides and thus could be removed from its primary rolling frame and hung from above, or mounted through steel

ports on either side (hidden under plastic cover panels) in order to raise or lower it via forklift. It was outfitted with a lighting system, featuring many tiny lightbulbs fitted in small holes throughout the body, and a CO2 system that would spray "gas" from the hull for certain shots. The lighting system was sometimes augmented with a separate additional rig that could be attached for shots that required it such as ones of the Nostromo landing on the planet, where Scott wanted to see even more extensive lighting.

After filming, the model travelled to Los Angeles to be part of the film's premiere promotions. It was subsequently stored outside under tarps for a number of years and its condition worsened from the elements. An extensive restoration of the model was performed by effects house Grant McCune Design (modelmaker Grant McCune was best known for his work on *Star Wars*) around 2009, led by industry veterans Monty Shook and Jack Edjourian. The team worked from an extensive body of production photo reference to ensure the restoration was faithful to the original build. The intricate work involved straightening and stabilizing structural elements that had become dislodged or warped and recreating missing surface elements, including panels and model kit detail pieces. Dislocated pieces were fitted again, and a number of missing elements were recreated – notably two of the three landing gear, the underside component containing the three large lights at the front, two of the three engine interior detail clusters and various engine flaps, one of the intake vents, the side-panel structure mount cover plates, the front radar dish, and the antennae seen on the ship's body. The recreated pieces were made by molding existing examples (such as the landing gear and engine details) wherever possible, for the most faithful recreations possible. The lighting system and CO2 system are largely removed from the model and are not functional, though it would be possible to retrofit a new lighting system if desired.

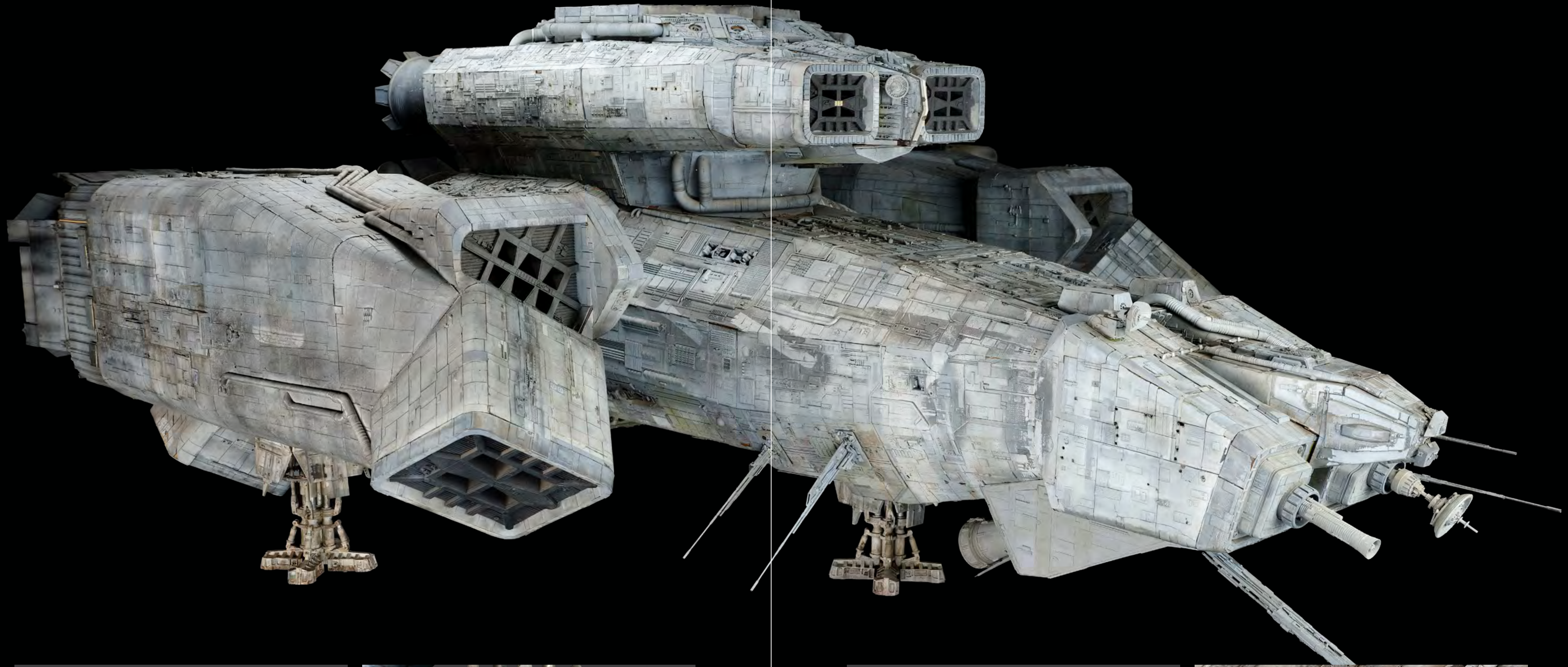
The Nostromo is frequently cited as one of the classic examples of a spaceship in modern cinema, alongside craft like the *Millennium Falcon* and the *Discovery* from *2001: A Space Odyssey*. The historic model comes mounted on its original black steel frame for display, and remains in good, restored condition with wear and aging visible on many components. Further details of the restoration work are covered in a series of videos on Prop Store's YouTube channel and additional restoration information can be provided on request.

Dimensions: 136" x 73 1/2" x 73" (345.5 cm x 187 cm x 185.5 cm)

Special shipping required; see notice on pg 481

Estimate: \$300,000 - 500,000

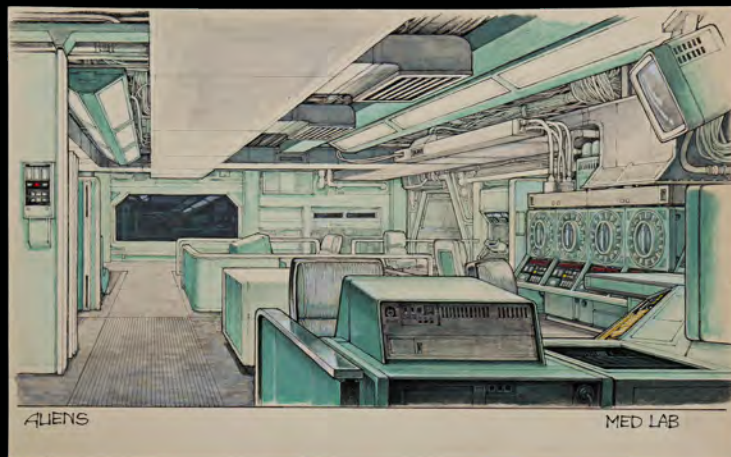






11.33' (3.46 m)





20. Hand-Drawn Ron Cobb Medlab Concept Sketch

ALIENS (1986)

A hand-drawn Ron Cobb Medlab concept sketch from James Cameron's sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a group of colonial marines were attacked by alien xenomorphs in their supposedly sealed-off Medlab.

This concept sketch depicting the Medlab before it is ransacked is the work of the film's conceptual designer, Ron Cobb. It is rendered in watercolor, ink, and graphite on illustration board labeled "ALIENS MED LAB". The sketch is in excellent overall condition with some yellowing to the board and sticky residue on the reverse. Dimensions: 12" x 19" (30.5 cm x 48.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800

21. Hand-Drawn Ron Cobb A.P. Control and Operations Concept Sketch

ALIENS (1986)

A hand-drawn Ron Cobb A.P. control and operations concept sketch from James Cameron's sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a group of colonial marines inspected the abandoned control and operations room of the Weyland-Yutani Corporation's Atmosphere Processor (AP) on the desolate moon Acheron.

This concept sketch depicting the view from the back of the room is the work of the film's conceptual designer, Ron Cobb. It is rendered in ink and graphite on illustration board labeled "ALIENS A.P. CONTROL AND OPERATIONS." The sketch is in good overall condition with some stains from handling and the outline of an erased sketch on the back. Dimensions: 12" x 19" (30.5 cm x 48.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800

22. Hand-Drawn Ron Cobb Colony Air Lock and Operating Room Concept Sketches

ALIENS (1986)

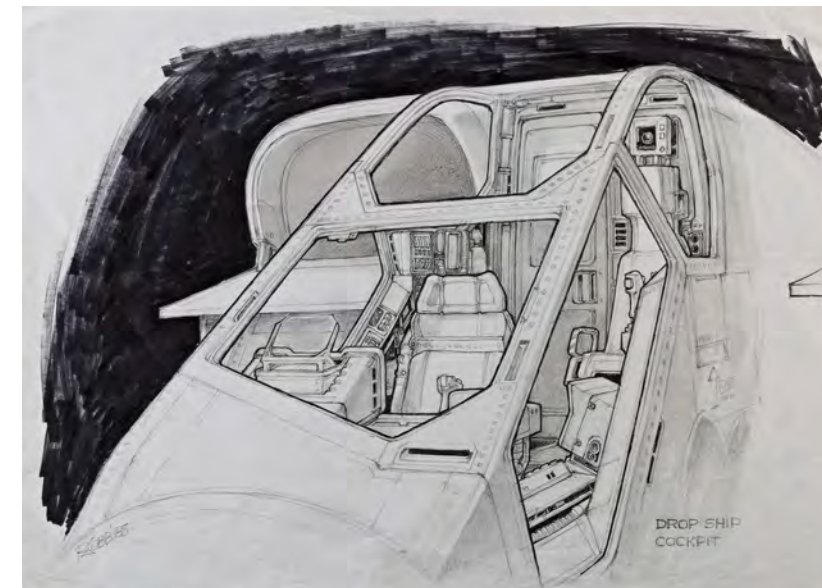
Hand-drawn Ron Cobb colony air lock and operating room concept sketches from James Cameron's sci-fi horror sequel Aliens. Ripley (Sigourney Weaver) inspected Hadley's Hope's Atmosphere Processor (AP) before trapping the xenomorph Queen in its air lock.

These concept sketches are rendered in ink and graphite on illustration board and drawing paper by the film's conceptual designer, Ron Cobb. The air lock sketch is signed and dated "'85" by Cobb. They are in good overall condition with pinholes, some stains, and minor creasing throughout.

Dimensions (largest): 12" x 19" (30 cm x 47.75 cm); (smallest): 12" x 16 1/2" (30.5 cm x 42 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800



23. Hand-Drawn Ron Cobb Drop Ship Cockpit Concept Sketch

ALIENS (1986)

A hand-drawn Ron Cobb drop ship cockpit concept sketch from James Cameron's sci-fi horror sequel Aliens. In the film, Cpl. Colette Ferro (Colette Hiller) and PFC Spunkmeyer (Daniel Kash) were killed while conducting the drop to LV-426 on the combat-equipped UD-4L Cheyenne Dropship known as Bug Stomper.

The sketch is in fair overall condition with significant creasing and signs of handling throughout.

Dimensions: 12" x 16 1/2" (30.5 cm x 42 cm)

This concept sketch depicting the cockpit of Bug Stomper in transit to the desolate moon is the work of the film's conceptual designer, Ron Cobb. It is rendered in ink and graphite on drawing paper labeled "Drop Ship Cockpit" and signed "RCOBB '85."

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



14" (35.75 cm)

24. Hadley's Hope Model Miniature Building

ALIENS (1986)

A Hadley's Hope model miniature building from James Cameron's sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a group of Colonial Marines were besieged by xenomorphs while investigating the Hadley's Hope colony on the terraformed moon LV-426, also known as Acheron. Model miniatures of the colony's buildings were seen throughout the film.

mounted to a painted foam base. The miniature is in fair overall condition with evident water damage and a loose railing segment dangling from its side.

Dimensions: 13" x 14" x 4" (33 cm x 35.75 cm x 10.25 cm)

Estimate: \$2,000 - 3,000

This miniature is constructed of hollow vacuform plastic painted brown and distressed with grime by production to appear rusted and abandoned, then

25. Sergeant Apone's (Al Matthews) Screen-Matched U.S. Colonial Marines Armor Costume

ALIENS (1986)

Sergeant Apone's (Al Matthews) screen-matched U.S. Colonial Marines armor costume from James Cameron's sci-fi horror sequel Aliens. Apone and his group of Colonial Marines helped Ellen Ripley (Sigourney Weaver) investigate the desolate moon LV-426.

Designed by Emma Porteous and constructed by master armorer Terry English, this lot includes components related to several characters in the film. The central element is the body armor—a camouflage-patterned chest, back, and shoulder plate armor assembly that was hand-formed in aluminum. It is stenciled "APONE" on the upper chest and marked "APONE No1" in the interior, and specifically screen matches to shots of the marines preparing to load into the A.P.C. vehicle in the film. It features foam padding in the body and a waffle-pattern foam, unique to film-used Aliens armors, in the shoulder armor pieces.

The other armor components included are the abdominal guard, comprised of original aluminum armor plates from the film and a replica soft vinyl pad patterned from an original, and a pair of camouflage-patterned aluminum shin guards marked "BILL PAXTON", for the character Hudson. The knee caps on the shin armor are replicas created by Terry English from aluminum, and the strapping on the shin armor has been re-done. The jacket included is labeled "FROST" and is made in the custom USCM-style camo print done for the film; the jacket also features custom patches for USCM, Sulaco, American flag patches and a custom C. & G. Costumers LTD wardrobe label marked "Ricco (Frost)". An original pair of USCM pants is included; a replica set of webbing and a pair of replica boots of the style seen in the film completes the ensemble for display.

This costume is in excellent overall condition with some signs of wear from production, including some sections of heavy paint wear on the armor, and general wear to the soft components.

Estimate: \$40,000 - 60,000





26. Pvt. Frost's (Ricco Ross) Screen-Matched Helmet

ALIENS (1986)

Pvt. Frost's (Ricco Ross) screen-matched helmet from James Cameron's sci-fi horror sequel Aliens. Pvt. Frost was amongst the Colonial Marines sent to LV-426 to investigate the loss of contact with the Hadley's Hope colony. This helmet screen-matches to the one Frost wears for the majority of his screen time in the film..

Built around a U.S. M1 military helmet, this helmet includes a cover in the custom USCM camo-print fabric made for the film, hand-painted neck armor plates fabricated by master Aliens armorer Terry English, a helmet camera, custom earpiece, a drop-down light-up eyesight (one light still functions), and a chinstrap. The name "FROST" is stenciled on the back, and a piece of tape inside the helmet has the name "FROST" handwritten on it. The helmet is in good overall condition

with some wear from production and age, including scuffs to the pain and stains to the fabric cover. This is one of only a couple screen-matched, principal character Aliens helmets in private collections.

Dimensions: 12" x 10" x 11" (30.5" x 25.5" x 28")

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$30,000 - 50,000



27. Practical Special Effects Colonial Marine Flamethrower Unit

ALIENS (1986)

A practical special effects Colonial Marine flamethrower unit from the production of James Cameron's sci-fi horror sequel Aliens. After Ripley (Sigourney Weaver) used one to flee the Nostromo in Ridley Scott's Alien, the flamethrower became one of the franchise's signature weapons. In Aliens, Colonial Marines Frost (Ricco Ross), Apone (Al Matthews), Dietrich (Cynthia Dale Scott), and Drake (Mark Rolston) all carried M240 incinerator units during the base and hive exploration scenes. Ripley also used a Pulse Rifle/flamethrower combination she constructed aboard Dropship 2, after being rescued by Bishop (Lance Henriksen).

Working from designs by concept artist Ron Cobb, SFX supervisor John Richardson created several different versions of each weapon for production. This practical steel and aluminum alloy flamethrower unit was constructed for close-up shots requiring a pilot light and assembled by special effects technician Nick Finlayson. Its design is loosely based on existing military hardware, consisting of two M16

rifles spliced together in opposite directions with a front section based on an M203 grenade launcher, a green polyester shoulder strap, a brass coupler affixed to the butt, and a Colt Patent Firearms logo embossed.

To simulate full functionality, this unit emitted a steady pilot flame operated via a gas canister concealed in the frame and regulated with an on-off flow valve. It was used specifically for pilot light shots with the small flame. Since production, the weapon has been fully deactivated for safety reasons. The flamethrower is painted green with brown, black, and silvertone details, and exhibits nicks, stains, and chipped paint from production use and age. It remains in good overall condition.

Dimensions: 32" x 21" x 6" (81.5 cm x 53.5 cm x 15.25 cm)

Estimate: \$30,000 - 50,000



28. Xenomorph Queen Model Miniature Puppet

ALIENS (1986)

A xenomorph Queen model miniature puppet from James Cameron's sci-fi horror film sequel Aliens. This puppet was constructed for model miniature shots during the sequence in which Ellen Ripley (Sigourney Weaver) fights the Queen with the power loader, also realized as a miniature, aboard the USS Sulaco.

This hulking, ornately detailed 1:4-scale miniature of the film's ultimate villain was conceived of by Cameron and constructed from foam latex, polyfoam, urethane, and resin components, all molded around a custom-made mechanical metal armature and painted black with the Queen's signature blue highlights by Stan Winston Studios. A cluster of cables is present in the characters back, which allowed the arms and head to be remotely puppeteered. The cables are primarily disconnected though one has been reconnected to a lever to operate the spring-loaded jaw.

The piece is mounted to a wooden display base with metal rods, including a support for the flexible tail that holds it up in an aggressive position. While it retains its iconic finish and biomechanical details, this delicate puppet is in fair, fragile overall condition due to age and use, with deteriorated skin and missing components including the right hand. Sympathetic stabilization has been performed in order to secure the elements as they are.

Dimensions: 40" x 28" x 33" (101.75 cm x 71.25 cm x 84 cm)

Special shipping required; see notice on pg 481

Estimate: \$50,000 - 70,000





29. Hadley's Hope Dump Truck Model Miniature Δ

ALIENS (1986)

A Hadley's Hope dump truck model miniature from James Cameron's sci-fi horror film sequel Aliens. Model dump trucks were constructed for the miniature Hadley's Hope set, and appeared when the Colonial Marines stormed LV-426.

This ornately detailed, 1:6-scale miniature was custom-made from hand-painted and airbrushed wood, resin, and vacuformed plastic with top and bottom components secured on metal pipe and applied decals reading "5" and "A.I.D.S." It is visibly distressed

by production to appear weathered from use, but remains in good overall condition with some scuffing and peeling.

Dimensions: 36" x 16" x 18" (91.5 cm x 40.75 cm x 45.75 cm)

Estimate: \$6,000 - 8,000



30. Dog Puppet with Dog Burster Alien

ALIEN³ (1992)

A dog puppet with dog burster alien from David Fincher's sci-fi action-horror sequel Alien³. When Ellen Ripley (Sigourney Weaver) crash landed on Fiorina 161, an alien Facehugger which was on board her pod attached itself to a dog, impregnating it with an alien that burst through its stomach.

Designed and fabricated by the Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), this animatronic Rottweiler dog puppet contains a metal armature, servo motor, rubber and foam padding interior surrounded by an exterior of faux fur features including a hard plastic mouth. On one side of the ribcage is an opening with rods and a handle used to control a hard resin "Chestbuster" element which is visible inside an opening in the chest.

This puppet is in good overall condition with some wear from production throughout all elements.

Dimensions: 48" x 34" x 13" (122 cm x 90 cm x 33 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$2,000 - 3,000



31. Hand-Drawn Runner Alien Illustration by Alec Gillis

ALIEN³ (1992)

A hand-drawn Runner alien illustration from the production of David Fincher's sci-fi action-horror sequel Alien³. An agile, bipedal "Runner" xenomorph that gestated inside a dog terrorized penal colony Fiorina 161. This Runner reference illustration is rendered in mixed media on illustration board signed and dated "90" by alien effects artist Alec Gillis. It is in excellent overall condition with minor signs of wear along the edges.

Dimensions: 14 3/4" x 12" (37.5 cm x 30.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



33. Sitting Runner Concept Illustration by Alec Gillis

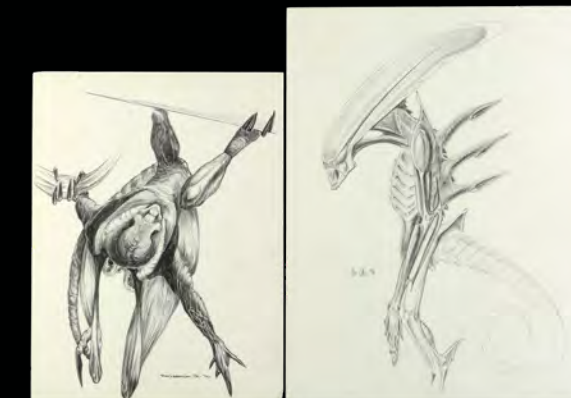
ALIEN³ (1992)

A hand-painted sitting xenomorph concept illustration from the production of David Fincher's sci-fi action-horror sequel Alien³. An agile, bipedal "Runner" xenomorph that gestated inside a dog terrorized penal colony Fiorina 161. This early sitting Runner concept illustration is rendered in mixed media on illustration board signed by alien effects artist Alec Gillis and affixed to foam board. The illustration is in good overall condition with some creasing and sticky residue.

Dimensions: 17" x 14" x 1/2" (43.25 cm x 35.75 cm x 1.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



32. Pair of Hand-Drawn Runner Alien Concept Sketches by Tom Woodruff, Jr. and Alec Gillis

ALIEN³ (1992)

A pair of hand-drawn xenomorph concept sketches from the production of David Fincher's sci-fi action-horror sequel Alien³. An agile, bipedal "Runner" xenomorph that gestated inside a dog terrorized penal colony Fiorina 161. These Runner concept sketches are rendered in graphite on foam board signed by alien effects artists Tom Woodruff, Jr. and Alec Gillis. They are in good overall condition with some creasing and sticky residue. Dimensions (largest): 16 1/2" x 13" (42 cm x 33 cm); (smallest) 14" x 10" (35.75 cm x 25.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800



34. Hand-Drawn Facehugger Illustration by Alec Gillis

ALIEN³ (1992)

A hand-drawn Facehugger illustration from the production of David Fincher's sci-fi action-horror sequel Alien³. "Facehugger" aliens attacked the cryotubes containing Ripley (Sigourney Weaver) and her fellow survivors, forcing them to jettison to a prison planet. This Facehugger reference illustration is rendered in mixed media on construction paper signed and dated "90" by alien effects artist Alec Gillis. It is in excellent overall condition with minor signs of handling and staple holes on the corners.

Dimensions: 17" x 14" (43.25 cm x 35.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



35. Hand-Drawn Cloned Xenomorph Concept Illustration

ALIEN: RESURRECTION (1997)

A hand-drawn Cloned Xenomorph concept illustration from the production of Jean-Pierre Jeunet's sci-fi horror sequel *Alien: Resurrection*. After her death in *Alien³*, Ripley (Sigourney Weaver) was cloned by the military, who all-too-successfully used her DNA and bred modified xenomorphs.

This concept illustration depicting what would become a genetically engineered Cloned Xenomorph is the work of special makeup effects artist John Wheaton. It is rendered in mixed media on illustration paper, dated "5/1/96," and signed "J.W.Z." The illustration is in excellent overall condition with minor wear along its edges.

Dimensions: 14" x 11" (35.75 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800

36. Large Hand-Drawn Xenomorph Concept Sketch

ALIEN: RESURRECTION (1997)

A large, hand-drawn xenomorph concept sketch from the production of Jean-Pierre Jeunet's sci-fi horror sequel *Alien: Resurrection*. Two hundred years after her death in *Alien³*, Ripley (Sigourney Weaver) was cloned by the military, who all-too-successfully used her DNA to breed modified, newly deadly xenomorphs.

This concept collage depicting a genetically engineered xenomorph warrior comes from Academy Award®-winning special effects studio Amalgamated Dynamics, Inc. (ADI). The collage consists of an unsigned, undated illustration rendered in mixed media on construction paper and completed with several body part cut-outs. The collage is in good overall condition with some warping to the paper, ink stains, and a tear on the side from production.

Dimensions: 19" x 24" (48.5 cm x 61 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800

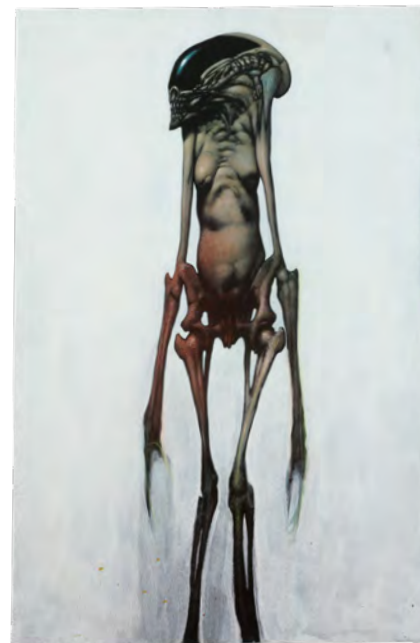
37. Newborn Alien Maquette

ALIEN: RESURRECTION (1997)

A newborn alien maquette from the production of Jean-Pierre Jeunet's sci-fi horror film sequel *Alien: Resurrection*. After her death in *Alien³*, Ripley (Sigourney Weaver) was revived by the military, who extracted xenomorph genes from her DNA and created an alien-human hybrid.

This maquette consists of a sculpted, unpainted moss green resin head with neck, shoulder and chest elements. Designed and fabricated by the Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), it depicts a character with both human and alien physical characteristics and features a resin stand and circular base. This maquette is in good overall condition with some wear and markings on the top section of the head. Dimensions: 10" x 8" x 7" (25.5 cm x 20.25 cm x 17.75 cm)

Estimate: \$1,000 - 1,500



38. Pair of Hand-Painted Chris Cunningham Newborn Alien Illustrations

ALIEN: RESURRECTION (1997)

A pair of hand-painted Chris Cunningham newborn alien illustrations from the production of Jean-Pierre Jeunet's sci-fi horror sequel *Alien: Resurrection*. After her death in *Alien³*, Ripley (Sigourney Weaver) was revived by the military, who extracted xenomorph genes from her DNA, and created an alien-human hybrid.

These concept illustrations depicting the "Newborn Alien" are the work of the film's character designer, Chris Cunningham. They are rendered in color paint on illustration paper. One of the pieces of paper is white and the other is black and mounted to an illustration board. Both illustrations feature a character with both alien and human physical characteristics. The black illustration is signed on the bottom "CHRIS HALLS 96," which was a pseudonym for the artist. These illustrations are in excellent overall condition with minor wear along their edges and some markings and creases on their backs.

Dimensions: (largest) 17 1/2" x 12 1/4" (44.5 cm x 31 cm); (smallest) 17" x 11" (43.25 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



39. Xenomorph Scanning Maquette

ALIEN: RESURRECTION (1997)

A xenomorph scanning maquette from the production of Jean-Pierre Jeunet's sci-fi horror film sequel *Alien: Resurrection*. Following her death in *Alien³*, Ellen Ripley (Sigourney Weaver) was revived as the clone Ripley 8 and soon found herself face to face once again with the deadly xenomorphs. Detailed maquettes were constructed and scanned to transfer creature designs from physical sculptures to digital models.

Designed and fabricated by the Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), this molded plaster scanning maquette is painted a dark gray-blue and depicts a xenomorph's head, torso, and long tail, with connecting sockets for an arm and leg to be attached. The maquette is one-sided and flat on the back. It is in good overall condition with wear from handling and age, including chips to the paint and minor scuffs. Dimensions: 65" x 24" x 6" (165.5 cm x 61 cm x 15.5 cm)

Estimate: \$600 - 800



40. USM Shock Rifle

ALIEN: RESURRECTION (1997)

A USM shock rifle from the production of Jean-Pierre Jeunet's sci-fi horror sequel Alien: Resurrection. The United Systems Military (USM) carried shock rifles as their primary weapons in the 24th century, most notably in the battle against the Xenomorphs aboard the USM Auriga.

The black and silvertone prop rifle is made from machined aluminum and resin with production-made weathering throughout and metal loops attached for a shoulder strap. Several electronic features are built into the rifle and are controlled by several small switches. The first switch turns on a glowing red number counter, simulating an ammo count, that goes down by one digit with each pull of the trigger; flipping this switch on and off again brings the total number down by 10 digits each time. The next switch locks the counter, allowing the trigger to be

pulled without affecting the counter. Lastly, a switch on the black attachment on the bottom of the barrel turns the front flashlight on and off. The electronic functions of the rifle are charged by a power plug that connects to a small port in the far back of the stock. The lot is in good overall condition with some signs of wear from production and age, including scuffing, red stains, and some discoloration to the metal.

Dimensions: 12 x 3 1/2" x 34" (30.5 cm x 9 cm x 86.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$6,000 - 8,000

41. Cloned Xenomorph Display with Tail

ALIEN: RESURRECTION (1997)

A Cloned xenomorph display with a tail from Jean-Pierre Jeunet's sci-fi horror sequel Alien: Resurrection. Ellen Ripley (Sigourney Weaver) was revived as the clone Ripley 8 and soon found herself once again face to face with the deadly xenomorphs. Not used in the production of the film itself, this towering figure was instead designed and fabricated by the film's Academy Award®-winning special effects group, Amalgamated Dynamics, Inc. (ADI) as a shop display.

This highly detailed fiberglass statue features a gloss brown paint finish that matches the unique variant of xenomorph introduced in this film, as well as the iconic silvertone teeth, semi-transparent upper head, and pale gray inner jaws. The xenomorph is mounted on a black metal display stand, as is a foam rubber and fiberglass tail designed to plug into the reverse with a metal pipe.

The display is in good overall condition with some signs of wear from handling and age, including minor scuffs and several toes broken off; some of which have been reattached to the figure. Dimensions (largest): 58" x 34" x 90" (147.5 cm x 86.5 cm x 229 cm); (smallest): 60" x 40" x 10" (152.5 cm x 102 cm x 25.5 cm)

Special shipping required; see notice on pg 481

Estimate: \$20,000 - 30,000





9.66' (2.95 m)

42. Newborn Alien Display

ALIEN: RESURRECTION (1997)

A Newborn alien display from Jean-Pierre Jeunet's sci-fi horror sequel *Alien: Resurrection*. The human-xenomorph hybrid known as the Newborn, the result of cloning experiments conducted by the United Systems Military, viewed Ripley 8 (Sigourney Weaver) as its mother.

This detailed, towering fiberglass Newborn statue was designed and fabricated by the film's Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) specifically as a display piece. Cast from the same molds as the film-used creature, it is hand-painted gray, white, and pink with a glossy finish, and mounted on a black metal display stand.

The display is in good overall condition with some signs of wear from handling and age, including hairline fractures in some areas of the fiberglass and a cut in the fiberglass of one leg. It is designed to bolt to a wall, but due to its size, it will require additional framework to stand on its own. Dimensions: 116" x 61" x 61" (295 cm x 155 cm x 155 cm)

Special shipping required; see notice on pg 481

Estimate: \$25,000 - 35,000



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43. Set of Seven Antarctic Pyramid Tiles

AVP: ALIEN VS. PREDATOR (2004)

A set of seven Antarctic pyramid tiles from Paul W.S. Anderson's sci-fi action film AVP: Alien vs. Predator. Tiles depicting the millennium-long Yautja Predator hunt of xenomorph aliens lined the subterranean Antarctic pyramid.

Each fiberglass tile features screw holes for hanging and six have hardened plaster residue on the reverse, but the set remains in good overall condition. Dimensions (each): 20" x 20" x 3 1/2" (51 cm x 51 cm x 9 cm)

Estimate: \$600 - 800



44. Pair of Hand-Drawn Yautja Armor Concept Drawings

AVP: ALIEN VS PREDATOR (2004)

A pair of hand-drawn Yautja armor concept drawings from the production of Paul W.S. Anderson's sci-fi action film AVP: Alien vs Predator. Yautja Predators wore advanced armor while hunting xenomorphs hibernating beneath Antarctica.

These concept drawings of various Yautja armor styles are designed and rendered in graphite on tracing paper by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). They are in fair overall condition with a large corner torn from one sheet. Dimensions (each): 11" x 8 1/2" (56 cm x 21.5 cm)

Sold without copyright, see notice on pg 481

Estimate: \$600 - 800



45. Set of Three Hand-Illustrated Yautja Designs

AVP: ALIEN VS PREDATOR (2004)

A set of three hand-illustrated Yautja designs from the production of Paul W.S. Anderson's sci-fi action film AVP: Alien vs Predator. Yautja Predators brought their advanced weaponry to Antarctica to hunt xenomorphs hibernating below its surface.

This set comprises three design concepts from Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) of a Yautja battle staff, helmet, and shuriken throwing star. The battle staff is hand-drawn in pen and pencil while the helmet and shuriken are printed photocopies of original illustrations with hand-drawn details and shading added on. The set is in excellent overall condition. Dimensions (each): 11" x 8 1/2" (56 cm x 21.5 cm)

Sold without copyright, see notice on pg 481

Estimate: \$600 - 800



46. Pair of Predator Maquettes

AVP: ALIEN VS PREDATOR (2004)

A pair of Predator maquettes from the production of Paul W.S. Anderson's sci-fi action film AVP: Alien vs Predator. Yautja Predators traveled to Antarctica to hunt the xenomorph aliens hibernating there.

These hand-sculpted reference maquettes, made of sculpting compound over an armature, were designed and fabricated by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). The pair is in fair but fragile overall condition with some missing elements and the clay head loose from its base.

Dimensions (each): 11" x 6" x 6" (28 cm x 15.25 cm x 15.25 cm)

Estimate: \$1,000 - 1,500



47. Predalien Maquette

AVP: ALIEN VS. PREDATOR (2004)

A Predalien maquette from the production of Paul W.S. Anderson's sci-fi action film AVP: Alien vs Predator. After his death, Predator warrior Scar (Ian Whyte) was brought back on board his ship by his companions, unaware that he had been impregnated by an alien chestburster.

This maquette consists of a hand-sculpted, unpainted gray clay bust molded onto a metal pipe. Designed and fabricated by the Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), it features an early design of the creature bearing the characteristics of both alien species. It has been finished with a hardening agent to allow it to keep its shape and mounted to a circular base with "AMALGAMATED" etched into the front. This maquette is in excellent overall condition with some rough, unfinished areas and cracks in the chest section. Dimensions: 12" x 11" x 10" (30.5 cm x 28 cm x 25.5 cm)

Estimate: \$800 - 1,200



48. Xenomorph Head Maquette

AVP: ALIEN VS. PREDATOR (2004)

A xenomorph head maquette from the production of Paul W.S. Anderson's sci-fi action film AVP: Alien vs Predator. Yautja Predators continued their thousand-year hunt of the xenomorphs in a pyramid buried underneath Antarctica.

This hand-sculpted, unpainted gray resin xenomorph head maquette was designed and fabricated by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), finished with a large brown clay fixture on top, and mounted with a metal pipe to a resin display base. The head is in good overall condition with visible signs of wear throughout, including cracked and loose clay bits and a bend in the pipe. Dimensions: 10 1/4" x 9" x 5 1/2" (26 cm x 22.75 cm x 14 cm)

Estimate: \$1,000 - 1,500



49. Xenomorph Queen Full-size Crown Casting

AVP: ALIEN VS. PREDATOR (2004)

A xenomorph Queen full-size crown casting made using original molds of the crown created for Paul W.S. Anderson's sci-fi action film AVP: Alien vs. Predator. The mock-up of the Queen's iconic crown (the spiked top of her head) was created after AVP to test paint finishes for a character in another production; it is out of the AVP molds but was not part of the AVP production.

This highly-detailed piece, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), is made of fiberglass and has a paint-test finish in shades of gray, green, and blue. The underside is left unpainted. The mock-up is in good overall condition with some wear from handling and age, including a large area of paint chipping revealing a light gray primer coat. Dimensions: 92" x 54" x 20" (233.75 cm x 137.25 cm x 50.75 cm)

Special shipping required; see notice on pg 481

Estimate: \$2,000 - 3,000

50. Yautja Combistick Δ

AVP: ALIEN VS. PREDATOR (2004)

A Yautja Combistick from Paul W.S. Anderson's sci-fi action film AVP: Alien vs. Predator. Yautja hunters used their advanced Combisticks to hunt xenomorphs, ultimately gifting Lex Woods (Sanaa Lathan) her own Combistick as a trophy for killing the Antarctic Queen.

This fully extended, double-pronged Combistick, designed specifically for the film by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), is constructed of resin airbrushed silvertone and coppertone, distressed with faux grime,

inset with a metal pipe, and detailed with the otherworldly Yautja designs first made famous in Stephen Hopkins' Predator 2. It exhibits some chips to the resin and scuffed paint from use, but remains in good overall condition. Dimensions: 3" x 3 1/2" x 33 1/2" (7.75 cm x 9 cm x 85 cm)

Estimate: \$3,000 - 5,000



51. Xenomorph Stunt Head

AVP: ALIEN VS. PREDATOR (2004)

A xenomorph stunt head from Paul W.S. Anderson's sci-fi action film AVP: Alien vs. Predator. The Antarctic Queen and her xenomorph spawn were fought by Yautja Predators as a rite of passage.

This xenomorph stunt head was designed by Academy Award-winning special effects group Amalgamated Dynamics, Inc. (ADI). It is made of latex and foam airbrushed black and silver with a hollow padded section behind the jaw to fit to a performer's head. While its biomechanical details and iconic shape hark back to H.R.

Giger's original creature design from Ridley Scott's Alien, this head's signature smooth dome design is unique to AVP. It is in fair overall condition with various signs of use and wear, including some missing teeth, a loose connection to the lower jaw and slight deterioration throughout the foam. Dimensions: 35 1/2" x 9" x 11 1/2" (90.25 cm x 23 cm x 29.5 cm)

Estimate: \$2,500 - 3,500



52. Patinated Elder Predator Helmet

AVP: ALIEN VS. PREDATOR (2004)

A patinated Elder Predator helmet from Paul W. S. Anderson's sci-fi action film AVP: Alien vs. Predator. Elders recovered the body of Scar (Ian Whyte) after he was slain during the Yautja hunt for xenomorphs. While the decorations on this helmet identify it as an Elder Predator's, it ultimately was not used on-screen.

This fiberglass helmet was designed, fabricated, airbrushed goldtone, and applied with a brown and green patina by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) to appear weathered from age and battle. It features a nonfunctional, sculpted tri-laser on the right side, beaded leather hunting straps affixed across the brow and jaw, and a silvertone paint marking on the forehead meant to appear burnt by xenomorph blood. The textured black interior is marked "ARNOST", and affixed with a hanging wire and a one-way mirror visor secured with putty and gaffer's tape.

This helmet is in excellent overall condition with minimal wear from production and age, including minor scuffing and some dried glue residue. Dimensions: 25" x 14" x 10" (63.5 cm x 36 cm x 25.5 cm)

Estimate: \$3,000 - 5,000



53. Horned Elder Predator Helmet

AVP: ALIEN VS. PREDATOR (2004)

A horned Elder Predator helmet from Paul W. S. Anderson's sci-fi action film AVP: Alien vs. Predator. Elders recovered the body of Scar (Ian Whyte) after he was slain during the Yautja hunt for xenomorphs. While the decorations on this helmet identify it as an Elder Predator's, it ultimately was not used on-screen.

This horned fiberglass helmet was designed, fabricated, and painted goldtone with brown symbols by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) to appear weathered from age and battle. It features stylized resin horns on top, a tri-laser slot on the right side, beaded leather hunting straps affixed across the brow and jaw, and a silvertone paint marking on the forehead meant to appear burnt by xenomorph blood. The textured black interior is marked "MIREK", and affixed with a hanging wire and a one-way mirror visor secured with putty and gaffer's tape.

This helmet is in good overall condition with some wear from production and age, including a bit of scuffing and a few large areas of paint chipping on the horns. Dimensions: 25" x 14" x 14" (63.5 cm x 36 cm x 36 cm)

Estimate: \$3,000 - 5,000



54. Ancient Predator (Ian Whyte) Helmet

AVP: ALIEN VS. PREDATOR (2004)

An Ancient Predator (Ian Whyte) helmet from Paul W. S. Anderson's sci-fi action film AVP: Alien vs. Predator. The Ancient gifted Lex Woods (Sanaa Lathan) a Combistick after she survived the Yautjas' hunt for xenomorphs.

This alternate weathered fiberglass helmet was designed, fabricated, and airbrushed metallic gray by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). It features urethane lenses speckled with silvertone paint, a nonfunctional tri-laser on the right, and two knitted cables protruding from the left, as well as an ornately detailed interior decorated with otherworldly resin tubes, springs, cables, connectors, and tiny vents. This helmet is in good overall condition with some wear from production and age, including scuffing and a few of the small resin elements inside missing. Dimensions: 25" x 16" x 10" (63.5 cm x 41 cm x 25.5 cm)

Estimate: \$6,000 - 8,000



55. Celtic's (Ian Whyte) Predator Helmet

AVP: ALIEN VS. PREDATOR (2004)

Celtic's (Ian Whyte) Predator helmet from Paul W. S. Anderson's sci-fi action crossover AVP: Alien vs. Predator. Celtic, the leader of the three Predators featured in the film, wore his bio-helmet while hunting Xenomorphs in an ancient pyramid deep beneath the icy surface of Antarctica.

This fiberglass helmet features a weathered metallic gray paint exterior with mechanical details sculpted throughout and a non-functioning tri-laser on the right side. The interior is painted to match in terms of color, but without any detailing, and has several pieces of tape attached. The helmet is in excellent overall condition with minimal wear from production, including a bit of light scuffing. Dimensions: 19" x 12" x 12" (48.5 cm x 30.5 cm x 30.5 cm)

Estimate: \$6,000 - 8,000



56. Full-Size Predalien (Tom Woodruff, Jr.) Costume Display

ALIENS VS. PREDATOR: REQUIEM (2007)

A Predalien (Tom Woodruff, Jr.) costume display from The Brothers Strause's sci-fi action sequel Aliens vs. Predator: Requiem. Born at the conclusion of Paul W.S. Anderson's AVP: Alien vs. Predator, the Predalien was the deadly byproduct of a xenomorph's gestation inside the Yautja Predator Scar (Ian Whyte).

This lot consists of a full-size creature costume made by Academy Award-winning special effects group Amalgamated Dynamics, Inc. (ADI) and mounted with a sturdy steel armature to a rolling, black wood display base. The costume features a blend of the most fearsome attributes of both xenomorphs and Yautja, including a mottled green, yellow, and brown foam rubber and Spandex skin bodysuit with a zipper and snap-button closure on the reverse; a head cowl with foam rubber dreadlocks and a clear, urethane crest; resin nails and facial prongs; and rubber detailing throughout, including along the spiked silvertone tail and in the saliva dripping from the mouth.

This costume is professionally mounted in a lifelike pose and is in good overall condition with various signs of wear throughout, including cracked, stiffened, and discolored foam rubber, some fraying to the Spandex, and scuffing to the base from age and handling. Dimensions: 81" x 45" x 49" (206 cm x 114.5 cm x 124.5 cm)

Special shipping required; see notice on pg 481

Estimate: \$20,000 - 30,000





57. Addiction Demon Mask Paint Test Δ

AMERICAN HORROR STORY: HOTEL (T.V. SERIES, 2015)

An Addiction Demon mask paint test from the horror anthology series American Horror Story: Hotel. The Addiction Demon haunted the Hotel Cortez throughout the season.

This veiny, translucent silicone mask, constructed by production as a paint test, features a flesh-colored foam latex facial appliance made to appear slashed across the mouth and a foam display bust. It is in good overall condition with worn edges to the mask and appliance.

Dimensions: 10" x 18" x 19 1/2" (25 cm x 45.75 cm x 49.5 cm)

Estimate: \$1,000 - 1,500

59. Sydney Pressor's (Amy Adams) Disco Dress

AMERICAN HUSTLE (2013)

Sydney Pressor's (Amy Adams) disco dress from David O. Russell's crime drama American Hustle. Pressor wore her dress to go disco dancing with Agent DiMaso (Bradley Cooper).

The dress is constructed of golden polyester mesh with a dark peach lining and a thick lace closure. Also included are three continuity sheets detailing scene usage information and original costume components. The dress exhibits minimal signs of production wear and remains in good overall condition.

Estimate: \$600 - 800



58. Amy Chen's (Miya Cech) Mask Δ

AMERICAN HORROR STORY: ROANOKE (T.V. SERIES, 2016)

Amy Chen (Miya Cech) mask from the horror anthology series American Horror Story: Roanoke. In the episode "Chapter Five" (605), the ghostly Chen frightened the Millers, who attempted to flee their home in the Roanoke colony.

This flesh-colored plastic mask is marked "Amy" on the interior, painted to appear veiny and grimy, and affixed with long synthetic black hair and black Velcro® straps. It exhibits signs of wear from production use and remains in excellent overall condition.

Estimate: \$1,000 - 1,500

60. Stifler's (Seann William Scott) Cake Costume

AMERICAN WEDDING (2003)

Stifler's (Seann William Scott) cake costume from Jesse Dylan's raunchy comedy American Wedding. Stifler wore his costume to crash what he thought was Jim's (Jason Biggs) graduation party, eventually winding up with cake all over his clothes.

The costume consists of a navy and yellow Stedman polo shirt (size Adult M), a pair of beige Teamwork Athletic polyester shorts (L 36-38), and a blue elastic blend belt. It exhibits some signs of production use, including several colored cake stains and a strong residual odor.

Estimate: \$600 - 800



61. Stifler's (Seann William Scott) Wedding Suit

AMERICAN WEDDING (2003)

Stifler's (Sean William Scott) wedding suit from Jesse Dylan's 2003 raunchy comedy American Wedding. Stifler and the rest of Jim's (Jason Biggs) groomsmen wore their suits at Jim and Michelle's (Alyson Hannigan) wedding.

This costume consists of a black Emporio Armani suit jacket (40" chest) marked "Stifler" [sic] with matching trousers, a white dress shirt (15 1/2"/33cm neck) marked "Stifler," a leather belt marked "Stifler," a silk tie, and a pair of black leather shoes (men's size 9 1/2). The suit remains in good overall condition with minor wear from production, including some discoloration to the shirt collar and wear on the shoe soles.

Estimate: \$1,500 - 2,500



62. Wes Mantooth's (Vince Vaughn) Suit

ANCHORMAN: THE LEGEND OF RON BURGUNDY (2004)

Wes Mantooth's (Vince Vaughn) suit from Adam McKay's comedy Anchorman: The Legend of Ron Burgundy. Ron Burgundy's (Will Ferrell) Channel 4 news team were in fierce competition with Mantooth's Channel 9 Evening News team. Mantooth wore his light blue suit when he saved Burgundy's life at the zoo.

This costume consists of a light blue polyester jacket with a white satin lining and matching pants with two flat front pockets. Both pieces are in good overall condition with some signs of wear, including a minor stain on the back of the pants.

Estimate: \$800 - 1,200



63. Brian Fantana's (Paul Rudd) Shirt and Tie with Brick Tamland's (Steve Carell) Shirt

ANCHORMAN: THE LEGEND OF RON BURGUNDY (2004)

Brian Fantana's (Paul Rudd) shirt and tie with Brick Tamland's (Steve Carell) shirt from Adam McKay's news satire Anchorman: The Legend of Ron Burgundy. Channel 5 anchorman Brian wore his yellow shirt and striped tie throughout the film, while weatherman Brick wore his striped shirt when Veronica Corningstone (Christina Applegate) first anchored without Ron Burgundy (Will Ferrell).

Fantana's yellow cotton blend Byron Britton shirt (size 17x35) is marked "2117-5" and comes with a blue, orange, white, and brown-striped silk blend tie. Tamland's white striped cotton blend Academy Award® Clothes shirt is size 16x35. The lot is in good overall condition with some signs of wear visible to the fabric.

Estimate: \$800 - 1,200





64. Veronica Corningstone's (Christina Applegate) Pink Suit

ANCHORMAN: THE LEGEND OF RON BURGUNDY (2004)

Veronica Corningstone's (Christina Applegate) pink suit from Adam McKay's news satire Anchorman: The Legend of Ron Burgundy. Corningstone wore her pink suit when she was first announced as the new co-anchor of the Channel 4 news team, turning Ron Burgundy's (Will Ferrell) life upside down.

This costume is comprised of a woven pink floral polyester and wool blend jacket with a pink and yellow paisley inner lining, a matching vest with four pink square buttons and two spare buttons presented loose, a matching pink pencil skirt, and a pink silk button-down suit shirt. The suit and its components are in good overall condition with minor signs of wear from production and age, including reparative stitching on several of the items.

Estimate: \$800 - 1,200



65. Ron Burgundy's (Will Ferrell) Blue Suit

ANCHORMAN: THE LEGEND OF RON BURGUNDY (2004)

Ron Burgundy's (Will Ferrell) blue suit from Adam McKay's news satire Anchorman: The Legend of Ron Burgundy. Burgundy wore his signature blue two-piece suit throughout the film, including during the quickly escalating alley fight between the Channel 4 news team and their rivals.

This ensemble consists of a wide-collared High Society jacket with a periwinkle polyester exterior and a paisley silk lining; a matching pair of trousers; an eggshell button-up white shirt with pearlescent buttons; and a wide blue-and-white polyester tie with copper and gold diagonal stripes. All pieces are in excellent overall condition with minor signs of wear, including a few loose threads at some of the hems.

Estimate: \$3,000 - 5,000



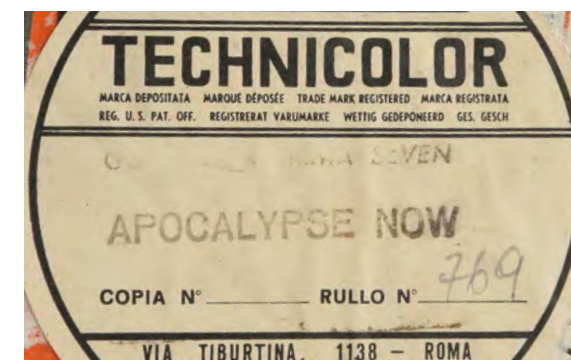
66. The Motorcyclist's (Jack Black) Costume

ANCHORMAN: THE LEGEND OF RON BURGUNDY (2004)

The Motorcyclist's (Jack Black) costume from Adam McKay's news satire Anchorman: The Legend of Ron Burgundy. The Motorcyclist wore his costume just before he kicked news anchor Ron Burgundy's (Will Ferrell) dog Baxter off a bridge after Burgundy threw a burrito in his face.

This costume consists of a black leather zip-up Wilson's Leather jacket (size L) with matching chaps, a blue Levi Strauss & Co. sleeveless jean jacket (size L) with a devil logo on the reverse, a black cotton Champs T-shirt (size L) with a skull-and-crossbones logo, a pair of black leather gloves (size L), a pair of blue Levi Strauss & Co. jeans (30x30), and a pair of black leather and rubber Durango belted boots. The costume exhibits intentional distressing by production, including stains, small tears to the fabric, and creased leather, but it remains in good overall condition.

Estimate: \$3,000 - 5,000



67. Film and Sound Reel Canister Number 769

APOCALYPSE NOW (1979)

Film and sound reel canister number 769 from Francis Ford Coppola's war drama Apocalypse Now. A soldier in the Vietnam war (Martin Sheen) was sent up river with secret orders to assassinate a rogue colonel (Marlon Brando) who saw himself as a deity.

This circular gray metal film canister consists of two halves which separate around the circumference and was originally used to store elements from the film. One of the halves is affixed with a circular sticker placed over the brand label from the Technicolor facility in Rome, Italy identifying it as "APOCALYPSE NOW RULLO N 769." This half also features the number "6" hand-written in white. This canister is in good overall condition with some discoloration from age throughout and some fading on some of the text on the sticker.

Dimensions: 11 1/4" x 11 1/4" x 2" (28.5 cm x 28.5 cm x 5 cm)

Estimate: \$600 - 800



68. Full-Size Deadite Soldier Figure Δ

ARMY OF DARKNESS (1992)

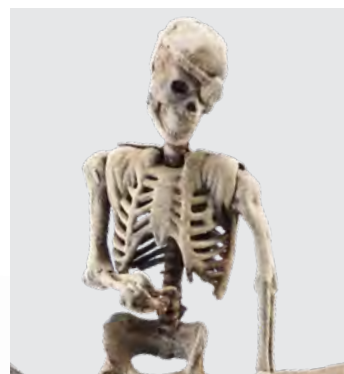
A full-size Deadite soldier figure from Sam Raimi's comedy horror sequel Army of Darkness. In the film's finale, Ash J. Williams (Bruce Campbell) led the forces of the living against the army of deadites that Evil Ash (Bruce Campbell) raised to destroy them.

The static figure is made of latex, foam and resin over a metal armature. It is painted in dark earthy colors to simulate rotted flesh, bone, and rusted armor. Bits of weathered cloth and resin armor have been used to dress the figure, which also features a helmet and carries a sword. The lot is in good overall condition with some signs of wear from production and age, including deterioration to the foam rubber and paint chipping.

Dimensions: 69" x 14" x 9" (175 cm x 35 1/2 x 23 cm)

Estimate: \$1,200 - 1,800

69. Miniature "Walking" Skeleton Puppets Scene Δ



ARMY OF DARKNESS (1992)

A miniature "walking" skeleton puppets scene from Sam Raimi's horror-comedy sequel Army of Darkness. When a medieval army of the dead was awakened, sarcastic time-traveler Ash (Bruce Campbell) was called upon to stop it.

These puppets are constructed of hand-painted resin mounted to a wood-and-plaster base alongside a spinning wheel and wire mechanism, which turns to make three articulated skeleton puppets appear to walk. Also included is an additional loose skeleton's arm holding a battle axe. This lot is in fair overall condition with signs of wear throughout, including small holes on the top of the skeletons' skulls and discoloration from oxidation, and the piece remains fragile.

Dimensions: 21" x 16" x 13" (53.25 cm x 40.5 cm x 33 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$2,500 - 3,500



70. Evil Ash (Bruce Campbell) Cable-Controlled Puppet

ARMY OF DARKNESS (1992)

A full-size Evil Ash (Bruce Campbell) cable-controlled puppet from Sam Raimi's comedy horror sequel Army of Darkness. In the finale of the film, Ash Williams (Bruce Campbell) battles his evil deadite clone. This puppet is designed to reflect Evil Ash's skeletal state after his skin melted away, and was used for shots in which Evil Ash was seen from the torso up.

The puppet consists of a foam latex skin with fiberglass bones over a metallic inner structure. The torso is dressed in various armor components made of vacuum-formed plastic, rigid foam and resin. The armor is attached to the puppet with leather straps. Evil Ash carries a resin sword in his left hand. The head was designed with articulating facial features, allowing for controlled movement to the eyes, jaws and neck. Cable controls lead from the interior of the skull and down the spine, where they have been cut. The eyes were operated via radio control. The puppet rests on a steel frame with a cross base.

It is in good overall condition with some wear from production and age, particularly to the foam latex skin, which has hardened and cracked in some areas. Minor restoration and sealing has been carried out on the foam latex skin. Dimensions: 37" x 24" x 70" (94 cm x 61 cm x 178 cm)

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$8,000 - 10,000



71. Ash Williams (Bruce Campbell) Mini-Ash Puppet

ARMY OF DARKNESS (1992)

An Ash Williams (Bruce Campbell) Mini-Ash puppet from Sam Raimi's comedy horror sequel Army of Darkness. After Ash smashed a mirror, his many reflections emerged as mischievous little clones who wreaked havoc until Ash put them to rest.

This puppet miniature is rendered in Ash's likeness with a hand-painted clay face, a foam-padded body molded around an inner armature and affixed with faux hair, a metallic left hand, and a hand-tailored costume, including a leather shoulder satchel, a blue fabric tunic, brown cotton pants, and black rubber shoes. The puppet exhibits intentional distressing from production, including tears, blood stains, and applied grime throughout, but it remains in fair overall condition. Dimensions: 4" x 4 1/2" x 11" (10.25 cm x 11.5 cm x 28 cm)

Estimate: \$3,000 - 5,000



72. Ash Williams' (Bruce Campbell) Stunt Boomstick

ASH VS EVIL DEAD (T.V. SERIES, 2015-2018)

Ash Williams' (Bruce Campbell) stunt Boomstick from the horror comedy television series Ash vs Evil Dead. After sawing the barrel off his trusty Remington "Boomstick" in Evil Dead II: Dead by Dawn, Ash later nicknamed the shotgun "Moe" while using it to fight off Deadites in the sequel series.

This rubber 12-gauge, double-barreled Remington stunt prop shotgun is painted brown and black to appear to be made of blue cobalt steel and walnut stock wood. Diamond patterns are engraved on the barrel and grip.

The Boomstick is in fair overall condition with flaking paint and cracking throughout the rubber.

Dimensions: 31" x 2 1/2" x 5" (78.75 cm x 6.5 cm x 12.75 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$3,000 - 5,000

73. Michael Jordan Hairstyle Reference Heads Δ

UNKNOWN PRODUCTION (C. 1985)

Michael Jordan hairstyle reference heads created for an AT&T commercial circa 1985. These heads, created with an early iteration of 3-D printing technology, were used to model CGI versions of various hairstyles as the early-career Jordan would appear wearing them.

The heads are constructed of silicone and fake hair affixed to foam busts, and mounted with metal pipe to a wood display stand on the reverse of which are handwritten notes for each hairstyle. The display comes directly from SPFX artists Lance Anderson's and David Leroy Anderson's AFX Studio. The wood exhibits some chips and the silicone is slightly discolored from handling exposure, but the set remains in good overall condition.

Dimensions: 12" x 35" x 18" (30.5 cm x 89 cm x 45.75 cm)

Estimate: \$1,500 - 2,500



74. Fat Bastard's (Mike Myers) Costume Components

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)

Fat Bastard's (Mike Myers) costume components from Jay Roach's spy-comedy sequel Austin Powers: The Spy Who Shagged Me. Fat Bastard infiltrated the Ministry of Defense in Scotsman's regalia to steal Austin Powers' (Myers) mojo.

This set of components features a black leather bandolier and a matching knife holster belt, both with floral patterned steel buckles, as well as a green fabric belt, a floral patterned steel brooch inset with an orange urethane gem, a pair of red and green checkered wool socks, a pair of red silk sock ribbons, and a pair of white cloth spats with button closures. These components are in good overall condition with some staining and fraying throughout the garments.

Estimate: \$600 - 800



75. Austin Powers' (Mike Myers) Blue Robe

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)

Austin Powers' (Mike Myers) blue robe from Jay Roach's spy-comedy sequel Austin Powers: The Spy Who Shagged Me. Austin wore his blue robe when he found out his new wife Vanessa (Elizabeth Hurley) was a FemBot.

This shiny blue polyester blend robe features a matching robe belt, a yellow male gender symbol embroidered on the left breast pocket, and yellow fabric details on the cuffs, pockets, and collar. It exhibits minimal signs of wear and remains in excellent overall condition.

Estimate: \$2,000 - 3,000



76. Animatronic Baby Bink Puppet

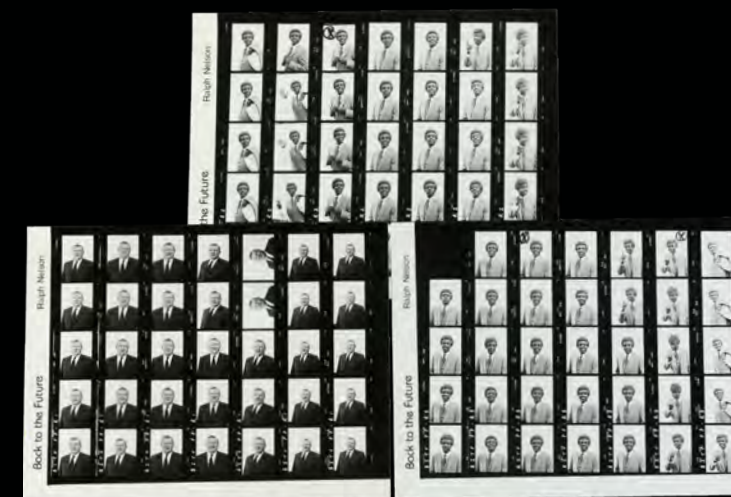
BABY'S DAY OUT (1994)

An animatronic Baby Bink puppet from Patrick Read Johnson's family comedy Baby's Day Out. After being kidnapped, Baby Bink (Adam Robert Worton and Jacob Joseph Worton) was frequently endangered, requiring a lifelike animatronic puppet.

This piece, created by Academy Award®-winning special makeup effects artist Rick Baker, is constructed of foam rubber molded around an inner metal armature with hand-punched hair, silicone skin, acrylic eyes, a flesh-color paint finish, and electronic servo motors lining the interior. The piece is in fair overall condition with wear from production and age, including torn silicone throughout the hands and neck. Dimensions: 29" x 11" x 6" (73.5 cm x 28 cm x 15.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,500 - 3,500



77. Set of Three Production Contact Sheets

BACK TO THE FUTURE (1985)

A set of three production contact sheets from Robert Zemeckis' sci-fi adventure Back to the Future. In 1955, McFly inspired young Goldie Wilson (Donald Fullilove) to succeed Red Thomas (Hal Gausman) as Mayor of Hill Valley.

This set consists of two contact sheets featuring 69 monochromatic photographs of Wilson and one contact sheet with 35 photographs of Thomas, each marked for still photographer Ralph Nelson. The set is in excellent overall condition.

Dimensions (each): 11" x 8 1/2" (28 cm x 21.5 cm)

Estimate: \$300 - 500



78. Mayor Goldie Wilson (Donald Fullilove) Campaign Poster

BACK TO THE FUTURE (1985)

A Mayor Goldie Wilson (Donald Fullilove) campaign poster from Robert Zemeckis' sci-fi adventure Back to the Future. In 1985, Marty McFly (Michael J. Fox) encountered the Mayor's campaign poster-covered van for Wilson. In 1955, McFly inspired young Wilson to run for mayor.

This poster is printed in full color on cardstock with a black-and-white image of the Mayor and black-and-gold text. It is in good overall condition with visible signs of folding, including a width-wise crease.

Dimensions: 35" x 23" (89 cm x 58.5 cm)

Estimate: \$800 - 1,200



79. Hill Valley Bulldogs Sweatshirt

BACK TO THE FUTURE (1985)

A Hill Valley Bulldogs sweatshirt from Robert Zemeckis' sci-fi adventure Back to the Future. Marty McFly (Michael J. Fox) carried a photograph of himself with his brother Dave (Marc McClure) and sister Linda (Wendie Jo Sperber), who wore her Hill Valley Bulldogs sweatshirt in the shot. This sweatshirt does not include the "CLASS OF 84" lettering seen in Marty's photograph. Hill Valley Bulldogs sweatshirts were also worn by background performers.

This grey sweatshirt is a cotton and acrylic blend featuring a printed image of a cartoon bulldog in a pink sweatshirt labeled "BULLDOGS," and the large printed letters "Hv". The sweatshirt is in excellent overall condition with some minor signs of wear from production.

Estimate: \$1,000 - 1,500

80. Loose Phone Book Page with Dr. Emmet Brown's Information

BACK TO THE FUTURE (1985)

A loose phone book page with Dr. Emmet Brown's information from Robert Zemeckis' sci-fi adventure Back to the Future. When Marty McFly (Michael J. Fox) was transported back to the year 1955, he tore out a page of a phone book in an attempt to track down his friend, Dr. Emmet Brown (Christopher Lloyd).

This sheet of phonebook paper is covered on both sides by a series of alphabetized names and phone numbers, some of which include addresses and occupations. Near the bottom of the center of one side is a listing which reads "Brown, Emmet L scientist 1640 Riverside dr Klondike 5-4385." This phone book page is in good overall condition with some discoloration from age and uneven tearing on the page where it was removed.

Dimensions: 11 1/4" x 8 3/4" (28.5 cm x 22.25 cm x .75 cm)

Estimate: \$1,500 - 2,500

81. Michael J. Fox and Christopher Lloyd Autographed Photo

BACK TO THE FUTURE PART II (1989)

An photo featuring the poster artwork autographed by Michael J. Fox and Christopher Lloyd from Robert Zemeckis' sci-fi sequel Back to the Future Part II. The artwork in this image was originally painted by Drew Struzan and features Marty McFly and Doc Brown peeking at their watches next to the DeLorean time machine. The image has been autographed by the two main cast members in silver and blue marker.

The lot displays light edge wear in the bottom left corner and is accompanied by an additional photo showing Michael J. Fox on the day his signature was obtained.

Dimensions: 10" x 8" (25.5 cm x 20.5 cm)

Estimate: \$600 - 800



82. Marty McFly's (Michael J. Fox) Radiation Suit

BACK TO THE FUTURE (1985)

Marty McFly's (Michael J. Fox) radiation suit from Robert Zemeckis' sci-fi adventure film Back to the Future. McFly wore his radiation suit while making the jump back in time to the year 1955, and later donned it again as "Darth Vader from Planet Vulcan" to scare his father George McFly (Crispin Glover) into asking his mother Lorraine Baines (Lea Thompson) to the "Enchantment Under the Sea" dance.

This fluorescent yellow Tyvek jumpsuit features a zip on the front, Velcro® fasteners on the wrists, two pieces of tape affixed to the shoulder blades, and orange highlights on the ankles. This radiation suit is in excellent overall condition and exhibits signs of wear and age throughout, including some minor staining and dirt.

Estimate: \$5,000 - 7,000



83. Set of Four Save the Clock Tower Flyers

BACK TO THE FUTURE (1985)

A set of four "Save the Clock Tower" flyers from Robert Zemeckis' time travel adventure Back to the Future. Flyers were handed out by the Hill Valley Preservation Society in the town square, where two were given to Marty McFly (Michael J. Fox) and Jennifer (Claudia Wells).

The flyers each feature the header "Save the Clock Tower" and a photocopy of a Hill Valley Telegraph newspaper article headlined "Clock Tower Struck by Lightning," written in the wake of the events McFly witnessed in 1955. Filler text is used for the body of the article, and a plea for donations from the preservation society is at the bottom. Three flyers are printed on light blue paper and the fourth is printed on yellow paper. The flyers are in excellent overall condition with minimal signs of wear. Dimensions: (each) 11" x 8 1/2" (28 cm x 21.5 cm)

Estimate: \$2,000 - 3,000



84. Biffco Enterprises Cocktail Napkin

BACK TO THE FUTURE PART II (1989)

A Biffco Enterprises cocktail napkin from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) woke up in an altered reality to his mother, Lorraine (Lea Thompson), wiping his brow with a napkin embossed with her husband, Biff's (Thomas F. Wilson), face.

This white napkin features the Biffco graphic with Biff's portrait printed on one side. It is in excellent overall condition with some slight discoloration on the reverse.

Dimensions: 8 1/2" x 8 1/2" (21.75 cm x 21.75 cm)

Estimate: \$200 - 300



86. McFly Family's Dehydrated Pizza Hut Wrapper

BACK TO THE FUTURE PART II (1989)

A McFly family's dehydrated Pizza Hut wrapper from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Lorraine McFly (Lea Thompson) brought a bag of rehydratable pizzas to family dinner at her son Marty's (Michael J. Fox) house.

This opened silvertone, red, and black foil wrapper is printed with the Pizza Hut logo and instructions for how to prepare the pizza. It is in excellent overall condition with minor wear and creases from production.

Dimensions: 5 1/2" x 5 1/4" (14 cm x 13.5 cm)

Estimate: \$400 - 600



85. Biff Tannen's (Thomas F. Wilson) Sports Almanac-Burning Matchbook

BACK TO THE FUTURE PART II (1989)

Biff Tannen's (Thomas F. Wilson) sports almanac-burning matchbook from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) used Biff's matches to burn Gray's Sports Almanac, thereby turning the future back to normal.

This beige cardstock matchbook labeled "Biff's", "PLEASURE PARADISE", and "AUTO DETAILING" contains 30 white-tipped paper matches. It is in excellent overall condition with minor signs of wear. Dimensions: 2 1/4" x 2" (5.75 cm x 5 cm)

Estimate: \$800 - 1,200



87. Collection of 2015 Accessories

BACK TO THE FUTURE PART II (1989)

A collection of accessories from 2015 from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Doc Brown (Christopher Lloyd) took Marty McFly (Michael J. Fox) to 2015 Hill Valley, where citizens wore futuristic jewelry and headwear.

This set consists of eleven mixed-media pins, chains, and a goldtone resin hat. It is in excellent overall condition with minor warping to the hat and some marks and paint stains on several pins.

Dimensions (largest): 10 1/2" x 8 1/2" x 4 1/2" (26.75 cm x 21.5 cm x 11.5 cm); (smallest): 1 1/4" x 1 1/4" (3.75 cm x 3.75 cm)

Estimate: \$600 - 800



88. Marty McFly's (Michael J. Fox) Termination Fax

BACK TO THE FUTURE PART II (1989)

Marty McFly's (Michael J. Fox) termination fax from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. After agreeing to an illegal deal with co-worker Needles (Flea), McFly was caught and fired over the phone by Mr. Fujitsu (Jim Ishida), causing faxes regarding the termination to appear throughout the house's multiple fax machines.

This sheet of light gray paper features a large "YOU'RE FIRED" in a bold font along with a burgundy "CUSCO" graphic and the address of the company at the top of the page in a digital font. This fax is in excellent overall condition with some minor wear and creasing from production.

Dimensions: 11" x 8 1/2" (28 cm x 21.5 cm x .75 cm)

Estimate: \$1,000 - 1,500



89. Hill Valley Police Officer Utility Belt

BACK TO THE FUTURE PART II (1989)

A Hill Valley police officer utility belt from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. After Griff Tannen (Thomas F. Wilson) and his gang crashed into the Courthouse Mall on their hoverboards, several Hill Valley police officers moved in and placed them under arrest.

The black leather belt features two holsters, one wide and rectangular and one small and circular, and is marked on the inside with a logo reading "ALFONSO'S HOLSTER & GUNSHOP, N.H - CALIF" and the handwritten name "Dana." The buckle is made of wood wrapped in a bronzetone metal with a clear plastic coating

featuring the Hill Valley Police logo adhered with glue on the rear of the buckle. The buckle connects to the belt with metal and resin clips with one green and one red rectangle painted on. The belt is in good overall condition with some wear from production and age, including discoloration to the buckle, scuffing to the painted elements, and a missing rivet replaced with string. Dimensions: 32" x 9" x 3 1/2" (81.5 cm x 23 cm x 9 cm)

Estimate: \$1,200 - 1,800

90. Doc Brown (Christopher Lloyd) Puppet

BACK TO THE FUTURE PART II (1989)

A Doc Brown (Christopher Lloyd) puppet from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Puppets were used inside of the model miniature DeLorean during the film's time travel sequences. The puppet is dressed in a miniature version of Doc's wardrobe when he took Marty McFly (Michael J. Fox) and Jennifer Parker (Elisabeth Shue) to October 21, 2015 to help protect their future children.

Created by Industrial Light & Magic, this puppet is constructed of foam with hand-applied hair, a metallic visor affixed to the head, tape on the hands for affixing to the steering wheel, and an internal metal armature. The back of the puppet is completely open, as only the front was seen onscreen. This puppet is in good overall condition with some cracking to the foam from age but its vibrant coloration is still largely intact.

Dimensions: 5" x 5" x 12" (12.75 cm x 12.75 cm x 30.5 cm)

Estimate: \$10,000 - 15,000



91. Old Biff Tannen (Thomas F. Wilson) Puppet

BACK TO THE FUTURE PART II (1989)

An Old Biff Tannen (Thomas F. Wilson) puppet from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Puppets were used inside of the miniature model DeLorean during the film's time travel sequences. The puppet's wardrobe is a miniature version of what Old Biff wore when he stole the DeLorean from Marty McFly (Michael J. Fox).

Created by Industrial Light & Magic, this puppet is constructed of foam with hand-applied hair, and tape on the hands for affixing to the steering wheel. It also has an electronic servo fitted to the underside to provide motion to the torso or head. The figure's boots and bottom are partially unpainted, as only the upper body was seen onscreen. This puppet is in fair overall condition with some torn material on the front.

Dimensions: 5" x 5" x 11" (12.75 cm x 12.75 cm x 28 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$7,000 - 9,000





92. Marty McFly's (Michael J. Fox) Left Nike MAG Sneaker

BACK TO THE FUTURE PART II (1989)

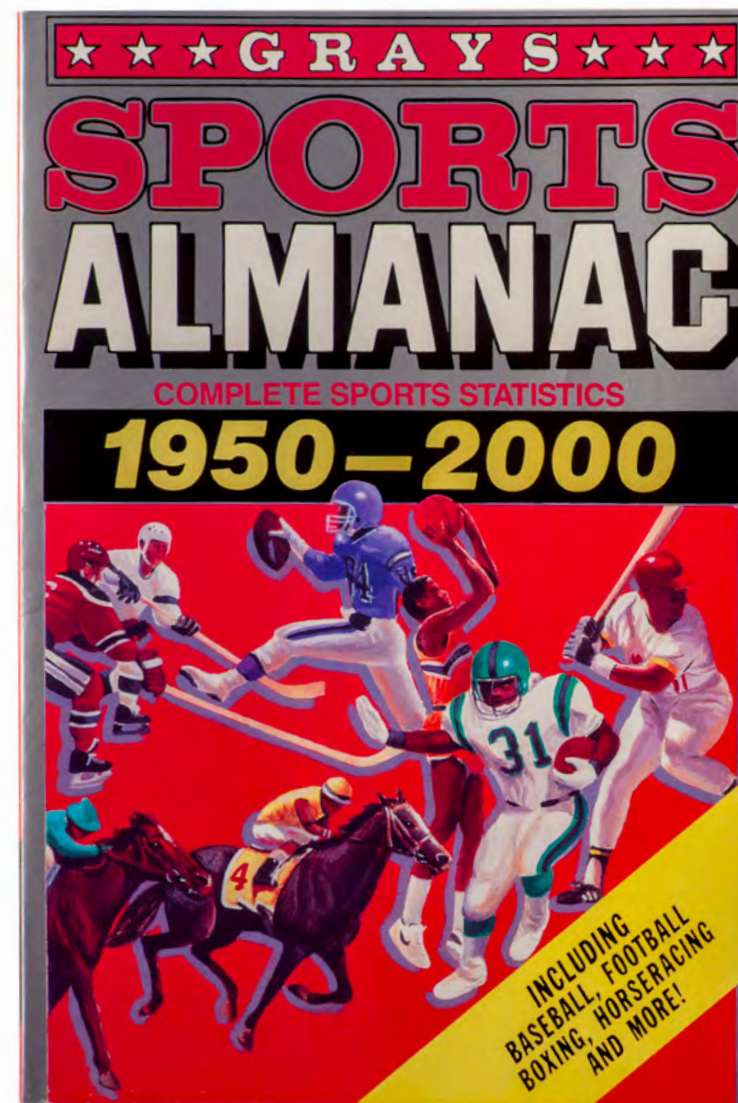
Marty McFly's (Michael J. Fox) left Nike MAG sneaker from Robert Zemeckis' sci-fi sequel Back to the Future Part II. Doc Brown (Christopher Lloyd) gave Marty self-lacing shoes when they time-traveled to the futuristic Hill Valley.

Created by famed Nike shoe designer Tinker Hatfield, the shoe represents a futuristic take on the classic Nike brand. This high-top sneaker features soft grey material around the foot, thick white support lining at the ankle, and a blue-flecked foam appliance around the sole. Also included is a white Nike ankle strap. This shoe is in fair overall condition with signs of age and wear. It has undergone

significant restoration to the soles, reconstructing cracked, crumbling foam components. The shoe was missing the "Nike MAG" piece at the heel, and the back piece to the ankle strap, and has had replicas of those components fitted.

Dimensions: 10" x 12" x 9 1/2" (25 cm x 30 cm x 24 cm)

Estimate: \$15,000 - 20,000



93. Grays Sports Almanac Cover with Oh La La Magazine

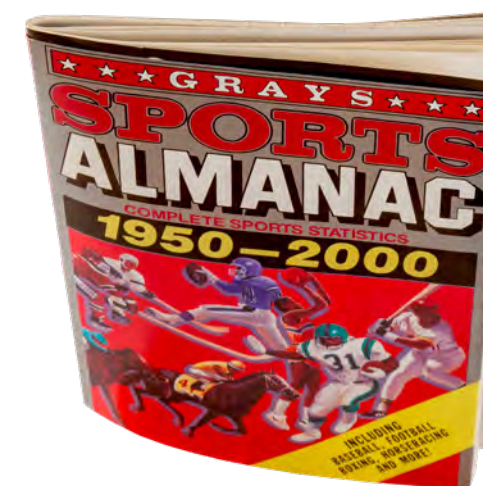
BACK TO THE FUTURE PART II (1989)

A Grays Sports almanac cover with an Oh La La magazine from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) attempted to retrieve what he believed was Biff Tannen's (Thomas F. Wilson) sports almanac, but only recovered its dust jacket wrapped around a copy of Biff's favorite French nudie magazine.

This lot consists of a glossy, paper cover titled "GRAYS SPORTS ALMANAC" applied to a full glossy paper magazine with a color cover and black-and-white interior featuring French text and color pin-up photographs. The lot is in excellent overall condition with minor creasing and edge wear from production.

Dimensions: 9" x 6" x 1/4" (23 cm x 15.25 cm x 0.75 cm)

Estimate: \$5,000 - 7,000



94. Cafe 80's Video Menu Tray

BACK TO THE FUTURE PART II (1989)

A Cafe 80's video menu tray from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. In 2015, Marty McFly (Michael J. Fox) visited a 1980s-themed restaurant with digital waiters impersonating cultural figures. The café had menu trays mounted to the bottom of moving TV monitors that served as waiters and took food orders.

The lot consists of a wood and aluminum-paneled red and gold plastic JVC tray, a blue urethane Cafe 80's menu, and three film translights featuring individuals seen on the monitors including Ronald Reagan, Michael Jackson, and Ayatollah Khomeini. The set is in good overall condition with adhesive putty residue and additional signs of use throughout. Dimensions (tray): 9 1/2" x 14 1/2" x 4" (24.25 cm x 37 cm x 10.25 cm); (photos, each): 16" x 20" (40.75 cm x 51 cm)

Estimate: \$4,000 - 6,000



95. Light-Up Cafe 80's Payment Device

BACK TO THE FUTURE PART II (1989)

A light-up Cafe 80's payment device from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. In 2015, Marty McFly (Michael J. Fox) visited a 1980s-themed restaurant with payment devices on the counter that accepted both cash and thumbprint payments.

This battery-powered device is constructed of white resin with colorful decals and the Cafe 80's logo affixed. An electronics kit inside labeled with handwritten notes operates the illuminating thumbprint scanner and opens the device. The lot is in good overall condition with some chipped paint and adhesive residue from use.

Dimensions: 10" x 6" x 2 1/2" (25.5 cm x 15.5 cm x 6.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$4,000 - 6,000



96. 2011 Fox Foundation Light-Up Nike MAGs

BACK TO THE FUTURE PART II (1989)

A pair of 2011 Fox Foundation light-up Nike MAGs based on Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Made by Nike and released in daily auctions in 2011 to support the Michael J. Fox Foundation for Parkinson's Research, the shoes are modeled after the self-lacing shoes that Doc Brown (Christopher Lloyd) gave Marty (Michael J. Fox) when they time-traveled to 2015 Hill Valley.

Designed by Nike shoe veteran Tinker Hatfield, these high-top sneakers (US size 7) feature soft gray canvas panels and blue-flecked foam soles labeled "NIKE MAG" on the heel. The sneakers are outfitted with LED lights on the sides and an illuminating "NIKE" logo on the ankle strap.

Also included is a charger, a color-printed paper instructional pamphlet with a sneaker poster, a compact disc, an orange and silvertone metal miniature license plate based on the 2015 license plate seen in the film, and a yellow "plutonium" shoebox marked "MAGNETIC ANTI GRAVITY". The lot is in excellent overall condition with minimal wear. Dimensions (boxed): 18" x 16" x 7" (46 cm x 40 1/2 cm x 18 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$4,000 - 6,000



97. Future Five Dollar Bill

BACK TO THE FUTURE PART II (1989)

A future five dollar bill from the production of Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. In the future depicted in the film, paper currency was printed with security thread and bar codes.

Printed on thick, shiny paper, the bill features a large picture of President Lincoln on the front as well as the number "five" printed on the left and right side. A bar code, serial number and security thread are featured along the right side of the bill. The piece shows minimal wear from production use and age and remains in good overall condition. Dimensions: 6" x 2 1/2" (15 cm x 6 cm)

Estimate: \$600 - 800



98. Walkie Talkie

BACK TO THE FUTURE PART II (1989) / BACK TO THE FUTURE PART III (1990)

A walkie talkie from Robert Zemeckis' sci-fi adventure sequels Back to the Future Part II and Back to the Future Part III. Marty McFly (Michael J. Fox) and Doc Emmett Brown (Christopher Lloyd) used their walkie talkie communicators from 1985 to talk to each other as they traveled back in time to 1955 and 1885.

This gray and orange 9-Volt battery operated Archer Space Patrol walkie talkie features an extendable metal antenna and talk button. The walkie talkie is functional and in excellent overall condition with some minor wear from production. Dimensions: 5 3/4" x 2 1/4" x 1" (26.75 cm x 21.5 cm x 11.5 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Estimate: \$1,500 - 2,500



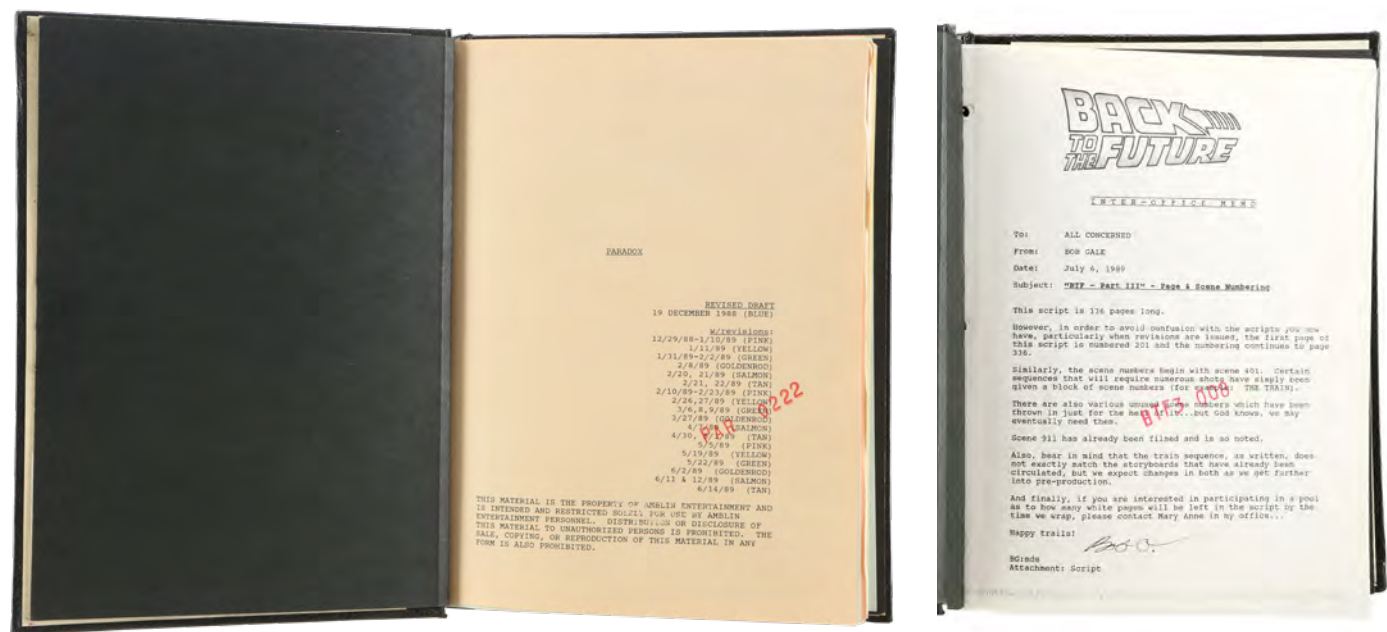
99. Pair of Bound Scripts

BACK TO THE FUTURE PART II (1989)/BACK TO THE FUTURE PART III (1990)

A pair of bound scripts from the production of Robert Zemeckis' sci-fi adventure sequels Back to the Future Part II and Part III. The 157-page blue revised script for Part II is dated "19 December 1988" and labeled with the production's code name, "Paradox," while the 136-page shooting script for Part III is dated "6 July 89" and labeled "THREE".

Both are bound with textured black leatherette National bookbinding and watermarked throughout. They remain in good overall condition with some tearing to the covers and minor creasing throughout. Dimensions (each): 11 1/2" x 9 1/2" x 1 1/2" (29.25 cm x 24.25 cm x 4 cm)

Estimate: \$1,500 - 2,500



100. Hill Valley Telegraph Newspaper

BACK TO THE FUTURE PART III (1990)

A Hill Valley Telegraph newspaper from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part III. After traveling back to 1885, Marty McFly (Michael J. Fox) encountered Buford Tannen (Thomas F. Wilson) in a saloon where a man behind them was reading the newspaper.

This "Hill Valley Telegraph" newspaper is dated "September 2nd, 1885". It is comprised of 12 pages of black-and-white newsprint stock, with the interior pages reprints of the back page. The paper is in good overall condition with some discoloration and wear along the edges.

Dimensions: 16" x 12" (40.5 cm x 30.5 cm)

Estimate: \$800 - 1,200



WILLIAM McFLY AND FAMILY
William McFly (center) a first generation American with his immigrant parents and his own wife and children, pose in front of their farm house. Note the stove at left.
Circa. 1910

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101. William McFly (Michael J. Fox) and Family Print

BACK TO THE FUTURE PART III (1990)

William McFly (Michael J. Fox) and family print from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part III. Marty McFly (Fox) found a photo of his great-grandfather William while looking through a book on the history of Hill Valley.

This thin cream-color paper print features a black-and-white image of William McFly and his family, including Fox and Lea Thompson in two roles each, a caption printed in blank ink below it, and a page number ("108"). This piece is in excellent overall condition with only minor wear, including some slight wrinkling and a tiny hole in the top-right corner. Dimensions: 11 3/4" x 8" (30 cm x 20.5 cm)

Estimate: \$500 - 700

102. Hill Valley Department of Records Photo Set

BACK TO THE FUTURE PART III (1990)

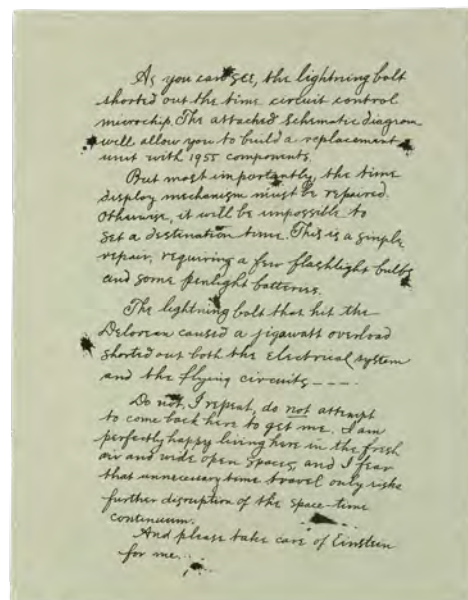
A set of Hill Valley Department of Records photos from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part III. Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) went to the Department of Records to investigate Brown's murder in 1885.

This set consists of 30 poster board-mounted black-and-white photographs of Biff Tannen (Thomas F. Wilson), Clara Clayton (Mary Steenburgen), and 1885 Hill Valley mounted to posterboard. It is extensively weathered by production to look aged but remains in good overall condition.

Dimensions (largest): 14" x 9" (35.5 cm x 23 cm); (smallest): 5" x 4" (12.75 cm x 10.25 cm)

Estimate: \$1,200 - 1,800





103. Page from Doc's (Christopher Lloyd) 1885 Letter to Marty (Michael J. Fox)

BACK TO THE FUTURE PART III (1990)

A page from Doc's (Christopher Lloyd) 1885 letter to Marty (Michael J. Fox) from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part III. While still in 1955, Marty McFly was given a letter sent by Doc Emmett Brown from 1885 informing him that he was alive and living in the Old West. He showed this letter to the 1955 version of Brown, who read it aloud.

This paper letter features one page of printed cursive lettering in black on one side. Although the text varies slightly from what is spoken in the final film, it contains several of the same phrases and elements from a middle section of the letter. This paper is in excellent overall condition with some wear from age and several deliberate faux ink blotches throughout.

Dimensions: 11" x 8 1/2" (28 cm x 21.5 cm)

Estimate: \$1,200 - 1,800



104. Hand-Painted Ralph McQuarrie Concept Illustration

BACK TO THE FUTURE: THE RIDE (1991)

A hand-painted Ralph McQuarrie concept illustration from the production of Universal Studios' Back to the Future: The Ride. In the attraction, visitors helped Doc Brown (Christopher Lloyd) recover the stolen DeLorean from Biff Tannen (Thomas F. Wilson). McQuarrie was the conceptual designer for the ride, which had visual effects by Douglas Trumbull and ran from 1991 to 2007 at Universal's Hollywood and Florida theme parks (2016 in Japan).

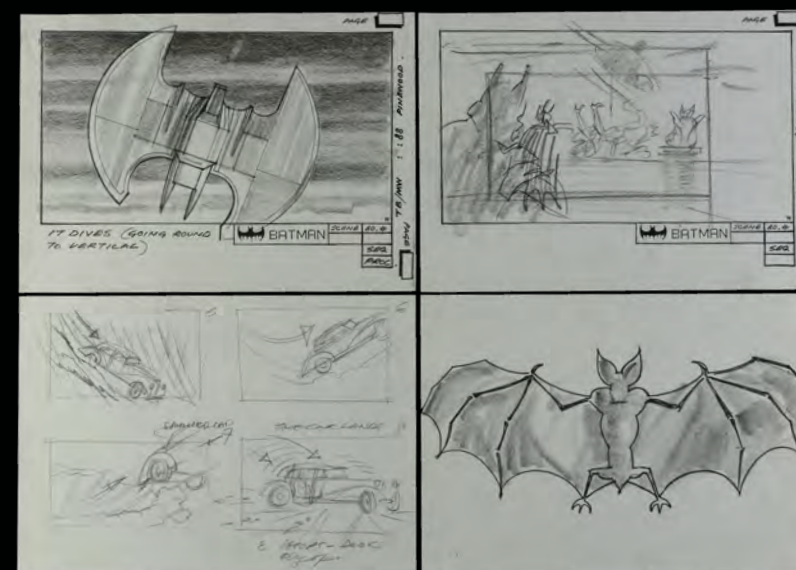
It shows the DeLorean traveling through a molten lava environment, with a shape that emulated the attraction's projection screen. It is in excellent overall condition with minor wear and tape residue on the frame.

Dimensions: 22 3/4" x 30 1/4" (58 cm x 77 cm)

Sold without copyright; see notice on pg 481

Estimate: \$4,000 - 6,000

This large framed painting is rendered in mixed media on heavyweight illustration board labeled "Car Illustration" and signed and dated "R. McQuarrie '89" in pencil.



105. Hand-Drawn Storyboard Set

BATMAN (1989)

A hand-drawn storyboard set from Tim Burton's superhero film Batman. The set is comprised of four storyboards, two of which are printed with the film title with other spaces for production details, and two drawn on plain paper. Two storyboards are hand-drawn with graphite and ink on storyboard paper, with one page depicting a flying batarang and the other illustrating Batman and Vicki Vale falling off a church roof.

The third page portrays a driving sequence hand-drawn in graphite and the fourth is a bat drawn in ink and graphite. The set shows minimal signs of wear from production use and age, and remains in good overall condition. Dimensions: 8 1/4" x 10 3/4" (21 cm x 27 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800



106. Batmobile Maquette

BATMAN (1989)

A Batmobile maquette from the production of Tim Burton's dark film adaptation of the comic book Batman. The titular hero, Batman (Michael Keaton), used his jet-propelled, heavily armored Batmobile to speed through the streets of Gotham City in pursuit of criminals.

handling and age, including some scuffs to the finish, as well as a few chips and cracks in the underside.

Dimensions: 30" x 12 1/2" x 6 1/2" (76.5 cm x 32 cm x 17 cm)

This hollow maquette is a single large piece of molded fiberglass, smoothed on the exterior and painted black. It is in good overall condition with minor wear from

Estimate: \$3,000 - 5,000



107. Exterior Building Miniature Fire Escape Staircase

BATMAN RETURNS (1992)

An exterior building miniature fire escape staircase from the production of Tim Burton's superhero sequel Batman Returns. Model miniatures of the film's elaborate Gothic sets were used throughout the film, including when Batman (Michael Keaton) was first summoned by Commissioner Gordon (Pat Hingle).

This miniature staircase is constructed of plywood steps and ledges with plastic gatework, resin bird statues, and a fiberboard base, all painted in Batman's signature black with gray details to appear made of stone. The staircase is in good but fragile overall condition with visible wear from handling and age, including chipped details and paint scuffing throughout. One of the statues has been reglued after breaking.

Dimensions: 42" x 10" x 20" (107 cm x 25 cm x 51 cm)

Estimate: \$800 - 1,200



108. Gotham Globe "Thomas & Martha Wayne Murdered in Robbery" Newspaper Δ

BATMAN RETURNS (1992)

A Gotham Globe "Thomas & Martha Wayne Murdered in Robbery" newspaper from Tim Burton's superhero sequel Batman Returns. The Gotham Globe describing young Bruce Wayne witnessing the murder of his parents was unseen in the final cut of the film.

This four-page newspaper sheet features seven articles on the cover, six of which include headlines highlighting the murder and its impact on Gotham City, as well as two Gotham-related headlines on the reverse. The newspaper is printed in black ink on uncut newspaper stock. It exhibits visible signs of wear, including some tearing along the edges.

Dimensions: 24" x 18" (61 cm x 45.75 cm)

Estimate: \$800 - 1,200

109. Animatronic Penguin Δ

BATMAN RETURNS (1992)

An animatronic penguin from Tim Burton's superhero sequel Batman Returns. Thrown into the water as a baby by his parents, supervillain Penguin (Danny De Vito) was raised by a group of penguins, who surrounded him and populated his lair into adulthood.

Created by Stan Winston Studios, this animatronic penguin contains a metal armature and servo motor interior surrounded by an exterior with black-and-white fur features, a hard black plastic face and eyes and latex wings and feet. Between the penguin's feet are a pair of metal rods for mounting and 11 protruding cables leading to the interior pieces. It is in good overall condition with some wear from production, some tears on the feet, dirt throughout, and paint chipping on the wings. Dimensions: 24" x 14" x 7 1/2" (61 cm x 35.5 cm x 19 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Estimate: \$2,000 - 3,000



6' (1.83 m)

110. Batskiboat Model Miniature

BATMAN RETURNS (1992)

A Batskiboat model miniature from Tim Burton's superhero sequel Batman Returns. Batman (Michael Keaton) took to the sewers of Gotham City in his Batskiboat to track down Oswald Cobblepot (Danny DeVito). This miniature model was built for a specific shot in which the boat launches off the sewer system wall and into the water, and was created by the visual effects team at 4Ward Productions, who received an Academy Award® nomination for their work on the film. As only the upper portion of the model was needed for the shot, the model was designed as a half-piece, with incomplete details on the bottom portion.

a hull with one scalloped, wing-shaped hydrofoil on each side, and a back piece with a scalloped rear.

The Batskiboat is in good overall condition with some wear from age and handling, including dirt stains in between the segments, some cracking to the foam, and scuffs and chipping paint throughout.

Dimensions: 72" x 42" x 9" (183 cm x 106.75 cm x 23 cm)

Estimate: \$8,000 - 10,000

This model consists of a fiberglass shell reinforced with dense foam and plywood supports. It is painted gloss black, and is split into three segments: a domed front piece,



111. Screen-Matched Batskiboat and Batmobile Screen Δ

BATMAN RETURNS (1992)

A screen-matched Batskiboat and Batmobile screen from Tim Burton's superhero sequel Batman Returns. Batman (Michael Keaton) used the screen installed in his Batskiboat to track Oswald Cobblepot (Danny DeVito) through Gotham's sewers. The same screen also appeared in the Batmobile cockpit when Cobblepot took control of it.

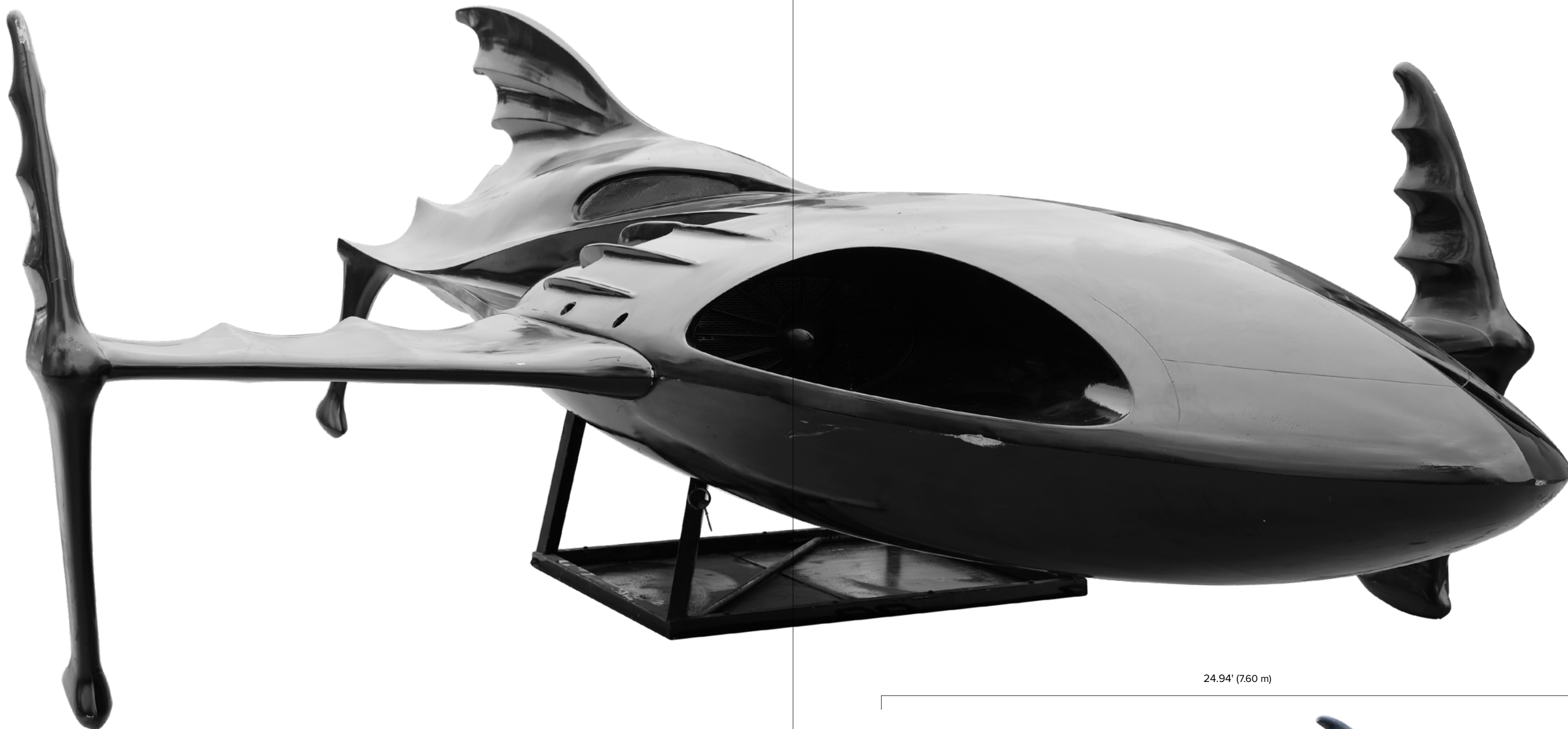
This screen-matched television screen is wired to a circuit board, affixed with a black metallic frame inset with rubber buttons, and housed in a silver metallic shell with the serial number "BARE 606114" and "2" marked in red ink. The screen is in fair overall condition with the frame around it loose due to several missing screws missing, and various stains and dents to the shell.

Dimensions: 14 1/2" x 7 1/2" x 7" (37 cm x 19 cm x 18 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000





24.94' (7.60 m)

112. Full-Size Replica Batskiboat

BATMAN RETURNS (1992)

A full-size replica Batskiboat from Tim Burton's superhero sequel Batman Returns. Batman (Michael Keaton) took to the sewers of Gotham City in his Batskiboat to track down the villainous Oswald Cobblepot (Danny DeVito). This full-size replica Batskiboat was constructed by veteran custom-car builder Jay Ohrberg, and molded from the original Batskiboat used in the production of Batman Returns.

The replica splits into three pieces: the main hull, with a large scalloped fin and prop jet engine (intakes in front, exhaust at the rear), and two bat-winged hydrofoils. It is constructed of fiberglass mounted to a steel tube frame with plywood supports, and is affixed with a large black display stand on four wheels. Each of the pieces is painted "glossblack".

The Batskiboat is in fair overall condition with some wear from age and handling, including scrapes and scratches to the hull as well as on the bottoms of the two hydrofoils.

Dimensions: 299 1/4" x 193" x 96 1/2" (760 cm x 490 cm x 245 cm)

Special shipping required; see notice on pg 481

Estimate: \$20,000 - 30,000



113. Bat-Signal Blueprint

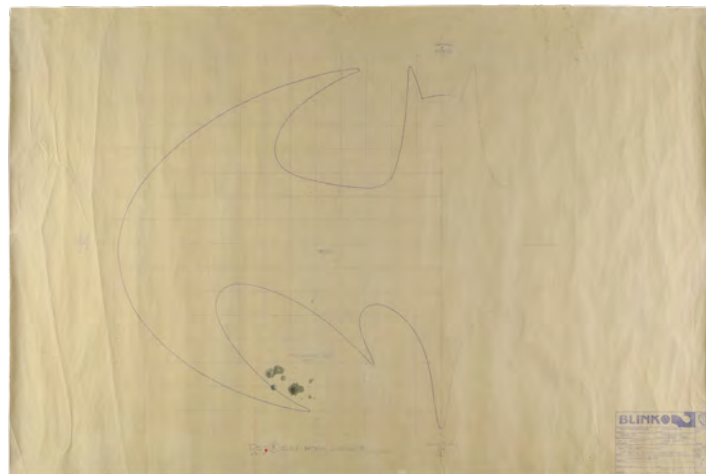
BATMAN FOREVER (1995)

A Bat-Signal blueprint from the production of Joel Schumacher's superhero sequel Batman Forever. Dr. Chase Meridian (Nicole Kidman) used the Bat Signal on top of Gotham City Police Department headquarters as she attempted to seduce Batman (Val Kilmer).

This original blueprint for the Bat Signal's vertical, bat-shaped silhouette was rendered by set designer Gene Nollmann on Warner Bros. Studios drafting paper labeled "BLINK," a code name for the production, and dated September 9, 1994. It exhibits signs of wear throughout, including creasing from being rolled for storage and splotching on front, but it remains in good overall condition.

Dimensions: 42" x 30" (106.75 cm x 76.25 cm)

Estimate: \$200 - 300



114. Set of Three Batcave Floor Plan Blueprints

BATMAN FOREVER (1995)

A set of three Batcave floor plan blueprints from the production of Joel Schumacher's superhero sequel Batman Forever. Bruce Wayne's (Val Kilmer) Batcave, where he housed his Batsuits and Batmobile, among other Bat-tech, was destroyed by The Riddler (Jim Carrey).

This set consists of three original blueprints for the Batcave's Long Beach Dome set, one each depicting the upper level floor plan, lower level floor plan, and elevated cross-sections. The blueprints are rendered by set designer Peter J. Kelly on Warner Bros. Studios drafting paper labeled "BLINK," a code-name for the production, and dated July 5, 1994. The set exhibits pinholes from hanging, some small tears, and creasing from being rolled for storage, but it remains in fair overall condition. Dimensions (each): 42" x 30" (106.75 cm x 76.25 cm)

Estimate: \$200 - 300



115. Batmobile Hubcap Decal

BATMAN FOREVER (1995)

A Batmobile hubcap decal from the production of Joel Schumacher's superhero sequel Batman Forever. Batman's (Val Kilmer) newly-modified Batmobile featured the Bat-symbol on its wheels throughout the film.

This black decal sticker features a modified, backlit Bat-insignia with a more distinct circular shape for affixing to a hubcap. The decal retains its original peel-away backing and front cover, and remains in excellent overall condition with minor staining to the backing and a small pinhole in the center from use. Dimensions: 12 3/4" x 12 1/2" (32.5 cm x 31.75 cm)

Estimate: \$500 - 700



116. Batman's (Val Kilmer) Bat-Goo Gun

BATMAN FOREVER (1995)

Batman's (Val Kilmer) Bat-Goo gun from Joel Schumacher's superhero sequel Batman Forever. Batman used his Bat-Goo gun when he took down one of Two-Face's (Tommy Lee Jones) henchmen as he robbed the Bank of Gotham.

The gun is made of resin and finished in shades of gray and black to depict metal materials. The intricate wheel is made of plastic with resin blades fixed to each clear plastic orb. The wheel can also be rotated slightly just as the blades can be repositioned. The handle features finger grips. The gun also features a total of seven static buttons,

with six lined up along the barrel and one at the top of the grip. The gun comes in a padded storage case. This gun shows signs of minor scratching along the barrel and handle, but it remains in excellent overall condition. Dimensions: 12 1/2" x 16 1/4" x 7" (32 cm x 41 cm x 18 cm)

Estimate: \$8,000 - 10,000



117. Robin's (Chris O'Donnell) Mask and Belt

BATMAN FOREVER (1995)

Robin's (Chris O'Donnell) mask and belt from Joel Schumacher's superhero sequel Batman Forever. After Two-Face (Tommy Lee Jones) murdered his family, Dick Grayson joined forces with Batman (Val Kilmer) and assumed the identity of his sidekick, Robin, with a new suit designed by Alfred Pennyworth (Michael Gough).

signature "R" symbol on the brow, while the belt features the flying robin buckle and a polyester backstrap with a snap button closure. Both pieces exhibit signs of wear, including significant adhesive residue from being applied to O'Donnell's face on the reverse of the mask, as well as scuffs to the inside of the belt from wear. The set remains in good overall condition.

This custom-made, hand-painted black rubber mask and goldtone and green rubber utility belt are both from Robin's first suit. The mask features Robin's

Estimate: \$3,000 - 5,000

118. The Joker's (Heath Ledger) Semi-Truck Steering Wheel

DARK KNIGHT, THE (2008)

The Joker's (Heath Ledger) semi-truck steering wheel from Christopher Nolan's Academy Award®-winning action thriller The Dark Knight. The 18-wheeler hijacked by the Joker and his goons in their attempt to kidnap Harvey Dent (Aaron Eckhart) was overturned by Batman's (Christian Bale) Batpod tow cable.

This vintage three-spoke steering wheel, seen on the truck while Joker trails the armored vehicle carrying Dent, features an ivory-color polyurethane rim and a ribbed red and chrome Peterbilt horn button at the center. It is in good overall condition with visible staining on front and some cracking to the rim. Dimensions: 20" x 20" x 3" (51 cm x 51 cm x 7.75 cm)

Estimate: \$2,000 - 3,000



119. Selina Kyle's (Anne Hathaway) Pistol

DARK KNIGHT RISES, THE (2012)

Selina Kyle's (Anne Hathaway) pistol from Christopher Nolan's action sequel The Dark Knight Rises. Finding herself surrounded after a deal goes wrong in a Gotham City bar, Kyle wrestled a pistol away from one of her attackers to use on the others approaching her.

The weapon is a deactivated CZ 75 9mm pistol, built with a blued steel frame and black Bakelite grips. The piece had special modifications for filming, with the edges of the magazine port filed down to allow a smooth magazine release that, when combined

with an enhanced spring in the release mechanism, would launch the pistol's magazine clear. The pistol is deactivated and comes with a certificate of deactivation. A standard release spring has been fitted following the production. It is in excellent overall condition with minimal wear from production, including a bit of scuffing and scratching throughout. Dimensions: 8" x 5 1/2" x 1 1/2" (20.5 cm x 14 cm x 4 cm)

Firearm deactivated; see firearm deactivation notice on pg 481

Estimate: \$6,000 - 8,000



120. Wheems Robot Puppet Model

***batteries not included (1987)**

A Wheems robot puppet model from Matthew Robbins' sci-fi comedy batteries not included. Wheems, also known as "Little Guy", and his family of extraterrestrial, sentient spaceships returned to Earth to help the tenants of a destitute apartment complex.

This puppet, created for the film by Industrial Light & Magic (ILM), is constructed of resin hand-painted with the signature patchwork of metallic gold, blue and copper. Several veteran ILM artists contributed to the design of the robots, including Ralph McQuarrie and Paul Huston. The piece is a mounted on a rod for puppeteering and exhibits minor signs of use and handling but remains in good overall condition.

Dimensions: 4 1/4" x 4 3/4" x 5" (10.75 cm x 12 cm x 13 cm)

Estimate: \$6,000 - 8,000

121. Hand-Drawn Cylon Head Concepts by Ralph McQuarrie

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A set of hand-drawn cylon head concepts by Ralph McQuarrie from Glen A. Larson's sci-fi television show Battlestar Galactica. Cylons were the cybernetic enemies of humanity. The artwork features several different styles of helmets, some of which have been painted with watercolors. Notes and questions are handwritten down the right-hand side. The artwork is drawn on thick tracing paper and is kept between two pieces of white card, one of which has a piece of tape upon which "Ralph's" is written.

The paper has pin holes in the corners and the protective cardboard has some minor staining.

Dimensions: 14" x 17" (35.5 cm x 43 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500





122. Leda's (Christine Belford) Cold Climate Uniform

BATTLESTAR GALACTICA (T.V. SERIES, 1978-1979)

Leda's (Christine Belford) cold climate uniform from Glen A. Larson's sci-fi television series *Battlestar Galactica*. In the two-part story "The Gun on Ice Planet Zero," Leda wore her uniform while on a mission in a sub-zero climate.

This lot consists of a beige-pink parka with goldtone buckles and various crew patches on the sleeves, matching pants with drawstring cuffs, a woven belt with attached pouch, and a goldtone recharge cylinder. The uniform is marked throughout for "C Belford." The lot is in good overall condition with wear from production and age, including loose threads and a few small tears.

Estimate: \$1,000 - 1,500



123. Prototype Cylon Helmet

BATTLESTAR GALACTICA (T.V. MOVIE, 1978)

A prototype Cylon helmet from the production of Richard A. Colla's sci-fi TV movie *Battlestar Galactica*. The tyrannical Cylons were the film's main antagonists, and continued their campaign against humanity's Twelve Colonies into the follow-up series.

This Cylon helmet is one in a series of design prototypes created based on concepts by artists Ralph McQuarrie and Andrew Probert. It is constructed of a gray vacuformed plastic top with a gray painted, rigid foam bottom affixed with tape. The interior is marked "#3 Helmet Design." The helmet is in good overall condition with some scuffing to the plastic.

Dimensions: 13" x 9" x 12 1/2" (33 cm x 23 cm x 31.75 cm)

Estimate: \$4,000 - 6,000



124. Full-Size Cylon Animatronic Figure

BATTLE OF GALACTICA (THEME PARK ATTRACTION, 1979-1992)

A full-size Cylon animatronic figure from the *Battle of Galactica* theme-park attraction at Universal Studios Hollywood. As part of this theme-park tour, Cylons "captured" the tram that contained park visitors. This full-size Cylon figure was fabricated specifically for the attraction, but was molded from original costume pieces from the television series *Battlestar Galactica*.

It consists of a silvertone painted fiberglass body mounted to a steel frame interior and base, with rubber and ducting elements, black foam filling, and remnants of wiring throughout that once aided in lighting (such as the iconic red eye) and possibly some limited movement. It also features a rubber and plastic gun with red stripes attached to the torso. The animatronic figure is in fair overall condition with a great deal of scuffing and paint chipping throughout, significant deterioration to the foam and rubber elements, black tape wrapped around the legs, and many of the pieces loosening and falling out of place. Dimensions: 22" x 30" x 80" (56 cm x 76.25 cm x 203.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$3,000 - 5,000



125. Colonial Viper Pilot Costume

BATTLESTAR GALACTICA (T.V. SERIES, 2004-2009)

A Colonial Viper pilot costume from the rebooted sci-fi television series *Battlestar Galactica*. Viper pilots wore flight suit costumes in combat with the Cylons throughout the series.

This background costume consists of a foam-padded silvertone resin helmet, a matching leatherette neck collar, a green vinyl and leatherette zip-up flight suit (size M #01) embroidered with a Viper patch and a 3rd Squadron Vigilantes patch, a padded coppertone suede vest, a pair of matching gloves, two metallic leatherette wrist cuffs, a pair of green cotton tank tops, a black polyester belt, two gray resin pocket accessories, three goldtone metal Viper pins, and a pair of green leather CrossTrek shoes (size 12W). This costume is in good overall condition with signs of wear throughout, including cracking and scuffing, and comes with an NBC-Universal and Propworx Certificate of Authenticity.

Estimate: \$3,000 - 5,000



126. Cast-Signed Giclee of Admiral Adama's (Edward James Olmos) Painting

BATTLESTAR GALACTICA (T.V. SERIES, 2004-2009)

A cast-signed giclee of Admiral Adama's (Edward James Olmos) painting from the rebooted sci-fi television series *Battlestar Galactica*. Adama's framed painting of The First Cylon War hung in his quarters throughout the series. Giclee prints of the original painting by assistant art director and concept artist Ken Rabehl were made for the cast and crew.

This large, highly-detailed giclee on canvas is overpainted with clear gouache to appear hand-painted, mounted in a dark brown wood frame carved to resemble Adama's frame, and signed on the reverse by series stars Olmos, Michael Hogan, Grace Park, and Alessandro Juliani. The frame features a bronzetone plaque on the center bottom engraved "The Cylon War," and a metal hanging wire. The giclee is in good overall condition with some scuffing to the frame.

Dimensions: 41" x 53" x 3" (104.25 cm x 134.75 cm x 7.75 cm)

Estimate: \$800 - 1,200



127. Viper Ground Crew Helmet

BATTLESTAR GALACTICA (T.V. SERIES, 1978-1979)

A Viper ground crew helmet from Glen A. Larson's sci-fi television series *Battlestar Galactica*. Viper technicians wore their standard-issue helmets throughout the series, as well as in the 1979 film spin-off.

This foam-padded fiberglass Alpini helmet labeled "Nicholas" and "MPCC" originated with the Universal Studios wardrobe collection. It comes with its original bronzetone paint and clear rubber goggles intact, as well as its *Galactica* insignia emblazoned on the front. The helmet is in good overall condition with scuffs and chipped paint throughout. Dimensions: 8" x 22" x 31 1/2" (20 cm x 56 cm x 80 cm)

Estimate: \$1,000 - 1,500



128. Colonial Viper Pilot Wrist Communicator

BATTLESTAR GALACTICA (T.V. SERIES, 2004-2009)

A Colonial Viper pilot wrist communicator from the rebooted sci-fi television series Battlestar Galactica. Standard issue talking wrist communicators were worn on Viper pilots' flightsuits throughout the series.

This wrist communicator is comprised of a modified steel talking Nixon "Dork" watch wrapped in a silvertone painted leatherette band with snap button closures. The buttons are rusting and the band is sticky from age and handling. The wrist computer remains in fair overall condition with its functionality unknown. Dimensions: 5 1/2" x 2 1/2" x 3" (14 cm x 6.5 cm x 7.75 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$400 - 600



130. Richard's (Leonardo DiCaprio) Waterproof Camera

THE BEACH (2000)

Richard's (Leonardo DiCaprio) waterproof camera from Danny Boyle's drama The Beach. Richard gifted Françoise (Virginie Ledoyen) a disposable camera after making a supply run with Sal (Tilda Swinton). The Kodak brand 35mm disposable camera is secured within a clear plastic, waterproof case. The camera includes the original packaging, which features a label reading "BCH 008" adhered to the wrapping. The piece shows minimal signs of wear from production use and age, and remains in good overall condition.

Dimensions: 3" x 4" x 1 3/4" (8 cm x 10 cm x 4 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$600 - 800



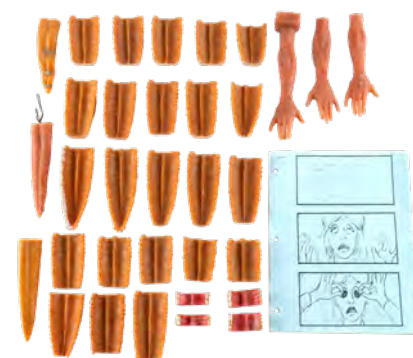
129. Blue Demon (Lou Ferrigno) Makeup Test Head

BEDAZZLED (2000)

A blue demon (Lou Ferrigno) makeup test head from Harold Ramis' comedy Bedazzled. When Elliot Richards (Brendan Fraser) made a deal with The Devil (Elizabeth Hurley) for seven wishes, she transported him into Hell to prove the extent of her powers.

Created for a deleted scene where Richards was terrorized by a blue demon (Ferrigno), this fully-detailed makeup test head, neck and shoulders bust was designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). Sculpted in rubber, hand-painted and mounted on a hard fiberglass frame, this head features details including urethane horns and eyes. This head is in excellent overall condition with some minor wear from age and a metal pole affixed to the bottom for mounting. Dimensions: 22" x 19" x 15 1/2" (56 cm x 48.25 cm x 39.5 cm)

Estimate: \$800 - 1,200



131. Barbara Maitland's (Geena Davis) Horror Transformation Components with Storyboards

BEEBLEJUICE (1988)

Barbara Maitland's (Geena Davis) horror transformation components with storyboards from Tim Burton's supernatural comedy Beetlejuice. After the Deetz family moved into their home, Maitland and her husband Adam (Alec Baldwin) transformed themselves into terrifying ghouls to scare the Deetzes out.

This lot consists of six pages of printed production storyboards depicting Barbara's ghastly transformations, which were achieved with replacement animation components, as well as 23 unpainted lower jaw and teeth casts, one jaw and four teeth casts painted red and white, three tongue casts, and three arm casts made for the scene, as well as a letter of authenticity from the visual effects artists behind the sequence, Tim Lawrence. The lot is in good overall condition with some scuffing and wear throughout.

Dimensions: (largest) 2 1/2" x 2 1/2" x 8 1/2" (6.5 cm x 6.5 cm x 21.75 cm);(smallest) 1" x 2" x 1" (2.5 cm x 5 cm x 2.5 cm)

Estimate: \$1,000 - 1,500



132. Messala Severus' (Toby Kebbell) and Pontius Pilot's (Pilou Asbaek) Hero Costumes

BEN-HUR (2016)

Messala Severus' (Toby Kebbell) and Pontius Pilot's (Pilou Asbaek) hero costumes from Timur Bekmambetov's biblical remake Ben-Hur. Messala and his brother Judah Ben-Hur (Jack Huston) raced their deadly chariots to the amusement of Pontius Pilot.

Both costumes consist of black leatherette, resin, and faux metal Roman armor labeled "Hero" with eagle insignias, shoulder pads, and skirts. Messala's set includes greaves, elbow pads, a leather belt, a prop sickle, a purple robe labeled "Messala", and a pair of metal-studded leather boots, while Pilot's includes trousers, a red robe, a purple cloak, and a pair of wraparound armbands, several with Pieroni Bruno labels marked "Pilato Attore". The costumes are in good overall condition with minor signs of wear and age throughout.

Estimate: \$2,000 - 3,000



133. Pair of NDR Series Android Hands

BICENTENNIAL MAN (1999)

A pair of NDR series android hands from Chris Columbus' sci-fi comedy-drama Bicentennial Man. NDR series android Andrew (Robin Williams) proved that androids were more than simple housekeeping and maintenance tools.

The hands are constructed of rose goldtone vacuformed plastic and foam latex costume gloves layered over tan Spandex gloves marked "A" and "B", affixed with metal hooks for attaching to a costume, and mounted to two black wooden display stands. They are in fair overall condition with crumbling to the foam latex and the interior wrist plating detached from the inside of the "B" glove.

Dimensions: 6" x 4 1/2" x 11 1/2" (15.5 cm x 11.5 cm x 29.5 cm)

Estimate: \$2,000 - 3,000



134. Captain Flint's (Toby Stephens) Hero Costume

BLACK SAILS (T.V. SERIES, 2014–2017)

Captain Flint's (Toby Stephens) hero costume from Robert Levine and Jonathan E. Steinberg's period drama series Black Sails. Flint wore his costume after abandoning his position in the Royal Navy to become a pirate captain, and established himself as one of the most feared in the West Indies.

This costume consists of a dark brown, long-sleeve shirt, a pair of brown button-fly pants, a thick leather belt with a studded design and a goldtone buckle, a pair of black leather boots, and a knee-length black leather coat. Also included is a prop dagger with a silvertone blade and a white and goldtone hilt with a lion-head pommel. The shirt, pants, and coat contain wardrobe tags labeled "Flint Hero." The lot is in excellent overall condition with minimal wear outside of the production-made weathering throughout.

Estimate: \$1,500 - 2,500



135. Captain Vane's (Zach McGowan) Hero Costume and Jewelry

BLACK SAILS (T.V. SERIES, 2014–2017)

Captain Vane's (Zach McGowan) hero costume and jewelry from the pirate drama television series Black Sails. Vane wore his costume as the Captain of the pirate vessel Ranger, and later, the Fancy.

This lot consists of a brown leather overcoat, a tan and blue cotton blend scarf, a gray long sleeve shirt, a brown lower abdomen armor wrap, rust-color leather gauntlets, brown leather button-fly pants, brown suede buckle-up boots, two goldtone metallic rings, a brown and red bracelet, a group of brown leather and metal necklaces, and a prop dagger. The lot is in excellent overall condition with intentional distressing made by production throughout.

Estimate: \$1,500 - 2,500

136. Phil Tippett Collection: Black Scorpion Head

BLACK SCORPION, THE (1957)

A black scorpion head from Edward Ludwig's sci-fi horror film The Black Scorpion. Giant scorpions terrorized Mexico after being unleashed from the Earth by volcanic activity. This scorpion puppet head was designed by stop-motion pioneer Willis O'Brien for animation sequences involving the scorpions. The piece comes from the collection of fellow visual effects artist Phil Tippett.

This head is constructed of ridged resin painted brown and black and inset on the bottom with metal screws for affixing to a puppet body. The head is in fair overall condition with some broken resin and chipped paint throughout. Includes a letter of authenticity from Phil Tippett.

Dimensions: 3" x 2 1/2" x 1 1/2" (7.75 cm x 6.5 cm x 4 cm)

Estimate: \$3,000 - 5,000



137. Blade's (Wesley Snipes) Hero Tactical Vest

BLADE (1998)

Blade's (Wesley Snipes) hero tactical vest from Stephen Norrington's vampire action-thriller Blade. Blade wore multiple layers of body armor, including his black tactical vest, and used a variety of specialized weapons to hunt vampires with his mentor Abraham Whistler (Kris Kristofferson).

This vest is made of foam and elastane and features black nylon straps with thin red stripes, metal buckles, four elastic loops, and four small Velcro® pouches (sewn shut). It is in fair overall condition with some signs of wear from age, including visible cracking and deterioration to the foam.

Estimate: \$3,000 - 5,000



138. Blade's (Wesley Snipes) Aluminum Daywalker Sword

BLADE II (2002)/BLADE: TRINITY (2004)

Blade's (Wesley Snipes) aluminum Daywalker sword from Stephen Norrington's Blade II and its sequel, Blade: Trinity. The half-vampire wielded his signature katana-style sword throughout the franchise as he sought to rid the world of deadly Reapers.

This aluminum prop sword was created for use during combat sequences, as evidenced by grooves and dents to the blade itself. Otherworldly runes are engraved in the ridged silvertone and black grip, identifying this as uniquely Blade's weapon. The sword is in fair overall condition with heavy production use evident including nicks and paint scuffing. Dimensions: 33" x 2" x 2" (94 cm x 5 cm x 5 cm)

Estimate: \$5,000 - 7,000





139. Priest's (Tony Curran) Hero "Bloodpack" Costume

BLADE II (2002)

Priest's (Tony Curran) hero "Bloodpack" costume from Guillermo del Toro's superhero sequel Blade II. A member of a vampire strike force trained to kill Blade (Wesley Snipes), Priest and his teammates were forced to team with their sworn enemy when an even bigger threat arose in the form of Nomak (Luke Goss) and his "Reaper" vampires.

This costume consists of a brown leather overcoat with decorative leather details on the front as well as a metal dragon crest affixed to a chain on the right shoulder, a pair of black leather pants with padded elements, and a pair of black leather boots. Both the jacket and pants feature tags on their interiors reading "Property of Momentum Design Ltd." with "PRIEST" handwritten below while both boots feature "7 Priest" on their interiors. This lot is in excellent overall condition with some wear from production, including scuffing on the boots and some tears on the interior lining of the overcoat.

Estimate: \$800 - 1,200



140. Blade's (Wesley Snipes) Short Knife

BLADE: TRINITY (2004)

Blade's (Wesley Snipes) short knife from David S. Goyer's superhero sequel Blade: Trinity. The half-vampire used an arsenal of different weapons, including his unique short knife, in his ongoing battle against the deadly Reapers.

The knife is made of metal with a shiny silvertone finish and features a split, two-pronged blade, black rubber grip on the handle, and two small non-functioning prop buttons on the hilt. It is in excellent overall condition with minimal wear from production, including some light scratching to the metal finish. Dimensions: 14" x 2" x 2" (35.75 cm x 5 cm x 5 cm)

Estimate: \$2,000 - 3,000

141. Prototype White Dragon Sign

BLADE RUNNER (1982)

A prototype "White Dragon" sign from the production of Ridley Scott's sci-fi classic Blade Runner. The White Dragon was a Los Angeles noodle bar visited by LAPD blade runner Rick Deckard (Harrison Ford) in the year 2019. Prototypes for the noodle bar's sign were made in pre-production while deciding on the final look for the setting.

right side of the sign is a rectangular area with no paint, leaving a clear window. A few small pencil notes are written in the top left corner. The sign is in good overall condition with some signs of wear from handling and age, including minor scuffing and scratching. Dimensions: 36" x 13 1/2" x 1/2" (91.5 cm x 34.5 cm x 1.5 cm)

Painted onto a sheet of clear Plexiglas, the sign features a black border, red background, and large green letters reading "THE WHITE DRAGON®." On the

Estimate: \$2,000 - 3,000



3' (91.5 cm)



30" (76.25cm)

142. Bradbury Building Matte Shot Test Print

BLADE RUNNER (1982)

A Bradbury Building matte shot test print from the production of Ridley Scott's sci-fi classic Blade Runner. Due to a medical condition that prevented him from leaving Earth, replicant designer J.F. Sebastian (William Sanderson) lived in the Bradbury Apartments. Los Angeles' historic Bradbury Building was utilized by the production as part of the film's dystopian look.

This large print of the building's winding interior was created for a shot in which the memorable "Blade Runner blimp" flies overhead, and is visible through the Bradbury's ceiling windows. The shot was achieved as a matte painting shot would have been, but an oversized photograph of the real location was used in place of a painting. This photo was a test for that matte shot setup and is printed in full color on heavyweight glossy Kodak poster stock. It exhibits creasing from being rolled for storage and some wear along its edges, but it remains in good overall condition. Dimensions: 30" x 44" (76.25 cm x 112 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



143. Tyrell Pyramid Building Miniature Master Pattern

BLADE RUNNER (1982)

A Tyrell pyramid building miniature master pattern from Ridley Scott's sci-fi classic Blade Runner. This style of detail was seen on the full-size Tyrell pyramid in the film.

This piece, hand-fabricated by Entertainment Effects Group's (EEG) team of model makers, is constructed of acrylic and styrene pieces along with found model kit details. A mold was made from this pattern, from which many tiles were cast for fabrication of the film's miniatures. The surface of this piece exhibits some discoloration from age, and a sliver of tape affixed to its bottom has torn off, but the piece remains in good overall condition.

