Propstore

Entertainment Memorabilia Live Auction



Treasures from Film and Television

Los Angeles

Sept 4 - 6, 2025



Entertainment Memorabilia Live Auction

Sept 4 - 6, 2025
10:00 AM (PDT) / 6:00 PM (BST)

Day 1 Hosted Live from
Petersen Automotive Museum
4th Floor Penthouse
6060 Wilshire Blvd
Los Angeles, CA 90036

Bidding is available in-person (September 4), online, via telephone and via written absentee form. Bidders are advised to arrive early to register for in-person bidding (on September 4 only). Bidders are also advised to register in advance of the auction days for online, telephone or absentee bidding. Please see the bidding registration document at the back of the catalog for additional information. Please note in-person bidding is not available on Days 2 & 3 (September 5 - 6); bids can be placed on Days 2 & 3 online, via telephone or written absentee form.

Lots are auctioned live and in-person by Propstore's auctioneer in sequential order. The catalog identifies which day each lot will be offered. The live auction is streamed online at Propstore.com so bidders can follow all auction activity.

Previewing Auction Lots

Lots can be previewed by special appointment at Propstore's Los Angeles facility. These special appointment previews can be facilitated through August 7 to August 29, 2025. Lots can also be previewed via electronic video calls. Contact us for additional information at supportla@propstore.com.

How To Bid

In-Person
Bidders are invited to attend Day 1 (September 4) of the live auction event in-person at the Petersen Automotive Museum. Please arrive early to register for the auction; you will complete a copy of the bidder registration form on page 369. In-person bidding is not available for Days 2 & 3; all bidding on these Days is via telephone, online, or by written absentee form.

Telephone
Complete the bidder registration form on page 369 and submit to Propstore to bid via telephone. One of Propstore's telephone bidding specialists will call you at your specified number and allow you to bid on your lot in real time.

Online
Bid live from anywhere in the world via Propstore's live online Auction Platform. Register today at Propstore.com/Auction

Absentee Form
Complete the bidder registration form on page 369 and submit to Propstore to bid via written absentee form; select the option for absentee bids and list your maximum bids. A clerk executes bids on your behalf in the room, up to the level necessary to beat other bidders.

Bidding on High-Value Lots
New clients who have no prior purchase history with Propstore may need to meet additional registration requirements in order to bid on lots that have a low estimate of $50,000 and above. Please inquire for details.

Payment Plans
Payment plans may be available in increments of up to three (3) months for purchases where total Hammer Price and Buyer's Premium are greater than $2,000. Buyers wishing to utilize the payment plan service, if approved by Propstore, shall be required to pay a deposit of twenty percent (20%) of the Purchase Price (the "Deposit"), within seven (7) days of being invoiced. The balance of the Purchase Price shall then be split over up to three (3) months, at the Buyer's option; the maximum payment plan duration is 90 days from the close of the Auction. Note that select lots, as indicated in the description, will not have the payment plan option available. Contact Propstore in advance of bidding with any questions on payment plans.

Reserves
Certain Lots in this auction may be sold without a Reserve Price; the majority of Lots 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 Propstore. Propstore may disclose or keep confidential the Reserve Price at its entire discretion.

Live Auction Stream
The complete live auction event will be broadcast on propstore.com and viewable from anywhere in the world. Lots are sold in sequential order.

Contact Propstore
Email: supportla@propstore.com
US Office: +1 818 727 7829
UK Office: +44 (0) 1494 766485

Terms & Info

Buying with Propstore
For an overview of how to participate in this auction as a buyer, please refer to the Buyer's Guide on page 352 of this catalog.

Conditions of Sale
This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 354 of this catalog.

Bidding Increments
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 - $300 by $25
- $300 - $500 by $50
- $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

Buyer's Premium and Credit/Debit Fee

A Buyer's Premium of 26% will be added to all winning bids. A fee of 2.5% of the Purchase Price will be added for all orders paid via credit card or debit card.

Sales Tax

Depending on your location, your auction lots may be subject to sales tax. Please see our sales tax quick reference guide at the top of page 358.

FRONT COVER IMAGES
370 Darth Vader's Screen-Matched Hero Dueling Lightsaber **Star Wars: The Empire Strikes Back (1980)/** **Star Wars: Return Of The Jedi (1983)**

Follow the auction on Propstore's social media platforms
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Propstore CA Bond # 72BSBGU4116

Propstore

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Sept 4 - 6, 2025 | Los Angeles

propstore.com/liveauction

Petersen Automotive Museum: Auction Launch Event
September 3, 2025

Propstore will host an auction launch event at the Petersen Automotive Museum in Los Angeles from 6:00 PM to 9:00 PM (PDT) on Wednesday **September 3, 2025**. Select lots will be on display at the reception. Bidders are invited to attend the launch event, though space is limited; please RSVP to supportla@propstore.com or scan the QR code to confirm attendance.

Day 1
Thursday, September 4

*lots illustrated in this catalog

Lots 1 - 433
In-Person Bidding
Petersen Automotive Museum

Day 2
Friday, September 5

*online catalog only

Lots 434 - 770
Online, Telephone and Absentee Bidding Only

Day 3
Saturday, September 6

*online catalog only

Lots 771 - End
Online, Telephone and Absentee Bidding Only

Auction Begins 10:00 AM (PDT) / 6:00 PM (BST) Each Day
Online, Telephone and Absentee Bidding Available on All Days
The catalog for lots on Days 2 & 3 is available online only
All days streamed live at propstore.com

* Certain films and shows have Lots offered on more than one day of the Auction; see the online catalog for a complete listing of available Lots.

About Propstore

Propstore 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 by products 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 Propstore'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 two and a half 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, all items over $2,000 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 collectible 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 Propstore Certificate of Authenticity

Authenticity is the defining collectible 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. Propstore's complete Terms of Guarantee can be found on page 357.



Propstore

Entertainment Memorabilia Wanted

Superman III (1983)
Evil Superman's
(Christopher Reeve) Costume

sold for $220,500 (£176,400)*

March, 2025



Reach out for a free appraisal and valuation with our specialists

Propstore

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US Office: +1 818 727 7829
UK Office: +44 (0) 1494 766485

Scan QR code to visit propstore.com/props

Propstore CA Bond # 72BSBG4116

all prices incl. bp

Day 1

Lots 1 - 433
September 4, 2025
In-Person Bidding
Petersen Automotive Museum
10:00 AM (PDT) / 6:00 PM (BST)



*Certain films and shows have Lots offered on more than one day of the Auction; see the online catalog for a complete listing of available Lots.

1
Jack Bauer's (Kiefer Sutherland)
CTU Badge
24 (2001-2010)

Jack Bauer's (Kiefer Sutherland) CTU (Counter Terrorist Unit) badge from Joel Surnow and Robert Cochran's 24. Beginning with its Emmy Award®-winning first season, Bauer carried his badge while fighting terrorism against the United States as an agent of the Los Angeles Division of CTU throughout the series' first six seasons. This style of badge later appeared in executive producer Jon Cassar's photography book 24: Behind the Scenes.

This gold-color metal badge engraved with the CTU logo comes mounted to leather backing with a metal ball chain necklace. It exhibits spots of green discoloration from age.
Dimensions: 3.25" x 2.25" x 0.75" (8.5 cm x 6 cm x 2 cm)

Additional Provenance: Letter of Authenticity from prop master Randy Gunter.

Estimate: $3,000 - 6,000





2
Ben Wade's (Russell Crowe)
Non-Firing "Hand of God"
Single Action Army .45 Revolver
3:10 To Yuma (2007)



Ben Wade's (Russell Crowe) non-firing "Hand of God" Single Action Army .45 revolver from James Mangold's 3:10 to Yuma. Wade wielded his signature quick-draw revolver - nicknamed the Hand of God for its tendency to get all who held it (except Wade) killed - throughout the film while seeking to escape from Dan Evans' (Christian Bale) posse and avoid imprisonment at Yuma Territorial Prison.

The Hand of God was designed by legendary Hollywood armorer Thell Reed, who also served as Crowe's gun coach. Both live-firing and non-firing versions were created for production, with non-firing versions designed solely to appear holstered in Wade's custom Will Ghormley holster or held by other characters with authentic weight and heft.

This non-firing, demilled production reproduction of a .45 caliber US Arms revolver originated from Reed, who previously sent it to Crowe to practice for the role of Wade while Crowe was filming Ridley Scott's American Gangster. It is one of eight examples fitted for the production with a pair of custom ebony grips, each inlaid with an 18k gold cross. The firearm features a moveable hammer and trigger and a cut trigger guard added at Crowe's request for quicker handling. It exhibits tarnishing on the body from handling. Dimensions: 10.5" x 5.5" x 2"
(26.75 cm x 14 cm x 5 cm)

Additional Provenance: Certificate of Authenticity and Letter of Authenticity from Reed.

Ownership may be restricted in some countries; see replica firearm notice in Buyer's Guide.

Estimate: $10,000 - 20,000

THE **MARK STETSON** COLLECTION

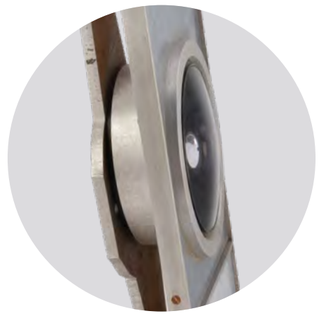
Visual effects maestro Mark Stetson's singular run in Hollywood began in 1978. After graduating from the prestigious Art Center College of Design, he immediately began a position as an effects props and miniatures artist for *Star Trek: The Motion Picture*, for which his responsibilities included building such memorable vessels as the workbee, the *Constitution*-class shuttlebay, and a studio model of the *Enterprise* itself. After filming concluded, Stetson continued working as a modelmaker, and later model shop supervisor, for Entertainment Effects Group (EEG), hand-making miniatures and other groundbreaking optical effects for acclaimed productions like *Blade Runner*, *Ghostbusters*, and *Brainstorm* under founder Douglas Trumbull.

By 1989, following a stint as model shop supervisor for Richard Edlund's Boss Film Corporation - including positions on such blockbuster productions as *Die Hard* and *Poltergeist II*, among numerous others - Stetson had founded his own effects company, Stetson Visual Services, Inc. Over the next 35-plus years SVSI became known for producing pioneering effects sequences for dozens of hit films, running the gamut from action classics like *Total Recall*, *Waterworld*, and *The Fifth Element* to acclaimed franchise installments like *The Lord of the Rings trilogy*, *Charlie's Angels: Full Throttle*, and *Superman Returns* to cult comedies like *Coneheads* and *The Hudsucker Proxy*. Stetson's work in this period earned him three Academy Award nominations (and one win), two BAFTAs, and the Visual Effects Society Awards' Founders Award for innovations in the field.

Today, Propstore is proud to offer a hand-picked selection of memorabilia from the personal collection of this once-in-a-generation talent. Accumulated over nearly five decades in cinema, these lots represent a wide range of production materials, including ornately detailed model miniatures, hand-drawn artwork, and rare behind-the-scenes photographs, as well as Stetson's own production paperwork and crew gifts. Stretching across different eras, genres, and styles of production, the Mark Stetson Collection is nothing short of a testament to one of the world's most successful and imitated living visual effects artists. Additional lots from this collection will appear in Days 2 and 3 of this auction.







3
Mark Stetson Collection:
Screen-Matched HAL 9000 Pod Bay Faceplate and Lens
2010: The Year We Make Contact (1984)

A screen-matched HAL 9000 pod bay faceplate with a lens from Peter Hyams' 2010: The Year We Make Contact. Nine years after Discovery's failed mission to Jupiter, a joint mission between the United States and Soviet Union was carried out to investigate the cause by reactivating the ship's sentient computer, HAL 9000. This pod bay faceplate screen-matches to the unique construction of the faceplate frame and placement of nicks.

The sequel's production created new HAL 9000 props with some subtle differences from those used previously, including being slightly larger. The film debuted at No. 2 at the North American box office, and became the 17th highest-grossing film in North America in 1984. It was nominated for five Academy Awards®, including Best Art Direction and Best Visual Effects.

This lot consists of a wood, metal, and plastic faceplate with the "HAL 9000" logo at the top, as well as an acrylic eye lens in the center with a lens ring. This lot exhibits scuffing and small stains from use and age. Dimensions: 15" x 6" x 2" (38.25 cm x 15.25 cm x 5.25 cm)

Estimate: $6,000 - 12,000

4
Mark Stetson Collection:
Production Script, Production-Made Star Child Casting, and Crew Ephemera
2010: The Year We Make Contact (1984)



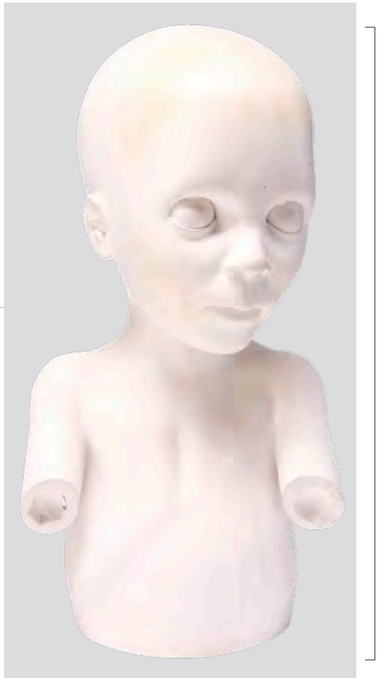
A production script, production-made Star Child casting, and crew ephemera from Peter Hyams' 2010: The Year We Make Contact. This casting is made from plaster and was made for the production using reference images from 2001: A Space Odyssey.

The crew ephemera consists of one nylon crew jacket (Size M), one cotton crew shirt (Size S), and one cotton long-sleeve crew shirt (Size L); a production script consisting of 134 script pages with highlighted sections; one copy of "The Official Art of 2010"; three crew badges; three crew patches; and a cardstock crew placard.

The casting exhibits slight cracking and the crew ephemera exhibits discoloration from use and age.

Dimensions: (largest) 9.25" x 7" x 18.25" (23.5 cm x 18 cm x 46 cm)

Estimate: $2,000 - 4,000



18.25" (46 cm)







5
Maxim "Max" Brailovsky's (Elya Baskin)
American Spacesuit with Screen-Matched Chest Box
2010: The Year We Make Contact (1984)

Maxim "Max" Brailovsky's (Elya Baskin) spacesuit with a screen-matched chest box from Peter Hyams' 2010: The Year We Make Contact. Russian cosmonaut Brailovsky wore his spacesuit when he and Walter Curnow (John Lithgow) spacewalked on the soot-covered Discovery. The unique scratching on the chest box matches to when they hooked onto Discovery's hull to board the derelict craft.

This Soviet spacesuit features a cotton-padded vinyl top with a fiberglass collar; canvas gloves; cotton padded vinyl pants hand-marked "Max No. 2" and "Dirty Cleaned"; and canvas and rubber boots. The top of the spacesuit features metal and plastic components, including a chest box with buttons and toggle switch, and life support pack on the back. Production intentionally distressed the spacesuit to appear soot-covered.

Also included is a plastic American-style helmet that was painted by production to match the Soviet spacesuit, and would have been worn separately from the American spacesuit. This lot exhibits flaked vinyl, chipped paint, discoloration, scratches, missing buttons, fabric tears, and a crack in the helmet visor.

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $2,000 - 4,000



48" (122 cm)

6
Alex's (Malcolm McDowell)
Screen-Matched Bedroom Poster
A Clockwork Orange (1971)

Alex's (Malcolm McDowell) screen-matched bedroom poster from Stanley Kubrick's A Clockwork Orange. Prior to his arrest and aversion therapy, Alex decorated his room with a variety of sexual imagery and statues, including a poster on the wall by his bed. After he was released, he returned home to discover all of his belongings had been sold off as compensation for his victims. Subtle nuances in the printing and canvas texture screen-match to close-up shots of the poster in the film.

Added to the United States' film registry in 2020, Kubrick's film remains one of the landmarks in the relaxation of control on cinema since the introduction of the Motion Picture Production Code set in the 1930s. It carries a history of being banned in various countries after its release, even after Kubrick replaced scenes to obtain an "R" rating for its re-release. It has been nominated for four Academy Awards®, seven BAFTA® awards, and three Golden Globe® awards.

This black-and-white poster originated from the collection of title designer Pablo Ferro. It is printed on canvas and believed to be enlarged from a smaller drawing. The back of the poster retains a layer of plaster from where it was peeled off the wall. It exhibits discoloration, pinholes, minor tearing in one corner, adhesive residue, and creasing from being rolled for storage.
Dimensions: (flat) 48" x 48" (122 cm x 122)

Estimate: $10,000 - 20,000



Everett Collection Inc / Alamy Stock Photo



37.25"
(94.75 cm)

7
Alex's (Malcolm McDowell) Cane
A Clockwork Orange (1971)

Alex's (Malcolm McDowell) cane from Stanley Kubrick's A Clockwork Orange. Alex carried his signature cane with him throughout the first part of the film as he sought out "ultra-violent" activities with his gang of "droogs." He wielded it as a symbol of his power, keeping his gang in line with physical violence, and using it as a weapon against his victims. Multiple styles of cane were used by Alex in the film, including some with a textured uneven shaft, one with a knife handle that pulled out of the body, and this variant, which looks closest to the one seen when Droogs are walking near the water and in part of the "Singin' in the Rain" attack scene.

Added to the United States' film registry in 2020, Kubrick's film remains one of the landmarks in the relaxation of control on cinema since the introduction of the Motion Picture Production Code set in the 1930s. It carries a history of being banned in various countries after its release, even after Kubrick replaced scenes to obtain an "R" rating for its re-release. It has been nominated for four Academy Awards®, seven BAFTA® awards, and three Golden Globe® awards.

This solid wooden cane originated from the collection of title designer Pablo Ferro. It features a lacquered topcoat and a burl handle. It exhibits chipped wood and splintering, most notably at the bottom. Dimensions: 37.25" x 2.25" x 1.75"
(94.75 cm x 5.75 cm x 4.5 cm)

Estimate: $10,000 - 20,000



8
Ace Ventura's (Jim Carrey) Screen-Matched Floral Shirt and Costume
Ace Ventura:
When Nature Calls (1995)

Ace Ventura's (Jim Carrey) screen-matched floral shirt and costume from Steve Oedekerk's comedy sequel Ace Ventura: When Nature Calls. Ace wore his costume for the first half of the film as he traveled to Africa with Fulton Greenwall (Ian McNeice) to find a sacred white bat, Shikaka. The floral Hawaiian shirt screen-matches to the film through the placement of its distinctive pattern.

The sequel to Tom Shadyac's 1994 comedy Ace Ventura: Pet Detective, When Nature Calls was a massive box office hit, surpassing the financial returns of its predecessor with more than $212 million in worldwide grosses.

The costume features a short-sleeve, button-up, floral Hawaiian shirt; a ribbed white tank-top; a pair of drawstring maroon, gray and yellow-striped pants; a black leather belt; a pair of black leather boots with metal buckles; and a pair of black Ray Ban sunglasses. The costume exhibits light intentional distress to appear well-worn, while the tank-top exhibits staining and the temples of the sunglasses exhibit bite marks.

Additional Provenance:
This lot was part of the Planet Hollywood Collection.

Estimate: $7,500 - 15,000



9
USCSS Nostromo
Detonator Sequence Bolt
Alien (1979)

A Nostromo detonator sequence bolt from Ridley Scott's Alien. Ripley (Sigourney Weaver) used four bolts to activate the self-destruct sequence on the Nostromo as a last resort to destroy the alien onboard.

Sigourney Weaver's portrayal of Ellen Ripley is considered to be a revolutionary figure in introducing audiences to a female hero in the otherwise male-dominated genre of horror and science-fiction films. Ripley remains to be a cultural icon for defying the usual victim tropes by not only surviving by the end of the film, but also for ending the alien threat with her steely determination.

This lot consists of one metal and acrylic bolt manufactured in the SFX Workshop at Bray Studios. It features a knurled top, three engraved bands, a hexagon-shaped protrusion, threads, and a smooth clear conical tip on a brass base. This lot exhibits scratches throughout the metal's finish.
Dimensions: 6.25" x 1.5" x 1.5" (16 cm x 4 cm x 4 cm)

Estimate: $6,000 - 12,000



10
Ash's (Ian Holm) Screen-Matched Auto Doc Rotary Bone Saw
Alien (1979)

Ash's (Ian Holm) screen-matched auto doc rotary bone saw from Ridley Scott's Alien. After discovering a chamber filled with eggs aboard an alien vessel, a squid-like hatchling emerged from one and attached to Kane's (John Hurt) face. Ash (Ian Holm) later used the device to cut away Kane's helmet to remove the creature. This saw screen-matches based on the wear at the head of the saw, seen when it is used to remove the helmet. Alien won an Academy Oscar Award® for Best Effects, Visual Effects awarded to H.R. Giger, Carlo Rambaldi, Brian Johnson, Nick Allder, and Dennis Ayling. John Hurt was nominated for a BAFTA Film Award® for Best Supporting Actor.

This lot consists of a white painted metal auto doc bone saw with "Auto Doc" in black vinyl, a metal circular blade, and a black rubber hose with a metal air compressor valve connection. This lot exhibits chipped paint and tarnishing to the connection valve.
Dimensions: (extended) 34" x 22.5" x 2.5"
(86.5 cm x 6.5 cm x 6.5 cm)

Blade was dulled by production.

Estimate: $8,000 - 16,000



11
Small-Scale RXF-M5 EVA Pistol with Holster
Alien (1979)

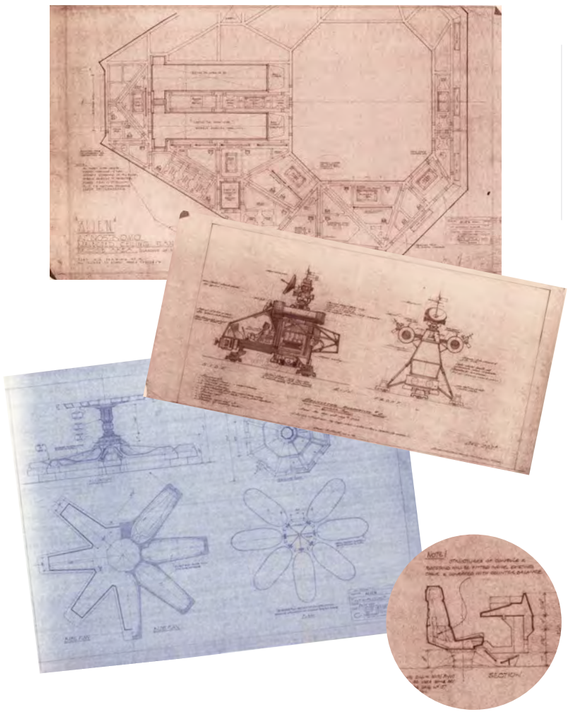
A small-scale RXF-M5 EVA pistol with a holster from Ridley Scott's Alien. The crew of the Nostromo carried laser pistols as they investigated the ship on LV-426. Later, Ash (Ian Holm) warned the crew off using the pistols against the aliens, as their acidic blood would damage the ship's hull.

For long shots of the crew exploring the ship, production scaled down costumes and props to match Ridley Scott's children Jake and Luke Scott, who appeared as smaller stand-ins for Dallas (Tom Skerritt), Lambert (Veronica Cartwright), and Kane (John Hurt).

Meant to replicate the appearance of the full-size Nostromo pistol, which was made from a Rexim-Favor machine gun, this smaller-scale metal pistol was built around a Webley "Junior" .177 air pistol and includes a webbed nylon belt and holster. The pistol is dressed with two scopes, with the lower scope designed to be a smaller copy of the well known "single point" scope ,and features a metal bolt attached to the barrel to create a high-tech muzzle. A rubber cap is attached at the end of the backside of the frame. The top scope is welded to the frame; the bottom scope is attached by a mounted wood block. It exhibits discoloration, chipped paint, scope warping, and metal scuffing. Dimensions: 9.5" x 6.75" x 1.25" (24 cm x 17 cm x 3 cm)

Ownership may be restricted in some countries; see replica firearm notice in Buyer's Guide.

Estimate: $8,000 - 16,000





12
Archive of 250-Plus Blueprints
and Brownlines for Sets Created Circa 1980s
Alien (1979)

A blueprints archive from Ridley Scott's Alien. In the seminal horror film, a commercial spaceship answered a distress call from an unexplored planet, unknowingly bringing aboard a creature that threatened all their lives. These prints of the set's blueprints were of the first generation of copies made in the 1980s.

Alien won an Academy Oscar Award® for Best Effects, Visual Effects awarded to H.R. Giger, Carlo Rambaldi, Brian Johnson, Nick Allder, and Dennis Ayling. John Hurt was nominated for a BAFTA Film Award® for Best Supporting Actor.

This lot consists of over 250 pages of brownlines and blueprints. Notable browline and blueprint pages are "Int. Nostromo Reflected Ceiling Plan Bridge Area," "Int. Computer Room," "Ext. Derelict," "Int. Engine Room Ceiling Plan," "Helicopter Adaptation #2," "Int. Hypersleep Bed Sets," "Exterior Planet Undercarriage General Arrangement," and "Ext. Planet (Model) Stagelayout." This lot exhibits creases and tears along the edges and curling from storage.
Dimensions: (largest) 43.75" x 66" (111.25 cm x 167.75 cm)

Estimate: $10,000 - 20,000



13
Ellen Ripley's (Sigourney Weaver)
Light-Up Narcissus Emergency Spacesuit Replica
Alien (1979)

Ellen Ripley's (Sigourney Weaver) light-up Narcissus emergency spacesuit replica from Ridley Scott's Alien. Spacesuits hung on the walls of the Narcissus, the shuttle used by Ripley to escape the Alien-invaded Nostromo. After finding the alien on the shuttle, Ripley donned a spacesuit and opened the shuttle's airlock to propel it into space.

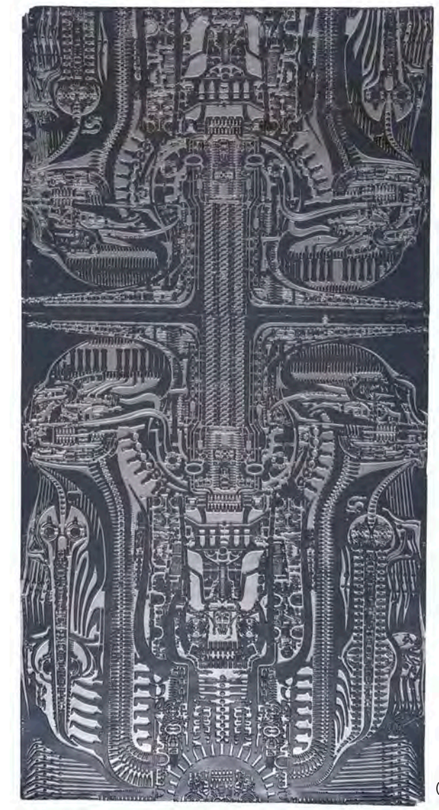
Alien's spacesuits were created by renowned costume designer John Mollo with design assistance from legendary French concept artist Moebius, aka Jean Giraud. This ornately detailed, all-white replica is believed to have been made by expert Alien propmaker Steven LaBoyteaux.

It consists of one plastic helmet with various metal components and a clear acrylic visor; a padded nylon jumpsuit with cotton backing and fiberglass pauldrons, chest plates, and wrist communicators; a fiberglass backpack with an attached hose and coiled wire; padded leather gloves; and lace-up, padded boots. The wrist communicators light up when activated by the side buttons. This costume replica comes on a custom-made display. It exhibits discoloration, scuffing, chipped fiberglass, and wear to the leather gloves. Dimensions: 80.75" x 30.75" x 23.5" (205 cm x 78 cm x 60 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



59"
(150 cm)

14
H.R. Giger Museum Wall Panel
H.R. Giger (1940-2014)

A wall panel designed by Swiss surrealist H.R. Giger for his namesake H.R. Giger Museum at the Chateau St. Germain in Gruyeres, Switzerland. Founded in 1998 by Giger, architect Roger Cottier, and director Barbara Gawrysiak, the museum showcases the artist's groundbreaking work across painting, sculpture, and film, including his Academy Award®-winning xenomorph designs for Ridley Scott's Aliens and concept artwork for films, including Alejandro Jodorowsky's mythic unproduced adaptation of Dune and Brian Gibson's Poltergeist II: The Other Side. Interior walls and other design elements were decorated with Giger-designed panels in his recognizably biomechanical style.

This etched, vacuum-formed plastic panel originated from Giger's personal collection. Originally archived by the museum in 1998, Giger gifted it in the late 2000s to David N. Jahn, the writer-director-producer of the documentary H.R. Giger Revealed. The reverse exhibits tape residue.
Dimensions: 59" x 30" x 0.25" (150 cm x 76.25 cm x 0.75 cm)

Estimate: $4,000 - 8,000

THE **JOHN R. MULLANEY** COLLECTION

John R. Mullaney is an award-winning film-maker and internationally-published artist specialising in technical and cutaway art for major sci-fi properties. Mullaney has been commissioned to produce studio-approved published artwork for Star Wars, Alien, Firefly/Serenity, Halo, Warhammer, Batman, Dr. Who and Wall-E. He recently held his first ever exhibition of original artworks in central London with work spanning a 25+ year career. Notable owners of Mullaney's work include Alien: Romulus director Fede Alvarez. Additional lots from this collection will appear in Days 2 and 3 of this auction.

15
Hand-Illustrated and Painted "Nostromo" Artwork by John R. Mullaney, 2014
Alien (1979)



30" (76.5 cm)

A hand-illustrated and painted artwork of the USCSS Nostromo from Ridley Scott's Alien, as drawn and painted by artist John R. Mullaney. This lot comes directly from the renowned cutaways artist and technical illustrator.

This unique artwork was commissioned and published by 20th Century Studios and Insight Editions for Alien: The Weyland Yutani Report in 2014. It was painstakingly researched using screengrabs from the film alongside photography of the original bigiature constructed by Martin Bower's team at Bray Studios in 1978-9. This behind-the-scenes reference material provided by 20th Century Studios and Alien archivist Willie Goldman was extensively referenced to ensure the screen-accuracy of almost every detail, with additional screen-accuracy support provided by "Alien: The Blueprints" artist Graham J. Langridge. The original painting's scale is notable, being nearly twice the size of its reproduction in The Weyland Yutani Report. Due to the nature of studio-licensed publishing protocols, this artwork cannot be reproduced for sale as a print, heightening the rarity of the original art.

The artwork is rendered in pencil, watercolor, ink and gouache on 300gsm watercolor paper, which is also mounted on foam board. Mullaney has signed and dated the artwork.
Dimensions: 19.5" x 30" (49.5 cm x 76.5 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $10,000 - 20,000



30" (76 cm)

16
Hand-Illustrated and Painted John R. Mullaney "The Betty" Artwork
Alien Resurrection (1997)

A hand-illustrated and painted artwork of the Betty from Jean-Pierre Jeunet's Alien Resurrection, as drawn and painted by artist John R. Mullaney. This lot comes directly from the renowned cutaways artist and technical illustrator.

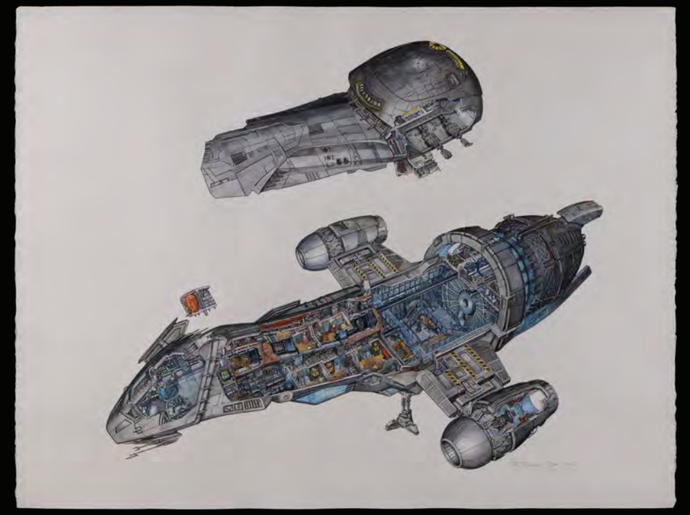
This unique artwork was commissioned and published by 20th Century Studios and Insight Editions for Alien: The Weyland Yutani Report in 2014. This artwork was one of nine artworks the artist was commissioned to create for the title. The artwork's detail was achieved using close-up, behind-the-scenes photography of the original 1:32 scale miniature built for the film. Every detail has been reproduced as faithfully as the reference allowed and the painting even includes the WWII bomber-style nose art of "Betty" herself. The original painting's scale is notable, being twice the size of its reproduction in the publication. Due to the nature of studio-licensed publishing protocols, this artwork cannot be reproduced for sale as a print, heightening the rarity of the original art.

The artwork is rendered in pencil, watercolor, ink and gouache on 300gsm watercolor paper, which is also mounted on foam board. Mullaney has signed and dated the artwork.
Dimensions: 21.5" x 30" (54.5 cm x 76 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $5,000 - 10,000

17
Hand-Illustrated and Painted "Serenity" Artwork by John R. Mullaney, 2008
Firefly (T.V. Series, 2002 - 2003)/ Serenity (2005)



27.75" (70.5 cm)

A hand-illustrated and painted artwork of the spaceship Serenity from Joss Whedon's Firefly and Serenity, as drawn and painted by artist John R. Mullaney. This lot comes directly from the renowned cutaways artist and technical illustrator.

This unique artwork was commissioned and published by QMx (Quantum Mechanix) Collectibles and Universal Studios for the Serenity Architectural Cutaway Set set exclusively illustrated by the artist and released in 2011, and later reproduced in the book Firefly: Still Flying. The artwork is one of two main cutaways of Serenity herself (with a second view showing the rear section of the ship) accompanied by cutaway artworks of the two shuttles and the Mule. The artwork was set up using the digital model of the ship as seen in Serenity (2005) - an asset shared by Universal with QMx and the artist to ensure screen-accuracy. The artwork is packed with easter eggs showing props and costumes seen in both Serenity and Firefly, including Kaylee's Shindig dress; Jayne's guitar; Vera's woolly hat and gun; and Wash's trademark Hawaiian shirt. Selling in the thousands and lauded by lead actor Nathan Fillion, the poster set has long since sold out, making this and the set's other remaining originals especially rare.

The artwork is rendered in pencil, watercolor, ink and gouache on 300gsm watercolor paper, which is also mounted on foam board. Mullaney has signed and dated the artwork.
Dimensions: 27.75" x 21" (53.5 cm x 70.5 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



16" (41 cm)

18
Matted Hand-Illustrated and Painted John R. Mullaney "Hangar Duels" Artwork
Star Wars: Attack Of The Clones (2002)

Matted, hand-illustrated and painted artwork of the location of the celebrated Yoda (Frank Oz) fight scene from George Lucas' Star Wars: Attack of the Clones, as drawn and painted by artist John R. Mullaney. This lot comes directly from the renowned cutaways artist and technical illustrator.

This unique artwork was commissioned and published by Lucasfilm and Dorling Kindersley for the book Inside the Worlds of Star Wars: Attack of the Clones in 2003. It depicts the precise moment in the prequel when Yoda levitates a severed column away from crushing Anakin and Obi-Wan, as Count Dooku makes his escape and Padme and clone troopers arrive in the gunship. In addition to being asked to depict the spaces seen in the sequence, the artist was also asked to show a Geonosian Craft's docking station and a reactor complex.

The artwork's content and development was supervised and approved by the Head of Lucasfilm's art department Doug Chiang in conjunction with the studio and publisher's licensing team. The original artwork is notable for its heavier use of gouache than that seen in Mullaney's other work. Since its initial publication in 2003, the artwork has appeared in every updated edition of DK's Star Wars Complete Locations title including the most recent in 2025, though the large format versions of the original titles are no longer in print. Due to the nature of studio-licensed publishing protocols, this artwork cannot be reproduced for sale as a print, heightening the rarity of the original art.

The artwork is rendered in pencil, watercolor, ink and gouache on 300gsm watercolor paper, which is also framed with a card. Mullaney has signed the artwork. Dimensions: 18" x 16" (46 cm x 41 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



19
Ellen Ripley's (Sigourney Weaver)
Practical Special Effects M240 Flamethrower
Aliens (1986)

Ellen Ripley's (Sigourney Weaver) practical special effects M240 flamethrower from James Cameron's Aliens. The Colonial Marines carried M240 incinerator units during the base and hive exploration scenes as they searched for survivors with Ripley. Later, Ripley constructed a unique weapon by duct-taping the flamethrower to the M41A pulse rifle after she was rescued by Bishop (Lance Henriksen) en route to the hive.

Working from designs by concept artist Ron Cobb, SFX supervisor John Richardson created several different versions of each weapon for production. Multiple flamethrows were created, including "pilot light only" versions and non-firing versions. This practical flamethrower unit was constructed to shoot large flames, such as when Ripley torched the eggs in the Xenomorph Queen's nest.

Based loosely on existing military hardware, this flamethrower consists of two fiberglass M16 rifle upper and lower receiver shells spliced back together on opposite directions with a front section based on an M203 grenade launcher, a green polyester shoulder strap, a brass coupler affixed to the butt, aluminum and resin detailing, and an embossed Colt Patent Firearms logo. Within the fiberglass body is metal gas plumbing and hardware and a real hose connection to take gas at the back of the unit and a functional squeeze-handle trigger that operated the flame. The thick gas tube that ran into the back of the unit was visible in wide shots of Ripley torching the Queen's nest. It was painted in shades of green, brown, and black. Production intentionally distressed this weapon to appear well-used and aged. On the top of the body are two pieces of friction material intended for use when Ripley struck the flares on top of the flamethrower in the film. Since production, the weapon has been fully deactivated for safety reasons. The flamethrower has undergone sympathetic restoration, replacing the top handle with one from a real M16 after the original was broken off and missing, though the incomplete original handle is also included. The flamethrower should not be carried by the top handle as it is a decorative attachment. This lot exhibits adhesive residue, patina on the grip, chipped paint, and a crack under the body's shell. Dimensions: 32" x 21" x 6" (81.5 cm x 53.5 cm x 15.25 cm)

Estimate: $125,000 - 250,000

Scan here to see a full rotation of this lot

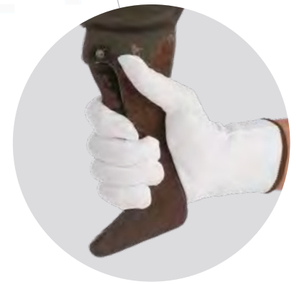


Emitter nozzle



Gas inlet tube

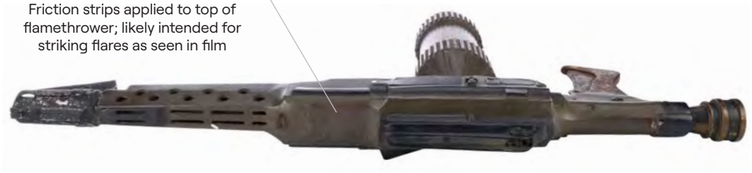




Practical handle-squeeze served as trigger for flame effect



Friction strips applied to top of flamethrower; likely intended for striking flares as seen in film





Scan here to see a full rotation of this lot

20
Hero M41A Pulse Rifle with Alien³ Shroud
Aliens (1986)/Alien³ (1992)

A hero M41A Pulse Rifle from James Cameron's Aliens with a shroud from David Fincher's Alien³. One of the most famous weapons in sci-fi history, the M41A Pulse Rifle was featured heavily in James Cameron's 1986 action sequel Aliens and appeared in the hands of the Weyland-Yutani commandos in the final sequence of Alien³. Designed by Cameron himself and constructed under the supervision of renowned armorer Simon Atherton at Bapty Armory, the Pulse Rifle is viewed by many as the pinnacle of sci-fi prop weaponry.

This original prop Pulse Rifle was first constructed for and used in Aliens, and later re-built and re-used in Alien³. The prop is built around a World War II era M1A1 Thompson submachine gun, which was originally modified to fire blanks for the production and has since been fully decommissioned. The Thompson is fitted with a custom-made pistol grip, and a custom-made extended barrel. A SPAS-12 shotgun cage mounts below the Thompson barrel via a custom-stamped barrel shroud, simulating the grenade launcher. The grenade launcher features the original SPAS-12 pump handle that was cut down for a different look in the film. It slides freely back and forth, allowing the pump-action loading of the launcher to be simulated.

As only one version of the Pulse Rifle had a practical grenade launcher (actually a Remington 870 shotgun) fitted, this piece has a dummy grenade launcher filling the SPAS cage. The ends of the piece are capped with a custom-made steel shoulder stock, and a custom-made aluminum barrel cap at the front of the grenade launcher.

The entire assembly is housed in a vacuum-formed ABS outer casing, which completes the unique profile of the prop. While all other components on the piece were used in Aliens, the plastic casing was installed specifically for the production of Alien³. After Aliens, all of the Pulse Rifle props were struck back to their original firearm components, and most of the original Aliens casings used were discarded as they were no longer deemed necessary. When the decision was made for Weyland scientists to carry Pulse Rifles during the climax of Alien³, Bapty had to re-assemble the Pulse Rifles and manufactured new casings by vacuum-forming over one of the original casings from Aliens. The outer casing was originally painted black for use in Alien³; it shows evidence of later being painted green after Alien³, and was then re-painted to the current black color. All of this work occurred while the piece was still at BAPTY. During the re-assembly for Alien³, the SPAS-12 cage was welded to the barrel shroud as opposed to the bolted configuration seen in Aliens.

This Pulse Rifle is complete, other than the magazine base that is missing, and in good film-used and weathered condition showing wear from use and age, including a bent vertical plate on the shoulder stock. All of the moveable components - the shoulder stock, grenade launcher pump handle, and original Thompson selector switches and trigger - can be moved and positioned. The Thompson bolt can also be pulled back, though it is fully deactivated; the receiver was torch-cut and cosmetically reassembled (underneath the plastic shroud) so it is no longer a firearm. BAPTY retained only seven hero Pulse Rifles after filming Alien³, making this an exceedingly rare piece. Dimensions: 28" x 10.5" x 3" (71.25 cm x 26.75 cm x 7.75 cm)

Firearm deactivated; see firearm deactivation notice in the Buyer's Guide.

Estimate: $60,000 - 120,000





Shoulder stock in the extended position



21
Private Crowe's (Tip Tipping) USCM Armor with Screen-Matched Shirt and Corporal Dietrich's (Cynthia Scott Dale) Screen-Matched Pants
Aliens (1986)

Private Crowe's (Tip Tipping) USCM armor with a screen-matched shirt and Corporal Dietrich's (Cynthia Scott Dale) screen-matched pants from James Cameron's Aliens. Crowe was one of the Colonial Marines deployed to Hadley's Hope alongside Ripley (Sigourney Weaver) on a mission to investigate the sudden loss of contact with the colony, only to discover xenomorphs had overrun the settlement and created a hive. The film is considered one of the greatest sequels of all time and was nominated for seven Academy Awards, winning two.

Designed by Emma Porteous and constructed by master armorer Terry English, this lot consists of Crowe's USCM body armor, helmet, and screen-matched camouflage fatigues. Approximately three sets of armor were made for each character during production. This set of armor is an excellent example of original USCM gear, retaining all its original webbing, interior padding, and rear bracket hardware, with only the vinyl neck trim missing from the front. Constructed in hand-formed aluminum and painted with a camouflage pattern, it features distinctive hand-painted personalization, including "The Bird" flanked by wings on the chest and a skull and crossbones on the back. The chest plate is stenciled with "Crowe" and has "Tipping 2" handwritten in black ink inside.

The included helmet is a generic USCM example without a name stenciled on the back. It may have been used for stunts during filming. The interior features a cut-out for a drop-down eyepiece—though the eyepiece itself is not present—and the camera lens on the right side is also missing.

The screen-matched camouflage shirt corresponds to the scene in which the Marines prepare to drop into the colony, while the pants match the moment when Corporal Dietrich examines Newt (Carrie Henn) after she's found hiding in the air vents. Both items match through their distinctive camouflage patterns. The shirt has "Tipping", and the pants have "Dietrich" handwritten on the costume labels. All the pieces have been intentionally distressed to appear well-worn and battle-damaged.

Estimate: $40,000 - 80,000















Large pouch filled with foam blocks

22
Set of USCM Webbing
Aliens (1986)

A set of USCM webbing from James Cameron's film Aliens. Colonial Marines wore webbing as part of their combat gear when they dropped into Hadley's Hope in the hunt for the missing colonists. The film is considered one of the greatest sequels of all time and was nominated for seven Academy Awards, winning two.

The webbing consists of a green canvas belt with plastic buckles and two additional straps that are clipped to a Marine's armor. Attached to the belt is a large pouch filled with foam blocks to give it shape and weight.

Estimate: $3,000 - 6,000





23
Corporal Dwayne Hicks' (Michael Biehn) Knife and Sheath
Aliens (1986)

Corporal Dwayne Hicks' (Michael Biehn) knife and sheath from James Cameron's sci-fi sequel Aliens. Hicks had his knife taped to his armor during the mission on the alien-infested planet of LV-426.

This stainless steel Scalemead Survival knife features a hollow black handle which can be opened by unscrewing the end. It comes with a leather sheath, which has a strap to keep the knife secured, and a metal clip on one side. The knife has some paint wear on the handle, revealing its original camouflage pattern, and the sheath has wear from the tape used to attach it to Biehn's chest, while some of the thread holding it together has come away, loosening it. Dimensions (knife): 9.5" x 2" x 1" (24 cm x 5 cm x 2.5 cm)

Edged, bladed or blunt object; see notice on Blades in the Buyer's Guide.

Estimate: $10,000 - 20,000



135.75"
(345 cm)

24
Life-Size Xenomorph Queen Replica with Lineage to Original Molds
Aliens (1986)

A life-size replica of the xenomorph Queen from James Cameron's Aliens. In the film, Ripley (Sigourney Weaver) came face-to-face with the xenomorph Queen while she searched for Newt (Carrie Henn), narrowly evading her until the climactic fight in which Ripley managed to blast her out of the USS Sulaco's airlock.

James Cameron and Stan Winston designed and created the original creature for the film, earning Winston his first of four Academy Awards®. Constructed around a metal armature, this life-size cast fiberglass and foam Queen statue has lineage to original production molds.

This statue with removable limbs features highlights of blue paint that simulate the shiny blue-black of the xenomorph Queen. Her tail is attached by a metal strut, and six additional spine vertebrae were added to the back to complete the display. This lot exhibits scratches in the finish, chips in the fiberglass, and cracks in the foam. Dimensions: 135.75" x 98.5" x 102.25" (345 cm x 250 cm x 260 cm)

Special shipping required; see special shipping notice in the Buyer's Guide.

Estimate: $15,000 - 30,000

25
Screen-Matched Full-Size Light-Up Power Loader Cockpit
Directv Aliens Commercial (2007)

A screen-matched, full-size, light-up power loader cockpit from the DirecTV Aliens commercial. In 2007, DirecTV created a series of movie tie-in spoofs of 30-second ads for its services, including one that utilized the iconic scene of Ellen Ripley (Sigourney Weaver) donning the power loader exosuit to fight the xenomorph in the climactic battle of James Cameron's Aliens. This cockpit matches the commercial due to the unique shape of the crossbar and missing paint.

This lot consists of one cockpit made predominantly of metal and wood painted yellow with black foam padding, red and green rubber tubing, and a working safety light composed of plastic and metal. The cockpit has a pair of webbed gray nylon shoulder straps and a control box on one side with static switches. The safety light is powered by an AC adapter and wall plug-in. Production intentionally distressed this cockpit to appear well used. This lot exhibits some discoloration on the wood and a buildup of grime. Dimensions: 29" x 35" x 41" (73.5 cm x 89 cm x 104.25 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000









41"
(104.25 cm)

Additional loose components such as the small flamethrower attachment, and the top-mounted antennae, are included. Additional loose components such as the small flamethrower attachment, and the top-mounted antennae, are included.





Brown jacket label marked "Ripley"



Weyland-Yutani logo on reverse of T-shirt

26
Ellen Ripley's (Sigourney Weaver) Prison Costume with Stunt Pants
Alien³ (1992)

Ellen Ripley's (Sigourney Weaver) prison uniform costume with stunt pants from David Fincher's Alien³. After being rescued from her crashed escape pod, Ripley was dressed in a prison uniform for the duration of the film.

In 1993, Sigourney Weaver was nominated for a Saturn Award® for Best Actress.

Faded and production-distressed to emphasise the stark prison setting, the costume consists of a brown jacket marked "Ripley," a matching cotton shirt, pants marked "S Doubles Ripley 2," and black leather combat boots marked "7 Ripley." The oversize T-shirt displays the Weyland-Yutani logo printed across its back. The cotton jacket has a stitched cross-pattern design that continues across the garment's body over the hood. This lot exhibits minor yellow stains on the boots.

Estimate: $10,000 - 20,000

27
Weyland-Yutani Commando Helmet
Alien³ (1992)

A Weyland-Yutani commando helmet made by Terry English for David Fincher's Alien³. Helmeted Weyland-Yutani commandos arrived armed with Pulse Rifles just as the Colonial Marines did in James Cameron's Aliens.

Famed British armorer English created arms and armor for the Royal Armouries of the United Kingdom, countless museums, and films including John Boorman's Academy Award®-nominated Excalibur, Russell Mulcahy's Highlander, and both Ridley Scott's Academy Award®-winning Gladiator and his later film Kingdom of Heaven. In addition to creating the helmets for Alien 3, English created the armor worn by the Colonial Marines in James Cameron's Aliens, making him a stalwart of the franchise. In 2007, he was awarded the Aliens Legacy Gold Award®, a fan award given to beloved cast and crew members from the films.

This helmet features a gray fiberglass dome with a hand-shaped aluminum face mask and visor, a set of hinged green-tinted welding goggles, and a black nylon chin strap. Included is a black-painted wood and clear acrylic helmet display stand featuring the film's title logo. The helmet exhibits scuffing and some discoloration, while the display stand exhibits chipping. Dimensions: 16" x 10" x 11.5" (40.75 cm x 25.5 cm x 29.25 cm)

Estimate: $35,000 - 70,000















28
Studio-Scale Betty Model Miniature Replica from Unfinished Production Castings
Alien Resurrection (1997)

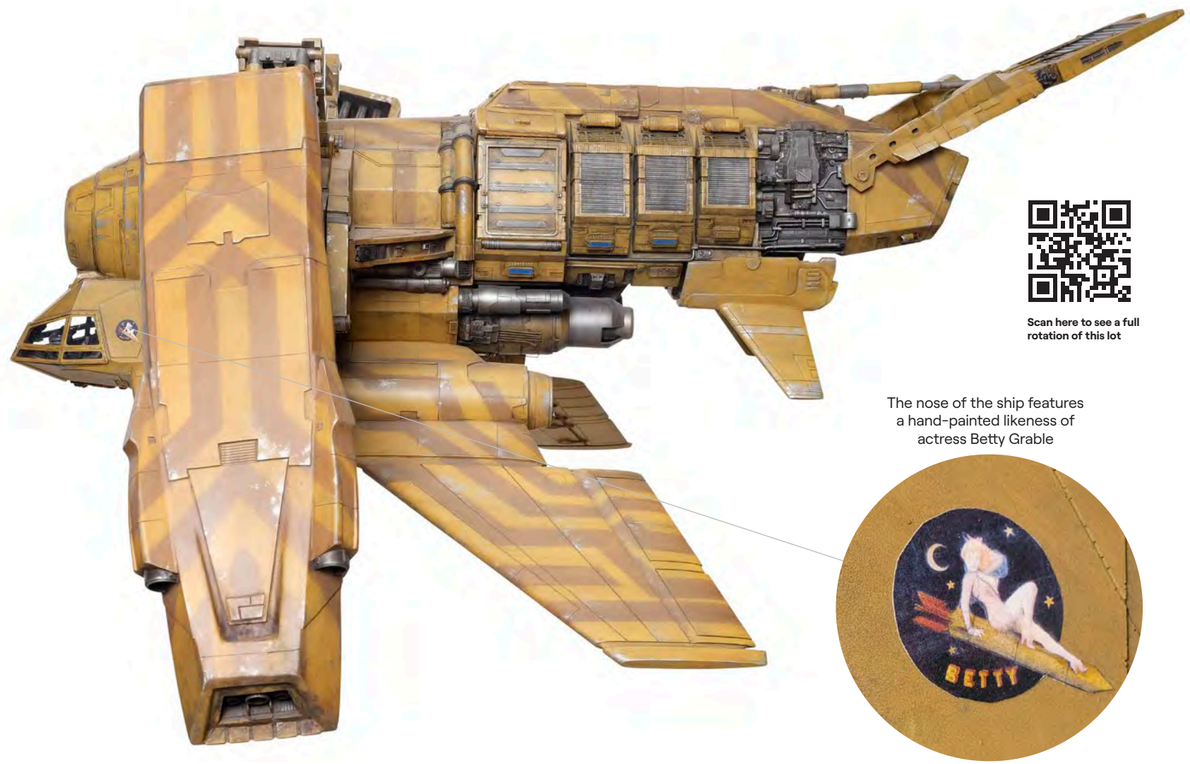
A studio-scale replica of a Betty model miniature made from unfinished castings from the production of Jean-Pierre Jeunet's Alien: Resurrection. In the film, Captain Elgyn (Michael Wincott) used his ship to transport kidnapped hosts for the USM's alien cloning projects, which brought the crew of the Betty into contact with the USM Auriga. After the xenomorph outbreak, the remaining survivors used the Betty to escape the Auriga and land on Earth.