Dimensions: 4 1/2" x 4 1/2" x 1/2" (11.5 cm x 11.5 cm x 1.5 cm)

Estimate: \$600 - 800

144. Rollergirl's (Heather Graham) Sunglasses

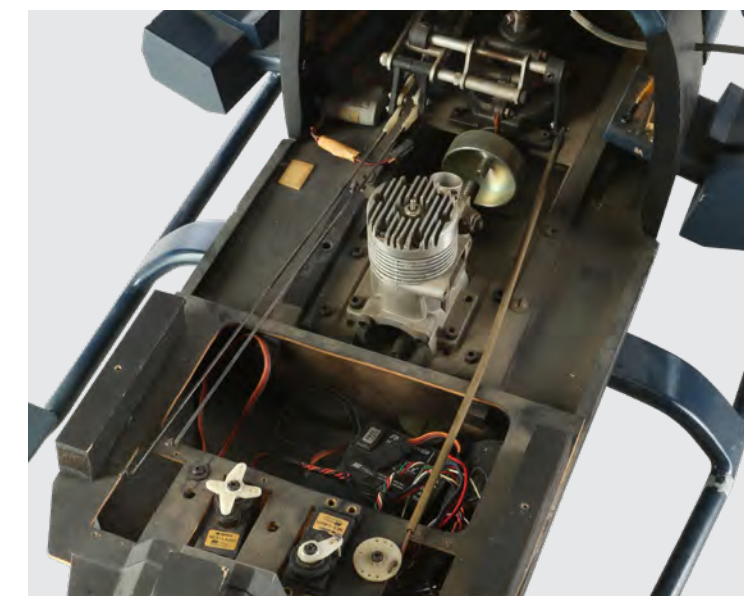
BOOGIE NIGHTS (1997)

Rollergirl's (Heather Graham) sunglasses from Paul Thomas Anderson's dramatic film Boogie Nights. Rollergirl, a 1970s adult film actress, wore her sunglasses at a party as she took a Polaroid photo of the first-time fellow performer Reed Rothchild (John C. Reilly) as he was introduced to future star Eddie Adams (Mark Wahlberg).

This pair of hingeless plastic sunglasses feature light yellow heart-shaped frames with a pair of heart-shaped details on the temples and have dark lenses. These glasses are in excellent overall condition with some minor wear from production. Dimensions: 6" x 5 3/4" x 1 3/4" (15.25 cm x 14.5 cm x 4.5 cm)

Estimate: \$3,000 - 5,000





145. 1:6 Scale Radio-Controlled Flying Blue Thunder Special Helicopter Model Miniature

BLUE THUNDER (1983)

A 1:6 scale radio-controlled flying Blue Thunder Special helicopter miniature from John Badham's action thriller Blue Thunder. Officer Frank Murray (Roy Scheider) was assigned to operate a highly advanced, militarized super helicopter.

As the visual modifications to the full-scale helicopter weighed it down and restricted movement, 1:6 scale radio-controlled model miniatures were used for action shots of the helicopter, allowing for more advanced aerial stunts like the 360-degree loop in the film's finale. This is one of four such models made and piloted by John Simone Jr. of American RC Helicopters Inc. for the film.

This custom-fabricated model is constructed of thin fiberglass with internal wood paneling, metal landing skids, and clear acrylic windows installed around a detailed miniature cockpit. Mounted to the front of the vehicle is a miniature rotary autocannon with ammunition belts lining the underside. The exterior is painted dark blue with camouflage patterns and red edgework, and affixed with decals reading "02" and "GH-17A 25102".

Mounted inside the cockpit are the original radio-control components, including a gear, steel gas-powered engine, and rubber-coated wiring, but the flywheel, fuel cell, and exhaust have all been disconnected since production. As a result, while this helicopter was at one time operational, its current functionality is untested. It remains in excellent overall condition with minor scuffing to the fiberglass and yellow from age to the acrylic. Dimensions: 72 1/2" x 17" x 20 1/2" (184.25 cm x 43.25 cm x 52.25 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$20,000 - 30,000

6' (1.83 m)





146. Douglas Trumbull Collection: Brain-Computer Interface Headset

BRAINSTORM (1983)

A brain-computer interface headset from Douglas Trumbull's science-fiction film *Brainstorm*. A team of scientists developed technology allowing them to record the physical, emotional, and sensory experiences of anyone wearing their specially designed headset, which could then be played back and experienced by others.

This headset, which in the film recorded the experiences of the wearer, is built over a white protective helmet with the visor removed and various pieces cut out. The inside of the helmet is lined with foam padding, while the outside features two gray metal handles and many adhered electronics including circuit boards, meters, wires, cables, electrodes, and handwritten notes and numbers and

small stickers. Attached to a hinge over the face is a clear acrylic panel with a plastic sheet with black lines printed on it similar to a focus calibration chart. The headset includes a resin head that is also from the film, which is now attached to a wooden base. The headset is in good overall condition with some wear from handling and age, including deterioration to the foam interior, adhesive residue, and some smaller pieces on the headset coming loose. From the collection of director Douglas Trumbull and includes a letter of authenticity from Trumbull.

Dimensions: 16" x 13" x 11 1/2" (40.5 cm x 33 cm x 29.25 cm)

Estimate: \$10,000 - 15,000



147. Walter White's (Bryan Cranston) Khaki Costume

BREAKING BAD (T.V. SERIES, 2008-2013)

Walter White's (Bryan Cranston) khaki costume from the television crime drama series *Breaking Bad*. Chemistry teacher-turned-meth kingpin White wore his signature jacket throughout the series with a variety of other items.

This costume consists of a khaki polyester jacket (size L) with nylon mesh lining marked "Walt", a green pinstripe cotton and polyester blend button-down shirt marked "Walt", a white cotton undershirt (size L) marked "Walt", a pair of khaki cotton pants (size 36x32), and a pair of tan suede moccasins (size 10). Also included are five Sony Pictures Television certificates of authenticity. The costume exhibits minimal signs of wear from production throughout, including slight fraying, and remains in excellent overall condition.

Estimate: \$2,000 - 3,000



148. Walter White's (Bryan Cranston) Hero Hazmat Costume

BREAKING BAD (T.V. SERIES, 2008-2013)

Walter White's (Bryan Cranston) hero hazmat costume from the addictive crime drama series *Breaking Bad*. White and Jesse Pinkman (Aaron Paul) wore their iconic yellow hazmat suits while cooking meth throughout Season 1 before switching to more protective gear in later seasons. In 2015, an example of White's hazmat costume was added to the Smithsonian Institute's permanent collection.

This costume comprises a yellow hooded rubber and synthetic fabric hazmat suit labeled "Walt" on the collar, a rubber and glass NIOSH-approved 3M respirator mask, and a pair of blue rubber gloves. The costume exhibits make-up stains, some scuffs to the glass, and wear to the rubber, but it remains in good overall condition.

Estimate: \$4,000 - 6,000



149. Hawk's (Thom Christopher) Costume and Blaster Display

BUCK ROGERS IN THE 25TH CENTURY (T.V. SERIES, 1981)

Hawk's (Thom Christopher) costume and blaster display from Season 2 of the sci-fi television series Buck Rogers in the 25th Century. The last of his half-bird, half-human extraterrestrial race, warrior Hawk wore his costume and used his blaster when he fought alongside astronaut Buck Rogers (Gil Gerard) throughout the season.

This costume consists of a foam rubber skullcap affixed with a series of white, black, and gray feathers; a black nylon bodysuit with a zipper closure; a black chest plate featuring nylon rope ties on the sides and connected with Velcro® straps to a replica black cotton tunic affixed with a resin medallion; a pair of black leather gloves with padded interiors; a black foam rubber blaster with a clear detail on the barrel; and a black leatherette holster. A pair of black leather replica feathered shoulder pads with Velcro straps, a pair of zip-up black leather boots, and a black nylon replica belt were added to complete the costume.

This costume is displayed on a full-body mannequin mounted with a metal rod to a red base. The display is in excellent overall condition with minor signs of wear on the costume, including a small missing piece on the bottom of the chest plate's back and paint chipping throughout the blaster.

Dimensions: 74" x 25 1/2" x 24" (188 cm x 65 cm x 61 cm)

Estimate: \$6,000 - 8,000



150. Gil Gerard-Autographed Light-Up Blaster

BUCK ROGERS IN THE 25TH CENTURY (T.V. SERIES, 1979-1981)

A Gil Gerard-autographed light-up blaster from the sci-fi television series Buck Rogers in the 25th Century. Astronaut Buck Rogers (Gerard) wielded a variety of futuristic weapons throughout the series, including a long-barreled light-up blaster.

This blue, gray, and black button-operated blaster is constructed of fiberglass with a 9-Volt battery pack concealed inside and an illuminating, clear urethane muzzle. The barrel is autographed by Gerard in black ink. The battery glued to the interior is dead and the fiberglass exhibits significant wear, including cracks and chips throughout, but this blaster remains in fair overall condition.

Dimensions: 25" x 3 1/2" x 10 1/2" (63.5 cm x 9 cm x 26.75 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$1,200 - 1,800



151. Steve Rogers' (Reb Brown) Captain America Costume

CAPTAIN AMERICA (T.V. MOVIE, 1979)/CAPTAIN AMERICA II: DEATH TOO SOON (T.V. MOVIE, 1979)

Steve Rogers' (Reb Brown) Captain America costume from the 1979 TV movies Captain America and its sequel, Captain America II: Death Too Soon. Rogers donned his signature superhero costume when he finally adopted his father's "Captain America" moniker, and again when he hunted eco-terrorist Miguel (Christopher Lee).

This costume consists of a foam-padded blue urethane stunt motorcycle helmet marked for stunt performer Al Wyatt, Jr. with a white "A" and two white wings affixed to the front and sides; a blue rubber cowl with elastic straps marked "Reb" and a Universal City wardrobe stamp; a blue and white zip-up Spandex bodysuit with red American Flag stripes and a single white star on the chest that is labeled "Brown"; matching Spandex-blend pants labeled "R. Brown"; a matching blue leather belt with a Velcro closure; a pair of red leather gloves with snap-button straps; a pair of matching rubber-soled, red cuffed leather boots marked "'Captain" Number 1"; and a loose wardrobe tag marked "Reb Brown 7 1/2."

The costume exhibits visible signs of wear from production, including staining throughout and crumbling foam, but remains in good overall condition.

Estimate: \$10,000 - 15,000



152. Dum Dum Dugan's (Neal McDonough) Costume

CAPTAIN AMERICA: THE FIRST AVENGER (2011)

Dum Dum Dugan's (Neal McDonough) costume from Joe Johnston's superhero movie Captain America: The First Avenger. World War II-era army corporal Dugan and his fellow "Howling Commandos" served under the command of Captain America (Chris Evans) against agents of HYDRA.

This costume consists of a brown and forest green tactical vest with metal clasps on the front; a moss green and dark brown striped wool sweater with a dark brown turtleneck and a "Howling Commandos" patch on one sleeve; a pair of multicolor brown, green, black and rust camouflage pants with built-in suspenders; a nylon green shotgun holster which can be affixed to the vest with a pair of Velcro straps; a green utility belt featuring 10 red resin shotgun shells and two resin grenades; a pair of gray wool socks; a pair of brown leather boots both marked "Dum Dum" in the interior; a green and metal-colored resin grenade with a separated pull pin; an earplug; and a brown wool bowler-style hat with a corporal patch affixed to the front.

It is in excellent overall condition with minor signs of production wear throughout, including damage to the grenade and pull pin, some slight fraying on the sweater and several detached tags which are included separately.

Estimate: \$4,000 - 6,000

153. Tom Hanks-Signed Crew Hat

CAST AWAY (2000)

A Tom Hanks-signed crew hat from the production of Robert Zemeckis' survival drama Cast Away. After crash-landing on a deserted island, FedEx employee Chuck Noland (Hanks) was forced to use his plane's cargo to survive the elements. Hats bearing the film's production logo were given to the crew as gifts.

This gray cotton Zkapz hat (one-size-fits-all) was signed by Hanks for a crew member in black ink on the visor is emblazoned with the island-in-the-sun logo and features a brown leather neck strap with a metal clasp. It is in excellent overall condition with the autograph fading slightly from age.

Dimensions: 11" x 8 1/2" x 4 1/2" (28 cm x 21.75 cm x 11.5 cm)

Estimate: \$500 - 700



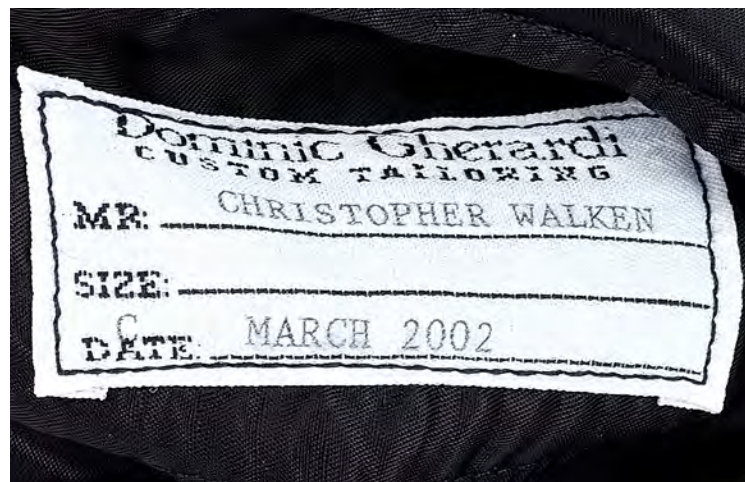
154. Frank Abagnale, Sr.'s (Christopher Walken) Costume

CATCH ME IF YOU CAN (2002)

Frank Abagnale, Sr.'s (Christopher Walken) costume from Steven Spielberg's biographical crime caper Catch Me If You Can. The elder Frank wore his suit throughout the film, including a scene where he had lunch with his son, Frank Jr. (Leonardo DiCaprio).

This lot consists of a charcoal color pinstripe suit jacket and pants both marked "CHRISTOPHER WALKEN MARCH 2002" on the interior, a white dress shirt marked "CW April 2002," a white cotton undershirt, a navy silk tie, a pair of black cotton blend socks, a white pocket square, and six wardrobe tags. The costume is in good overall condition with minor staining on the shirt and damage to the back of the tie.

Estimate: \$1,500 - 2,500



155. Full-Size "CHAPPIE" Title Character Robot with Replica Head

CHAPPIE (2015)

A full-size "CHAPPIE" title character robot with replica head from Neill Blomkamp's dystopian sci-fi film Chappie. Damaged, human-like law enforcement robot CHAPPIE (Sharlto Copley) fell into the hands of a group of gangsters. The film featured a number of Tetravaal police scout robots and title character CHAPPIE had the unique designation number "22".

CHAPPIE was designed and created by WETA Workshop for the film and features a huge number of designed components. This highly detailed and impressive robot with its signature blue armor shrouds was assembled from a combination of original CHAPPIE components along with components from a background robot from the assembly factor scenes, and a replica head for display. The chest plate features pyro damage from when CHAPPIE was shot in the chest.

Original CHAPPIE parts on the robot include the cheek plates; neck tube connectors; back plate; shoulder pads and drums; the left arm upper actuator; left arm shrouds; left hand; blast-damaged chest plates labeled "POLICE"; an upper abdomen piece labeled "22"; a Tetravaal-branded back plate; hip covers; both leg shrouds; and the rear end pieces. The remaining elements are from a background robot created for the assembly lines seen in the film, with the exception of the head, which is a 3D-printed replica added to complete CHAPPIE (with the exception of aforementioned cheek plates and neck tube connectors.) This robot is intentionally weathered by production, but remains in good overall condition with some signs of wear from production and handling. Dimensions: 76" x 26" x 13" (193.25 cm x 66.25 cm x 33.25 cm)

Special shipping required; see notice on pg 481

Estimate: \$10,000 - 15,000





156. Peter Pevensie's (William Moseley) Sword

CHRONICLES OF NARNIA, THE: THE LION, THE WITCH AND THE WARDROBE (2005)

Peter Pevensie's (William Moseley) sword from Andrew Adamson's adaptation of C.S. Lewis' fantasy novel *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Gifted to the young Pevensie by Father Christmas (James Cosmo), the sword, Rhindon, served as Peter's blade throughout his time in Narnia.

The sword is built with a resin hilt and core with a urethane blade molded over it. The guard and blade are painted in a dark metallic silvertone and features the prophetic phrase "When Aslan Bares His Teeth, Winter Meets Its Death" on one side and "When Aslan Shakes His Mane, We Shall Have Spring Again" on the other. The handle is a deep red with a decorative pattern and simulated stitching meant to emulate a leather wrap. The goldtone pommel is shaped like the head of a roaring lion. The sword is in good overall condition with some wear from production, including some scuffs to the paint and a few small tears in the urethane blade.

Dimensions: 41" x 8" x 2" (104 cm x 20.5 cm x 5.5 cm)

Estimate: \$3,000 - 5,000



157. Edmund Pevensie's (Skandar Keynes) Sword

CHRONICLES OF NARNIA, THE: THE LION, THE WITCH AND THE WARDROBE (2005)

Edmund Pevensie's (Skandar Keynes) sword from Andrew Adamson's adaptation of C.S. Lewis' fantasy novel *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Edmund used his sword during the Battle of Beruna to destroy the wand of Jadis (Tilda Swinton), the White Witch, and saved his brother by striking a critical blow against Jadis' forces.

The sword is built with a resin hilt and core with a soft urethane blade molded over it. The guard and blade are painted in a dark metallic silvertone. The handle is a dark reddish-brown with a pattern molded into it simulating a braided leather wrap. The pommel, which is painted to match the blade, features a four-pointed star and a round peen block. The sword is in good overall condition with some wear from production, including some scuffs to the paint, a few dents in the blade, and bending to the urethane tip.

Dimensions: 37" x 8" x 1 1/2" (94 cm x 20.5 cm x 4 cm)

Estimate: \$1,500 - 2,500



158. Edmund Pevensie's (Skandar Keynes) Armored Costume Δ

CHRONICLES OF NARNIA, THE: PRINCE CASPIAN (2008)

Edmund Pevensie's (Skandar Keynes) armored costume from Andrew Adamson's adaptation of C.S. Lewis' fantasy novel *The Chronicles of Narnia: Prince Caspian*. Pevensie wore his armored costume after he returned to Narnia and joined Prince Caspian's (Ben Barnes) fight against the Telmarines.

The costume consists of a long sleeve, blue velvet shirt with a subtle black pattern and silvertone metal buttons with medieval lion imagery, dark brown leather gauntlets, a light brown leather vest with dark brown hardened leather shoulder armor, tan moleskin pants, and brown suede lace-up boots. The costume includes seven "Prince Caspian" wardrobe tags filled out with information about the character, performer, and costume; and the individual costume components are each marked "Hero 1" or "Hero 2" for "Edmund." The lot is in excellent overall condition with minimal wear from production, including some scuffing to the boots and staining to the shirt.

Estimate: \$800 - 1,200



159. Prince Caspian's (Ben Barnes) Stunt Sword Δ

CHRONICLES OF NARNIA, THE: PRINCE CASPIAN (2008)

Prince Caspian's (Ben Barnes) stunt sword from Andrew Adamson's 2008 fantasy film adaptation, *The Chronicles of Narnia: Prince Caspian*. Prince Caspian used his sword throughout the film in his quest to claim his rightful throne.

The sword is made of a dense urethane blade that meets a rounded foil made from dense rubber. The grip features a simulated braid and meets a resin pommel in the shape of a fleur-de-lis. The guard and pommel feature markings etched into them and the entire sword has been painted to appear aged. Also included is a dense rubber scabbard painted dark green and dark metallic gray with molded details, light metallic silver-color piping, and a metal and brown leather belt loop. The sword and scabbard are in good overall condition with minor wear from production. Dimensions: 46" x 9" x 5" (117 cm x 23 cm x 12 1/2 cm)

Estimate: \$1,500 - 2,500



160. Minotaur Mask and Bodysuit

CHRONICLES OF NARNIA, THE: PRINCE CASPIAN (2008)

A Minotaur mask and bodysuit from Andrew Adamson's adaptation of C.S. Lewis' fantasy novel *The Chronicles of Narnia: Prince Caspian*. Despite originally fighting on the side of Jadis the White Witch (Tilda Swinton), the Minotaurs eventually joined Prince Caspian (Ben Barnes) in the fight against the Telmarines.

This mask is constructed from plastic, foam latex, synthetic hair, foam, resin, and acrylic components to resemble a bull's head. The matching bodysuit features foam, Spandex, and mixed fabric components. The lot is in good overall condition with some wear from production, including staining to the interior of the bodysuit and minor deterioration to the foam latex.

Estimate: \$4,000 - 6,000

161. Satyr Mask and Bodysuit

CHRONICLES OF NARNIA, THE: PRINCE CASPIAN (2008)

A Satyr mask and bodysuit from Andrew Adamson's adaptation of C.S. Lewis' fantasy novel The Chronicles of Narnia: Prince Caspian. Satyrs fought courageously against the Telmarines in the Narnian Revolution.

This mask is constructed from plastic, foam latex, synthetic hair, foam, resin, and acrylic components to resemble a goat's head, while the matching hairy bodysuit features foam, Spandex, and mixed fabric components, including several orange motion-tracking squares affixed. Also included for display are a black fiberglass torso cast, a white styrofoam bust, and a wardrobe bag. This lot is in good overall condition with various signs of wear from production, including stains, minor deterioration to the latex, and a missing tooth.

Estimate: \$4,000 - 6,000

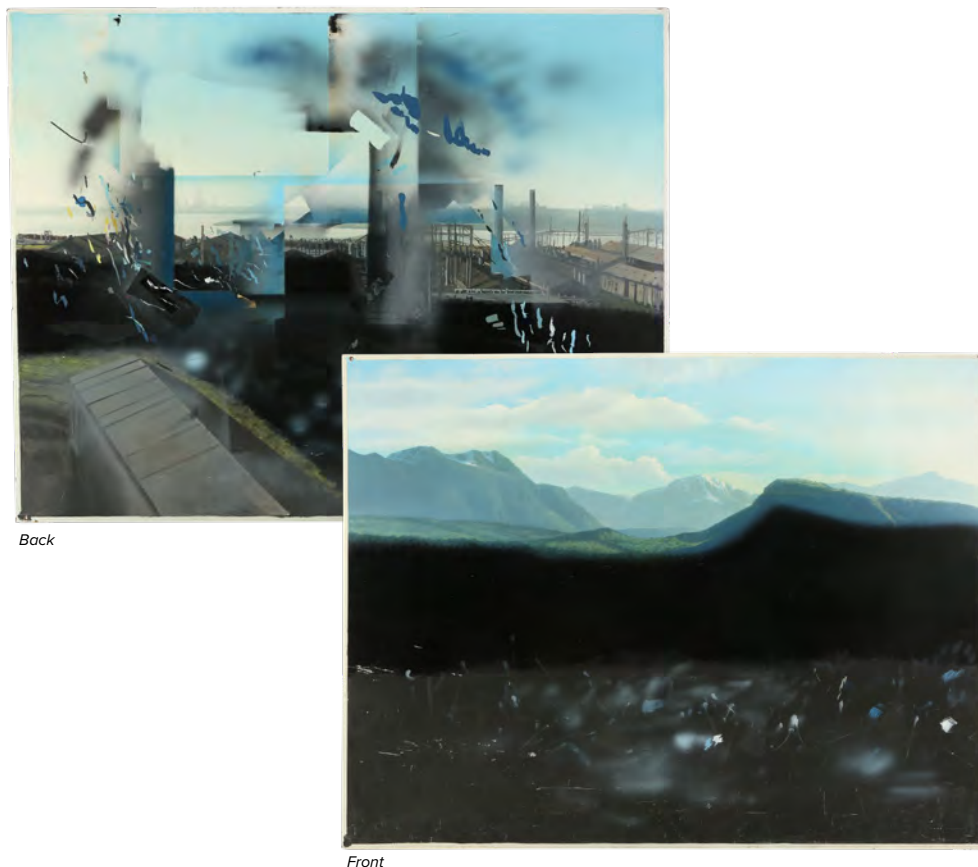


162. Hand-Painted Double-Sided Rocco Gioffre Matte Painting

CITY SLICKERS (1991)/ ROBOCOP 2 (1990)

A hand-painted, double-sided Rocco Gioffre matte painting from Ron Underwood's City Slickers and Irvin Kershner's RoboCop 2. Matte artist Gioffre's paintings were used in the backgrounds of both films to expand the scope of various shots.

This illustration board features two paintings rendered in mixed media on opposite sides. The City Slickers painting was created for a composite shot of a mountain skyline encountered by Mitch Robbins (Billy Crystal) as evidenced by the incomplete bottom. The reverse features the background of RoboCop's (Peter Weller) ride to the sludge plant where RoboCain (Tom Noonan) killed Hob (Gabriel Damon). The painting is in good overall condition with miscellaneous overspray on the Robocop 2 painting and minor scuffs to the board. Dimensions: 35" x 35" x 3" (89 cm x 89 cm x 7.75 cm)



Back

Front

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000

163. Royal Guard of Argos Shield

CLASH OF THE TITANS (1981)

A Royal Guard of Argos shield from Desmond Davis' fantasy adventure film Clash of the Titans. The Royal Guards served King Acrisius of Argos (Donald Houston), but even with their heavy shields could not protect the King from the wrath of Zeus (Laurence Olivier).

The shield is made of thick wood with a metallic-gray painted resin shield boss, and a metal bird insignia and rim weathered by production to match the shield boss. On the rear are two leather straps, one labeled "FB," and both twine and wire for hanging it. The shield is in fair overall condition with wear from use and age, including scuffs and dents to the resin and metal, chips and large splits in the wood, foam adhesive remnants, one torn leather strap, and some dust buildup.

Dimensions: 26" x 26" x 4" (66.5 cm x 66.5 cm x 10.5 cm)

Estimate: \$1,500 - 2,500



164. Joppa Guard Helmet

CLASH OF THE TITANS (1981)

A Joppa guard helmet from Desmond Davis' fantasy adventure film Clash of the Titans. The city guards wore their helmets while patrolling Joppa, the home of Queen Cassiopeia (Sian Phillips) and Princess Andromeda (Judi Bowker). Made from fiberglass, this bronzetone painted helmet features facial details with raised eyebrows, a nose, and floral designs above the ears next to a leather chinstrap. It features padding on the top and forehead of the interior and a red and light gray forward-facing decorative plume. Placed on a clear acrylic cylinder, it is mounted on a weighted black illuminating display base. This helmet is in good overall condition with aging and discoloration throughout from repainting, a small hole below the nose and significant aging on the interior padding. Dimensions: 25" x 17" x 8" (63.5 cm x 43.25 cm x 20.25 cm)

Estimate: \$3,000 - 5,000





165. Jessie Deighan's (Janine Turner) Jacket

CLIFFHANGER (1993)

Jessie Deighan's (Janine Turner) jacket from Renny Harlin's action-adventure Cliffhanger. Mountain ranger and helicopter pilot Dieghan teamed up with former ranger Gabe Walker (Sylvester Stallone) to stop a group of thieves led by Eric Qualen (John Lithgow) who came to their mountain range looking for millions of dollars they lost in a plane crash.

This dark aqua and yellow jacket with white reflective elements features a zip-up front with Velcro® details as well as a "ROCKY MOUNTAIN PARK RESCUE" patch on the left arm. Made of nylon and Spandex, it features a nametag reading "H. Tucker" (Another character who wears a similar jacket) and a tag on the interior collar marked "RON," presumably for climbing double Ron Kauk, and "JESSIE." This jacket is in good overall condition, featuring deliberate, production-made wear throughout including extensive dirt and staining.

Estimate: \$800 - 1,200



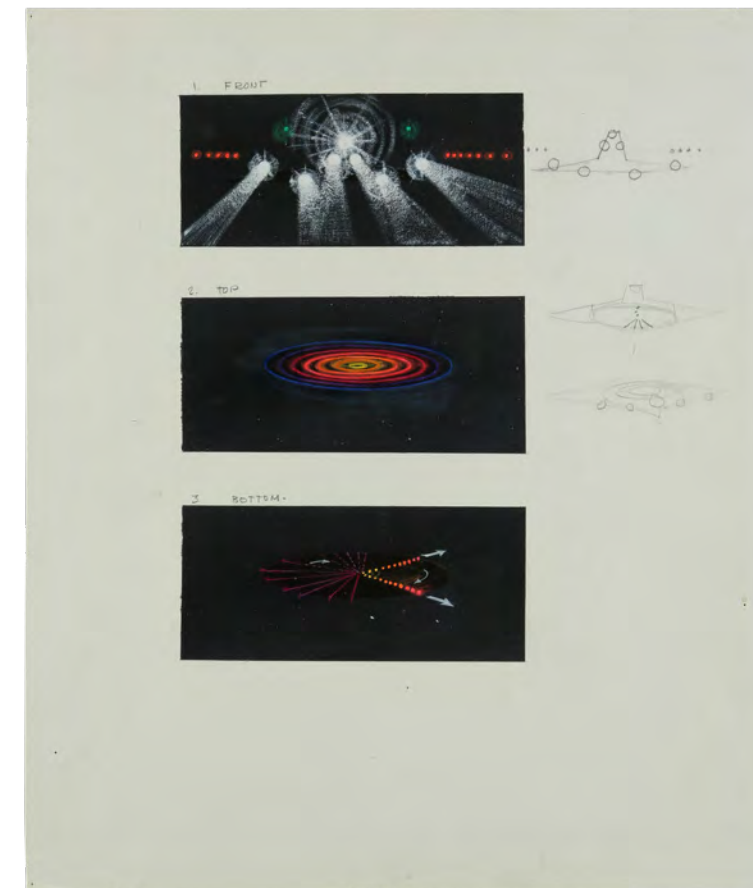
166. Gabe Walker's (Sylvester Stallone) Climbing Jacket

CLIFFHANGER (1993)

Gabe Walker's (Sylvester Stallone) climbing jacket from Renny Harlin's action-adventure Cliffhanger. Former mountain ranger Walker was taken captive by a group of thieves led by Eric Qualen (John Lithgow) and forced to help them find millions of dollars they lost in a plane crash.

This mustard yellow nylon jacket features a zip-up collar and a large pocket on the front. It is affixed with eight mountain climbing-related patches on the chest and arms. This jacket is in good overall condition with some wear from production and a few stains on the left shoulder and sleeve as well as one of the patches.

Estimate: \$2,500 - 3,500



167. Hand-Painted Alien Ship Lighting VFX Concept Illustrations

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

Hand-painted alien ship lighting VFX concept illustrations from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. The mysterious extraterrestrial vessels in the film featured elaborate patterns of multicolored lights throughout their hulls.

Rendered in paint onto a single illustration board, possibly by production illustrator George Jensen, the piece includes three hand-painted frames of colored lights against black sky labeled "1. Front," "2. Top," and "3. Bottom." Next to the painted concepts are three pencil sketches of the craft. The piece is in excellent overall condition with minimal wear from use and age, including pinholes in the corners from mounting during production. Dimensions: 16 1/4" x 14" (41.5 cm x 35.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500

168. Visual Effects Shot Boards with Hand-Painted Artwork and Hand-Written Steven Spielberg Note

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

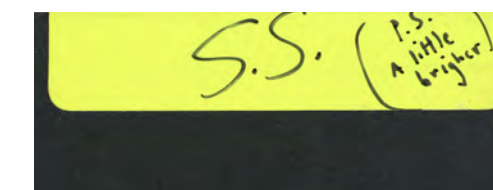
A pair of visual effects shot boards from Steven Spielberg's sci-fi film Close Encounters of the Third Kind.

This lot consists of two effects shot test photo prints mounted to black illustration boards, one labeled "R.3 cut25" depicting Jillian Guiler (Melinda Dillon) looking toward the composited landing site and the other labeled "R-1 cut 15" depicting a wide shot of the Devils Tower landing site with hand-painted background details. The former includes a handwritten approval note from director Spielberg, in his distinct handwriting, signed "OK'ed S.S. (P.S. A little brighter)". The latter board features a hand-painted sky backdrop with a UFO flying behind Devils Tower, possibly by production illustrator George Jensen. Both boards are in good overall condition aside from a tear in the top right corner of the Devils Tower image.

Dimensions (each): 6" x 11" (15.25 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000





169. Hand-Painted George Jenson Landing Site Illustration

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A hand-painted George Jenson landing site production illustration from Steven Spielberg's sci-fi film Close Encounters of the Third Kind. Roy Neary (Richard Dreyfuss) and Jillian Guiler (Melinda Dillon) secretly climbed Devils Tower to reach the UFO landing site.

Rendered in mixed media on white illustration board, the illustration depicts Neary (named Norman Greenhouse at this point in production) and Guiler standing on a rocky cliffside looking down at the brightly lit landing site as colorful orange lights swirl amongst the clouds in the night sky overhead. It was painted specifically to

visualize the elements of a visual effects shot and is labeled "Effect #3 Greenhouse & Jillian overlooking base - clouds move - escorted by lights". Above the illustration are three smaller pen and marker illustrations relating to the shot elements, each labeled and annotated. The piece is in excellent overall condition with minimal wear from use and age, including a bit of edgewear and a few light stains. Dimensions: 20" x 15" (51 cm x 38.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$4,000 - 6,000



170. Pair of Hand-Painted Visual Effects Concept Illustrations

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

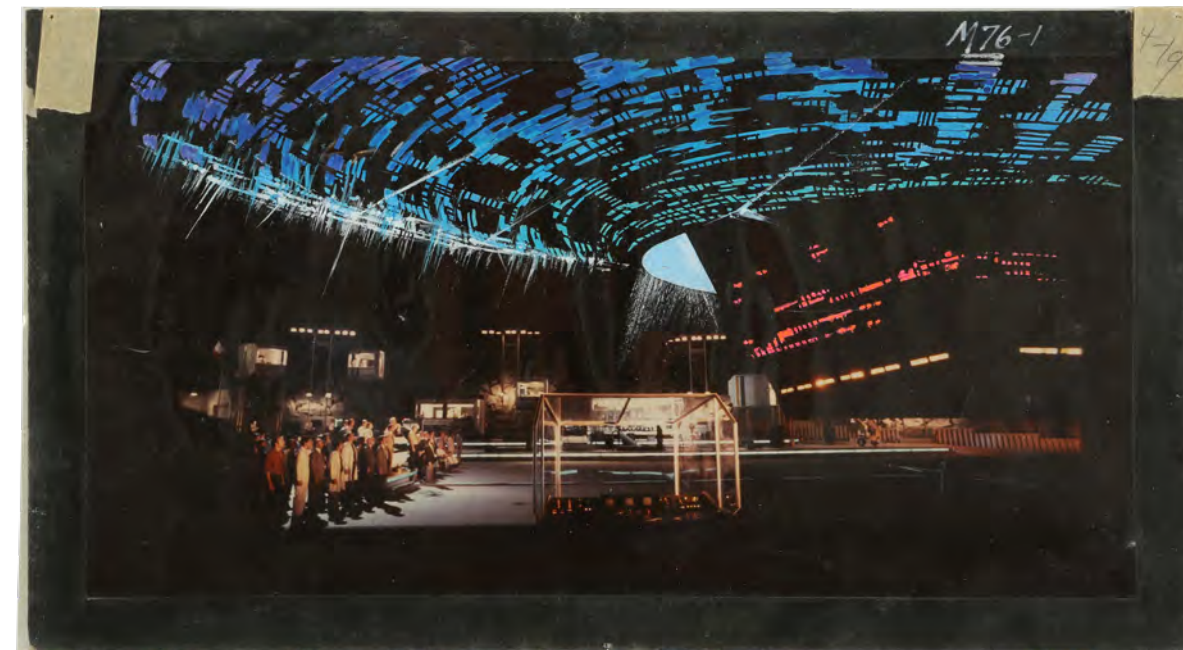
A pair of hand-painted visual effects concept illustrations from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. Glowing orange spacecraft swirled around the landing site at Devils Tower before the mothership arrived.

These concept illustrations for the scene's visual effects shots were likely rendered by production illustrator George Jenson on illustration board. Both depict wide shots of the UFOs circling Devils Tower and a close-up of humans shielding themselves from the

bright orange glow. The latter image features the hand-written caption "Effect #4 Cont. Objects close pass camera - area oranges out". The pair is in good overall condition with minimal wear from use and age. Dimensions (largest): 8 1/2" x 11" (21.75 cm x 28 cm); (smallest) 6" x 11" (15.25 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,500 - 3,500



171. Hand-Painted Mothership Lighting Concept Illustration

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

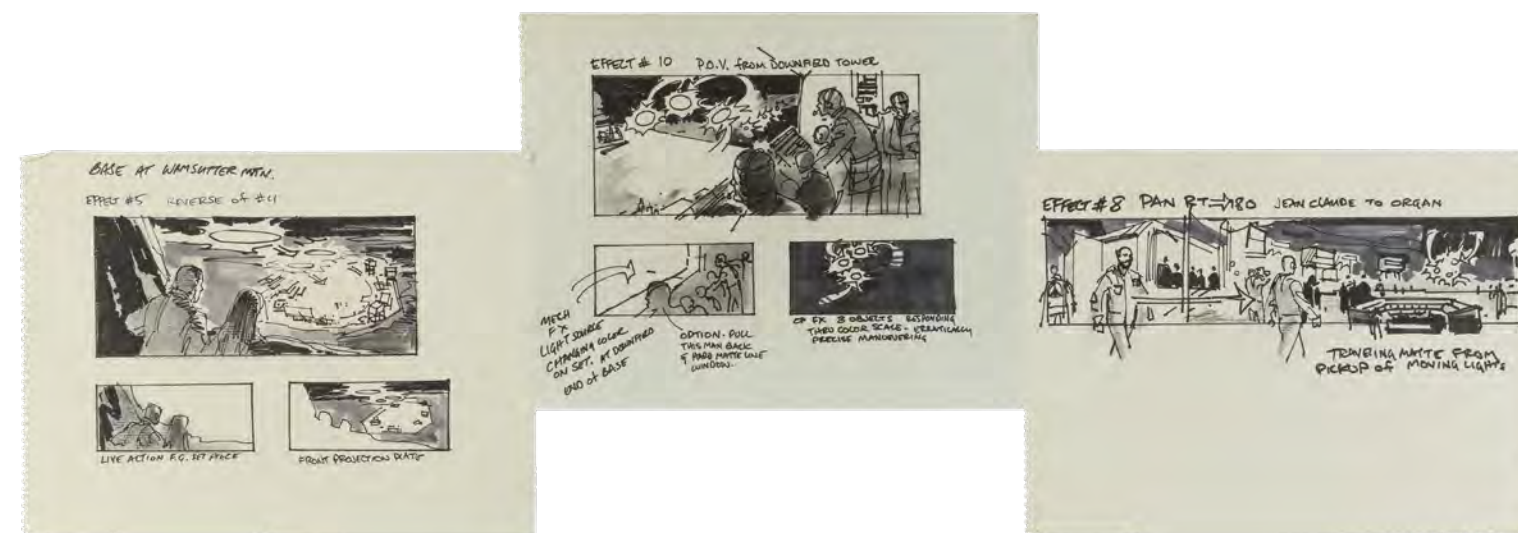
A hand-painted mothership lighting concept illustration from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. A massive, brightly lit, alien mothership crash-landed at Devils Tower, where its extraterrestrial passengers formally met the humans in the film's iconic finale.

likely rendered and labeled "M76-1" on the reverse by production illustrator George Jenson. It is in good overall condition with some wear from use and age. Dimensions: 6" x 11" (15.25 cm x 28 cm)

Sold without copyright; see notice on pg 481

This artwork was used to plan the composite shot. It consists of a photo print of the live-action scene adhered to black illustration board with a clear plastic cel taped over it and a hand-painted illustration of the elaborate lighting scheme of the mothership,

Estimate: \$2,000 - 3,000



172. Set of Hand-Drawn George Jenson Landing Site Visual Effects Storyboards

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A set of hand-drawn George Jenson landing site visual effects storyboards from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. The humans and extraterrestrials finally made first official contact at the designated landing site on Devils Tower in Wyoming.

drawing pad. The lot is in good overall condition with some signs of wear from use and age, including some light corner creasing and edgewear, as well as pinholes in the corners. Dimensions: 9 1/4" x 12" (23.5 cm x 30.5 cm)

Sold without copyright; see notice on pg 481

The effects storyboards are rendered in mixed media including black ink and marker on three sheets of thick white illustration paper, with brief handwritten descriptions throughout, and rough edges from where the pages were torn out of a spiral bound

Estimate: \$1,500 - 2,500



173. Pair of Hand-Painted Visual Effects Storyboards

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A pair of hand-painted visual effects storyboards from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. Civilians gathered at the crescendo summit to watch UFOs fly by nightly.

The two visual effects storyboards consist of mounted black-and-white printed photographs of model miniatures simulating the layout of the crescendo summit set, covered by clear plastic cels with hand-painted backgrounds of skies and distant fields, topped with black mat boards with openings that frame the whole scene in an aspect ratio of 2:35:1. The paintwork is possibly by production illustrator George Jensen. Handwritten notations can be found throughout both storyboards as well as a small blue sheet of paper taped to each with a crude ink drawing of the general layout of each shot. The two storyboards are in good overall condition with some wear from use and age, including denting to the corners as well as discoloration and light brown stains throughout each. Dimensions: (each) 15" x 10" (38.25 cm x 25.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500

174. Hand-Painted Devil's Tower Base Shot Concept Illustration

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A hand-painted Devil's Tower base shot concept illustration from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. Roy Neary (Richard Dreyfuss) and Jillian Guiler (Melinda Dillon) secretly climbed Devils Tower to reach the UFO landing site.

The concept artwork was used to plan out the composite shot and consists of a hand-painted background depicting a helicopter and mountainside rendered onto a sheet of paper adhered to white illustration board with a cut-out photo print of the live-action scene affixed on top to act as the foreground.

Dimensions: 8" x 12" (20.5 cm x 30.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



175. Set of Hand-Drawn Jillian & Barry's Home Storyboards by George Jensen

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A set of hand-drawn Jillian & Barry's home storyboards by George Jensen from the production of Steven Spielberg's sci-fi film Close Encounters of the Third Kind. Jillian Guiler (Melinda Dillon) saw strange lights appear in the cloudy sky while her son Barry (Cary Guffey) looked on from their porch.

The storyboards are rendered in mixed media including black ink and marker on five sheets of thick white illustration paper, with a few brief handwritten descriptions on some images, and a red ink line separating the foreground from the sky on

another. One sheet still has a rough edge from where it was torn out of a spiral bound drawing pad. The lot is in good overall condition with some signs of wear from use and age, including staining and yellowing to the paper, some light corner creasing, and pinholes in the corners. Dimensions: 9 1/4" x 12" (23.5 cm x 30.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



176. Rob Hawkins' (Michael Stahl-David) Costume

CLOVERFIELD (2008)

Rob Hawkins' (Michael Stahl-David) costume from the 2008 American monster thriller Cloverfield. Rob wore his suit throughout the film when he and his friends tried to make it out of New York City alive.

The lot comprises a suit jacket and pants, a button-up shirt, a t-shirt, and a tie. The gray two-button blended-fabric blazer is gray in color and is a size 40R and the matching pants are a size 33. The button-up shirt is made of cotton and features gray pinstriping. The t-shirt is made of white cotton and is a size medium (M). The tie is made of silk and features black, white, and gray striping throughout. Also included is a wardrobe tag with production information. The entire costume has been heavily distressed by production, but is in otherwise good condition.

Estimate: \$1,200 - 1,800

177. Hand-Drawn Ron Cobb "Conan the Barbarian" Title Design Concept Sketch

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb "Conan the Barbarian" title design concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. In the opening credits sequence, an Atlantean Sword was forged in flame while the film's title flashed.

This concept sketch reading "CONAN THE BARBARIAN" in arcane script is the work of the film's production designer, Ron Cobb. It is rendered in graphite on drafting paper. The sketch is in excellent overall condition with minor signs of handling and age, including visible wear along the edges. Dimensions: 7" x 18" (18 cm x 46 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



178. Hand-Drawn Ron Cobb Thulsa Doom Concept Sketch

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb Thulsa Doom concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Thulsa Doom (James Earl Jones) murdered the family of Conan (Arnold Schwarzenegger), who in turn sought vengeance against the evil sorcerer.

This concept sketch of Thulsa Doom in full battle garb is the work of the film's production designer, Ron Cobb. It is rendered in ink and graphite on drawing paper labeled "THULSA DOOM 1" at bottom and signed "RON COBB." An incomplete second drawing and the number "25" are visible on the reverse. The sketch is in good overall condition with some creasing, staining, and pinholes in the corners of the paper. Dimensions: 18" x 13" (45.75 cm x 33 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800





**179. Hand-Drawn Ron Cobb
Conan and Snake Poster Concept Sketch**

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb Conan and snake poster concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Conan (Arnold Schwarzenegger) killed Thulsa Doom's (James Earl Jones) giant snake, which stood guard over the Eye of the Serpent.

This concept sketch of Conan and the snake battling in front of the Snake Cult Temple on the Mountain of Power is the work of the film's production designer, Ron Cobb. It is rendered in graphite and marker on Clearprint 1000H drafting vellum. The sketch is in excellent overall condition with minor signs of handling and age. Dimensions: 22" x 17" (56 cm x 43.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



180. Phil Tippett Collection: Garthok Creature Maquette

CONEHEADS (1993)

A Garthok creature maquette from the production of Steve Barron's sci-fi comedy Coneheads. After being accused of treason on his home planet of Remulak, Beldar Conehead (Dan Aykroyd) was sentenced to fight the ferocious Garthok. This lot comes from the collection of the film's stop-motion animator, Phil Tippett.

Rendered in sculpting compound and mixed media over a wire skeleton, the maquette depicts the Garthok with its mouth open and one clawed hand raised. It is painted in shades of brown with a metallic coppertone collar, dark gray claws, a pink mouth, and cream-color tusks and teeth. It comes attached to a black wooden display base with a clear acrylic cover and silver-tone vertical light with a

white power cord. The lot is in excellent overall condition with minimal wear from age, including a bit of subtle cracking in the hardened painted exterior. Includes a letter of authenticity from Phil Tippett.

Dimensions: 13" x 15" x 12 1/2" (33.5 cm x 38.5 cm x 32 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$4,000 - 6,000



181. Phil Tippett Collection: Garthok Stop-Motion Puppet Display

CONEHEADS (1993)

A Garthok stop-motion puppet display from the production of Steve Barron's sci-fi comedy Coneheads. After being accused of treason on his home planet of Remulak, Beldar Conehead (Dan Aykroyd) is sentenced to fight the ferocious Garthok. This lot comes from the collection of the film's stop-motion animator, Phil Tippett.

The puppet is made of foam latex over a custom-made metal armature with resin used for claws, tusks, and other small details. It is painted in shades of brown and black with a dark pink mouth and cream-colored tusks, teeth, and claws. It has thick black

hair running down its spine and a leatherette tail-wrap, harness, and collar. It comes attached to a black wooden display base with a clear acrylic cover. The lot is in fair overall condition with some wear from production and age, including deterioration to the foam latex, especially on the arms and legs. Includes a letter of authenticity from Phil Tippett.

Dimensions (in display): 13" x 15" x 12 1/2" (33.25 cm x 38.25 cm x 31.75 cm)

Estimate: \$10,000 - 15,000



182. Animatronic Amy (Lorene Noh) Screaming Head

CONGO (1995)

An animatronic Amy (Lorene Noh) screaming head from the production of Frank Marshall's sci-fi action-adventure Congo. Primatologist Peter Elliott (Dylan Walsh) took Amy, a mountain gorilla using a specialized backpack and glove to translate her sign language into an audible voice, back to Africa with the funding of a mysterious philanthropist named Herkermer Homolka (Tim Curry) who had ulterior motives for the expedition. Created by Stan Winston Studios, this animatronic head was specifically built for shots of Amy screaming, because the extreme level of expression was more than the standard animatronic head could produce.

This head consists of a silicone skin layer with hand-punched yak hair over a carbon fiber skull labeled "SCREAM AMY" and lined with wires, small motors, and mechanisms used to create facial movements by radio control. The eyes, gums, and teeth are made of resin. A 3.5 mm stereo plug on a long cord runs out the back of the head where a piece of black felt is pinned. The head is displayed on a yellow, hard rubber head made from a lifecast of Amy suit performer Lorene Noh, on a wooden stand labeled "LORENE." The head is in excellent overall condition with minimal signs of wear. The functionality of the animatronics is unknown.

Dimensions (on display): 14" x 11" x 17" (36 cm x 28 cm x 43.5 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$1,000 - 1,500

183. Miniature Gorilla Mock-Up and Miniature City of Zinj Head

CONGO (1995)

A miniature gorilla mock-up piece and City of Zinj set dec piece from Frank Marshall's 1995 sci-fi film Congo. Miniature sets for the Lost City of Zinj were constructed during the production of the film. The mock-up gorilla miniature is made of foam latex and has been painted brown and sculpted into a sitting position. The mock-up remains incomplete in terms of paint and production as the excess latex has not been trimmed and a peg is attached to the back of the gorilla. The miniature head is a production-made piece made of resin that has been painted yellow, highlighting the cracks lined across the face to resemble stone. The set shows minor signs of wear from age, but both remain in good overall condition. Dimensions: (largest) 8" x 5" x 3 3/4" (20 cm x 13 cm x 9 1/2 cm); (smallest) 2 3/4" x 2" x 1 1/2" (7 cm x 5 cm x 4 cm)

Estimate: \$400 - 600



184. Jake Lonergan's (Daniel Craig) Light-Up Hero Bracelet

COWBOYS & ALIENS (2011)

Jake Lonergan's (Daniel Craig) light-up hero bracelet from Jon Favreau's sci-fi western Cowboys & Aliens. Amnesiac cowboy Lonergan arrived in the town of Absolution wearing a metal bracelet he could not remove, and later discovered that it was an intergalactic weapon.

This otherworldly hero bracelet consists of a resin body with light-up slats and a metallic finish, a metal hinge closure, black foam padding, and an exposed electronics panel with a light switch marked "ON" by production on the interior. This CR2025 battery powered bracelet operates by flipping the switch and pressing a button hidden on the reverse. The bracelet is in good overall condition with some of the detail pieces flaking off and scuffing to the paint throughout.

Dimensions: 5" x 4 1/2" x 4" (12.75 cm x 11.5 cm x 10.25 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$5,000 - 7,000

185. Captain Mike Davison's (Stan Ivar) Distressed Space Helmet

CREATURE (1985)

Captain Mike Davison's (Stan Ivar) distressed space helmet from William Malone's sci-fi horror film Creature. The crew of the space vessel Shenandoah found themselves hunted by a mysterious alien creature found on Saturn's largest moon, Titan. The crew wore numbered space helmets in several scenes. Davison, the captain, wore the helmet numbered one.

The gray fiberglass helmet features a transparent plastic visor, a light blue "1" decal on the left and right sides, a hole for a breathing tube to attach to, a few small details such as label stickers and an adhered turn-dial, a black foam horizontal stripe adhered to the back, and some electronics inside, including a microphone. The helmet was intentionally distressed by production with scuffs and stains throughout. It is in good overall condition with some signs of wear from age including dust and grime adhering to the old stains, additional scuffs and scratches, and deterioration to the internal electronic elements. Dimensions: 15" x 12" x 11 1/2" (38.5 cm x 30.5 cm x 29.5)

Contains electronics; see electronics notice on pg 481

Estimate: \$1,200 - 1,800





186. Adonis Creed's (Michael B. Jordan) Boxing Shorts

CREED (2015)

Adonis Creed's (Michael B. Jordan) boxing shorts from Ryan Coogler's sports drama Creed. Under the tutelage of former champion Rocky Balboa (Sylvester Stallone), Creed wore his pair of boxing shorts while still using the pseudonym "Donnie Johnson" in his first high-profile match against Leo "The Lion" Spornio (Gabriel Rosado).

This pair of black-and-white polyester boxing shorts feature a black elastic waistband with a black-and-white patch reading "JOHNSON" on the front and a green-and-white "SHAMROCK MEATS INC." patch on the back. The shorts feature a clothing brand on one leg. The lot is in excellent overall condition with some minor wear from production.

Estimate: \$2,000 - 3,000



187. Count Girolamo Riario's (Blake Ritson) Costume

DA VINCI'S DEMONS (T.V. SERIES, 2013-2015)

Count Girolamo Riario's (Blake Ritson) costume from David S. Goyer's historical fantasy series Da Vinci's Demons. Riario was Captain General of the Holy Roman Church and, while known publicly as the nephew of Pope Sixtus IV, was secretly the Pope's illegitimate son.

This costume consists of a blue-gray leather top with dark blue-gray wool sleeves, a gray linen undershirt, a dark blue wool cape with a black cotton-blend lining and a silvertone metal clasp depicting two eagle heads, blue-gray leather gloves, black fabric-blend lace-fly pants, blue-gray lace-up leather boots, and a dark blue linen scarf with a goldtone star pattern. The pants include a label reading "Riario Stunt" and the boots include a label reading "Mr. Bradley St." Also included are two additional pairs of black fabric-blended lace-fly pants (one of which is intentionally weathered), one additional linen undershirt in an alternate shade of gray with balled yarn buttons, and an additional linen scarf with an alternate brown and black vine pattern. The costume is in excellent overall condition with minimal wear from production.

Estimate: \$1,000 - 1,500



188. Leonardo da Vinci's (Tom Riley) Hero Costume and Accessories

DA VINCI'S DEMONS (T.V. SERIES, 2013-2015)

Leonardo da Vinci's (Tom Riley) hero costume and accessories from David S. Goyer's historical fantasy series Da Vinci's Demons. The series followed the fictionalized life of a young Leonardo da Vinci during the Italian Renaissance.

The costume consists of a gray open-front leather jacket, a lace-up blue shirt, lace-fly gray pants, and buckled black leather boots. The jacket features a handwritten label reading "LEO HERO CLEAN BLK 3 - BLK 4." The lot also comes with a dark blue-gray leather-bound sketchbook with pages of notes and drawings of anatomy and inventions, two quills with white feathers, one pencil, and two keys. The lot is in good overall condition with some wear from production, including dirt stains on the pants and scuffing to the boots.

Estimate: \$2,000 - 3,000



189. Vlad the Impaler's (Paul Rhys) Armored Costume

DA VINCI'S DEMONS (T.V. SERIES, 2013-2015)

Vlad the Impaler's (Paul Rhys) armored costume from David S. Goyer's historical fantasy series Da Vinci's Demons. Vlad, also known as Vlad III Dracula, wore his armored costume during multiple battles in Seasons 1 and 3.

The costume consists of a dark red leather overcoat, a brown faux fur stole, a black and red ruffled fabric blend shirt, a goldtone and silvertone urethane armor chest plate with dragon insignias, a pair of black leather gloves with metallic details, a black leather and metal belt, black polyester-blend pants, a pair of black leather boot covers, and several wardrobe tags. The lot is in good overall condition with various signs of wear from production throughout.

Estimate: \$1,000 - 1,500



190. Matt Murdock's (Ben Affleck) Billy Club

DAREDEVIL (2003)

Matt Murdock's (Ben Affleck) billy club from Mark Steven Johnson's superhero crime drama Daredevil. Returning to his apartment after patrolling the streets of New York City as masked vigilante Daredevil, blind lawyer Murdock placed one of his signature billy clubs away with several others, including one that lay extended on the table in front of him.

This red-painted wooden billy club features metal elements throughout, including a pair of angel and devil facial features on one of the ends and a small point on the tip of the other. It is in excellent overall condition with some signs of wear from production, including minor paint chipping throughout.

Dimensions: 25 1/4" x 11/4" x 1" (64.75 cm x 3.25 cm x 2.5 cm)

Estimate: \$2,000 - 3,000



191. Matt Murdock's (Ben Affleck) Extended Cane Δ

DAREDEVIL (2003)

Matt Murdock's (Ben Affleck) extended cane from Mark Steven Johnson's superhero crime drama Daredevil. As the masked vigilante Daredevil, Murdock wielded an adaptable billy club which he disguised as a walking cane in his daily life as a blind attorney. The fully extended cane appeared throughout the film, including when Daredevil and Elektra Natchios (Jennifer Garner) kissed in the rain.

This pointed metal cane features wooden details painted in Daredevil's signature burgundy with one metal devil and one angel emblem glued, as well as a metal-studded black polyester cord affixed to the grip. The cane is fully telescoped and static, and remains in excellent overall condition with minor scuffs and paint chipping from handling throughout.

Dimensions: 64 1/2" x 1 1/2" x 1 1/2" (164 cm x 4 cm x 4 cm)

Estimate: \$1,500 - 2,500



192. Tooth Fairy's (Antony Burrows) Mask

DARKNESS FALLS (2003)

The Tooth Fairy's (Antony Burrows) mask from Jonathan Liesbesman's horror fantasy Darkness Falls. After a fire left her sensitive to light, Matilda Dixon, known as the Tooth Fairy, wore a mask to protect her face, even as a spirit haunting the town of Darkness Falls.

This mask, fabricated by Steve Wang Studio with updates from Stan Winston Studio, comes from an SFX makeup artist on the film. It is constructed of hand-painted and aged white plaster with fiberglass backing and an elastic strap. The mask is marked "2" and inscribed with a note of thanks from Stan Winston Puppeteers on back. It is in excellent overall condition with minor signs of wear from production.

Dimensions: 9" x 6" x 4 1/2" (23 cm x 15.25 cm x 11.5 cm)

Estimate: \$2,000 - 3,000



193. Promotional Touring Deadpool Costume

DEADPOOL (2016)

A touring Deadpool costume used in the promotion of Tim Miller's superhero film Deadpool. The costume is comprised of a full-face mask with interior padding above the eyes; a black cowl; a black jumpsuit; torso padding; a red and black jumpsuit featuring faux-leather shoulder panels; two stunt sabers featuring detachable components; black wrist cuffs; a pair of gloves; a brown woven belt with a plastic buckle and six attached pouches; an additional black belt with two holsters containing stunt pistols; a leg garter with two matching brown leather pouches; red faux-leather greaves, a black plastic leg holster containing an affixed stunt knife; and a pair of thick soled lace-up boots with red covers. The costume exhibits light wear, one part of the red leather boot covers has frayed at the front, causing it to become loose, and a shoulder strap component is missing.

Estimate: \$3,000 - 5,000



194. Hand-Drawn John Bell Poster Concept

DEATH BECOMES HER (1992)

A hand-drawn John Bell poster concept from the production of Robert Zemeckis' supernatural comedy Death Becomes Her. Multiple poster concepts were created before a final design was decided upon and printed to promote the film.

The poster concept is rendered in colored pencil on black foam core with a white tape border. It depicts two faces in silhouette against a dark red and orange background of rising flames with the youth potion vial hovering between the two faces and the film's title written at the bottom. The imagery is very much an allusion to the classic Rubin's Vase optical illusion. At the bottom of the black foam core "J. Bell 4.92" is written in pencil. The lot is in excellent overall condition with minimal wear from use and age. Dimensions: 6 1/4" x 10 1/4" (16 cm x 26.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800

195. Set of Hand-Drawn Decorative Box, Egg, and Vial Artwork by John Bell

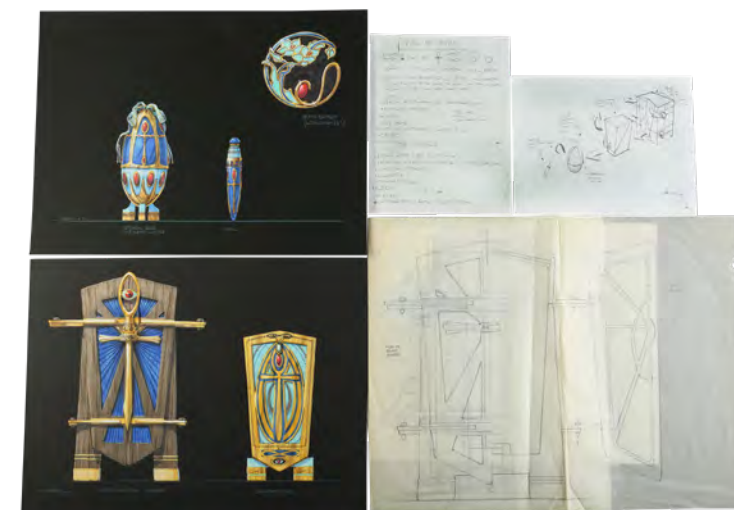
DEATH BECOMES HER (1992)

A set of hand-drawn decorative box, egg, and vial artwork by John Bell from the production of Robert Zemeckis' supernatural comedy film Death Becomes Her. Lisle von Rhoman (Isabella Rossellini) presented Madeline Ashton (Meryl Streep) with a potion for eternal youth contained in a small, intricately detailed vial which she had kept hidden inside of an ornamental egg housed inside a decorative box.

The lot consists of two black illustration boards with affixed hand-colored concepts for the outer and inner box, egg, vial, and pin; one page of handwritten notes, one page of ink on paper drawings illustrating the nesting effect of the prop, and six stapled pages of pencil and pen drawings on vellum depicting the various elements of the prop in larger detail. Some pieces are signed "J. Bell 10.91." The larger vellum sheets are folded in half and the lot is in excellent overall condition with minimal wear from use and age. Dimensions: (largest) 20" x 15" (51 cm x 38.25 cm); (smallest) 8 1/2" x 11" (21.75 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



196. Madeline Ashton's (Meryl Streep) Effects Spin Around Head Rig

DEATH BECOMES HER (1992)

Madeline Ashton's (Meryl Streep) effects spin around head rig from Robert Zemeckis' supernatural dark comedy Death Becomes Her. After drinking a potion to reverse the aging process, actress Ashton was pushed down a flight of stairs by her husband, Dr. Ernest Menville (Bruce Willis) which broke her neck but did not kill her.

This fully-detailed silicone head and torso section was created by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) in the likeness of the actress for effects tests. It contains a fiberglass core and includes a fully-detailed eyes and mouth complete with resin teeth as well as a neck area with elements accentuating the broken bones underneath the skin. It is in excellent overall condition with some minimal signs of aging, some dirt marks throughout and two indentations on one cheek. Dimensions: 29" x 19 1/2" x 10" (73.75 cm x 49.5 cm x 25.5 cm)

Estimate: \$2,000 - 3,000





197. Lisle Von Rhuman's (Isabella Rossellini) Potion Vial

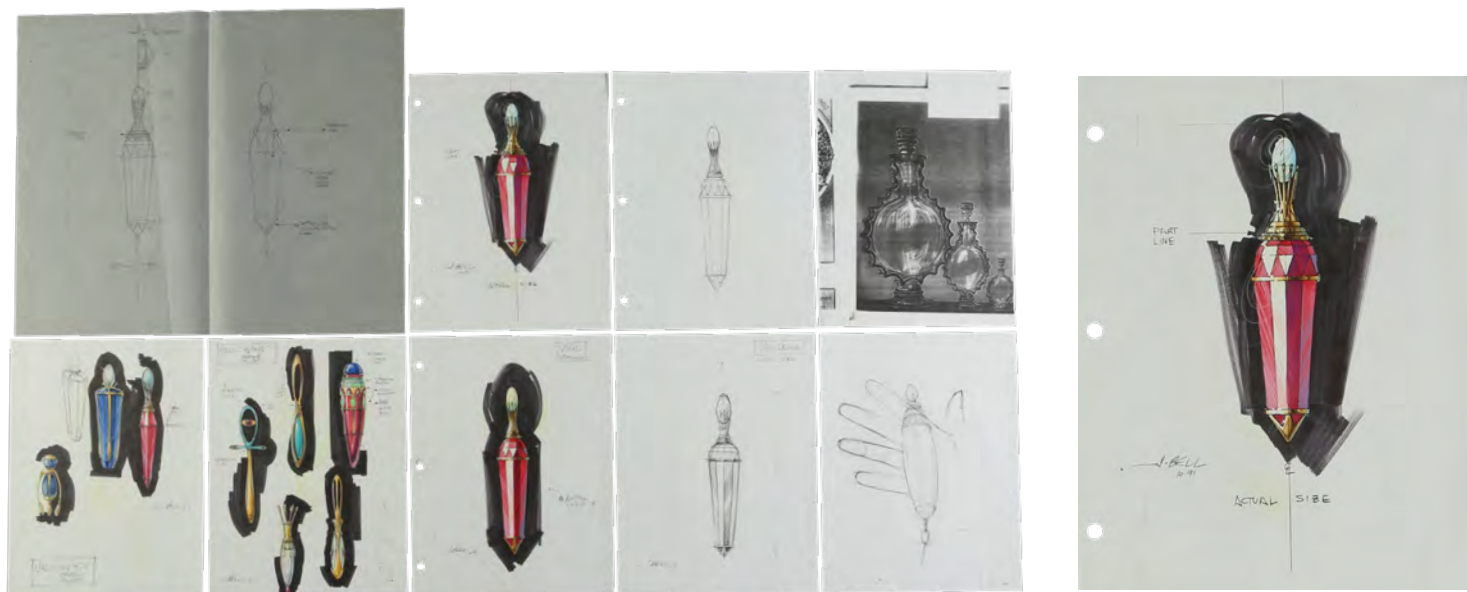
DEATH BECOMES HER (1992)

Lisle Von Rhuman's (Isabella Rossellini) potion vial from Robert Zemeckis' supernatural comedy Death Becomes Her. Rejuvenation specialist Von Rhuman gave Madeline Ashton (Meryl Streep) a potion mixed with her own blood to make her young again.

This clear glass vial features a removable stopper with a glass egg mounted into a crown of gold, as well as a gold-plated, pointed base on which Von Rhuman set the vial upright. The vial is in excellent overall condition with the gold exhibiting some signs of oxidation.

Dimensions: 6 1/2" x 1 3/4" x 1 1/2" (16.5 cm x 4.5 cm x 4 cm)

Estimate: \$1,500 - 2,500



198. Set of Hand-Drawn Potion Vial Designs by John Bell

DEATH BECOMES HER (1992)

A set of hand-drawn potion vial designs by John Bell from the production of Robert Zemeckis' supernatural comedy Death Becomes Her. Lisle von Rhoman (Isabella Rossellini) presented Madeline Ashton (Meryl Streep) with a potion for eternal youth contained in a small, intricately detailed vial.

The lot includes three pages of ink on paper designs, two pages of ink and marker designs, two pages of hand-colored photocopies of designs, one pencil on vellum drawing, and one black-and-white photocopied reference photo of vials. A few brief

handwritten notations are amongst the drawings, as well as the signature "J. Bell" and date "10.91." The vellum sheet is folded in half. The lot is in excellent overall condition with minimal wear from use and age. Dimensions: (largest) 17" x 14" (43.25 cm x 35.75 cm); (smallest) 8 1/2" x 11" (21.75 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



199. Lisle Von Rhuman (Isabella Rossellini) Large Blouse Pin

DEATH BECOMES HER (1992)

Lisle Von Rhuman (Isabella Rossellini) large blouse pin from Robert Zemeckis' supernatural comedy Death Becomes Her. Von Rhuman wore dangling pins on her bejeweled blouse, affixing a smaller one to Madeline Ashton's (Meryl Streep's) lapel after giving her an immortality elixir.

This gold pin features a painted red spot at the center of a palm tree motif symbolizing the drop of Madeline's blood used for the potion. It comes in a cardboard Hallmark box labeled "DEATH BECOMES HER LAPEL PINS 2) 1 Large 1 Small" (only one pin is present) by production. The pin is in good overall condition with the red paint exhibiting some flaking from age.

Dimensions: 2" x 2" x 1 1/2" (5 cm x 5 cm x 4 cm)

Estimate: \$1,000 - 1,500

200. Set of Hand-Drawn John Bell Pin Designs

DEATH BECOMES HER (1992)

A set of hand-drawn John Bell pin designs from the production of Robert Zemeckis' supernatural comedy Death Becomes Her. Lisle von Rhoman (Isabella Rossellini) presented Madeline Ashton (Meryl Streep) with a potion for eternal youth and then placed a small golden pin on her shirt.

The lot includes seven pages of hand-drawn ink and marker designs, three pages of hand-colored photocopies of designs, one ink on paper design for the necklace that the pin is taken from in the film, and two faxed pages of notes stapled to the necklace design page. A few brief handwritten notations are amongst the drawings, as well as the signature "J. Bell" and date "10.91." Eight of the sheets are three-hole punched and the remaining five are not. The lot is in excellent overall condition with minimal wear from use and age, including a few very small stains and fading to the faxed sheets. Dimensions: (largest) 8 1/2" x 12" (21.75 cm x 30.5 cm); (smallest) 8 1/2" x 11" (21.75 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500

201. Set of Hand-Drawn John Bell Potion Box Designs

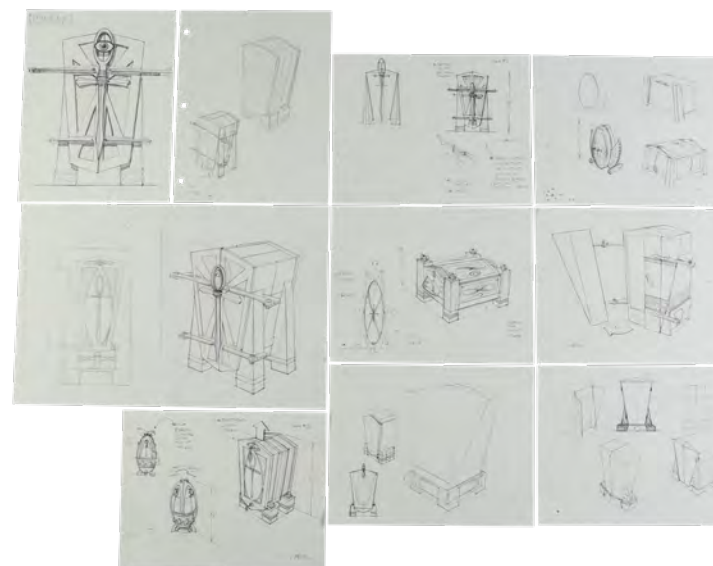
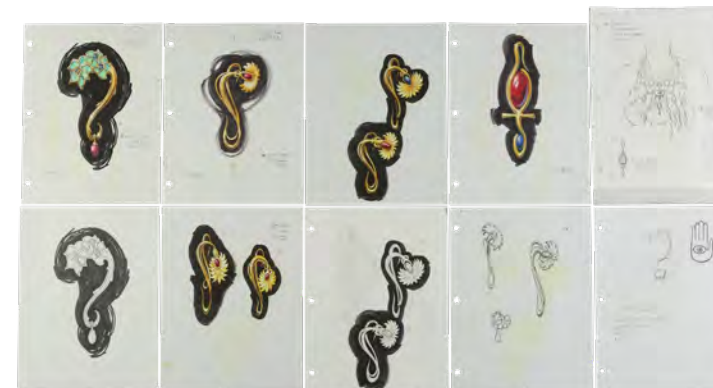
DEATH BECOMES HER (1992)

A set of hand-drawn John Bell potion box designs from the production of Robert Zemeckis' supernatural comedy film Death Becomes Her. Lisle von Rhoman (Isabella Rossellini) presented Madeline Ashton (Meryl Streep) with a potion for eternal youth, which she had kept hidden in an elaborate decorative box.

The designs are rendered in mixed media including black ink and pencil on 10 sheets of white paper, with a few brief handwritten descriptions on some images with measurements, materials, or explaining how certain mechanisms would work. Two of the sheets are signed "J. Bell" and one is dated "10.91." One sheet is three-hole punched and the one larger-sized sheet is folded in half. The lot is in excellent overall condition with minimal wear from use and age, including a few very small stains. Dimensions: (largest) 17" x 11" (43.25 cm x 28 cm); (smallest) 8 1/2" x 11" (21.75 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500





202. Aladeen's American Flag Costume

DICTATOR, THE (2012)

Aladeen's American flag costume from Paramount Pictures' political farce The Dictator. Aladeen and his advisor Nadal were mistaken for helicopter terrorists.

This costume includes a nylon American flag print tracksuit, a white cotton T-shirt hand-stenciled with an American flag, an American flag-patterned cotton baseball cap with a Global Caps retail sticker, a 6-point metal sheriff's star pin, a New York Yankees keychain necklace, a single red canvas sandal with three silver star patches, and a white sock. The outfit is in fair overall condition, with a hole burned into the shoe by production and the sock exhibiting significant wear.

Estimate: \$800 - 1,200



203. John McClane's (Bruce Willis) Rubber Stunt MP5 Rifle

DIE HARD (1988)

John McClane's (Bruce Willis) stunt rubber MP5 rifle from John McTiernan's action thriller Die Hard. After Hans Gruber (Alan Rickman) and his terrorist group used Heckler & Koch MP5 submachine guns to take over Nakatomi Plaza, McClane used their own guns to take it back. Following the success of Die Hard, the H&K MP5 became the franchise's signature weapon, and appeared in all five Die Hard films.

This lightweight rubber prop production version of the MP5A3 features a 30-round curved box magazine intended to look detachable and a factory added sight, but it comes without a gun strap. It is in good overall condition with some cracks to the rubber, including a tear on the trigger and bending at the barrel. Dimensions: 19" x 3" x 9 1/2" (48.5 cm x 7.75 cm x 24.25 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$2,000 - 3,000



204. Script and VFX Breakdown

DIE HARD 2 (1990)

A script and VFX breakdown from Renny Harlin's action sequel Die Hard 2. The script is a shooting draft, dated November 16, 1989, and credits screenwriter Doug Richardson and revisions by Steven E. de Souza. The 115-page script is bound by two brass brads and features a thick paper cover featuring the film's title. A preliminary visual effects breakdown is also included that corresponds to the accompanying shooting draft. The breakdown consists of a 16-page packet, listing the scene numbers, descriptions, and required VFX techniques. The lot has minor tears from production use and age, but it remains in good overall condition. Dimensions: 11" x 8 1/2" x 1/4" (28 cm x 22 cm x 1 cm)

Estimate: \$500 - 700



205. ILM Visual Effects Clapperboard

DIE HARD 2 (1990)

An ILM visual effects clapperboard from the production of Renny Harlin's action sequel Die Hard 2. The clapperboard is made from acrylic with a wooden clapper. It features the film's title, space to write in the date, and a brief scene description near the bottom. The piece also includes the names of the Industrial Light & Magic (ILM) unit's director Mike McAlister and camera as Kim Marks. The clapperboard is not marked with a scene, but features McAlister's signature in blue ink as well as his titles of second unit director and VFX supervisor. The clapperboard shows minimal wear and remains in excellent overall condition.

Dimensions: 9 1/2" x 11" x 1" (24 cm x 28 cm x 2 1/2 cm)

Estimate: \$2,500 - 3,500

206. Phil Tippett Collection: Pair of Stop-Motion Brachiosaurus Puppets

DINOSAURI! (1985)

A pair of stop-motion Brachiosaurus puppets from Robert Guenette's educational TV movie Dinosaur!. The film combined stop-motion animation with live-action documentary sequences to describe how dinosaurs lived in ancient times. This lot comes from the film's special photographic effects artist Phil Tippett, who received an Emmy Award for his work, including the design of stop-motion dinosaur puppets.

with their bodies mostly intact but armature exposed on the heads, tails, and feet of both. Includes a letter of authenticity from Phil Tippett.

Dimensions: 13" x 34" x 13" (33 cm x 86.5 cm x 33 cm)

Special shipping required; see notice on pg 481

These highly detailed sauropod puppets are constructed of hand-painted foam molded around static pipe and wire armatures and mounted to a wooden base in an acrylic display case marked. The puppets are in poor and fragile condition,

Estimate: \$3,000 - 5,000





207. Robbie Sinclair's (Jason Willinger) Animatronic Head

DINOSAURS (T.V. SERIES, 1991-1994)

Robbie Sinclair's (Jason Willinger) animatronic head from the prehistoric television sitcom Dinosaurs. Like most of the rest of the cast, Robbie Sinclair, the teenage son of the Sinclair family, was brought to life using advanced full-body animatronic suits developed by the Jim Henson Creature Shop, under the leadership of Brian Henson.

The skinless head consists of a gray-painted fiberglass skull with pink-painted gums and white teeth, a clear acrylic dome at the top of the skull, flexible metal wiring to shape the hair-like crest, acrylic eyes with green irises, nylon straps with plastic buckles, a pink fabric mesh in the back of the mouth, and electronic mechanisms throughout to control the movement of the eyes, mouth, nostrils, eyebrows, and facial expressions. The wiring all connects to a thick black knit cable with a multi-pronged connector. It is in good overall condition with some wear from production and age, including paint chipping on the skull and some foam latex remnants. Dimensions: 20" x 12" x 18" (51 cm x 30.5 cm x 45.75 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$2,000 - 3,000

208. Light-Up Hero Rifle

DIVERGENT: ALLEGIANT (2016)

A light-up hero rifle from Robert Schwentke's sci-fi dystopia Divergent: Allegiant. Rifles were carried by soldiers working for the Bureau of Genetic Welfare, and Tris (Shailene Woodley) used one during the climactic scenes. The rifle is made predominantly of resin and is painted with grey camouflage. A small switch at the bottom of the rifle activates the lights, illuminating the sides and top of the weapon. When the trigger is pulled, the weapon makes a noise and the barrel and side panels flash.

There is wear from production use and age, including scuffing and scratches, most notably on the top of the weapon. The panel at the top-rear of the weapon is missing. Dimensions: 25 3/4" x 2 3/4" x 8 1/2" (65.5 cm x 7 cm x 21.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000

209. The Doors Record Cover

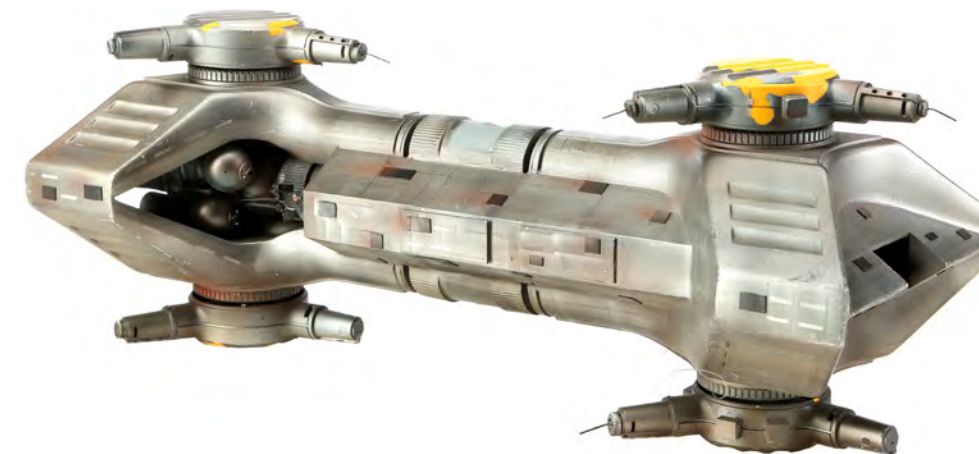
DOORS, THE (1991)

A "The Doors" record cover from Oliver Stone's music biopic The Doors. Lead singer and composer, Jim Morrison (Val Kilmer), used his band's album cover as a surface to cut lines of cocaine with rock journalist and witchcraft enthusiast Patricia Kennealy (Kathleen Quinlan).

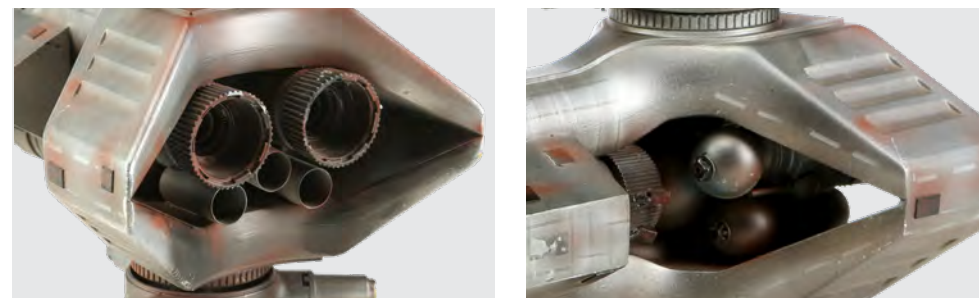
This cover is an identical production replica of The Doors' debut record featuring Kilmer as Morrison, Kyle MacLachlan as Ray Manzarek, Frank Whaley as Robby Krieger, and Kevin Dillon as John Densmore, and is printed in full color on cardstock. It is in excellent overall condition with minor wear from storage and handling.

Dimensions: 12 1/2" x 12 1/2" (31.75 cm x 31.75 cm)

Estimate: \$500 - 700



16" (41 cm)



210. Cyber-Warship Model

DOCTOR WHO: NEMESIS (1988)

A Cyber-Warship miniature model from Season 25's third serial adventure "Silver Nemesis" of the BBC sci-fi series Doctor Who. Celebrating the 25th anniversary of the series, the serial featured several of the Doctor's (Sylvester McCoy) most infamous enemies, including the Cybermen, who surrounded Earth with their fleet of Cyber-Warships.

This model ship is constructed of production-weathered brown resin and plastic painted with two rotating wire weapon turrets.

The ship is in good overall condition with a few missing pieces, some chips and scuffing, and metal wire exposed from production.

Dimensions: 16" x 6" x 6" (41 cm x 15.5 cm x 15.5 cm)

Estimate: \$5,000 - 7,000



211. Ambassador from the City State of Binding Light's Head and Hands

DOCTOR WHO: THE END OF THE WORLD (2005)

An Ambassador from the City State of Binding Light's head and hands from the episode "The End of the World" from Series 1 of the BBC sci-fi series Doctor Who. In the year 5,000,000,000, Ambassadors from the City State of Binding Light arrived on Platform One to watch the destruction of Earth.

This lot consists of a hand-painted red, yellow, and black padded foam rubber and fiberglass mask with tinted urethane eyes, curly faux hair, and a Velcro® closure, as well as a pair of textured foam rubber gloves inset with resin fingernails.

The head and hands are in fair overall condition and exhibit visible signs of wear and age, including missing and broken fingernails, some tearing to the foam, and discoloration throughout. Dimensions (largest): 15" x 12" x 18" (38.25 cm x 30.5 cm x 45.75 cm); (smallest): 15" x 10" x 4" (38.25 cm x 25.5 cm x 10.25 cm)

Estimate: \$1,500 - 2,500



212. Eighth Doctor's (Paul McGann) Sonic Screwdriver

DOCTOR WHO (T.V. MOVIE, 1996)

The Eighth Doctor's (Paul McGann) sonic screwdriver from Geoffrey Sax's sci-fi television movie Doctor Who. After the apparent death of the Seventh Doctor (Sylvester McCoy), Chang Lee (Yee Jee Tso) took the bag containing the contents of the late Doctor's pockets, including the sonic screwdriver, which he later returned to the newly regenerated Eighth Doctor at the conclusion of their adventure.

center, and a spring-loaded body that extends with the press of a small button on the handle. The sonic screwdriver is in good overall condition with some wear from production and age, including dark scuffing throughout the metal body, paint chipping on the red "bullet," and a bit of stickiness to the spring-assisted extension function. Dimensions: 8 3/4" x 1" x 1" (22.25 cm x 2.75 cm x 2.75 cm)

Contains mechanical components; see notice on pg 481

The sonic screwdriver is made of polished silvertone metal with a brasstone band around the handle, a circular emitter ring at the top with a red, bullet-shaped

Estimate: \$6,000 - 8,000



213. 12th Doctor's (Peter Capaldi) Damaged Sonic Screwdriver

DOCTOR WHO: OXYGEN (2017)

The 12th Doctor's (Peter Capaldi) damaged sonic screwdriver from the episode "Oxygen" from Series 10 of the BBC sci-fi series Doctor Who. The 12th Doctor's personalized sonic screwdriver sustained severe damage during a conflict aboard the class A7 mining station known as Chasm Forge.

of a blue-painted metal foil that is purposefully crushed and crinkled by production to give the appearance of damage.

The sonic screwdriver is made of resin and plastic painted in "TARDIS Blue," silvertone, and goldtone. The assembled screwdriver contains many small details, including numerous grooves and notches, bracket supports, two side clasps, a non-functioning scroll-wheel, and four clear tubes at the front. The center of the screwdriver is made

The sonic screwdriver is in otherwise good overall condition with minimal wear from production, including small scuffs, paint chips, and adhesive residue around the foil. One of the two side clasps has come away from the tool. Dimensions: 9 1/2" x 1 1/2" x 2" (24.5 cm x 4 cm x 5.5 cm)

Estimate: \$4,000 - 6,000

214. Lady Jayne Wetherby's (Victoria Smurfit) Vampire Hunting Costume

DRACULA (T.V. SERIES, 2013-2014)

Lady Jayne Wetherby's (Victoria Smurfit) vampire hunting costume from NBC's horror drama Dracula. Wetherby wore her costume throughout the series while scouring the streets of London for vampires on behalf of the Order of the Dragon.

This costume consists of a floor-length silver and black faux lizard skin blend button-up overcoat with burgundy silk lining marked "Hero + Harness" by production, a Victorian-style burgundy and black jumpsuit with a silk and leatherette zip-up corset top and denim bottoms, and a pair of black leather lace-up boots labeled "Stunt Pads" with zipper closures. The costume exhibits some stains from use and fraying to the bottom of the jumpsuit, but it remains in good overall condition.

Estimate: \$800 - 1,200



215. Phil Tippett Collection: Draco (Sean Connery) Head Maquette

DRAGONHEART (1996)

A Draco (Sean Connery) head maquette from the production of Rob Cohen's fantasy action-adventure DragonHeart. Draco (Sean Connery), a dragon, replaced the heart of the mortally wounded Prince Einon (David Thewlis) with half of his own heart and saved his life, on the condition that the Prince promised to rule with justice and virtue; a promise that Einon did not keep. This lot comes from the collection of the film's dragon designer, visual effects artist Phil Tippett.

The detailed maquette is created from sculpting compound over a metal wire inner frame and depicts Draco mid-snarl with his mouth open and teeth bared. It is painted mostly in shades of brown with tan-white teeth and a pink tongue and gums. The head maquette is mounted on a clear acrylic column on a black-painted wooden base with a clear acrylic cover screwed into place. The lot is in excellent overall condition with minimal wear from production and age, including minor scratches to the acrylic cover. Includes a letter of authenticity from Phil Tippett.

Dimensions: 9" x 9" x 11 1/2" (23 cm x 23 cm x 29.5 cm)

Estimate: \$1,500 - 2,500

216. Phil Tippett Collection: Set of Seven Draco (Sean Connery) Maquettes

DRAGONHEART (1996)

A set of seven Draco (Sean Connery) maquettes from the production of Rob Cohen's fantasy action-adventure DragonHeart. Draco (Sean Connery), a dragon, replaced the heart of the mortally wounded Prince Einon (David Thewlis) with half of his own heart. The actions saved his life, but with the condition that the Prince promised to rule with justice and virtue; a promise that Einon did not keep. This lot comes from the collection of the film's dragon designer, visual effects artist Phil Tippett.

the surrounding area. The eyes are glass with brown-orange irises; one has a narrow, reptilian pupil, while the other has a rounded pupil. The lot is in good overall condition with some wear from handling and age, including dust buildup and some of the smaller pieces (such as horns or claws) being broken off. Includes a letter of authenticity from Phil Tippett.

Dimensions (largest): 11" x 8" x 6" (28 cm x 20.5 cm x 15.5 cm); (smallest): 3" x 1 1/2" x 1 1/2" (8 cm x 4 cm x 4 cm)

The seven detailed maquettes are constructed of hardened clay over wire skeletons and rest on simple wooden bases. Four portray Draco lying on his side or stomach in conversation, in various sizes, one of just his arms, and two of his right eye and

Estimate: \$1,500 - 2,500



**217. Phil Tippett Collection: Draco
(Sean Connery) Large Winged Maquette**

DRAGONHEART (1996)

A Draco (Sean Connery) large winged maquette from Rob Cohen's fantasy action-adventure DragonHeart. Draco (Sean Connery), a dragon, replaced the heart of the mortally wounded Prince Einon (David Thewlis) with half of his own heart and saved his life, on the condition that the Prince promised to rule with justice and virtue; a promise that Einon did not keep. This lot comes from the collection of the film's dragon designer, visual effects artist Phil Tippett.

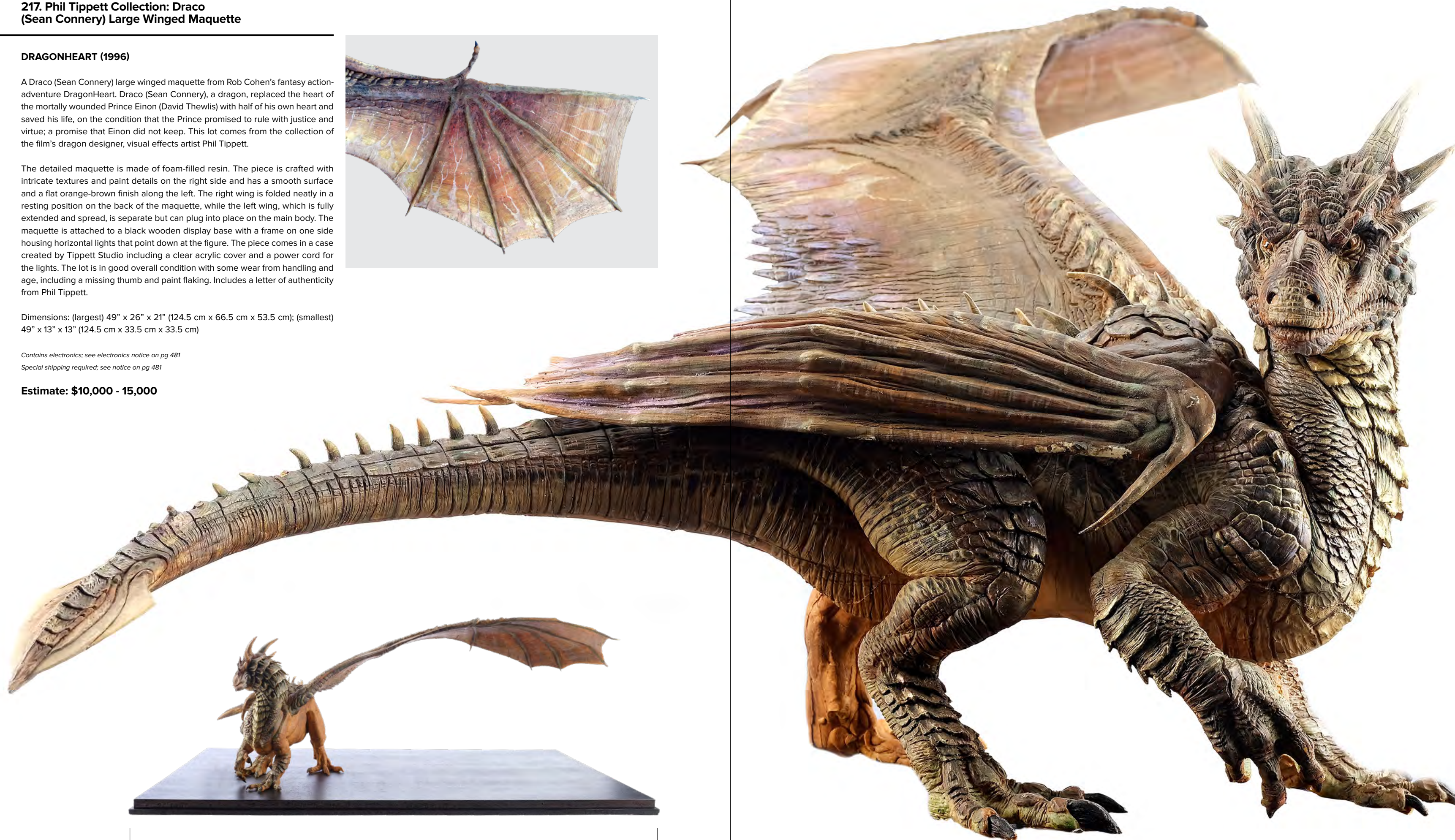
The detailed maquette is made of foam-filled resin. The piece is crafted with intricate textures and paint details on the right side and has a smooth surface and a flat orange-brown finish along the left. The right wing is folded neatly in a resting position on the back of the maquette, while the left wing, which is fully extended and spread, is separate but can plug into place on the main body. The maquette is attached to a black wooden display base with a frame on one side housing horizontal lights that point down at the figure. The piece comes in a case created by Tippett Studio including a clear acrylic cover and a power cord for the lights. The lot is in good overall condition with some wear from handling and age, including a missing thumb and paint flaking. Includes a letter of authenticity from Phil Tippett.

Dimensions: (largest) 49" x 26" x 21" (124.5 cm x 66.5 cm x 53.5 cm); (smallest) 49" x 13" x 13" (124.5 cm x 33.5 cm x 33.5 cm)

Contains electronics; see electronics notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$10,000 - 15,000



4.1' (1.25 m)



**218. Phil Tippett Collection:
Pair of Vermithrax Pejorative Armature Head Casts**

DRAGONSLAYER (1981)

A pair of Vermithrax Pejorative armature head casts from Matthew Robbins' and Hal Barwood's fantasy film *Dragonslayer*. After his master (Ralph Richardson) was killed, the young apprentice, Galen (Peter MacNicol), was sent to slay Vermithrax Pejorative. This lot comes from the film's Dragon Supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the construction of several dragon puppet armatures.

These Vermithrax Pejorative armature heads are cast in metal, with one marked "P.B. P.T. '83" with clay applied to the snout. The pair is in good overall condition with some crumbling clay and visible rusting. Includes a letter of authenticity from Phil Tippett. Dimensions (each): 3 1/2" x 1 1/2" x 1 1/2" (9 cm x 4 cm x 4 cm)

Estimate: \$1,000 - 1,500



**219. Phil Tippett Collection:
Vermithrax Pejorative Dragon Scale**

DRAGONSLAYER (1981)

A Vermithrax Pejorative dragon scale from Matthew Robbins and Hal Barwood's fantasy film *Dragonslayer*. The young apprentice, Galen (Peter MacNicol), was sent to slay Vermithrax Pejorative using an enchanted spear and a shield made from the dragon's own scales. This lot comes from the film's Dragon Supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the construction of several dragon puppets.

This hand-painted and weathered brown fiberglass scale is in good overall condition with torn edges from where it was separated from a larger prop. Includes a letter of authenticity from Phil Tippett. Dimensions: 11" x 8" x 1 1/2" (28 cm x 20.5 cm x 4 cm)

Estimate: \$1,200 - 1,800



222. Male Fremen Stillsuit

DUNE (1984)

A male Fremen stillsuit from David Lynch's sci-fi epic *Dune*. On the desert planet of Arrakis, native tribes of indignant people known as the Fremen used their specially-designed stillsuits to help them conserve water, which allowed them to survive in the harsh environment. This stillsuit was custom-made under the supervision of Academy Award®-nominated costume designer Bob Ringwood. It consists of a unitard which has hand-affixed foam rubber accents and rubber tubular pieces before being hand-painted with several layers of Latex paint and fired in an oven to add a weathered desert effect. This suit features a zipper in the front chest area and is presented on a full-body and display base. This suit is in fair overall condition with significant wear throughout, including discoloration, several rips on the chest, arms and legs and ageing on the foam sections.

Special shipping required; see notice on pg 481

Estimate: \$5,000 - 7,000



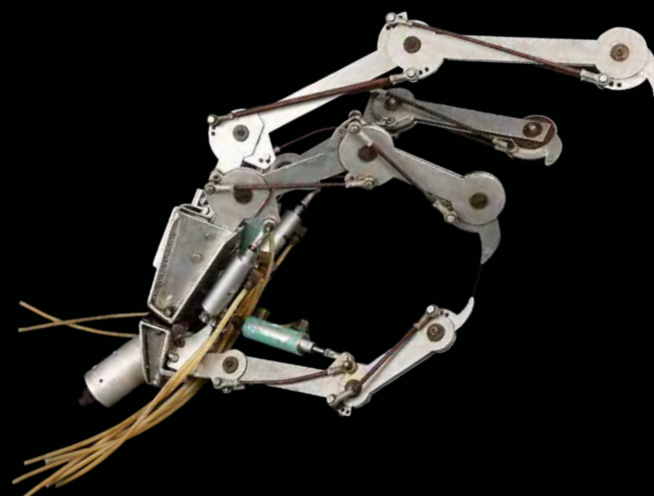
220. Set Photos with Stunt References

DRAGONSLAYER (1981)

A collection of set photos with stunt references from the production of Matthew Robbins' and Hal Barwood's fantasy film *Dragonslayer*. These nine behind-the-scenes photos depict the film's Dolwyddelan Castle set with hand-written arrows and instructions for stunt shots.

Each photo is marked for the film's Academy Award®-nominated supervisor of special mechanical effects, Brian Johnson, and noted as either "Slate 133," "Slate 134," or "Slate 139". The set exhibits signs of wear from display and age, but remains in good overall condition. Dimensions: (largest) 16" x 20" x 1/4" (41 cm x 51 cm x 1 cm); (smallest) 8" x 10" x 1/4" (20 cm x 25 cm x 1 cm)

Estimate: \$400 - 600



221. Vermithrax Pejorative SFX Insert Hand Δ

DRAGONSLAYER (1981)

A Vermithrax Pejorative SFX insert hand from Matthew Robbins and Hal Barwood's fantasy film *Dragonslayer*. After his master (Ralph Richardson) died, young apprentice Galen (Peter MacNicol) was sent to slay the dragon Vermithrax Pejorative.

This hand was created and dressed with scales for SFX inserts in which the dragon is seen grabbing characters with its large claws. The hand is constructed primarily of hydraulic, jointed steel with various metal pistons and rubber tubing. It exhibits some wear from use during production and rusting from age, but remains in good overall condition. Dimensions: 36" x 36" x 19" (91.5 cm x 91.5 cm x 48.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$1,500 - 2,500



223. Edward Scissorhands' (Johnny Depp) Scissorhands Δ

EDWARD SCISSORHANDS (1990)

Edward Scissorhands' (Johnny Depp) scissorhands from Tim Burton's dark fantasy film Edward Scissorhands. Created by a visionary inventor (Vincent Price), young Edward Scissorhands was swept from isolation into suburbia where his odd personality and appearance became the talk of the town. One of a number of sets made for filming, this pair of scissorhands is comprised of backing plates, scissor blades and spandex gloves. A number of dressing components are missing, making the set incomplete, though the key blade elements are accounted for and present well. Each blade is made of urethane, for safety purposes, and was painted with metallic shades of silvertone and brown to depict used, rusted metal. Five of the blades in the set also include scissor grips, painted silvertone, black and red, each also made of urethane.

The urethane pieces feature decorative resin pistons that are bolted in place and detailing to depict metal materials. The gloves comes presented on a custom display base with and mounted to a pair of foam urethane hands. Dimensions: (largest) 20" x 6 1/4" x 4" (51 cm x 16 cm x 10 cm); (smallest) 5" x 1 1/2" x 1 1/2" (13 cm x 4 cm x 4 cm)

Estimate: \$5,000 - 7,000



224. Max's (Matt Damon) Bloodied Costume and H.U.L.C. Suit

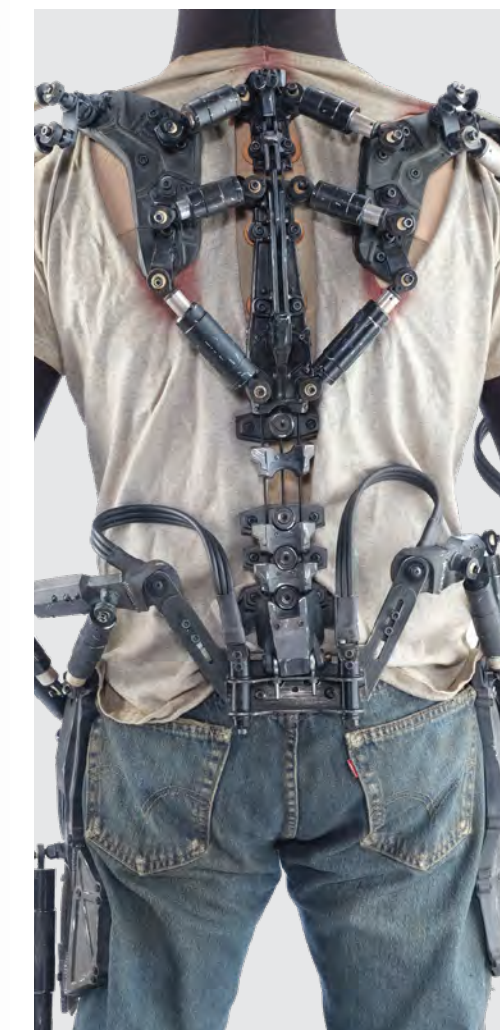
ELYSIUM (2013)

Max's (Matt Damon) bloodied costume and H.U.L.C. suit from Neill Blomkamp's sci-fi adventure Elysium. Max was surgically outfitted with a H.U.L.C. exoskeleton as part of an agreement to steal sensitive information in exchange for medical treatment on Elysium.

This lot consists of a bloodied and torn gray cotton T-shirt, a white cotton tank top, a cream-color Under Armour polyester blend undershirt, a beige Spandex shirt, a pair of flexible urethane-armored fingerless gloves with bloodied bandages, a pair of blue jeans, a pair of stained cotton socks, a pair of urethane-armored Adidas sneakers, and a flexible urethane H.U.L.C. exoskeleton painted silvertone and black to appear metallic and affixed with Velcro® straps and thin metal bolts for securing to the gloves, shoes, shirt, and body.

Both the costume and exoskeleton suit exhibit intentional distressing from production with some of the bolts and urethane hardware missing or loose, but the lot remains in good overall condition.

Estimate: \$8,000 - 10,000





225. C.M. Kruger's (Sharlto Copley) Camouflage Costume and H.U.L.C. Suit

ELYSIUM (2013)

C.M. Kruger's (Sharlto Copley) camouflage costume and H.U.L.C. suit from Neill Blomkamp's sci-fi adventure Elysium. Agent Kruger and Max (Matt Damon) fought in their H.U.L.C. suits, with Max ultimately victorious.

This costume consists of a foam-padded, olive green tactical vest with a black cotton undershirt, a pair of flexible urethane-armored fingerless gloves, camouflage-pattern cotton pants, a urethane ankle sheath, a charcoal-color rubber knife, a pair of black leather lace-up boots, and a flexible urethane H.U.L.C. exoskeleton painted silvertone and black to appear electronic and affixed with two metal carabiners, Velcro® straps, and metal bolts for securing to the costume components.

The costume and suit exhibit intentional distressing from production with some of the bolts and urethane hardware missing or loose, but the lot remains in good overall condition.

Estimate: \$6,000 - 8,000



226. Light-Up Hero Chemrail Rifle

ELYSIUM (2013)

A light-up hero Chemrail rifle from Neill Blomkamp's sci-fi adventure Elysium. Security forces on Elysium carried standard-issue TST Chemrail rifles.

Designed by Weta Workshop, this futuristic rifle consists of a hand-painted black and silvertone fiberglass body with orange, green, and yellow details, a metal ammunition magazine and metallic barrel, and "CHEMRAIL" and "For Asgari Use Only" engraved on the sides. It was built with several practical mechanisms, including an electronic recoil and CO2 gas-emitting mechanism, an illuminating scope screen and an additional light mounted to the prop's frame.

This futuristic rifle is in good overall condition and exhibits various signs of use during production, including scuffed paint throughout. Dimensions: 39" x 11" x 3" (99 cm x 28 cm x 7.75 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$8,000 - 10,000



227. Ari Gold's (Jeremy Piven's) Cigars and Business Cards

ENTOURAGE (T.V. SERIES, 2004-2011)

Ari Gold's (Jeremy Piven) cigars and business cards from the comedy television series Entourage. A-list actor Vincent Chase's (Adrian Grenier) hotshot agent, Ari, smoked cigars and handed his agency's business cards out to potential clients throughout the series.

Dimensions (cigar, each): 7" x 3/4" x 3/4" (18 cm x 2 cm x 2 cm); (card) 2" x 3 1/2" (5 cm x 9 cm)

Estimate: \$200 - 300

This lot consists of two Miller Gold Agency business cards with Ari's contact information printed on cream-color card stock and two paper-wrapped "Monaco" cigars presented unused in their original plastic. The lot exhibits minimal signs of wear from production and remains in good overall condition.

228. Erin Brockovich's (Julia Roberts) Sunglasses

ERIN BROCKOVICH (2000)

Erin Brockovich's (Julia Roberts) sunglasses from Steven Soderbergh's Academy Award®-winning drama Erin Brockovich.

Brockovich wore her signature glasses throughout the film, including when she drove her orange 1988 Hyundai Excel to conduct interviews in Hinkley, CA.

This pair of screen-worn glasses features a urethane faux tortoiseshell frame with blue tinted polymer lenses. It comes in a blue vinyl Sting Occhiali glasses pouch labeled "ERINS GLASSES HYUDAI [sic]." The glasses are in good overall condition with some smudging on the lens and a small crack on the left temple, but the pouch exhibits extensive staining and adhesive residue from production.

Dimensions (in pouch): 3" x 8" x 2" (7.75 cm x 20.5 cm x 5 cm)

Estimate: \$1,200 - 1,800



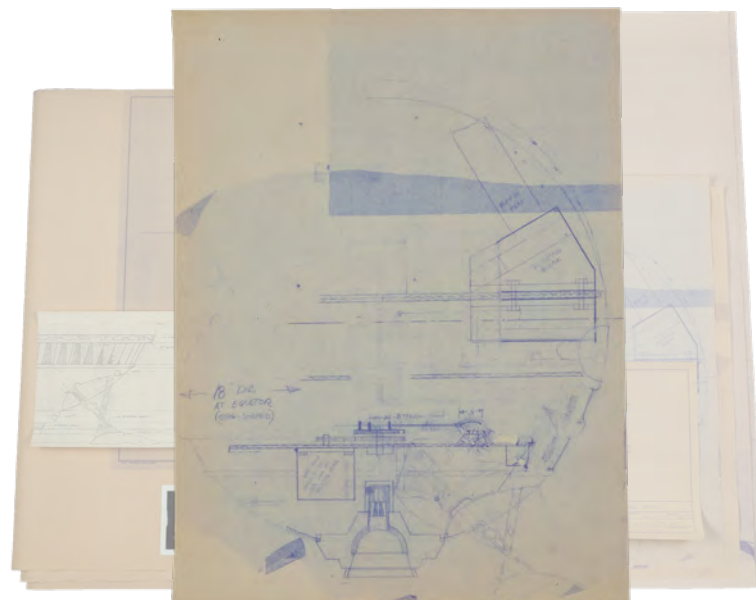
229. E.T.'s Spaceship Blueprints with Crew Photo

E.T. THE EXTRA-TERRESTRIAL (1982)

A set of nine blueprints of E.T.'s spaceship with a crew photo from the production of Steven Spielberg's E.T. The Extra-Terrestrial. These design blueprints depict various exterior and mechanical views of the extraterrestrial botanist's ship. Two are signed and dated "1982" by ILM (Industrial Light & Magic) chief model maker Charlie Bailey. The photo features Spielberg, producer Kathleen Kennedy, and other key crew with puppets made for the film. This lot is in fair overall condition with wear along the edges of the drafting paper and creasing throughout from being rolled. Dimensions (largest): 30" x 42" (76.25 cm x 106.75 cm); (smallest): 4 1/2" x 5 1/2" (11.5 cm x 14 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



230. Crew On-Set Identification Stage Pass

E.T. THE EXTRA-TERRESTRIAL (1982)

A crew on-set identification stage pass from the production of Steven Spielberg's E.T. the Extra-Terrestrial. Passes were provided to every crew member and guest during the filming of the alien adventure.

This pass features the film's abbreviated title in red above a blue, black, and white suburban landscape with "Stage Pass" printed below and "13" handwritten in blue marker, though there is no name in the signature space. The pass comes in a clear vinyl badge holder with a metal clip. It is in good overall condition with the plastic cut on one corner and scuffed throughout.

Dimensions: 4" x 3" x 1/2" (10.25 cm x 7.75 cm x 1.5 cm)

Estimate: \$1,500 - 2,500



231. Unproduced "Night Skies" Script

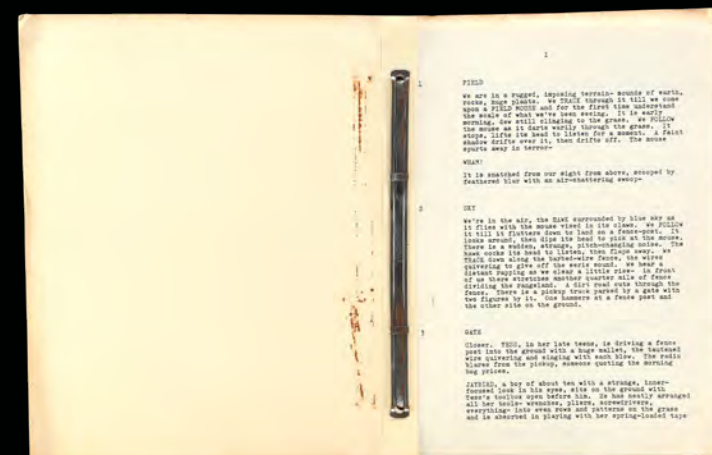
E.T. THE EXTRA-TERRESTRIAL (1982)

A script for the unproduced film "Night Skies," the precursor to what became Steven Spielberg's E.T. The Extra-Terrestrial. Written by John Sayles, Night Skies was developed as a directing vehicle for artist Ron Cobb, and a potential sequel to Spielberg's Close Encounters of the Third Kind. After several rewrites and the abandonment of pre-production designs by makeup artist Rick Baker, Night Skies eventually morphed into E.T. with Spielberg directing.

This 88-page typewritten script comes from Cobb without a cover page or label, and features printed annotations in the margins throughout.

The script is held together with rusting metal Acco clasps and exhibits some warping from age, but it remains in good overall condition. Dimensions: 11 1/2" x 9" x 2" (29.25 cm x 23 cm x 5 cm)

Estimate: \$600 - 800



232. Hand-Drawn John Mollo Spacesuit Concept Sketches and Photographs Δ

EVENT HORIZON (1997)

Hand-drawn John Mollo spacesuit concept sketches and photographs from the production of Paul W.S. Anderson's sci-fi horror film Event Horizon. The crew of the Lewis and Clark was sent on a rescue mission to the eponymous starship, where the crew was missing.

This lot consists of a pair of sketches featuring early design concept illustrations for the Lewis and Clark crew's spacesuits and 16 photographs printed on photo stock. The sketches are rendered in ink and watercolors on illustration paper by Academy Award®-winning costume designer Mollo, while the photos feature front, back, and side views of a design prototype for the black spacesuits. The lot is in good overall condition with various signs of handling, including wear along the edges, and both sketches are folded in half. Dimensions (sketches, each): 23" x 17" (58.5 cm x 43.25 cm); (photographs, each): 6" x 4" (15.25 cm x 10.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$500 - 700



233. Set of Four Hand-Drawn John Mollo Concept Sketches Δ

EVENT HORIZON (1997)

A set of four hand-drawn John Mollo concept sketches from the production of the sci-fi horror film Event Horizon. The crew of the Lewis and Clark were sent on a rescue mission to the eponymous starship, where the crew was missing.

This set is comprised of three sheets of sketches featuring early design concept illustrations for the Lewis and Clark crew's spacesuits and one sheet featuring front and back designs for Captain Miller's suit. The sketches are rendered in mixed media on illustration paper by Academy Award®-winning costume designer John Mollo.

This set is in good overall condition with some wear throughout and creasing throughout from storage. Dimensions (largest): 16 3/4" x 23" (24.5 cm x 58.5 cm); (smallest): 11 3/4" x 16 1/2" (30 cm x 42 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



234. Justin's (Jack Noseworthy) Light-Up Spacesuit

EVENT HORIZON (1997)

Justin's (Jack Noseworthy) light-up spacesuit from Paul W.S. Anderson's sci-fi horror film *Event Horizon*. Justin wore his United States Aerospace Command spacesuit when he was sucked into a dimensional portal in the *Event Horizon*'s core.

This ornately detailed silvertone and green multi-fabric space costume was custom-made for the actor. It consists of a hand-painted and foam-padded thermoplastic helmet, an Atmostec backpack with a built-in cooling fan and a "Teddy Bear" bear sticker, a chest plate detailed with Justin's name and suit number 5, a thick padded gray camouflage jacket embroidered with multiple U.S.A.C. patches, matching trousers, a green and brown zip-up cotton bodysuit marked "J Noseworthy", a brown cotton undershirt marked for "Justin F.M.", a pair of leather gloves marked "Justin", a leather belt, a pair of heavy-duty leather boots with metallic details, and leg and arm webbing pieces.

The helmet features several illuminating gauges, headlights on each side, and pulsing respiratory lights. A hidden switch illuminates the respiratory lights red for "urgent". The boots are also fitted with lights on their soles designed to illuminate green when the wearer touches the ground and red when lifted. This costume exhibits signs of use throughout, including stains, frayed fabric, and wear to the electronics, but it remains in good overall condition.

Contains electronics; see electronics notice on pg 481

Estimate: \$10,000 - 15,000





235. Commemorative Necronomicon Prints from Original Prop Creator Tom Sullivan

EVIL DEAD, THE (1981)/EVIL DEAD II (1987)

A set of commemorative Necronomicon prints from original prop creator Tom Sullivan made for Sam Raimi's *The Evil Dead* and its sequel, *Evil Dead II*. The prop Necronomicon, whose pages unleashed evil flesh-eaters when read by Ash Williams (Bruce Campbell) and his friends, was created by special effects artist and animator Sullivan.

This set contains five commemorative glossy prints showcasing Sullivan's original artwork for the Necronomicon, four of which are signed by Sullivan, and one hand-marked proof page for Anchor Bay Entertainment's Collector's Edition Necronomicon. The set is in good overall condition with minor signs of wear throughout. Dimensions (each): 11" x 8 1/2" (28 cm x 21.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800

236. Phil Tippett Collection: Dragon Maquette Display with Wings

EVOLUTION (2001)

A dragon maquette display with wings from the production of Ivan Reitman's sci-fi comedy *Evolution*. Alien life stored on a meteorite that crash-landed on Earth quickly evolved from extraterrestrial amoebas into dragons. This lot comes from the film's visual effects supervisor, Phil Tippett, whose Tippett Studio constructed this maquette for visual effects reference.

This hand-painted green-gray resin dragon maquette with a yellow underbelly is mounted with metal pipe to a painted wood and particle board base for display. Also included is one loose wing. The display is in good overall condition with some chipped resin from handling. Includes a letter of authenticity from Phil Tippett.

Dimensions: 25" x 25" x 25" (63.5 cm x 63.5 cm x 63.5 cm)

Estimate: \$2,000 - 3,000

237. Phil Tippett Collection: Typhibian Maquette

EVOLUTION (2001)

A Typhibian maquette from Ivan Reitman's science fiction comedy *Evolution*. One of the alien creatures that quickly evolved when an extra-terrestrial meteor crashed in Arizona, a Typhibian was seen dragging Barry Cartwright (Gregory Itzin) into the water at a golf course. This maquette was created for the production by

Phil Tippett's effects company, Tippett Studio, who were credited for the visual effects for the film. It is a three-dimensional representation of the creature that was largely digitally animated; the maquette was a tool for shot planning, lighting reference, and other purposes. Cast in resin and presented on a custom wood base and transparent acrylic case, this maquette is painted in detail with two variations of the paint on either side. It features four legs, black spikes on its tail and a tuft of hair on the top of its back. This maquette is in excellent overall condition with some minor wear throughout. Includes a letter of authenticity from Phil Tippett.

Dimensions: 32 1/2" x 19 1/2" x 17 1/2" (82.5 cm x 49.5 cm x 44.5 cm)

Estimate: \$3,000 - 5,000



238. Morgana's (Helen Mirren) Breastplate

EXCALIBUR (1981)

Morgana's (Helen Mirren) breastplate from John Boorman's Arthurian epic *Excalibur*. The enchantress Morgana le Fay wore her breastplate as she seduced Merlin (Nicol Williamson) into revealing all of his secrets.

After production the breastplate featured in a show at the London Beauty Festival, held at the Barbican. A skirt was added to the bottom with rivets and was later removed to restore it to its production condition.

The breastplate was designed and created by the esteemed armorer Terry English, whose work has been seen in such films as *Aliens*, *Alien³*, *Batman* and *Robin* and *King Arthur*. It is forged aluminum, shaped to closely fit the female form. It features a decorative woven metal strap with floral detail around the neck. The inside of the breastplate is painted black, with an engraved message from English reading "The original Morgana Breastplate made for Helen Mirren for John Bo[or]mans 'Excalibur' made by Terry English 1979".

Estimate: \$18,000 - 22,000



239. Barney Ross' (Sylvester Stallone) Tactical Vest and Stunt Rifle

EXPENDABLES 2, THE (2012)

Barney Ross' (Sylvester Stallone) tactical vest and stunt rifle from the 2012 action sequel The Expendables 2. In the film, Ross wore his signature grey and black Blackhawk tactical vest and used his Noveske N4 rifle while on a mission to rescue a kidnapped billionaire in Nepal.

This vest in this lot was rigged with squibs for the sequence in the film where Ross was shot in the chest. It has a hole cut in the upper left chest showing evidence on the rear side of a squib being fired. On the left abdomen, the nylon material of the vest has been pre-scored to blow through upon firing of another squib, and evidence of preparations for that squib to be installed inside the vest are apparent as well. These modifications were specifically made by the Expendables SFX team during production. Also included is a rubber Noveske N4 prop rifle used for stunt sequences. It is in excellent overall condition with signs of production-made wear and dirt on both items. Dimensions: (rifle) 28 1/2" x 11" x 3 3/4" (72.5 cm x 28 cm x 9.5 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$5,000 - 7,000

240. Lee Christmas' (Jason Statham) Tactical Costume

EXPENDABLES 2, THE (2012)

Lee Christmas' (Jason Statham) tactical costume from Simon West's action sequel The Expendables 2. Christmas wore his signature costume throughout the film as the second-in-command of the Expendables, an elite team of mercenaries.

This costume consists of a black wool Bancroft Military Caps beret (size 7 3/8) labeled "XMAS", a black nylon tactical vest with a hard plastic and metal chest holster, a black cotton and nylon blend Crye Precision tactical jacket marked "Jason" with gray rubber elbow pads, a pair of black cotton Tru-Spec cargo pants labeled "Jason Stratch" and "XMAS" with gray rubber knee pads, a pair of black cotton and nylon Blackhawk gloves labeled "XMAS Stunt", a pair of black leather Oakley combat boots (US size 12), a black and clear plastic and rubber headset, a black and silver-color resin stunt pistol, a black nylon shoulder strap, a black nylon tactical belt marked "XMAS" with matching leg-strapped throwing knife holsters, and six black steel throwing knives with rope grips labeled "The Expendables Kunai".

The costume is in good overall condition with some signs of wear from production, including light staining and discoloration throughout.

Contains electronics; see electronics notice on pg 481

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$3,000 - 5,000

241. Barney Ross' (Sylvester Stallone) Tactical Costume

EXPENDABLES 2, THE (2012)

Barney Ross' (Sylvester Stallone) tactical costume from Simon West's action sequel The Expendables 2. Ross wore his signature costume throughout the film as the leader of the Expendables, an elite team of mercenaries.

This costume consists of a black wool Kingform Cap Co. beret (size 7 1/2) labeled "Barney" with an embroidered skull and raven Expendables patch, a black polyester mesh zip-up Blackhawk tactical vest (size 66) labeled "For Rigging", a matching pair of black cotton and nylon Blackhawk cargo pants (32W x 34L) labeled "Barney Hero" and "Barney", a black cotton American Apparel T-shirt (size L), and a pair of black leather combat boots marked for stunt double Asen Asenov, as well as a black leather belt with two matching leg holsters, a rear holster, a knife sheath, and a goldtone metal Expendables buckle, a black and clear plastic and rubber earpiece, a black nylon and cotton fingerless glove, a black leather and plastic thumb guard with metal skull-shaped studs, a black and silvertone resin stunt knife with an Expendables logo, and a pair of black and silvertone resin stunt pistols with Expendables logo stickers on each grip.

The costume is in good overall condition with some signs of wear from production, including light staining and discoloration throughout.

Contains electronics; see electronics notice on pg 481

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$8,000 - 10,000





242. Stonebanks' (Mel Gibson) Complete Costume

EXPENDABLES 3, THE (2014)

Stonebanks' (Mel Gibson) complete costume from Patrick Hughes' action thriller The Expendables 3. Stonebanks wore his costume when he watched Barney Ross (Sylvester Stallone) and his veteran Expendables team rescue new recruits. The lot consists of a coat, a shirt, pants, boots and a leather belt and holster with a stunt prop gun.

The brown suede coat features a satin lining. The burgundy button-down shirt is made of cotton and is a size large (L). The tan pants are made of cotton and feature "Conrad" handwritten along the interior collar as well as both "stunt" and "hero." The boots are made of brown leather with green canvas and are noted as a size 12. The belt is made of crocodile-like leather and is noted as a U.S. size 36. A brown leather holster with a stunt .500 S&W prop revolver made out of foam urethane completes the costume. The lot is accompanied by a wardrobe tag from production that lists the costume breakdown and notes the costume as "Hero." The lot remains in good, production-used condition.

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$1,500 - 2,500

243. Zaltman G Bleros Multi Pass Δ

FIFTH ELEMENT, THE (1997)

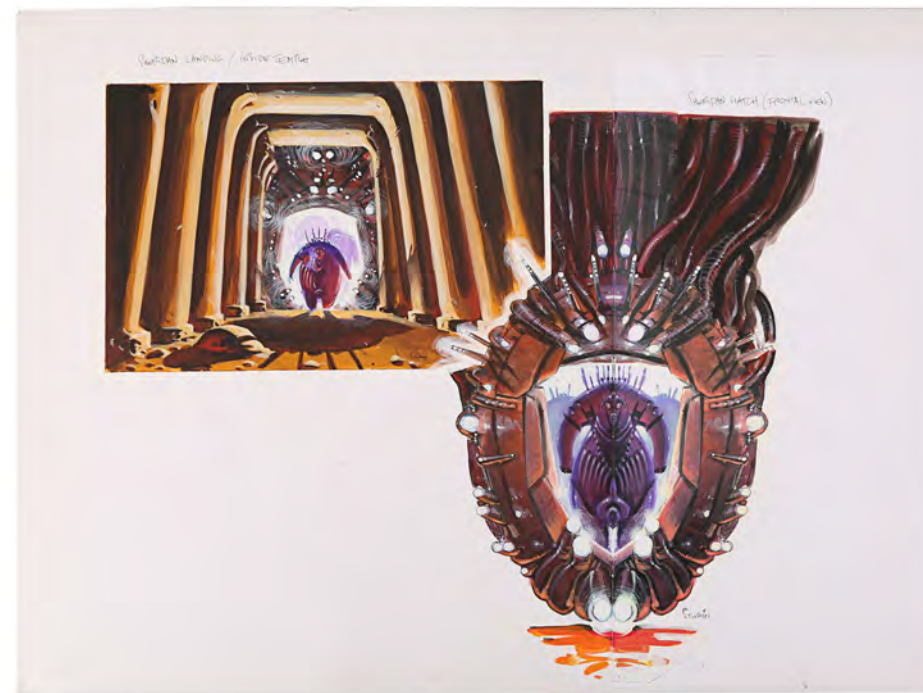
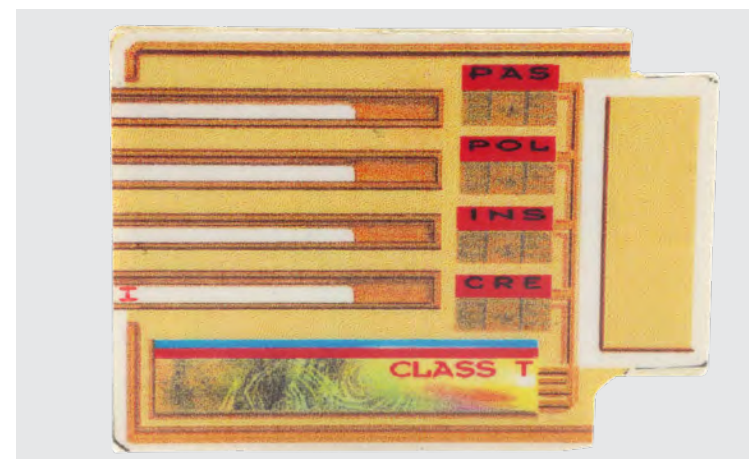
A Zaltman G Bleros Multi Pass from Luc Besson's sci-fi adventure The Fifth Element. Multi Passes were used by characters in the film as a form of identification. Zaltman Bleros was the original name of the character Korben Dallas (Bruce Willis) when Besson initially conceived the story as a teenager. The Multi Pass' photograph is of Nick Dudman, who was the production's creature design supervisor. The Multi Pass itself does not appear in the final cut of the film.

The Multi Pass is an identification card made of plastic with color-printed decals on either side. One decal features a photo and personal information including

address, date of birth and height, and the other features various graphics and the words "CLASS T." It is in good overall condition with some wear from production and age, including minor scuffing and the decals loosening slightly at the edges.

Dimensions: 3" x 2" (8 cm x 5.5 cm)

Estimate: \$1,000 - 1,500



244. Hand-Drawn Mondoshawan Concept Artwork by Sylvain Despretz

FIFTH ELEMENT, THE (1997)

A piece of hand-drawn artwork depicting the Mondoshawans from Luc Besson's sci-fi adventure The Fifth Element. Illustrated by concept artist Sylvain Despretz, the artwork features two images of the moment the Mondoshawan aliens exited their ship and entered the ancient Egyptian temple at the beginning of the film.

The artwork has been rendered in a combination of watercolor and acrylic paints on white card. A fine black pen has been used for outlining. The piece titled "Sheridan Hatch (Frontal View)" consists of an incorporated printed section on the right side with additional paint applied to create symmetry. Both images have been signed by Sylvain and the lot displays minor wear including dirt marks, creasing and the bottom right corner of the card has bent slightly.

Dimensions: 12 1/2" x 17 1/4" (32 cm x 43.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



245. Flying Cab Model Miniature

FIFTH ELEMENT, THE (1997)

A flying cab model miniature from Luc Besson's sci-fi adventure The Fifth Element. Model miniatures were used as background elements during the cab chase sequence in which Dallas raced through New York City's airborne traffic to protect the fugitive Leeloo (Milla Jovovich) from the police.

This resin and plastic background taxi is painted to look distressed and affixed with a metal display rod to a wooden piece of the background scenery seen in a subway tunnel during the cab chase. After filming, bullet hole detailing was added by one of the film's model makers to make this piece more closely resemble Dallas's cab in the film. The miniature is in good overall condition with some signs of wear, including discoloration to the paint and some cracking to the resin.

Dimensions: 7 1/2" x 7 1/2" x 17 1/2" (19 cm x 19 cm x 44.5 cm)

Estimate: \$4,000 - 6,000



246. Film Poster Soap Bar

FIGHT CLUB (1999)

A film poster soap bar made for the promotion of David Fincher's drama Fight Club. In the film, a nameless insomniac (Edward Norton) formed an anarchic club with Tyler Durden (Brad Pitt), who made bars of soap out of human fat.

This pink and yellow resin soap bar featuring the film's title in raised lettering was created for the film's iconic poster photo shoot. It exhibits some signs of discoloration and wear from use and age, but it remains in good overall condition.

Dimensions: 4" x 2 1/2" x 1 1/4" (10 cm x 6 cm x 3 cm)

Estimate: \$2,000 - 3,000



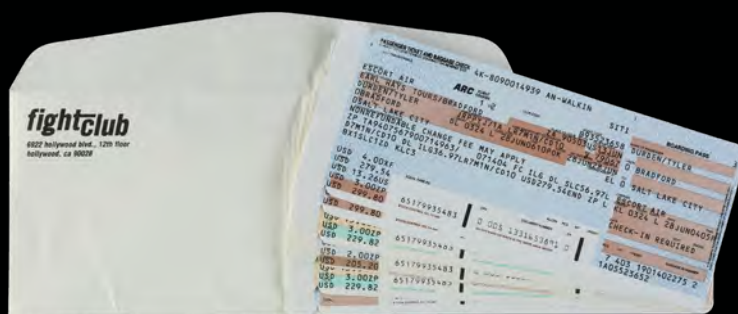
247. Tyler Durden's (Brad Pitt's) Driver's License Photos and Credit Cards

FIGHT CLUB (1999)

Tyler Durden's (Brad Pitt) driver's license photos and credit cards from David Fincher's drama Fight Club. In the film, a nameless insomniac met carefree soap maker Tyler Durden, and the pair formed an anarchy driven private club.

The lot is comprised of two production photos of Pitt and two credit cards. The two photos were taken during the production to create Durden's driver's license and feature Brad Pitt posing in costume. The two American Express credit cards feature the names Michael Brock and Nick Morelli, listing their customer and card information. The lot shows minimal signs of wear and remains in good overall condition. Dimensions (largest): 4" x 6" (10 cm x 15 cm); (smallest): 2" x 3 1/4" (5 cm x 8 cm)

Estimate: \$600 - 800



248. Tyler Durden's (Brad Pitt) Boarding Passes

FIGHT CLUB (1999)

Tyler Durden's (Brad Pitt) boarding passes from David Fincher's drama Fight Club. In the film, the Narrator (Edward Norton) stumbled across multiple boarding passes when he went through Tyler Durden's belongings. The boarding passes feature information such as Tyler Durden's name, seating information, and his travel itinerary from Bradford to Phoenix.

The lot is comprised of six boarding passes, with two sets of duplicates. In the set, there are two pairs of identical boarding passes that list Durden's name, seating information, and his travel itineraries from Bradford to Phoenix, and from Bradford to Salt Lake City. The fifth pass lists the same information with his itinerary from Dallas to Atlanta, and the sixth boarding pass remains blank. The boarding passes are held within a production envelope with the film's title and production office information featured on the front. The lot remains in good overall condition. Dimensions: (largest) 9 1/2" x 4 1/4" (24 cm x 11 cm); (smallest) 3 1/4" x 8" (8 cm x 20 cm)

Estimate: \$600 - 800



249. The Narrator's (Edward Norton) Driver's License, FMC Badge, and Paycheck

FIGHT CLUB (1999)

The Narrator's (Edward Norton) driver's license, FMC badge, and paycheck from the production of David Fincher's drama Fight Club. The nameless Narrator worked as a recall coordinator at the Federated Motor Corporation.

This lot includes a plastic driver's license labeled with personal details for "Jack Moore", a plastic-laminated paper FMC employee badge with a metal clip, a perforated paper paycheck made out to "Jack Moore" from FMC, and an ADP payroll envelope. The lot exhibits minor signs of wear from age, but remains in good overall condition. Dimensions (largest): 7 1/4" x 8 1/2" (18 cm x 21.5 cm); (smallest) 2" x 3 1/4" (5 cm x 8 cm)

Estimate: \$1,500 - 2,500



250. Tyler Durden's (Brad Pitt) Postal Pants

FIGHT CLUB (1999)

Tyler Durden's (Brad Pitt) postal pants from David Fincher's drama Fight Club. Durden wore pants from the U.S. postal service when he was beaten by the owner of the building where Durden held Fight Club .

These blue polyester blend pants (size 35) feature a dark blue stripe running down each side and clasp and zipper closures. The pants remain in good overall condition with minor tearing along one leg and frayed edges along the pockets and leg openings.

Estimate: \$2,000 - 3,000



251. William Forrester's (Sean Connery) Ring

FINDING FORRESTER (2000)

William Forrester's (Sean Connery) ring from Gus Van Sant's 2000 drama Finding Forrester. The film followed a young athlete who bonded with a reclusive author over their shared passion and skills for writing. Forrester wore his ring throughout the film.

The ring features a red stone and "Cobleskill State University of New York" engraved around the stone. The goldtone metal ring features the year 1948 and the school crest. This ring is presented in a ring box with a black felt lining and faux leather shell. The ring and case show minimal signs of wear from production use and age, and remain in good condition.

Dimensions: (largest) 2" x 2 1/2" x 2" (5 cm x 6 cm x 5 cm); (smallest) 1" x 3/4" x 3/4" (2 1/2 cm x 2 cm x 2 cm)

Estimate: \$2,000 - 3,000



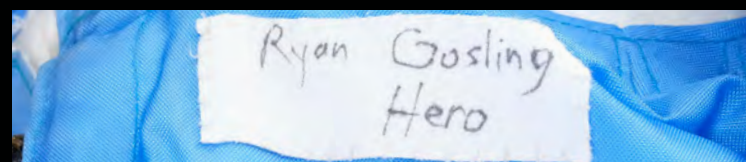
252. Neil Armstrong's (Ryan Gosling) Screen-Matched Gemini Spacesuit

FIRST MAN (2018)

Neil Armstrong's (Ryan Gosling) screen-matched Gemini spacesuit from Damien Chazelle's biographical drama First Man. Armstrong wore his spacesuit while commander of the Gemini 8, prior to his historic assignment commanding Apollo 11.

The spacesuit features a white polycarbonate helmet with a clear visor, yellow blended-fabric interior padding and ear covers, metal detailing, and a large metal neck ring connecting it to a white blended-fabric bodysuit with a blue polyester-blend lining, nylon straps, metal buckles, blue and red metal hose connectors, a black patch reading "N.A. Armstrong", a Gemini 8 patch, a NASA patch, a United States flag arm patch, a small prop pressure gauge with a printed decal face, four leg pockets, a metal zipper running down the back and between the legs, zipper enclosures near the wrists, and blue and red functional metal wrist rings that secure the white and yellow blended-fabric gloves. The spacesuit is marked inside "Ryan Gosling Hero". The costume screen matches to the film and a promotional still, and also worn by Gosling for an appearance on the Jimmy Kimmel show. It is in excellent overall condition with minimal wear from production.

Estimate: \$20,000 - 30,000



253. Ming's (Max Von Sydow) Soldier's Mask Δ

FLASH GORDON (1980)

A Ming's (Max Von Sydow) soldier's mask from Mike Hodges' sci-fi adventure Flash Gordon. Football player Flash Gordon (Sam J. Jones) and his friends were shot into space, and landed on the planet Mongo where they were captured by armored mask-wearing soldiers of the evil Emperor Ming, ruler of the universe.

This goldtone, skull-like resin mask features a black elastic head strap and a segment of Velcro[®] affixed to the bridge of the nose section of the interior. It is finished with black paint in the eye sockets and nostrils to add dimension to the features. It is in good overall condition with some minor paint chipping to the top and bottom sections and a knot tied in the elastic strap. Dimensions: 6 1/2" x 4 1/2" x 4" (16.5 cm x 11.5 cm x 10.25 cm)

Estimate: \$1,200 - 1,800



254. War Rocket Ajax Soldier's Retractable Sword

FLASH GORDON (1980)

A War Rocket Ajax soldier's retractable sword from Mike Hodges' Sci-Fi adventure Flash Gordon. When Flash Gordon (Sam J. Jones) teamed up with Prince Vultan (Brian Blessed) and his army of winged hawkmen in an attack on the flagship of Ming's (Max Von Sydow) fleet, his soldier repelled them with both blasters and swords. This goldtone metal sword features a spring-loaded retractable blade and a red resin handle. It is in

good overall condition with signs of production wear including significant paint chipping throughout and some visible metal on the retractable tip. Dimensions: 21 1/2" x 3" x 1 1/4" (54.75 cm x 7.75 cm x 3.25 cm)

Estimate: \$1,500 - 2,500



255. Ming's (Max Von Sydow) Soldier's Sword Δ

FLASH GORDON (1980)

Ming's (Max Von Sydow) soldier's sword from Mike Hodges' sci-fi adventure Flash Gordon. Football player Flash Gordon (Sam J. Jones) and his friends were shot into space where they were captured by Evil Emperor Ming and surrounded by soldiers armed with swords. Gordon himself used one of Ming's soldier's swords when breaking up Ming's wedding and is depicted with one on the poster. This lot consists of a resin sword with a fiberglass filling and a goldtone metallic finish. It features a curved blade with a decorative circular protrusion on its spine and a

crimson handle. This sword is in good overall condition with significant wear on the metallic finish, some paint chipping throughout and a section of resin missing from the middle of the blade's spine.

Dimensions: 46" x 9 1/2" x 2 1/2" (117 cm x 24 cm x 6.25 cm)

Estimate: \$2,000 - 3,000



256. Trimaxion Drone Ship Model with Replacement Animation Morphing Stair Sequence

FLIGHT OF THE NAVIGATOR (1986)

A Trimaxion Drone ship model with a replacement animation morphing stair sequence from Randal Kleiser's sci-fi adventure film *Flight of the Navigator*. David Freeman (Joey Cramer) found himself eight years in the future with a mind full of alien star charts, which a mysterious extraterrestrial vessel, the Trimaxion Drone, needed to find its way home. One of the notable features of the navigator's ship was its morphing staircase that resembled liquid metal.

resin door and stair components that were used in a replacement animation shot to create the effect of the morphing stairs. The lot is in good overall condition with some signs of wear from production and age, including scuffing and minor staining throughout. Dimensions: (largest) 16" x 12" x 8" (40.75 cm x 30.5 cm x 20.5 cm); (smallest) 2" x 2" x 1" (5.25 cm x 5.25 cm x 2.75)

This lot consists of a resin model of the navigator's memorable spacecraft, painted silvertone and with four small holes in the edges to mount on wires, and a set of 89

Estimate: \$18,000 - 22,000





257. Animatronic Weebette and Motion Control Rig

FLUBBER (1997)

An animatronic Weebette (Julie Morrison) and motion control rig from the production of Les Mayfield's sci-fi comedy remake Flubber. Working off of schematics left for him by his recently deceased robotic assistant and friend Weebo (Jodi Benson), Professor Phillip Brainard (Robin Williams) built a new robot named Weebette, Weebo's daughter and successor, to join his family.

The animatronic puppet features a bright red plastic shell housing the inner mechanisms, two large transparent eyes, two small colored LEDs above the right eye, mechanized wing-flaps and a top flap with a flat inner surface where the video screen was digitally added in post-production. On the back are various metal-mesh vents and four green circuit boards plugged in, one of which is removable. Weebette's bottom side features a rotating plate with three metallic hover thrusters. From this bottom area, a large knit cable and several smaller wires lead out to electronic connectors. The motion control puppeteering rig, labeled "JEX FX, MARIN COUNTY, CA.," features a metal dowel that plugs into the bottom

of Weebette, gears that allow Weebette to tilt from side to side, and a curved track piece that enables Weebette to tilt forward and back. These are controlled by small electrical tape wrapped motors attached to the unit and connected to a cable running out the back. At the bottom is a metal plate that can screw into a surface for stability. The lot is in excellent overall condition with minimal wear from production and age, including minor paint scrapes. The functionality of the electronic and mechanical components is unknown. Dimensions (puppeteering rig): 18" x 7" x 14" (46 cm x 18 cm x 36 cm); (weebette): 13" x 13" x 8" (33.5 cm x 33.5 cm x 20.5 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$8,000 - 10,000



258. Light-Up Animatronic Weebo (Jodi Benson)

FLUBBER (1997)

A light-up animatronic Weebo (Jodi Benson) from Les Mayfield's sci-fi comedy remake Flubber. Professor Phillip Brainard (Robin Williams), an eccentric scientist, worked on experiments with the aid of his hovering robotic assistant and close friend, Weebo.

This animatronic puppet features a distinctive yellow plastic shell, an illuminating retractable blue light "eye", two illuminating red and green light "eyes", an additional light on the lower front, four green circuit boards affixed to the side, a black ribbed rubber pipe with three metallic hover thrusters, mechanized wing-flaps, and a top flap where a video screen was digitally added in post-production. The complex and sophisticated animatronic puppet retains its original mechanisms, and a modern controller has been added to allow some of the functions to cycle, including movement of the screen, flaps, thrusters, and lens.

Weebo is in good overall condition with both intentional weathering from production and other signs of wear from use and age, including paint scrapes, glue residue, and some rust. Dimensions: 13" x 13" x 13" (33.5 cm x 33.5 cm x 33.5 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$8,000 - 10,000



259. Tom Hanks-Signed Crew Photo with Bound Third Draft Script and Continuity Photos

FORREST GUMP (1994)

A Tom Hanks-signed crew photo with a bound third draft script and continuity photos from Robert Zemeckis' Academy Award®-winning comedic drama Forrest Gump. The black-and-white glossy crew still is signed "Forrest Gump exhorts to all of his comrades: "Shoot! Shoot! Shoot!" - Tom Hanks August - December 1993".

The 151-page script dated "11/8/83" is bound in a black vinyl K&M Company three-ring binder labeled "FORREST GUMP". The photographs include four hand-marked continuity Polaroids of Lt. Dan (Gary Sinise). This lot is in good overall with scrapes and scuffs from handling throughout. Dimensions (largest): 12" x 11" x 2 1/2" (30.5 cm x 28 cm x 6.5 cm); (smallest): 4" x 4" (10.25 cm x 10.25 cm)

Estimate: \$1,500 - 2,500



260. Academy Award® Nomination Certificate

FORREST GUMP (1994)

An Academy Award® nomination certificate for Robert Zemeckis' Academy Award®-winning comedic drama Forrest Gump. The certificate commemorates the film's 1994 nomination for Best Picture, which it later won along with five other awards, including Best Actor in a Leading Role for Tom Hanks.

This color glossy paper certificate naming the production company, studio, and producers Wendy Finerman, Steve Starkey, and Steve Tisch comes set in a reinforced navy blue folder with gold plastic details on the interior corners. It is signed by the Academy president and secretary at the time. The certificate is in excellent overall condition with a small mark near the bottom left, fading to the signatures, and some marks on the folder. Dimensions: 11 1/4" x 8 3/4" (28.5 cm x 22.25 cm)

Estimate: \$2,500 - 3,500

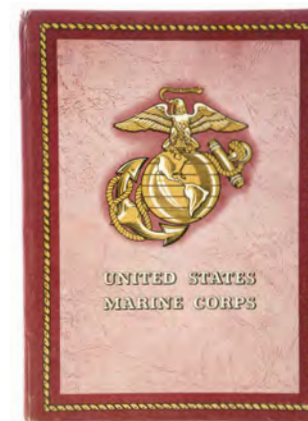


261. Holiday Display Doozer Snowman with Swing

FRAGGLE ROCK (T.V. SERIES 1983-1987)

A holiday display snowman made from a Doozer from Jim Henson's children's television series Fraggles. This snowman came from a holiday display that was part of a Jim Henson charity event. Rather than creating snowmen from scratch, the Henson group modified existing Doozer puppets that were on hand. The figure has a flocked body and is fitted with soft foam boots, a miniature green scarf, and a miniature set of yellow earmuffs. Black dense foam bits have been adhered to the chest and face to depict coal, and a long carrot is fixed to the center of the face. Attached to the arms is a long strand of string with a small painted stick made to depict a swing when displayed. The piece shows minor signs of wear from age and storage, but it remains in overall good, fragile condition. Dimensions: 8" x 5 1/2" x 5" (20.25 cm x 14 cm x 12.75 cm)

Estimate: \$2,000 - 3,000



262. Foot Locker Contents

FULL METAL JACKET (1987)

Footlocker contents from Stanley Kubrick's war drama Full Metal Jacket. When abusive boot camp Sgt. Hartman (R. Lee Ermey) discovered Pvt. Lawrence (Vincent D'Onofrio) left his footlocker open, he spilled out its contents as punishment, and discovered a contraband donut in the process.

This lot consists of a pine colored zip-up toiletries bag, a pair of beige nylon straps with metal details and a burgundy cardboard folder with a "UNITED STATES MARINE CORPS" graphic and text on the front containing a pair of identical mint-colored pieces of paper featuring the same text and graphics as well as "Parris Island" in the top right corner. This lot is in good overall condition with some wear from production and creases on the folder.

Dimensions: (largest) 11 1/2" x 8 1/2" x 1/4" (29.25 cm x 21.5 cm x .75 cm); (smallest) 11" x 5 1/2" x 1/2" (28 cm x 14 cm x 1.25 cm)

Estimate: \$1,000 - 1,500

263. Screen-Matched Helmet Cover and Matthew Modine-Signed Production Diary

FULL METAL JACKET (1987)

A screen-matched helmet cover and a Matthew Modine-signed production diary from Stanley Kubrick's war drama Full Metal Jacket. J.T. "Joker" Davis (Modine) and his fellow Marines wore personalized helmets during the Vietnam War.

This lot consists of a heavyweight M1 combat helmet with a screen-matched camouflage cover hand-marked with words and symbols throughout, as well as a limited-edition copy of Modine's Full Metal Jacket Diary book numbered 15068 of 20000 and signed by Modine on the interior. The lot is in fair overall condition with some tears and fraying to the helmet.

Dimensions (helmet): 11 1/2" x 9" x 7 1/2" (29.25 cm x 23 cm x 19 cm); (book): 9 3/4" x 9 1/2" x 1 1/4" (24.75 cm x 24.25 cm x 3.25 cm)

Estimate: \$1,500 - 2,500

264. Stanley Kubrick's Personal Custom-Dyed Blue Military Jacket

STANLEY KUBRICK

Stanley Kubrick's personally-owned custom-dyed blue military jacket from the collection of his assistant Emilio D'Alessandro. Kubrick is said to have owned 28 military jackets, which he developed a fondness for during the filming of Full Metal Jacket, had custom-dyed navy blue. The famed director is quoted in Michael Ciment's Kubrick: The Definitive Edition (2003) as having once patted his signature jacket's pockets and said "This is my office."

The cotton military jacket previously owned by the famous director is fully dyed in a distinct shade of navy blue and features a button-up front and four large front pockets. It is in good overall condition with minor signs of wear from use and age, including wear to the pockets and a few small stains.

Estimate: \$4,000 - 6,000



265. Set of Miniature Convention Display Pieces

GALAXY QUEST (1999)

A set of miniature convention table displays from Dean Parisot's sci-fi comedy Galaxy Quest. The Protector crashed into Galaxy Quest fan convention at the end of the film.

This set consists of 35 miniature Galaxy Quest-themed display pieces constructed from various materials, including souvenir bags, cups, collectible toy boxes, a duffle bag, a table, a prop The Last Starfighter VHS tape, fan-made banners and flags, and a mock-up of the Protector. Also included are 25 behind-the-scenes photos of the fully-dressed convention tables. The majority of the set remains in good overall condition with some small chips, breaks, and wear throughout.

Dimensions (largest): 14 1/4" x 6" x 6" (36 cm x 15 cm x 15 cm); (smallest): 1/2" x 1/2" x 1 1/4" (1 cm x 1 cm x 3 cm)

Estimate: \$2,000 - 3,000



266. Amsterdam Vallon's (Leonardo DiCaprio) Stunt Club Axe

GANGS OF NEW YORK (2002)

Amsterdam Vallon's (Leonardo DiCaprio) stunt club axe from Martin Scorsese's crime drama Gangs of New York. Amsterdam used his club axe during the final battle against the Natives.

The prop club axe is made of foam urethane and painted and sculpted to depict leather and wood. A rock has been sculpted into the hilt and a dagger atop the axe head. The dagger shows signs of chipping and creasing from production use and age, but the piece remains in good overall condition.

Dimensions: 28 1/2" x 5 1/2" x 4" (72 cm x 14 cm x 10 cm)

Estimate: \$1,500 - 2,500



267. Major's (Scarlett Johansson) Recovery Costume

GHOST IN THE SHELL (2017)

Major's (Scarlett Johansson) recovery costume from the action sci-fi film Ghost in the Shell. Based on the popular anime, the film followed a cyber-enhanced woman who used her skills to fight criminals. Major wore her costume while being repaired after the explosion in the Yakuza club.

The black cotton tank top features a tag reading "Major Hero" pinned to the back. The black polyester pants feature zippers at ankles and futuristic ribbed padding above the knees. The pants also include clasp and zipper closures on the left waist and feature a sewn-in label reading "Major" along the back. The costume shows minimal signs of production wear and remains in excellent condition.

Estimate: \$600 - 800



268. Major's (Scarlett Johansson) Yakuza Club Jumpsuit and Weapons

GHOST IN THE SHELL (2017)

Major's (Scarlett Johansson) Yakuza Club jumpsuit and weapons from Rupert Sanders' sci-fi thriller Ghost in the Shell. Major chased Kuze (Michael Carmen Pitt) into the basement of the Yakuza club, and used first her knife and then one of the Yakuza's guns to blaze a trail.

This lot consists of a red polyester blend zip-front jumpsuit labeled "Major Hero Harness" with additional zippers running along the chest, waist and cuffs, production-made slits on each shoulder with green VFX fabric underneath, and a wardrobe tag, as well as a hero black resin IWI Jericho 941 semi-compact pistol inset with a metal muzzle and engraved with the Israeli Military Industries logo and a rubber-bladed knife painted gray with a textured black resin handle. The lot is in excellent overall condition with minor signs of handling and wear throughout. Dimensions (gun): 8" x 1 1/2" x 6" (20.5 cm x 4 cm x 15.25 cm); (knife): 11 1/2" x 1 1/2" x 3/4" (29.25 cm x 4 cm x 2 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$1,500 - 2,500



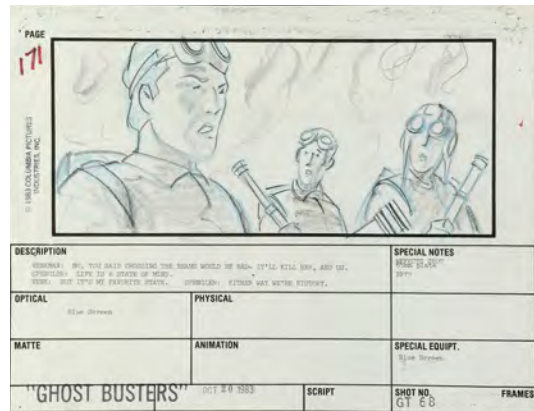
269. Major's (Scarlett Johansson) Tactical Costume

GHOST IN THE SHELL (2017)

Major's (Scarlett Johansson) tactical costume from the action sci-fi film Ghost in the Shell. Based on the popular anime, the film followed a cyber-enhanced woman who used her skills to fight criminals. Major wore her tactical costume when she fought in the spider tank.

The jacket and pants are made of nylon, with the pants featuring foam and plastic armor pieces fixed to the knees and shins. The chest armor piece is made of nylon and foam and adhere to the costume with Velcro® fasteners. The black boots are a U.S. size 8 1/2 and have been muddied and distressed for production use. A gray tank top, nylon belt, and gray and white mismatched gloves complete the costume. All costume pieces feature production labels, with the jacket, pants, tank top, gloves and boots being noted as "hero" pieces and the chest armor as "stunt." The costume shows signs of production-made distressing, but it remains in good overall condition.

Estimate: \$5,000 - 7,000



270. Hand-Drawn Storyboard

GHOSTBUSTERS (1984)

A hand-drawn storyboard from the production of Ivan Reitman's supernatural sci-fi comedy Ghostbusters. In this storyboarded scene, Venkman (Bill Murray) and Spengler (Harold Ramis) agreed to cross the streams to finish off Gozer the Gozerian (Slavitza Jovan).

This storyboard is rendered in graphite and colored pencil with handwritten notes on Columbia Pictures storyboard paper numbered "171" and dated "Oct 20 1983". It is in good overall condition with minor discoloration from age and pinholes from hanging. Dimensions: 11" x 8 3/4" (28 cm x 22.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$700 - 900



272. Set of "Onionhead" (Slimer) Printed Design Copies

GHOSTBUSTERS (1984)

A set of "Onionhead" (Slimer) printed design copies from the production of Ivan Reitman's action-comedy Ghostbusters. The Ghostbusters trapped Slimer, a gluttonous but charming "Class 5 Full Roaming Vapor", before ultimately releasing him.

This lot consists of six black-and-white prints, featuring art originally drawn by design consultant Thom Enriquez with various designs for "The Onionhead Ghost", who would later be officially named "Slimer". They are in good overall condition with hand-marked notes and some creasing throughout the set. Dimensions (largest): 14" x 8 1/2" (35.5 cm x 21.5 cm); (smallest): 11" x 8 1/2" (28 cm x 21.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



271. Terror Dog Rock Chunk

GHOSTBUSTERS (1984)

A Terror Dog rock chunk from Ivan Reitman's sci-fi comedy Ghostbusters. Ferocious, demonic Terror Dogs with red, glowing eyes burst out of two rock statues when awakened by Gozer the Gozerian (Slavitza Jovan), leaving a pile of rubble in their wake.

Made of dense foam, this rock chunk is painted charcoal grey and weathered to appear burnt. It exhibits some minor cracks and chipping but remains in good overall condition. Dimensions: 4" x 2" x 2" (10.25 cm x 5 cm x 5 cm)

Estimate: \$800 - 1,200



273. Production-Used Dash Card and Crew Watch

GHOSTBUSTERS II (1989)

A production-used dash card and crew watch from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. Crew members used parking placards for location shoots and received logo watches as crew gifts.

This dash card features three of the film's logos with an orange sticker dated "3-89" affixed. The watch features a brown leather strap and a metallic face embossed with the same logo. The lot is in good overall condition with minor signs of use to the card. Dimensions (card): 14" x 5 1/2" (35.5 cm x 14 cm); (watch): 9" x 1 3/4" (22.75 cm x 4.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$500 - 700



274. Pair of Ghostbusters Balloons

GHOSTBUSTERS II (1989)

A pair of Ghostbusters balloons from Ivan Reitman's action-comedy sequel Ghostbusters 2. After reuniting to face off against the sorcerer Vigo the Carpathian (Wilhelm von Homburg), the Ghostbusters (Bill Murray, Ernie Hudson, Dan Aykroyd, and Harold Ramis) sold merchandise during their comeback, including balloons seen throughout New York City later in the film.

This pair of black rubber balloons is emblazoned with the film's ghostly logo. They remain in good overall condition with the rubber slightly sticky from age.

Dimensions (each): 4 1/2" x 2" x 1/2" (11.5 cm x 5 cm x 1.5 cm)

Estimate: \$500 - 700



275. Hand-Painted Vigo the Carpathian Illustration

GHOSTBUSTERS II (1989)

A hand-painted Vigo the Carpathian illustration from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. The spirit of the evil tyrant sorcerer was reanimated in a painting housed at the Manhattan Museum of Art.

This visual effects concept illustration of Vigo emerging from the canvas is rendered in mixed media on board signed "2/7/88 SWAIN" by Industrial Light & Magic (ILM) concept artist Kathleen Swain and labeled "PAINT SURFACE BUBBLES ALONG EDGE AS VIGO EMERGES", "FF 10", and "ILM 89". It is in excellent overall condition with minor wear along the edges and a small stain to the board.

Dimensions: 15" x 10" (38 cm x 25.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800



276. Hand-Painted Vigo the Carpathian Illustration

GHOSTBUSTERS II (1989)

A hand-painted Vigo the Carpathian illustration from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. The spirit of the evil tyrant sorcerer was reanimated in a painting housed at the Manhattan Museum of Art.

This visual effects concept illustration of Vigo emerging from the canvas is rendered in mixed media on board signed "2/7/88 SWAIN" by Industrial Light & Magic (ILM) concept artist Kathleen Swain and labeled "ELECTRICAL ACTIVITY OCCURS ALONG EDGE AS VIGO EMERGES", "FF11", and "ILM 1989". It is in excellent overall condition with wear along the edges and minor signs of age.

Dimensions: 15" x 10" (38 cm x 25.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800

277. Pair of Printed Concept Illustrations with Hand-Painted Details

GHOSTBUSTERS II (1989)

A pair of printed concept illustrations with hand-painted details from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. The Ghostbusters re-teamed to face off against the spirits haunting New York.

These concept illustrations were rendered in mixed media by Industrial Light & Magic (ILM) concept artist Kathleen Swain, then photocopied and the copies affixed to poster board. From there, the colorful energy beams, ghostly Scoleri brothers, and other special lighting effects were carefully hand-painted onto the prints. One is hand-labeled "LIGHTNING EFFECTS ON TRANSPARENT FIGURES: TRANSPARENT HEADS AND ARMS" and dated "11/11/88". The pair is in excellent overall condition with minor signs of age and handling. Dimensions (largest): 20" x 15" (50.75 cm x 38 cm);(smallest): 17" x 11" (43.25 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



278. Photographs with Hand-Painted Details

GHOSTBUSTERS II (1989)

A set of three color photographs with hand-painted airbrush details from Ivan Reitman's action-comedy sequel Ghostbusters II. The lot is comprised of three color prints from different visual effects sequences in the film, each with additional details applied by hand.

The three color prints depict a solar eclipse over the New York skyline with airbrushed sky, the river of slime with airbrushed slime, and Janosz (Peter MacNicol) as he walked down Dana's (Sigourney Weaver) apartment hallway with airbrushed glowing eyes. The lot remains in good, production-used condition.

Dimensions: (each) 7 3/4" x 9 3/4" (4 cm x 25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



279. Hand-Drawn Character Designs and Storyboards

GHOSTBUSTERS II (1989)

Hand-drawn character designs and storyboards from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. This lot consists of six hand-drawn, mixed-media illustrations rendered in pre-production and dated "1988" or "1989" by Industrial Light & Magic (ILM).

The illustrations include two pages of storyboards showing psychomagnotheric sewer slime, a three-headed creature rendered on illustration paper, and a dinosaur-like creature, a monster labeled "LEDGE MONSTER - CONCEPT", and three ghosts labeled "12/1/88 'GHOST JOGGER' CONCEPTS" all rendered on board. The set is in good overall condition with minor signs of handling throughout. Dimensions (largest): 14 1/4" x 10 1/4" (36.25 cm x 26 cm); (smallest): 11" x 8 1/2" (28 cm x 21.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



280. Set of Leather Director's Chair Backs

GHOSTBUSTERS II (1989)

A set of leather director's chair backs from the production of Ivan Reitman's action-comedy film sequel Ghostbusters 2. When not needed in front of the camera, the cast and crew of the film sat in director's chairs with custom leather chair backs featuring their names.

The lot consists of eight dark brown leather chair backs with names printed on them in gold-color cursive font. The names included are: Bill Murray, Harold Ramis, Dan Aykroyd,

Ernie Hudson, Sigourney Weaver, Rick Moranis, Annie Potts, and Ivan Reitman. The chair backs are in excellent overall condition with minimal wear from use and age, including a bit of weathering to the leather and fading to the names. Dimensions: (each) 22 1/2" x 6" x 1/2" (27.25 cm x 15.25 cm x 1.5 cm)

Estimate: \$6,000 - 8,000



281. Hand-Painted Museum In Slime Illustration

GHOSTBUSTERS II (1989)

A hand-painted museum in slime illustration from Ivan Reitman's action-comedy sequel Ghostbusters 2. Tyrant sorcerer Vigo coated the museum where his spirit hung in a painting in an evil supernatural slime.

This concept illustration of the Ghostbusters and the Ecto-1 in front of a slime-covered museum is rendered in mixed media on board signed and dated "10/13/88" by Industrial Light & Magic (ILM) concept artist Kathleen Swain and labeled "Ghostbusters arrive at 'Slimed' museum" and "J5". It is in good overall condition

with some wear and discoloration from age and use.

Dimensions: 20" x 15" (50.75 cm x 38 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



282. Ghostbusters No-Ghost Uniform Patch

GHOSTBUSTERS II (1989)

A Ghostbusters no-ghost uniform patch from Ivan Reitman's action-comedy sequel Ghostbusters 2. The original team of New York City-based paranormal investigators wore their revamped uniforms as they reunited to face off against the reanimated spirit of tyrant Vigo the Carpathian.

This custom-made black, white and red fabric embroidered patch features a variation of the classic Ghostbusters no-ghost logo from the sequel. This patch was removed from a uniform and retains the black threads that originally held it in place. It is in good overall condition with minor wear.

Dimensions: 5" x 3 3/4" x 1/4" (12.75 cm x 9.5 cm x .75 cm)

Estimate: \$2,500 - 3,500

283. Ray Stantz's (Dan Aykroyd) Ghostbusters Uniform Patch

GHOSTBUSTERS II (1989)

Ray Stantz's (Dan Aykroyd) Ghostbusters uniform patch from Ivan Reitman's action-comedy sequel Ghostbusters 2. Stantz reunited with the other members of the original team of New York City-based paranormal investigators as they wore their revamped uniforms to face off against the reanimated spirit of tyrant Vigo the Carpathian. Each of the Ghostbusters wore their identification patches over the left breast pockets of their uniforms.

This custom-made fabric embroidered patch features a stitching of the name "STANTZ" in dark red against a black, rectangular border. This patch was removed from a uniform and retains the black threads that originally held it in place. It is in good overall condition with minor wear.

Dimensions: 4 3/4" x 2 1/4" x 1/4" (12 cm x 5.75 cm x .75 cm)

Estimate: \$1,500 - 2,500

284. Winston Zeddemore's (Ernie Hudson) Ghostbusters Uniform Patch

GHOSTBUSTERS II (1989)

Winston Zeddemore's (Ernie Hudson) Ghostbusters uniform patch from Ivan Reitman's action-comedy sequel Ghostbusters 2. Zeddemore reunited with the other members of the original team of New York City-based paranormal investigators as they wore their revamped uniforms to face off against the reanimated spirit of tyrant Vigo the Carpathian. Each of the Ghostbusters wore their identification patches over the left breast pockets of their uniforms.

This custom-made fabric embroidered patch features a stitching of the name "ZEDDEMORE" in dark red against a black, rectangular border. This patch was removed from a uniform and retains the black threads that originally held it in place. It is in good overall condition with minor wear.

Dimensions: 4 3/4" x 2 1/4" x 1/4" (12 cm x 5.75 cm x .75 cm)

Estimate: \$1,500 - 2,500



285. Egon Spengler's (Harold Ramis) Ghostbusters Uniform Patch

GHOSTBUSTERS II (1989)

Egon Spengler's (Harold Ramis) Ghostbusters uniform patch from Ivan Reitman's action-comedy sequel Ghostbusters 2. Spengler reunited with the other members of the original team of New York City-based paranormal investigators as they wore their revamped uniforms to face off against the reanimated spirit of tyrant Vigo the Carpathian. Each of the Ghostbusters wore their identification patches over the left breast pockets of their uniforms.

This custom-made fabric embroidered patch features a stitching of the name "SPENGLER" in dark red against a black, rectangular border. This patch was removed from a uniform and retains the black threads that originally held it in place. It is in good overall condition with minor wear.

Dimensions: 4 3/4" x 2 1/4" x 1/4" (12 cm x 5.75 cm x .75 cm)

Estimate: \$1,500 - 2,500

286. Ecto-1A Car Door Decal

GHOSTBUSTERS II (1989)

An Ecto-1A car door decal from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. The Ghostbusters' signature vehicle, the Ecto-1A, bore decals on its hood, side, and back doors throughout the film featuring a modified, two-fingered no-ghost sign.

This black, white, and red sticker decal was not needed for filming and therefore retains its original peel-away backing. It is in excellent overall condition with minor signs of wear and age, including some scuffing to the black outline border on one finger. Dimensions: 16" x 13" (40.5 cm x 33 cm)

Estimate: \$2,000 - 3,000

287. Scoleri Brothers Maquettes

GHOSTBUSTERS II (1989)

A pair of Scoleri Brothers maquettes from Ivan Reitman's action-comedy sequel Ghostbusters II. The ghoulish Scoleri Brothers ran amok in the courtroom before they were caught by the Ghostbusters.

The larger maquette is made of biscuit foam while the other is made of solid resin. Although both feature ghastly smiles, the larger maquette has been completely painted in pale purple and green while the other maquette is unpainted and remains a solid brown in color. The brown maquette also features the name of Industrial Light & Magic (ILM) sculptor Mark Siegel the date "10/88" engraved on the lower back. The lot shows minimal signs of wear and remains in good overall condition. Dimensions: (largest) 4" x 6" x 6" (10 cm x 15 cm x 15 cm); (smallest) 4" x 3 1/2" x 6 1/4"

Estimate: \$2,500 - 3,500





288. Slimer Maquette Δ

GHOSTBUSTERS II (1989)

A Slimer maquette from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. Caught by the Ghostbusters in the first film, the slovenly Slimer returned as a mischievous companion to the paranormal investigators.

Created by the production's Creature Shop, this cast resin design maquette is painted in Slimer's distinctive vomitous green hue with large white teeth, red gums, yellow eyes with red pupils, and yellow fingernails. The maquette is mounted to a resin base marked "Slimer" with the Ghostbusters 2 logo. This display is in good overall condition with small chips to the resin around the elbows, fingers, and forehead.

Dimensions: 6" x 5 1/2" x 7 1/2" (15.25 cm x 14 cm x 19)

Estimate: **\$3,000 - 5,000**



290. Hand-Painted Jack Johnson End Scene 'Fettuccine' Concept Illustration Δ

GHOSTBUSTERS II (1989)

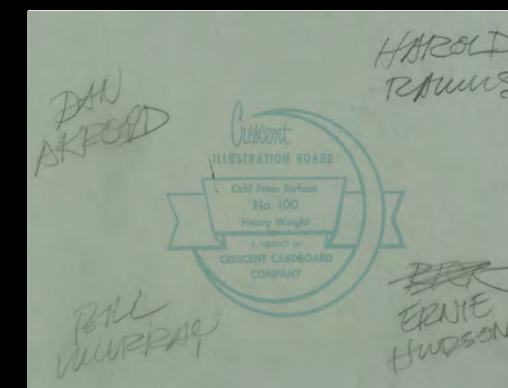
A hand-painted Jack Johnson end scene "Fettuccine" concept illustration from the production of Ivan Reitman's action-comedy sequel Ghostbusters 2. The Ghostbusters (Bill Murray, Ernie Hudson, Dan Aykroyd, and Harold Ramis) appeared at the end of the film in a Raphael-style portrait "by the famous artist Fettuccine" after defeating Vigo the Carpathian (Wilhelm von Homburg).

This was done as a study painting for the full-size portrait by production illustrator Jack Johnson in mixed media on board, labeled on the reverse with the actors' names. It exhibits minor signs of age and handling, but remains in excellent overall condition with its vibrant coloration still intact.

Dimensions: 25" x 15 1/4" (63.5 cm x 38.75 cm)

Sold without copyright; see notice on pg 481

Estimate: **\$4,000 - 6,000**



289. Hand-Painted Slimer Illustrations

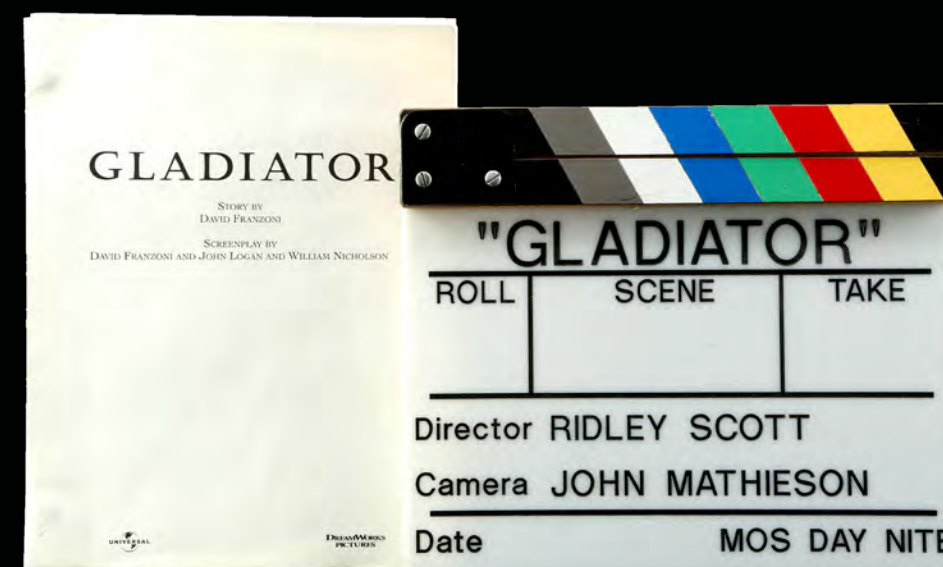
GHOSTBUSTERS II (1989)

Hand-painted Slimer illustrations from Ivan Reitman's action-comedy sequel Ghostbusters 2. The original team of New York City-based paranormal investigators reteamed to face off against various ghosts. One such ghost was Slimer, a "Class 5 Full Roaming Vapor" and fan favorite who also appeared in the previous film.

This lot consists of a black poster board mounted with a trio of rectangular, hand-painted concept images of Slimer. In each image, Slimer is leaving a different type of ghost-like trail behind him as he moves across the frame. The other elements of the three paintings are similar, but do feature noticeable differences. This lot is in excellent overall condition with some minor wear from age and slight rounding on some of the corners.

Dimensions: 20" x 15" (50.75 cm x 38 cm x .75 cm)

Estimate: **\$2,000 - 3,000**



291. Clapperboard with Script

GLADIATOR (2000)

A clapperboard and script from Ridley Scott's Academy Award®-winning historical drama Gladiator. Roman general Maximus (Russell Crowe) was framed by Emperor Commodus (Joaquin Phoenix) and forced into slavery, which caused him to begin his quest for revenge.

This lot consists of a wood, plastic and metal clapperboard with magnets inserted into the wooden sections. It features black-and-white lettering that reads "GLADIATOR" Director RIDLEY SCOTT Camera JOHN MATHIESON." Also included is a paper cover-bound undated copy of the film's screenplay, likely created for awards consideration or as a studio library copy. This double-sided, 60-page script features 120 pages of content and is credited on the front cover as "Story by David Franzoni Written by David Franzoni and John Logan and Bill Nicholson." This lot is in excellent overall condition with some minor wear and staining on the script.

Dimensions: (largest) 11" x 9 1/2" x 1 1/2" (28 cm x 24.25 cm x 3.75 cm); (smallest): 11" x 8 3/4" x 1/2" (28 cm x 22.25 cm x 9.5 cm)

Estimate: **\$2,000 - 3,000**

**292. Maximus' (Russell Crowe)
Production-Made General Armor**

GLADIATOR (2000)

Maximus' (Russell Crowe) General armor from Ridley Scott's Academy Award®-winning historical drama Gladiator. Maximus wore his Roman General armor while leading the army of Marcus Aurelius (Richard Harris) in a final battle against the barbarian tribes of Germania.

This set of costume components was made for production and consists of a hand-painted, foam-lined rigid urethane armor cuirass with griffin and wolf emblems and attached layered shoulder armor straps tied with leather, a rust-color wool tunic, and a foam-padded resin General helmet with a wolf emblem to match the cuirass and a brown synthetic hair plume at top. The lot is in good overall condition with some wear from handling and age, including paint chipping throughout and deterioration to the foam padding.

Estimate: \$15,000 - 20,000



293. General Maximus' (Russell Crowe) Stunt Roman Sword and Scabbard

GLADIATOR (2000)

General Maximus' (Russell Crowe) stunt Roman sword and scabbard from Ridley Scott's Academy Award®-winning historical epic Gladiator. Maximus carried his general's sword and scabbard in the opening battle scenes as he led his Roman army against the Barbarian tribes in the forests of Germania. Rubber props were created for use during stunts, such as horse riding.

The sword is made from dense rubber with a metal armature added within the blade to maintain its shape. Ornate faux-gold floral detailing decorates the pommel and the text "SPQR" has been molded into the guard. Made of rubber and finished to replicate worn leather, the scabbard features one half of a leather carrying strap.

A metal section has been inserted inside meaning the sword cannot be placed within the scabbard. "Maximus Rub" has been handwritten in black marker on the underside of the strap.

Both pieces show evidence of production use including minor wear, bending to the blade tip and a notable crack is present on the sheath. Dimensions (sword): 38 1/2" x 3 1/2" x 2 3/4" (98 cm x 9 cm x 7 cm); (scabbard): 31" x 4 3/4" x 3/4" (79 cm x 12 cm x 2 cm)

Estimate: \$10,000 - 15,000



294. Praetorian Guard Costume with Sword, Spear, and Shield

GLADIATOR (2000)

A Praetorian Guard costume with a sword, spear, and shield from Ridley Scott's Academy Award®-winning historical drama Gladiator. Commodus (Joaquin Phoenix) inherited the Praetorian Guard, an elite unit of the Imperial Roman Army, as his personal bodyguards when he became Emperor.

This costume consists of a black foam-padded fiberglass and leather helmet marked "SR16P", black plastic lorica segmentata armor labeled "JOSE ALBERTO 19", pairs of matching greaves and bracers with leather and metal details, brown-and-black leather pteruges, a dark purple woolen cape, a matching tunic and trousers, a metal and wooden sword, a canvas sheath, a wooden spear, and a wood-reinforced resin scutum shield with a red-and-black canvas cover. The lot is in good overall condition with various chips, scratches, and some rust to the small metal elements from usage and age throughout. Dimensions (spear): 87" x 4" x 3" (221 cm x 10 cm x 7.75 cm); (shield): 51 1/2" x 23" x 12" (131 cm x 58.5 cm x 30.5 cm)

Estimate: \$4,000 - 6,000



295. Set of Maximus' (Russell Crowe) Armor Ornamentation

GLADIATOR (2000)

A set of Maximus' (Russell Crowe) armor ornamentation pieces from Ridley Scott's historical epic Gladiator. Revered general turned enslaved gladiator Maximus wore his signature armor in forced combat games throughout the film, adding new symbolic icons of each victory to his chestpiece.

This display consists of eight urethane metal decorative chest armor pieces depicting Maximus' horse, wife, child, an angel, two griffins, and two laurels, all painted silvertone and mounted into a framed display. The decoration is in good overall condition with small tears from wear and age.

Dimensions: 29" x 29" x 3" (73.75 cm x 73.75 cm x 7.75 cm)

Estimate: \$3,000 - 5,000



296. Hero Praetorian Sword and Sheath

GLADIATOR (2000)

A hero Praetorian sword and sheath from Ridley Scott's Academy Award®-winning historical drama Gladiator. After Commodus (Joaquin Phoenix) became Emperor, he gained the Praetorian Guard, an elite unit of the Imperial Roman Army, as his personal bodyguards.

The metal sword has a black-painted wooden hilt with a brasstone patterned band around the guard with the letters "SPQR" ("Senatus Populusque Romanus" or "The Roman Senate and People"). The sheath is made of wood wrapped in black-painted canvas with brasstone metal hardware and a black leather strap. The lot is in good overall condition with minor wear from use and age, including small dents in the edges of the blade as well as scuffs and scratches throughout.

Dimensions: (sheathed) 32" x 5" x 3" (81.5 cm x 13 cm x 8 cm)

Estimate: \$1,500 - 2,500



297. Gladiator Adversary Armor

GLADIATOR (2000)

Gladiator adversary armor from Ridley Scott's Academy Award®-winning historical drama Gladiator. Gladiators portrayed the legionnaires of Scipio Africanus during a reenactment of the Battle of Zama at the Colosseum.

This lot consists of a dark goldtone padded foam cuirass with shiny golden piping along the edges, leather straps, a leather and synthetic fur cheetah print cape secured with leather ties, and "5A Ricardo" marked on the interior for stunt performer Ricardo Cruz, as well as a second, loose matching cape. The lot is in good overall condition with visible wear from handling and age, including discoloration and some deterioration to the foam.

Estimate: \$1,500 - 2,500



298. Corleone Mansion Outer Wall Piece

GODFATHER, THE (1972)

A piece of the Corleone Mansion's outer wall from the production of Francis Ford Coppola's Academy Award®-winning gangster epic The Godfather. Vito Corleone (Marlon Brando) and his sons Sonny (James Caan), Fredo (John Cazale), and Michael (Al Pacino) ran a transnational criminal empire from their family compound. This piece of soft cobblestone wall comes from the iconic mansion set seen throughout the film.

The piece is constructed of foam hand-painted gray and molded around a brown wooden base. The foam exhibits some tears and paint scuffing from age and handling, but the wall remains in good overall condition.

Dimensions: 38" x 10" x 38" (96.5 cm x 25.5 cm x 96.5 cm)

Estimate: \$500 - 700

38"
(96.5 cm)



299. Michael Corleone's (Al Pacino) Tan Miami Suit Display

GODFATHER: PART II, THE (1974)

Michael Corleone's (Al Pacino) tan Miami suit display from Francis Ford Coppola's Academy Award®-winning gangster sequel *The Godfather: Part II*. After his father, Vito (Marlon Brando), passed away, Michael became the head of the Corleone family, and partnered with gangster Hyman Roth (Lee Strasberg) to form an intercontinental crime empire. Corleone wore his iconic tan suit throughout the film's "Miami sequence" during which he visited Roth's Florida home to ask for permission to kill Frankie Pentangeli (Michael V. Gazzo) and later to celebrate Roth's birthday party. This suit matches to press photographs taken during the filming of these pivotal scenes.

The tan, two-piece, single-breasted silk-lined suit features a subtle white-and-green check pattern and Western Costume labels marked "Al Pacino #4" with his sizes affixed to both the jacket and the pants. The suit is mounted on a custom-made mannequin display with a base emblazoned with the film's release logo.

This suit display exhibits some signs of handling, including scuffing to the base, minor fraying to the fabric, and assorted small stains, but it remains in excellent overall condition.

Estimate: \$15,000 - 20,000



300. Phil Tippett Collection: Sardo Numspa (Charles Dance) Demon Maquette

GOLDEN CHILD, THE (1986)

A Sardo Numspa (Charles Dance) demon maquette from Michael Ritchie's comedy fantasy *The Golden Child*. The evil sorcerer Sardo unveiled his true demon form to prevent Chandler Jarrell (Eddie Murphy) from rescuing the Golden Child (J.L. Reate). This lot comes from the film's Demon Supervisor, Phil Tippett, who designed the puppets used in the climactic sequence.

The maquette is constructed of mixed media, painted in red and white with sharp teeth and two pointed horns. It is mounted in an acrylic case for display and protection from the elements. The piece exhibits some cracks from age but remains in excellent overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 5" x 7" x 9 1/2" (12.75 cm x 18 cm x 24.25 cm)

Estimate: \$1,500 - 2,500



301. Ajanti Dagger

GOLDEN CHILD, THE (1986)

An Ajanti Dagger from Michael Ritchie's comedy fantasy *The Golden Child*. Chandler Jarrell (Eddie Murphy) was tasked with protecting the mystical Ajanti Dagger from falling into the hands of Sardo Numspa (Charles Dance), who planned to use it to kill the Golden Child (J.L. Reate).

This dagger features an ornate rubber hilt molded around a metal pipe and painted to resemble a Tibetan phurba knife with three heads painted bronzetone, as well as a silvertone rubber blade with "57" carved into it. The blade exhibits some bending from age and paint is scuffed throughout, but this dagger is in good overall condition.

Dimensions: 18" x 2" x 2" (45.75 cm x 5 cm x 5 cm)

Estimate: \$3,000 - 5,000



302. Amy Dunne's (Rosamund Pike) Set of Four Clues

GONE GIRL (2014)

Amy Dunne's (Rosamund Pike) set of four clues from David Fincher's mystery drama *Gone Girl*. Dunne, who disappeared under mysterious circumstances, left clues about her destination and motives for her husband, Nick (Ben Affleck).

This set consists of four blue paper envelopes marked "Clue One," "Clue Two," "Clue Three," and "The End," which also features a heart on the front, as well as four clues written on matching blue paper. The clues are in excellent overall condition and each comes with its own 20th Century Fox Certificate of Authenticity.

Dimensions: (each) 4 3/4" x 7" (12 cm x 18 cm)

Estimate: \$400 - 600

303. Skylar's (Minnie Driver) Jewelry Δ

GOOD WILL HUNTING (1997)

Skylar's (Minnie Driver) jewelry from Gus Van Sant's Academy Award®-winning drama Good Will Hunting. Skylar wore her set of matching jewelry to a cafe date with Will Hunting (Matt Damon).

This lot consists of a necklace with a thin goldtone chain, blue beads, and a matching blue and goldtone pendant, as well as two goldtone metal stud earrings inset with blue faux gemstones. The jewelry is in good overall condition with some signs of wear from production, including a slightly bent necklace clasp.

Dimensions: 8 3/4" x 1 1/2" x 1/2" (21.75 cm x 3.25 cm x 1.25 cm)

Estimate: \$800 - 1,200



304. Chuckie Sullivan's (Ben Affleck) Baseball Cap Δ

GOOD WILL HUNTING (1997)

Chuckie Sullivan's (Ben Affleck) baseball cap from Gus Van Sant's Academy Award®-winning drama Good Will Hunting. Sullivan drove through the rain to pick up his best friend, Will Hunting (Matt Damon), after Will's janitorial shift at M.I.T.

This blue polyester and cotton blend Reebok cap secures with a plastic strap. It is in good overall condition with various signs of wear, including perspiration stains on the interior and some fraying to the fabric.

Dimensions: 11 1/2" x 8" x 7" (29.25 cm x 20.5 cm x 17.75 cm)

Estimate: \$1,000 - 1,500



305. Dr. Sean Maguire's (Robin Williams) Watch Δ

GOOD WILL HUNTING (1997)

Dr. Sean Maguire's (Robin Williams) watch from Gus Van Sant's Academy Award®-winning drama Good Will Hunting. Dr. Maguire wore his wristwatch while arguing with Gerald Lambeau (Stellan Skarsgard) about troubled genius Will Hunting (Matt Damon).

This analog watch with gold hands includes a dark brown leather band, a metal clasp, and a protective case. It is in good overall condition with cracked leather and scuffing throughout from production, while its working condition is unknown.

Dimensions: 8 1/2" x 1 1/4" x 1/2" (21.75 cm x 3.25 cm x 1.25 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$1,200 - 1,800



306. One-Eyed Willy's Amethyst Gemstone

GOONIES, THE (1985)

One-Eyed Willy's amethyst gemstone from Richard Donner's adventure film The Goonies. One-Eyed Willy's long-lost treasure, the "rich stuff" hoarded by the infamous pirate, included an amethyst, among many other glittering jewels, gems, and baubles.

This unpolished, opaque purple amethyst was one of many similar stones used by production and was originally sourced from a crew member in the art department. It is in good overall condition with some nicks and grooves from handling. Dimensions: 3 3/4" x 2" x 1 3/4" (9.5 cm x 5 cm x 4.5 cm)

Estimate: \$800 - 1,200

307. Bone Organ Brownline and Blue-line Artwork by Jack Johnson Δ

GOONIES, THE (1985)

Bone organ brownline and blue-line artwork by Jack Johnson from the production of Richard Donner's adventure film The Goonies. Johnson, the film's production designer, drafted these copies of illustrations depicting the organ that Andy Carmichael (Kerri Green) played to open a door to the lagoon.

This lot consists of one printed brownline featuring close-ups of the organ's various components, and one printed blue-line featuring quick sketches of the organ. Both sheets feature small labels, notes, and highlights, as well as Johnson's signature, made by hand. The artwork is in good overall condition with minor signs of wear from use and age, including discoloration and general edge wear to the paper.

Dimensions (each): 22" x 16" (56 cm x 40.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



308. Production Binder and Hand-Drawn Illustrations



THE GREATEST STORY EVER TOLD (1965)

A production binder and hand-drawn illustrations from George Stevens' biblical epic The Greatest Story Ever Told. Department heads used binders to maintain continuity on their budgets and responsibilities throughout production.

The red leather, three-ring, metal-bound binder is marked as the property of the film's prop master, Sam Gordon. It contains detailed breakdowns of the film's shooting schedule, cast, props, and locations, as well as many visual reference photos. The 21 illustrations contain hand-drawn sketches of many of the film's key props, including Jesus Christ's (Max von Sydow) crucifix and the Holy Grail.

The binder and illustrations are in fair overall condition with some signs of wear, including discoloration and tearing to the pages. Dimensions: 16 1/4" x 16 1/4" x 6 1/2" (41.25 cm x 41.25 cm x 16.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800

309. Pair of Jenny Lind (Rebecca Ferguson) News Articles



GREATEST SHOWMAN, THE (2017)

A pair of Jenny Lind (Rebecca Ferguson) news articles from Michael Gracey's musical biopic The Greatest Showman. After P.T. Barnum (Hugh Jackman) cajoled her into joining his traveling show, newspapers declaring the Swedish soprano Lind an international success were hung in McCarthy's Tavern.

These news articles were made for the production; one is headlined "Lindmania Sweeps Nation!" and one headlined "Jenny Lind's Triumph." Both are typewritten on printer paper edited to look like mid-19th century newsstock and mounted behind glass in black wood frames. Both frames feature hanging wires and tape from production on the reverse. The articles are in good overall condition with tape residue and cracking to the wood on both frames.

Dimensions (each): 17" x 12" x 1 1/4" (43.25 cm x 30.5 cm x 3.25 cm)

Estimate: \$400 - 600

310. Stop-Motion Gremlin Puppet

GREMLINS 2: THE NEW BATCH (1990)

A stop-motion gremlin puppet from Joe Dante's comedy horror sequel Gremlins 2: The New Batch. Having taken over Clamp Center, a horde of vile gremlins wreaked havoc, culminating in their group performance of "New York, New York." Stop-motion puppetry was used for the gremlins in several specific shots, such as the elevator sequence.

This original hand-painted, spotted brown foam Latex puppet is molded around a metal wire armature and comes with a foam plaque labeled "Gremlins 2: The New Batch Original Stop Motion Puppet" affixed to a black acrylic stand. The foam Latex is brittle from age with the armature exposed in several places, and the puppet remains in fragile but fair overall condition. Dimensions: 4 1/2" x 3" x 8" (11.5 cm x 7.75 cm x 20.5 cm)

Estimate: \$1,000 - 1,500



311. Gremlin Puppet Δ

GREMLINS 2: THE NEW BATCH (1990)

A gremlin puppet from Joe Dante's comedy horror sequel Gremlins 2: The New Batch. Having taken over Clamp Center in New York, a horde of vile gremlins wreaked havoc against those still trapped in the building.

This gremlin is made of latex and polyfoam. It is painted reddish-brown with orange and yellow stripes. Its resin eyes are orange, with red veins and black painted pupils. The puppet's rear is cut open for puppeteering with a flap that covers the hole when not in use. The left arm is tied with fishing line to the left leg. It is in good overall condition with some wear from production and age, including the fragile latex skin cracking and flaking throughout, especially around the right hip, and the aforementioned fishing line digging into the latex.

Dimensions: 13" x 20" x 30" (33.5 cm x 51 cm x 76.5 cm)

Estimate: \$4,000 - 6,000



312. Green Gremlin Puppet

GREMLINS 2: THE NEW BATCH (1990)

A green gremlin puppet from Joe Dante's comedy horror sequel Gremlins 2: The New Batch. A horde of vile gremlins wreaked havoc on those trapped in New York's Clamp Center. Created by special effects artist Rick Baker and his team, this puppet was used in scenes in which the upper body of the Gremlin was prominently featured and needed to include head and facial movement.

This green and brown-spotted puppet is constructed of foam latex, latex and polyfoam with veiny orange, red, and black resin eyes and animatronic mechanisms implemented throughout, including cables leading from the torso to two toggles which control the eyes, eyelids, and ears. Protruding from the Gremlin's right elbow is a cable mechanism which controls hand and finger movement. The puppet is mounted onto a black display stand.

The lot is in excellent overall condition with minimal wear from production and age, including minor deterioration to the foam latex, and has undergone stabilization work previously.

Dimensions: 20" x 23" x 34" (51 cm x 58.5 cm x 86.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$4,000 - 6,000



313. Servo-Operated George Mogwai Puppet

GREMLINS 2: THE NEW BATCH (1990)

A servo-operated George Mogwai puppet from Joe Dante's comedy horror sequel Gremlins 2: The New Batch. This full-body puppet was created by Academy Award®-winning special makeup effects artist Rick Baker for early scenes before the Mogwai turned into Gremlins and took over New York's Clamp Center.

The puppet is constructed of hand-painted foam latex molded over a mechanical body, covered in white, black, and brown faux fur, and inset with acrylic eyes and resin teeth. An array of cables leads from George's underside to control rods under the feet and a group of electronic servos mounted to a wooden base. These servos operate the puppet's various mechanical functions. The puppet comes on a wood stand with its servos inside the crate and foam padding securing it safely to the base.

This puppet exhibits some hardened foam latex and is missing toes from the right foot but remains in otherwise good overall condition.

Dimensions: 28 1/2" x 16 1/2" x 29" (72.5 cm x 42 cm x 73.75 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$12,000 - 16,000



314. Blockhead G Clay Puppet

GUMBY SHOW, THE (T.V. SERIES, 1955-1969)

A Blockhead G clay puppet from Art Clokey's clay animation television series The Gumby Show. Gumby's nemeses, Blockheads G and J, wreaked havoc on their clay world throughout the series. Multiple puppets were constructed for each character over the series' run, as well as for later series, including Gumby Adventures.

This hand-crafted, articulating humanoid red clay puppet features a yellow "G" affixed on each side, resin eyes, a yellow clay nose and mouth, and a metal wire armature. It exhibits some stiffening and cracking from age, but remains in good overall condition. Dimensions: 5 1/2" x 3" x 3" (14 cm x 7.75 cm x 7.75 cm)

Estimate: \$2,000 - 3,000



315. Set of Newspaper Articles

HANNIBAL (2001)

A set of newspaper articles from Ridley Scott's psychological thriller sequel Hannibal. Various newspapers were used throughout the film to track Clarice Starling's (Julianne Moore) hunt for the murderous Hannibal Lecter (Anthony Hopkins).

The set consists of eight mock newspapers, each printed on a variety of stocks, including one USA Today headlined "FBI's 'Angel of Death'?" with a picture of Starling, a National Enquirer headlined "JFK's Secret Breakdown," an Eastwick Gazette, a two-page Daily Telegraph spread, a prototype Richmond Times-Dispatch cover with sticky notes from production affixed on front, and three identical versions of the finalized Richmond Times-Dispatch newspaper cover. The set is in good overall condition with wear to the paper throughout.

Dimensions (each): 14" x 12 1/2" (35.75 cm x 31.75 cm)

Estimate: \$800 - 1,200



316. Lt. Rinaldo Pazzi's (Giancarlo Giannini) Office Costume

HANNIBAL (2001)

Lt. Rinaldo Pazzi's (Giancarlo Giannini) office costume from Ridley Scott's violent thriller Hannibal. Pazzi wore his costume when he caught a glimpse of Hannibal Lecter (Anthony Hopkins) on surveillance video.

This costume consists of a brown cotton button-down suit jacket and matching pants, both marked "PazziCos.3", as well as a blue cotton button-down shirt (size M), a blue-and-white patterned cotton and silk tie, a pair of black leather lace-up shoes (Euro size 43), and a brown leather and braided nylon belt (Euro size 85). The costume exhibits minor wrinkles and wear from production use and age, but it remains in good overall condition.

Estimate: \$800 - 1,200



317. Mason Verger's Body Double's Pajama Costume

HANNIBAL (2001)

Mason Verger's body double's pajama costume from Ridley Scott's violent thriller Hannibal. Mason wore his pajama costume when he gave Clarice Starling (Julianne Moore) intel on the cannibalistic doctor. The lot is comprised of a pair of pajamas and slippers. The green pajama pants and shirt are both made of silk with Mason's crest embroidered on his left breast. Both the shirt and pants have "OJ" handwritten on sewn-in tags. The black velvet slippers have a bright red inner lining and are a U.S. size 10.

The lot shows minor signs of production wear, such as some discoloration in the shirt's interior, but it remains in good overall condition.

Estimate: \$800 - 1,200



318. Paul Krendler's (Ray Liotta) Complete Costume

HANNIBAL (2001)

Paul Krendler's (Ray Liotta) complete costume from Ridley Scott's violent thriller Hannibal. Krendler wore his costume when Hannibal Lecter (Anthony Hopkins) drugged him and removed a piece of his brain before feeding it to the drugged man. The costume is comprised of a jacket, T-shirt, pants, a pair of tennis shoes, and a cap. The blue track jacket is made of polyester and is a size extra-large (XL). The gray cotton T-shirt is also a size extra-large (XL). The navy blue track pants are made of cotton and are a size medium (M). The black slide slip-on shoes are made of black velour and are a men's U.S. size 10. The blue baseball cap is made of blue cotton and features the initials "P.K." embroidered in white thread on the back. The cap is also lined with black tape along the interior, which shows residual signs of stage blood. The lot shows minimal signs of wear and remains in excellent condition.

Estimate: \$1,000 - 1,500



319. Clarice Starling's (Julianne Moore) Undercover Costume

HANNIBAL (2001)

Clarice Starling's (Julianne Moore) undercover costume from Ridley Scott's violent thriller Hannibal. Clarice wore her civilian costume when she was on the phone tracking Dr. Hannibal Lecter (Anthony Hopkins). The lot is comprised of a denim jacket, black shirt, pants, and tennis shoes.

The faded denim jacket is a Euro size 38 and the black V-neck shirt is made of cotton. The dark khaki cargo pants are also made of cotton and the pair of blue tennis shoes are a U.S. size 7. The costume shows minimal signs of wear from production and remains in good overall condition.

Estimate: \$1,000 - 1,500



320. Hannibal Lecter's (Anthony Hopkins) Final Scene Costume

HANNIBAL (2001)

Hannibal Lecter's (Anthony Hopkins) final scene costume from Ridley Scott's violent thriller Hannibal. After his escape, Hannibal wore his costume on an airplane when he pulled out a personal lunch box. His arm remained in a sling after cutting off his own hand to evade Clarice Starling (Julianne Moore).

The lot consists of a tracksuit jacket and pants, tennis shoes, and an arm sling. The blue tracksuit jacket features black-and-white striping along the sleeves and sides of the jacket and is made of light polyester. The jacket is lined with white nylon mesh and is a size extra-extra large (XXL). The matching blue polyester pants also have a blue nylon mesh lining and are a size extra-extra large (XXL). The white tennis shoes are a U.S. size 10 and each has two Velcro® fasteners. The sling is made of a beige polyester with torn edges and a knot tied at the top. Accompanying the costume is a wardrobe tag from the production noting the character and change number.

The lot shows minor signs of discoloration from production use, but it remains in good overall condition.

Estimate: \$5,000 - 7,000



321. Hand-Painted Rocco Gioffre Matte Concept Painting and Tugboat Model Miniature

HARLEM NIGHTS (1989)

A Rocco Gioffre hand-painted matte concept painting and a tugboat model miniature from Eddie Murphy's period-piece caper Harlem Nights. At the end of the film, Quick (Murphy), Sugar Ray (Richard Pryor), and Bennie Wilson (Redd Foxx) watched a tugboat paddle past Harlem after they robbed Bugsy Calhoun (Michael Lerner).

This lot consists of a concept illustration for a matte painting of the scene with the main characters in the foreground against the 1918 Manhattan skyline. The mixed-media study painting is on board and signed "Rocco." A wooden model miniature of the antique tugboat that was filmed as an element for a shot in the film is also included. The lot is in good overall condition with some signs of wear and handling to the paintings and an unfinished edge on the model. Dimensions (painting): 16" x 20" (40.75 cm x 51 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500

322. Senior Executive Nimbus 2000 Crew Gift

HARRY POTTER AND THE SORCERER'S STONE (2001)

A senior executive Nimbus 2000 crew gift from the production of Chris Columbus' fantasy adaptation Harry Potter and the Sorcerer's Stone. Hand-made versions of Harry Potter's signature broomstick as seen in the first Harry Potter film were gifted by production to senior executives.

This broomstick features an arched, lacquered wood handle engraved "Nimbus 2000" in gold leaf with straw bristles secured with a black and brown leather band and a rubber band to the handle. Also included are a Daily Courier article from January 30, 2003

about the gift's construction by master broommaker Warren Olney, and a certificate of authenticity signed by Olney. The lot is in excellent overall condition.

Dimensions: (largest) 43" x 6" x 6" (109.25 cm x 15.25 cm x 15.25 cm); (smallest) 11 1/2" x 14" x 1" (29.25 cm x 35.75 cm x 2.5 cm)

Estimate: \$600 - 800



323. Harry Potter's (Daniel Radcliffe) Hogwarts Acceptance Letter

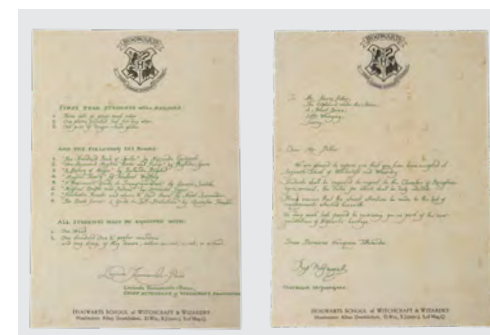
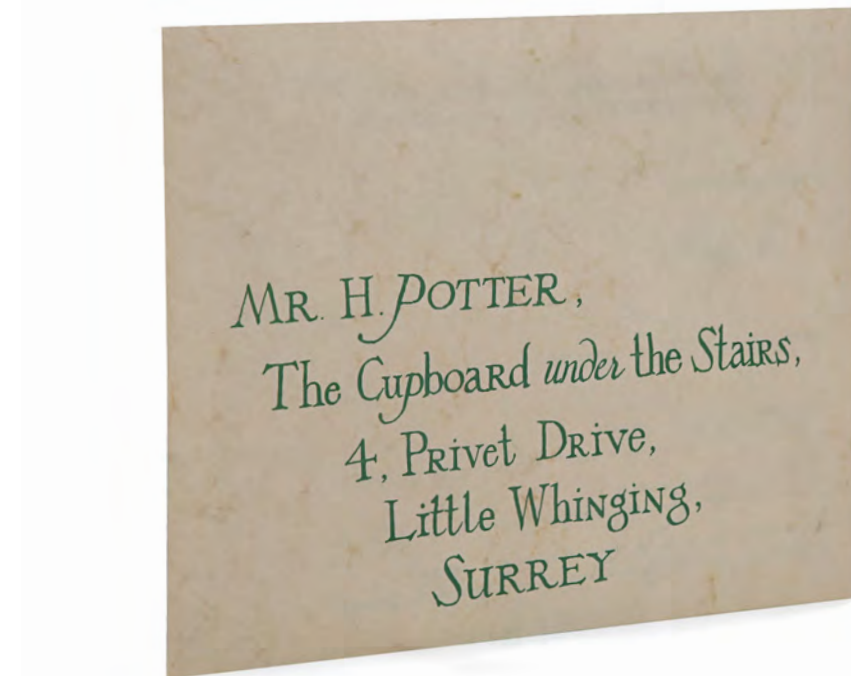
HARRY POTTER AND THE SORCERER'S STONE (2001)

A Hogwarts acceptance letter used in Chris Columbus' fantasy-adventure film Harry Potter and the Sorcerer's Stone. Owl post inundated the Dursley household with letters informing Harry Potter (Daniel Radcliffe) of his acceptance into Hogwarts despite Uncle Vernon's (Richard Griffiths) best efforts.

were also used in the scene.

The envelope remains sealed with a letter contained within and the wax seal exhibits a small chip. The envelope is accompanied by a printed letter of donation from Warner Bros., a copy of the letter contained within and a photocopied front cover of a 2001 edition of USA Weekend featuring Radcliffe opening a similar letter.

Estimate: \$6,000 - 8,000



324. J.K. Rowling Autographed Hardback Book

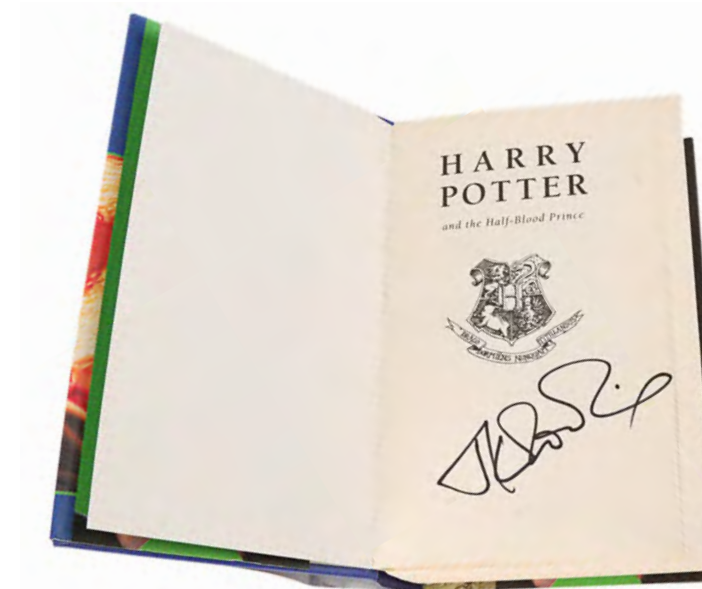
HARRY POTTER AND THE HALF-BLOOD PRINCE (2009)

A J.K. Rowling-autographed copy of Harry Potter and the Half-Blood Prince, the sixth book in her seven-part fantasy-adventure series.

Published by Bloomsbury, this U.K. first-edition hardback features the paper cover showing Harry Potter and Dumbledore holding their wands and surrounded by a ring of fire. The second page has been signed by author J.K. Rowling in black ink. The book shows signs of use, including minor wear to the edges of the cover and some pages, and small yellow colored marks, notably on the two front title pages.

Dimensions: 8" x 5 1/2" x 2 1/4" (20.5 cm x 14 cm x 5.5 cm)

Estimate: \$1,500 - 2,500



325. Ollivander's Wand Box

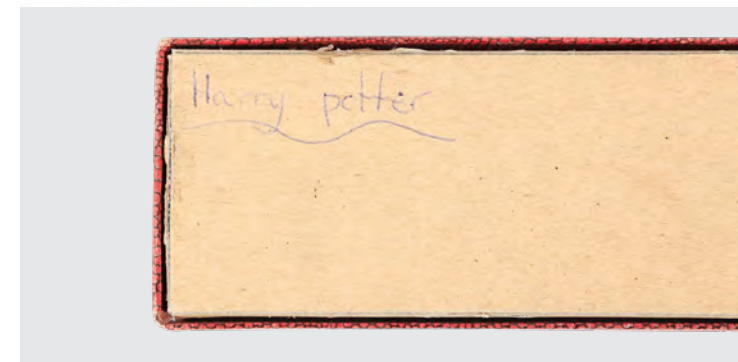
HARRY POTTER AND THE SORCERER'S STONE (2001)

An Ollivander's wand box from Chris Columbus' fantasy-adventure film Harry Potter and the Sorcerer's Stone. Wand boxes that stacked the shelves of Ollivander's, the Diagon Alley shop where Harry Potter (Daniel Radcliffe) purchased his signature wand, were given to attendees of the film's world premiere at Leicester Square in 2001.

Made of cardboard marked "Harry Potter" in pen, the box's sealed lid features a red faux-crocodile skin effect and a gold "Ollivander's" label. It remains in good overall condition with minimal signs of wear along the edges and a hole drilled in one end.

Dimensions: 14 1/4" x 2 1/4" x 1" (36 cm x 6 cm x 2.5 cm)

Estimate: \$600 - 800



326. Hand-Drawn Ray Harryhausen Concept Sketch of Jason (Todd Armstrong) Battling the Hydra

JASON AND THE ARGONAUTS (1963)

A hand-drawn Ray Harryhausen concept sketch from the production of Don Chaffey's fantasy adventure Jason and the Argonauts. The lot shows Jason (Todd Armstrong) wielding his sword against the Hydra, a mythical seven-headed serpent. Harryhausen drew inspiration from the tale of Hercules when creating the idea for the Hydra and has stated that this powerful image was the one that sold the movie project to the studio.

Rendered in pencil on vellum paper, the artwork comes presented in a brown wooden frame and shows minimal wear, with light creasing down the right side. The final, key art version of this image features on pages 110-111 of The Art of Ray Harryhausen by Ray Harryhausen and Tony Dalton, and on page 166 of Ray Harryhausen An Animated Life by Ray Harryhausen and Tony Dalton. Both published by Aurum. Dimensions (framed): 21 3/4" x 28" x 2" (55 cm x 71 cm x 5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$8,000 - 10,000





327. Zombie Costume

HAUNTED MANSION, THE (2003)

A zombie costume from Rob Minkoff's horror comedy The Haunted Mansion. Jim Evers (Eddie Murphy) foolishly moved his family to Gracey Manor, where the local undead rose and began haunting them.

This costume, designed by Academy Award®-winning makeup artist Rick Baker's Cinovation Studios, consists of a black Spandex balaclava and bodysuit marked "John Moore", a foam latex zombie mask, an outer Spandex zip-up bodysuit affixed with various detritus pieces, a pair of matching foam latex and Spandex gloves, and a pair of matching leather Gridlock shoes. The costume is in good overall condition with various signs of intentional distress throughout.

Estimate: \$2,000 - 3,000



328. Framed Heavy Metal Soundtrack Gold Record

HEAVY METAL (1981)

A framed Heavy Metal soundtrack gold record for the Ivan Reitman-produced animation anthology Heavy Metal. The RIAA awarded album business affairs manager Emily Shenkin with this record to commemorate 500,000 sales of Heavy Metal: Music From The Motion Picture.

This paper-backed, framed gold record is presented with the film soundtrack's cover art and a bronzetone plaque behind plastic on black matte. The record remains in fair overall condition with the frame visibly scuffed and punctured on the reverse.

Dimensions: 20 3/4" x 17" x 2" (52.75 cm x 43.25 cm x 5 cm)

Estimate: \$400 - 600



329. Phil Tippett Collection: Hellboy (Ron Perlman) Maquette

HELLBOY (2004)

A Hellboy (Ron Perlman) maquette from the production of Guillermo del Toro's action fantasy Hellboy. Maquettes of demon hero Hellboy were used as visual effects references for animation sequences. This lot comes from the collection of Phil Tippett, whose Tippett Studio created the visual effects for the film.

The unpainted yellow, gray, and white resin maquette is affixed to a square wooden base with rounded corners. It is in good overall condition with minimal signs of wear. Includes a letter of authenticity from Phil Tippett.

Dimensions: 25" x 19" x 16" (63.5 cm x 48.5 cm x 40.75 cm)

Estimate: \$1,500 - 2,500



330. Abe Sapien's (Doug Jones) Goggles

HELLBOY (2004)

Abe Sapien's (Doug Jones) goggles from Guillermo del Toro's action fantasy Hellboy. Genius amphibious humanoid Sapien wore his specialized goggles while investigating unusual cases for the Bureau of Paranormal Research and Defense with his partner, Hellboy (Ron Perlman).

transparent plastic lenses. The goggles are in good overall condition with some marks on the lenses and glue residue on the interior from production.

Dimensions: 8 3/4" x 3 3/4" x 1 1/4" (22.25 cm x 9.5 cm x 3.25 cm)

Estimate: \$1,000 - 1,500

These goggles, custom-molded to affix directly onto Sapien's makeup head appliance, are constructed of black and metallic-painted vacuformed urethane affixed with two



331. Abe Sapien's (Doug Jones) Hero Breathing Apparatus

HELLBOY (2004)

Abe Sapien's (Doug Jones) hero breathing apparatus from Guillermo del Toro's action fantasy Hellboy. An Ichthyo sapien with genius-level intelligence, Sapien wore his specially made breathing apparatus when he investigated unusual activity for the Bureau of Paranormal Research and Defense with his partner, Hellboy (Ron Perlman).

This custom-made breathing apparatus consists of a pair of curved plastic water tanks that are attached on one end with an interlocked swivel for shoulder mounting. Both tanks feature decorative metal elements as well as screw-on openings which allow them to be filled and drained of liquid. This apparatus comes mounted on a hard white plaster bust from the production, which is also affixed with a production-made black rubber bellows detail around the neck area.

It is in good overall condition with wear from production throughout including paint chipping and some missing and broken metal elements as well as distress on the top of the bellows.

Dimensions (on bust): 22" x 15 1/2" x 13" (55.75 cm x 39.25 cm x 33 cm)

Estimate: \$6,000 - 8,000



332. Stunt Butcher Guard Costume

HELLBOY II: THE GOLDEN ARMY (2008)

A stunt Butcher Guard stunt costume from Guillermo del Toro's fantasy action-adventure Hellboy II: The Golden Army. Butcher Guards surrounded King Balor's (Roy Dotrice) throne while his son Prince Nuada (Luke Goss) demanded information about a missing piece of the crown.

This costume consists of a molded plastic helmet marked for stunt performer Gaspar Szabo with leatherette-wrapped dreadlocks and bone adornments, leather and rubber torso armor marked "Stunt 1", leatherette, polyester, and nylon pants marked for Szabo, a matching foam-padded skirt, a pair of leather shoes with foam and resin details, and a metal-studded and tasseled leather weapon holster containing various weapons, including a rubber axe and three resin and rubber bullet magazine. The costume is in good overall condition with some warping to the fabrics from age and small areas of discoloration throughout.

Estimate: \$2,000 - 3,000



333. Bethmoran Goblin (John Alexander) and Cart Display

HELLBOY II: THE GOLDEN ARMY (2008)

A Bethmoran goblin (John Alexander) and cart display from Guillermo del Toro's fantasy action-adventure Hellboy II: The Golden Army. A bisected Bethmoora goblin and master blacksmith guided Hellboy (Ron Pearlman) and his team through Bethmoora to the Angel of Death (Doug Jones).

This display features the only hero cart made for the film, with a metal under structure that was designed to be moved by actor Alexander, whose legs were hidden by the cart itself. It is dressed with buckets, rope, fishing nets and similar materials. The goblin figure present on the display is constructed of a foam latex slip-on bodysuit painted yellow-green and an original headpiece and appliances, including three black horns, a leather necklace with various beads and baubles, and an exposed back seam. The lot is in excellent overall condition with minimal wear from production and age, including deterioration to the foam latex from age. Dimensions: 59" x 29" x 37" (150 cm x 73.75 cm x 94 cm)

Estimate: \$12,000 - 16,000



334. Prince Nuada Silverlance's (Luke Goss) Stunt Spear

HELLBOY II: THE GOLDEN ARMY (2008)

Prince Nuada Silverlance's (Luke Goss) stunt spear from Guillermo del Toro's fantasy sequel Hellboy II: The Golden Army. Silverlance, the Crown Prince of the Bethmoora elves, wielded his signature spear while dueling with Hellboy (Ron Pearlman) for control of the Golden Army.

This dense rubber stunt spear is painted goldtone, black, and silvertone with ornate Elven engravings on the blade, body, and pommel and a faux-leather grip. The spear exhibits some stains from handling, and a piece of the pommel is broken off from production use, but it remains in good overall condition.

Dimensions: 30 1/2" x 3 1/4" x 2" (77 cm x 8 cm x 5 cm)

Estimate: \$3,000 - 5,000



335. Hercules (Dwayne Johnson) Costume Display

HERCULES (2014)

A Hercules (Dwayne Johnson) costume display from Brett Ratner's action-fantasy film Hercules. After he defeated the Nemean Lion, the demi-god Hercules added its pelt to the armor he wore in battle.

This costume consists of a foam, urethane, and faux fur lion headdress with a matching faux fur lion pelt cape that attached with leather straps and metal loops to a hardened brown leather cuirass with sculpted muscles; a brown leather undervest; a black leather necklace with a long resin fang; a thick red-brown leather belt with a metal loop holding a production-made dark brown rubber dagger; brown leather, metal, and foam gauntlets; a brown leather skirt; and dark brown leather sandals with tall leather shin guards.

The costume is displayed on a custom mannequin made in the performer's likeness with brown acrylic eyes, long black hair, and a short black beard. In the hand of the mannequin is a dark brown and silvertone painted foam sword replica modeled after the one seen in the film. The costume display is in excellent overall condition with minimal wear from production and handling, including a bit of light paint chipping. Dimensions (on display): 22" x 30" x 80" (56 cm x 76.25 cm x 203.25 cm)

Special shipping required; see notice on pg 481

Estimate: \$4,000 - 6,000



336. Claire Bennet's (Hayden Panettiere) Cheerleading Costume

HEROES (T.V. SERIES, 2006-2010)

Claire Bennet's (Hayden Panettiere) cheerleading costume from the sci-fi drama television series Heroes. A high school cheerleader gifted with self-healing powers, Bennet discovered that she was only one of many other people with extraordinary abilities. Season 1 oriented its "Save the Cheerleader, Save the World" advertising campaign around Bennet.

This costume consists of a red, yellow, black, white, and cream graphic cashmere sweater, a red cotton skirt with white and yellow trim, and a pair of red cotton and Lycra shorts. It is in good overall condition with minor wear from production throughout, including some staining on the skirt.

Estimate: \$1,200 - 1,800



337. Animatronic Vogon Head Display

HITCHHIKER'S GUIDE TO THE GALAXY, THE (2005)

An animatronic Vogon head display from Garth Jennings' sci-fi comedy The Hitchhiker's Guide to the Galaxy. The Vogons, a bureaucratic alien race, destroyed Earth in order to open a hyperspace bypass.

Created by the Jim Henson Creature Shop, this display consists of a hand-painted green and purple plastic and foam latex Vogon head with glass eyes, resin teeth, hand-punched hair, a metal interior structure housing mechanical and animatronic components, a thick black cable running through the neck, and buckles for connecting to a larger puppet. The head is mounted on a metal stand affixed to a wooden display base marked "Mrs. Minion". It is in good overall condition with some signs of production and age, including minor deterioration to the foam. Dimensions: 23 3/4" x 23 3/4" x 29" (60.5 cm x 60.5 cm x 73.75 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$3,000 - 5,000



338. Phil Tippett Collection: Stop-Motion Scorpion Puppet

HONEY, I SHRUNK THE KIDS (1989)

A stop-motion scorpion puppet from Joe Johnston's sci-fi adventure comedy Honey, I Shrunk the Kids. A monstrous scorpion delivered one of the most tearful scenes in the film when it attacked Antie, ultimately killing the kids' beloved pet ant and mode of transportation. This lot comes from Phil Tippett, who created the intricate stop-motion puppets used for this epic creature face-off.

This puppet features a dense, reddish orange rubber shell with a foam underbelly that is fitted around a custom-made metal stop-motion armature. Two large claws are found on either side of the puppet along with eight legs, and dark beady eyes at the top of its head. A large, curved stinger curls from the back of the arachnid toward its head, and tiny hairs are found on the puppet's legs and body to further give it a life-like appearance.

The metal armature can be seen coming through the legs in some areas, but this puppet remains in good overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 24" x 16" x 10" (61 cm x 40.75 cm x 25.5 cm)

Estimate: \$20,000 - 30,000



339. Peter Banning's (Robin Williams) Sword

HOOK (1991)

Peter Banning's (Robin Williams) sword from Steven Spielberg's fantasy adventure Hook. When Banning proved to the Lost Boys that he truly was Peter Pan in his childhood, Rufio (Dante Basco) relinquished the gold Pan sword to Peter.

Dimensions: 28" x 3 3/4" x 3 3/4" (71.25 cm x 9.5 cm x 9.5 cm)

Estimate: \$12,000 - 16,000

This sword features a polished metal blade finished to appear gold, a resin hilt painted and weathered to appear to be a coconut, a hand-painted brown faux leather grip, and a steel pommel. The sword is in good overall condition with visible flaking to the hilt and grip.



Tristar/Amblin/Kobal/Shutterstock



340. Set of Reference Photographs and Illustrations

HOOK (1991)

A set of reference photographs and illustrations from the production of Steven Spielberg's fantasy adventure Hook. These assorted behind-the-scenes images show different stages in the costume and prop design for The Lost Boys, as well as the construction of key models and sets, including Captain Hook's (Dustin Hoffman) pirate ship.

This set consists of 55 color costume reference photographs printed on assorted stock dated "91" and marked with handwritten notes throughout, 35 printed pages of set, model, and weapons reference images, four copies of hand-drawn costume concept sketches for Ace (Jasen Fisher), Peter Pan (Robin Williams), Hook, an unused character named "Ziggy," and a blue paper binder labeled "Arriola." The majority of this content is believed to be unpublished. The set exhibits signs of handling, including some tears and creasing throughout, but it remains in good overall condition. Dimensions (largest): 11 1/2" x 9 1/2" (29.25 cm x 24.25 cm); (smallest): 5" x 3 1/2" (12.75 cm x 9 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500

341. Hand-Drawn Anthony Powell Pan and Hook Costumes Concept Sketch

HOOK (1991)

A hand-drawn Anthony Powell Pan and Hook costumes concept sketch from the production of Steven Spielberg's fantasy adventure Hook. Powell was nominated for an Academy Award® for his costume designs of Peter Pan (Robin Williams) and his nemesis, Captain James Hook (Dustin Hoffman).

This concept sketch depicting a front and back view of Hook's pirate costume, as well as a front view of Peter's green floral costume with handwritten notes marked "Flying Pan," "Twig Buckle," and "Acorns" is rendered in ink and graphite on wax paper dated "Feb. 11, 1991." It was provided as a reference to a toy designer working on products tied to the film. The sketch is in fair overall condition with some tears at the top and creasing throughout from being rolled for storage. Dimensions: 14" x 17" (35.75 cm x 43.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000

342. Grinch's (Jim Carrey) Black Mesh Robe, Socks and Shoes

HOW THE GRINCH STOLE CHRISTMAS (2000)

Grinch's (Jim Carrey) black mesh robe, socks and shoes from Ron Howard's family comedy How the Grinch Stole Christmas. The grouchy Grinch wore his robe, socks and shoes when he retired for the evening at his home on Mount Crumpit.

This black nylon mesh robe features matching black cuffs and a collar. The large knit-wool socks have been dirtied and distressed by production. The large suede shoes are lined with brown satin and are fastened by a clasp at the back of each shoe. A wardrobe tag is also included with the costume noting the change and scene numbers. The costume remains in good overall condition.

Estimate: \$1,200 - 1,800



343. Howard The Duck's Jacket

HOWARD THE DUCK (1986)

Howard the Duck's jacket from the production of Willard Huyck's science fiction comedy Howard the Duck. Howard the Duck (Ed Gale, Chip Zien), a young duck from Duckworld, donned his jacket after being transported to Earth and befriendng Beverly Switzler (Lea Thompson).

This orange and dark red polyester blend and silk jacket features elastic wrist and waist bands, goldtone piping, a brassstone zipper, two front pockets, and colorful embroidered images of a simplistic flower design on the front and a large tiger on the back. The jacket is in good overall condition with minor wear from production and age, including some pulled threads and a few small stains.

Estimate: \$4,000 - 6,000



344. Storyboard Binder

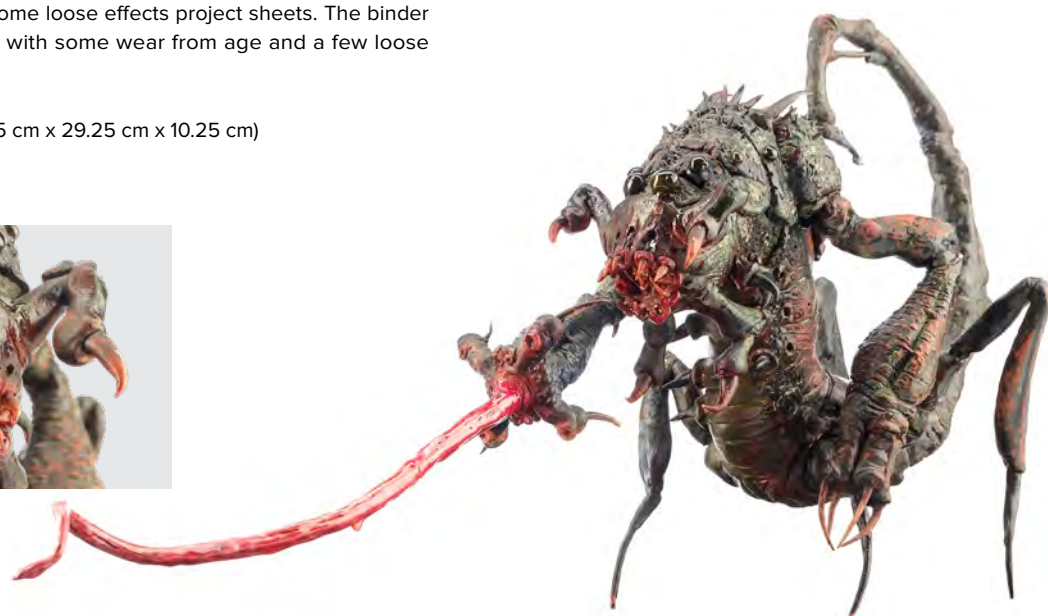
HOWARD THE DUCK (1986)

A storyboard binder from the production of Willard Huyck's sci-fi comedy-adventure Howard the Duck. A duck with humanoid characteristics was transported to Earth, where he teamed with a rock singer (Lea Thompson) to thwart an alien invasion.

This red plastic three-ring binder contains printed visual storyboards depicting virtually the entire film in sequence. It is marked "CHARLIE BAILEY CREATURE DEPT. MGR. DUCK SHOP HTD '85-'86" in ink and also includes a breakdown of the duck effects by scene and some loose effects project sheets. The binder is in excellent overall condition with some wear from age and a few loose storyboards stuck together.

Dimensions: 12" x 11 1/2" x 4" (30.5 cm x 29.25 cm x 10.25 cm)

Estimate: \$300 - 500



345. Phil Tippett Collection: Dark Overlord of the Universe Maquette

HOWARD THE DUCK (1986)

A Dark Overlord of the Universe maquette from the production of Willard Huyck's sci-fi comedy Howard the Duck. Dr. Walter Jennings (Jeffrey Jones) attempted to send Howard the Duck (Ed Gale, Chip Zien) back to Duckworld, but instead accidentally transported the Dark Overlord to Earth, where it took possession of Jennings's body before finally revealing its true form in the film's finale. This lot comes from the collection of the film's stop-motion supervisor, Phil Tippett, who designed the creature.

The maquette is made of sculpting compound over a wire frame and is painted in various shades of green, brown, and black. As an early concept for the creature, the maquette features a much more animalistic interpretation than the version seen in this finished

film, with many dark spider-like eyes and a round mouth with a ring of fangs surrounded by four sharp, finger-like claws. A long pink tentacle-like appendage protrudes from the creature's right arm, reaching towards the human figure placed across from it. The maquette is attached to a black, painted wooden base with a clear acrylic cover over it. Also included as a sight gag is a plastic Luke Skywalker figure. The lot is in excellent overall condition with minimal wear from handling and age. Includes a letter of authenticity from Phil Tippett. Dimensions: 28" x 11" x 16" (71.5 cm x 28 cm x 41 cm)

Estimate: \$5,000 - 7,000



346. Hand-Drawn Quasimodo (Lon Chaney) Cathedral Poster by Gerhard

HUNCHBACK OF NOTRE DAME, THE (1923)

Hand-drawn Quasimodo (Lon Chaney) cathedral poster by Gerhard based on Wallace Worsley's silent drama The Hunchback of Notre Dame. The piece was created by artist Gerhard (best known for his background artwork on Cerebus the Aardvark, one of the longest running independent comic books) for a limited-edition run of poster prints by Dark Hall Mansion in 2018.

The poster is rendered with black ink on illustration board in a cross-hatch style depicting Quasimodo sitting on the floor in front of Notre Dame's high altar as the cathedral's stained glass windows and extraordinary architecture loom over him. It is signed by the artist in the lower righthand corner. The poster is in excellent overall condition with minimal wear. Dimensions: 36" x 24" (91.5 cm x 61 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



347. Hand-Drawn Quasimodo (Lon Chaney) Cathedral Poster by Gerhard

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Hand-drawn Quasimodo (Lon Chaney) cathedral poster by Gerhard based on Wallace Worsley's silent drama The Hunchback of Notre Dame. The piece was created by artist Gerhard (best known for his background artwork on Cerebus the Aardvark, one of the longest running independent comic books) for a limited-edition run of poster prints by Dark Hall Mansion in 2018.

The poster is rendered with black ink on illustration board in a cross-hatch style depicting Quasimodo standing on a balcony on the west facade of Notre Dame, with three statues and the west rose window above him. It is signed by the artist in the lower righthand corner. The poster is in excellent overall condition with minimal wear. Dimensions: 36" x 24" (91.5 cm x 61 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



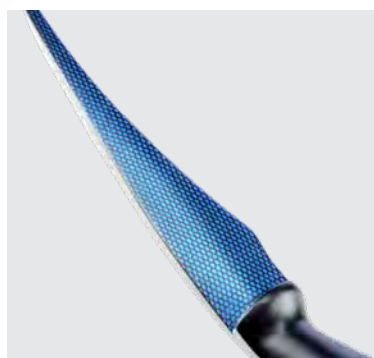
348. Katniss Everdeen's (Jennifer Lawrence) Hunting Costume

HUNGER GAMES, THE (2012)

Katniss Everdeen's (Jennifer Lawrence) hunting costume from Gary Ross' sci-fi adventure The Hunger Games. Everdeen wore her costume while hunting in the woods to provide for her family as food was so scarce in her lower-class district.

The costume consists of a black cotton-blend long-sleeve shirt, a weathered brown leather belt with a brass-color metal buckle, a pair of blended-fabric brown pinstripe pants, and a pair of knee-high brown leather lace-up side-zip boots. The pants are marked "Katniss Reg 1" and the belt and boots are noted as "Katniss Hero". The costume is in good overall condition with minor signs of wear from production, including some small tears and loose threads throughout the shirt and pants.

Estimate: \$3,000 - 5,000



349. Katniss Everdeen's (Jennifer Lawrence) Arena Costume

HUNGER GAMES, THE (2012)

Katniss Everdeen's (Jennifer Lawrence) Arena costume from Gary Ross' sci-fi adventure The Hunger Games. In a dystopian future, Everdeen was one of a group of 24 teenagers forced to fight to the death in the annual "Hunger Games" competition.

This costume consists of a black cotton zip-up jacket with orange details, a stunt mockingjay pin and a detachable windbreaker-style accessory as well as a black cotton shirt, a pair of moss green pants and a continuity photo featuring the actress wearing the costume on set. Both the jacket and pants have "Katniss" written on their interiors and the jacket features a tag on the neckline interior stating it is "DESIGNED BY JUDIANNA MAKOVSKY," the film's costume designer. This costume is in excellent overall condition with some signs of production wear, some staining and purposely distressed battle damage throughout the jacket and pants including a large hole with faux blood on the right pant leg and several holes on the right jacket sleeve.

Estimate: \$8,000 - 10,000

350. Katniss Everdeen's (Jennifer Lawrence) Mockingjay Bow

HUNGER GAMES, THE: MOCKINGJAY - PART 1 (2014)/HUNGER GAMES, THE: MOCKINGJAY - PART 2 (2015)

Katniss Everdeen's (Jennifer Lawrence) Mockingjay bow from Francis Lawrence's sci-fi adventure sequels The Hunger Games: Mockingjay - Parts 1 and 2. Beatee Laitier (Jeffrey Wright) designed a fully-functional, military-grade bow to pair with Everdeen's mockingjay costume after she joined the Second Rebellion. Everdeen carried the bow into combat throughout both films.

This custom-made hero prop bow is constructed of a synthetic composite painted with a metallic, gloss black finish and spotted blue carbon fiber accents. The polyester, elastic, and carbon fiber string features a goldtone notch at center and is secured to the bow with dense rubber bands. The bow is in good overall condition with some wear along its edges and indentations from its construction.

Dimensions: 10 1/2" x 2" x 55" (26.75 cm x 5 cm x 139.75 cm)

Estimate: \$8,000 - 10,000



4.33' (129.75 cm)



351. DSRV-1 Mystic Submarine Model Miniature

HUNT FOR RED OCTOBER, THE (1990)

A DSRV-1 Mystic submarine model miniature from the production of John McTiernan's war thriller The Hunt for Red October. Jack Ryan (Alec Baldwin) used the U.S.S. Dallas' deep-submergence rescue vehicle (DSRV) to board Red October. Model miniature submarines were filmed with motion control in a dry, smoky room to simulate underwater sequences.

This miniature submarine, designed by model maker David Merriman and fabricated by Industrial Light & Magic (ILM), is constructed of hand-painted fiberglass and styrene plastic components with hand-applied and stenciled decals reading "DSRV Mystic" and "Danger High Voltage". Cut wires protrude from a section of the underside designed for mounting and operating the model.

The miniature is in fair overall condition with some of the propeller snapped off the front and other punctures and wear present. Dimensions: 52" x 16" x 10" (129.75 cm x 40.75 cm x 25.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$12,000 - 16,000

352. Set of Three Makeup Test Heads

I AM LEGEND (UNPRODUCED, RIDLEY SCOTT)

A set of three makeup test heads from the development of Ridley Scott's unproduced adaptation of Richard Matheson's sci-fi novel I Am Legend. The film adaptation directed by Francis Lawrence and released in 2007 ultimately utilized some character designs from Scott's intended film.

These three hand-painted clay makeup test busts made for the film's plague-infected characters were designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). One is fitted with a wig with plaster molded on the shoulders to resemble a cloak. The set exhibits some paint chipping and cracking, but remains in good overall condition.

Dimensions (largest): 26" x 19" x 11" (61 cm x 45.75 cm x 33 cm); (smallest): 19" x 17" x 10 1/2" (23 cm x 43.25 cm x 26.75 cm)

Estimate: \$4,000 - 6,000



353. Pair of Makeup Test Heads

I AM LEGEND (UNPRODUCED, RIDLEY SCOTT)

A pair of makeup test heads from the development of Ridley Scott's unproduced adaptation of Richard Matheson's sci-fi novel I Am Legend. The film adaptation directed by Francis Lawrence and released in 2007 ultimately utilized some character designs from Scott's intended film.

These two hand-painted clay makeup test busts for the film's plague-infected characters were designed, molded, and mounted to black wooden display bases by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). They exhibit some paint chipping and cracking, but the pair remains in good overall condition.

Dimensions (largest): 24" x 18" x 13" (61 cm x 45.75 cm x 33 cm); (smallest): 21" x 16" x 12" (53.25 cm x 40.5 cm x 30.5 cm)

Estimate: \$1,500 - 2,500



354. One-Sheet Release Poster Signed by Harrison Ford

RAIDERS OF THE LOST ARK (1981)

A one-sheet release poster signed by Harrison Ford from Steven Spielberg's action-adventure film Raiders of the Lost Ark. The poster's iconic image of Indiana Jones (Harrison Ford) surrounded by glimpses of characters and scenes from the film was illustrated by artist Richard Amsel. The poster comes from the collection of Howard Kazanjian, the film's producer.

The one-sheet is color printed on glossy poster paper featuring the Richard Amsel illustration, the film's title, a footer with the standard cast and crew information, and a header reading "Indiana Jones-the new hero from the creators of JAWS and STAR WARS." The poster is signed "For Howard" by Harrison Ford in black ink. It is in excellent overall condition with minimal wear from handling and age. Dimensions: 41" x 27" (104.25 cm x 68.75 cm)

Estimate: \$1,000 - 1,500



355. Press Kit, Cast and Crew Ticket, and Third Draft Script

RAIDERS OF THE LOST ARK (1981)

A press kit, premiere ticket, and script from Steven Spielberg's action-adventure classic Raiders of the Lost Ark. The press kit includes four press release packets, production notes, 15 black-and-white press stills, and a cast and crew booklet. The premiere ticket admitted two guests and is dated June 10th in Sacramento. The 102-page script is written by Lawrence Kasdan and is a third draft dated August 1979. The lot shows signs of wear from age, but it remains in very good overall condition.

Dimensions (largest): 11" x 8 3/4" x 1/2" (28 cm x 22 cm x 1 cm); (smallest): 8" x 4" x 1/2" (20 cm x 10 cm x 1 cm)

Estimate: \$600 - 800



356. Nazi Standard

RAIDERS OF THE LOST ARK (1981)

A Nazi standard from Steven Spielberg's adventure film Raiders of the Lost Ark. Nazi soldiers carried the standard when they transported the Ark to be opened toward the end of the film. The standard is made of resin and has been carved to depict an eagle symbol. On either side of the swastika are German words that read Deutschland Uber Alles, which translated, means "Germany above all."

The piece has been painted in shades of gray and silver to depict authentic metal materials. It has chips of paint missing throughout, including a small blank patch at the bottom from adhering to the standard pole. A small drill hole also remains on the back center of the eagle from securing to the pole. The piece remains in very good overall condition. Dimensions: 12" x 30" x 1/4" (30 cm x 76 cm x .5 cm)

Estimate: \$1,200 - 1,800



357. Nazi Jacket

RAIDERS OF THE LOST ARK (1981)

A Nazi jacket from Steven Spielberg's adventure film Raiders of the Lost Ark. Nazi soldiers wore their uniform jackets throughout the film as they sought to obtain the legendary Ark of the Covenant under the command of Oberst Herman Dietrich (Wolf Kahler), with Indiana Jones (Harrison Ford) continually thwarting their plans.

This green, cotton blend button-up jacket features its original Bermans & Nathan's wardrobe tag marked "4C Raiders" sewn into the collar, as well as 10 metal buttons and four pockets on the front. All three of the jacket's Nazi patches have been removed from the front right lapel and collar, leaving minor tears in the fabric, but the jacket remains in good overall condition.

Estimate: \$800 - 1,200





358. Raven Bar & Well of Souls Staff of Ra Headpiece

INDIANA JONES AND THE RAIDERS OF THE LOST ARK (1981)

A Raven bar and Well of Souls Staff of Ra headpiece from Steven Spielberg's Raiders of the Lost Ark. A key plot point in the film, Indiana Jones (Harrison Ford) used the headpiece in the Map Room at Tanis to reveal the location of the Well of Souls, the resting place of the Ark of the Covenant.

Two versions of the headpiece appear in the film. The first version was seen in the Raven Bar sequence and inside the Well of the Souls. It features simple detailing on the headpiece's feathered bird, and smaller characters around the border of the headpiece. This was the first version made by the in-house production team. The second version was constructed by an outside jeweler specifically for insert shots and features a more-detailed bird sculpture and larger characters around the edge, so that they were more obviously text characters on screen. The simpler 'Raven bar' style headpieces were used for the majority of live-action filming.

This 'Raven bar' style headpiece was acquired directly from a close family friend of the film's Construction Manager Bill Welch. The circular headpiece is

fabricated from resin, and features a plastic, amber colored crystal "eye" adorns one side. The lot features a metallic goldtone finish, and a chain-like detailing around the perimeter. A slot is situated at the bottom where the piece was attached to the top of the wooden staff.

The amber crystal is missing from one side and the headpiece displays a worn finish, with its color altered from age in some areas. Bill Welch's family has written a letter of authenticity detailing the history of the piece, which is included. Also included is a letter from the family friend of Bill Welch who was gifted the piece by Welch in 1990, which states in part "During this visit Bill [Welch] gifted my family the headpiece for the Staff of Ra, telling us it was the one used on the staff in the film." This is believed to be the only 'Raven bar' style headpieces ever offered at auction.

Dimensions: 3 1/4" x 3 1/4" x 1/4" (8.5 cm x 8.5 cm x 1 cm)

Estimate: \$100,000 - 200,000





359. Phil Tippett Collection: Miniature Ark of the Covenant Lid Model

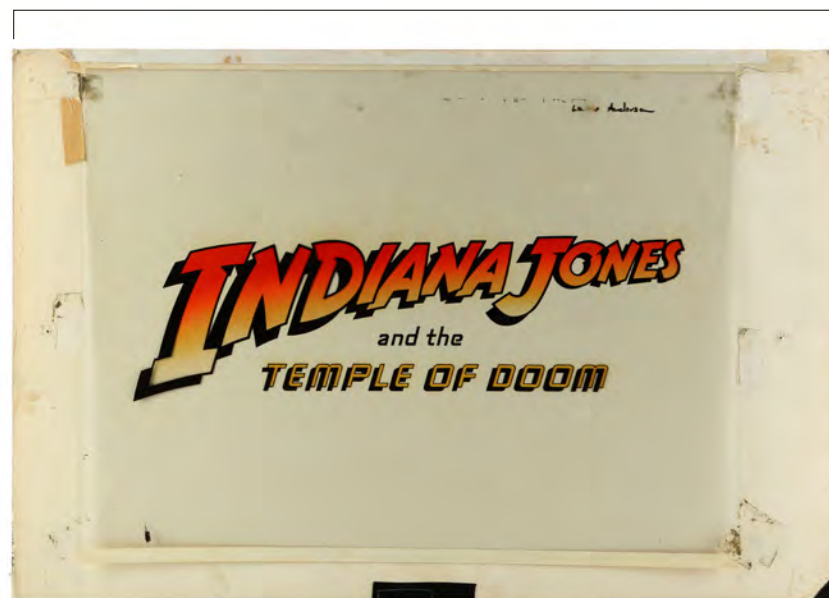
RAIDERS OF THE LOST ARK (1981)

A miniature Ark of the Covenant lid model from Steven Spielberg's adventure film Raiders of the Lost Ark. This lid was created for the shot at the end of the film where it is blown into the sky. Multiple lids were made for the pyrotechnics, and a number were later gifted by production to members of the crew. This lot comes from the collection of visual effects artist Phil Tippett.

This detailed resin lid with two bowing angel figures is painted green and goldtone and applied with goldtone tape. The reverse is unpainted. The lid is in good overall condition with minor wear along the edges and only small bits of gold tape left from age. Includes a letter of authenticity from Phil Tippett. Dimensions: 4 1/2" x 3" x 1 1/2" (11.5 cm x 7.75 cm x 4 cm)

Estimate: \$6,000 - 8,000

30 1/4" (77 cm)



360. Hand-Painted Master Title Logo Artwork

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

Hand-painted master title logo artwork from Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. This master title art created by designer Lance Anderson was photographed and distributed as the film's final release logo as seen on promotional material, consumer products and in the film's Shanghai-set opening sequence.

the black shadowing under the letters applied with overlaid acetate. It is in good overall condition with small punctures, tape residue, and some stains to the board.

Dimensions: 20 1/4" x 30 1/4" (51.5 cm x 77 cm)

Sold without copyright; see notice on pg 481

Estimate: \$3,000 - 5,000

The orange and yellow title art is airbrushed directly onto illustration board with



361. Two Hand-Drawn and One Printed Title Card Lettering Illustrations

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

Two hand-drawn and one printed title card lettering illustrations from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. The film's title card, created by title designer Lance Anderson, appeared in the opening Shanghainese nightclub sequence. This set consists of two sketches hand-rendered in graphite on vellum and one black-and-white printed paper copy of an alternate logo design affixed to illustration board labeled "Same Size Film POS Lance Anderson 1546 Grant". It is in fair overall condition with visible signs of wear and age, including creasing, tearing, and staining.

Dimensions (each): 14" x 25" (35.75 cm x 63.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000

362. Shanghai Street Lantern, Storyboards, and Various Production Ephemera

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A Shanghai street lantern and various production ephemera from the production of Steven Spielberg's action-adventure Indiana Jones and the Temple of Doom. A crime lord chased Indiana Jones (Harrison Ford) through the streets of Shanghai.

The lot consists of a floral-patterned plastic and fabric lantern, 14 pages of production documentation such as call sheets and concept art, two color film stills, and 173 pages of printed storyboards, including the Shanghai chase. It is in good overall condition with signs of wear and age throughout.

Dimensions (largest): 15 1/2" x 14" x 4" (39 cm x 36 cm x 10 cm); (smallest): 8" x 10" (20 cm x 25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$1,500 - 2,500



363. Pankot Palace Banquet Beetle

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A Pankot Palace banquet beetle from Steven Spielberg's action adventure Indiana Jones and the Temple of Doom. Willie Scott (Kate Capshaw) and her fellow dinner guests were served the bugs during the infamous banquet scene, while Indiana Jones (Harrison Ford) attempted to solve the mystery surrounding Pankot Palace and the missing village children.

The stag beetle is made from Latex, and features a detailed shell, spindly plastic legs and pincers. The insect is painted with a gloss black finish, while the underside is painted in brown tones. The beetle is in good overall condition with some signs of wear from production and age. It is fragile from age and should be handled with care. Dimensions: 6" x 5" x 1 1/2" (15 cm x 13 cm x 4 cm)

Estimate: \$800 - 1,200





364. Thuggee Guard Sword Δ

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A Thuggee guard sword from Steven Spielberg's action adventure Indiana Jones and the Temple of Doom. Mola Ram's (Amrish Puri) Kali-worshipping cultists carried their swords throughout the film, notably when they trapped Indiana Jones (Harrison Ford) on a rickety rope bridge.

to appear metallic. The sword has been finished in shades of silvertone and a dull gray to depict metal alloy materials. The sword displays signs of wear, such as cracking in the blade wrapping from age, but it remains in good, production-used condition.

Dimensions: 33" x 3 1/2" x 1" (83 cm x 9 cm x 2 1/2 cm)

The metal sword is comprised of a fiberglass pommel and resin blade. The ornate grip has been cast to resemble a snarling tiger's head and the blade has an aluminum coating

Estimate: \$1,500 - 2,500

365. Chilled Monkey Brain Head Δ

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

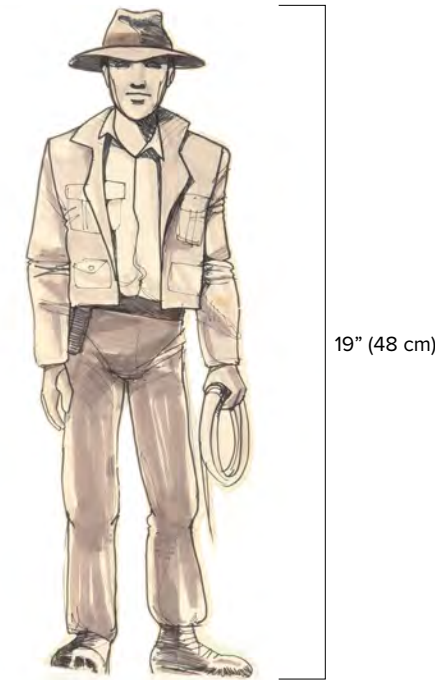
A chilled monkey brain head from Steven Spielberg's action adventure Indiana Jones and the Temple of Doom. Willie Scott (Kate Capshaw) and her fellow dinner guests were served chilled monkey brains as dessert after the main course of bugs and snakes.



The head is made from a vacuformed plastic shell filled with biscuit foam. The monkey head has been hand-painted with eye, nose and teeth detailing and includes gray hair applied to each side as well as the head. The top piece of the head is removable and reveals a small plastic bowl where the "brains" were served. The top of the head features some red stains from the food coloring used on the props. The head features some signs of production wear and age, but it remains in good overall condition.

Dimensions: 6" x 4 1/2" x 5" (15 cm x 13 cm x 4 cm)

Estimate: \$5,000 - 7,000



19" (48 cm)

366. Hand-Drawn ILM Indiana Jones Scale Reference Cut-Out Δ

INDIANA JONES AND THE TEMPLE OF DOOM (1984)/INDIANA JONES AND THE LAST CRUSADE (1989)

A hand-drawn ILM Indiana Jones character scale reference cut-out attributed to Joe Johnston, which is either from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom, or its follow-up Indiana Jones and the Last Crusade.

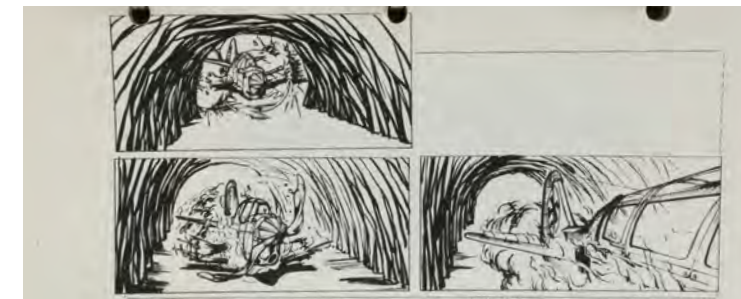
This foam core scale cut-out featuring Indy (Harrison Ford) with his signature hat and whip was created by artists at Industrial Light & Magic (ILM) as a scale reference for miniature models constructed during production. It is rendered in pen and marker, and could be the work of Joe Johnston, though this cannot be confirmed. The cut-out is in good overall condition with minor signs of wear along the edges and masking tape applied over them, a small tan stain on the front right, and tape residue. Dimensions: 19" x 7" x 1/2" (48 cm x 18 cm x 0.75 cm)

Estimate: \$2,000 - 3,000

367. Michael McAlister's Production Script and Storyboards

INDIANA JONES AND THE LAST CRUSADE (1989)

Visual effects supervisor Michael McAlister's production script and storyboards from Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. The script, written by Jefferey Boam, consists of 135 pages and is dated February 23, 1988. The script is titled "Indy III" and is signed by the film's VFX supervisor Michael McAlister, with a handwritten inscription that reads "This is my copy of the Indy III script." The second draft script is bound within a blue folder and features highlighted portions of scene description throughout. The small binder consists of 74 mini storyboard copies divided by multiple VFX sequences. The binder also features a handwritten note from the film's VFX supervisor reading "These are my personal copies of the INDY III VFX storyboards" concluded with his signature. The lot shows minimal signs of wear and remains in good overall condition.



Dimensions: (largest) 11 1/2" x 9 1/4" x 3/4" (29 cm x 23 cm x 2 cm); (smallest) 9 1/4" x 7 1/4" x 1 3/4" (23 cm x 18 cm x 4 cm)

Estimate: \$3,000 - 5,000

368. Pair of Thuggee Whips

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A pair of Thuggee whips from Steven Spielberg's action adventure Indiana Jones and the Temple of Doom. Mola Ram's (Amrish Puri) Kali-worshipping cultists used whips and other cruel punishments to intimidate the local children that they kidnapped to work in their mines. The first whip is a brown suede cat o' nine tail, albeit one made with only eight tails, with frayed and knotted ends and a matching suede-wrapped handle. The second whip is a black bullwhip with a leather-wrapped wooden handle, knit leather lower thong, soft yarn upper thong, and a red rope popper with a frayed end. The lot is in good overall condition with wear from production and age, including deterioration to the leather of the black whip, which has a piece of black gaffer tape wrapped around an area where the leather has deteriorated to the extent of severing the whip into two pieces. Dimensions (largest): 75" x 14" x 1 1/2" (190.5 cm x 36 cm x 4 cm); (smallest): 34" x 5" x 2" (86.5 cm x 13 cm x 5.5 cm)



Estimate: \$1,500 - 2,500

369. Nazi Helmet

INDIANA JONES AND THE LAST CRUSADE (1989)

A Nazi helmet from Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. Nazis chased Indiana Jones (Harrison Ford) and his father Henry by motorcycle when they escaped from Castle Brunwald.

This jet-black helmet is constructed from fiberglass, rather than the usual vacuformed plastic, suggesting it may have been created for a stunt performer or dummy. It features two red and white striped shield Nazi emblem stickers on the sides and "FH" carved into the interior. The helmet exhibits some fractures to the interior and wear along its edges, but it remains in good overall condition.

Dimensions: 12" x 10" x 7 1/2" (30.5 cm x 25.5 cm x 19 cm)

Estimate: \$800 - 1,200



370. Walter Donovan's (Julian Glover) Effects Hair Piece

INDIANA JONES AND THE LAST CRUSADE (1989)

Walter Donovan's (Julian Glover) effects hairpiece from Steven Spielberg's adventure sequel Indiana Jones and the Last Crusade. Donovan drank from the wrong chalice and rapidly aged until he crumbled to dust. To achieve this shot, three heads were created and attached to a motion-control rig to mimic the actors' movements. This head was made for the shot in which Donovan's hair grows rapidly during his accelerated aging.

The bust is made of fibreglass and features long strands of graying hair protruding from the scalp. The hairs lead into the scalp and are attached to a round, metal grip that, when pulled, would cause the hair to recede into the scalp. The shot was then played back in reverse to imitate growing hair. The bust includes numerous straps to anchor to the motion-control rig. The lot is in good overall condition with minor wear from production and age.

Dimensions: 17" x 10" x 13" (43 cm x 25 cm x 33 cm)

Estimate: \$3,000 - 5,000



371. Walter Donovan's (Julian Glover) Jacket

INDIANA JONES AND THE LAST CRUSADE (1989)

Walter Donovan's (Julian Glover) jacket from Steven Spielberg's adventure sequel Indiana Jones and the Last Crusade. Donovan wore his gray jacket at the end of the film when he forced Indy (Harrison Ford) to retrieve the Holy Grail.

The bespoke gray button-up jacket is made of cotton, features four patch pockets at the front and includes a belt. Inside the jacket is a hand-stitched production label from Bermans and Nathans that reads "Indiana Jones Julian Glover." Also included for display purposes are a black dress shirt and a silk tie which features gray diagonal stripes. The lot is in good overall condition with minor wear from production and age, including small spot stains to the jacket and wrinkles to the tie where it was previously tied.

Estimate: \$1,500 - 2,500



372. Indiana Jones' (Harrison Ford) Screen-Matched Nazi Uniform Jacket

INDIANA JONES AND THE LAST CRUSADE (1989)

Indiana Jones' (Harrison Ford) Nazi uniform jacket from Steven Spielberg's adventure sequel Indiana Jones and the Last Crusade. When attempting to retrieve his father's diary from a Nazi book burning, Indy disguised himself as a Nazi, just before he came face to face with Adolf Hitler (Michael Sheard). The jacket screen matches to the moment when Indy confronts Elsa (Alison Doody).

The uniform jacket is made of gray-green material with a green velvet collar and silk lining. The jacket features multiple pins and decorations that faithfully recreate the historic look, including two pins, an eagle patch, epaulettes and collar bar patches. A Bermans and Nathans costume tag is sewn to the inside of the jacket with a handwritten note reading "Mr. Harrison Ford I.J. III" in blue ink. An additional handwritten note in red, reading "C.42", is written on the silk lining and likely refers to the scene number the garment was intended for. The jacket is in excellent condition with some light wear, including light fraying to some patches and stitching.

Estimate: \$15,000 - 20,000





373. Indiana Jones' (Harrison Ford) Screen-Matched Zeppelin Waiter Jacket

INDIANA JONES AND THE LAST CRUSADE (1989)

Indiana Jones' (Harrison Ford) screen-matched zeppelin waiter jacket from Steven Spielberg's adventure sequel Indiana Jones and the Last Crusade. When Indy and Henry Jones, Sr. (Sean Connery) boarded a zeppelin out of Nazi Germany, Indy disguised himself as a waiter and tossed Vogel (Michael Byrne) off the ship. This high-waisted, double-breasted white twill jacket features front and wide lapels, goldtone buttons sewn onto the front and breast pockets, and A Bermans and Nathans costume tag on the interior labeled "Harrison Ford 9306 #6 Indiana Jones III". The jacket is in fair overall condition with light wear, including various stains and holes on the lapels where pins were once attached.

Dimensions: 30" x 23" x 2" (76.5 cm x 58.5 cm x 5.5 cm)

Estimate: \$15,000 - 20,000



374. Indiana Jones' (Harrison Ford) Screen-Matched Rocket-Propelled Grenade Launcher

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (2008)

Indiana Jones' (Harrison Ford) screen-matched rocket-propelled grenade launcher from Steven Spielberg's action-adventure sequel Indiana Jones and the Kingdom of the Crystal Skull. Jones fired an RPG-2 during the jungle chase sequence, scaring Marion Ravenwood (Karen Allen), and Mutt Jones (Shia LaBeouf). This film-prop, non-functional Type 69 RPG launcher with a brown carrying handle was altered by production to more closely resemble a Soviet-style RPG-2, though the launched rockets themselves were computer-generated. The launcher screen matches based on scratches on the brown body sleeve. It is constructed of metal and resin components painted umber, chrometone, and charcoal with a green clip-on nylon shoulder strap and serial number "69-I-40-510748-197." Also included are two olive and black resin PG-2 anti-tank rockets with metallic finishes and a licensed glossy color still from the film. The RPG launcher and rockets are in good overall condition with various signs of use by production, including paint scuffing and chipped resin throughout. Also included is an 8" x 10" production photo showing Jones with his grenade launcher. Dimensions (launcher): 36" x 7" x 12" (91.5 cm x 18 cm x 30.5 cm); (photo): 8" x 10 1/2" (20.5 cm x 26.75 cm)

Estimate: \$8,000 - 10,000





375. Indiana Jones' (Harrison Ford) Screen-Matched Amphibious "Duck" Vehicle

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (2008)

Indiana Jones' (Harrison Ford) screen-matched amphibious "Duck" vehicle from Steven Spielberg's action-adventure sequel Indiana Jones and the Kingdom of the Crystal Skull. Jones, Marion Ravenwood (Karen Allen), and Mutt Jones (Shia LaBeouf) commandeered Irina Spalko's (Cate Blanchett) amphibious Soviet vehicles during their chase through the jungle. Four hero driving "ducks" were created for the production and operated during the sequence, and it is believed that two of them were retained by Lucasfilm. This vehicle screen matches based on various marks and scratches to one driven by Indiana Jones (Harrison Ford) in the film. This vehicle was constructed specifically for the film from a custom-made, hand-painted fiberglass body copied from genuine WWII military vehicles and affixed to a functioning 1980s Jeep chassis. The engine is accessible through a removable hatch on the front of the vehicle, or from the underside. The interior is prop-built with leather-backed, foam-padded seats, various non-operational gauges on the dash, and metal remnants for tying the actors down during action

scenes. A mount is present on the front where a 50-caliber machine gun was affixed during production. This "Duck" exhibits visible signs of use, including grime on the body and tires, scuffed fiberglass and metal components, and chipped paint throughout. While the vehicle has run in recent years, its mechanical condition is unknown and it carries no title. Transportation and shipping quotes, including fluid drainage for international shipping, should be arranged with Prop Store prior to bidding. Dimensions: 183" x 96" x 72" (465 cm x 244 cm x 183 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481
Special shipping required; see notice on pg 481

Estimate: \$15,000 - 20,000



376. Set of 35mm Trailer Film Reels

INDIANA JONES TRILOGY (1981-1989)

A set of 35mm trailer film reels from Steven Spielberg's Indiana Jones trilogy. Trailers promoting each film in the series were released by Paramount Pictures in the lead up to their theatrical releases or rereleases.

This set comprises one 35mm film trailer reel for Raiders of the Lost Ark wrapped with a National Screen Service tag labeled "82-112 RAIDERS ARK," likely for a 1982 rerelease of the film, a 35mm trailer reel wrapped around a yellow plastic spool and labeled "Indiana Jones Temple of Doom," and a partial 35mm trailer reel labeled "LAST CRUSADE" with tape.

The trailers exhibit some signs of age and storage, including discoloration to the film, but remain in good overall condition. Dimensions: (largest) 4" x 4" x 1 1/2" (10.25 cm x 10.25 cm x 4 cm);(smallest) 2 1/4" x 2 1/4" x 1 1/2" (5.75 cm x 5.75 cm x 4 cm)

Estimate: \$300 - 500



377. Mark 1 Armor Piece

IRON MAN (2008)

A Mark 1 armor piece from Jon Favreau's superhero adventure Iron Man. Brilliant inventor Tony Stark (Robert Downey Jr.) created an iron battle suit to escape from being held as the hostage of terrorist organization The Ten Rings.

This custom-molded piece of hard resin is one of several which would combine to form the full costume. This particular piece would be affixed to the bottom section of the chest directly underneath the mini-arc reactor power source. It features irontone paint with deliberate rust and wear details. This armor piece is in excellent overall condition with minor signs of wear from production and some scuffing and discoloration on the interior.

Dimensions: 14" x 9 1/4" x 4" (35.5 cm x 23.5 cm x 10.25 cm)

Estimate: \$400 - 600

378. James Henry Trotter (Paul Terry) Stop-Motion Puppet

JAMES AND THE GIANT PEACH (1996)

A James Henry Trotter (Paul Terry) stop-motion puppet from Henry Selick's stop-motion animation James and the Giant Peach. James wore a soiled version of his costume when he confronted The Rhino that killed his parents.