The Betty's design evolved out of a kitbash of models assembled from other various models, which included the hull of a Fairchild Republic A-10 Thunderbolt II model miniature. This model miniature was built and detailed by Academy Award®-winning New Deal Studios (formerly Hunter/Gratzner Industries) for display in the company's shop museum. It is believed to be the only other miniature of the spaceship to exist besides the filming model.

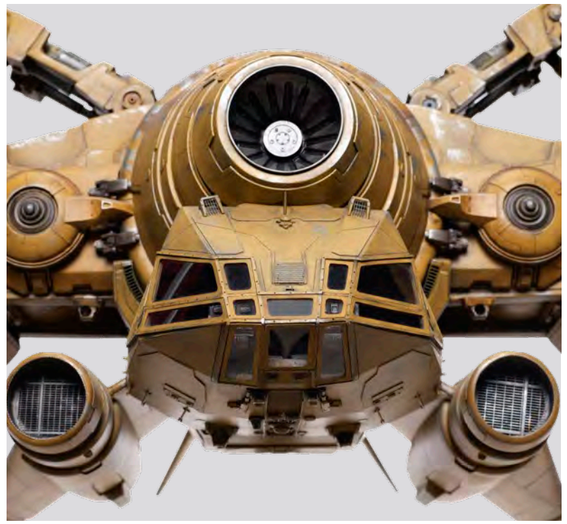
Constructed from unfinished castings from production, this ornately detailed replica is made of fiberglass and epoxy with urethane resin greebles and built around an aluminum armature attached to a custom-made steel stand with wheels. It features a complete flight deck with detailed instrument panels and seats. This miniature was hand-painted in shades of brown and gray to resemble metal, with notable "Tiger Stripes" on rotatable thrusters. The nose of the ship features a hand-painted likeness of actress Betty Grable, the inspiration for the ship's name. This lot exhibits lifted adhesive on the decals and chipped paint. Dimensions: 57" x 66" x 30" (145 cm x 167.75 cm x 76.25 cm)

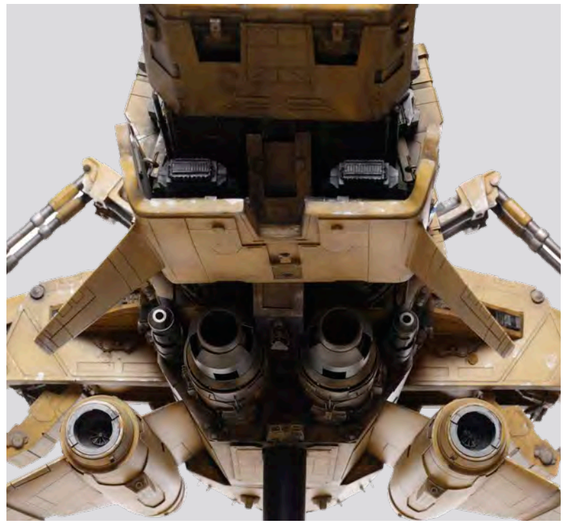
Special shipping required; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000



57" (145 cm)

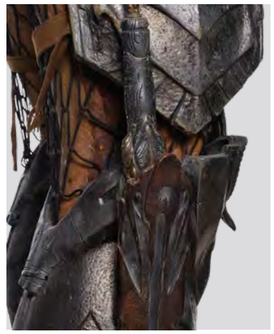






82”
(208.25 cm)







29
Scar’s (Ian Whyte) Predator Costume Display
AVP: Alien Vs. Predator (2004)

Scar’s (Ian Whyte) Predator costume on display from Paul W.S. Anderson’s AVP: Alien vs. Predator. The Scar Predator was the last survivor of the band of young Predators sent to Earth to prove themselves in the Antarctic pyramid.

Created by the artists at Amalgamated Dynamics, Inc. (ADI), this costume consists of a silver-color fiberglass helmet; a foam latex undersuit with foam dreadlocks on a foam latex cowl with a hole cut out for the performer’s face; a foam latex neck seal with plastic ring accents; a netted bodysuit; silver-color armor made of foam, rubber, and fiberglass; and a faux-leather loincloth. The bodysuit suit is finished with hand-painted reptilian markings. The computer worn on the left wrist is made of rubber and resin, while the right side armor contains extended resin blades. Rubber skulls and hard rubber pouches adorn the display, as well as an assortment of weapons, including a rubber shuriken in its closed position, a rubber dagger handle in a leg sheath, a closed Combistick on the back, and fitted on the left shoulder is a rubber plasma caster weapon. Production intentionally distressed this costume to appear aged by battle and it comes mounted on a custom mannequin display. This lot exhibits cracked and crumbling foam latex.
Dimensions: 33” x 27” x 82” (84 cm x 68.25 cm x 208.25 cm)

Special shipping required; see notice in the Buyer’s Guide.

Estimate: $15,000 - 30,000



85”
(216 cm)



30
Xenomorph Warrior Costume Display
AVP: Alien Vs. Predator (2004)/AVPR: Aliens Vs Predator: Requiem (2007)

A xenomorph warrior costume display from Paul W. S. Anderson’s Alien vs. Predator and the Brothers Strause’s Aliens vs. Predator: Requiem. Xenomorphs battled with Predators in Antarctica and later Gunnison, Colorado. The aliens were brought to life with a combination of live-action performers, puppetry, and visual effects. While the body of the costume would have been previously made for and used in Alien vs. Predator and reused in Requiem, the head is exclusive to Aliens vs. Predator: Requiem.

While its biomechanical aesthetic harkens back to H.R. Giger’s creature designs for Ridley Scott’s Alien, this costume features patterns created specifically for the AVP films by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI).

This lot consists of a dark gray latex foam body suit with matching feet covers and hands with resin nails; a dark painted fiberglass helmet with resin teeth; and a dark gray latex foam sculpted tail with an interior metal armature. Cable control wires used to puppeteer the hands protrude from the underarms, and a clear rubber tubing runs through the body suit and helmet for the excretions special effects. The suit is enclosed with zippers and eyelets throughout, including at the neck of the helmet to connect it to the suit. This xenomorph comes dressed on a custom mannequin and mounted on a black painted wooden base. It has not been tested for functionality and exhibits cracked latex foam throughout, as well as torn material under the tail, neck, hips, groin, and elbows. Dimensions: 54” x 70” x 85” (137.25 cm x 178 cm x 216 cm)

Contains mechanical components; see notice in the Buyer’s Guide.

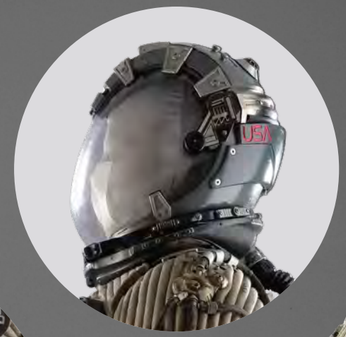
Special shipping required; see notice in the Buyer’s Guide.

Estimate: $8,000 - 16,000











31

Colonel Willie Sharp's (William Fichtner) Light-Up Spacesuit

Armageddon (1998)

Colonel Willie Sharp's (William Fichtner) light-up spacesuit from Michael Bay's Armageddon. Sharp trained geologist Rockhound (Steve Buscemi), driller Freddie Noonan (Clark Brolly), and their fellow "roughnecks" to become astronauts to plant a nuclear bomb on an asteroid before it wiped out all life on Earth. They wore matching spacesuits in training and on the asteroid.

Designed by Chris Gilman after extensive redesigns made at director Bay's personal request, the astronauts' spacesuits weighed more than 70lbs (approximately 30kg) and were some of the most expensive costumes ever made for film, costing more than $1 million. Costume designers Michael Kaplan and Magali Guidasci later received Saturn Award® nominations for their extensive and groundbreaking work on the film.

This ornately detailed costume contains components from a number of different characters, though its primary components are labeled for Sharp. Constructed primarily from heavy-weave, nylon-like material with resin and metal components by Global Effects, these include a woven zip-up jacket hand-marked "Sharp" on the interior; matching pants with woven suspenders hand-marked "Sharp"; and a glove with rubber finger tips and a milled aluminum locking ring hand-marked "Sharp."

Also included are a fiberglass and metal helmet with a wide acrylic visor engraved "USA"; a chest pack with resin, metal, and rubber adornments labeled "USA" and hand-marked "Rockhound" on the reverse; a backpack inset with canisters labeled "X-851" and hand-marked "Noonan #1" in two places; a suede-lined utility belt inset with four canisters hand-marked "Steve/Rockhound"; a second glove hand-marked "Hound" for Rockhound; and a pair of modified rubber-lined heavy-duty boots hand-marked "Size 8" on their interiors.

The chest- and backpacks are both inset with wiring designed to illuminate LED elements on their fronts, though their current functionalities remain untested. The spacesuit is extensively, intentionally distressed to appear well-worn on unforgiving asteroid terrain. It exhibits grime and staining throughout, scuffing on several elements, and a loose textured nodule from production use and wear.

Estimate: $15,000 - 30,000



32
Griff Tannen's (Thomas F. Wilson)
"P.I.T Bull" Cable Flying Hoverboard
Back To The Future Part II (1989)

Griff Tannen's (Thomas F. Wilson) "P.I.T Bull" cable flying hoverboard from Robert Zemeckis' Back to the Future Part II. Griff used his rocket-powered hoverboard to pull his gang through 2015 Hill Valley and over the water as they chased Marty McFly (Michael J. Fox).

This distinctive hoverboard is a rare surviving complete example featuring both lower thrusters and non-functional, edge-mounted greebles for mounting the retractable cables, which in turn were used to achieve practical SFX inserts of the board flying and pulling Griff's other gang members.

Production created both lightweight and heavier wood versions of each of the hoverboards. This hoverboard features a custom-made wooden deck painted black with red outlines; two resin rockets painted silver-color and screwed onto a wooden bar on the bottom; and two decals - one reading "P.I.T BULL" and the other of a pitbull's face - applied between fastening strip footpads on front along. The board also features a nylon foot strap and three additional straps for pulling other hoverboards, as well as plastic hoverpads on the reverse painted silver-color, white, and red with red "horns" screwed on at their tops.

Griff's "P.I.T Bull" boards are scarcer than other hoverboards made for the film, including the popular Mattel board. Following production, sympathetic repairs were made to stabilize parts of the underside of the hoverboard. It exhibits scratching from the SFX rig used to hold the cables in place, cracking in its hoverpads, chips to the wood and paint, and stains on the footpads from production use. Dimensions: 36" x 16" x 4.5" (91.5 cm x 40.75 cm x 11.5 cm)

Estimate: $60,000 - 120,000



Moviestore Collection Ltd / Alamy Stock Photo





Board has holes drilled through in two corners from where it was attached to cables and "flown." The underside surface is scratched from the hardware that held the cable in.





This hoverboard is made of lightweight rigid styrofoam

33
Leslie “Spike” O’Malley’s (Darlene Vogel) Lightweight Hoverboard
Back To The Future Part II (1989)

Leslie “Spike” O’Malley’s (Darlene Vogel) lightweight hoverboard from Robert Zemeckis’ Back to the Future Part II. Spike and the rest of Griff Tannen’s (Thomas F. Wilson) gang chased Marty McFly (Michael J. Fox) through the 2015 Hill Valley town square on their customized hoverboards, though Marty got the last laugh when the gang was arrested at the Courthouse.

The only woman in Tannen’s gang, Spike’s intense dislike for Marty was distinguished by the bold, sneering designs on her signature hoverboard. Since the film’s release on video, and later, DVD and streaming services, Spike’s hoverboard became a popular subject of analysis for its show-stopping (though accidental) collision with a pillar of the Courthouse Mall at the end of the classic chase sequence.

This hoverboard is made of lightweight rigid styrofoam, painted black with gold-color speckles, and applied with multicolor neon question mark decals on top. The underside is hand-painted “Odd Man Out!” and “The Thrrilll” [sic] alongside a smirking face, the number “7,” and several more question marks. Affixed to the bottom are two vacuum-formed plastic hoverpads.

The hoverboard is missing its footpad, as well as a side clamp, and exhibits chipping along its edges, some grime in the pads, and paint flaking throughout from production and age.
Dimensions: 30” x 10” x 1.5” (76.25 cm x 25.5 cm x 4 cm)

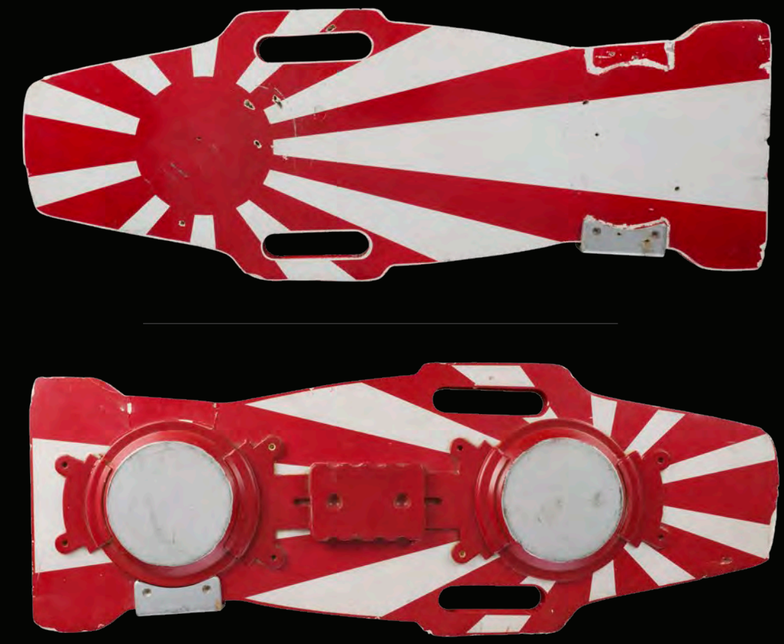
Estimate: $25,000 - 50,000

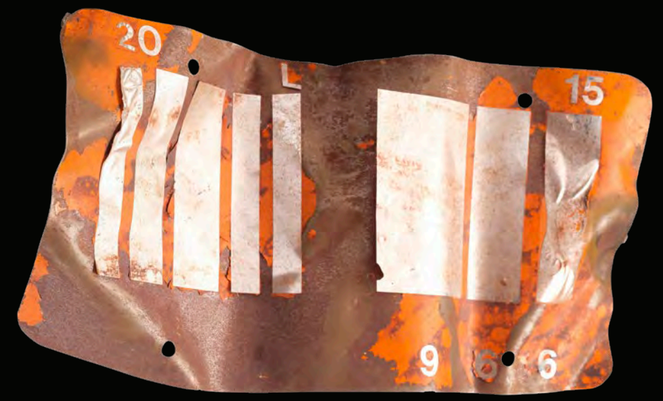
34
Chester “Whitey” Nogura’s (Jason Scott Lee) Lightweight Hoverboard
Back To The Future Part II (1989)

Chester “Whitey” Nogura’s (Jason Scott Lee) lightweight hoverboard from Robert Zemeckis’ Back to the Future Part II. Marty McFly (Michael J. Fox) was chased through the town square by Griff Tannen’s (Thomas F. Wilson) gang on hoverboards, which included Whitey. Two primary styles of hoverboards were made for production: wood boards and lightweight foam boards.

This hoverboard is made of lightweight rigid foam painted red and white with a Rising Sun motif on both sides. It features handles on either side, silver-color clips and, affixed to the bottom, two silver-color vacuum-formed plastic hoverpads. Also included is a custom-made stand. This lot exhibits chipped foam, paint, and holes in the deck. Dimensions: 30” x 10” x 1.5” (76.25 cm x 25.5 cm x 4 cm)

Estimate: $15,000 - 30,000







Two small, square pieces of metal have been welded onto the back, allowing the plate to be rigged on a SFX rig to achieve the special spinning effect

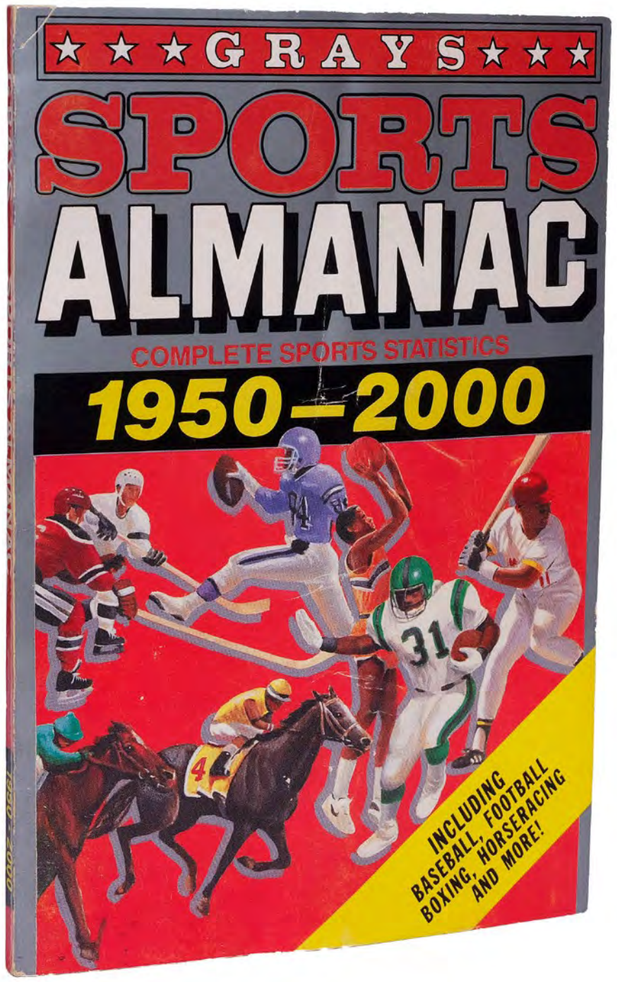
35
SFX Spinning Train-Wrecked 2015 DeLorean Licence Plate
Back To The Future Part III (1990)

An SFX spinning train-wrecked 2015 DeLorean licence plate from the production of Robert Zemeckis’ Back to The Future Part III. Doc Brown’s (Christopher Lloyd) DeLorean was the signature vehicle in the Back to the Future trilogy, used throughout each film by Brown and Marty McFly (Michael J. Fox) as they scrambled to save history. In the climactic sequence, Marty arrived back in 1985 and narrowly avoided death by escaping the DeLorean time machine when an oncoming Alco S6 locomotive destroyed it. In a shot created by Industrial Light & Magic (ILM), the DeLorean’s licence plate was seen spinning on the train track before coming to a halt on the ground within the wreckage in an homage to a similar shot seen in the first Back to The Future.

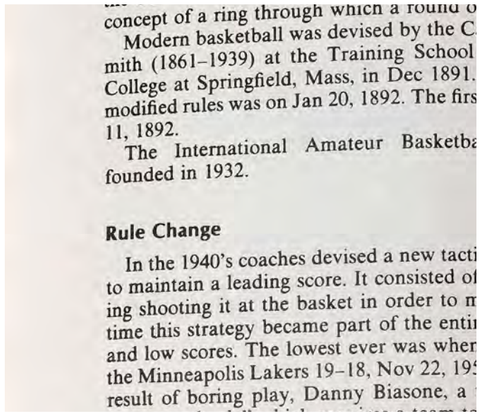
This heavily-distressed version of the plate was designed to appear within the debris on the train tracks and for filming the spinning sequence, but was ultimately not seen in the final cut of the film. A cleaner and less-distressed version of the licence plate was seen spinning in the film.

The steel plate features foil decals including a barcode, the year “2015,” and the letter “L,” which would have been part of the word “California.” It has been heavily distressed to resemble the damage inflicted by the train, with the shape warped, the orange paint finish partially removed, and signs of heat damage. Two small, square pieces of metal have been welded onto the back, allowing the plate to be rigged on a SFX rig to achieve the special spinning effect. There is a welding spot mark on the rear bottom left corner and some edges of the foil decals have become unstuck over time. The plate and foil exhibit signs of rusting, and the steel exhibits minor surface scratches. Dimensions: 15 cm x 28.5 cm x 5 cm (6” x 11.25” x 2”)

Estimate: $15,000 - 30,000






concept of a ring through which a round o
Modern basketball was devised by the C
mith (1861–1939) at the Training School
College at Springfield, Mass, in Dec 1891.
modified rules was on Jan 20, 1892. The firs
11, 1892.
The International Amateur Basketba
founded in 1932.

Rule Change

In the 1940's coaches devised a new tacti
to maintain a leading score. It consisted of
ing shooting it at the basket in order to m
time this strategy became part of the entir
and low scores. The lowest ever was when
the Minneapolis Lakers 19–18, Nov 22, 19
result of boring play, Danny Biasone, a

36
Grays Sports Almanac
Back To The Future Part II (1989)

A Grays Sports Almanac from Robert Zemeckis' Back to the Future: Part II. Purchased by Marty McFly (Michael J. Fox) from the Blast from the Past antique store while exploring Hill Valley in 2015, the Grays Sports Almanac became a central plot point when it was discovered by an elderly Biff Tannen (Thomas F. Wilson), who then decided to change the course of history by gifting it to his younger self in the past. Marty and Doc Brown (Christopher Lloyd) then had to return to 1955 to prevent this from occurring while simultaneously avoiding their previous past-selves.

This complete almanac consists of custom-made front and back covers and an interior cover page noting statistics between "1950 - 2000," all affixed to a separate real-world copy of an almanac. It also has numerous repeating pages of statistics and notably features the "19 to 17" UCLA football score referenced by Biff when he demonstrates the Almanac's accuracy. The almanac comes from a crew member from the film and has kept this in their collection since filming. This lot exhibits frayed edges and creasing. Dimensions: 9" x 6" x 1" (23 cm x 15.25 cm x 2.5 cm)

Estimate: $20,000 - 40,000





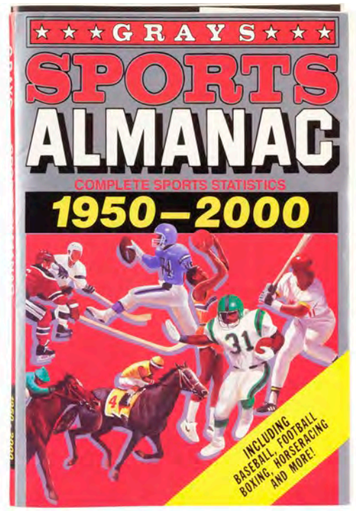
Black-and-white and color interior pages featuring French text and pin-up photographs

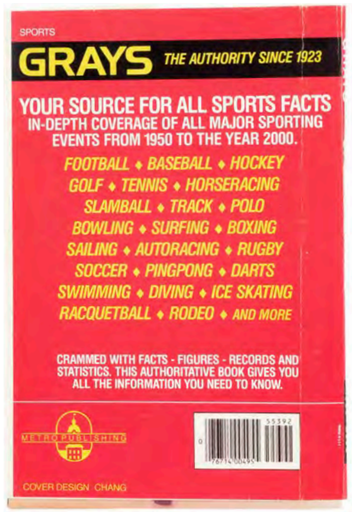
37
Oh La La Magazine with Grays Sports Almanac Dust Jacket
Back To The Future Part II (1989)

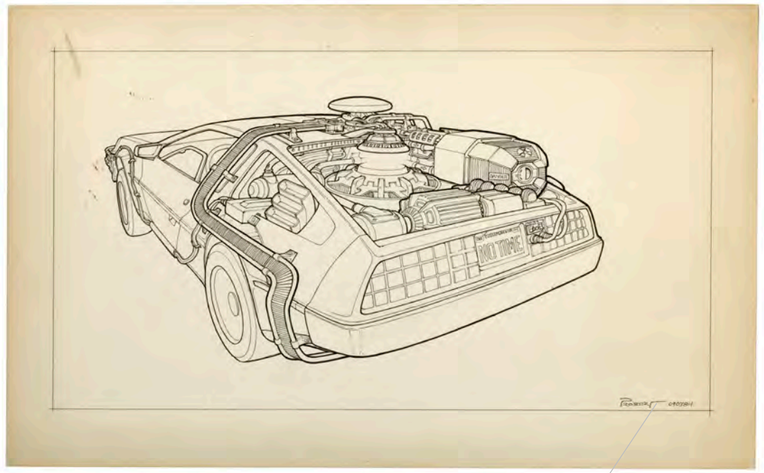
An Oh La La magazine with a Grays Sports Almanac dust jacket from Robert Zemeckis' Back to the Future Part II. Marty McFly (Michael J. Fox) attempted to retrieve what he believed was Biff Tannen's (Thomas F. Wilson) sports almanac, but only recovered its dust jacket wrapped around a copy of Biff's favorite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

This lot consists of a glossy paper dust jacket headlined "GRAYS SPORTS ALMANAC" with blank interior flaps applied over a glossy paper magazine with a color-printed "Oh La La" cover consisting of a stapled spine, and both black-and-white and color interior pages featuring French text and pin-up photographs. While other production-made Sports Almanac covers exist on the market, this example is particularly rare and desirable as it is a complete original, including the interior flaps, which are a telltale sign that the cover was used to wrap around an Oh La La magazine and remain exceedingly rare. It exhibits creases from folding and edge wear from production. Dimensions: 9" x 6" x 0.25"
(23 cm x 15.25 cm x 0.75 cm)

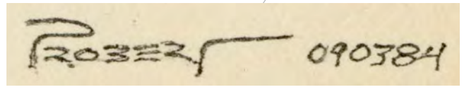
Estimate: $15,000 - 30,000







17" (43.25 cm)



Detail of Probert's signature

38
Hand-Drawn Andrew Probert DeLorean Time Machine Concept Sketch
Back To The Future (1985)

A concept sketch of the DeLorean time machine hand-drawn by renowned storyboard artist and concept designer Andrew Probert for the production of Robert Zemeckis' Back to the Future. Emmett "Doc" Brown's (Christopher Lloyd) time-traveling DeLorean was the signature vehicle throughout the original Back to the Future trilogy, used throughout each film by Brown and Marty McFly (Michael J. Fox) as they scrambled to save history.

The world-famous high-tech vehicle was designed by Probert and effects consultant Michael Fink based on original concepts by time travel consultant Ron Cobb. The DeLorean underwent numerous design iterations during pre-production with Probert adding such futuristic details as a redesigned atomic reactor and new flux emission bands before its approval by Zemeckis and co-writer/producer Bob Gale.

This sketch of the DeLorean and its classic "NOTIME" license plate - later seen onscreen as "OUTATIME" - as seen from the back is rendered, dated "09 03 84," and signed by Probert in ink on illustration board. It exhibits light smudging and discoloration from production and age.
Dimensions: 15.25" x 10" (41 cm x 25.5 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000

39
Hand-Drawn Ron Cobb DeLorean Time Machine Profile View Concept Sketch
Back To The Future (1985)

A concept sketch of the DeLorean time machine's profile view hand-drawn by DeLorean time travel consultant Ron Cobb for Robert Zemeckis' Back to the Future. Doctor Emmett Brown (Christopher Lloyd) was forced to help Marty McFly (Michael J. Fox) fix the future after sending him back to 1955 in his time-traveling DeLorean.

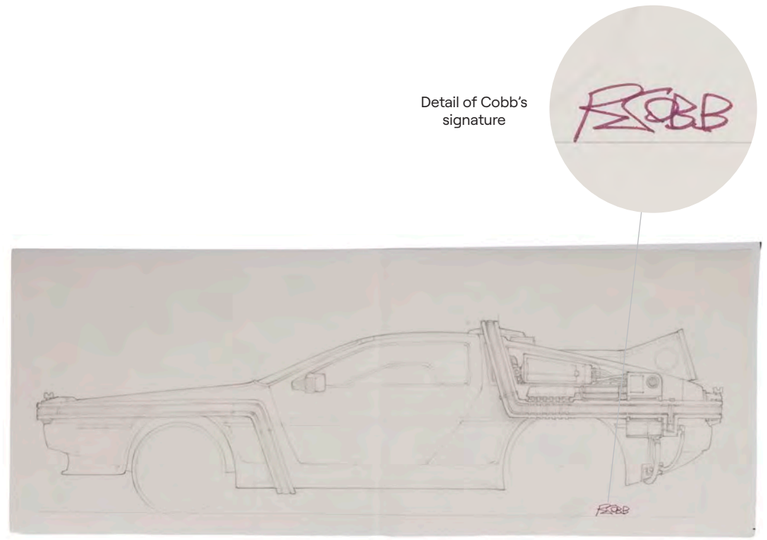
Following the massive global success of Back to the Future and its two sequels - both of which featured it as Marty and Doc's signature vehicle - the DeLorean became an emblem of 1980s popular culture and one of science-fiction's most recognizable vehicles. Preliminary illustrations such as this were among the earliest designs created for the now-classic time machine.

This sketch depicting the beloved automobile's body seen from the left side originated from a crew member. It is rendered and signed in graphite and ink on drawing paper by Cobb. Also faintly visible on the right side of the paper are lines from a since-erased sketch of the machine. The sketch exhibits a vertical fold line. Dimensions: 23" x 9" (58.5 cm x 23 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $10,000 - 20,000

Detail of Cobb's signature



23" (58.5 cm)



18"
(45.75 cm)

40
Hand-Drawn Andrew Probert "A Match Made in Space" Cover Concepts and Preliminary Sketch
Back To The Future (1985)

Cover concepts and a preliminary sketch for the cover of "A Match Made in Space" hand-drawn by Andrew Probert for Robert Zemeckis' Back to the Future. Having altered the past during his visit, Marty McFly (Michael J. Fox) returned to the present year of 1985 to discover his father, George McFly (Crispin Glover) was now a successful science-fiction writer, with the cover of his book "A Match Made In Space" seemingly based on when Marty appeared to him in a hazmat suit as "Darth Vader, an extraterrestrial from the planet Vulcan."

This lot consists of two sheets of tracing paper: one with three pencil sketches of potential covers with hand-written annotations including the note "Pick One," and one with a blue-ink preliminary sketch for the final cover with penciled-in numbers below it. Both pages exhibit crinkling and edge wear from use and age. Dimensions: (largest) 18" x 14" (45.75 cm x 35.75 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $4,000 - 8,000





41
"Biff's" Matchbook
Back To The Future Part II (1989)

A "Biff's" matchbook from Robert Zemeckis' Back to the Future Part II. In an alternate present, a rich Biff Tannen (Thomas F. Wilson) owned a hotel and casino called Biff's Pleasure Paradise, from which Marty McFly (Michael J. Fox) stole a matchbook that he later used to burn the Grays Sports Almanac, thereby resetting the timeline.

This lot consists of a cream-color matchbook with a "Biff's" logo filled with white-tipped matches. One of the matches has been torn out, possibly from use during production. Dimensions: 2.25" x 1.75" x 0.25" (5.75 cm x 4.5 cm x 0.75 cm)

Please note that this lot can only be shipped within the United States.

Estimate: $1,500 - 3,000







42
Official Licensed (2011) Light-Up Size 7 Marty McFly (Michael J. Fox) Nike MAG Shoes
Back To The Future Part II (1989)

A pair of official licensed light-up Size 7 Marty McFly (Michael J. Fox) Nike MAG replica shoes released in 2011 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 2015 Hill Valley.

Designed by Nike shoe veteran Tinker Hatfield, Marty McFly's Nike MAG Shoes are one of the most recognizable Nikes ever made. In 2011, Nike released these licensed, high-top sneaker replicas to benefit Michael J. Fox's Foundation for Parkinson's Research. The shoes were only available through auction and were highly sought after. This pair is a rare US Size 7. They are serial number "0169" and feature soft gray canvas panels with the Nike swoosh on the side, blue-flecked foam spelling "NIKE MAG" affixed to the heel, and a foam midsole. Both are outfitted with LED lights and an illuminating "NIKE" logo on the ankle strap.

These shoes come unused, new, and complete with the original brown cardboard shipping box and the original neon-yellow shipping box labeled "Magnetic Anti Gravity" and signed by Nike staff members. Included is the original accessories charger which is functional when connected.
Dimensions: (box) 18.25" x 17" x 7" (46.5 cm x 43.25 cm x 7.75 cm)

Contains electronic components; see notice in the Buyer's Guide.

Estimate: $15,000 - 30,000



43
Quarter-Scale DeLorean Time Machine Model Miniature
Back To The Future In Concert (2015)

A quarter-scale DeLorean time machine model miniature from the production of Back to the Future in Concert. Celebrating the 30th anniversary of the release of the first film, the officially-licensed concert series presented Robert Zemeckis' Back to the Future on the big screen with Alan Silvestri's famous score played by a live orchestra. Venues for the touring concert were decorated for the events with imagery from the films.

The popularity of the concert series, and all events celebrating the film over the decades, only further proved the lasting impact the film trilogy had on pop-culture. Following the massive global success of Back to the Future and its two sequels - both of which featured it as Marty McFly (Michael J. Fox) and Doc Brown's (Christopher Lloyd) signature vehicle - the DeLorean became an emblem of 1980s popular culture and one of science-fiction's most recognizable vehicles.

Designed to be suspended from the ceiling, this 1:4-scale DeLorean time machine model miniature last appeared at the two-night Radio City Music Hall concerts in October, 2015. It is ornately detailed to replicate the advanced tech present on the hover-version of the DeLorean seen in the first film's finale and subsequent sequels.

The model is constructed from fiberglass over wood, all painted gray and black. It is affixed with wiring and multiple detailed greebles, a DMC logo on the front, a futuristic orange barcode license plate on the back beneath the rear vents, and four up-turned wheels made from commercially-available cart or lawnmower wheels. The wheels also feature metal brackets with holes in the center which were previously used for the cables that the model was suspended from. The model exhibits minor wear from use, including light scuffing and a small crack about the passenger side door. Dimensions: 60" x 28" x 17" (152.5 cm x 71.25 cm x 43.25 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000





44
Barbarella's (Jane Fonda)
Screen and Photo-Matched Costume
Barbarella (1968)

Barbarella's (Jane Fonda) screen and photo-matched costume from Roger Vadim's sci-fi classic Barbarella. Barbarella changed into her caped costume on Dildano's (David Hemmings) ship and wore it when she was captured by Durand Durand (Milo O'Shea) to be killed in the "Exsexsive Machine." Fonda also appeared in her caped costume in black-and-white promotional photographs. The cape matches scenes in the film and the promotional photographs through the placement of the spots.

The film is a cult classic and is well known for its distinctive production design, costuming, and overall campy aesthetics. It has also had a larger influence on culture as a whole, For instance, it influenced the work of Jean-Paul Gaultier on The Fifth Element and inspired the name of British New Wave band Duran Duran.

The costume features a top with a green mesh stomach, a green-painted plastic right breast, and a stitched-in gusset; and a black-and-white spotted cape. The cape is attached to the top with metal poppers on the shoulders.

The costume has some wear from production use and age, including some small holes around the stomach and paintwear on the breast.

Estimate: $20,000 - 40,000

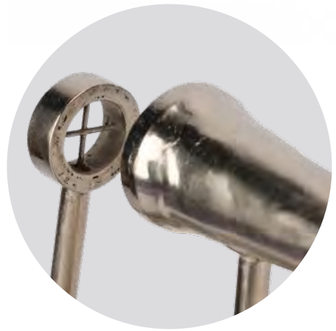


Camerique











27.25" (69.5 cm)

This style of rifle was carried by Barbarella (Jane Fonda), Dildano (David Hemmings) and other rebels in the film.

45
Futuristic Rifle
Barbarella (1968)

A futuristic rifle from Roger Vadim's sci-fi classic Barbarella. Barbarella (Jane Fonda), Dildano (David Hemmings) and other rebels carried their rifles as they fought against Durand Durand (Milo O'Shea) and the Black Queen (Anita Pallenberg).

The film is undeniably a cult classic and is well known for its distinctive production design, costuming and overall campy aesthetics. It has also had a larger influence on culture as a whole, For instance, it influenced the work of Jean-Paul Gaultier on The Fifth Element and inspired the name of British New Wave band Duran Duran.

This weapon is constructed primarily from machined and polished aluminum, and lathed wood. It features a split barrel, sight tube and seperate crosshair ring, a button trigger, and a semi-circular butt.

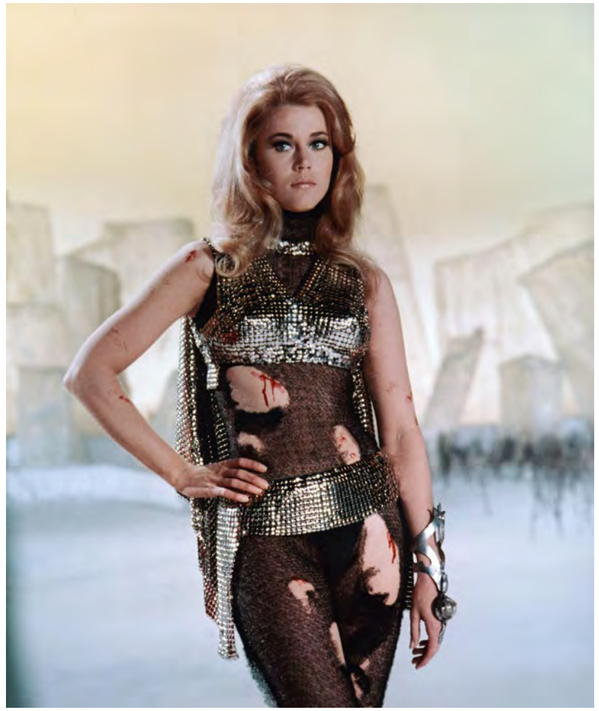
There are some small dents and markings along the metal sections of the rifle and a small chuck of wood at the end of the stock has been chipped away.
Dimensions: 27.25" x 12.25" x 4" (69.5 cm x 31 cm x 10 cm)

Estimate: $20,000 - 40,000



Allstar Picture Library Limited.





Collection Christophel



46
Barbarella's (Jane Fonda)
Screen-Matched Distressed
Spacecrash Bodysuit
Barbarella (1968)

Barbarella's (Jane Fonda) screen-matched distressed spacecrash bodysuit from Roger Vadim's sci-fi classic Barbarella. Barbarella wore her mesh bodysuit when she crash landed on Tau Ceti's 16th planet. Barbarella was then kidnapped by children, and her bodysuit was torn and ripped by mechanical dolls with metal teeth. Fonda also appeared in a bodysuit in many promotional photographs. This bodysuit matches through the position and shape of the various tears as she was carried to safety by Mark Hand (Ugo Tognazzi).

The intentionally distressed nylon mesh bodysuit features a back zipper and a sewn-in necklace. The gusset has been removed since production. The bodysuit remains in a fragile condition.

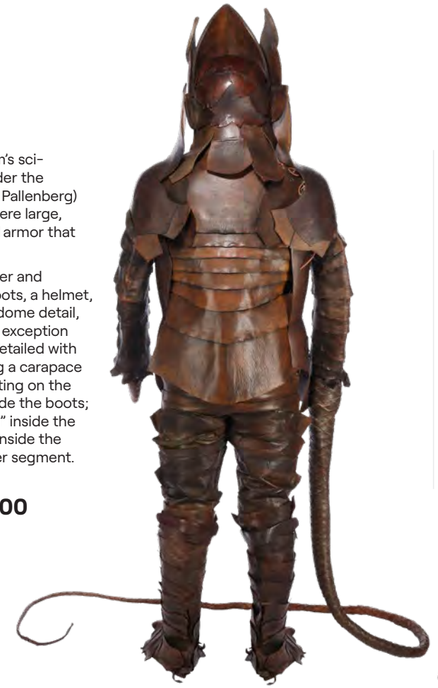
Estimate: $5,000 - 10,000

47
The Black Queen's
Black Guard Armor
Barbarella (1968)

Black Guard armor from Roger Vadim's sci-fi classic Barbarella. Leather Men under the command of the Black Queen (Anita Pallenberg) were known as Black Guards. They were large, humanoid robots with leather plated armor that covered their entire bodies.

The costume is made of brown leather and consists of a torso section, pants, boots, a helmet, a claw-shaped glove with a metallic dome detail, and a braided leather whip. With the exception of the whip and claw, each piece is detailed with layered segments of leather, creating a carapace effect. Some pieces feature handwriting on the interior: "Avanti D" and "Avanti S" inside the boots; "Rubughi" inside the helmet; "Solilati" inside the claw; "Paluzzi Marcello" and "Pachi" inside the torso, and numbering on each leather segment.

Estimate: $5,000 - 10,000







Allstar Picture Library Limited.

48
Exceptional Quality Batman (Michael Keaton) Batsuit Costume on Display
Batman (1989)

An exceptional quality Batman (Michael Keaton) Batsuit mounted on a custom display from Tim Burton's Batman. Keaton wore his now-iconic Batsuit throughout the film as the masked protector of Gotham City, culminating in his rooftop battle with the Joker (Jack Nicholson). Credited with launching the modern era of superhero cinema, Batman dominated the box office in the summer of 1989, shattered merchandising records, and reshaped public perception of the character from camp to myth. It remains, for many fans and critics, the definitive live-action Batman film.

This is not only a striking visual centerpiece but a museum-grade artifact from a film that forever changed pop culture. With most major costume components original to the production and only minimal restoration, this is believed to be the finest surviving example of the 1989 Batsuit known to exist.

Designed by Academy Award® nominee Bob Ringwood in collaboration with Vin Burnham, the Batsuit was conceived as a gothic exoskeleton - part armor, part shadow, and wholly mythic. Ringwood described it as "an extension of the night," aiming to make Batman appear more like a supernatural creature than a man in a suit. The costume's sculpted foam latex musculature, matte-black finish, and bat-like surface textures broke radically from previous interpretations. Its visual language became the template for every cinematic Batsuit that followed.

Production faced significant challenges. Michael Keaton's limited mobility and claustrophobia necessitated the team's development of four prototypes before finalizing a version that was both light and flexible enough for filming. Ironically, the suit's stiffness enhanced Keaton's performance; his stillness, minimal head movement, and posture contributed to Batman's brooding and other worldly presence.

This display consists primarily of original components from Batman (1989). The foam latex muscle armor, covering the torso, forearms, thighs, and lower legs, is mounted to an original elastane bodysuit tagged "Michael K 11." The suit includes an integrated chest plate with hardware to secure the cape. The black latex cape, fabric-backed and tagged "20 Keaton" with the notation "Best," remains soft and supple. Its textured surface, designed to resemble bat skin, remains intact along with its original chest-mounting plates. This cowl is a production-made example, made for filming but never shot on, that is believed to be the finest condition surviving 1989 cowl in existence. It retains its subtle bat skin surface texturing along the lower jaw and neck, a design unique to the 1989 film and abandoned in the smoother cowl of Batman Returns. It remains soft and pliable, with only minor surface restoration.

Also original are the black leather gloves, customized with palm studs, rubber forearm armor, and the rare gauntlet spikes. The boots are Nike Air Trainers, believed to be custom-built for the film and stamped internally with a production code ("812 10 9606"). These bat boots were made with yellow Nike "swoosh" symbols. The "swoosh" symbols seen on film are predominantly black, though the yellow versions may have been used for stunts or stand-ins. These boots are certainly originals from the production and custom-made for the film.
The chest emblem is an original cast resin badge featuring the yellow-and-black bat symbol with the distinctive three-point tail, characteristic of the 1989 film. Replica components have been used only where original examples are virtually unobtainable: the utility belt has been recreated in cast resin and rubber, and the front armor plates on the boots, which were once present but deteriorated, have been replaced with replicas for visual completeness.

Restoration has been minimal and highly sympathetic, consisting only of select cosmetic touch-ups to the cowl and foam armor. The elastane bodysuit has been re-dyed, as all original suits from the production have faded with age. The full costume was professionally mounted by Tom Spina Designs to a custom display form modeled around a Michael Keaton lifecast, finished in dark gray. The display is supported by a foam base styled to resemble stone, with a raised bat insignia on the front. The cape is fully poseable and can be arranged either in its folded "at rest" position, as seen in the film, or worn fully draped.

This Batsuit still exhibits minor signs of age consistent with the delicate nature of older foam latex. These signs include small cracks and divots in the armor, mild wear at the shoulders of the cape, a tear along the back zipper of the bodysuit, and wear to the soles of the boots. The left boot was also previously modified for mannequin mounting.

However, none of these affect its remarkable overall presentation, and the softness and integrity of the cowl and cape are exceptionally rare for surviving examples of this vintage. Indeed, of all surviving Batsuits from the production, no others are known to retain as many original components in such well-preserved condition. Crucially, the key elements remain in their original, non-restored state, an extraordinary rarity. Its exceptional originality, completeness, and overall preservation make this Batsuit a singular artifact - arguably the most important surviving costume from one of the most influential superhero films ever made.
Dimensions: (displayed) 36" x 12" x 63" (91.5 cm x 30.5 cm x 160 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $250,000 - 500,000



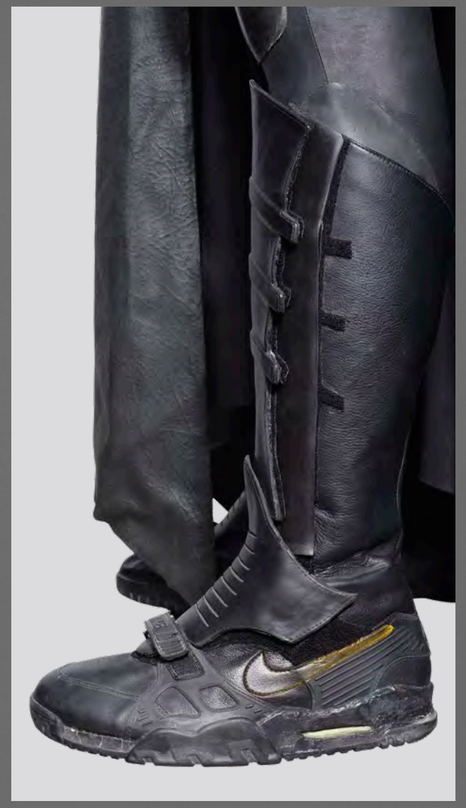
Allstar Picture Library Ltd / Alamy Stock Photo



Scan here to see a full rotation of this lot










BEST
20
KEATON


Name
COSTUMES









The motor runs the practical spool and retracts the cord; motor controller is not original to production.

49
Batman's (Michael Keaton) SFX Grapple Gun
Batman Returns (1992)

Batman's (Michael Keaton) SFX grapple gun from Tim Burton's Batman Returns. Batman used his grapple gun to save Selina Kyle (Michelle Pfeiffer) from a Red Triangle Gang clown.

Although based on the iconic "spring-action reel" design introduced in Batman (1989), this specific prop was built for use in the sequel and is one of only two Batman grapple guns known to still exist.

Designed by concept artist Julian Caldow, the grapple gun became one of the most enduring elements of Batman's cinematic arsenal. In Batman (1989), multiple attachments - including grappling spears, smoke capsules, bolas, and tranquilizers - were developed to pair with a modular spring-reel base. For Returns, the design was retained but newly built props were created. Unlike the 1989 version, which had swappable accessories, this version featured the grappling hook element permanently integrated into the base unit, making it better suited to specialized effects work.

This effects-specific grapple gun is constructed primarily of resin components with metal elements (likely including the handle and internal spindle). One side of the body, not meant to be seen on camera, is open to expose an internal canister fed with gray braided cord, which is wrapped around a functional spring-loaded spindle. A pair of wires run from the rear of the gun and would have extended up the performer's sleeve, likely to power or trigger the retraction sequence off-camera. The motor of this grapple gun is capable of running the spool in either direction, to wind or unwind the cord. A recently fabricated controller has been included in this lot to control the reeling of the cord. It is believed this gun was intended for shots that involved the cable spool spinning. The grapple gun exhibits paint wear and chipping consistent with production use and handling. Dimensions: 9" x 5" x 3" (23 cm x 12.75 cm x 7.75 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $75,000 - 150,000



Universal Images Group North America LLC



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10“
(25.5 cm)

50
Batman’s (Michael Keaton)
Grappling Spear
Batman Returns (1992)

Batman’s (Michael Keaton) grappling spear from Tim Burton’s Batman Returns. Early in the film, Batman fired a grappling spear from his grapple gun to save Selina Kyle (Michelle?Pfeiffer) from a Red Triangle Gang clown.

Designed by concept artist Julian Caldow, the grapple gun became one of the most enduring elements of Batman’s cinematic arsenal and included multiple attachments, however, this film featured the grappling hook element permanently integrated into the base unit. This lot consists of a three-pronged, gold-color metal spear with a metal rod base and nylon rope protruding from the end. One side of the spear has a screw sticking out and the base exhibits tarnishing from age. Dimensions: 10“ x 2“ x 2“ (25.5 cm x 5 cm x 5 cm)

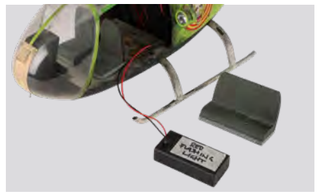
Estimate: $8,000 - 16,000



27.5“ (70 cm)



A red light fitted into the helicopter’s left-hand side flashes



Powered by a pair of 9V batteries, stored within two battery packs hidden behind the back seat.

51
Screen-Matched Light-Up Model Miniature Joker Helicopter
Batman (1989)

A screen-matched, light-up model miniature Joker helicopter from Tim Burton’s superhero film Batman. Model miniature helicopters were used in the scene in which the Joker (Jack Nicholson) used a megaphone to mock Batman (Michael Keaton) after the superhero blew up Axis Chemicals, and later, during the film’s finale in which one of the Joker’s henchmen assisted in the maniacal villain’s attempt to escape from a ledge high up on the Gotham Cathedral. Intentional distressing and markings along the side of this model miniature screen-match it to the shot in which the helicopter starts to fly away following the Joker’s mocking of Batman during the destruction of Axis Chemicals, the Joker leaning out of the helicopter during that shot being the megaphone-wielding, sitting Joker model miniature also being offered in this auction.

Two different scale models of the helicopter were created for the production, with this one being the smaller of the two, used for exterior shots of the vehicle in flight. Derek Meddings, the British special effects legend known for his work on Gerry Anderson’s “Supermarionation” projects, the James Bond film franchise, and the Superman films starring Christopher Reeve, was the visual effects supervisor on Burton’s Batman, overseeing model miniature sequences such as the helicopter sequences.

A scale replica of the Aerospatiale SA 341 Gazelle, the model is made primarily of plastic with wooden rotors and is painted in lime green and white. Decals of the Joker laughing in front of a yellow and red target adorn each side, and three wooden seats finished in gray are located within the cockpit. The exterior of the model is intentionally distressed and dirtied, producing a more realistic appearance.

A red light fitted into the helicopter’s left-hand side flashes when powered by a pair of 9V batteries, stored within two battery packs hidden behind the back seat. The seat and battery packs are fitted with a black hook-and-loop closure to allow easy access and replacement. The search lamp illuminates when powered and the rotors spin. The model displays signs of wear, including minor paint wear on the rotor, and some flaking of the green paint, notably on the right side. The lot is accompanied by a Warner Bros. Pictures certificate of authenticity. Dimensions: 27.5“ x 25.25“ x 9“ (70 cm x 64 cm x 23 cm)

Additional Provenance: Certificate of Authenticity from Warner Bros.

Contains electronics; see electronics notice in the Buyer’s Guide.

Estimate: $20,000 - 40,000



3.5“
(9 cm)



4.75“
(12 cm)

52
Seated Helicopter Joker (Jack Nicholson)
Model Miniature
Batman (1989)

A Joker (Jack Nicholson) model miniature, sitting for use in a helicopter of the same scale, from Tim Burton’s superhero film Batman. Model miniatures were used in practical effects during filming, with this model being used for the shot in which the helicopter starts to fly away following the Joker’s mocking of Batman (Michael Keaton) during the destruction of Axis Chemicals, the helicopter model miniature in that shot being the same screen-matched helicopter model miniature also being offered in this auction.

Derek Meddings, the British special effects legend known for his work on Gerry Anderson’s “Supermarionation” projects, the James Bond film franchise, and the Superman films starring Christopher Reeve, was the visual effects supervisor on Burton’s Batman, overseeing model miniature sequences such as the helicopter sequences.