This hand-painted foam latex stop-motion James puppet is inset with black urethane eyes, molded around a metal armature with movable joints, dressed with a hand-tailored and hand-aged shirt, tie, belt, shorts, socks, and shoes, and screwed to a black velvet-lined acrylic display base. The puppet is in fair overall condition with visible cracking to the face, exposed metal on both arms, and intentional distressing throughout by production.

Dimensions: 6 1/2" x 6 1/2" x 10 1/2" (16.5 cm x 16.5 cm x 26.75 cm)

Estimate: \$6,000 - 8,000



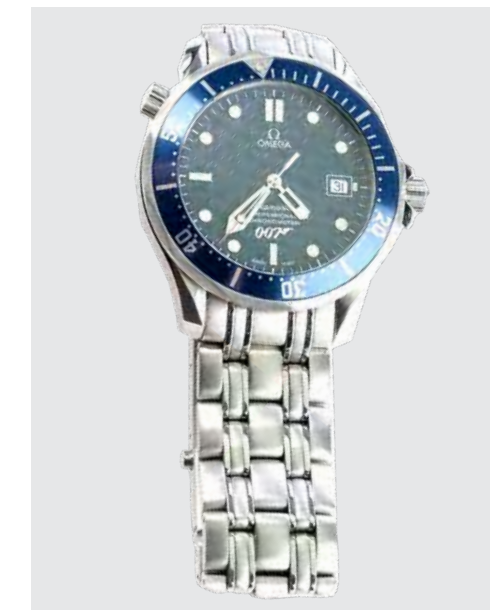
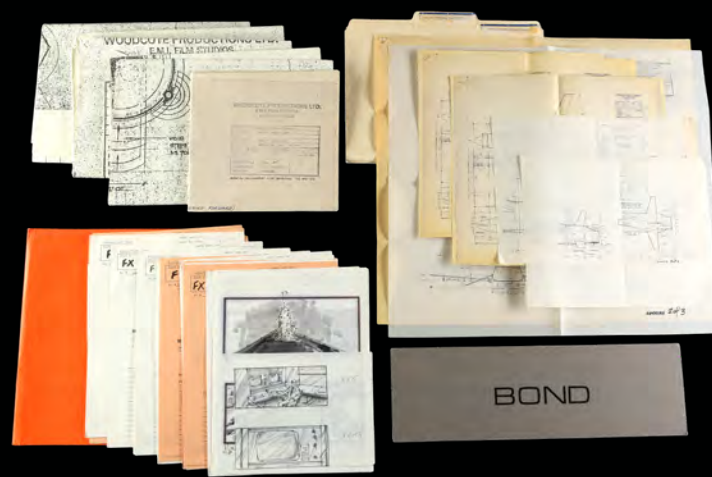
379. Production Blueprints, Storyboards, and Crew Placard

JAMES BOND: NEVER SAY NEVER AGAIN (1983)

A set of production blueprints, storyboards, and a crew placard from Irvin Kershner's James Bond film Never Say Never Again. Drafted for the production of the film, the lot includes blueprints and storyboards for FX sequences.

Four large blueprints detail the conceptualization of the cruise missiles from the film. Two are incomplete copies, and two list production notes such as the date, designer, scale, and more. Six smaller blueprints depict the different scales and mechanics of the missiles. The storyboards list the FX shots and scene descriptions. The set includes 12 hand-drawn storyboards, five printed copies, 14 pages without any art, and a set of three storyboards on vellum. A cardstock crew placard for the production reading "Bond" is also included. The lot is in good overall condition with some signs of wear from production and age. Dimensions (largest): 60 1/4" x 23 1/4" x 1/4" (152 cm x 51 cm x 9 cm); (smallest): 5 1/4" x 7 1/2" x 1/4" (13 cm x 19 cm x .5 cm)

Estimate: \$400 - 600



380. Omega Seamaster 40th Anniversary Commemorative 007 Watch

40 YEARS OF JAMES BOND (2002)

A licensed commemorative Omega Seamaster 007 watch from Omega's 40 Years of James Bond limited series. Omega released its limited edition line in 2002 to coincide with the release of Lee Tamahori's Die Another Day, as well as James Bond's first appearance on film 40 years earlier in Terence Young's Dr. No. Bond began wearing Omega Seamasters in 1995's Goldeneye.

This automatic stainless steel Omega Seamaster watch, numbered 00386 of 10,007, features a blue dial and a face engraved with multiple 007 logos. It comes with a padded blue leather case embossed "40 years of James Bond Limited Series," a matching card holder, an operating instructions booklet, an Omega

retail box, a 2001 product catalog, and an Omega Certificate of Authenticity. The watch and other contents of the box are in excellent overall condition and exhibit only slight signs of wear, while the box and catalog are scuffed from handling.

Dimensions: 5" x 6 1/2" x 8 1/2" (12.75 cm x 16.5 cm x 21.75 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Estimate: \$3,000 - 5,000



381. James Bond's (Pierce Brosnan) Passport

JAMES BOND: DIE ANOTHER DAY (2002)

James Bond's (Pierce Brosnan) passport from Lee Tamahori's spy film Die Another Day. Bond, under the alias Alex Smith, presented his passport when he first arrived in Cuba on the trail of a terrorist developing a deadly space weapon.

This paper passport features a dark red plastic cover reading "European Union United Kingdom of Great Britain and Northern Ireland Passport" in goldtone lettering with the royal coat of arms of the United Kingdom, as well as Bond's photo and information for "Alex Smith" on the interior. Included is a glossy black wooden frame with a decorative backing board for display. The lot is in good overall condition with minor wear from production and handling, including some creasing to the passport and scuffing to the frame.

Dimensions (in display): 19" x 19" x 3 1/2" (48.5 cm x 48.5 cm x 9 cm)

Estimate: \$2,000 - 3,000

382. James Bond's (Daniel Craig) Stunt Watch

JAMES BOND: CASINO ROYALE (2006)

James Bond's (Daniel Craig) stunt watch from Martin Campbell's spy film Casino Royale. Bond wore his Omega Seamaster wristwatch in the film's black-and-white opening scene, in which the agent claimed his first kill.

This lot consists of a stunt watch with a clear rubber face with printed decals underneath that was specifically created for actor safety, a rubber body painted dark metallic gray to appear metallic, and a silvertone metal Omega Seamaster wristband. Include is a black wooden display frame with a decorative backing board. The watch and display are in good overall condition with minor discoloration to the clear rubber of the watch and some scuffs to the wooden frame.

Dimensions: 19" x 19" x 3 1/2" (48.5 cm x 48.5 cm x 9 cm)

Estimate: \$8,000 - 10,000



383. Casino Royale 1,000,000-Dollar Chip Δ

CASINO ROYALE (2006)

A Casino Royale 1,000,000-dollar poker chip from Martin Campbell's spy film Casino Royale. James Bond (Daniel Craig), Le Chiffre (Mads Mikkelsen), and their fellow poker players used betting chips during the high-stakes game at the Casino Royale in Montenegro.

The chip is made of blue pearlescent plastic with a translucent red and yellow center and "Casino Royale \$1,000,000 Montenegro" printed on both sides in gold and black. It exhibits light scratching but remains in good overall condition.

Dimensions: 4 1/2" x 3 1/4" x 1/4" (11.5 cm x 8 cm x 0.5 cm)

Estimate: \$1,000 - 1,500



384. Casino Royale 500,000-Dollar Chip Δ

CASINO ROYALE (2006)

A Casino Royale 500,000-dollar poker chip from Martin Campbell's spy film Casino Royale. James Bond (Daniel Craig), Le Chiffre (Mads Mikkelsen), and their fellow poker players used betting chips during the high-stakes game at the Casino Royale in Montenegro.

This chip is made of red pearlescent plastic with a translucent green center and "Casino Royale \$500,000 Montenegro" printed on both sides in gold and black text. It exhibits light scratching but remains in good overall condition.

Dimensions: 4 1/4" x 3" x 1/4" (10.5 cm x 7.5 cm x 0.5 cm)

Estimate: \$1,000 - 1,500

385. James Bond's (Daniel Craig) Aston Martin DBS Seat

JAMES BOND: QUANTUM OF SOLACE (2008)

James Bond's (Daniel Craig) Aston Martin DBS seat from Marc Forster's spy action film Quantum of Solace. This custom-made seat was designed by production to accommodate over-the-shoulder filming in 007's signature vehicle. It was seen onscreen during the Siena, Italy chase sequence, in which the superspy evaded both the criminals and the carabinieri.

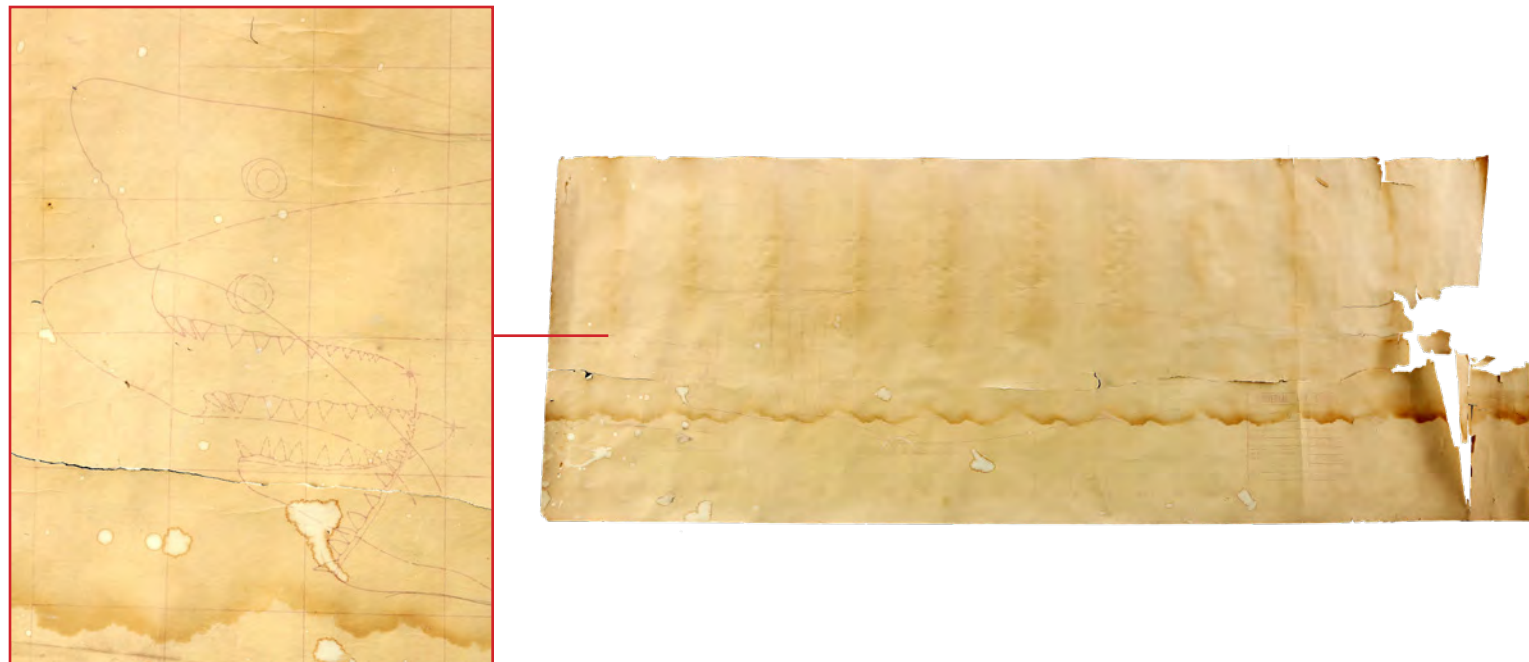
The seat is constructed of padded gray leather and suede embroidered "DBS" with a carbon fiber back and headrest cut at the rear to allow the seat to fold over during shooting. A plastic and metal locking pin returns the seat to its upright position. The seat comes mounted to a black polymer podium display engraved "DBS Hand built in England." This seat remains in excellent overall condition with some signs of use by production, including fraying fabric and some creasing from folding.

Dimensions: 25" x 27 1/2" x 56" (63.5 cm x 70 cm x 142.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$3,000 - 5,000





386. Bruce the Shark Blueprint

JAWS (1975)

A Bruce the Shark blueprint from the production of Steven Spielberg's shark thriller Jaws. The blueprint originates from the early production stages of conceptualizing the infamous man-eating shark.

feet, according to the measurement scale at the bottom of the page. The blueprint is torn and shows signs of discoloration, from both production use and age, and remains in fair and fragile condition.

The blueprint features the film's title and lists the art director as Joe Alves and set designer as F.T. Wurmser. The print also notes the scale as "1/6 Full Size." The piece features the print of a hand-drawn great white shark that measures over 19

Dimensions: 20 3/4" x 55" (30 cm x 24 cm x 1 cm)

Estimate: \$1,200 - 1,800

387. Final Draft Script

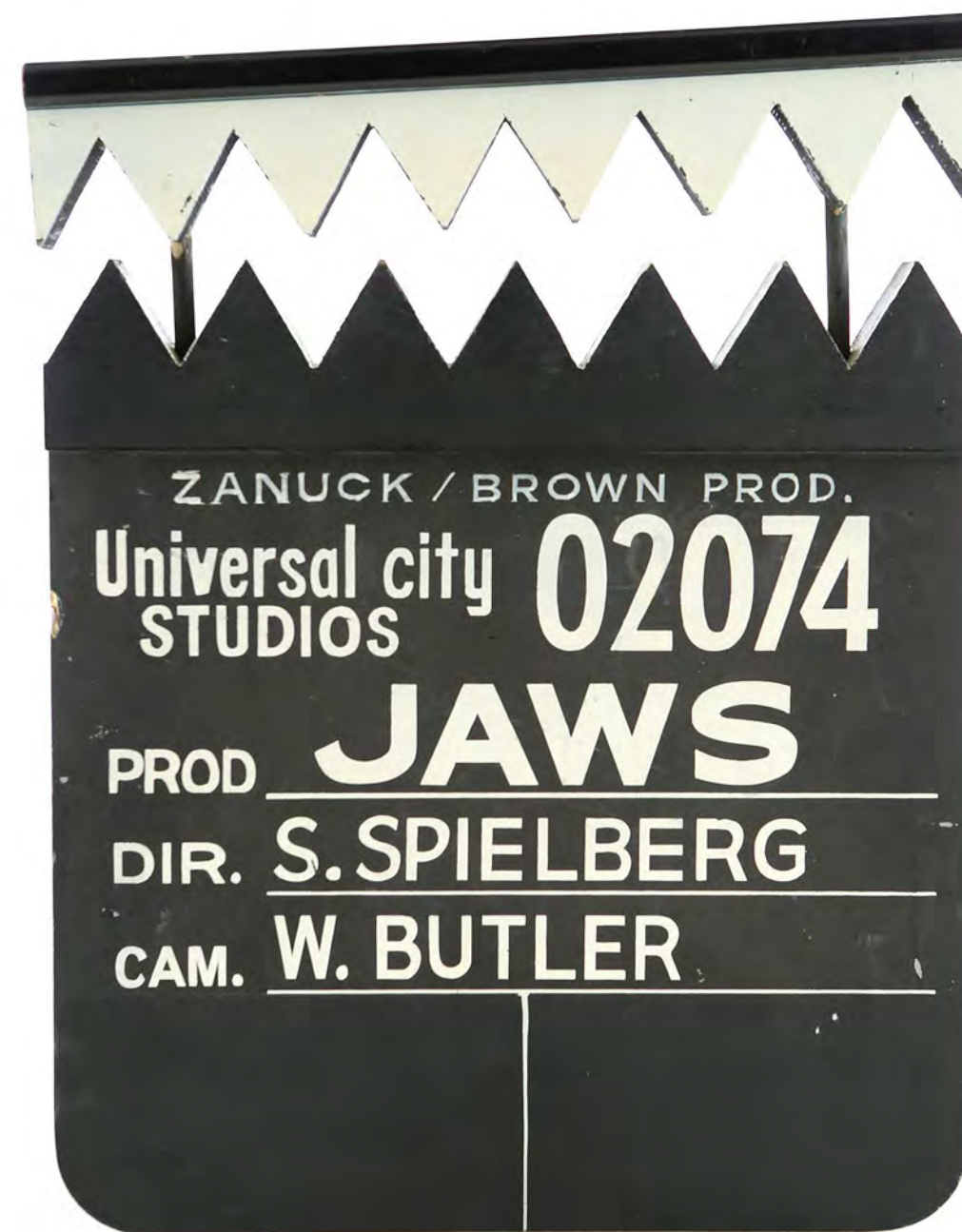
JAWS (1975)

A final draft script from the production of Steven Spielberg's shark thriller Jaws. This unnumbered draft was written by Jaws novelist Peter Benchley for producers Richard Zanuck and David Brown.

This typewritten, 113-page script from Universal Studios is labeled "Final Draft Screenplay JAWS No. 02074" on the front of a red paper cover and dated "April 3, 1974." The first page is marked "5267" in black ink. The script is held together with brass brads. It is in good overall condition with some wear from age and use, including staining and creasing.

Dimensions: 11 1/2" x 9" x 1" (29.25 cm x 23 cm x 2.5 cm)

Estimate: \$1,500 - 2,500



388. Shark Tooth Clapperboard

JAWS (1975)

A shark tooth clapperboard from the production of Steven Spielberg's shark thriller Jaws. During production, a small number (possibly four) of clapperboards were custom-made in the style of the shark's jaws, in homage to the film's voracious antagonist. This black-and-white wooden clapperboard has shark tooth-shaped slates, and reads "Zanuck/Brown Prod. Universal City Studios 02074," "PROD JAWS," "DIR. S. SPIELBERG," and "CAM. W. BUTLER." The slate operates vertically by pulling two metal poles, which are inserted on the reverse and affixed with

elastic bands to metal screws at the bottom of the board. The clapperboard comes with a letter of provenance from Jaws assistant cameraman James A. Contner. The piece is in excellent overall condition with minor chips and scuffs to the wood.

Dimensions: 12 1/2" x 11" x 1 1/2" (31.75 cm x 28 cm x 4 cm)

Estimate: \$25,000 - 35,000

389. Clapperboard

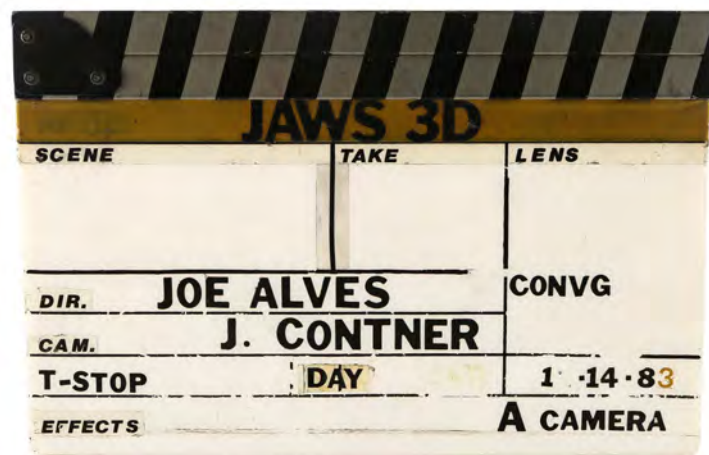
JAWS 3-D (1983)

A clapperboard from Joe Alves' horror sequel Jaws 3-D. In the film, a large great white shark terrorized the SeaWorld theme park in Orlando, Florida, where Mike Brody (Dennis Quaid), the son of Amity Island chief Martin Brody (Roy Scheider), worked.

This black-and-white clapperboard is made of wood, plastic and metal, and has black and yellow lettering that reads "JAWS 3D DIR. JOE ALVES, CAM. J.CONTNER." It is dated "1.14.83" and features magnets inserted into the wooden sections, with spare number stickers on a strip of yellow tape adhered to the back. The slate is in good overall condition with some scuffing and marks from removed tape.

Dimensions: 16" x 10 3/4" x 3/4" (40.5 cm x 27.25 cm x 2 cm)

Estimate: \$3,000 - 5,000



390. Script and Production Notes

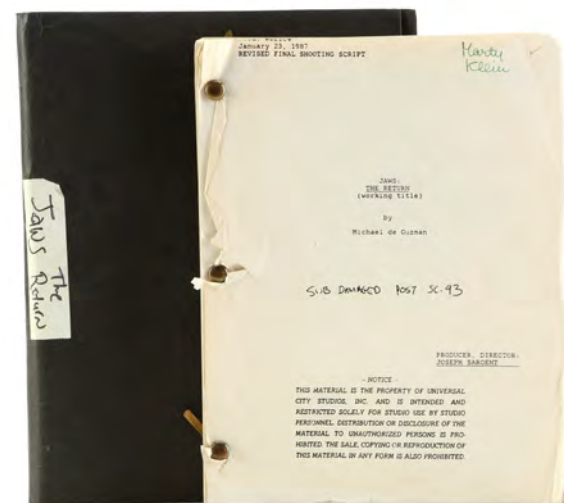
JAWS: THE REVENGE (1987)

A script and set of production notes from Joseph Sargent's thriller Jaws: The Revenge. The script is a revised final shooting draft, dated January 23, 1987, and credits screenwriter Michael de Guzman. The script consists of over 160 pages and features handwritten annotations throughout. Multiple pages are revised and are dated from February and March, 1987.

The production notes are comprised of a list of costs to provide FX photography for the film, a handwritten packet of FX costs and build schedule, and one page of notes handwritten on one of three photocopied storyboard pages. The lot has minor tears from production use and age, but it remains in great overall condition.

Dimensions: 11 3/4" x 9 1/2" (30 cm x 24 cm x 1 cm)

Estimate: \$300 - 500



391. Team Cushman Hat and Accessories Δ

JERRY MAGUIRE (1996)

A "Team Cushman" hat and accessories from Cameron Crowe's romance drama Jerry Maguire. After being fired by his company, sports agent Maguire (Tom Cruise) attended the NFL draft in Miami with his final two football player clients, Frank Cushman (Jerry O'Connell) and Rod Tidwell (Cuba Gooding Jr.).

This lot consists of a black Reebok baseball cap with white embroidered letters reading "TEAM CUSHMAN" on the front and "TC" written on the interior label, a paper faux United Airlines plane ticket printed for "MCGUIRE/JERRY" (sic) in a glossy paper sleeve, a cardstock Jerry Maguire business card with the character's address and phone number, a hand-written note reading "11.2 4 yrs. Arizona From Wilburn" (Tidwell's final contract), and a pair of pink paper phone message sheets with hand-written notes written to Maguire from clients. This lot is in excellent overall condition with some minor wear from production on all items and creasing on the plane ticket sleeve. Dimensions: (largest) 10 1/2" x 7 1/2" x 4" (26.75 cm x 19 cm x 10.25 cm); (smallest) 3 1/2" x 2" x 1/4" (9 cm x 5 cm x .75 cm)

Estimate: \$1,000 - 1,500



392. Set of Boxed TurboMan, Booster and Dementor Figures

JINGLE ALL THE WAY (1996)

A set of boxed TurboMan, Booster, and Dementor figures from Brian Levant's classic Christmas comedy Jingle All The Way. Neglectful father Howard Langston (Arnold Schwarzenegger) swore to get his son (Jake Lloyd) a TurboMan figure for Christmas, but most stores were sold out of all but the less-prized Dementor and Booster figures. This set consists of a hand-painted goldtone and red resin 14" TurboMan figure, a pink vacuformed plastic Booster figure, and a blue, red, silvertone, and green plastic Dementor figure, all wrapped with wire and set inside

their personalized cardboard and plastic Tiger brand toy boxes. The numbers "94" and "81" are carved into TurboMan's feet. The set is in good overall condition with some wear along the edges of the boxes and minor scuffs to the figures' paint.

Dimensions: (each) 16 1/2" x 9" x 4 1/2" (42 cm x 23 cm x 11.5 cm)

Estimate: \$12,000 - 16,000



393. Male and Female Helium Soldier Armor

JOHN CARTER (2012)

Male and female Helium soldier armor from the production of Andrew Stanton's sci-fi action-adventure John Carter. The soldiers of Helium defended their kingdom against the forces of Zodanga for more than 1,000 years.

Each of the two costumes include two capes (one for each shoulder), gauntlets, greaves, boots, a helmet, chest armor, waist armor, briefs, armbands, hand wraps, and chest wraps. The male waist armor is three-piece, while the female is two. The armor plate sections are made of resin and metal, painted with a weathered steel color; while the dark teal leather-looking elements are, for the most part, real leather. The boots are black leather dress boots painted teal with metallic gray-painted rubber elements adhered to them. The wrappings and underlayers are lightweight mixed-fabrics with production-made stains for weathering. The helmets are resin, painted metallic gray, with metal masks on the front. The male chest armor has a label reading "HS 11 Bill Settle," the two male gauntlets have three labels between them reading "HS28 Spencer," "HS10 Kyle Graser," and "Martan Wilde." The female chest armor is labeled "HS115 Jessica Dye." The lot is in good overall condition with some signs of wear from production, including general scuffs and stains, adhesive residue, dirt, and chipping at the tip of the center horn of the male helmet.

Estimate: \$7,000 - 9,000



394. Zodangan Helmsman and Helmswoman Armor

JOHN CARTER (2012)

Zodangan helmsman and helmswoman armor from the production of Andrew Stanton's sci-fi action-adventure John Carter. The ever-hostile Kingdom of Zodanga had a force of powerful armor-clad warriors, who waged war against the Kingdom of Helium for more than 1,000 years.

Each of the two costumes include greaves, boots, torso armor, a face mask, hand wraps, underlayers, and extra wrappings or leather armbands. The male costume includes underlayer bottoms (briefs), while the female costume underlayers include a bottom and a top. The armor plate sections are made of resin and metal, painted with a weathered bronzetone; while the dark red leather-looking elements are, for the most part, real leather. The torso armor also includes black metal rings hanging from it. The boots are black leather dress boots with bronzetone rubber elements adhered to them. The wrappings and underlayers are lightweight mixed-fabrics dyed red. The face masks are bronzetone resin mouth pieces with brown leather straps. The male torso armor includes a tag reading "The Costume Workshop Ltd. 38-40CH MAN." The lot is in good overall condition with some signs of wear from production, including general scuffs and stains, adhesive residue, and loosening of some of the internal padding.

Estimate: \$6,000 - 8,000



395. Stunt Bridesmaid Dress and Bracelets

JOHN CARTER (2012)

A stunt bridesmaid dress and bracelets from the production of Andrew Stanton's sci-fi action-adventure John Carter. Dejah Thoris (Lynn Collins), the Princess of Helium, was set to marry Sab Than (Dominic West), Jeddak of Zodanga, in an attempt to end the war between their two peoples. A false promise from Than—who planned to kill Thoris—before the ceremony was interrupted by John Carter (Taylor Kitsch), who saved the princess. The dress is made of a glittery tan Lycra-blend fabric with gold-color ribbons, beads, and both metal and resin embellishments; the latter painted in a more bronzetone than the goldtone used for the rest. Inside the dress are two tags, one reading "Stunt" and one reading "WD29AE Halloween." Also included are two goldtone metal cuff bracelets. The lot is in good overall condition with some signs of wear from production, including a few small tears, makeup stains, and some paint chipping to the resin elements.

Estimate: \$2,000 - 3,000



396. Male Zodangan Warrior Armor

JOHN CARTER (2012)

Male Zodangan warrior armor from the production of Andrew Stanton's sci-fi action-adventure John Carter. The ever-hostile Kingdom of Zodanga had a force of powerful armor-clad warriors, which they used to wage war against the Kingdom of Helium for over 1,000 years. The lot includes gauntlets, greaves, boots, two layers of waist armor, chest armor, a neck wrap, underwear, a cape, and two cloth wrappings. The armor plate sections are made of resin and metal, and painted with a weathered bronzetone; while the dark red leather-looking elements are a mix of rubber, leatherette, and actual leather. The black leather dress boots have bronzetone rubber elements adhered to them. The cape and wrappings are lightweight mixed-fabrics dyed red with black areas mixed in for weathering. The armor includes a tag reading "WD29-C," various small handwritten numbers throughout most pieces, and a few different names including "Roy Muirue" [sic] and stunt performer "Cody Thombury." The lot is in good overall condition with some signs of wear from production, including general scuffs and stains throughout.

Estimate: \$2,500 - 3,500

397. Pair of High Table Currency Coins

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

A pair of High Table currency coins from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Assassins affiliated with the network of Continental hotels run by The High Table used gold coins as their currency for any and all services rendered.

Each of these two metal coins is constructed of goldtone metal alloy, engraved on one side with a sunlit lion emblem, the Roman numerals MMI, and the Latin text "Ens Causa Sui", translated as "Something Generated Within Itself," and engraved on the other side with a haloed figure, a laurel, and the text "Ex Unitae Vires," or "Out of Unity Comes Strength." The pair is in excellent overall condition. Dimensions (each): 1 1/2" x 1 1/2" x 1/4" (4 cm x 4 cm x 0.75 cm)

Estimate: \$2,500 - 3,500





398. John Wick's Bloodied Library Fight Suit Costume

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

John Wick's bloodied library fight suit costume from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Wick wore his costume when massive contract killer Ernest wounded—but failed to kill him—in the library.

This costume consists of a charcoal-color wool suit jacket marked for the principal actor and matching slacks (size 42W x 36R) marked "Hero", a white cotton blend button-down shirt, a checkered black silk tie, a black leather belt (size 34) with a steel buckle, and a pair of black leather shoes (men's size 9) marked for a stunt performer. The costume is in good overall condition with significant distressing throughout, including blood-staining to the right side where Ernest stabbed Wick.

Estimate: \$8,000 - 10,000



399. John Wick's Bloodied Casablanca Costume

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

John Wick's bloodied suit from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Wick wore his costume, bloodied by assassins trying to collect the High Table's bounty on his life, when he arrived in Casablanca seeking Sofia's help.

This costume consists of a checkered, charcoal-color wool suit jacket marked "Hero" and matching pants, a blood-stained eggshell-color cotton blend button-down shirt, a checkered black silk tie, a black leather belt (size 36) with a steel buckle, and a pair of black leather shoes (men's size 10.5) with blue gel insoles. The costume is in good overall condition with significant intentional distressing, including a tear on the jacket's right sleeve, from production.

Estimate: \$8,000 - 10,000



400. John Wick's New York Return Suit

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

John Wick's New York return suit from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Wick wore his iconic, all-black suit when he was confronted by Zero and his fellow assassins.

This costume consists of a black checked wool suit jacket (size 40) marked for the principal actor, a black cotton and polyester blend striped button-down shirt, a black silk tie, a pair of black wool zip-up slacks marked for the principal actor, a black leather belt (size 36) with a steel buckle, a pair of black leather shoes (men's size 9), and a pair of platinum-plated silver cufflinks in a leatherette-covered gift box. The costume is in good overall condition with signs of wear throughout, including a patched left back pocket on the pants and some staining to the cufflinks.

Estimate: \$8,000 - 10,000



401. Verrazzano Bridge Chase SFX Insert Shot Yamaha MT-09 Motorcycle Rig

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

A Verrazzano Bridge chase SFX insert shot Yamaha MT-09 motorcycle rig from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Wick was chased by motorcycle over the Verrazzano-Narrows Bridge by Zero's men on his way to The Continental. The iconic bridge chase sequence was accomplished with a combination of actual MT-09 motorcycles and SFX rigs custom-made by the production for insert and action shots. Green-screen rigs such as this one were affixed to non-functional bikes, then digitally removed in post-production. Wick and Zero's men both utilized these SFX rigs to simulate the chase. This black Yamaha MT-09 motorcycle is built largely from genuine motorcycle components, with rubber hand-grips and tires, steel handlebars, glass lights, and a leather seat, but the engine is a dummy and the motorcycle does not come with a key, rendering it nonfunctional. The odometer reads 27 miles. The rig is constructed of cast-iron painted green with rubber wheels. The full motorcycle rig exhibits visible signs of use, including scuffed green paint and wear to the bike, but it remains in good overall condition. Dimensions: 83 3/4" x 32 1/2" x 44 3/4" (213 cm x 83 cm x 114 cm)

*Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481
Special shipping required; see notice on pg 481*

Estimate: \$3,000 - 5,000



402. John Wick's Glass House Fight Suit

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

John Wick's glass house fight suit from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Wick wore his iconic, all-black suit when he fought Zero and Zero's Shinobi warriors in The Continental's Glass House.

This costume consists of a black checkered wool suit jacket marked for the principal actor and a stunt performer, a black striped cotton blend button-down shirt, a black silk tie, a pair of black wool zip-up dress pants marked for a stunt performer, and a pair of black leather shoes with rubber soles. The costume is in good overall condition with minor signs of wear from production throughout.

Estimate: \$6,000 - 8,000



403. John Wick and Zero's Glass House Fight Aluminum Sword

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

John Wick and Zero's glass house fight aluminum sword from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Wick, Zero, and Zero's Shinobi warriors wielded swords of this style in their climactic fight in The Continental's Glass House.

This sword features an aluminum blade with decorative wave patterns, a coppertone blade collar, and a ridged black polyurethane hilt. It is in good overall condition with intentional weathering throughout from production. Dimensions: 24 1/4" x 2 1/2" x 1" (62 cm x 6.5 cm x 3 cm)

Estimate: \$2,500 - 3,500



404. John Wick's Dirtied Costume

JOHN WICK: CHAPTER 2 (2017)

John Wick's dirtied costume from Lionsgate's blockbuster hit John Wick: Chapter 2. Wick dirtied his suit when he escaped from Gianna D'Antonio's estate.

This costume consists of a brown and black wool suit jacket (size 40R x 33R), a matching silk-backed wool vest (size 40R x 33R), a matching pair of wool slacks (size 40W x 33R), a brown cotton blend button-down shirt, a black silk tie, a pair of black leather shoes (men's size 10), and a pair of chrometone metal cufflinks. The costume is in fair overall condition with grime, stains, and some tearing applied throughout by production to look distressed.

Estimate: \$3,000 - 5,000



405. Set of Five High Table Currency Coins

JOHN WICK: CHAPTER 3 - PARABELLUM (2019)

A set of five High Table currency coins from Lionsgate's blockbuster hit John Wick: Chapter 3 - Parabellum. Assassins affiliated with the network of Continental hotels run by The High Table used gold coins as their currency for any and all services rendered. Each of these five metal coins is constructed of goldtone metal alloy, engraved on one side with a sunlit lion emblem, the Roman numerals MMI, and the Latin text "Ens Causa Sui," translated as "Something Generated Within Itself," and

engraved on the other side with a haloed figure, a laurel, and the text "Ex Unitae Vires," or "Out of Unity Comes Strength." The set is in excellent overall condition with minor discoloration from age and one coin lightly stained blue from production. Dimensions (each): 1 1/2" x 1 1/2" x 1/4" (4 cm x 4 cm x 0.75 cm)

Estimate: \$4,000 - 6,000



406. Blank-Firing Lawgiver Dressing Components Δ

JUDGE DREDD (1995)

A set of blank-firing Lawgiver dressing components from Danny Cannon's sci-fi adventure Judge Dredd. The signature weapon of the Street Judges who patrolled Mega-City One, Judge Dredd (Sylvester Stallone) demonstrated the capabilities of a Lawgiver to a group of students at the academy.

The pieces were removed from the blank-firing weapon after filming. It is in good overall condition with some signs of wear from production and several cracks in the gun body and frame rail. Dimensions: 10 3/4" x 2" x 2" (27.25 cm x 5 cm x 5 cm)

Contains electronics; see electronics notice on pg 481

This lot consists of a elements that were affixed to a real blank-firing weapon, and includes separate pieces to attach to the pistol's frame and slide. The components are made from resin and aluminum and feature a lighting element

Estimate: \$800 - 1,200

407. Judge Hershey's (Diane Lane) Costume Δ

JUDGE DREDD (1995)

Judge Hershey's (Diane Lane) costume from Danny Cannon's comic book adaptation film Judge Dredd. In a dystopian future, Hershey wore her costume as a member of an elite group of law enforcers known as Judges, who operated as the judge, jury, and executioners of potential criminals. This judge costume was conceived by legendary fashion designer Gianni Versace.

It consists of a navy polyester blend bodysuit labeled "DL" in the interior, a navy polyester zip-up jacket with yellow details on the collar, a pair of metal buckles, and M.B.A. Ltd. wardrobe labels marked "Diane Lane 06018 Judge Hershey Judge Dredd", a black rubber and Velcro® belt with three rubber false pouches and a metal and resin gun holster, a faux gold metal belt buckle, a pair of black leather gloves with foam rubber and resin black and goldtone details, a pair of black foam rubber knee pads with clasped straps and M.B.A. Ltd. wardrobe labels matching the jacket's, a pair of black foam rubber wrist guards with nylon and resin straps, a pair of black rubber and leather boots, a gray and goldtone vacuform plastic, rubber and fiberglass piece of shoulder armor with a "HERSHEY" badge at the left shoulder, and a foam-padded navy, red, and goldtone fiberglass judge helmet with an MBA Ltd. label marked "Judge Hershey Stunt Double" and a tinted plastic visor. This costume is in excellent overall condition with wear from production throughout, including minor staining on the jumpsuit and jacket, and some loose details on the shoulder armor.

Estimate: \$6,000 - 8,000



408. Prison Guard Rifle Δ

JUDGE DREDD (1995)

A prison guard rifle from Danny Cannon's sci-fi adventure film Judge Dredd. A special division of Mega-City One's law enforcement, prison guards used their rifles as they transported criminals such as Rico (Armand Assante) to the Aspen Penal Colony and guarded them once they arrived.

This rifle consists of a large metal cylindrical barrel with four muzzles affixed to a resin action bar, magazine, trigger and stock with metal and plastic details, rubber

padding on the forestock and butt, and a leather strap connected by a pair of sling swivels. It is in good overall condition with some wear from production, scuffing and three missing circular pieces on the muzzles.

Dimensions: 42" x 20" x 17 1/2" (106.75 cm x 51 cm x 44.5 cm)

Estimate: \$3,000 - 5,000



409. Light-Up Judge Hunter Rifle

JUDGE DREDD (1995)

A light-up Judge Hunter rifle from Danny Cannon's comic book adaptation Judge Dredd. When Judge Dredd (Sylvester Stallone) was framed for murder, Judge Hunters wielded their futuristic standard-issue rifles and were sent to bring him to justice.

This rifle exhibits various signs of use, including small cracks to the body and scuffed paint throughout, and it remains in good overall condition.

Dimensions: 45" x 16" x 7" (114.5 cm x 40.75 cm x 18 cm)

Contains electronics; see electronics notice on pg 481

This rifle consists of a fiberglass body painted black with red plastic slits, a urethane sight, painted wood and particle board details, and tooled metal attachments along the barrel and near the trigger. An electronic battery pack controlling the lights embedded in the gun's viewfinder, body, and barrel is hidden under a metal panel on the left side.

Estimate: \$5,000 - 7,000



410. Judge Hunter's (Bradley Lavelle) Costume Δ

JUDGE DREDD (1995)

A Judge Hunter costume from Danny Cannon's comic book adaptation film Judge Dredd. In a dystopian future, justice was in the hands of enforcers known as Judges, who operated as the judge, jury, and executioners of potential criminals. When Judge Dredd (Sylvester Stallone) was framed, a special team of Judge Hunters were sent to bring him in and detain him in their holding facility.

This costume consists of a black polyester and cotton blend flightsuit; a black rubber and Velcro® belt with three rubber false pouches and a metal buckle; a black dense rubber chest piece labeled "III LVEIL" (sic) in the interior with resin shoulder plates and a chrometone three star ranking badge that sits within an eagle; a black resin helmet with an operable transparent black visor, a padded interior, a chrometone ranking badge on the forehead; a pair of black leather gloves with foam rubber and resin details; a black cotton balaclava; a black rubber neck ring; a black foam rubber helmet element for the back of the neck; and a pair of black leather boots with rubber, foam and plastic details. It is in very good overall condition with some wear from production throughout all items including some tears in the rubber neck ring, a rip in one of the fingers of the right glove, significant wear on the top padding of the boots, and some dirt on the flightsuit.

Estimate: \$4,000 - 6,000



411. Block War Rifle Δ

JUDGE DREDD (1995)

A block war prop rifle from Danny Cannon's Sci-Fi adventure Judge Dredd. Groups of Mega-City One criminals used their various rifles against each other during a "Block war" riot, and eventually turned their guns on Judge Dredd (Sylvester Stallone) when he arrived to restore order.

the forestock and butt. It is in good overall condition with some signs of wear throughout including scuffing, tape on the stock, excess resin by the magazine and some slight rusting on metal details.

Dimensions: 40 1/4" x 13" x 3 1/4" (102.25 cm x 33 cm x 8.25 cm)

This custom-made resin rifle features metal details throughout, including a pair of sling swivels on the barrel and stock for mounting and is affixed with black rubber details on

Estimate: \$1,000 - 1,500

412. Street Judge Jones Costume Δ

JUDGE DREDD (1995)

A Street Judge Jones costume from Danny Cannon's comic book adaptation film Judge Dredd. In a dystopian future, justice was in the hands of enforcers known as Judges, who operated as the judge, jury, and executioners of potential criminals. This background female judge costume was conceived by legendary fashion designer Gianni Versace.

It consists of a navy polyester blend bodysuit; a navy polyester zip-up jacket with yellow details on the collar and a pair of metal buckles; a black rubber and Velcro® belt with five rubber false pouches; a pair of black foam rubber wrist guards with goldtone adjustable clasps; a pair of black leather gloves with foam rubber and resin black and goldtone details; a pair of black foam rubber knee pads with a pair of clasped straps and a foam interior; a pair of black rubber and leather boots; a gray and goldtone vacuform plastic, rubber and fiberglass piece of shoulder armour with a "JONES" badge at the left shoulder; and the navy, red, and gold fiberglass judge helmet with a tinted plastic visor. It is in good overall condition with wear from production throughout, including extensive wear and degrading on the boots, some staining on the jacket, and broken clasps on the right knee pad.

Estimate: \$5,000 - 7,000



413. Judge Joseph Dredd's (Sylvester Stallone) Costume with Stunt Components Δ

JUDGE DREDD (1995)

Judge Joseph Dredd's (Sylvester Stallone) costume with stunt components from Danny Cannon's comic book adaptation film Judge Dredd. Dredd wore his costume when he patrolled Mega-City One as a most respected and feared member of an elite group of law enforcers known as Judges, who operated as the judge, jury, and executioners of potential criminals. This judge costume was conceived by legendary fashion designer Gianni Versace at Stallone's request. This costume includes a mixture of components made for Stallone, his stunt double Ignacio Carreno, and other street judges.

It consists of a navy polyester blend bodysuit with a M.B.A. Ltd. wardrobe label reading "SYLVESTER STALLONE 05010 JUDGE DREDD" in the interior; a navy, red, and gold fiberglass judge helmet with a tinted plastic visor labeled "IGNACIO CARRENO 06012 JUDGE DREDD STUNT DOUBLE JUDGE DREDD" on the interior; a navy polyester zip-up jacket with yellow details on the collar and a pair of metal buckles; a black rubber and Velcro® belt with three false rubber pouches and a black metal and resin street judge Lawgiver holster; a goldtone brass street judge belt buckle; a pair of black leather gloves with foam rubber and resin black and goldtone details; a pair of black foam rubber knee pads with a pair of clasped straps and a foam interior; and a pair of black foam rubber gauntlets with nylon and resin straps, which, while marked "IGNACIO CARRENO 06013 JUDGE DREDD STUNT DOUBLE JUDGE DREDD", are designed shorter than Dredd's longer signature gauntlets, likely for stunt sequences.

Also included are a pair of black suede and rubber boots labeled "IGNASIO" [sic]; a gray and goldtone vacuform plastic, rubber, and fiberglass shoulder armor piece marked "IGNASIO" [sic] with a "DREDD" badge at the left shoulder and a decorative eagle on the right shoulder; and a dark gray foam rubber codpiece with nylon straps marked "IGNACIO". The costume is in excellent overall condition with wear from production throughout, including some scuffing on the armor, knee pads, and gloves.

Estimate: \$12,000 - 16,000





414. Hero Lawgiver Mark II Pistol

JUDGE DREDD (1995)

A hero Lawgiver Mark II pistol from Danny Cannon's sci-fi adventure Judge Dredd. The Lawgiver, the signature weapon of Judge Dredd (Sylvester Stallone) and the Street Judges who patrolled Mega-City One, only operated when its rightful owner wielded it. Hero versions of this iconic weapon were constructed around firearms modified to fire blanks for filming. This piece includes all of the hero Lawgiver dressing components originally used on a blank-firing Beretta pistol, which have been rebuilt around a non-firearm, blank-fire only Beretta-copy pistol for display purposes. Included are the resin clamshell shroud painted black with silver leafing with added rubber pistol grips, a turned aluminum barrel extension, and a machined aluminum magazine. A vented sight post, ribbed housing, and the Hall of Justice crest are added to the body, with a separate resin hammer section designed to recoil when the pistol is fired. The pistol also features lighting effects

down the side of the frame. This Lawgiver exhibits visible signs of production use, including shrunken rubber grips, some paint wear, and minor nicks to the resin, but it remains in good overall condition. As the internal pistol is not a firearm, there are no transfer restrictions within the U.S. Dimensions: 15 3/4" x 8 1/2" x 6 1/2" (40 cm x 21 cm x 16 cm)

Contains mechanical components; see notice on pg 481
Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$12,000 - 16,000



415. Van Pelt's (Jonathan Hyde) Live-Fire Rifle

JUMANJI (1995)

Van Pelt's (Jonathan Hyde) live-fire rifle from Joe Johnston's family adventure film Jumanji. Hunter Van Pelt escaped from inside Jumanji and used his rifle to track down fellow escapee Alan Parrish (Robin Williams). This carved, custom-made dark brown wood and metal rifle, the only one made for production, is a modified Winchester M1901 shotgun with a custom stock, metal sights, a mahogany leather shoulder strap with an embossed floral pattern, a prop box magazine, and a large barrel cover to give it the appearance of an elephant gun. It is in good overall condition with some

signs of wear from production use and handling, including scuffing throughout and extensive intentional weathering to appear aged and used. The rifle is currently stored in Canada and will need to transfer to the winner through a licensed firearms dealer. Dimensions: 67" x 5" x 17" (170.25 cm x 12.75 cm x 43.25 cm)

Live firearm, ownership may be restricted in some countries; see replica firearm notice on pg 481
Special shipping required; see notice on pg 481

Estimate: \$8,000 - 10,000



416. Two Hand-Drawn Sketches of Peter Shepherd's (Bradley Pierce) Monkey Transformation

JUMANJI (1995)

Two hand-drawn sketches of Peter Shepherd's (Bradley Pierce) monkey transformation from Joe Johnston's family adventure Jumanji. When Peter attempted to win the enchanted board game Jumanji by cheating, he began transforming into a monkey. This pair of pages features three concept illustrations designed by the Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). One page depicting post-transformation Peter is rendered in mixed media on illustration paper and signed by artist Andy Schoenberg, while the other features both a rough pre-transformation and a complete post-transformation sketch rendered in graphite. The sheets are in good overall condition with some creasing and wear throughout, as well as a series of numbers written on one page.

Dimensions: (largest) 17" x 14" (43.25 cm x 35.5 cm); (smallest) 14" x 11" (35.5 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$400 - 600



417. Animatronic Crocodile Head and Forefeet

JUMANJI (1995)

An animatronic crocodile head and forefeet from Joe Johnston's family adventure film Jumanji. When the mysterious board game conjured a crocodile to attack the group, Alan Parrish (Robin Williams) wrestled the creature to save his newfound friends. The head consists of an unpainted, cream color fiberglass skull housing the mechanical elements that animate the jaws and eyes. It features a large cut-out panel in the center of the snout that is screwed shut, highly detailed green-yellow acrylic eyes with black slitted pupils, and a black metal stand. The forefeet consist of silvertone metal feet and arm structures attached to a series of gears and small metal mechanisms built to create movement. The lot is in good overall condition with some wear from production and age, including residue from its former foam rubber skin, scuffing and discoloration to the fiberglass, rusting to the metal, and cut wires. Dimensions: (largest) 39" x 16" x 24" (99.5 cm x 41 cm x 61cm); (smallest) 8 1/2" x 6 1/2" x 6" (22 cm x 17 cm x 15.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$500 - 700



418. Alan Parrish's (Robin Williams) Tweed Jacket

JUMANJI (1995)

Alan Parrish's (Robin Williams) tweed jacket from Joe Johnston's family adventure film Jumanji. After finally escaping from the magical board game 26 years later, Parrish traded in his jungles survival clothing for a new, clean outfit, including a green tweed jacket.

This dark green tweed jacket features cream color thread highlights, woven brown leather buttons, and a green polyester lining. The jacket exhibits signs of wear and aging, including some areas of discoloration on the front, shoulder, and arm, but it remains in good overall condition.

Estimate: \$2,500 - 3,500

419. Screen-Matched Jumanji Game Board

JUMANJI (1995)

A screen-matched Jumanji game board from Joe Johnston's family adventure film Jumanji. Shoemaking heir Alan Parrish (Robin Williams) was sucked into the magical survivalist board game Jumanji and later freed by Peter Shepherd (Bradley Pierce), only to be forced to continue playing his game from 26 years before. As the components were interchanged from shot to shot, various parts of this game board screen-match to scenes in the film, including when young Shepherd was turned into a monkey as punishment for trying to cheat the game and when the rules fade in while Alan is stuck in the floor.

This jungle-themed rectangular game board is constructed of resin, affixed with a green glass orb, and set into the center of a dense rubber and metal case painted to look wooden and affixed with carved wooden animal details. Four replica resin pieces in the shapes of a gray elephant, a green monkey, a white rhinoceros, and a black crocodile are also included in the foam-padded side slots where the game's instructions are printed in red and black ink, and the token covers were added for display purposes. The back of each instruction section features one half of the carved "Jumanji" logo as seen on the front of the closed board throughout the film, with hunter and monkey emblems on one half and elephant, and rhinoceros emblems on the other.

This board has come loose from the case and exhibits other signs of use, including exposed rubber throughout and damage to the top of the rhinoceros game piece. It remains in good overall condition.

Dimensions: (board) 16 1/2" x 25 1/4" x 2" (42 cm x 64.25 cm x 5 cm); (pieces, each) 1" x 1" x 1 1/2" (2.5 cm x 2.5 cm x 4 cm)

Estimate: \$60,000 - 80,000



Reverse side of game board



420. Dirtied Park Visitor Brochure

JURASSIC PARK (1993)

A park brochure from Steven Spielberg's sci-fi adventure Jurassic Park. The park brochures appeared in the film at various locations, including the Visitor Centre and the Ford Explorer tour vehicles. This double-sided paper brochure features a printed map of Jurassic Park on one side which pinpoints different sites on the island, including the Visitor Centre, helipad, electric fences, and dinosaur enclosures. The reverse shows a printed drawing of the park gates, with general information including a section in Japanese, a Kodak Film advertisement and a mountain terrain photograph that forms the front cover of the brochure when folded. The brochure has been intentionally distressed for the production and has been folded horizontally in the middle.

Dimensions (closed): 8 1/4" x 4" (21 cm x 9.5 cm)

Estimate: \$3,000 - 5,000



421. Pink Polo Shirt

JURASSIC PARK (1993)

A pink polo shirt from Steven Spielberg's Academy Award®-winning action adventure Jurassic Park. When billionaire John Hammond (Richard Attenborough) created an amusement park where genetically engineered dinosaurs roamed free, several employees, such as jeep drivers, were seen wearing costumes that included pink polo shirts.

Manufactured by Thornton Bay Clothing, this shirt is made from 100% cotton. Located over the left breast is an embroidered black, white, red, and yellow "Jurassic Park" logo. The shirt includes a blacked out sticker on the collar interior and is marked as a size XL. This shirt is in good overall condition with some signs of wear from production and a stain on the front above the belt line.

Estimate: \$800 - 1,200



422. Pair of Tyrannosaurus Rex Claws

JURASSIC PARK (1993)

Two Tyrannosaurus Rex claws from Steven Spielberg's sci-fi adventure Jurassic Park. The T-Rex was the first dinosaur to cause mayhem on the island after the power went down, most notably during its escape and iconic attack on the main characters' Ford Explorer tour cars. These claws were made for the shot in which the T-Rex drags its claws over the electric fence just before its escape. The claws are made of resin and hand-painted with long ridges and bumps for added veracity to look as realistic as possible. Each claw has a metal rod protruding from the rear formounting to the T-Rex's special-effects arm rigs. The pair exhibit some wear from production use and age, including some scuffing and scratches, while the metal rods have been intentionally snapped at the end. Dimensions (each): 5" x 2 1/4" x 2 1/2" (13 cm x 5.5 cm x 6.5 cm)

Estimate: \$4,000 - 6,000



423. Tour Vehicle 04 License Plate

JURASSIC PARK (1993)

A tour vehicle 04 license plate from Steven Spielberg's Academy Award®-winning sci-fi action adventure Jurassic Park. Lex (Ariana Richards) and Tim (Joseph Mazzello) were in the Ford Explorer labeled 04 when they were attacked by the Tyrannosaurus Rex.

This metal license plate features the Jurassic Park logo and the text "04 I.n.C.R." applied to the front, while the reverse is marked "#1 D. EXPLORER" in ink and affixed with three pieces of tape by production. The license plate exhibits visible signs of age, including significant rusting on the reverse, but remains in good overall condition.

Dimensions: 6" x 12 1/2" x 1/4" (15.25 cm x 31.75 cm x 0.75 cm)

Estimate: \$3,000 - 5,000



424. Cable-Controlled Velociraptor Puppet Feet With Claws

JURASSIC PARK (1993)

A pair of cable-controlled velociraptor feet with claws from Steven Spielberg's sci-fi adventure Jurassic Park. Cable-controlled feet were used to achieve the movement of the raptor's claws, most notably when Lex (Ariana Richards) and Tim (Joseph Mazzello) were being hunted through the kitchen by a pack of raptors.

These raptor feet were constructed by Stan Winston Studio and feature resin claws, mechanical linkage armatures for the toes, and rubber shoes which were worn by the raptor performer. Each claw is connected to control levers via cables. The levers sit in a resin stand and have black rubber handles. The claws are cast in resin and expertly painted, and are labeled "Left Foot" and "Right Foot" in marker pen. The majority of the foam latex skins are no longer present and there is some wear from production use and age.

Dimensions (each foot): 49" x 7 1/2" x 9" (124 cm x 19 cm x 23 cm)

Estimate: \$20,000 - 30,000



**425. Phil Tippett Collection:
Pair of Video Animatics
Velociraptor Stop-Motion Puppets**

JURASSIC PARK (1993)

A pair of velociraptor stop-motion puppets used for video animatics in the production of Steven Spielberg's sci-fi action-adventure Jurassic Park. Spielberg initially planned to achieve the film's dinosaurs through 'Go-Motion' animation, but new breakthroughs at ILM enabled a mid-production pivot to digital animation as the technique of choice. Animator and effects artist Phil Tippett remained heavily involved in the film as the Dinosaur Animation Supervisor. Tippett Studios produced a series of key video animatics for the film, utilizing traditional stop-motion animation, to assist with planning shots and training digital animators in creature movement. One of the scenes done as a video animatic was the raptors in the kitchen sequence

The lot consists of two hand-painted stop-motion velociraptor puppets made of foam latex cast over highly intricate and precise stop-motion armatures that were machined by armature maker Tom St. Amand specifically for the film. The raptors heads are highly detailed, including the teeth, tongues and piercing green acrylic eye. The pair of raptors is mounted to a wooden display base painted black. Some stabilization work has been performed to the puppets and they are in fair overall condition with visible deterioration to various components from age. This lot comes from the collection of dinosaur supervisor and stop-motion animator Phil Tippett, who was nominated for an Academy Award® for his work on the film. Includes a letter of authenticity from Phil Tippett.

Dimensions: 38" x 16" x 18" (96.5 cm x 40.75 cm x 45.75 cm)

Special shipping required; see notice on pg 481

Estimate: \$40,000 - 60,000



18" (45.75 cm)



426. Phil Tippett Collection: Tyrannosaurus Rex Stop-Motion Puppet and Jeep Model Miniature Display

JURASSIC PARK (1993)

A Tyrannosaurus Rex stop-motion puppet and Jeep model miniature display from the production of Steven Spielberg's sci-fi action-adventure Jurassic Park. Despite Spielberg settling on a combination of animatronics and computer animation for the finished film's creature effects, the production still incorporated stop-motion video animatics to plan out the special effects creature shots. This lot comes from the collection of dinosaur supervisor and stop-motion animator Phil Tippett, who was nominated for an Academy Award® for his work on the film. This lot consists of a hand-painted stop-motion T. Rex puppet made of foam latex molded over a metal armature with a hand-detailed mouth, teeth, and tongue and yellow

acrylic eyes, all mounted to an upside-down plastic and resin "Jurassic Park" Jeep model miniature affixed to a wooden display base painted black. Some restoration work has been performed to the puppets, leaving the display in fair overall condition with visible deterioration to various components from age. Dimensions: 26" x 10" x 15" (66 cm x 25.5 cm x 38.25 cm)

Special shipping required; see notice on pg 481

Estimate: \$30,000 - 50,000



427. Full-Size Velociraptor Paint Test Head

JURASSIC PARK (1993)

A full-size velociraptor paint test head from the production of Steven Spielberg's sci-fi action adventure Jurassic Park. Created during pre-production by Stan Winston Studios, the head was used to test color schemes and paint effects while deciding the final look of the film's famous velociraptors.

The head is made of foam-filled latex and cast from the same molds that produced the final raptor heads seen in the film. The mouth reflects this and is designed without teeth. The piece is expertly painted, with finished with thin black vertical pupils. The head is attached to a custom display stand with a wood base and metal support post. It is in good overall condition with some signs of wear from age, including minor wear to the latex and paint finish, and a few small scuffs to the display.

Dimensions: 28" x 15" x 20" (71.25 cm x 38.25 cm x 51 cm)

Estimate: \$8,000 - 10,000

10'
(3.05 m)



428. Full-Size Velociraptor Cage

JURASSIC PARK (1993)

A full-size velociraptor cage from Steven Spielberg's sci-fi action-adventure Jurassic Park. During the opening scene of the film, the deadly velociraptors were in the middle of being transferred from a large travel cage to a more permanent holding cell when the velociraptors grabbed hold of one of the guards and pulled him into their cage, the very first of the many iconic dinosaur kills that the franchise has become known for.

This highly-memorable, large set piece was custom-made for the film of metal and wood, painted light blue, with both horizontal and vertical slats, diagonal cross beams, reinforced corners, a solid metal bottom, metal ladder rungs on the sides, and the word "LOCK" painted on both sides. The cage is in fair overall condition with wear from production and age; it has been in outdoor storage conditions and there is a large amount of deterioration to the paint finish, especially.

Dimensions: 120" x 60" x 90" (305 cm x 153 cm x 229 cm)

Special shipping required; see notice on pg 481

Estimate: \$6,000 - 8,000



429. Phil Tippett Collection: Dinosaur Input Device (D.I.D.) Electronic Raptor Armature

JURASSIC PARK (1993)

A Dinosaur Input Device (D.I.D.) electronic raptor armature from the production of Steven Spielberg's sci-fi action-adventure Jurassic Park. Spielberg initially planned to achieve the film's dinosaurs through 'Go-Motion' animation, but new breakthroughs at ILM enabled a mid-production pivot to digital animation as the technique of choice. As computer animation software was very new, there were few animators at the time who could use it. The Dinosaur Input Device, or D.I.D., was therefore created to allow traditional stop-motion animators to produce computer animation without learning animation software programs.

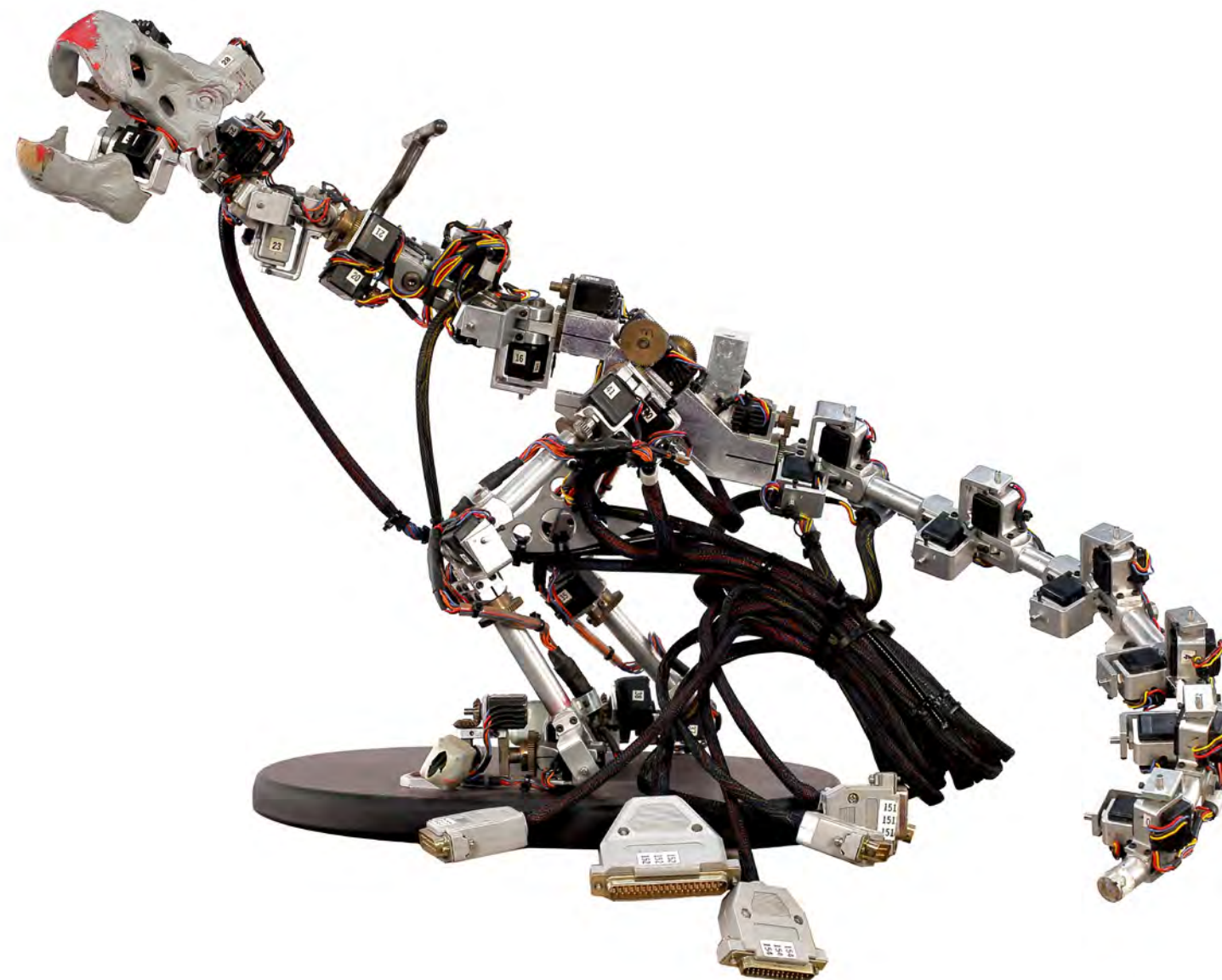
Developed by a joint team from Industrial Light & Magic, Tippett Studio, and Pixar, the D.I.D. was a groundbreaking device and essential to the film's revolutionary effects shots. Digital sensors on the device allow to function as an animation capture device while the physical piece is manipulated by hand. The armature is oversized due to the encoders built into it to track the motion; the larger armature was also easier to animate than a typical puppet. Of the 52 animated shots in Jurassic Park, 15 were animated with the D.I.D., including the T. Rex paddock sequence and the raptors in the kitchen sequence.

This raptor D.I.D. features a custom-machined metal stop motion armature that is wired throughout with sensors and encoders, affixed with two wooden handles, and mounted to a wooden display base painted black. The wiring is secured with zip-ties and leads to metal multi-pin connectors. This armature is in good overall condition with minimal wear from production and age, including flaking paint and some disconnected wiring. This lot comes from Tippett, who along with Dennis Muren, Michael Lantieri, and Stan Winston received an Academy Award® for Visual Effects for his work on the film. The D.I.D. contributed heavily to the award winning work and helped combine art and technology for a breakthrough in cinema effects. Includes a letter of authenticity from Phil Tippett.

Dimensions: 45" x 10" x 15" (114.5 cm x 25.5 cm x 38.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$25,000 - 35,000



430. Phil Tippett Collection: Dinosaur Input Device (D.I.D.) Electronic Tyrannosaurus Rex Armature

JURASSIC PARK (1993)

A Dinosaur Input Device (D.I.D.) electronic raptor armature from the production of Steven Spielberg's sci-fi action-adventure Jurassic Park. Spielberg initially planned to achieve the film's dinosaurs through 'Go-Motion' animation, but new breakthroughs at ILM enabled a mid-production pivot to digital animation as the technique of choice. As computer animation software was very new, there were few animators at the time who could use it. The Dinosaur Input Device, or D.I.D., was therefore created to allow traditional stop-motion animators to produce computer animation without learning animation software programs.

Developed by a joint team from Industrial Light & Magic, Tippett Studio, and Pixar, the D.I.D. was a groundbreaking device and essential to the film's revolutionary effects shots. Digital sensors on the device allow to function as an animation capture device while the physical piece is manipulated by hand. The armature is oversized due to the encoders built into it to track the motion; the larger armature was also easier to animate than a typical puppet. Of the 52 animated shots in Jurassic Park, 15 were animated with the D.I.D., including the T. Rex paddock sequence and the raptors in the kitchen sequence.

This T. Rex D.I.D. features a custom-machined metal stop motion armature that is wired throughout with sensors and encoders, affixed with handle at the top, and mounted to a wooden display base painted black. The wiring is secured with zip-ties and leads to metal multi-pin connectors. Also included is an original computer that connected to the device's output cables and processed the encoding from the device. This armature is in good overall condition with minimal wear from production and age, including flaking paint and some disconnected wiring. This lot comes from Tippett, who along with Dennis Muren, Michael Lantieri, and Stan Winston received an Academy Award® for Visual Effects for his work on the film. The D.I.D. contributed heavily to the award winning work and helped combine art and technology for a breakthrough in cinema effects. Includes a letter of authenticity from Phil Tippett.

Dimensions: 34" x 10" x 15" (86.5 cm x 25.5 cm x 38.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$25,000 - 35,000

431. Phil Tippett Collection: D.I.D. Raptor and T-Rex Head Castings**JURASSIC PARK (1993)**

D.I.D. raptor and T-Rex head castings from the production of Steven Spielberg's Academy Award®-winning sci-fi action adventure Jurassic Park. The Dinosaur Input Device, or D.I.D., was created by Dinosaur Supervisor Phil Tippett's Tippett Studio and Industrial Light & Magic (ILM) to allow stop-motion-style inputs to be translated to mobile CG models of dinosaurs such as the Velociraptors and Tyrannosaurus Rex. This lot comes from Tippett, who was nominated for an Academy Award® for his work on the film. Both the gray raptor and white T-Rex heads are cast in resin with wood blocks screwed into the jaws. They exhibit scuffing and some stains from use, but remain in good overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions (each): 5" x 3" x 3 1/2" (12.75 cm x 7.75 cm x 9 cm)

Estimate: \$1,500 - 2,500

**432. Referee Shirt****KARATE KID, THE: PART II (1986)**

A referee shirt from John G. Avildsen's action sequel The Karate Kid: Part II. Referees were seen wearing their shirts as part of the attendees leaving the karate championship venue at the start of the film.

The red shirt is made of cotton and is a size extra-large (XL). The back of the shirt features "All Valley Karate Championship" printed on the back with decorative black and yellow striping. The word "Referee" is also printed in white lettering on the front. The lettering shows signs of cracking from age, but the shirt remains in good overall condition.

Estimate: \$500 - 700

**433. Harry Hart's (Colin Firth) Stunt Pistol****KINGSMAN: THE SECRET SERVICE (2014)**

Harry Hart's (Colin Firth) stunt prop pistol from Matthew Vaughn's action comedy Kingsman: The Secret Service. A member of a secret British spy organization, Hart used his standard sidearm throughout the film, including when he was trapped in a violent riot inside a Kentucky church and attempted to shoot his way out.

This black foam rubber Tokarev TT-30 prop pistol features a pair of brown details on either side of the grip and an underbarrel shotgun attachment. It is in excellent overall condition with some minor wear from production and slight cracking on the bottom of the magazine well.

Dimensions: 8" x 5" x 1 1/2" (20.25 cm x 12.5 cm x 3.75 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$1,500 - 2,500



DAY 02



**LOTS 434 - 870 | AUGUST 27TH, 2020
10:00 AM (PDT)**



434. Hand-Drawn Storyboards with Notes and Script

KRULL (1984)

A set of hand-drawn storyboards with notes and a script from Peter Yates' 1983 fantasy adventure Krull. The items in this collection come from pre-production of the film.

The 146-page script, held within a red binder, has handwritten annotations and highlighted portions throughout. It's written by Stanford Sherman, dated September 1980, and features the film's early working title of The Dragons of Krull. Also included are 52 pages of hand-drawn storyboards, 10 pages of concept art sketched in graphite

and ink on vellum, 22 pages of storyboard and production notes, and a small print of the film's poster. The lot is in good overall condition with some wear from use and age, including tearing. Dimensions (largest): 14" x 17" x 1/4" (36 cm x 43 cm x 1 cm); (smallest): 10" x 8" x 1/4" (25 cm x 20 cm x 1 cm)

Sold without copyright; see notice on pg 481

Estimate: \$500 - 700



435. LAIKA Stop-Motion Puppet Face Set

KUBO AND THE TWO STRINGS (2016)

A LAIKA stop-motion puppet faces press gift from Travis Knight's stop-motion action film Kubo and the Two Strings. Sets of the puppet faces of Monkey (Charlize Theron), Kubo (Art Parkinson), and Beetle (Matthew McConaughey) were sent to promote the film to press during the film's theatrical release.

These three 3-D printed resin faces were mounted to the interior of a brown wooden box to be given out as gifts. The box features a slide bottom engraved with the logos for the film, production studio LAIKA Studios, and distribution

company Focus Features. The box comes with its original foam padding and wrapping paper, and locks with a turn-key mechanism. The gift is in excellent overall condition with very minor signs of handling.

Dimensions: 12" x 4" x 5" (30.5 cm x 10 cm x 13 cm)

Estimate: \$1,000 - 1,500



436. Sir Didymus Puppet Head Δ

LABYRINTH (1986)

A Sir Didymus puppet head from the production of Jim Henson's musical fantasy film Labyrinth. Amongst the friends that Sarah (Jennifer Connelly) makes on her journey to rescue her baby brother from Jareth the Goblin King (David Bowie) is the brave vulpine knight Sir Didymus (puppeteers Dave Goetz and David Barclay, voiced by David Shaughnessy).

This foam latex head features a burnt-orange, flocked faux fur finish with grey-white whiskers sprouting from its snout and eyebrows, an orange glass eye with a green iris and black pupil, a sculpted mouth with teeth and a tongue, and a

dark blue velvet Landsknecht beret with a maroon interior. The eye patch on the puppet head is a replica created for display.

The piece is in good overall condition with some cracking to the foam latex. Light restoration and stabilization work has been done to the mouth, nose, and eyelids, retaining as much original material as possible.

Dimensions: 9" x 8" x 15" (23 cm x 20.5 cm x 38.5 cm)

Estimate: \$20,000 - 30,000



437. Animatronic Tartutic Creature Head

LADY IN THE WATER (2006)

An animatronic Tartutic creature head from M. Night Shyamalan's dark fantasy film Lady in the Water. The Tartutic creatures dragged away the wolf-like Scrunt when Reggie (Freddy Rodríguez) broke eye contact with it. This head is constructed of dark brown and dark green foam latex with plant root-like skin and simian features, including silicone fangs, white acrylic eyes, and resin branches affixed to the top and back of the head, and rests on a mannequin head and display base. The head contains servos and mechanisms to control movement, and features snap fasteners on the neck for securing to a costume. It is in good overall condition with some signs of wear from production and age, including deterioration to the foam latex and paint chipping.

Dimensions: 24" x 18" x 32" (61 cm x 45.75 cm x 81.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$3,000 - 5,000



438. Nathan Algren's (Tom Cruise) Stunt Katana

LAST SAMURAI, THE (2013)

Nathan Algren's (Tom Cruise) stunt katana from Edward Zwick's feudal period piece The Last Samurai. Katsumoto (Ken Watanabe) presented Capt. Algren with his own katana to be used in the final battle of the Samurai.

This hard resin stunt katana features a brown and white corded grip with a goldtone resin trinket inside, a goldtone and brown-painted rubber hilt, and a silvertone blade inscribed with Japanese characters translated by Katsumoto to read "I belong to the warrior in whom the old ways have joined the new." However, the lettering is flipped compared to the hero sword due to an error in the construction. The katana exhibits signs of stunt use, including discoloration and scratching to the resin, but it remains in good overall condition.

Dimensions: 39 1/2" x 3 1/4" x 3 1/4" (100.5 cm x 8.5 cm x 8.5 cm)

Estimate: \$5,000 - 7,000



439. Centauri (Robert Preston) Mask

LAST STARFIGHTER, THE (1984)

A Centauri (Robert Preston) mask from Nick Castle's sci-fi adventure The Last Starfighter. Centauri recruited video game expert Alex Rogan (Lance Guest) to be an intergalactic starfighter while wearing a human mask before revealing his true form. This foam Latex Centauri alien mask is hand-painted in shiny blue, brown, and pink tones, inset with red-and-black striped plastic eyes, and dressed with Centauri's white shirt collar and burgundy cotton bow tie on a plaster bust for shape. The mask is in fair but fragile overall condition with visible cracking and stains on both sides, as well as grime on the shirt. It should be handled with caution.

Dimensions: 9" x 9" x 12 1/2" (23 cm x 23 cm x 31.75 cm)

Estimate: \$1,500 - 2,500



440. Kodan Mask

LAST STARFIGHTER, THE (1984)

A Kodan mask from Nick Castle's sci-fi adventure The Last Starfighter. Lord Kril (Dan Mason) betrayed Xur (Norman Snow) and his Kodan crew, and knocked the helmet off one of them, causing the Kodan to suffocate.

This foam rubber mask made for the dying Kodan is hand-painted in shades of green, red, and brown, and inset with plastic eyes and amber drool. It is mounted to a styrofoam bust for display purposes. The mask is in good overall condition with visible cracking and stains on both sides, and the rubber remains fragile from age.

Dimensions: 11" x 8" x 12" (28 cm x 20.5 cm x 30.5 cm)

Estimate: \$1,500 - 2,500



441. Allan Quartermain's (Sean Connery) Stunt Gun, Holster, and Belt

LEAGUE OF EXTRAORDINARY GENTLEMEN, THE (2003)

Allan Quartermain's (Sean Connery) stunt gun, holster, and belt from Stephen Norrington's fantasy adventure The League of Extraordinary Gentlemen. Quartermain carried his signature weaponry throughout the film as he hunted supernatural monsters. This lot consists of a dense cast urethane stunt .45 revolver with original factory markings engraved on the sides, a stitched brown leather holster rig labeled "Gabe Stunt" with brass hardware and loops around the outer edge, and a brown stitched leather belt with prop ammunition looped around it. The lot exhibits signs of wear from production use and age, but it remains in good overall condition. Dimensions: (largest) 42 1/2" x 9" x 2" (108 cm x 23 cm x 5 cm); (smallest) 11" x 6 1/4" x 1 3/4" (28 cm x 16 cm x 4 cm)

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$2,000 - 3,000



442. Sword of Darkness (Tim Curry) Δ

LEGEND (1985)

A Sword of Darkness (Tim Curry) prop from Ridley Scott's fantasy adventure Legend. The Lord of Darkness wielded his sword against Jack (Tom Cruise) in the climactic battle until Jack used the weapon to sever Darkness' arm.

This fiberglass prop broadsword is painted silvertone with medieval goldtone details on the hilt and pommel, a metal powder finish, and a piece of black tape wrapped around the handgrip. The edges of the blade are chipped in multiple places, and the metallic finish is fading slightly from handling, but the sword remains in good overall condition.

Dimensions: 53" x 9 1/2" x 1 1/2" (134.75 cm x 24.25 cm x 4 cm)

Estimate: \$6,000 - 8,000



443. Pox's (Peter O'Farrell) Mask Δ

LEGEND (1985)

Pox's (Peter O'Farrell) mask from Ridley Scott's fantasy adventure Legend. Pox served the Lord of Darkness (Tim Curry) alongside his fellow goblins.

The mask is made of latex painted fleshtone with hand-punched brown and blonde hair and a long, wrinkly porcine snout. The mask shows some signs of wear, such as chipping paint and a cross-shaped hole between the eyebrows, but remains in good overall condition.

Dimensions: 11" x 10" x 8" (28 cm x 25 cm x 20 cm)

Estimate: \$1,500 - 2,500



444. Hercules' (Kellan Lutz) Gladiator Armor

LEGEND OF HERCULES, THE (2014)

Hercules' (Kellan Lutz) gladiator armor from Renny Harlin's action-fantasy film The Legend of Hercules. The demi-god Hercules wore his armor while fighting in the arena as a gladiator.

The armor features a right shoulder pauldron made of layered black leather plates with brasstone metal attachments and leather chest straps; matching adjustable leather belt armor with brasstone metal adornments, and lace-up leather greaves with brasstone metal attachments. The lot is in excellent overall condition with minimal wear from production outside of a bit of intentional weathering.

Estimate: \$3,000 - 5,000



445. Hercules' (Kellan Lutz) Battle Armor

LEGEND OF HERCULES, THE (2014)

Hercules' (Kellan Lutz) battle armor from Renny Harlin's action-fantasy film The Legend of Hercules. The demi-god Hercules wore his armor during the film's climactic final battle against King Amphitryon's (Scott Adkins) mercenaries and the eventual confrontation with Amphitryon.

The armor consists of a black canvas tunic with tan-colored patterns around the edges; a dark leather cuirass with molded abdominal muscles; attached pteruges; brasstone chain and metal embellishments; a pair of leather gauntlets with brasstone metal attachments; a pair of leather greaves with brasstone metal attachments; a dark red wool cape with leather ties, and a faux lion pelt worn over the shoulders. "Hercules Hero Kellan" is handwritten in red ink inside the cuirass. The lot is in excellent overall condition with minimal wear from production outside of a bit of intentional weathering.

Estimate: \$3,000 - 5,000

446. Martin Riggs' (Mel Gibson) LAPD Badge

LETHAL WEAPON 3 (1992)

Martin Riggs' (Mel Gibson) LAPD Badge from Richard Donner's action comedy Lethal Weapon 3. Sergeant Riggs wore his ID badge while in the Los Angeles police station as he discussed a case with Sergeant Lorna Cole (Renee Russo) and later as the two investigated a group of arms dealers who took the badge from him. This lot consists of a black faux leather wallet affixed on one side with a metal replica of a Los Angeles Police Sergeant badge. Inserted on the other side is a laminated paper ID card. This card features a front with a color badge graphic on one side and the name, signature, serial number and a photo of the character affixed to the other. On the back of the paper is more information about the character as well as police department graphics. This badge is in very good overall condition with creasing and wear from production on the badge and wallet.

Dimensions: 4 3/4" x 3 1/4" x 3/4" (12 cm x 8.25 cm x 2 cm)

Estimate: \$2,500 - 3,500



447. The Earl of Rochester's (Johnny Depp) Signet Ring

LIBERTINE, THE (2004)

The Earl of Rochester's (Johnny Depp) signet ring from Laurence Dunmore's historical drama The Libertine. John Wilmont, the hedonistic, alcoholic Second Earl of Rochester and favored poet of King Charles II (John Malkovich), wore his personalized signet ring throughout the film.

This ornate, gold-plated ring, custom-made by Celia De Flers, is inset with a faux ruby at the center and two faux emeralds on either side. Its ornate floral design includes four faces and the De Flers logo engraved on the interior. The ring is in good overall condition with some discoloration and grime from age and wear.

Dimensions: 1 1/2" x 1 1/2" x 1 1/2" (4 cm x 4 cm x 4 cm)

Estimate: \$1,500 - 2,500



448. The Earl of Rochester's (Johnny Depp) Silver Nose

LIBERTINE, THE (2004)

The Earl of Rochester's (Johnny Depp) silver nose from Laurence Dunmore's historical drama The Libertine. Stricken by disease as the result of his debauched lifestyle, John Wilmont, The Second Earl of Rochester, spoke to the House of Lords while wearing a fake silver nose to help hide his physical deterioration from King Charles II (John Malkovich).

This fully-detailed, silvertone metal nose features a pair of holes on the sides which are threaded with black ribbon for affixing to the actor. The nose is in excellent overall condition with the ribbon slightly frayed.

Dimensions: 2" x 1 1/2" x 1 1/4" (5 cm x 4 cm x 3.25 cm)

Estimate: \$2,000 - 3,000



449. Clark Kent's (Dean Cain) Superman Costume

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (T.V. SERIES 1993-1997)

Clark Kent's (Dean Cain) Superman costume from the superhero television comedy Lois & Clark: The New Adventures of Superman. An alien from the planet Krypton who lived under a secret identity, Kent explored his romantic relationship with fellow reporter Lois Lane (Teri Hatcher), both as himself and as his costumed alter ego, Superman.

This costume consists of a crimson nylon blend cape with a large embroidered yellow "S" symbol on the back, a royal blue Spandex unitard with an embroidered red and yellow "S" symbol affixed to the chest, a pair of crimson Spandex padded briefs, a yellow Spandex and elastic belt with Velcro® buckle and a pair of crimson leather boots with zippers and Velcro® in the back. The cape is affixed by the neck and shoulders with Velcro®, shoulder pads and a pair of snaps and is marked "94-95," indicating years, while the briefs are marked as "95-96" and the suit and boots are marked in the interior as "96-97." This costume is in excellent overall condition with some minor signs of wear from production including some fraying of the fabric on the cape and unitard, and some tape remnants on the interior of the belt buckle.

Estimate: \$10,000 - 15,000



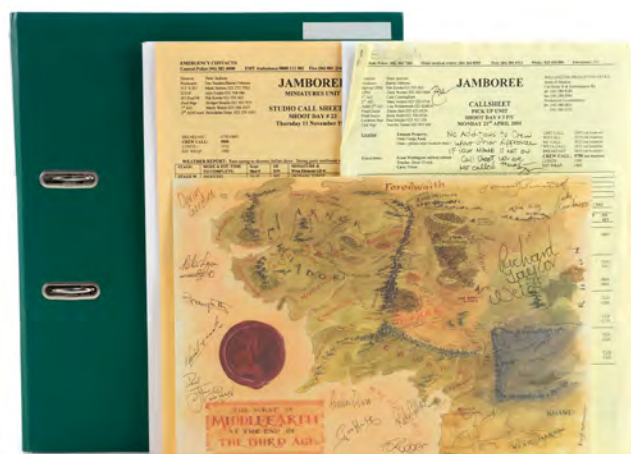
450. Set of Production Paperwork with Hand-Signed Wrap Party Invitation

LORD OF THE RINGS TRILOGY, THE (2001-2003)

A set of production paperwork with a hand-signed wrap party invitation from the productions of Peter Jackson's The Lord of the Rings trilogy. In addition to the invitation hand-signed by 14 employees and co-founders of the Weta Workshop, the lot features 119 pages of an incomplete script with schedules for The Two Towers, 26 pages of call sheets featuring the production code name "Jamboree", including one marked for Elijah Wood; four pre-production schedules, and a The Return of the King one-liner. The set remains in excellent overall condition with various creases, small tears, and light stains from age throughout.

Dimensions (largest): 12 1/2" x 11" x 2 1/2" (31.75 cm x 28 cm x 7.75 cm); (smallest): 11 1/2" x 8" (29.25 cm x 20.5 cm)

Estimate: \$400 - 600



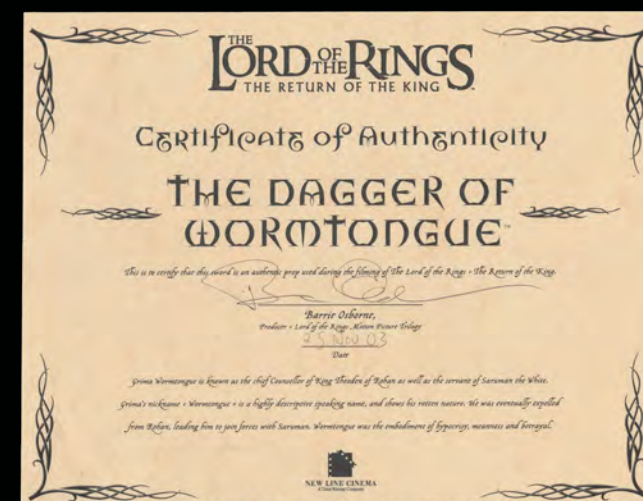
451. Faramir's (David Wenham) Sword

LORD OF THE RINGS TRILOGY, THE (2001-2003)

Faramir's (David Wenham) sword from the production of Peter Jackson's Academy Award®-winning fantasy trilogy The Lord Of The Rings. Appearing in the second and third films, Faramir (David Wenham) wielded his sword when he led Gondor's defence against the dark forces of Sauron. This sword features a fullered metal blade with dulled edges and a resin crossguard, grip, and pommel. The guard and pommel are painted in a metallic silvertone with goldtone embellishments, while the handle is painted in a dark green. On the center of the crossguard is a crude hand-painted image of a two-headed bird. The piece was originally provided by Weta Workshop to licensee United Cutlery as a reference piece for producing licensed replicas. It is in good overall condition with minor signs of wear from production and age, including scuffs and scratches to the hilt.

Dimensions: 39" x 7 1/2" x 2" (99.5 cm x 19.5 cm x 5.5 cm)

Estimate: \$8,000 - 10,000



452. The Dagger of Wormtongue (Brad Dourif)

LORD OF THE RINGS, THE: THE RETURN OF THE KING (2003)

The Dagger of Wormtongue (Brad Dourif) from Peter Jackson's Academy Award®-winning fantasy sequel The Lord of the Rings: The Return of the King. Grima Wormtongue concealed a dagger enchanted with magic by his master Saruman the White (Christopher Lee) in his filthy robes. When Saruman scorned him for protecting Theoden (Bernard Hill), Wormtongue fatally stabbed the wizard with his dagger, which ended Saruman's reign of terror in Middle-Earth.

a key-locked acrylic display with an official New Line Cinema plaque bearing the film's logo and its December 17th, 2003 release date. Also included is a New Line Cinema Certificate of Authenticity signed by the film's producer, Barrie Osborne. The dagger exhibits some signs of use during production, including scuffs to the blade, but it remains in good overall condition. Dimensions: 18" x 8 1/4" x 4" (45.75 cm x 21 cm x 10.25 cm)

This metallic dagger with a metal-studded brown faux leather handle and rounded pommel was a promotional giveaway prize from the studio and is presented in

Estimate: \$15,000 - 20,000



453. Peter Jackson "Thank You" Card with Victoria Cross Crew Gift

HOBBIT, THE: THE BATTLE OF THE FIVE ARMIES (2014)

A Peter Jackson "Thank You" card with a Victoria Cross crew gift from Jackson's fantasy sequel *The Hobbit: The Battle of the Five Armies*. Production crew of *The Hobbit* trilogy were sent "Thank You" cards by the producers, while the Continuity department received Victoria Cross medallions.

The black-and-white card is printed on cardstock depicting Jackson and the Dwarves barreling down a river with a note of thanks from Jackson, Fran Walsh, Philippa Boyens, Carolyne "Caro" Cunningham, and Zane Weiner inside. The bronze medallion features

a dragon icon engraved "V.C. Continuity Under Fire" and comes attached to a burgundy silk ribbon in a cardboard Jobon box. The card and gift are in excellent overall condition with some retaping to the box.

Dimensions (cross in box): 5 1/2" x 4" x 2" (14 cm x 10.25 cm x 5 cm)

Estimate: \$600 - 800

454. Set of Four of Smaug's (Benedict Cumberbatch) Coins

HOBBIT, THE: THE BATTLE OF THE FIVE ARMIES (2014)

A set of four of Smaug's (Benedict Cumberbatch) coins from Peter Jackson's fantasy epic sequel *The Hobbit: The Battle of the Five Armies*. The dragon Smaug watched over Dwarven treasure from his perch in the Lonely Mountain. Coins used as treasure were gifted to select crew members after production.

These four coins are cast from lightweight metal, finished to appear gold, and stamped with images from Dwarven lore, including Thrór, the King of Erebor, a ship of Dwarven Warriors, and the Arkenstone. The set is in good overall condition with some chips to the paint. Dimensions (each): 2" x 2" x 1/4" (5 cm x 5 cm x 0.75 cm)

Estimate: \$2,000 - 3,000



455. Skip Engblom's (Heath Ledger) Surf Shop Goggles

LORDS OF DOGTOWN (2005)

Skip Engblom's (Heath Ledger) surf shop goggles from Catherine Hardwicke's sport drama *Lords of Dogtown*. Skateboarder Skip wore his goggles when he and his team assembled skateboards in their Venice, CA surf shop.

These goggles feature a wide orange plastic lens and a black elastic headband. The lens is scratched in several places and exhibits some signs of discoloration and wear from production use, but the goggles remain in good overall condition.

Dimensions: 3" x 5 1/4" x 2 1/2" (8 cm x 13 cm x 6 cm)

Estimate: \$1,000 - 1,500

456. Pair of Crated Virgin Mary Statues

LOST (T.V. SERIES, 2004-2010)

A pair of crated Virgin Mary statues from the sci-fi television series *Lost*. Mr. Eko (Adewale Akinnuoye-Agbaje) smuggled heroin in Virgin Mary statues, but the crates containing them crash-landed on The Island, where they were seen throughout the series.

This lot consists of two plaster statues hand-painted in matte colors with metallic goldtone bases and nestled on a straw bed inside a ramshackle wooden crate. The statues exhibit visible paint scuffing and the wood is broken in places, but the lot remains in good overall condition.

Dimensions: 23" x 15" x 13 1/2" (58.5 cm x 38.25 cm x 34.5 cm)

Estimate: \$2,500 - 3,500



457. Dharma Initiative Sign

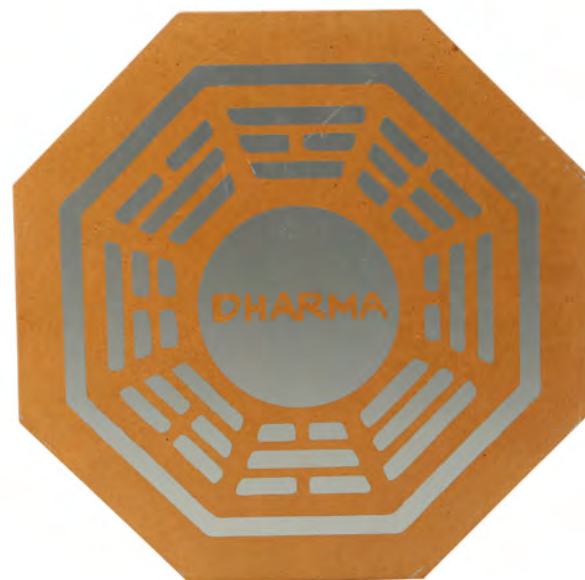
LOST (T.V. SERIES, 2004-2010)

A Dharma Initiative sign from the sci-fi television series Lost. The mysterious Dharma Initiative constructed a village of barracks on the Island known as Dharmaville where signs bearing the organization's logos hung. The survivors first encountered the village in Season 3 after The Others took it over, and continued to visit it throughout the rest of the series.

This octagonal wooden sign labeled "DHARMA" on front is hand-painted goldenrod with silvertone details. It is in good overall condition with some signs of use and handling by production, including punctures on the back from hanging.

Dimensions: 17" x 17" x 1" (43.25 cm x 43.25 cm x 2.5 cm)

Estimate: \$800 - 1,200



458. Dharma Uniform and Burnt Skull

LOST (T.V. SERIES 2004-2010)

A Dharma uniform and burnt skull from the sci-fi television series Lost. In the episode "The Man Behind the Curtain" (320), Ben Linus (Michael Emerson) revealed the pit of human remains of the Dharma Initiative members he killed with toxic gas.

The lot is comprised of a distressed costume as well as an imitation human skull. The button-down shirt is made of a beige cotton and features the Dharma logo affixed to the left breast. The pants are made of the same material and are heavily distressed with production-made tears and discoloration, as is the shirt. The skull is made of fiberglass and has been heavily detailed with various brown, black, and yellow paint and sculpting to depict a decrepit skull. The lot remains in good overall condition.

Dimensions (skull): 8" x 5" x 4 1/2" (20 cm x 13 cm x 11 cm)

Estimate: \$600 - 800

459. Dharma Security Jumpsuit and Dharma Hats

LOST (T.V. SERIES 2004-2010)

A Dharma Security jumpsuit and Dharma hats from the sci-fi television series Lost. In the episode "The Man Behind the Curtain" (320), Dharma Initiative members wore jumpsuits labeled with their names and professions.

The lot consists of a beige cotton jumpsuit with "Derek" and "Security" embroidered and a Dharma Security star patch emblazoned on the left breast, as well as two cotton Dharma-branded hats, an olive green hat emblazoned with a Security patch, and a blue hat emblazoned with a Dharma Motor Pool wrench patch. The lot exhibits minimal signs of wear from production and remains in excellent overall condition.

Estimate: \$1,200 - 1,800

460. Michael Dawson's (Harold Perrineau) Light-Up False Suitcase Bomb

LOST (T.V. SERIES, 2004-2010)

Michael Dawson's (Harold Perrineau) light-up false suitcase bomb prop from the sci-fi television series Lost. In the episode "Meet Kevin Johnson" (408), The Others mailed Michael Dawson (Harold Perrineau) what he mistook for a suitcase bomb, but which was actually a message.

This lot includes a charcoal-color suitcase with metal latches and a hard plastic shell containing six blocks of prop C-4, multiple tools including a flashlight and several wrenches, a fabric strip reading "NOT YET," and a metal prop detonation device with a button labeled "execute" connected with wires to prop chemicals. When compressed, the button illuminates. This suitcase bomb prop is in good overall condition with one of the C-4 blocks loose from its adhesive and various signs of wear throughout from production.

Dimensions: 13" x 18" x 7" (33 cm x 45.75 cm x 18 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Estimate: \$2,000 - 3,000



461. Jack Shephard's (Matthew Fox) Passport and Ajira Airways Ticket

LOST (T.V. SERIES, 2004-2010)

Jack Shephard's (Matthew Fox) Ajira Airways ticket from the sci-fi television series Lost. In the episode "316" (506), Shephard and fellow members of the Oceanic Six used Ajira Air Flight 316 to return to The Island.

This lot includes Shephard's paper boarding pass with flight details for Flight 316 from LAX to GUAM marked in typeface, an Ajira Airways ticket booklet printed on glossy paper, and a blue paper United States passport issued in New Orleans on January 18, 2001 to Jack P. Shephard. It remains in excellent overall condition.

Dimensions (ticket): 4" x 8 1/2" (10.25 cm x 21.75 cm); (passport): 5" x 3 3/4" (12.75 cm x 9.5 cm)

Estimate: \$3,000 - 5,000



462. Set of Golf Equipment**LOST (T.V. SERIES, 2004-2010)**

A set of golf equipment from the sci-fi television series *Lost*. In the episode "Solitary" (109), Hurley (Jorge Garcia) discovered golf equipment in the wreckage of Oceanic Flight 815, and used it to create a stress-relieving golf course for the crash survivors. The equipment was used throughout the series.

This set consists of a standing black padded canvas Pure 1 golf bag, five golf balls and three golf tees in a plastic baggie labeled "Hero" by production, eight lightweight stainless steel golf clubs with rubber grips, and two steel drivers with black cotton sheaths. The set is in good overall condition with visible signs of use from production.

Dimensions: 25" x 25" x 47" (63.5 cm x 63.5 cm x 119.5 cm)

Estimate: \$1,000 - 1,500

**463. Desmond Hume's (Henry Ian Cusick) Dharma Initiative Medicine Cabinet****LOST (T.V. SERIES, 2004-2010)**

Desmond Hume's (Henry Ian Cusick) Dharma Initiative medicine cabinet from the sci-fi television series *Lost*. In the episode "Man of Science, Man of Faith" (201), Hume, who took refuge in the Dharma Initiative's Swan Station after being shipwrecked, injected himself with a vaccine held in the station's medicine cabinet.

This red wood cabinet is stenciled on front with the Dharma Initiative logo and features a metal handle for opening outward. It is in fair overall condition with significant discoloration to the front, rusting to the metal hinges, and some chipping to the wood.

Dimensions: 20" x 20" x 8" (51 cm x 51 cm x 20.5 cm)

Estimate: \$4,000 - 6,000

**464. Paul's (Brooke McCarter) Earring****LOST BOYS, THE (1987)**

Paul's (Brooke McCarter) earring from Joel Schumacher's teen vampire thriller *The Lost Boys*. Brothers Michael (Jason Patric) and Sam (Corey Haim) Emerson moved to California, only to discover their small beach town was secretly home to a gang of young biker vampires, including Paul.

The silver-tone metal earring features a wire hook and a skull charm with a scimitar-like knife charm beneath it. The earring is in excellent overall condition with minimal wear from production and age.

Dimensions: 2" x 1/2" x 1/2" (5.5 cm x 1.5 cm x 1.5 cm)

Estimate: \$500 - 700



24" (61 cm)

465. Jupiter II Scanning Model**LOST IN SPACE (1998)**

A Jupiter II scanning model from the production of Stephen Hopkins' sci-fi action adventure *Lost In Space*. Based on Irwin Allen's cult classic 1965 television series of the same name, the film followed the Robinson family, Major Don West (Matt LeBlanc), and Dr. Zachary Smith (Gary Oldman) as they found themselves stranded in space following Smith's sabotage aboard the Jupiter II. Scanning models, such as this one of the Jupiter II, were constructed and scanned to transfer spaceship designs from physical builds to digital models.

Made of vacuum-formed plastic components around a foam interior, the model is painted in shades of blue, gray, and black with adhesive shapes and hand-drawn lines added along the surface. The model is in fair overall condition with some wear from use and age, including paint chips, peeling adhesive elements, cracks to the plastic, and splitting at the seam holding the top and bottom halves together. Dimensions: 24" x 15" x 6" (61 cm x 38.5 cm x 15.5 cm)

Estimate: \$2,000 - 3,000



466. Max Rockatansky's (Tom Hardy) Stunt Muzzle

MAD MAX: FURY ROAD (2015)

Max Rockatansky's (Tom Hardy) stunt muzzle from George Miller's post-apocalyptic action extravaganza Mad Max: Fury Road. After Rockatansky was captured by the army of Immortan Joe (Hugh Keays-Byrne), he was fitted with a muzzle and forced to give blood to Joe's soldiers, known as War Boys.

This stunt muzzle consists of several pieces of resin which have been connected and shaped to form a facial appliance, including a pitchfork-like piece in the front to cover

the mouth and pieces that fit around the back of the head and neck. Several of the pieces feature padding on the interior for the wearer and the rear neck pieces swivel open for ease of wear. This muzzle is in good overall condition with some signs of wear from production and a missing lock loop on one of the rear neck pieces.

Dimensions: 12" x 9 1/4" x 7 1/4" (30.5 cm x 23.5 cm x 18.5 cm)

Estimate: \$6,000 - 8,000



467. Desi Arnaz's SDGA Receipts and Card, AFTRA Receipts and Bank Book

VARIOUS PRODUCTIONS

Desi Arnaz's SDGA receipts and card, AFTRA receipts and bank book. Best known as Ricky Ricardo on the 1950s television comedy I Love Lucy, Arnaz was involved in many productions as a performer, producer, and director.

This lot consists of a navy blue leatherette-bound bank book noted as belonging to "DESI ARNAZ" with handwritten and stamped financial records dated between 1955 and 1956, a receipt from the American Federation of Television and Radio Artists dated May 1, 1958, and four receipts dated between 1957 and 1958 to the Screen Directors Guild of America as well as Arnaz's paper membership card for the guild dated from 1956 to 1957. These receipts, card, and book are in excellent overall condition with minor signs of age and two more small holes punched on the upper corner of the SDGA card. Dimensions: (largest) 8 3/4" x 3 1/2" (22.25 cm x 9 cm); (smallest) 3 3/4" x 2 1/2" (9.5 cm x 6.25 cm)

Estimate: \$1,000 - 1,500



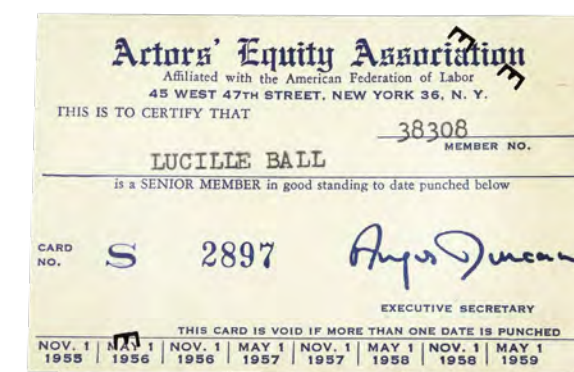
469. Marcus Welby's (Robert Young) Name Plate

MARCUS WELBY, M.D. (T.V. SERIES, 1969-1976)

Marcus Welby's (Robert Young) name plate from the television medical drama Marcus Welby, M.D. Kindly family physician Welby partnered with brash young doctor Steve Kiley (James Brolin) to form a private practice which featured both of their name plates out front.

This wooden name plate reads "MARCUS WELBY, M.D." in black and is finished with paint. It is in good overall condition with some chipped paint, an unpainted section, and tape residue on the reverse. Dimensions: 17" x 3" x 1/4" (43.25 cm x 7.5 cm x 0.75 cm)

Estimate: \$600 - 800



468. Collection of Lucille Ball's Personal Paperwork

I LOVE LUCY (T.V. SERIES, 1951-1957)/ THE LUCY SHOW (T.V. SERIES, 1962-1968)

A collection of Lucille Ball's personal paperwork from the era of her classic television series sitcoms I Love Lucy and The Lucy Show. Included in the collection are Ball's 1956 Actor's Equity Association card, her 1962 Screen Actors Guild card, a burgundy leather-bound bank book inscribed "LUCILLE BALL ARNAZ," and three paper receipts from various performers unions. These pieces are in excellent overall condition with only minor creases and wear along the edges. Dimensions: (largest) 8 1/2" x 5 1/2" (21.5 cm x 14 cm); (smallest) 3 1/2" x 2 1/2" (9 cm x 6.25 cm)

Estimate: \$1,000 - 1,500



470. Peggy Bundy's (Katey Sagal) Nightgown and Robe

MARRIED...WITH CHILDREN (T.V. SERIES 1987-1997)

Peggy Bundy's (Katey Sagal) nightgown and robe from the situation comedy series Married...With Children. In the episode "I Want My Psycho Dad, Part 2" (913) Peggy wore her nightgown when Al (Ed O'Neill) attempted to sneak out of the house. Later, in "Kelly Takes a Shot" (915), she wore her robe while Al complained about the local birds.

This lot consists of a hot pink padded polyester blend nightgown with sequin details and a sheer blue, green, purple, yellow and red floral-patterned robe with faux fur details. The lot is in excellent overall condition with minor wear from production throughout.

Estimate: \$400 - 600



471. Model Miniature Electrical Tower

MARS ATTACKS! (1996)

A model miniature electrical tower from Tim Burton's sci-fi comedy Mars Attacks!. When their plan to conquer Earth was thwarted, the Martian flying saucer containing Professor Donald Kessler (Pierce Brosnan) and Nathalie Lake (Sarah Jessica Parker) exploded and eventually crashed into the ocean.

This model miniature electrical tower from the flying saucer laboratory set consists of a silvertone resin spiral shaft and spherical top with fiberglass details on the interior. The words "MARS ATTACKS LAB" are written on the bottom of the tower. It is in good overall condition with some signs of wear and residue from the production.

Dimensions: 10" x 5" x 4 3/4" (25.5 cm x 38 cm x 12 cm)

Estimate: \$400 - 600



473. Martian Blaster Rifle

MARS ATTACKS! (1996)

A Martian blaster rifle from Tim Burton's sci-fi comedy Mars Attacks!. Martians used their blaster rifles to vaporize the U.S. Congress and attack Washington D.C. and several other cities in their plan to terrorize the Earth.

This otherworldly blaster rifle is made of resin painted red and blue, with silvertone tubes and black paint around the end of the barrel to simulate muzzle burn. It is in fair overall condition with visible signs of wear, including paint chipping, cracks to muzzle piece, and dust buildup throughout.

Dimensions: 29" x 4 1/2" x 10" (74 cm x 11.5 cm x 25.5 cm)

Estimate: \$2,000 - 3,000



472. War Room Saucer and Tank

MARS ATTACKS! (1996)

A War Room saucer and tank from the production of Tim Burton's sci-fi comedy Mars Attacks!. After the Martians invaded Earth, President James Dale (Jack Nicholson) met with top advisors and military strategists in the War Room to plan their defense using small saucers and tanks to represent the Martians and Military.

This hand-painted metallic silvertone saucer and green tank with a silvertone military star and tread are both constructed of resin. The lot is in good overall condition with some signs of wear from production, including scuffs and scratches to the finishes, as well as the tank missing its gun barrel.

Dimensions (saucer): 6" x 6" x 3" (15.5 cm x 15.5 cm x 8 cm); (tank): 6" x 3 1/2" x 3" (15.5 cm x 9 cm x 8 cm)

Estimate: \$1,000 - 1,500



474. Martian Blaster Δ

MARS ATTACKS! (1996)

A Martian blaster from Tim Burton's sci-fi comedy Mars Attacks!. Martians used their blasters to vaporize the U.S. Congress and attack Washington D.C. as well as several other cities in their plan to terrorize the Earth.

This otherworldly blaster is made of dense, molded rubber painted red, green, grey, and silvertone. It is in fair overall condition with visible signs of wear, including paint chipping throughout and several nicks and cracks to the barrel from handling.

Dimensions: 15" x 7" x 2 1/2" (38 cm x 17.75 cm x 6.25 cm)

Estimate: \$2,500 - 3,500



475. Skeletor Trooper Costume and Sword Δ

MASTERS OF THE UNIVERSE (1987)

A Skeletor trooper costume and sword from Gary Goddard's fantasy adventure Masters of the Universe. Skeletor (Frank Langella) had a power force of armored troopers under his command throughout the film.

This costume consists of black vacuum-formed plastic armor including a helmet; face guard; chest armor with one small right shoulder plate attached; back armor; one large left shoulder plate with a skull motif; one elbow guard; two wrist guards; a codpiece; a rear plate; thigh armor; a black padded, fabric blend jumpsuit; matching black neckpiece; black leather gloves; a black nylon utility belt with various resin attachments, and a pair of black rubber boots with metal studded black fabric blend overlays. In the center of the chestpiece are four small lights wired to a battery pack hidden inside the armor. The sword features a silvertone metal blade and a molded resin hilt painted gray and decorated with various small symbols. The lot is in good overall condition with some wear from production and age, including scuffing to the armor and some paint chipping on the sword. Dimensions (sword): 24" x 9" x 3" (61 cm x 23 cm x 7.75 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000

476. Eternian Soldier Blaster and Skeletor Soldier Blaster

MASTERS OF THE UNIVERSE (1987)

An Eternian soldier blaster and a Skeletor soldier blaster from Gary Goddard's fantasy adventure Masters of the Universe. Soldiers in the army of Skeletor (Frank Langella) used their blasters as they seized control of Eternia and Castle Grayskull. After He-Man (Dolph Lundgren) and his companions defeated Skeletor, soldiers from Eternia were seen with their holstered blasters as they once again guarded Castle Grayskull's throne room.

The Eternian blaster is cast in black resin and features silvertone, red and aqua-colored details. The Skeletor blaster is molded in urethane and features a black plastic buckle component on one side. These blasters are in very good overall condition with some wear from production including paint chipping throughout and some wear on the molding at the bottom of the Skeletor blaster barrel. Dimensions: (biggest): 18" x 9 1/4" x 3 1/2" (45.75 cm x 23.5 cm x 9 cm); (smallest) 15 3/4" x 7" x 2 3/4" (40 cm x 17.75 cm x 7 cm)

Estimate: \$600 - 800



477. Eternian Soldier Rifle Δ

MASTERS OF THE UNIVERSE (1987)

An Eternian soldier rifle prop from Gary Goddard's fantasy adventure Masters of the Universe. After He-Man (Dolph Lundgren) and his companions defeated Skeletor (Frank Langella), soldiers from Eternia were seen with their rifles as they guarded Castle Grayskull's throne room.

This prop rifle is cast in black resin and features silvertone, red and aqua-colored details. It is in very good overall condition with some wear from production including paint chipping throughout and a few small missing pieces.

Dimensions: 40" x 13 3/4" x 5 1/2" (101.5 cm x 35 cm x 14 cm)

Estimate: \$400 - 600



478. Gwildor's (Billy Barty) Grappling Hook Δ

MASTERS OF THE UNIVERSE (1987)

Gwildor's (Billy Barty) grappling hook from Gary Goddard's fantasy adventure Masters of the Universe. A locksmith and inventor in the land of Eternia, troll Gwildor used his grappling hook to snatch his most prized invention, the cosmic key, away from Skeletor (Frank Langella) and his minions.

This device features a painted foam base and three metal claws, each of which consists of three separate, moveable parts which have been fixed together. It is in good overall condition with some signs of production wear, paint chipping and a small piece missing from one side by the base.

Dimensions: 8" x 4 1/2" x 4" (20.25 cm x 11.5 cm x 10.25 cm)

Estimate: \$500 - 700



479. Blade's (Anthony De Longis) Sword Δ

MASTERS OF THE UNIVERSE (1987)

Blade's (Anthony De Longis) sword from Gary Goddard's fantasy adventure Masters of the Universe. A fierce mercenary warrior in the employment of Skeletor (Frank Langella), Blade wielded a pair of swords as he was sent on a mission to Earth to find and capture He-Man (Dolph Lundgren).

This sword features a metal blade affixed to a resin hilt with a metallic finish, a decorative glass jewel inserted in the guard and a dark gray cloth grip. It is in

good overall condition with some paint chipping on the guard and pommel and several indentations on both sides of the blade from production.

Dimensions: 37" x 8 1/4" x 2 1/4" (94 cm x 21 cm x 6.25 cm)

Estimate: \$800 - 1,200

480. Skeletor's (Frank Langella) Gold Armor

MASTERS OF THE UNIVERSE (1987)

Skeletor's (Frank Langella) gold armor from Gary Goddard's fantasy adventure Masters of the Universe. After taking control of Castle Grayskull and absorbing the powers of the universe, Skeletor (Frank Langella) transforms himself into a god-like figure, clad in golden armor.

This fiberglass armor with snap-button closures consists of an ornately detailed chest piece with leather shoulder straps, shoulder plates, and a belt, all padded with gold cloth-wrapped foam and painted gold with a gloss finish. The lot also includes a sparkling gold lame blend shoulder cape with a high collar, goldtone gloves with skull-shaped fingertips sewn on, matching pteruges on the belt, and a tag marked "Frank Langella as Gold Skeletor #1". The lot is in good overall condition with some signs of wear from production and age, including a lot of wrinkling in the pteruges and paint chipping throughout.

Estimate: \$5,000 - 7,000



481. Skeletor's (Frank Langella) Light-Up Goldtone Gauntlets

MASTERS OF THE UNIVERSE (1987)

Skeletor's (Frank Langella) light-up goldtone gauntlets from Gary Goddard's fantasy adventure Masters of the Universe. After taking control of Castle Grayskull, Skeletor (Frank Langella) transformed into a god-like figure with goldtone armor.

This pair of goldtone-painted, cast resin gauntlets with Velcro® closures is mounted to a custom-made, velvet-lined wooden display base with goldtone mesh gloved hands. Each gauntlet features a pair of red lights and nine other bulbs designed to illuminate in sequence when a power plug concealed in the gauntlets is plugged in. The pair is in excellent overall condition with minor signs of wear from production, including paint chipping throughout and a non-functional bulb in one gauntlet.

Dimensions (each): 22 1/2" x 12 1/2" x 11 1/2" (57.25 cm x 31.75 cm x 29.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$3,000 - 5,000



482. He-Man's (Dolph Lundgren) Knife Δ**MASTERS OF THE UNIVERSE (1987)**

He-Man's (Dolph Lundgren) knife from Gary Goddard's fantasy adventure Masters of the Universe. Brave warrior He-Man kept his knife by his side as he battled the evil forces of Skeletor (Frank Langella), both on their home world of Eternia and after they were transported to Earth.

This metal blade has been affixed to a gold-toned, hard plastic handle with a decorative bolster, a marbled pommel and a brown leather and cloth-bound grip. It is in excellent overall condition with minor wear from production and some paint chipping on the bolster.

Dimensions: 18 1/4" x 3 3/4" x 2" (46.5 cm x 9.5 cm x 5 cm)

Estimate: \$1,000 - 1,500

**483. Robotic "Bug" Probe****MATRIX, THE (1999)**

A robotic "bug" probe from the Wachowski's sci-fi action film The Matrix. When Thomas Anderson (Keanu Reeves) was apprehended by a group of agents led by Smith (Hugo Weaving) and exposed as the computer hacker "Neo," they inserted a robotic "bug" probe into his stomach to keep track of him against his will.

This tail section of a bug consists of a piece of custom-molded white translucent rubber with a hollow center section where an animatronic armature would be placed for the scene to create movement. It is in good overall condition with some signs of wear from production and staining throughout.

Dimensions: 5 1/2" x 1 1/4" x 1 1/4" (14 cm x 3.25 cm x 3.25 cm)

Estimate: \$500 - 700

**484. Neo's (Keanu Reeves) Boot****MATRIX RELOADED, THE (2003)**

Neo's (Keanu Reeves) boot from the Wachowski's sci-fi action film The Matrix Reloaded. Neo wore his boots in the real world as he visited the human city of Zion and while aboard several hovercraft ships from which he hacked into The Matrix computer simulation.

This left foot boot was custom-made for the production by Airwalk Brand to be used by all hovercraft crew members in the film. It features four Velcro® straps on the front with metal details and includes a tag reading "WB- WARDROBE SYD/ AUS NEO ZION 1(a) of 4 pair(s)." This boot is in excellent overall condition with some minor wear from age.

Dimensions: 13 1/2" x 11 1/2" x 4 1/4" (34.25 cm x 29.25 cm x 10.75 cm)

Estimate: \$1,000 - 1,500



10' (305 cm)

**485. Full-Size Edgar Bug Animatronic Alien****MEN IN BLACK (1997)**

A full-size Edgar Bug animatronic alien from the production of Barry Sonnenfeld's sci-fi comedy Men in Black. After crashing to Earth in search of a lost galaxy, Edgar spent most of the film cloaked in a human's (Vincent D'Onofrio) form, until he finally shed his "Edgar suit" to fight Agents J (Will Smith) and K (Tommy Lee Jones). As originally scripted, the Edgar Bug spoke at length with the Agents before their confrontation, for which special makeup effects artist Rick Baker was charged with developing this full-size alien puppet. Production ultimately decided to forego the puppet in favor of an all-CG character that was more bug-like.

This massive, ornately detailed creation was fabricated at great effort and expense, and stationed on set in preparation for filming. It stands 12-feet-tall, with plastic pipe spines, mouth pincers, brown acrylic eyes, and a steel and fiberglass-fabricated body containing extensive mechanisms that operate the head and arms. The puppet's skin is made from a range of materials, including latex, foam latex, and rigid urethane, and is hand-painted by Baker's team.

The skin is cut under the base of the tail and up the back to allow access to the electronic wiring that animates the puppet's mouth and body. Metal armature poles are also exposed on the back of the feet for puppeteering.

Mounted with a metal support structure to a wooden base, this animatronic creature was on display for many years in the Cinnovation Studios display room. As a result of exposure and handling, the foam latex exhibits some stiffening, and the paint is lightly discolored throughout, but the puppet remains in good overall condition. Dimensions: 120" x 60" x 120" (305 cm x 152 cm x 305 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$15,000 - 20,000



486. Oversized Worm Guy Animatronic Insert Puppet

MEN IN BLACK II (2002)

An oversized Worm Guy animatronic insert puppet from Barry Sonnenfeld's sci-fi comedy sequel Men in Black II. As key characters in the film, multiple puppets were created for the Worm Guys, including this insert piece, designed by special makeup effects artist Rick Baker at three times the normal size of the aliens for use in inserts.

This intricately built, hand-painted puppet is constructed with brown foam latex skin over a metal and resin skeleton with an array of manual and electrical cables, wires, and controls concealed within. These controls include puppeteering rods and handles extending from the back of both elbows which operate the wrists and fingers, as well as a large, front-mounted lever that controls the head. Other groups of cables and wires lead to the back mechanisms and to a small wooden control box containing servos

and the puppet's on/off switch. This Worm Guy is supported by two metal poles that connect to a wooden base. Due to exposure to the elements, the latex exhibits some stiffening, but the puppet remains in good overall condition.

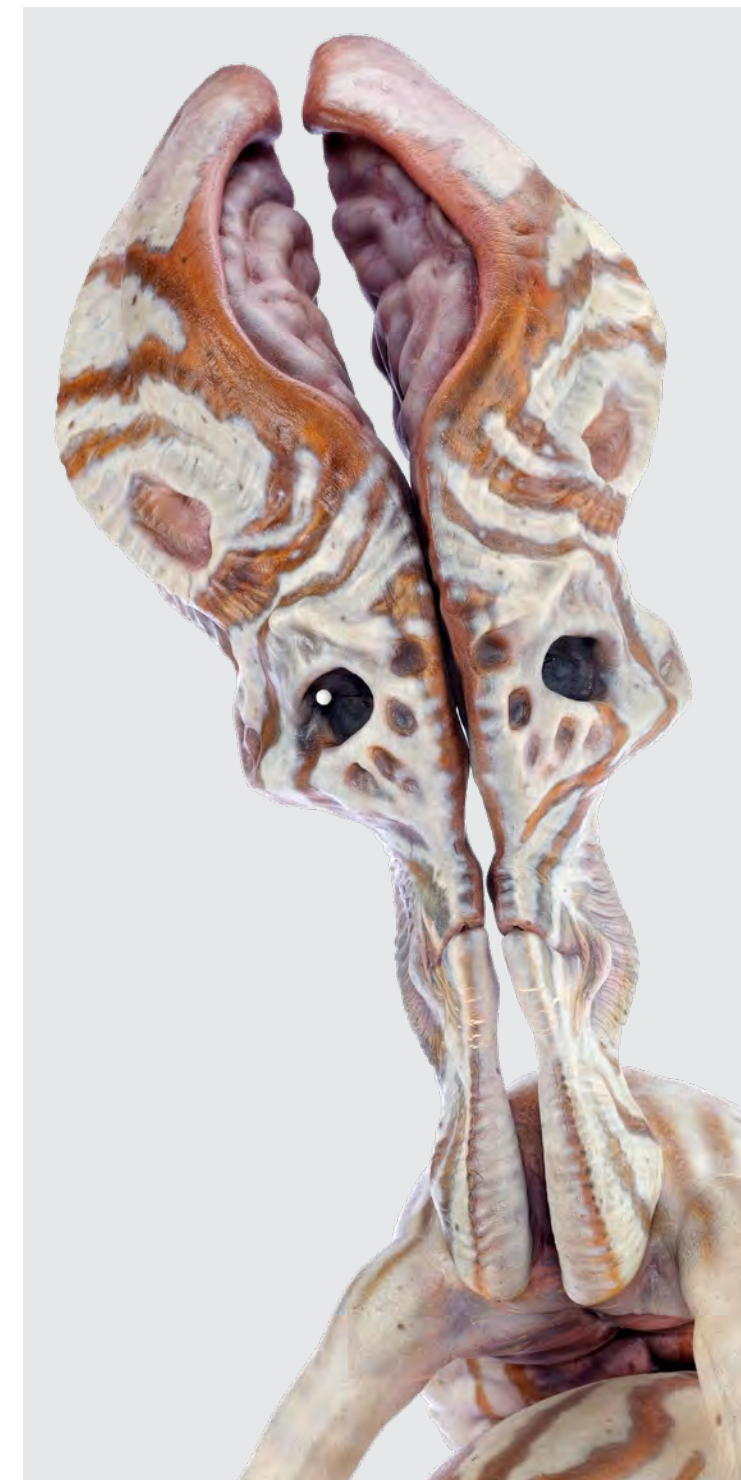
Dimensions: 40" x 30" x 64" (101.75 cm x 76.25 cm x 162.75 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$6,000 - 8,000



5.83" (178 m)

487. Full-Size Standing Dignitary Alien Puppet

MEN IN BLACK 3 (2012)

A full-size standing dignitary alien puppet from the production of Barry Sonnenfeld's sci-fi comedy sequel Men in Black 3. Agent J (Will Smith) traveled back in time to 1969, where various alien emissaries visited MIB headquarters. This was one of many characters designed and produced by Academy Award®-winning alien make-up effects artist Rick Baker.

This full-size, ornately detailed puppet is constructed with hand-painted foam latex skin molded around a metal, wood, and wire armature with two metal pipes for attaching eyeballs extruding from the eye sockets. Mounted with a metal support

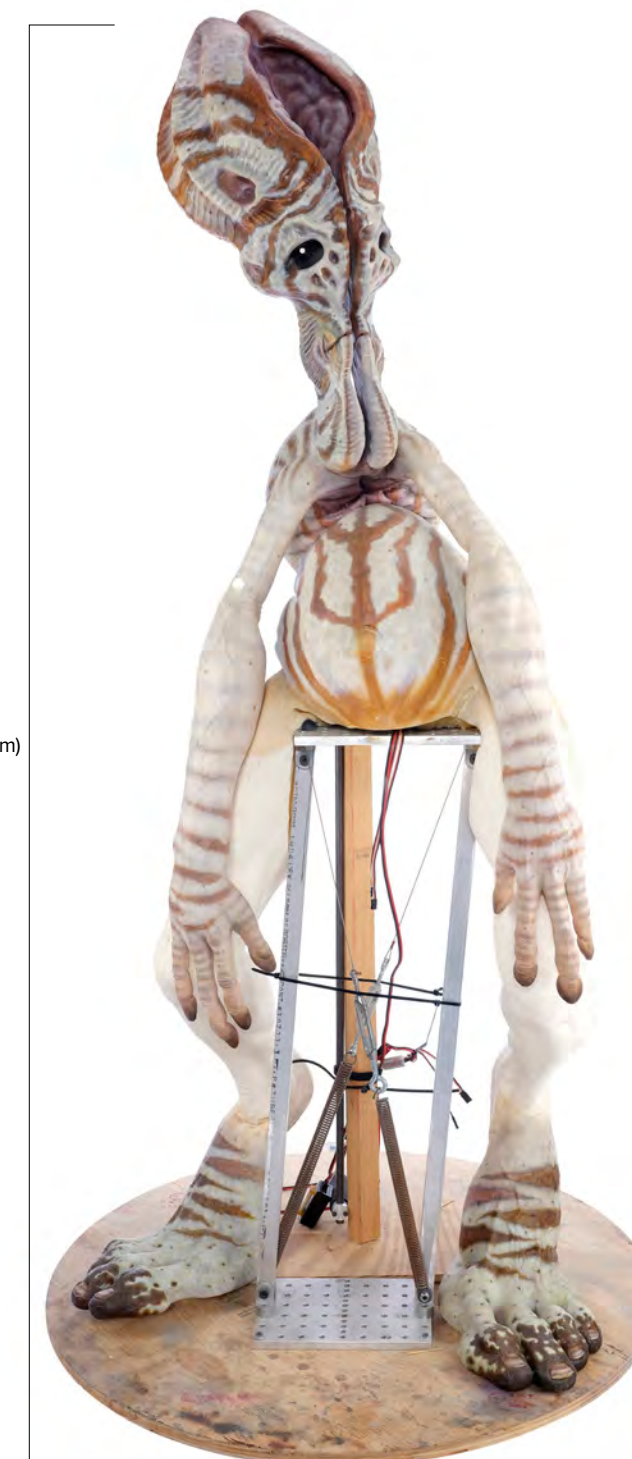
structure to a wooden base with handwritten notes from production, the puppet exhibits some stiffening and light wear throughout from age and exposure, but it remains in good overall condition.

Dimensions: 36" x 36" x 70" (91.5 cm x 91.5 cm x 178 cm)

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$4,000 - 6,000



488. Michael Jackson Robotic Face Reference Bust

MICHAEL JACKSON: MOONWALKER (1988)

A Michael Jackson robotic face reference bust from the production of musical anthology Moonwalker. Michael transformed into a robotic spaceship when he was ambushed by Mr. Big (Joe Pesci) and his soldiers in the lair where Katie (Kellie Parker) was held captive.

This bust was created as a reference piece for the final stages of Michael's transformation into the robot. Makeup was applied over a lifecast so the proportions remained accurate. The lot is constructed from a fiberglass "skin" layer that has been filled with plaster. Finished in a metallic silvertone paint, the lot displays geometric facial features and sculpted hair.

Signs of production use include paint wear, scuff marks, dried spots of plaster on the hair and several small hairline cracks, notably along the left side of the jaw.

Dimensions: 10 1/4" x 9" x 14 1/2" (26 cm x 23 cm x 37 cm)

Estimate: \$5,000 - 7,000



489. Pair of Henri de Toulouse-Lautrec (Vincent Menjou Cortes) Prints

MIDNIGHT IN PARIS (2011)

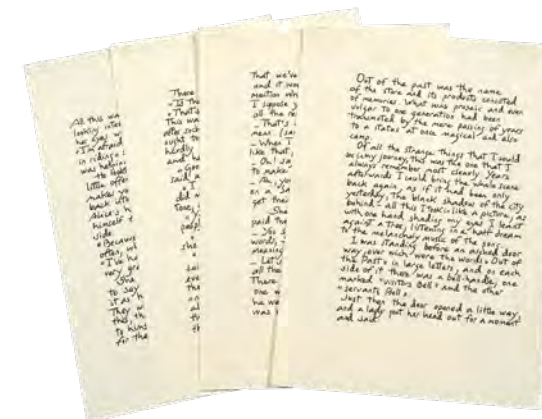
A pair of Henri de Toulouse-Lautrec (Vincent Menjou Cortes) prints from the Academy Award®-winning romantic comedy Midnight in Paris. After being transported back to 1920s Paris, writer Gil Pender (Owen Wilson) encountered artist Toulouse-Lautrec painting in the Moulin Rouge.

This pair of prints seen on a Moulin Rouge dinner table was created by art department illustrator Liliith Bekmezian from original Toulouse-Lautrec illustrations. They are printed in color on copy paper, and hand-cut and aged to resemble 1920s-era parchment paper. The prints exhibit minor wear from production but remain in excellent overall condition and come with a Screen Actors Guild Foundation Certificate of Authenticity.

Dimensions (each): 8" x 6" (20.5 cm x 15.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



490. Gil Pender's (Owen Wilson) Manuscript Pages

MIDNIGHT IN PARIS (2011)

Gil Pender's (Owen Wilson) manuscript pages from the Academy Award®-winning romantic comedy Midnight in Paris. After being transported from the modern day to 1920s Paris, Pender brought writer Gertrude Stein (Kathy Bates) pages from his unfinished novel. These four pages from the full manuscript feature dialogue and descriptions printed in black ink on thick copy paper stock. They are treated and aged by production to appear typewritten, and exhibit minor stains and some wear along the edges, but the pages remain in good overall condition.

Dimensions (each): 11 3/4" x 8 1/4" (30 cm x 21 cm)

Estimate: \$1,000 - 1,500



492. Lunchbox and Thermos Set

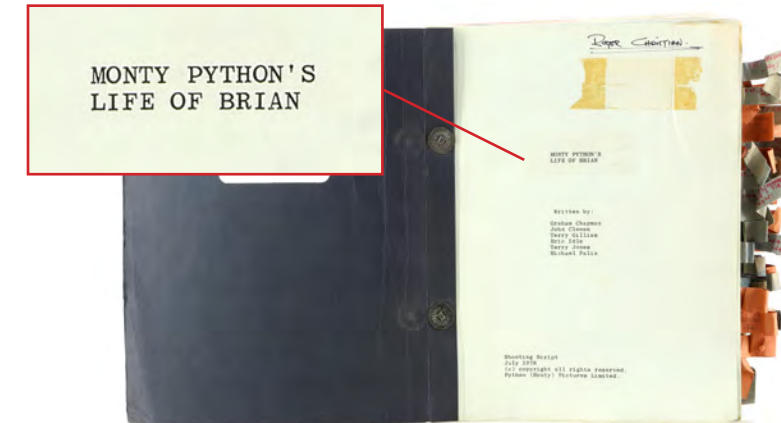
MOONRISE KINGDOM (2012)

A lunchbox and thermos set from the 2012 Wes Anderson romance Moonrise Kingdom. In the film, two adolescents ran away together, and caused a search party to locate them. Lunch boxes were part of Sam (Jared Gillman) and Suzy's (Kara Hayward) supplies when they first made camp.

This lot consists of a ceramic-lined, green painted metal thermos and an unpainted aluminum lunchbox, each with a carrying handle. The lot shows signs of rust and wear from age and production use, but remains in good overall condition.

Dimensions (largest) 10 1/4" x 8" x 7 1/4" (26 cm x 20 cm x 18 cm); (smallest): 7" x 6" x 11" (18 cm x 15 cm x 28 cm)

Estimate: \$1,000 - 1,500



491. Roger Christian-Autographed Shooting Script

MONTY PYTHON'S LIFE OF BRIAN (1979)

Roger Christian's personal shooting script from the production of Terry Jones' biblical comedy Monty Python's Life of Brian. This bracket-bound Python (Monty) Pictures Limited script dated July 1978 is labeled on page 1 for Christian, the film's Art Director.

The script features a navy blue paper cover, multiple orange and blue plastic tabs, and Christian's handwritten notes in the margins. It is in good overall condition with stains from handling and some loose or lost tabs. Dimensions: 11 1/2" x 10 1/2" x 1" (29.5 cm x 27 cm x 3 cm)

Estimate: \$2,000 - 3,000



493. Miniature Set Pieces and Crew Ephemera

MUMMY, THE (1999)

Miniature set pieces and crew ephemera from Stephen Sommers' action horror The Mummy. The lot includes six miniature set pieces, including five miniature statues and one miniature sphinx head, production pieces, photos, and a crew hat. Likely made as part of the production of the miniature Thebes and Hamunaptra sets, the pieces remain unpainted and vary in materials as some are made of resin, fiberglass and clay. Also included in the lot are a miniature fire bowl made of wood and resin, 18 mock-up hieroglyphic pieces made of clean resin, and 30 concept Egyptian pictures, 4 of which are printed on paper while the rest are on strips of fabric. A set of 21 behind-the-scenes photos of the miniature sets and a red Industrial Light & Magic (ILM) VFX crew cap embroidered with the film's title and a beetle hieroglyphic complete the lot.

Dimensions: (largest) 16" x 22 1/2" x 1/4" (41 cm x 57 cm x 1 cm); (smallest) 1" x 1/2" (2 1/2 cm x 1 cm)

Estimate: \$600 - 800



494. Evelyn O'Connell's (Rachel Weisz) Kidnapping Costume

MUMMY RETURNS, THE (2001)

Evelyn O'Connell's (Rachel Weisz) kidnapping costume from Stephen Sommers' action-adventure sequel *The Mummy Returns*. O'Connell wore her costume when Egyptian cultists bent on resurrecting the mummified Imhotep (Arnold Vosloo) kidnapped her.

The costume consists of a sheer black elastic sleeveless blouse with gold trim on the shoulders and a brown polyester blend skirt with a dual clasp closure and a label reading "Dee Sheehan Costume" sewn into the interior. Both pieces exhibit signs of intentional distress from production, including frayed fabric and holes throughout the skirt, but the costume remains in good overall condition.

Estimate: \$2,000 - 3,000



495. Miniature Set Pieces and Crew Ephemera

MUMMY RETURNS, THE (2001)

Miniature set pieces and crew ephemera from the action-adventure sequel *The Mummy Returns*. The lot is comprised of various miniature statues, crew photos, and crew gifts. The miniatures consist of 13 resin trim structure pieces, three ceramic miniature statues, one ceramic miniature city monument, one resin unpainted statue, and two unpainted resin structure trim pieces.

The ephemera consists of Industrial Light & Magic crew gifts, such as a pen, a notepad, and a photo of the ILM animation and VFX crew. Also included are 33 photographs of various miniature sets and crew members working on the sets. The lot shows some signs of wear from age, but it remains in very good overall condition.

Dimensions: (largest) 6" x 4 1/2" x 5" (15 cm x 13 cm x 4 cm); (smallest) 8 3/4" x 12"

Estimate: \$400 - 600



496. Alann Swann's (Peter O'Toole) "Captain from Tortuga" Sword

MY FAVORITE YEAR (1982)

Alann Swann's (Peter O'Toole) "Captain from Tortuga" sword from Richard Benjamin's romantic comedy *My Favorite Year*. Swann portrayed a swashbuckler in a pirate comedy called *Captain from Tortuga* in which one of his swords wound up embedded in a table.

This metal, double-edged longsword features a brasstone hilt wrapped in black leather and a rounded pommel. It is in good overall condition and exhibits knicks to the blade, as well as scuffs and some bends throughout from age and handling by production.

Dimensions: 39 1/2" x 9 1/2" x 1 1/2" (100.5 cm x 24.25 cm x 4 cm)

Estimate: \$800 - 1,200



497. Stop-Motion Zero Puppet

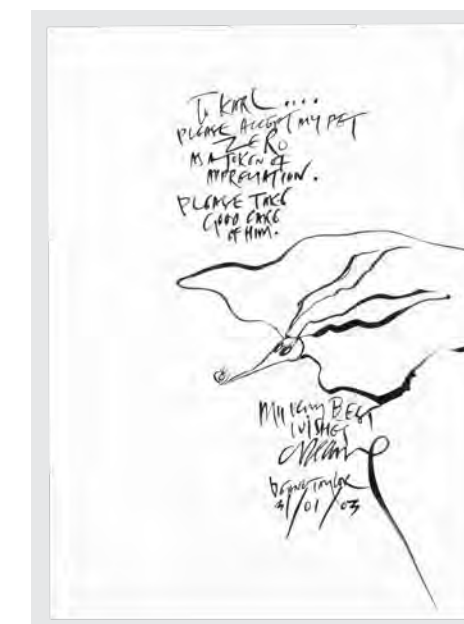
NIGHTMARE BEFORE CHRISTMAS, THE (1993)

A stop-motion Zero puppet from Henry Selick's stop-motion fantasy musical *The Nightmare Before Christmas*. Zero, Jack Skellington's (Chris Sarandon) loyal ghost dog, assisted Skellington in his mission to create his own version of Christmas, eventually leading the skeleton reindeer pulling Skellington's ghoulish sleigh. The puppet's body and ears are made from a flexible sheet vinyl material while the head is made of foam latex. Its small red collar is painted white with areas of gray and black around the mouth and eyes to add detail. The underside of the puppet features an aluminum mounting post and a cable that connects through to the head that allowed it to be puppeteered during shoot. Also included is a handwritten letter with a small Zero sketch from the film's art director, Deane Taylor, who gifted the piece to an associate. The puppet is in good overall condition with minor signs of age and the jack o'lantern nose is missing. Sympathetic restoration and stabilization has been performed on the puppet's head to preserve it for the future.

Dimensions: 9" x 6 1/2" x 2 1/2" (23 cm x 16.75 cm x 6.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$6,000 - 8,000



498. Corpse Dad Stop-Motion Armature

NIGHTMARE BEFORE CHRISTMAS, THE (1993)

A Corpse Dad stop-motion armature from Henry Selick's stop-motion fantasy musical The Nightmare Before Christmas. Corpse Dad, along with his similarly macabre wife and son, were amongst the eerie ensemble that were residents of Halloween Town.

The full-body metal armature features either hinges or ball-and-socket joints at all major points of movement (including the shoulders, elbows, knees, hips) and includes the original foam latex character hands. The armature is in good overall condition with some wear from age, including stiffening of the joints, small bits of foam latex remnants throughout, and deterioration to the fragile foam latex hands.

Dimensions: 12" x 6" x 2 1/2" (30.5 cm x 15.5 cm x 6.5 cm)

Estimate: \$2,000 - 3,000



499. Hand-Drawn Jack Skellington in Oogie Boogie's Lair Concept Artwork Set

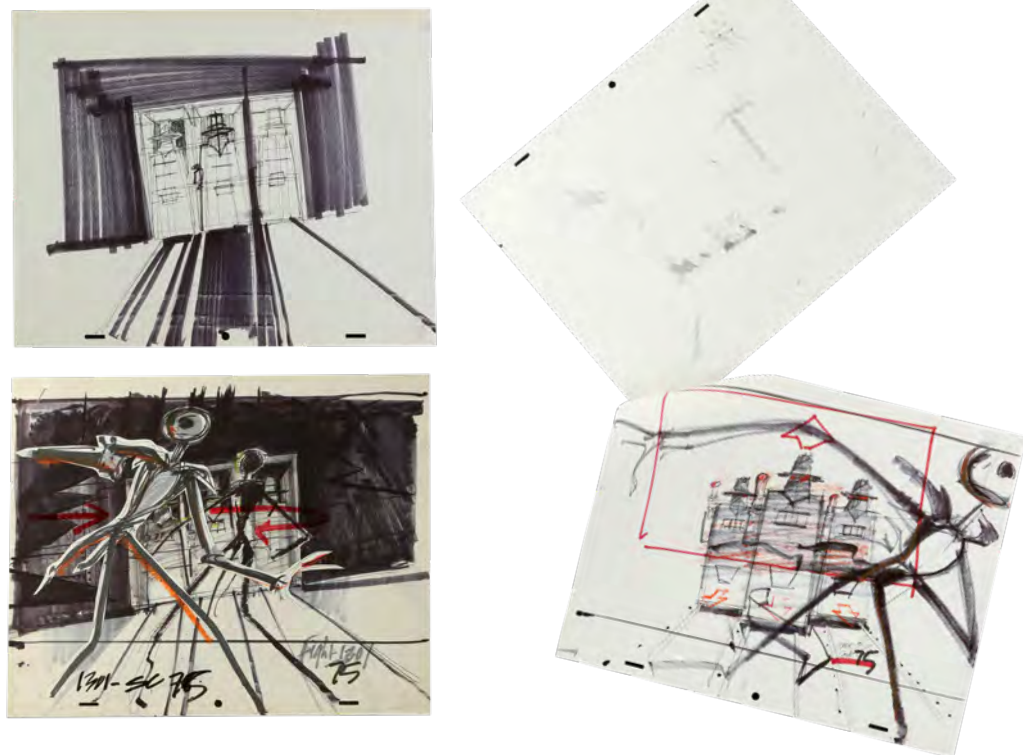
NIGHTMARE BEFORE CHRISTMAS, THE (1993)

A set of hand-drawn Jack Skellington in Oogie Boogie's lair concept art pieces from the production of Henry Selick's stop-motion fantasy musical The Nightmare Before Christmas. In the film's finale, Skellington (Chris Sarandon) sneaked into Oogie Boogie's Ken Page) lair to rescue Santa Claus (Ed Ivory) and Sally (Catherine O'Hara) and save Christmas.

This lot consists of four total pages: two pieces of animation paper stapled together, and an animation paper with a transparent cel sheet over top of it. All are hand-drawn in mixed media and depict the lair sequence. The sheets are marked "1301-SC 75" and "Fight 1301 75" with other small notations and exhibit tiny rips and creases to the edges, but they remain in good overall condition. Dimensions (each): 10 1/2" x 13" (26.75 cm x 33 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



500. Set of Hand-Drawn Oogie Boogie (Ken Page) Melting Concept Art (Ken Page) Melting Concept Art

NIGHTMARE BEFORE CHRISTMAS, THE (1993)

A set of hand-drawn Oogie Boogie (Ken Page) melting concept art from the production of Henry Selick's stop-motion fantasy musical The Nightmare Before Christmas. While the finished film featured Oogie Boogie's cloth body being torn away to reveal a mess of bugs, this concept art depicted Oogie Boogie melting more akin to the Wicked Witch of the West in The Wizard of Oz.

These hand-drawn concept sketches depict six stages of Oogie Boogie melting. Also included are a concept drawing of one of Oogie Boogie's revolver-wielding cowboy slot machines and a single-sheet note for visual consultant Rick Heinrichs with a small doodle. The sketches are rendered by an unknown artist in mixed media, on illustration paper and are in overall good condition. Dimensions: (largest) 13" x 8" (33 cm x 20.5 cm); (smallest) 11" x 6" (28 cm x 15.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800

501. Allie's (Rachel McAdams) Green Shopping Dress and Accessories

NOTEBOOK, THE (2004)

Allie's (Rachel McAdams) green shopping dress from the romantic drama The Notebook. Allie wore her shopping dress when Noah (Ryan Gosling) attempted to ask her on a date after his failed first attempt. The lot consists of Allie's green dress, shoes and handbag. The green cotton dress features a floral pattern throughout. Dark green ruffles edge the sleeves and neckline, and a green zipper is hidden along the left waist, which is wrapped by a matching belt with plastic buckle. The wedge shoes (U.S. size 7 1/2) are lined with green canvas along the bottoms and are fastened by green canvas straps.

The handbag is composed of pale blue suede with white lacing along the edges and center of the bag. The wooden handles feature flowers and leaves painted along each one. Green knit gloves are also designed with floral shapes knitted along the front and back of each wrist. A cream-color rose pin and a pair of pink and green floral earrings complete the costume. The costume shows minimal signs of wear from production use and remains in excellent overall condition.

Estimate: \$5,000 - 7,000



502. Jack's (Tom Cruise) Leather Technician's Jacket and Shirt

OBLIVION (2013)

Jack's (Tom Cruise) leather technician's jacket and shirt from Joseph Kosinski's sci-fi action film Oblivion. Jack, a drone repairman from the human colony Titan who discovered he was a memory wiped clone code-named "Tech 49", wore his signature white uniform throughout the film.

This lot consists of a high-collared white leather zip-front jacket with a Bill Hargate Costumes wardrobe tag on the interior marked "Hero #4", "49" emblazoned on the upper right chest, and shoulder and elbow pads, as well as a burgundy and black Spandex blend undershirt with a wrap-around, snap-button stirrup on the waist and a Bill Hargate Costumes tag marked "#20 hero T.C.". These pieces exhibit some signs of use, with the white leather intentionally distressed by production to look gray from wear, but they remain in good overall condition.

Estimate: \$8,000 - 10,000



503. Anne Boleyn's (Natalie Portman) Robe

OTHER BOLEYN GIRL, THE (2008)

Anne Boleyn's (Natalie Portman) robe from Justin Chadwick's historical melodrama The Other Boleyn Girl. Boleyn wore her robe when she and her sister Mary (Scarlett Johansson) discussed Anne's relationship with King Henry VIII (Eric Bana), and later when Anne miscarried her second child.

This blue silk blend robe features teal and gold floral embroidery along its cuffs and collar, with the cuffs stitched onto the ends of rolled-up sleeves. A Columbia Pictures Certificate of Authenticity is also included. The robe exhibits some stains from wear and minor discoloration along the hem from production, but remains in good overall condition.

Estimate: \$3,000 - 5,000



504. Set of Four Promotional Rick Dalton (Leonardo DiCaprio) Posters

ONCE UPON A TIME...IN HOLLYWOOD (2019)

A set of four promotional Rick Dalton (Leonardo DiCaprio) posters from Quentin Tarantino's ninth film, the 1960s opus Once Upon A Time...In Hollywood. Posters for Dalton's increasingly B-level projects appeared throughout the film, including around his home in Benedict Canyon and in close-up following a run of spaghetti Westerns in Europe. Copies made directly from the prop posters, including this set, were then used to promote the film.

This set consists of one oversized locandina poster for Nebraska Jim and one for Uccidimi Subito Ringo, Disse il Gringo!, both designed by legendary poster artist Renato Casaro, as well as two slightly less oversized posters for Operazione Dyn-O-Mite! designed by Steven Chorney and one for Tanner designed by Martin Duhovic. Each poster is printed in full color on heavyweight posterboard.

These four posters are in good overall condition with some creasing from being rolled for storage and minor wear along the edges.

Dimensions (largest): 72 1/2" x 48" (184.25 cm x 122 cm); (smallest): 72 1/2" x 36" (184.25 cm x 91.5 cm)

Estimate: \$2,000 - 3,000

505. Cliff Booth's (Brad Pitt) Blue Karmann Ghia

ONCE UPON A TIME...IN HOLLYWOOD (2019)

Cliff Booth's (Brad Pitt) blue Karmann Ghia from Quentin Tarantino's Academy Award®-winning comedy Once Upon a Time...in Hollywood. Booth, loyal stuntman and gopher for fading Hollywood star Rick Dalton (Leonardo DiCaprio), drove his signature baby blue convertible through the streets of Los Angeles with his sunglasses on and the top down throughout the film.

This car, a 1968 Volkswagen Karmann Ghia seen as Booth hurtled down Cielo Drive, comes from the production with the VIN number 148836325 and a 2.5L Subaru engine from Jaz Products installed for the actors' ease with Field Auto Group manual valve body, reverse pattern transmission. In addition to its distinctive retractable sun roof, the vehicle's many amenities include charcoal-color leather and cotton fiber-backed padded seats, teardrop-shaped brake lights, polished chrome details, and an installed fuel cell.

The choice of car is an homage to the one driven by Beatrix Kiddo (Uma Thurman) in Tarantino's Kill Bill Vol. 2, with the custom paint color personally requested by the director. This is one of two Karmann Ghias used for the production. It exhibits

some signs of use from production, including scuffs and some rusting to the front and back bumpers, the body, and the driver's side door, while the interior and exterior paint have been restored for display. It remains in good and operable overall condition.

As this is a functioning vehicle, legal transfer of title will need to take place before delivery can be arranged. Transportation and shipping quotes, including fluid drainage for international shipping, should be arranged with Prop Store prior to bidding.

Dimensions: 163" x 64 1/2" x 52 1/2" (414 cm x 164 cm x 133.5 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$20,000 - 30,000





506. Rick Dalton's (Leonardo DiCaprio) Yellow Cadillac Coupe De Ville

ONCE UPON A TIME...IN HOLLYWOOD (2019)

Rick Dalton's (Leonardo DiCaprio) yellow Cadillac Coupe De Ville from Quentin Tarantino's Academy Award®-winning comedy Once Upon a Time...in Hollywood. Fading Hollywood star Dalton's loyal stuntman and gopher, Cliff Booth (Brad Pitt), drove his boss through the streets of Los Angeles in Dalton's personal yellow Cadillac. Co-star Michael Madsen drove the same type of vehicle in Tarantino's Reservoir Dogs as Mr. Blonde.

This car, a 1966 Cadillac Coupe De Ville seen throughout the film, comes from the production with the VIN number J6216694, and a newly installed LS 6.0 crate engine with GM Turbo 400 transmission. In addition to its distinctive "Cape Ivory" yellow color and sharp tailfins, this vehicle's amenities include new brakes, fuel lines, upholstery, and other components outfitted for the ease of the actors.

The Cadillac exhibits minor signs of use from production and storage, but it remains in excellent and operable overall condition. As this is a functioning vehicle, legal transfer of title will need to take place before delivery can be arranged. Transportation and shipping quotes, including fluid drainage for international shipping, should be arranged with Prop Store prior to bidding. Dimensions: 224" x 80" x 55" (569 cm x 203.5 cm x 140 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 48
Special shipping required; see notice on pg 481

Estimate: \$45,000 - 55,000



507. Two-Tone Manson Family Ford Galaxie

ONCE UPON A TIME...IN HOLLYWOOD (2019)

A two-tone Manson family Ford Galaxie from Quentin Tarantino's Academy Award®-winning comedy Once Upon a Time...in Hollywood. Murderous followers of Charlie Manson (Damon Herriman) parked their car at the base of Cielo Drive before their ill-fated siege on Rick Dalton's (Leonardo DiCaprio) home.

While the original 1959 Ford Fairlane was offered to the filmmakers, Tarantino and the production declined. This reconstruction - the only car of its kind made for the production - was created instead.

This formerly black 1959 Ford Galaxie is painted by production in a distinctive two-tone blend of Inca Gold and cream and visibly weathered to match the real-world vehicle, with applied rust and dents throughout the winged chrome details, and cracked white and black leather on the interior. It features the VIN number C9AS185879, a V8 engine,

a pair of prop California license plates numbered "357 AGH", and a new 350 turbo automatic transmission added for the ease of the actors.

As this is a functioning vehicle, legal transfer of title will need to take place before delivery can be arranged. Transportation and shipping quotes, including fluid drainage for international shipping, should be arranged with Prop Store prior to bidding.

Dimensions: 208" x 76 3/4" x 118" (528.5 cm x 195 cm x 300 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$30,000 - 50,000



**508. Abigail Folger's (Samantha Robinson)
Yellow Pontiac Firebird**

ONCE UPON A TIME...IN HOLLYWOOD (2019)

Abigail Folger's (Samantha Robinson) yellow Pontiac Firebird from Quentin Tarantino's Academy Award-winning comedy Once Upon a Time...in Hollywood. Folger, the heiress to the Folger Coffee Company fortune, drove her pregnant friend Sharon Tate (Margot Robbie) to the El Coyote restaurant in her Firebird before returning Tate to the house she shared with Roman Polanski (Rafal Zawierucha).

This car, a 1968 Pontiac Firebird, comes from the production with the VIN number 223378U122366 and a Turbo 400-ci All WS6 transmission. The vehicle features the trademark ridged, elongated "snout" front with a black leather and polished chrome interior, a black vinyl roof, and a body painted "Mayfair Maize" yellow by production to match the real-life Folger car.

This Firebird exhibits minor signs of use from production, including scuffs and minor rusting, but it remains in excellent and operable overall condition. As this is a functioning vehicle, legal transfer of title will need to take place before delivery can be arranged. Transportation and shipping quotes, including fluid drainage for international shipping, should be arranged with Prop Store prior to bidding.

Dimensions: 188" x 74" x 51" (477.5 cm x 188 cm x 129.5 cm)

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: \$25,000 - 35,000



509. Josey Wales' (Clint Eastwood) Screen-Matched Blank-Firing Hero Colt Walker-Style Revolver

OUTLAW JOSEY WALES, THE (1976)

A screen-matched, blank-firing, hero Colt Walker-style revolver from Clint Eastwood's revenge Western *The Outlaw Josey Wales*. Wales (Eastwood) carried his signature dual Colt Army Model Whitneyville Walker revolvers with him throughout the film as he hunted the men who killed his family. This modern version, converted to fire blanks, was used during the dramatic farmhouse shootout sequence with Terrill (Bill McKinney) at the end of the film, with patterns and marks above the trigger area screen-matched to the one fired onscreen.

The gun is constructed of metal and lacquered wood etched with the logo for "Replica Arms Co., El Paso Texas" and assigned the serial number 892. Though designed to fire .38 blank charges, it has since been sympathetically deactivated as required by UK law and is no longer capable of firing. The firing pin has been removed, but the pistol retains full trigger and hammer action, with an operational loading lever and revolving cylinder.

This pistol exhibits minor signs of age and handling and slight discoloration to the exposed metal components, but it remains in excellent overall condition. Included are copies of original paperwork from Stembridge Gun Rentals to Malpaso Productions, who in 1975, sent five Colt Walkers, including this one, to the film's Utah and Arizona filming locations. Dimensions: 17" x 3" x 6 1/2" (43.25 cm x 7.75 cm x 16.5 cm)

Firearm deactivated; see firearm deactivation notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$40,000 - 60,000



Warner Bros/Kobal/Shutterstock



An 8" x 10" print of this still is included with the lot.

510. Crimson Typhoon Jaeger Pilot Drivesuit Display

PACIFIC RIM (2013)

A Crimson Typhoon Jaeger pilot drivesuit display from Guillermo Del Toro's 2013 mega monster movie Pacific Rim. A race of monsters known as "Kaiju" terrorized the Earth, forcing mankind to build a team of massive robots called "Jaegers" to battle them. This drivesuit variant was designed for the Wei Tang Brothers (Mark, Charles, and Lance Luu) to wear when copiloting the Chinese Jaeger, Crimson Typhoon.

Created by Legacy Effects for the film, this zip-back drivesuit features urethane armor affixed with a fabric bodysuit and rubber neck, spine, and codpieces for mobility. The gloves are constructed of Spandex with urethane covers, while the boots are sneakers encased in a urethane shell. The suit is painted dark red with a goldtone dragon logo on the chest and the Pan Pacific Defense Corps (PPDC) symbol on both shoulders and lined with lights, albeit no longer connected to a power source.

The helmet is designed for a snug fit, with a detachable magnet closure, LED lights, and a small microphone situated inside to allow the performer to be heard during production. This suit is presented on a custom-made display mannequin and base.

The lot is in excellent condition with minimal wear from production and handling, including production-made weathering and scratches throughout to appear damaged by Kaiju. Dimensions: 21" x 31" x 74" (53.5 cm x 79 cm x 188 cm)

*Contains electronics; see electronics notice on pg 481
Special shipping required; see notice on pg 481*

Estimate: \$20,000 - 30,000



511. Chuck Hansen's (Robert Kazinsky) Jaeger Pilot Helmet

PACIFIC RIM (2013)

Chuck Hansen's (Robert Kazinsky) Jaeger pilot helmet from Guillermo Del Toro's 2013 mega monster movie Pacific Rim. In the film, a race of monsters called "Kaiju" terrorized Earth, forcing mankind to build a team of massive "Jaegers" to battle the monsters and save the world.

This urethane and fiberglass helmet was custom-designed and made by Legacy Effects for Hansen to wear when co-piloting the Australian Jaeger, Striker Eureka. It features a padded foam interior marked "ROB STUNT" with an attached microphone and a pair of lights on the sides of the temples. These lights can be activated with a switch on the back of the helmet and adjusted with a dimmer knob on the interior. It is in excellent overall condition with some signs of production wear including paint chipping, some marks on the face plate and exposed wiring on the back of the helmet's interior. Dimensions: 13" x 9" x 8 1/2" (33 cm x 23 cm x 21.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$6,000 - 8,000



512. Amphtrack Model Miniature with Soldier Figures Δ

PACIFIC, THE (T.V. SERIES, 2010)

An Amphtrack model miniature with soldier figures from the production of the Emmy Award-winning television mini-series The Pacific. In the episode "Gloucester/Pavuvu/Banika" (104), an amphibious vehicle submerged underwater exploded, and sent members of the United States Marine Corps flying. This miniature version of the Amphtrack vehicle was custom-built for the explosion sequence.

from off-the-shelf toys with wardrobe and accessories added by production, and 14 small metal stands for stabilizing the figures. The model is in excellent overall condition with minor scuffs throughout and the tracks missing from the bottom.

Dimensions: 51 1/2" x 22" x 21" (131 cm x 56 cm x 53.5 cm)

The model is constructed of hand-painted fiberglass with metallic accessories and weaponry, rubber tracks, six original plastic and cloth poseable soldiers made

Estimate: \$2,000 - 3,000

513. Sealant Canister**PASSENGERS (2016)**

A sealant canister from Morten Tyldum's sci-fi drama Passengers.

When a hole was discovered in the spaceship, Aurora Lane (Jennifer Lawrence) and Jim Preston (Chris Pratt) traveled in, Lane was almost sucked out into space before Preston used a nearby sealant canister to close the hole. This sealant canister consists of a solid metal cylindrical element which has been affixed with a metal handle on the side and a swiveling valve assembly on the top with a grip, release lever, spout, and detachable pull pin. The center is covered with a crimson and burgundy element reading "EMERGENCY ATMOSPHERIC SEALANT" on the front and featuring various graphics and instructions throughout. This canister is in excellent overall condition with some signs of production wear throughout and glue remnants on the bottom. Dimensions: 18 1/2" x 6 1/2" x 5 1/2" (47 cm x 16.5 cm x 14 cm)

Estimate: \$800 - 1,200

514. Aurora Lane's (Jennifer Lawrence) Bathing Suit**PASSENGERS (2016)**

Aurora Lane's (Jennifer Lawrence) bathing suit from Morten Tyldum's sci-fi drama Passengers. When the gravity drive on the spaceship she was traveling on temporarily failed, Lane almost drowned when the water from the swimming pool she swam in became impossible to escape.

This white mesh nylon-and-Lycra blend one-piece bathing suit features a zip-up front and a beige detail sewn into the midsection of the interior. It is in excellent overall condition with some minor signs of wear from production and a few small stains on the interior.

Estimate: \$2,000 - 3,000

515. Avalon Hibernation Pod**PASSENGERS (2016)**

An Avalon hibernation pod from Morten Tyldum's sci-fi drama Passengers. Jim Preston (Chris Pratt) and Aurora Lane (Jennifer Lawrence) were two of more than 5,000 passengers put into hibernation pods aboard the Avalon while the ship sought a new home for humanity.

This lot was originally constructed by production as a hibernation pod, then updated and repainted for a separate production, where it ultimately went unused. It consists of a clear silicone-padded medical bed set into a resin-detailed, domed fiberglass and metal frame with clear thermoplastic windows, all mounted to a black, yellow, and silver-painted wood and steel paneled base. Stenciled text and decals featuring code numbers are applied to the interior and exterior, and loose wiring protrudes from the frame.

This pod exhibits visible signs of use, including scuffed fiberglass, chipped paint, and loose or missing decals, but it remains in good overall condition with its futuristic metallic finish still intact. Dimensions: 109 1/2" x 44" x 55" (278.5 cm x 112 cm x 149 cm)

Special shipping required; see notice on pg 481;

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000

**516. Jim Preston's (Chris Pratt) Door Shield****PASSENGERS (2016)**

Jim Preston's (Chris Pratt) door shield from Morten Tyldum's sci-fi drama Passengers. To save the colonization ship Avalon, Jim went out in space with a door from the ship as protection.

The door is made of resin and metal alloy that has been painted gray and blue. The door has multiple serial numbers painted on it, with the front of the door featuring similar serial numbers and The Homestead Company logo. A small plastic window is featured in the left corner, while the back includes a long metal handle and strap used for carrying during the filming of this scene. The door shows minimal signs of wear from production use and remains in good overall condition. Dimensions: 34" x 24" x 6" (34 cm x 61 cm x 15 cm)

Estimate: \$2,000 - 3,000

517. Saul Silver's (James Franco) Costume**PINEAPPLE EXPRESS (2008)**

Saul Silver's (James Franco) costume from David Gordon Green's action comedy Pineapple Express. Marijuana dealer Silver and his client, Dale Denton (Seth Rogen), were forced to flee a group of hitmen after Denton witnessed a murder.

This costume consists of a dark gray cotton T-shirt with a circular graphic on the front, a long-sleeve, cream-color cotton thermal shirt, and a pair of earth-toned cotton drawstring pants. This costume is in good overall condition with some wear and staining from production throughout all items, and some holes in the collars and sleeves of both shirts.

Estimate: \$1,200 - 1,800

518. Phil Tippett Collection: Pinocchio Maquette**PINOCCHIO (UNPRODUCED)**

A Pinocchio maquette from Francis Ford Coppola's unproduced adaptation of Pinocchio. Multiple puppets and maquettes were made during pre-production to plan out how the film's titular puppet Pinocchio would look and move. This lot comes from the collection of visual effects artist and stop-motion animator Phil Tippett.

Made of resin and rubber over a metal stop-motion armature, this maquette features metal-supported joints to allow for very flexible, precise movements. The upper torso is a hollow resin log while the lower torso (under the clothing) is foam-wrapped armature. The hair is painted in a deep solid black, while the mouth and eyebrows are drawn on in pencil. The eyes are made of semi-transparent brown acrylic. The long, pointed nose is a separate piece plugged into the face. The neck, legs, and feet are made of dark red-brown soft wood-textured rubber over the metal armature. The feet are securely fastened to the maquette's simple wooden base. The figure is wearing dark tan fabric clothing, including a purple-and-green floral pattern short-sleeve shirt with a single button closure, rolled up shorts with small production-made rips in them, and a twine belt. The maquette is in excellent overall condition with minimal wear, including a missing ear. Includes a letter of authenticity from Phil Tippett.

Dimensions: 10 1/2" x 6 1/2" x 20" (27 cm x 17 cm x 51 cm)

Estimate: \$1,200 - 1,800

519. Phil Tippett Collection: Pinocchio Puppet**PINOCCHIO (UNPRODUCED)**

A Pinocchio puppet from Francis Ford Coppola's unproduced adaptation of Pinocchio. Multiple puppets and maquettes were made during pre-production to plan out how the film's titular puppet Pinocchio would look and move. This lot comes from the collection of visual effects artist and stop-motion animator Phil Tippett.

Made almost entirely of unpainted wood, this puppet features wooden-peg joints at the shoulders, elbows, wrists, fingers, hips, knees, ankles, and midfoot. The torso is a small log, roughly finished, with knots throughout. The head and neck are held by a piece of elastic that runs out the back of the torso to a small wooden winding mechanism that can tighten so that the head stands up or, when let go, lets the head droop over. The hair is painted on, lightly, in black, while the mouth and eyebrows are drawn on in pencil. The eye is made of a semi-transparent brown acrylic. The long, pointed nose is a separate piece of wood plugged into the face. The puppet is in good overall condition with some wear from handling and age, including a missing eye and ear, and a general looseness in the wooden joints. Includes a letter of authenticity from Phil Tippett.

Dimensions: 21" x 7" x 4" (53.5 cm x 18 cm x 10.5 cm)

Estimate: \$2,000 - 3,000

**520. Phil Tippett Collection: Eel in Tank Puppet Display****PIRANHA (1978)**

An eel in a tank puppet display from Joe Dante's horror comedy Piranha. Mutant fish hybrids were visible in the government lab where the American military were genetically engineering them to eat human flesh. This lot comes from the film's creature designer and animator, Phil Tippett.

This display is comprised of a highly detailed puppet. It is hand-painted green and brown with wrinkled flesh and a yellow resin eye, and mounted in an acrylic display case. The display is in poor overall condition with the puppet thoroughly cracked and splitting from age. Includes a letter of authenticity from Phil Tippett.

Dimensions: 8 1/2" x 12" x 17 1/2" (21.75 cm x 30.5 cm x 44.5 cm)

Estimate: \$1,000 - 1,500

**521. Phil Tippett Collection: Piranha Puppet****PIRANHA (1978)**

A piranha puppet from Joe Dante's horror comedy Piranha. A school of piranha were genetically engineered by the American military to eat flesh and were accidentally released into the water supply. This lot comes from the film's creature designer and animator, Phil Tippett.

This highly detailed puppet is constructed from urethane foam molded around a static wire armature and hand-painted blue and brown with bloodied white teeth and bloodshot yellow eyes. It is in fair overall condition with several punctures at the base from use during production and exposed wire and cracked foam from age. Includes a letter of authenticity from Phil Tippett.

Dimensions: 12 1/2" x 3 1/2" x 6 1/2" (31.75 cm x 9 cm x 16.5 cm)

Estimate: \$2,000 - 3,000

**522. Will Turner's (Orlando Bloom) Cape****PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)**

Will Turner's (Orlando Bloom) cape from Gore Verbinski's action-adventure film Pirates of the Caribbean: The Curse of The Black Pearl. Will wore his cape when he rescued Captain Jack Sparrow (Johnny Depp) from hanging.

The rust-colored linen cape features a cord sewn to the collar for fastening. A strip of Velcro® is secured underneath the back collar of the cape, likely for securing the costume during the many stunts in the film's finale. A wardrobe tag from production reading "Will" accompanies the cape. The lot shows some signs of production-made distressing and discoloration to depict the era, but the cape remains in good overall condition.

Estimate: \$2,500 - 3,500

**523. Elizabeth Swann's (Kiera Knightley) Dress****PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)**

Elizabeth Swann's (Kiera Knightley) dress from Gore Verbinski's action-adventure film Pirates of the Caribbean: The Curse of The Black Pearl. Elizabeth wore her dress when she attended Captain Jack Sparrow's hanging and subsequent rescue.

The lot consists of a dress and a petticoat. The peach-color dress features a floral vine pattern throughout with lace-trimmed sleeves and neckline. The petticoat is made of goldtone silk and features a decorative stitched hem. Both include a handwritten tag sewn into the piece, with the dress reading "Keira Knightley" and the petticoat tag reading "Kiera [sic] Knightley." Accompanying the costume is a wardrobe tag from production, with one side reading "Elizabeth Hero" and the other listing the change number and full costume components. The lot remains in excellent overall condition.

Estimate: \$4,000 - 6,000



524. Longdeck Cannon Miniature

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (2006)

A longdeck cannon miniature from Gore Verbinski's action-adventure sequel *Pirates of the Caribbean: Dead Man's Chest*. The signature weapon of pirate ships, cannons were seen on the decks of many vessels throughout the film, including *The Black Pearl* as it was destroyed by the Kraken.

This miniature metal-colored resin canon comes mounted to a wooden base with moveable wooden wheels. It is secured so that the cannon can tilt upwards and downwards on its base. This cannon is in very good overall condition with some minor wear from production and deliberate wear throughout. Dimensions: 15" x 6 3/4" x 5 1/2" (38 cm x 17.25 cm x 14 cm)

Estimate: \$1,500 - 2,500



526. Ape Rifle

PLANET OF THE APES (1968)

An ape rifle from the production of Franklin J. Schaffner's dystopian sci-fi classic *Planet of the Apes*. Ape soldiers carried crude wooden-bodied rifles resembling modified M1 Carbines throughout both *Planet of the Apes* and its first sequel, *Beneath the Planet of the Apes*. Background performers carried replica prop rifles sculpted entirely out of wood.

This prop rifle is sculpted almost entirely out of one large piece of solid wood with a dark reddish-brown finish, with a separate black-painted wooden element nailed on to portray the bolt and sight elements as well as a black-painted wooden dowel segment added to the front to simulate a barrel. Screwed into the rifle are two metal brackets which hold a black nylon shoulder strap. It is in good overall condition with some wear from production and age, including scuffs and scratches in the paint and finish throughout. Dimensions: 35" x 3" x 5" (89 cm x 8 cm x 13 cm)

Estimate: \$1,500 - 2,500



525. Endeavour Miniature Rifle and Pistol Set

PIRATES OF THE CARIBBEAN: AT WORLD'S END (2007)

A pyro miniature rifle and pistol set from Gore Verbinski's action-adventure sequel *Pirates of the Caribbean: At World's End*. Ruthless Chairman Beckett (Tom Hollander) captained his vessel, *The Endeavour*, as it was attacked from both sides and destroyed by *The Black Pearl* and *The Dutchman* pirate ships.

This lot consists of a wooden box with a gray padded interior affixed with a prop rifle and pistol set. Both one-third scale miniatures, these wood and resin replicas were made by model maker Don Bies and were used on the deck of the ship during its sinking. This lot is in excellent overall condition with some minor signs of wear from production. Dimensions (in box): 23 1/2" x 8" x 2" (59.75 cm x 20.25 cm x 5 cm)

Estimate: \$400 - 600



527. Double-Belled Horn

BENEATH THE PLANET OF THE APES (1970)

A double-belled horn from Ted Post's dystopian sci-fi sequel *Beneath the Planet of the Apes*. The apes used horns as signals in a variety of settings, including when General Ursus (James Gregory) commanded his bugler to sound the advance.

This sculpted, production-distressed metal horn features two symmetrical paths that loop around and end in opposite bell openings, as well as a brown leather strap with a decorative tassel that wraps around the mouthpipe. The horn is in good overall condition with signs of wear from age, including some discoloration and denting. Dimensions: 4" x 16" x 19" (10.25 cm x 40.75 cm x 48.5 cm)

Estimate: \$1,000 - 1,500



528. Set of Four Reference Copy Bank Robbery Presidents Masks

POINT BREAK (1991)

A set of four reference copy bank robbery presidents masks from Kathryn Bigelow's heist thriller *Point Break*. A gang of surfers called *The Ex-Presidents* orchestrated bank robberies while disguised as Ronald Reagan, Jimmy Carter, Richard Nixon, and Lyndon B. Johnson.

These four dense rubber masks, made directly from the original molds as reference casts by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), each feature punctures at the back for display purposes and tape on their interiors. The set is in good overall condition with small tears throughout.

Dimensions (each): 16" x 8" x 16" (40.75 cm x 20.5 cm x 40.75 cm)

Estimate: \$4,000 - 6,000

529. Billy Cranston's Promotional Blue Ranger Suit Δ

MIGHTY MORPHIN' POWER RANGERS: THE MOVIE (1995)

Billy Cranston's promotional Blue Ranger suit from Bryan Spicer's big screen adaptation of the hit children's television series *Mighty Morphin' Power Rangers: The Movie*. This costume was specifically made for promotional events in support of the film and differs from the film-used costumes.

The blue suit features foam rubber armor for the chest, back, thighs, and shoulders, as well as a Spandex undersuit, a goldtone resin chest emblem depicting Cranston's wolf spirit, and a replica belt apparatus produced by the maker of the promotional touring suits. The suit is held together with a combination of glue and Velcro®, and its original color and sheen have faded from age and wear. It comes with matching pairs of boots and gloves, the latter pair of which are also replicas.

The helmet, a replica molded off of an original production helmet, features a padded interior, dark tinted visor, and vents under the nose and on the back. It opens at the center to allow the wearer to fit it onto their head. This lot is in fair overall condition with wear from aging, including a large amount of deterioration to the foam rubber, glued sections loosening, and paint flaking throughout (most notably on the neck). The helmet has a few cracks to the finish, most notably on the right horn, and glue residue on the inside.

Estimate: \$3,000 - 5,000



530. Full-Size Trans-Armor Motorcycle Δ

POWER RANGERS LIGHTSPEED RESCUE (2000-2001)/POWER RANGERS TIME FORCE (2001)

A full-size trans-armor motorcycle from the children's action series Power Rangers Lightspeed Rescue and Power Rangers Time Force. The Red Lightspeed Ranger (Sean CW Johnson) went into Trans-Armor Cycle Armor Mode, with the cycle transforming to become his personal body armor during battle, several times in both series.

scuffs to the finish, and the front cover component and a few small detail pieces are no longer present. The motorcycle is sold as a static collectible piece only, in non-running condition and without title. Dimensions: 203.25 cm x 81.5 cm x 129.75 cm (80" x 32" x 51")

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

This full-size Kawasaki dirt bike motorcycle features a black leather seat and red fiberglass embellishments affixed to the frame, rims, fuel tank, mudguard, and exhaust pipe, as well as blue and goldenrod details on the clamps and under the handles. The motorcycle exhibits some signs of wear including damage to the left handle, minor

Estimate: \$6,000 - 8,000



531. Full-Size Blue Vector Cycle Δ

POWER RANGERS TIME FORCE(TV. SERIES, 2001)

A full-size Blue Vector Cycle from the children's action series Power Rangers Time Force. Lucas Kendall (Michael Copon), the Blue Time Force Ranger, and his teammates rode their Vector Cycles whenever they needed to move quickly from place to place on the ground level, a task not suited to their hover vehicles.

with accurate graphics and detailing, as well as repairing chips to the body. The Vector Cycle is in good overall condition with some original wear from usage, including minor scuffing to the finish and missing turn signal lights. Dimensions: 96" x 32" 45" (244 cm x 81.5 cm x 114.5 cm)

Special shipping required; see notice on pg 481

Contains electronics; see electronics notice on pg 481

Contains mechanical components; see notice on pg 481

Built over a Suzuki RF900R, the Blue Vector Cycle features custom fiberglass body elements over the front and back axles, headlight, and windscreen area. Along both sides of the Vector Cycle is a goldtone stripe with small symbols imprinted on it. Some restoration work has been carried out on the bike, including replacing the original windscreen with a solid fiberglass replica molded off of the original,

Estimate: \$6,000 - 8,000



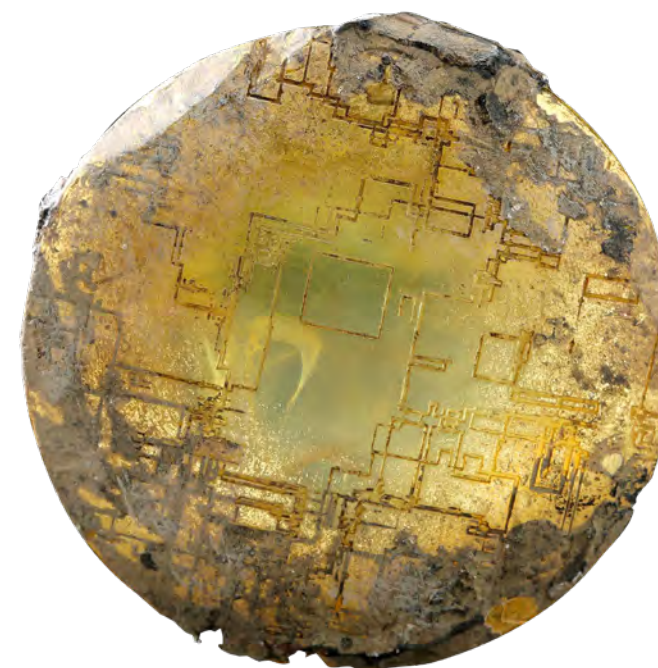
532. Pair of Rita Repulsa's Corrupted Green Power Boots

POWER RANGERS (2017)

A pair of Rita Repulsa's corrupted green power boots from Lionsgate's sci-fi action film Power Rangers (2017). Rita Repulsa wore her corrupted green power suit and boots after she fully regained her power to continue terrorizing Angel Grove.

These metallic green, scaly rubber boots with leather soles, semi-translucent elastic lining, and Velcro® closures were designed and made by Weta Workshop specifically for the film. The two boots included are of different styles—one is a flat-heeled boot labeled "Flat" for a stunt performer, and the other a wedge-heeled boot labeled "Wedge" on the interior for a stunt double. The rubber on both boots is flaking and discoloring in places, but the pair remains in good overall condition.

Estimate: \$500 - 700



533. Trini Kwan's Yellow Power Coin

POWER RANGERS (2017)

Trini Kwan's yellow power coin from Lionsgate's sci-fi action film Power Rangers (2017). After finding power coins inside the Cascadia Gold Mine, the new team developed advanced physical abilities and began training to become the Power Rangers.

This coin is constructed of yellow resin with light gray detailing engravings in the shape of Kwan's dinosaur, a Sabertooth Tiger, in the center. It is intentionally distressed by production to look grimy and weathered, but remains in good overall condition. Dimensions: 2 1/2" x 2 1/2" x 1" (6.5 cm x 6.5 cm x 3 cm)

Estimate: \$400 - 600

534. Trini Kwan's Yellow Ranger Costume

POWER RANGERS (2017)

Trini Kwan's yellow Ranger costume from Lionsgate's sci-fi action film *Power Rangers (2017)*. After learning the strength in unity and teamwork, Trini and the other Rangers morphed into their signature costumes to fight Rita Repulsa and her Putties.

This costume was designed and made by Weta Workshop specifically for the film. It consists of a foam-padded resin and Spandex helmet marked "Stunt Beauty" with electrical wiring secured to the inside and a tinted acrylic visor, a matching spare helmet with a loose visor, a hooded Spandex zip-up morph suit marked for a stunt double, a Spandex zip-up body armor suit with resin emblems and non-functional wiring, a foam-padded resin chest armor piece inset with a swirling galaxy illustration and non-functional LED lights, a pair of greaves marked "Beauty", a pair of bracers marked "1", a pair of Spandex and rubber gloves marked "Yellow Hero", and two pairs (one flat and one high-heeled) of rubber-detailed resin boots with Velcro® closures, all in Trini's signature yellow with gray and clear detailing.

The costume and coin exhibit clear signs of use by production, including scuffing, some grime, stains to the fabric, and loose pieces of resin, but the lot remains in good overall condition.

Contains electronics; see electronics notice on pg 481

Estimate: \$10,000 - 15,000



535. Zordon's Light-Up Battle Damaged Red Power Suit

POWER RANGERS (2017)

Zordon's light-up battle damaged red power suit from Lionsgate's sci-fi action film *Power Rangers (2017)*. Zordon wore his signature red power suit as he struggled to hide the power coins from his betrayer, Rita Repulsa.

This costume was designed and made by Weta Workshop specifically for the film. The dark red and gray armor consists of a foam-padded resin, plastic, and Spandex helmet with a tinted acrylic visor, a hooded Spandex zip-up morph suit with attached resin armor and emblems, a Spandex zip-up body armor suit with attached resin armor and emblems, a pair of resin and dense urethane bracers, a pair of Spandex, urethane, and foam gloves marked "Red Prologue", a pair of resin, urethane, plastic, and rubber stunt greaves, and a pair of resin and urethane boots, all with Velcro® fasteners. The body armor suit is wired with LED lights powered by a battery pack behind a chestplate with motion tracker decals that were used to add a swirling galaxy effect in post-production.

The suit is in good overall condition with some wear from production, including some distressing to the morph suit and tearing to the armor flaps on both boots. The entire costume has been intentionally weathered with battle damage by production.

Contains electronics; see electronics notice on pg 481

Estimate: \$7,000 - 9,000



INDIANA JONES AND THE RAIDERS OF THE LOST ARK (1981)

Indiana Jones' (Harrison Ford) Signature Fedora

Estimate: £200,000 - £300,000 (\$245,000 - \$365,000)



Record Breaking Price: £394,00 (\$482,000)

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PROPSTORE.COM/SELLORCONSIGN**536. Hand-Drawn Concept Art of Predator****PREDATOR 2 (1990)**

A piece of concept art for the face of the Predator from the Stephen Hopkins sci-fi action sequel Predator 2. The Predator (Kevin Peter Hall) hunted the citizens of Los Angeles, with only Lieutenant Mike Harrigan (Danny Glover) to stop him.

Rendered in pencil on drawing paper, the hand-drawn artwork shows a front and side profile of the creature's face. One annotation reading "top knot" is present on the smaller drawing. Signs of minor wear from production use include several pin holes, light crease lines from storage, tape remnants on the back and a rip in the top left corner.

Dimensions: 24" x 19" (61 cm x 48 cm)

*Sold without copyright; see notice on pg 481***Estimate: \$2,500 - 3,500****537. Phil Tippett Collection: Single-Horned Dinosaur Puppet Head****PREHISTORIC BEAST (1985)**

A single-horned dinosaur puppet head from the production of Phil Tippett's stop-motion short film Prehistoric Beast. A docile monoceratops was hunted by a primeval carnivore throughout the film, the first ever produced by Tippett Studio. This lot comes from Tippett, who conceived of, supervised, and directed the film using the go-motion animation technique.

This resin monoceratops head is layered with hand-painted sculpted clay to appear weathered and wrinkly. It exhibits some chipping and the clay is delicate, but the head remains in good overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 5" x 3" x 3 1/2" (12.75 cm x 7.75 cm x 9 cm)

Estimate: \$800 - 1,200**538. Phil Tippett Collection: Stop-Motion Tyrannosaurus Puppet****PREHISTORIC BEAST (1985)**

A stop-motion Tyrannosaurus puppet from the production of Phil Tippett's stop-motion short film Prehistoric Beast. A docile monoceratops was hunted by a primeval carnivore throughout the film, the first ever produced by Tippett Studio. This lot comes from Tippett, who conceived of, supervised, and directed the film using the go-motion animation technique.

This full-body Tyrannosaurus stop-motion puppet is constructed of resin molded around an articulating metal armature and covered with hand-painted and textured foam skin. The puppet is mounted to a wood base inside an acrylic display case for protection from the elements. It exhibits severe wear from age, including fractured foam and exposed metal throughout, and remains fragile, in fair to poor condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 12" x 16 1/2" x 11" (30.5 cm x 42 cm x 28 cm)

Estimate: \$2,000 - 3,000

539. Elizabeth Bennet's (Keira Knightley) Green Dress

PRIDE & PREJUDICE (2005)

Elizabeth Bennet's (Keira Knightley) green dress from the 2005 romantic drama *Pride & Prejudice*. Elizabeth wore her green dress throughout the film, most notably when she first met Mr. Darcy (Matthew Macfayden) at the ball early in the film.

The green cotton dress features a long green silk skirt sewn to the inner lining. The dress has button and lace fasteners along the back and includes dark green and olive sashes for securing around the waist. A Sands Films production tag is also sewn into the interior of the dress. The piece shows minimal signs of wear from production use and age, and remains in good overall condition.

Estimate: \$6,000 - 8,000



540. Medium-Size Engineer Ampule

PROMETHEUS (2012)

A medium-size Engineer ampule from Ridley Scott's *Alien* prequel *Prometheus*. Shaw (Noomi Rapace) and the crew of the USCSS *Prometheus* discovered a cache of containers surrounding a statue of an Engineer's head in a derelict spacecraft on LV-223.

Crafted by raku pottery specialist Rob Sollis, this medium-size ampule is cast in rigid, lightweight polyurethane biscuit foam etched with otherworldly vertical runes and painted chrometone to appear metallic. The ampule is in good overall condition with some exposed foam and minor paint scuffing.

Dimensions: 8" x 8" x 21 3/4" (20 cm x 20 cm x 55 cm)

Estimate: \$1,200 - 1,800



541. Partial Foam Engineer Helmet

PROMETHEUS (2012)

A partial Engineer helmet from Ridley Scott's *Alien* prequel *Prometheus*. The film followed scientists who traveled to a distant planet to discover the source of life on Earth, but instead uncovered a great threat. Multiple engineer remains were seen scattered throughout the ship found on LV-223.

The engineer helmet, designed to be shot from one side and unfinished on the other, is made of dense foam and features an array of detailing of the Engineer pressure suits, including the snout-like respirator tube. The helmet has been given a worn, dirty gray finish to look old and decayed. It remains a partial piece as the left side of the helmet is completely unfinished. The helmet shows signs of minor chipping and cracks throughout the painted side of the helmet, but it remains in good production-used condition.

Dimensions: 23" x 9" x 14" (58 cm x 23 cm x 35.5")

Estimate: \$3,000 - 5,000



542. Pinhead Stunt Puppet

CHARLES BAND'S FULL MOON HORROR ROADSHOW (2005-2006)

A Pinhead stunt puppet from the traveling theatrical experience Charles Band's *Horror Roadshow*. Pinhead was amongst the many dangerous puppets brought to life by an Egyptian spell in Band's *Puppet Master* film series. He and several other puppets were featured in this roadshow, which included live performances and music.

This Pinhead puppet is a soft foam stunt variant made for the roadshow. It features a molded resin head, wire armature, a unique bright orange fabric-blend turtleneck sweater, cotton-blend gray pants, and black acrylic-blend fingerless gloves. Hand and finger details, some facial details, and the black boots are painted on. Stage blood has been splattered across the front of the face, sweater, and pants. "Stunt #2" is written in yellow marker on the puppet's back (under the sweater). The puppet is in good overall condition with minor signs of wear from handling, including some paint flaking and light staining. Dimensions: 5" x 10" x 16" (12.75 cm x 25.5 cm x 40.75 cm)

Estimate: \$2,000 - 3,000



543. Charlie Babbitt's (Tom Cruise) Jacket and Shirt

RAIN MAN (1988)

Charlie Babbitt's (Tom Cruise) jacket and shirt from Barry Levinson's Academy Award®-winning drama *Rain Man*. Babbitt wore his new suit as he and his autistic brother, Raymond (Dustin Hoffman), went to a Las Vegas casino to play blackjack.

This lot consists of a gray wool and rayon jacket with checkered patterns throughout, and a white dress shirt with ruffle details on the collar. It is in good overall condition with some wear from production, some small visible damage on the top right shoulder corner and collar interior of the jacket, and staining on the shirt.

Estimate: \$1,500 - 2,500



544. Jimmy Lile First Edition Rambo (Sylvester Stallone) First Blood Knife With Sheath and Sharpening Stone #8 of 13

FIRST BLOOD (1982)

A Jimmy Lile first edition Rambo (Sylvester Stallone) knife with brown sheath and sharpening stone of the same model seen in Ted Kotcheff's action drama First Blood.

A veteran of the Vietnam War, Rambo used his survival knife as he was forced into the woods of the pacific northwest after being harassed by local police that triggered his post-traumatic stress disorder. Knifemaker and designer Jimmy Lile created a custom knife for the film, and while this piece is not film-used, it is from the original run of 13 produced by Lile. It comes with an original brown leather sheath with a metal snap button fastener stamped with the knife smith's information

on the back and features a rectangular sharpening stone on the front with its own sleeve. The knife features a compass stored in an unscrewable metal piece on the butt of the handle. It features engravings on the blade directly above the bolster reading "FIRST BLOOD" on one side of the hilt and "8 of 13 LILE" on the other. First run Jimmy Lile knives are highly sought after by collectors. This knife is in excellent overall condition with some minor wear on the sheath, handle and blade.

Dimensions (sheathed): 15 1/2" x 3 1/2" x 1 1/2" (39.5 cm x 9 cm x 3.75 cm)

Real bladed knife; see knife disclaimer on pg 481

Estimate: \$25,000 - 35,000





**545. Jimmy Lile First Edition Rambo (Sylvester Stallone)
First Blood Part II Knife With Black Sheath and Sharpening Stone #8**

RAMBO: FIRST BLOOD PART II (1985)

A Jimmy Lile first edition Rambo (Sylvester Stallone) knife with black sheath and sharpening stone of the same model seen in George P. Cosmatos' action sequel Rambo: First Blood Part II. Rambo took his signature survival knife with him back to Vietnam on a mission to rescue captive prisoners of war. Knifemaker and designer Jimmy Lile created a custom knife for the film, and while this piece is not film-used, it is from the original run produced by Lile. It comes with an original leather sheath stamped with the knifemaker's information on the back and a cylindrical sharpening stone on the front with its own sleeve. The knife features a compass stored in an unscrewable metal piece on the butt of the handle. It features engravings on the blade directly above the bolster reading "RAMBO The

Mission" (The film's working title) on one side of the hilt and "LILE 008" on the other, indicating that this is #8 of the production run. First run Jimmy Lile knives are highly sought after by collectors. This knife is in excellent overall condition with some minor wear on the sheath, bolster, blade and sharpening stone. Dimensions (sheathed): 17" x 3 3/4" x 1 1/4" (43.25 cm x 9.5 cm x 3.25 cm)

Real bladed knife; see knife disclaimer on pg 481

Estimate: \$20,000 - 30,000





546. Jimmy Lile First Edition Rambo (Sylvester Stallone) First Blood Part II Stiletto Boot Knife #8 of 100

RAMBO: FIRST BLOOD PART II (1985)

A Jimmy Lile first edition Rambo (Sylvester Stallone) stiletto boot knife of the same model seen in George P. Cosmatos' action sequel Rambo: First Blood Part II. While Rambo attempted to free prisoner of war Banks (Andy Wood) from captivity, he killed a Vietnamese guard by throwing his boot knife at him. Knifemaker and designer Jimmy Lile created a custom stiletto boot knife for the film, and while this piece is not film-used, it is from the original run produced by Lile. The stiletto-style throwing knife is one of 100 made. It comes with an original leather sheath and features a black galvanized rubber handle with "RAMBO The Mission" (The film's working title) on one side of the hilt and "LILE 008"

on the other, indicating that this is #8 of #100. First run Jimmy Lile knives are highly sought after by collectors. This knife is in excellent overall condition with some minor wear from age throughout and some paint chipping on the butt. Dimensions: 11" x 2" x 1 1/4" (28 cm x 5 cm x 3.25 cm)

Real bladed knife; see knife disclaimer on pg 481

Estimate: \$8,000 - 10,000



547. Jimmy Lile First Edition Rambo (Sylvester Stallone) III Prototype Knife

RAMBO III (1988)

A Jimmy Lile first edition Rambo (Sylvester Stallone) knife of the same model created as a prototype by Jimmy Lile for Peter MacDonald's action sequel Rambo III. After his friend and mentor Col. Trautman (Richard Crenna) was captured by Soviet forces in Afghanistan, Rambo wielded his knife on a mission to free him at all costs. Knifemaker and designer Jimmy Lile was originally going to make the knives for Rambo III, but the job wound up going to Gil Hibben. This Bowie knife is from the original run done when Lile's Rambo III prototype knife for the film was made. It comes with an original

black leather sheath with a metal snap button fastener and features engravings just above the bolster reading "FIRST BLOOD III" on one side of the blade and "LILE 010" on the other. First edition Jimmy Lile knives are highly sought after by collectors. This knife is in excellent overall condition with some minor wear from age throughout. Dimensions: (sheathed) 18 1/4" x 4 1/2" x 1 3/4" (47 cm x 11.5 cm x 4.5 cm)

Real bladed knife; see knife disclaimer on pg 481

Estimate: \$5,000 - 7,000



548. Gil Hibben First Edition Rambo (Sylvester Stallone) III Knife With Brown Leather Sheath #8 of 350

RAMBO III (1988)

A Gil Hibben first edition Rambo (Sylvester Stallone) knife with brown leather sheath of the same model carried in Peter MacDonald's action sequel Rambo III. After his friend and mentor Col. Trautman (Richard Crenna) was captured by Soviet forces in Afghanistan, Rambo wielded his knife on a mission to free him at all costs.

Knifemaker and designer Gil Hibben created a custom bowie knife for the film, and while this piece is not film-used, it is from the original production run of 350 units made by Hibben. It comes with an original brown leather sheath with a metal snap button fastener and features an engraving on the blade just above the bolster with the "HIBBEN KNIVES LA GRANGE, KY" graphic and signature and is numbered "8 of 350." The top of the bolster also features a "RAMBO III" graphic in the film's title font. First run Gil Hibben knives are highly sought after by collectors. This knife is in excellent overall condition with some minor wear from age on the sheath. Dimensions (sheathed): 18 3/4" x 4 1/2" x 1 3/4" (47.75 cm x 11.5 cm x 4.5 cm)

Real bladed knife; see knife disclaimer on pg 481

Estimate: \$8,000 - 10,000

549. Gil Hibben First Edition Rambo (Sylvester Stallone) Machete-Style Knife With Black Leather Sheath #8 of 50

RAMBO (2008)

A Gil Hibben first edition Rambo (Sylvester Stallone) machete-style knife with brown leather sheath of the same model seen in Stallone's action sequel Rambo. When a group of well-meaning missionaries were captured in Burma, Rambo forged a new knife as he led a group of mercenaries on a mission to free them and bring them home.

Knifemaker and designer Gil Hibben created a custom knife for the film, and while this piece is not film-used, it is from the original run produced by Hibben. It comes with an original black leather sheath signed on the back in silver pen and numbered #8 of 50. The knife features an engraving on the blade just above the bolster with the "HIBBEN KNIVES LA GRANGE, KY" graphic and signature. It also features an engraving on the spine reading "J.R. 8 of 50" (A reference to the film's working title, "John Rambo"). First run Gil Hibben knives are highly sought after by collectors. This knife is in excellent overall condition with some minor wear from age on the sheath and markings on the blade in keeping with the design.

Dimensions (sheathed): 20 1/2" x 3 3/4" x 1 1/2" (52 cm x 9.5 cm x 3.75 cm)

Real bladed knife; see knife disclaimer on pg 481

Estimate: \$3,500 - 5,500



550. Crashed Starbug Cockpit Model Miniature Section

RED DWARF V: TERRORFORM (T.V. SERIES, 1992)

A crashed Starbug cockpit model miniature section from the episode "Terrorform" of Rob Grant and Doug Naylor's British sci-fi comedy series Red Dwarf V. After a moon-quake, mechanoid Kryten (Robert Llewellyn) awoke amongst a wrecked Starbug with no memory of how he got there.

This heavily weathered resin model of the Starbug's cockpit section is painted green with black and red decal stickers affixed, the remnants of orange plastic windows, thick upper sections of front landing legs, a section of gray pipe for attaching the cockpit to a larger model, and "STARBUG 1" painted in white on the port side. In addition to its intentional distressing, the section exhibits signs of wear and age, including hardened glue, minor paint chipping, and a bit of damage to the finish, but it remains in good overall condition. Dimensions: 11" x 10" x 9" (28 cm x 25.5 cm x 23 cm)

Estimate: \$5,000 - 7,000



551. Axeman's Leather Apron

RESIDENT EVIL: RETRIBUTION (2012)

Axeman's leather apron from Paul W.S. Anderson's action-horror sequel Resident Evil: Retribution. While making their way through an Umbrella Corporation simulation of New York City, Alice (Milla Jovovich) and Ada Wong (Li Bingbing) were forced to face off against a pair of giant "Axeman" executioners.

This dark brown canvas apron has been affixed on the front with several multi-colored pieces of leather in various shapes and textures in an attempt to have them mimic multiple pieces of human skin. The front of the apron has also been affixed with a latex nose and ear to complete the effect. This apron is in very good overall condition with some wear from production, slight detaching on a few of the leather pieces and both clasps and a Velcro® piece added to one section of the back.

Estimate: \$500 - 700



552. Conor's (Heath Ledger) Signature Costume

ROAR (T.V. SERIES, 1997)

Conor's (Heath Ledger) signature costume from Shaun Cassidy and Ron Koslow's fantasy adventure series Roar. Conor wore his costume throughout the series as he led his rebel companions against Roman invaders and worked to unite the conflicting Celtic tribes under one greater cause.

The costume consists of a production-weathered brown and black leather lace-up top with metal studs, woven twine details, and a metal chainmail half-sleeve on the left arm, as well as a pair of brown leather pants with matching leather lace inseams. The costume is in excellent overall condition with minimal wear from production.

Estimate: \$800 - 1,200



553. Conor's (Heath Ledger) Spiked Armor

ROAR (T.V. SERIES, 1997)

Conor's (Heath Ledger) spiked armor from Shaun Cassidy and Ron Koslow's fantasy adventure series Roar. In the seventh episode of the series, "The Spear of Destiny," Conor donned spiked battle armor while under the corrupting influence of the powerful Spear of Destiny.

The costume consists of a pair of brown leather pants, a brown leather and chainmail top with weathered metal embellishments, a brown open-collar necklace with metal ends depicting tangled serpents, a black leather belt with a studded diamond pattern and a bronze-tone buckle. Attached to the top are long brown leather sleeves with metal studs and spikes. The lot is in excellent overall condition with minimal wear from production.

Estimate: \$1,500 - 2,500

554. Phil Tippett Collection: RoboCain (Tom Noonan) Stop-Motion Puppet

ROBOCOP 2 (1990)

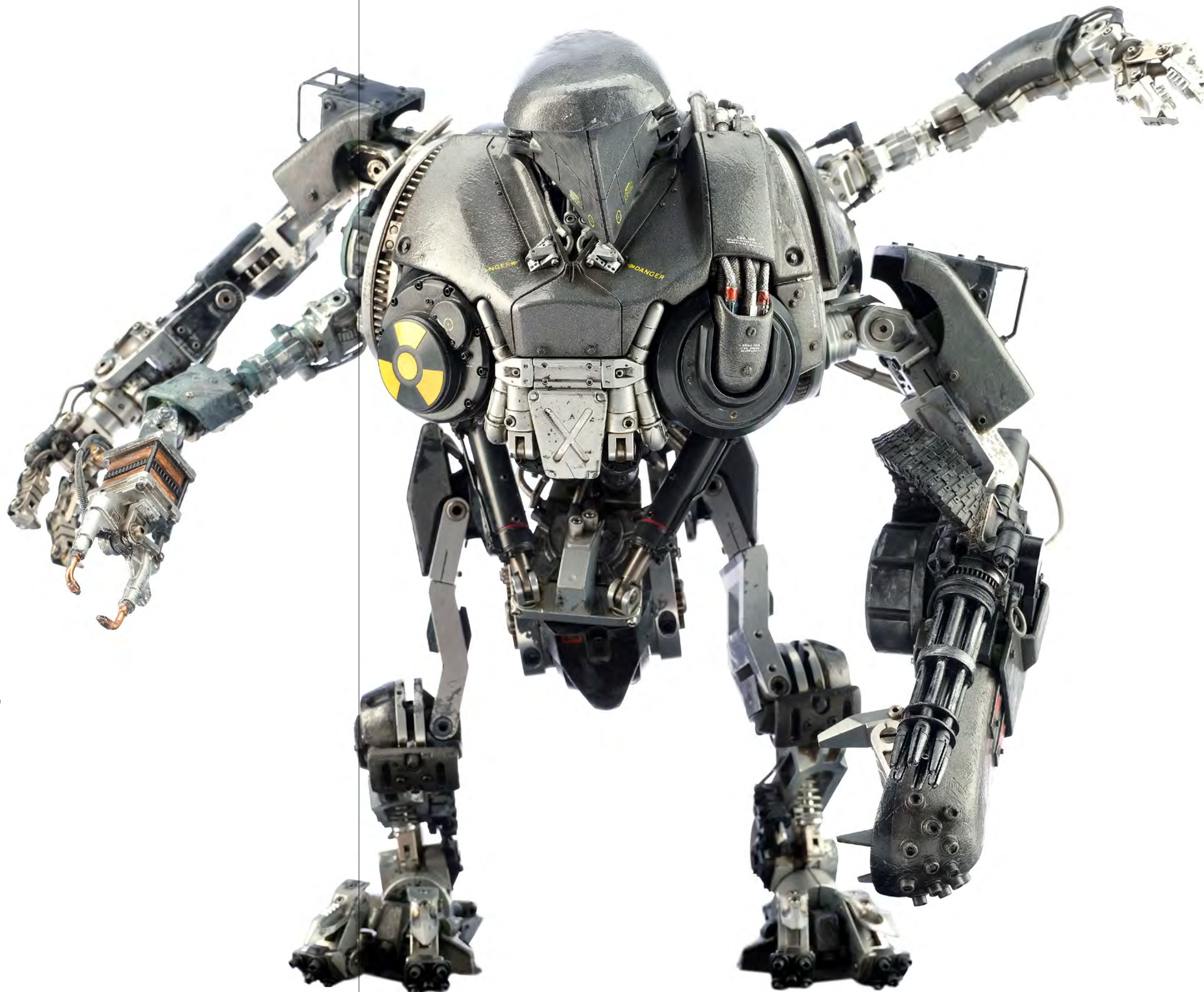
A RoboCain (Tom Noonan) stop-motion puppet from the production of Irvin Kershner's sci-fi sequel RoboCop 2. Built to be the next generation of cybernetic police officer to protect the citizens of Detroit, RoboCop 2 (also known as RoboCain) was created using the brain of criminal cult leader Cain, and instead went on a rampage in downtown Detroit. This lot comes from the collection of the film's associate producer and visual effects artist Phil Tippett. The stop-motion puppet is made primarily of resin over an intricate, machined stop-motion armature, with the body painted in shades of metallic silvertone, gray, and black to give the appearance of being entirely made of metal. Finer details include small cables and wires, cylindrical pistons, a yellow and black ionizing radiation hazard symbol, and an arm-mounted minigun with an ammunition belt. While most stop-motion puppets must hide a stop-motion armature beneath an exterior character layer, this puppet is unique in that (as it portrays a mechanical being) incorporates the stop-motion armature right into the visible mechanics of the robot. The highly detailed puppet comes attached to a black-painted wooden base with a clear acrylic cover. The lot is in excellent overall condition with minimal wear from production and age, including some paint chipping. Includes a letter of authenticity from Phil Tippett. Dimensions: 21" x 12 1/2" x 19" (53.5 cm x 32 cm x 48.5 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$30,000 - 50,000



21" (53 cm)



555. OCP Armored Vehicle Miniature

ROBOCOP 2 (1990)

An OCP armored vehicle miniature from the production of Irvin Kershner's sci-fi sequel RoboCop 2. After a new cyborg with the brain of criminal cult leader Cain (Tom Noonan) went on a rampage, Officer Anne Lewis (Nancy Allen) commandeered a large armored vehicle which she then used to smash RoboCop 2 into a wall. The shot was accomplished with the use of miniature models.

This resin model is a small scale replica of the full-size Dragoon 3000 AFV used on set and painted green to match. It features black rubber tires, non-functioning red tail lights, the OCP logo and "SF" (Security Force) decals, and unpainted resin pieces where the front windows would be. On the right side of the model vehicle is a small hinged hatch that opens up, lined with black foam, and housing several small loose pieces that may have fallen off during or after production. Several holes and a small cut-out area on the left side of the vehicle (not seen in the film) were likely used for stop-motion rigging for the shot where RoboCop pushes the vehicle onto its side. The model comes secured to a black wooden base with several additional screw holes drilled into it. The lot is in good overall condition with some signs of wear from production and age, including a few broken pieces, some minor scuffs, and a small black stain on the top.

Dimensions: 39" x 18" x 15" (99.5 cm x 46 cm x 38.5 cm)

Estimate: \$8,000 - 10,000

556. Phil Tippett Collection: RoboCop Helmet

ROBOCOP TRILOGY (1987-1993)

A RoboCop helmet from the cult classic cyberpunk film trilogy RoboCop. RoboCop (Peter Weller, Robert John Burke), a cyborg police officer encased in an armored suit and helmet, fought for justice against the criminals and corruption of dystopian Detroit. It is not known which of the three RoboCop films the helmet is from, but it comes from the collection of the film's associate producer and visual effects artist Phil Tippett.

This fiberglass helmet is painted blue-green with a layer of black painted over it and rubbed off in places revealing the blue-green underlayer. The inside of the helmet includes remnants of the previously attached jawpiece, paint, putty, "TS 2230" handwritten. The helmet is in fair overall condition with wear from use and age, including slight warping to the overall shape of the helmet, scuffs and scratches throughout, several cracks in the fiberglass, and a few areas of silvertone paint spattering. Includes a letter of authenticity from Phil Tippett.

Dimensions: 12 1/2" x 8" x 8" (32 cm x 20.5 cm x 20.5 cm)

Estimate: \$6,000 - 8,000



557. Hand-Painted Rocco Gioffre Detroit Skyline Matte Painting

ROBOCOP 3 (1993)

A hand-painted Rocco Gioffre Detroit skyline matte painting from Fred Dekker's sci-fi action sequel RoboCop 3. With the city on the verge of total control by mega-conglomerate Omni Consumer Products (OCP), cybernetic police officer RoboCop (Robert John Burke) took to the streets once again to protect Detroit from criminals and corruption.

This hand-painted matte painting of the OCP building was created to complete a composite shot of the Detroit skyline above a street scene filmed in Atlanta, Georgia, as evidenced by the mostly incomplete bottom half. It is rendered in mixed media and marked "LA Trust Bl." and "ROBOCOP III SC. 1" on a wood-framed board by the film's matte artist, Rocco Gioffre. The painting is in good overall condition with scuffs and scratches throughout from production and age. Dimensions: 48" x 38 1/2" x 1" (122 cm x 98 cm x 2.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



558. Alexander Robot Pyro Miniature Puppet and Stuart Gordon-Signed Sketch

ROBOT JOX (1990)

A pyro Alexander robot miniature puppet and a Stuart Gordon-signed sketch from Gordon's sci-fi thriller Robot Jox. In their climactic fight, robot gladiator Achilles (Gary Graham) destroyed Confederation fighter Alexander's (Paul Koslo) robot.

This lot consists of a large-scale, hand-painted fiberglass and resin puppet with poseable arms, a model miniature Alexander figure in the cockpit, and various additional spare loose pieces in plastic bags, as well as five production photographs and a robot sketch signed "To Jay, Crash and Burn!" by director Gordon. The model components all come from a pyro effects model, which has been partially reassembled for display. The components are in good overall condition with the various pieces intentionally broken, burnt, and otherwise distressed by production.

Dimensions (largest): 30" x 29" x 5" (76.25 cm x 73.75 cm x 12.75 cm); (smallest): 6" x 4" (15.25 cm x 10.25 cm)

Estimate: \$3,000 - 5,000

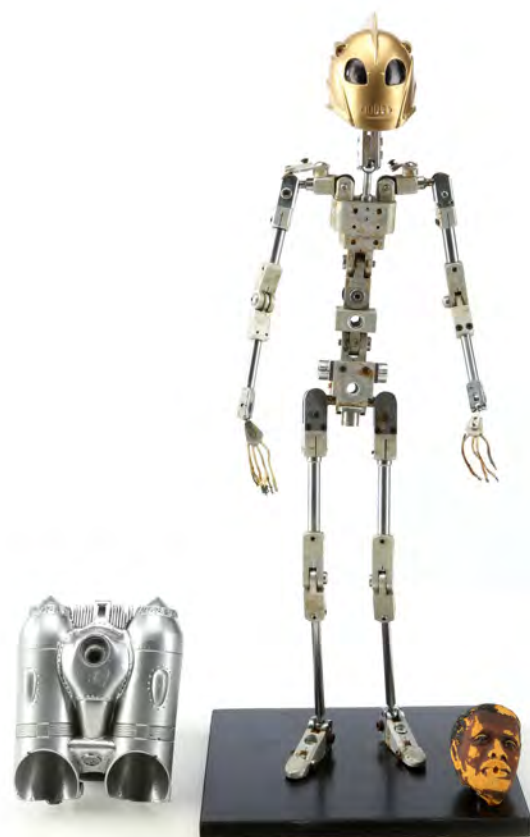
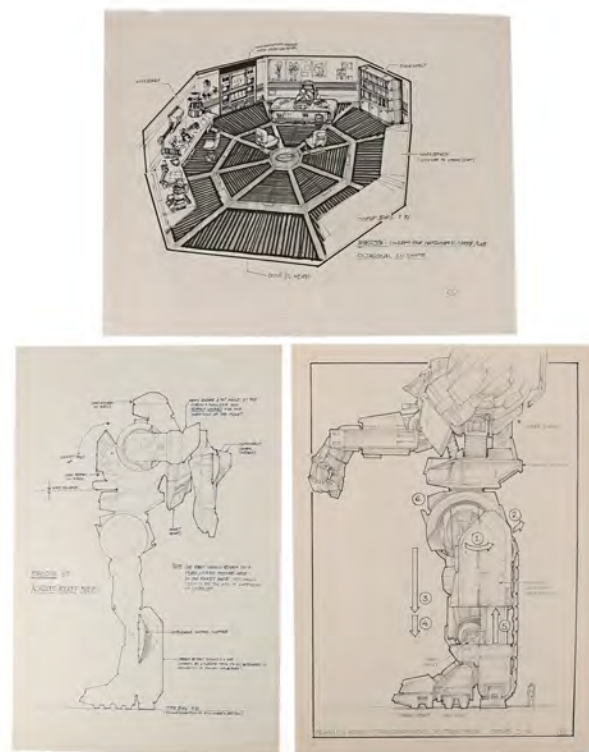
559. Set of Hand-Drawn Concept Artwork by Ron Cobb and Steve Burg

ROBOT JOX (1990)

A set of hand-drawn concept artwork by Ron Cobb and Steve Burg from Stuart Gordon's sci-fi thriller Robot Jox. In a dystopian future, war has been replaced with battles between giant robots. The concept art includes two profile drawings of the "Achilles" robot, one by artist by Ron Cobb and one by Steve Burg, and a drawing of Matsumoto's (Danny Kamekona) office by Steve Burg. The drawings are a mix of pen and pencil and are labeled with annotations. The pieces have some minor creasing and some small tears.

Dimensions (largest): 14" x 17" (35.5 cm x 43 cm)

Estimate: \$1,000 - 1,500



560. Stop-Motion Rocketeer Puppet Armature and Related Production Ephemera

ROCKETEER, THE (1991)

A stop-motion Rocketeer puppet armature and related production ephemera from the production of Joe Johnston's action adventure The Rocketeer. Pilot Cliff Secord (Billy Campbell) became known as the heroic Rocketeer in 1938 Los Angeles after he discovered an experimental jetpack designed by Howard Hughes (Terry O'Quinn). This lot consists of an articulated steel and aluminum stop-motion Rocketeer armature, custom made for the film, along with original production puppet-scale castings (finished after production) of the Rocketeer's signature helmet and jetpack. Currently affixed to the armature's head is a hand-painted foam Meteor Man (Robert Townsend) stop-motion puppet head as the armature was reused after The Rocketeer on that film. Also included are a hand-drawn

sketch for the puppet and a blueprint for the armature, signed by stop-motion animator and armature fabricator Tom St. Amand, along with 11 behind-the-scenes photographs from the ILM visual effects crew, and some original crew stickers. The lot is in good overall condition with some chipping and paint loss to the head, damage to the armature's hands, and some creasing to the sketches from storage.

Dimensions: (largest) 18" x 24" (45.75 cm x 61 cm); (smallest) 2" x 2 1/2" x 3" (5 cm x 6.5 cm x 7.75 cm)

Estimate: \$5,000 - 7,000



561. The Rocketeer's (Bill Campbell) Wrench-Damaged & Bullet-Hit Helmet

ROCKETEER, THE (1991)

The Rocketeer's (Bill Campbell) wrench-damaged and bullet-hit helmet from Joe Johnston's action adventure film The Rocketeer. Pilot Cliff Secord's heroic Rocketeer helmet was shot at and grazed, producing a bullet-hit mark on the left side, during a shootout before he arrived at Griffith Observatory. His helmet was further damaged when Lothar struck him with a wrench atop the zeppelin. This piece was used as a standard bullet-hit helmet for filming before being uniquely modified as the wrench-damaged helmet. Dents were applied by heating the body of the helmet, and the right eye lens was cracked. Footage was shot of the Rocketeer removing this specific wrench-damaged helmet and tossing it away, but the shot did not make the final cut of the film, though it is present in workprint cuts of the film. Created by the Design Setters model shop, this crested, foam-padded resin helmet is marked "5" on the interior and spray-painted goldtone and brass-tone with a lacquered metallic finish. It features leather and nylon straps and tinted plastic eye lenses, the right of which is deliberately cracked. The helmet is in good overall condition. Dimensions: 20" x 11" x 10" (50 cm x 28 cm x 25.5 cm)

Estimate: \$15,000 - 20,000



562. Bulldog Cafe Art Department Model Set

ROCKETEER, THE (1991)

A Bulldog Cafe art department model set from the production of Joe Johnston's action adventure film The Rocketeer. Pilot Cliff Secord (Bill Campbell) ate at the Bulldog Cafe throughout the film, including when Jenny (Jennifer Connelly) learned his flight suit had major issues. This set consists of an art department model of the cafe with a wood head and base, metal wire for structure, mesh applied to the back and a layer of plaster applied. This model was used in planning the construction of the full-size café set and is made in the shape of the bulldog, with its distinct ears. Also included is a Bulldog

dinner menu prop printed in blue, burgundy, and black on eggshell cardstock and a copy of Topps' The Rocketeer Official Movie Souvenir Magazine that features a photo of this exact set construction model on page 28. The model is in good overall condition with some plaster residue on the mesh from production and scuffing to the wood throughout. Dimensions: (largest) 13" x 13" x 13" (33 cm x 33 cm x 33 cm); (smallest) 13" x 7" (33 cm x 18 cm)

Estimate: \$2,000 - 3,000

563. The Rocketeer's (Bill Campbell) Costume with Stunt Rocket-Pack and Replica Helmet from Original Molds

ROCKETEER, THE (1991)

The Rocketeer's (Bill Campbell) costume with a stunt rocket-pack and a replica helmet made from original molds from Joe Johnston's action adventure The Rocketeer. Pilot Cliff Secord wore his costume in flight as the heroic Rocketeer after discovering an experimental jetpack designed by Howard Hughes (Terry O'Quinn). The film relied heavily on stunt performers to complete the extensive aerial and wire work involved with shots of the character flying.

This costume consists of a brown leather jacket with a zipper and metal button closure marked "Deluna Fiberglass" for stunt performer Michael DeLuna, a fingerless leather glove with a plastic activation button above the thumb and a snap-button wrist clasp, a pair of beige wool zip-up jodhpurs, and a lightweight biscuit foam stunt rocket-pack, deliberately made as lightweight as possible for action sequences, that is painted silvertone with metallic details (replica brown leather shoulder and waist straps have been fitted to the piece later.)

Also included is a goldtone resin Rocketeer helmet replica made from original molds by a member of the Design Setters crew with red urethane lenses and a dorsal fin screwed into the top. This costume is in good overall condition with visible signs of wear throughout, including torn leather on the jacket and glove, several stained garments, and cracks in the jetpack.

Estimate: \$20,000 - 30,000



564. The Rocketeer's (Bill Campbell) Rocket-Pack Buckles

ROCKETEER, THE (1991)

The Rocketeer's (Bill Campbell) rocket-pack buckles from Joe Johnston's action adventure film The Rocketeer. Pilot Cliff Secord used a pair of metal buckles to attach himself to an experimental rocket pack.

This lot consists of a spring-loaded 1930s steel Schmole & Comp waist buckle with a tree emblem, and a steel chest buckle engraved "ROCKET JET ENG". These real-world pieces were obtained for use in the production and are exceedingly rare. The lot is in excellent overall condition with minor signs of wear from production and age throughout. Dimensions (each): 4 3/4" x 3 3/4" x 1 1/2" (12 cm x 9.5 cm x 3.75 cm)

Estimate: \$1,500 - 2,500



565. NO LOT

566. NO LOT

567. NO LOT



568. Academy Award® Nomination Certificate Plaque

569. Screen-Printed Rocky Sweatshirt

570. Tommy Gunn's (Tommy Morrison) Boxing Robe

571. Tommy Gunn's (Tommy Morrison) Autographed Boxing Trunks

ROCKY (1976)

An Academy Award® nomination certificate plaque for John G. Avildsen's Academy Award®-winning boxing drama Rocky. The certificate commemorates the film's 1976 Academy Award® nomination for Outstanding Achievement in Sound, one of its 10 nominations that year, including Best Picture.

This printed certificate is affixed to a gold and black-painted wooden Perma Plaque mount. It is addressed to nominees Harry Warren Tetrick, William McCaughey, Lyle Burbridge, and Bud Alper, and signed in ink by then-AMPAS President Walter Mirisch and Secretary Leo Chaloukian. The certificate is in good overall condition with a few scuffs from handling and tape residue on the reverse of the plaque.

Dimensions: 14" x 12" x 3/4" (35.75 cm x 30.5 cm x 2 cm)

Estimate: \$800 - 1,200

ROCKY III (1982)

A screen-printed "Rocky" sweatshirt from Sylvester Stallone's Academy Award®-nominated boxing sequel Rocky III. Rocky Balboa (Stallone) trained for his fight with Clubber Lang (Mr. T) in Las Vegas, while Balboa's cutman Al (Al Sivani) supported him by wearing one of Paulie's (Burt Young) "Rocky" sweaters that promoted the fight.

This black cotton and polyester sweater (size XL) features "Rocky" screen-printed in yellow on the front and "Sony" marked in ink on the tag. It is in good overall condition with some fading to the print from age.

Estimate: \$1,000 - 1,500

ROCKY V (1990)

Tommy Gunn's (Tommy Morrison) boxing robe from John G. Avildsen's boxing drama sequel Rocky V. Under the tutelage of former champion Rocky Balboa (Sylvester Stallone), brash young boxer Gunn wore his boxing robe as he rose through the fighting ranks on his way to a title match.

This cream-color, hooded robe with blue details features a faux satin exterior with a heavy cotton interior. Custom-made for the film's production, it features an American flag-themed section on the bottom left side and the name "TOMMY GUNN" embroidered on the back, along with the boxer's signature machine gun graphic. This robe is in good overall condition with some wear from production and staining throughout the interior.

Estimate: \$3,000 - 5,000

ROCKY V (1990)

Tommy Gunn's (Tommy Morrison) autographed boxing trunks from John G. Avildsen's boxing drama sequel Rocky V. Under the tutelage of former champion Rocky Balboa (Sylvester Stallone), brash young boxer Gunn wore the boxing trunks given to him by Balboa as he rose through the fighting ranks on his way to a title match.

These satin blend, red-and-white striped boxing trunks feature a blue elastic waistband and details on the legs, creating an American flag theme. They are autographed on the front of the left leg in black ink as "Tommy 'The Duke' Morrison TCB." They are in excellent overall condition with some minor signs of wear, including slight staining and discoloration as well as the impressions of missing stars on the bottom trim.

Estimate: \$3,000 - 5,000



572. Hero Rollerball

ROLLERBALL (1975)

A hero rollerball from Norman Jewison's sci-fi sports film Rollerball. Jonathan E. (James Caan) was the star athlete of a future sport called Rollerball, a fast-paced and violent competition centred around control of the single steel ball for which the game, and film, are named.

The rollerball is plain steel, round but not perfectly spherical, and polished to a reflective finish. This iconic rollerball, the titular object around which the film and fictional sport are based, comes from the personal collection of Rollerball stuntman Craig R. Baxley, and includes a letter of authenticity from Mr. Baxley. It is in good overall condition with signs of wear and age, including discoloration and staining to its surface, various scratches, some minor dents, and a light rattling sound heard from inside when the rollerball is moved.

Dimensions: 4 1/2" x 4 1/2" x 4 1/2" (11.5 cm x 11.5 cm x 11.5 cm)

Estimate: **\$15,000 - 20,000**



United Artists/Kobal/Shutterstock



573. James Hunt's (Chris Hemsworth) Hesketh 308 F1 Car

RUSH (2013)

James Hunt's (Chris Hemsworth) Hesketh 308 F1 car from the production of Ron Howard's Formula 1 racing biopic Rush. Hunt's very first Formula 1 team was Hesketh Racing, owned and funded by Hunt's friend, Lord Hesketh (Christian McKay). This vehicle is one of only nine prop cars built for the film; the remaining vehicles were genuine period race cars. It features a Reynard Opel Lotus chassis with a fiberglass body, a two-liter Vauxhall engine with a dry sump oil system, a Reynard gearbox casing with Hewland five-speed H-pattern internals, and a white paint finish with vinyl decals featuring Hunt's number, "24," Scottish and English national flags, the team's name, and "James." No sponsor logos are present, as the self-funded team famously did not believe in sponsors.

The chassis was designed to accept many different exterior shells, allowing the same platform to serve as different vehicles in the film. After completing the required scenes as Hunt's car, the body shell was redressed by the production team for driver Harald Ertl (Tom Wlaschiha), who also raced in a Hesketh. A new set of vinyl decals have since been produced and re-applied to restore it to its

original form as Hunt's signature vehicle. The vinyl decals were created by the same vendor who created the originals for the film and are identical. These custom-built prop cars are renowned for their authenticity, and the mechanics working on Rush stated they had difficulty discerning the difference between the prop vehicles and the originals. However, as this car is substantially modified from its original engineering, it should not be used to drive. It is drained of all fluids with its battery removed, and remains in good, static "rolling only" condition. This item is currently stored in the Northeast of the U.S.

Dimensions: 189" x 79" x 39" (480 cm x 200 cm x 100 cm)

Contains mechanical components; see notice on pg 481

Special shipping required; see notice on pg 481

Estimate: **\$18,000 - 22,000**

574. Pair of Reindeer Heads With Antlers

SANTA CLAUSE 2, THE (2002)

A pair of reindeer heads with antlers from Michael Lembeck's holiday sequel The Santa Clause 2. Santa Claus (Tim Allen)—formerly known as Scott Calvin—has a team of magic flying reindeer that help him travel around the world each Christmas.

The heads are made with foam latex and faux fur over a metal frame housing the animatronic components and feature highly detailed acrylic eyes, sculpted teeth, and gums (with one head's teeth being significantly more detailed than the other). All wires and cables leading out of the heads have been cut. Two pairs of antlers are included, built out of rigid foam with a faux fur covering, and feature metal connectors meant to attach to corresponding holes onto the head exteriors. The lot is in good overall condition with some wear from production and age, including some deterioration to the foam latex, the lips fusing together in places, loose or unattached ears, and a break in one of the antlers.

Dimensions (heads, each): 22" x 15" x 15" (56 cm x 38.5 cm x 38.5 cm); (antlers, each): 16" x 5" x 30" (41 cm x 13 cm x 76.5 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$400 - 600



575. Captain Miller's Army Rangers Shirt

SAVING PRIVATE RYAN (1998)

Captain Miller's Army Rangers shirt from the production of Paramount Pictures' war epic Saving Private Ryan. School teacher and Army Captain Miller wore his Rangers shirt under his uniform throughout the mission he led to recover PFC James Francis Ryan.

This green cotton button-down shirt features brown wooden buttons, blue and gold patches reading "RANGERS" emblazoned on the left sleeve, and several small pinholes in the collar where a rank pin would be affixed. The shirt is in good overall condition with various signs of wear, including stains at the collar and sleeves, as well as some minor tears to the fabric.

Estimate: \$3,000 - 5,000



576. Jigsaw's (Tobin Bell) Bloodied Costume

SAW (2004)

Jigsaw's (Tobin Bell) bloodied costume from James Wan's 2004 horror film Saw. In the film, two men were trapped in a room and forced to act as pawns in a serial killer's game. Jigsaw wore his costume when he seemingly rose from the dead at the end of the film. The lot consists of a blood-splattered T-shirt and underwear. The white T-shirt is made of cotton and is a size large (L). The gray cotton underwear is a size medium (M). Both have been heavily stained with stage blood, causing areas of both articles to stiffen where the blood has seeped into the fabric. The costume shows signs of production-made wear, including holes from stab wounds, but it remains in fragile, yet good condition.

Estimate: \$6,000 - 8,000



577. Pair of Blue Alien Puppets

SCARY MOVIE 3 (2003)

A pair of blue alien puppets from David Zucker's horror satire Scary Movie 3. Small blue aliens were seen on the poster and DVD cover for the film, but the race of extraterrestrials that ultimately seen visiting Earth in the film were gray.

These puppets, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), each consist of a painted blue foam body molded around a metal armature with movable joints and inset with black urethane eyes. The pair remains in fair overall condition with cracking throughout both and the armature exposed on the hips, knees, and ankles.

Dimensions (each): 28" x 13" x 5" (71.25 cm x 33 cm x 12.75 cm)

Estimate: \$1,500 - 2,500



578. Set of Three Will Vinton Studios Seinfeld Superhero Puppets

SEINFELD (T.V. SERIES, 1989-1998)

A set of three Will Vinton Studios Seinfeld superhero puppets from the production of the comedy television series Seinfeld. Will Vinton Studios produced these figures of Jerry Seinfeld as Superman, George Costanza (Jason Alexander) as Hulk, and Kramer (Michael Richards) as Plastic Man for an unaired claymation segment called "Super Seinfeld" intended as part of the series finale.

static metal armatures and affixed to gray wooden blocks for display. The set is in fragile but good overall condition with cracks to each puppet from age and handling.

Dimensions (largest): 6" x 6" x 12 1/2" (15.25 cm x 15.25 cm x 31.75 cm);(smallest): 5" x 6" x 9 1/2" (12.75 cm x 15.25 cm x 24.25 cm)

The puppets are constructed of hand-painted clay with soft foam details molded around

Estimate: \$3,000 - 5,000

579. Faux Ruby Ring

SHADOW, THE (1994)

A faux ruby ring from Russell Mulcahy's action adventure The Shadow. In the film, playboy Lamont Cranston (Alec Baldwin) terrorized the criminal underworld as the masked vigilante, the Shadow. Lamont and other citizens wore faux ruby rings as they became agents of the Shadow in repayment.

The ring is cast in pewter, with a faux, large oval ruby in the center. Two rows of rope detail filigree encircle the stone. On either side of the ring, an exotic symbol has been carved through the metal. This ring is featured in a black felt ring box. The ring shows minor signs of production wear and discoloration in the metal from age, but it remains in good overall condition.

Dimensions: (largest) 2" x 2 1/2" x 1 1/2" (5 cm x 6 cm x 4 cm); (smallest) 1" x 1" x 1" (2 1/2 cm x 2 1/2 cm x 2 1/2 cm)

Estimate: \$2,000 - 3,000



580. Nancy's (Blake Lively) Wetsuit and Bikini

SHALLOWS, THE (2016)

Nancy's (Blake Lively) wetsuit and bikini from the drama The Shallows. In the film, a surfer was stranded on a small island in the ocean because of a great white shark. Nancy wore her wetsuit and bikini throughout the film.

The wetsuit jacket is made of neoprene and features a full front zipper. The jacket is gray and black with teal and pink highlights along the jacket sides and sleeves. The orange string bikini top features decorative padding along the cup interiors. Both the wetsuit jacket and bikini top show signs of discoloration from stage blood from the production. The blue bikini bottom features a white and orange pattern throughout and is made of a nylon and Spandex blend. The costume shows signs of discoloration and production-made wear, but it remains in good overall condition.

Estimate: \$2,500 - 3,500



581. Hand-Drawn Ralph McQuarrie Alien Sketch

SHOWSCAN (CHEVY COMMERCIAL, 1987)

A hand-drawn Ralph McQuarrie alien sketch from the production of a 1987 Chevrolet commercial shot in Showscan. Showscan was a high-speed, large-format filmmaking process pioneered by visual effects master Douglas Trumbull. This advertisement for the Chevrolet Corsica utilized the process to depict a benign abduction by friendly extraterrestrials designed by Trumbull's colleague, Ralph McQuarrie.

This hand-drawn concept sketch for one of the car-obsessed aliens is rendered in graphite on illustration paper, labeled "Showscan Chevy" and "33", and initialed "RMQ" by McQuarrie. It is in excellent overall condition. Dimensions: 11" x 8 1/2" (28 cm x 21.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$500 - 700



582. Alejandro Gillick's (Benicio del Toro) Costume

SICARIO: DAY OF THE SOLDADO (2018)

Alejandro Gillick's (Benicio del Toro) costume from Stefano Sollima's action thriller Sicario: Day of the Soldado. CIA-trained assassin Gillick wore his black jacket and balaclava when he traveled to Mexico City and killed a high-profile lawyer of the Matamoros cartel.

This costume consists of a black polyester jacket with navy interior, a yellow-and-white striped shirt marked "#1 Hero" on the interior, a pair of blue jeans marked "#1 Hero" on the interior, a black balaclava marked with a tag reading "#1 Alejandro Hero Balaclava," a brown leather belt, and a pair of brown leather dress shoes. This costume is in excellent overall condition with some signs of wear from production throughout and scuffing on the shoes.

Estimate: \$1,500 - 2,500



583. Douglas Trumbull Collection: Freeman Lowell's (Bruce Dern) Hero Costume

SILENT RUNNING (1972)

Freeman Lowell's (Bruce Dern) hero costume from Douglas Trumbull's sci-fi drama Silent Running. Inside a series of geodesic domes on the Valley Forge spaceship, lonely botanist Lowell watched over the last plant life in the galaxy until he was to destroy it and return home.

This light blue synthetic nylon zip-up Bogner jumpsuit has ribbed texture throughout and a white polyester lining. It features a pair of zip-up breast pockets and is affixed throughout with 23 patches. One arm features a Valley Forge crew patch, an American Flag patch, and an American Airlines patch. The remainder of the patches throughout the jumpsuit are a combination of specific mountains and general outdoor-themed including one for the Grand Canyon and one for Smokey The Bear. This is one of two Lowell costumes made for filming and is the primary costume worn throughout the film, the other was utilized specifically for the leg-surgery scene. This lot is in excellent overall condition with some wear from production, including some staining, pink discoloration on the interior lining of one leg and slight damage to one of the pocket zippers. From the collection of director Douglas Trumbull and includes a letter of authenticity from Trumbull.

Estimate: \$10,000 - 15,000



584. Douglas Trumbull Collection: Detonator with Case and Triggering Device

SILENT RUNNING (1972)

A detonator with case and triggering device from Douglas Trumbull's sci-fi drama Silent Running. A lonely botanist (Bruce Dern) on board a spaceship watched over the last plant life in the galaxy until he was to destroy it. Rather than doing so, he jettisoned his cargo to safety and instead used the nuclear charges at his disposal to destroy his spaceship and himself, covering his tracks.

This lot consists of a cobalt blue metal nuclear detonator with decorative red tape and a metal handle along with a gray and orange metal box with foam inlay containing a cylindrical triggering device. The box is labeled "Serial 500366" on the top and features four latch locking mechanisms. It is affixed with details such as a faux safety gauge and knob labeled "PRESSURE EQUALIZER." Also included is a trigger device affixed with goldtone tape details and features a clock-like timer on the top which is numbered 1 through 7. This lot is in good overall condition with some wear from production on all items, scuffing on the box and some missing tape on one side of the detonator. From the collection of the director Douglas Trumbull and includes a letter of authenticity from Trumbull.

Dimensions: (largest) 9 3/4" x 6 1/2" x 4" (24.75 cm x 16.5 cm x 10.25 cm); (smallest) 5 1/2" x 2 1/4" x 2 1/4" (14 cm x 5.75 cm x 5.75 cm)

Estimate: \$2,000 - 3,000



585. Daffy Duck Costume

SIX FLAGS THEME PARKS

A Daffy Duck costume from Six Flags Theme Parks. Performers populated the chain of North American theme parks dressed as various Warner Bros. cartoon characters including Daffy Duck, the sarcastic friend and occasional rival of Bugs Bunny.

This costume consists of a black, heavily-padded full bodysuit with a zipper and Velcro® straps in the back. Affixed with a label dated "10/93" in the interior, it features orange leg attachments and a tail feather section which is accentuated by a separate padded element meant to fit inside the costume behind the wearer. Also included are a pair of black padded gloves which connect to the bodysuit via a series of metal snaps, a pair of padded orange duck-like feet which connect to the bodysuit with a series of Velcro® straps and a reinforced full-face black mask with an orange bill featuring mesh eyes and a mesh opening at the top of the head for ventilation. This costume is in excellent overall condition with minor signs of wear throughout, including light stains and some separation on the bill by the eyes on the mask.

Estimate: \$2,000 - 3,000



586. Adam Gibson's (Arnold Schwarzenegger) Light-Up Helicopter Pilot Wrist Device

6TH DAY, THE (2000)

Adam Gibson's (Arnold Schwarzenegger) light-up helicopter pilot wrist device from Roger Spottiswoode's sci-fi action film The 6th Day. Forcibly cloned pilot Gibson used his futuristic wrist device throughout the film until Robert Marshall (Michael Rooker) destroyed one of his helicopters.

The foam-padded steel arm brace features a blue fiberglass shell, inside of which is an electronics pack wired to an illuminating control pad. The device is in fair overall condition with several components loose from age and distressed by production to look burned.

Dimensions: 15" x 10" x 8" (38.25 cm x 25.5 cm x 20.5 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$1,500 - 2,500



587. The Headless Horseman's (Ray Park) Boot Knife

SLEEPY HOLLOW (1999)

The Headless Horseman's (Ray Park) boot knife from Tim Burton's fantasy horror Sleepy Hollow. The Horseman carried and used an array of weapons when he haunted the small town of Sleepy Hollow. This knife was custom-made for the production, but ultimately unused on-screen.

This partially serrated knife is made of a metal alloy featuring a woman's face sculpted into the hilt with her hair braided around the handle. It comes in a black leatherette holster. The holster exhibits signs of cracking and wear from production use, but the lot remains in good overall condition. Dimensions (in holster): 12" x 2 1/4" x 1 1/2" (30 cm x 6 cm x 4 cm)

Estimate: \$1,500 - 2,500



588. Clark Kent's (Tom Welling) Farm Costume

SMALLVILLE (T.V. SERIES, 2001-2011)

Clark Kent's (Tom Welling) farm costume from the superhero television series Smallville. Kent, the powerful Kryptonian who grew up to be Superman, wore various iterations of his costume as he worked on his adoptive parents' (John Schneider and Annette O'Toole) farm.

The costume consists of a brown wool and cotton Abercrombie and Fitch zip-up work jacket (size XL), a blue cotton American Apparel T-shirt (size L), and a pair of brown leather Redback boots (size 13) labeled "CLARK" on the interior. The costume exhibits various signs of wear throughout, including dirt on the boots and pilling to the shirt, but remains in good overall condition.

Estimate: \$2,000 - 3,000

589. Hero "Spider Tug" Motion Control Model Miniature

SOLAR CRISIS (1990)

A hero "Spider Tug" motion control model miniature from Richard C. Sarafian's sci-fi thriller Solar Crisis. Designed by the late Syd Mead, the "Spider Tugs" appeared when a large nuclear bomb was moved from the Transport Barge "Chicago" into the "Helios". Two large models were built for motion control photography. This yellow hero resin and steel version features a motorized rotating arm ring and arms with servo-controlled elbows, while the other model was static. The ring can be rotated and the arms posed, but the electronics, which include the original servos and a motor to rotate the arm ring, lights in the engines, work lights, and interior cockpit lights, have not been tested. Also included is a wood display stand, as well as copies of drawings and sketches that Mead faxed over to the BOSS Film model shop during production. This model exhibits wear and paint chipping from use, with some missing hatch covers and details replaced with original components from the other large model. It remains in good overall condition with no repainting.

Dimensions: 26" x 12" x 22" (66 cm x 30.5 cm x 56 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000



4.5' (1.27 m)



590. Hero "Chicago" Transport Barge Motion Control Model Miniature

SOLAR CRISIS (1990)

A hero "Chicago" Transport Barge motion control model miniature from Richard C. Sarafian's sci-fi thriller Solar Crisis. Designed by the late Syd Mead, the Transport Barge "Chicago" transported a large nuclear bomb to a space station orbiting the Earth at the beginning of the film. This gray hero resin, steel, and wood model built for motion control photography features a heavy, industrial look with repeating girder patterns and non-specific engines. It was equipped with a stepper motor that controlled the doors to the cargo area as well as several neon and grain-of-wheat bulbs. The electronics all remain present, but have not been tested. Also included are copies of drawings and sketches that Mead faxed over to the BOSS Film model shop during production. This model was displayed after the film was released and damage has been sympathetically repaired with no repainting. Some parts are missing and the side girder structures have been removed for ease of shipping. It remains in good overall condition. Dimensions: 54" x 26" x 12" (137.5 cm x 66 cm x 30.5 cm)

Contains electronics; see electronics notice on pg 481; Special shipping required; see notice on pg 481

Estimate: \$1,500 - 2,500



591. Gretl von Trapp's (Kym Karath) Dress

SOUND OF MUSIC, THE (1965)

Gretl von Trapp's (Kym Karath) dress from Robert Wise's musical drama film The Sound of Music. Von Trapp wore her dress while performing "So Long, Farewell" with her siblings at a party hosted by Captain Georg von Trapp (Christopher Plummer).

The cream-color linen dress features a metal snap back enclosure, an attached matching belt, embroidered flowers and openwork designs over an underlayer of matching fabric. Inside of the dress are two tags, one reading "FOX 294" and the other "20th Century Fox 909-33 K. Karath." The dress is in fair overall condition with some wear from production and age, including fraying thread, fabric yellowing, and staining throughout.

Estimate: \$8,000 - 10,000



592. Marta von Trapp's (Debbie Turner) Dress

SOUND OF MUSIC, THE (1965)

Marta von Trapp's (Debbie Turner) dress from Robert Wise's musical drama film The Sound of Music. Von Trapp wore her dress during the wedding of her father Captain Georg (Christopher Plummer) and Maria (Julie Andrews) von Trapp.

The cream-color linen dress features a metal snap back enclosure, an attached matching belt, and embroidered floral designs over an underlayer of matching fabric. Inside of the dress are two tags, one reading "Western Costume Co." and the other "20th Century Fox 909-17 D. Turner." The dress is in fair overall condition with some wear from production and age, including fraying thread, fabric yellowing, and staining throughout.

Estimate: \$8,000 - 10,000



593. President Skroob's (Mel Brooks) Costume

SPACEBALLS (1987)

President Skroob's (Mel Brooks) costume from Mel Brooks' Sci-Fi comedy Spaceballs. Bumbling Skroob, the President of Planet Spaceball, wore his costume as he ordered his evil forces, led by Dark Helmet (Rick Moranis), to steal all the air from Planet Druidia.

This costume consists of a charcoal polyester-blend long-tail tuxedo jacket with a white pocket square, a pair of pinstripe dress pants labeled "M.B." on the interior, a gray tuxedo vest, a pair of black elastic suspenders with goldtone metal clasps, a gray and white striped cravat with a faux pearl accent, a white cotton dress shirt and a pair of black zip-up dress shoes with white leather spats. This costume is in excellent overall condition with some minor wear from production and scuffing on the shoes.

Estimate: \$2,000 - 3,000



594. Barf's (John Candy) Costume

SPACEBALLS (1987)

Barf's (John Candy) costume from Mel Brooks' sci-fi comedy Spaceballs. A half-man, half-dog creature and the loyal sidekick of Lone Starr (Bill Pullman), Barf accompanied his friend and master to a spaceport diner while gassing up their space Winnebago.

This costume consists of a beige cotton jumpsuit with a zip-up front and metal clasps with Velcro® elements throughout. It features a "Barf" name tag patch as well as a goldtone metal dog pin on the breast pocket. Also included in this lot is a beige T-shirt, a pair of fur-covered gloves and socks, a fur-covered armband with Velcro® attachments, a pair of black sneakers with removed toe caps and tongues, and a fur-covered tail with a metal element at the base which attaches to the jumpsuit with a Velcro® opening at the small of the back. This costume is in good overall condition with some wear from production, staining throughout the jumpsuit, and missing fur sections on the gloves and socks.

Estimate: \$5,000 - 7,000



595. Hand-Drawn Poster Concept Illustration

SPARTACUS (1960)

A hand-drawn poster concept illustration from the promotion of Stanley Kubrick's sword-and-sandals epic Spartacus. Kubrick replaced original director Anthony Mann, and ultimately guided the film to win four Academy Awards®. This half-sheet concept illustration was acquired from the estate of Universal-International art department illustrator David Shane.

The illustration is rendered in mixed media, including color pencils and ink on illustration paper. It features the unused tagline "REBEL AGAINST ROME!" with no director or screenwriter listed, suggesting this was a very early concept piece. The illustration is in fair overall condition with stains and wear along the edges, as well as subtle vertical creasing from being folded.

Dimensions: 30" x 40" (76.25 cm x 101.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



596. DARPA Armor and Plasma Rifle

SPECTRAL (2016)

A DARPA armor costume and long barrel plasma rifle from Nic Mathieu's paranormal action film Spectral. Soldiers wore their DARPA armor and used their plasma rifles in their final fight against the hyperspectral anomalies. The armor consists of a black helmet made of dense urethane with metal fixtures attached, dark gray chest and back armor made of resin and urethane with black nylon straps, a black polyester undershirt, a black jacket made of nylon and polyester with leather detailing, gray pants made of nylon and polyester with leather detailing, black compression pants made of spandex and polyester, black leather and cotton-blend gloves with urethane knuckle padding, gray leg armor made of urethane and resin with black nylon straps, and black leather combat boots with nylon laces and rubber soles. Custom-built by the effects house WETA Workshop, the plasma rifle is made of dense urethane painted dark weathered gray with black wires running throughout, a black nylon shoulder strap, and white LED lighting in the flip-up sights powered by a removable battery back. The lot is in excellent overall condition with minimal wear from production. Dimensions (plasma rifle): 51" x 16" x 7 1/2" (129.5 cm x 40.5 cm x 19 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$6,000 - 8,000



597. Sergeant Chen's (Louis Ozawa Changchien) Costume and Plasma Rifle

SPECTRAL (2016)

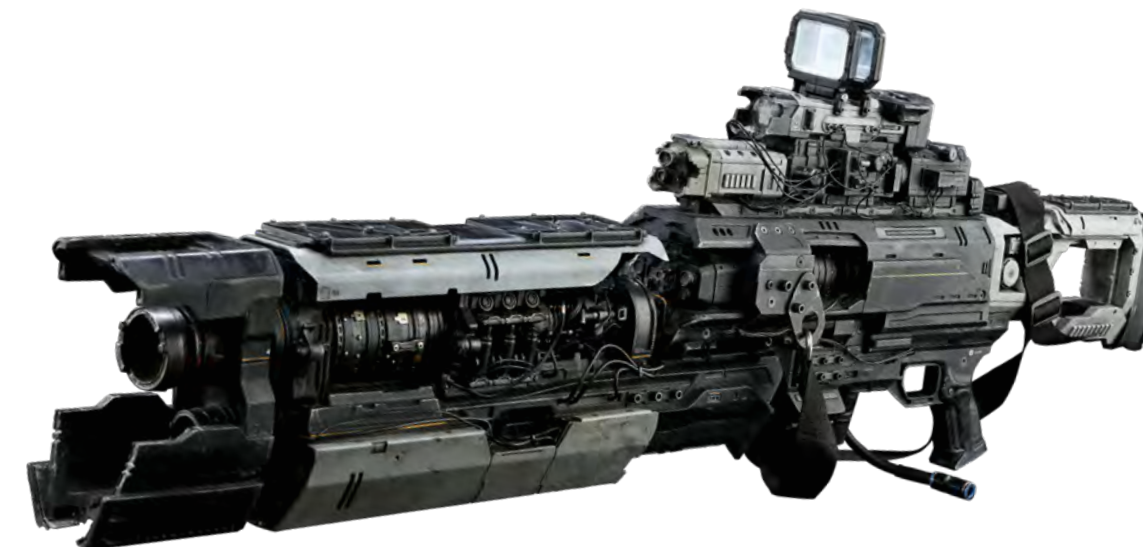
Sergeant Chen's (Louis Ozawa Changchien) costume and plasma rifle from Nic Mathieu's paranormal action film Spectral. Chen wore his costume and gun while on duty with Alpha Team.

The costume consists of a tactical helmet made of black resin with a dark green mesh cover, futuristic metal and rubber accessories, including fold-down eye covers and a Velcro strap; a tan cotton-blend scarf with a black pattern and frayed tassels; a pair of metal dog tags on a metal chain necklace featuring Chen's name, blood type, and religious preference; a marbled-brown polyester and cotton blend military fatigue top with gray urethane elbow pads; matching polyester and cotton blend military fatigue cargo pants with gray urethane knee pads; a green nylon belt with a metal carabiner clip; a dark green paracord bracelet; a pair of black polyester and nylon fingerless gloves with urethane knuckle padding; and a pair of light brown suede combat boots. The pants, boots and one glove all feature "Chen" handwritten inside.

Custom-built by the effects house WETA Workshop, the plasma rifle is made of urethane and resin painted dark weathered gray with black wires running throughout and a black nylon shoulder strap. The lot is in excellent overall condition with minimal wear from production. Dimensions (plasma rifle): 31" x 16 1/4" x 7 1/2" (78.75 cm x 41.5 cm x 19.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$1,200 - 1,800



598. Light-up Plasma Rifle

SPECTRAL (2016)

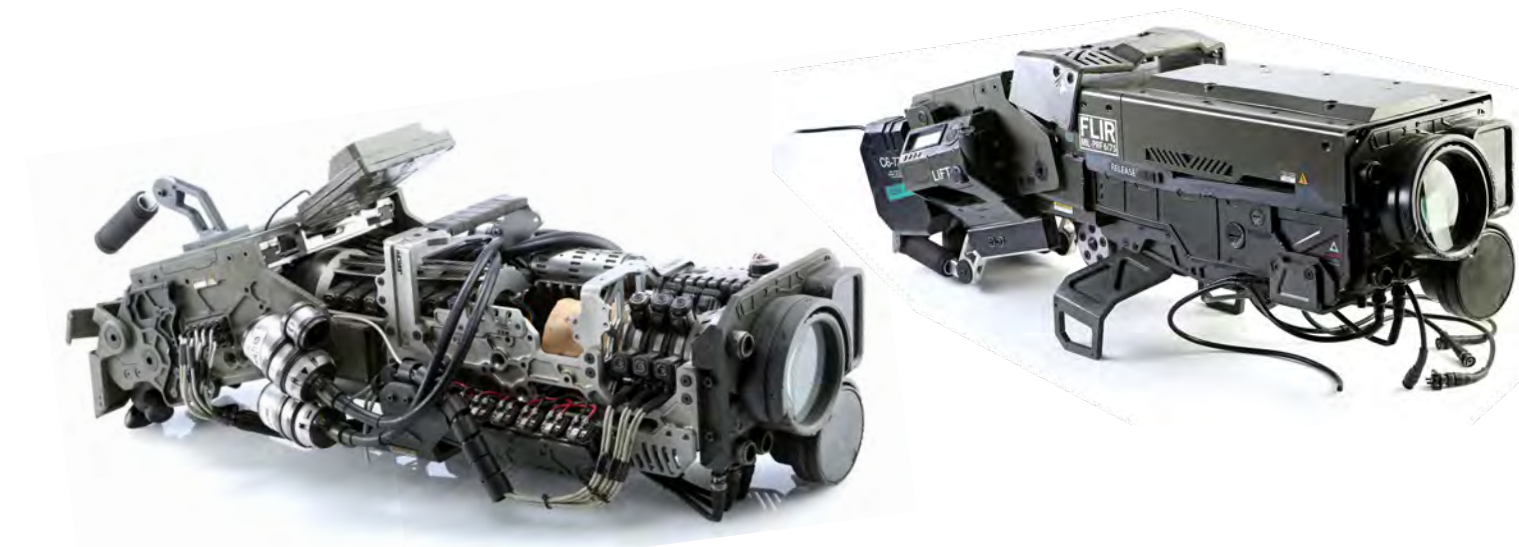
A light-up plasma rifle from Nic Mathieu's paranormal action film Spectral. Soldiers used plasma rifles as they battled against the spirits controlling Moldova.

Custom-built by the effects house WETA Workshop, this rifle is made of dense urethane with metal and resin detailing. Finished in shades of black and gray, the rifle features a stout barrel and two illuminating plastic sights. Black wiring is strung throughout the piece, including wires from the sights to a battery pack to illuminate them.

The rifle has a resin body with urethane detailing, such as the static buttons, switches and trigger. The rifle shows minor scuffs and signs of wear from production and age, but it remains in good overall condition. Dimensions: 31" x 19" x 19" (79 cm x 48 cm x 48 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,500 - 3,500



599. Mark Clyne's (James Badge Dale) Hyperspectral Camera Shell and Lantern

SPECTRAL (2016)

Mark Clyne's (James Badge Dale) hyperspectral camera shell and lantern from Nic Mathieu's paranormal action film Spectral. Clyne brought a hyperspectral camera to Moldova to witness and film the hyperspectral anomalies on the battlefield, and later modified it to project a beam of light that would reveal them to safely move to the plaza extraction point.

Custom-built by the effects house WETA Workshop, the camera shell and lantern are both made of dense urethane with metal and resin detailing, including static knobs and dials, and a clear glass lens at the front. Along the sides of the camera shell are warning labels, instructional labels, and the camera name and model. Though incomplete, the camera shell still features a flip-up screen component

that reveals a blank display where the prop screen would be placed. The lantern also features a flip-up display that includes static knobs, buttons, and a blank screen. The camera shell features black wiring strung along the bottom, while the lantern includes cables strewn throughout with resin plugs attached to either side. Built-in electronic components allow for lighting effects during production. Both the camera shell and lantern are in good overall condition with minor wear from production, including scuffs and scratches throughout. Dimensions: (each) 35" x 14" x 15 1/2" (89 cm x 35 1/2 cm x 39 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000

600. Dr. Otto Octavius' (Alfred Molina) Lab Coat

SPIDER-MAN 2 (2002)

Dr. Otto Octavius' (Alfred Molina) lab coat from Sam Raimi's superhero sequel Spider-Man 2. Octavius wore his lab coat during a public demonstration of a new technology that then went awry, and permanently merged him with his robotic tentacle arms before it turned him into the supervillain Doctor Octopus.

This dense, gray cotton lab coat has Velcro® elements affixed to an opening on the right side that allows for ease in opening and closing the coat. It features a graphic with a pair of interlocked circles on the breast pocket with "OTTO OCTAVIUS INC." written directly underneath. This coat is in excellent overall condition with some minor signs of wear from production.

Estimate: \$6,000 - 8,000



601. New Goblin's (James Franco) Arm Blades

SPIDER-MAN 3 (2007)

The New Goblin's (James Franco) arm blades from the production of Sam Raimi's superhero sequel Spider-Man 3. Having mistakenly believed that Spider-Man (Toby Maguire) murdered his father, Harry Osborn took up his father's Green Goblin mantle as the New Goblin, with the goal of avenging his father by killing Spider-Man.

folded-up position. The blades are attached to three black leatherette straps with green resin and metal buckles and that latch onto small nylon straps. The lot is in good overall condition with minimal wear from production, most notably a bit of fraying and loose threads in the arm straps. Dimensions (arm mechanism): 16" x 14" x 7" (41 cm x 36 cm x 18 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$3,000 - 5,000

The nine chrometone metal blades are separated into groups of three, with spring-loaded folding mechanisms controlled by cables and servos. This allows the blades to spring out into an open, battle-ready form from their compact,



602. New Goblin's (James Franco) Effects Mask and Shirt

SPIDER-MAN 3 (2007)

New Goblin's (James Franco) effects mask and shirt from the production of Sam Raimi's superhero sequel Spider-Man 3. Harry Osborn assumed his father Norman's (Willem Dafoe) Green Goblin mantle as the New Goblin while seeking vengeance for Norman's death, which Harry mistakenly attributed to Spider-Man (Tobey Maguire).

it open to reveal the wearer's face. The cables and servos have been attached to a controller for display purposes. The controller opens the mask and visor.

This lot consists of a hand-painted dark green Kevlar-patterned effects New Goblin mask and a black fabric blend long-sleeved, zip-up shirt labeled "Harry 4" affixed to a display bust molded in Harry's likeness with a removable brunette wig attached. The mask features a vacuformed plastic visor with black mirrored lenses and a wrap-around mouthpiece with silvertone mesh vents, and has cable mechanisms that pull

The piece is in excellent overall condition with minimal wear from production, including some light scuffing and tape residue on the bust. Dimensions: 14" x 24" x 26" (35.75 cm x 61 cm x 66.25 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$8,000 - 10,000

603. Daily Bugle "TIMES SCARE!" Newspaper

SPIDER-MAN (2002)

A Daily Bugle "TIMES SCARE!" newspaper from Sam Raimi's superhero adventure Spider-Man. Daily Bugle publisher J. Jonah Jameson (J.K. Simmons) held a newspaper featuring a battle in Times Square between Spider-Man (Tobey Maguire) and The Green Goblin (Willem Dafoe) while he conversed with Spider-Man's alter ego, Peter Parker, in his office.

This newspaper consists of a black, white, and red production-made newspaper cover dated "TUESDAY OCTOBER 22, 2001" reading "TIMES SCARE!" over an image of the fight with the caption "Spider-Man, Green Goblin Attack City!" underneath. The interior and back of the cover feature several more stories, TV listings, and a weather report. It is in good overall condition with some minor signs of wear from production and discoloration from age.

Dimensions: 15" x 11 3/4" (38 cm x 30 cm)

Estimate: \$1,000 - 1,500



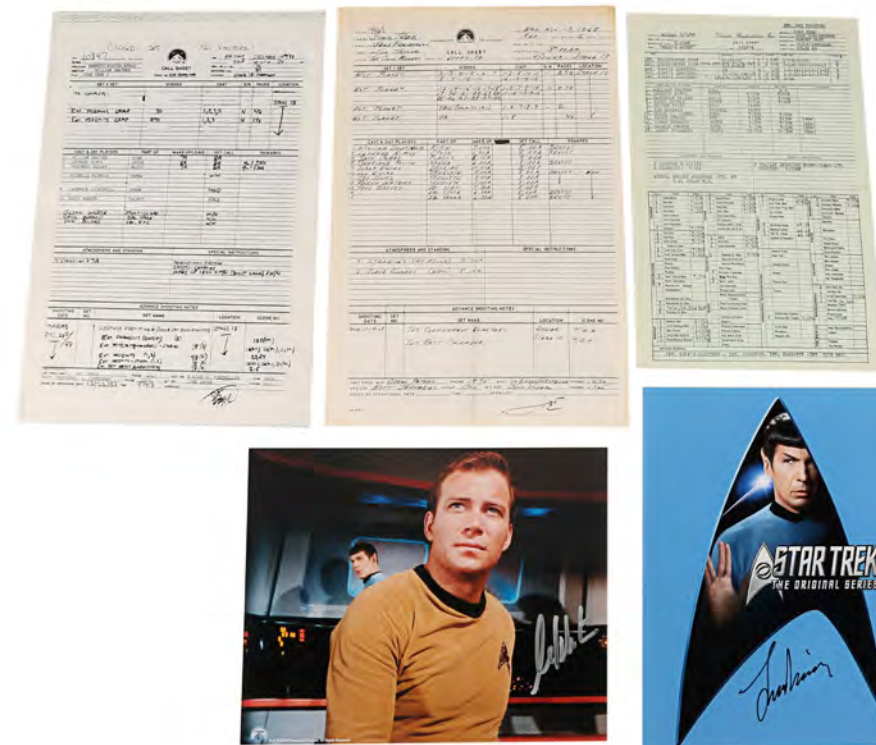
604. Pilot Tunic

STAR TREK: THE ORIGINAL SERIES (TV SERIES 1966-1969)

A Starfleet tunic from the pilot episode of Star Trek: The Original Series. Starfleet officers wore their tunics while on duty aboard the Enterprise. In the pilot episode "The Cage" (100), the shirts had ribbed necklines, color-matched to the tunic, not solid black necklines, but they were subsequently modified for use in the rest of the series.

The velour top was originally blue, indicating that it was worn by science officers, but turned mauve after repeated cleanings. A metal zipper runs up the back with the instruction "Iron Like Nylon, Avoid Hot Iron" printed alongside it inside. The tunic is in fair overall condition and exhibits some wear from age and production use, with the seams on the arms having split from the wrist up and both shoulders split. The collar has been reinforced with extra material but this has started to come away.

Estimate: \$4,000 - 6,000



605. Set of Call Sheets and William Shatner and Leonard Nimoy Autographs

STAR TREK: THE ORIGINAL SERIES (TV SERIES 1966-1969)

A set of call sheets and William Shatner and Leonard Nimoy autographs from Star Trek: The Original Series. Two of the call sheets are from the original series (dated "Monday 6/6/66" and "Wed, Nov 13, 1968" respectively) and one sheet is from the production of Star Trek V: The Final Frontier (dated "December 23rd/88"). The Shatner and Nimoy autographs are written on promotional stills next to pictures of the actors in character. The call sheets have been folded and have crease lines in the middle.

Dimensions (largest call sheet): 13" x 8 1/2" (33 cm x 21.5 cm); (stills) 9 3/4" x 8" (25 cm x 20 cm)

Estimate: \$800 - 1,200

606. Set of Eleven Klingon Deck Grating Pieces

STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

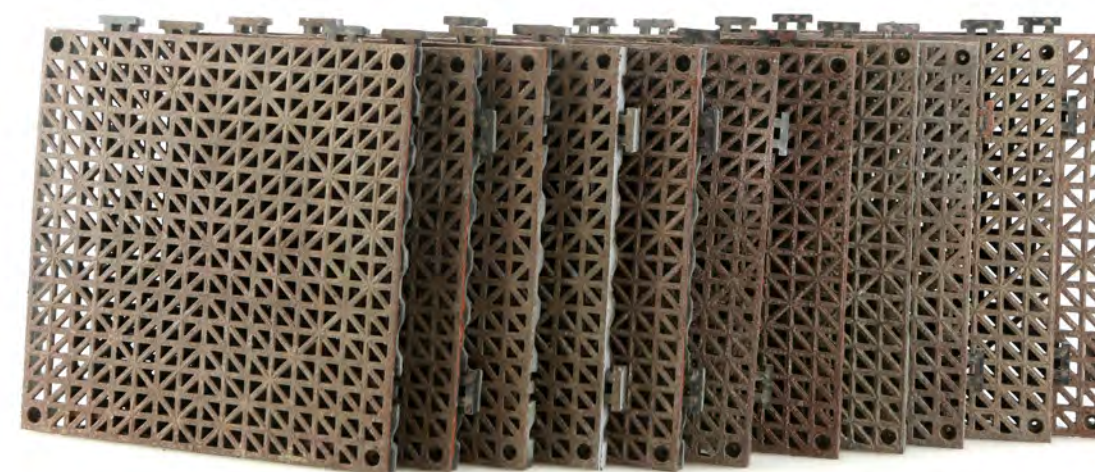
A set of eleven Klingon deck grating pieces from the production of Gene Roddenberry's long-running sci-fi television franchise, Star Trek. From Star Trek: The Next Generation onward, the Klingons, a warrior race, flew starships with interiors made of old weathered metals in dark shades of red and black.

brown to give them a rusted, weathered look. The lot is in good overall condition with some wear from use and age, including slight warping and some of the connectors being broken off.