The model is built around a metal armature, with a resin head, hands and feet, and is fixed in a seated position. In its lap is a red megaphone, and it comes with a spare hat constructed of purple card. It comes displayed on a custom-made stand, the underside of which reads “Sitting Joker.” The model exhibits some wear due to its age, and is in fragile condition.
Dimensions: 3.5“ x 2“ x 1.5“ (9 cm x 5 cm x 4 cm)

Estimate: $5,000 - 10,000

53
Seated Helicopter Joker Goon Model Miniature
Batman (1989)

A Joker Goon model miniature, believed to be used in a helicopter of the same scale, from Tim Burton’s superhero film Batman. Model miniatures were used in practical effects during filming, including when the Joker’s (Jack Nicholson) goons used their helicopter to help the Joker escape the destruction of Axis Chemicals, and later when they approached the Gotham Cathedral in a fatal attempt to pick up the Joker from a ledge high above the city.

Derek Meddings, the British special effects legend known for his work on Gerry Anderson’s “Supermarionation” projects, the James Bond film franchise, and the Superman films starring Christopher Reeve, was the visual effects supervisor on Burton’s Batman, overseeing model miniature sequences such as the helicopter sequences.

The model is built around a metal armature and foam-padded, with a resin head, hands and feet, and is fixed in a seated position. It is dressed in a purple faux leather jacket, painted with card symbols on either sleeve, and black fabric pants. The hat is also painted and emblazoned with a Joker emblem that matches the one that is painted on the left breast of the jacket. It comes displayed on a custom-made stand, the underside of which reads “Small Sitting Pilot.” The model exhibits some wear, and is in fragile condition.
Dimensions: 4.75“ x 2“ x 2.5“ (12 cm x 5 cm x 6.25 cm)

Estimate: $2,000 - 4,000

54
Gotham's 200th Anniversary
Parade Clown Balloon Model Miniature
Batman (1989)

A Gotham's 200th Anniversary Parade clown balloon model miniature from Tim Burton's Batman. During Gotham's 200th Anniversary Parade, the Joker (Jack Nicholson) tried to use giant clown balloons to gas the citizens of Gotham City, only to be thwarted by Batman (Michael Keaton) collecting and releasing the balloons using the Batwing.

Tim Burton's idiosyncratic directing style contributed to some of the most unique moments in the Batman franchise. In 1990, production designer Anton Furst and set decorator Peter Young picked up the Academy Award® for Best Art Direction - Set Decoration for their work on this film. Derek Meddings, the British special effects legend known for his work on Gerry Anderson's "Supermarionation" projects, the James Bond film franchise, and the Superman films starring Christopher Reeve, was the visual effects supervisor on Burton's Batman, overseeing model miniature sequences such as the parade scene.

Custom-made for the film, this latex rubber balloon features its tungsten wires used for suspension and a silver-color painted cord is also included. This cord allowed the balloon to be hung and appear as though it was tethered to a carnival vehicle. As a miniature, the balloon was designed for close-up shots. The balloon exhibits staining and several repairs with tape and peeling to the surface of its colored lines, as well as fragile paint that flakes off in some places. The balloon still inflates but is unable to hold air for a long duration of time due to a number of small leaks throughout. It may be possible to repair the leaks. Dimensions: 9.5" x 35" x 39.25" (24 cm x 89 cm x 100 cm)

Estimate: $6,000 - 12,000



39.25"
(100 cm)



9.75"
(24.75 cm)

55
Standing Joker (Jack Nicholson) Model Miniature
with Rotating Head
Batman (1989)

A Joker (Jack Nicholson) model miniature from Tim Burton's superhero film Batman. Model miniatures were used in practical effects during filming, with this model miniature likely created for shots of the Batwing crashing onto the streets of Gotham City following Batman's (Michael Keaton) safe release of the Joker's toxic parade balloons. It isn't seen clearly in the final cut of the film, but was likely present on the set. It also may have been the Joker model miniature that hung from a helicopter model miniature at the end of the film, just before the Joker fell to his death, with the long wire and hook possibly used to attach the gargoyle.

Derek Meddings, the British special effects legend known for his work on Gerry Anderson's "Supermarionation" projects, the James Bond film franchise, and the Superman films starring Christopher Reeve, was the visual effects supervisor on Burton's Batman, overseeing model miniature sequences such as the Batwing crash and helicopter sequences.

The model is constructed using resin, fixed in a standing position, and features a rotating head, which is controlled via the use of a puppeteering rod that runs from the head through the body and out of one of the feet. Its clothes are constructed of card and fabric. It comes displayed on a custom-made stand. The model exhibits some wear, and is in fragile condition. Dimensions (including puppeteering rod): 9.75" x 1.5" x 1.5"
(24.75 cm x 4 cm x 4 cm)

Estimate: $3,000 - 6,000

56
Hand-Painted Gotham's
200th Anniversary Sign
Batman (1989)

A hand-painted Gotham's 200th anniversary sign from Tim Burton's Batman. Signs celebrating the 200th anniversary of the founding of Gotham City appeared throughout downtown, as well as in the sequence where Joker (Jack Nicholson) hijacked a parade, including the balloon scene.

This plywood sign is hand-painted with a red, yellow, black, and white "Gotham 200th" logo featuring a city skyline on the front, a metal mount through the center, and "Batman B" spray-painted on the reverse. It exhibits grime across the front and chipping around the edges from production use. Dimensions: 30.25" x 30.25" x 0.5"
(76.75 cm x 76.75 cm x 1.5 cm)

Estimate: $5,000 - 10,000



30.25"
(76.75 cm)



57
Bruce Wayne's (Michael Keaton) Suit
Batman (1989)

Bruce Wayne's (Michael Keaton) suit from Tim Burton's Batman. Wayne wore his suit as he tried to confess to Vicki Vale (Kim Basinger) that he was the vigilante Batman before the Joker (Jack Nicholson) broke into Vale's home and interrupted them.

Costume Designer Bob Ringwood was nominated for three awards for Best Costume Designs, including a Saturn Award® and a BAFTA Film Award®.

This lot consists of a brown viscose-silk blend Giorgio Armani suit jacket (Size 40) marked "M.K." and "4"; a light blue cotton pinstripe Burberry's long-sleeve, button-down shirt (Size 15 1/2-34); matching viscose-silk blend Giorgio Armani suit pants; and a red motif Gian Marco Venturi tie. The costume exhibits minor wear from use and age, including a few loose threads and a crumpled interior tag.

Estimate: $12,000 - 24,000



Moviestore Collection Ltd



Suit pants
marked "M.K."



Inside jacket pocket
marked "M.K."



ScreenProd / Photononstop



58
Vicki Vale's (Kim Basinger) Screen- and Photo-Matched White Dress
Batman (1989)

Vicki Vale's (Kim Basinger) screen-and photo-matched white dress from Tim Burton's Batman. Photojournalist Vale wore her dress to Bruce Wayne's (Michael Keaton) fundraiser at his mansion Wayne Manor, where Wayne started to develop an infatuation with her. The creasing pattern on the bust of the dress photo-matches to a promotional still. It also screen- and photo-matches to when Vicki met with Bruce in his artifact display room.

Costume Designer Bob Ringwood was nominated for three awards for Best Costume Designs including a Saturn Award® and a BAFTA Film Award®. Kim Basinger was nominated for a Saturn Award® for Best Supporting Actress and a Jupiter Award® for Best International Actress.

This lot consists of an off-white polyester and tulle The Chelsea Design Co. dress (Size 12) with floral sculpted ruffles. The dress exhibits a yellow stain on the front bottom right corner of the skirt..

Estimate: $10,000 - 20,000

59
"Cosmetics Scare in Gotham"
Gotham Globe Newspaper Cover
Batman (1989)

A Gotham Globe newspaper cover headlined "Cosmetics Scare in Gotham" from Tim Burton's Batman. Gotham citizens were kept abreast of the crime taking place in their city by regular news updates. This cover was created for use in "paper spin" effects inserts. These editorial transition gags in which the front page dramatically spun on screen were filmed using a rostrum camera.

The headline of the newspaper reads "Cosmetics Scare in Gotham," and it features a number of articles, both related to the headline and otherwise, all concerning goings-on in Gotham City. It is printed on off-white paper on one side only. The newspaper exhibits a series of folds, necessary for the creation of the spinning effect.
Dimensions: 22.5" x 17.25" (57 cm x 44 cm)

Estimate: $2,000 - 4,000




"All the News That's Fit to Print"

Gotham Globe

LATE CITY EDITION

COSMETICS SCARE IN GOTHAM

PRODUCT TAMPERING CLAIMS 13 LIVES

WHO IS THE MYSTERIOUS "JOKER"?

CITED AS A SYMBOL!

Visiting President Told He Represents New Era in Relations of Nations

CONCILIATOR FAILS TO GET JOINT TALKS IN SHIPPING STRIKE

HEMPSTEAD CRASH OF BOMBER KILLS 2

GREEK AID CLEARED TO HOUSE BY 1 VOTE

Aleman Cheered by Million; Confetti Showers Motorcade

COLUMBIA DEGREE TO MEXICO'S HEAD

World News Summarized

Navy Asks $55,580,000 to Convert 15 Ships For New Type of Warfare

Japan Regains Right to Fly Flag; New Constitution Goes Into Effect



60
Batman's (Michael Keaton)
Original Cowl, Chestpiece, and Emblem on Bust Display
Batman Returns (1992)

Batman's (Michael Keaton) original cowl, chestpiece, and emblem on bust display from Tim Burton's Batman Returns. Batman wore his signature Batsuit throughout the film as he battled with the Penguin (Danny DeVito) and Catwoman (Michelle Pfeiffer).

Since the character's introduction in 1939, the Dark Knight's iconic costume has undergone revisions, ranging from a basic bat-patterned bodysuit to more technologically advanced supersuits. While the suit for Burton's original Batman film featured muscular body armor, the second iteration sculpted by Steve Wang and Jose Fernandez from design illustrations by Bob Ringwood featured a more industrial armored form.

This lot consists of one original black foam latex cowl and original foam rubber chest armor with an original yellow and black cast resin Batman chest emblem. The cowl has fastening strips and adhesive residue on its underside, where it was previously adhered to a Batsuit. Its front bib, where the emblem attaches, is affixed with a piece of fabric stickered and marked "R2."

The cape, which is a vinyl-backed fabric material differing from the film's latex style cape); arms; rubber-finned gloves; and resin belt are replicas added to complete the display. The cowl and chest armor come mounted on a custom display form featuring a lifecast of Michael Keaton. The bust is accompanied by a base featuring the film's title on a stone-like pedestal and a display base. Also included is a replica of Batman's grapple gun.

The chest armor and cowl were restored and coated for future durability, with the possibility of some paint work as well, and the chest emblem's yellow area was repainted for a cleaner look. The restoration included patching light tearing in the cowl and a crack in the outer band of the chest emblem. This lot exhibits cracking and splitting of the foam latex, and a tear to the cape.
Dimensions: (bust) 27" x 14" x 45" (68.5 cm x 35.5 cm x 114.5 cm)

Estimate: $10,000 - 20,000

61
Batman's (Michael Keaton) 1:4-Scale Batmobile Filming Model from Batmissile Sequence
Batman Returns (1992)

Batman's (Michael Keaton) 1:4-scale Batmobile filming model from the Batmissile sequence of Tim Burton's Batman Returns. Needing a quick escape from the GCPD cars that pursued him following the Penguin's (Danny DeVito) remote hijacking of the Batmobile, Batman activated a last-resort function that caused the Batmobile to shed much of its form and become the sleek Batmissile, which allowed the caped crusader to slip away through a tight space between two buildings.

This ornately designed model represents the first stage in the iconic transformation of the Batmobile into the Batmissile. Built by the Skotak brothers' acclaimed effects house 4-Ward Productions, this specific miniature was designed to be photographed from a rear overhead angle during the transformation sequence and was engineered for practical, on-camera effects.

Constructed from black fiberglass over a wood frame and foam-filled for durability, the model includes detailed dials and gauges within the cockpit interior and additional surface detailing on the cockpit roof designed to read accurately under camera scrutiny. It was built with several functional mechanisms to simulate the Batmobile's disintegration: the cockpit's center cover strips were rigged to blow off via compressed air; internal cables were used to draw the left and right halves of the cockpit cover together; and rear-mounted cables lifted the fenders to suggest they were blowing off, revealing the sleeker Batmissile beneath.

This was one of several specialized miniatures created to achieve the full transformation effect. Later-stage models, including a more refined Batmissile version, used compressed air to fully eject the fenders and side panels. Notably, the fins at the rear of this miniature were deliberately cut down during production to allow cameras to get closer to the car for tight shots. These sections were later carefully restored for display using non-permanent pins to preserve the original filming modifications. A restored turbine nose cone - possibly not present during filming - was also added after production.

The model is accompanied by four original production-made wheels which are not currently mounted. The rear wheels were never installed during production, while the front wheels may have been bolted on at one point. Also included is a complete set of replica wheels and tires, with the tires cast in authentic rubber, for enhanced display presentation. The model exhibits grime and scuffs throughout from production and storage.

The Batmobile itself remains one of the most celebrated designs in superhero cinema. Originally conceived by production designer Anton Furst and concept artist Julian Caldow for Burton's 1989 Batman, this Art Deco-inspired interpretation became a pop culture icon: sleek, menacing, and unmistakably Gotham. A striking piece of visual effects history, this model embodies the ingenuity and practical artistry that defined the pre-digital era of blockbuster filmmaking. It also serves as a testament to the enduring legacy of Batman's most iconic ride. Dimensions: 60" x 25.5" x 13" (152.5 cm x 64.75 cm x 33 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $50,000 - 100,000



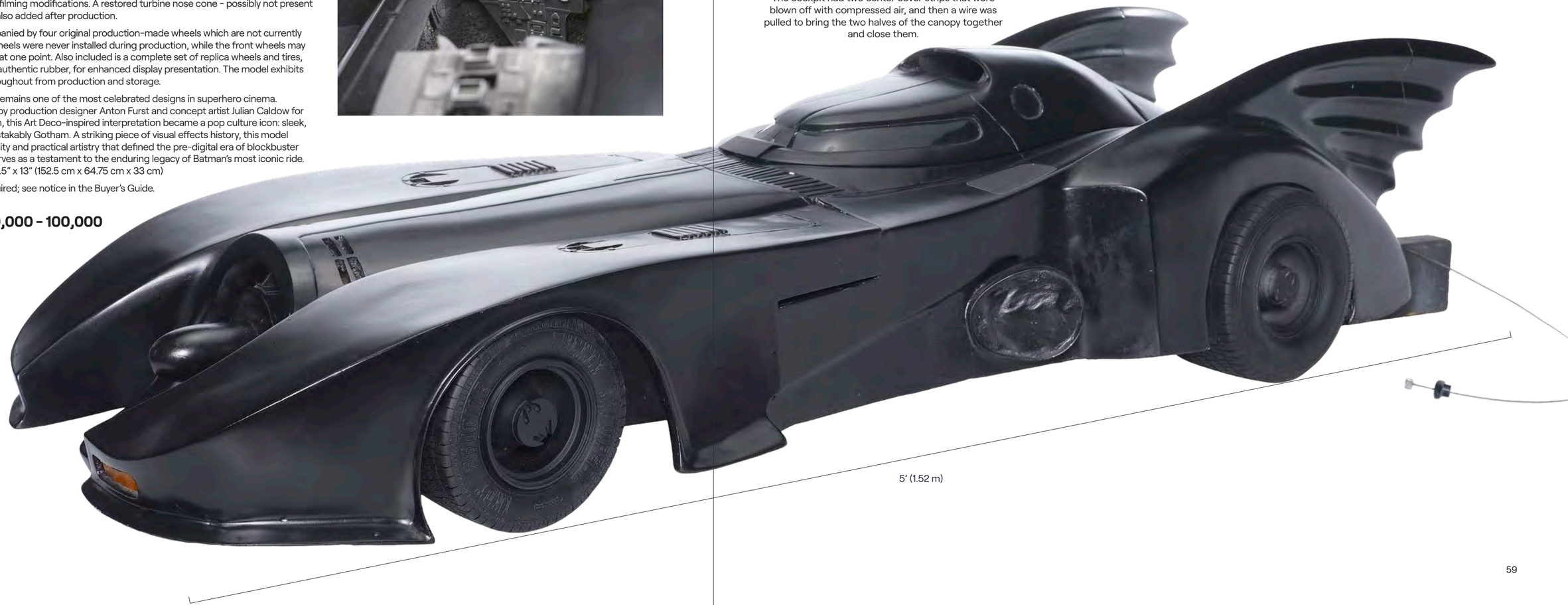




Pull-cables at the back of the piece raise the front fenders on the model; this was filmed as the first step of the transformation into the thinner Batmissile vehicle.



The cockpit had two center cover strips that were blown off with compressed air, and then a wire was pulled to bring the two halves of the canopy together and close them.



62
Batman's (Michael Keaton) 1:4-Scale Batmissile Filming Model
Batman Returns (1992)

Batman's (Michael Keaton) 1:4-scale Batmissile filming miniature from Tim Burton's Batman Returns. Needing a quick escape from the GCPD cars that pursued him following the Penguin's (Danny DeVito) remote hijacking of the Batmobile, Batman activated a last-resort function that caused the Batmobile to shed much of its form and become the sleek Batmissile, which allowed the caped crusader to slip away through a tight space between two buildings.

Batman Returns broke a number of box-office records and received Academy Award® nominations for Best Visual Effects and Best Makeup, the latter being for the work of Hollywood legends Ve Neill, Ronnie Specter, and Stan Winston. It is today regarded among the most stylish of all Batman adaptations for its more Gothic Art Deco depiction of the Batmobile and its weaponry, which drew on designs created by Anton Furst and illustrator Julian Caldow for Burton's first Batman film.

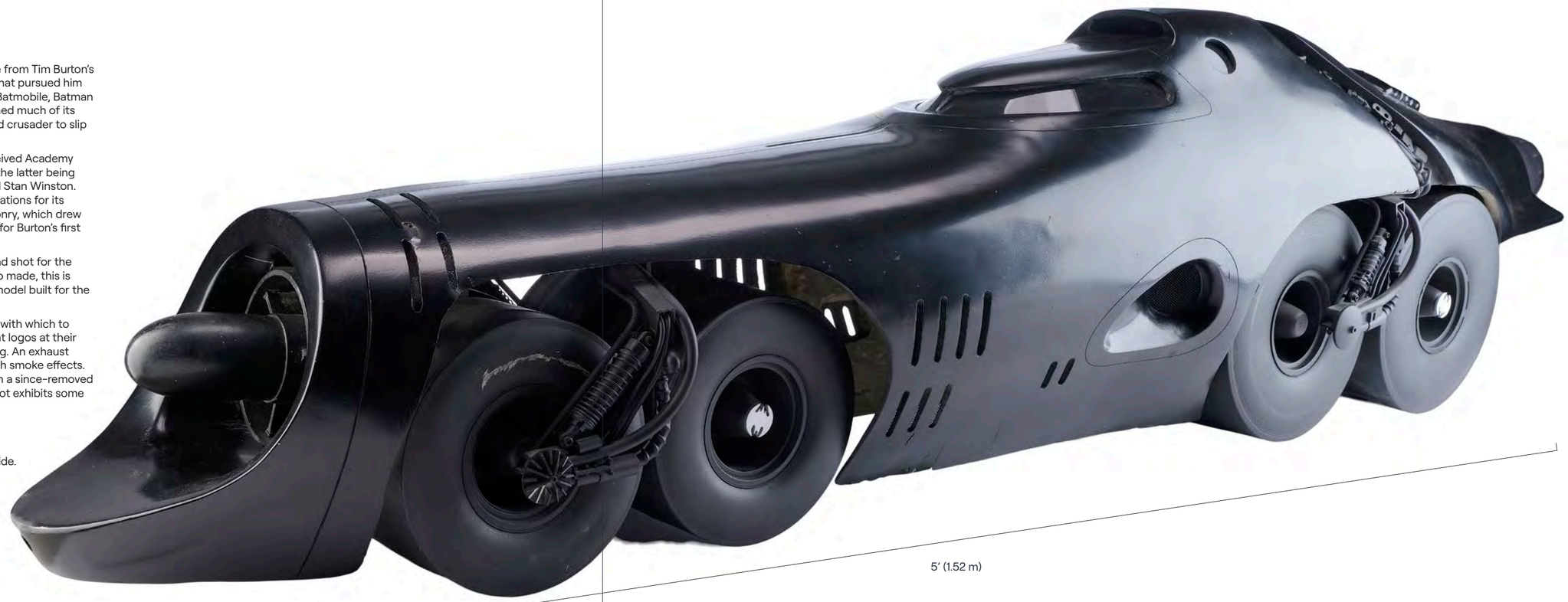
This large, ornately detailed quarter-scale miniature was built and shot for the film by 4-Ward Productions. While a full-size Batmissile was also made, this is believed to be the only complete and fully-detailed Batmissile model built for the production.

The miniature is constructed from fiberglass with metal frames with which to mount the wheels and four inline rubber wheels. Two feature bat logos at their centers while the other two feature tube and shock coil detailing. An exhaust fan is mounted to the Batmissile's back engine, likely for use with smoke effects. Some wiring is also visible inside the exhaust, likely leftover from a since-removed effects device used to make the jet-engine appear active. This lot exhibits some minor scuffing in the finish.
Dimensions: 60" x 14" x 15" (152.5 cm x 35.75 cm x 38.25 cm)

Special shipping required; see notice in the Buyer's Guide.

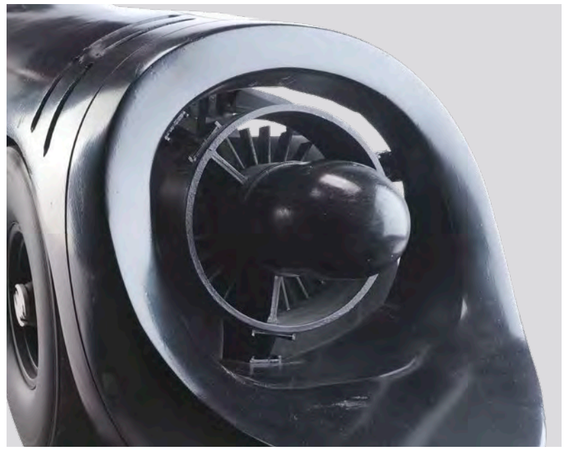
Contains mechanical components; see notice in the Buyer's Guide.

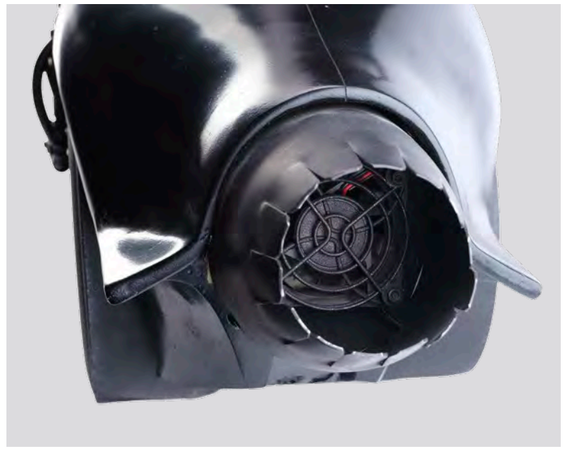
Estimate: $25,000 - 50,000



5' (1.52 m)









Square steel channel runs through body of model, accessed from rear port, and may have allowed model to mount for filming.

6.3' (1.93 m)

63

Batman's (Michael Keaton) 1:4-Scale Batskiboat Filming Model with Spare Components

Batman Returns (1992)

Batman's (Michael Keaton) 1:4-scale Batskiboat filming miniature with spare components from Tim Burton's Batman Returns. Batman (Michael Keaton) drove his hydrodynamic Batskiboat through the sewers under Gotham City to find Penguin's (Danny DeVito) lair, and later used it to destroy Penguin's duck vehicle to prevent him from escaping.

Batman Returns broke a number of box-office records and received Academy Award® nominations for Best Visual Effects and Best Makeup, the latter being for the work of Hollywood legends Ve Neill, Ronnie Specter, and Stan Winston. It is today regarded among the most stylish of all Batman adaptations for its more Gothic Art Deco depiction of the caped crusader's bat-themed tech, which drew on designs created for Burton's first Batman film.

This quarter-scale Batskiboat miniature was built by 4-Ward Productions and likely used by 4-Ward for shots inside the Gotham sewer tunnels. Constructed from fiberglass cast over a steel frame and coated with resin, it features a single-piece body with curved bat-shaped foils, a matching fin, and resin engines on its rear portion, all of which are painted in Batman's signature glossy black. Its rear exhaust grille is removable to allow access to an internal steel square channel. The square is believed to have been used to mount the model for filming, as no other mount points are present.

Also included are a matching metal Batskiboat leg and metal engine with white burlap in its interior from an alternate version of the Batskiboat model. As multiples were built for production, it is likely that these components were never installed on this specific miniature. The left wing of the miniature exhibits chipping in the material, exposing the underlayer materials, while the lot exhibits chipped paint throughout from production use. Dimensions: (Batskiboat) 76" x 46" x 20" (193 cm x 117 cm x 51 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $25,000 - 50,000





Additional jet engine and ski leg miniature pieces from an alternate mode are included. This model never had the ski legs attached; it is seen in the film with ski legs extended and retracted.



64

Batman's (Michael Keaton) Screen-Matched Target-Seeking Super-Batarang with Light-Up Video Screen **Batman Returns (1992)**

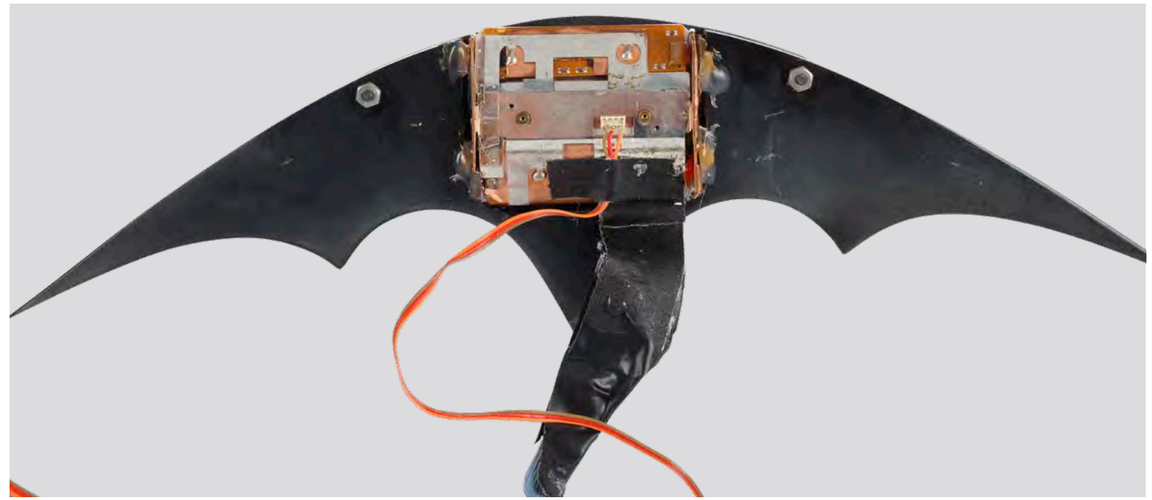
Batman's (Michael Keaton) screen-matched target-seeking Super-Batarang with a light-up video screen from Tim Burton's Batman Returns. Batman programmed his Super-Batarang to knock out members of the Red Triangle Gang before The Poodle Lady's (Anna Katarina) poodle caught it. Later, the Penguin (Danny DeVito) used it to help kidnap the Ice Princess (Cristi Conaway). Used for the insert shot of Batman programming the Super-Batarang before he threw it, this Super-Batarang screen-matches based on the deformity beside the screen.

Batman Returns featured several new gadgets, most notably, a target-seeking Batarang. Designed by illustrator Tim Flattery, the programmable Super-Batarang endured and was later adapted into the comics as one of Batman's signature gadgets. Batman Returns surpassed its predecessor during its opening weekend and broke the record set by Batman. Additionally it was the first live-action Batman film to utilize computer-generated effects, which included the Super-Batarang.

This static Batarang is hand-fabricated from sheets of plastic and a Sony Color Watchman. It features extended wings with a red D-pad attached to the front as well as a cutout portion for a Sony Watchman screen. Production remote-controlled a Watchman screen to function outside of its housing and fit the opening. During filming, the set was connected to a video source of the targets being selected. While the screen still illuminates, no video is present. A future owner could potentially fully restore it with an animated recreation of the graphics seen in the film. This lot exhibits chipped styrene, chipped paint, and lifted adhesive. Dimensions: 14" x 4.5" x 1" (35.75 cm x 11.5 cm x 2.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $50,000 - 100,000









65
The Penguin's (Danny DeVito)
Top Hat and Vest
Batman Returns (1992)

The Penguin's (Danny DeVito) top hat and vest from Tim Burton's Batman Returns. The Penguin wore his top hat in numerous scenes as part of his "respectable" guise as Oswald Cobblepot, mayoral candidate of Gotham. He later wore the hat and vest when Batman (Michael Keaton) confronted him about cheating in the mayoral race by creating harmful scenarios with his clown crew.

Batman Returns broke several box-office records and was nominated for 11 awards, including Academy Award® nominations for Best Visual Effects and Best Makeup, the latter being for the work of Ve Neill, Ronnie Specter, and Stan Winston.

This lot consists of a black felt top hat finished with a black silk hatband and bow and features a cream-color silk lining; and a goldtone polyester-satin blend vest with motifs on the front and pinstripes on the lining. This lot exhibits loose silk in the top hat and stains along the satin's edge, as well as stains in the vest's lining.

Estimate: $12,000 - 24,000

66
The Penguin's (Danny DeVito) Motorized Spinning and Pyro Special Effects Umbrella
Batman Returns (1992)

The Penguin's (Danny DeVito) motorized spinning and pyro special effects umbrella from Tim Burton's Batman Returns. The Penguin used one of his signature umbrellas to disarm Max Shreck (Christopher Walken), then fired blanks at Schreck to scare him.

Designed by production for the blank-firing scene, this umbrella features a metal shaft affixed with a battery pack-powered mechanical motor designed to twirl the nylon polyester canopy when connected to an AC power outlet. It features a hollow metal end tip designed to resemble a gun barrel and previously equipped for pyrotechnic effects, as well as an extended resin handle painted brown to appear wooden, wrapped in black electric tape, and affixed with a small pull lever which deploys the canopy and a silver-color trigger with no function.

The canopy is hand-painted black with a white latex spiral at center. The umbrella exhibits flaking to the paint, rusting metal, loose rings, splintered resin, and exposed wiring from production and age. Its spinning mechanism recently underwent sympathetic restoration to restore functionality and a power supply for the motor is included. A controller has been included in this lot that allows the umbrella to spin in either direction. Dimensions: 41" x 4" x 4" (104.25 cm x 10.25 cm x 10.25 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $15,000 - 30,000







67
The Penguin's (Danny DeVito)
Pyro Special Effects Umbrella
Batman Returns (1992)

The Penguin's (Danny DeVito) pyro special effects umbrella from Tim Burton's Batman Returns. The Penguin used a variety of umbrellas as one of his signature devices, such as one that could fire blanks to scare Max Shreck (Christopher Walken) and another to use as an air lift as he escaped from Batman (Michael Keaton).

This umbrella, previously equipped for pyrotechnic effects, consists of a nylon polyester canopy with resin endcaps and a shaft section with wires installed to transfer a charge to a squib that would mount in the barrel tip, which has since been plugged with a wooden dowel; a hollow metal shaft with a wired connector inside and a port for the wires to come out of the shaft and attach to a controller; an extended metal shaft painted black with an internal spring mechanism attached to a wooden hook handle. The spring allowed the performer to pump the handle back and forth on camera, simulating a firing mechanism. This lot exhibits chipped paint and wood. Dimensions: 27" x 6" x 1.5" (68.5 cm x 15.25 cm x 4 cm)

Contains electrical components; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000





Pair of cables used to control penguin

68
Life-Size Cable-Controlled Animatronic Emperor Penguin
Batman Returns (1992)

A life-size cable-controlled animatronic Emperor penguin from Tim Burton's Batman Returns. Thrown into the water as a baby by his parents, supervillain Penguin (Danny De Vito) was raised by penguins who surrounded him and populated his lair into adulthood. As part of his plan to kill the firstborn sons of Gotham, he outfitted several of his penguin family with rockets, and after he was killed, a group of Emperor penguins walked his body into the water.

After the success of Batman, Burton was confirmed to direct the sequel in 1991 and as part of the agreement, brought on former collaborator Stan Winston for creature effects. Founded in 1972, Stan Winston Studios is well known for its practical effects in film, including animatronics and creature design, and has won four Academy Awards® and two Primetime Emmy Awards.

This cable-controlled animatronic penguin contains a metal armature wrapped in black-and-white faux fur with hand-airbrushed yellow details and plastic features. It has a pair of cables attached to the lower extremities with one able to control head movement. This penguin comes mounted on a base made to resemble icy ground. It has undergone sympathetic restoration to stabilize the lower jaw. Dimensions: 24" x 24" x 48" (61 cm x 61 cm x 122 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



69
Static Penguin Commando
Batman Returns (1992)

A static Penguin Commando from Tim Burton's Batman Returns. Once his plan to kidnap the children of Gotham began to fold, the Penguin (Danny DeVito) released his rocket-wielding Penguin Commandos to destroy Gotham. Production used static penguin puppets to fill out the crowd of live birds, many of whom would not stay still for the duration of the sequence.

Batman Returns broke several box-office records and was nominated for a total of 11 awards, including Academy Award® nominations for Best Visual Effects and Best Makeup, the latter being for the work of Ve Neill, Ronnie Specter, and Stan Winston.

This rubber penguin was cast around metal rods and hand-painted black, white, and silver-color to appear as if it is wearing a helmet and harness. It is affixed via metallic loops on the back with a resin rocket painted silver-color with red and white stripes. This penguin comes with metal rods sticking out through its feet for mounting. The penguin exhibits minor paint flaking and cracking, while the rocket exhibits discoloration. Dimensions: 22" x 14" x 8" (56 cm x 35.75 cm x 20.5 cm)

Estimate: $8,000 - 16,000



70
Penguin Head and Skin for Mechanical Puppet
Batman Returns (1992)

A head and skin for a mechanical penguin puppet from Tim Burton's Batman Returns. After being abandoned by his parents at birth, Oswald Cobblepot (Danny DeVito) was found and raised by a group of penguins. Years later, Cobblepot and his gang lived with the penguins in the Arctic exhibit at the abandoned Gotham Zoo, from which Cobblepot sent out his rocket-wielding Penguin Commandos to destroy Gotham, before being thwarted by Batman (Michael Keaton).

To depict Cobblepot's many penguins, the production used real penguins, small performers in realistic costumes, puppets, static figures, animatronic penguins created by Stan Winston Studio, and early CGI by Boss Film Studios.

Believed to have been designed to be installed on a mechanical understructure, this penguin puppet head features a plastic face - including brown eyes and a black beak - with black-and-white faux fur applied around plastic rings for maintaining body shape. The beak is capable of being opened and closed. It exhibits discoloration, paint loss on the beak, and adhesive staining inside where the rings have come loose. Dimensions: 17.25" x 9" x 5" (43.75 cm x 23 cm x 12.75 cm)

Estimate: $8,000 - 16,000

71
Batman's (Michael Keaton) Zip-Line Grappling Gun
Batman Returns (1992)

Batman's (Michael Keaton) zip-line grappling gun from Tim Burton's Batman Returns. Batman used his zip-line grapple while patrolling the Gotham City Christmas tree lighting ceremony where he discovered that the Ice Princess (Cristi Conaway) had been kidnapped by Oswald Cobblepot, aka Penguin (Danny DeVito). He later employed his grappling gun during the final confrontation with Catwoman (Michelle Pfeiffer) and Max Shreck (Christopher Walken).

Batman Returns broke a number of box-office records and received Academy Award® nominations for Best Visual Effects and Best Makeup, the latter being for the work of Hollywood legends Ve Neill, Ronnie Specter, and Stan Winston. It is today regarded among the most stylish of all Batman adaptations for its more Gothic Art Deco depiction of the caped crusader and his bat-themed tech. This is the only example of this accessory ever auctioned by Propstore and an extremely rare piece of franchise history.

Constructed from resin and painted in Batman's signature black, this grapple gun features gold-color metal hooks on either end wrapped in nylon rope as well as a push button on the end of its hand grip. The hooks fixed to the gun are similar in style to those designed for Batman's grappling gun as seen in Burton's previous Batman film. The gun is nonfunctional, with the hooks permanently mounted, and exhibits scuffed paint and glue residue on one side. Dimensions: 12" x 6" x 2.5"
(30.5 cm x 15.25 cm x 6.5 cm)

Estimate: $10,000 - 20,000









72
Batman's (Michael Keaton) Stunt Target-Seeking Super-Batarang
Batman Returns (1992)

Batman's (Michael Keaton) stunt target-seeking Super-Batarang from Tim Burton's Batman Returns. Batman programmed his Super-Batarang to knock out members of the Red Triangle Gang before The Poodle Lady's (Anna Katarina) poodle caught it. Later, the Penguin (Danny DeVito) used it to help kidnap the Ice Princess (Cristi Conaway).

Batman Returns featured several new gadgets, most notably, a target-seeking Batarang. Designed by illustrator Tim Flattery, the programmable Super-Batarang endured and was later adapted into the comics as one of Batman's signature gadgets. Batman Returns surpassed its predecessor during its opening weekend and broke the record set by Batman. Additionally it was the first live-action Batman film to utilize computer generated effects which included the Super-Batarang.

This lot consists of a black cast-rubber Batarang with scalloped wings, a red D-pad and black arrows designed to resemble buttons, and a rectangular section with a silver-color decal meant to simulate a screen. It exhibits scuffing, bent wing tips, and adhesive residue on the back. Dimensions: 14.5" x 4.75" x 0.5" (37 cm x 12.25 cm x 1.5 cm)

Estimate: $10,000 - 20,000



73
The Thin Clown's (Doug Jones) Screen-Matched Bomb
Batman Returns (1992)

The Thin Clown's (Doug Jones) screen-matched bomb from Tim Burton's Batman Returns. When Batman (Michael Keaton) confronted the Red Triangle Gang, the Thin Clown approached Batman with his bomb strapped to his chest, which Batman cut from him then shoved into the Tattooed Strongman's (Rick Zumwalt) pants to defeat him. Unique distressing on the sticks of dynamite, as well as the long red wire, screen-match to the shot in which Batman removed the bomb from the Thin Clown.

Batman Returns broke several box-office records and was nominated for 11 awards, including Academy Award® nominations for Best Visual Effects and Best Makeup, the latter for the work of Ve Neill, Ronnie Specter, and Stan Winston.

This lot features three foam rubber cylinders in red and white candy cane patterns with protruding electrical tape-wrapped red and unwrapped green wires and an adhered Linden alarm clock - functionality remains untested. The "bomb" exhibits wear from use and age, including discoloration, clockface haziness, and minor splitting to the ends of the cylinders.
Dimensions: 14" x 8" x 4" (35.75 cm x 20.5 cm x 10.25 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000

74
The Penguin's (Danny DeVito) Duck Gondola
Model Miniature
Batman Returns (1992)

A duck gondola model miniature from Tim Burton's Batman Returns. The Penguin (Danny DeVito) drove his modified duck gondola when he attempted to escape Gotham Zoo before he was hindered by Batman (Michael Keaton).

Batman Returns broke several box-office records and was nominated for a total of 11 awards, including Academy Award® nominations for Best Visual Effects and Best Makeup, the latter being for the work of Ve Neill, Ronnie Specter, and Stan Winston.

This gondola is made of vacuum-formed plastic and has been painted to appear heavily worn and distressed to align with the damage the gondola sustains in the film. Two small wooden and metal seats are attached to the inside cab; these have also been distressed. The piece exhibits some wear from use and age, including cracks in the plastic body. Dimensions: 17" x 8" x 11" (43.25 cm x 20.5 cm x 28 cm)

Estimate: $5,000 - 10,000



No lot 75



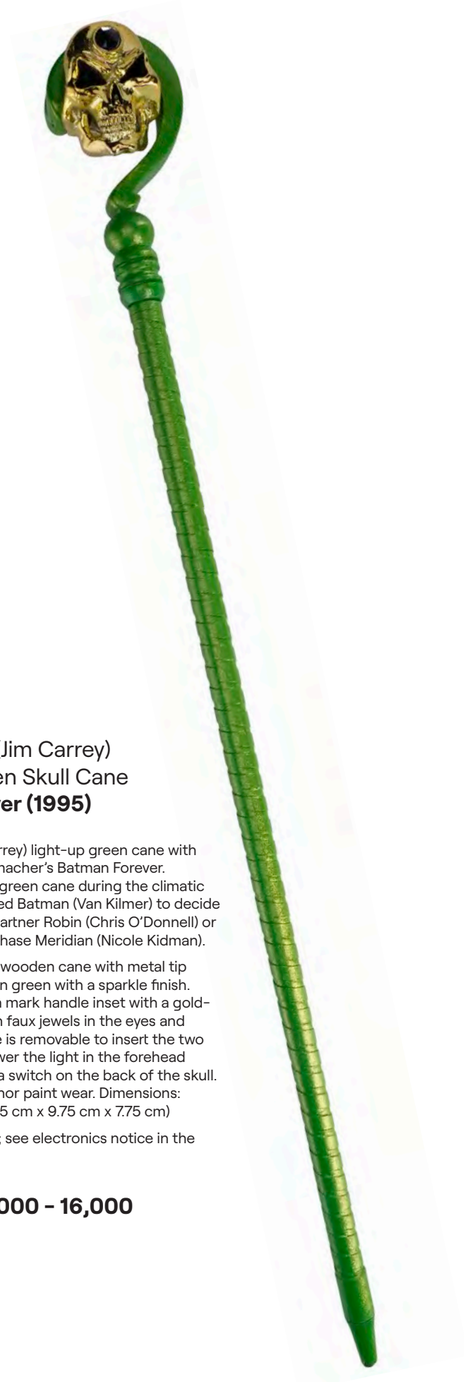
76
The Riddler's (Jim Carrey) Cane
Batman Forever (1995)

The Riddler's (Jim Carrey) cane from Joel Schumacher's Batman Forever. The Riddler twirled his iconic question-mark cane throughout the film, from the moment he teamed up with Two-Face (Tommy Lee Jones) to the sequence where he destroyed the Batcave, using the cane as a remote trigger for his powerful bombs.

Batman Forever was the all-time highest opening-weekend gross for two years and the largest opening weekend of a Warner Bros. film for six years. Costume designers Bob Ringwood and Ingrid Ferrin drew inspiration from the original Dick Sprang comic artwork of the character, as well as the attire worn by Frank Gorshin as the Riddler in the Batman television series. They added the question-mark cane, which became a fixture in the comics' depiction of The Riddler soon after.

This cane is made of chrome-like gold-color metalized resin with a metal tip and core. It features the Riddler's signature question mark symbol as a handle, and a spiral pattern along its shaft. This lot exhibits some scuffing and pitting in the shaft. Dimensions: 38" x 8" x 1.5" (96.75 cm x 20.5 cm x 4 cm)

Estimate: $8,000 - 16,000



77
The Riddler's (Jim Carrey)
Light-Up Green Skull Cane
Batman Forever (1995)

The Riddler's (Jim Carrey) light-up green cane with skull from Joel Schumacher's Batman Forever. The Riddler used his green cane during the climatic scene where he forced Batman (Van Kilmer) to decide between saving his partner Robin (Chris O'Donnell) or his love interest Dr. Chase Meridian (Nicole Kidman).

This lot consists of a wooden cane with metal tip painted in bright neon green with a sparkle finish. It features a question mark handle inset with a gold-color skull with green faux jewels in the eyes and forehead. The handle is removable to insert the two AA batteries that power the light in the forehead crystal, activated by a switch on the back of the skull. The cane exhibits minor paint wear. Dimensions: 38" x 3.75" x 3" (96.75 cm x 9.75 cm x 7.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $8,000 - 16,000

78
Batman's (Val Kilmer)
Folding Batarang
Batman Forever (1995)

Batman's (Val Kilmer) folding Batarang from Joel Schumacher's Batman Forever. Batman's signature Batarangs appeared in the Batcave, and then again as Robin (Chris O'Donnell) considered leaving Wayne Manor.

The film was nominated for three Academy Awards® including Best Cinematography, Best Sound, and Best Sound Effects Editing. Batman Forever received an MTV Movie Award® for Best Song from a Movie for "Kiss from a Rose" by Seal.

This lot consists of a metallic black resin Batarang. It features a uniform shape of the wings, with ridge detailing on one side and a groove on the other side at the center. The Batarang wings rotate inward towards each other like a flying bat, and the wings can be pushed to retract toward the base center then extend back out via the metal springs. This lot exhibits a sticky residue and cracked material on one of the wings. Dimensions: 11.5" x 4" x 2" (29.25 cm x 10.25 cm x 5 cm)

Contains mechanical components; see notice in the Buyer's Guide.

Estimate: $12,000 - 24,000





Batarang in closed position.





79
Batman's (Val Kilmer)
Chest Emblem
Batman Forever (1995)

Batman's (Val Kilmer) chest emblem from Joel Schumacher's Batman Forever. Batman wore his Batsuit, complete with chest emblem, while he defended Gotham City from criminals, including the villainous Two-Face (Tommy Lee Jones) and The Riddler (Jim Carrey).

Designed by Academy Award®-nominated costume designer Bob Ringwood, the emblem is made of resin and features the iconic black Batman symbol on a gold-color background. It features a fastening strip back hand-marked "8." It exhibits some spots in the gold-color areas. Dimensions: 6.5" x 5.5" x 1" (16.75 cm x 13.5 cm x 2.75 cm)

Estimate: $4,000 - 8,000



80
Batman's (Val Kilmer) Full-Size Batmobile Tailfin
Batman Forever (1995)

A tailfin from the full-size Batmobile from Joel Schumacher's Batman Forever. Schumacher's first film in the franchise debuted an entirely new Batmobile, completely redesigned and rebuilt, with one fin above each rear wheel well and one colossal fin in the center. The Batman Forever Batmobile was featured in the one film, as a different version was featured in its sequel, Batman & Robin.

This lot features a full-size black, scalloped bat wing-shaped fiberglass and wood tailfin with two protuberances to plug into the Batmobile's main body. The fin's interior is handmarked "B" in black ink. It exhibits scuffing from use and the very tip of the fin is chipped. Dimensions: 82" x 24.5" x 3.5" (208.5 cm x 62.25 cm x 9 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $3,000 - 6,000



81
Robin's (Chris O'Donnell) Mask
Batman Forever (1995)

Robin's (Chris O'Donnell) mask from Joel Schumacher's Batman Forever. Following the attack on the Batcave, Dick Grayson donned his mask and costume to assume the identity of Robin and join forces with Batman (Val Kilmer) in his final confrontation with The Riddler (Jim Carrey) and Two-Face (Tommy Lee Jones).

This style of mask, with the "R" on the brow, was specific to Robin's signature red and green costume from the finale, as he briefly wore a plain black domino mask while using his similarly-colored circus outfit to save Batman earlier in the film and had a redesigned bird-shaped mask in the sequel, Batman & Robin. O'Donnell's portrayal of Robin, introduced in Batman Forever and reprised in Batman & Robin, was the first theatrical portrayal of the character since Burt Ward's Robin in the 1966 film. As of 2025, O'Donnell is still the last actor to portray Dick Grayson's Robin in a live-action theatrical film.

This custom-made black rubber domino mask features Robin's signature "R" symbol on the brow. The mask exhibits a scratch of the right eyebrow and adhesive residue on the rear.

Estimate: $5,000 - 10,000

82
Batman's (George Clooney) Light-Up Expandable Bat-Bomb
Batman & Robin (1997)

Batman's (George Clooney) light-up expandable Bat-Bomb from Joel Schumacher's Batman & Robin. Batman used his Bat-Bomb to destroy Mr. Freeze's (Arnold Schwarzenegger) rocket before it exploded over Gotham City.

This Bat-Bomb is made of resin with a reflective metallic foil finish and features wings that can be expanded horizontally and a translucent centerpiece that illuminated blue, a unique variation from the red glow ultimately seen in the final cut of the film. The Bat-Bomb exhibits scuffing throughout, as well as some lifting and tears in its metallic covering. Dimensions: (expanded) 11.25" x 4.5" x 1" (28.75 cm x 11.5 cm x 2.75 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $4,000 - 8,000







83
Batman's (Val Kilmer) Gas Dispenser
Batman Forever (1995)

Batman's (Val Kilmer) gas dispenser from Joel Schumacher's Batman Forever. Batman kept his gas dispenser on his equipment wall in the Batcave below Wayne Manor before the Batcave was destroyed by Two-Face (Tommy Lee Jones) and The Riddler (Jim Carrey).

The design for Batman's gas dispenser originated from concept artwork by Batman Forever production illustrator Chris Ross. Ross' design for the high-tech weapon was later reused for Batgirl's (Alicia Silverstone) laser cutting tool in Schumacher's sequel Batman & Robin. Batman Forever ultimately received nominations for three Academy Awards®, including Best Cinematography, Best Sound, and Best Sound Effects Editing.

This resin gas gun with its edges cast to flare out in the shape of a bat's wing is painted in Batman's signature metallic black. It exhibits smudging and scuffing on the paint from production use. Dimensions: 5" x 4" x 1" (12.75 cm x 10.25 cm x 2.75 cm)

Estimate: $5,000 - 10,000

84
Robin's (Chris O'Donnell) "Red Wing" Bodysuit and Mask on Display
Batman & Robin (1997)

Robin's (Chris O'Donnell) "Red Wing" bodysuit and mask on display from Joel Schumacher's Batman and Robin. After taking on the role of Batman's partner in the fight against crime in Gotham City, Robin updated his signature costume with a new look that he wore when the dynamic duo first took on Mr. Freeze (Arnold Schwarzenegger) and Poison Ivy (Uma Thurman)

This lot consists of a urethane domino mask, a neoprene and molded foam latex bodysuit top with a zippered back, and matching bodysuit bottoms with zippered ankles. The breastplate features the updated Robin emblem, a red bird shape. This bodysuit comes dressed on a mannequin with a head featuring a Chris O'Donnell lifecast. This lot exhibits tearing throughout and hardening and cracking on the edges. The bodysuit exhibits cracking and stiffening to the foam latex, tearing to the fabric around the zippers, and small tears near the collar and calves, while the head exhibits adhesive residue from where the mask was directly attached. Dimensions: (displayed) 20" x 16" x 63" (51 cm x 40.75 cm x 160 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000





85
Batman's (Christian Bale) Cowl
The Dark Knight (2008)

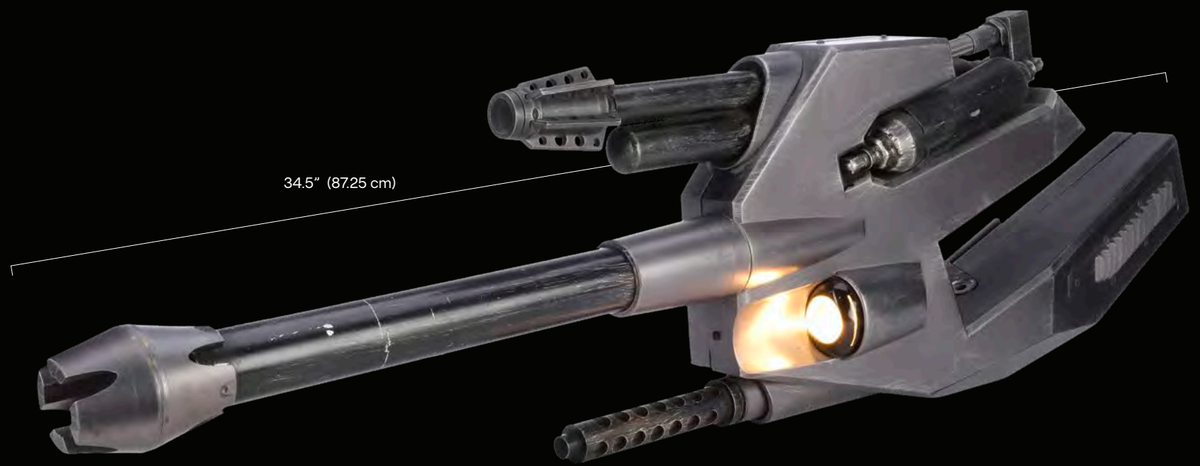
Batman's (Christian Bale) cowl from Christopher Nolan's The Dark Knight. Batman wore his cowl while fighting back against The Joker's (Heath Ledger) mission to spread chaos throughout Gotham City.