Dimensions (each): 12 1/2" x 12" x 1" (32 cm x 30.5 x 3 cm)

The semi-flexible black plastic grating comes in interlocking squares that attach through two connectors on one side that fit into the two slots found on the other three sides of their counterparts. They have been painted gray, dark red, and

Estimate: \$500 - 700





607. Nebula-Class Starship Alternate Sensor Pod Mock-Up

STAR TREK: THE NEXT GENERATION (T.V. SERIES 1987-1994)

A Nebula-class starship alternate sensor pod mock-up from the production of Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. Designed by scenic artist Doug Drexler, the alternate sensor pod was conceived as a variant to the starship class' first pod, but was ultimately not used.

This mock-up uses both original resin parts as well as pieces from a Miranda-class model kit and an Apple adjustable keyboard, and is painted matte dark gray.

Affixed to the bottom is a small metallic sticker with the Star Trek: The Original Series command insignia and the number 10281. It is in fair overall condition with minor scuffs to the paint and wear from age, and a corner broken off of its base.

Dimensions: 12" x 11" x 6" (30.5 cm x 28 cm x 15.5 cm)

Estimate: \$700 - 900

608. El-Adrel IV Creature Mask

STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

An El-Adrel IV creature mask from Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. In the Season 5 episode "Darmok," Captain Jean-Luc Picard (Patrick Stewart) found himself stranded on the planet El-Adrel IV with Dathon (Paul Winfield), a Tamarian captain who spoke in a language made up entirely of metaphors. The two captains had to then learn to communicate and work together in order to defeat the deadly creature that attacked them.

The mask is made of latex and polyfoam, painted brown with a pink mouth and cream-color horns and tusks. A large opening in the front gives the wearer a limited ability to see.

The mask is in good overall condition with some wear from production and age, including cracking and flaking to the pain, and some deterioration to the latex.

Dimensions: 22" x 20" x 19" (56 cm x 51 cm x 48.5 cm)

Estimate: \$800 - 1,200



609. Cardassian Torture Actuator

STAR TREK: THE NEXT GENERATION (T.V. SERIES 1987-1994)

A Cardassian torture actuator from Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. In the episode "Chain of Command, Part II" (611), Cardassian Gul Madred (David Warner) used a torture actuator to control a device he implanted in the chest of Jean-Luc Picard (Patrick Stewart), which shot extreme pain throughout the captured captain's body.

The actuator is made of molded resin with additional details adhered to its surface. It is painted metallic bronzetone, goldtone, coppertone, and dark gray. This actuator has no electronic components and does not feature the red lights seen in many shots. It is in good overall condition, with some wear from production including some light scuffing to the paint.

Dimensions: 5" x 3 1/2" x 1" (13 cm x 9 cm x 3 cm)

Estimate: \$800 - 1,200

610. Seventh Season Crew Plaque and Combadge

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A seventh season crew plaque and combadge from the production of Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. Commemorative plaques were gifted to the crew at the end of each season of The Next Generation, this lot was from the seventh and final season of the series. Combades were worn by all Starfleet personnel during the series, and as such, many were made for production. The plaque is made with three layers: a wooden base, a black resin sheet with the shape of the Enterprise "D" cut out, and a clear acrylic layer with the words "Star Trek: The Next Generation", "Seventh Season", and the Starfleet insignia in goldtone-colored foil on the underside. The layers are held together by four metal screws. The combadge is made of goldtone-and-silvertone-painted resin with Velcro® on the back. The lot is in good overall condition with some wear from handling and age, including scratches in the acrylic layer and wear to the paint on the combadge. Dimensions (largest): 17" x 9 1/2" x 1 1/2" (44 cm x 24.5 cm x 4 cm); (smallest): 2" x 1 3/4" x 1/4" (5.5 cm x 4.5 cm x 1 cm)

Estimate: \$1,200 - 1,800



611. Starfleet Science Division Uniform

STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

A Starfleet science division uniform from Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. Used by the main cast through Season 2 and background characters through Season 4, the first iteration of the Next Generation Starfleet uniform was distinctive for its thin colored piping along the neck, low collar, and for being form-fitting jumpsuits, in contrast to the two-piece, high-collared variants introduced at the start of Season 3.

This black-and-blue science division Starfleet uniform is made of Spandex, cotton, and polyester. It features blue piping along the neck, a zipper front, elastic stirrups on the pant legs, and a Velcro® patch for attaching the combadge. Inside the uniform is a label with the numbers "42" and "#240" handwritten on it. Also included is a replica goldtone and silvertone painted resin combadge with a Velcro® backing as well as two replica magnetic goldtone painted resin collar pips (attached to a single backing purposefully broken off at the required width), signifying a lieutenant rank. These replicas are included to complete the costume for display. The uniform is in excellent overall condition with minimal wear.

Estimate: \$1,500 - 2,500

612. Starfleet Command Division Skant Uniform

STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

A Starfleet command division skant uniform from Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. Featured prominently in Season 1 and then less as the series went on, the skant variant of the Starfleet uniform features short sleeves and a short skirt-like bottom.

This Spandex, cotton, and polyester blend uniform features the Season 1 neck piping, internal zippers from shoulder to collar and shoulder to waist, a Velcro® wrap-enclosure at the bottom, and a Velcro® patch for attaching the combadge. This uniform is black and dark red, with red signifying the command division color in all series and films taking place during or after The Next Generation. Inside the skant is a label with the numbers "36" and "403" handwritten on it. Also included is a replica goldtone and silvertone painted resin combadge with a Velcro® backing as well as a replica single magnetic goldtone painted resin collar pip, signifying an ensign rank. These replicas are included to complete the costume for display. The uniform is in excellent overall condition with minimal wear.

Estimate: \$2,000 - 3,000



613. Klingon Starship Bridge Chair

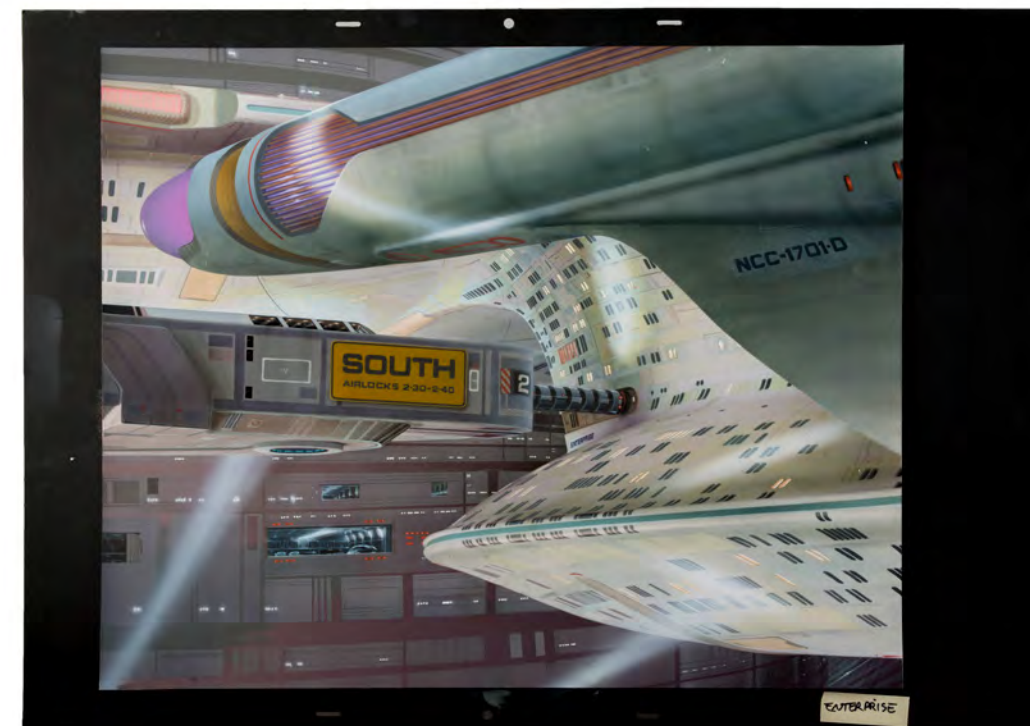
STAR TREK V: THE FINAL FRONTIER (1989)/STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

A Klingon starship bridge chair from the production of William Shatner's sci-fi sequel Star Trek V: The Final Frontier and the television series Star Trek: The Next Generation. Built for use in the theatrical films, many of the distinctive Klingon set pieces, such as chairs, were reused on the various television series, including The Next Generation.

This chair is constructed over a wooden frame on a rotating base with black leatherette cushions and accent pieces, vents, corrugated pipes, and a pointed turbine ornament in the center painted red, brown, and gray to resemble rusted metal. Goldtone Klingon text is embedded into the cushion. The chair is in good overall condition with some wear from production and age, including paint chipping throughout.

Dimensions: 42" x 42" x 42" (107 cm x 107 cm x 107 cm)

Estimate: \$4,000 - 6,000



614. Hand-Painted Starship Enterprise Docking Matte Painting

STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

A hand-painted Starship Enterprise docking matte painting from the production of Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. In the Season 1 episode "11001001," a highly detailed matte painting was used to depict the Enterprise docked at Starbase 74 for routine maintenance.

The image features the port side of the Enterprise docked at a starbase, and is hand-painted on thick paper attached to black foam core illustration board with holes at the top and bottom for hanging and a piece of tape on the bottom right corner reading "Enterprise". The painting is in excellent overall condition with minimal wear from production, including a bit of edge wear to the black foam board. Dimensions: 26" x 18" (66.25 cm x 45.75 cm)

Estimate: \$5,000 - 7,000



615. USS Enterprise (NCC-1701-D) Model Miniature Saucer Δ

STAR TREK: THE NEXT GENERATION (T.V. SERIES, 1987-1994)

A model miniature saucer of the USS Enterprise (NCC-1701-D) from the production of Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. The Enterprise-D was the fifth iteration of the Galaxy-class Federation starship seen within the Star Trek universe. Under the command of Captain Jean-Luc Picard (Patrick Stewart), the ship launched in the year 2363, as seen in the series premiere episode "Encounter at Farpoint" (101).

supports joining the pieces, numerous windows painted silvertone or cut out to be lit from the interior, and the lettering "NCC-1701-D" affixed to the saucer. The miniature exhibits some paint scuffing and chipped fiberglass from production and storage, but it remains in good overall condition.

Dimensions: 35" x 29" x 7" (89 cm x 73.75 cm x 18 cm)

This hand-painted gray, white, and goldtone fiberglass saucer was designed by Andrew Probert and constructed by modelmaker Greg Jein for use beginning in the third season. It is glued to an elevated cardboard base with foam core triangle

Estimate: \$5,000 - 7,000

616. Screen-Matched Borg Cube Hull Section Display

STAR TREK: THE NEXT GENERATION (T.V. SERIES 1987-1994)

A screen-matched Borg cube hull section display from Gene Roddenberry's sci-fi television series Star Trek: The Next Generation. In the episode "Q Who" (216), the crew of the Enterprise encountered the Borg for the very first time and upon opening fire on the Borg cube pursuing them, found that any damage that its hull took was instantly fixed by the cube's regenerative properties. This model miniature hull section screen-matches to the close-up shot of the damaged hull repairing itself seen on the Enterprise's viewscreen.

The hull section consists of paneling, piping, and other small details made of resin, foam, and plastic painted in various shades of matte gray. There are several areas of intentional production-made damage simulating impact from photon torpedos. The hull section is displayed in a clear acrylic case. It is in good overall condition with minor signs of wear from production and age, including some paint chipping and loose pieces. Dimensions (in display): 40" x 40" x 12" (101.75 cm x 101.75 cm x 30.5 cm)

Estimate: \$3,000 - 5,000



617. Production-Made Starship Decal Sheet

STAR TREK: THE NEXT GENERATION (T.V. SERIES 1987-1994)/ STAR TREK V: THE FINAL FRONTIER (1989)

A production-made starship decal sheet from the production of William Shatner's sci-fi sequel Star Trek V: The Final Frontier and the television series Star Trek: The Next Generation. Model makers used decals such as ship names, registration numbers, and allegiance insignias to add details to starship models.

This full-color, semi-gloss paper decal sheet includes letters and numbers; Klingon, Romulan, and Starfleet emblems; various registration numbers including 1701-A and 1701-D; ship names for the Enterprise and shuttlecraft Galileo, Columbus, and Copernicus; and various decorative flourishes. Most notable on this decal sheet is the inclusion of the Cobra emblem from G.I. Joe, which model maker and G.I. Joe fan Gregory Jein used on the academy flight training crafts seen in the Next Generation episode "The First Duty" (519) and the large numbers "3" and "7" for the Copernicus and Galileo shuttlecraft models Jein made for Star Trek V. The sheet is in excellent overall condition with minor creasing around the edges.

Dimensions: 23" x 17" (30.5 cm x 28 cm)

Estimate: \$1,000 - 1,500



618. Klingon Costume

PARAMOUNT PARKS

A Klingon costume from Paramount Parks' former Star Trek attraction, Star Trek: The Experience, in Las Vegas, Nevada. Character performers wore costumes based on those seen in the Star Trek film and television franchise as they interacted with guests.

The costume consists of a black zip-front cotton-blend undershirt with black faux fur sleeves with two gray-painted resin Klingon badges on the left sleeve; a black leatherette collar piece with rubber piping and gray-painted resin embellishments; a gray leatherette tunic with plastic, rubber, and metal detailing; a detachable gray foam-rubber spine to hide the tunic's zipper; a black and brown foam rubber baldric; a resin disruptor inside a gray leatherette holster hanging from a metal chain; a pair of black leatherette gauntlets with rubber rings; a pair of fingerless black leatherette gloves with soft knuckle spikes; a black leather belt with a gray painted resin buckle; a pair of gray Spandex-blend pants with ribbed vertical piping and shoe stirrups; a pair of black leatherette knee-high boots with gray accents and soft leatherette spikes; and a foam latex headpiece with a ridged forehead painted in dark red-brown flesh tones and thick black hair adhered to the eyebrows and scalp. Throughout the various components of the costume are several Paramount Parks wardrobe tags hand-labeled for "Zachary H." The lot is in fair overall condition with wear from use and age, including deterioration to the foam rubber and latex, several broken resin elements, and loose or missing pieces throughout.

Estimate: \$2,000 - 3,000

619. Ferengi Phaser and Gold-Pressed Latinum

STAR TREK: DEEP SPACE NINE (T.V. SERIES, 1993-1999)

A Ferengi phaser and gold-pressed latinum from the production of the science-fiction sequel series Star Trek: Deep Space Nine. Ferengi used a distinctive variation of phaser, emblazoned with the insignia of the Ferengi Alliance, to defend their treasured gold-pressed latinum from any might take it.

The resin phaser is painted primarily brown with details including sculpted buttons, the Ferengi Alliance insignia in green, and a metal emitter tip on the front. The two pieces of gold-pressed latinum, in the sizes known in-canon as a "slip" and a "bar," are also resin painted in a metallic goldtone. The lot is in good overall condition with some wear from production and age, including paint chipping and discoloration to the bottom of the phaser.

Dimensions (largest): 6 1/2" x 4" x 1 1/2" (17 cm x 10.5 cm x 4 cm); (smallest): 2 1/2" x 1 1/2" x 1/2" (6.5 cm x 4 cm x 1.5 cm)

Estimate: \$600 - 800



620. Jem'Hadar Phaser Pistol**STAR TREK: DEEP SPACE NINE (T.V. SERIES, 1993-1999)**

A Jem'Hadar phaser pistol from the production of the science-fiction sequel series Star Trek: Deep Space Nine. The Jem'Hadar, the Dominion's genetically engineered humanoid-reptilian super soldiers, carried distinctive plasma weapons in both rifle and pistol variants.

The prop pistol is made of resin and painted dark metallic-gray with silvertone and brasstone elements and a few adhesive decals on the back to add printed details. It is in good overall condition with wear from production and age, including various scuffs and paint chipping throughout, as well as a few cracks in the resin.

Dimensions: 9" x 5 1/2" x 2 (23 cm x 14 cm x 5.5 cm)

Estimate: \$500 - 700

**621. Promenade Alien Mask****STAR TREK: DEEP SPACE NINE (T.V. SERIES, 1993-1999)**

A Promenade alien mask from the production of the science-fiction sequel series Star Trek: Deep Space Nine. Members of this unnamed species of long-headed aliens were seen throughout the series spending time in the space station's Promenade, in Quark's Bar, and the Replimat.

The mask is made of foam latex painted light brown and features resin teeth and gums as well as a padded chin rest inside attached to thick wire that enabled the mouth to move to a limited degree. A label inside the mask bears the number "20387". The mask is in fair overall condition with wear from age, including discoloration to the paint, some warping to the overall shape, and crumbling and deterioration to the foam Latex, especially around the eye holes and neck. The mask is fragile and should be handled with care.

Dimensions: 13" x 10" x 16" (33.5 cm x 25.5 cm x 41 cm)

Estimate: \$500 - 700

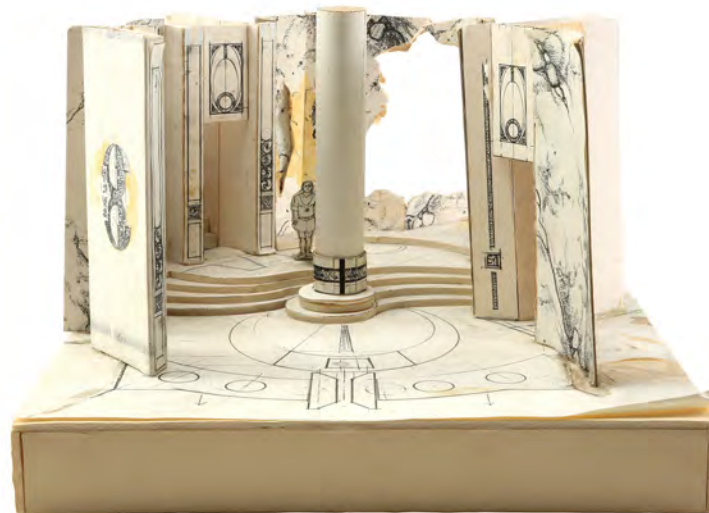
**622. Bajoran Temple Set Concept Model****STAR TREK: DEEP SPACE NINE (T.V. SERIES, 1993-1999)**

A Bajoran temple set concept model from the production of the science-fiction sequel series Star Trek: Deep Space Nine. Devoutly religious, the Bajoran people worship the Prophets at shrines and temples, found throughout their homeworld of Bajor and aboard the neighboring space station Deep Space 9.

This concept model is made of foam board and cardboard held together with hot glue with printed images of pencil sketches adhered to the surfaces to depict stone texture, decorations, and Bajoran insignias. A lone Bajoran figure, depicted in a foam board cutout, stands on a raised altar-like surface. There are six unattached pieces also included: two wooden dowel columns, three foam board wall segments, and a small resin piece labeled "B." The lot is in fair overall condition with wear from age and handling throughout, including tears in both the paper and foam board.

Dimensions (largest): 19" x 16" x 11" (48.5 cm x 41 cm x 28 cm); (smallest): 1 1/2" x 1" x 1" (4 cm x 3 cm x 3 cm)

Estimate: \$500 - 700



5.08' (1.55 m)

**623. Dr. Julian Bashir's (Alexander Siddig) Civilian Attire****STAR TREK: DEEP SPACE NINE (T.V. SERIES, 1993-1999)**

Dr. Julian Bashir's (Alexander Siddig) civilian attire from the science-fiction sequel television series Star Trek: Deep Space Nine. In the Season 2 episode "The Siege," Bashir and several other Starfleet officers remained aboard the recently evacuated Deep Space 9, wore civilian clothing and hid in access conduits in an attempt to stop the Bajoran extremist group known as the Circle (or the Alliance for Global Unity) who were attempting to take over the space station.

This costume consists of a blue half-suede, half-leather jacket with an open front, black synthetic-fabric lining, an attached leather belt, and a sewn-in wardrobe tag reading "DEEP SPACE NINE Mr. S. El Fadil" (Siddig El Fadil was Alexander Siddig's stage name at that time); a zip-back blue shirt with a mock turtleneck collar; a pair of brown-green cotton pants with a large brown suede patch on each leg and shoe stirrups; and a black leather belt. The belt, pants, and shirt are all labeled "Mr. S. El Fadil." The costume is in good overall condition with some wear from production and age, including loose threads in the pants and various stains on the shirt and pants.

Estimate: \$1,000 - 1,500

624. Dominion Outpost Model Miniature**STAR TREK: DEEP SPACE NINE (T.V. SERIES, 1993-1999)**

A Dominion outpost model miniature from the production of the sci-fi sequel series Star Trek: Deep Space Nine. In the Season 7 episode "Once More Unto the Breach", General Martok (J.G. Hertzler) led a group of Klingon Birds-of-Prey in an attack run on a Dominion outpost on Treka V.

The model is constructed primarily of plated plastic and resin based on molds of the center structure of the Deep Space 9 station. The center of the model features a hole through which smoke emitted during the attack run sequence. The surrounding mountains are carved from foam with bits of model greenery added throughout. The entire scene is built onto a wooden base and includes some lighting, with fiber-optic cables designed to provide interior lighting. This miniature is in excellent overall condition with minimal wear from production and age. Dimensions: 61" x 61" x 18" (155 cm x 155 cm x 45.75 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$4,000 - 6,000



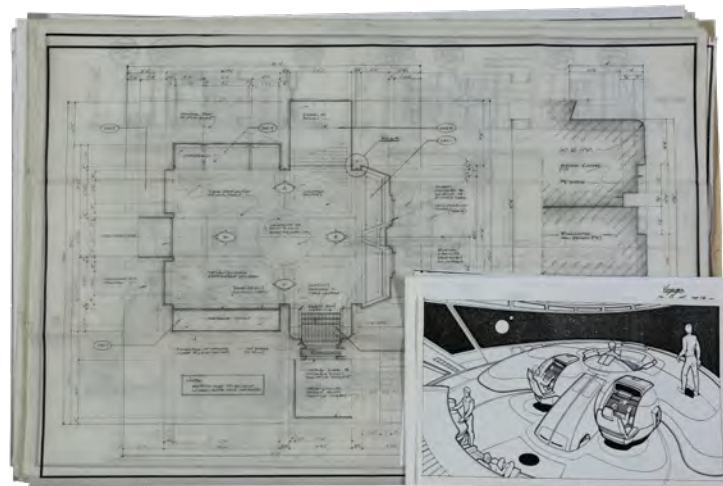
625. Captain Nicole Janeway's (Genevieve Bujold) Pilot Episode Starfleet Uniform

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

Captain Nicole Janeway's (Genevieve Bujold) Starfleet uniform from the pilot episode of the sci-fi television series Star Trek: Voyager. Bujold portrayed Janeway, Captain of the USS Voyager, for a brief period in the series pilot before leaving the role, at which point the character's name was changed to Kathryn Janeway and Bujold was replaced by Kate Mulgrew.

This black wool zip-up jumpsuit uniform with the signature maroon shoulders denoting Starfleet's Command division features a Velcro patch on front for affixing a Starfleet badge, a wardrobe tag sewn into the collar marked "Genevieve Bujold #1", Velcro closures on the cuffs, tapered ankles, and black polyester cinching straps on the interior. It exhibits staining on the left shoulder and minor signs of wear throughout, but the uniform remains in good overall condition.

Estimate: \$1,000 - 1,500



626. Set of Voyager Blueprints and Printed Concept Art

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

A set of Voyager blueprints and printed concept art from the production of the sci-fi television series Star Trek: Voyager. This set was used during pre-production to construct the USS Voyager's distinctive interior.

This lot consists of 42 set blueprints, five black-and-white printed copies of production illustrator Jim Martin's concept art for Voyager's bridge, and two black-and-white prints dated "7.94" of senior illustrator Rick Sternbach's concept art for a "Type IV Starfleet Phaser". The lot is in good overall condition with minor folds and creasing from production.

Dimensions (largest): 24" x 36" (61 cm x 91.5 cm); (smallest): 11" x 17" (28 cm x 43.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$500 - 700



627. Seven of Nine's (Jeri Ryan) Mademoiselle de Neuf Sweater

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

Seven of Nine's (Jeri Ryan) Mademoiselle de Neuf sweater from the science-fiction adventure series Star Trek: Voyager. In the two-part story "The Killing Game" (418/419), Seven of Nine wore her sweater while living as Mademoiselle de Neuf ("Miss of Nine") in an elaborate holodeck simulation of the French Resistance during World War II, where she and her crewmates were hunted by the Hirogen, who took over the ship and set up this deadly sport. The lambswool-nylon blend sweater is cream color with speckled shades of darker browns and grays throughout, and features a white lining inside the sleeves, a zipper front, and a sewn-in white tag on the inside that reads "DEEP SPACE NINE" (it was likely first used on DS9) in printed type and "JERY [sic] RYAN" in handwriting. The sweater is in good overall condition with some signs of wear from production.

Estimate: \$800 - 1,200



629. Tom Paris' (Robert Duncan McNeill) Lieutenant Promotion Pips and Presentation Box

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

Tom Paris' (Robert Duncan McNeill) lieutenant promotion pips and presentation box from Season 6 of the sci-fi television series Star Trek: Voyager. In the episode "Unimatrix Zero: Part I" (626), Captain Janeway (Kate Mulgrew) reinstated Paris' rank by presenting him with a new lieutenant pip.

This lot consists of resin and metal ensign and lieutenant pips with back clasps, as well as a velvet-lined, rust-color wooden presentation box with metallic details. It is in excellent overall condition with minor scratches to the box.

Dimensions (largest): 4 1/2" x 3" x 1 1/2" (11.5 cm x 8 cm x 4 cm); (smallest): 1/2" x 1/2" x 1/2" (1.5 cm x 1.5 cm x 1.5 cm)

Estimate: \$1,000 - 1,500



628. Klingon Broadsword

STAR TREK: ENTERPRISE (T.V. SERIES, 2001-2005)

A Klingon broadsword from the science-fiction prequel series Star Trek: Enterprise. At the end of the two-part pilot episode "Broken Bow," a Klingon broadsword hung in a place of prominence and honor above the main entrance to the Klingon High Council Chamber on Qo'noS, where Captain Archer (Scott Bakula) and crew return Klaang (Tommy Lister Jr.) to his people. The large sword is made of silvertone metal with bronze-colored wire wrapped tightly around the grip, silvertone tape cut into a decorative pattern adhered along one side's guard and fuller strips of dark brown leather tied at both ends of the guard and the grip. The pommel has bronzetone metal in the center of either side. The sword is in good overall condition with some wear from production and age in addition to its production-made weathering, including scratches and tears in the metallic tape, areas of discoloration or small stains along the blade, and various scuffs and dents throughout. Dimensions: 54" x 12" x 2" (137.5 cm x 30.5 cm x 5.5 cm)

Estimate: \$1,000 - 1,500



630. Screen-Matched Kazon Predator-Class Carrier Wreck Model Miniature

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

A screen-matched Kazon Predator-class carrier wreck model miniature from the sci-fi television series Star Trek: Voyager. In the two-part pilot "The Caretaker" (101/102), Chakotay (Robert Beltran) crashed the Val Jean into the side of a Kazon carrier to protect the Voyager.

This model is constructed of cardboard, foam board, plastic, metal, and wood distressed to appear burnt and affixed with small LED lights marked "HEATH." It is in fair overall condition with notable wear from production and age, including crude wiring exposed. Dimensions: 42" x 12" x 9" (107 cm x 30.5 cm x 23 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$1,200 - 1,800

631. 29th Century Starfleet Uniform

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

A 29th century Starfleet uniform from the sci-fi television series Star Trek: Voyager. In the Season 5 episode "Relativity," the 29th century Starfleet timeship Relativity journeyed back in time to the 24th century to prevent the detonation of an explosive planted on Voyager, which would have created a massive time paradox. This heavy, dark green wool zip-back jumpsuit uniform features a quilted brown fabric right shoulder and arm, a Velcro® patch on front for affixing a Starfleet badge, a black, Lycra-blend lining, a white cotton undercollar with hook enclosures, a front zipper fly, elastic shoe stirrups, and a sewn-in tag reading "VOYAGER Matt Hanson," who had the uncredited role of "Timeship Alien" in the episode. The lot is in excellent overall condition with some wear from production and age, including loose threads, a split seam under the right arm, and the main zipper being a bit tough to pull in places.

Estimate: \$2,000 - 3,000



632. Dr. Lewis Zimmerman's (Robert Picardo) Starfleet Uniform and Lab Coat

STAR TREK: VOYAGER (T.V. SERIES, 1995-2001)

Dr. Lewis Zimmerman's (Robert Picardo) Starfleet uniform and lab coat from the sci-fi television series Star Trek: Voyager. In the Season 3 episode "The Swarm," the Emergency Medical Hologram (Robert Picardo) encountered a serious malfunction, so Chief Engineer Lieutenant B'Elanna Torres (Roxann Dawson), activated a perfect holographic recreation of the E.M.H.'s creator (and exact look-alike) Dr. Lewis Zimmerman. This black wool operations division zip-up jumpsuit uniform with the signature dark yellow features a Velcro® patch on front for affixing a Starfleet badge, Velcro® closures on the cuffs, tapered ankles with shoe stirrups, and two tags sewn into the collar reading "VOYAGER 42-#117" and "Robert Picardo." Included with the main uniform is a gray cotton-blend undershirt with a zip back, latch collar, snap under-strap, and a sewn-in tag reading "VOYAGER Robert Picardo." The light brown linen lab coat features an open front, two pockets, and a sewn-in tag reading "VOYAGER Robert Picardo."

The lot is in overall excellent condition with minimal wear from production and age, including some loose threads in the lab coat, a tiny hole in the left shoulder, and a small split in the seam between the legs.

Estimate: \$2,000 - 3,000



633. Starfleet Command Fleet Ops Center Guest Badge

STAR TREK: ENTERPRISE (T.V. SERIES, 2001-2005)

A Starfleet Command Fleet Ops Center guest badge from the science-fiction prequel series Star Trek: Enterprise. Visiting species such as the Vulcans, Andorians, and Tellarites wore green guest badges while they visited Starfleet's Fleet Operations Center to discuss the formation of a Coalition of Planets, a precursor to the eventual United Federation of Planets. The plastic badge is green with white text and a white border, and features a small security hologram sticker and logos for Starfleet Command and the United Earth. Too small to be seen on screen, the fine print on the badge includes quotes from Star Trek, The Blues Brothers, Buckaroo Banzai, and a Beatles song. The badge is clipped to a plain black braided nylon lanyard. It is in excellent overall condition, with minimal wear from production. Dimensions: 24" x 2" x 1/2" (61 cm x 5.5 cm x 1.5 cm)

Estimate: \$400 - 600



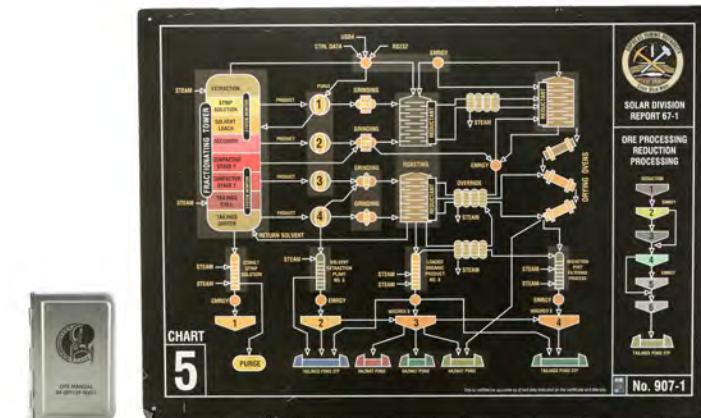
634. Spherical Device

STAR TREK: ENTERPRISE (T.V. SERIES, 2001-2005)

A spherical device from the sci-fi prequel series Star Trek: Enterprise. This otherworldly device was constructed by production, possibly for set decoration in imprisoned geneticist Arik Soong's (Brent Spiner) quarters in the episodes "Borderland" (404), "Cold Station 12" (405), and "The Augments" (406), but its ultimate usage is unknown.

The device is labeled "Panel ID," "Station Code," and "09-62585" and mounted to a gray wooden base. It is in good overall condition with some wear from production and age, including minor scuffing. Dimensions: 15" x 16" x 16" (38.25 cm x 40.75 cm x 40.75 cm)

Estimate: \$500 - 700



635. NX-01 Operations Manual and Orpheus Mining Authority Panel

STAR TREK: ENTERPRISE (T.V. SERIES, 2001-2005)

An NX-01 Operations Manual and Orpheus Mining Authority panel from the sci-fi prequel television series Star Trek: Enterprise. Crew of the Enterprise used the NX-01 Operations Manual throughout the series. In the episodes "Demons" (420) and "Terra Prime" (421), Orpheus' chief administrator John Frederick Paxton (Peter Weller) used the Orpheus Mining Authority panel.

The Operations Manual is made of silvertone aluminum embossed with the NX-01 Enterprise logo with a paper planner and a metallic pen inside. The black Orpheus panel is made of foam board labeled "Chart 5" reinforced with metal sheets. The lot is in good overall condition with four holes drilled in the panel and some scuffing and wear to both pieces. Dimensions: (panel) 43" x 31" x 1" (109.25 cm x 78.75 cm x 2.75 cm); (manual) 8" x 6" x 2" (20.5 cm x 15.25 cm x 5.25 cm)

Estimate: \$800 - 1,200



636. Klingon Bird of Prey Hand-Painted Concept Artwork

STAR TREK: THE MOTION PICTURE (1979)

Klingon Bird of Prey hand-painted concept artwork from Robert Wise's sci-fi film Star Trek: The Motion Picture. Klingon ships were seen investigating a mysterious energy cloud in space in the opening scene of the film. The artwork, by an unknown artist, depicts three Birds of Prey as they fly through space. It is painted with gouache paints on paper which is mounted onto black card.

The ships have been outlined and detailed with black pen. The card backing has been roughly cut at the bottom. Dimensions: 7" x 13 3/4" (18 cm x 35 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500

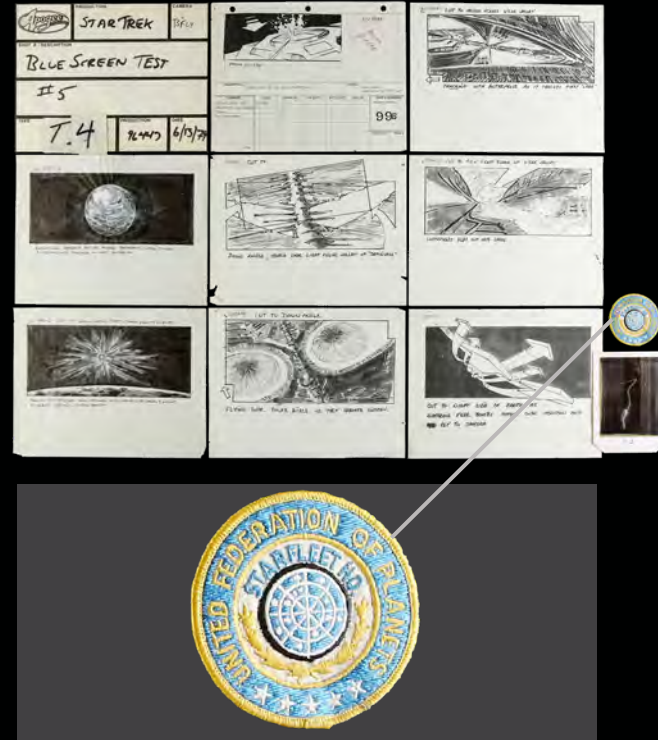
637. Production Ephemera and Patch**STAR TREK: THE MOTION PICTURE (1979)**

Production ephemera and a patch from Robert Wise's space adventure *Star Trek: The Motion Picture*. This lot includes items made by and used during production, including two hand-illustrated ink and paint storyboards depicting the Braincase sphere, six black-and-white printed storyboard copies, a paper production slate labeled "Blue Screen Test", a black-and-white Polaroid of a lightning strike, and a blue and yellow United Federation of Planets Starfleet HQ iron-on patch. The lot exhibits minimal signs of wear from production use and age, and remains in good overall condition.

Dimensions (largest): 8 1/2" x 11" (21.5 cm x 28 cm); (smallest): 3" x 3" x 1/4" (8 cm x 8 cm x 1 cm)

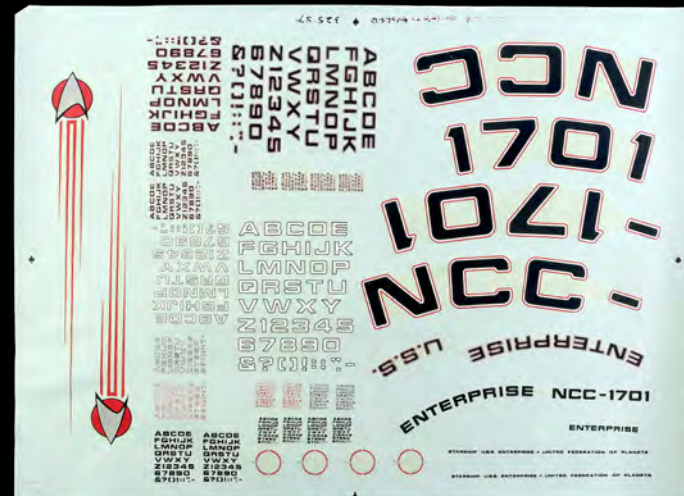
Sold without copyright; see notice on pg 481

Estimate: \$600 - 800

**638. Production-Made Enterprise Decal Sheet****STAR TREK: THE MOTION PICTURE (1979)**

A production-made Enterprise decal sheet from the production of Robert Wise's sci-fi film *Star Trek: The Motion Picture*. Model makers used decals to add details such as ship names, registration numbers, and allegiance insignias to starship models. In this case, the decal sheet has been made for the refit NCC1701 Enterprise, which debuted its new look in this film. This full-color, semi-gloss paper decal sheet features two large copies of the ship's registration number ("NCC-1701"); the words "Enterprise", "Starship U.S.S. Enterprise", and "United Federation of Planets" in various sizes and fonts; the full alphabet, numbers 0-9, and several additional characters in various sizes and fonts; four red circles; and two red and gray Starfleet insignias with long decorative flourishes. The sheet is in good overall condition with some signs of wear from handling and age, including a few small rips and some minor creasing around the edges. Dimensions: 27" x 20" (69 cm x 51 cm)

Estimate: \$500 - 700

**639. Medical Device Δ****STAR TREK: THE MOTION PICTURE (1979)**

A medical device from Robert Wise's space adventure *Star Trek: The Motion Picture*. After Chekov (Walter Koenig) was burned by the V'ger probe, the Enterprise's medical crew put a reparative device around his hand. Similar devices appeared in the ship's sickbay throughout the film.

This beige and black device is constructed of foam-padded cast resin with a vacuformed plastic stand and electrical wiring affixed to a side panel. It is in good but untested overall condition with minor scuffs and torn or exposed wiring, and has been stripped of most identifying decals.

Dimensions: 4 1/2" x 5" x 7 1/2" (11.5 cm x 12.75 cm x 19 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000

**640. Ilia's (Persis Khambatta) Hero Wrist Communicator****STAR TREK: THE MOTION PICTURE (1979)**

Ilia's (Persis Khambatta) hero wrist communicator from Robert Wise's space adventure *Star Trek: The Motion Picture*. Lieutenant Ilia wore her portable wrist communicator before she was kidnapped and replaced with an artificial-intelligence lookalike by the V'ger probe.

This communicator is composed of resin painted tan with a metal wristband, a reflective sticker on top, a "4" sticker on the front, and "10 Persis" and "Persis 4" written on the interior. Tape along the inside of the wristband is loose, and stickers on the front have flaked off, but the communicator remains in good overall condition.

Dimensions: 3" x 1 1/2" x 2 1/2" (7.75 cm x 4 cm x 6.5 cm)

Estimate: \$2,000 - 3,000

**641. Tricorder****STAR TREK: THE MOTION PICTURE (1979)**

A tricorder from Robert Wise's space adventure *Star Trek: The Motion Picture*. Multiple Starfleet personnel, including Commander Spock (Leonard Nimoy) and Captain Willard Decker (Stephen Collins), used their newly designed, portable tricorders throughout the film.

This vacuformed plastic device is painted gray with black grips on each side, goldtone and silvertone controls on the reverse, and the Starfleet logo stenciled on front. The body exhibits visible cracking and the paint is scuffed throughout, but the tricorder remains in fair overall condition.

Dimensions: 6" x 4 1/4" x 2 1/2" (15.25 cm x 11 cm x 6.5 cm)

Estimate: \$3,000 - 5,000

642. Starfleet Rear Admiral Uniform

STAR TREK: THE MOTION PICTURE (1979)

A Starfleet admiral uniform from the production of Robert Wise's space adventure *Star Trek: The Motion Picture*. The *Star Trek* franchise's first theatrical venture introduced a refit Enterprise, new uniforms, and the newly promoted Admiral James T. Kirk (William Shatner). Starfleet Admiral costumes were predominantly worn by Kirk within the film, though it cannot be ruled out that another actor may have also played an Admiral in the film at some point. The silk-lined, linen-blend uniform consists of a green and tan top with a zip back and hook-and-clasp collar, and a matching pair of green pants with shoe stirrups. The top includes a front belt life support monitor buckle made of plastic. The top and pants both include Western Costume Co. wardrobe tags complete with sizing information and the numbers "2254 - 1" and "2254 - 2," respectively. Sewn onto the jacket, at a later point, are inaccurate rank insignia in the form of captain rank sleeve stripes (instead of rear admiral stripes) and triangle patches on the epaulettes (instead of star patches). The lot is in good overall condition with some signs of wear from production and age, including staining throughout the jacket.

Estimate: \$7,000 - 9,000



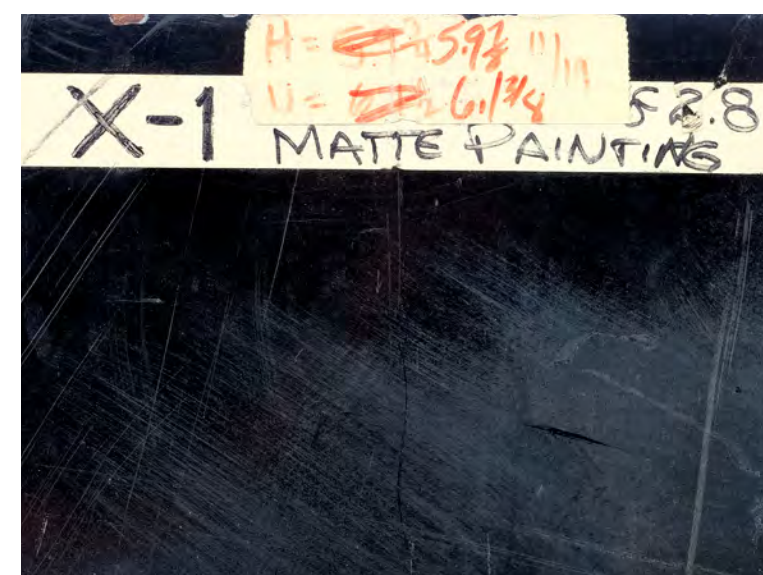
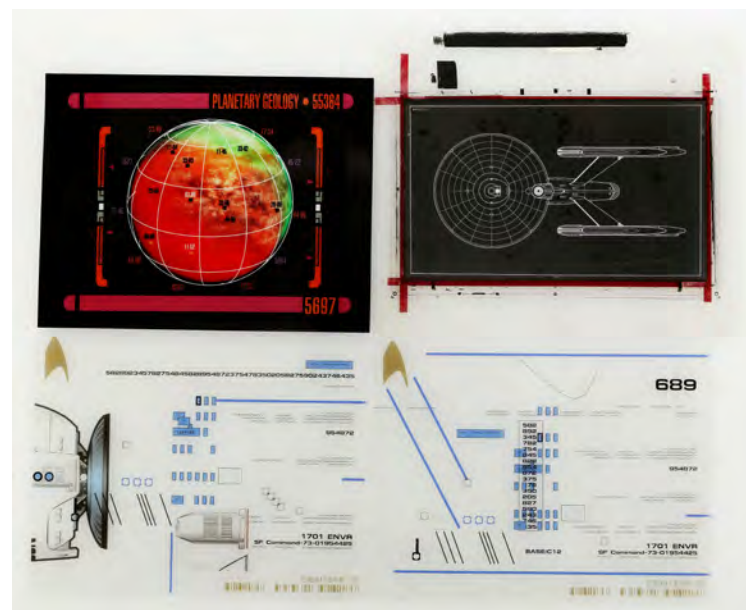
643. Set of Four PADD and Computer Screens

STAR TREK: THE MOTION PICTURE (1979)/ STAR TREK: INSURRECTION (1998)/STAR TREK: INTO DARKNESS (2013)

A set of four PADD and computer screens from various *Star Trek* installments including Robert Wise's *Star Trek: The Motion Picture*, Jonathan Frakes' *Star Trek: Insurrection*, and J. J. Abrams' *Star Trek: Into Darkness*. An iconic staple of the franchise, the futuristic glowing display screens appeared on computers and PADDs (Personal Access Display Devices) throughout the films.

This lot consists of one PADD screen made of clear plastic and tape by *Star Trek: The Motion Picture*'s original visual effects company, Robert Abel's Astra Image Corporation, another featuring Next Generation-era LCARS computer formatting made on a black plastic sheet for *Insurrection*, and two clear plastic sheets made for *Into Darkness* marked in black and blue ink and featuring the goldtone Starfleet insignia. The lot is in good overall condition with wear from production and age throughout, including adhesive residue, some scuffs, and light scratching. Dimensions (largest): 12" x 10" x 1/4" (30.5 cm x 25.5 cm x 1 cm); (smallest): 11" x 8 1/2" x 1/4" (28 cm x 22 cm x 1 cm)

Estimate: \$1,200 - 1,800



644. Hand-Painted Rocco Gioffre V'ger Pathway Matte Painting

STAR TREK: THE MOTION PICTURE (1979)

A hand-painted Rocco Gioffre V'ger pathway matte painting from the production of Robert Wise's space adventure *Star Trek: The Motion Picture*. After an energy probe contacted the USS Enterprise, the ship's crew explored its source before it could destroy Earth.

This hand-painted matte painting was created for the long walk undertaken by Admiral Kirk (William Shatner) and his crew on a pathway inside the V'ger vessel. The painting is rendered in mixed media on masonite and labeled "X-1 Matte Painting" on tape by

matte artist Rocco Gioffre. The masonite exhibits some signs of handling and wear, but it remains in good overall condition.

Dimensions: 86" x 43 1/2" x 2" (218.5 cm x 110.5 cm x 5 cm)

Special shipping required; see notice on pg 481

Estimate: \$10,000 - 15,000

645. Hand-Drawn Production Art and Photos

STAR TREK II: THE WRATH OF KHAN (1982)

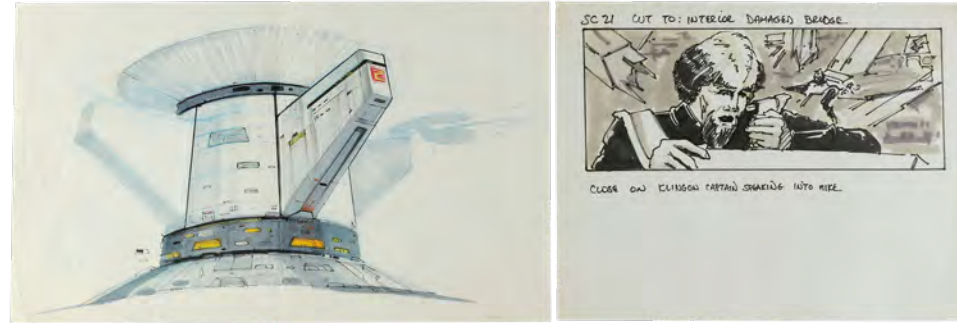
Hand-drawn production art and photos from Leonard Nimoy's sci-fi sequel Star Trek II: The Search for Spock. The pieces in this set were used for reference during production.

The lot consists of a hand-drawn storyboard of a Klingon captain rendered in ink, a hand-drawn concept illustration of the USS Enterprise, an unidentified space station rendered in ink and pencil on illustration paper, and three color behind-the-scenes photographs, including one featuring the station and ships. This lot remains in good overall condition with minor wrinkling and wear from age throughout.

Dimensions (largest): 8 1/2" x 14" (22 cm x 35 1/2 cm); (smallest): 8 1/2" x 11" (22 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,200 - 1,800



646. Khan's Navigator's (Laura Banks) Headdress

STAR TREK II: THE WRATH OF KHAN (1982)

Khan's Navigator's (Laura Banks) headdress from Nicholas Meyer's sci-fi sequel Star Trek II: The Wrath of Khan. Khan Noonien Singh (Ricardo Montalban) and his fellow Augments, including his trusted Navigator, confronted the crew of the USS Reliant in menacing headdresses distressed by years on the wasteland planet Ceti Alpha V.

This turban-like headdress is constructed from various intentionally distressed and discolored fabrics, including dishcloth, mesh, and elastic, with a honeycomb-shaped foam mask marked "Laura Banks" on a Paramount wardrobe tag. Though tattered and stained throughout by production, the headdress is in good overall condition.

Estimate: \$2,500 - 3,500



647. Hand-Painted Bob Peak Poster Concept Illustration

STAR TREK III: THE SEARCH FOR SPOCK (1984)

A hand-painted Bob Peak poster concept illustration from the promotion of Leonard Nimoy's sci-fi sequel Star Trek III: The Search for Spock. Poster artist Bob Peak created a number of illustrations for films in the Star Trek franchise, including the iconic theatrical release poster for Star Trek III featuring the log-line "A Dying Planet. A Fight For Life."

and McCoy (DeForest Kelley), and an orange and blue color scheme bifurcated horizontally, rather than vertically. The illustration is in excellent overall condition with some stains from use on the reverse and minor wear along the edges of the frame. Dimensions: 32" x 40" x 2" (81.5 cm x 101.75 cm x 5 cm)

This concept illustration, hand-painted by Peak in his signature style, in mixed media on wood-framed illustration board, is for an alternate design to the final produced one-sheet. It features four separate Spock faces, an orange Klingon Bird of Prey rather than the final green, close-ups of Kirk (William Shatner), Saavik (Robin Curtis),

*Sold without copyright; see notice on pg 481
Special shipping required; see notice on pg 481*

Estimate: \$10,000 - 15,000

648. Earth Spacedock Study Model

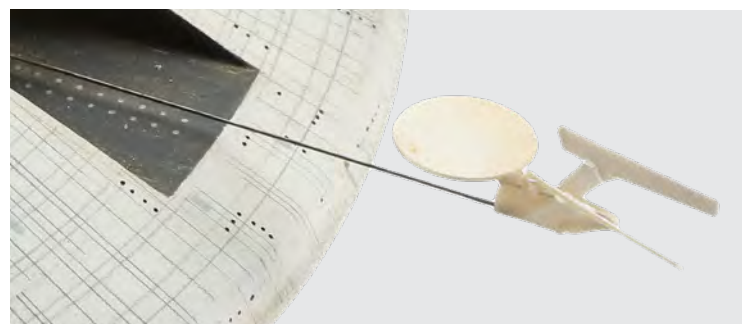
STAR TREK III: THE SEARCH FOR SPOCK (1984)

An Earth Spacedock study model from the production of Leonard Nimoy's sci-fi sequel Star Trek III: The Search for Spock. Following a devastating encounter with Khan Noonien Singh (Ricardo Montalban), the Enterprise returned to the Earth Spacedock for repairs and shore leave. This reference mock-up, which differs slightly from the version seen onscreen, was used to design VFX shots and to determine scale between the ships and the dock.

The maquette is constructed of molded sheet plastic with eight docking bays, plastic antennae, and a wire-supported tiny paper Enterprise entering Dock 1. A metal support beam secures it to a custom display base. A clear acrylic cover is also included. The study model is in excellent overall condition with minimal signs of discoloration or wear throughout.

Dimensions: 12 1/2" x 12 1/2" x 17 3/4" (31 cm x 31 cm x 45 cm)

Estimate: \$6,000 - 8,000



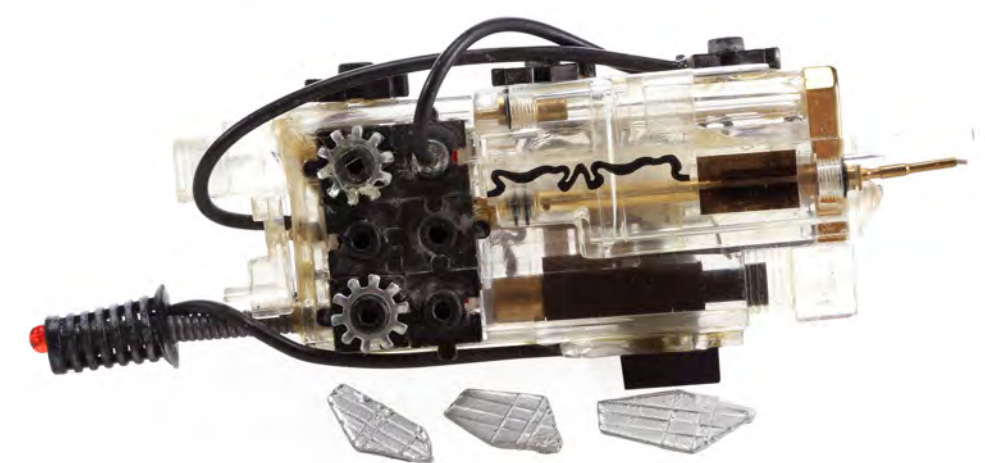
649. Second Unit Clapperboard

STAR TREK VI: THE UNDISCOVERED COUNTRY (1991)

A second unit clapperboard from the production of Nicholas Meyer's science-fiction film Star Trek VI: The Undiscovered Country. The second unit director, Steven C. Jaffe, and his crew used their clapperboard to synchronize sound and keep track of the various takes of the multiple shots they filmed. This black-and-white clapperboard is made of wood, plastic, and metal, with magnets inserted into the wooden sections. It features black and green lettering that reads "2nd Unit STAR TREK VI DIRECTOR: STEVEN C. JAFFE CAMERA: JOHN FANTE DATE: 6.7.91 A CAM." Written in marker are the scene ("X70") and take ("4"), "36 FPS," and "MOS." On the back is a metal frame hook and several large pieces of white gaffer tape, including one that reads "B" in orange handwriting. The clapperboard is in good overall condition with some signs of age and wear from production, including minor scuffs to the wood, as well as fading and scratching to the marker writing.

Dimensions: 1" x 11" x 9 1/2" (2.75 cm x 28 cm x 24.25 cm)

Estimate: \$4,000 - 6,000



650. Borg Neural Processor

STAR TREK: FIRST CONTACT (1996)

A Borg neural processor from the production of Jonathan Frakes' sci-fi sequel Star Trek: First Contact. After killing the Borg drone formerly known as Ensign Lynch (Gary Epper), Jean-Luc Picard (Patrick Stewart) removed the drone's neural processor and attached it to a tricorder, allowing Picard to find out the Borg Collective's plan.

The neural processor is made of clear plastic with goldtone metal embellishments both inside and out, black plastic cogs and puzzle piece-like squares, black wires, a transparent red bead (meant to resemble an LED light), and some adhesive decals with black wire-like designs. Also included are three small loose silvertone plastic pieces that may have at one time been meant to plug into the main processor somehow. The lot is in good overall condition with wear from production and age, including minor scuffs and some dried adhesive residue.

Dimensions: 5" x 2" x 1" (13 cm x 5.5 cm x 3 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$800 - 1,200

651. Phaser Rifle Modulation Adaptor

STAR TREK: FIRST CONTACT (1996)

A phaser rifle modulation adaptor from the production of Jonathan Frakes' sci-fi sequel Star Trek: First Contact. The crew of the Enterprise developed modulation adaptors to help their phaser rifles penetrate highly adaptive Borg shields.

This molded resin adaptor is painted gray and bronze with a clear red window, two clear green acrylic "isolinear chips", small colored lights, and an electronics kit for illuminating them hidden by the resin. The top portion of the resin has come loose from the adaptor, which itself exhibits some scuffing and wear from use but remains in good overall condition.

Dimensions: 6 1/2" x 2" x 1 1/2" (17 cm x 5.5 cm x 4 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$800 - 1,200



652. Jean-Luc Picard's (Patrick Stewart) Ba'ku Civilian Outfit



STAR TREK: INSURRECTION (1998)

Jean-Luc Picard's (Patrick Stewart) Ba'ku civilian outfit from the production of Jonathan Frakes' sci-fi action-adventure *Star Trek: Insurrection*. Having deliberately disobeyed Starfleet orders to act upon what they felt was a grave injustice, Picard and his crew traded out their Starfleet uniforms for civilian attire while fighting for the people of Ba'ku.

This costume consists of a padded undershirt, two T-shirts, a pair of pants, and a leather jacket. The undershirt is a gray cotton T-shirt with a starred label reading "Patrick" and shaped padding in the shoulders and pecs to enhance the wearer's overall muscular appearance. The two identical velvet T-shirts feature two shades of green material and elastic understraps with metal snaps for keeping the shirts tucked in; one shirt has a Bill Hargate Costumes tag labeled "Hero #1" and the other shirt has no tag. The pants are a dark gray blend of manmade fibers with a zipper fly, and include a production tag reading "Use for Sc-1 35 Yacht-Bay Only.-" The dark green leather jacket has a low collar, open front, and a Bill Hargate Costumes tag sewn inside.

The costume is in excellent overall condition with minimal wear from production, including a few loose threads, minor scuffs on the jacket, and some makeup stains around the collars.

Estimate: \$2,500 - 3,500



653. Romulan Disruptor

STAR TREK (2009)

A Romulan disruptor from J.J. Abrams' sci-fi adventure *Star Trek*. Ship commander Nero (Eric Bana) led a crew of his fellow Romulans as they attacked Starfleet armed with weaponry which included the signature sidearm of their alien race.

resin barrel on the front and three shell-like pointed metal details by the rear sight section on the back. This disruptor is in excellent overall condition with some wear from production including minor paint chipping throughout all elements.

This custom-made disruptor consists of a series of aluminum rods bound by a decorative coil and affixed to a resin grip and trigger. It features a multi-pointed

Dimensions: 14 3/4" x 2" x 1 3/4" (37.5 cm x 5 cm x 4.5 cm)

Estimate: \$3,500 - 5,500



654. Keenser (Deep Roy) Mask

STAR TREK (2009)

A Keenser (Deep Roy) mask from J. J. Abrams' sci-fi action film *Star Trek*. Keenser, a skilled engineer and close companion of Montgomery Scott (Simon Pegg) transferred from Delta Vega to the Enterprise with him after the defeat of Nero (Eric Bana).

This silicone mask is painted to appear barnacle-like with gray, brown, and red details and mounted to a black display bust molded in the actor's likeness. The mask is in excellent overall condition with minor signs of wear, including paint spatter and small tears to the silicone.

Dimensions: 17" x 9" x 15" (43.5 cm x 23 cm x 38.5 cm)

Estimate: \$2,000 - 3,000



655. Shipyard Bar Alien (Douglas Tait) Mask

STAR TREK (2009)

A Shipyard Bar alien (Douglas Tait) mask from J. J. Abrams' sci-fi action film *Star Trek*. At the Shipyard Bar in Iowa, James Kirk (Chris Pine) attempted to hit on Nyota Uhura (Zoe Saldana) much to the frustration of the long-faced alien sitting between them.

This fleshtone silicone mask is hand-punched with dark brown hair and mounted to a black display bust. The mask is in good overall condition with some wear from production and handling, including tears, some discoloration, and grime on the silicone.

Dimensions: 18" x 12" x 16" (46 cm x 30.5 cm x 41 cm)

Estimate: \$2,000 - 3,000



656. Unpainted Miniature Tatooine Building

STAR WARS: THE PHANTOM MENACE (1999)

An unpainted miniature Tatooine building from George Lucas' *Star Wars: The Phantom Menace*. The crew were forced to land on the desert planet of Tatooine for ship repairs. The piece is made of a fabrication material called renshape and is sculpted to depict a building with multiple windows and doorways. The piece is unpainted and shows minimal wear, remaining in good condition. Dimensions: 3" x 6 1/2" x 1 3/4" (7.75 cm x 16.5 cm x 4.5 cm)

Estimate: \$200 - 300

657. Assistant Director Roger Christian's Annotated Script

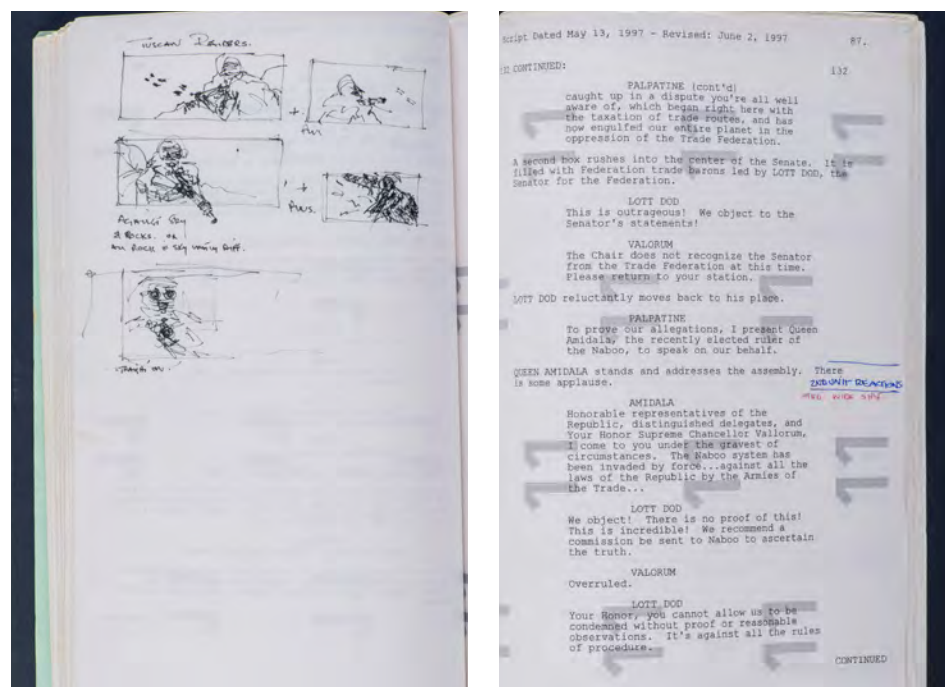
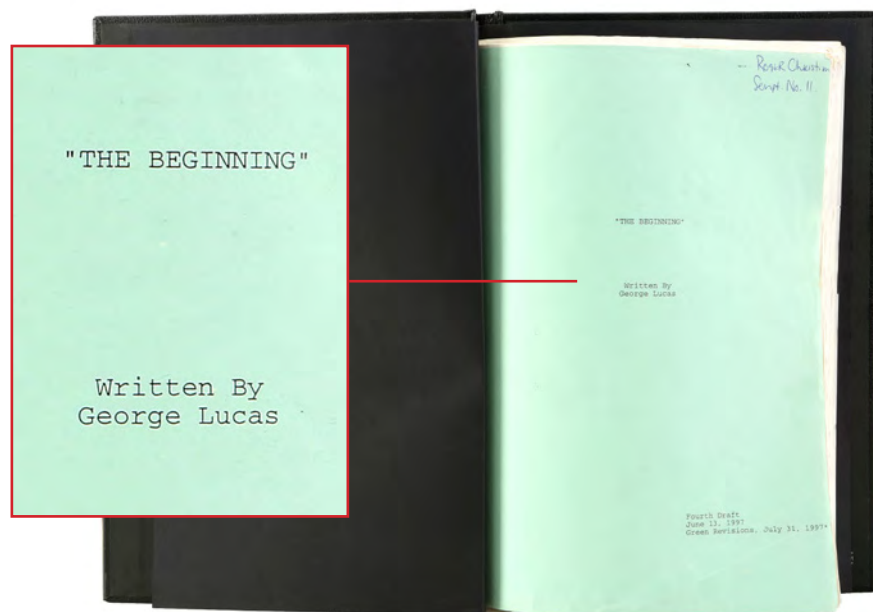
STAR WARS: THE PHANTOM MENACE (1999)

Assistant director Roger Christian's annotated script from the production of George Lucas' sci-fi prequel Star Wars: The Phantom Menace. This script, dated June 13, 1997, used the film's working title "The Beginning," was labeled as the fourth draft with green revisions, and was hand-labeled as Script 11 for Roger Christian who was a veteran of the original Star Wars trilogy.

The script is bound in a recently added, unlabeled black leatherette hardcover protecting the original bracket-bound script inside. The script features a green title page and white paper for the remaining pages, each watermarked with a number "11. The script pages are one-sided, their otherwise blank backs used for the many notes and sketches that A.D. Christian made during production. The lot is in good overall condition with minimal wear from production and age, including a bit of creasing and wear to the page edges.

Dimensions: 12 1/2" x 9" x 1 1/2" (32 cm x 23 cm x 4 cm)

Estimate: \$6,000 - 8,000



658. Jar Jar Binks' (Ahmed Best) Arm

STAR WARS: THE PHANTOM MENACE (1999)

Jar Jar Binks' (Ahmed Best) arm from George Lucas' Star Wars: The Phantom Menace. Jar Jar was outcast on his home planet of Naboo before he joined the Gungan Army in its battle against the Trade Federation.

This arm sleeve, worn by Best performing the character during live action filming, is made of foam rubber hand-painted with Jar Jar's signature red stripes with a plastic zipper and a white Velcro® strap affixed. It is in good overall condition with visible stains from age and wear, and the zipper is broken from use by production.

Dimensions: 24" x 14" x 5" (61 cm x 35.75 cm x 12.75 cm)

Estimate: \$2,000 - 3,000



659. Obi-Wan Kenobi's (Ewan McGregor) Training Lightsaber Δ

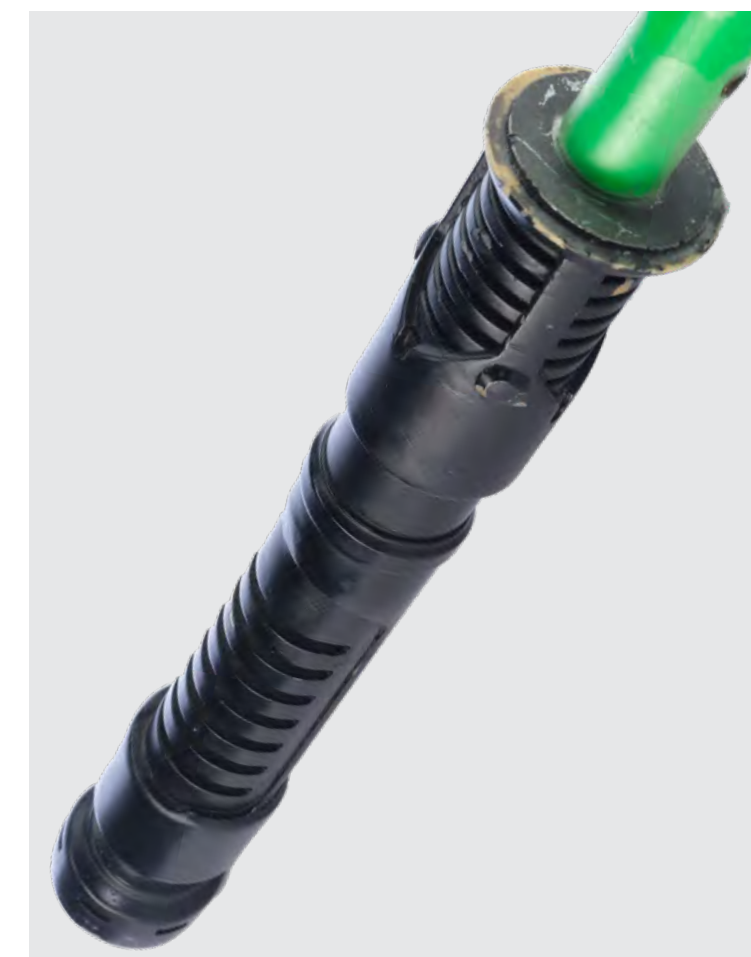
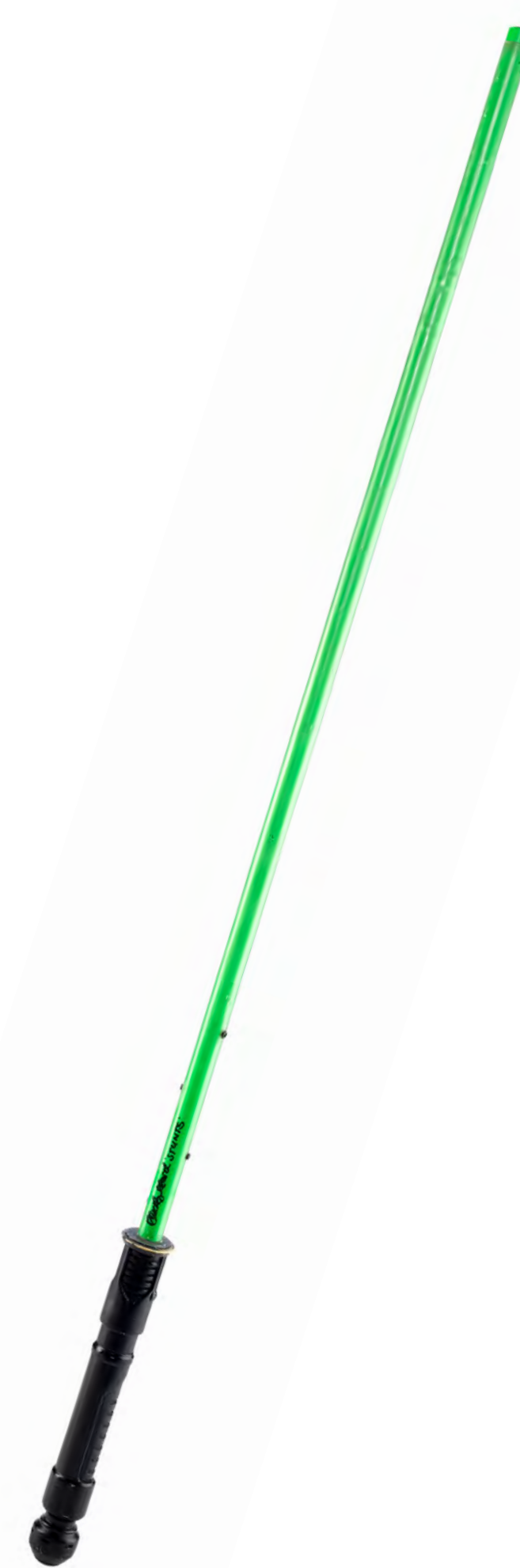
STAR WARS: THE PHANTOM MENACE (1999)

Obi-Wan Kenobi's (Ewan McGregor) training lightsaber from George Lucas' Star Wars: The Phantom Menace. Kenobi wielded his blue lightsaber while serving as Jedi Master Qui-Gon Jinn's (Liam Neeson) Padawan until Sith Lord Darth Maul (Ray Park) kicked it into a reactor shaft during their fateful duel. In the Star Wars canon, Kenobi constructed his lightsaber to emulate Qui-Gon Jinn's, even creating a replica of the weapon after the first version was destroyed.

This lightsaber was used by McGregor during training for the film and is signed by the film's stunt coordinator and lightsaber choreographer, Nick Gillard. It features a green aluminum blade, wrapped in a clear plastic sleeve, and a resin handle that is painted solid black. The blade is thicker and heavier than the standard type used during filming, so it would not easily bend. The lightsaber is in good overall condition with some impact marks on the blade's sleeve from dueling, and wear on the handle.

Dimensions: 2" x 2" x 49" (5 cm x 5 cm x 124.5 cm)

Estimate: \$12,000 - 16,000



660. R2-D2 (Kenny Baker) Blueprint

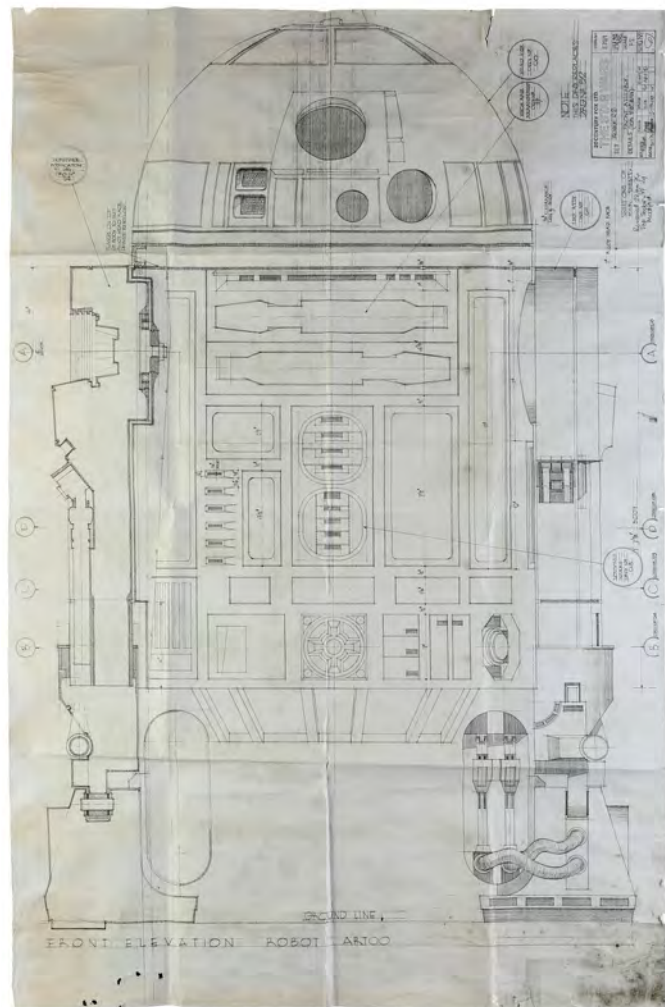
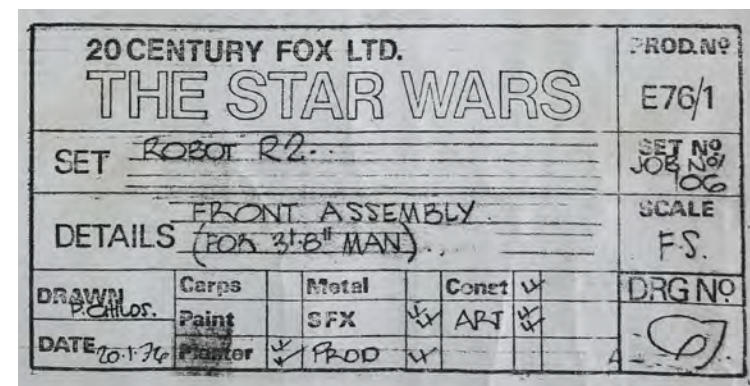
STAR WARS: ATTACK OF THE CLONES (2002)

An R2-D2 (Kenny Baker) blueprint used in the production of George Lucas' Star Wars: Attack of the Clones. Along with his fellow droid C-3PO (Anthony Daniels), "Artoo" appeared in all but one film in the Star Wars saga as a companion of the Skywalker clan and ally to the Rebellion.

This blueprint, a copy of an original rendered for A New Hope by draftsman Peter Childs on 20th Century Fox drafting paper labeled "Robot R2," was printed specifically for the production of the prequel film Attack of the Clones. It depicts the droid's full front assembly view, including his signature swiveling dome and louvered front valves. The blueprint is marked "DRG No. 67" and dated "20-1-76" with a reissue date of "23 Jan. 76." It is in poor overall condition and exhibits significant signs of age and wear, including multiple punctures, stains, and creasing from storage. Dimensions: 30" x 46" (76.25 cm x 117 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



661. Geonosis Arena Mock Up, Concept Art, and Production Materials

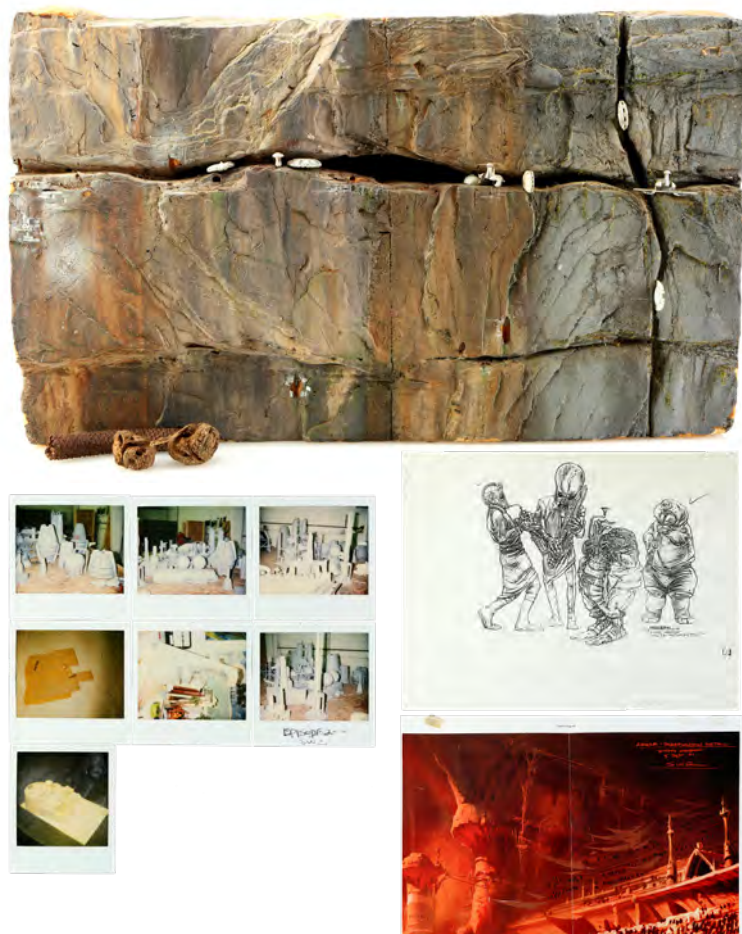
STAR WARS: ATTACK OF THE CLONES (2002)

A Geonosis arena mock-up, concept art and various production materials from George Lucas' Star Wars: Attack of the Clones. The mock-up was made for the production of the miniature set of the Geonosian arena Anakin (Hayden Christensen), Padmé (Natalie Portman), and Obi-Wan Kenobi (Ewan McGregor) were sentenced to death in.

The arena mock-up is made of biscuit foam that has been painted and detailed to depict a rocky cliff face with miniature structures embedded in the crack along the center. Paired with the mock-up is a photo of a mountain climber ascending a cliff used as reference during the production of this piece. The six pieces of concept art are all printed copies, two of which depict Figrin D'an and other musicians. The remaining four pages focus on the arena, including a conceptualized basket, weapons, close-up conceptualizations of attendants, pottery in the stands, and a scaffolding detail shot. A set of seven behind-the-scenes Polaroids featuring shots of unfinished miniature building pieces and three pine cones complete the set. The lot displays minor signs of wear and remains in good overall condition. Dimensions: (largest) 23 1/2" x 14" x 5" (60 cm x 36 cm x 13 cm); (smallest) 4" x 4" x 1/4" (10 cm x 10 cm x 1 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



662. Obi-Wan Kenobi's (Ewan McGregor) Dueling Lightsaber Hilt

STAR WARS: ATTACK OF THE CLONES (2002)

Obi-Wan Kenobi's (Ewan McGregor) dueling lightsaber hilt from George Lucas' Star Wars: Attack of the Clones. Jedi Master Obi-Wan wielded his signature blue lightsaber throughout the film, including during his fight with Jango Fett (Temuera Morrison) on Kamino.

This lightsaber hilt is comprised of a ridged resin and metal handgrip with a rounded pommel cap inset with a threaded rod and painted silvertone, goldtone, black, and red to simulate a metallic finish. The threaded rod allowed for installation of aluminum blades that were used for dueling sequences and replaced frequently as they were damaged on set. The hilt is in excellent overall condition with minor cracks in the resin and small scuffs throughout from handling. Dimensions: 2" x 2" x 17 1/2" (5 cm x 5 cm x 44.5 cm)

Estimate: \$25,000 - 35,000



Allstar Picture Library Limited / Army Stock Photo



663. Mace Windu's (Samuel L. Jackson) Dueling Lightsaber Δ

STAR WARS: ATTACK OF THE CLONES (2002)

Mace Windu's (Samuel L. Jackson) dueling lightsaber from George Lucas' Star Wars: Attack of the Clones. Jedi Master Windu wielded his distinctive amethyst lightsaber in battle throughout the film, including during his battle with Jango Fett (Temuera Morrison) and the Separatist Droid Army.

Jackson asked George Lucas specially to have a purple lightsaber so Windu could stand out, and despite some initial reluctance, Lucas agreed.

This lightsaber prop was used for dueling sequences, features an aluminum "blade" painted orange, wrapped in a clear plastic sheath, and affixed to a resin and rubber handgrip painted goldtone, silvertone, and black to simulate a metallic, electrum finish.

It is in good overall condition with some punctures to the sheath, scuffs throughout the paint, and loose rubber segments in the handgrip. Dimensions: 3" x 3" x 46" (7.75 cm x 7.75 cm x 117 cm)

Estimate: \$25,000 - 35,000



Photo 12 / Alamy Stock Photo

664. Count Dooku's (Christopher Lee) Dueling Lightsaber

STAR WARS: ATTACK OF THE CLONES (2002)

Count Dooku's (Christopher Lee) dueling lightsaber from George Lucas' Star Wars: Attack of the Clones. Sith Lord Dooku wielded his red lightsaber to duel first Anakin Skywalker (Hayden Christensen) and Obi-Wan Kenobi (Ewan McGregor), and finally Yoda (Frank Oz). Later, in Star Wars: Revenge of the Sith, Skywalker used Dooku's own saber to behead him.

This lightsaber, used for sequences where Dooku duelled the Jedi, is comprised of an aluminum "blade" painted orange and wrapped in a clear shrink-wrap plastic sheath and, separately, a resin handgrip inset with a steel rod and painted

silvertone, goldtone, black, and red to simulate a textured metallic finish. The blade attaches to the hilt via a threaded rod that allowed blades to be replaced during filming when they were damaged. The blade and hilt are in good overall condition with some wear to the sheath, scuffs throughout the paint, and minor chips to the resin.

Dimensions (blade): 3/4" x 3/4" x 38" (2 cm x 2 cm x 96.5 cm); (hilt): 16 1/2" x 5" x 2" (42 cm x 12.75 cm x 5 cm)

Estimate: \$30,000 - 50,000



AF archive / Alamy Stock Photo

665. Industrial Light & Magic (ILM) Chewbacca and Yoda Statue Crew Gifts Δ

STAR WARS: REVENGE OF THE SITH (2005)

Industrial Light & Magic (ILM) Chewbacca and Yoda statue crew gifts from George Lucas' Star Wars: Revenge of the Sith. Chewbacca and Yoda busts were given to select (ILM) staff as holiday gifts to celebrate the 2005 release of the film.

Both statues are composed of bronzetone resin with "R. Miller" carved on the reverse, as the busts were sculpted by ILM model maker Richard Miller. Chewbacca is mounted to black marble engraved with the film's title, while Yoda is mounted to green velvet-padded black urethane affixed with one "Revenge of the Sith" sticker and one "ILM Visual Effects Crew 2005" sticker. These crew gifts are in excellent overall condition with minor signs of handling.

Dimensions (Chewbacca): 4" x 5 1/4" x 9" (10.25 cm x 13.5 cm x 23 cm); (Yoda): 4" x 6" x 7 1/2" (10.25 cm x 15.25 cm x 19 cm)

Estimate: \$800 - 1,200



666. Hand-Painted Ralph McQuarrie Concept Illustration

STAR DANCING (UNPRODUCED)

A piece of original hand-painted concept artwork by Academy Award®-winning illustrator Ralph McQuarrie for the unproduced 1970's sci-fi film Star Dancing. Producers Matthew Robbins and Hal Barwood developed a script for Star Dancing (also known as "Home Free") in the early 1970's and contracted McQuarrie to produce a series of conceptual illustrations. The four paintings produced are some of the earliest examples of the iconic artist's work for a feature film.

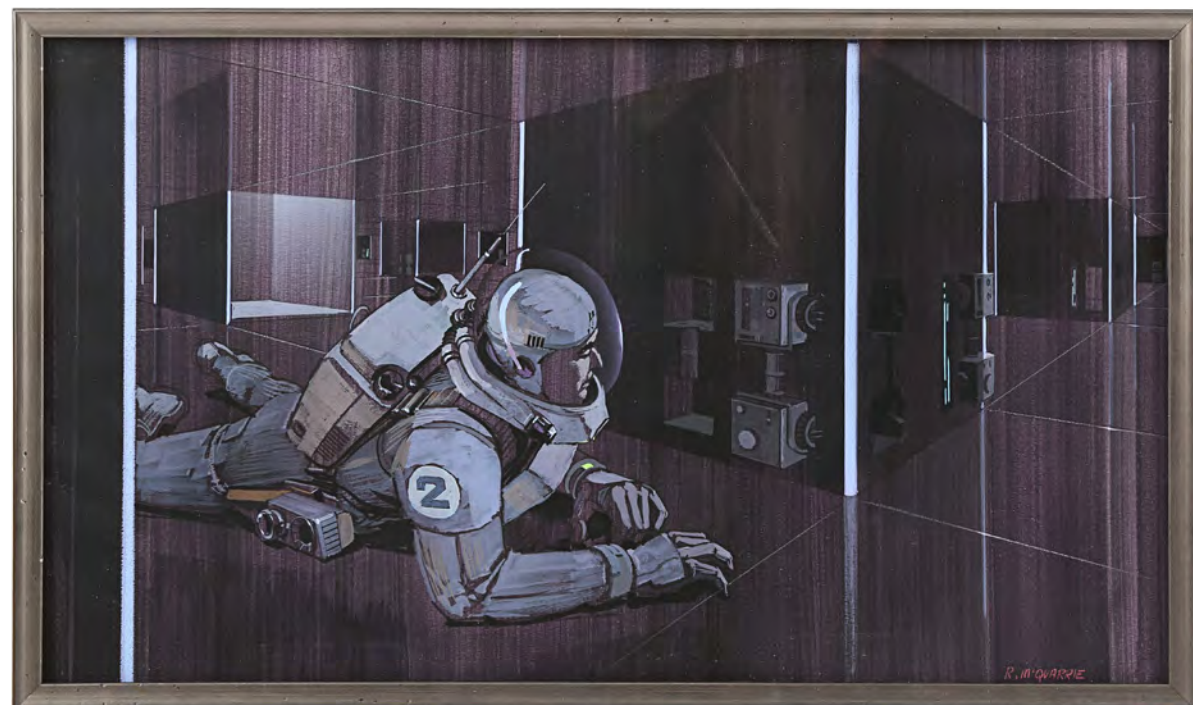
These Star Dancing paintings hold significance as they were seen by George Lucas and sparked his interest in McQuarrie's work and ultimately led to the artist's position as one of the first collaborators on Star Wars. McQuarrie went on to conceptualize many of the core elements of the Star Wars universe including Darth Vader, R2-D2 and C-3PO.

This production illustration depicts a space man crawling on the floor after discovering an opening that leads into an underground world. Presented on illustration board, the piece was created using gouache paints (a signature McQuarrie technique) along with airbrushing and wax-based pencil details. The artwork has been signed in the bottom right corner, mounted in a matte board and displayed in a textured black wooden frame. This painting remains in excellent condition with minor scuffing to the frame.

Dimensions (framed): 25 1/4" x 31 1/2" x 1 1/2" (64 cm x 80 cm x 4 cm)

Sold without copyright; see notice on pg 481

Estimate: \$18,000 - 22,000



667. Harrison Ford and Cast-Autographed Fourth Draft Script

STAR WARS: A NEW HOPE (1977)

A fourth draft script from George Lucas' Star Wars: A New Hope autographed by Harrison Ford and other cast members. Dated January 1, 1976, this 145-page script bears the original title "The Adventures of Luke Starkiller", as taken from the "Journal of the Whills". Bound with a yellow card front and back cover, with a Ralph McQuarrie-designed sticker for "The Star Wars", the script offers detailed insight into the creation of the first Star Wars film, and includes early character names and locations, many of which were omitted or changed by the time of filming. The interior of the front cover features the autographs of Ford, Anthony Daniels, and James Earl Jones.

This script is in good overall condition with some signs of wear as a result of use and age, including creasing and marks to the cover, minor rust marks from the metal clip binding, and small rips on the last two pages. Dimensions: 11" x 8 1/2" x 3/4" (28 cm x 21.5 cm x 2 cm)

Estimate: \$5,000 - 7,000



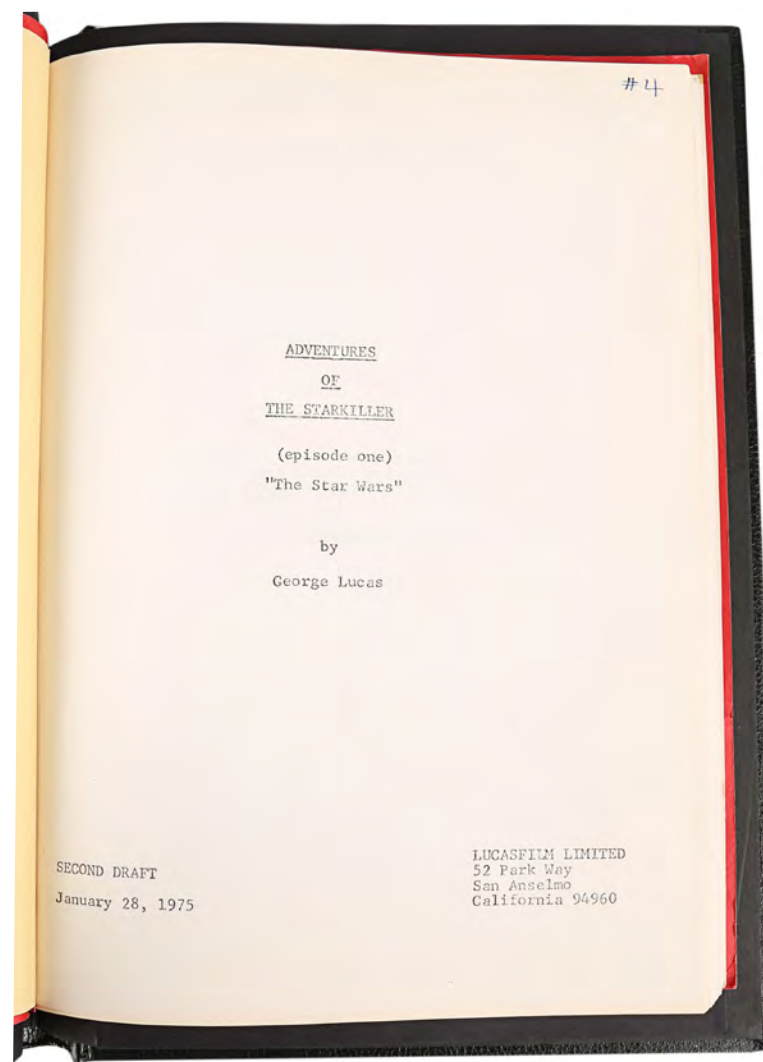
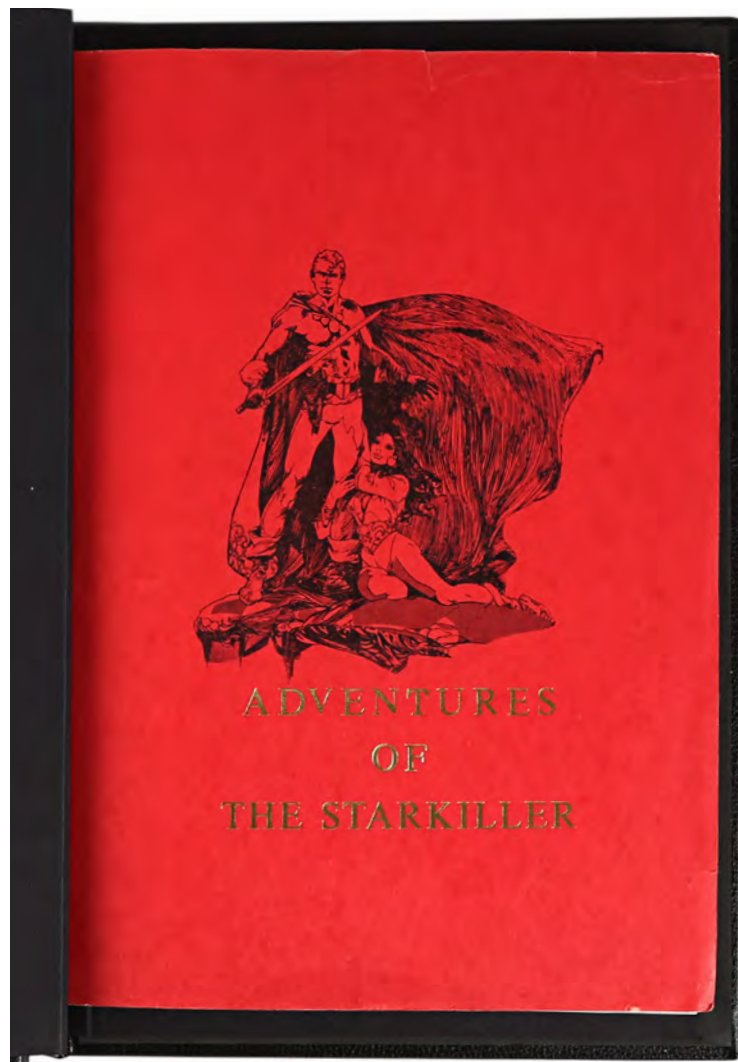
668. Rebel Trooper Vest

STAR WARS: A NEW HOPE (1977)

A Rebel Trooper vest from George Lucas' Star Wars: A New Hope. The Rebel Alliance wore their vests in various scenes throughout the film, including aboard the Tantive IV corvette while protecting Princess Leia (Carrie Fisher) and again on Yavin IV, both before the final battle and for the medal ceremony.

Designed by John Mollo and manufactured by A.E. Bickel and Co.—a subcontractor of Bermans and Nathans that provided a wide range of costumes and accessories for the production—this black vest is constructed of a Teredo poly cotton blend with various pockets and pouches on the front and reverse. In line with Lucas' vision of the Star Wars universe, this vest has no fastenings along the front, and some pockets have tab closures while others have Velcro closures. It is missing its internal label and is fraying along the edges, but the vest remains in excellent overall condition.

Estimate: \$6,000 - 8,000



tion. Luke raises his hand signaling "enough for one day". He wearily picks up his things, including the chrome ball, then turns and waves to the small group on the ridge. The twins run down to greet him. By the time the cumbersome Artoo and Threepio make it down the slope, Biggs and Windy are climbing all over their big brother.

THREPIO (CONT'D)
"Angel Blue"?...

LUKE
"...the skywalker"...

The two robots make a short bow before the youth.

THREPIO
See Threepio, and my counterpart Artoo Detoo. At your service, sir.

CONTINUED

2D/1-28-75

HAN
But you're my friend, my best and closest partner. Oxus will still listen to you! He will, I tell you, I know he will. I really have a live one this time. I asked for a million, and he didn't even flinch, and the way he fights -- he must belong to one of the royal families, I'm just sure of it. This may be worth two million, maybe three. You've got to talk to Oxus...You've just got to...

MONTROSS
Like your information on the AKURIAN spice shipment...After that botch, if I WERE crazy enough to suggest another one of your plots to him, he'd have us both diced...

669. Second Draft Adventures of the Starkiller Script

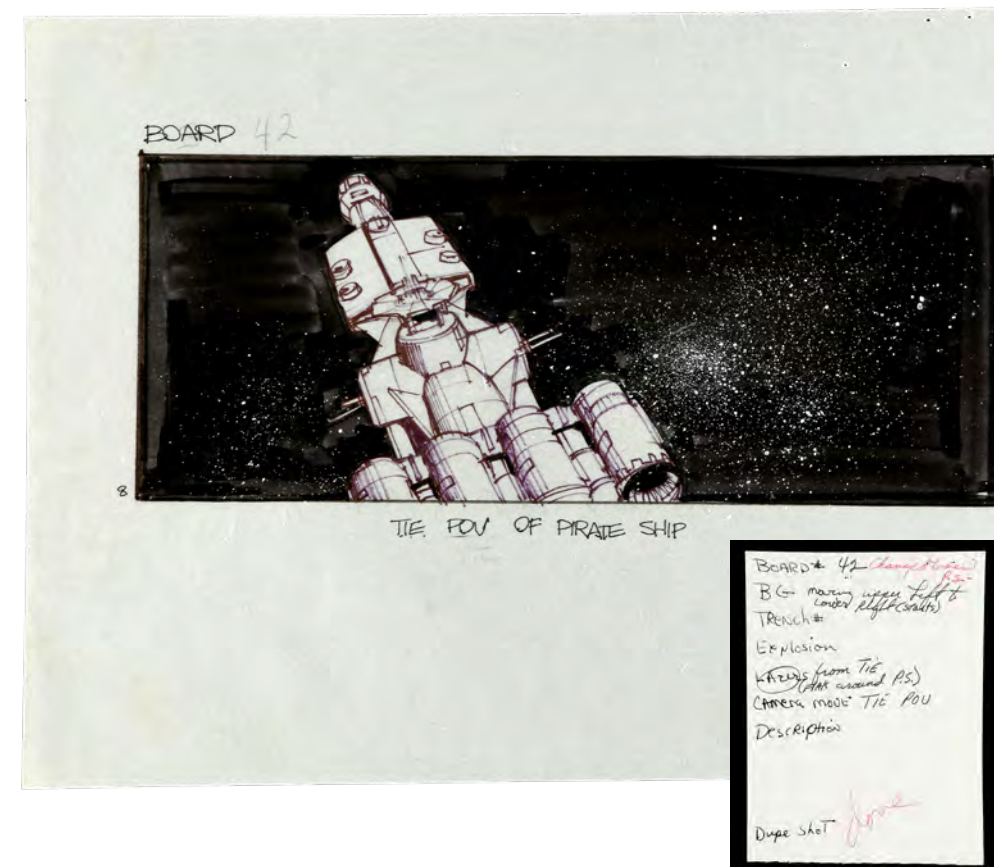
STAR WARS: A NEW HOPE (1977)

A second draft Adventures of the Starkiller script from George Lucas' Star Wars: A New Hope. This version of the script was originally issued to concept artist Colin Cantwell who designed several vehicles and ships. Bound within a leather springback binder, the script displays a red card cover which bears the original title "The Adventures of The Starkiller," as taken from the "Journal of the Whills" in goldtone foil and a printed design by artist Esteban Maroto that was originally done for a 1972 Flash Gordon tribute. The art was placed on the cover of this early script to provide tone for the reader. "#4" is handwritten in the top right corner of the title page and a small piece of paper displays handwritten text including the production title, the date, an address for LucasFilm Limited

and "copy #4." Very few copies of the second draft script are believed to have been issued. Dated January 28, 1975, the script consists of 115 single-sided printed pages on white U.S. letter size paper. The card cover displays small tears and creases from use, and there is minor discoloration present around the edges of some pages.

Dimensions: 12 1/2" x 9" x 1 1/2" (32 cm x 23 cm x 3.5 cm)

Estimate: \$10,000 - 15,000



670. Hand-Drawn Pirate Ship Storyboard

STAR WARS: A NEW HOPE (1977)

A hand-drawn Pirate Ship storyboard from the production of George Lucas' Star Wars: A New Hope. During pre-production, the ship that was later seen on-screen as the Millennium Falcon was referred to as the "Pirate Ship," with the earliest designs by Colin Cantwell and updates made by Joe Johnston.

This hand-drawn storyboard of the Falcon in the early blockade runner style is rendered in ink on vellum marked "Board 42," "8," and "The POV of Pirate Ship." Also included is a list of handwritten notes regarding the film's sequencing. Both pieces are in good overall condition.

Dimensions (storyboard): 8 1/2" x 11" (21.75 cm x 28 cm); (notes): 5 1/2" x 4 1/2" (14 cm x 11.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



671. Framed Hand-Drawn Colin Cantwell Concept Illustration

STAR WARS: A NEW HOPE (1977)

A framed, hand-drawn Colin Cantwell concept illustration from the production of George Lucas' Star Wars: A New Hope. Cantwell was the film's additional spacecraft designer on the miniature and optical effects unit. He is widely credited with designing or co-designing many of the film saga's most iconic ships, including the Death Star, the X-Wing, and the Star Destroyer.

"B-9" and signed by Cantwell. The piece is mounted behind glass in a black polished wooden frame. It is in excellent overall condition with some pinholes in the corners. Dimensions: 17 1/2" x 28" x 2" (44.5 cm x 71.25 cm x 5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$4,000 - 6,000

This early mixed-media concept collage was one of the first pieces of concept art done for Star Wars, and features a ship penciled in white and black graphite on illustration paper and applied to a hand-painted beige desert background marked

672. 1977/1978 Darth Vader Promotional Costume With Poster-Matched Helmet

STAR WARS: A NEW HOPE (1977)

A 1977 or 1978 Darth Vader touring costume with poster-matched helmet made for the promotion of George Lucas' Star Wars: A New Hope. In late 1977 or early 1978 a handful of Darth Vader costumes were created to enable public promotional appearances featuring Darth Vader (prior to this, the film-used costume was used for such events.)

This costume's facemask and helmet dome were made by artist Rick Baker and his crew, from molds of the film-used helmet. Of special note is that the helmet's dome, made from fine-weave finishing fiberglass, is the dome that appeared on the ESB Advance one-sheet poster. The dome photo-matches to stills from ESB Advance poster photo session based on unique flaws and finishing details, including a triangular drop of filler. The Advance poster was actually printed from a flopped image. The two-tone facemask (marked "1" inside) has been repainted a greener gray from its original metallic grey color, and the grills have been removed from the mouth and small vent triangle. The facemask cannot be photo-matched to the poster photo shoot due to the refinishing work (poster may show a different touring facemask.) Interior padding has also been removed, and the straps and eye lenses changed; the facemask overhaul was likely done while the costume was touring. The shoulder armor and shoulder bells were repainted the same green-hued grey color.

Also included are Vader's chestbox, molded from the film-used example, and a belt with metal buckles and boxes. The belt boxes feature vintage lighting elements and have unique details; vintage appearance photos exist showing a costume with similar belt boxes, possibly this exact outfit. A pair of vacuum-formed plastic shin guards completes the armor.

The ensemble's soft components include a shirt with thick leather sleeves, a matching pair of leather pants, a leather codpiece with a Bermans and Nathans label for "Darth Varder" [sic] (Bermans made the soft components for film-used Vader costumes,) a heavy wool-blend under-robe and cloak with leather and velvet trim, and a pair of black leather boots. Replicas of Vader's vest and gloves have been added to complete the costume for display.

The costume was specifically used for events in Australia and a late 1970s travel case is included. The case features Australian flight stickers and is stenciled for "The Kerner Co." in San Rafael, the codename for Industrial Light & Magic.

The costume is in fair overall condition with significant wear from use and age, including creasing to the leather, fraying black tape on the belt, and wear and scratches to the fiberglass pieces including a crack to the top of the helmet's dome.

Based on documentation on Rick Baker's touring helmets, it is assumed that around five touring costumes were made after A New Hope. This is believed to be the only example in a private collection and is a significant piece of Star Wars history.

Estimate: \$150,000 - 250,000



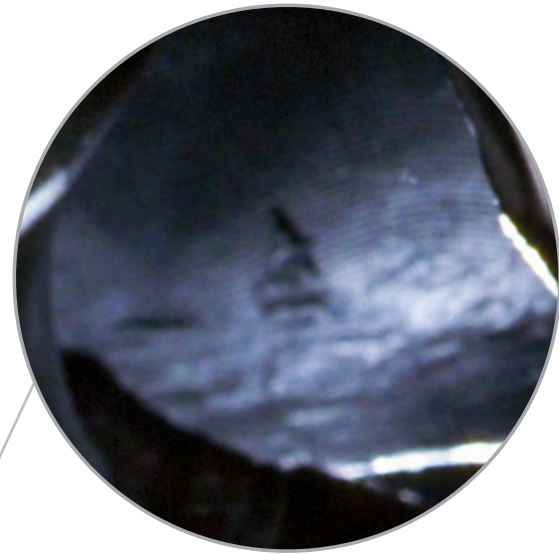
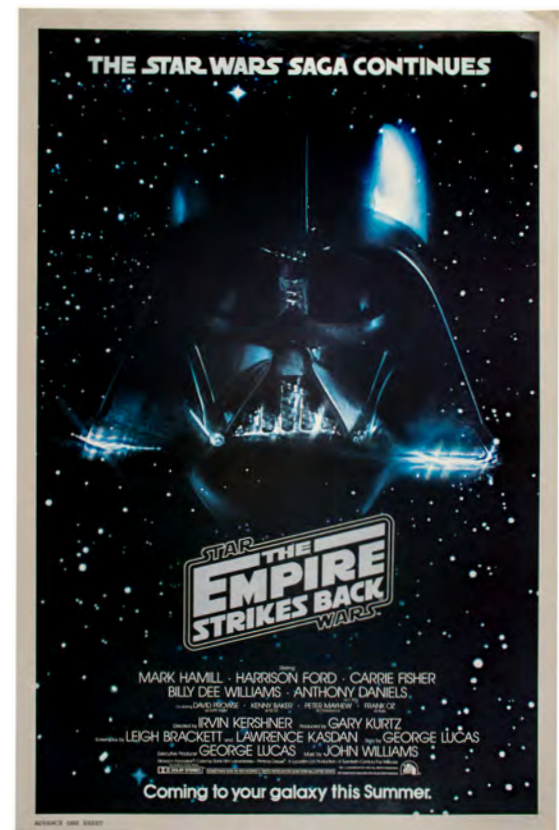


Photo of auction helmet (above) showing matching filler and finishing details to the poster helmet (below.) The other side of the helmet dome has since been refinished.

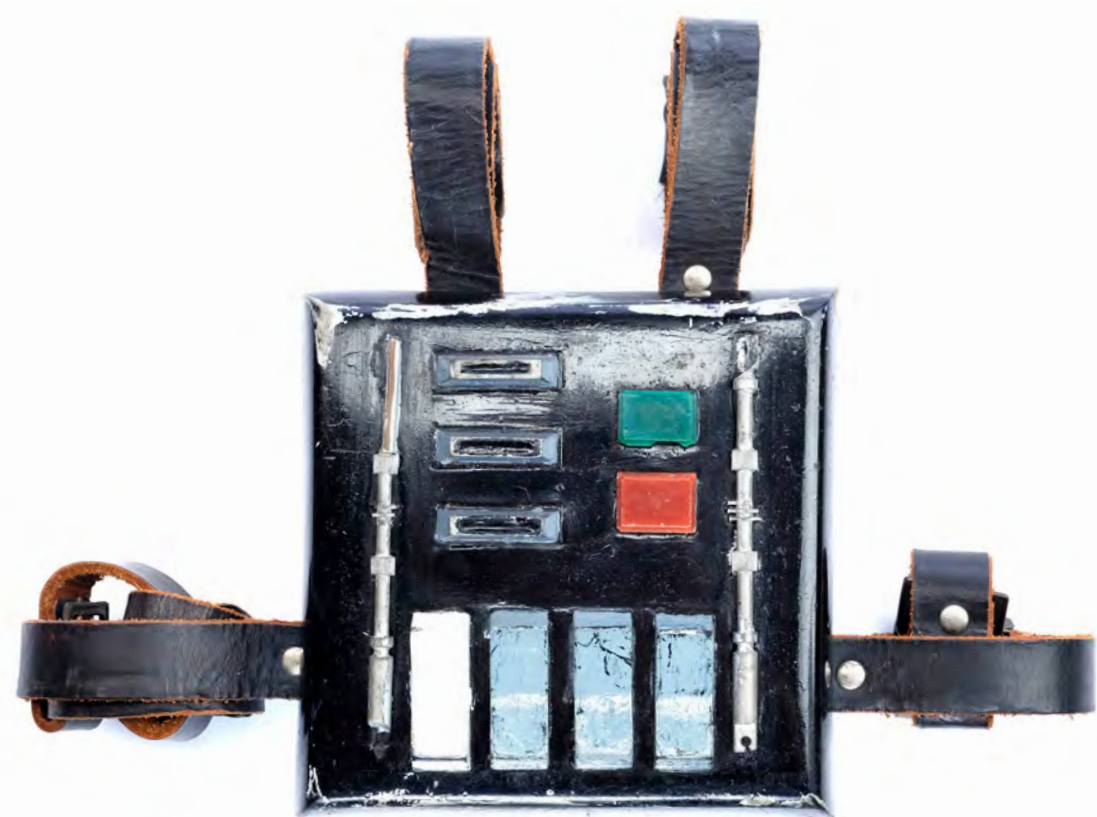


Photograph from stills session that led to the ESB Advance poster. The Advance poster was printed from a flopped photograph. An 8" x 10" print of this photograph is included with the lot.





Bermans & Nathan's
40 CAMDEN ST.,
LONDON N.W.1
DARTH VADER
12552
STAR WARS



673. Set of Postcards sent by Bunny Alsup During Filming

STAR WARS: A NEW HOPE (1977)

A set of postcards sent by Bunny Alsup during the filming of George Lucas' sci-fi adventure Star Wars: A New Hope. Billed as "Assistant to Producer," Alsup traveled with and worked for both Lucas and her brother-in-law, producer Gary Kurtz, during the production of the film.

This collection of seven postcards are dated between October 1975 to August 1976 and are sent from several locations throughout Europe and Africa to Lucasfilm's base in Northern California. They feature various handwritten correspondence and contain references to the film's production. These postcards are in good overall condition with some wear from age and damage to the front of one card.

Dimensions (largest): 5 3/4" x 4" (14.5 cm x 10.25 cm); (smallest): 5 1/2" x 3 1/2" (14 cm x 9 cm)

Estimate: \$500 - 700



674. Postcard Sent by Marcia Lucas During Filming

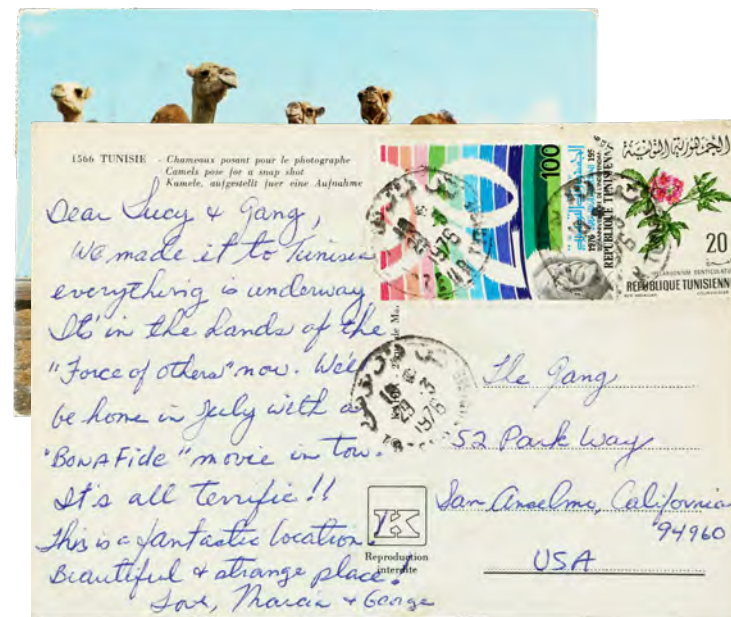
STAR WARS: A NEW HOPE (1977)

A postcard sent by Marcia Lucas during the filming of George Lucas' sci-fi adventure Star Wars: A New Hope. The film's editor and then-wife of George Lucas, Marcia Lucas traveled with the rest of the crew during the principal photography.

This postcard was postmarked on March 29, 1976 from Tunisia and sent to Lucasfilm's offices in Northern California. It features a handwritten note with references to the film and is signed "Love, Marcia + George." She notes "We'll be home in July with a 'Bona Fide' movie in tow," offering a fascinating insight into the state of the production at the time. This postcard is in very good overall condition with some wear from age.

Dimensions: 5 3/4" x 4" (14.5 cm x 10.25 cm)

Estimate: \$800 - 1,200



675. Unused Brothers Hildebrandt Iron-On T-Shirt Decal

STAR WARS: A NEW HOPE (1977)

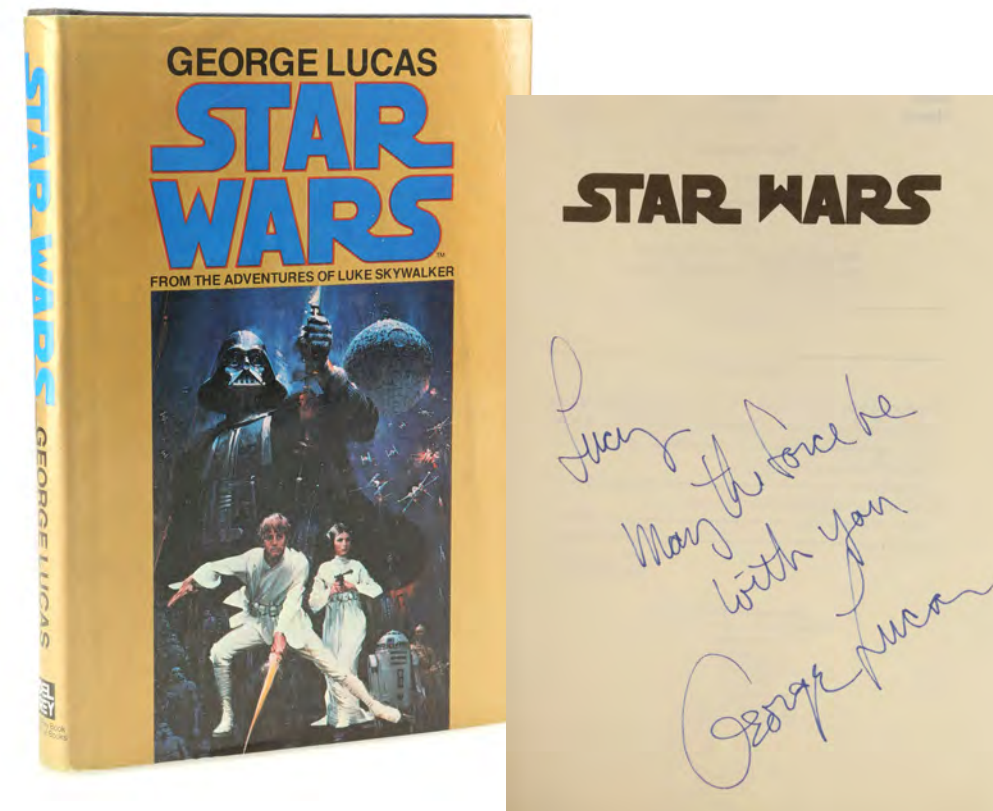
An unused Brothers Hildebrandt iron-on T-shirt decal from the promotion of George Lucas' Star Wars: A New Hope. The decal featured artwork by artists Greg and Tim Hildebrandt, whose designs were used only briefly during promotion of the film in the United Kingdom.

This unused iron-on decal was manufactured without removable paper backing, so its backing adhesive is exposed. It is in excellent overall condition.

Dimensions: 12 1/2" x 9 1/2" (31.75 cm x 24.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$100 - 150



676. George Lucas-Signed Novelization

STAR WARS: A NEW HOPE (1977)

A George Lucas-signed copy of the novelization of Lucas' Star Wars: A New Hope. Titled "Star Wars From the Adventures of Luke Skywalker," this hardbound Ballantine Books edition of the novel was published in October 1977.

The book comes with its original goldtone booksleeve and is signed to Lucas's assistant on the film Lucy Autrey Wilson. It is inscribed on the cover page "Lucy May the force be with you George Lucas." The signature is an early version of Lucas's where he clearly wrote out each letter of his name. It is in good overall condition with some scuffing and creasing from handling and age.

Dimensions: 9" x 6" x 1" (23 cm x 15.25 cm x 2.5 cm)

Estimate: \$1,000 - 1,500

677. 6" x 6" Death Star Surface Model Miniature Piece

STAR WARS TRILOGY (1977-1983)

A 6" x 6" Death Star surface model miniature piece from George Lucas' Star Wars film trilogy. Interlocking pieces of the original Death Star's large filming model were used throughout the film, including in the epic finale when the Rebel Alliance attacked the Empire from their base on Yavin.

This highly detailed biscuit foam Death Star surface piece is painted gray and constructed by Industrial Light & Magic's (ILM) model makers for the production of A New Hope. The lot exhibits some dustiness from storage and minor chips to the foam, but remains in good overall condition.

Dimensions (model): 6" x 6" x 2 1/2" (15.25 cm x 15.25 cm x 6.5 cm); (photos, each): 4" x 6" (10.25 cm x 15.25 cm)

Estimate: \$4,000 - 6,000



678. David West Reynolds-Signed Ribbed Cantina Door Frame Section

STAR WARS: A NEW HOPE (1977)

A David West Reynolds-signed ribbed cantina door frame section from George Lucas' Star Wars: A New Hope. Luke Skywalker (Mark Hamill) and Obi-Wan Kenobi (Alec Guinness) first encountered smuggler Han Solo (Harrison Ford) in the iconic Mos Eisley cantina sequence.

This rectangular ribbed vacuformed plastic sheet is painted white and gray, signed on the reverse by Star Wars scholar Reynolds, and mounted to gray foam board for preservation and display. It is in fair overall condition with paint fading, some staining, and visibly cracked plastic from production and age.

Dimensions: 22" x 18" x 1/2" (56 cm x 45.75 cm x 1.5 cm)

Estimate: \$2,000 - 3,000



679. Hand-Drawn Early Rebel Soldier Concept by John Mollo

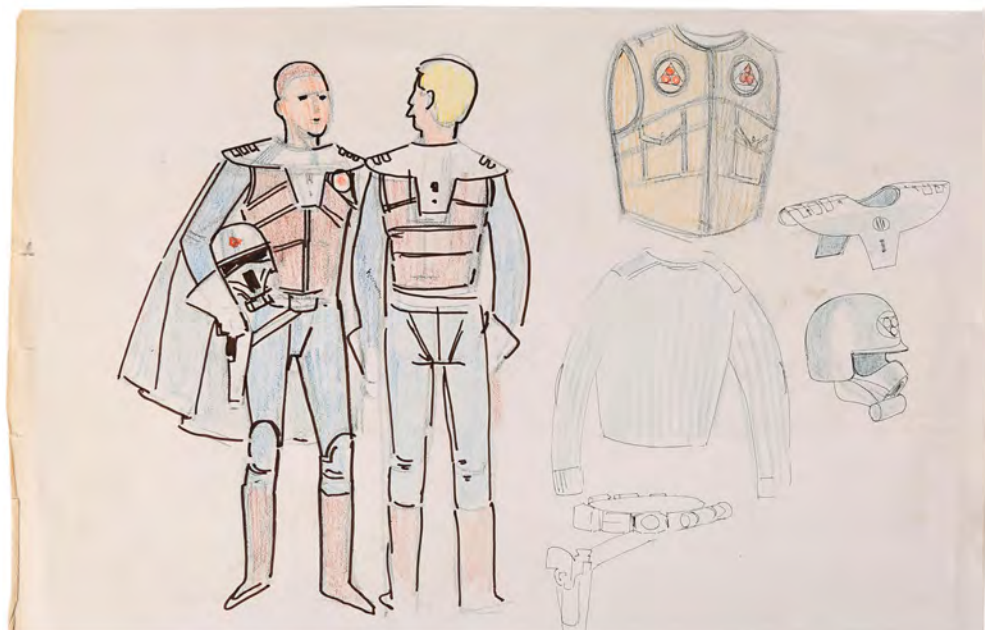
STAR WARS: A NEW HOPE (1977)

A hand-drawn early rebel soldier concept sketch by Academy Award®-winning costume designer John Mollo from George Lucas' Star Wars: A New Hope. Rendered in black pen and colored pencils on paper, the sketches depict a front and back view of an early preliminary design for a space pilot or trooper. Five detailed drawings showing components of the costume adorn the right side of the page, and have all been outlined using a finer black pen. The vest sketch features an early version of the insignia for the Rebel Alliance consisting of three orange circles within a triangle.

The artwork exhibits light wear, multiple small tears along the edges and the left side of the paper displays minor discoloration. Dimensions: 8" x 12" (20.5 cm x 30.5 cm)

Sold without copyright; see notice on pg 481

Estimate: \$3,000 - 5,000



680. Production-Used Revised Fourth Draft Script

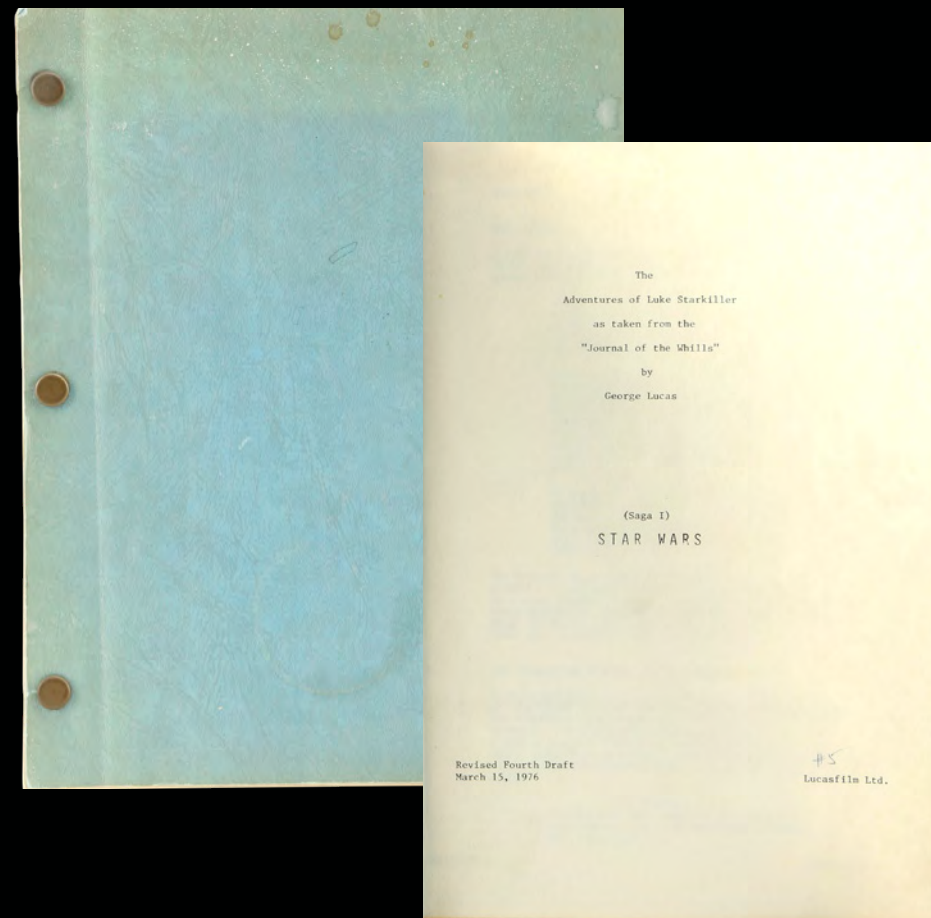
STAR WARS: A NEW HOPE (1977)

A production-used revised fourth draft script from the production of George Lucas' Star Wars: A New Hope. The script features a header on page 1 for "The Adventures of Luke Starkiller as taken from the "Journal of the Whills" by George Lucas".

This 156-page script, the revised fourth draft dated "March 15, 1976," is labeled "#5," secured with brass brads, and features printed notes throughout. This script exhibits various signs of wear and handling throughout, including some staining, but remains in good overall condition.

Dimensions: 11" x 9" x 1" (28 cm x 23 cm x 2.5 cm)

Estimate: \$2,000 - 3,000



681. Black-and-White Pirate Ship Concept Blueprint

STAR WARS: A NEW HOPE (1977)

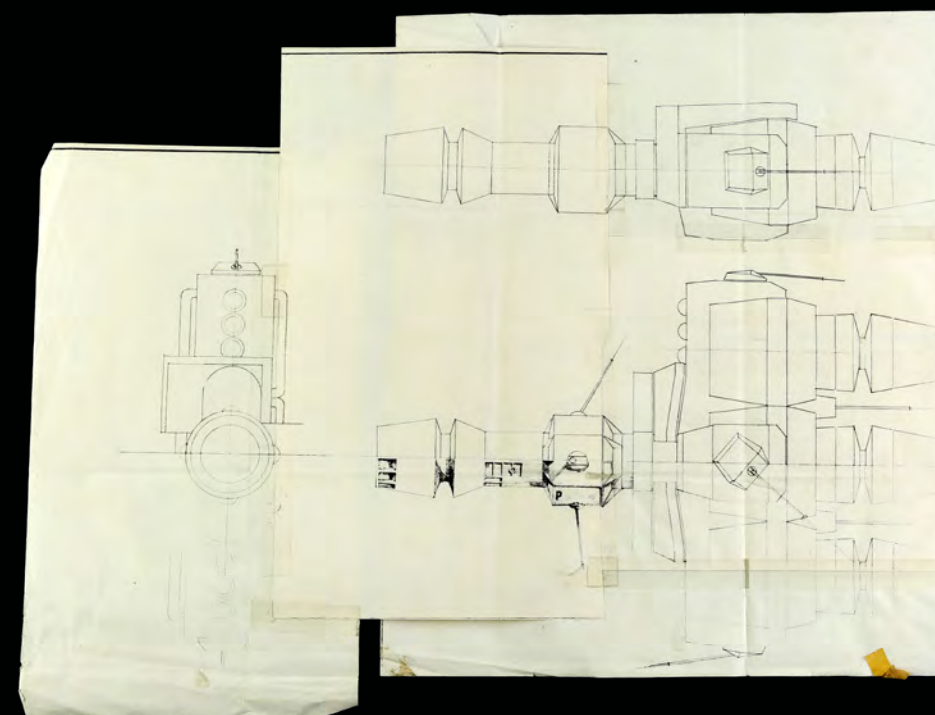
A black-and-white Pirate Ship concept blueprint from the production of George Lucas' Star Wars: A New Hope. This blueprint, thought to be the work of Joe Johnston, depicts side and birds eye views of what was known during pre-production as the Pirate Ship, later seen on screen as the Millennium Falcon. This version of the ship features three engines, a radar dish, and an elongated hexagonal cockpit.

This blueprint is rendered in mixed media on five sheets of glossy illustration paper that are taped together. It is in fair overall condition with creases from folding and wear along the edges.

Dimensions: 18" x 24" (45.75 cm x 61 cm)

Sold without copyright; see notice on pg 481

Estimate: \$600 - 800



682. Front View X-Wing Dyeline

STAR WARS: A NEW HOPE (1977)

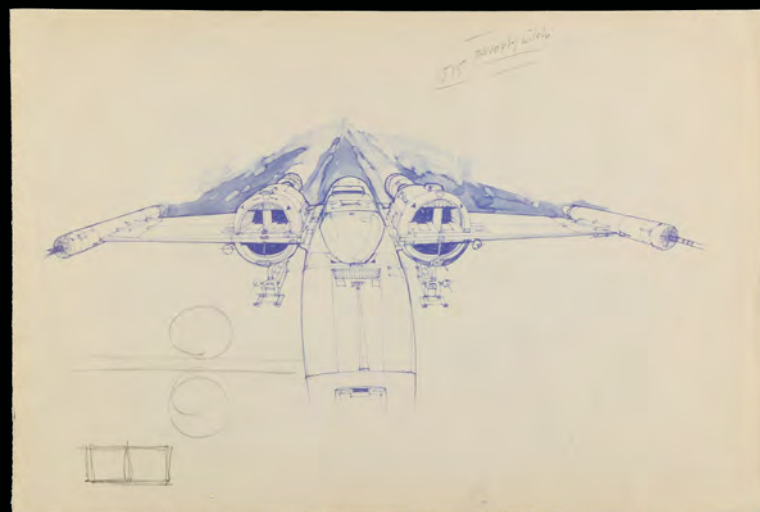
A dyeline of a rebel X-wing from George Lucas' Star Wars: A New Hope. Originally drawn by Joe Johnston, this production copy was created using a dyeline printer before being issued to the Industrial Light & Magic model miniature department.

The dyeline shows a front view of the classic Starfighter, with the wings resting in the closed position. Also included on the page are some pencil sketches and notations. The artwork shows wear to the page due to production use and age, with fading to the paper around the perimeter, but otherwise it remains in good overall condition.

Dimensions: 18" x 12" (45 cm x 29 cm)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



683. Set of Lucasfilm Production Paperwork

STAR WARS TRILOGY (1977-1983)

A set of Lucasfilm paperwork from the production of George Lucas' Star Wars film trilogy. The set consists of 54 separate unused forms, an assortment of check requests, departmental expense transfers, shipping forms, and travel and business entertainment expense reports all filed in a manila envelope labeled "Money Forms."

The forms are printed alternately on Lucasfilm letterhead and letterhead with the logo for "Blue Harvest," the production code name for Return of the Jedi. The lot is in excellent overall condition.

Dimensions (each): 15" x 9" (38.25 cm x 23 cm)

Estimate: \$400 - 600



684. TIE Fighter Miniature Model Cockpit Hatch

STAR WARS: A NEW HOPE (1977)

A TIE Fighter miniature model cockpit hatch from the production of George Lucas' Star Wars: A New Hope. TIE Fighters were the standard combat ships of the galactic empire.

This piece is an unused and unfinished special effects model casting from a TIE Fighter's cockpit hatch, designed by Industrial Light & Magic (ILM) during pre-production. It is made of urethane and features four slats at the center. It exhibits minor signs of use including a small nick on a small piece in the center.

Dimensions: 3 1/2" x 3 1/2" x 1" (9 cm x 9 cm x 2.75 cm)

Estimate: \$1,500 - 2,500



685. Phil Tippett Collection: Principal Dejarik Holo-Chess Piece Armature

STAR WARS: A NEW HOPE (1977)

A principal Dejarik holo-chess piece armature from the production of George Lucas' Star Wars: A New Hope. C-3PO (Anthony Daniels) was cautioned to "let the Wookiee win" during a game of intergalactic holo-chess with Chewbacca (Peter Mayhew), before this character, today known as Mantellian Savrip, slammed another to the board. This chess piece was created by Phil Tippett as a personal project prior to Star Wars. When George Lucas saw the character he loved it, and asked if more could be developed to create a full game. Tippett gifted the Mantellian Savrip puppet to Lucas after filming, but first removed the stop-motion armature for future use.

This custom-fabricated metal armature for the principal chess piece puppet features wire-wrapped claws and is mounted to a black wood display base. It is in good overall condition with rust throughout and some stains to the wood. This lot comes from the collection of the film's stop-motion animator and miniature and optical effects artist Phil Tippett. Includes a letter of authenticity from Phil Tippett.

Dimensions: 8" x 8" x 10" (20.5 cm x 20.5 cm x 25.5 cm)

Estimate: \$20,000 - 30,000



686. Stormtrooper Helmet

STAR WARS: A NEW HOPE (1977)

A stormtrooper helmet from George Lucas' *Star Wars: A New Hope*. The stormtrooper is one of the most enduring and recurring designs in the *Star Wars* films, and was originally designed by Ralph McQuarrie and sculpted by Liz Moore.

Approximately 56 standard helmets were created by hand from high-density polyethylene for filming, though only a small number still exist today. The helmets were all finished with glossy white paint, and additional linework and vent details were painted in by hand.

This helmet is a rare example that retains its original first-film painted finish, with the original grey frown (it was not repainted for *The Empire Strikes Back* as others

were.) The ears, mic tips and chinstrap are also original to the film. A replica green eye lens and black rubber strips around the forehead and neck have been added for aesthetic completion.

Some of the original paintwork has cracked and worn away, most notably on the top, and there is fraying on the chinstrap. There is a crack on the right temple. Helmets with their original first-film paint finish and original ear pieces are exceedingly rare; less than five are believed to exist in private collections, including this never-before-offered example.

Estimate: \$60,000 - 80,000





687. Phil Tippett Collection: Duros Cantina Alien Mask

STAR WARS: A NEW HOPE (1977)

A Duros cantina alien mask from George Lucas' Star Wars: A New Hope. Two Duros aliens appeared in a corner booth in the iconic cantina scene.

After principal photography, George Lucas decided to reshoot the cantina scene with more aliens, so miniature and optical effects artist Phil Tippett joined Rick Baker's makeup department to help construct additional creature costumes.

This padded slip latex mask is painted dark green with multiple brow and cheek wrinkles, inset with two red plastic eyes, and mounted in an acrylic display case for protection from the elements. A slit down the back of the mask features a

Velcro® closure hidden inside. This mask is in delicate but good overall condition, with the mask exhibiting visible signs of age, including slight discoloration from the original and flaking latex. This lot comes from the collection of Tippett, who designed and created the Duros masks for the film. Includes a letter of authenticity from Phil Tippett.

Dimensions: 25" x 25" x 25" (63.5 cm x 63.5 cm x 63.5 cm)

Estimate: \$60,000 - 80,000

688. Set of Star Wars Photos with Famous Monsters #151

STAR WARS TRILOGY (1977-1983)

A set of photographs with a copy of Famous Monsters #151 from the promotion of George Lucas' Star Wars film trilogy. Famous Monsters devoted part of its special March 1979 issue to a Star Wars model-making contest.

The set consists of 51 photos of varying sizes from throughout the production and promotion of the films, including publicity stills, behind-the-scenes images, and apparent reprints of some photos from other media, all in individual plastic sleeves. A film slide of one of the contest winners is also included with the copy. The lot is in good overall condition with handwritten notes throughout.

Dimensions (largest): 11" x 8 1/2" (28 cm x 22 cm); (smallest): 5" x 4" (12.75 cm x 10.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$400 - 600



690. ICONS X-Wing Fighter Replica Model

STAR WARS: A NEW HOPE (1977)

An ICONS X-Wing fighter replica model from the promotion of George Lucas' Star Wars: A New Hope. The X-Wings were instrumental to the Rebel Alliance's attack on the Death Star as it loomed over Yavin IV.

This model, one of a 1,977-piece release, is constructed of highly detailed resin hand-painted gray, orange, black, and white with a weathered finish. It is mounted with clear plastic pipe to a gray resin base molded to resemble the surface of the Death Star with an engraved "X-Wing Fighter" plaque affixed at front. The model is in good overall condition with minor signs of handling and use throughout.

Dimensions: 23 1/4" x 20" x 12 1/2" (59 cm x 51 cm x 32 cm)

Estimate: \$2,000 - 3,000



691. Set of 12 Vintage Kenner Action Figures in Custom Frame

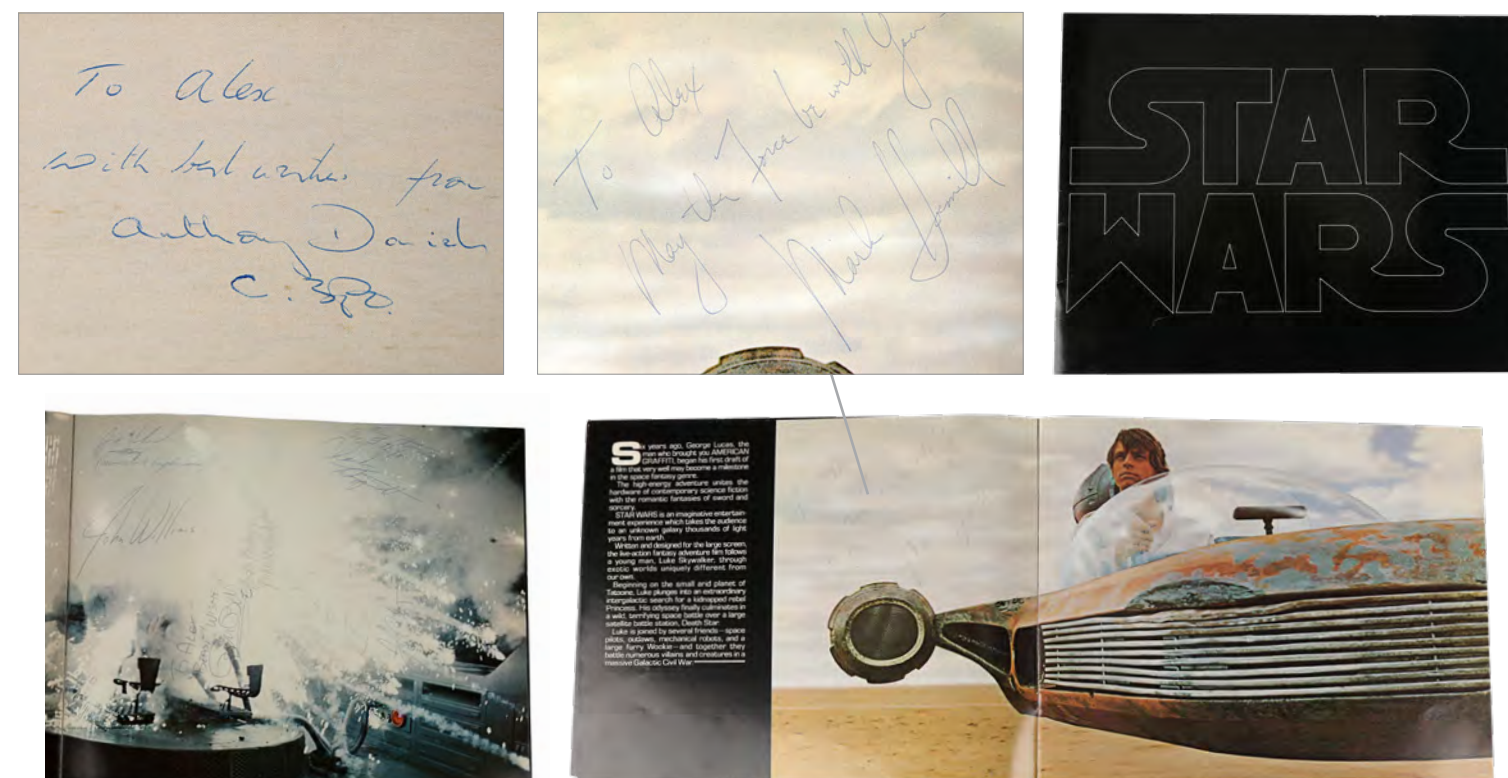
STAR WARS: A NEW HOPE (1977)

A set of vintage Kenner action figures in a custom-made frame from the promotion George Lucas' Star Wars: A New Hope. These vintage figures were the first 12 toys released as part of Kenner's Star Wars toy line.

The set consists of Han Solo, Chewbacca, See-Threepio (C-3PO), Darth Vader and Jawa SW12B figures, an Artoo-Detoo (R2-D2) SW20B figure, Ben (Obi-Wan Kenobi) and Death Squad Commander SW20A figures, a Sand People SW21B figure, a Luke Skywalker SW20E figure, and a Princess Leia Organa SW20C figure all sealed in their original bubbles on both unpunched and punched cardbacks.

The figures are mounted with acrylic against a custom backing display that emulates the Kenner "racetrack" style. The set is in excellent overall condition with little yellowing, bubble crunch, or damage to the figures. Dimensions: 28" x 46" x 3" (71.25 cm x 117 cm x 7.75 cm)

Estimate: \$4,000 - 6,000



689. Pre-Release Campaign Book with Vintage Autographs

STAR WARS: A NEW HOPE (1977)

A campaign book promoting George Lucas' Star Wars: A New Hope with vintage autographs from the film's cast and crew. This large-format book was created in 1977 to promote the film. It comes in its original cardboard mailer box with full-color images, press notes, and a Star Wars logo on the cover with a pointy "W", which was later changed.

Edlund, Charles Lippincott, Rick Baker, and John Dykstra. Its cover exhibits minor signs of wear with some of the autographs faded from time, but the book remains in good overall condition.

Dimensions: 14" x 11" x 1/4" (35.5 cm x 28 cm x 0.5 cm)

Estimate: \$600 - 800

The book bears several signatures believed to date from 1977 or 1978, including Mark Hamill, Anthony Daniels, Gary Kurtz, John Williams, Joe Viskocil, Richard

692. Advance One-Sheet Poster

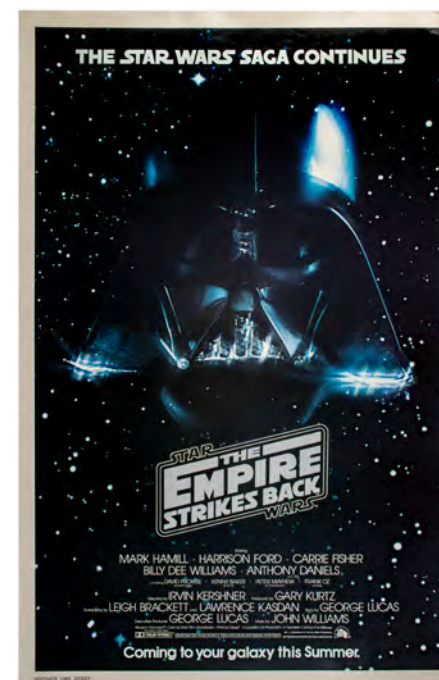
STAR WARS: THE EMPIRE STRIKES BACK (1980)

An advance one-sheet poster from the promotion of Irvin Kershner's Star Wars: The Empire Strikes Back. This iconic poster, designed for display in theaters in late 1979 to tease the highly anticipated second film in the series, comes from the collection of the film's uncredited producer, Howard Kazanjian.

The glossy color one-sheet features Darth Vader (David Prowse) against distant stars, the film's title, a header reading "The Star Wars Saga Continues", and the tagline "Coming to your galaxy this Summer". It is in excellent overall condition with minimal wear from handling and age.

Dimensions: 41" x 27" (104.25 cm x 68.75 cm)

Estimate: \$400 - 600



693. New York Subway Advance 2-Sheet

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A New York subway advance 2-sheet from the promotion of Irvin Kershner's Star Wars: The Empire Strikes Back. The "Darth Vader in space" design used for the advance posters was created by illustrator Bob Peak Jr.

This unrestored poster, made to hang in the New York City subway, shows contact details for theaters in Manhattan, Long Island, Westchester, and New Jersey and the film's May 21, 1980 release date. It is in good overall condition with its bright coloration still intact, but exhibits creasing from being folded.

Dimensions: 44 1/2" x 59" (113 cm x 159 cm)

Estimate: \$800 - 1,200



694. Style A "Gone with the Wind" One-Sheet Poster

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Style A "Gone with the Wind" one-sheet poster from Irvin Kershner's sci-fi sequel Star Wars: The Empire Strikes Back. An homage to the iconic imagery of the 1967 re-release poster for Victor Fleming's 1939 classic Gone with the Wind, this poster variant was illustrated by Roger Kastel and was centered around Han Solo (Harrison Ford) and Leia Organa (Carrie Fisher). The poster came from the collection of the film's uncredited producer, Howard Kazanjian.

The one-sheet is color printed on glossy poster paper featuring the Roger Kastel illustration, the film's title, a footer with the standard cast and crew information, and a header reading "The Star Wars Saga Continues." It is in excellent overall condition with minimal wear from handling and age. Dimensions: 41" x 27" (104.25 cm x 68.75 cm)

Estimate: \$400 - 600



695. Style B Purple Variant One-Sheet Poster

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Style B purple variant one-sheet poster from the promotion of Irvin Kershner's Star Wars: The Empire Strikes Back. Centered around an illustration of Darth Vader (David Prowse) by artist Thomas Jung, the rare purple variant of the Style B poster featured a distinctive dark lavender background that differentiated it from the more common light blue background version.

This glossy color one-sheet comes from the collection of the film's uncredited producer, Howard Kazanjian. It is in excellent overall condition with minimal wear from handling and age.

Dimensions: 41" x 27" (104.25 cm x 68.75 cm)

Estimate: \$1,000 - 1,500



696. Hand-Drawn Ralph McQuarrie Vader and Luke at Window Thumbnail Sketch

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A hand-drawn Ralph McQuarrie thumbnail sketch of Darth Vader and Luke Skywalker at the Cloud City window from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Luke Skywalker (Mark Hamill) and Darth Vader's (David Prowse) climactic lightsaber duel took them into the bowels of Cloud City.

This hand-drawn thumbnail, a concept sketch for the final production painting of Luke and Vader in front of the window looking over Cloud City, is rendered in mixed media on vellum by production illustrator and visual effects artist McQuarrie. It is marked "10" and features paint brushstrokes from when McQuarrie used it for reference during production. Despite the paint smears, the thumbnail is in good overall condition with minor creases around the edges.

Dimensions: 11" x 8 1/2" (28 cm x 21.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$4,000 - 6,000



697. Hand-Drawn Ralph McQuarrie Luke Skywalker Concept Sketch

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A hand-drawn Ralph McQuarrie Luke Skywalker concept sketch from Irvin Kershner's Star Wars: The Empire Strikes Back. Luke Skywalker (Mark Hamill) and Darth Vader's (David Prowse) climactic lightsaber duel took them into the bowels of Cloud City.

This hand-drawn sketch, a concept illustration for the final production painting of Luke and Vader in the Cloud City freezing chamber, is rendered in graphite and ink on vellum taped to matte backing by production illustrator and visual effects artist McQuarrie. It is marked "E.S.B. 15" and signed "RMQ". The sketch remains in excellent overall condition with minor wear and small stains from handling. Original artwork relating to Luke Skywalker is exceedingly rare.

Dimensions: 11" x 8 1/2" (28 cm x 21.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$10,000 - 15,000

698. Hand-Drawn Ralph McQuarrie Darth Vader Concept Sketch

**STAR WARS:
THE EMPIRE STRIKES BACK (1980)**

A hand-drawn Ralph McQuarrie Darth Vader concept sketch from Irvin Kershner's Star Wars: The Empire Strikes Back.

This hand-drawn concept sketch of Vader's jump is rendered in pencil on illustration paper by production illustrator and visual effects artist McQuarrie, and was created as a concept for a production illustration of Luke and Vader in the carbon freezing chamber. It is in good overall condition and exhibits some creasing from handling with minor wear along its edges.

Dimensions: 11 3/4" x 9" (30 cm x 23 cm)

Sold without copyright; see notice on pg 481

Estimate: \$8,000 - 10,000



699. Imperial Walker Side Profile and Rear View Dyelines

**STAR WARS:
THE EMPIRE STRIKES BACK (1980)**

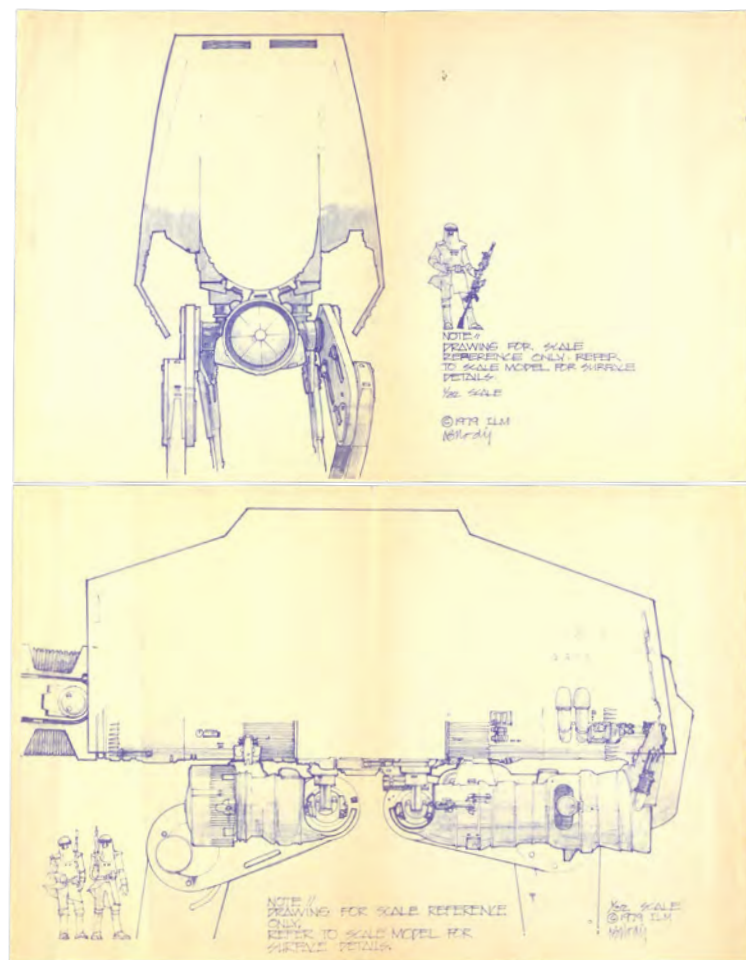
Imperial Walker side profile and rear view dyelines from Irvin Kershner's Star Wars: The Empire Strikes Back. Dyelines were used in pre-production to plan the model miniatures that would be used for SFX sequences.

Featuring art by Nilo Rodis-Jamero, these two dyelines are rendered in ink on paper and feature conceptualized Imperial Walkers, one depicted from the side and the other from the rear. Both are dated 1979 by ILM, noted as being 1:32 scale renderings, and feature snowtroopers for scale. The dyelines show signs of production use and age, but remain in excellent overall condition.

Dimensions: (each): 17" x 11" (43.25 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,000 - 1,500



700. Mike Fulmer's First ILM Crew Jacket

ILM (INDUSTRIAL LIGHT & MAGIC)

The first style of crew jacket given to special effects crew members at Industrial Light & Magic. This jacket was given to ILM model maker Mike Fulmer in the very early 1980s, and feature the words "SPECIAL EFFECTS" embroidered on the chest, from a time before the effects work did was widely renamed "visual effects."

This black silk Girard & Mandel bomber jacket features red and white stripes, a polyester hem, collar, and cuffs, and metal snap button closures. It is signed "My ILM jacket Mike Fulmer 7/7/12" on the interior, and features seven crew patches from various productions Fulmer added to the front, as well as the classic ILM magician logo (created by Drew Struzan) embroidered on the reverse.

The polyester exhibits some pilling from age, but the jacket remains in good overall condition with minimal fading to the satin.

Estimate: \$1,500 - 2,500

701. Hand-Drawn Joe Johnston Probot Storyboard Artwork

**STAR WARS:
THE EMPIRE STRIKES BACK (1980)**

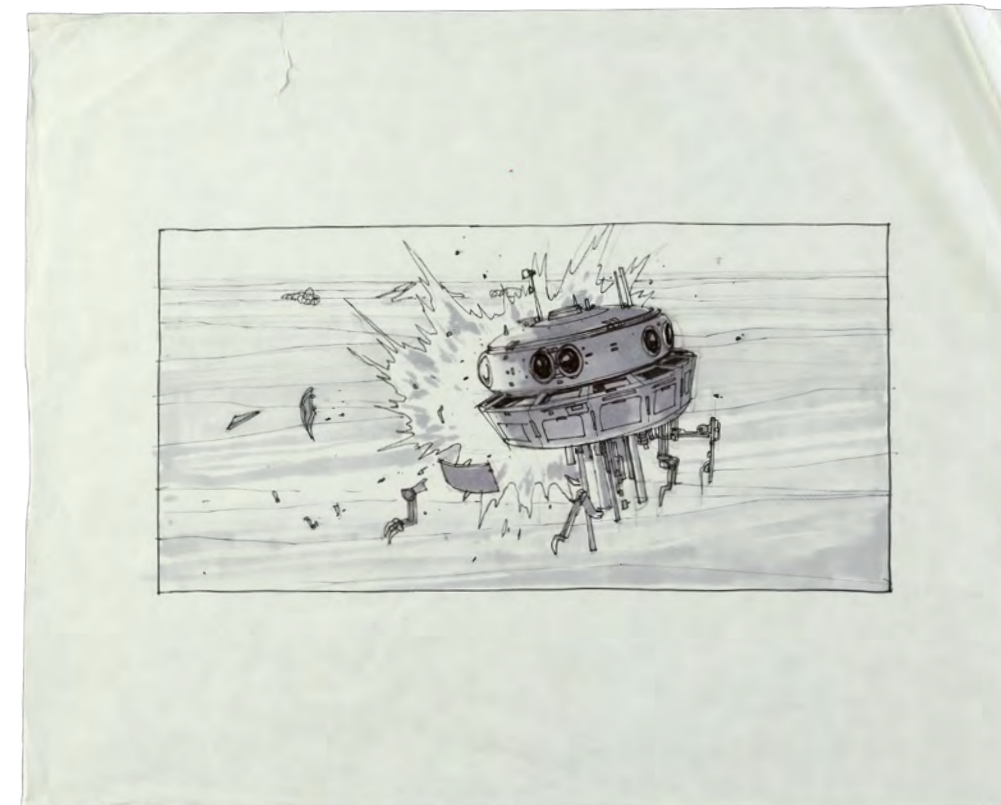
A hand-drawn Joe Johnston probot storyboard artwork from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Han Solo (Harrison Ford) blasted an Imperial probe droid sent to spy on Rebel forces on Hoth.

This hand-drawn storyboard artwork is rendered in ink and graphite on illustration paper by visual effects art director Joe Johnston and depicts a Probot that was hit by blaster fire. The illustration is in good overall condition with minor creasing from handling.

Dimensions: 11" x 13 3/4" x 1/4" (28 cm x 35 cm x 1/2 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



702. Early Tauntaun Puppet Sculpt Head Casting

STAR WARS: THE EMPIRE STRIKES BACK (1980)

An early tauntaun puppet head casting from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Brought to life in wide, moving shots through the use of stop-motion animation, tauntauns were the main mode of ground transportation for the Rebel forces on Hoth.

This white, unpainted, plaster casting represents an early sculpt for the film's tauntaun puppets. It is in excellent overall condition with very minimal wear.

Dimensions: 4 1/2" x 3 1/2" x 4" (11.5 cm x 9 cm x 10.5 cm)

Estimate: \$1,500 - 2,500



703. Phil Tippett Collection: Luke and Han on Tauntaun Stop-Motion Puppet Armature

STAR WARS: THE EMPIRE STRIKES BACK (1980)

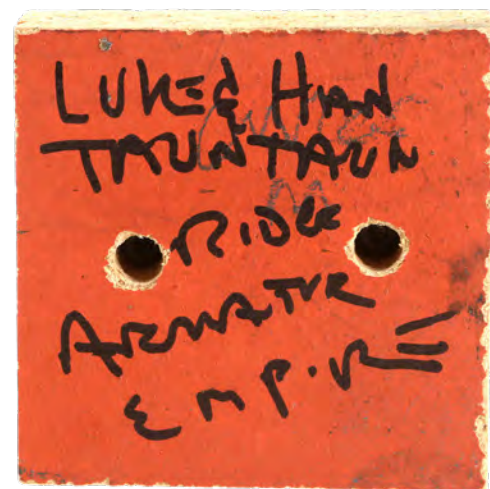
A Luke and Han on Tauntaun stop-motion puppet armature from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Han Solo (Harrison Ford) saved Luke Skywalker (Mark Hamill) from death on the ice planet Hoth by stashing him inside Luke's Tauntaun.

A single tauntaun and rider stop-motion puppet were made for the film, with multiple costumes for the rider enabling it to play as Luke or Han. This lot comes from the film's stop-motion animator and miniature and optical effects artist, Phil Tippett, who worked on the development of the Tauntaun and animated the stop-motion Tauntaun puppet for the film. This custom-made intricate stop-motion armature was custom made for the film by Tom St. Amand and is mounted to a base marked "Luke & Han Tauntaun Ride Armature Empire" in ink.

It is in good overall condition with some rust and grime on the metal from age and handling. Includes a letter of authenticity from Phil Tippett.

Dimensions: 3" x 3" x 9 1/2" (7.75 cm x 7.75 cm x 24.25 cm)

Estimate: \$20,000 - 30,000



704. Hand-Painted Asteroid Scene Matte Study Painting by Michael Pangarzio

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A hand-painted asteroid scene matte study painting by Michael Pangarzio from Irvin Kershner's Sci-Fi sequel Star Wars: The Empire Strikes Back. When the crew of the Millennium Falcon evaded the Imperial forces by hiding inside a large asteroid, TIE Bombers searched through the asteroid field as they dropped bombs in an attempt to find the crew.

This matte study painting depicts a TIE Bomber flying through an asteroid canyon. Hand-painted by miniature and optical effects unit matte artist Michael Pangarzio, it is rendered on a piece of illustration board and signed in red on the bottom border by the artist.

This painting is in very good overall condition with some signs of wear on the outline border including a pair of holes from a staple, smudging, a handwritten math equation, a sketch of the final version of the canyon, and a rough edge cut out of the illustration board's border on the right side.

Dimensions: 10 1/2" x 8" (26.75 cm x 20.25 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



705. Phil Tippett Collection: Pair of Slug Teeth

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A pair of slug teeth from Irvin Kershner's Star Wars: The Empire Strikes Back. With TIE fighters hot on their trail, Han Solo (Harrison Ford) and Chewbacca (Peter Mayhew) accidentally hid the Millennium Falcon in the mouth of a colossal space slug, barely escaping before its teeth could crush the ship.

Industrial Light & Magic (ILM) created several models for the space slug, including sets of ivory-color teeth which were later gifted to crew and friends of the production. This lot comes from the film's stop-motion animator and miniature and optical effects artist, Phil Tippett, who designed the slug's exterior. These resin teeth are likely backups, as they do not exhibit the discoloration and griminess of the mouth seen onscreen. They are in excellent overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions (each): 3" x 3" x 5" (7.75 cm x 7.75 cm x 12.75 cm)

Estimate: \$3,000 - 5,000





706. Chief Ugnaught's Mask

STAR WARS: THE EMPIRE STRIKES BACK (1980)

Chief Ugnaught's mask from Irvin Kershner's Star Wars: The Empire Strikes Back. The chief Ugnaught, one of the operators of the Cloud City carbon freeze chambers, removed Han Solo's (Harrison Ford) handcuffs before he was frozen in carbonite.

This mask was designed by the creature effects team led by Stuart Freeborn and fabricated by his team, including his son Graham Freeborn. Seminal Star Wars concept artist Ralph McQuarrie also contributed to the design of the Ugnaughts.

Each ugnaught character seen in the film was unique. The piece is made of hand-painted foam latex with punched and glued hair, resin teeth, and resin teeth. The mask has been partially restored, including the reconstruction of the area between the eyes, and has also undergone stabilization work. It is presented on a mock-up replica Ugnaught costume for display and exhibits signs of age, with hardening to the foam latex skins, but remains in fair overall condition. The mask includes a letter of authenticity from Stuart Freeborn. Dimensions: 17" x 9" x 9" (43.25 cm x 23 cm x 23 cm)

Estimate: \$25,000 - 35,000

ENTERTAINMENT MEMORABILIA LIVE AUCTION



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707. Millennium Falcon Landing Foot Model Casting

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Millennium Falcon landing foot model casting from director Irvin Kershner's Star Wars: The Empire Strikes Back.

Made of resin, this piece is one of the front landing feet from a scale-model Millennium Falcon, referred to as the "4-foot model," and was constructed by the Industrial Light & Magic (ILM) miniature model department. This backup casting was unused but is painted primer gray and appears mechanical in nature with various panels. The piece shows minor wear due to production use and age but remains in good condition.

Dimensions: 3 1/2" x 4 1/2" x 1" (9 cm x 11 cm x 3 cm)

Estimate: \$2,000 - 3,000



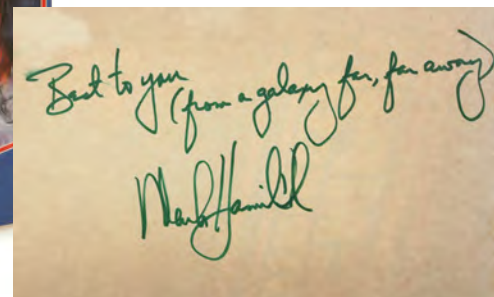
708. Mark Hamill Autographed First Edition Novelization

STAR WARS: THE EMPIRE STRIKES BACK (1990)

A Mark Hamill autographed first edition novelization of Irvin Kershner's Star Wars: The Empire Strikes Back. The novelization was adapted by Donald F. Glut and was first published only weeks before the film's release.

This paperback features a poster cover from the film with a blue border and the film's title in red and white. The 214-page book is noted as a first edition, dated May of 1980, and is signed "Best to you (from a galaxy far, far away) Mark Hamill" on the interior of the cover. This book is in good overall condition with some wear from aging throughout, including discoloration on the interior pages, a price tag still attached to the back, and a missing corner on the bottom of the cover. Dimensions: 7" x 4 1/4" x 1" (17.75 cm x 10.75 cm x 2.5 cm)

Estimate: \$400 - 600



709. "Memories of Dagobah" Hand-Drawn Artwork by Nick Maley

STAR WARS: THE EMPIRE STRIKES BACK (1980)

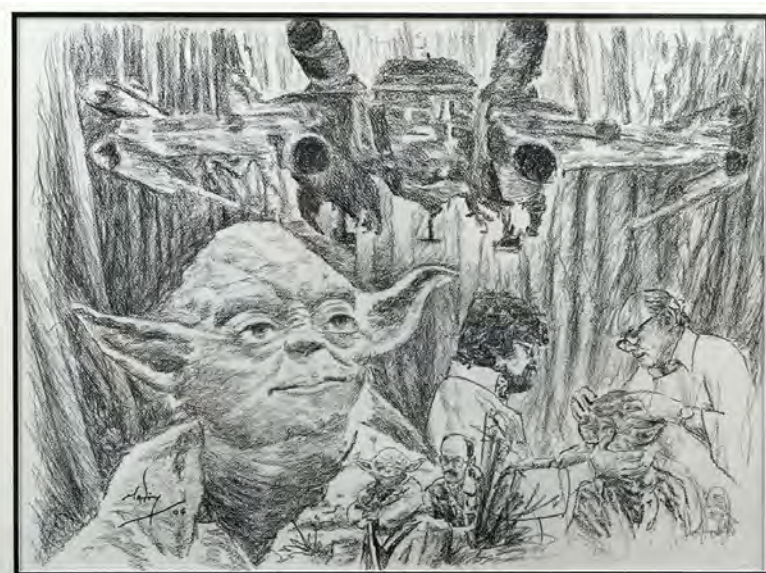
"Memories of Dagobah" hand-drawn artwork by Nick Maley based on Irvin Kershner's Star Wars: The Empire Strikes Back. This original hand-drawn artwork was created by artist and effects technician Nick Maley, who was part of The Empire Strikes Back crew, circa 2004 and documents his memories as part of the film's original creature effects team.

The artwork is rendered in pencil on illustration paper. It depicts Yoda, an X-wing on Dagobah, and Maley and Stuart Freeborn. Maley worked closely with Freeborn on the construction of the original Yoda puppets used in the film. This large drawing is displayed in a custom black frame with a white mat board. It is in excellent overall condition with minimal wear.

Dimensions: 35 1/2" x 28" x 1" (90.5 cm x 70.5 cm x 3 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



710. Phil Tippett Collection: Darth Vader's (David Prowse) Belt Buckle

STAR WARS: THE EMPIRE STRIKES BACK (1980)

Darth Vader's (David Prowse) belt buckle from the production or promotion of Irvin Kershner's Star Wars: The Empire Strikes Back. Vader wore his signature belt throughout the film. This piece was gifted to visual effects artist Phil Tippett during his time at Industrial Light & Magic. The belt buckle may have been created for use in the film or for a touring costume used to promote the release of the film.

This aluminum buckle is painted black with three black tape decals applied on front, a metal clip glued onto the reverse, and the message "To Phil: 12-25-81 An Official Darth Vader Belt Buckle [sic] THANKS Ziff" engraved by special project coordinator Stuart Ziff.

Two decals have fallen off from age and the paint is peeling around the edges, but this buckle remains in good overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 4 1/2" x 3" x 1/2" (11.5 cm x 7.75 cm x 1.5 cm)

Estimate: \$5,000 - 7,000



711. Special Edition Wampa Cave Icicles

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A pair of Wampa cave icicles from the Special Edition release of Irvin Hershner's Star Wars: The Empire Strikes Back. The icicles were constructed by Industrial Light & Magic (ILM) for interior locations on the frozen planet of Hoth.

Part of an "ice" cluster, the icicles are made of clear resin and are textured to resemble real ice. The icicles feature white foam fabricated to depict thick and fluffy snow along the base and dripping down each icicle. The piece shows minor signs of production use and age, but it remains in good overall condition.

Dimensions: 15" x 3 1/2" x 1 1/4" (38 cm x 9 cm x 3 cm)

Estimate: \$1,000 - 1,500

712. Revenge of the Jedi Teaser One-Sheet Poster

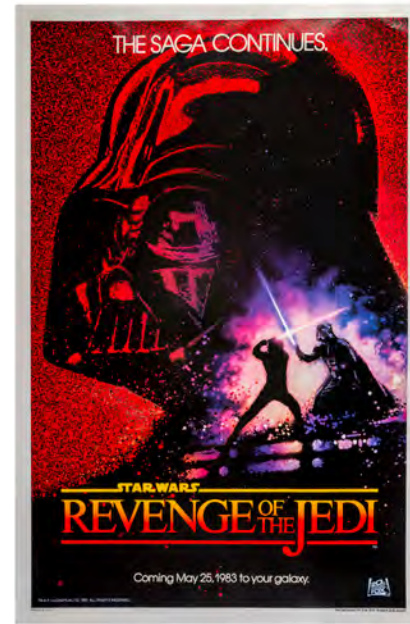
STAR WARS: RETURN OF THE JEDI (1983)

A Revenge of the Jedi teaser one-sheet poster from Richard Marquand's Star Wars: Return of the Jedi. Early teaser posters illustrated by artist Drew Struzan featured the film's title, Revenge of the Jedi, before it was replaced with the film's final title: Return of the Jedi.

This glossy color one-sheet featuring Luke Skywalker (Mark Hamill) and Darth Vader (David Prowse) dueling comes from the collection of the film's producer, Howard Kazanjian. It is in excellent overall condition with minimal wear from handling and age.

Dimensions: 41" x 27" (104.25 cm x 68.75 cm)

Estimate: \$800 - 1,200



713. Blue Harvest Crew Rain Jacket

STAR WARS: RETURN OF THE JEDI (1983)

A Blue Harvest crew rain jacket from the production of Richard Marquand's Star Wars: Return of the Jedi. The code name "Blue Harvest" was created by producer Howard Kazanjian to keep the film's production as anonymous as possible. Yellow waterproof vinyl jackets were given to members of the production on location in Crescent City, CA.

This size XL jacket is embossed "Blue Harvest" in blue on the reverse with "1400 4001 XL" and "2" stamped on the interior. The jacket is in good overall condition with visible mud and stains throughout.

Estimate: \$400 - 600



714. Speeder Bike Blueprint

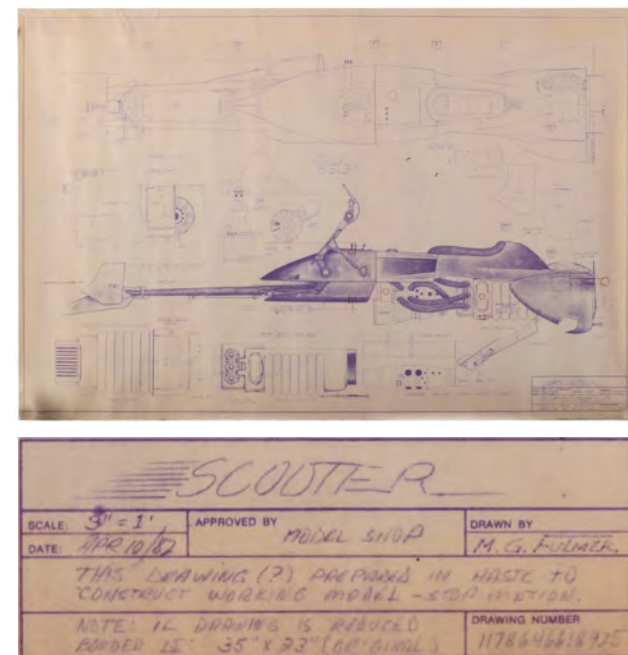
STAR WARS: RETURN OF THE JEDI (1983)

A speeder bike blueprint from Richard Marquand's Star Wars: Return of the Jedi. This production-used blueprint for the iconic vehicle was drafted by chief modelmaker Michael Fulmer.

The 3":1" scale print dated 10 April 1982 and labeled "Scooter" shows the bike's top and side views with detailed views of its components, including the engine block and turbine bracket. Markings at bottom note that this blueprint was prepared in haste for the model shop. It exhibits slight discoloration from age and wrinkles from folding, but remains in good overall condition.

Dimensions: 36" x 24" (91 cm x 61 cm)

Estimate: \$1,500 - 2,500



715. Phil Tippett's Creature Bible of Photos, Printed and Handwritten Notes

STAR WARS: RETURN OF THE JEDI (1983)

Phil Tippett's creature bible of photos with printed and handwritten notes from Richard Marquand's Star Wars: Return of the Jedi. Tippett led the stop-motion animation for the film, and received a Special Achievement Oscar® for Visual Effects for his work at the 56th Academy Awards®.

This black plastic three-ring binder contains nearly 50 alien design concepts, including more than 140 character Polaroids, individual character worksheets, and both hand-drawn and printed sketches showing how performers and puppeteers would wear and operate various creatures. The represented aliens include many signature creatures, including Jabba the Hutt, Admiral Ackbar, the Rancor, Nien Nunb, the Max Rebo Band, a Skiff guard, and the Gamorrean Guards. Each creature includes a Creature Worksheet, which lists fields for "How It's Done", "Articulated Rigging Requirements", "Sculpting Requirements", "Costume Requirements", and other "Notes". Most of the worksheets feature handwritten notes, with some complex creatures also including sketches of how the puppets were operated.

Also included is the original hand-written production Creature Worksheet master document, an ILM Departmental Project List, a four-page photo contact sheet, and five 8" x 10" photographs. The lot remains in excellent overall condition with some wear due to production use and age. Dimensions: 11 1/2" x 10" x 2 1/4" (29 cm x 25 cm x 6 cm)

Sold without copyright; see notice on pg 481

Estimate: \$8,000 - 10,000

716. Dennis Muren's Personal Miniature Storyboard Set

STAR WARS : RETURN OF THE JEDI (1983)

Dennis Muren's personal miniature storyboards set from Richard Marquand's Star Wars: Return of the Jedi. Issued to visual effects artist Dennis Muren, this collection includes 162 storyboards from numerous FX sequences, including Jabba's Palace, the Endor bike chase and the Battle of Endor. Storyboard sets such as this were on hand during the production as visual reference guides for complicated sequences.

The printed storyboards have been reduced in size from the original artwork and are bound together with front-and-back card covers. Storyboard sets were reduced in size so technicians had manageable copies handy as they worked on set. Each page includes an Industrial Light & Magic (ILM) stamp for studio tracking purposes. The paper shows minor wear due to production use, but remains in excellent condition.

Dimensions: 5 1/2" x 4 3/4" x 3/4" (14 cm x 12 cm x 2 cm)

Estimate: \$5,000 - 7,000



717. Visual Effects Mini Storyboard Book

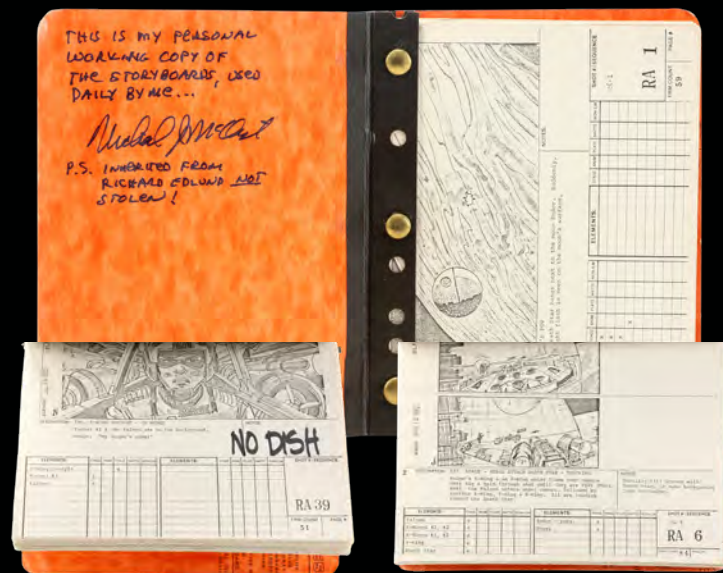
STAR WARS: RETURN OF THE JEDI (1983)

A visual effects mini storyboard book from Richard Marquand's sci-fi classic Star Wars: Return of the Jedi. The book consists of 94 mini storyboard copies depicting various action scenes requiring special visual effects in the film.

The book features "R. Edlund" handwritten on the cover, which is crossed out and noted with "McAlister" beside it. The interior front cover also features an inscription from ILM effects supervisor Michael McAlister, noting that this book was not stolen from visual effects artist Richard Edlund, but was inherited. The book shows minor signs of wear from age and production use, but it remains in great overall condition.

Dimensions: 7" x 5 3/4" x 3/4" (18 cm x 15 cm x 2 cm)

Estimate: \$2,000 - 3,000



718. Jabba the Hutt Eyes and Concept Artwork

STAR WARS: RETURN OF THE JEDI (1983)

Jabba the Hutt eyes and concept artwork from the production of Richard Marquand's Star Wars: Return of the Jedi. This lot includes materials from various stages in the construction of the slimy, suppurating Hutt puppet.

The lot is comprised of two sheets of concept artwork, an eight-page "Revenge of the Jedi" puppet modeling purchase order made by Stuart Freeborn, a photograph of the model with handwritten notes, four unfinished fiberglass eye casts, eight miniature plastic eye casts, and 10 plastic baggies containing various painted foam Latex pieces of Jabba's eyelids.

While the artwork and casts are in good overall condition, the eyelids are in poor and extremely fragile condition and should be handled with caution.

Dimensions: (largest) 10 1/2" x 13" x 2 1/2" (26.75 cm x 33 cm x 6.5 cm); (smallest) 3" x 2" x 2" (7.75 cm x 5 cm x 5 cm)

Estimate: \$1,500 - 2,500



719. Two Miniature Death Star Gun Towers

STAR WARS: RETURN OF THE JEDI (1983)

Two miniature gun towers from the production of Richard Marquand's Star Wars: Return of the Jedi. These miniature towers were made for the climactic space battle scene when a Super Star Destroyer crashed into the surface of the Death Star.

Although unused for filming, these were some of the smallest and most basic Death Star tower miniatures made for the film. Both towers are made of biscuit foam painted gray. They remain in good overall condition. Dimensions: 1/4" x 1/4" x 1/2" (0.75 cm x 0.75 cm x 1 cm)

Estimate: \$400 - 600



720. Death Star II Surface Miniature Model Piece

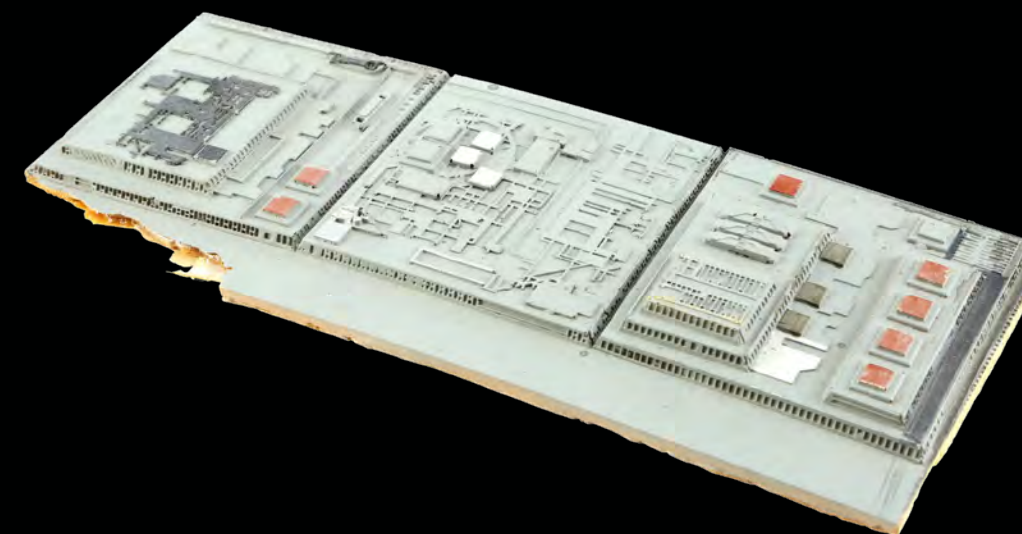
STAR WARS: RETURN OF THE JEDI (1983)

A piece of the Death Star II miniature model's surface from Richard Marquand's Star Wars: Return of the Jedi. Pieces of the under-construction second Death Star's large filming model were used throughout the film, including in the epic finale when a Super Star Destroyer collided with the Death Star.

This piece, created by Industrial Light & Magic's (ILM) model makers, is constructed of highly detailed biscuit foam painted gray with silvertone, red, and charcoal-color details. A large chunk has snapped off one corner of this piece, but it remains in good overall condition.

Dimensions: 9 1/2" x 4" x 1" (24.25 cm x 10.25 cm x 2.5 cm)

Estimate: \$3,000 - 5,000



721. Scout Trooper Helmet and Armor Production-Made Component Set A

STAR WARS: RETURN OF THE JEDI (1983)

A scout trooper helmet and armor production-made component set from Richard Marquand's Star Wars: Return of the Jedi. Designed by Nilo Rodis-Jamero, scout troopers wearing modified stormtrooper armor patrolled the forest moon of Endor on their speeder bikes.

These 14 unfinished white vacuformed plastic casting components were created by production for fabrication of the scout trooper costumes. Included are castings for the front and side of the helmet, helmet visor, backpack, knee and arm pads, chest plate, and belt. The lot is in fair overall condition with several splits in the plastic and dirt in the interior of some items. Dimensions (box): 26 3/4" x 19" x 19" (68 cm x 48.25 cm x 48.25 cm)

Estimate: \$5,000 - 7,000





722. Production-Made Y-Wing Pilot Helmet

STAR WARS: RETURN OF THE JEDI (1983)

A production-made Y-wing pilot helmet from Richard Marquand's Star Wars: Return of the Jedi. Y-wing pilots were pivotal to the Rebel Alliance's victory against the Galactic Empire during the Battle of Endor.

This two-piece white vacuformed plastic casting for a Y-wing pilot's helmet is production-made and unpainted. The pieces are joined by tape on the

interior. The casting is in fair overall condition with broken edges around the face and head, holes and scuffing throughout. Dimensions: 13" x 11" x 12" (33 cm x 28 cm x 30.5 cm)

Estimate: \$6,000 - 8,000



723. Production-Made B-Wing Pilot Helmet with Microphone and Hand-Painted Blast Shield

STAR WARS: RETURN OF THE JEDI (1983)

A production-made B-Wing pilot helmet with a hand-painted blast shield from Richard Marquand's Star Wars: Return of the Jedi. The Rebel Alliance's B-Wing fighter pilots wore their helmets while trying to take down Death Star II during the Battle of Endor. Some B-wing pilot helmets were seen with visors or blast shields.

This production-made helmet features an initial paint finish and a leatherette trim, and is constructed of vacuform plastic. There is an electronic cable connector

present as dressing, and "A A" is marked on its interior. The painted and detailed blast shield component is also included. The lot is in good overall condition with some signs of use, including scuffed paint and stains to the helmet's interior. Dimensions (helmet): 11" x 8" x 8" (28 cm x 20.5 cm x 20.5 cm); (shield): 8" x 8" x 3" (20.5 cm x 20.5 cm x 7.75 cm)

Estimate: \$8,000 - 10,000



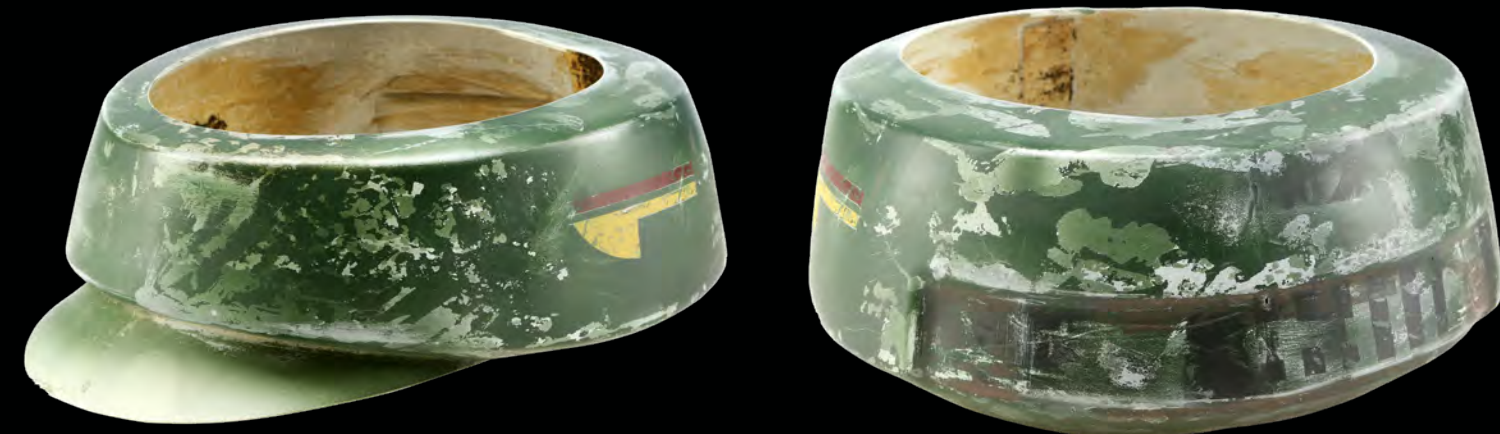
724. Production-Made B-Wing Pilot Helmet with Unpainted Blast Shield

STAR WARS: RETURN OF THE JEDI (1983)

A production-made B-Wing pilot helmet with an unpainted blast shield from Richard Marquand's Star Wars: Return of the Jedi. The Rebel Alliance's B-Wing fighter pilots wore their helmets while trying to take down Death Star II during the Battle of Endor. Some B-wing pilot helmets were seen with visors or blast shields.

This production-made helmet features an initial paint finish and a leatherette trim, and is constructed of vacuform plastic, with loose wiring on the helmet intended to connect to a microphone. Also included is the unpainted blast shield. The lot is in fair overall condition with some signs of use and the shield torn at the center. Dimensions (helmet): 11" x 8" x 8" (28 cm x 20.5 cm x 20.5 cm); (shield): 8" x 11" x 3" (20.5 cm x 28 cm x 7.75 cm)

Estimate: \$8,000 - 10,000



725. Production-Made Endor Rebel Trooper Helmet

STAR WARS: RETURN OF THE JEDI (1983)

A production-made Endor rebel trooper helmet from Richard Marquand's Star Wars: Return of the Jedi. Rebel troopers wore standard-issue, camouflage-friendly helmets during the Battle of Endor.

applied to the interior. Its open-top, ring-shaped design was conceived by ILM model maker Paul Huston for the film. The helmet is in good overall condition with some adhesive residue on the interior and scuffed paint throughout.

This production-made but unfinished helmet is constructed of vacuformed plastic and hand painted green with a yellow arrow, red and black stripes, and splotchy white spots on the exterior, as well as brown paint and several pieces of tape

Dimensions: 11 1/2" x 9 1/2" x 4" (29.25 cm x 24.25 x 10.25 cm)

Estimate: \$10,000 - 15,000



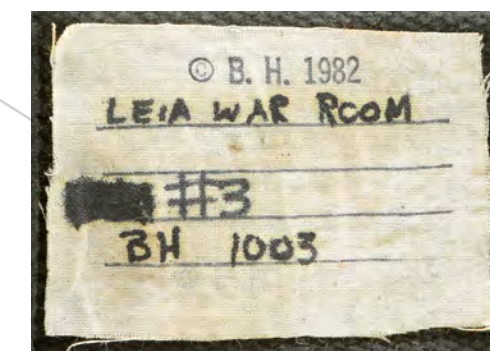
726. Princess Leia Organa's (Carrie Fisher) Belt

STAR WARS: RETURN OF THE JEDI (1983)

Princess Leia Organa's (Carrie Fisher) belt from Richard Marquand's Star Wars: Return of the Jedi. Leia wore her belt in the Rebel Alliance's briefing room while strategizing for the Battle of Endor.

This black canvas belt features a metal buckle, and a fabric label affixed to the interior dated 1982 and marked "LEIA WAR ROOM #3" and "BH 1003" for the film's code name Blue Harvest. The belt exhibits some signs of aging, including discoloration and fraying to the label, but it remains in good overall condition.

Estimate: \$7,000 - 9,000



727. Phil Tippett Collection: Admiral Ackbar (Tim Rose) Silicone Head Casting from Original Molds

STAR WARS: RETURN OF THE JEDI (1983)

An Admiral Ackbar (Tim Rose) silicone head casting made from the original molds for Richard Marquand's sci-fi fantasy sequel Star Wars: Return of the Jedi. Cast after the film rather than as part of the production itself, this lot comes from the collection of the film's creature and makeup designer Phil Tippett.

This unfinished, unpainted pale pink silicone casting of Ackbar's head and shoulders is filled with yellow foam and features empty sockets for eyes to be inserted, as well as visible seams and flash. It is in excellent overall condition with minimal wear from age and handling. Includes a letter of authenticity from Phil Tippett.

Dimensions: 20" x 17" x 10" (51 cm x 43.25 cm x 25.5 cm)

Estimate: \$3,000 - 5,000





728. Phil Tippett Collection: Jabba the Hutt's Throne Slab Gargoyle

STAR WARS: RETURN OF THE JEDI (1983)

Jabba the Hutt's throne slab gargoyle from Richard Marquand's Star Wars: Return of the Jedi. Abyssin gargoyles were embedded in Jabba's throne slab within his Tatooine palace, and were also seen on the deck of Jabba's sail barge. This lot comes from the collection of creature and make-up designer Phil Tippett, who along with Richard Edlund, Dennis Muren, and Ken Ralston received a Special Achievement Academy Award® for Visual Effects for his work on the film.

This one-eyed, scaly gargoyle is constructed of fiberglass with a metal ring in its mouth, painted brown with a metallic finish to appear bronze, and mounted with a steel rod to a textured gray display case. It is in good overall condition with some discoloration from rust and one of its front teeth missing. Includes a letter of authenticity from Phil Tippett.

Dimensions: 11 1/2" x 12" x 14" (29.25 cm x 30.5 cm x 35.75 cm)

Estimate: \$5,000 - 7,000



729. Production-Made Stunt Boba Fett (Jeremy Bulloch) Helmet

STAR WARS: RETURN OF THE JEDI (1983)

A production-made stunt Boba Fett (Jeremy Bulloch) helmet from Richard Marquand's Star Wars: Return of the Jedi. After collecting the bounty on Han Solo's (Harrison Ford) head, Solo accidentally disabled Fett's jetpack and dropped the bounty hunter directly into the Sarlacc Pit.

vac-form helmet was made in consideration for stunt usage, but flexible rubber helmets were ultimately used instead. The helmet is in good overall condition with a few small dents and some liquid stains to the interior. Dimensions: 10 1/2" x 10 1/2" x 10 1/2" (26.75 cm x 26.75 cm x 26.75 cm)

This two-piece white vacuformed plastic casting for a stunt version of the helmet as designed by Joe Johnston is production-made and unpainted. The pieces are joined together at the center with bits of adhesive residue around the ears. The

Estimate: \$20,000 - 30,000

730. Large-Size Death Star II Tower & Turret Model

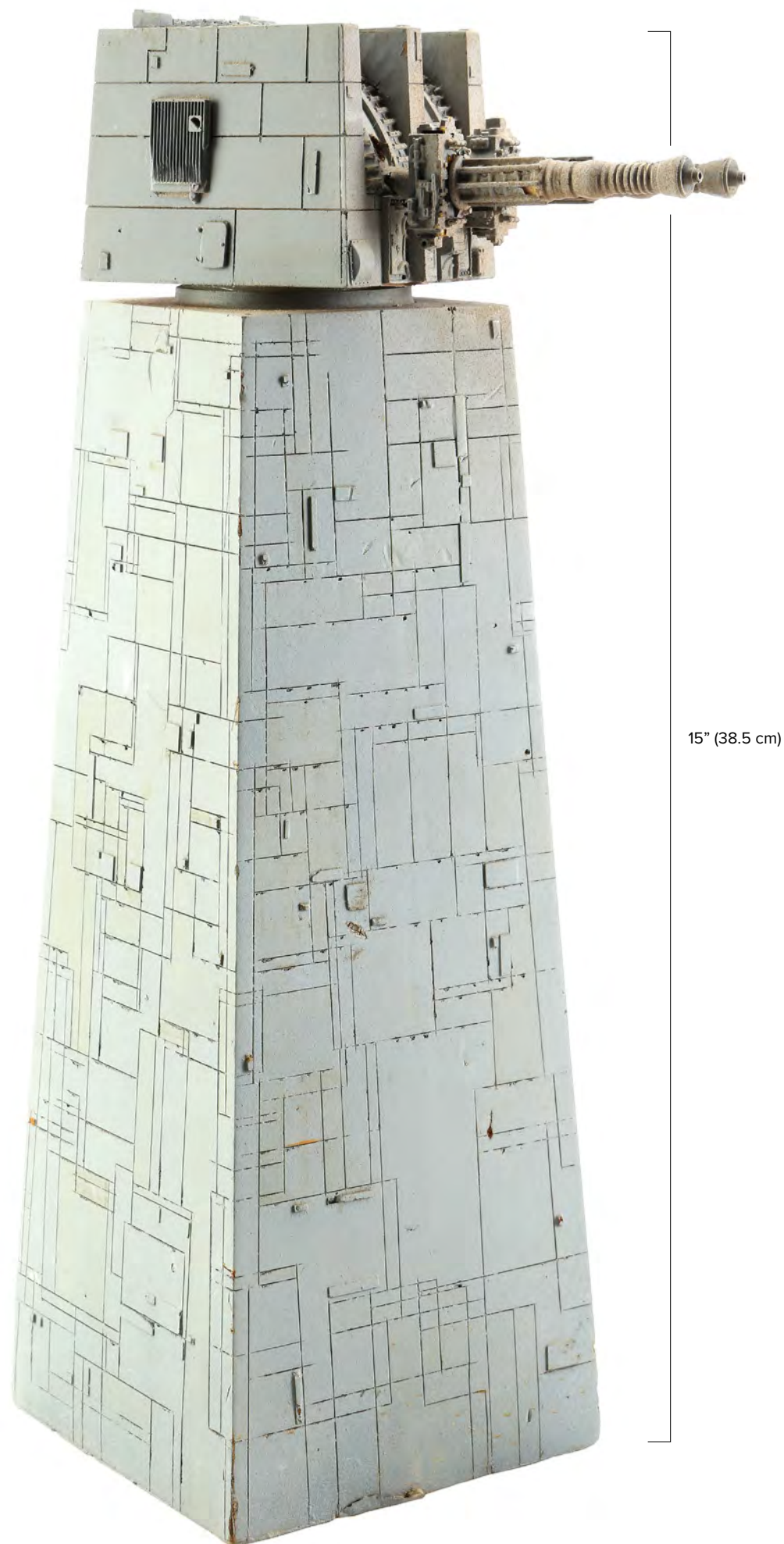
STAR WARS: RETURN OF THE JEDI (1983)

A large-size Death Star II tower & turret model from Richard Marquand's sci-fi sequel Star Wars: Return of the Jedi. Much like its predecessor, the second Death Star's surface was similarly lined with powerful gun turrets.

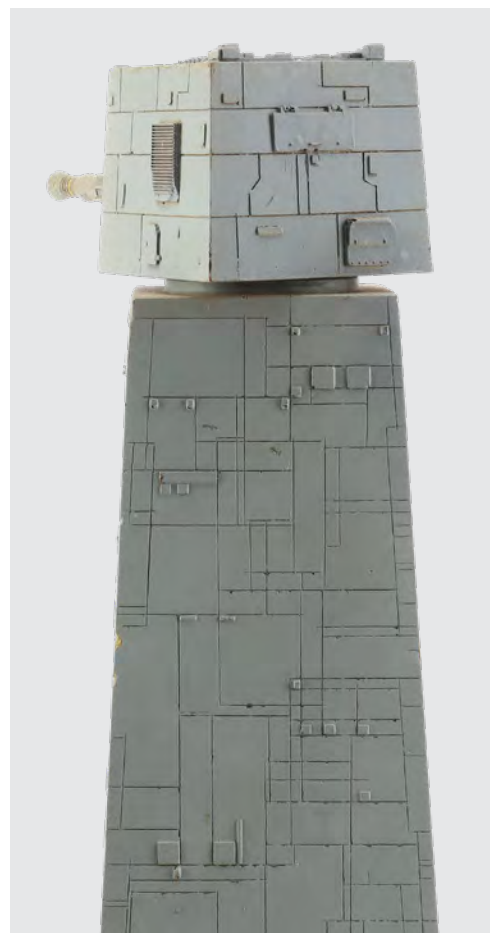
Crafted by Industrial Light & Magic (ILM) from biscuit foam and resin, the gun tower is painted gray with grid lines scribed into the sides to simulate a paneled construction. While static, the top portion of the gun tower is shaped to resemble a rotating gun turret and has two detailed resin laser cannons mounted at the top. This is one of the largest scales of cannon miniatures, measuring 15" tall.

It is in good overall condition with some wear from production and age, including paint chipping, most notably around the top section. Dimensions: 8" x 6" x 15" (20.5 cm x 15.5 cm x 38.5 cm)

Estimate: \$15,000 - 20,000



15" (38.5 cm)



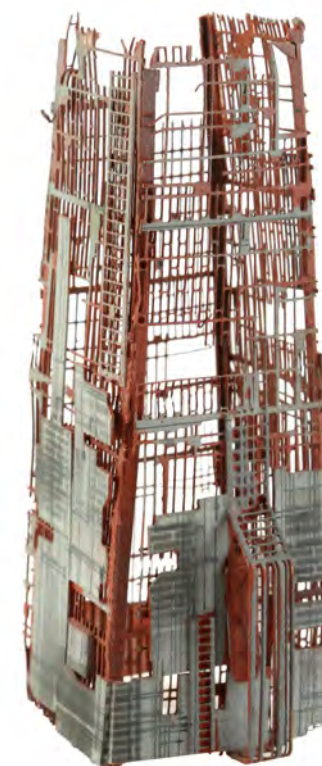
731. Small-Scale Death Star II Tower & Turret Model

STAR WARS: RETURN OF THE JEDI (1983)

A small-scale Death Star II tower & turret model from Richard Marquand's sci-fi sequel Star Wars: Return of the Jedi. Much like its predecessor, the second Death Star's surface was similarly lined with powerful gun turrets.

Created by Industrial Light & Magic (ILM) from resin, the hollow gun tower is painted gray with grid lines carved into the sides to simulate a paneled construction. While static, the top portion of the gun tower is shaped to resemble a rotating gun turret with two laser cannons. It is in good overall condition with some wear from production and age, including paint chipping, one laser cannon missing its barrel, and the turret portion being unattached to the main tower. Dimensions: 1 1/2" x 1 1/2" x 5" (4 cm x 4 cm x 10.5 cm)

Estimate: \$8,000 - 10,000



732. Death Star II Under-Construction Small-Scale Tower Model

STAR WARS: RETURN OF THE JEDI (1983)

A Death Star II under-construction small-scale tower model from Richard Marquand's sci-fi sequel Star Wars: Return of the Jedi. Although its superlaser was already fully operational, the second Death Star was still very much under construction when the rebels made their attack run to destroy it.

Crafted by Industrial Light & Magic (ILM) from etched brass and styrene, the hand-detailed tower framework is painted dark red with small areas of gray grid panels near the bottom; giving the model the appearance of a gun tower in the early stages of construction. It is in excellent overall condition with minimal wear from production and age.

Dimensions: 2" x 1 1/2" x 4" (5.5 cm x 4 cm x 10.5 cm)

Estimate: \$5,000 - 7,000



733. Miniature Model Endor Tree

STAR WARS: RETURN OF THE JEDI (1983)

A miniature model Endor tree from Richard Marquand's Star Wars: Return of the Jedi. A miniature model of the forest moon Endor was used throughout the film for sequences when shooting in Northern California's dense redwoods was prohibitive, including during the climactic Battle of Endor.

This tree, created by Industrial Light & Magic's (ILM) model makers, is constructed of highly detailed biscuit foam carved and hand-painted to appear wooden with foliage made of fake green fronds and pencil shavings affixed to the top. Also included are several loose fronds from the forest miniature. The tree is in good overall condition, but the loose fronds are fragile from age and should be handled with caution.

Dimensions: 4 1/2" x 4 1/2" x 14" (11.5 cm x 11.5 cm x 35.75 cm)

Estimate: \$4,000 - 6,000



734. Ewok Spear

STAR WARS: RETURN OF THE JEDI (1983)

An Ewok spear from Richard Marquand's Star Wars: Return of the Jedi. Ewoks wielded an assortment of primitive weapons, including slings, knives, arrows, and spears, in their battle against the Galactic Empire.

This spear features a dense rubber head painted to resemble stone, and a wooden shaft wrapped with straw, fake brown fur, and a brown leatherette band. The wood exhibits minor chips from handling and the fur is stained from use, but this spear remains in excellent overall condition.

Dimensions: 46" x 2" x 2" (117 cm x 5 cm x 5 cm)

Estimate: \$5,000 - 7,000



735. Brass Death Star II Reactor Tunnel Model Miniature Piece

STAR WARS: RETURN OF THE JEDI (1983)

A brass piece of the Death Star II reactor tunnel model miniature from Richard Marquand's Star Wars: Return of the Jedi. The second Death Star was under construction in the film and etched brass pieces were therefore used to give it a unique, unfinished appearance. The reactor tunnel featured heavily when the Millennium Falcon and other ships attacked the Death Star's core reactor.

This piece, created by Industrial Light & Magic's (ILM) model makers from multiple pieces of assembled etched brass, features paintwork and intricate detailing. It exhibits some bent metal and glue residue, but remains in good overall condition.

Dimensions: 9 1/2" x 2" x 1" (24.25 cm x 5 cm x 2.5 cm)

Estimate: \$2,500 - 3,500



736. Lando Calrissian's (Billy Dee Williams) Skiff Guard Helmet Test Components

STAR WARS: RETURN OF THE JEDI (1983)

Pieces of Lando Calrissian's (Billy Dee Williams) skiff guard helmet test from the production of Richard Marquand's Star Wars: Return of the Jedi. Calrissian disguised himself as one of Jabba the Hutt's barge guards to help free Han Solo (Harrison Ford) from carbonite.

This set of six eggshell-color resin pieces are components from the monstrous face mask element of the skiff guard helmet, and were made during the design phase. "Lando Skiff Test" and the initials "T.C." are carved into the back of the large piece. The set exhibits some chipping and some adhesive putty residue from production, but it remains in good overall condition.

Dimensions (largest): 7 1/2" x 5" x 2 1/2" (19 cm x 12.75 cm x 6.5 cm); (smallest): 1 1/4" x 3/4" x 1/2" (3.25 cm x 2 cm x 1.5 cm)

Estimate: \$1,500 - 2,500



737. Weequay's (Monty Jordan) Belt Buckle

STAR WARS: RETURN OF THE JEDI (1983)

Weequay's (Monty Jordan) belt buckle from the production of Richard Marquand's Star Wars: Return of the Jedi. One of Jabba the Hutt's Weequay skiff guards wore his belt during the Sarlacc Pit battle.

This costume component casting from the production is constructed of resin, painted goldtone, labeled "Weequay", and affixed with a metal clip and a piece of Velcro for strapping to the belt. It is in excellent overall condition.

Dimensions: 3 1/2" x 3 1/2" x 1 1/2" (9 cm x 9 cm x 4 cm)

Estimate: \$1,200 - 1,800



738. Blank-Firing Endor Rebel Trooper Blaster Rifle Δ

STAR WARS: RETURN OF THE JEDI (1983)

A blank-firing Endor Rebel Trooper blaster rifle from Richard Marquand's Star Wars: Return of the Jedi. Rebel Troopers led by Han Solo (Harrison Ford) carried blaster rifles (characterized after the film's release as BlasTech A280 model) during the Battle of Endor. The blasters were similar to those seen in The Empire Strikes Back during the Battle of Hoth, though they were based on real-world M16/AR-15 models.

dressing greeblies. The barrel contains a restrictor plug installed to make the piece fire with blanks during filming. The paint is scuffed throughout and metal components exhibit some rusting from age, but this blaster prop remains in good overall condition. The piece was originally sourced from Stembridge Gun Rentals, who provided the blank-firing props for the film's location shoot.

This rebel blaster prop was one of only three blank-firing versions utilized during filming, though the AR-15 lower receiver (the area around the grip and magazine housing) has been removed and replaced with a replica firearm lower receiver so it can no longer fire. The rest of the prop is original to the film, and custom made for the film, including the stock, Single Point sight, wooden forearm, and various

Dimensions: 32 1/2" x 3" x 9" (82.75 cm x 7.75 cm x 23 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$25,000 - 35,000

739. Rebel Bunker Bomb

STAR WARS: RETURN OF THE JEDI (1983)

A Rebel bunker bomb from Richard Marquand's Star Wars: Return of the Jedi. Han Solo (Harrison Ford) and his squad of Rebel commandos used a series of bombs, or sequencer charges, to blow up the Endor shield generator bunker.

This prop bomb is constructed of a resin outer shell painted brown with red and yellow details, and affixed with metal grates and screws on the outside, as well as a metal internal mechanism that clicks when the knob on top is turned to start the countdown. It is labeled with intergalactic text reading "aurebesh" on a sticker affixed to the side. The bomb is in good overall condition with some scuffing, a section chipped out of the base, wear to its paint and minor rusting to the metal.

Dimensions: 4 1/2" x 4 1/2" x 5 1/2" (11.5 cm x 11.5 cm x 14 cm)

Estimate: \$25,000 - 35,000





740. ICONS Prototype Luke Skywalker (Mark Hamill) Lightsaber

STAR WARS: RETURN OF THE JEDI (1983)

An ICONS prototype Luke Skywalker (Mark Hamill) lightsaber replica from Richard Marquand's space adventure sequel Star Wars: Return of the Jedi. This piece was part of a package of replica prop prototypes that ICONS initially showcased to Lucasfilm in order to gain the first-ever prop replica license. ICONS intended to make the Return of the Jedi lightsaber prop as a consumer product in the 1990s, but it was never ultimately released.

This metal and resin lightsaber was created as the first prototype for the company. It is in excellent overall condition with minor wear from age and some tape residue on the activation panel.

Dimensions: 11 1/4" x 2 1/2" x 2" (28.5 cm x 6.25 cm x 5 cm)

Estimate: \$2,500 - 3,500



743. Phil Tippett Collection: Boar-Wolf Head Maquette

CARAVAN OF COURAGE: AN EWOK ADVENTURE (1984)

A boar-wolf head maquette from John Korty's sci-fi fantasy TV movie Caravan of Courage: An Ewok Adventure. Wicket (Warwick Davis) subdued the boar-wolf that attacked his village. This lot comes from stop-motion supervisor Phil Tippett, who received an Emmy Award for his work.

This early design maquette is constructed of hand-painted clay and resin with fake fur and a wooden base marked "Phil Tippett 1983". It remains in good but fragile overall condition with the clay flaking from age. Includes a letter of authenticity from Phil Tippett.

Dimensions: 10 1/2" x 6" x 7" (26.75 cm x 15.25 cm x 18 cm)

Estimate: \$1,200 - 1,800



741. Pair of 35mm Trailer Film Reels

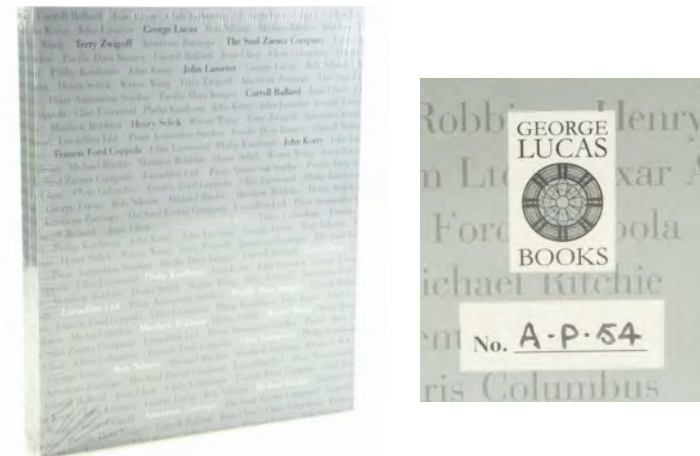
STAR WARS: RETURN OF THE JEDI (1983)/STAR WARS: THE PHANTOM MENACE (1999)

A pair of 35mm trailer film reels for Richard Marquand's Star Wars: Return of the Jedi and George Lucas' Star Wars: The Phantom Menace distributed by 20th Century Fox.

These 35mm film reels are labeled "Return of Jedi" and "Star Wars Episode One" with tape, with the latter spooled around plastic. They exhibit some signs of age and storage, including dust and discoloration to the film, but remain in good overall condition.

Dimensions (each): 4" x 4" x 1 1/2" (10.25 cm x 10.25 cm x 4 cm)

Estimate: \$300 - 500



742. George Lucas, Francis Ford Coppola, and Saul Zaentz-Signed Cinema By The Bay Book Artist Proof

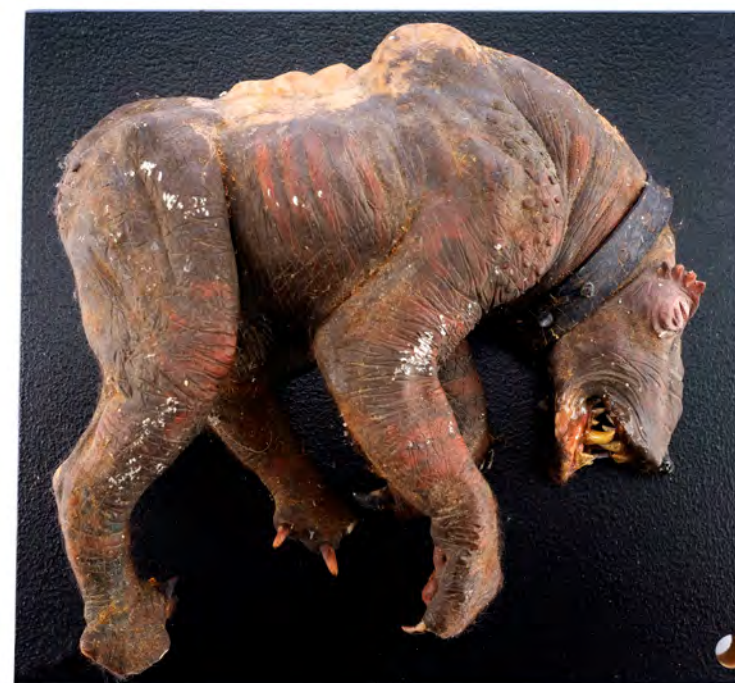
GEORGE LUCAS BOOKS (2006)

A Cinema by the Bay artist proof signed by George Lucas, Francis Ford Coppola, and Saul Zaentz. Released by George Lucas Books in 2006, the book detailed the history of production companies in California's Bay Area, including Lucasfilm, American Zoetrope, and The Saul Zaentz Company.

This signed proof labeled "A.P. 54" comes with a silvertone box cover vacuum-sealed in plastic and remains in excellent overall condition.

Dimensions: 11" x 9" x 1" (28 cm x 23 cm x 2.5 cm)

Estimate: \$500 - 700



744. Phil Tippett Collection: Dying Boar-Wolf Maquette Display

CARAVAN OF COURAGE: AN EWOK ADVENTURE (1984)

A dying boar-wolf maquette display from John Korty's sci-fi fantasy TV movie Caravan of Courage: An Ewok Adventure. Wicket W. Warrick (Warwick Davis) subdued the slobbering boar-wolf that attacked his Ewok village. This lot comes from the film's stop-motion supervisor, Phil Tippett, who received an Emmy Award for his work on the film, including the construction of the dying boar-wolf.

This display is comprised of a resin boar-wolf maquette hand-painted in shades of brown with hand-applied fake fur mounted in an acrylic display case paneled with LED lights and marked "Ewok Dying Boar" on the reverse. This display is in fair and fragile overall condition with the maquette currently missing a left leg and multiple toes. Includes a letter of authenticity from Phil Tippett.

Dimensions: 7" x 12" x 11" (18 cm x 30.5 cm x 28 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$2,000 - 3,000

745. Binder of 60 Production Slides

STAR WARS: DROIDS (T.V. SERIES, 1985-1986)

A binder of production slides from the Lucasfilm animated television series Star Wars: Droids. This lot consists of a white plastic three-ring binder marked for executive producer Miki Herman containing 60 35mm film slides in slide housings labeled for various characters and stamped with the Lucasfilm LTD. logo.

Also included are a copy of issue 29 of Bantha Tracks, which features a cover story about the series, and a four-page "Inside Lucasfilm" press release about Ewoks and Star Wars: Droids. This lot is in excellent overall condition with some minor signs of wear and aging on the binder. Dimensions: 11 3/4" x 10 1/4" x 1 3/4" (30 cm x 26 cm x 4.5)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



746. Binder of 79 Production Slides

STAR WARS: EWOKS (T.V. SERIES, 1985-1986)

A binder of production slides from Lucasfilm's animated television series Star Wars: Ewoks. This lot consists of a white plastic three-ring binder marked for executive producer Miki Herman containing 79 35mm film slides in slide housings labeled for various characters and stamped with the Lucasfilm LTD. logo.

Also included are a copy of issue 29 of Bantha Tracks, which features a cover story about the series, and a four-page "Inside Lucasfilm" press release about Ewoks and Star Wars: Droids. This lot is in excellent overall condition with some minor signs of wear and aging on the binder. Dimensions: 11 3/4" x 10 1/4" x 1 3/4" (30 cm x 26 cm x 4.5)

Sold without copyright; see notice on pg 481

Estimate: \$800 - 1,200



747. Brothers Hildebrandt Hand-Painted Princess Leia Trading Card Illustration

STAR WARS: SHADOWS OF THE EMPIRE (1996)

A Brothers Hildebrandt hand-painted Princess Leia illustration from Topps' 1996 Star Wars: Shadows of the Empire trading card set. This series of 100 cards featured artwork by noted artists Greg and Tim Hildebrandt, best known for producing several popular posters for the promotion of the franchise's films.

This painting for card number 47 is rendered in mixed media on wood labeled "Leia Prepares for Xizor" and signed "GREG & TIM HILDEBRANDT" on the bottom right corner. This is one of the few, or possibly the only, licensed consumer products pieces that featured such a risqué depiction of Leia. It is in excellent overall condition with a small chip on one of the bottom corners and some paint residue on the reverse. Dimensions: 14 3/4" x 11" (37.5 cm x 28 cm)

Sold without copyright; see notice on pg 481

Estimate: \$6,000 - 8,000



748. C-3PO Hip Plates

STAR WARS: STAR TOURS (1987-2020)

C-3PO hip plates from Disney's Star Wars: Star Tours. In the theme park attraction, C-3PO guided attendees onto a tourist spacecraft caught in the middle of the Galactic Civil War.

These front and back bottom plates were constructed of metal-finished goldtone fiberglass for the theme park with side holes for securing to other plates and two metal hooks affixed to the front plate. They remain in good overall condition with scuffed paint and chips to the fiberglass where the back plate's hooks have snapped. Dimensions (front): 14" x 13" x 9" (35.75 cm x 33 cm x 23 cm); (back): 15" x 12 1/2" x 4" (38.25 cm x 31.75 cm x 10.25 cm)

Estimate: \$4,000 - 6,000

749. Hand-Drawn Mark Raats Poster Concept Illustration

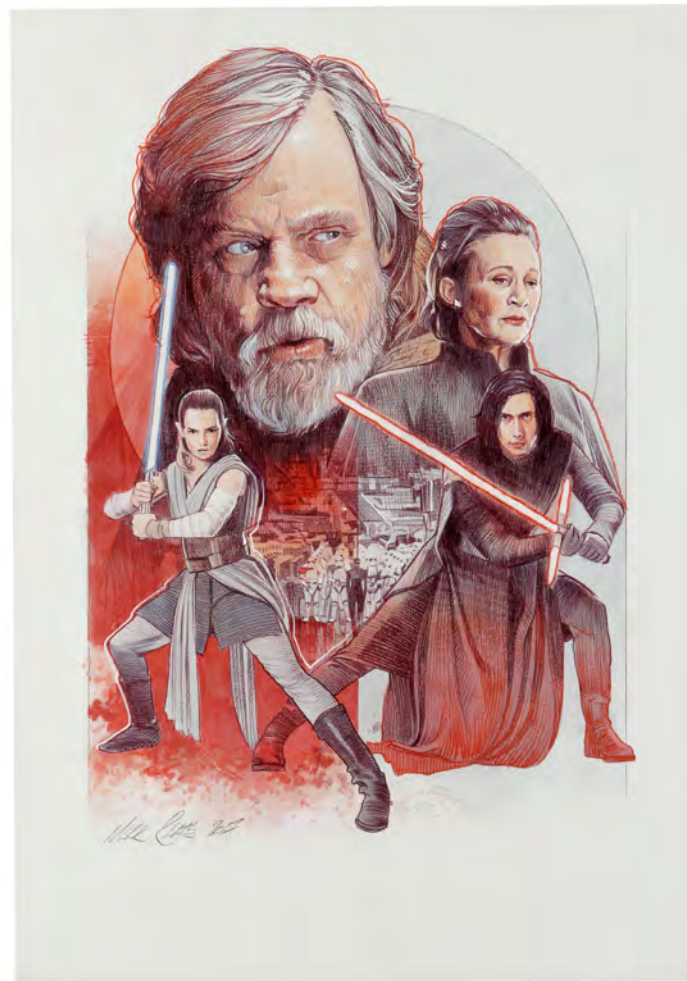
STAR WARS: THE LAST JEDI (2017)

A hand-drawn Mark Raats poster concept illustration from the promotion of Rian Johnson's Star Wars: The Last Jedi. This concept illustration was created by poster artist Raats for an Australian project centered around the film's theatrical release, but the final version of the poster was ultimately unreleased.

The superbly-rendered illustration is rendered in markers, ink, gel pens, colored pencil, and gouache on watercolor paper signed and dated 2017 by Raats. Also included is a Mark Raats Art Certificate of Authenticity dated "01 Dec 2017". The illustration is in excellent overall condition with minor signs of wear. Dimensions: 16 1/2" x 12 1/2" (42 cm x 31.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$1,500 - 2,500



750. Cast-Signed Poster Δ

STAR WARS: THE LAST JEDI (2017)

A cast-signed poster from the promotion of Rian Johnson's Star Wars: The Last Jedi. This theatrical poster design was first revealed by writer/director Rian Johnson on October 9, 2017.

This double-sided, full-color poster is signed in black ink by Johnson and cast members Mark Hamill, Daisy Ridley, John Boyega, Andy Serkis, Adam Driver, Peter Mayhew, Gwendoline Christie, Oscar Isaac, Kelly Marie Tran, and Domhnall Gleeson. Also included is a Letter of Authenticity signed by Lucasfilm Vice President, Publicity and Communications Lynne Hale. The poster exhibits some creasing from being rolled for storage, but remains in good overall condition.

Dimensions: 40" x 27" (101.75 cm x 68.75 cm)

Estimate: \$1,500 - 2,500



751. Stormtrooper Costume

STAR WARS: THE MANDALORIAN (TV. SERIES, 2019-PRESENT)

A Stormtrooper costume from the Disney Plus sci-fi series Star Wars: The Mandalorian. Stormtroopers appeared throughout the series in costumes created by the 501st Legion, a fan group dedicated to creating screen-accurate Stormtrooper suits.

This costume, a 501st outfit worn during filming on the series, includes a hand-painted plastic helmet with a tinted green visor, a pair of plated plastic shoulder armor pieces with connected elastic straps, a plated plastic front and back body armor piece with a snap-button closure, a pair of rubber gloves with dense rubber plates, a plastic, polyester, and leather belt, a metal-studded leather blaster holster (included but not worn during Mandalorian filming,) a pair each of plastic thigh and leg armor, and a pair of leather Requisite boots (U.K. size 43), all in the signature Stormtrooper white with black and metallic details.

The costume is in good overall condition with visible cracks throughout from wear, some frayed elastic, and bending to the visor.

Estimate: \$8,000 - 10,000



752. Ra's (Jaye Davidson) Prototype Belt Buckle

STARGATE (1994)

Ra's (Jaye Davidson) prototype belt buckle from Roland Emmerich's sci-fi adventure Stargate. A group of military specialists traveled through an ancient portal to a planet on the other side of the galaxy, and discovered an ancient Egyptian civilization ruled by the god Ra. Although not used in the final production, this design became the inspiration for the film's "Death Glider" vehicles.

This cobalt and bronzetone belt buckle consists of a resin centerpiece affixed with a pair of foam rubber wings with a large foam rubber scarab. On the interior side is a piece of reinforced hard black plaster with a pair of metal washers and screws for use in mounting the buckle to a costume. It is in excellent overall condition with some signs of wear and discoloration throughout and some paint chipping on the front of one of the wings.

Dimensions: 15" x 6 1/4" x 3 3/4" (38 cm x 16 cm x 9.5 cm)

Estimate: \$600 - 800



753. Spaceship Reference Photos and Documentation

STARSHIP TROOPERS (1997)

Spaceship reference photos and documentation from Paul Verhoeven's sci-fi satire film Starship Troopers. In a future where war was declared on alien Arachnids who hurled asteroids at Earth, mankind mobilized in large spaceships to battle them on the other side of the galaxy.

This lot consists of four folders and a manila envelope, all of which are filled with production photos and documentation from Industrial Light & Magic's (ILM) creation and shooting of the film's space-related miniatures. Included is information on scheduling, bid forms, internal documents, shot reference sheets with storyboards, and an extensive collection of photographs in multiple sizes and formats. This lot is in good overall condition with some signs of aging and wear throughout. Dimensions: 14 3/4" x 9 3/4" x 2 1/2" (37.5 cm x 24.75 cm x 6.25 cm)

Estimate: \$300 - 500



754. Full-Size Battle-Damaged Warrior Bug Leg

STARSHIP TROOPERS (1997)

A full-size battle-damaged Warrior Bug leg from Paul Verhoeven's sci-fi satire Starship Troopers. Warrior bug legs appear throughout the film as Rico (Casper Van Dien) and fellow troopers battled an entire planet of alien bugs.

This articulating fiberglass and metal piece was designed and fabricated by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) as part of one of the large-scale practical Warrior bugs. It is hand-painted with alternating yellow and black segments and features several punctures to appear battle-damaged. This piece is in fair overall condition with visibly chipped fiberglass and paint throughout from age and handling. Dimensions: 68" x 37" x 15" (173 cm x 94 cm x 38.25 cm)

Estimate: \$2,000 - 3,000



755. Warrior Bug Leg Piece

STARSHIP TROOPERS (1997)

A Warrior Bug leg piece from the production of Paul Verhoeven's sci-fi satire Starship Troopers. Full-size warrior bug legs appeared throughout the film as Rico (Casper Van Dien) and fellow troopers battled an entire planet of alien Bugs.

This articulating fiberglass and metal piece was designed and fabricated by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) as part of one of the large-scale practical Warrior bugs. It is hand-painted with alternating yellow and black segments with an exposed pipe for connecting this piece to other sections of the leg and body. This piece is in good overall condition with scuffed fiberglass and paint chips throughout from production. Dimensions: 62" x 60" x 15" (157.5 cm x 152.5 cm x 38.25 cm)

Estimate: \$2,000 - 3,000



756. Phil Tippett Collection: Tanker Bug Maquette

STARSHIP TROOPERS (1997)

A Tanker Bug maquette from Paul Verhoeven's science fiction action film Starship Troopers. After Johnny Rico (Casper Van Dien) joined the war between humans and the alien Arachnids, he encountered several giant Tanker bugs on the battlefield with his regiment of mobile infantry soldiers.

Tippett Studio created maquettes of the film's various bugs as a three-dimensional representation of the creatures that were largely digitally animated; they were tools for shot planning, lighting reference, and other purposes. Phil Tippett is credited as Creature Visual Effects Supervisor for the film and was nominated

for Best Visual Effects for his work on this film at the 70th Academy Awards®. This Tanker Bug maquette was sculpted by Peter König and is cast in resin with articulating joints. Maquettes were used in the conceptual stages of production as well as during filming to give scale and as a reference for lighting on set. It is in good overall condition with wear from use, such as scratches and paint chipping throughout, one loose leg and one leg which has separated at the first joint. Includes a letter of authenticity from Phil Tippett. Dimensions: 24" x 19" x 7 3/4" (61 cm x 48.5 cm x 19.75 cm)

Estimate: \$2,000 - 3,000

757. Carmen's (Denise Richards) Bloodied Flight Suit

STARSHIP TROOPERS (1997)

Carmen's (Denise Richards) bloody flight suit from Paul Verhoeven's sci-fi satire Starship Troopers. Carmen wore her flight suit when she and Zander (Patrick Muldoon) were attacked and she was pierced through the shoulder by a bug leg.

The suit is made of gray nylon and features breast and knee pockets with zipper closures and stirrups at the end of each pant leg. The suit is distressed with stage blood, most heavily on the left side of the suit, with a hole through the front and back of the suit. The name "CARMEN" is handwritten along the interior of the suit. The suit is in good overall condition with some signs of wear from production.

Estimate: \$2,000 - 3,000



758. Hero Live-Fire Morita MK I Rifle

STARSHIP TROOPERS (1997)

A hero live-fire Morita MK I rifle from Paul Verhoeven's sci-fi satire Starship Troopers. Recruited into the Earth Federation's Mobile Infantry, high schooler Johnny Rico (Casper Van Dien) and his fellow troops were issued futuristic Morita combat rifles in their war with the Arachnids.

This futuristic hero rifle is constructed from a real Ruger Mini-14 rifle that has been modified to fire blanks for motion picture use, and is housed in two fiberglass clamshells each marked "3F," painted green and secured together with metal screws. Blank-firing rifles were used on set for their realism, especially in close-up by principal actors. It features a functional trigger and a black nylon shoulder strap on the left side. The rifle exhibits visible signs of handling, including a scuffed muzzle and chipped paint throughout, but it remains in good overall condition. Dimensions: 40 1/2" x 3 1/2" x 11 1/2" (103 cm x 9 cm x 29.25 cm)

Live firearm, ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$10,000 - 15,000



759. Phil Tippett Collection: Flying Hopper Bug Maquette

STARSHIP TROOPERS (1997)

A flying Hopper bug maquette from Paul Verhoeven's science fiction action film Starship Troopers. After Johnny Rico (Casper Van Dien) joined the war between humans and the alien Arachnids, he encountered several flying hopper bugs on the battlefield with his regiment of mobile infantry soldiers. Tippett Studio created maquettes of the film's various bugs as a three-dimensional representation of the creatures that were largely digitally animated; they were tools for shot planning, lighting reference, and other purposes. Phil Tippett is credited as Creature Visual Effects Supervisor for the film and was nominated for Best Visual Effects for his work on this film at the 70th Academy

Awards®. This Hopper Bug maquette was sculpted by Peter Konig and is cast in resin. A set of removable vacuformed plastic wings and the front legs attach to the body via small metal rods. The front feelers also feature several points of articulation. Maquettes were used in the conceptual stages of production as well as during filming to give scale and as a reference for lighting on set. It is in excellent overall condition with some minor wear from use, such as wear and residue on some of the joints. Includes a letter of authenticity from Phil Tippett. Dimensions: 40" x 23" x 8 1/2" (101.5 cm x 58.5 cm x 21.5 cm)

Estimate: \$5,000 - 7,000



760. Phil Tippett Collection: Warrior Bug Maquette

STARSHIP TROOPERS (1997)

A Warrior Bug maquette from Paul Verhoeven's science fiction action film Starship Troopers. After Johnny Rico (Casper Van Dien) joined the war between humans and the alien Arachnids, the most common species he encountered in battle was the Warrior Bug, the primary soldier of the alien army. Tippett Studio created maquettes of the film's various bugs as a three-dimensional representation of the creatures that were largely digitally animated; they were tools for shot planning, lighting reference, and other purposes. Phil Tippett is credited as Creature Visual Effects Supervisor for the film and was nominated for Best Visual Effects for his work on this film at the 70th Academy Awards®. This Warrior Bug maquette was

sculpted by Peter Konig and is cast in resin with articulating joints. Maquettes were used in the conceptual stages of production as well as during filming to give scale and as a reference for lighting on set. Presented on a custom metal and wood base, this maquette is stored in a custom transparent acrylic case. It is in excellent overall condition with some minor wear from use, such as scratches in the paint and dirt residue on some of the joints. Includes a letter of authenticity from Phil Tippett. Dimensions: 20 1/2" x 17" x 13 1/4" (52 cm x 43.25 cm x 33.75 cm)

Estimate: \$5,000 - 7,000

761. Phil Tippett Collection: Brain Bug Maquette**STARSHIP TROOPERS (1997)**

A Brain bug maquette from Paul Verhoeven's sci-fi satire *Starship Troopers*. Brain bugs, the telepathic leaders of the Arachnids, sucked brain matter from their prey, including the unfortunate Zander Barcalow (Patrick Muldoon). This lot comes from the film's creature visual effects supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the creation of the bugs.

This heavily detailed resin maquette is hand-painted pink and blue to appear visibly veiny and flabby. It has 10 legs, eight red-rimmed black eyes, and a puckering red orifice out of which its brain sucker emerges. The maquette is in excellent overall condition with minor scuffs to the paint throughout. Includes a letter of authenticity from Phil Tippett.

Dimensions: 15" x 7" x 8 1/2" (38.25 cm x 18 cm x 21.75 cm)

Estimate: \$3,000 - 5,000

762. Phil Tippett Collection: Set of Six Chariot Bug Maquettes**STARSHIP TROOPERS (1997)**

A set of six Chariot bug maquettes from Paul Verhoeven's sci-fi satire *Starship Troopers*. Scurrying Phaetons known as Chariot bugs transported Arachnids and Brain bugs from place to place, and appeared throughout the film. This lot comes from the film's creature visual effects supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the construction of the bugs.

These heavily-detailed resin maquettes are hand-painted red and black with white underbellies. They have six legs, four front antennae, two mouth pincers, and two back antennae. The set is in good overall condition with various legs and antennae chipped off and some clay residue from use during production. Includes a letter of authenticity from Phil Tippett. Dimensions (each): 3" x 2 1/2" x 1" (7.75 cm x 6.5 cm x 2.5 cm)

Estimate: \$1,000 - 1,500

763. Phil Tippett Collection: Plasma Bug Maquette**STARSHIP TROOPERS (1997)**

A Plasma Bug maquette from Paul Verhoeven's science fiction action film *Starship Troopers*. After Johnny Rico (Casper Van Dien) joined the war between humans and the alien Arachnids, he encountered several giant plasma bugs on the battlefield with his regiment of mobile infantry soldiers. Tippett Studio created maquettes of the film's various bugs as three-dimensional reference tools for shot planning, lighting reference, and other purposes. Phil Tippett is credited as Creature Visual Effects Supervisor for the film and was nominated for Best Visual Effects for his work at the 70th Academy Awards®.

This Plasma Bug maquette was sculpted by Peter Konig and is cast in resin and rubber. Presented on a custom black base, this maquette is stored in a custom transparent acrylic case. It is in excellent overall condition with minor wear from use, such as scratches in the paint and residue on some of the joints. Includes a letter of authenticity from Phil Tippett.

Dimensions: 11" x 9" x 7 1/2" (28 cm x 23 cm x 19 cm)

Estimate: \$2,500 - 3,500

**764. Phil Tippett Collection: Warrior Bug Stop-Motion Training Puppet****STARSHIP TROOPERS (1997)**

A Warrior Bug stop-motion training puppet from the production of Paul Verhoeven's sci-fi satire *Starship Troopers*. After Johnny Rico (Casper Van Dien) joined the war between humans and Arachnids, the most common species he encountered in battle was the Warrior, the primary soldier of the Bug army. This lot comes from the film's creature visual effects supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the creation of the Bugs.

This fanged stop-motion Warrior Bug armature was created by Tippett for training and evaluating fellow animators who would be working on the digital animation. It is mounted with a metal rod to a black wooden base in an acrylic display case. The joints exhibit some rust from age, but the display is in good overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 21" x 21" x 21" (53.5 cm x 53.5 cm x 53.5 cm)

Estimate: \$4,000 - 6,000

765. Phil Tippett Collection: Tanker Bug Stop-Motion Training Puppet**STARSHIP TROOPERS (1997)**

A Tanker Bug stop-motion training puppet from Paul Verhoeven's science fiction action film *Starship Troopers*. After Johnny Rico (Casper Van Dien) joined the war between humans and the alien Arachnids, he encountered several giant Tanker bugs on the battlefield with his regiment of mobile infantry soldiers. Tippett Studio created maquettes of the film's various bugs for shot planning, as well as for training digital animators. Phil Tippett is credited as Creature Visual Effects Supervisor for the film and was nominated for Best Visual Effects for his work on this film at the 70th Academy Awards®.

This unpainted Tanker Bug maquette was sculpted by Peter Konig and is cast in resin with articulating stop-motion joints on all of its appendages. It was used for shot rehearsal and animator training. It is in very good overall condition with some wear from use, such as discoloration and staining throughout as well as a few small missing elements. Includes a letter of authenticity from Phil Tippett.

Dimensions: 24 1/4" x 20" x 8" (61.5 cm x 50.75 cm x 20.25 cm)

Estimate: \$4,000 - 6,000



766. Phil Tippett Collection: Dinosaur Input Device (D.I.D.) Electronic Warrior Bug Stop-Motion Armature

STARSHIP TROOPERS (1997)

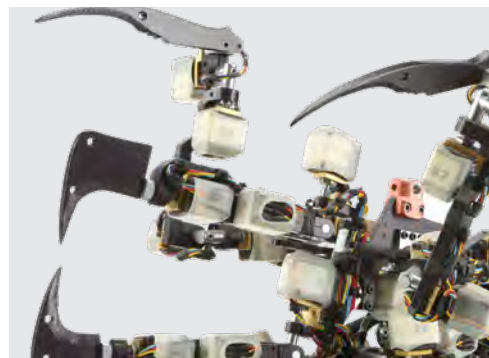
A dinosaur input device D.I.D. Warrior Bug stop-motion armature from the production of Paul Verhoeven's sci-fi satire Starship Troopers. The Dinosaur Input Device, or D.I.D., takes its name from Jurassic Park, the film the technology was developed for. It enabled traditional stop-motion animators to produce computer animation without learning animation software programs.

Digital sensors allow the armature to function as an animation capture device while the physical piece is manipulated by hand. This lot comes from the collection of Tippett, who used the device to map the movement of CG Bugs, including the giant Warriors, and was later nominated for an Academy Award® for his work.

This Warrior Bug D.I.D. features a metal and cast resin armature hand-painted chrometone, wired throughout with numbered motion sensors, and mounted with a steel pole to a wood display base painted gray. It exhibits minor signs of use, such as miscellaneous paint stains throughout, but remains in excellent overall condition. Includes a letter of authenticity from Phil Tippett. Dimensions: 14" x 14" x 17" (35.75 cm x 35.75 cm x 43.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$6,000 - 8,000



767. Phil Tippett Collection: Pair of Full-Size Warrior Bug Legs

STARSHIP TROOPERS (1997)

A pair of full-size Warrior Bug legs from the production of Paul Verhoeven's sci-fi satire Starship Troopers. Leg segments of this particular style appeared throughout the film as Rico (Casper Van Dien) and fellow troopers battled an entire planet of alien Bugs. This lot comes from the collection of creature visual effects supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the construction of the Bugs.

These fiberglass leg pieces, one articulating leg with two segments and one single segment, are hand-painted with alternating orange and black patterns and molded around steel joints and rods. The pair is in good overall condition with scuffed paint and minor chips to the fiberglass from production. Includes a letter of authenticity from Phil Tippett. Dimensions (largest): 100" x 30" x 15" (254 cm x 76.25 cm x 38.25 cm); (smallest): 55" x 10" x 10" (140 cm x 25.5 cm x 25.5 cm)

Estimate: \$2,000 - 3,000



768. Phil Tippett Collection: Full-Size Warrior Bug Jaw Pieces

STARSHIP TROOPERS (1997)

A set of upper and lower full-size Warrior Bug jaw pieces from the production of Paul Verhoeven's sci-fi satire Starship Troopers. Warrior Bugs used their monstrous dual-pincer jaws to consume Mobile Infantrymen throughout the film. This lot comes from the collection of creature visual effects supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the construction of the Bugs.

This two-piece fiberglass jaw is hand-painted black, red, and yellow with textured rivets and one piece molded around a steel pole for rigging to a full-size Warrior. The pair is in good overall condition with scuffed fiberglass and chipped paint throughout from production. Includes a letter of authenticity from Phil Tippett. Dimensions (each): 56" x 56" x 29" (127 cm x 127 cm x 127 cm)

Estimate: \$3,000 - 5,000



769. Phil Tippett Collection: Pair of Full-size Warrior Bug Legs

STARSHIP TROOPERS (1997)

A pair of full-size Warrior Bug legs from the production of Paul Verhoeven's sci-fi satire Starship Troopers. Leg segments of this particular style appeared throughout the film as Rico (Casper Van Dien) and fellow troopers battled an entire planet of alien Bugs. This lot comes from the collection of creature visual effects supervisor, Phil Tippett, who was nominated for an Academy Award® for his work on the film, including the construction of the Bugs.

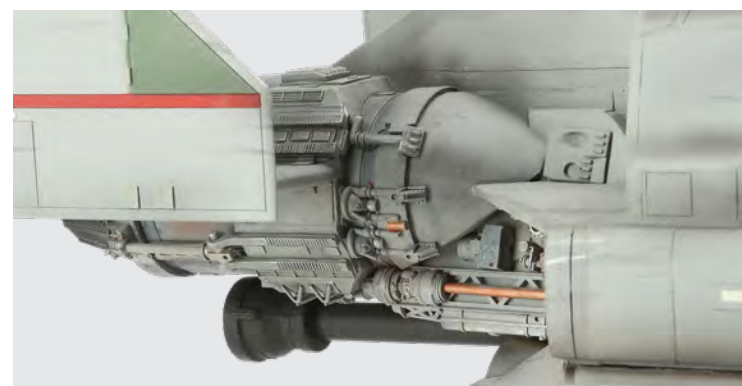
These fiberglass leg pieces, one articulating leg with two segments and one single segment, are hand-painted with alternating orange and black patterns and molded around steel joints and rods. The pair is in fair overall condition with cracks throughout the fiberglass and rusted metal from use and age. Includes a letter of authenticity from Phil Tippett.

Dimensions (largest): 120" x 30" x 15" (305 cm x 76.25 cm x 38.25 cm); (smallest): 62" x 10" x 10" (157.5 cm x 25.5 cm x 25.5 cm)

Estimate: \$2,000 - 3,000



28" (71.25 cm)



770. TAC Fighter Model Miniature

STARSHIP TROOPERS (1997)

A TAC Fighter model miniature from Paul Verhoeven's sci-fi satire Starship Troopers. TAC Fighters, the standard attack vessels of the SICON Fleet, were used both in the air and in space in the war against the Arachnids.

This resin model is painted gray and weathered lightly to resemble metal with red striping and blue and green embellishments. It features detailed guns and jet turbines, clear

acrylic cockpit windows and two pilot figures. The lot is in good overall condition with minimal wear from production, including some minor scuffing throughout. Dimensions: 28" x 38" x 8" (71.25 cm x 96.75 cm x 20.5 cm)

Estimate: \$8,000 - 10,000

771. Dropship Maquette

STARSHIP TROOPERS (1997)

A dropship maquette from Paul Verhoeven's sci-fi satire Starship Troopers. The United Citizen Federation deployed Mobile Infantry troops from its DR-4 Viking dropships throughout the film, including during the Federation's invasion of the Bug planet Klendathu.

This heavily detailed resin dropship maquette is painted in various shades of gray and blue to appear metallic and is mounted to a textured brown mountain with adhesive putty affixed to the bottom. The maquette is in good overall condition with minor paint scuffing and chips to the resin.

Dimensions: 3" x 3" x 2 1/2" (7.75 cm x 7.75 cm x 5 cm)

Estimate: \$400 - 600



772. Morita MK I Rifle Casing

STARSHIP TROOPERS (1997)

A Morita MK I rifle casing from Paul Verhoeven's sci-fi satire Starship Troopers. Recruited into the Earth Federation's Mobile Infantry, high schooler Johnny Rico (Casper Van Dien) and his fellow troops were issued futuristic Morita combat rifles in their war with the Arachnids.

This rifle shell, which was used to cover a real blank-firing Ruger Mini-14 used for close-up sequences during production, is constructed of two pieces of fiberglass painted green, screwed together with metal screws around a black rubber magazine and muzzle, and marked "535" and "A4." The shell is in good overall condition with scuffing and minor discoloration throughout. Dimensions: 41" x 3 1/2" x 11 1/2" (104.25 cm x 9 cm x 29.25 cm)

Estimate: \$4,000 - 6,000

773. Phil Tippett Collection: Captain V.J. Dax (Richard Burgi) Statue Miniature

STARSHIP TROOPERS 2: HERO OF THE FEDERATION (2004)

A Captain V.J. Dax (Richard Burgi) statue miniature from Phil Tippett's science fiction action sequel Starship Troopers 2: Hero of the Federation. After sacrificing his life fighting the Arachnids, Captain Dax became a symbol of bravery and heroism, which the Federation used as propaganda to recruit even more soldiers, including through a video presentation they put together using images of a statue of Dax. This lot comes from the collection of the film's co-producer and director, Phil Tippett, whose company, Tippett Studios, did visual effects for the film.

The highly detailed resin statue is painted in shades of gray and black with a pale green layer loosely brushed over it to simulate patination. It is attached to a round wooden base with the same paint scheme. On the base is a sculptor credit "Cyrus Tilton '03, Scientific Art Studio." It is in excellent overall condition with minimal wear from production and age, including a bit of paint chipping. Includes a letter of authenticity from Phil Tippett.

Dimensions: 20" x 13" x 21" (51 cm x 33.5 cm x 53.5 cm)

Estimate: \$2,000 - 3,000





774. Phil Tippett Collection: Sgt. Dede Rake's (Brenda Strong) Light-Up Hero E-Pluse 44 Rifle

STARSHIP TROOPERS 2: HERO OF THE FEDERATION (2004)

Sgt. Dede Rake's (Brenda Strong) light-up hero E-Pluse 44 rifle from Phil Tippett's science fiction action sequel Starship Troopers 2: Hero of the Federation. Rake and her rifle lead members of the Mobile Infantry in their battle with Bugs throughout the film.

This battery-powered rifle is constructed from vacuformed plastic painted gray and black with resin and electronic components, Warrior Bug decals affixed near the barrel, and "THE BUG STOPS HERE" marked on the stock. A metal door fastened to the top covers a compartment for batteries, which power a strobe light effect operated by trigger depression.

The rifle is in good overall condition with signs of production wear throughout including cracks and partial separation on the stock from the rest of the rifle and tape on the grip. Includes a letter of authenticity from Phil Tippett.

Dimensions: 38" x 11" x 10" (96.5 cm x 28 cm x 25.5 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$1,000 - 1,500

775. Captain Lola Beck's (Jolene Blalock) Binoculars

STARSHIP TROOPERS 3: MARAUDER (2008)

Captain Lola Beck's (Jolene Blalock) binoculars from Ed Neumeier's science fiction action sequel Starship Troopers 3: Marauder. Beck uses her binoculars while leading a group of marooned members of the mobile infantry on the desolate planet OM-1. These binoculars consist of a black and gray resin cylindrical base affixed with a pair of dense foam rubber elements of separate sizes. These non-functional binoculars are in good overall condition with some signs of production wear including marks on the eyepiece sections and separations where the elements meet the cylinder. Binoculars come complete in a black nylon and Velcro® case.

Estimate: \$800 - 1,200



776. Mr. Quinlan's (Rupert Penry-Jones) Bone Sword

STRAIN, THE (T.V. SERIES, 2014-2017)

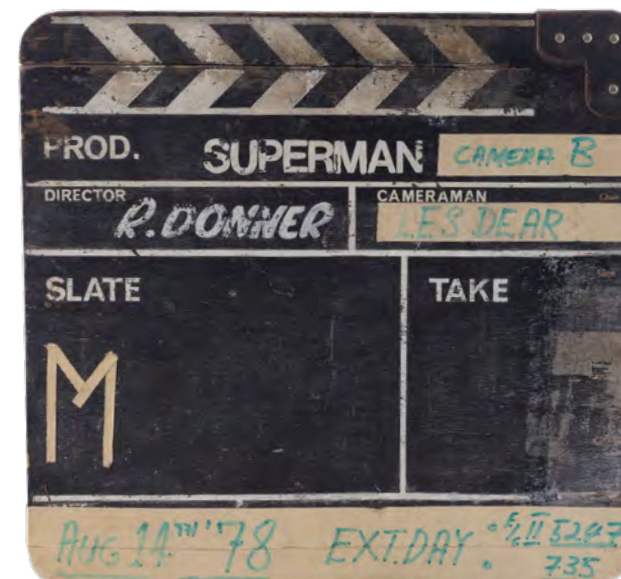
Mr. Quinlan's (Rupert Penry-Jones) bone sword from the fantasy horror television series The Strain. Dhampir Quintus Sertorius, also known as Mr. Quinlan, used his signature bone-handled sword to slay vampires as he hunted down his father throughout the series.

This sword consists of a rubber blade painted silvertone, a dense, rubber hilt painted brown with two white stripes etched into it, and a femur-shaped resin grip scrimshawed with bird imagery. The sword is in good overall condition with

minor signs of wear from production, including scratching to the rubber and paint flaking throughout.

Dimensions: 37" x 3 1/2" x 2" (94 cm x 9 cm x 5 cm)

Estimate: \$1,000 - 1,500



777. Production-Used Clapperboard Δ

SUPERMAN (1978)

A production-used clapperboard from Richard Donner's 1978 comic-book adventure Superman. The clapperboard's production title is listed as "SUPERMAN" with "R. Donner" as the director and "A. Thomson" as the cameraman.

This wood clapperboard is painted black with a metal hinge and sections for the production name, director, camera, slate, take number, and date distinguished with white paint. Several pieces of tape are affixed on either side from production, including three on the "Camera B" side marked for exterior shots on "Aug. 14, '78" with model photographer Les Dear as the day's cameraman.

The clapperboard exhibits some faded paint, rust, and wood chipping from handling and age, but it remains in good overall condition.

Dimensions: 14" x 15" x 1/2" (35.75 cm x 38.25 cm x 1.5 cm)

Estimate: \$5,000 - 7,000



778. Superman (Christopher Reeve) Effects Miniature Δ

SUPERMAN (1978)

A Superman (Christopher Reeve) effects miniature from Richard Donner's 1978 comic-book adventure Superman. Superman used his Kryptonian super powers, including super strength and X-ray vision, to defeat evil genius Lex Luthor (Gene Hackman). This miniature was designed for special effects shots of Superman flying.

The piece is constructed of cast resin painted with Superman's signature blue bodysuit with red briefs, a yellow belt, brown boots, and a red and yellow "S" logo on the chest. It also includes a red jersey fabric cape Velcro®ed to the miniature and a black wood and metal display stand. An opening for mechanicals is present beneath the cape, although no components are present. This miniature is in good overall condition with some discoloration and scuffing. Dimensions (on stand): 4" x 6 1/2" x 8 1/2" (10.25 cm x 16.5 cm x 21.75 cm)

Estimate: \$6,000 - 8,000



779. Fortress of Solitude Crystal Δ

SUPERMAN II (1980)

A Fortress of Solitude crystal from Richard Lester's superhero sequel Superman II. Clear crystals appeared in Superman's (Christopher Reeve) otherworldly Arctic retreat throughout the film, including after Lex Luthor's (Gene Hackman) escape from prison, Superman's transformation into a mortal in front of his mother Lara's (Susannah York) hologram, and the final confrontation with General Zod (Terence Stamp).

This clear resin shard with uneven pointed ends remains in good overall condition with minor signs of production use, including light surface scratches, scuff marks, and a small chip on one end.

Dimensions: 11 3/4" x 1 1/4" x 3/4" (30 cm x 3 cm x 2 cm)

Estimate: \$2,000 - 3,000



780. Superman's (Christopher Reeve) Green Crystal Δ

SUPERMAN II (1980)

Superman's (Christopher Reeve) green crystal from Richard Lester's classic superhero sequel Superman II. After Superman created the Fortress of Solitude in Richard Donner's Superman, he returned in the sequel and explained the uses of green memory crystals to Lois Lane (Margot Kidder).

This crystal was gifted on set to the son of production executive Robert Simmonds, who would later serve as a producer on Superman III. It is constructed of green-tinted resin with five faces, making it fit with the Fortress of Solitude's otherworldly Kryptonian aesthetic. It exhibits some scratching and a break on one corner which may signify a piece is missing, but the crystal remains in good overall condition.

Estimate: \$3,000 - 5,000



781. "White House Surrenders" Headlined Daily Planet Newspaper

SUPERMAN II (1980)

A "White House Surrenders" headlined Daily Planet Newspaper from Richard Lester's superhero sequel Superman II. A newstand across from the Daily Planet offices displayed news of the President's (E.G. Marshall) surrender to Kryptonian General Zod (Terence Stamp) as Superman (Christopher Reeve) arrived to challenge Zod to a fight.

"White House Surrenders" headline along with photos of the President and General Zod as well as the Daily Planet logo on the top. This newspaper is in good overall condition with some minor production wear and some discoloration from age on the pre-existing newspaper.

Dimensions: 17 1/4" x 12" x 1/2" (43.75 cm x 30.5 cm x 1.25 cm)

Estimate: \$1,000 - 1,500

This lot consists of a black-and-white, production-made newspaper cover applied over a 1979 pre-existing copy of the Windsor Express newspaper. It features the



782. Pair of Metropolis Car License Plates

SUPERMAN (VARIOUS PRODUCTIONS, 1978-1987)

A pair of Metropolis car license plates from the productions of the Christopher Reeve-era Superman film series. Fake orange and blue New York City plates were affixed to Metropolis' citizens' cars throughout the four films, as were license plates of other color schemes.

by production with identifying scuffed tape, bent aluminum, and stickers ripped off, but they remain in good overall condition.

Dimensions (each): 6 1/2" x 12" x 1/2" (16.5 cm x 30.5 cm x 1.5 cm)

Estimate: \$2,000 - 3,000

These plates are both constructed from aluminum and feature tape residue on their reverses from being applied to vehicles. Both are intentionally distressed



783. Ripper Mask

TANK GIRL (1995)

A Ripper mask from Rachel Talalay's post-apocalyptic comic book adaptation Tank Girl. The Rippers, a group of super soldiers genetically engineered with human and kangaroo DNA, donned masks to fight the Water & Power corporation.

This foam-padded, hand-painted red and brown resin mask features white tusks, a screw-bolted visor, a black head-strap, a black elastic hood, multicolor pipe cleaner "hair", and various craft pieces affixed. It is mounted inside a brown wooden frame affixed with a hanging wire for display. The lot is in good overall condition with some wear from production and age, including scuffs, paint chipping, and loose pieces.

Dimensions: 9" x 20" x 24" (23 cm x 51 cm x 61 cm)

Estimate: \$1,200 - 1,800



784. Team America Hummer H2 Miniature Model Shell

TEAM AMERICA: WORLD POLICE (2004)

A Team America Hummer H2 Miniature Model shell from Trey Parker's action comedy Team America: World Police. Performed by marionette puppets, the film follows Broadway actor Gary Johnston (Trey Parker) who is recruited by the elite counter-terrorism organization Team America. In the film, the group deployed a stars-and-stripes themed Hummer while they chased enemy operatives through the streets of Egypt.

This Hummer shell is based on the H2 model. It is constructed from fiberglass which features a patriotic red, white, and blue paint theme throughout. The team's logo is boldly displayed on the hummer's hood and side doors. Inside of the hummer are some metal crossbars and cables. The shell is held up on two metal and wooden stands. The hummer shell is in excellent overall condition with minimal signs of wear from production. Dimensions: 66" x 26" x 20" (168 cm x 66 cm x 51 cm)

Estimate: \$800 - 1,200



785. Raphael's (Matt Hill) Costume Δ

TEENAGE MUTANT NINJA TURTLES III (1993)

Raphael's (Matt Hill) costume from Stuart Gilard's family adventure sequel Teenage Mutant Ninja Turtles III. When their friend April O'Neil (Paige Turco) was magically transported back in time to 17th century Japan, Raphael and his fellow turtles followed in an attempt to rescue her.

This costume includes a zip-up green turtle bodysuit constructed of foam latex cast elements over a Spandex base affixed with dense-foam chest and shell elements, leather knee and elbow pads, and a leather sheath for Raphael's signature sai. The removable head features foam latex skin with cast resin teeth, urethane eyes, a red fabric eye mask, internal padding, and a zipper closure.

The costume is in fragile and fair to poor overall condition. It exhibits significant breakdown to its foam latex elements from age and may require restoration to preserve it from further deterioration.

Estimate: \$3,000 - 5,000



786. Kyle Reese's (Michael Biehn) Jacket

TERMINATOR, THE (1984)

Kyle Reese's (Michael Biehn) jacket from James Cameron's sci-fi action film The Terminator. Reese wore his jacket when he fought with the resistance movement in 2029.

The gray nylon zip-front jacket features quilted panels wrapped over the right shoulder and down the back, zippered pockets on the front and sleeves, a black leather collar, a white nylon nametag on the left chest with black writing reading "K RE DN38416", and black elastic wrist and waistbands. The jacket was intentionally weathered by production to simulate extensive damage, including stains, burns, and large tears revealing white woolen insulation and an underlayer of green fabric. The jacket is in excellent overall condition with minimal wear from production and age.

Estimate: \$5,000 - 7,000



787. Paperwork Archive Including Script, Storyboards and Production Documents

TERMINATOR 2: JUDGMENT DAY (1991)

A paperwork archive from James Cameron's sci-fi thriller Terminator 2: Judgment Day. The lot consists of seven binders full of storyboards, a script, various breakdowns, schedules and other production documents and correspondence from the film.

Three binders include storyboard copies of different sequences depicted in the film, as well as a few pages of storyboard sequences omitted from the final cut of the film. Also included in this set is a 124-page production script dated July 18, 1990. The script has no handwritten markings or annotations, but does include the production code and date stamped on each page.

The majority of the lot includes various memos to the film's director and producers, invoices, approval sheets and faxes. Also included within these binders are multiple visual effects lists, breakdown sheets and production schedules. The lot shows some signs of wear from production use and age, but all pieces remain in good overall condition.

Dimensions: (largest) 11 1/2" x 12 1/2" x 4 3/4"; (smallest) 12" x 11 1/4" x 2"

Estimate: \$10,000 - 15,000



788. T-800 Endoskeleton Knee

TERMINATOR 2: JUDGMENT DAY (1991)

A T-800 endoskeleton knee from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. In the year 2029, Skynet's T-800 Terminators worked to exterminate what remained of the human resistance in post-Judgment Day Los Angeles.

The knee is made of hard rubber, with a chrome finish and black weathering added around the edges for detail. The knee comes in two sections, to allow for bending, attached together by black elastic ribbon. Four bands of elastic ribbon, with Velcro® enclosures, are attached along the back of the knee to secure it to a performer. The T-800 knee is in good overall condition with some wear from production and age, including paint flaking and some small very red stains.

Dimensions: 20" x 9" x 5" (51 cm x 23 cm x 13 cm)

Estimate: \$3,000 - 5,000



789. The Terminator's (Arnold Schwarzenegger) Face Appliances

TERMINATOR 2: JUDGMENT DAY (1991)

The Terminator's (Arnold Schwarzenegger) face appliances from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. Sent from the future to protect the eventual leader of the human resistance (Edward Furlong), the T-800's face was damaged by his foe, the more advanced T-1000 (Robert Patrick).

This lot consists of nine plastic bags containing flesh-colored foam latex appliances created to simulate battle damage to the Terminator during stages 4-6, although they were not ultimately used onscreen. Each bag is labeled with its intended stage number, which body part the appliance would cover, and the dates that the appliances were bagged. The set is in fair overall condition with some crusting and discoloration to the latex from age.

Dimensions: (largest) 6" x 9" x 1/2" (15.25 cm x 23 cm x 1.5 cm);(smallest) 1 1/4" x 1 1/4" (3.25 cm x 3.25 cm)

Estimate: \$400 - 600



790. Resistance Soldier Combat Uniform with Helmet and Weapon

TERMINATOR 2: JUDGMENT DAY (1991)

A Resistance soldier combat uniform with a helmet and weapon from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. In the year 2029, Resistance soldiers battled against Skynet's machines in the rubble of post-Judgment Day Los Angeles.

The uniform consists of a dark gray, cotton-blend jumpsuit with an elastic waist, zip-front, collar snap, various pockets throughout, and a sewn-on patch reading "L NF-54-863." Attached to the jumpsuit is a section of ribbed nylon-blend padding that covers the right chest, left shoulder, and wraps around the collar with a Velcro® fastening. The metal helmet is painted dark gray to match the uniform, and features added details such as knobs and switches, a padded interior, a microphone with a long audio plug, and a pair of prop night-vision goggles on adjustable arms that allow them to be raised and lowered. Inside the helmet is a piece of tape with the number "8" handwritten on it and labels including one listing the month and year as "NOV 1990." The prop gun is a plastic Muzzlelite bullpup stock with an attachable scope. The lot is in good overall condition with some wear from production and age, including scuffs and cracks to the plastic elements of the helmet and gun, loose wires in the helmet, Ruger parts and ammunition clip missing from the gun, and extensive staining to the jumpsuit both from intentional distressing and general wear.