Christian Bale and Heath Ledger, along with their co-stars Michael Caine, Aaron Eckhart, Morgan Freeman, Maggie Gyllenhaal, and Gary Oldman, each won a People's Choice Award® for Favorite Cast in 2009. In addition, Bale and Ledger each won a second People's Choice Award® for Favorite On-Screen Match-Up. Bale also won a third People's Choice Award® for Favorite Superhero.

Designed to be more practical than previous Batman cowls, this cowl is the first in the modern Batman film franchise to be separate from the neck and shoulders, allowing Batman to turn his head more freely. Hand-marked "R7" on its top interior, this cowl is made of black urethane and features a smooth finish, a sculpted brow above the wide-set eye holes, a pointed nose with nostril holes, and an open mouth hole. This cowl comes mounted to a custom display head made in Bale's likeness created for display purposes. This lot exhibits a minor grime around the ears. Dimensions: (head) 11" x 10.25" x 16.5" (28 cm x 26 cm x 42 cm)

Estimate: $60,000 - 120,000









86
Light-Up Batpod Gun Turret
The Dark Knight (2008)

A light-up Batpod gun turret from Christopher Nolan's The Dark Knight. Batman (Christian Bale) drove his Batpod through the tunnels of Gotham City as he tried to apprehend the Joker (Heath Ledger) and his henchmen from attacking police officers as they traveled with District Attorney Harvey Dent (Aaron Eckhart). This is the complete housing and gun barrel assembly that mounts to the front left side of the Batpod (driver's left side), positioned on the exterior of the front tire.

Christian Bale and Heath Ledger, along with their co-stars Michael Caine, Aaron Eckhart, Morgan Freeman, Maggie Gyllenhaal, and Gary Oldman, each won a People's Choice Award® for Favorite Cast in 2009. In addition, Bale and Ledger each won a second People's Choice Award® for Favorite On-Screen Match-Up. Bale also won a third People's Choice Award® for Favorite Superhero.

This lot consists of a dark gray fiberglass turret with resin, nylon, and metal compressor detailing. The turret is equipped with a static black metal and resin grappling hook, a static black resin machine gun muzzle, and a static black metal and dark gray resin cannon that detaches from the base. The outer side of the turret features a yellow-glow headlight. This gun turret is designed to be mounted to the Batpod's left side noted by the mounting holes and panels on the right side. The turret lights up when connected to an outlet with the power cable.
Dimensions: 34.5" x 14.5" x 4.75" (87.25 cm x 37 cm x 11.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $15,000 - 30,000





87
Bane-Destroyed Oversized CIA Plane Model
The Dark Knight Rises (2012)

An oversized model of Bane's (Tom Hardy) destroyed CIA plane model from Christopher Nolan's The Dark Knight Rises. After infiltrating a CIA plane to capture Doctor Leonid Pavel (Alon Aboutboul), former League of Shadows member Bane had four of his mercenaries destroy it midair from the exterior, breaking the plane into pieces.

The sequence was achieved with a combination of live-action stunt photography, visual effects, and practical SFX using model miniatures. In addition to a multitude of prestigious awards, The Dark Knight Rises won a Taurus World Stunt Award® for the stunt work performed during the captivating plane sequence, while stuntmen David Garrick, Neil Finnighan, David Ruffell, and Steven P. Park received Taurus World Stunt Awards® for their performances.

Created by New Deal Studios, this Embraer EMB 110P1 Bandeirante plane model miniature is made of fiberglass and painted gray with plexiglass windows, a wood- and metal-enforced interior with cable wires, and vinyl stickers. The cockpit of the plane features two dolls dressed in pilot's clothing. This model miniature is broken into 12 pieces with a collection of 21 broken pieces and eight black taped foam "duffle bags" with nylon straps. The plane exhibits intentional breakage by production and the cable wiring is nonfunctional.
Dimensions: (total) 130" x 124" x 29" (330.25 cm x 315 cm x 73.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $20,000 - 40,000







Maximum Film / Alamy Stock Photo

88
The Joker's (Heath Ledger) Rocket-Propelled Grenade Launcher
The Dark Knight (2008)

The Joker's (Heath Ledger) rocket-propelled grenade launcher from Christopher Nolan's The Dark Knight. The Joker used his RPG launcher to attack the convoy transporting Harvey Dent (Aaron Eckhart). This piece was rented for use on The Dark Knight and was also previously used on other productions, such as Terminator 3: Rise of the Machines.

The Dark Knight is considered by many to be one of the greatest superhero films ever made, redefining the genre, with particular praise going to Heath Ledger's performance as the Joker, for which he won a posthumous Academy Award® for Best Supporting Actor. The film was nominated for a total of eight Academy Awards®, winning two.

This rocket-propelled grenade launcher is constructed of metal and resin, powder-coated brown and black, and features a metal scope with glass lenses and a green nylon strap. The launcher was rigged with a battery-operated charge for the production of the film to simulate a rocket-launcher firing. This wiring was removed after filming, and the launcher is fully demilitarized and not capable of firing anything. As it was a working rental prop for many years, it has also been refinished since its time on The Dark Knight. The launcher exhibits some signs of wear, including minor scrapes to the paint, slight rust and discoloration to the exposed metal components, and some small white and red stains on the strap. Dimensions: 36" x 8" x 4" (91.5 cm x 20.5 cm x 10.25 cm)

Firearm deactivated; see firearm deactivation notice in the Buyer's Guide.

Estimate: $15,000 - 30,000



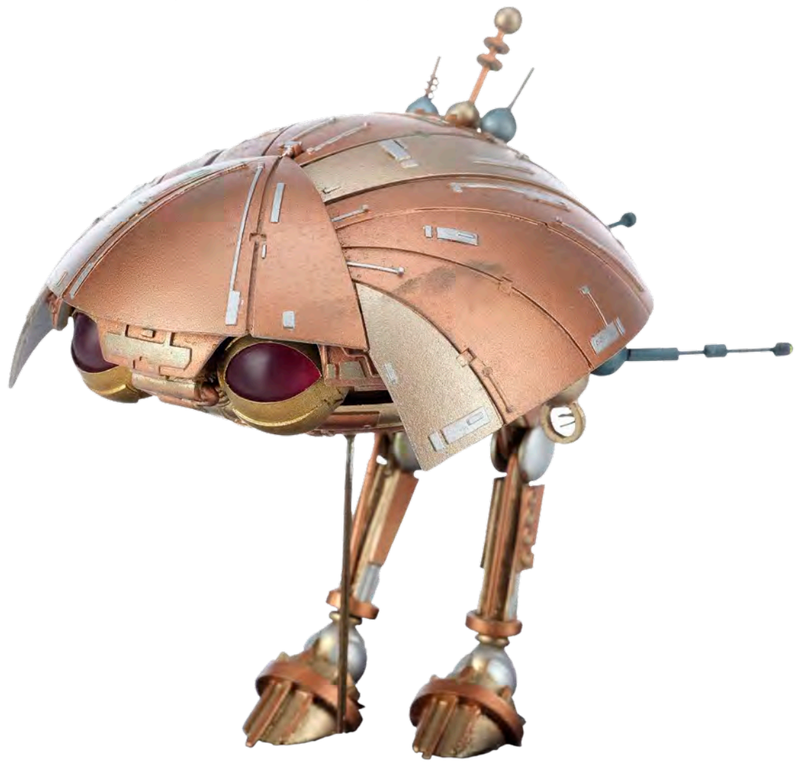
89
Batman's (Ben Affleck) Metal Batarang
Batman v Superman: Dawn Of Justice (2016)

Batman's (Ben Affleck) metal batarang from Zack Snyder's Batman v Superman: Dawn of Justice. Batman wielded his distinct bat-shaped Batarangs throughout his battle with Superman (Henry Cavill), including when he placed one within a wall to mark an area he was in and later when he threw it in battle.

The film, the second in the DC Extended Universe (DCEU), was highly anticipated amongst comic book fans as it marked the first live-action theatrical meeting of the iconic titular DC Super Heroes. It was the seventh-highest-grossing film of 2016.

This aluminum batarang is painted black with exposed metallic edges to appear sharp. It exhibits minor wear from use and age, including scuffing in the paint. Dimensions: 8" x 3.75" x 0.25" (20.5 cm x 9.75 cm x 0.75 cm)

Estimate: $6,000 - 12,000



90
Jetsam Fix-It Model
Batteries Not Included (1987)

A Jetsam Fix-It model from Matthew Robbins
*batteries not included. A group of small mechanical alien lifeforms, including Jetsam, helped the tenants of a building when their home faced demolition.
The feature film screenwriting debut of Brad Bird, the story was initially conceived for Steven Spielberg's television series Amazing Stories, but Spielberg felt the story was worthy of its own feature film.

This small model is made of separate resin sections attached together and painted orange and beige with burgundy eye accents. Several veteran Industrial Light & Magic (ILM) artists contributed to the design of the robots, including Ralph McQuarrie and Paul Huston. It is mountable via a metal pole on the underbelly to a black acrylic display stand. This lot exhibits some discolouration and paint chipping from production. Dimensions: 6" x 5.5" x 4.5"
(15.25 cm x 14 cm x 11.5 cm)

Estimate: $8,000 - 16,000

91
Cable-Controlled Lost Soul Puppet
Beetlejuice (1988)



A cable-controlled Lost Soul puppet from Tim Burton's Beetlejuice. As the Maitlands (Michael Keaton and Geena Davis) walked through the hall, they stopped by a door after its shade rolled up and revealed ghostly souls floating through space. The janitor (Simmy Bow) told them it was the room of "Lost Souls," the place where exorcised ghosts went as "death for the dead."

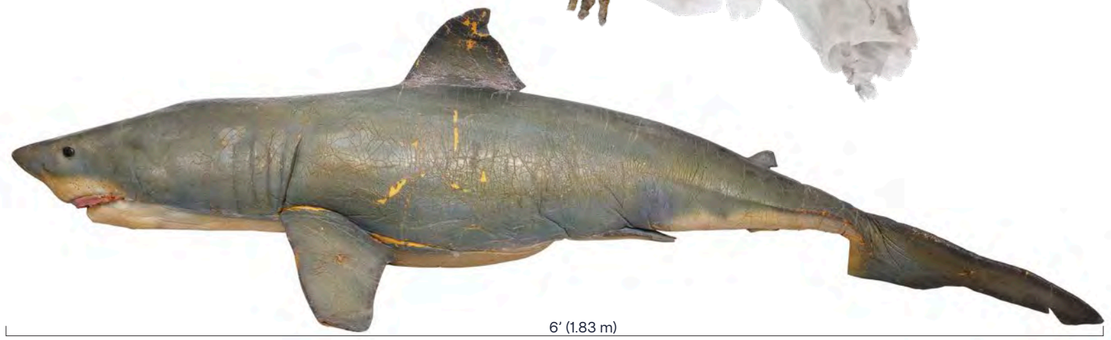
This lot consists of one cable-controlled puppet and an unfinished desiccated foam face mask. It features a foam head with acrylic eyes and teeth painted in shades of gray; foam bones, and a gauze-like shroud. It has cables attached to the back of the head that extend out through the bottom of the top foam appliance and are adhered to the bust with tape for stability. The unfinished face is a casting made from the same puppet skin and could potentially be restored.This lot exhibits aged foam that should be handled with care.
Dimensions: 36" x 24" x 10" (91.5 cm x 61 cm x 25.5 cm)

Contains mechanical components; see notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



Additional foam latex face casting included;
could be used to patch puppet skin



6' (1.83 m)

92
Full-Size Afterlife Waiting Room Shark Puppet
Beetlejuice (1988)

A full-size afterlife waiting room shark puppet from Tim Burton's Beetlejuice. When Adam Maitland (Alec Baldwin) and Barbara Maitland (Geena Davis) check into the surreal afterlife waiting room, they find it filled with the recently deceased, many of whom were still bearing the signs or circumstances of their demise. Among them is a scuba diver with a shark still latched onto his leg, presumably the very creature that caused his death.

This soft, lightweight foam puppet is sculpted to resemble a Great White shark, featuring gray scaly skin and black acrylic eyes. It exhibits surface cracking and paint flaking throughout from production use.

Dimensions: 72" x 33" x 14" (183 cm x 84 cm x 35.75 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $3,000 - 6,000





United Archives GmbH / Alamy Stock Photo



93
Roman Soldier's Costume
Ben-Hur (1959)

A Roman soldier's costume from William Wyler's Ben-Hur. Roman soldiers of higher rank wore golden embellished armor to distinguish themselves from the foot soldiers. A soldier wearing armor similar to this was seen permitting Joseph (Laurence Payne) to move on. Later, another soldier was seen wearing similar embellished armor with red pteruges beside Emperor Tiberius (George Relph) as Arrius (Jack Hawkins) petitioned to free Judah (Charlton Heston).

This costume consists of one metal helmet hand-marked "7 1/4" on the interior; a metal cuirass with leather pteruges hand-marked "MGM 12" on the front interior, and "MGM 9" on the back with additional "82" and "18" stenciled in black.
Also included is a metal and wood sword, with a metal and wood sheath. This lot exhibits chipped paint and discoloration.
Dimensions: (sword) 36" x 4" x 2" (91.5 cm x 10.25 cm x 5 cm)

Blade was dulled by production.

Estimate: $4,000 - 8,000

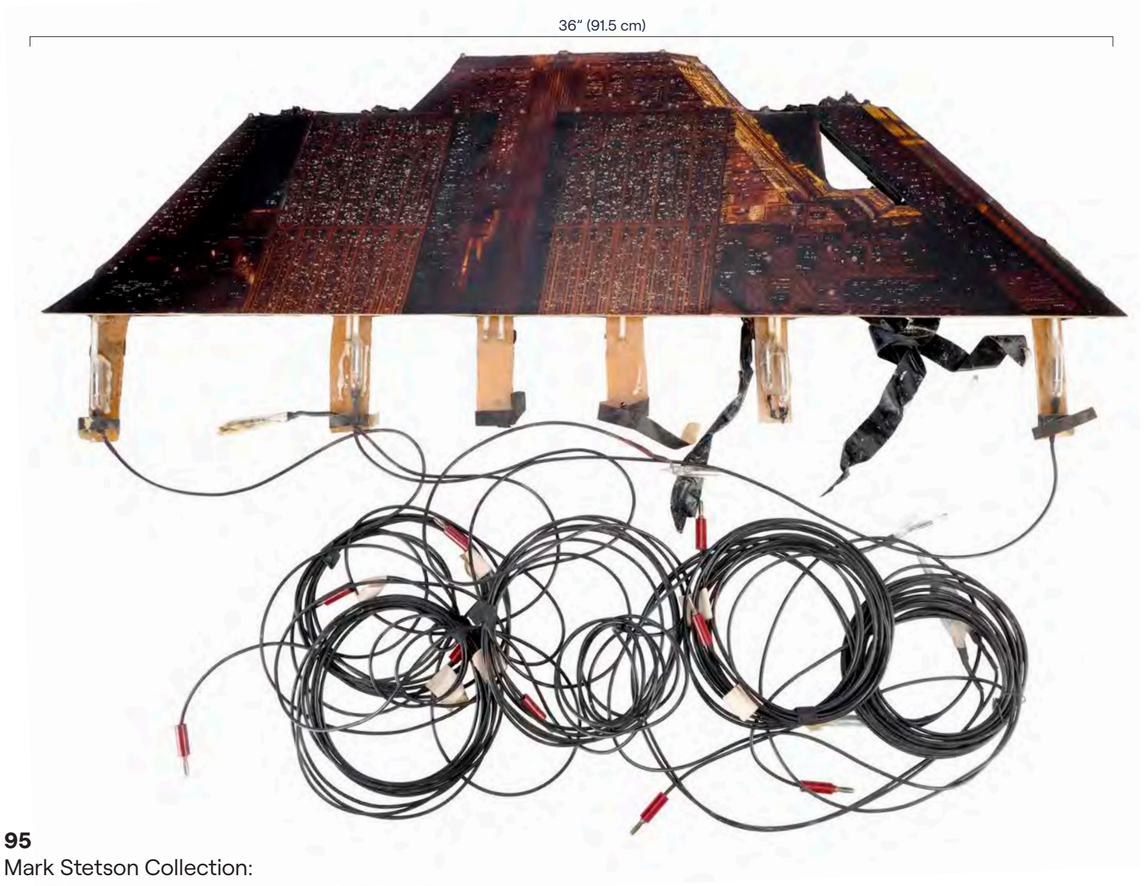
94
The Dude's (Jeff Bridges) Bowling and Nihilist Confrontation Costume ∆
The Big Lebowski (1998)

The Dude's (Jeff Bridges) bowling and nihilist confrontation costume from Joel and Ethan Coen's The Big Lebowski. The Dude wore his thermal shirt and shorts during his and Walter Sobchak's (John Goodman) final bowl with Donny Kerabatsos (Steve Buscemi) before the latter died of a heart attack during their confrontation with the nihilists outside of the bowling alley.

The Big Lebowski won a number of prestigious awards upon its release, including being named to the Top 10 Films of 1999 by the Online Film Critics Society and inspiring its own annual festival in cities across the world. In the years since, it has become recognized as a modern classic, earning a spot in the Library of Congress' National Film Registry in 2014 for being "culturally, historically or aesthetically significant."

This costume consists of a long-sleeve gray cotton J. Crew thermal shirt (Size "XXL") and a pair of green plaid shorts with a sewn-in Costume Collection tag. The costume exhibits some staining.

Estimate: $8,000 - 16,000



95
Mark Stetson Collection:
Tyrell Corporation Headquarters Building Facade Model Miniature with Neon Illumination
Blade Runner (1982)

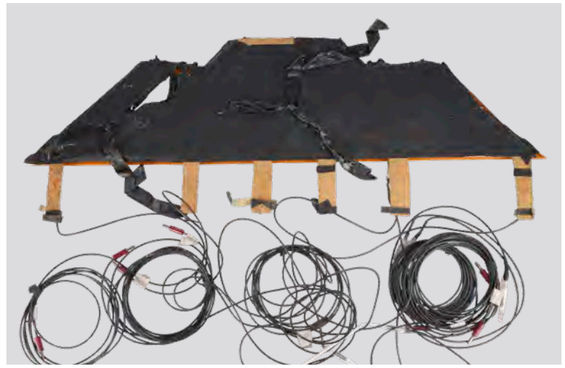
A Tyrell Corporation Headquarters building facade model miniature with neon illumination from Ridley Scott's Blade Runner. A highly notable building in the 2019 Los Angeles skyline during the film's opening cityscape montage was the Tyrell Corporation pyramid.

Model miniatures were used to depict the hellish, imposing cityscape without using a fully realized model miniature for wide shots. While a large pyramid model was created for the Tyrell Corporation building, "flat" facade photograph-based models of various sizes were created for shots in which multiple pyramids were depicted.

This is among the largest and most detailed of those Tyrell Pyramid facade miniatures. It is constructed from amber-color acrylic with six legs, black backing, and a decal applied across the front. The model is installed with a neon lighting system, originally operated via the original electrical wires glued and taped to the facade, that would illuminate the small white speckles throughout the pyramid. The wiring has since been cut, rendering the system currently nonfunctional, and the miniature exhibits glue residue and tears along the edge of the decal. Dimensions: 36" x 12.5" x 1.5" (91.5 cm x 31.75 cm x 4 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



Back of model miniature

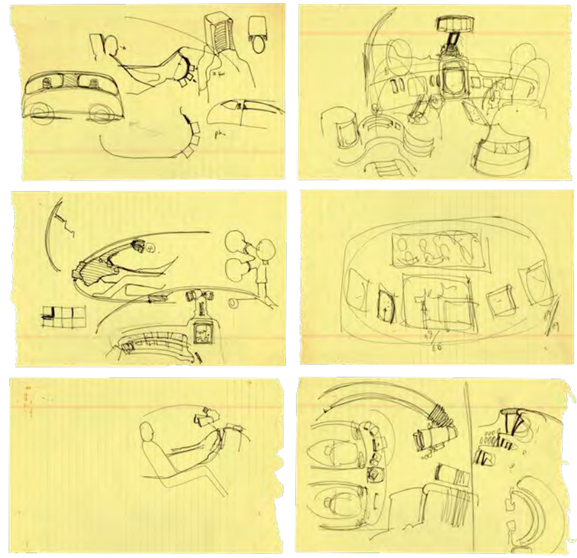
96
Mark Stetson Collection:
Set of Six Hand-Drawn Ridley Scott Spinner "Ridleygram" Sketches
Blade Runner (1982)

A set of six hand-drawn Ridley Scott Spinner "Ridleygram" sketches from Scott's Blade Runner. Scott used his signature quick "Ridleygrams" during production to outline shots he further refined during the filming process. Sketches such as these were used to communicate details and shots of the futuristic Spinner vehicle.

This lot consists of six pages of paper featuring hand-drawn sketches in black ink. These sketches exhibit ripped edges and mild discoloration. Dimensions: 13.25" x 8.75" (33.75 cm x 22.25 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $2,500 - 5,000





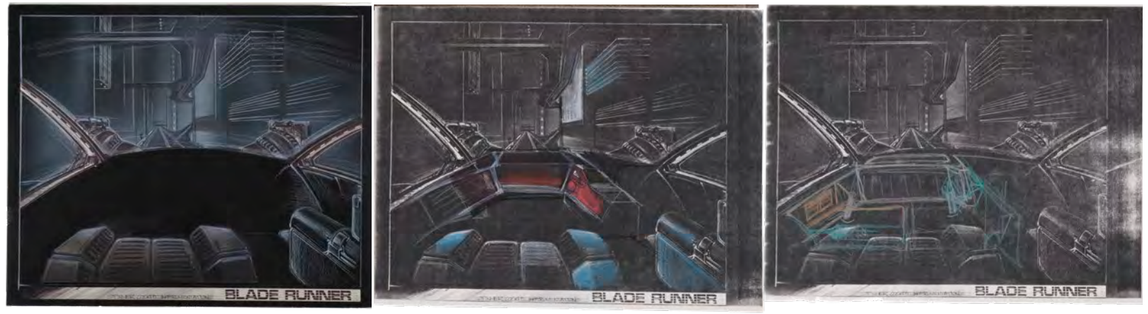
97
Mark Stetson Collection:
Collection of 14 Hand-Embellished Mark Stetson Spinner Concept Art Prints with 19 Prints, 12 Full-Size Spinner Decals, and Five Behind-the-Scenes Photos
Blade Runner (1982)

A collection of 14 hand-embellished prints of Spinner concept art designed by chief model maker Mark Stetson along with 19 prints, 12 full-size Spinner decals, and five behind-the-scenes photos from the production of Ridley Scott's Blade Runner. Decals designed by Stetson were applied to various sets and props throughout the dystopian city of Los Angeles, especially those found on the side of the Spinner vehicles driven by Rick Deckard (Harrison Ford) and others.

This lot consists of two printed concept artworks on boards hand-embellished by Stetson; 12 hand-embellished concept artworks on paper; 19 cockpit control panel concept design prints on paper; a pair of handwritten design notes in graphite; five black-and-white, behind-the-scenes photos attached to artboard; eight assorted decals designed by Stetson for a full-size Spinner; and four sheets of Spinner decals. This lot exhibits creasing, lifted adhesive, and discoloration from transferring. Dimensions: (largest) 20" x 15" (51 cm x 38.25 cm)

Sold without copyright; see notice in the Buyer's Guide.

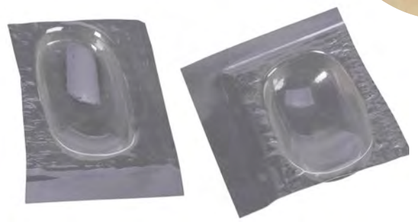
Estimate: $1,500 - 3,000





Production rubber mold for 4" Spinner





98
Mark Stetson Collection:
Set of 4" Spinner Model Miniature Molds with Hand-Built Master Pattern and Two Unfinished Castings
Blade Runner (1982)

A set of molds for a 4" Spinner model miniature with a hand-built master pattern and two unfinished Spinner castings from Ridley Scott's Blade Runner. Rick Deckard (Harrison Ford) and residents of polluted 2019 Los Angeles drove Spinner vehicles through the crowded airways. Designed by futurist Syd Mead and built by model maker Bill George, the high-tech vehicles were known by their generic name "Spinner," which Mead described as being a vehicle that directs air downward to create lift.

This lot consists of various molding elements designed to be used together to create a Spinner model miniature: a two-part rubber mold for the main body of the 4" Spinner vehicle; an open-faced mold engraved "Blade Runner" for the Spinner's cannons, which were ultimately unseen in the final cut; and a dome-shaped buck for creating the clear plastic canopies of the Spinner. Also included are a hand-fabricated gray master pattern casting from which the Spinner mold was made; a white Spinner casting made by production; a yellow Spinner casting made from the original mold after production; and two untrimmed vacuum-formed plastic canopy pulls, which together demonstrate what the two-part mold and buck would be used by production to create. The lot exhibits discoloration, a buildup of grime, and a split down one half of the two-part Spinner mold. Dimensions: (approx.) 5" x 6" x 3" (12.75 cm x 15.25 cm x 7.75 cm)

Estimate: $2,000 - 4,000



Hand-built Master Pattern



Production-made casting.



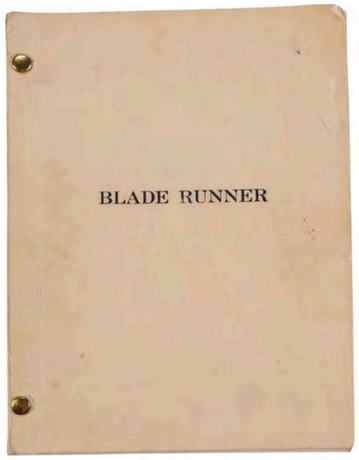
Casting made after production

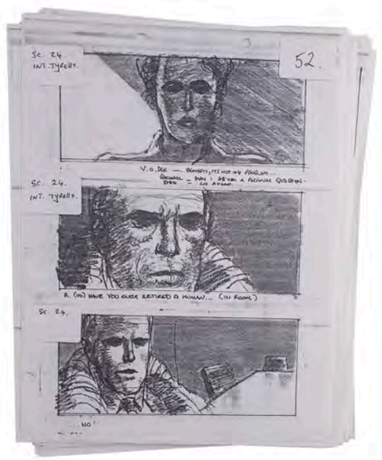
99
Mark Stetson Collection:
Bound Original Screenplay with 125 Printed Storyboard Pages
Blade Runner (1982)

A bound original screenplay with 125 pages of printed storyboard from the production of Ridley Scott's Blade Runner. Based on the novel Do Androids Dream of Electric Sheep? by Philip K. Dick, Hampton Fancher and David Peoples wrote the script, while the storyboards are originals printed for internal distribution by production.

The brass brad-bound, 130-page screenplay is dated "December 22, 1980" and features "228" hand-written on the title page's upper right corner. References to "NEKKO Corporation," an early version of the "TYRELL Corporation" seen in the finalized script, appear throughout, as well as Rick Deckard's (Harrison Ford) voiceovers. The printed storyboard pages are dated "March 4, 1981" and feature printed annotations throughout. This script exhibits missing pages and the storyboards exhibit discoloration from age and fading from the print process. Dimensions: (each) 11" x 8" x 0.5" (28.5 cm x 23 cm x 1.5 cm)

Estimate: $2,000 - 4,000







100
Mark Stetson Collection:
35mm VFX Production Photography Slide Archive
Blade Runner (1982)

An archive of 35mm VFX photography slides from the production of Ridley Scott's Blade Runner. Assembled to document the film's extensive visual effects and model miniature work, these color slides are believed to have been shot by Entertainment Effects Group (EEG) chief model maker Mark Stetson.

This rare archive originates from Stetson's personal collection. It consists of 350 slides contained in a 22-page vinyl binder, many of which are unpublished and have never been seen publicly, as well as a pair of photo negatives. This lot exhibits some discoloration on the side of the binder. Dimensions: (largest) 12" x 11" x 2.5" (30.5 cm x 28 cm x 6.5 cm)

Estimate: $2,000 - 4,000





101
2A5 License Plate ∆
Blade Runner (1982)

A 2A5 license plate from Ridley Scott's Blade Runner. The hovering vehicles known as spinners that were driven by the citizens of 2019 Los Angeles were outfitted with futuristic license plates.

This lot consists of a metal license plate with a large barcode, "2A5," yellow striping, and a red rectangle containing characters simulating Japanese Kanji. It exhibits paint loss, discoloration, grime, and adhesive residue on the back. Dimensions: 8" x 6" x 0.25" (20.5 cm x 15.25 cm x 0.75 cm)

Estimate: $2,500 - 5,000





102
Colonel F.E. Cochrane's (Malcolm McDowell) Hugh-500 Helicopter Mode Miniature
Blue Thunder (1983)

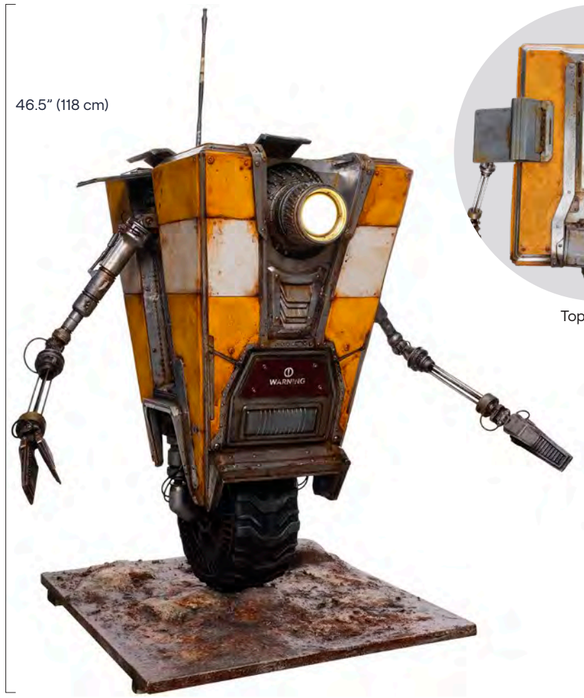
Colonel F.E. Cochrane's (Malcolm McDowell) Hugh-500 helicopter mode miniature from John Badham's Blue Thunder. After discovering Cochrane was a conspirator in the illegal use of the military-grade combat aircraft Blue Thunder and becoming a suspect in Officer Richard Lymangood's (Daniel Stern) murder, Frank Murphy (Roy Scheider) hijacked the Blue Thunder and deterred two F-16 jets causing Cochrane to fly a Hugh-500 helicopter to bring him down to avoid revealing his conspirator status.

In 1984, film editors Frank Morriss and Edward M. Abroms were nominated for Academy Awards® for Best Film Editing and Badham was nominated for a Jupiter Award® for Best International Film.

This lot consists of a camouflage green fiberglass Hugh-500 helicopter model miniature with plexiglass windows; large black painted wooden blades; small black painted resin blades; a resin fin; metal armatures; and internal cable wire components with the base marked "#2." The sides are decorated with black resin cannon blasters. This lot has not been tested for functionality and exhibits restoration to the tail and the fins. Dimensions: 48" x 19" x 16" (122 cm x 48.25 cm x 40.75 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000





Top of robot

103
Light-Up Promotional Claptrap (Jack Black) Robot Replica
Borderlands (2024)

A light-up promotional Claptrap (Jack Black) robot replica from Eli Roth's Borderlands. Returning to her home planet, Pandora, Lilith (Cate Blanchett) encountered Claptrap, a robot programmed for her by a mysterious benefactor. Claptrap assisted and accompanied Lilith as she sought Tina (Ariana Greenblatt), then played her a message from her mother (Haley Bennett).

Claptrap was entirely CGI, but for the film's release, a few life-size Claptraps were built for promotional use. Gary J. Tunnicliffe created the replicas, plus one more that was built to film quality with lights and recorded lines of dialogue.

This lot consists of one metal, fiberglass, and plastic static replica robot. It comes mounted to a display base made to resemble Pandora's uneven, unpaved ground. It exhibits intentionally distressing, covered in grime. It is powered by an AC adapter that plugs into the base. Dimensions: 24" x 38" x 46.5" (60.96 cm x 96.52 cm x 118.11 cm)

Additional Provenance: A letter of authenticity from Gary Tunnicliffe.

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $6,000 - 12,000

104
Framed Hand-Illustrated Poster Artwork
Bon Voyage, Charlie Brown (And Don't Come Back!!) (1980)

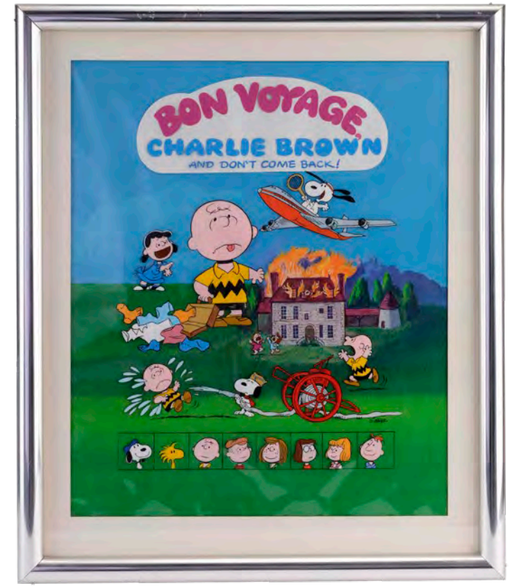
Framed poster artwork hand-illustrated for the promotion of Bill Melendez's Bon Voyage, Charlie Brown (and Don't Come Back!!). In the film, Violette Honfleur (Roseline Rubens) accidentally set the Chateau du Mal Voisin aflame while Charlie Brown (Arrin Skelley), Linus Van Pelt (Daniel Anderson), and the rest of the Peanuts gang were visiting France.

Bon Voyage was the final Peanuts feature to be released during renowned Peanuts franchise mastermind and artist Charles Schulz's lifetime; and this artwork is believed to be the only final piece that Schulz had ever done in this unique medium, in color, and signed by Schulz. In addition to creating the final one-sheet for the film, Schulz also wrote the script based on his own experiences as a soldier stationed overseas during World War II.

This artwork, designed by Spiros Angelikas, depicts a montage of the various Peanuts hand-painted on acetate and applied to a painted canvas background beneath cut-outs of the title. It is signed by Schulz in the bottom right corner. The artwork comes mounted behind glass in a custom construction paper-backed frame affixed with a hanging wire. The backing exhibits minor punctures and the animation acetate exhibits some subtle lifting from the canvas.
Dimensions: 22" x 26" x 1" (56 cm x 66 cm x 2.5 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $9,000 - 18,000





105
Rollergirl's (Heather Graham) Roller Skates, Necklace, Shorts, and Socks
Boogie Nights (1997)

Rollergirl's (Heather Graham) roller skates, necklace, shorts, and socks from Paul Thomas Anderson's Boogie Nights. Rollergirl rollerskated in her waitressing costume while working for Jack Horner (Burt Reynolds) and Amber Waves (Julianne Moore) at the Hot Traxx club. Multiple pairs of vintage Jogger Reidell skates were obtained for the production.

This lot consists of a pair of green cotton high-waisted shorts with floral and butterfly embroidery; a pair of brown suede and black rubber Jogger Reidell roller skates; brown and yellow wool knee-high socks; a metal and enamel rainbow cloud necklace on a gold-color metal chain; three production tags; and six wardrobe breakdown pages for Rollergirl and Dirk Diggler (Mark Wahlberg). This lot exhibits wear to the suede on the skates. Dimensions: (pages) 8.5" x 11" x 0.25" (21.75 cm x 28 cm x 0.75 cm)

Additional Provenance: A Letter of Authenticity from costume designer Linda S. Cormany.

Estimate: $6,000 - 12,000





106
Walter White's (Bryan Cranston) Hazmat Costume
Breaking Bad (2008-2013)

Walter White's (Bryan Cranston) hazmat costume from Vince Gilligan's series Breaking Bad. White and Jesse Pinkman's (Aaron Paul) wore their yellow hazmat suits while cooking meth throughout Seasons 3 through 5, and their distinctive 3M respirator masks with pink filters while working in Gustavo "Gus" Fring's (Giancarlo Esposito) superlab throughout Seasons 3 and 4.

This lot consists of one yellow synthetic fabric zip-up hooded hazmat suit hand-marked "Walt" and tagged "7706ZG," a NIOSH-approved 3M respirator mask marked "WW" with and tagged "7706ZG," and a pair of blue rubber gloves marked "WW". Also included is a commercially-made latex mask made in the likeness of Cranston as White, not from production.

Additional Provenance: A Certificate of Authenticity from Sony Pictures Television.

Estimate: $5,000 - 10,000

107
Jesse Pinkman's (Aaron Paul) Hazmat Costume
Breaking Bad (T.V. Series, 2008-2013)

Jesse Pinkman's (Aaron Paul) hazmat costume from Vince Gilligan's series Breaking Bad. Pinkman and Walter White (Bryan Cranston) wore their yellow hazmat suits while cooking meth throughout Seasons 3 through 5, and their distinctive 3M respirator masks with pink filters while they worked in Gustavo "Gus" Fring's (Giancarlo Esposito) superlab throughout Seasons 3 and 4.

This lot consists of one yellow synthetic fabric zip-up hooded hazmat suit hand-marked "Jesse" with matching rubber boots, a NIOSH-approved 3M respirator mask with a paper tag marked "Jesse," and a pair of blue rubber gloves. The boots exhibit minor staining.

Estimate: $3,000 - 6,000



108
Walter White's (Bryan Cranston) Bathrobe
Breaking Bad (2008-2013)

Walter White's (Bryan Cranston) bathrobe from Vince Gilligan's Breaking Bad. In the Season 3 episode "No Mas," White wore his bathrobe while he burned a pile of money in a grill in his backyard before immediately regretting it and pushing the grill into the pool, jumping in after it when his robe caught on fire.

This beige wool bathrobe, which features a two-pocket front and a matching belt, is hand-marked "FP" on the inside of the collar. It exhibits some minor discoloration from use.

Estimate: $4,000 - 8,000



109
Walter White's (Bryan Cranston) Underwear
Breaking Bad (2008-2013)

Walter White's underwear from Vince Gilligan's series Breaking Bad. White (as played by Bryan Cranston) wore his iconic tighty-whities throughout the series, starting when he first cooked crystal meth with Jesse Pinkman (as played by Aaron Paul) in the pilot episode. Matching underwear also appeared in White's closet throughout the series.

This pair of white men's cotton and polyester Towncraft briefs (Size 40) features a white elastic waistband with blue and goldenrod details. The elasticity is somewhat lost.

Additional Provenance: A Certificate of Authenticity from Sony Pictures Television.

Estimate: $3,000 - 6,000





110
Chuck Noland's (Tom Hanks) Production-Made Distressed Wilson Volleyball
Cast Away (2000)

Chuck Noland's (Tom Hanks) production-made distressed Wilson volleyball from Robert Zemeckis' Cast Away. During his four years stranded alone on a desert island following a plane crash, Noland created Wilson, his only companion, out of a volleyball he found in one of several FedEx packages that washed ashore. Both Noland and Wilson became more disheveled throughout the film, with Noland ultimately forced to scream an apology when he abandoned his dearest friend in an attempt to return to civilian life on a raft.

During development on the film, screenwriter William Broyles, Jr. intentionally stranded himself on a beach to simulate the experiences of his lead character. According to Broyles, a soccer ball washed ashore during this process, ultimately resulting in the creation of Wilson.

Upon release, Cast Away became the third-highest-grossing film of 2000, earning more than $429 million in worldwide box office receipts and two Academy Award® nominations, including one for Hanks. In its wake, Wilson - a piquant reminder in the film of Noland's life with Kelly Frears (Helen Hunt) and symbol of his indestructible fortitude - became a beloved pop culture icon, earning Teen Choice and MTV Movie + TV Award® nominations for its "performance" as well as the first-and-only Critics Choice Award for Best Inanimate Object.

Only 12 Wilsons are believed to have been made for the production. The Wilson Sporting Goods Company made a special run of volleyballs for the production that, unlike the standard ball, only had "Wilson" printed on one side of the ball. The team behind the Wilson props worked with survival expert Steve Watts to put together the Wilsons using only tools Chuck had on the island, including palm fronds, petiole, and driftwood gathered from local parks and beaches. The end result was a collaborative effort between Set Decoration, Paint, Props, the Art Department, and even Tom Hanks himself.

Originating from a crew member, this volleyball is believed to have been used during the shooting of the final ocean scene off the coast of Cloudbreak Island in Fiji. The most notable features of this Wilson are its stitched mouth and mohawk-like stalk "hair," alterations made during its time in Fiji which differ from most of the Wilsons seen throughout the film and make this unique Wilson a rarity.

Made from off-white leather, the volleyball is intentionally heavily distressed by production to appear worn, waterlogged, and dirtied. It features a faded brown-and-red "face" representing Chuck's bloody handprint painted on front; a fabric-stitched "mouth" at center; and tobacco stalks inserted to the torn-open top to resemble hair. Dimensions: 8" x 7.25" x 10.25" (20.5 cm x 18 cm x 26.75 cm)

Estimate: $20,000 - 40,000

111
Chuck Noland's (Tom Hanks)
Raft Costume
Cast Away (2000)

Chuck Noland's (Tom Hanks) raft costume from Robert Zemeckis' Cast Away. Chuck's attempt to escape the island was thwarted by the incoming waves, which injured him and forced him to take refuge in a nearby cave.

The costume features an unsized cotton shirt by Kenneth Cole New York, size "38 34" cotton pants by The J. Peterman Company converted into shorts, and rubber Nike Airliner sneakers (Size 9). "Failed Raft Attempt" is handwritten in black marker on a label pinned to the shirt. "Y (9) 8" is handwritten in black marker on the inside of both trainers' tongues. All components have been intentionally distressed and dirtied to correlate with the increased dishevelment of the character and deterioration of his clothes by this point in the film's plot. The shorts have also been embellished with faux blood.

Estimate: $2,500 - 5,000







112
Candyman/Daniel Robitaille's (Tony Todd) Bloodied Costume
Candyman: Farewell To The Flesh (1995)

Candyman/Daniel Robitaille's (Tony Todd) bloodied costume from Bill Condon's Candyman: Farewell to the Flesh. A vengeful spirit with a hook arm, Candyman was summoned when his name was chanted by non-believers, who he then killed with his hook. After Annie (Kelly Rowan) invoked Candyman, he stalked her throughout the film and killed those around her as she discovered her hidden heritage and relationship to the spirit.

Inspired by Hellraiser's creator Clive Barker's short story The Forbidden, Candyman: Farewell to Flesh ranked second in the U.S. box office during its opening weekend. Despite opening to mixed reviews, the franchise is regarded as a cult classic. A prolific actor, Todd was nominated for a Fangoria Chainsaw Award and a Critics Choice Award for his portrayal of The Candyman. He appeared in all four films.

Originating from Grammy Pictures, this costume consists of a bloodied overcoat and an SFX prosthetic hook arm. The interior of the arm contains metal cables, and a tube labeled "Clippard / 3814-6." Also included are eight 8" x 11" (20.25 cm x 28 cm) promotional stills from the film. Production intentionally distressed the coat and arm prosthetic to appear bloodied. This lot exhibits mild ripping on the edge of the arm and bleach discoloration in spots on the front of the coat and on the interior.

Estimate: $25,000 - 50,000





113
Catwoman's (Halle Berry) Whip
Catwoman (2004)

Catwoman's (Halle Berry) whip from Pitof's Catwoman. Patience Phillips, granted cat-like abilities upon being revived by a Egyptian Mau cat named Midnight, becomes the vigilante Catwoman and uses her signature whip in her pursuit of those who wronged her. Berry trained with whip coach Alex Green to gain the whip-cracking skills needed to portray Catwoman.

This lot consists of one braided black leather whip with a dark brown leather fall and a brown popper. The fall exhibits some discoloration and the popper exhibits fraying from use and age. Dimensions: 144" x 1.5" x 1.5" (366 cm x 4 cm x 4 cm)

Estimate: $3,000 - 6,000



114
Catherine Deane's (Jennifer Lopez) Mind-Link Costume
The Cell (2000)

Catherine Deane's (Jennifer Lopez) mind-link costume from Tarsem Singh's The Cell. Dr. Deane tried experimental therapy with comatose patients by entering patient's minds in virtual reality, including the comatose serial killer Carl Stargher (Vincent D'Onofrio), whose last victim remained missing. Deane wore her musculature-like bodysuit in the research facility as she was connected to Stargher.

Designed by Academy Award®-winner Eiko Ishioka, this full-body suit is made of red foam rubber latex over a stretch fabric with a zip-closure on the back. Ishioka is known to use red in costuming, both as being a "difficult" color to work with, but also for the symbolism it evokes. This suit features "A" labeled on the interior, production-made holes on the sides for a harness, a resin port-like attachment where the suit connected to the virtual reality device, and boots labeled "Catherine." The costume is accompanied by a Vince Vaughn-autographed 11" x 9" (28 cm x 23 cm) one sheet poster, and 10 additional promotional stills. This costume exhibits discoloration due to age, and foam fragility that should be handled with care.

Estimate: $3,000 - 6,000



115
Perseus' Stunt Costume
Clash Of The Titans (2010)

Perseus' stunt costume from Louis Leterrier's Clash of the Titans. Perseus (Sam Worthington) wore his costume throughout the film as he battled the minions of the underworld to prevent Hades from conquering heaven and Earth.

Clash of the Titans was among the most successful films of 2010 and a nominee for Best Fantasy Film at the 2011 Saturn Awards®. It has since grown to be among the 100 highest-grossing films in world history with worldwide grosses of more than $493 million.

This costume for Worthington's stunt double consists of a black compression Nike Pro shirt with brown wool sleeves sewn over it; a matching brown wool skirt labeled "Perseus Picture DBL"; a brown leather overshirt; brown leather and gold-color metal arm guards with brown leather straps engraved "R" and "L"; matching brown leather and gold-color metal shin guards with brown leather straps labeled "Perseus DBL R" and "Perseus DBL L" and marked "RIGHT" and "LEFT"; brown leather sandals with brown leather straps marked "45"; and five pages of wardrobe continuity sheets. This lot exhibits fraying leather on the shin guards and a missing cuirass.

Estimate: $5,000 - 10,000



116
Perseus' (Sam Worthington) Metal Sword
Clash Of The Titans (2010)

Perseus' (Sam Worthington) metal sword from Louis Leterrier's Clash of the Titans. Perseus carried his sword as he accompanied the King's Guard on their quest to defeat the Kraken and used it when practicing with Draco (Mads Mikkelsen). He wielded it during battle with the giant scorpions through to his duel with Medusa until he lost it against Calibos (Jason Flemyng).

Made of cast metal and painted bronze-color, this sword's grip features intricate cutouts and a fishtail pommel. A three-headed serpent device is present on both sides of the guard, the emblem of the city of Argos. Production intentionally distressed this sword to give it the appearance of aged bronze and battle damage. This lot exhibits scuffing and scratches.
Dimensions: 27.75" x 2.5" x 3.25" (70.5 cm x 6.5 cm x 8.5 cm)

Estimate: $4,000 - 8,000



117
Michael Newman's (Adam Sandler) Universal Remote
Click (2006)

Michael Newman's (Adam Sandler) universal remote from Frank Coraci's Click. Wanting a universal remote to simplify his life, rising architect Michael met Morty (Christopher Walken) - a mysterious character from the Beyond section of Bed Bath & Beyond - and received one. Michael used it to soar in his career, which caused significant strains on his family relationships.

Click received an Academy Award® for the groundbreaking old age makeup reflecting Michael's sudden, destructive transformation. It earned Sandler a Kid's Choice Award® for Favorite Male Movie Star and is regarded as one of his most acclaimed comedy performances.

This static, custom, hard plastic remote control is painted metallic blue and chrome-color with control buttons "Menu," "Slow," and "Mute" - all functions used in the film. It features a round front screen intended to display the current operating function of the remote. The screen exhibits scratching and smudging, as well as paint chipping near the chrome detailing on its right side.
Dimensions: 7" x 2.5" x 2" (18 cm x 6.5 cm x 5 cm)

Estimate: $5,000 - 10,000



Album / Alamy Stock Photo

118
Ellie Arroway's (Jodie Foster) Hero Pod Suit with Armor
Contact (1997)

Ellie Arroway's (Jodie Foster) hero pod suit with armor from Robert Zemeckis' science fiction drama film Contact. Ellie wore her costume while using Hadden's (John Hurt) machine to attempt communication with extraterrestrials.

The costume consists of a purple jumpsuit, a pair of Nike padded boots, a pair of gloves, and a white T-shirt (Size S). Included amongst the armor components are a resin breastplate with clip-on attachments, all of which have been painted to resemble metal. Also included are numerous spare parts, including spare gloves and a number of costume labels. One label reads "Contact Jodie Foster Ellie Arroway Hero pod suit w/ armor ch. 29 sc. 146-192," another attached to the jumpsuit reads "Hero Podsuit Ellie," and two additional labels read "Contact belt piece to attach to armor belt" and "Contact gloves cut for easy removal sc 186." The clip-on armor pieces have broken, and the T-shirt has been stained by purple dye in the time since their use on production. The rubber soles of the boots have crumbled away in places.

Estimate: $7,500 - 15,000



Photo 12 / Alamy Stock Photo









Pictorial Press Ltd / Alamy Stock Photo

119
Captain Frank Ramsey's (Gene Hackman) Service Khaki Uniform
Crimson Tide (1995)

Captain Frank Ramsey's (Gene Hackman) khaki service uniform from Tony Scott's Crimson Tide. Ramsey wore his uniform as he met with Lieutenant Commander Ron Hunter (Denzel Washington) who was recommended to him as his new "XO" (executive officer) as they prepared for war against Russia.

In 1996, Denzel Washington won an Image Award® for Outstanding Lead Actor in a Motion Picture and was nominated for a MTV Movie Award® for Best Male Performance.

This lot consists of a khaki polyester Flying Cross short-sleeve button down shirt (Size XL) marked "GH" and "Gene Hackman"; matching khaki polyester Flying Cross pants (Size 38R) marked "6"; a khaki polyester military dress hat with a gold- and silver-color painted rubber eagle marked "CRC"; a khaki wrapped leather belt with a gold-color metal buckle embossed "USS Alabama SSBN 731" and marked "6"; black wool socks; and black dress shoes marked "WCC." The shirt features Ramsey's name pin and various ranking pins. This lot exhibits minor black stains to the pants.

Estimate: $5,000 - 10,000

120
Lieutenant Commander Ron Hunter's (Denzel Washington) Service Khaki Uniform
Crimson Tide (1995)

Lieutenant Commander Ron Hunter's (Denzel Washington) service khaki uniform from Tony Scott's Crimson Tide. Hunter wore his uniform aboard the USS Alabama submarine under the command of Captain Frank Ramsey (Gene Hackman) as his new "XO" (executive officer) as they prepared for war against Russia.

In 1996, Denzel Washington won an Image Award® for Outstanding Lead Actor in a Motion Picture and was nominated for a MTV Movie Award® for Best Male Performance.

This lot consists of a khaki polyester Flying Cross short sleeve button down shirt marked "CRCUSN XL"; a pair of matching khaki polyester Flying Cross pants marked "D. Washington"; a khaki polyester military dress hat with a gold and silver tone painted rubber eagle marked "CRC"; a khaki nylon belt with a gold tone metal buckle embossed with a Navy Submarine Supply Badge marked "15"; a pair of black wool socks; and a pair of black Western Costume Co. dress shoes marked "WCC 1007452." This shirt features Hunter's name pin and a Navy Submarine Supply Badge pin. This lot exhibits minor black stains to the shirt's left sleeve.

Estimate: $5,000 - 10,000



121
Hand-Painted Bruno Napoli Preliminary Poster Artwork ∆
The Dark Crystal (1982)

A piece of hand-painted preliminary poster artwork from the promotion of Frank Oz's and Jim Henson's fantasy film The Dark Crystal.

Featuring a unique world entirely of Henson's and Oz's creation, this cult classic concerned the quest of a Gelfling boy named Jen to repair the titular Dark Crystal and restore balance to his planet, Thra.

Italian artist Bruno Napoli was commissioned to design the film's European poster, with this piece being one of the final concepts considered by the production before they settled on the final version. Hand-painted by Napoli, it differs only slightly from the final design. The same characters are present, and their poses and positioning are almost exactly the same, although the color tones were altered for the final version. Dimensions: 13.25" x 10" (33.75 cm x 25.5 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $8,000 - 16,000

13.25"
(33.75 cm)



122
Skeksis Staff Head and Ferrule
The Dark Crystal (1982)

The head and ferrule of a Skeksis staff from Jim Henson's and Frank Oz's The Dark Crystal. The evil lizard-like creatures carried staffs in various scenes throughout the film as they used a powerful crystal to hold the power throughout Thra and attempted to stop young Gelfling Jen (Jim Henson) from retrieving a missing shard that would restore the crystal to its original powers, removing the Skeksis from power.

This lot consists of a "patina" color painted resin coated metal staff head with a red resin gem in the center; and a gray sculpted resin staff ferrule with spikes protruding from the sides. This lot exhibits chipped and cracked resin pieces on the head exposing the metal under interior. Dimensions: (largest) 8.5" x 6.5" x 2" (21.75 cm x 16.5 cm x 5 cm)

Estimate: $4,000 - 8,000



123
Deadpool's (Ryan Reynolds) Production-Made Mask ∆
Deadpool (2016)

Deadpool's (Ryan Reynolds) mask from the production of Tim Miller's Deadpool. "Merc with a mouth" Wade Wilson assumed the persona and costume of Deadpool to assassinate Ajax (Ed Skrein), who activated his regenerative mutant powers as a guise to cure Wade's cancer.

Following the completion of filming, this textured red-and-black spandex and polyester blend mask was assembled for display using original production components. While never worn onscreen, it is identical to the Deadpool masks seen in the final cut.

The mask features a zipper closure on the back with white hard mesh lenses marked "Remove (Protects)" installed via magnets on the collar padding. The lenses are designed to be removable for the performer's comfort. The mask was intentionally distressed to appear battle-damaged. It exhibits discoloration around the neck.

Estimate: $12,000 - 24,000



124
Deadpool's (Ryan Reynolds)
Stunt Desert Eagle Mark XIX ∆
Deadpool & Wolverine (2024)

Deadpool's (Ryan Reynolds) stunt Desert Eagle Mark XIX from Shawn Levy's superhero film Deadpool & Wolverine. Deadpool carried a pair of Desert Eagles throughout the film and used them as some of his primary weapons.

The foam rubber weapon features Deadpool's logo on the magazine baseplate and the words "Smile - Wait For The Flash" circling the barrel in gold-color lettering. Dimensions: 10.5" x 1.75" x 6" (27 cm x 4.5 cm x 15.5 cm)

Restricted ownership; see replica firearm notice in the Buyer's Guide.

Estimate: $3,000 - 6,000



125
John McClane's (Bruce Willis) Costume
Die Hard With A Vengeance (1995)

John McClane's (Bruce Willis) costume from John McTiernan's Die Hard: With a Vengeance. McClane wore his casual outfit for the majority of the film after being saved on the streets of Harlem by Zeus (Samuel L. Jackson).

Die Hard with a Vengeance was nominated for three awards while winning a Broadcast Music Inc Award® for BMI Film Music Award to Michael Kamen and a Golden Screen Award® in Germany for ticket sales.

The costume consists of McClane's trademark white cotton tank top, a collared cotton plaid shirt, khaki pants, and a brown leather belt. Distressed for use during production, the shirt, tank top, and pants are covered in fake blood stains and oil marks. The shirt has intentional tears to the right shoulder, chest pocket and left side, as do the knees of the pants. Included with the costume are two handwritten production tags.

Estimate: $12,000 - 24,000







126
Danny Torrance's (Ewan McGregor) Lightweight Axe
Doctor Sleep (2019)

Danny Torrance's (Ewan McGregor) lightweight axe from Mike Flanagan's Doctor Sleep. Danny wielded his axe - a reference to the infamous axe his father Jack (Jack Nicholson) once used to break down Danny's mother Wendy's (Shelley Duvall) door in Stanley Kubrick's The Shining - in his climactic final battle with Rosie the Hat (Rebecca Ferguson) at the Overlook Hotel. Lightweight axes were used in the sequence at McGregor's personal request.

This detailed rubber axe is hand-painted, textured, and finished to appear as if its handle is wood and its head is made from gleaming steel. It is intentionally distressed by production to appear aged with nicks in the handle and rust applied to the blade. Dimensions: 43" x 12" x 1.25" (86.5 cm x 30.5 cm x 3.25 cm)

Estimate: $8,000 - 16,000



127
True Knot "Steam" Canister
Doctor Sleep (2019)

A True Knot "steam" canister from Mike Flanagan's horror sequel Doctor Sleep. The True Knot, a cult of psychics led by Rose the Hat (Rebecca Ferguson), collected "steam" in canisters by torturing and killing children who had the Shining. The True Knot used this "steam" to extend their lives. Rose breathed in steam to heal her wounds before the climactic fight against Danny (Ewan McGregor) and Abra (Kyliegh Curran).

This canister is made of resin painted to resemble chromed metal. It is fixed in an "open" position. This lot exhibits minor scratches and discoloration. Dimensions: 8.25" x 4" x 4" (21 cm x 10 cm x 10 cm)

Estimate: $5,000 - 10,000







128
Goofy Walkaround Character Costume Head
Disneyland / Walt Disney World Theme Parks



A head from a Goofy walkaround character costume created for a Disney theme park. It is unknown which specific park as the heads are used interchangeably between parks.

Walkaround characters have been a staple of Disney theme parks experience since the opening of Disneyland in Anaheim, California on July 17, 1955. The walkaround characters represent popular characters from Disney films, television series, and cartoons, and interact with park fans, sign autographs, and pose for pictures. Original key costume pieces from walkaround characters are exceedingly rare, with this head believed to originate from the 1990s or possibly even earlier.

This detailed fiberglass head features a hand-painted beige face with four rubber whiskers around the snout and two above the forehead, a black fiberglass nose, black faux fur around the sides and back of the head, black faux fur ears, an open pink mouth with two large white teeth in the front and a mesh vent in the back, white eyes with black translucent pupils for the wearer's visibility, and lashless eyelids on a spring mechanism that bounce when the performer moves. The interior features padded suspension for wearing.

The head exhibits minor chips and cracks, most notably on one of the left side whiskers, which has been glued back into place; fur around the right jaw which has come undone; and a missing hat, which is believed to have been a separate piece from the head itself.

Estimate: $10,000 - 20,000



129
Judge Alvarez's (Edwin Perry) Screen-Matched Costume ∆
Dredd (2012)

Judge Alvarez's (Edwin Perry) screen-matched costume from Pete Travis' Dredd. Judge Alvarez wore his costume as he entered the Ma-Ma clan's tower block to annihilate Judge Dredd (Sylvester Stallone) and Judge Anderson (Olivia Thirlby). This costume screen-matches to the various scuffs and material imperfections, most notably when Judge Alvarez and the other Judges appeared at the Peachtrees.

Based on the comic strip Judge Dredd, this film was produced by British studio DNA Films that shot it digitally and primarily in 3D using RED MX, SI2K, and Phantom Flex high-speed cameras for certain slow-motion sequences, which produced more than 4,000 frames per second. Critics responded favorably to the film's casting, visual effects, and action sequences. It earned more than $41 million in the box office and was nominated for 14 awards, winning two.

The costume is made of a fiberglass helmet; a black leather jacket, and matching leather pants both labeled "E. Perry"; black leather gloves with illegible writing; hero body armor with Alvarez's distinctive judge badge labeled "Perry"; and leather Judge boots. A belt set accompanies the costume, comprised of a belt with an eagle buckle, a foam stunt Lawgiver in a plastic and fiberglass holster, rubber stunt magazine pouches, plastic zipcuffs and a holder, a stunt knife, a flashbang pouch with flashbangs, a gas grenade in a pouch, a medical pouch, and a breech explosive and pouch. This lot exhibits minor discoloration to the vest and minor worn leather on the pants.

Estimate: $15,000 - 30,000







Cinematic / Alamy Stock Photo

130
Jim Morrison's (Val Kilmer) Snakeskin Suit ∆
The Doors (1991)

Jim Morrison's (Val Kilmer) snakeskin suit from Oliver Stone's The Doors. Morrison wore his snakeskin suit during performances, photoshoots, and a wild night on the town.

Kilmer's portrayal of Morrison was critically praised and considered one of the greatest performances of his career. In addition to Kilmer's in-depth personal preparation for the role, a great attention to detail was put into recreating Morrison's famous wardrobe by costume designer Marlene Stewart.

This lot consists of a button-up brown snakeskin jacket with a gray synthetic-blend fabric liner sewn-in Marc Hart Beverly Hills tag, and a matching pair of pants with a metal buckle. The suit exhibits minor wear from use and age.

Estimate: $4,000 - 8,000



131
The Costumi d'Arte Collection: Gabriel Feraud's (Harvey Keitel) Costume
The Duellists (1977)

Gabriel Feraud's (Harvey Keitel) costume from Ridley Scott's historical drama The Duellists. Feraud wore his costume throughout the film, often donning his officer's uniform for his many meetings with his rival Armand d'Hubert (Keith Carradine). The film was widely praised for the accuracy of its Napoleonic-era uniforms. This lot comes from the archives of the Italian costume company Costumi d'Arte.

The costume comprises a faux-fur-trimmed green outer jacket; a green inner jacket; a pair of red trousers; a decorative red belt; and a shako hat. Both jackets and the trousers have "Keitel" handwritten on labels, and the outer jacket and trousers are both labelled size "48". The outer jacket features tassel details and golden-corded detailing down the front. The shako is lined with foam and features a metal insignia on the front engraved with the number "7" and an image of an eagle. It also has metal chin scales, a blue, red and white cockade, and decorative rope details. Inside the hat are two stickers on which "56" and "box 8 arte" are handwritten. Some of the jacket's fur is thinning in places.

Estimate: $10,000 - 20,000







Atlaspix / Alamy Stock Photo

132
“Captain America” Wyatt’s (Peter Fonda) Screen-Matched Helmet
Easy Rider (1969)

Captain America Wyatt’s (Peter Fonda) screen-matched helmet from Dennis Hopper’s Easy Rider. Wyatt carried his helmet attached to his similarly designed Panhead chopper motorcycle throughout the film. He later wore the helmet as he rode with befriended lawyer George Hanson (Jack Nicholson). This helmet screen-matches to the scenes where Wyatt is riding his matching Panhead chopper motorcycle, most notably with Hanson, based on the scuffing and dings.

Considered the iconic counterculture film of the 1960s, Easy Rider was nominated for two Academy Awards®, won a Cannes Film Festival award for Best First Work, and was inducted into the Library of Congress’ National Film Registry for its impact on global culture. The motorcycle’s destruction was considered a groundbreaking, transgressive representation of widening political fissures between the popular hippie movement of the time and repressive mainstream American culture, and remains one of the most acclaimed sequences ever put to celluloid.

This lot consists of a red, white, and blue stars and stripes Bell Toptex fiberglass helmet (Size 7 1/2) with a foam padding interior and a leather and brown nylon chin strap. Included with the helmet is a manila envelope marked “Easy Rider” with 10 black-and-white photo stills with two featuring handwritten notes on the back, seven with typed notes adhered to the back, and one with typed and handwritten notes; a color photo of the helmet being worn; and a folded envelope with a paperclip marked “Helmet Paint.”

This lot exhibits extremely fragile paint that is prone to chipping, hardened foam padding causing flaking and cracking material, and discoloration and worn material on the photos, though it is believed that the paint could be sympathetically restored should a buyer wish to do so. Dimensions: (photos) 8” x 10” (20.5 cm x 25.5 cm)

Estimate: $10,000 - 20,000



25.5” (65 cm)



8” (20.5 cm)

133
Matted Hand-Embellished Final Newspaper Ad Slick Artwork Print ∆
E.T. The Extra-Terrestrial (1982)

Printed final artwork created and hand-embellished for newspaper ad slicks from the promotion of Steven Spielberg’s E.T. the Extra-Terrestrial. Artwork of E.T. (Pat Welsh) and Elliott (Henry Thomas) biking over the moon was created by the B.D. Fox & Friends agency and featured throughout the film’s marketing campaign, including on the hugely popular US one-sheets.

So beloved was the “Bike Over the Moon” image, as it would later become known, that Spielberg later adopted it for the logo of his production company, Amblin, despite the director having rejected posters featuring the artwork for wider dissemination during the promotional campaign out of concern that it revealed too much about the plot.

This artwork was created by hand-painting over a black-and-white printed image of the B.D. Fox & Friends poster. The hand-embellishments were likely completed by an ad agency for better reproduction in monochromatic print publications, including newspapers, with airbrushed embellishments added for final approval. Missing from the print are text elements, including the title and tagline, which were intended to be added later. This artwork was then run in many newspaper publications advertising the film and its showtimes, representing a unique part of the history of its groundbreakingly successful advertising campaign. The print comes backed with white matte board which exhibits some staining and bent corners. Dimensions: 29.5” x 25.5” (75 cm x 65 cm)

Sold without copyright; see notice in the Buyer’s Guide.

Estimate: $4,000 - 8,000

134
Hand-Drawn Carlo Rambaldi E.T. Waving Sketch
E.T. The Extra-Terrestrial (1982)

A sketch of E.T. waving hand-drawn by Carlo Rambaldi. Legendary makeup and special effects artist Rambaldi won three Academy Awards®, including one for his design of the mechanical xenomorph head in Ridley Scott’s Alien and another for his creation of the titular alien botanist of Steven Spielberg’s E.T. the Extra-Terrestrial. In 2017, he was inducted into the Visual Effects Society Hall of Fame.

After a massively successful theatrical run, E.T. went on to become the highest-grossing motion picture of all time in 1983 and to sell more than 15 million E.T. dolls in its first year of release. Inspiring more than $1 billion in merchandising sales, the character is today known worldwide as one of the most beloved in all of science-fiction cinema, and is widely considered Rambaldi’s signature creation.

Created in 1990 as a personal gift, this sketch is rendered, inscribed “To Brian,” dated “90,” and signed in the bottom right corner by Rambaldi in colored pencil on paper. The top and right edges of the paper exhibit liquid damage and residue. Dimensions: 8” x 10” (20.5 cm x 25.5 cm)

Sold without copyright; see notice in the Buyer’s Guide.

Estimate: $2,000 - 4,000



135
Rita Vrataski's (Emily Blunt) Sword
Edge Of Tomorrow (2014)

Rita Vrataski's (Emily Blunt) sword from Doug Liman's Edge of Tomorrow. Vrataski, the "Angel of Verdun," carried her sword on the battlefield during Major William Cage's (Tom Cruise) first day of combat and became the poster girl for the war, frequently pictured with the unique weapon of choice.

The weapon is made of a black-painted urethane in the shape of a helicopter tail rotor blade with foil fixed along the narrow edge of the blade to resemble sharpened metal and has a serial number "2321.S514476-35/UN" stenciled down one side with "POS 53". Additionally, the end of the blade features a red stripe to simulate an abrasion strip. Its hilt is wrapped in black electrical tape with a faux steel guard and pommel on either end. A distressed UDF sticker near the hilt includes information on the fictional vehicle the blade originated from. Production intentionally distressed this weapon to appear well-used in battle with grime, chips in the foil made to simulate nicking, and scuffing on the electrical tape. It exhibits chipped paint and pitting from the molding process, as well as lifted adhesive. Dimensions: 48" x 6.25" x 2.5" (122 cm x 16 cm x 6 cm)

Estimate: $15,000 - 30,000



136
Major William Cage's (Tom Cruise) Screen-Matched United Defense Force (UDF) ExoSuit Helmet
Edge Of Tomorrow (2014)

Major William Cage's (Tom Cruise) screen-matched United Defense Force (UDF) ExoSuit helmet from Doug Liman's Edge of Tomorrow. After his demotion, Cage wore his helmet when he joined a unit of ExoSuit-clad UDF Soldiers in their battle against invading aliens - a scenario he relived over and over again, despite it culminating each time in his death. Distinctive points of distress intentionally applied to the front and left sides of this helmet by production screen-match to Cage's first run of the battle in which he saw Rita Vrataski (Emily Blunt), the Angel of Verdun, die.

This helmet is constructed from resin with foam inner padding and nylon straps. It is painted gray to resemble metal with effects applied to appear well-worn and battle-damaged. It exhibits a tear on one side over the ear covering shell.
Dimensions: 12" x 12" x 12" (30.5 cm x 30.5 cm x 30.5 cm)

Estimate: $5,000 - 10,000



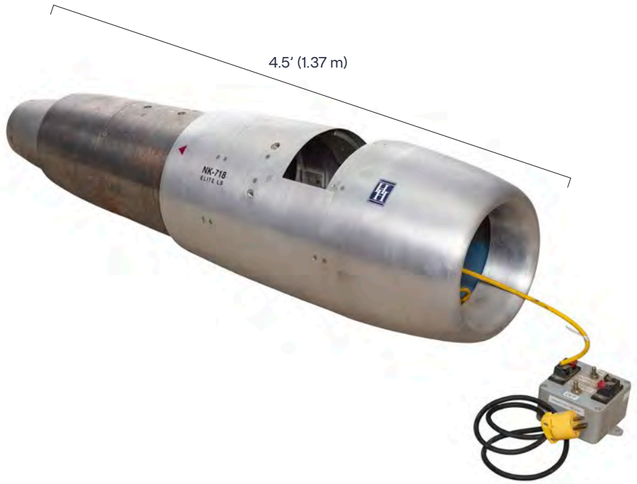
137
Major William Cage's (Tom Cruise) Light-Up Claymore
Edge Of Tomorrow (2014)

Major William Cage's (Tom Cruise) light-up claymore from Doug Liman's Edge of Tomorrow. Cage used an anti-personnel mine to destroy the large Mimic on the French beach, and was subsequently covered in the creature's blood which caused him to relive the same day repeatedly.

This claymore is made of resin with metal and rubber components. It features handles, not usually on claymores, and is debossed with "Front Toward Enemy." The lights are activated when the pin is pulled. This lot exhibits chipped paint. Dimensions: 2.75" x 10.5" x 7.25" (7 cm x 27 cm x 18.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $3,000 - 6,000







138
Santa's (Ed Asner) Pyro Special Effects Kringle 3000 Sleigh Jet Engine
Elf (2003)

Santa's (Ed Asner) pyro special effects Kringle 3000 sleigh jet engine from Jon Favreau's Elf. The Kringle 3000 jet engine Papa Elf (Bob Newhart) created to supply Santa's sleigh with extra power in light of recent low Christmas spirit caught fire and crashed in Central Park, leaving Buddy (Will Ferrell) to fix it while avoiding the park's Rangers.

Elf was nominated for multiple prestigious awards upon release and was one of 2003's most successful films with more than $220 million in box office receipts. In the years since, it has emerged as a modern Christmas classic, with Buddy widely considered star Ferrell's signature comedic role.

This jet engine was designed for pyrotechnic effects shots in which it appeared to be aflame. It features an aluminum compressor with steel paneling for withstanding extreme heat; a metal turbine with black and red vinyl stickers applied throughout; and a hatch window to allow access to cables concealed on the interior. Following production, the engine was decommissioned, though some of the mechanical pyro stems, including its internal electronics, remain.

Also included are nine metal hoses, 30 rubber spacers, two rubber machine belts, eight metal mount supports, a fan replacement, one mount replacement, a tub of fan blades, and a wooden shipping crate labeled "Hero Jet #2." The turbine exhibits rust marks from the burning of fuel, and the engine's wiring is cut, rendering it currently nonfunctional.
Dimensions: 54" x 15" x 15.5" (137.25 cm x 38.25 cm x 39.5 cm)

Contains electrical and mechanical components; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000



Front of card



Interior of card

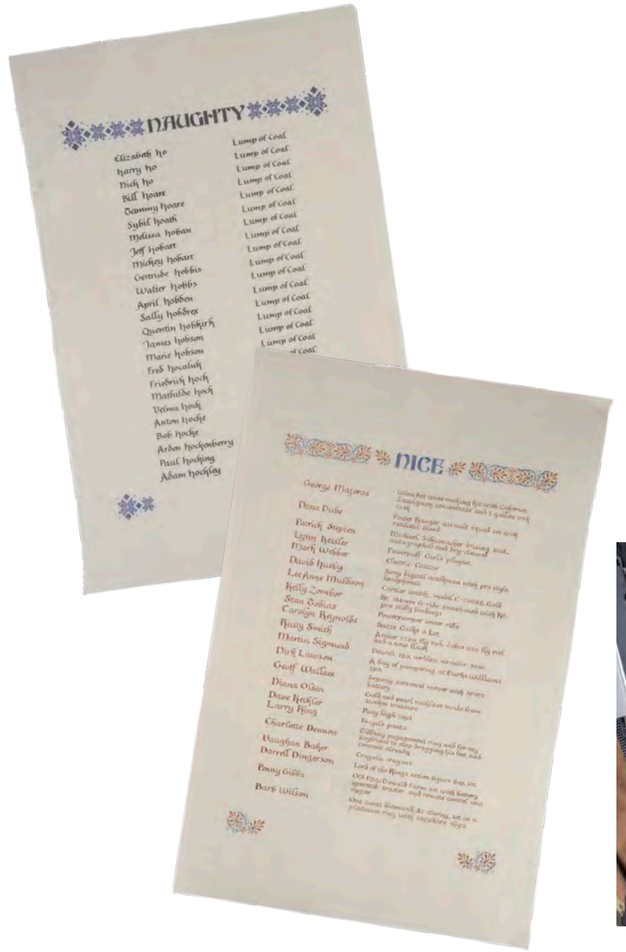
139
Production-Made Walter Hobbs' (James Caan) "To Dad, Love Buddy" Backup Card with Photo
Elf (2003)

Production-made Walter Hobbs' (James Caan) "To Dad, Love Buddy" backup card with photo from Jon Favreau's Elf. Buddy (Will Ferrell) wrote a card to his father Walter along with a photo of Walter with his ex-girlfriend Susan Wells (Jane Bradbury) and gifted him a festive lingerie set.This second card was created by production but was ultimately unused in the film's final cut.

Created by Favreau, this lot consists of a white cardstock card with writings and illustrations rendered in crayons; and a black-and-white photo of a younger Walter and Susan. The card was created by production as an alternate that differed from the original with the inside card reading "Love Buddy XOXO."
The card exhibits crayon residue and minor discoloration.
Dimensions: 6" x 9" x 0.25" (15.25 cm x 23 cm x 0.75 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000







140
Santa's (Ed Asner) "Naughty" and "Nice" List Pages
Elf (2003)

Santa's (Ed Asner) pair of "Naughty" and "Nice" list pages from Jon Favreau's Elf. Michael Hobbs (Daniel Tay) read from Santa's "Naughty" and "Nice" lists on New York 1 news when he shared anchorwoman Charlotte Denon's (Claire Lautier) on-air wish that viewers would regain their Christmas spirit.

This lot consists of two double-sided pages - one headlined "Naughty" and one headlined "Nice" - printed on cream-color paper. Denon (misspelled as "Dennon") is named among others on the "Nice" list, as well as those with surnames beginning with "H" including Buddy's (Will Ferrell) half-brother Michael Hobbs on the "Nice" list. Their father Walter Hobbs (James Caan) is named on the "Naughty" list. Both sheets exhibit minor discoloration and wrinkled edges.
Dimensions: (each) 11" x 17" (28 cm x 43.25 cm)

Estimate: $3,000 - 6,000

141
Agent C.M. Kruger's (Sharlto Copley) Camouflage Costume and H.U.L.C. Suit
Elysium (2013)

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

Elysium won a Leo Award® for Best Visual Effects in a Motion Picture awarded to Peter Muyzers, Andrew Chapman, Shawn Walsh, and Cabral Rock.

This costume consists of a olive green foam-padded tactical vest with a black cotton undershirt, flexible urethane-armored fingerless gloves, camouflage-pattern cotton pants, a urethane ankle sheath, a charcoal-color rubber knife, black leather lace-up boots, and a flexible urethane H.U.L.C. exoskeleton painted silver-color and black to appear electronic and affixed with two metal carabiners, fastening straps, and metal bolts for securing to the costume components.
The costume and suit exhibit intentional distressing from production with some bolts and urethane hardware missing or loose; and also exhibits restorations to certain areas.

Estimate: $6,000 - 12,000





142
Crowe's (Josh Blacker) Costume
Elysium (2013)

Crowe's (Josh Blacker) costume from Neill Blomkamp's Elysium. Crowe wore his costume while he hunted Max Da Costa (Matt Damon) with his fellow mercenaries.

This costume features a Weta Workshop light blue zip-up jacket with cut off sleeves; a black webbed foam, rubber, and plastic chest armor with red and black wires and compartments; a black cotton tank top from Jockey (Size L); black and beige fingerless gloves; light blue pants; black knee and shin guards with one marked "STUNT R"; black lace-up Danner army boots (Size 9) marked "#11 Crowe"; and a black resin gun and holster labeled "Crowe." Production intentionally distressed this costume to appear dirty and well-worn. This lot exhibits frayed fabric and discoloration on the interior, especially along the waistband.

Contains electronics; see electronics notice in the Buyer's Guide.

Ownership may be restricted in some countries; see replica firearm notice in Buyer's Guide.

Estimate: $4,000 - 8,000

143
Jeriba "Jerry" Shigan's (Louis Gossett, Jr.) Screen-Matched Pilot Costume with Drac Head Appliance
Enemy Mine (1985)

Jeriba "Jerry" Shigan's (Louis Gossett, Jr.) screen-matched pilot costume with a Drac head appliance from Wolfgang Petersen's Enemy Mine. Jerry, a Drac pilot, wore his signature pilot's costume after crash-landing on Fyrine IV along with his human nemesis Willis E. Davidge (Dennis Quaid). Creasing in the leather around the collar and chest on this costume screen-match to shots of Jerry on the volcano planet.

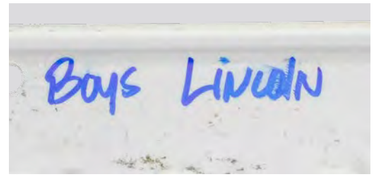
This lot consists of a leather jumpsuit with chainmail detailing along the shoulders, back panels, and removable chest panel; a pair of matching three-toed boots, each hand-marked "Size 12 1/2" along its sole; and a foam latex Drac head makeup appliance with textured reptilian scaling, a translucent base plate made of resin, and hand-painted vein patterning. The interior of the appliance is hand-marked "Lou" and "WUN UV TOO (1 of 2) 3-6-85." The appliance's plate is cracked, and both the head and jumpsuit exhibit some tearing and discoloration from production wear and age. Dimensions: (appliance) 13" x 6" x 8" (33 cm x 15 cm x 20 cm)

Estimate: $2,500 - 5,000





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144
Johnny "Drama" Chase's (Kevin Dillon) 1965 Lincoln Continental License Plate
Entourage (2004-2011)

A license plate from Johnny "Drama" Chase's (Kevin Dillon) 1965 Lincoln Continental from the series Entourage. A distinctive New York license plate appeared on Chase's 1965 Lincoln Continental, and was featured prominently in the opening credits and throughout the series.

This plastic New York license plate is painted yellow and black with the number "QSV-11427," 11427 being the zip code for Queens Village, New York, where Vincent Chase (Adrian Grenier) and his friends grew up. It is hand-marked "Boys Lincoln" in blue on the back. It exhibits some paint loss from use.
Dimensions: 12" x 6" x 0.25" (30.5 cm x 15.25 cm x 0.75 cm)

Estimate: $3,000 - 6,000



145
James Cameron's "Aquaman" Chairback with Aquaman Action Figure
Entourage (2004-2011)

James Cameron's "Aquaman" chairback with an Aquaman action figure from Doug Ellin's Entourage. In the Season 2 episode "The Abyss," Vincent Chase (Adrian Grenier) met with his Aquaman director James Cameron (as himself) in Cameron's office, which was filled with a variety of Cameron's props and promotional material from the development of the project.

This lot consists of one canvas chairback printed with a stylized "Aquaman" production logo on one side and "James Cameron" on the other, as well as a custom plastic action figure of Chase's Aquaman. This lot exhibits chipped paint and discoloration on the action figure.
Dimensions: (largest) 10.5" x 7" x 2" (26.75 cm x 18 cm x 5 cm)

Estimate: $2,000 - 4,000



10.5"
(26.75 cm)

146
Justin's Stunt Light-Up USAC Spacesuit
Event Horizon (1997)

Justin's stunt light-up USAC spacesuit from Paul W.S. Anderson's Event Horizon. Lewis and Clark chief engineer Justin (Jack Noseworthy) wore his personalized United States Aerospace Command spacesuit when he, Captain S. J. Miller (Laurence Fishburne), and medical technician Peters (Kathleen Quinlan) searched the Event Horizon for survivors, only for the Ensign F.M. to be sucked into a dimensional portal in the ship's core.

Event Horizon was nominated for Best Movie of 1998 by the International Horror Guild, while star Sam Neill was individually nominated for a Fangoria Chainsaw Award® for Best Actor. In the years since its release, the film has become revered as a cult classic, with Variety naming it among the greatest 100 horror films ever made.

Designed by renowned sci-fi costumer John Mollo and constructed from a variety of scientifically-based fabrics and materials, this ornately detailed stunt costume consists of a hand-painted, foam-padded helmet with lights on each side labeled "Justin 5"; an Atmostec backpack with a built-in cooling fan and a "Kontex Brava EVA Suits" decal labeled "Justin 5"; an MBD chest plate with affixed tubing; a spacesuit jacket hand-marked "Justin Double" and applied with American flag, "Lewis and Clark," and "Justin" patches; matching spacesuit pants hand-marked "Sam Neill"; a mesh tank top inset with a cooling tube; matching mesh shorts hand-marked "Tom"; spacesuit gloves; a spacesuit belt marked "DJ" with a USAC pouch hand-marked "Top DJ Double; a spacesuit belt hand-marked "Gugu 1"; a loose USAC pouch hand-marked "DJ"; and heavy-duty spacesuit boots hand-marked "Sean/Paul" on the interior, likely for actor Sean Pertwee (Smith) and stuntperson Paul Jennings.

The helmet, backpack and chest plate light-up through cables when connected to an outlet. The boots light-up with 9V batteries, illuminating the front and outside panels. This costume is intentionally and extensively distressed by production with discoloration and grime applied throughout the fabrics. It also exhibits internal stains throughout the suit from wear and paint flaking to the helmet and backpack from age. The current functionality of wiring in the helmet, backpack, and chest plate backpack remains untested.

Contains electronics; see electronics notice in the Buyer's Guide

Estimate: $15,000 - 30,000



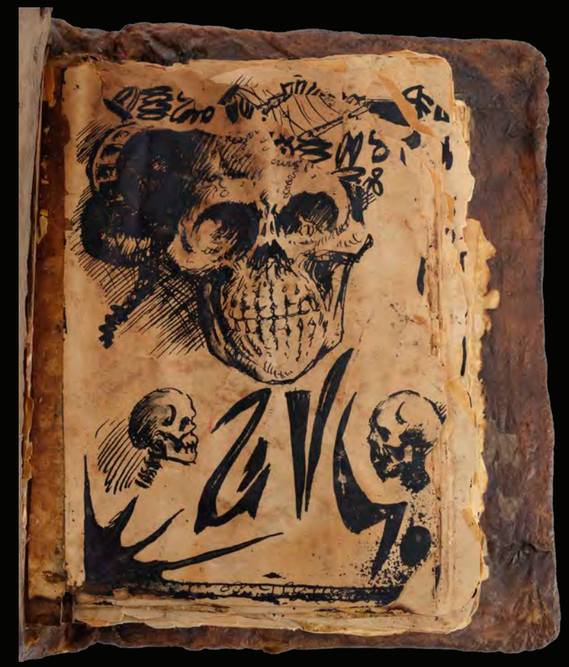


THE **TOM SULLIVAN** COLLECTION

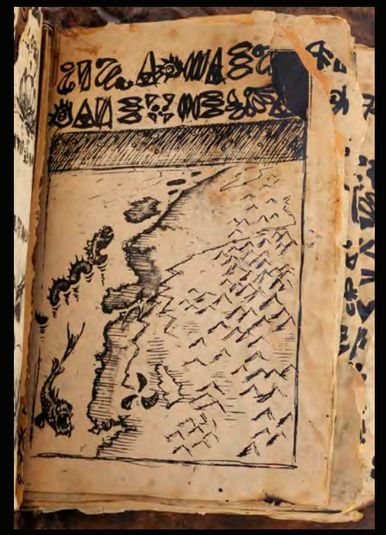
Special effects maestro Tom Sullivan first met director Sam Raimi in the mid-19s, forming an immediate bond over their mutual love of practical effects in filmmaking. Soon after, Raimi asked Sullivan to create special effects for his 1978 horror short Within the Woods, starring a young Bruce Campbell. It was through this acclaimed short film that funding was secured to create a feature-length adaptation, The Evil Dead, for which Sullivan again played a vital role in the special effects and art direction. His most celebrated contribution to the horror classic was the iconic Necronomicon Ex-Mortis, the Book of the Dead, for which Sullivan was not only essential in the design and construction, but also in the hand-illustration of all the intricate artwork and symbols written throughout its internal pages. The symbols used in the Necronomicon - an alphabet Sullivan called "Bullscrit," a humorous combination of the words "Sanskrit" and "Bullshit" - were of the artist's own creation. After the franchise-birthing success of the film, Sullivan continued to collaborate with Raimi on its sequels, Evil Dead II and Army of Darkness, and worked on other horror films such as Chris Walas' The Fly II and Michael Spence's The Dread. Propstore is pleased to present select artifacts from Sullivan's personal collection, reflecting decades of work on the productions of the extraordinary Evil Dead films, including rare surviving pieces from the Within the Woods short that started it all, hand-drawn Necronomicon pages, original Deadite make-up appliances, a Kandarian dagger, and the only Necronomicon Ex-Mortis (then called the Naturom Demonto) from the first Evil Dead film known to exist today. Additional lots from this collection will appear in Days 2 and 3 of this auction.







147
Tom Sullivan Collection: Stunt Necronomicon Ex-Mortis
Evil Dead II (1987)



A stunt Necronomicon Ex-Mortis from Sam Raimi's Evil Dead II. Archaeologist Raymond Knowby (John Peaks) discovered the ancient book known as the Necronomicon Ex-Mortis or "Book of the Dead" with his family, began to study it, and made recordings of reciting the passages, which unleashed the evil force of the Kandarian Demon.

Created by horror and science-fiction writer H.P. Lovecraft for the 1924 short story The Hound, the Necronomicon was featured in all three films of the original Evil Dead trilogy. Evil Dead II, the higher-budget horror-comedy sequel to Raimi's cult classic horror film The Evil Dead, launched the careers of director Raimi and star Bruce Campbell, solidifying their status as horror legends. The sequel introduced a number of the franchise's most celebrated elements, including Ash Williams' (Campbell) stump-mounted chainsaw hand and a redesign of the Necronomicon that many fans consider to be its most memorable and iconic iteration.

This stunt Necronomicon book comes from the personal collection of special effects artist Tom Sullivan. It features a slip latex cover cast from a mold taken from one of Sullivan's original sculptures, mounted over a cardboard inner shell. The cover depicts a grotesque face with two eyes, a small nose, and a gaping mouth, and it is painted in a mix of brown and burnt umber acrylics.

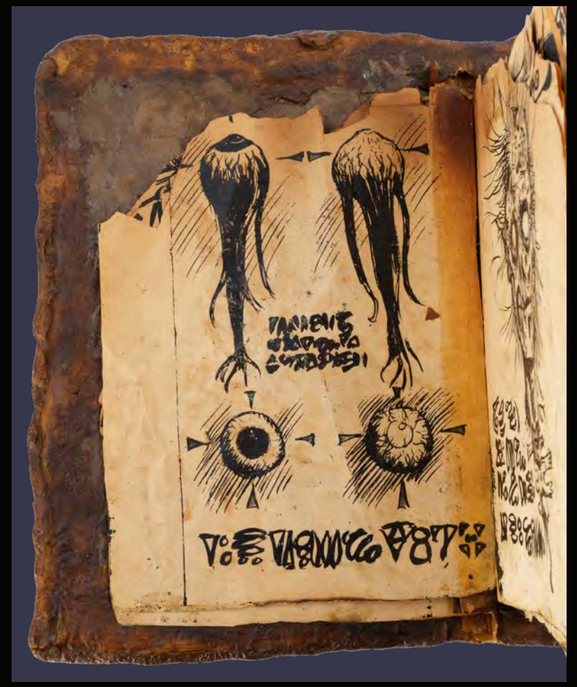
The book contains 20 pages of parchment-colored paper, which were aged by production through a process of soaking in tea, air-drying, and baking in an oven. According to Sullivan, four stunt copies and one hero version of the Necronomicon were created for Evil Dead II, with the stunt versions assembled by Sullivan himself, and bookbinding assistance provided by Brian Rae. Many of the pages in the Evil Dead II book were enlarged reproductions from the original Evil Dead Necronomicon. A few new illustrations were also created for the sequel, and photocopies of those artworks were incorporated into the stunt book.

Some of the middle pages have become unattached from the binding, and this Necronomicon exhibits fragility in the binding, slip latex, and paper, and should be handled with care.
Dimensions: 8" x 10.5" x 2.5" (20.25 cm x 26.75 cm x 6.5 cm)

Sold without copyright; see notice in the Buyer's Guide.

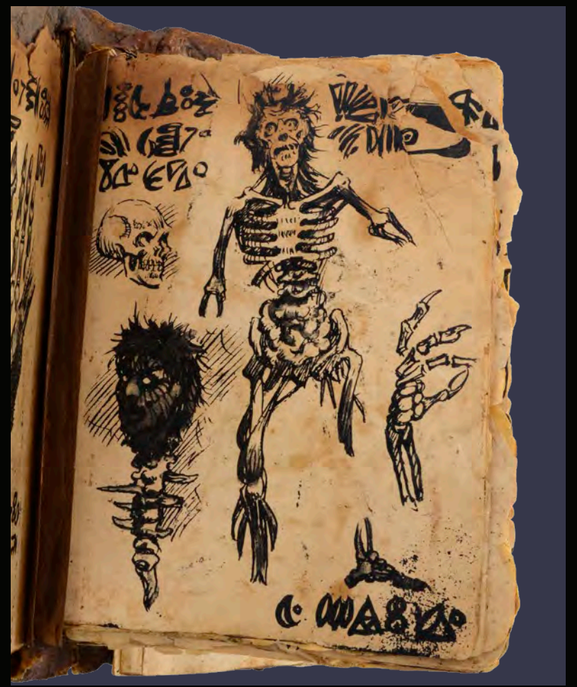
Additional Provenance: Letter of Authenticity from Tom Sullivan.

Estimate: $50,000 - 100,000



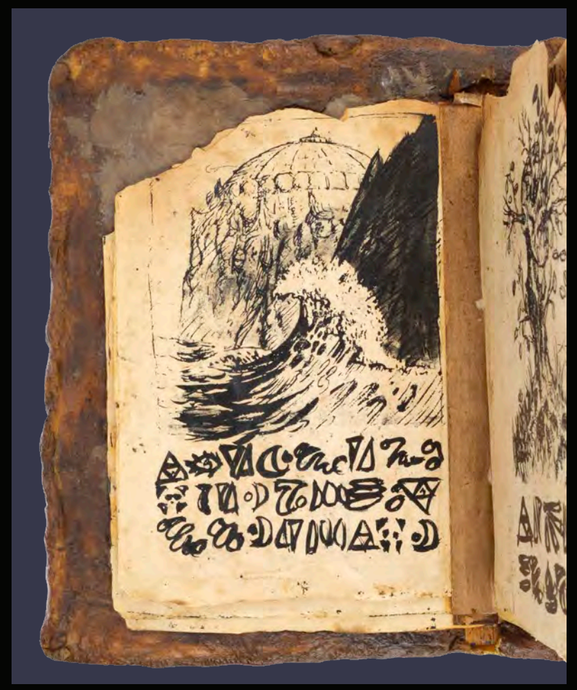






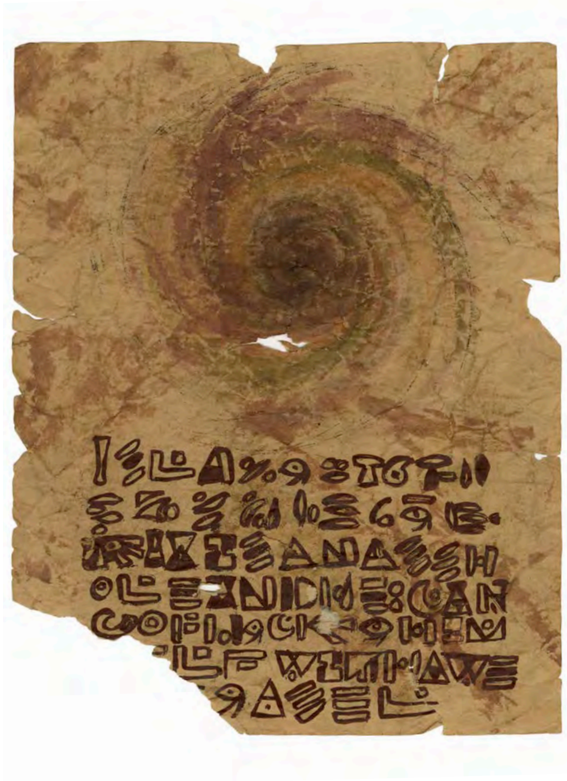












148
Tom Sullivan Collection:
Screen-Matched Hand-Illustrated Tom Sullivan Lost Necronomicon Ex-Mortis Castle Kandar Page
Evil Dead II (1987)

A lost Necronomicon Ex-Mortis page depicting Castle Kandar, hand-illustrated by Tom Sullivan for Sam Raimi's Evil Dead II. Ash Williams (Bruce Campbell) and Annie Knowby (Sarah Berry) looked through lost Necronomicon pages Annie recovered from an archaeological dig at the ruins of Castle Kandar by Annie Knowby (Sarah Berry). Later, Ash used the lost pages to defeat the evil forces in the cabinPoints of purposeful distressing applied to this page screen-match to a close-up of the page when Ash and Annie are looking through the loose pages. Made from thin beige paper, this page originates from the personal collection of special effects artist Tom Sullivan. It features an illustration of a large castle on a cliffside with ancient symbols. In addition to the stains and creasing intentionally applied for production, the page exhibits some additional creasing and tearing from use and age. Dimensions: 6" x 8" (15.25 cm x 20.5 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $2,500 - 5,000

149
Tom Sullivan Collection:
Hand-Illustrated Tom Sullivan Lost Necronomicon Ex-Mortis Vortex Page
Evil Dead II (1987)

A lost Necronomicon Ex-Mortis page depicting a vortex hand-illustrated by Tom Sullivan for Sam Raimi's Evil Dead II. Lost Necronomicon pages were brought back from an archaeological dig by Annie Knowby (Sarah Berry) and later used by Ash (Bruce Campbell) to defeat the evil forces in the cabin.

This page, from the personal collection of special effects artist Tom Sullivan, is made of thin beige paper that has been purposefully distressed with brown stains and tears. It features an illustration of a swirling vortex and ancient symbols. The page exhibits some additional creasing and tearing from use and age, as well as small white splotches on the back. Dimensions: 6.5" x 8" (16.75 cm x 20.5 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $2,500 - 5,000

150
Tom Sullivan Collection:
Hand-Illustrated Tom Sullivan Lost Necronomicon Ex-Mortis Winged Deadite Page
Evil Dead II (1987)

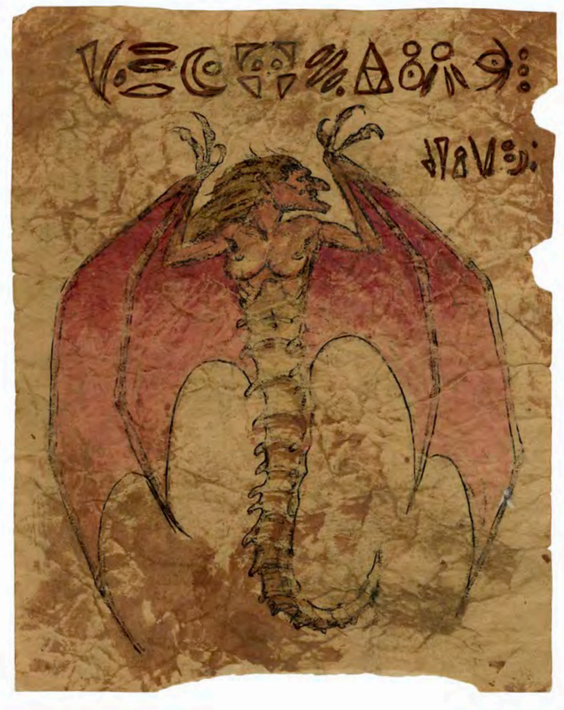
A lost Necronomicon Ex-Mortis page depicting a winged Deadite hand-illustrated by Tom Sullivan for Sam Raimi's Evil Dead II. Lost Necronomicon pages were brought back from an archaeological dig by Annie Knowby (Sarah Berry) and later used by Ash (Bruce Campbell) to defeat the evil forces in the cabin.

This page, from the personal collection of special effects artist Tom Sullivan, is made of thin beige paper that has been purposefully distressed with brown stains and tears. It features an illustration of a bare-chested Deadite with long hair, red wings, a segmented spine-like tail, and ancient symbols. The page exhibits some additional creasing and tearing from use and age.
Dimensions: 6" x 8" (15.25 cm x 20.5 cm)

Sold without copyright; see notice in the Buyer's Guide.

Additional Provenance: Letter of Authenticity from Tom Sullivan.

Estimate: $2,500 - 5,000



34.25" (87 cm)



151
Hand-Painted Bob Kayganich
Forest Canopy at Night
Matte Painting
Evil Dead II (1987)

A signed matte painting of a forest canopy at night hand-painted by matte painter Bob Kayganich for Sam Raimi's Evil Dead II. Ash Williams (Bruce Campbell) was flung through the forest canopy while possessed by demons, only for them to be pushed out of his body by the daylight.
While created for production, this matte painting went ultimately unseen in the final cut.

This matte painting of a forest canopy at night is rendered in mixed media on art board. It is hand-marked "Evil Dead II" on the border and is signed by Kayganich. The board exhibits some warping and frayed fibers on the back from adhesive residue.
Dimensions: 34.25" x 28" (87 cm x 71.25 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $2,500 - 5,000

152
Ash Williams' (Bruce Campbell) Chainsaw
Ash Vs Evil Dead (T.V. Series, 2015-2018)

Ash Williams' (Bruce Campbell) chainsaw from Ash vs Evil Dead. Ash first donned his signature chainsaw weapon at the end of the premiere episode "El Jefe" (101) as he fought his possessed neighbor. He continued to wield his chainsaw intermittently throughout the rest of the series as he battled the forces of the dead and demons alike.

This metal chainsaw features wood and plastic components. It has a pullable twine pull-cord, features a metal teeth chain, and wooden handlebar in the interior. Production intentionally distressed this chainsaw, such as a tape-wrapped handle, to appear well-used and covered in grime. This lot exhibits chipped paint, frayed fibers, and a buildup of grime on the interior. Dimensions: 32" x 11" x 10" (81.5 cm x 28 cm x 25.5 cm)

Blade was dulled after production in order for it to be sold as a collectible.

Estimate: $6,000 - 12,000



153
Colt Seavers' (Justin Eaton)
Stunt Miami Vice Jacket
The Fall Guy (2024)

Colt Seavers' (Justin Eaton) stunt Miami Vice jacket from David Leitch's The Fall Guy. Stunt double Colt Seavers (Ryan Gosling) wore his jackets as he began his search for Tom Ryder (Aaron Taylor-Johnson) who he did stunts for, and as he fought with Tom's girlfriend Iggy Starr (Teresa Palmer) who was also searching for Tom.

This lot consists of a black and pink polyester bomber jacket with an embroidered "Miami Vice Stunt Team Universal Studios" patch on the back labeled "101. Colt Stunt Justin" and features bubble wrap patches in the lining. This jacket exhibits holes and fraying material on the cuffs.

Estimate: $4,000 - 8,000







154
Light-Up Recoiling Railgun with Power Backpack
Eraser (1996)

A light-up recoiling railgun with a power backpack from Chuck Russell's Eraser. When Cyrez learned about Lee Cullen (Vanessa Williams) taking information to the FBI about their electromagnetic railgun for the black market, they targeted her with the weapon and killed her boyfriend Darryl (Cylk Cozart) in the process. U.S. Marshal John "Eraser" Kruger (Arnold Schwarzenegger), who was tasked with protecting Lee, later seized a pair of railguns with backpacks from U.S. Marshal Robert DeGuerin's (James Caan) men and used them against them at the shipping docks.

Railguns were a subject of significant public interest during the 1990s, and this film was among the first to depict one, forever associating Schwarzenegger's Eraser with the distinctive weapon. In 1996, Schwarzenegger won the Bambi Award® for International Film and later won a Golden Camera Award® in Germany 1997 for Best International Actor. That same year, Schwarzenegger was nominated for a MTV Movie Award® for Best Action Sequence during his freefalls.

This lot consists of a railgun and a power backpack. The rifle is equipped with a CO2-based "shooting smoke" system and an air-powered recoil mechanism built into the front-mounted barrel housing. Additional features include internal lighting elements and a non-functional scope. The backpack includes handwritten text reading "#5 ok" as well as various components, including rechargeable CO2 tanks, electronic systems to power the strobe, batteries, and additional hardware. The gun has been sympathetically restored to make its recoil mechanism and internal lighting functional, though its original CO2 system is no longer operational. Dimensions: (largest) 15.5" x 11" x 7.5" (39.5 cm x 28 cm x 19 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000







155
Sorcerer's Stone
Fantastic Beasts:
The Crimes Of Grindelwald (2018)

A Sorcerer's Stone from David Yates' fantasy sequel film Fantastic Beasts: The Crimes of Grindelwald. The Sorcerer's stone was seen in Nicholas Flamel's (Brontis Jodorowsky) home when he was visited by Jacob Kowalski (Dan Fogler). The stone was a legendary alchemical substance with magical properties, which could be used to create the Elixir of Life, which made the drinker immortal. Flamel was the creator of the only Stone known to have existed, which was destroyed during the events of Harry Potter and the Sorcerer's Stone, to prevent Voldemort from stealing it.

The stone is made of translucent red resin, detailed to resemble a gemstone, with white crystalline shards covering one end. The stone exhibits minor chipping and dirtying from production use. Dimensions: 2.5" x 1.5" x 1.5" (6.5 cm x 4 cm x 4 cm)

Estimate: $8,000 - 16,000



156
Police Blaster Shroud
The Fifth Element (1997)

A police blaster shroud from Luc Besson's The Fifth Element. The NYPD used blasters to try and stop Leeloo (Milla Jovovich) from escaping, which resulted in them pulling over Korben Dallas' (Bruce Willis) taxi. Later, the security on Fhloston Paradise used blasters to battle Zorg's (Gary Oldman) henchmen.

This shroud, designed to contain a working firearm, is made of machined aluminum and has LED lights built into the left side. It features rubber switches and a movable trigger. The sides are engraved with "Police Dept 3428-60" and "Police Dept CP-352/NY5." While much of the paint has worn away from use and time, traces of both gold-color paint (used by police) and blue paint (used by Fhloston security) are present on the receiver. This shroud exhibits scuffing, scratches, and a buildup of grime. Dimensions: 16.5" x 2.75" x 6.25" (42 cm x 7 cm x 15.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



157
Film Poster-Style Soap Bar
Fight Club (1999)

A soap bar of the style seen in the popular posters for David Fincher's Fight Club. In the film, the insomniac Narrator (Edward Norton) made the acquaintance of Tyler Durden (Brad Pitt), a luxury soap-maker, both of whom later formed the underground eponymous "Fight Club."

Soap bars referencing soap-manufacturing business, which used discarded human fat that Durden stole from liposuction clinics, were employed throughout the film's global promotional campaign. A bar of soap such as this appeared in the US style "A" advance one-sheet, as well as multiple other styles.

This pink and yellow resin soap bar features the film's title "Fight Club" in raised lettering. It exhibits pitting from the curing process, and mild defects on the "G" and "H" letters. Dimensions: 4" x 2.5" x 1.25" (10 cm x 6 cm x 3 cm)

Estimate: $5,000 - 10,000



7' (2.13 m)



158
Fred Barton Productions Light-Up Life-Size Robby the Robot Replica
Forbidden Planet (1956)

A light-up life-size Robby the Robot replica from Fred M. Wilcox's Forbidden Planet. Robby (Frankie Darro/Marvin Miller) was an assistant to Dr. Edward Morbius (Walter Pidgeon) and his daughter Altaira Morbius (Anne Francis) and, on occasion, Commander Adams (Leslie Nielsen) and his crew as they visited the planet Altair IV.

Over the years, "Robby the Robot" has appeared in 21 films and television series, making its first appearance in Forbidden Planet and costing MGM over $125,000 to build. Known appearances include two episodes of the 1965 series Lost in Space "War of the Robots" where he was repaired by Will Robinson (Billy Mumy) and "Condemned of Space" as a guard with a freeze gun, one episode of the series Mork and Mindy "Dr. Morkenstein" as Chuck the Robot, and newer shows such as The Big Bang Theory "The Misinterpretation Agitation" as a collector's piece to Dr. Oliver Lorvis (Billy Bob Thorton). The design for Robby was created by Robert Kinoshita, who was well known for his robots during the 1950s and 1960s.