Contains electronics; see electronics notice on pg 481

Ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$4,000 - 6,000



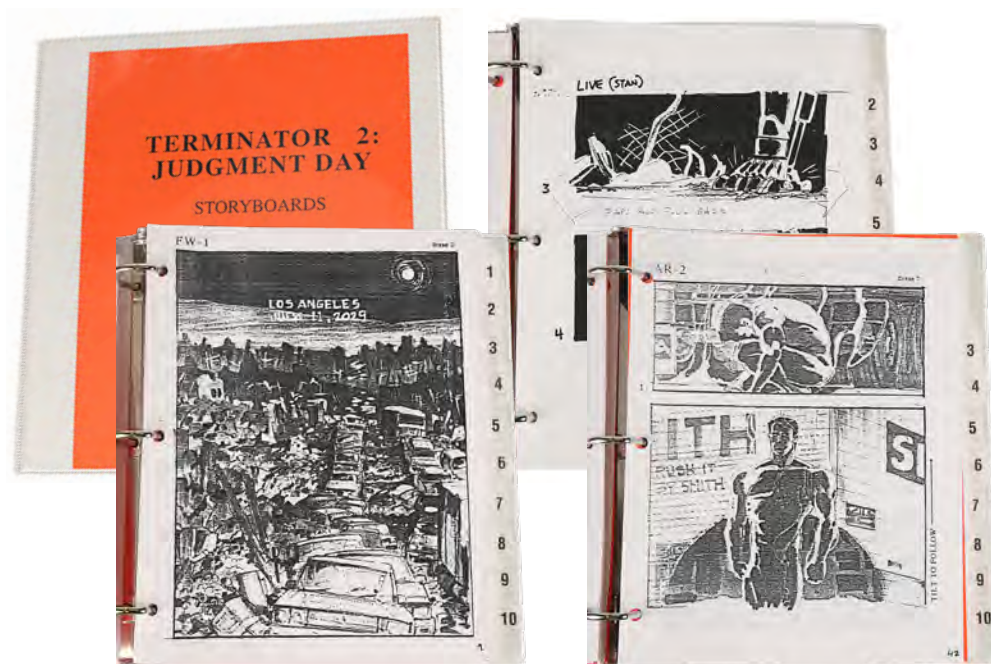
791. Storyboard Folder

TERMINATOR 2: JUDGMENT DAY (1991)

A storyboard folder from James Cameron's sci-fi sequel Terminator 2: Judgment Day. Storyboards are used to visually map out the film during the pre-production process. The folder is labeled "volume one" and features a complete set of storyboards from the beginning of the film up to the point when Cyberdyne explodes. The printed storyboards are divided into different labeled scenes (e.g. "Sarah's Nightmare #1") and are separated with orange sheets of paper.

The folder has minor wear from production use and age, including some dark staining on the inside cover of the folder. Dimensions: 11 1/2" x 11" x 3 1/4" (29.5 cm x 28 cm x 6 cm)

Estimate: \$600 - 800



792. Sarah Connor's (Linda Hamilton) Live-Fire Pistol

TERMINATOR 2: JUDGMENT DAY (1991)

Sarah Connor's (Linda Hamilton) live-fire pistol from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. Connor carried her pistol after raiding her desert weapons stash, using it throughout the Cyberdyne building attack. This silvertone metal pistol was custom-made by Detonics based on a 9mm Detonics Speedmaster 45 for the 1984 film Runaway, and later rented to the production. It is modified to fire blanks for the film industry.

Emblazoned with the screen-matched serial number "CRM2193" and featuring a custom barrel extension and ridged comfort grips, this pistol comes in its original

foam-padded cardboard Detonics box featuring a label with the model and serial number. It remains in good overall condition with minor signs of handling, including scuffed metal throughout.

Dimensions: 9 3/4" x 1 1/2" x 5 1/2" (25 cm x 4cm x 14 cm)

Live firearm, ownership may be restricted in some countries; see replica firearm notice on pg 481

Estimate: \$10,000 - 15,000



793. Terminator Plasma Rifle Δ

TERMINATOR 2: JUDGMENT DAY (1991)

A Terminator plasma rifle from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. In the year 2029, Skynet's humanoid Terminators wielded plasma rifles in their attempts to exterminate what remained of the human resistance in post-Judgment Day Los Angeles.

The custom-designed prop rifle is made of multiple molded resin components adhered with glue and screws, as well as metal piping for the lower barrel, all

painted matte black with weathered silvertone highlights. It is in good overall condition with some signs of wear from use and age, including chips in the paint and cracks in the resin throughout.

Dimensions: 32" x 2 1/2" x 14" (81.5 cm x 6.5 cm x 36 cm)

Estimate: \$5,000 - 7,000



794. T-1000's (Robert Patrick) Animatronic Bullet-Hit Police Shirt

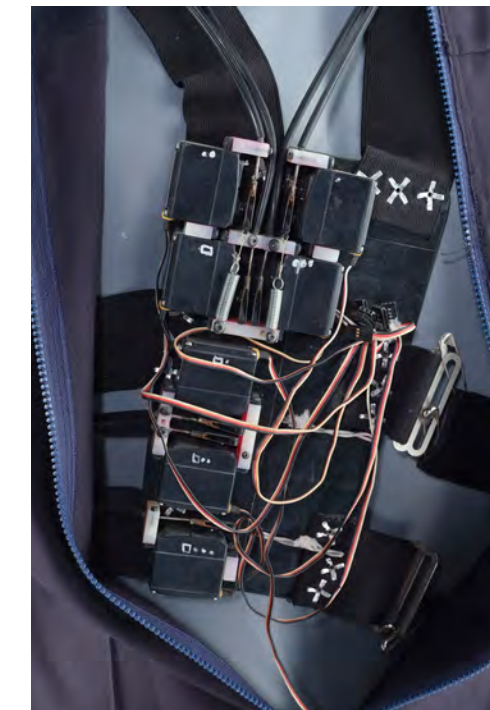
TERMINATOR 2: JUDGMENT DAY (1991)

A T-1000 (Robert Patrick) animatronic bullet-hit police shirt from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. Sent from the future to kill the eventual leader of the human resistance (Edward Furlong), the shape-shifting T-1000 took heavy bullet fire while chasing him, his mother (Linda Hamilton) and their T-800 protector (Arnold Schwarzenegger).

This long-sleeve, dark blue LAPD officer shirt features six pieces of chrometone foam-rubber affixed to a chest piece housed underneath the front of the shirt. These pieces have been rigged with cables and servos that trigger them to quickly appear from underneath disguised folds in the shirt, representing gunshot impacts. Two of the bullet-hit pieces are larger and four are smaller. Also included are a foam rubber LAPD police badge and a nametag pin which reads "AUSTIN." It is in good overall condition with some wear from production including visible degrading on the foam rubber elements, one missing element at the top of the shirt and extensive damage to the badge.

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$12,000 - 16,000



795. T-800 Endoskeleton Arm

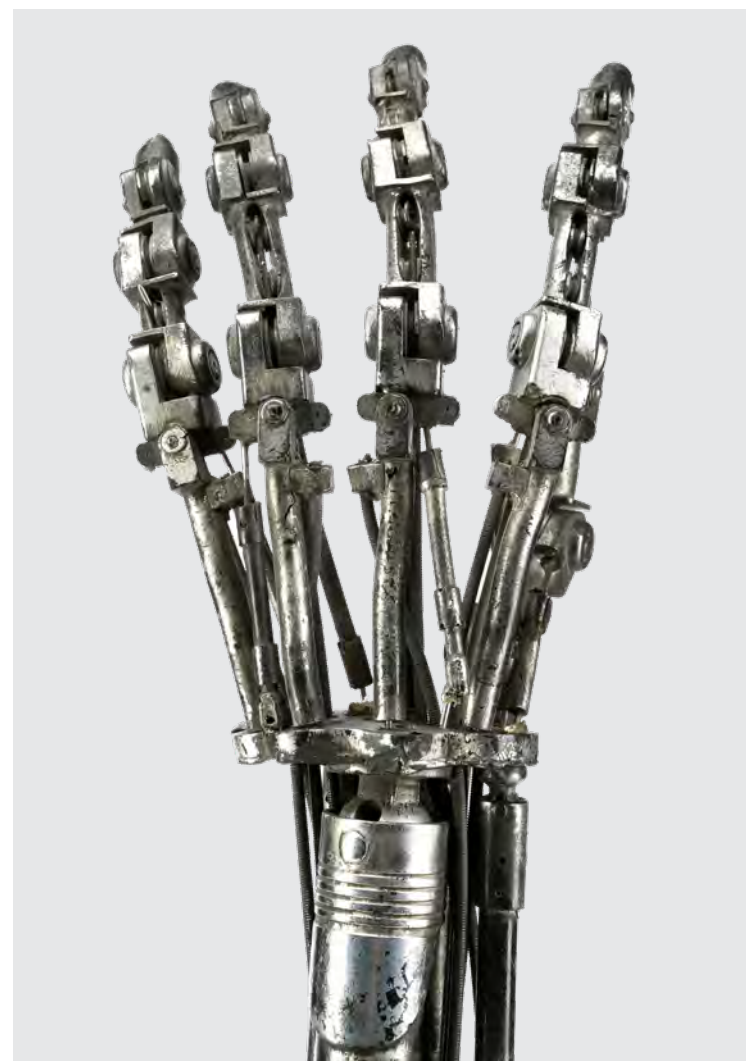
TERMINATOR 2: JUDGMENT DAY (1991)

A T-800 endoskeleton arm from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. In the year 2029, Skynet's T-800 Terminators worked to exterminate what remained of the human resistance in post-Judgment Day Los Angeles.

The arm is made of resin and rubber, with a chromed finish featuring a great deal of weathering revealing the black paint underneath. Cut off at the elbow, flexible metal cables dress the forearm of the piece.

The arm is in good overall condition with some wear from production and age, including a lot of paint flaking, the finger joints stiffening and fusing, and many of the cables and piston parts loosening and falling out of place. Dimensions: 23" x 6" x 4" (58.5 cm x 15.5 cm x 10.5 cm)

Estimate: \$10,000 - 15,000



796. Stan Winston Studio-Made Terminator Display Figure

TERMINATOR 2: JUDGMENT DAY (1991)

A Stan Winston Studio-made Terminator display figure from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. The T-800 (Arnold Schwarzenegger) suffered extreme battle damage while protecting Sarah Connor (Linda Hamilton) and her son John (Edward Furlong) from the more advanced T-1000 (Robert Patrick).

This ornately detailed life-size figure, created after the film as a display piece by the film's Academy Award®-winning effects producer Stan Winston and his studio, is a life-size silicone, fiberglass and foam T-800 mounted to a wood and metal base. The figure wears his signature bullet-riddled black leather jacket, pants, and boots with a distressed brown cotton shirt and a brown leather belt dressed over silicone flesh and hand-punched hair. Various Endoskeleton elements are visible including the right side of the skull and eye, the chest plate, left arm remnants, and the left knee. The figure's skin is cast in silicone and is hand-painted with punched hair. The entire piece is distressed, with worn costume elements and stage blood throughout. The figure also holds a prop grenade launcher as seen in the film.

The display figure in excellent overall condition with some paint wear and minor tears to the silicone skin, and scuffs to the base from handling. Dimensions: 80" x 41" x 26" (203.5 cm x 104.5 cm x 66 cm)

Special shipping required; see notice on pg 481

Estimate: \$20,000 - 30,000



797. HK-Aerial Turbine Shell Model Component

TERMINATOR 2: JUDGMENT DAY (1991)

An HK-Aerial turbine shell model component from James Cameron's sci-fi action film sequel Terminator 2: Judgment Day. In the year 2029, Skynet's aerial Hunter-Killers (HK) worked to exterminate what remained of the human resistance in post-Judgment Day Los Angeles.

The turbine shell is made of thick molded silvertone painted fiberglass. It is hollow with one side left open where the engine components would otherwise go. It is in good overall condition with some wear from production and age, including a split down the side, a rough-edged hole where it was removed from the rest of the model, and scuffs and paint chipping throughout. Dimensions: 7" x 6" x 8" (18 cm x 15.25 cm x 20.5 cm)

Estimate: \$1,500 - 2,500



798. HK-Aerial and HK-Tank Model Miniature Component Castings

TERMINATOR 2: JUDGMENT DAY (1991)

HK-Aerial and HK-Tank model miniature component castings from James Cameron's sci-fi action film sequel Terminator 2: Judgment Day. In the year 2029, Skynet's Hunter-Killers (HK) tank and aerial variants worked to exterminate what remained of the human resistance in post-Judgment Day Los Angeles.

The lot consists of a dense foam turbine painted matte black, a wooden turret mount painted matte gray, and an unfinished resin casting of the same turret mount. They are unused and are in good overall condition with some wear from handling and age, including paint cracking and flaking on the turbine as well as dirt and dust throughout each piece. Dimensions: (largest) 7" x 6" x 8" (18 cm x 15.25 cm x 20.5 cm); (smallest) 5 1/2" x 5 1/2" x 3 1/2" (14 cm x 14 cm x 9 cm)

Estimate: \$600 - 800



799. T-1000's (Byung-hun Lee) Swords

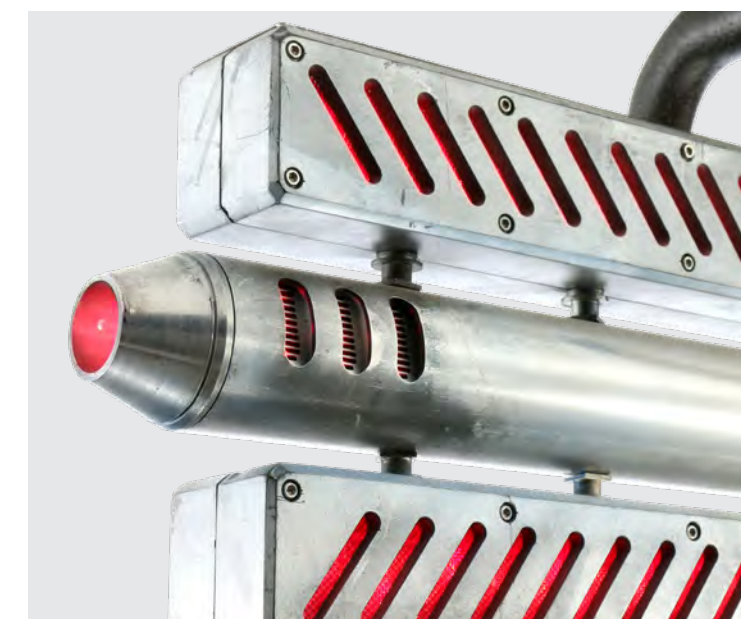
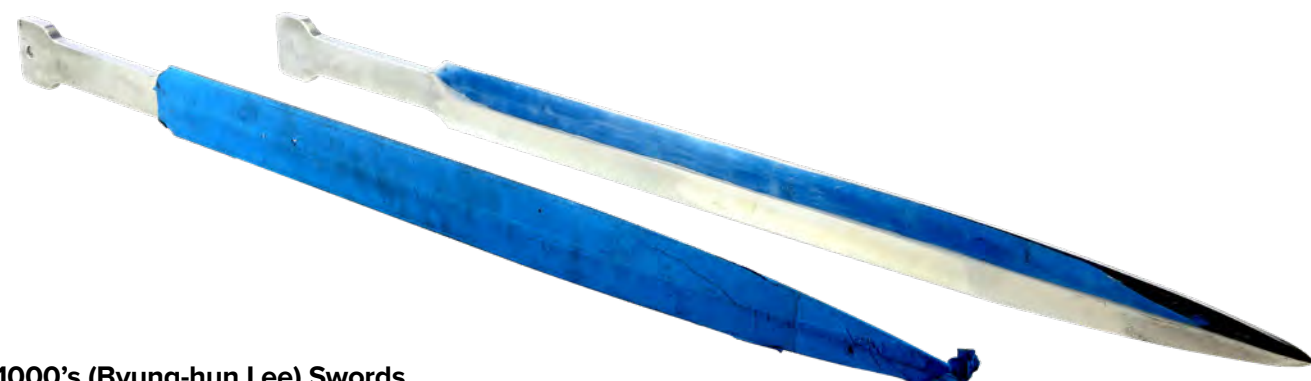
TERMINATOR GENISYS (2015)

The T-1000's (Byung-hun Lee) swords from Alan Taylor's 2015 sci-fi action sequel Terminator Genisys. The T-1000's hands morphed into swords while he pursued Kyle Reese (Jai Courtney) in 1984.

The swords are both made of stainless steel, though one blade is covered with blue tape, likely for visual effects reference. Each sword handle consists of bare

steel, with the VFX blade including a single hole punched through the metal. The tape is beginning to peel off of one blade and the other has signs of discoloration, but both remain in very good overall condition. Dimensions (each): 36" x 3" x 1" (91 cm x 8 cm x 2 1/2 cm)

Estimate: \$1,200 - 1,800



800. Light-Up Aluminum Plasma Minigun

TERMINATOR GENISYS (2015)

A light-up aluminum plasma minigun from Alan Taylor's sci-fi action sequel Terminator Genisys. John Connor (Jason Clarke) shot and killed an Infiltrator Terminator that attempted to attack adolescent Kyle Reese (Bryant Prince) with a plasma minigun.

This minigun shows minor signs of scuffing from age and production use, but it remains in good overall condition. Dimensions: 30" x 8" x 13" (76 cm x 20 cm x 33 cm)

Contains electronics; see electronics notice on pg 481

This aluminum and stainless steel plasma minigun features a long, illuminating barrel and a black resin carrying handle. The sides are affixed with several wires and switches, of which are designed to operate red and blue LED lights inside the barrel, while the trigger operates a "blast" light sequence.

Estimate: \$8,000 - 10,000



801. Stunt Terminator Plasma Minigun

TERMINATOR GENISYS (2015)

A stunt Terminator plasma minigun from Alan Taylor's 2015 sci-fi action sequel Terminator Genisys. Terminators used plasma miniguns to defend their camps and facilities against human resistance.

upright handle at the back of the gun. The item shows minor scratching and scuffs from production use and age, but it remains in good overall condition. Dimensions: 51" x 9" x 15" (129.5 cm x 23 cm x 38 cm)

The minigun is made of dense urethane painted gloss black to resemble metal. The stunt weapon has two long barrels with the plasma emitter fixed between each. A black carrying handle is fixed to the top of the gun and the trigger is located in the

Estimate: \$1,500 - 2,500

802. Production Binder, Geena Davis Screen Test Polaroid, Suitcase Tag and Hat Crew Gifts

THELMA & LOUISE (1991)

A production binder, Geena Davis screen test Polaroid, suitcase tag and hat crew gifts from the production of Ridley Scott's crime drama Thelma & Louise. Best friends Thelma (Geena Davis) and Louise (Susan Sarandon) set out on a road trip, but soon found themselves on the run from the law in their classic convertible.

This lot consists of a black, three-ring binder containing the Academy Award®-winning final shooting script by Callie Khouri, photocopies of wardrobe pictures, location and continuity breakdowns and shooting schedules. Also included is a Polaroid photograph of Davis in her wardrobe with "SCREEN TEST" written on the bottom border, a paper luggage tag in a plastic sleeve with leather strap crew gift, and a white baseball hat crew gift. Both the luggage tag and hat feature a graphic with the film's title above the rear view of the character's signature convertible. This lot is in very good overall condition with some production wear on the binder including damage to the title page. Dimensions: (largest) 12" x 11 1/2" x 3 1/2" (30.5 cm x 29.25 cm x 9 cm); (smallest) 4 1/2" x 2 3/4" x 1/4" (11.5 cm x 7 cm x .75 cm)

Estimate: \$800 - 1,200



803. Louise's (Susan Sarandon) Boots

THELMA & LOUISE (1991)

Louise's (Susan Sarandon) boots from Ridley Scott's buddy film Thelma & Louise. Louise wore her boots throughout the film, including while she met up with her boyfriend, Jimmy (Michael Madsen) to discuss the future of their relationship and how to handle her status as a wanted fugitive.

This pair of beige leather boots feature orange decorative patterns throughout as well as snakeskin toe details and wooden heels. The interiors include a pair of pouches filled with scented wood chips from storages. These boots are in excellent overall condition with some signs of production wear throughout and scuffing on the heels.

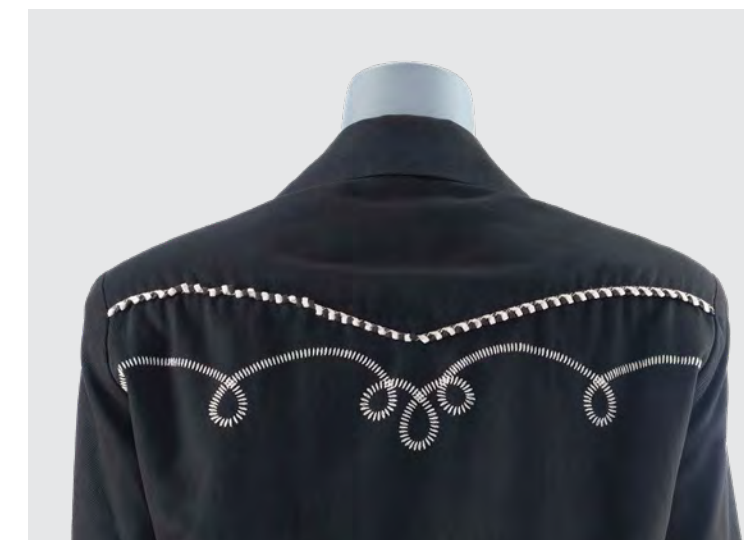
Estimate: \$1,500 - 2,500

804. Louise's (Susan Sarandon) Jacket

THELMA & LOUISE (1991)

Louise's (Susan Sarandon) jacket from Ridley Scott's buddy film Thelma & Louise. Louise wore her black jacket as she tried on various outfits in preparation for a road trip with her friend, Thelma (Geena Davis). A different-sized version of the jacket is worn extensively by Thelma later in the film. This black cotton long-sleeve jacket features metal snaps on the front and cuffs and is affixed with decorative black accents on the back, collar, sleeves, chest, and pockets. It is in excellent overall condition with some minor signs of production wear throughout.

Estimate: \$2,000 - 3,000



805. Dr. Cooper's (Richard Dysart) Screen-Matched Winter Coat

THE THING (1982)

Dr. Cooper's (Richard Dysart) screen-matched winter coat from John Carpenter's Sci-Fi horror classic *The Thing*. Cooper wore his jacket throughout the film, including when he and MacReady (Kurt Russell) traveled by helicopter to the Norwegian research station, and discovered a block of ice which once contained the alien creature.

This charcoal-color, zip-front coat features a beige interior, Velcro® attachments on front, three front pockets, and a drawstring hood with synthetic fur lining around the opening and an adjustable strap. It is in excellent overall condition with some minor wear from production.

Estimate: \$3,000 - 5,000



806. Phil Tippett Collection: Cynidiognathus Maquette

TIMEGATE (UNPRODUCED, 1970S)

A Cynidiognathus maquette from Jim Danforth's unproduced stop-motion time travel adventure *Timegate*. The film was to center on a group of hunters who traveled back in time to poach dinosaurs. This maquette for a Cynidiognathus was created by one of the film's animation experts, Phil Tippett, before production on the film was scrapped.

This reptilian resin maquette is hand-painted in shades of green with black eyes, molded around a static metal armature, and mounted to a wooden display base

signed "Cynidiognathus therapsid (Trias) - P. Tippett 77." It is fragile, but in fair overall condition with the end of its tail and some toes snapped off. Includes a letter of authenticity from Phil Tippett. Dimensions: 10 1/2" x 6" x 4" (26.75 cm x 15.25 cm x 10.25 cm)

Estimate: \$800 - 1,200



807. Phil Tippett Collection: Rider on Green Beast Maquette

PHIL TIPPETT PERSONAL PROJECT (C. 1990)

A Rider on Green Beast maquette from a personal project of award-winning visual effects artist Phil Tippett. This maquette depicting a masked rider atop an otherworldly, two-legged green beast comes from Tippett's personal collection.

The ornately detailed maquette is constructed of hand-painted resin molded around a static metal armature and mounted to a wooden display signed "PT 6 10 90" on the reverse. The maquette is fragile but in fair overall condition with one of the beast's horns and the tip of its tail snapped off, as well as several stains to the display. Includes a letter of authenticity from Phil Tippett.

Dimensions: 6" x 4" x 9 1/2" (15.25 cm x 10.25 cm x 24.25 cm)

Estimate: \$1,500 - 2,500

808. Dinnerware Set Δ

TITANIC (1997)

A dinnerware set from James Cameron's romantic disaster film *Titanic*. First class passengers ate on plates and with cutlery in the dining room throughout the film.

The lot consists of cutlery, dishes and a tea cup. The cutlery includes three assorted spoons, two assorted forks, and a knife. Each piece is made of metal alloy and features the White Star Line logo engraved on it. The three dishes vary in diameter, one is a soup plate and two are dinner and starter plates. Each dish features the White Star Line logo in the center as well as a painted pattern of goldtone and teal along each rim. The teacup is glued to the dish and features the same designs along the rim.

Each piece shows minor chipping and signs of wear, but all pieces remain in good overall condition. Dimensions (largest): 10" x 10" x 1" (25 cm x 25 cm x 3 cm); (smallest) 5 1/2" x 1 1/4" x 1/4" (14 cm x 3 cm x 1 cm)

Estimate: \$600 - 800



809. Lara Croft's (Alicia Vikander) Leather Jacket

TOMB RAIDER (2018)

Lara Croft's (Alicia Vikander) leather jacket from Roar Uthaug's action adventure Tomb Raider. After she returned from the island of Yamatai, heiress and adventurer Croft wore her jacket as she accepted her family inheritance and purchased a pair of the character's signature guns at a pawn shop.

This long sleeve, black leather jacket features a leather belt with metal details affixed to the waist as well as metal snaps on two pockets and both sides of the collar. A final zip-up pocket features a unique, triangle-shaped zipper detail. This jacket is in excellent overall condition with some minor wear from production throughout.

Estimate: \$4,000 - 6,000



810. Cochise County Deputy Sheriff Badge

TOMBSTONE (1993)

A Cochise County deputy sheriff badge from George P. Cosmatos' western drama Tombstone. Badges were worn by local law enforcement such as Billy Breakenridge (Jason Priestley) as well as members of the Cowboy Gang, including Ike Clanton (Stephen Lang) after they were deputized by crooked Sheriff Behan (Jon Tenny).

This bronzetone star shaped metal badge has a crescent-like shape over the top and sides. It has been affixed with a pin on the back and features text reading "COCHISE CO." on the star section and "DEPUTY SHERIFF" on the top. It is in excellent overall condition with some minor wear from production and discoloration of the metal on the back. Dimensions: 2 1/4" x 2 1/4" x 1/2" (6.25 cm x 6.25 cm x 1.25 cm)

Estimate: \$500 - 700



811. Set of Principal Character Continuity Polaroids Featuring Maverick (Tom Cruise)

TOP GUN (1986)

A set of principal character continuity polaroids featuring Maverick (Tom Cruise) and others from Tony Scott's action film Top Gun. These Polaroids were used as a reference to assist the wardrobe department on set. The lot consists of 21 color images showing various cast members in an assortment of outfits including Maverick (Tom Cruise), Charlie (Kelly McGillis), Goose (Anthony Edwards) and background characters. Many of the Polaroids display handwritten black text

reading "Sc.95", which refers to the scene the costume was worn in. The lot exhibits minor wear from production use, including light scratches, markings to the outside edges, discoloration and some feature adhered strips of tape along the top. Dimensions (each Polaroid): 4 1/4" x 3 1/2" (11 cm x 9 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



812. Merlin (Tim Robbins), Jester (Michael Ironside), Slider (Rick Rossovich) and Sundown's (Clarence Gilyard Jr.) Flight Suit Patches Δ

TOP GUN (1986)

Merlin (Tim Robbins), Jester (Michael Ironside), Slider (Rick Rossovich) and Sundown's (Clarence Gilyard Jr.) flight suit patches from Tony Scott's action drama Top Gun. Radio intercept officers Sam "Merlin" Willis, Ron "Slider" Kerner and Evan "Sundown" Gough wore their flight suits with ID patches while training at the Naval Air Station Miramar's elite "Top Gun" fighter program under the instruction of their commanding officer, Dick "Jester" Hetherly.

The patches were salvaged when the original Top Gun jumpsuits were prepped to be used on another film. They are in excellent overall condition with some slight signs of wear around the corners and some separation on the bottom corner of Jester's border.

Dimensions: (each) 4 1/4" x 2" x 1/2" (10.75 cm x 5 cm x 1.25 cm)

Estimate: \$2,000 - 3,000

These four flight suit patches feature various shades of cloth stitched with thread embroidery used to create graphic Naval symbols along with the names and call signs of each character. They each feature an embroidered border and are affixed with Velcro® on the back.

813. Leonard "Wolfman" Wolfe's (Barry Tubb) Flight Suit Patch Δ

TOP GUN (1986)

Leonard "Wolfman" Wolfe's (Barry Tubb) flight suit patch from Tony Scott's action drama Top Gun. Navy pilot Wolfe wore his ID patch while training at the Naval Air Station Miramar's elite "Top Gun" program under the instruction of Lt. Cmdr. Rick "Jester" Hetherly (Michael Ironside).

This custom-made green and gold flight suit patch embroidered with a Naval symbol and "Henry Ruth 'Wolfman'", a reference to a name sometimes attributed to the character, was affixed with Velcro® by production, then stripped by the patchmaker and reused for production on Randal Kleiser's Flight of the Navigator. It is in excellent overall condition with minor fraying from use.



Dimensions: 4 1/4" x 2" x 1/2" (10.75 cm x 5 cm x 1.25 cm)

Estimate: \$600 - 800



814. Leonard "Wolfman" Wolfe's (Barry Tubb) Fighter Pilot Helmet Δ

TOP GUN (1986)

Leonard "Wolfman" Wolfe's (Barry Tubb) fighter pilot helmet from Tony Scott's action drama Top Gun. Wolfman wore his helmet while attending Top Gun and participating in several combat missions as Rick "Hollywood" Neven's (Whip Hubley) Radar Intercept Officer.

This helmet is constructed of resin painted red and affixed with five yellow, blue, white, and silvertone star insignia stickers. It features a stencil residue reading "WOLFMAN," a tinted plastic visor, black leatherette padding, a Velcro chin strap, an incomplete breathing cable affixed on the left side, and two metal tags labeled "Flight Suits, LTD. El Cajon, California." Handwritten inside the helmet are the words "Top Gun", "Sun Down" (crossed out), and "Merlin #2", implying that the helmet was intended to be Sun Down's (Clarence Gilyard Jr.) or Merlin's (Tim Robbin's) at one point. The helmet is in good overall condition with various signs of wear, including cracking to the padding, tears to the stickers, and damaged paint throughout.

Dimensions: 10" x 10" x 11" (25.5 cm x 25.5 cm x 28 cm)

Estimate: \$8,000 - 10,000



815. Pete "Maverick" Mitchell's (Tom Cruise) Fighter Pilot Helmet

TOP GUN (1986)

Pete "Maverick" Mitchell's (Tom Cruise) fighter pilot helmet from Tony Scott's action drama Top Gun. Renegade pilot Maverick wore his helmet while attending Top Gun and participating in several combat missions with his RIO, Nick "Goose" Bradshaw (Anthony Edwards).

This real-world flight helmet was decorated specifically for the character and is affixed with Maverick's signature silvertone, red, and yellow striped eagle insignia stickers. It features "Maverick" stickered in white on the front and reverse, a tinted plastic adjustable visor, black leatherette padding, a Velcro chin strap, and two metal tags labeled "Flight Suits, LTD. El Cajon, California." A green rubber oxygen mask and tube is included to complete the display, but is not original to the film.

The helmet is labeled "Maverick - #1" underneath the interior padding in a manner consistent with all documented original Top Gun helmets. It includes a signed letter of authenticity from Jim Tyson, the costume supervisor on the film, detailing the creation of the film's helmets, their various whereabouts after production, and confirming that this helmet was one of only three made specifically to fit Tom Cruise himself.

The helmet exhibits various signs of wear, including scratching to the paint and stickers, as well as some cracking padding and resin, but remains in good overall condition.

Dimensions: 10" x 10" x 11" (25.5 cm x 25.5 cm x 28 cm)

Estimate: \$50,000 - 70,000



816. Maverick's (Tom Cruise) Flight Suit Patch Δ

TOP GUN (1986)

Maverick's (Tom Cruise) flight suit patch from Tony Scott's action drama Top Gun. Navy pilot Pete "Maverick" Mitchell wore his signature flight suit with ID patch while training at the Naval Air Station Miramar's elite "Top Gun" fighter program with his partner and radio intercept officer Nick "Goose" Bradshaw (Anthony Edwards).

This flight suit patch features dark blue cloth stitched with crimson thread embroidery used to create a Naval graphic symbol along with the name "PETE MITCHELL" and the call sign "MAVERICK." It also features an embroidered border and is affixed with Velcro on the back. The patch was salvaged when the original Top Gun jumpsuits were prepped to be used on another film. It is in good overall condition with some slight signs of wear around the border and velcro.

Dimensions: 4 1/4" x 2" x 1/4" (10.75 cm x 5 cm x .75 cm)

Estimate: \$3,000 - 5,000



817. Police Robot Costume

TOTAL RECALL (2012)

A police robot costume from Len Wiseman's sci-fi action remake Total Recall. Douglas Quaid (Colin Farrell) worked in a factory building robots for the police force, the same type of police robots he later found himself fleeing from.

The costume consists of a black bodysuit, with images of mechanical elements printed onto it, underneath many individual pieces of armor made of vacuum-formed plastic and foam rubber. These armor pieces, mostly painted black and white, include a helmet with a black-tinted face for the performer to see out of, chest and back armor, upper-arm armor, forearm armor, gloves, thigh and pelvic armor, lower leg armor, a brown foam rubber abdominal wrap, and a pair of shoes. The costume features adhesive labels for the "Federal Police" and "Rapid Response Unit" on its chest, back, and arm. A battery slot in the center of the back has wires leading up to a connector on the helmet to power the electronic elements inside. The lot is in good overall condition with some wear from production and age, including deterioration to the foam rubber elements and scuffing throughout.

Contains electronics; see electronics notice on pg 481

Estimate: \$3,000 - 5,000



818. Doug MacRay's (Ben Affleck) Police Uniform

TOWN, THE (2010)

Doug MacRay's (Ben Affleck) police uniform from Affleck's crime thriller The Town. Professional thief MacRay dressed in a police officer disguise as he robbed Fenway Park with his partner, James Coughlin (Jeremy Renner).

This costume consists of a reversible polyester and nylon jacket featuring one black side with a pair of Boston Police patches on the shoulders, and one fluorescent yellow side with a gray stripe and "BOSTON POLICE" on the back; a pair of navy pants with "DOUG" written on an interior tag; a navy police officer's hat labeled "DOUG" on the interior; and a black polyester blend Boston Police neck warmer. This costume is in excellent overall condition with some wear from production throughout all items and a hole in the front of the jacket.

Estimate: \$1,000 - 1,500



820. Haunted House Clown Costume

TRICK (2019)

A haunted house clown costume from Patrick Lussier's Halloween horror film Trick. Teenage serial killer Patrick "Trick" Weaver (Thom Niemann) donned the clown costume of a haunted house theme park employee to hunt victims on Halloween night.

This costume is comprised of a blue and orange polyester blend Red Kap zip-up workman's jumpsuit with polka-dot cuffs and bright cotton puffballs affixed to the lapel, a ruffled multi-patterned collar, a plaid wool button-up vest, and a pair of hand-painted leather Penguin boots (size 10). The costume is in good overall condition with some stains on the jumpsuit and scuffing to the boots.

Estimate: \$500 - 700



819. Bloodied Pig Face Costume

TRICK (2019)

A bloodied pig face costume from Patrick Lussier's Halloween horror film Trick. Teenage serial killer Patrick "Trick" Weaver (Thom Niemann) murdered a theme park employee dressed as a pig-faced butcher.

This costume consists of a white polyester and cotton Red Kap butcher's coat chained to two dismembered foam hands, a Hanes white cotton tank top, a pair of black rubber workman's gloves, a pair of black wool Brooks Brothers slacks, and a plastic knife. Each piece is bloodied by production with added gory grime, but the costume is in good overall condition.

Estimate: \$500 - 700



821. Trick's (Thom Niemann) Bloodied Hero Costume

TRICK (2019)

Trick's (Thom Niemann) bloodied hero costume from Patrick Lussier's Halloween horror film Trick. Teenage serial killer Patrick "Trick" Weaver (Thom Niemann) donned his costume throughout the film to commit bloody crimes on Halloween night.

This costume is comprised of an Old Navy black cotton blend hoodie (size M) with a Satanic graphic print, a black Spandex balaclava, a gray mesh scarf, a pair of black polyester blend 5.11 Tactical cargo pants marked "Trick Prime", and a pair of black leather and polyester Interceptor boots marked "Trick Prime." The costume is in excellent overall condition with blood and grime intentionally throughout by production.

Estimate: \$800 - 1,200





822. Pumpkin Mask with Evidence Bag

TRICK (2019)

A pumpkin mask with an evidence bag from Patrick Lussier's Halloween horror film Trick. Teenage serial killer Patrick "Trick" Weaver (Thom Niemann) murdered his classmates on Halloween night 2015 while wearing a two-faced pumpkin mask that later disappeared from police evidence.

This custom-made, double-sided rubber mask and plastic bag come from the film's special makeup effects designer, Gary J. Tunnicliffe. The mask is painted orange with two jagged black mouths and a green stem top, while the bag is marked "Case Number 1123" with Weaver's personal information written in ink by production. Both pieces are in good overall condition with some blood stains to the bag and some discoloration to the mask from age. Dimensions (mask): 12" x 12" x 12" (30.5 cm x 30.5 cm x 30.5 cm); (bag): 16" x 12 1/2" (40.75 cm x 31.75 cm)

Estimate: \$600 - 800



824. Pair of Grinning and Frowning Clown Masks

TRICK (2019)

A pair of grinning and frowning clown masks from Patrick Lussier's Halloween horror film Trick. Teenage serial killer Patrick "Trick" Weaver (Thom Niemann) impersonated a clown while committing murders in a haunted house, leading Det. Denver (Omar Epps) to mistake another clown for the culprit.

This pair of custom-made, foam-padded rubber masks, one grinning and one frowning, comes from the film's special makeup effects designer, Gary J. Tunnicliffe. Both are painted white with smeared red lips, blue eyelids, and hand-patched tufts of faux red hair. The masks exhibit visible signs of use by production, including intentional distressing to both and punctures and blood stains to the frowning mask, but they remain in good overall condition. Dimensions (each): 12" x 12" x 8 1/2" (30.5 cm x 30.5 cm x 21.75 cm)

Estimate: \$1,000 - 1,500



823. Bloodied Pig Mask

TRICK (2019)

A bloodied pig mask from Patrick Lussier's Halloween horror film Trick. On Halloween night, a devotee of murderous teenage serial killer Patrick "Trick" Weaver (Thom Niemann) stabbed a haunted house theme park employee through the employee's pig mask.

This custom-made, heavily-detailed mask comes from the film's special makeup effects designer, Gary J. Tunnicliffe. It is constructed of textured rubber painted red and pink to appear bloodstained, padded with foam, labeled "4" on the interior, and affixed with a zip tie. A bright red stab hole is visible on the forehead. The mask is in excellent overall condition with sticky fake blood residue throughout, and minor stains from wear on the padding. Dimensions: 14" x 14" x 10" (35.75 cm x 35.75 cm x 25.5 cm)

Estimate: \$800 - 1,200



825. Pair of Trick or Treat Knives

TRICK (2019)

A pair of Trick or Treat knives from Patrick Lussier's Halloween horror film Trick. Devotees of teenage serial killer Patrick "Trick" Weaver (Thom Niemann) used carved knives to commit ghastly crimes throughout the film.

This pair of knives, one with a metal blade and resin handle, the other constructed of dense rubber, comes from the film's special make-up effects designer, Gary J. Tunnicliffe. Both are engraved "Trick" with a frowning pumpkin on one side and "Treat" with a smiling pumpkin on the other side with goldtone nails as the pumpkins' noses. The pair exhibits some signs of use during production, including blood stains throughout, but remains in good overall condition. Dimensions (each): 12" x 2" x 1 1/2" (30.5 cm x 5 cm x 4 cm)

Estimate: \$800 - 1,200



826. Set of 29 Kodaliths and Behind-the-Scenes VFX Materials

TRON (1982)

A set of 29 Kodaliths and behind-the-scenes VFX materials from the production of Steven Lisberger's sci-fi film Tron. Tron was created with a system of animation and photography conceived of specifically for the film using multiple, layered high-contrast mattes. The animation cels used in this groundbreaking process are known as Kodaliths.

This lot contains 29 Kodalith transparencies labeled from 142 to 171, each for scene number "Sc. 156C-2D." Also included are an additional transparency, a 13-page breakdown of the VFX process, and a 1982 issue of American Cinematographer magazine detailing the film's production. The lot exhibits minor signs of wear from age but remains in good overall condition. Dimensions (largest): 12 1/2" x 20" (32 cm x 51 cm); (smallest): 2 1/2" x 3" (6 cm x 8 cm)

Estimate: \$1,500 - 2,500

827. Stunt Flamethrower

TROPIC THUNDER (2008)

A stunt flamethrower from Ben Stiller's Hollywood satire Tropic Thunder. Cody (Danny McBride), the trigger-happy pyrotechnics expert on Damien Cockburn's (Steve Coogan) war film, brought to Cockburn's Vietnam set a flamethrower that ultimately fell into Four Leaf Tayback's (Nick Nolte) hands.

This stunt flamethrower pack is comprised of a gray rubber gas gun and tank modeled from a Muller Opladen flamethrower, spray-painted "Cody Effects," and connected with black rubber wire to green and brown military-style canvas straps with an aluminum back. The flamethrower exhibits visible rust and some bending to the rubber from production use and age, but it remains in good overall condition. Dimensions: 69" x 16" x 22" (175.5 cm x 40.75 cm x 56 cm)

Estimate: \$3,000 - 5,000



828. Sookie Stackhouse's (Anna Paquin) Bikini Top and Swim Shorts

TRUE BLOOD (T.V. SERIES, 2008-2014)

Sookie Stackhouse's (Anna Paquin) bikini top and swim shorts from Season 1 of HBO's southern gothic vampire series True Blood. In the episode "Strange Love" (101), Sookie was sunbathing when her lothario brother Jason (Ryan Kwanten) visited.

This lot consists of a white elastic bikini top with padded triangle cups and a strawberry pattern, as well as black-and-white cotton polka dot shorts with Velcro® and lace closures. The lot exhibits minimal signs of production wear and remains in excellent overall condition.

Estimate: \$800 - 1,200



829. Harry Tasker's (Arnold Schwarzenegger) Costume

TRUE LIES (1994)

Harry Tasker's (Arnold Schwarzenegger) costume from James Cameron's action-comedy True Lies. Tasker, a United States government spy, wore his costume as he was trailed by a group of radical terrorists, which led him to a chase after their leader through downtown Washington D.C. on a horse.

This costume consists of a gray fabric blend overcoat with several production-made slash marks on the front, a white cotton dress shirt with blue stripes, a pair of navy pinstripe dress pants, and a black leather belt. The shirt features as tag on the interior labeled "AS Sept. 1993" while the pants are labeled "ARNOLD #2 PANT JUNO SUIT" and the belt is labeled "STUNT" on the interior. This costume is in excellent overall condition with some production-made wear throughout and some staining on the shirt.

Estimate: \$3,000 - 5,000



830. Alabama Worley's (Patricia Arquette) Sunglasses

TRUE ROMANCE (1993)

Alabama Worley's (Patricia Arquette) sunglasses from Tony Scott's action drama True Romance. After her new husband, Clarence (Christian Slater), committed a murder, Alabama wore her sunglasses as the couple drove from Detroit to Los Angeles.

This pair of plastic sunglasses feature light blue frames and temples and have dark blue lenses. They are one of only four pairs used during production. These glasses are in very good overall condition with some scratches on the lenses and bridge as well as some slight warping on one of the hinges. Dimensions: 6" x 5 1/2" x 2" (15 cm x 14 cm x 5 cm)

Estimate: \$4,000 - 6,000



831. Edward's (Robert Pattinson) Tree Climbing Costume

TWILIGHT (2008)

Edward's (Robert Pattinson) tree climbing costume from Catherine Hardwicke's fantasy romance Twilight. Edward wore his costume when he climbed a tree with Bella (Kristen Stewart) on his back at his family home. The lot consists of a button-down shirt and dark jeans.

The long-sleeve shirt consists of a blue and white pinstripe pattern and a single left breast pocket. The denim blue jeans feature tears along the pocket and waist lining. A stitch along the upper back of the shirt remains, likely left from the stunt and harness work used in the scene. The lot shows production-made wear and remains in excellent overall condition.

Estimate: \$2,000 - 3,000



832. Jacob Black's (Taylor Lautner) Message from Alice Cullen (Ashley Greene) Costume

TWILIGHT SAGA, THE: BREAKING DAWN - PART 2 (2012)

Jacob Black's (Taylor Lautner) message from Alice Cullen (Ashley Greene) costume from Bill Condon's fantasy romance sequel The Twilight Saga: Breaking Dawn - Part 2. Black wore his costume when Sam Uley (Chaske Spencer) delivered Alice's letter to the rest of the Cullens.

This costume consists of a red, black, and white plaid cotton PalmerCash flannel shirt (size M), a gray cotton J. Crew V-neck T-shirt (size S) marked "#3" for Lautner on the collar, and a pair of adjustable brown Levi Strauss & Co. jeans marked "#3" on the inseam. The costume is in excellent overall condition, with intentional signs of distress made to the jeans' cuffs by production.

Estimate: \$800 - 1,200



833. Phil Tippett Collection: Jacob Black's (Taylor Lautner) Shredded Jeans

TWILIGHT SAGA, THE: NEW MOON (2009)

Jacob Black's (Taylor Lautner) shredded jeans from Chris Weitz's fantasy romance sequel The Twilight Saga: New Moon. Black was forced to shape-shift when his fellow werewolves bared teeth at Bella Swan (Kristen Stewart), and shredded his jeans in the process.

This lot comes from the film's visual effects supervisor, Phil Tippett. These intentionally distressed and frayed denim shreds come in a plastic bag labeled "T.L.'s shredded wolf jeans - used on set & for T.S." They are in good overall condition. Includes a letter of authenticity from Phil Tippett.

Estimate: \$2,000 - 3,000



834. Dr. Jo Harding's (Helen Hunt) Coveralls

TWISTER (1996)

Dr. Jo Harding's (Helen Hunt) coveralls from Jan De Bont's 1996 disaster drama Twister. Harding wore her coveralls when she and her husband Bill Harding (Bill Paxton) raced against time to gather scientific data from dangerous tornadoes destroying everything in their paths.

The tan-color cotton coveralls feature two zippered chest pockets, two zippered leg pockets, and a zip-up front enclosure. The coveralls are in good overall condition with some signs of wear from production and age.

Estimate: \$2,000 - 3,000



835. Marcus Corvinus' (Tony Curran) Armored Costume

UNDERWORLD: EVOLUTION (2006)

Marcus Corvinus' (Tony Curran) armored costume from Len Wiseman's action-horror sequel film Underworld: Evolution. Corvinus was the founder of the Death Dealers and progenitor of the entire Vampire species. He wore his armor in battle during the early 13th century.

The costume consists of metal torso armor, shoulder armor, arm armor, and hand armor, with black leather gloves and black leather straps. It also includes studded black leather pteruges over a matching black skirt, pointed silvertone metal boots with greaves, and a silvertone metal helmet with long black and brown hair, braided strands, and two faux brown fur ornaments. All of the metal armor includes decorative line work and the letter "M" on either side of the helmet. Most of the armor is labeled for "Marcus," with a single label for "Mike" and one for "Soren." The lot is in excellent overall condition with minimal wear from production outside of the intentional weathering.

Estimate: \$2,000 - 3,000



836. Lucian's (Michael Sheen) Hero Blacksmith Costume

UNDERWORLD: RISE OF THE LYCANS (2009)

Lucian's (Michael Sheen) hero blacksmith costume from Patrick Tatopoulos' fantasy action prequel Underworld: Rise of the Lycans. Lucian was enslaved and trained as a blacksmith by the Vampire Elder Viktor (Bill Nighy) before he broke free to become the leader of the Lycan werewolves.

This hero costume consists of a frayed brown cloth tunic with black elastic additions on the bottom, a pair of brown leather lace-up chaps marked "Lucien [sic] Wet" on the waistband, a brown leather belt with a metal crescent buckle and moon-shaped studs, and a silvertone resin and rubber Lycan moon shackle. The costume is in fair overall condition with the shackle's rubber spikes loose and visible wear to the belt and tunic.

Estimate: \$2,000 - 3,000



837. Semira's (Laura Pulver) Hero Gown

UNDERWORLD: BLOOD WARS (2016)

Semira's (Laura Pulver) hero gown from Anna Foerster's fantasy action sequel Underworld: Blood Wars. Semira, a council member of the Eastern Coven, wore her gown while drinking Selene's (Kate Beckinsale) blood.

This flowing, pleated black polyester blend hero gown features a leatherette collar marked "4 Semira". The gown is in excellent overall condition with minor signs of wear throughout, including fraying to the hem.

Estimate: \$800 - 1,200



838. David's (Theo James) Hero Costume

UNDERWORLD: BLOOD WARS (2016)

David's (Theo James) hero costume from Anna Foerster's fantasy action sequel Underworld: Blood Wars. David wore his costume when he helped Selene (Kate Beckinsale) escape the Eastern Coven.

This costume consists of a black wool button-up peacoat, a gray cotton sweater, a pair of black Levi Strauss & Co. jeans, a thin brown leather belt, and a pair of black leather Red Wing boots (men's size 10), all labeled "2 David" by production. The costume is in excellent overall condition with minor signs of wear throughout.

Estimate: \$800 - 1,200



839. Visitor Propaganda Poster

V (T.V. SERIES, 1984-1985)

A Visitor propaganda poster from the sci-fi television series V. In the series, a race of invasive reptilian aliens known as The Visitors came to Earth to harvest humans for meat and slave labor. Propaganda posters celebrating their cause first appeared in the 1983 miniseries V.

This full-color printed poster was given to series associate producer Mike Eliot as a wrap gift. It is mounted to white foam core and depicts two smiling human children, a welcoming Visitor in his signature orange uniform and black sunglasses, and the caption "The Future - Together" printed in large white letters. The poster and foam core exhibit some tearing and crushing, as well as slight discoloration from age.

Dimensions: 40" x 30" x 1/2" (101.75 cm x 76.25 cm x 1.5 cm)

Estimate: \$1,500 - 2,500



840. V Mask, Hat, and Wig

V FOR VENDETTA (2005)

A V mask, hat, and wig from James McTeigue's dystopian drama V for Vendetta. Freedom fighter V (Hugo Weaving) donned a wide-brimmed hat, wig, and mask molded on the face of Guy Fawkes, the architect of the Gunpowder Plot of 1605, in an act of rebellion against fascist British rule that inspired crowds of civilian followers to adopt the disguise as well.

This mask, hat, and wig were created for the Guy Fawkes crowd scenes at the end of the film where throngs of V's followers gathered to begin their public revolt. The mask is constructed of air-brushed, foam-lined sturdy plastic with a black elastic strap, while the black felt wide-brimmed hat features a black faux hair wig stitched into the brim and "V208" marked on the interior.

The set is in good overall condition, though the felt is pilling from age and handling, and the mask features a small fracture on the chin. Dimensions (hat): 20" x 20" x 7" (51 cm x 51 cm x 18 cm); (mask): 8" x 6 1/2" x 5" (20.5 cm x 16.5 cm x 12.75 cm)

Estimate: \$2,000 - 3,000

841. Stunt V Costume**V FOR VENDETTA (2005)**

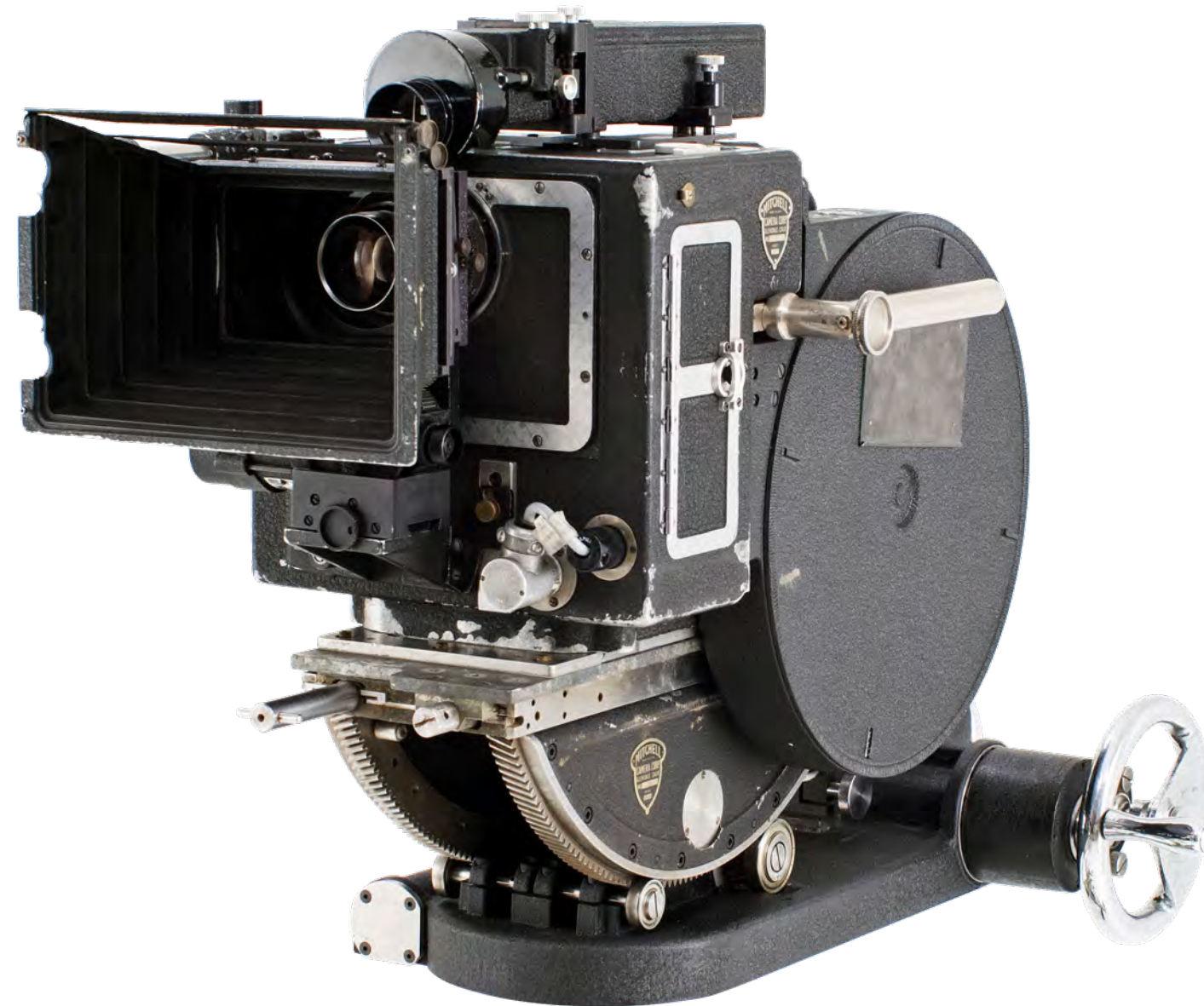
A stunt V costume from James McTeigue's dystopian drama the comic book thriller V For Vendetta. V (Hugo Weaving) wore his signature costume throughout the film while working to bring down Britain's oppressive government, including during his fatal final confrontation with Creedy (Tim Pigott-Smith).

This costume consists of a wide-brimmed black felt hat marked stunt, an air-brushed white, black, and pink fiberglass Guy Fawkes mask with mesh eye holes and a fabric strap, a black synthetic wig, a black woolen mesh zip-front tunic with a Studio Babelsberg tag marked "David", a black woolen cape marked "FC VI", a pair of black leather gloves, a black leather belt with a silvertone metal buckle, black fabric blend pants marked "James Purefoy SFX 'V'", and a pair of black leather boots marked "V Double Victoria Station Boots". Six black and silvertone rubber stunt knives are permanently attached to the belt. The fiberglass V mask is distinctly different to the vacuformed V masks worn by extras in the crowd scenes at the end of the film. The costume includes a certificate of authenticity from Warner Bros.

This ensemble is in excellent overall condition with minimal wear from production, including lightly scuffed fiberglass.

Estimate: \$30,000 - 50,000





PARAMOUNT STUDIOS
CAMERA REPORT

Picture: Vertigo Tech. P. O. No. 71144
 Prod. No. 10344 Cameraman: Budko Director: Hitchcock Date: 11-25-57
 Operator: South Camera No. MVV-6 Type: Nea. Stock EK Color

SCENE No.	CLIP	FEET	INCHES	FOOTAGE	PRINT	SYNCH	REMARKS	SCENE No.	CLIP	FEET	INCHES	FOOTAGE	PRINT	SYNCH	REMARKS
M-35	5248	594	10-10	1800											
464	1	50	4-4	130			Van. Diff.								0-1/2
465	1			190			Van. Diff.								2-10

842. Alfred Hitchcock's Vista Vision Motion Picture Camera Serial No. MVV-6

VERTIGO (1958)

This Vista Vision motion picture camera, Serial No. MVV-6, was the primary first unit camera from the production of Hitchcock's thriller classic Vertigo, and was used on several other Hollywood classics, including throughout filming on Cecil B. DeMille's The Ten Commandments. Sold to Paramount Pictures in December 1954, the camera is directly linked to the production via documents housed in the Margaret Herrick Library's Hitchcock Collection. While several Vista Vision cameras were employed on Vertigo primarily as second unit cameras, this exact camera, known as MVV-6, was the one most frequently used under Hitchcock's direction during filming.

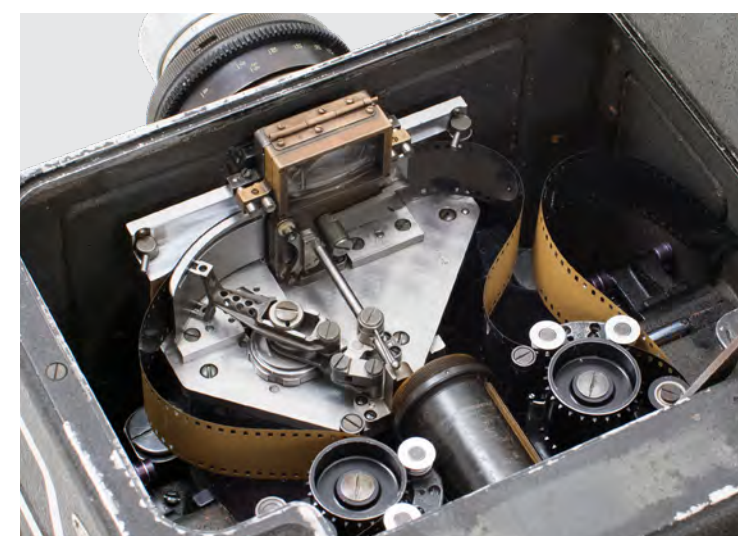
This lot comprises the camera body itself with body lift handles, magazine cavity caps, and an aluminum case, as well as a camera mat box with two rods and a wooden case labeled "MVV20", a crystal-controlled 30V motor with a pigtail cable and a power cable case. Also included are a top mount viewfinder, a Follow Focus Motor with a set of partial viewfinder mats from Vista Vision camera MVV3 and an aluminum finder AKS case for MVVHS2, a vintage 2000" magazine pair aluminum case, a new 2000" magazine pair wooden case, a 1000" "air" magazine pair, a Vista Vision geared head with its own unfitted case, a Blimp MVV-21 sunshade

and lens port window cap, an 85mm Summarex f1.5 lens affixed to a Vista Vision Master Mount, a reinforced steel Todd-AO stomp-up tripod, and 22 printed copies of camera reports from its use on various films.

Due to its age and employment, the lot exhibits various signs of use throughout, including bent hand wheels on the geared head and scuffing to several of the components, but it remains in good overall condition. This item ships from the East Coast of the U.S., and arrangements should be made with Prop Store directly. Dimensions (largest): 48" x 48" x 38" (122 cm x 122 cm x 96.5 cm); (smallest): 15" x 12" x 10" (38.25 cm x 31 cm x 25.5 cm)

*Contains electronics; see electronics notice on pg 481
 Special shipping required; see notice on pg 481*

Estimate: \$50,000 - 70,000





843. Sciopticon Magic Lantern with Revolving Discs and Transport Chest

PETTIBONE MANUFACTURING COMPANY (LATE 1800S)

A Sciopticon magic lantern with revolving discs and transport chest from the Pettibone Manufacturing Company. The Sciopticon was patented in 1888 and used to project images painted on glass through lenses that capable of focusing candle light and, later, electrical light. This lantern comes from the collection of Star Wars: Return of the Jedi producer Howard Kazanjian.

The lantern is constructed of metal mounted onto a polished wooden base supported by six curved brass rods. It comes with four metal revolving discs with ten slide slots apiece, several of which are inset with hand-painted glass slides featuring imagery from fiction and mythology. Also included is the lantern's original locking leather and metal Pettibone Manufacturing Co. chest. The case exhibits some signs of wear and handling, but the lot remains in excellent overall condition.

Dimensions: 16" x 33" x 20" (40.75 cm x 84 cm x 51 cm)

Estimate: \$2,500 - 3,500



844. Large Lion Head Alliance Banner

WARCRAFT (2016)

A large lion head Alliance banner from Duncan Jones' video game adaptation Warcraft. Alliance banners were displayed in the Azeroth human city of Stormwind, and carried by Alliance forces into a battle against the Orc-led army known as the Horde.

This royal blue cotton and polyester triangular banner with a dark purple back features a lion head graphic and decorative accents on the corners stitched in gold color thread. It is in good overall condition with some minor fraying on the gold thread throughout and slight staining on the back. Dimensions: 61 1/2" x 30 1/2" x 1/2" (156.25 cm x 77.5 cm x 1.25 cm)

Estimate: \$1,500 - 2,500



845. Alliance Foot Soldier Armor with Sword and Shield

WARCRAFT (2016)

An Alliance foot soldier's armor with a sword and shield from Legendary Pictures' video game adaptation Warcraft. After seven human kingdoms of Azeroth formed an Alliance with the dwarves, elves, and gnomes against the invading orc Horde, their foot soldiers wore armor into battle.

This set of armor consists of a tufted, foam-padded resin helmet labeled "BID;" two padded leather and resin pauldrons numbered "11/12;" a two-piece, padded flexible resin and leather cuirass marked "40" and "50;" a chain-link and Spandex zip-up tunic with leather cuffs; a pair of padded resin and leather vambraces; a pair of brown, plated resin and leather gloves; a plated resin fauld with a leather and metal buckle; a brown leather belt; a pair of resin-plated urethane and rubber boots (US size 9); a resin sword with a blue urethane gem in the hilt; and a rubber shield with leather straps, all in blue and silvertone Alliance colors. The set is in good overall condition with signs of wear throughout, including scuffing and some grime.

Estimate: \$7,000 - 9,000



846. Lothar's (Travis Fimmel) Hero Clay-Covered Sword

WARCRAFT (2016)

Lothar's (Travis Fimmel) hero clay-covered sword from Legendary Pictures' video game adaptation Warcraft. Lothar used his signature sword in combat to protect the planet Azeroth from an invasion of Orcs. The sword was covered in mud and grime during his fight with Medivh's (Ben Foster) Golem.

This intricately decorated resin hero broadsword's blade is painted silvertone, goldtone, and blue with a black and bronzetone dragon-shaped hilt inset with six blue urethane gemstones, as well as a split black and goldtone pommel. Clay details are applied throughout to make the sword appear muddy. The sword is in good overall condition with visible scuffing and some discoloration to the paint throughout.

Dimensions: 47" x 9" x 3 1/2" (119.5 cm x 23 cm x 9 cm)

Estimate: \$5,000 - 7,000



847. Anduin Lothar's (Travis Fimmel) Forest Excursion Shield

WARCRAFT (2016)

Anduin Lothar's (Travis Fimmel) forest excursion shield from Duncan Jones' video game adaptation Warcraft. Lothar's shield was stowed on his horse as he led the wizard Medivh (Ben Foster) along with a group of other knights as they explored the forest.

This shield consists of a royal blue resin base plate with a brown leather backing, metal-colored resin details throughout and a large, goldtone Alliance lion head symbol on the front. It is in good overall condition with production-added faux battle damage marks and paint wear on the front, primarily on the lion symbol, as well as eight small holes drilled into the back. Dimensions: 39" x 22" x 7 1/2" (99 cm x 56 cm x 19 cm)

Estimate: \$2,000 - 3,000

848. King Llane's (Dominic Cooper) Shield

WARCRAFT (2016)

King Llane's (Dominic Cooper) Shield from Duncan Jones' video game adaptation Warcraft. King Llane used his shield during the meeting with Orc chieftain Durotan, and during the final battle against the Horde army at the dark portal. It is also seen beside his body during his funeral. This shield consists of a dense goldtone urethane base with a decorative silvertone border and a large Alliance lion head symbol on the front. The top of the shield features a series of decorative details designed to resemble King Llane's crown. It is in good overall condition with minor production wear throughout, including some discoloration and eight small holes drilled into the back. Dimensions: 40 3/4" x 22 1/2" x 5 1/2" (103.5 cm x 57.25 cm x 14 cm)

Estimate: \$2,500 - 3,500

849. King Llane's (Dominic Cooper) VFX Sword

WARCRAFT (2016)

King Llane's (Dominic Cooper) VFX sword from Duncan Jones' video game adaptation Warcraft. King Llane used his sword in battle against the Orcs to defend Azeroth at Gul'Dan's gate. This VFX version of the sword was made for use on set to be augmented digitally at a later time.

It consists of a dark gray dense foam blade covered with a blue nylon and polyester blend sleeve and affixed to a fully detailed blue and goldtone resin guard, grip and pommel. It is in excellent overall condition with some minor signs of wear from production including slight staining and a small hole in the blue sleeve. Dimensions: 48 1/2" x 8 3/4" x 3 1/2" (123 cm x 22.5 cm x 9 cm)

Estimate: \$2,000 - 3,000

850. King Llane's (Dominic Cooper) Flashback Battle Armor

WARCRAFT (2016)

King Llane's (Dominic Cooper) flashback battle armor from Legendary Pictures' video game adaptation Warcraft. Llane Wrynn, the King of Stormwind, wore his personalized battle armor in a deleted flashback scene from the film.

This hero set of armor consists of two silvertone and goldtone padded leather and resin pauldrons; a two-piece silvertone and goldtone padded flexible resin cuirass marked "14 Dominic" with metal-buckled leather strap closures; a chain-link tunic with gold tone fabric details, a zipper closure, and brown leather cuffs; a pair of padded resin and leather vambraces labeled "Llane Hero F.B." with lion emblems; a pair of brown leather gloves with goldtone and silvertone resin plates and Velcro closures; a resin and leather belt labeled "Llane Hero Flashback" with a dangling fringed royal blue and goldtone loincloth; and a pair of resin armor-plated brown leather boots with rubber soles and "Llane - FB Dominic" and "10" marked on the interior.

The armor exhibits visible signs of wear throughout, with cracked leather, scuffed resin, blood stains and grime intentionally applied to the cuirass by production, and discoloration and rusting to several of the metal components. It remains in good overall condition.

Estimate: \$12,000 - 16,000



851. Frankie "Mr. Big" Sharp's (Frank DiLeo) Limousine License Plate

WAYNE'S WORLD (1992)

Frankie "Mr. Big" Sharp's (Frank DiLeo) limousine license plate from Penelope Spheeris' music comedy Wayne's World. Mr. Big, the head of Sharp Records, became a fan of Wayne Campbell (Mike Myers) and Garth Algar's (Dana Carvey) band, Crucial Taunt, after seeing them perform in his limousine.

The white plastic New York license plate reads "MR BIGGG" and features four holes for affixing to a vehicle. It is in good overall condition with some scuffing from production.

Dimensions: 6 1/2" x 12" x 1/2" (16.5 cm x 30.5 cm x 1.5 cm)

Estimate: \$600 - 800



852. Ed Palmer (Ken Howard) Silicone Face Mask and Bust

WEDDING RINGER, THE (2015)

An Ed Palmer (Ken Howard) silicone face mask and bust from the production of Jeremy Garelick's comedy *The Wedding Ringer*. Palmer challenged Jimmy Callahan (Kevin Hart) and Doug Harris (Josh Gad) to a football game with some of his old college teammates, who turned out to be retired NFL legends like Joe Namath. Stunt performers wore silicone masks modeled from the actors' faces during the violent, muddy match.

This hand-painted and sculpted silicone mask with hand-punched hair and a CFX (Composite Effects Inc.) display bust comes from the film's special make-up effects designer, Gary J. Tunncliffe. It is in good overall condition with minimal wear from production, including some grime around the bottom edges.

Dimensions: 11" x 16" x 18" (28 cm x 41 cm x 46 cm)

Estimate: \$1,200 - 1,800



853. Max's (Max Records) Wolf Costume Display

WHERE THE WILD THINGS ARE (2009)

Max's (Max Records) wolf costume from Spike Jonze's fantasy adaptation *Where the Wild Things Are*. Max frolicked in a dreamscape with giant creatures while wearing his wolf pajamas.

This set of hooded, fluffy white cotton blend footie pajamas features attached pointy wire ears, wire whiskers, a wire tail covered in faux fur, and four wooden buttons. The costume was made specifically for Records and is intentionally distressed to look weathered and aged. It is mounted to a custom-made display with faux leaves and a button-operated, illuminating base. The display is in good overall condition, while the pajamas exhibit some tears and staining from wear. Dimensions: 68" x 16" x 19 3/4" (173 cm x 40.75 cm x 48.5 cm)

Contains electronics; see electronics notice on pg 481;
Contains mechanical components; see notice on pg 481;
Special shipping required; see notice on pg 481

Estimate: \$5,000 - 7,000



854. Andrew Neimann's (Miles Teller) Bloodied Concert Costume

WHIPLASH (2014)

Andrew Neimann's (Miles Teller) bloodied concert costume from Damien Chazelle's Academy Award®-winning jazz drama *Whiplash*. Neimann's costume was ruined in a car crash on his way to a concert being conducted by his abusive mentor, Fletcher (J.K. Simmons).

This costume consists of a black silk-lined wool Vitto blazer, matching pants, a bloodied white polyester and cotton Lucasini suit shirt (size 34-35), a bloodied white cotton Hanes undershirt (size L), and a black silk Xuan Xuan tie. The costume is in good overall condition with additional dirt stains and lightly frayed fabric.

Estimate: \$600 - 800

855. Fletcher's (J.K. Simmons) Costume with Hat

WHIPLASH (2014)

Fletcher's (J.K. Simmons) costume with hat from Damien Chazelle's jazz-based drama *Whiplash*. Demanding perfectionist music instructor Fletcher wore his costume during a particularly grueling late-night rehearsal with drummer Andrew (Miles Teller), after which he gave the jazz ensemble instructions for their upcoming showcase.

This costume consists of a beige plaid Panama-style hat, black, relaxed-fit polyester and cotton blend blazer with a black cotton t-shirt and matching pants, a black striped knit scarf, and a pair of black rubber-soled leather loafers. The costume and its components are in good overall condition.

Estimate: \$800 - 1,200



856. Los Angeles Chronicle Newspaper Cover

WHO FRAMED ROGER RABBIT (1988)

A Los Angeles Chronicle newspaper cover from Robert Zemeckis' Academy Award®-winning detective comedy *Who Framed Roger Rabbit*. Detective Eddie Valiant (Bob Hoskins) used newspapers to prove Roger Rabbit's (Charles Fleischer) innocence.

This newspaper cover headlined "TOON KILLS MAN - MARVIN ACME MURDERED AT THE HANDS OF JEALOUS RABBIT" is printed in black ink on tan newspaper stock. It is in good overall condition with small tears and minor stains along the edges.

Dimensions: 22 1/2" x 17" (57.25 cm x 43.25 cm)

Estimate: \$1,500 - 2,500

857. Dum-Dum Bullet Crew Gifts and Polaroids

WHO FRAMED ROGER RABBIT (1988)

A pair of Dum-Dum bullet crew gifts and Polaroids from the production of Robert Zemeckis' detective comedy Who Framed Roger Rabbit. Eddie (Bob Hoskins) swapped his real gun for a Toon one before entering Toontown, which shot idiotic Toon rounds which he later referred to as "Dum-Dums." The lot includes two Dum-Dum character bullets, one of which remains unpainted. Three Polaroid photos of a crew gift display these pieces would have been a part of are included. The lot displays minimal signs of wear and remains in good overall condition.

Dimensions (largest): 4 1/2" x 3 1/2" x 1/2" (11 cm x 9 cm x 1 cm); (smallest): 1" x 3/4" x 1 1/2" (2.5 cm x 2 cm x 4 cm)

Estimate: \$500 - 700



858. Hand-Painted Rocco Gioffre New York Prison Matte Painting

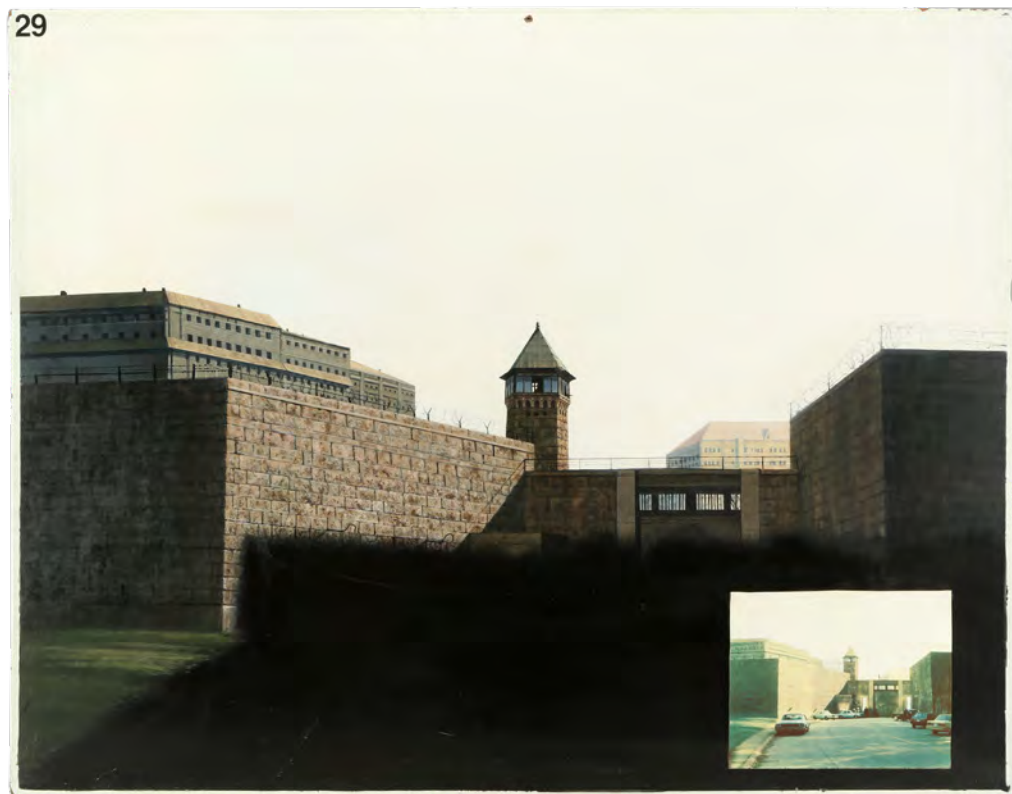
WHO'S THAT GIRL (1987)

A hand-painted Rocco Gioffre New York prison matte painting from James Foley's romantic comedy film Who's That Girl. After Nikki Finn (Madonna) was released on parole, she convinced attorney Loudon Trott (Griffin Dunne) to help capture the crooks that framed her for murder.

This hand-painted matte painting was created for a composite shot outside Finn's New York prison, as evidenced by the unpainted lower portion and a printout of the shot from production affixed to the bottom right corner. The painting is rendered in mixed media on board and marked "29" by matte artist Rocco Gioffre. It exhibits some signs of handling and wear, but it remains in good overall condition. Dimensions: 35" x 35" x 3" (89 cm x 89 cm x 7.75 cm)

Sold without copyright; see notice on pg 481

Estimate: \$2,000 - 3,000



859. James West's (Robert Conrad) Western Suit Costume Display

WILD WILD WEST, THE (T.V. SERIES, 1965-1969)

James West's (Robert Conrad) western suit costume display from Michael Garrison's western espionage series The Wild Wild West. Throughout the series, West wore his blue suit while working as a Secret Service agent under President Ulysses Grant.

The costume consists of a black felt cowboy hat with a metallic band; a royal blue, two-piece suit with a "Western Costume Co." label on the jacket interior marked for "Bob Conrad"; a light blue, patterned vest with brasstone metal buttons; a navy blue patterned puff tie; a sky blue button-up dress shirt; a black leather gun belt with a brasstone buckle and replica pistol holster; a crudely sculpted dense-rubber replica prop revolver in the holster, and black leather replica boots. It is displayed on a mannequin mounted to a base meant to simulate a wood-paneled floor. Also included is a printed screenshot of West and in his costume with co-star Irene Tsu from the episode "The Night of the Samurai". This screenshot is also signed by Tsu. The display is in excellent overall condition with minimal wear from production and age, including some creasing to the leather belt. Dimensions: 36" x 40" x 71" (91.5 cm x 101.75 cm x 180.50 cm)

Special shipping required; see notice on pg 481

Estimate: \$20,000 - 30,000





860. Music Video Mechanical Spider

WILD WILD WEST, THE (1999)

A mechanical spider from a promotional music video for Barry Sonnenfeld's steampunk western comedy Wild Wild West. Jim West (Will Smith) rescued Rita Escobar (Salma Hayek) from Dr. Arliss Loveless' (Kenneth Branagh) giant, caged mechanical spider.

This hand-weathered metal and resin spider features metal mesh components, thick plastic "hair", and a metal base with screw holes to attach it to another surface, such as a cage. Its legs are designed to operate via pull cords running through the back. The spider is in fair overall condition with the pull cords cut and its right rear leg snapped just above the first joint by production.

Dimensions: 36" x 36" x 14" (91.5 cm x 91.5 cm x 36 cm)

Contains electronics; see electronics notice on pg 481
Contains mechanical components; see notice on pg 481

Estimate: \$1,000 - 1,500

861. Phil Tippett Collection: Baby Eborsisk Tentacles Display

WILLOW (1988)

A baby Eborsisk tentacles display from Ron Howard's fantasy adventure Willow. Willow Ufgood (Warwick Davis) turned a troll into a baby Eborsisk dragon by enchanting it with Cherlindrea's (Maria Holvoe) wand. This lot comes from one of the film's visual effects artists, Phil Tippett, who created the puppets used to animate the creature.

These curled foam tentacles are painted pink with black resin fingernails and mounted in an acrylic display case paneled with LED lights. The tentacles are extremely fragile with some tendrils snapped from age, but the display is in good overall condition. Includes a letter of authenticity from Phil Tippett.

Dimensions: 12" x 12" x 11 1/2" (30.5 cm x 30.5 cm x 29.25 cm)

Contains electronics; see electronics notice on pg 481

Estimate: \$1,000 - 1,500



862. Phil Tippett Collection: Baby Eborsisk Puppet Heads

WILLOW (1988)

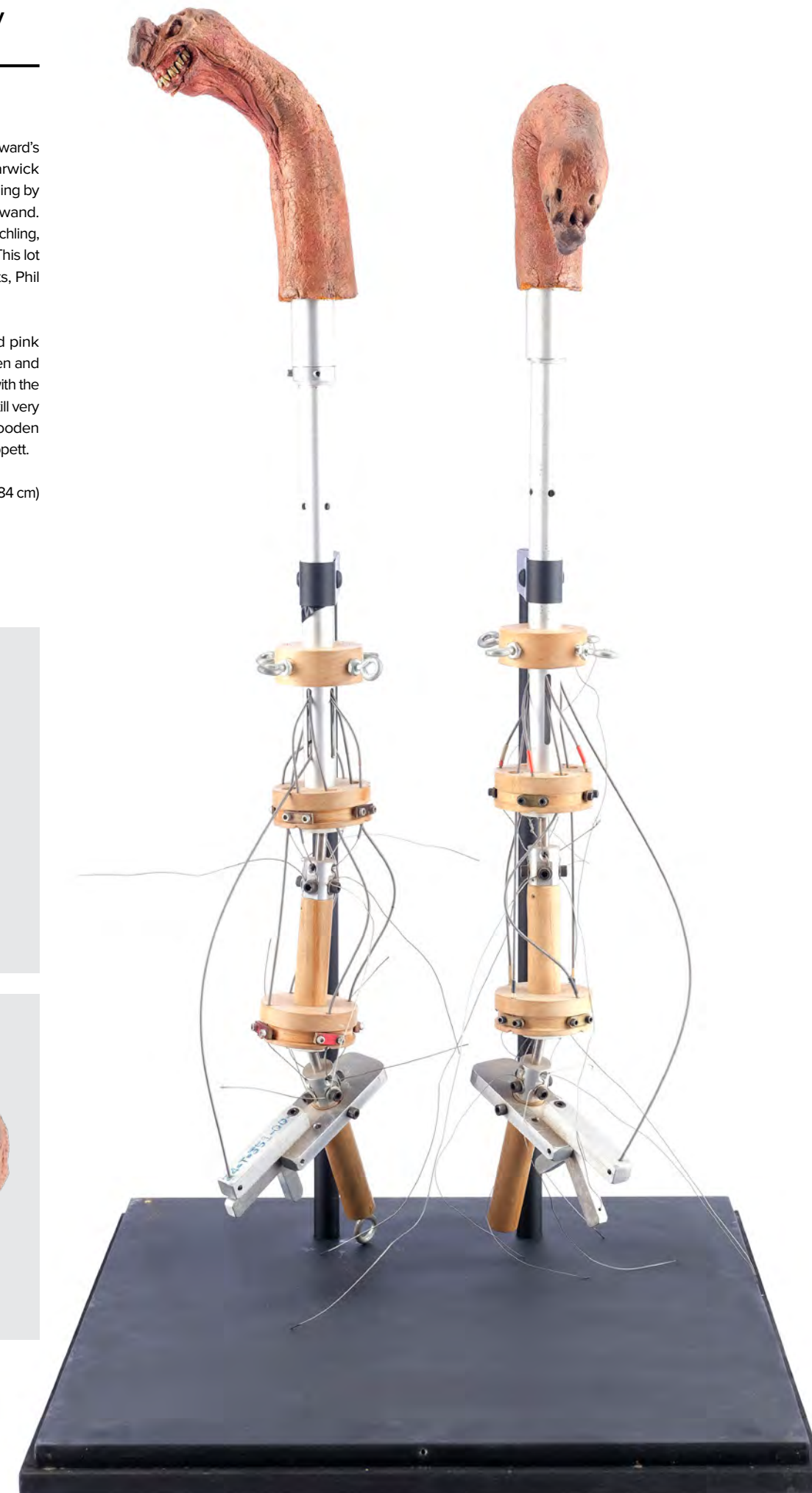
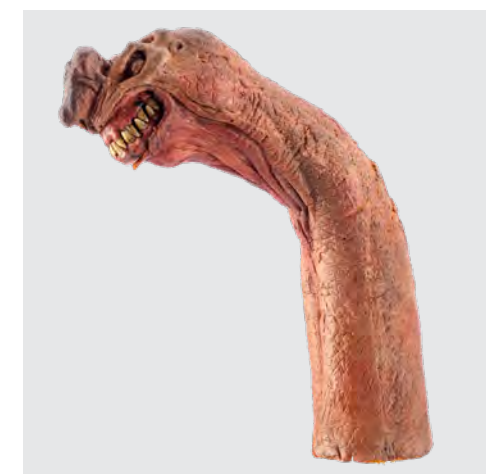
A pair of baby Eborsisk puppet heads from Ron Howard's fantasy adventure Willow. Willow Ufgood (Warwick Davis) turned a troll into an Eborsisk dragon hatchling by enchanting it with Cherlindrea's (Maria Holvoe) wand. These puppet heads were used for shots of the hatchling, before it grew into the massive full-size Eborsisk. This lot comes from one of the film's visual effects artists, Phil Tippett, who created the puppets for the film.

These two monstrous foam heads are painted pink with bared white teeth and were built onto wooden and metallic puppeteering rods. The heads are fragile with the foam cracking in several places from age, but are still very presentable. They are currently mounted to a wooden base. Includes a letter of authenticity from Phil Tippett.

Dimensions: 16" x 16" x 33" (40.75 cm x 40.75 cm x 84 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$5,000 - 7,000



863. Pyro's (Aaron Stanford) Lighter

X2: X-MEN UNITED (2003)

Pyro's (Aaron Stanford) lighter from Bryan Singer's superhero sequel X2: X-Men United. A student at Xavier's School for Gifted Youngsters, Pyro used his signature lighter to create a flame, which he would then manipulate using his mutant powers.

This metal Zippo lighter, one of two original lighters used by the actor during production, features a custom-made red, black, and white design inspired by the shark in the Steven Spielberg film "Jaws." It comes with a protective pouch and a letter of authenticity printed on "X2" production stationery signed by the film's production designer, Guy H. Dyas. This lighter is in excellent overall condition with minor signs of wear. Dimensions: 2 1/4" x 1 1/4" x 1/2" (5.75 cm x 3.25 cm x 1.25 cm)

Contains mechanical components; see notice on pg 481

Estimate: \$1,000 - 1,500



864. Wolverine's (Hugh Jackman) Claws

X2: X-MEN UNITED (2003)

Wolverine's (Hugh Jackman) claws from Bryan Singer's superhero sequel X2: X-Men United. Amnesiac mutant Wolverine searched for clues to his past, and used his retractable claws to defend students at Xavier's School for Gifted Youngsters from the forces of anti-mutant extremist William Stryker (Brian Cox).

This lot contains a pair of claws with three urethane blades each. Both claws are attached to metal grips by curved rods which are meant to fit between the knuckles of the wearer. These claws are engraved "FXSmith," the company credited with the creation of the

film's claws. These claws are in excellent overall condition with some wear from age and a strip of red tape on one of the claw's grips.

Dimensions (each): 10 1/2" x 4 3/4" x 2 1/4" (26.75 cm x 12 cm x 5.75 cm)

Estimate: \$3,000 - 5,000



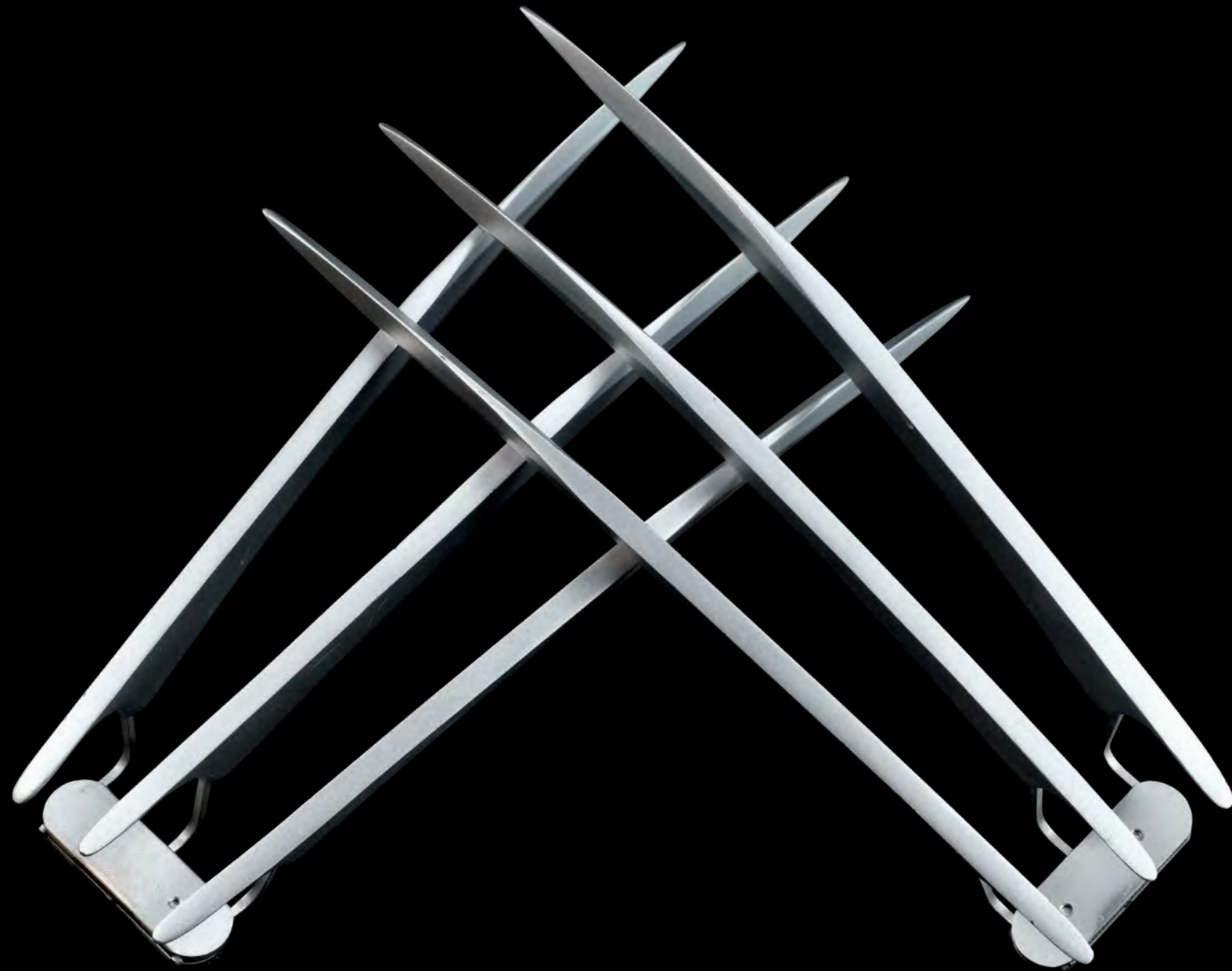
865. Wolverine's (Hugh Jackman) Pair of Bone Claws

X-MEN ORIGINS: WOLVERINE (2009)

Wolverine's (Hugh Jackman) pair of bone claws from Gavin Hood's superhero sequel X-Men Origins: Wolverine. A mutant gifted with accelerated healing and a pair of retractable bone claws, Logan spent a century using his powers to fight in several historical wars. This lot consists of two claws with three urethane bone-like blades each. Both claws are attached to metal grips by curved rods which are meant to fit between the knuckles of the wearer. Fitted to the actor, these claws are engraved "L" and "R" on each grip to indicate the left and right claw. They are in

excellent overall condition with minor wear from age and discoloration throughout and come complete with a letter of authenticity from visual effects supervisor Patrick McClung. Dimensions (each): 9 3/4" x 3" x 2" (24.75 cm x 7.5 cm x 5 cm)

Estimate: \$4,000 - 6,000



866. Wolverine's (Hugh Jackman) Pair of Adamantium Claws

X-MEN ORIGINS: WOLVERINE (2009)

Wolverine's (Hugh Jackman) pair of adamantium claws from Gavin Hood's superhero sequel X-Men Origins: Wolverine. A mutant gifted with accelerated healing and a pair of retractable bone claws, Logan was subjected to a painful experiment by William Stryker (Danny Huston) which laced his skeletal structure, including his claws, with an unbreakable metal. This lot consists of two claws with three urethane blades each. Both claws are attached to metal grips by curved rods which are meant to fit between the knuckles of the wearer. Fitted to the actor, these claws are engraved "L" and "R" on each grip to indicate the left and

right claw. They are in excellent overall condition with minor wear from age and discoloration throughout and come complete with a letter of authenticity from visual effects supervisor Patrick McClung. Dimensions (each): 10 1/4" x 4 1/4" x 2" (26 cm x 10.75 cm x 5 cm)

Estimate: \$6,000 - 8,000



867. Wolverine's (Hugh Jackman) Claws in Hand Cast

X-MEN ORIGINS: WOLVERINE (2009)

Wolverine's (Hugh Jackman) claws in a hand cast from Gavin Hood's action-adventure prequel X-Men Origins: Wolverine. An amnesiac mutant searching for clues to his past, Wolverine used his retractable claws throughout the film.

These claws and cast were made by production as reference materials and provided to the film's visual effects team at Tippett Studio. The claws are constructed of urethane painted silvertone to appear metallic, while the hand cast is made of resin affixed to a wood plate with a metal screw. The claws and cast are in good overall condition with a missing screw and minor punctures to the resin. Dimensions: 4" x 4" x 13" (10 cm x 10 cm x 33 cm)

Estimate: \$2,500 - 3,500



868. Beast (Nicholas Hoult) Master Cowl and Wig

X-MEN: FIRST CLASS (2011)

A Beast (Nicholas Hoult) master cowl and wig from Matthew Vaughn's superhero sequel X-Men: First Class. Scientist Henry "Hank" McCoy became a furry blue mutant known as Beast after testing an experimental serum on himself.

This lot consists of a blue foam latex cowl with a wig attachment and hand-punched dyed blue fox pelt fur designed as a master template for Beast's face by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). The cowl and wig are in good overall condition with minor cracks and staining, as well as a piece missing from the lips. Dimensions: 24" x 24" x 8" (61 cm x 61 cm x 20.5 cm)

Estimate: \$3,000 - 5,000



869. Beast's (Nicholas Hoult) Hairsuit and Cowl

X-MEN: FIRST CLASS (2011)

Beast's (Nicholas Hoult) hairsuit and cowl from Matthew Vaughn's superhero sequel X-Men: First Class. Scientist Henry "Hank" McCoy became a furry blue mutant known as Beast after testing an experimental serum on himself.

This set, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), consists of a blue foam latex cowl with matching ear, neck, and shoulder appliances; a foam-padded blue Spandex zip-up bodysuit with hair labeled "#5 Nick"; a pair of matching blue arm-length gloves; a pair of matching suspended pants marked "#1"; and a pair of blue leather zip-up boots. The pants, boots, gloves and cowl are hand-punched with dyed blue fox pelt fur, while foam claws are affixed to the boots and resin claws to the gloves. This costume is in good overall condition with some staining, cracked paint, and minor missing pieces throughout. Dimensions (cowl): 24" x 24" x 8" (61 cm x 61 cm x 20.5 cm)

Estimate: \$3,000 - 5,000



870. Wolverine's (Hugh Jackman) VFX Claws

THE WOLVERINE (2013)

Wolverine's (Hugh Jackman) VFX claws from James Mangold's superhero sequel The Wolverine. Wolverine used his retractable claws as he was forced to defend himself while summoned to Japan to help fulfill the dying wish of an old friend.

This lot consists of a pair of base section claws each with three rigid urethane claws. Both sets are attached to metal grips by curved rods which are meant to fit between the wearer's knuckles. Fitted to the actor, these claws were used for shots in which Wolverine would stab something. Visual effects would later add the rest of the blade lengths during the sequences. These claws are in good overall condition with some wear from production, marks drawn on the tips of the blades and "L" and "R" written on each grip to indicate the left and right claw.

Dimensions: (each) 2 3/4" x 2 1/4" x 1 1/2" (7 cm x 5.75 cm x 3.75 cm)

Estimate: \$2,000 - 3,000

Buyer's Guide

1. Introduction

This Buyers' Guide contains a brief overview of Prop Store's auction process and the terms under which Lots are made available for sale at auction. A more detailed statement of our Terms and Conditions of Sale follow after this Buyer's Guide. Please read the Buyer's Guide and the Terms and Conditions of Sale carefully. By registering to bid and participate in a Prop Store auction, you will be deemed to have agreed to be bound by them.

2. Definitions

2.1. When the following words are used in this Buyer's Guide, they mean:

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered and approved by Prop Store to participate in an Auction who makes or considers making a bid to buy a Lot at Auction
Buyer	The person or Company making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
Buyer's Expenses	A fee of 5% of the Hammer Price charged to the Buyer for a Lot won on any bidding platform other than propstoreauction.com
Buyer's Premium	A commission of 25% of the Hammer Price charged to the Buyer for a Lot (subject to a minimum Buyer's Premium charge of \$35)
Company	Any partnership, corporation, limited liability company, association, or any other business entity duly organized and qualified to conduct business under the laws of its state of formation
Guarantee of Attribution	Prop Store's limited guarantee relating to the provenance of each Lot, as set forth in Paragraph 6 of the Terms and Conditions of Sale
Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction
Lot	Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalog
Prop Store	The Prop Store of London, Inc., d/b/a Prop Store, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer's Premium, any applicable Buyer's Expenses and any applicable sales tax, charged to the Buyer
Seller	The person or Company offering the Lot for sale, including their agents or personal representatives
Terms and Conditions of Sale	Prop Store's Terms and Conditions of Sale at Auction, from time to time as may be amended, a copy of which appears following the Buyer's Guide

3. Before the Auction

3.1. Bidder Registration

- 3.1.1. Every person or Company wishing to make a bid in the Auction is required to register with Prop Store before participating at an Auction.
- 3.1.2. To register, each person or Company must complete and return a bidder registration form available in this Buyer's Guide or online at www.propstore.com, which must include valid Visa, MasterCard or American Express credit card details to be held on file.
 - 3.1.2.1. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Prop Store – contact Prop Store at +1 818 727 7829 for confirmation of what will be acceptable.
 - 3.1.2.2. Any person seeking to participate in the Auction as an agent on behalf of a registered principal must complete and submit an Agent Information Form, and provide an up-to-date, valid government-issued photo identification (e.g. passport, driver's license), as well as a written authorization from the principal confirming the agent's authority to participate at the Auction on the principal's behalf.

3.2. Pre-Auction Viewing

- 3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots with Prop Store. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.

3.3. Delivery Costs

- 3.3.1. At Bidder's request, without any liability therefor, Prop Store can provide shipping estimates before the Auction. Any Bidder requesting this information should email support@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items. Winning bids are legally binding and must be paid regardless of final shipping expenses.

Buyer's Guide

3.4. Bidders outside the US

- 3.4.1. If the Bidder is located outside the United States, it is the Bidder's sole responsibility and obligation to ensure in advance of the Auction that any Lot purchased in the Auction can be exported from the United States and imported into the country of destination. No sale will be canceled because the Lot may not be imported into the country of destination.
- 3.4.2. PackAir Airfreight, Inc., a third-party independent freight vendor, can advise Bidders on relevant export licensing regulations and may submit export license applications upon request. Neither Prop Store nor PackAir Freight, Inc. can guarantee that any licenses, permits or consents will be granted, and shall have no liability arising out of or relating thereto.

4. At the Auction

4.1. Estimates

- 4.1.1. Estimates represent Prop Store's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer's Premium, Buyer's Expense or sales tax.
- 4.1.2. Prop Store reserves the right to amend its estimates from time to time.

4.2. Reserve Price

- 4.2.1. Certain Lots in this auction may be sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

4.3. Bidding Process

- 4.3.1. All bids are by individual Lot unless the auctioneer states to the contrary during the live Auction. Lots will usually be sold in their numbered sequence, unless the auctioneer announces otherwise at the Auction.
- 4.3.2. The auctioneer may accept bids from Bidders present in the sale room, via telephone, or via online at the time of the Auction. The auctioneer may also accept proxy bids delivered to Prop Store before the start of the Auction. Proxy bids may be submitted either by using the form in this Buyer's Guide or the online form at www.propstore.com. Proxy bids will be executed at the lowest possible price.
- 4.3.3. Any Bidder wishing to place bids at the time of the Auction via telephone must provide to Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the Auction.
- 4.3.4. In addition to Prop Store's Terms and Conditions of Sale, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.
- 4.3.5. Except as expressly stated in this Buyer's Guide or the Terms and Conditions of Sale, Prop Store shall have no liability arising out of or related to any errors or omission in respect of bids made online, by telephone or by proxy.
- 4.3.6. The auctioneer shall have sole discretion to accept or decline any bid.

5. After the Auction

5.1. Payment

- 5.1.1. Prop Store will notify the Buyer and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemizing the Hammer Price, Buyer's Premium, plus any applicable Buyer's Expense or sales tax, within 7 business days of the end of the Auction. Sales tax, as required by law, shall be applied at the state's prevailing rate when being shipped to the following states:

California - 9.5%	Kansas - 6.5%	North Carolina - 6.75%	Washington - 10.1%
Illinois - 6.25%	Michigan - 6%	Ohio - 7.25%	

- 5.1.2. Unless you have been approved for a payment plan as set forth in Paragraph 5.1(c) of the Terms and Conditions of Sale, payment of the invoice is due within 7 business days from receipt of the invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
- 5.1.3. Payment must be in US dollars and may be made by electronic transfer, debit card, credit card (up to a maximum of \$25,000), banker's draft or check (drawn on a US bank account – note check clearance can take between 5 and 10 working days), or cash (up to a maximum of \$5,000 Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible).
- 5.1.4. If payment is made by credit card, Buyer expressly agrees that such payment is nonrefundable nor may be credited to any other purchase, and that Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts by the issuer of the credit card.

5.2. Shipping and Storage

- 5.2.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Prop Store can help you arrange packing and shipping through FedEx for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Prop Store. Please contact Prop Store at +1 818 727 7829 for further details. Prop Store does not warranty the Lots against and shall have no liability for any damage that any Lot may incur or suffer during the shipping or delivery process. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items. Winning bids are legally binding and must be paid regardless of final shipping expenses.
- 5.2.2. After 14 days after close of Auction, if Buyer has not made arrangements for and paid the shipping cost of the Lots purchased, or has otherwise failed to collect the Lots, a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale.

Terms & Conditions

These Terms and Conditions of Sale ("Conditions") set out the agreement between the Bidder/Buyer and Prop Store and the Seller. By registering to bid and participate in a Prop Store Auction, you will be deemed to have read and agreed to be bound by these Conditions and the accompanying Buyer's Guide, as set forth in the catalog for the Auction and online at www.propstore.com.

In the event of any conflict between the Conditions and the Buyer's Guide, the Conditions shall take precedence.

1. Definitions

When the following words are used in this Buyer's Guide, they mean:

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered and approved by Prop Store to participate in an Auction who makes or considers making a bid to buy a Lot at Auction
Buyer	The person or Company making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
Buyer's Expenses	A fee of 5% of the Hammer Price charged to the Buyer for a Lot won on any bidding platform other than propstoreauction.com
Buyer's Guide	Prop Store's Buyer's Guide, from time to time as may be amended, a copy of which appears in the catalog for the Auction and online at www.propstore.com
Buyer's Premium	A commission of 25% of the Hammer Price charged to the Buyer for a Lot (subject to a minimum Buyer's Premium charge of \$35)
Company	Any partnership, corporation, limited liability company, association, or any other business entity duly organized and qualified to conduct business under the laws of its state of formation
Guarantee of Attribution	Prop Store's limited guarantee relating to the provenance of each Lot, as set forth in Paragraph 6 of the Terms and Conditions of Sale
Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction
Lot	Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalog
Prop Store	The Prop Store of London, Inc., d/b/a Prop Store, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer's Premium, any applicable Buyer's Expenses and any applicable sales tax, charged to the Buyer
Seller	The person or Company offering the Lot for sale, including their agents or personal representatives

2. Catalog Descriptions and Conditions of Lots

- 2.1. All Lots are sold subject to their condition at the date of the Auction. The nature and age of the Lots mean they are often unique and are likely to have wear and tear, damage and other imperfections. By making a bid, the Bidder accepts the actual condition of the Lot and acknowledges that if a bid is successful, the Buyer will buy the Lot "as is".
- 2.2. Prop Store's staff are not professional restorers so descriptions of Lots, images and statements of condition in Prop Store's catalog or on its website are for illustrative purposes only. Prop Store cannot guarantee that colors are properly shown. Save for Prop Store's Terms of Guarantee of Attribution, all Lots are sold "as is". Bidders are encouraged to inspect Lots and satisfy themselves as to their condition before bidding, seeking and obtaining independent professional advice where required.
- 2.3. Condition reports are available for each Lot upon request.

3. Before the Auction

3.1. Bidder Registration

- 3.1.1. Every person or Company wishing to make a bid in the Auction is required to register with Prop Store before participating at an Auction.
- 3.1.2. To register, each person or Company must complete and return a bidder registration form available in this Buyer's Guide or online at www.propstore.com, which must include a valid Visa, MasterCard or American Express credit card details to be held on file.
- 3.1.3. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Prop Store – contact Prop Store at +1 818 727 7829 for confirmation of what will be acceptable.
- 3.1.4. Any person seeking to participate in the Auction as an agent on behalf of a registered principal must complete and submit an Agent Information Form, and provide an up-to-date, valid government-issued photo identification (e.g., passport, driver's license), as well as a written authorization from the principal confirming the agent's authority to participate at the Auction on the principal's behalf.
- 3.1.5. Prop Store will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information being used by Prop Store to:
 - 3.1.5.1. Ship Lots purchased at Auction to the Buyer;
 - 3.1.5.2. Process the Buyer's payment;
 - 3.1.5.3. Conduct credit checks, as deemed necessary by Prop Store in its sole discretion; and/or
 - 3.1.5.4. If the bidder opts in during registration, inform the Bidder about other auctions, products and services provided by Prop Store and its affiliates (please contact Prop Store by email at enquiries@propstore.com or by phone +1 818 727 7829 if you do not wish for your information to be used for such a purpose).
- 3.1.6. By participating in and/or attending the Auction and signing the registration form, each Bidder consents to be filmed and/or photographed and agrees and authorizes Prop Store to use and publish such film and/or photographs and likeness for use in (1) providing online access to the Auction, (2) recording the results of the Auction, (3) print, digital, online and all other media for marketing purposes (including without limitation, on Prop Store's website, YouTube and other online platforms) and (4) in any other Prop Store publications of whatever nature. The Bidder releases Prop Store and holds it harmless from any reasonable expectation of confidentiality or privacy associated with such images and releases Prop Store and any third parties involved in the making, creation or publication of the images or any marketing or other materials derived therefrom from all and any liability for claims made in respect of such publication. Publication of the images in whatever format confers no right of ownership on the individual or right to royalties or payment.

Terms & Conditions

3.2. Pre-Auction Viewing

- 3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots with Prop Store. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.

3.3. Delivery Costs

- 3.3.1. At Bidder's request, without any liability therefor, Prop Store can provide shipping estimates before the Auction. Any Bidder requesting this information should email support@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items. Winning bids are legally binding and must be paid regardless of final shipping expenses.

3.4. Bidders Outside the US.

- 3.4.1. If the Bidder is located outside the United States, it is the Bidder's sole responsibility and obligation to ensure in advance of the Auction that any Lot purchased in the Auction can be exported from the United States and imported into the country of destination. No sale will be canceled because the Lot may not be imported into the country of destination. PackAir Airfreight, Inc., a third-party independent freight vendor, can advise Bidders on relevant export licensing regulations and may submit export license applications upon request. Neither Prop Store nor PackAir Freight, Inc. can guarantee that any licenses, permits or consents will be granted, and shall have no liability arising out of or relating thereto.

4. 4. At the Auction

4.1. Estimates

- 4.1.1. Estimates represent Prop Store's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer's Premium, Buyer's Expenses or sales tax.
- 4.1.2. Prop Store reserves the right to amend its estimates from time to time.

4.2. Reserve Price

- 4.2.1. Certain Lots in this auction may be sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

4.3. Bidding Process

- 4.3.1. Prop Store reserves the right to refuse admission and/or participation at the Auction and to reject any bid.
- 4.3.2. Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over. All bids must be made in US dollars.
- 4.3.3. When making a bid, every Bidder acknowledges that such bid is a binding offer to buy the Lot at that price (plus the Buyer's Premium, plus any applicable Buyer's Expenses, all applicable taxes, and any and all shipping charges, storage fees and/or other costs).
- 4.3.4. All bids are by individual Lot unless the auctioneer states to the contrary during the live Auction. Lots will usually be sold in their numbered sequence, unless the auctioneer announces otherwise at the Auction.
- 4.3.5. The auctioneer may accept bids from Bidders present in the sale room, via telephone, or via online at the time of the Auction. The auctioneer may also accept proxy or absentee bids delivered to Prop Store before the start of the Auction. Proxy or absentee bids must be submitted either by using the form in the Buyer's Guide or the online form at www.propstore.com. Proxy or absentee bids will be executed at the lowest possible price. If Prop Store receives proxy or absentee bids on a particular Lot for identical maximum bids, and at the Auction these are the highest bids on the Lot, it will be sold to the Bidder whose written bid was first received by Prop Store.
- 4.3.6. Any Bidder wishing to place bids at the time of the Auction via telephone must provide to Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the Auction.
- 4.3.7. In addition to Prop Store's Conditions, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.
- 4.3.8. Except as expressly stated in the Buyer's Guide or the Conditions, Prop Store shall have no liability arising out of or related to any errors or omission in respect of bids made online, by telephone or by proxy.
- 4.3.9. The Auction will be tracked on a video or digital screen, which may display, among other things, a photograph of the Lot offered for sale and the then-current bid. Bidders understand and agree that errors may occur in its operation and, except as expressly stated in the Buyer's Guide or these Conditions, Prop Store shall have no liability arising out of or related to any errors or omission in respect thereto.

4.4. Auctioneer's Authority

- 4.4.1. The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he or she may decide, dividing any Lot, combining any two or more Lots and, in the case of error or dispute, and whether during or after the sale, determining the successful Buyer, continuing the bidding, cancelling the sale or reoffering and reselling the Lot in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.
- 4.4.2. The auctioneer shall have sole discretion to accept or decline any bid.
- 4.4.3. Subject to the auctioneer's reasonable discretion, the Bidder placing the highest bid accepted by the auctioneer will be the Buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Each Bidder understands and agrees that Prop Store, as auctioneer, is not a party to any contract for sale that results from the Auction. Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer upon the fall of the hammer and the Buyer should arrange insurance cover for the Lot if required.

5. After the Auction

5.1. Payment by Buyer

- 5.1.1. Prop Store will notify the Buyer and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemizing the Hammer Price, the Buyer's Premium, plus any applicable Buyer's Expenses or sales tax, within 7 business days of the end of the Auction. Sales tax, as required by law,

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shall be applied at the state's prevailing rate when being shipped to the following states:

- 5.1.2. Unless you have been approved for a payment plan as set forth in Paragraph 5.1(c) of the Terms and Conditions of Sale, payment of the invoice is due within 7

California - 9.5% Kansas - 6.5% North Carolina - 6.75% Washington - 10.1%

Illinois - 6.25% Michigan - 6% Ohio - 7.25%

business days from receipt of the invoice and must be made by the Buyer

- 5.1.3. Payment plans may be available in increments of up to 3 months. Buyers wishing to utilize the payment plan service, if approved by Prop Store, shall be required to pay a deposit of 20% of the Purchase Price (the "Deposit"), within 7 calendar days of being invoiced. The balance of the Purchase Price shall then be split over 1, 2 or 3 months, at the Buyer's option. The payments of the remaining balance shall be made as follows:

5.1.3.1. If the 1-month payment plan is selected, the balance of the Purchase Price shall be due within 30 days of the close of the Auction.

5.1.3.2. If the 2-month payment plan is selected: 40% of the Purchase Price shall be due within 30 days of the close of the Auction; 40% of the balance of the Purchase Price shall be due within 60 days of the close of the Auction.

5.1.3.3. If the 3-month payment plan is selected: 26.66% of the Purchase Price shall be due within 30 days of the close of the Auction; 26.66% of the balance of the Purchase Price shall be due within 60 days of the close of the Auction; and 26.68% due within 90 days of the close of the Auction.

- 5.1.4. Prop Store offers no grace period on payment plan deadlines. If the Buyer does not adhere to payment deadline as set forth above, the Buyer shall be deemed to be in default. In the event of default all funds already paid to Prop Store shall be retained by Prop Store as liquidated damages. Moreover, Prop Store and/or the Seller shall also be entitled to any other remedies available, whether in law or equity.

- 5.1.5. No title to any Property shall pass to the Buyer except upon payment in full of the Purchase Price, and any and all other sums due to Prop Store and/or the Seller, even in circumstances where Prop Store has released the Lot to the Buyer. Among other remedies available to Prop Store and the Seller for failure to render full payment of the Purchase Price, Prop Store and/or the Seller shall be entitled to immediate possession of the Lot purchased by the Buyer, if delivered to the Buyer.

- 5.1.6. Prop Store vouchers and other discount codes are not valid as payment for auction items.

- 5.1.7. Only the memorabilia item(s) shown in the photos of a given product listing is included in the sale. Mannequins, display stands, and scale measures are not included with your purchase, unless expressly stated in the product description.

- 5.1.8. The Buyer agrees that Prop Store will charge the credit card provided at registration for all items purchased at auction, and any future Prop Store auctions in which the Buyer participates if not paid within 7 calendar days after invoicing.

- 5.1.9. The Buyer shall be charged in US Dollars for the Purchase Price. For all sales within California, sales tax at the prevailing rate (currently 9.5%) will be applied to the Purchase Price. Delivery addresses outside California will be exempt from sales tax.

- 5.1.10. Payment must be in US dollars and may be made by electronic transfer, debit card, credit card (up to a maximum of \$25,000), bankers draft or check (drawn on a US bank account – note check clearance can take between 5 and 10 working days), or cash (up to a maximum of \$5,000). Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible.

- 5.1.11. If payment is made by credit card, the Buyer expressly agrees that such payment is nonrefundable nor may be credited to any other purchase, and that the Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts by the issuer of the credit card.

5.2. Default by Buyer

- 5.2.1. Failure to timely make payment of any amounts due to Prop Store and/or the Seller shall constitute an event of Default by the Buyer. In the event of Default for nonpayment, Prop Store may charge interest on the unpaid amount at the rate of 5% a year above the base lending rate of Bank of America from time to time. The base lending rate shall be the average lending rate of Bank of America for the 6 months preceding the date of default. If such interest rate exceeds the legal rate permitted by law, then the maximum legal rate permitted by law shall apply. This interest shall accrue on a daily basis from the due date until the date of actual payment of the overdue amount. The Buyer must pay Prop Store interest together with any overdue amount.

- 5.2.2. If any applicable conditions herein are not complied with (to a material extent), the Buyer will be in Default and in addition to any and all other remedies available to Prop Store by law, including, without limitation, the right to hold the Buyer liable for the total Purchase Price, including all fees, charges and expenses more fully set forth herein, and as set forth in paragraph 4.2(a) herein, Prop Store, at its option and to the extent permitted by law, may (i) cancel the sale of that, or any other items sold to the defaulting Buyer, retaining as liquidated damages all payments made by the Buyer, (ii) resell the purchased item, or (iii) effect any combination thereof. In any case, the Buyer shall be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, legal fees and expenses, collection fees and incidental damages.

- 5.2.3. Prop Store may, in its sole discretion, apply any proceeds of sale then due or thereafter becoming due to the Buyer from Prop Store or any affiliated company, or any payment made by the Buyer to Prop Store or any affiliated company, where or not intended to reduce the Buyer's obligations with respect to the unpaid item or items, to the deficiency and any other amounts due to Prop Store or any affiliated companies. In addition, a defaulting Buyer will be deemed to have granted and assigned to Prop Store and its affiliated companies, a continuing security interest of first priority in any property or money owing to such Buyer in our possession or in the possession of any of its affiliated companies, and Prop Store may retain and apply such property or money as collateral security for the obligations due to Prop Store or to any affiliated company. Payment will not be deemed to have been made in full until Prop Store has collected good funds.

- 5.2.4. Prop Store may further reject at any future auction any bids made by or on behalf of the Buyer or to require a deposit from the Buyer before accepting any further bids;

- 5.2.5. Prop Store may take such other action as Prop Store deems necessary or appropriate.

- 5.2.6. At its option, Prop Store may pay the Seller the entirety of the balance due from the Buyer. If Prop Store pays such amount to the Seller, the Buyer acknowledges and agrees that Prop Store shall have all of the rights of the Seller against the Buyer.

- 5.2.7. Prop Store shall be entitled to retain Lots sold until all amounts due have been received in full in good cleared funds or until the Buyer has performed any other outstanding obligations as Prop Store shall reasonably require.

5.3. Shipping and Storage

- 5.3.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Prop Store can help you arrange packing and shipping through FedEx for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Prop Store. Please contact Prop Store at +1 818-727-7829 or supportLA@propstore.com for further details. Prop Store does not warranty the Lots against and shall have no liability for any damage that any Lot may incur or suffer during the shipping or delivery process.

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- 5.3.2. After 14 days after close of Auction, if the Buyer has not made arrangements for and paid the shipping cost of the Lots purchased, or has otherwise failed to collect the Lots, a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale.
 - 5.3.3. It is the Buyer’s sole obligation and responsibility to be aware of, to comply with, and to pay for all relevant import duties, taxes, VAT, customs and other fees charged in the area of delivery. Prop Store will ship all packages with the full value of the Lot declared. The Buyer understands and agrees that Prop Store shall have no obligation or responsibility for any import duties, taxes, VAT, customs, shipping or other charges for the Lots shipped. Failure by the Buyer to pay all necessary amounts may result in the relevant authorities returning the Lot to Prop Store and in those circumstances the Buyer will be charged and will pay storage cost and Prop Store’s additional reasonable costs and expenses.
 - 5.3.4. It is further the Buyer’s sole obligation and responsibility to ensure that any Lot purchased from Prop Store enters the shipping location lawfully, that all duties and taxes have been paid and that all required export procedures, regulations, and laws were properly complied with. The Buyer understands and agrees that Prop Store shall have no obligation or responsibility for complying with any export procedures, regulations, or laws applicable to the Lot.
 - 5.3.5. Unless otherwise agreed by Prop Store in writing, the fact that the Buyer wishes to apply for an export license does not affect or postpone the Buyer’s obligation to make payment in accordance with Prop Store’s payment terms nor Prop Store’s right to charge interest or storage charges on late payment. Prop Store shall not be obligated to rescind or cancel a sale nor to refund any monies paid by the Buyer to Prop Store as a result of or related to the Buyer’s failure or inability to obtain an export license.
 - 5.3.6. Should the Buyer make own arrangements with third parties for shipping, handling, or delivery of any Lots, Prop Store shall have and accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Prop Store suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past. Although Prop Store shall use reasonable efforts to take care when selecting third parties for shipping and delivery, and the Buyer understands and agrees that Prop Store is not responsible to any person to whom it has made a recommendation for the acts or omissions of the third party concerned.
- 5.4. Prop Store's Liability
- 5.4.1. Except where expressly stated to the contrary above, under no circumstance will Prop Store incur liability to any Bidder or Buyer in excess of the purchase price actually paid.
 - 5.4.2. Prop Store will not be liable or responsible for any failure to perform, or delay in performance of, any of its obligations under these Conditions that is caused by an event outside its control, that being any act or event beyond Prop Store’s reasonable control, including without limitation strikes, lockouts or other industrial action by third parties, civil commotion, riot, invasion, terrorist attack or threat of terrorist attack, war (whether declared or not) or threat or preparation for war, fire, explosion, storm, flood, earthquake, subsidence, epidemic or other natural disaster, or failure of public or private telecommunications networks. Prop Store’s obligations shall be suspended and time for performance extended until such time as the event outside its control is over, following which a new collection or shipping date can be agreed.

6. Terms of Guarantee

- 6.1. Prop Store warrants the attribution of each Lot as stated in the title block (film title and item title) of that Lot in the Auction catalog, subject to any revisions (which may be given in writing or online before or during the Auction at which the Lot is purchased by the Buyer); this is Prop Store's Guarantee of Attribution. Buyers should be aware that multiple examples of props and costumes are frequently used during production and it is often impossible to determine whether a specific piece has been used on-camera. Any specific on-camera usage known to Prop Store will be noted within the description, but no warranties are given by Prop Store on that description.
- 6.2. If a Buyer demonstrates, to Prop Store’s reasonable satisfaction, that the Guarantee of Attribution is materially incorrect, the sale will be rescinded if the Lot is returned to Prop Store in the same condition in which it was at the time of sale. In order to satisfy Prop Store that the Guarantee of Attribution is materially incorrect, Prop Store reserves the right to require the Buyer to obtain, at the Buyer’s expense, the opinion of two experts in the field, mutually acceptable to Prop Store and the Buyer.
- 6.3. In the event a sale is rescinded in accordance with condition 10.2, Prop Store shall repay to the Buyer the Purchase Price. Repayment of the Purchase Price shall be the Buyer’s sole remedy for an incorrect Guarantee of Attribution, to the exclusion of all other remedies to the extent permissible at law. It is specifically understood that this will be considered the Buyer’s sole remedy under this clause 10.
- 6.4. The Buyer expressly agrees that Prop Store shall not be liable in whole or in part, for, and the Buyer shall not be entitled to recover, any special, indirect, incidental or consequential damages including loss of profits or value of investment or opportunity cost.
- 6.5. Bidders are aware that description revisions may occur on some Lots, and should inquire before the Auction whether any description revisions have occurred on a given Lot and/or examine a lot before bidding on it. Prop Store will make all reasonable efforts to make description revisions readily available during the Auction.

7. Warranties and Representations

- 7.1. The copyright in all images, illustrations and written material produced by or for Prop Store relating to this auction, is and shall remain at all times the property of Prop Store and/or the Consignor. The purchase of these items does not include ownership in or to the trademarks registrations, copyrights and/or any other intangible intellectual properties associated with this item. Therefore purchase of this item does not permit the Buyer to replicate or to exploit this item otherwise. The Buyer agrees to indemnify and hold harmless Prop Store and its directors, employees, affiliates, contractors and agents from any third-party claims, actions, suits, judgments, losses, damages, costs and expenses (including reasonable attorneys’ fees) asserted against or incurred by Prop Store that arise out of or result from any act or omission by the Buyer arising out of or relating to the Buyer's infringement of any copyrights or trademarks in or to the items or Images.
- 7.2. Prop Store neither warrants nor represents that the Buyer’s use of any materials displayed on the site will not infringe rights of third parties not owned by or affiliated with Prop Store.
- 7.3. In the catalog descriptions, Prop Store takes steps to identify and provide provenance for Lots offered at Auction. In many cases, the Lots offered were used in or in conjunction with motion pictures or other programs and information is furnished in order to fully identify and describe the Lot offered at Auction, including photographs and illustrations. Prop Store in no way claims any connection to or relationship with the producers of the motion picture or other program. In all cases, the use of the titles or other elements of a motion picture or other program is for informational purposes only.
- 7.4. Prop Store makes no warranty or representation regarding the fitness for any purpose or merchantability of any lot sold. All lots are sold “as is.”
- 7.5. Bidders are aware that description revisions may occur on some Lots, and should inquire before the Auction whether any description revisions have occurred on a given Lot and/or examine a lot before bidding on it. Prop Store will make all reasonable efforts to make description revisions readily available during the Auction. While Prop Store uses reasonable efforts to include accurate and up to date information in this auction, Prop Store makes no warranties or representations as to its accuracy. Prop Store assumes no liability or responsibility for any errors or omissions in the content of the auction. Any reference images appearing within Prop Store’s auction listings are solely for reference purposes and are not intended or deemed to be a representation or warranty of the item depicted within the image.
- 7.6. All items are sold as collectibles and/or memorabilia for display purposes only, and are not deemed, intended, represented, or implied to be fit for any other purpose. The Buyer assumes all risks of loss and/or injury, including, but not limited to, personal injury or property damage, arising from or related to any other use of the item. The Buyer understands and agrees that Prop Store shall have no liability for any such loss or injury and the Buyer expressly releases Prop Store from any such loss or injury.

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- 7.7. Except as expressly provided herein, Prop Store shall have no liability to any Bidder or Buyer with respect to any Lot and all and any implied warranties and conditions are excluded to the fullest extent permitted by law.
- 7.8. Each Bidder and Buyer expressly agrees that Prop Store shall not be liable in whole or in part, for, and no Bidder or Buyer shall be entitled to recover, any special, indirect, incidental or consequential damages including loss of profits or value of investment or opportunity cost, for any breach of any warranty, representation, or guarantee set forth herein.

8. Other Important Terms

- 8.1. If any part of these Conditions is found by any arbitrator or court of competent jurisdiction to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.
- 8.2. The contract is between the Seller, the Buyer and Prop Store and no other person shall have any rights to enforce any of its terms.
- 8.3. If Prop Store fails to insist on performance of any of a Buyer’s obligations under these Conditions, or if it delays in doing so, that will not mean that Prop Store has waived its rights against the Buyer and does not mean the Buyer no longer has to comply with those obligations.
- 8.4. These Conditions shall be enforced in accordance with and governed by the laws of the State of California, without regard to its choice of law provisions.
- 8.5. Any claim or controversy arising out of or relating to the sale of the item between any Bidder/Buyer and Prop Store 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. The 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.

Sales Tax Quick Reference Guide

Sales tax, as required by law, shall be applied at the state's prevailing rate, as detailed below when being shipped to the following states:

Shipping State	Tax Rate (%)
California	9.5%
Illinois	6.25%
Kansas	6.5%
Michigan	6%
North Carolina	6.75%
Ohio	7.25%
Washington	10.1%

Special Notices

Notice on Firearm Deactivation

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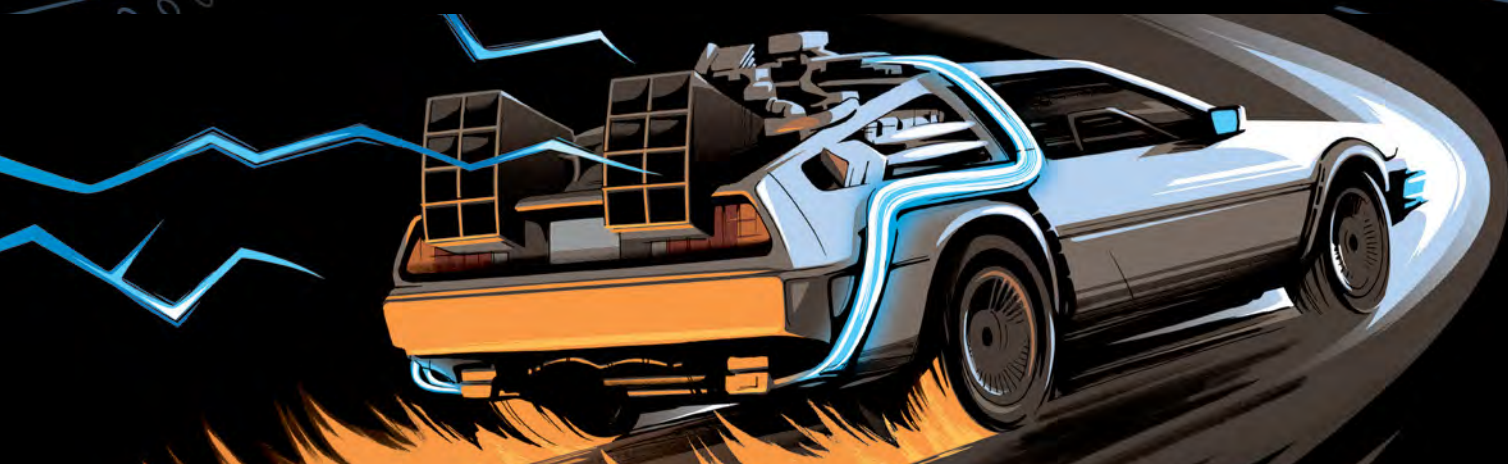
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<p>Lot #358. Raven Bar & Well of Souls Staff of Ra Headpiece INDIANA JONES AND THE RAIDERS OF THE LOST ARK (1981)</p>	<p>Lot #672. 1977/1978 Darth Vader Promotional Costume With Poster-Matched Helmet STAR WARS: A NEW HOPE (1977)</p>
<p>Lot #815. Pete "Maverick" Mitchell's (Tom Cruise) Fighter Pilot Helmet TOP GUN (1986)</p>	
<p>Lot #425. Phil Tippett Collection: Pair of Video Animatics Velociraptor JURASSIC PARK (1993)</p>	

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