This lot consists of a Collector's Edition Robby the Robot made of a dark gray painted fiberglass body based on the parts from the original robot with stationary valves and arms, metal and acrylic detailing, a heart box with static piano keys, an oscillating star light and a quad light. Robby lights up when plugged in by the power source mounted by the feet, illuminating the star and quad lights, as well as activating audio ability from an MP3 player that connects to one of the ports in the right foot. Robby comes mounted to a clear acrylic beveled base. This lot does not feature all of the electrical components to animate the head and its lights and exhibits nonfunctioning lights in two of the quad lights and scuffing on the right arm. Dimensions: 42" x 34" x 84" (106.75 cm x 86.5 cm x 213.5 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $12,000 - 24,000



159
B9Creations Light-Up Life-Size B9 Environmental Control Robot Animatronic Replica
Lost In Space (1965-1968)

A light-up, life-size B9 Environmental Control Robot animatronic replica from B9Creations for the television series Lost in Space. Alpha Control purchased and included an Environmental Control Robot for the mission Jupiter 2 undertook to help the Robinsons colonize an Earth-like planet. After it was sabotaged by Dr. Zachary Smith (Jonathan Harris) pre-flight and resulted in the Jupiter 2 crash-landing on an alien planet, the Robot (Bob May) became protective of the Robinsons, especially the youngest of the crew, Will (Bill Mummy). Over time, the Robot gained self-awareness and control that allowed it to be capable of programming new skills and abilities.

The well-loved Robot from Lost in Space became a catalyst for hobbyist robot builders who founded the B9 Robot Builders Club in 1998. Michael Joyce, founder of B9Creations, fabricated robot parts for other builders for lower costs than what was in the market. Eventually, B9Creations also began to produce full 1:1 replicas for purchase. The fully licensed B9Creations Robots were replicated from original molds and reference materials of the original Robot. Of the 62 robots created, one robot is displayed at the Kennedy Space Center. The design for the B9 robot was created by Robert Kinoshita, who was well known for his robots during the 1950s and 1960s.

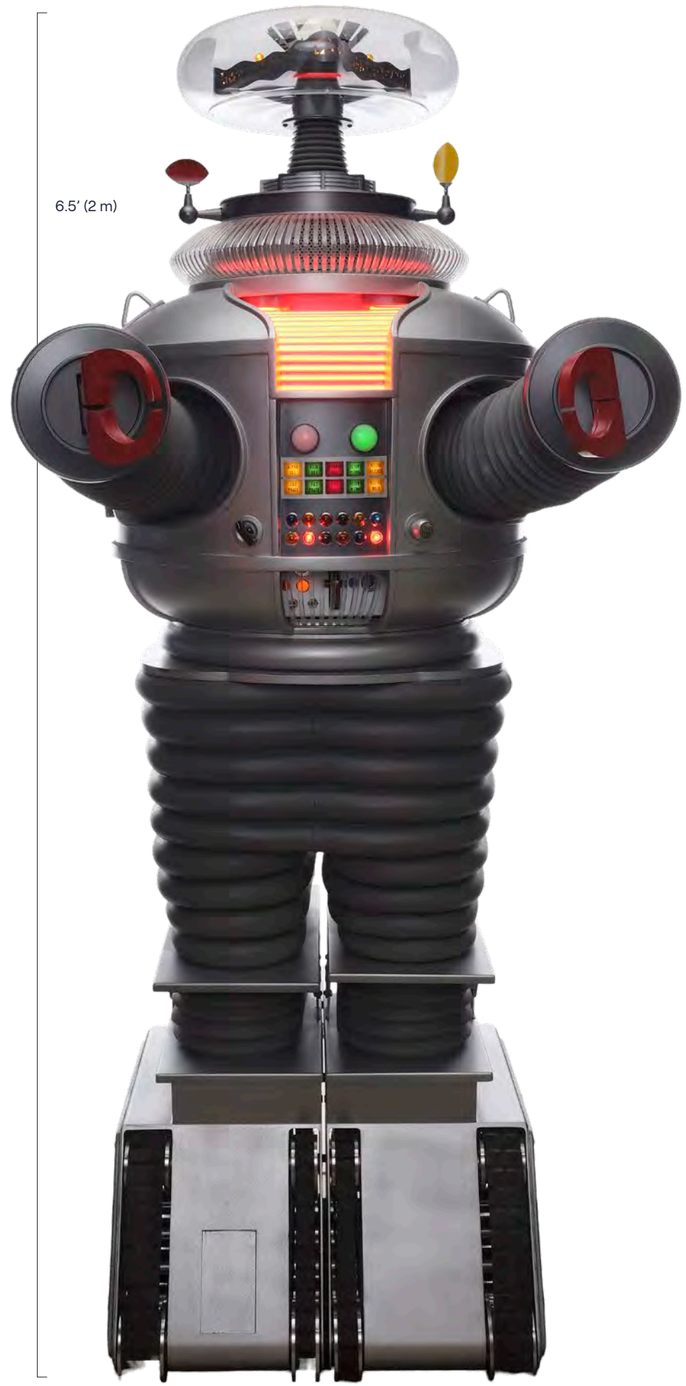
This robot replica is made of fiberglass and steel, with components made of silicone rubber and clear plastic. It is fully animatronic, featuring motorized torso rotation, moving ear sensors, crown, and illuminated finger lights. The chest panel lights up in sync with the robot's dialogue, which includes over 500 recorded phrases, some of which were specially recorded by original series voice actor Dick Tufeld. The robot also includes internal speakers, movable claws, and treads for mobility. This lot exhibits chipped paint and scuffing on the claws. Dimensions: 78" x 26" x 30" (198.25 cm x 66 cm x 76.25 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

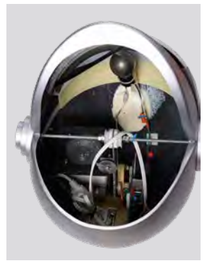
Special shipping required; see notice in the Buyer's Guide.

Estimate: $15,000 - 30,000

6.5' (2 m)









remote control

160
Fred Barton Productions Life-Size Gort (Lock Martin) Replica
The Day The Earth Stood Still (1951)

A 1:1 life-size figure replicating Gort (Lock Martin) from Robert Wise's The Day the Earth Stood Still. Klaatu (Michael Rennie) landed on Earth with his robot companion, Gort, to warn humanity to change their aggressive ways or face dire consequences. Fred Barton was renowned for restoring the original Robby the Robot from Forbidden Planet (1956) and Robot B9 from Lost in Space (1965 - 1968), and has become well-established amongst the collector community for his highly accurate replicas of famous film and television robots.

Gort played a key role in one of the most important films in 1950s science-fiction cinema, Gort remains one of the most recognizable and celebrated robots in science-fiction. Gort was portrayed using a combination of the 7' 7" Lock Martin in a costume and a static figure with a visor that opened up when Gort fired a beam of energy powerful enough to disintegrate an army tank.

Created using molds and templates taken from the original Gort figure, this replica features a full fiberglass body finished in brushed silver, along with a matching detachable head equipped with simple electronics. The head moves, the visor raises, and the eye slot glows—activated via a two-button remote control and powered through a plug extending from the back of the right foot. Additionally, the piece plays audio from the memorable scene in The Day the Earth Stood Still when Gort first emerges from the spacecraft. It exhibits minor surface scratches in the finish. Dimensions (largest): 40" x 23" x 90" (101.75 cm x 58.5 cm x 228.75 cm).

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000



161
Fred Barton Productions Light-Up Life-Size Cylon Replica
Battlestar Galactica (T.V. Series, 1978-1979)

A light-up, life-size Cylon replica from the series Battlestar Galactica, created by Fred Barton Productions. Cylons wore armor as they betrayed their pact with human civilization and destroyed their fleet ships.

Gaining a cult following after its initial run, Battlestar Galactica eventually grew into a significant science fiction franchise, with video games, comics, theme park attractions, and the critically-acclaimed 2004 reimagining.

This lot is a 1 of 1 custom piece by Fred Barton. It consists of a black and gray resin 3-D printed Cylon decorated in vinyl stickers with metal armature hands covered in black leather and nylon gloves with foil-wrapped foam cuffs, a red acrylic eye strip encased in the helmet, a metal chain and black acrylic chip skirt with a nylon and resin belt, and a gray polyurethane sword wrapped in foil. This Cylon is primed with a black acrylic and resin blaster. The red strip in the helmet lights up when powered through the power strip protruding from the right foot. It comes mounted to a wooden base featuring the film sticker. This lot exhibits tearing material on the gloves and cuffs, as well as wrinkling foil on the sword.
Dimensions: 36" x 25" x 80" (91.5 cm x 63.5 cm x 203.25 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



162
Fred Barton Productions Life-Size RoboCop (Peter Weller) Replica
Robocop (1987)

A life-size replica of Robocop (Peter Weller) from Irvin Kershner's RoboCop 2, created by Fred Barton Productions. Set in dystopic, crime-ridden Detroit, mortally wounded Officer Alex Murphy returned to duty as a powerful cyborg, haunted by dormant memories. The sequel introduced RoboCop's new metallic-blue armor, replacing the metallic-gray armor of the first film.

This custom 1 of 1 commission by Fred Barton Studios is constructed entirely from resin and fiberglass in the likeness of RoboCop in his full armor painted RoboCop's iconic metallic-blue. The under-armor, gloves, and neck cover are made of black vacuum-formed plastic. This replica comes mounted on a custom display made of dark blue resin coated wood.
Dimensions: 33" x 33" x 75"
(84 cm x 84 cm x 190.5 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000







Helen Sloan/Hbo/Kobal/Shutterstock

163
Jon Snow's (Kit Harington) Stunt Longclaw Sword
Game Of Thrones (T.V. Series, 2011-2019)

Jon Snow's (Kit Harington) stunt Longclaw sword from Season 8 of HBO's award-winning fantasy television series Game of Thrones. Jon Snow wielded his sword throughout the season, including during The Battle of Winterfell against the White Walkers and the attack on Kings Landing led by a vindictive Daenerys Targaryen (Emilia Clarke) and Drogon. The stunt Longclaw was designed for filming combat scenes where contact needed to be made between characters' weapons.

During its run, Game of Thrones won 59 Primetime Emmy Awards out of 164 nominations. Season 8 received 12 wins and 32 nominations at the 71st Primetime Emmy Awards in 2019, including a nomination for Kit Harrington in the "Outstanding Lead Actor in a Drama Series" category. 32 remains the record held by the show for the most Emmy Award nominations for a single season of television. One of the show's 12 wins that year included the Emmy for "Outstanding Stunt Coordination for a Drama Series, Limited Series or Movie."

This stunt Longclaw is made of urethane rubber over a composite core, while it has been finished to resemble various different materials: the blade resembles metal, the grip resembles leather wrapping, and the dire wolf pommel resembles carved stone.

The sword exhibits scuffs and chips, which were likely caused during production when the stunt sword clashed with others during battle scenes. Dimensions: 41.25" x 7" x 2.25" (105 cm x 17.5 cm x 5.75 cm)

Estimate: $30,000 - 60,000





164
Jaime Lannister's
(Nikolaj Coster-Waldau)
Prosthetic Hand
Game Of Thrones
(T.V. Series, 2011-2019)

Jaime Lannister's (Nikolaj Coster-Waldau) prosthetic hand from the fantasy television series Game of Thrones. Jaime lost his hand in Season 3 after it was cut off by Locke (Noah Taylor), one of Roose Bolton's (Michael McElhatton) men, leading to him being fitted with a golden hand by Qyburn (Anton Lesser), the ex-maester of the Citadel in the following season.

Game of Thrones attracted a record viewership on HBO, and has been named by a number of critics as one of the greatest television series of all time. It received 59 Primetime Emmy Awards, the most by any drama series.

The hand is made of rubber and painted gold-color, with the Lion of Lannister molded on the wrist. There is a split exhibited in the inner wrist; it is unclear whether this is an accident or if it was deliberate to facilitate wearing the hand. The hand also exhibits minor paint damage. Dimensions: 8.25" x 4.5" x 3.25" (21 cm x 11.5 cm x 8.25 cm)

Estimate: $10,000 - 20,000

165
House Map Markers
Game Of Thrones
(T.V. Series, 2011-2019)

A set of house map markers from HBO's award-winning fantasy television series Game of Thrones. In Season 2, Robb Stark (Richard Madden) and his allies gathered in the former's battle tent while making strategic decisions with house markers atop a map of Westeros.

Arguably the most successful TV show of all time, Game of Thrones won 59 Primetime Emmy Awards out of 164 nominations. Season 2 alone claimed six wins from twelve nominations.

The lot includes the following house markers: Stark Direwolf, Lannister Lion, Bolton Flayed Man, Greyjoy Kraken, Tyrell Rose, Frey Tower, and Karstark Sun. Each marker is made of painted resin. Dimensions (Greyjoy Kraken): 2.25" x 2.5" x 6" (6 cm x 6.5 cm x 15.5 cm)

Estimate: $7,000 - 14,000



166
Faceless Man Coin
Game Of Thrones
(T.V. Series, 2011-2019)

A Faceless Man coin from HBO's award-winning fantasy television series Game of Thrones. In Season 2, Assassin Jaqen H'ghar (Tom Wlaschiha) gave Arya Stark (Maisie Williams) a Faceless Man coin and imparted instructions on how to summon him. The coin repeatedly appeared throughout Arya's story arc, including in Episode 10 of Season 3 when she used it to deceive a soldier of House Frey before killing him for mocking the Red Wedding massacre.

During its run, Game of Thrones won 59 Primetime Emmy Awards out of 164 nominations.

This style of Faceless Man coin was used throughout Seasons 3 and 4 before its design changed later in the series. The coin is cast from resin and finished to resemble rugged metal. Its obverse side depicts a faceless man, while the reverse side is blank. Dimensions: 1.5" x 1.5" x 0.25" (3.5 cm x 3.5 cm x 0.25 cm)

Estimate: $5,000 - 10,000





167
Tyene Sand's (Rosabell Laurenti Sellers) Special Effects
Snakes Dagger
Game Of Thrones (T.V. Series, 2011-2019)

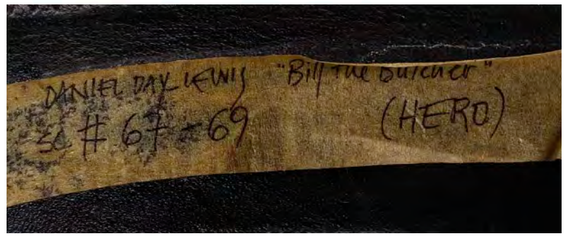
Tyene Sand's (Rosabell Laurenti Sellers) SFX snake dagger from HBO's award-winning fantasy television series Game of Thrones. Tyene wielded her snake dagger throughout appearances, including in Episode 2 of Season 7, titled "Stormborn," when she and her family fought a naval ambush perpetrated by Euron Greyjoy (Pilou Asbaek) and his forces.

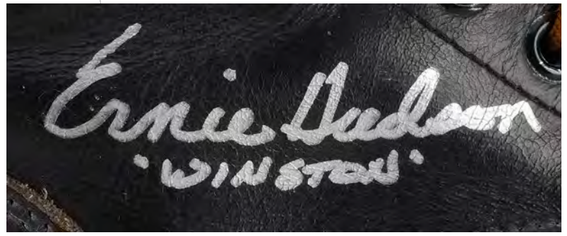
The dagger's handle and blade are made of resin and finished to resemble metal. A brass pipe runs through the dagger's internal center, which was installed to facilitate the channeling of stage blood from a rig. This feature created the special effect of blood spilling from the weapon after it had been used to stab enemies. Dimensions: 17.25" x 3.75" x 1.75" (43.5 cm x 9.75 cm x 4.5 cm)

Estimate: $3,000 - 6,000









168
William "Bill the Butcher" Cutting's (Daniel Day-Lewis) Bloodied Top Hat
Gangs Of New York (2002)

William "Bill the Butcher" Cutting's (Daniel Day-Lewis) bloodied top hat from Martin Scorsese's Gangs of New York. Bill's distinctive gray top hat was bloodied when Amsterdam Vallon (Leonardo DiCaprio) foiled an assassination attempt on his life.

This light gray felt stovepipe-style hat features a beige grosgrain ribbon hat band with a gray band around its circumference, It has a black leather sweatband with a Stamigna Bazar maker's label on its interior hand-marked with "D. Lewis," as well as a tape label hand-marked for "Daniel Day Lewis 'Bill the Butcher'," "sc No. 67-69," and "Hero" in black ink. The hat exhibits mild discoloration on the exterior and lifted adhesive on the tape label.

Estimate: $6,000 - 12,000

169
Ernie Hudson-Autographed Winston Zeddemore Boots
Ghostbusters (1984)

Winston Zeddemore's (Ernie Hudson) boots from Ivan Reitman's Ghostbusters. Zeddemore donned boots and suited up as part of the Ghostbusters and helped Egon Spengler (Harold Ramis), Ray Stantz (Dan Aykroyd), and Peter Venkman (Billy Murray) ghostbust throughout New York City and eventually defeated the evil Gozer.

A fusion of science-fiction and comedy, Ghostbusters became the second-highest-grossing film of 1984 and an instant classic in American cinema. The choice to have the Ghostbusters dress in jumpsuits and boots was meant to evoke the feeling of the Ghostbusters being blue-collar workers, playing off of Dan Aykroyd's original idea that in the universe of the film, "ghostbusting" would eventually become a regular emergency service available to the public, like firefighting.

This lot consists of black leather zipper-sided boots with brown laces hand-marked "E.H." on the insides. The right boot is autographed in silver-color ink by Hudson along with his character name "Winston." The boots exhibit signs of wear and age, including scuffing to the toe areas.

Estimate: $10,000 - 20,000



29" (73.75 cm)

170
Richard Edlund Collection:
Boss Film Studios Creature Shop Mounted Terror Dog Trophy Gift from Original Molds
Ghostbusters (1984)

A mounted Terror Dog trophy gift from Ivan Reitman's Ghostbusters. In a classic sequence, Gozer the Gozerian (Slavitza Jovan) brought two gargoyles to life as demonic Terror Dogs with glowing red eyes.

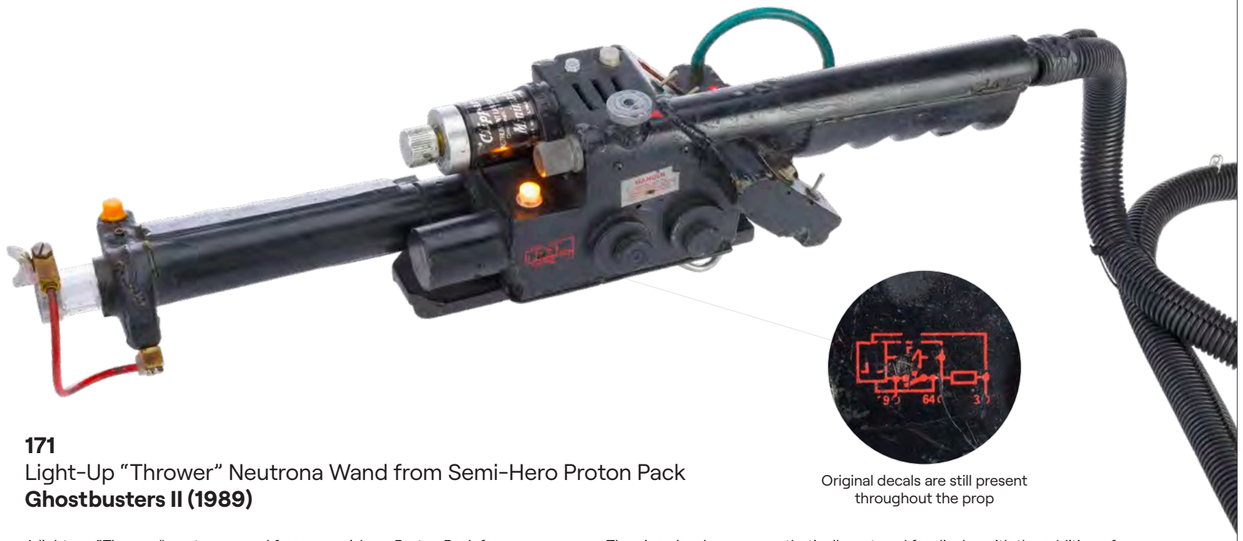
Columbia Pictures and Metro-Goldwyn-Mayer (MGM) advanced renowned visual effects maestro Richard Edlund $5 million to found Boss Film Studios, which eventually produced many of the groundbreaking effects sequences in the film from its Marina del Rey studio (formerly home to Douglas Trumbull's Entertainment Effects Group [EEG]). The Terror Dogs were brought to life by the Boss Creature Shop using a combination of stop-motion animation and puppetry, ultimately earning the film - including Edlund - an Academy Award® nomination for Visual Effects.

This full-scale, ornately-detailed Terror Dog head was made immediately after production wrapped from the original Terror Dog molds and gifted to Edlund during post-production by Ghostbusters ghost shop head Stuart Ziff. It is constructed from latex backed with polyfoam and its horns are painted to resemble bone. The head comes mounted in the style of a hunter's trophy to wood backing above a plaque engraved "Terror Dog - Wt. 2736 lbs - Shot by Richard Edlund - Marina Del Rey 1984." The reverse is inscribed "Thank you Richard - Stuart Ziff - 4-13-84" in pencil. The head exhibits light cracking throughout from age and should be handled with caution, as it remains fragile. Dimensions: 29" x 24" x 24" (73.75 cm x 61 cm x 61 cm)

Estimate: $8,000 - 16,000



Plaque reads:
"TERROR DOG
Wt. 2736 lbs
Shot By Richard Edlund
Marina Del Rey 1984"



Original decals are still present throughout the prop

171
Light-Up "Thrower" Neutrona Wand from Semi-Hero Proton Pack
Ghostbusters II (1989)

A light-up "Thrower" neutrona wand from a semi-hero Proton Pack from Ivan Reitman's Ghostbusters II. Ghostbusters Peter Venkman (Bill Murray), Ray Stantz (Dan Aykroyd), Egon Spengler (Harold Ramis), and Winston Zeddemore (Ernie Hudson) used their Neutrona Wands - blasters attached to their particle-accelerating proton packs - to weaken and capture ghosts while working as paranormal investigators.

For Ghostbusters II, the prop department created new lightweight Proton Packs made primarily of fiberglass and resin, with minimal metal components. These "semi-hero" versions were far lighter than the more robust and detailed hero packs used in the first film (though they still weighed around 28 pounds), and were intended for wide-shot or stunt use while retaining a convincing appearance on screen. This particular Neutrona Wand is one such semi-hero prop made specifically for Ghostbusters II.

The wand is constructed primarily of resin with metal, rubber, and fiberglass elements. It features a ribbed hose, three toggle switches, molded label decals, a hook on the rear for mounting to a Proton Pack, and is marked in several locations with the number "3." It retains its original light-up electronics, which have been configured to operate via a single external battery pack: one switch powers all illumination, including steady "on" button lights and a flashing red indicator. Unlike the scrolling LED bar graph of the first film's hero wands, this bar is a static-lit display, typical of Ghostbusters II's semi-hero throwers.

The piece has been sympathetically restored for display with the addition of several accurate replica components. These include a vintage-style Clippard Minimatic valve mounted on the wand body, a clear acrylic barrel with metal hardware and red tubing, an orange "hat light" cover near the barrel tip, a small light cover on the wand's upper surface, and three silver resin knobs - two on the top panel and one on the side. It is accompanied by its original corrugated black hose, which would have connected it to the Proton Pack.

The wand remains in heavily worn condition with substantial production-use distressing. It exhibits chipped paint, adhesive residue, and loss to several components. The resin heatsink on the right side has significant damage with most of its fins broken, a toggle switch and machined tips are missing, and the underside of the left-side switchbox has lost its cover plate.
Dimensions: 24" x 9" x 5.5" (61 cm x 23 cm x 14 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $20,000 - 40,000



Original light-up electronics operate via a single external battery pack

172
Ectomobile ECTO 1A License Plate
Ghostbusters II (1989)

An Ectomobile "ECTO 1A" license plate from Ivan Reitman's Ghostbusters II. Returning to business to bust the ghosts overrunning New York City, the Ghostbusters unveiled their upgraded Ectomobile, the ECTO-1A.

The consignor has been in possession of this plate since 1989, when it was gifted to them by someone working at The Burbank Studios, where parts of Ghostbusters II were filmed. This white, vacuum-formed plastic New York commercial license plate features the characters "ECTO 1A," with the Statue of Liberty logo placed between "ECTO" and "1A"—a notable variation from the screen-seen versions, which feature the statue before the plate number.

This unusual placement of the Liberty logo marks this as a rare variant, supported by photographic evidence from 1989 suggesting it was used on the promotional ECTO-1A vehicle seen at various Hardee's locations during the film's marketing tour. Notably, the alignment of the Liberty logo, positioned closer to the "O" in "ECTO" than centered, matches images of the traveling car.

The plate has four holes for mounting and exhibits minor discoloration from age.

Dimensions: 12" x 6" x 0.25"
(30.5 cm x 15.25 cm x 0.75 cm).



Estimate: $9,000 - 18,000



173
Set of Slimer and Scoleri Brothers Maquettes
Ghostbusters II (1989)

Slimer and Scoleri Brothers maquettes from Ivan Reitman's Ghostbusters II. The ghostly Slimer vexed Tully (Rick Moranis) throughout the film, while the ghoulish Scoleri Brothers ghosts ran amok during court proceedings against the Ghostbusters. These maquettes were created by Industrial Light & Magic (ILM) as design references for the character puppets.

This lot consists of one Slimer maquette mounted to a black base, and a maquette for each of the Scoleri brothers. They exhibit pitting and chipping. Dimensions: (largest) 7.5" x 7.5" x 6" (19.25 cm x 19.25 cm x 15.25 cm)

Estimate: $5,000 - 10,000





174
Maximus Decimus Meridius' (Russell Crowe)
Screen-Matched Cuirass
Gladiator (2000)

Maximus Decimus Meridius' (Russell Crowe) screen-matched cuirass from Ridley Scott's Gladiator. Antonius Proximo (Oliver Reed) gave his cuirass to Maximus after encouraging the one-time general to "win the crowd" as a gladiator at the Colosseum. Production distressing on this cuirass screen-matches to the scene where Maximus inspected the cuirass Proximo tossed to him.

Costume designer Janty Yates stated that 12 sets of armor were created for Maximus, and that it was Crowe's idea to add silver-color embellishments to the cuirass breastplate. As Maximus won more gladiatorial contests throughout the film, further icons appeared on his breastplate. This is the first-scene version, from before any other icons were added. For her work on the film, Yates won the Academy Award® for Best Costume Design.

This dark brown leather cuirass consists of a breastplate, backplate, and two shoulder straps. The breastplate is shaped with abdominal and pectoral muscle outlines and affixed at the bottom with silver-color icons depicting two sejant griffins and a laurel wreath. The backplate features dual metal buckles on each side for cinching the plates together at the waist. The straps are tied to both plates via leather cord tied with metal brackets concealed on their undersides.

The cuirass exhibits intentional aging by production to appear well-worn in battle with discoloration and some cracking applied to the leather. It exhibits some grime from exposure and creasing to the leather piping along the breastplate from wear.

Estimate: $15,000 - 30,000

175
General Maximus Decimus Meridius' (Russell Crowe)
Production-Made Armor Components
Gladiator (2000)

General Maximus Decimus Meridius' (Russell Crowe) armor components from the production of Ridley Scott's Gladiator. Maximus wore his armored cuirass and helmet when he surveyed his troops and met with Emperor Marcus Aurelius (Richard Harris) following the battle of Germania.

This lot consists of a cast urethane helmet and a urethane cuirass with front and back pieces, both of which were made during production but ultimately unfinished and unseen in the final cut. They are painted to resemble bronze with silver-color embellishment's of a wolf's head. The chestpiece also features two gryphons and swirling feather laurels, while the helmet features moveable cheek guards and a brown synthetic hair plume on top. The cuirass features cord ties on the sides and leather tabs on the shoulders.

Also included is a brown woven waffle-pattern tunic. These armor components exhibit scuffing, chipped and flaking paint, and adhesive residue on the fin, while the tunic is lightly discolored with some pulled threads.

Estimate: $15,000 - 30,000



176
Sven-Ole Thorsen Collection:
Tigris of Gaul's (Sven-Ole Thorsen)
Stunt Axe
Gladiator (2000)

Tigris of Gaul's (Sven-Ole Thorsen) stunt axe from Ridley Scott's Gladiator. After gaining fame as a gladiator, general-turned-slave Maximus Decimus Meridius (Russell Crowe) was forced to battle the retired Tigris of Gaul, a rare undefeated champion. The now-classic battle sequence, culminating with Maximus sparing Tigris' life after Commodus' (Joaquin Phoenix) unleashed tigers upon them, represented a key turning point with Romans' growing adoration for Maximus.

This stunt axe originated from Thorsen's personal collection. Cast from foam and resin over an internal metal support structure, it features a curved head with a short spike protruding from its butt and a ribbed handle with rounded rivets along the grip. The axe is finished to appear metallic and intentionally distressed by production with scratches, tarnishing, and grime applied. It exhibits cracking to the foam in the head, exposing the metal, and its spike is bent from production and age. Dimensions: 33.5" x 14.5" x 1.5" (85.25 cm x 37 cm x 4 cm)

Estimate: $4,000 - 8,000



177
Rhett Butler's (Clark Gable)
Polka Dot Ascot
Gone With The Wind (1939)

Rhett Butler's (Clark Gable) polka dot ascot from Victor Fleming's Gone with the Wind with a Clark Gable caricature bust. Butler wore ascots as part of his signature look to sell his stylishness and distinctive appearance. He wore several variations of polka dot ascots, including when he returned from Paris to give Scarlett O'Hara (Vivien Leigh) a new hat; when he played with his newborn daughter; and when he returned home from London with his daughter to greet Scarlett.

When it was released, Gone with the Wind won eight of its 13 Academy Award nominations.

This lot consists of one woven navy blue tie with white polka dots and a caricature bust of Clark Gable not pictured with the lot. This lot exhibits discoloration from age, tears in the ascot, chipping on the bust, and notable adhesive residue on the bottom. Dimensions: (bust) 9" x 9" x 11" (23 cm x 23 cm x 28 cm)

Estimate: $3,000 - 6,000





Allstar Picture Library Limited. / Alamy Stock Photo

178

The Costumi D'Arte Collection: Blondie's (Clint Eastwood) Shirt

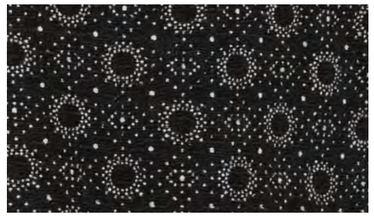
The Good, The Bad And The Ugly (1966)

Blondie's (Clint Eastwood) shirt from Sergio Leone's classic epic Western The Good, the Bad and the Ugly. Blondie – aka The Man With No Name – wore his distinctive black and white patterned shirt during the first half of the film, from the shooting of three bounty hunters to the stagecoach scenes in the desert. He also wore his shirt in the memorable scene where Tuco (Eli Wallach) returns to try and hang Blondie. Eastwood wore two slightly different styles of this shirt in the film – one with pleated pockets and one with flat pockets – and this is the flat-pocket style. This lot comes from the archives of the Italian costume company Costumi d'Arte.

Although the film initially met with mixed reviews, it is considered by many to be the greatest Western of all time, and it catapulted Eastwood to movie superstardom. This was Eastwood's third and final time playing The Man With No Name, following Leone's A Fistful of Dollars and For a Few Dollars More.

The black cotton shirt has an interior label from Italian costume supplier Costumi d'Arte Peruzzi. It features two chest pockets, a grandad-style collar, and a white circles-and-spots pattern. This item is likely to have been rented to numerous productions over the decades since filming. Some minor modifications may have taken place during that time and the shirt has been repaired in several places since the production.

Estimate: $30,000 - 60,000





179

Professor Fate's (Jack Lemmon) Snowstorm Coat

The Great Race (1965)

Professor Fate's (Jack Lemmon) snowstorm coat from Blake Edwards's The Great Race. Racing against Leslie (Tony Curtis) in "The Leslie Special," Professor Fate and his henchman stopped at the Bering Strait where a snowstorm prevented drivers from continuing. Fate wore his fur-lined coat in his signature color: black.

Inspired by the actual 1908 New York-to-Paris Race, The Great Race was one of the most expensive comedies made during its time and is well known for its "greatest pie fight ever" scene. It featured four custom cars built for Leslie, and five built for Fate. The film won an Academy Award® for Best Sound Effects and was nominated for an additional four awards, as well as four Golden Globe Awards. It inspired the Hanna-Barbera cartoon series Wacky Races and other parody films.

This black wool coat is double-breasted and features faux fur lining on the lapels and sleeve ends. This lot exhibits frayed fibers.

Estimate: $6,000 - 12,000







180
Maggie Dubois' (Natalie Wood) Pink Dress
The Great Race (1965)

Maggie Dubois' (Natalie Wood) pink dress from Blake Edwards's The Great Race. After they arrived in Paris, Leslie (Tony Curtis) raced Professor Fate (Jack Lemmon) to the finish line as he argued with Maggie over equal rights. Passing through busy streets, Maggie appeared in a pink gauzy dress as she made her points to Leslie and drove him to declare his love for her, and prove it by stopping just before crossing the finish line.

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Natalie Wood's celebrated film career began as a child, her first major role being in George Seaton's Miracle on 34th Street at age eight. After playing prominent television roles throughout her teenage years, Wood transitioned into more adult roles with her performance alongside James Dean in Nicholas Ray's Rebel Without a Cause earning Wood her first Academy Award® nomination, in this case for Best Supporting Actress. Wood would go on to earn two more Academy Award® nominations, both for Best Actress, for her performances in Elia Kazan's Splendor in the Grass and Robert Mulligan's Love with the Proper Stranger. Wood's life was tragically cut short, but her enduring legacy as an actress during a crucial time in American filmmaking, bridging the gap between Old and New Hollywood, will never be forgotten.

This costume consists of one pink hat with satin roses and tulle, a red velvet bralette, and a pink cotton and tulle dress. It exhibits mild discoloration, torn tulle, and an unattached button.

Estimate: $6,000 - 12,000



Sunset Boulevard / Contributor

181
Cable-Controlled George Mogwai Puppet with Light-Up Display
Gremlins 2: The New Batch (1990)

A light-up display of a cable-controlled George puppet from Joe Dante's Gremlins 2: The New Batch. After water accidentally spilled on Gizmo in the Clamp Enterprises office, he spawned several new Mogwai, including one known as George.

The Mogwai puppets were created by multiple Academy Award®-winning special effects artist Rick Baker's Cinovation Studios and used for the film's early scenes when the character needed to be viewed in full. Unlike the first Gremlins film - which kept the Mogwai and Gremlins relatively consistent in appearance - Gremlins 2 introduced a dramatically more stylized and diverse set of creatures, giving each one a distinctive personality and look.

This puppet has been professionally reassembled using Baker's original parts. The puppet's hands, mouth, and ears are made of foam latex, while its body is covered with brown, white, and black synthetic fur. It features acrylic eyes and foam latex skin painted with ornate detail, including on its fingernails and toenails. The puppet features an internal metal armature connected to two cables for controlling the puppet's arms.

The lot is presented on a custom-made, light-up display stand powered by eight 1.5V AA batteries. It is made of wood with plastic cladding. The squeeze trigger cable for the puppet's left arm has snapped and is currently inoperable. The hands exhibit hardening and cracking, revealing the mechanical fingers underneath. The mouth also exhibits cracking. Dimensions: (displayed) 7" x 13.5" x 18.25" (17.5 cm x 34.5 cm x 46.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide. Contains mechanical components; see mechanical notice in the Buyer's Guide.

Estimate: $10,000 - 20,000









182
Lenny Gremlin Final Paint Bust
Gremlins 2: The New Batch (1990)

A final paint bust of the Gremlin known as Lenny from Joe Dante's horror-comedy sequel Gremlins 2: The New Batch. Created by Rick Baker and his team, this lot features a final paint test for the Gremlin version of Lenny, who appeared several times during the film, most notably in the scenes where he terrorized the cooking show "Microwave with Marge." The Gremlin puppets were created by multiple Academy Award®-winning special effects artist Rick Baker's Cinovation Studios. Unlike the first Gremlins film - which kept the Mogwai and Gremlins relatively consistent in appearance - Gremlins 2 introduced a dramatically more stylized and diverse set of creatures, giving each one a distinctive personality and look.

Made of foam and painted black and brown in a reptilian pattern, this bust features Lenny's signature bucked teeth and dopey eyes. Foam spikes run down the back of the neck, and the eyes are made of acrylic. The foam around the bottom of the bust remains unpainted. The lot also comes with a certificate of authenticity, signed by Rick Baker. The bust exhibits mild paint cracking from age. Dimensions: 13.75" x 12.75" x 10.75"
(35 cm x 32 cm x 27 cm)

Estimate: $5,000 - 10,000

183
Set of Three Miniature Gremlin Puppets
Gremlins 2: The New Batch (1990)

A set of three miniature gremlin puppets from Joe Dante's Gremlins 2: The New Batch. After the gremlins wreaked havoc on the Clamp Center, Billy Peltzer (Zach Galligan) and his old neighbor Murray Futterman (Dick Miller) used a fire hose and an electric mutated gremlin to destroy the remaining gremlins. These gremlin puppets were used in the miniature sequence in which the electrical gremlin zapped through the lobby and electrocuted the others.

This lot consists of three painted foam and latex gremlins dressed in fabric clothes with plastic accessories. Each features a clear rubber tube and numerous nylon strings protruding from the bottom, that would have been used to puppeteer the miniature gremlins' simple movements. These gremlins exhibit flaking and crumbling foam and latex. Dimensions: (largest) 6" x 5.5" x 2" (15.25 cm x 14 cm x 5 cm)

Estimate: $4,000 - 8,000



184
Master Chief's (Pablo Schreiber) MA37 Assault Rifle with Hazel's Dog Tag
Halo (T.V. Series, 2022-Present)

Master Chief's (Pablo Schreiber) MA37 assault rifle with Hazel's dog tag from the Paramount+ series Halo and the "Halo:Outpost" meet and greet. Master Chief wielded his MA37 during Operation Shepherd in the Branta System alongside other Spartan-II soldiers in the Season 2 Episode "Sanctuary." In 2019, an event headlined "Halo: Outpost Discovery," developed by 343 Industries based on the "Halo: Outpost" video game, allowed fans to interact in the Halo universe with theaters, game play, VR experiences, museums, and character meet-and-greets with Spartan-III characters Owen-B096 and Hazel-A302.

This lot consists of a black and gray 3D-printed resin static assault rifle with a resin flash suppressor and matching static resin flashlight underneath, a blue plexiglass ammo counter, a black rubber cheekrest and matching black rubber handgrip, and a magazine chamber. The magazine is not attached or included with the assault rifle. Included with the rifle is a metal dog tag engraved "Spartan Hazel" with the UNSC logo engraved in the reverse with a metal ball chain necklace. This lot features production-added distressing and exhibits chipped resin to the flashlight. Dimensions: 39" x 3" x 12" (99 cm x 7.75 cm x 30.5 cm)

Estimate: $4,000 - 8,000



185
Covenant Type-33 Needler
Halo (T.V. Series, 2022-Present)

A covenant type-33 needler from the Paramount+ series Halo. In the Season 1 Episode "Homecoming," a primed needler was mounted in Dr. Miranda Keyes (Olivia Gray) laboratory as Kai-125 (Kate Kennedy) fascinated over an unprimed needler that she and her Spartan unit knew as "Qkhep'os" after hearing it from Sangheili Covenant aliens, leaving Dr. Keyes under the impression the Spartan soldiers were more than just killing machines but intelligent and observant.

Following similar designs of the Nahle'hax-pattern needler, this lot consists of a static black and silver-color resin coated hardening foam with blue painted detailing Type-33 Guided Munitions Launcher (T-33 GML) primed needler with seven pink and purple resin Subanese crystalline shards in the cowling. The needles sit in hexagonal compartments and can be removed from the needler to be unprimed. The muzzle is guarded with channel braces on either side that allow the muzzle from being blocked. This version of the needler is more common within Season 1. This lot exhibits broken-off channel braces on the right side and minor chipping along the cowling. Dimensions: 28.75" x 7.75" x 19.75" (73 cm x 19.75 cm x 50.25 cm)

Estimate: $4,000 - 8,000



186

Harry Potter's (Daniel Radcliffe) Glasses

Harry Potter And The Sorcerer's Stone (2001)

Harry Potter's (Daniel Radcliffe) glasses from Chris Columbus' Harry Potter and the Sorcerer's Stone. Potter wore his signature round glasses throughout the film as he learned he was not only a wizard but had also been accepted into the Hogwarts School of Witchcraft and Wizardry.

William Luff, an eyewear designer for film and television, worked with the young Radcliffe during the designing of the glasses, which were ultimately crafted by Algha Works in England based on the illustrations from the books. During production, Radcliffe was discovered to have a nickel allergy, requiring a change in the metals used for the glasses for future Harry Potter productions. Outside of being resized as Radcliffe aged over the course of a decade, however, Harry's glasses otherwise remained relatively unchanged from their appearance in the first film, becoming among his most distinctive and beloved accessories.

These round glasses feature a black metal frame and silver-color temples with clear plastic temple ends. The nose bridge is also silver-color, and the lenses are made of polycarbonate. On the inside left temple are the words "FRAME MADE IN ENGLAND." The glasses come with a hinged black hard case with brand labeling for an unrelated pair of glasses. The glasses exhibit some scuffing and grime, as well as bending to the temples. Dimensions: (folded) 5.2" x 2" x 0.5" (13.25 cm x 5.25 cm x 1.5 cm)

Estimate: $30,000 - 60,000



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Everett Collection Inc / Alamy Stock Photo



187

Harry Potter's (Daniel Radcliffe) Marauders Map Scene Special Effects Light-Up Hero Wand

Harry Potter And The Prisoner Of Azkaban (2004)

Harry Potter's (Daniel Radcliffe) light-up wand from Alfonso Cuaron's Harry Potter and the Prisoner of Azkaban. Harry used the Lumos spell to illuminate the tip of his wand so he could read the Marauder's Map while wandering the dark halls of Hogwarts at night. This style of wand was introduced in Prisoner of Azkaban after Cuaron encouraged the actors to select wands that reflected their characters' personalities. Daniel Radcliffe chose this design for its more rugged, organic look - featuring a gnarled, natural wood-like handle - which stood in contrast to the smoother, more traditional style used in the first two films. The decision to let the characters' inner qualities shape their wands was one of several creative shifts that helped define Prisoner of Azkaban as a turning point in the franchise's tone and artistic direction.

Harry's wand played a central symbolic and narrative role throughout the series. Chosen for him by Ollivander in the first film, it shares a core with Voldemort's wand - an early indication of the deep magical connection between the two. While the wand's in-universe construction remains constant, its screen-used physical design evolved with the series. This iteration, first introduced in Prisoner of Azkaban, became the definitive look for Harry's wand for the remainder of the eight-film saga, appearing in every subsequent installment from Goblet of Fire through Deathly Hallows Part 2. Its distinctive root-like texture and asymmetrical form helped visually emphasize the idea that wands are extensions of the wizard's identity.

The wand is made of resin and finished to resemble aged wood, with a twisted, gnarled grip. A button embedded high on the shaft activates a functioning light-up tip, and the hollow interior houses electrical wiring. The wand disassembles at the handle to allow for battery replacement. The rubber cover for the activation button is largely missing, but the electronics remain operational. This variant - with its higher-positioned switch and slightly enlarged body - was used specifically in the nighttime sequence where Harry follows the Marauder's Map in search of Peter Pettigrew (Timothy Spall). The larger size was necessary to house a brighter bulb capable of lighting the set practically, whereas other wands featuring a Lumos effect used smaller bulbs and had the button placed lower on the handle.
Dimensions: 14.25" x 1.25" x 1.25" (36.25 cm x 3.25 cm x 3.25 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $30,000 - 60,000







188
Albus Dumbledore's (Michael Gambon) Elder Wand
Harry Potter Series (2001 - 2011)

Albus Dumbledore's (Michael Gambon) Elder Wand from the Harry Potter film series. Known as the most powerful wand ever created, the Elder Wand was one of the three legendary Deathly Hallows and a central artifact in the overarching narrative of the series. According to wizarding lore, the wand could only be mastered by defeating its previous owner, making it both a symbol of ultimate power and a dangerous object of obsession. It was wielded at key moments by Dumbledore, Lord Voldemort (Ralph Fiennes), and ultimately Harry Potter (Daniel Radcliffe), who famously chose to return the wand to Dumbledore's tomb, rejecting its corrupting influence.

Its immense significance made it a coveted prize in the final chapters of the saga. In Harry Potter and the Deathly Hallows, Voldemort desecrated Dumbledore's grave in a desperate attempt to claim its power and shift the tide of war. Yet despite its destructive potential, the wand came to embody deeper themes of destiny, sacrifice, and the rejection of absolute power - crucial to the resolution of the series' moral arc.

Harry Potter is the fourth-highest-grossing film series of all time, earning $7.7 billion in global box office receipts. The American Film Institute honored the franchise with a Special Award in 2011, recognizing its enduring impact on cinematic storytelling. Across eight films, the series received 12 Academy Award® nominations, with the Elder Wand playing a prominent visual and narrative role in several of the most pivotal scenes.

This screen-used Elder Wand is made of resin and painted in various shades of brown and black to resemble aged wood. It features a tapered shape with six lotus pod-like knots along the shaft and an engraved, ivory-like section at the top of the handle. The wand is mounted on a custom-made display stand, into the base of which the name "Dumbledore" has been engraved.
Dimensions: 15.75" x 7.5" x 2.5" (40 cm x 19 cm x 6.25 cm)

Estimate: $10,000 - 20,000

189
Harry Potter's (Daniel Radcliffe) Knight Bus and Leaky Cauldron Ensemble
Harry Potter And The Prisoner Of Azkaban (2004)

Harry Potter's (Daniel Radcliffe) Knight Bus and Leaky Cauldron ensemble from Alfonso Cuaron's Harry Potter and the Prisoner of Azkaban. This costume was worn as Harry began to assert his independence in a pivotal early sequence, inflating his Aunt Marge, fleeing the Dursley home, and boarding the Knight Bus en route to the Leaky Cauldron. These moments marked the start of a darker, more mature chapter in Harry's journey, as he began to reject the constraints of his childhood and step into his identity as a young adult. The same style of jacket and pants appeared again later in the Time-Turner sequence alongside Hermione Granger (Emma Watson), reinforcing their visual and narrative connection to Harry's growing agency and self-determination. This costume's jacket is the signature style jacket worn throughout the Prisoner of Azkaban film and on the poster, heavily influencing Potter's non-school-uniform clothing style for the rest of the film series; the zippered jackets becoming a part of many of his outfits.

The Prisoner of Azkaban is widely regarded as the most artistically accomplished film in the Harry Potter franchise. Under the direction of Academy Award® winner Alfonso Cuaron, the series took a decisive tonal shift away from the whimsical children's fantasy of the first two installments. Cuaron's installment introduced a more cinematic visual language and embraced a moodier, more emotionally complex sensibility that matured in tandem with the characters themselves. This tonal evolution is reflected in the costume design, which grounds the characters more firmly in a textured, realistic world.

The ensemble consists of a Topman cotton jacket (Size "M"), a UNIQLO cotton T-shirt (Size "S"), and a pair of FCUK cotton pants (Size "30"). Inside the pants is a production label reading "Harry Potter Dan Radcliffe," with "DAN" handwritten on the FCUK label in black ink. The ensemble was intentionally distressed by the production to reflect the narrative circumstances - featuring holes in the T-shirt and soiling on the jacket and pants.

Estimate: $20,000 - 40,000



Everett Collection Inc / Alamy Stock Photo



190
Hermione Granger's (Emma Watson) Wand
Harry Potter Series (2001 - 2011)

Hermione Granger's (Emma Watson) wand from the fantasy film series Harry Potter. Granger obtained her wand before beginning her first year at Hogwarts and continued to use it both in school and outside of it, including in battle against the dark forces of Voldemort (Ralph Fiennes).

This particular design iteration of Hermione's wand was used from the third film onwards. Alfonso Cuaron, the director of the series' third film, wanted the main characters' wands to be more representative of their owners. Hermione's wand was thus designed with vine-like details up the shaft as a nod to the fact that Hermione's wand was specified as being made of vine in the original book series. This wand is made of a metal core covered with cast resin which has been painted brown to resemble aged wood. It features a raised vine-like embellishment twisting up the length of the shaft. It exhibits some minor discoloration, chipping, and cracks in the resin from use. Dimensions: 15" x 0.5" x 0.5" (38 cm x 1 cm x 1 cm)

Estimate: $8,000 - 16,000





191
Platform 9 3/4 Sign
Harry Potter Franchise (1997-2011)

Platform 9 3/4 sign from the Harry Potter franchise. The Hogwarts Express was the only way Harry Potter (Daniel Radcliffe), Ronald Weasley (Rupert Grint), Hermione Granger (Emma Watson), and other Hogwarts students could travel to the wizarding school. The passage to the express was secretly hidden between Platforms 9 and 10 at King's Cross Station in London. Students interacted with the Platform throughout the franchise, excluding during David Yates' Harry Potter and the Half-Blood Prince, and Harry Potter and the Deathly Hallows Parts 1 and 2.

This lot consists of a wooden, black-and-white painted platform sign highlighting "9 3/4" on either side. The top features a cutout slit for a black painted wooden attachment of the Hogwarts crest, made of vinyl sticker, to sit on. The platform edge has two holes on the top and bottom that allow for mounting. This lot exhibits chipped paint and wood on the crest, as well as scuffing on the mounting base. Dimensions: (assembled) 19" x 16.5" x 1.75" (48.5 cm x 42 cm x 4.5 cm)

Estimate: $20,000 - 40,000





192
George Weasley's (Oliver Phelps) Quidditch Rain Cape
Harry Potter And The Prisoner Of Azkaban (2004)

George Weasley's (Oliver Phelps) Quidditch rain cape from Alfonso Cuaron's Harry Potter and the Prisoner of Azkaban. George wore his Gryffindor colors during the rainy Quidditch match against Hufflepuff, and then later in the Hogwarts infirmary while he visited Harry Potter (Daniel Radcliffe) after his fall.

This cape is made of a nylon and polyurethane laminate. It features "Weasley," George's jersey number "6," and additional striping printed in yellow vinyl. A Gryffindor crest patch is adhered to the breast of the cape. It has additional internal straps for securing the cape to the actor's body. The hood is closed by being sewn to itself with a single piece of thread. This lot exhibits fraying on the patch's edge.

Estimate: $10,000 - 20,000



193
Basilisk Fang
Harry Potter And The Chamber Of Secrets (2002)/ Harry Potter And The Deathly Hallows: Part 2 (2011)

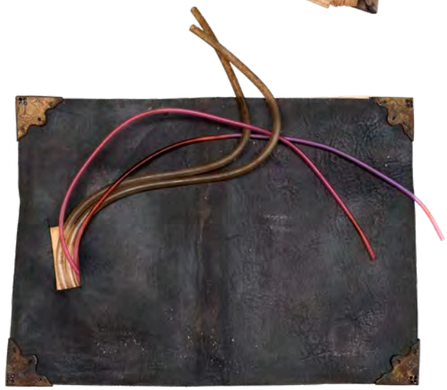
A Basilisk fang from Chris Columbus' Harry Potter and the Chamber of Secrets and David Yates' Harry Potter and the Deathly Hallows: Part 2. In the Chamber of Secrets, Harry Potter (Daniel Radcliffe) used a loose basilisk fang to destroy the diary of Tom Riddle (Christian Coulson) after the Basilisk bit him. Years later, Hermione Granger (Emma Watson) learned basilisk venom could destroy Lord Voldemort's (Ralph Fiennes) Horcruxes and used a basilisk fang from the creature's skeleton to destroy the Hufflepuff's Cup Horcrux.

The Potter films redefined the Hollywood blockbuster trends and established the creation of media franchises. The success of the split finales was later replicated by other franchises. The franchise has won 142 awards over eight films, with Harry Potter and the Deathly Hallows: Part 2 winning 45.

This cream-color resin fang with a jagged edge painted with black and brown detailing meant to represent where it was torn from the jaws of Basilisk. It exhibits some minor staining near the tip.
Dimensions: 6.75" x 2.25" x 1.5" (17.25 cm x 5.5 cm x 3.5 cm)

Estimate: $8,000 - 16,000





194
Tom Riddle's (Christian Coulson) Special Effects Blood Diary
Harry Potter And The Chamber Of Secrets (2002)

Tom Riddle's (Christian Coulson) SFX blood diary from Chris Columbus' Harry Potter and the Chamber of Secrets. Harry Potter (Daniel Radcliffe) stabbed the diary with a basilisk fang from the Serpent of Slytherin to stop the manifestation of Tom Riddle possessing Ginny Weasley (Bonnie Wright). Later in David Yates' Harry Potter and the Half-Blood Prince, Headmaster Professor Albus Dumbledore (Michael Gambon) revealed to Harry that the diary was one of Riddle's (Hero Fiennes Tiffin/Frank Dillane), aka The Dark Lord Voldemort (Ralph Fiennes), Horcruxes: an item used by a wizard or witch that housed a piece of their soul to become immortal only after they committed a murder.

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This lot consists of a black leatherette bound notebook with gold-color metal corner fixtures and the interior pages adhered together, the book remaining open. The back of the book features a cutout in the cover with tubes SFX protruding from the opening. This lot exhibits white grime on the cover and tarnishing to the corner fixtures. Dimensions: 12" x 16.25" x 1.5" (30 cm x 41 cm x 3.5 cm)

Estimate: $12,000 - 24,000



195
Hedwig's Cage
Harry Potter Series (2001 - 2011)

Hedwig's cage from the Harry Potter film series. In Chris Columbus' Harry Potter and the Sorcerer's Stone, Rubeus Hagrid (Robbie Coltrane) bought Hedwig and her cage as a birthday gift for Harry Potter (Daniel Radcliffe). The snowy owl remained loyal to Harry throughout his time at Hogwarts, and ultimately abandoned her cage to sacrifice herself to a Death Eater's Killing Curse to save Harry and Hagrid in David Yates' Harry Potter and the Deathly Hallows: Part I.

As one of Harry's closest companions, Hedwig appeared inside and out of her signature cage throughout the films. In Harry Potter franchise lore, the cage was a custom creation of Eeylops Owl Emporium and Hedwig's beloved house, as well as a site of significant pain, as she was tortured by Vernon Dursley and - in a key difference from the film adaptation of Deathly Hallows - killed while inside it. Hedwig's cage has since come to symbolize the longstanding friendship between her and Harry.

Multiple cages of this style were used across the productions. This vintage-style birdcage features a kettle-shaped handle on top, a metal wire frame, a twine-wrapped brass perch, and a rawhide tray. It is intentionally aged by production to appear antique with grime and discoloration applied throughout. The cage exhibits several bent wires, glue residue where fractures in the frame were repaired after production, and paint flaking.
Dimensions: 22" x 14.5" x 29.5" (56 cm x 38.5 cm x 75 cm)

Estimate: $10,000 - 20,000

196
Gryffindor House Robe
Harry Potter And The Sorcerer's Stone (2001)

A Gryffindor robe from Chris Columbus' Harry Potter and the Sorcerer's Stone. Hogwarts students wore their robes as part of their uniform throughout the film. This style of robe was seen only in the first two films in the series, following which they took on a more trenchcoat-esque design, and the use of them became less consistent.

Based on the novel of the same name, this film brought the popular Harry Potter franchise to the big screen, kickstarting the multibillion dollar film series as well as the careers of stars Daniel Radcliffe, Emma Watson, and Rupert Grint, who played the three Gryffindor students that the series followed.

The black robe features a hood and wide sleeves, with an embroidered Gryffindor crest adorning the left breast. Pockets are incorporated into the side seams, and there is a button fastening on the front. The robe also features an internal wand pocket sewn into the lining.

Estimate: $5,000 - 10,000







197
Albus Dumbledore's (Richard Harris)
Chocolate Frog SFX Card
Harry Potter And The Sorcerer's Stone (2001)

Albus Dumbledore's (Richard Harris) chocolate frog SFX card from Christopher Columbus' Harry Potter and the Sorcerer's Stone. Harry Potter (Daniel Radcliffe) got Dumbledore's card after opening his chocolate frog on the train to Hogwarts. The card lists some of his achievements, including his duel with Gellert Grindelwald, his discovery of the uses of dragon's blood, and his alchemical work. A deleted scene featuring this card also reveals a vital clue to Harry and his friends: the name of "Nicolas Flamel," the maker of the Sorcerer's Stone. The card names him "the greatest wizard of modern times."

The front of the card reads "Albus Dumbledore" and displays a golden archway against a night sky and castle backdrop. Inside the archway is a green card insert, onto which a moving image of Harris as the Hogwarts Headmaster would be added in post-production. On the back is printed a brief biography of Dumbledore. Dimensions: 3.25" x 3" (8 cm x 7.5 cm)

Estimate: $5,000 - 10,000



198
Rubeus Hagrid's (Robbie Coltrane)
Motorcycle License Plate with Light-Up Tail Light
Harry Potter And The Sorcerer's Stone (2001)

Rubeus Hagrid's (Robbie Coltrane) motorcycle license plate with a light-up tail light from Chris Columbus' Harry Potter and the Sorcerer's Stone. Hagrid drove his flying motorcycle onto Privet Drive where he met Professor Albus Dumbledore (Richard Harris) and Professor Minerva McGonagall (Maggie Smith) with orphaned infant Harry Potter (the Saunders triplets) following the death of Harry's parents.

This lot consists of a black metal license plate with white vinyl "GDO558" stickers and a red transparent acrylic tail light that powers in the backing when a 9V battery is connected to the cables. This lot exhibits grime throughout and minor tarnishing on the mounting holes.
Dimensions: 10.5" x 7.75" x 6.5" (26.75 cm x 19.75 cm x 16.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $4,000 - 8,000

199
Dancing Weasleys' Wizard Wheezes Tree Toy
Harry Potter And The Half-Blood Prince (2009)

A dancing Weasleys' Wizard Wheezes tree toy from David Yates' Harry Potter and the Half-Blood Prince. Magic dancing trees lined the shelves of George (Oliver Phelps) and Fred Weasleys' (James Phelps) toy store Weasleys' Wizard Wheezes when Harry Potter (Daniel Radcliffe), Hermione Granger (Emma Watson), and crew visited it.

This otherworldly, custom green toy features a porcine snout, tentacled arms and legs, mesh berry and tree fronds on the head, and a spotted, wrinkled body filled with cotton and secured with a hook-and-loop closure. Concealed in the interior are a jointed metal armature and a battery pack designed to power the toy's walk-like dance with a switch on its underside. Following production, this toy underwent sympathetic restoration to its electronics to return it to functionality, as well as to stabilize the latex and should not be powered to keep the latex intact. It exhibits minor discoloration on the fronds and trunk, as well as some tearing at the latex base. Dimensions: 10" x 10" x 15" (25.5 cm x 25.5 cm x 38.25 cm)

Contains electronic components; see notice in the Buyer's Guide.

Estimate: $1,500 - 3,000





200
Stunt Hufflepuff Cup Horcrux
Harry Potter And The Deathly Hallows: Part 2 (2011)

A stunt Hufflepuff Cup Horcrux from David Yates' Harry Potter and the Deathly Hallows: Part 2. Harry (Daniel Radcliffe) infiltrated Bellatrix Lestrange's (Helena Bonham Carter) Gringotts vault to acquire the Huffle Cup, one of Voldemort's (Ralph Fiennes) Horcruxes, before Hermione (Emma Watson) and Ron (Rupert Grint) later destroyed it with a basilisk tooth.

This stunt version is made of rubber with a gold-colored finish and features the same decorative engravings as the hero version, including the Hufflepuff badger. A stunt version was likely used when Griphook (Warwick Davis) tossed the cup to Hermione in exchange for the sword of Gryffindor. The cup she caught resembles this stunt version, as opposed to the hero version, which is made of metal with a different gold-colored tone. Dimensions: 2.75" x 4.25" x 5.25" (6.75 cm x 10.5 cm x 13.25 cm)

Estimate: $3,000 - 6,000





Cinematic/ THE WEINSTEIN COMPANY / Alamy Stock Photo

201
Pete “English Pete” Hicox’s (Tim Roth)
“Oswaldo Mobray” Costume
The Hateful Eight (2015)

Pete “English Pete” Hicox’s (Tim Roth) “Oswaldo Mobray” costume from Quentin Tarantino’s The Hateful Eight. English Pete wore his costume while masquerading as hangman Oswaldo Mobray in Minnie’s Haberdashery.

The Hateful Eight earned three Academy Award® nominations. Its ensemble cast was particularly well-praised with notice from the Critics Choice Awards and the International Cinephile Society.

This costume consists of a silk-lined bowler hat; a woolen overcoat with synthetic fur lining; a silk necktie; a woolen jacket; a matching vest with cotton backing; matching pants with a brass waist buckle; a cotton John Varvatos dress shirt (Size L); leather Gaspar gloves (Size 6); elasticated Wahmaker suspenders; a leather R.S. Giles belt hand-labeled “Oswaldo Hero Double” on the underside; and a pair of leather Ariat boots (U.K. Size 9W) hand-labeled “Oswaldo Inside.”

Also included is a production wardrobe tag labeled “Oswaldo Mobray (English Pete)” and “Hero #1,” as well as a color-printed behind-the-scenes still of Roth in costume on the Haberdashery set. The costume is intentionally distressed by production to appear well-worn and exposed to elements.

Estimate: $4,000 - 8,000





Maximum Film / Alamy Stock Photo

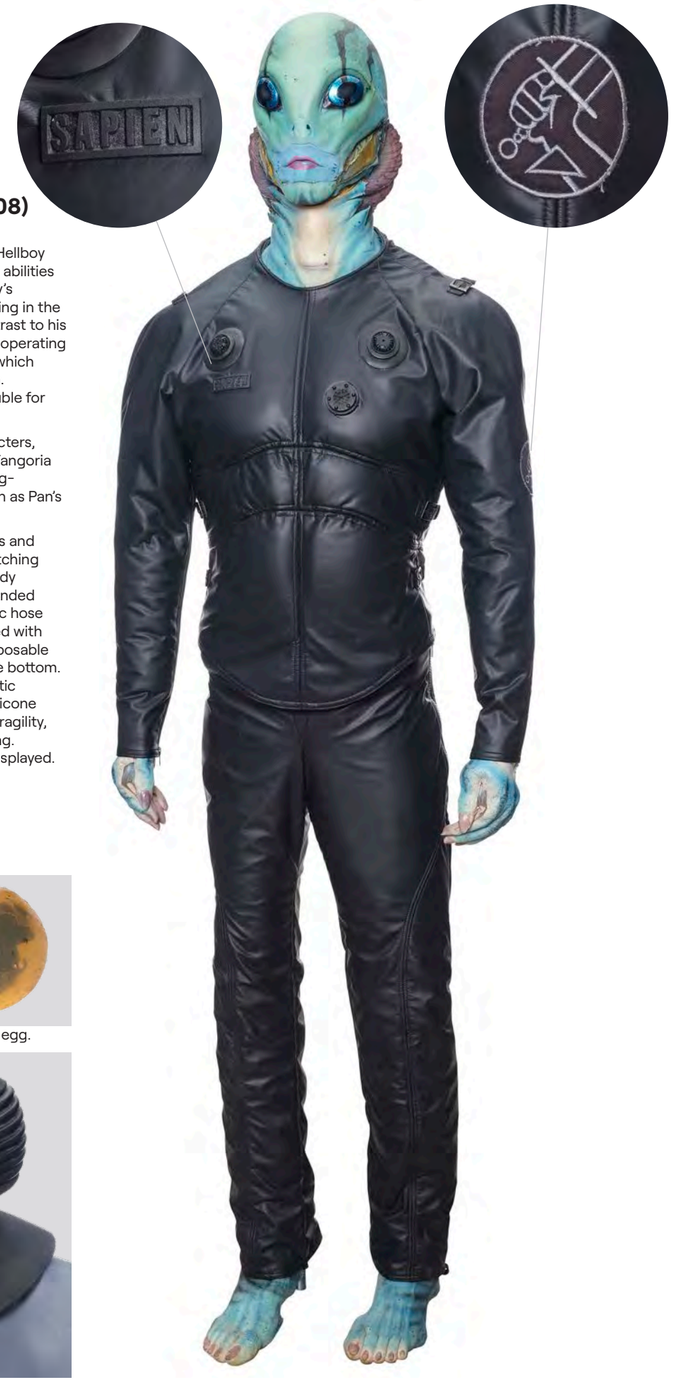
202
Grouch Douglass’s (Michael Madsen)
“Joe Gage” Costume
The Hateful Eight (2015)

Grouch Douglass’s (Michael Madsen) “Joe Gage” costume from Quentin Tarantino’s The Hateful Eight. Douglass wore his costume while masquerading as cowboy Joe Gage on his way to, and in, Minnie’s Haberdashery.

The Hateful Eight earned three Academy Award® nominations. Its ensemble cast was particularly well-praised with notice from the Critics Choice Awards and the International Cinephile Society.

This costume consists of a Stetson cowboy hat (Size 7 5/8) with serial number “RF956358,” and an interior label hand-marked “Joe Gage Hero #1”; a bandana; a vest; a Ralph Lauren shirt; a J. Crew henley (Size XL); a pair of gauntlets; Gaspar gloves (Size 10); a belt hand-marked “40”; Levi’s bootcut jeans (Size 38x36); and Nocona boots (U.S. Size 11) with snow spikes. The interior of the boots are hand-marked “Joe Gage Spikes Snow.” Also included is a production wardrobe tag labeled “Joe Gage (Grouch Douglass)” and “Clean #4,” as well as a color-printed behind-the-scenes still of Madsen in costume on the Haberdashery set. The costume is intentionally distressed by production to appear well-worn and exposed to elements.

Estimate: $4,000 - 8,000



203
Abe Sapien’s Stunt Costume with Accessories
Hellboy (2004)/Hellboy II: The Golden Arm (2008)

Abe Sapien’s stunt costume with accessories from Guillermo del Toro’s Hellboy and Hellboy II: The Golden Army. A brilliant ichthyo sapien with empathic abilities and genius-level intelligence, Abe Sapien (Doug Jones) served as Hellboy’s trusted partner at the Bureau for Paranormal Research and Defense, aiding in the investigation of arcane threats from both this world and beyond. In contrast to his tank-based scenes, Abe donned this distinctive wetsuit ensemble while operating in the field. The costume exemplifies the high-level creature design for which del Toro is known and was developed by industry leader Spectral Motion. Complete Abe Sapien costumes, such as this one worn by the stunt double for Doug Jones, are rare.

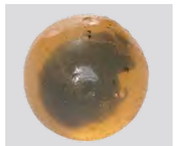
Doug Jones, celebrated for his seamless portrayals of non-human characters, gave life to Abe in both Hellboy films, a performance that earned him a Fangoria Chainsaw Award for Best Supporting Actor for The Golden Army. His long-standing collaboration with del Toro includes other modern classics such as Pan’s Labyrinth, The Shape of Water, Mimic, and Crimson Peak.

This costume includes a foam latex head appliance featuring plastic eyes and urethane gills, mounted on a rigid foam base for stability, along with matching foam goggles fitted with clear lenses and a foam latex neck seal. The body consists of a neoprene long-sleeve jacket, hand-marked “ABE DBL. extended back” and “GAOI XIANG B” on the interior, with integrated molded plastic hose connectors. It is paired with matching neoprene pants, also hand-marked with “GAOI XIANG B.” The extremities include foam latex hands mounted on posable wooden hand forms, and foam latex feet - one of which has a hole in the bottom. Completing the ensemble are two production-made accessories: a plastic shotgun shell debossed with “Suck on This,” and a translucent amber silicone egg. This costume exhibits expected production wear and age-related fragility, including discoloration, raw edges, small splits, and typical latex softening. These should be handled with extreme care and properly supported if displayed.

Estimate: $15,000 - 30,000



Foam goggles with clear lenses



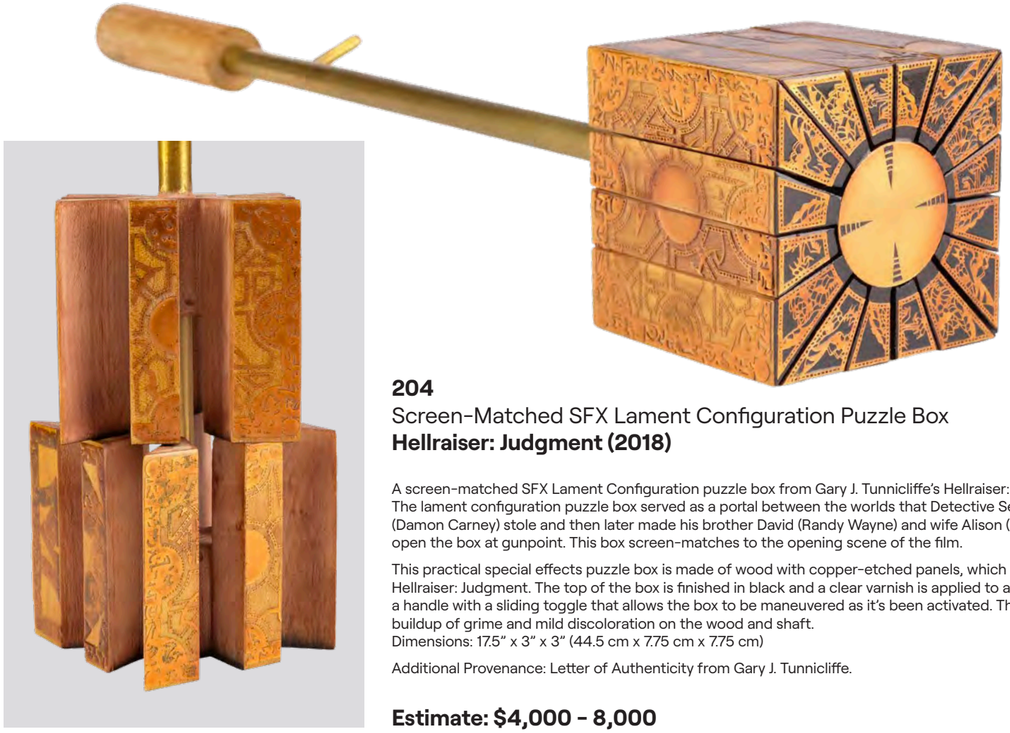
Silicone egg.



Plastic shotgun shell



Foam neck seal



204
Screen-Matched SFX Lament Configuration Puzzle Box
Hellraiser: Judgment (2018)

A screen-matched SFX Lament Configuration puzzle box from Gary J. Tunnicliffe's Hellraiser: Judgment. The lament configuration puzzle box served as a portal between the worlds that Detective Sean Carter (Damon Carney) stole and then later made his brother David (Randy Wayne) and wife Alison (Rheagan Wallace) open the box at gunpoint. This box screen-matches to the opening scene of the film.

This practical special effects puzzle box is made of wood with copper-etched panels, which is unique to Hellraiser: Judgment. The top of the box is finished in black and a clear varnish is applied to all sides. It features a handle with a sliding toggle that allows the box to be maneuvered as it's been activated. This lot exhibits a buildup of grime and mild discoloration on the wood and shaft.
Dimensions: 17.5" x 3" x 3" (44.5 cm x 7.75 cm x 7.75 cm)

Additional Provenance: Letter of Authenticity from Gary J. Tunnicliffe.

Estimate: $4,000 - 8,000



205
Lament Configuration Puzzle Box
Hellraiser (2022)

A Lament Configuration puzzle box from David Bruckner's Hellraiser. Roland Voight (Goran Visnjic) hired Trevor (Drew Starkey) to find suitable sacrifices so that he could return his gift, which led to Riley (Odessa A'zion) taking possession of the puzzle. The puzzle returned to its original cube shape after the sacrifices were complete. Essential to the film's plot, the Lament Configuration puzzle box created a gateway to a dimension of suffering and summoned the demonic Cenobites.

This ornate puzzle box is static and made of resin. It features a production-made threaded hole on one side. The box exhibits pitting and chipping of smaller components on the "etched" panels. Dimensions: 3" x 3" x 3" (7.5 cm x 7.5 cm x 7.5 cm)

Estimate: $4,000 - 8,000





206
Screen-Matched Szalinski's Family Lawn Mower Remote Control
Honey, I Shrunk The Kids (1989)

A screen-matched Szalinski's family lawn mower remote control from Joe Johnston's Honey, I Shrunk the Kids. Inventor Wayne Szalinski (Rick Moranis) created a remote-controlled lawn mower that his son, Nick (Robert Oliveri) used to bribe his friend Tommy (Carl Steven) with. Later, after the shrunken Szalinski and Thompson children were forced to venture through the backyard, Tommy returned to mow the lawn before Wayne and his wife stopped him. This remote control screen-matches to the scene where Nick showed Tommy the lawnmower based on the scratching on the back, as well as scratches and a broken hole in the voltage indicator panel.

This lot consists of one hollow remote control box with toggles and switches. The center of the box has a cut-out at the top, where a mini TV monitor was in place (which has since been removed), which shows a strip of adhesive on the interior and "TOP" hand-written in black ink. This lot exhibits discoloration and scuffing. Dimensions: 10.5" x 9" x 3.75" (26.75 cm x 23 cm x 9.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $3,000 - 6,000

207
Katniss Everdeen's (Jennifer Lawrence) Screen-Matched Presidential Mansion Costume
The Hunger Games: Mockingjay - Part 2 (2015)

Katniss Everdeen's (Jennifer Lawrence) screen-matched Presidential Mansion costume from Francis Lawrence's The Hunger Games: Mockingjay - Part 2. Katniss wore her costume following the Capitol fall when Effie Trinket (Elizabeth Banks) helped her settle a room in President Snow's (Donald Sutherland) mansion. She later wore it when she went to the greenhouse and found it to be Snow's holding area set up by District 13 President Alma Coin (Julianne Moore). The jacket screen-matches to the leather creases when Katniss first meets Snow in the greenhouse.

In 2016, costume designers Kurt Swanson and Bart Mueller were nominated for a Costume Designers Guild Award® for Excellence in Fantasy Film. Jennifer Lawrence won a total of four awards, including two Teen Choice Awards® for Choice Movie: Liplock and Choice Movie Actress: Sci-Fi/Fantasy, a MTV Movie Award® for Best Hero, and a Kids' Choice Award® for Favorite Movie Actress.

This lot consists of a black leather and blue silk Cut25 long-sleeve blouse; a black leather and wool Gary Graham jacket marked "LEA29J1"; dark gray polyester-cotton Vince Riley leggings; and brown polyester and leather Nicholas K Jedda over-the-knee wedge boots. The costume exhibits creased leather, scuffing to the boots, and minor fraying from production wear.

Estimate: $8,000 - 16,000



208
Katniss Everdeen's Stunt Quarter Quell Costume
The Hunger Games: Catching Fire (2013)

Katniss Everdeen's stunt Quarter Quell costume from Francis Lawrence's The Hunger Games: Catching Fire. The survivor of the previous Hunger Games competition, Katniss (Jennifer Lawrence) wore her costume while competing in the Quarter Quell, which featured tributes selected from earlier winners. After she and the others were rescued by a hovercraft, Katniss woke onboard with her jumpsuit's sleeves shortened for medical attention.

Jennifer Lawrence won a total of six awards for her performance including two Kid's Choice Blimp Awards® for Favorite Female Butt Kicker and Favorite Movie Actress, a MTV Movie Award® for Best Female Performance, a Rembrandt Award® for Best International Actress, a Teen Choice Award® for Choice Movie Actress: Sci-Fi/Fantasy, and a Matchflick Flicker Award® for Best Warrior Woman.

This lot consists of a black, white, and gray polyester and Lycra blend bodysuit marked "Katniss Stunt" on the interior. It exhibits some discoloration.

Estimate: $8,000 - 16,000



209
Harvester Alien Bio-Suit Design Maquette
Independence Day (1996)

A Harvester alien bio-suit maquette from Roland Emmerich's Independence Day. President Thomas Whitmore (Bill Pullman) survived a psychic attack from one of the aliens known as a Harvester in Area 51 and learned of their plan to eradicate life on Earth in order to harvest its resources. Realizing what was at stake, he authorized a nuclear attack only to discover a new obstacle: force fields surrounded the ships. Production created maquettes to develop and finalize the design of the Harvester puppets' bio-suits and were also used as a basis for practical effects.

The alien creature effects, including all of the Harvesters, were designed by effects artist Patrick Tatopoulos, who also served with Oliver Scholl as the film's production designers. Tatopoulos also contributed award-winning creature designs for such films as Emmerich's Godzilla, David Twohy's Pitch Black, and Paul W. S. Anderson's AVP: Alien vs. Predator, among.

This rigid foam maquette is molded around a wire armature. It exhibits cracking on the surface, chipped paint, and the armature is exposed at the waist. Dimensions: 21" x 14" x 8" (53.5 cm x 35.5 cm x 20.5 cm)

Estimate: $3,000 - 6,000



210
Frank Horrigan's (Clint Eastwood) Suit
In The Line Of Fire (1993)

Frank Horrigan's (Clint Eastwood) suit from Wolfgang Petersen's In the Line of Fire. Horrigan wore his suit to the Presidential dinner with the President of France as he and Agent Lilly Raines (Rene Russo) kept watchful eyes for Mitch Leary (John Malkovich) who planned to assassinate the President.

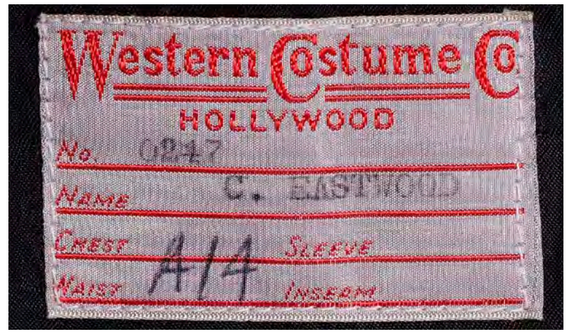
Clint Eastwood won a Jupiter Award® in 1994 for Best International Actor. That same year, John Malkovich was nominated for a Saturn Award® for Best Supporting Actor.

This lot consists of a black polyester-blend Western Costume Co. suit jacket marked "0247 C. Eastwood A-14" and a pair of matching black polyester-blend pants marked "#217 W.C.C. Clint A-14." This lot exhibits discoloration wear on the pants' buckle.

Estimate: $5,000 - 10,000



RGR Collection / Alamy Stock Photo





Maximum Film / Alamy Stock Photo

211
Indiana Jones' (Harrison Ford) Eight-Foot Bullwhip, Belt, and Whip Holster
Indiana Jones And The Last Crusade (1989)

Indiana Jones' (Harrison Ford) eight-foot bullwhip, belt, and whip holster from Steven Spielberg's Indiana Jones and the Last Crusade, the third installment in the legendary series. Indiana Jones' bullwhip is inseparable from the character himself; more than just a prop, the bullwhip became a signature tool in Jones' arsenal—used not only for action and escapes, but as a creative extension of the character's quick thinking and improvisational style. Its snap and coil are instantly recognizable to audiences around the world, making it one of the most enduring and evocative props in modern film history.

The bullwhips for the Indiana Jones trilogy were famously created by master whip maker David Morgan as part of his 450 series of bullwhips. Morgan whips of lengths ranging from six feet to 16 feet (whips are measured from the butt of the handle to the end of the braided portion, before the fall and cracker) appeared in the films, particularly Temple of Doom and Last Crusade. This hand-braided leather bullwhip is an eight-foot model; the eight-foot whips were most frequently carried on the belt, while the 10-foot models are believed to have been used for swinging and cracking. The eight-foot whips were likely used more than 10-foot whips in Last Crusade, as the whip had more screen time on Ford's belt than in his hand.

While some bullwhips may have been re-used across multiple films, this whip was specifically ordered for the production of Last Crusade. Its distinguishing features are its red-brown color, the tighter-cut weave pattern on the handle, and the slightly shorter handle length of approximately 7.5" (measured from the butt to the top of the upper handle knot). This is consistent with other documented Last Crusade whips, including an example that was donated to the Smithsonian Museum of American History.

In addition to the bullwhip, an original "Indy" whip belt and whip holster are also included. Both were custom-made for Last Crusade. The ensemble has been together as a set since filming and includes a production tag marked "Indy's Belt - Whip for Rideaway Sc." Small pieces of metal wire are wrapped around the whip holster, as well as the body of the whip, to hold it in place. This system was used by the props team to ensure the whip would not come loose in the holster, and similar wire ties can be seen in production photos from the film. The whip shows dark markings to the leather where the wire tie was installed, and additional dark markings at another point on the body where a second wire tie was likely present at some point. The whip can be removed from the holster without altering the wire ties by uncoiling and retracting it from the holster.

This fantastic set was originally obtained during the filming of the motorcycle chase sequence shot in Northern California, near Mount Tamalpais. It is a classic Indiana Jones action sequence and one of the most memorable parts of the film. A call sheet from that shoot dated Feb. 15, 1989 is also included. The red prop tag is original to the filming on that day, though it is not known whether the "for rideaway scene" inscription is a reference to the motorcycle chase, or possibly the "ride into the sunset" shot from the end of the film that was scheduled to be shot two days later in Texas. The additional photography in the US was some of the last material shot for the film, and this whip, belt, and whip holster set may have also been used for filming earlier in production, such as during the location shooting in Spain or for stage work at Elstree Studios outside London.

This is one of the finest Indiana Jones bullwhips ever offered at public auction—one of the rare eight-foot models known to exist, and the only example accompanied by both the original belt and whip holster. These additional elements not only stand on their own as significant costume components but also serve to further authenticate the set. Included are the original production prop tag and call sheet from the time it was acquired during filming. Carefully preserved by a single owner since production, the set remains in excellent condition. A specific Letter of Provenance will be provided to the winning bidder. Dimensions: (complete whip uncoiled including wrist strap, fall and cracker) 131.5" x 1.5" x 1.5" (334 cm x 4 cm x 4 cm)

Estimate: $250,000 - 500,000



The props team used small wire ties to secure the holster and whip in place; similar wire ties can be seen in production photos.



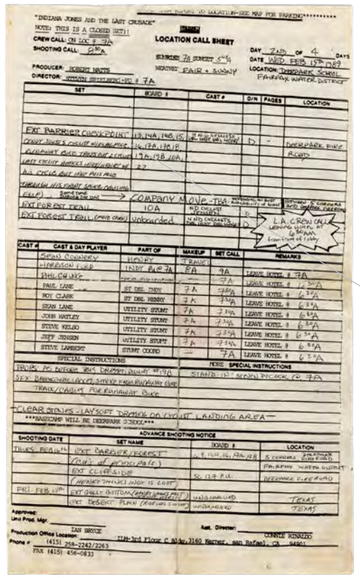
Production tag reads: "Indy's Belt - Whip for Rideaway Sc."

Scan here to see a full rotation of this lot





Whip shows marking from prior installation of additional wire tie during production.


"INDIANA JONES AND THE LAST CRUSADE"

NOTE: THIS IS A CLOSED SET!!

CREW CALL: ON LOC 8:30A

SHOOTING CALL: 9:00A

PRODUCER: ROBERT WATTS

DIRECTOR:

LOCATION CALL SHEET

REHEARSE: 7A SCENES 5*A

SHOOT: 8:00A + SUNSET

DAY 24th OF 41 DAYS

DATE: WED. FEB. 15TH 1989

LOCATION: CROWNHILL SCHOOL FARMING SUPPLY DISTRICT

SET	SCENE #	CAST #	D/N	PAGES	LOCATION
EXT. BARRIER CHECKPOINT	13,14A,14B,15	2 STUNTMEN	D	-	THORNBIRD, BIKE
CINDY JONES'S CYCLIST W/FLAGPOLE	16,17A,18,19				RUNS
RUNAWAY BIKE TAKES OUT 2 CYCLISTS	17A,17B,18A				
LAST CYCLIST ATTACKS INDY/HENRY W/	22				
HIS CYCLE, BUT INDY PUTS A PLUG					
THROUGH HIS FRONT SPOKE CAUSING					
FLIP) SHOT ON → COMPANY MOVE - TBA					BECOMES FIRE ROAD
EXT. FOR INT. DENIAL	10A	NO CHANGE			
EXT. FOREST TRAIL (over river) Unbounded		MOVES TO →	D		L.A. CROWLAND LEAVING NORTH AT 6:00AM

CAST #	CAST & DAY PLAYER	PART OF	MAKEUP	SET CALL	REMARKS
	SEAN CONNERY	HENRY	7:00A		
	HARRISON FORD	INDY PLUS 7A	8A	9A	LEAVE HOTEL @ 7A
	PHILLIP LEE	MOTORCYCLIST	7A	9A	LEAVE HOTEL @ 7:30A
	PAUL TAPE	ST. DEL. THIEF	7A	9A	LEAVE HOTEL @ 7:30A
	ROY CLARKE	ST. DEL. HENRY	7A	9A	LEAVE HOTEL @ 6:30A
	JOHN LONG	UTILITY STUNT	7A	7:30A	LEAVE HOTEL @ 6:30A
	JOHN HARTLEY	UTILITY STUNT	7A	7:30A	LEAVE HOTEL @ 6:30A
	STEVE KELSO	UTILITY STUNT	7A	7:30A	LEAVE HOTEL @ 6:30A
	JEFF JOHNSON	UTILITY STUNT	7A	7:30A	LEAVE HOTEL @ 6:30A
	PETER LAMBERSON	STUNT COORD	—	7A	LEAVE HOTEL @ 6:30A

SPECIAL INSTRUCTIONS

TRUCK TO DEPART FOR LOCATION AT 7:00A

SFX: DARKNESS/SMOKE, SPARKS FROM RUNAWAY BIKE

TRAVEL DOUBLES FOR HARRISON FORD

CLOSE PROXIES - LAYSOFF TRUCK ON CYCLIST LANDING AREA

WARDROBE WILL BE DESIGNATED SOON!!!

TRUCK PICK-UP: 6:30A

PERS. SPECIAL INSTRUCTIONS

STANDBY 1ST AERIAL TO LOC. @ 7A

SHOOTING DATE	ADVANCE SHOOTING NOTICE SET NAME	SCENE #	LOCATION
TRUCK PICK-UP	EXT. BARRIER CHECKPOINT	4, 11A, 12, 13A,13B	CROWNHILL SCHOOL FARMING SUPPLY DISTRICT
	(CUT TO: MONTAGE)		
	EXT. CLIFFSIDE	14, 15A P.U.	BECOMES FIRE ROAD
	(HENRY THROWS WHIP TO SEAN)		
FRI - FEB 10TH	EXT. DAILY (BRITISH EMBASSY, ISTANBUL)		
	EXT. TENT - RUNS (TRAVEL DOUBLES)		TEXAS
	EXT. FOREST - RUNS (TRAVEL DOUBLES)		TEXAS

Approved:

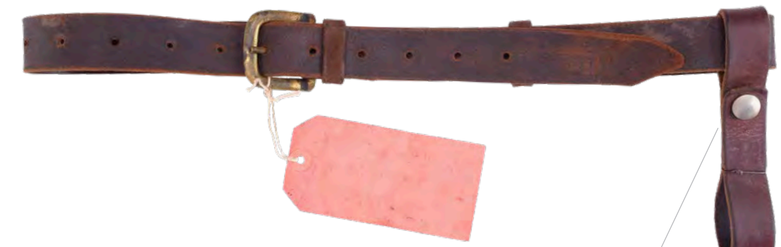
Unit Prod. Mgr.

Production Office Location:

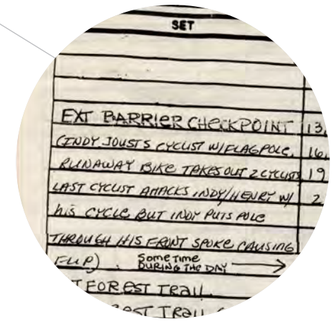
Phone #

Asst. Director

Call sheet dated "Feb 15th, 1989"



Whip holder with snap opened



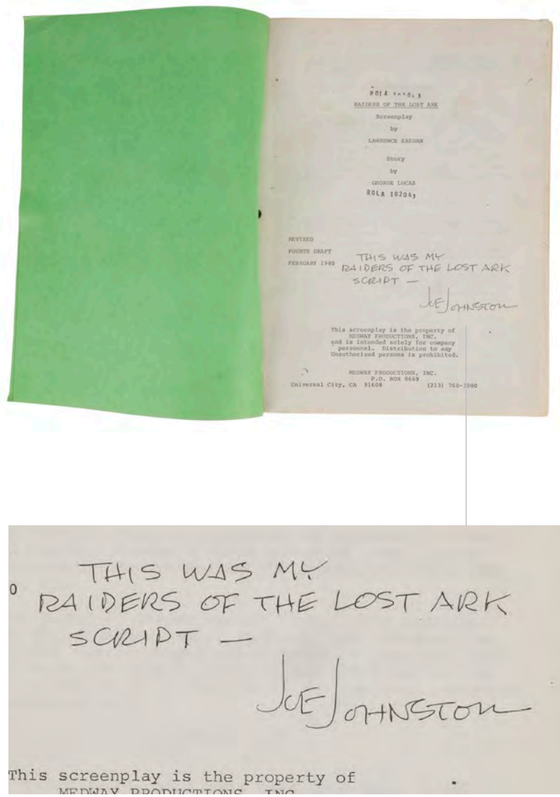


Production photo (below) showing similar wire ties used to secure whip and whip holster.









212
Colonel Herman Dietrich's (Wolf Kahler)
Screen-Matched Tunic
Indiana Jones And The Raiders Of The Lost Ark (1981)

Colonel Herman Dietrich's (Wolf Kahler) tunic from Steven Spielberg's Raiders of the Lost Ark. The pinching and misaligned stitching in the tunic fabric of the left sleeve screen-match to when German officer Dietrich updated Rene Belloq (Paul Freeman) on the status of the Egyptian archaeological dig.

This coarse, unsized cotton tunic features four raised metal buttons down the center and matching buttons on four upper and lower chest pockets. The interior features two Bermans & Nathans wardrobe labels hand-marked "Wolf Kahler, Raiders of the Lost Ark, 16224" and "6'/40-34" respectively. Included is a custom wood and glass display case containing color-printed stills of Dietrich during the dig and when his face melted during the classic Ark opening sequence.

Following production, military patches on the epaulettes, collar, and chest were removed. Current patches are replicas tack-stitched on by conservation specialists. The fabric exhibits small tears on the front, sleeves, and back from production use. Dimensions: (case) 41.5" x 32" x 4" (105.5 cm x 81.5 cm x 10.25 cm)

Estimate: $5,000 - 10,000

213
Joe Johnston's Bound Revised Fourth Draft Script
Indiana Jones And The Raiders Of The Lost Ark (1981)

Joe Johnston's bound revised fourth draft script from Steven Spielberg's Raiders of the Lost Ark. In the classic film, Indiana Jones (Harrison Ford) raced against German soldiers to find the lost Ark of the Covenant.

The franchise's inaugural film was 1981's highest-grossing film, winning numerous Academy Awards® and a BAFTA®. Its success led to Ford's recognition as a leading man. In 1999, the US Library of Congress selected the film for permanent preservation in its National Film Registry.

Used by Industrial Light & Magic's (ILM) visual effects art director Johnston, this lot features a 103-page fourth draft revised script dated February 1980 credited to Lawrence Kasdan and George Lucas and stamped script number "ROLA 102043" throughout. It is bound in green cardstock with "RAIDERS" along the spine. The first page features a handwritten note from Johnston claiming the script as his from production rendered in black ink. The spine exhibits frayed edges. Dimensions: 8.5" x 11" x 0.5" (21.75 cm x 28 cm x 1.5 cm)

Estimate: $5,000 - 10,000





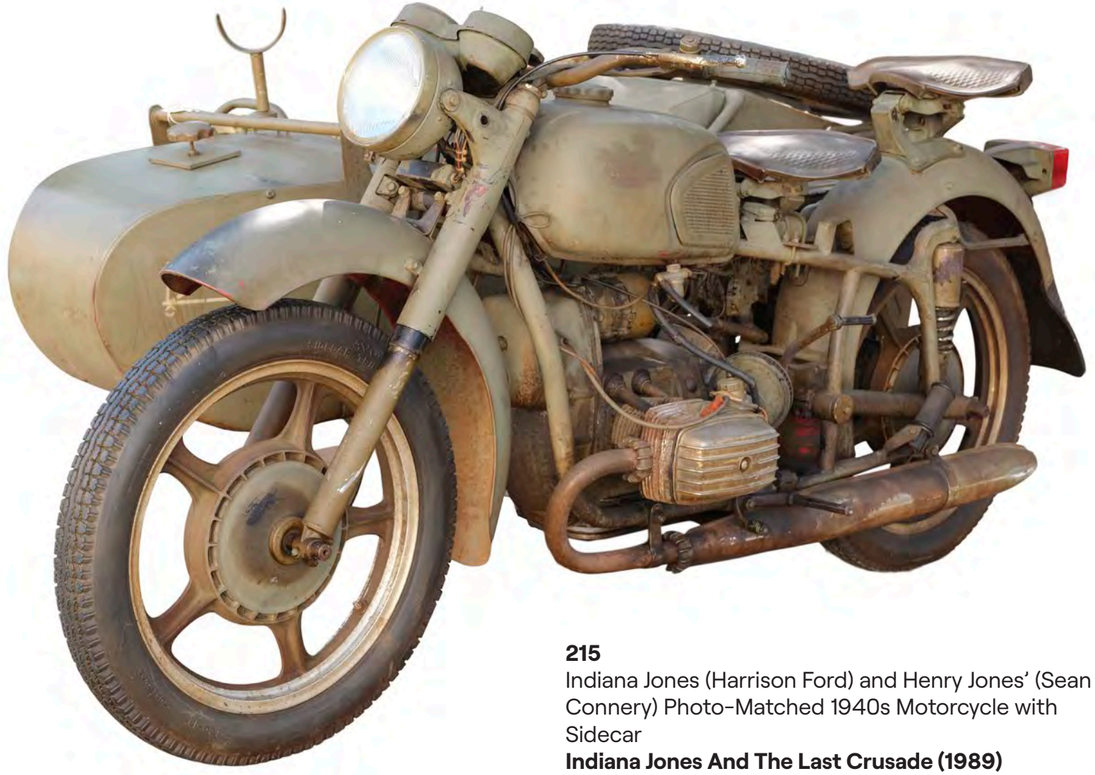
214
Sankara Stone with White Lines
Indiana Jones And The Temple Of Doom (1984)

A Sankara stone from Steven Spielberg's Indiana Jones and the Temple of Doom. Indiana Jones (Harrison Ford) battled to recover the five sacred Sankara stones and return them to the village of Mayapore before they were lost to the villainous Mola Ram (Amrish Puri). The film was nominated for two Academy Awards®, winning for Best Visual Effects.

Two styles of Sankara stones were created for production: translucent illuminated versions used during moments of supernatural activation, and opaque static versions like this example, used during non-glowing scenes. This style of stone can be seen when the Sankara stones are first introduced during the temple ceremony and again in the film's final moments when Indiana returns one to the villagers.

This version is cast in resin to simulate the look of aged stone, with subtle break-lines visible in the resin casting, and a deep brown hue. It features three etched white horizontal bands on its lower half and exhibits distressing applied by the production, including small chips along the edges and visible cracking on the flat underside. Dimensions: 6" x 3" x 3" (15.25 cm x 7.75 cm x 7.75 cm)

Estimate: $12,000 - 24,000



215
Indiana Jones (Harrison Ford) and Henry Jones' (Sean Connery) Photo-Matched 1940s Motorcycle with Sidecar
Indiana Jones And The Last Crusade (1989)

Indiana Jones (Harrison Ford) and Henry Jones' (Sean Connery) photo-matched 1940s motorcycle with sidecar from Steven Spielberg's Indiana Jones and the Last Crusade. After he rescued his father from Castle Brunwald in Austria, Indiana Jones hijacked a motorcycle and its sidecar to flee the Nazis with his professor father. Later, while driving to the border, they were again ruthlessly pursued by more Nazis, culminating in a German being knocked off his bike by a flagpole to the wheel.

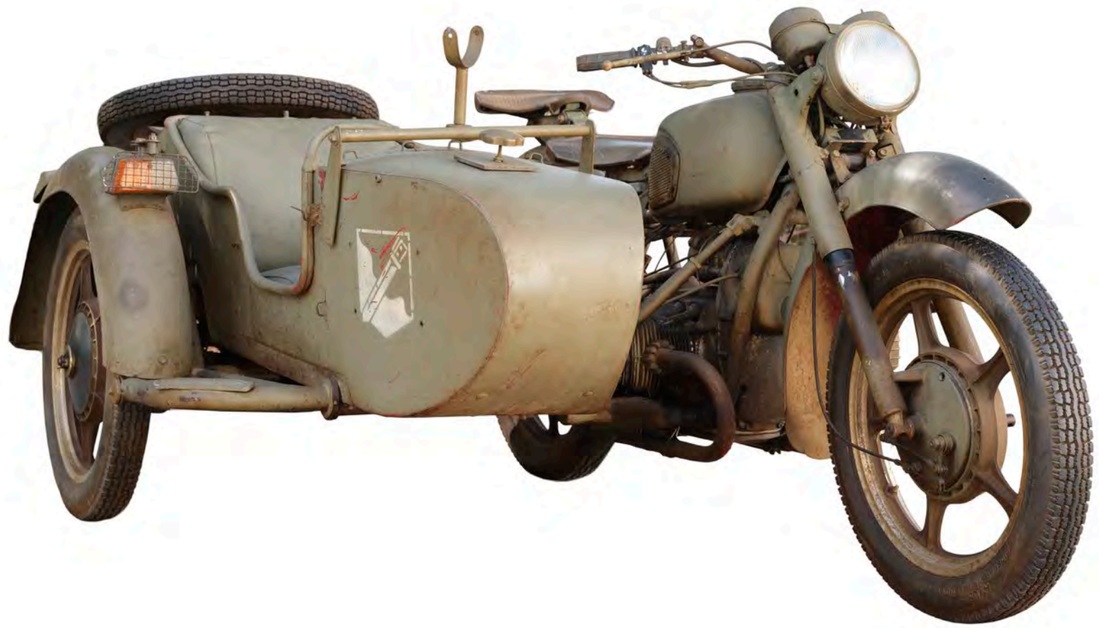
Multiple period motorcycles were used during filming of the chase, which was one of the final sequences completed for the film near Mount Tamalpais in Northern California. Unique paint and wear markings on the bodies of this 1940s Neval motorcycle and sidecar photo-match to multiple shots of Ford and Connery, most notably including shots of the German motorcyclist popping his front wheel onto the Joneses' bike, as well as to behind-the-scenes stills from production. It is also believed to have been used for trailing-behind shots.

Dressed to resemble a WWII-era military BMW R75, this nonfunctional motorcycle was painted by production with spray-painted white markings added. The motorcycle and sidecar are both made predominately of metal with rubber tubes and rubber-covered wiring. Following production, it underwent minor modifications for use on modern roads, including the addition of a new speedometer cluster, a large running light installed where the passenger side fender had been, a new brake light on the main rear tire cover, a new second seat on the motorcycle, and a new rear spare tire. The license plate previously mounted to its front wheel cover during filming is no longer present. The motorcycle comes without keys and exhibits chipped paint, cut tubing, and a build-up of grime.

The motorcycle and sidecar chase in Indiana Jones and the Last Crusade is one of the film's most memorable action scenes. Taking place just after Indiana rescues his father from the Nazis, the sequence combines fast-paced stunts, humor, and character development. Shot with practical effects and real vehicles, the scene reflects the hands-on filmmaking style that defines the Indiana Jones series. This photo-matched and instantly recognizable vehicle offers a connection to a classic moment in adventure movie history, and to two of cinema's most iconic characters.



This lot photo-matches this production still featuring Harrison Ford and Sean Connery filming in Northern California.





Also included is a copy of a Lucasfilm-headed document confirming rental of a 1940s period Neval motorcycle and sidecar from February 6 to 17, 1989. The letter also notes that Lucasfilm, Ltd. will repaint and modify the motorcycle to their specifications for filming. Dimensions: 44" x 65" x 97" (11.75 cm x 165.25 cm x 246.5)

This vehicle is sold solely on a bill of sale with no title included. As such, ownership and shipping may be restricted in some countries; please consult relevant local laws and inquire with Propstore before bidding.

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $40,000 - 80,000



216
Indiana Jones' (Harrison Ford) University Three-Piece Suit
Indiana Jones And The Last Crusade (1989)

Indiana Jones' (Harrison Ford) university three-piece suit from Steven Spielberg's Indiana Jones and the Last Crusade. Jones wore his three-piece twill suit while he worked at Barnett College and taught history to the students. Later, he appeared in the same suit when he met with Walter Donovan (Julian Glover), who hired him to continue his father's work on locating the Holy Grail. Unknown to Jones was that his father had been taken prisoner by the very people who hired him.

The Last Crusade won one Academy Award® and was nominated for an additional two awards at the time of its release, in addition to three BAFTA nominations, one Golden Globe, and four Saturn Awards. One of the Saturn Award nominations was for Best Costume Design.

This lot consists of a twill suit jacket; a matching vest with a Berman & Nathans costumier's tag labeled "Harrison Ford 9295" on the interior; and a matching pair of pants. The interior of the vest and pants exhibit discoloration.

Estimate: $10,000 - 20,000



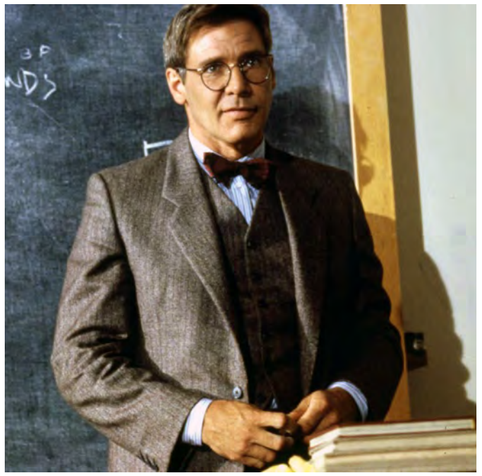


Photo 12 / Alamy Stock Photo

217
Indiana Jones' (Harrison Ford)
Venice Sequence Suit
Indiana Jones And The Last Crusade (1989)

Indiana Jones' (Harrison Ford) Venice sequence suit from Steven Spielberg's Indiana Jones and the Last Crusade. Jones wore his suit when he and Marcus Brody (Denholm Elliott) went to Venice to meet with Dr. Elsa Schneider (Alison Doody), uncovered the Tomb of Sir Richard, and were confronted by the Brotherhood of the Cruciform Sword.

Indiana Jones and the Last Crusade was the highest-grossing film of 1989. It was nominated for three Academy Awards®, winning one. Indiana Jones' highly contrasting ensembles emphasize the two very different sides of his life: the rough-and-tumble leather-jacket-clad adventurer and the suit-and-glasses-wearing archeological scholar and college professor.

This suit consists of a silk-lined gray wool-blend two-button suit jacket with Bermans & Nathans wardrobe label sewn into the interior, printed with "Harrison Ford 9296 Indiana Jones Indiana Jones III," and hand-marked "OW" in blue ink, indicating that it was intended to be worn over a wet suit for water sequences; and a matching pair of pants with a Bermans & Nathans label on the interior waistband printed with "Harrison Ford 9296 Over Wet Suit Indiana Jones III." Also included is a plastic baggie of bobby pins and wadded tissue paper. The jacket's lining exhibits staining from production wear.

Estimate: $10,000 - 20,000





Allstar Picture Library Ltd / Alamy Stock Photo





Shirt is for display only; not original.

218
Professor Henry Jones Sr.'s (Sean Connery)
Bloodied Three-Piece Suit
Indiana Jones And The Last Crusade (1989)

Professor Henry Jones Sr.'s (Sean Connery) bloodied three-piece suit from Steven Spielberg's Indiana Jones and the Last Crusade. Henry wore this costume during the film's third act, most notably after he was shot by Donovan (Julian Glover) in the Grail Temple—a pivotal moment intended to compel Indiana Jones (Harrison Ford) to retrieve the Holy Grail. The bloodied vest seen here is from that climactic sequence, and portions of its interior lining have been deliberately cut out, possibly to accommodate tubing or squibs for special effects. The pants show notable distressing on the back side—likely intentional for scenes such as the tank chase, during which Henry is dragged along the vehicle's treads.

This lot consists of a gray twill three-piece suit including a jacket, bloodied vest, and matching pants. Both the vest and pants feature Berman & Nathans wardrobe tags with typed text reading "Sean Connery," "Henry 9340," and "INDIANA JONES III." The ensemble exhibits pulled threads, fraying, and film production distressing.

The white shirt shown is for display only and is not original to the costume.

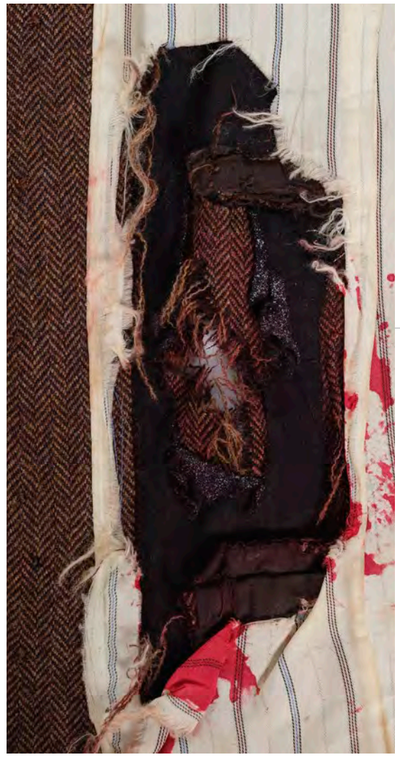
This is the only Sean Connery costume from Indiana Jones and the Last Crusade ever offered by Propstore.

Estimate: $12,000 - 24,000



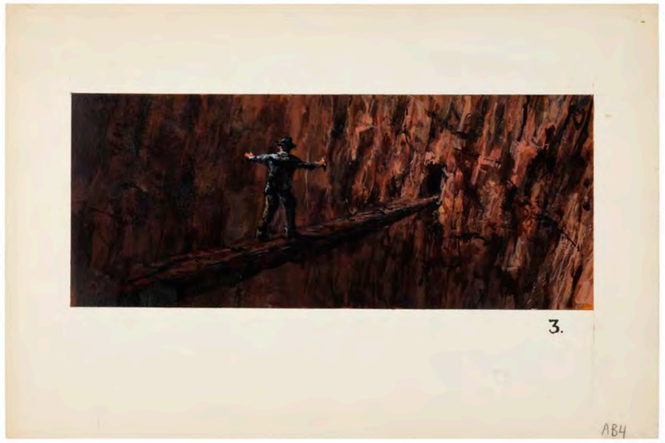


Back of pants leg shows heavy wear; likely related to a scene in the film such as when Connery's character is pulled along the treads of the tank.



Stage blood distressing from the film's climax where Walter Donovan (Julian Glover) shoots Henry Jones Sr., forcing Indiana Jones to go after the Holy Grail.





219
Hand-Painted Mark Sullivan "Leap of Faith"
Invisible Bridge Matte Painting Study
Indiana Jones And The Last Crusade (1989)

A study for a "Leap of Faith" invisible bridge matte painting hand-painted by Industrial Light & Magic (ILM) matte painting supervisor Mark Sullivan for Steven Spielberg's Indiana Jones and the Last Crusade. In his quest for the Holy Grail, Indiana Jones (Harrison Ford) faced three challenges inside the temple at the Canyon of the Crescent Moon, the last of which involved stepping onto a seemingly invisible bridge in a literal "leap of faith."

This painting, depicting Jones walking on the bridge from behind with a cave entrance in the distance, was created by Sullivan as a study for a matte painting for use in the sequence. The image is presented as a "side view" shot to allow the audience to see the bridge from the screen as opposed to Jones' view. It is rendered predominantly in paint on illustration board marked "3." and "AB4" on the lower right corner. The painting exhibits minor wear from use and age, including some yellowing around the edges. Dimensions: 12" x 8" x 0.25" (30.5 cm x 20.5 cm x 0.75 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



Moviestore Collection Ltd



Spielberg wearing
a similar, though not exact,
pair of glasses in the 1980s.

220
Steven Spielberg's Personal Glasses, circa mid-1980s
Steven Spielberg

Steven Spielberg's personal glasses, circa mid-1980s. Spielberg wore glasses throughout most of his illustrious career, on film sets, at premieres and awards shows, and in his private life. Spielberg, one of the most famous and celebrated film directors in movie history, won three Academy Award® out of 23 nominations, including a record 13 nominations for Best Picture. Seven films were inducted into the National Film Registry by the Library of Congress for being "culturally, historically, or aesthetically significant."

These glasses were originally gifted by Spielberg to one of his former staff members. This lot features wire-frame glasses with temple labeling reading "Renaissance Frame Italy" and a hard case reading "Giorgio Armani Made in Italy." They exhibit scuffing, yellowing to the nose pads, and deep scratches on the right side of the case. Dimensions: 6.25" x 3" x 1.5" (16 cm x 7.75 cm x 4 cm)

Estimate: $1,500 - 3,000



221
Steven Spielberg's 57th Annual Academy Awards® Backstage Pass
Academy Awards

Steven Spielberg's backstage pass from the 57th Annual Academy Awards®. At the awards show, which took place on March 25, 1985, Spielberg presented the award for Best Director, which was won by Milos Forman for Amadeus.

This lot consists of a metal-clipped laminated backstage pass with a color photograph of Spielberg, his hand-written name, the title logo for the 57th Annual Academy Awards®, the date of the awards ceremony, the number "373," and the word "Backstage." The plastic exhibits minor wear from use and age.
Dimensions: 5" x 3.25" x 0.25"
(12.75 cm x 8.5 cm x 0.75 cm)

Estimate: $1,500 - 3,000





222
James Bond's (Pierce Brosnan) PAK Blank-Firing Walther P99
James Bond: Tomorrow Never Dies (1997)

James Bond's (Pierce Brosnan) PAK blank-firing Walther P99 pistol from Roger Spottiswoode's Tomorrow Never Dies. Bond carried and used his signature pistol, fitted with its silencer, throughout the infiltration of Elliot Carver's (Jonathan Pryce) stealth boat alongside Wai Lin (Michelle Yeoh).

Tomorrow Never Dies was the 18th James Bond produced by Eon, and the first film made after producer Albert R. Broccoli's death. Despite mixed reviews, the film grossed over $339 million worldwide, and was only surpassed by Titanic that opened the same weekend. This was the first Bond film to update the character's sidearm from the signature PPK, PP, and P5's seen in previous films.

This pistol is a blank-firing version of a Walther P99, manufactured under license by Umarex, a company specializing in blank-firing guns that are not considered firearms. It was never capable of firing true ammunition; it is manufactured specifically as a training device. The term PAK stands for Pistole Automatik Knall, which translates to "Automatic Blank Pistol." The production used 11 PAK P99s for filming. This PAK blank-firing gun was never considered a firearm in the US and they are openly sold to adults without any registration paperwork. The gun was sympathetically de-activated to UK standards in the late 1990s and bears UK proof marks as a result.

Marked with serial number B8041852, it features a frame constructed from specialty polymers along with a metal slide. The P99 retains a functional slide, trigger, slide release, de-cocker and magazine release. According to the 007 The Armoury by Mark Hazard, the only modifications performed on this gun were to "blank out the white factory engravings to better match the all-black appearance of the two 'hero' firearms." The gun exhibits scuffing to the edges, pitting under the slide, and minor discoloration. Dimensions: 7" x 5.25" x 1" (17.5 cm x 13.5 cm x 2.75 cm)

Firearm deactivated; see firearm deactivation notice in the Buyer's Guide.

Additional Provenance: BAPTY & Co Certificate of Authenticity; UK Certificate of De-Activation included [Note: this gun was never considered a firearm in the US].

Estimate: $20,000 - 40,000



223
James Bond's (Daniel Craig)
Light-Up Explosive Keychain
James Bond: Casino Royale (2006)

James Bond's (Daniel Craig) light-up explosive keychain from Martin Campbell's Casino Royale. During their nerve-wrenching battle at Miami International Airport, 007 stole Carlos Nikolic's (Claudio Santamaria) explosive detonator, then reattached it to Nikolic's keychain just in time both for Nikolic to trigger its explosion and in so doing to save Skyfleet from destruction.

This metal and plastic keychain originated from a crew member. Looped on the keychain are a carabiner; two FAB keys; and a textured custom detonator device made from a Ring Cyba-lite torch inset on one side with a red LED. The LED is designed to illuminate via a battery pack concealed inside the flashlight. The keychain, keys, and carabiner exhibit nicks, while the detonator's glass reflector exhibits grime from production use.
Dimensions: 3.75" x 1.75" x 0.75"
(9.5 cm x 4.5 cm x 2 cm)

Contains electronic components; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000

224
James Bond's (Daniel Craig) Stunt
Omega Seamaster Watch
James Bond: Casino Royale (2006)

James Bond's (Daniel Craig) stunt Omega Seamaster watch from Martin Campbell's Bond film Casino Royale. Bond wore and wielded his signature Omega Seamaster as a weapon throughout the film, including a deleted shot in which he strapped it around his fist and used it as a knuckle duster while attempting to escape a crumbling Venetian building.

Casino Royale introduced the world to Daniel Craig as James Bond and the film became the highest-grossing Bond film in the series until the release of Skyfall in 2012.

Designed and branded to resemble a real-world Omega Seamaster, this stunt watch features an original metal Seamaster strap attached via hook-and-loop fastenings with a soft rubber face. The watch face exhibits discoloration and the clear rubber case has become cloudy. The watch comes on a custom-made display. Dimensions: (on display) 6.5" x 3.5" x 2.75" (16.5 cm x 9 cm x 7 cm)

Estimate: $5,000 - 10,000



225
$1,000,000 Casino Plaque
James Bond: Casino Royale (2006)

A $1,000,000 casino plaque from Martin Campbell's Casino Royale. James Bond (Daniel Craig), Le Chiffre (Mads Mikkelsen), and their fellow poker players used betting plaques during the high-stakes game at the Casino Royale in Montenegro.

This plaque 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-color and black text. It exhibits light scratching throughout from production and handling.
Dimensions: 4" x 3" x 0.25"
(10.25 cm x 7.75 cm x 0.75 cm)

Estimate: $5,000 - 10,000





226
$500,000 Casino Plaque
James Bond: Casino Royale (2006)

A $500,000 casino plaque from Martin Campbell's Casino Royale. James Bond (Daniel Craig), Le Chiffre (Mads Mikkelsen), and their fellow poker players used betting plaques during the high-stakes game at the Casino Royale in Montenegro.

This plaque is made of red pearlescent plastic with a translucent green center and "Casino Royale $500,000 Montenegro" printed on both sides in black and gold-color text. It exhibits light scratching throughout from production and handling. Dimensions: 4.25" x 3" x 0.25"
(11 cm x 7.75 cm x 0.75 cm)

Estimate: $4,000 - 8,000





227

James Bond's (Daniel Craig) Return to London Costume with EON Certificate of Authenticity

James Bond: No Time To Die (2021)

James Bond's (Daniel Craig) return to London costume from Cary Joji Fukunaga's No Time to Die with an EON Certificate of Authenticity. Bond wore his gray Tom Ford suit as he returned to London to ask M (Ralph Fiennes) explain why he didn't shut down Project Heracles, a nanobot bioweapon, and to demand to see Ernst Stavro Blofeld (Christoph Waltz). Later, Bond accompanied Eve Moneypenny (Naomie Harris) to visit Q (Ben Whishaw), where he inquired about a USB drive containing information about Heracles.

A well-received film, No Time To Die was the last James Bond film produced under Eon Productions and the last time Daniel Craig performed as the secret agent. Craig portrayed Bond for five films before his version culminated in the character's death, the first and only version in the Eon franchise to die.

This bespoke costume for Craig consists of one wool suit jacket featuring an embroidered "Daniel Craig Bond 25" tag in the interior of one pocket, as well as a printed tag dated "29.04.2019 Daniel Craig"; a button-up dress shirt; a silk tie; a pocket square; and matching wool pants featuring a printed tag dated "29.04.2019 Daniel Craig" on the interior and a hand-marked label "DC 48 Suit 3" under a fold of additional fabric at the waist band. All items are Tom Ford. This costume exhibits pulled threads on the interior and a split on the waistband of the pants.

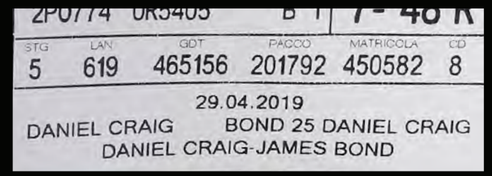
Additional Provenance: A certificate of authenticity from EON.

Estimate: $20,000 - 40,000



Pictorial Press Ltd / Alamy Stock Photo





This costume consists of one wool suit jacket featuring an embroidered "Daniel Craig Bond 25" tag in the interior of one pocket, as well as a printed tag dated "29.04.2019 Daniel Craig"





228
James Bond's (Daniel Craig) Stunt Walther P99 and Holster
James Bond: Casino Royale (2006)

James Bond's (Daniel Craig) stunt Walther P99 and holster from Martin Campbell's Bond film Casino Royale. Bond carried his Walther P99 as his main sidearm throughout the film, with this stunt P99 and holster utilised in the opening scenes of the film, as he chased bomb-maker Mollaka (Sebastien Foucan) through a construction site and then into an embassy. He wore his holster on his lower right back, tucked into his pants. Casino Royale introduced the world to Daniel Craig as James Bond and the film became the highest-grossing Bond film in the series until the release of Skyfall in 2012.

The weapon is made of hard black rubber and the holster is a leather Vega IB 332 with a black plastic belt loop. The lot comes displayed on a custom-made display and is accompanied by a printed still. Dimensions: (Walther P99) 7" x 5" x 1.25" (17.5 cm x 13 cm x 3 cm)

Restricted ownership; see replica firearm notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



229
Set of Three Floating Dragon Casino Plaques
James Bond: Skyfall (2012)

Three Floating Dragon casino plaques from Sam Mendes' Bond film Skyfall. Casino plaques appeared in the Floating Dragon when Bond (Daniel Craig) visited the casino seeking information about assassin Patrice (Ola Rapace).

This set consists of three plastic plaques, one each in denominations of HK10,000 (red), HK50,000 (purple), and HK100,000 (black). Each features holographic emerald detailing at center with "Floating Dragon," and "Macau" printed in gold-color text along with Chinese characters on their fronts and backs. The set exhibits minor scuffing and staining throughout from production use. Dimensions: (each) 4.5" x 3" x 0.5" (11.5 cm x 7.75 cm x 1.25 cm)

Estimate: $4,000 - 8,000



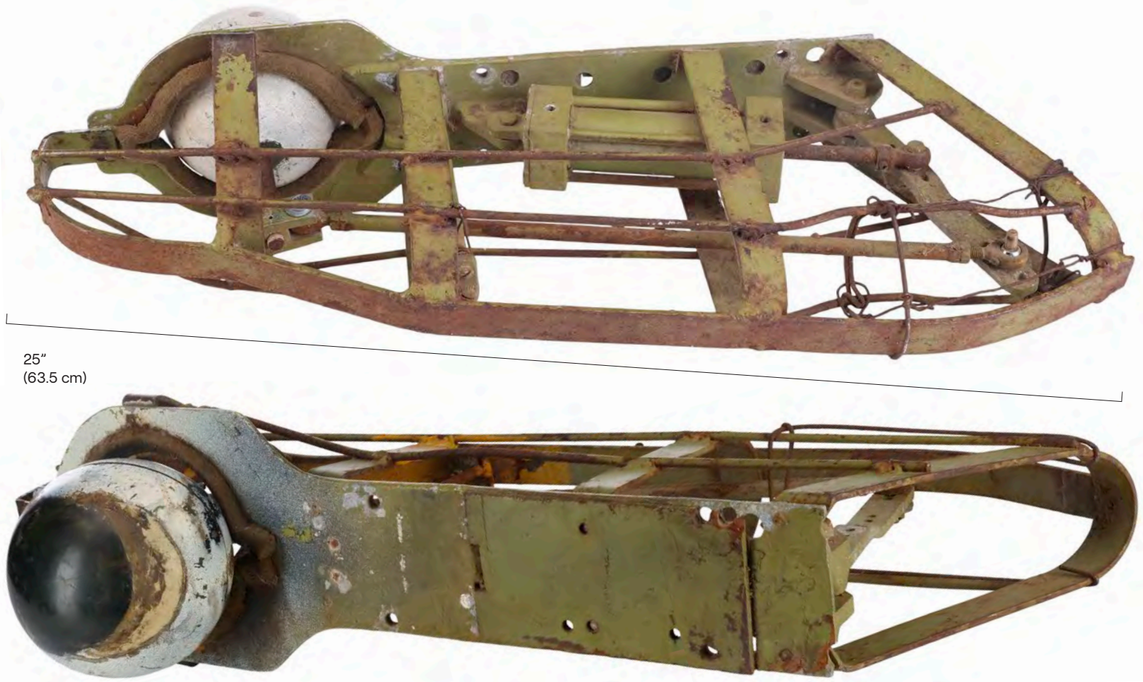
230
James Bond's (Daniel Craig)
Blofeld Base Suit
James Bond: Spectre (2015)

James Bond's (Daniel Craig) Blofeld base suit from Sam Mendes' Bond film Spectre. Bond wore his suit while he and Madeleine Swann (Lea Seydoux) were captives of Ernst Stavro Blofeld at his base in the Sahara. Upon its release, Spectre was the second highest-grossing Bond film of all time (after Skyfall) and Sam Smith and Jimmy Napes won an Academy Award for the theme song, "Writing's on the Wall." Fashion designer and film director Tom Ford designed Bond's suits in four films, starting with Quantum of Solace (2008). All of Bond's clothing, including this suit, was custom-made by Ford for the film.

The suit features a navy blue suit jacket and matching pants, a white button-up shirt, and a black tie. All the clothing items have Tom Ford labels and additional interior production labels with either "Daniel Craig" or "D Craig." The jacket features an embroidered label in the interior chest pocket that reads "Daniel Craig Bond 24."

Estimate: $20,000 - 40,000





25"
(63.5 cm)

231

Pair of Photo-Matched Articulated "Bruce" Shark Eyes Previously Owned by Shark Fabricator Robert Mattey
Jaws (1975)

A pair of articulated "Bruce" shark eyes from Steven Spielberg's Jaws previously owned by legendary Hollywood shark fabricator Robert Mattey. The beach town of Amity Island was plagued by an aggressive and unusually large great white shark. After several attacks, police chief Martin Brody (Roy Scheider) and oceanographer Matt Hooper (Richard Dreyfuss) teamed up with eccentric shark hunter Quint (Robert Shaw) to take down the shark. During the night, Quint relayed his experiences with sharks after he survived the sinking of the USS Indianapolis during World War II. To engineer the deadly creature's lifelike movements, Academy Award®-nominated effects artist Robert Mattey was brought on as the production's head of mechanical effects. Mattey had previously served as a Walt Disney Imagineer during the era of Disneyland's founding, and was the first head of its Mechanical Effects Department. Among Mattey's most famous animatronic creations were characters from Disneyland's Jungle Cruise, Haunted Mansion, and 20,000 Leagues Under the Sea attractions, earning him a personalized dedication window in the park's Main Street.

Three full-size pneumatically-powered animatronic sharks (nicknamed "Bruce" for Spielberg's lawyer) with articulated eyes - each hand-finished and adjusted for specific angles and lighting cameras - were made for production. For the shark's menacing, unblinking stare, Mattey developed custom resin eyes with a translucent depth designed to give the creature the cold, predatory "lifeless-ness" that Quint spoke of onscreen. As hydraulic pistons were unusable due to concerns around oil leaking into the water, pneumatic pistons were created to push the eyeballs back and forth. More than solely mechanical components, the eyes became a vital part of the shark's personality, enhancing the realism and psychological impact of one of cinema's most suspenseful thrillers. This pair of eyes photo-matches to a vintage 1975 newspaper article of Mattey holding them. Additionally, behind-the-scenes stills from the production show the shark's green metal framework, the same color as the framework of these eyes.

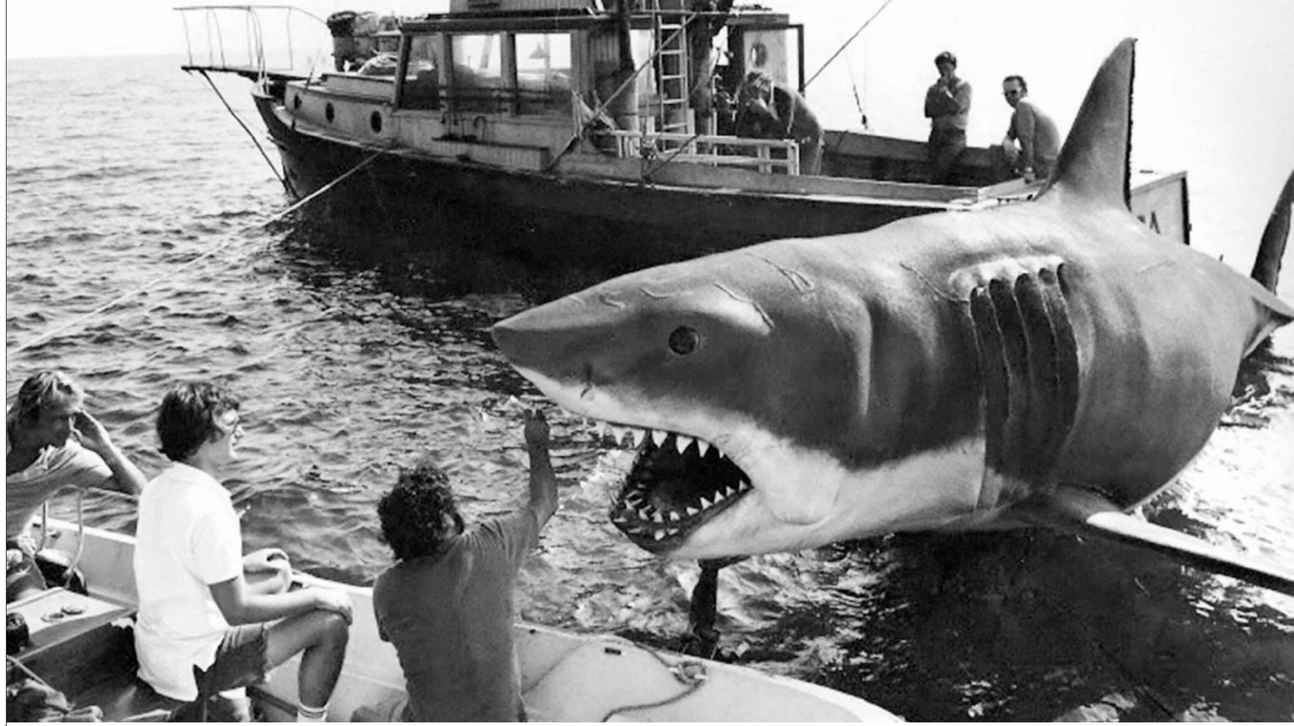
Related to Quint's story of shark eyes describing how they rolled back to see the whites, the mechanism used for the animatronic sharks mimicked the movement when the armature moved forward. A large gauge wire was attached to the back of the eyes and the arm joint attached to the frame to keep the eyes from rolling back too far, a result of Spielberg not liking the initial range of motion for the eyes. Without the wire, the forward motion would roll the eyes back to reveal their fully white backs. In some stills from the production, white edges around the black pupils are still visible.

In 1974, while the shark was still in development, Mattey invited a neighbor into his garage to witness firsthand as the creature took shape. Years later, in 1980, Mattey gifted the eyes - along with a set of fins - to that same neighbor, entrusting him with key elements from one of cinema's most enduring mechanical creations. In addition to these eyes, the lot includes a pair of metal armatures and a newspaper article about shark's creator attached to a sheet of cardboard. One eye has become detached from the mechanism. The eyes exhibit a buildup of rust on the metal, chipped paint, and discoloration.

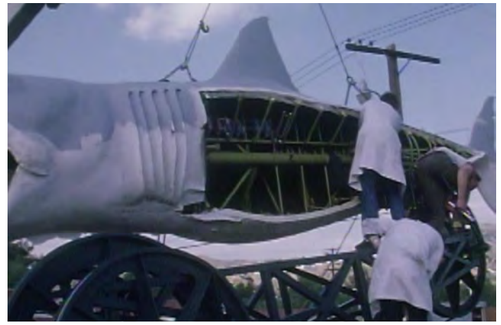
Among the most acclaimed films in the history of cinema, Jaws received four Academy Award® nominations upon release, including Best Picture, and is widely credited as the first-ever summer blockbuster. Both a family drama informed by Spielberg's own personal life and a suspense thriller par excellence, its central character has forever changed humanity's relationship to Great White sharks. In 2025, Jaws celebrated its 50th anniversary with a record-breaking theatrical re-release and exhibition at the Academy Museum of Motion Pictures, including the installation of a full-size "Bruce." Today, artifacts from the production of Jaws - and in particular those directly linked to Mattey's shark work - are exceedingly rare and highly controversial amongst collectors. These eyes are some of the few pieces of the original "Bruce" still in existence, and among the best pieces from the film ever handled by Propstore. They represent a tangible piece of the practical effects legacy behind one of the most groundbreaking films in the history of cinema.
Dimensions: (each) 25" x 12" x 6.25" (63.5 cm x 30.5 cm x 16 cm)

Contains mechanical components; see notice in the Buyer's Guide.

Estimate: $50,000 - 100,000



Pictorial Press Ltd





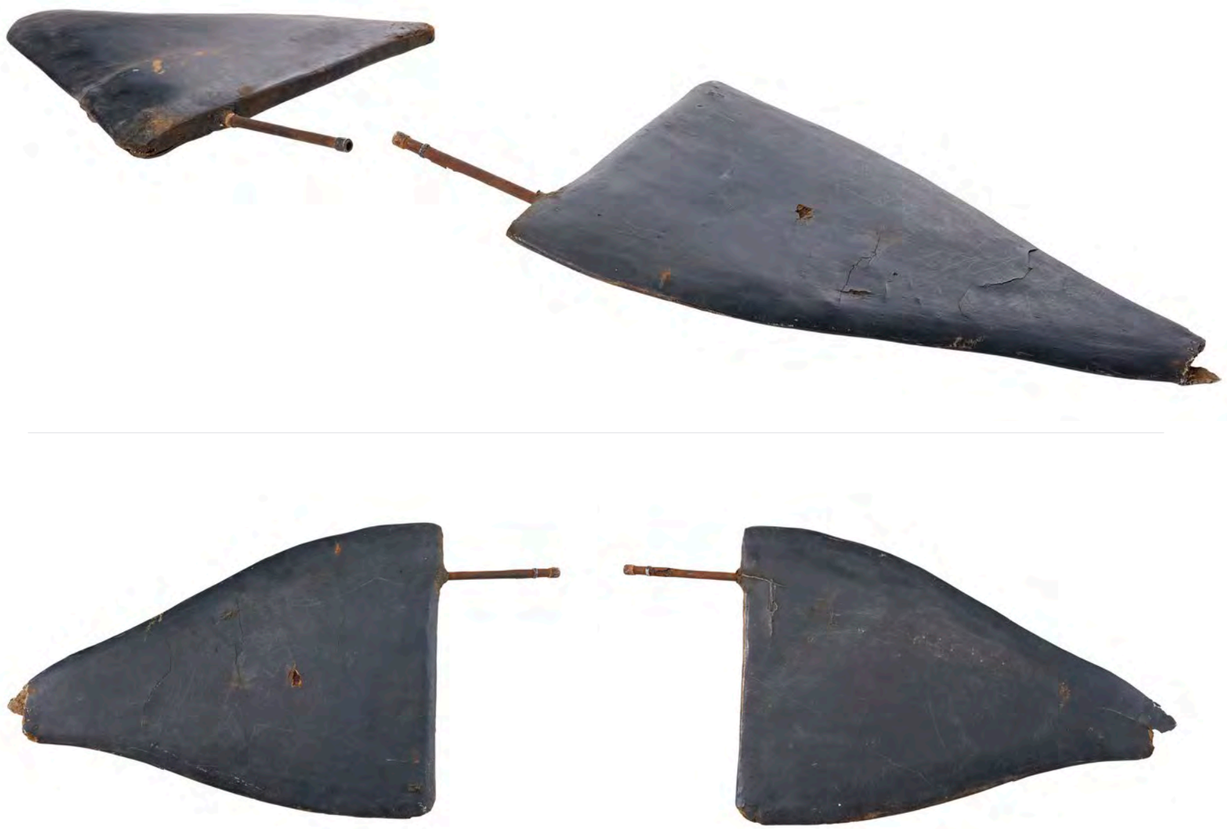
Behind the scenes footage shows the metal mechanical interior of the Bruce animatronic shark was all painted in the same green color as the eye mechanisms.



Eyes were made in clear resin with visible depth to them, to give them life on screen



Period 1975 newspaper article on Bob Mattey's work on Jaws, with Mattey showing one of the Jaws shark eyes. The eye photo-matches to the still in this article.



(each) 35" (89 cm)

232
Pair of Robert Mattey-Made Shark Pectoral Fins
Unknown Production

A pair of shark pectoral fins made by legendary Academy Award®-nominated effects artist Robert Mattey. In 1974, Mattey, a longtime Disney effects veteran, was recruited by Steven Spielberg to serve as the head of mechanical effects on Jaws - an ambitious task that ultimately redefined blockbuster filmmaking.

Mattey had previously served as a Walt Disney Imagineer during the era of Disneyland's founding, and was the first head of its Mechanical Effects Department. Among Mattey's most famous animatronic creations were characters from Disneyland's Jungle Cruise, Haunted Mansion, and 20,000 Leagues Under the Sea attractions, earning him a personalized dedication window in the park's Main Street.

Under Mattey, three full-size animatronic sharks were created for Spielberg's acclaimed film. Nicknamed "Bruce" for Spielberg's lawyer, the terrifying Great White remains one of the most influential practical creature creations in cinema history.

In 1974, while "Bruce" was still in development, Mattey invited a young neighbor into his garage to witness firsthand as the creature took shape. When Universal greenlit Jaws 2, Mattey returned to oversee the construction of new sharks, as the originals had deteriorated beyond repair. The new builds included multiple full-size sharks, a towable version, and various partial elements, including fins, for specific shots and stunts.

Years later, in 1980, Mattey gifted this pair of small pectoral fins - along with a set of articulating eyes - to that same neighbor, entrusting him with elements from one of cinema's most enduring mechanical creations. The fins have been in his possession ever since.

Made from fiberglass and wood with metal pipe attachments, these fins originated from Mattey's shop during the production era of Jaws and Jaws 2. Though we are unable to match them to a specific film or screen appearance, their design, construction, and provenance are strongly consistent with the practical effects work done for those productions. It is possible that these fins are prototypes from the production of Jaws, or one of the many films and commercials Mattey worked on in the same period. Both exhibit production wear, including water damage, splintering, and paint chipping.

Artifacts directly linked to Mattey's shark work are exceedingly rare. These fins represent a tangible piece of the practical effects legacy behind one of the most groundbreaking films of the 20th century. Dimensions: (each) 35" x 19.5" x 2.5" (89 cm x 49.5 cm x 6.5 cm)

Estimate: $6,000 - 12,000

186

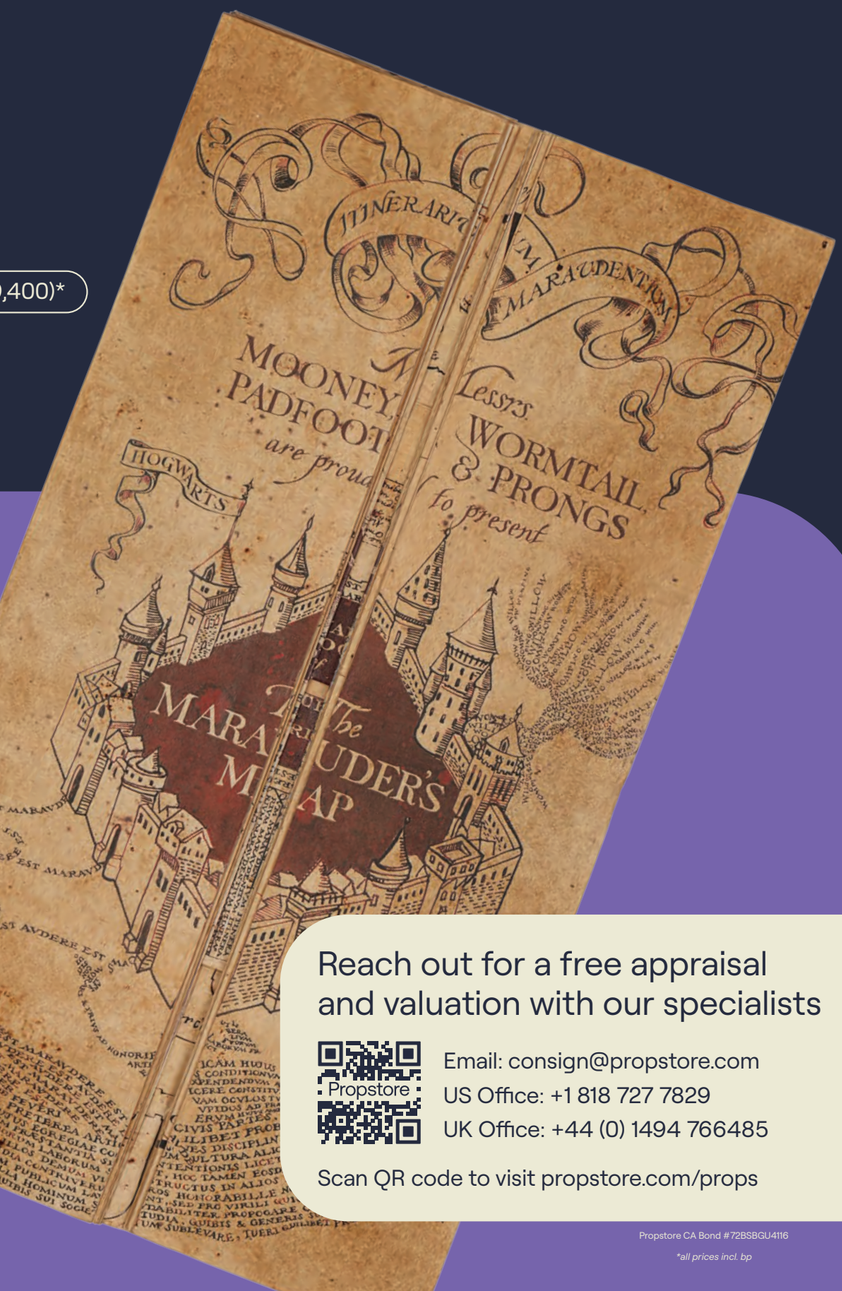
Propstore

Entertainment Memorabilia Wanted

Harry Potter Series (2001 - 2011)
The Marauder's Map

sold for $299,250 (£239,400)*

November, 2024



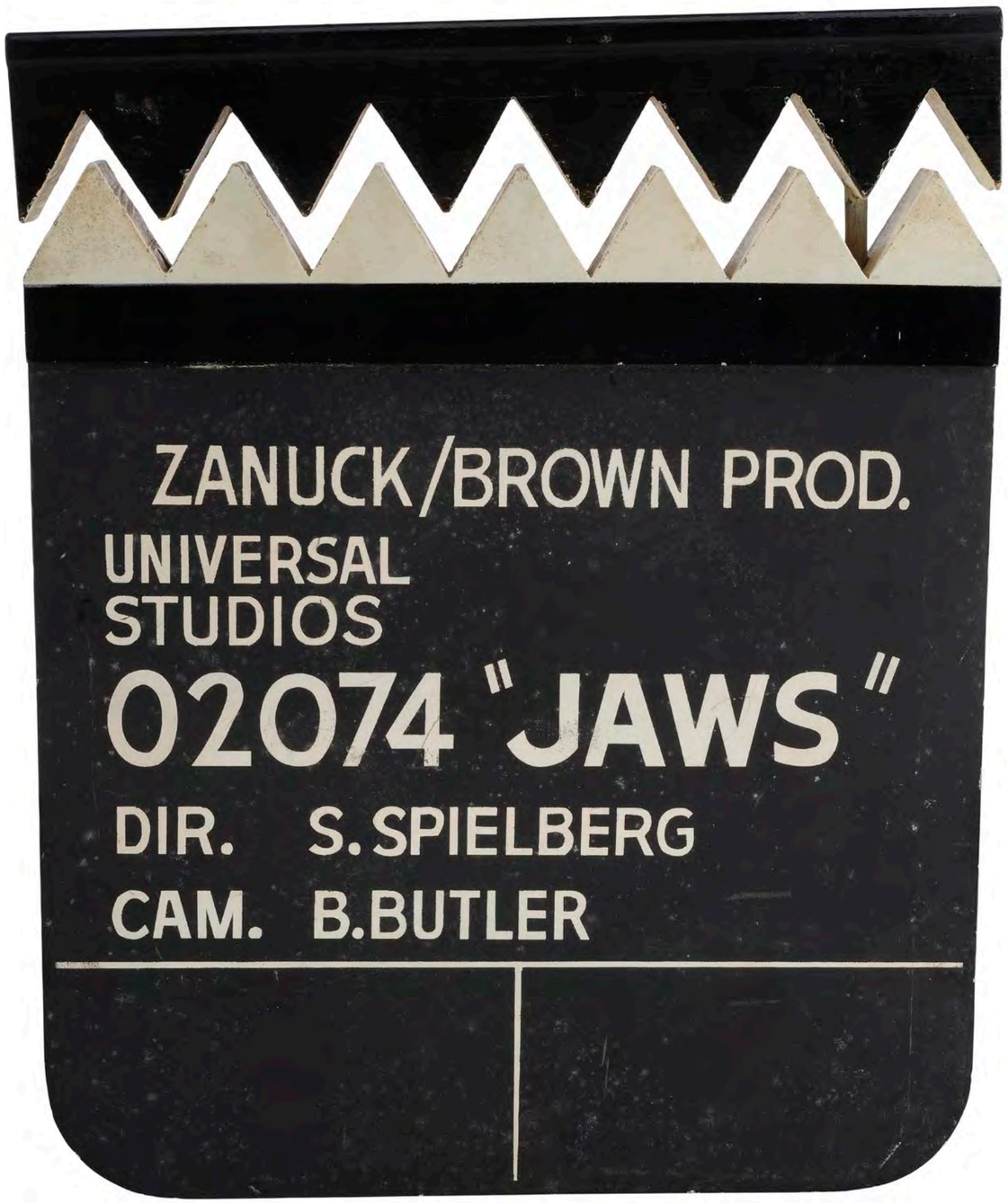
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Steven Spielberg pictured with a similar shark-tooth clapper during the filming of JAWS, as seen in this photo from The Jaws Log. Several similar clappers, with slight variations in detail, were made for the production.

233
Shark Tooth Clapperboard with Framed Unpublished "Bruce" Shark Polaroids
Jaws (1975)

A shark tooth clapperboard with two framed unpublished polaroids of "Bruce", the shark from the production of Steven Spielberg's Jaws. During production, a small number of clapperboards - believed to be as few as four - were custom-made in the style of a shark's jaws in homage to the film's voracious antagonist. The lettering on each board was hand-painted in a unique manner. The toothy clapperboards were said to be difficult for the camera operators to use, however, and the crew was forced to use standard clapperboards during production as well.

This clapperboard originated from Neil Gillis, who served as a teamster in the transportation department during production in Martha's Vineyard. Following filming, Gillis was tasked with transporting "Bruce" - the notoriously difficult mechanical shark nicknamed after Spielberg's lawyer, Bruce Ramer - back to California. For his efforts, production subsequently gifted this clapperboard to Gillis, in whose possession it has since remained.

Made from wood and painted black-and-white, this clapperboard features tooth-shaped slates with "Zanuck/Brown Prod.," "Universal Studios 02074 "JAWS"," "DIR. S. SPIELBERG," and "CAM. W. BUTLER" labeled on front. It features a wooden dowel inserted on the reverse, as well as a metal screw embedded at the bottom for attaching an elastic band to keep the slate properly aligned. The reverse also features white chalk residue from production as well as a second empty screw hole.

Also included are two unpublished personal color Polaroids of Gillis with "Bruce"; and an expanded edition of Jaws screenplay writer Carl Gottlieb's "The Jaws Logs" and introduction by fellow screenplay writer and novelist Peter Benchley. The photographs come mounted behind glass inside a custom frame.
Dimensions: 12.5" x 10.5" x 1.25" (31.75 cm x 26.75 cm x 3.25 cm)

Additional Provenance: Letter of Authenticity from Gillis.

Estimate: $40,000 - 80,000





Two polaroid photographs of Gillis with "Bruce,", the mechanical shark, are included.





234
Mark Stetson Collection: Underwater Wreck of the Orca Model Miniature
Waterworld (1995)

An underwater wreck of The Orca model miniature from Kevin Reynolds' Waterworld. Production used model miniatures such as this as set dressings for scenes that needed realism but would have been cost prohibitive to create on a large scale. While not easily seen in the final cut of the film, it is believed miniatures such as this were used during the underwater sequences as a type of Easter egg to Jaws.

Created by Stetson Visual Services, Inc. (SVSI), this lot consists of one model miniature made of wood, foam, metal, and mixed mediums to simulate earth and coral. This lot exhibits fragile components and should be handled with care.
Dimensions: 32.5" x 9.5" x 25" (82.5 cm x 24.25 cm x 63.5 cm)

Estimate: $1,500 - 3,000



235
Matted Hand-Painted Jack Thurston Poster Artwork
Mako: The Jaws Of Death (1976)

Matted poster artwork hand-painted by Hollywood posterist Jack Thurston for the promotion of William Grefe's Mako: The Jaws of Death. Historically recognized among the first films to attempt to capitalize on the landmark success of Steven Spielberg's Jaws, Mako depicted sharks as victims of human exploitation, as reflected by the sympathetic portrayal of consciousness in the eyes of the shark in the film's Style "A" one-sheet.

The iconic poster artwork for Spielberg's Jaws is one of the most celebrated and highly sought amongst film fans, but has long been missing, its current whereabouts still a mystery. This highly-detailed poster artwork, being for a film made to capitalize on Jaws' success, took clear inspiration from that famous but long-lost poster.

This artwork depicting a shark swimming towards a disembodied arm is rendered in mixed media on illustration board hand-marked "Jaws of Death 60775" in marker. A custom white matte frame is taped to the top of the board, while a strip of blue tape is applied to the bottom. The outside edges of the painting exhibit adhesive residue from the matte's original application along the borders.
Dimensions: 18" x 24" (45.75 cm x 61 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $1,500 - 3,000

236
John Wick's (Keanu Reeves) Stunt Glock 34 Combat Master Pistol
John Wick: Chapter 4 (2023)

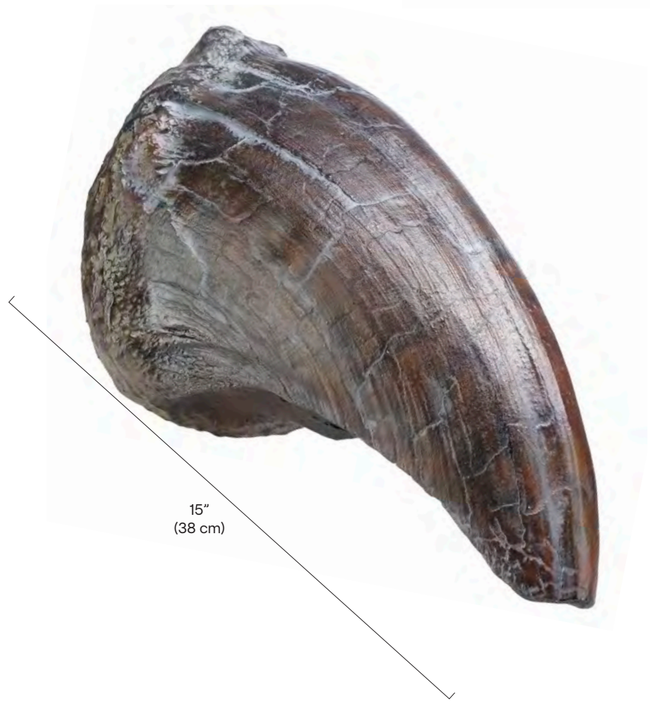
John Wick's (Keanu Reeves) stunt Glock 34 Combat Master pistol from Chad Stahelski's John Wick: Chapter 4. Wick wielded his Glock 34 pistol, customized with a TTI Combat Master package, in a shootout during a horseback chase through the Moroccan desert and while killing the Elder (George Georgiou).

This pistol is made of cast black rubber with red, copper-color, and silver-color painted embellishments and a textured grip. It exhibits minor scuffing throughout from use.
Dimensions: 8.25" x 5.25" x 1.5"
(21 cm x 13.5 cm x 4 cm)

Ownership may be restricted in some countries; see replica firearm notice in Buyer's Guide.

Estimate: $3,000 - 6,000





237
Tyrannosaurus Rex Toenail ∆
Jurassic Park (1993)

A Tyrannosaurus Rex toenail from Steven Spielberg's Jurassic Park. Freed from her containment pen after a power outage, the T-Rex attacked Tim (Joseph Mazzello) and Lex (Ariana Richards) while they toured their grandfather's dinosaur-filled theme park.

Created by key artist Rob Hinderstein and Stan Winston Studio for the animatronic T-Rex, this large, hollow resin buck of a nail is cast around a metal puppeteering rod and hand-painted in shades of brown, black, and gray. While not specifically screen-matchable, this lot was actively used during filming. It is textured with cracks and rivets throughout by production to appear organic. The rod exhibits rusting from age and exposure to water during the rainy T-Rex attack sequence, and the resin exhibits minor fractures.
Dimensions: 15" x 7.5" x 8" (38.25 cm x 19 cm x 20.5 cm)

Estimate: $6,000 - 12,000



238
Dinosaur Handler Costume
Jurassic Park (1993)

A dinosaur handler costume from Steven Spielberg's Jurassic Park. Dinosaur handlers wore uniforms as they attempted to load a velociraptor into its paddock.

The costume consists of an orange hard hat, a gray Camo Distributors shirt, and matching pants. The dense plastic "Fiber-Metal" hard hat includes a plastic Jurassic Park logo on the front. The long-sleeve, button-up ripstop cotton shirt (Size large regular) includes four patch pockets with buttoned flaps, and a Jurassic Park patch stitched to the left arm. The pants (Size medium regular) are made of similar cotton material, with a button-up fly, adjustable hip sizing bands, and patch pockets on the legs. The shirt and pants feature a "Western Costume Co" label stamp with the shirt stamped "3" and the pants stamped "8."

Estimate: $4,000 - 8,000



The heavy shirt has a Jurassic Park patch stitched to the left arm.

239
Park Jeep 18 License Plate
Jurassic Park (1993)

A park Jeep 18 license plate from Steven Spielberg's Jurassic Park. Ellie Sattler (Laura Dern), Alan Grant (Sam Neill), and Ian Malcolm (Jeff Goldblum) were driven to meet John Hammond (Richard Attenborough) in a Jeep numbered "18" upon arriving at Isla Nublar.

Jeep 18 has a storied place in the Jurassic Park franchise, appearing at key scenes in two films. In the first film, the vehicle and its license plates were present during the first spectacular encounter with Hammond's dinosaurs, a landmark sequence in computer-generated imagery on screen. The Jeep later reappeared as an Easter Egg in Jurassic World when Owen Grady (Chris Pratt) and Claire Dearing (Bryce Dallas Howard) used it to escape from an Indominus rex.

This metal license plate features four screw holes and a Jurassic Park logo decal and the text "18 I.n.C.R." printed on the front in red, yellow, black, and white. Strips of red tape are affixed on the back from applying to a vehicle. The license plate exhibits surface rusting on the reverse, streaking, staining, and bending from production use.
Dimensions: 12.25" x 6" (31 cm x 15.25 cm)

Estimate: $8,000 - 16,000



240
Distressed Park Visitor Brochure
Jurassic Park (1993)

A distressed park visitor brochure from Steven Spielberg's Jurassic Park. This double-sided, glossy paper brochure is coated with brown dirt on both its exterior and interior surfaces, suggesting it saw specific use during production. It was likely one of the brochures seen scattered in the mud after the Tyrannosaurus rex flipped the Ford Explorer containing Lex (Ariana Richards) and Tim Murphy (Joseph Mazzello), a scene later revisited by Ellie Sattler (Laura Dern).

One side features a printed map of Isla Nublar identifying locations such as the Visitor Center, helipad, dinosaur paddocks, and electric fences. The reverse displays an illustrated image of the park gates, general visitor information, a section in Japanese, a camera film ad, and a photo of mountainous terrain on the cover. The brochure exhibits dirt staining, creasing, and edge wear from folding.

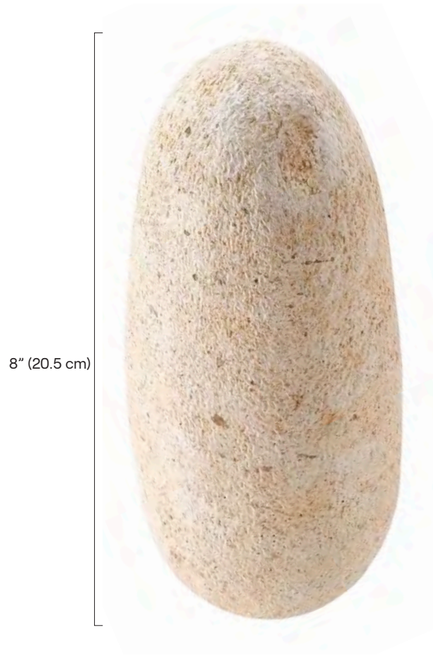
Dimensions: (folded) 8.25" x 4" (21 cm x 9.5 cm)

Estimate: $3,000 - 6,000





Interior and exterior of brochure have a layer of dry dirt from filming; it is rare to see the maps in a non-clean state.





241
Dinosaur Egg with Dinosaur Footprint Stamp
Jurassic Park (1993)

A dinosaur egg with a dinosaur footprint stamp from Steven Spielberg's Jurassic Park. When they were separated during the park tour, Dr. Allen Grant (Sam Niell) and John Hammond's (Richard Attenborough) grandchildren Lex (Ariana Richards) and Tim (Joseph Mazzello) took refuge in the trees where they met a brontosaurus and discovered its nest of hatched eggs. Footprints lead away from the eggs in addition to opened egg shells.

This lot consists of a hollow resin textured egg shell painted gray with brown spots and lines throughout; and a sculpted resin dinosaur footprint stamp, possibly of a brachiosaurus or triceratops, with an "R" carved into one side.
Dimensions: (largest) 8" x 5" x 4"
(20.5 cm x 12.75 cm x 10.25 cm)

Estimate: $2,000 - 4,000



53.5" (136 cm)





Charging handle pulled back to reveal dart inside.

242
ACU Tranquilizer Gun
Jurassic World (2015)

An ACU tranquilizer gun from Colin Trevorrow's Jurassic World. ACU officers and Owen Grady (Chris Pratt) used tranquilizer rifles as they attempted to control escaped pterosaurs following the helicopter crash that killed park CEO Simon Masrani (Irrfan Khan).

This custom-made green-painted rifle was fabricated specifically for the production and features interactive elements designed to simulate real-world functionality. Made primarily of metal and resin, it includes a working trigger, a movable charging handle that racks back to reveal a tranquilizer dart in the chamber, and two detachable magazines. Each magazine contains two fixed darts, allowing the user to mimic the complete loading and firing process: firing, ejecting the magazine, inserting a new one, and chambering the next dart. A red dot sight is mounted on the top rail for aiming.

The gun is housed in a green hard plastic Pelican case lined with black foam and labeled with a black-and-silver "ACU Isla Nublar" vinyl sticker. Some glue residue is present on the magazines from production use.

Dimensions (case): 53.5" x 16.5" x 6" (136 cm x 42 cm x 15.25 cm)

Estimate: $8,000 - 16,000



The gun includes two magazines, each fitted with two tranquilizer darts adhered in the casings.

53" (134.75 cm)





Two taser cartridges: one illuminates with a bright white LED when attached and displays the Jurassic Park/World T. rex logo on both sides, the other activates only the laser pointer.



Original production hard shell case is included, which has in-world label applied for possible on-screen use.



243
Light-Up InGen Taser Rifle
Jurassic World (2015)

A light-up InGen taser rifle from Colin Trevorrow's Jurassic World. ACU officer Hamada (Brian Tee) and his team used taser rifles in a failed attempt to subdue the Indominus rex before it reached the park's guests.

This custom-made black resin and metal rifle was built for production with working electronics for on-camera use. It features a black-and-yellow "Danger" sticker and includes two taser cartridges: one illuminates with a bright white LED when attached and displays the Jurassic Park/World T. rex logo on both sides; the other activates only the laser pointer.

The left-side switches control red and green body lights, the laser pointer, and the white muzzle light. The rifle is battery-powered and housed in a black hard plastic case with foam padding and an exterior "ACU Isla Nublar" decal.

Dimensions (case): 53" x 17" x 6"
(134.75 cm x 43.25 cm x 15.25 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



244
Cobra Kai Uwagi (Karate Gi) ∆
The Karate Kid (1984)

A Cobra Kai uwagi (Karate Gi) from John G. Avildsen's The Karate Kid. The students of the Cobra Kai dojo wore gi during training sessions with sensei John Kreese (Martin Kove). Several were visible when Daniel LaRusso (Ralph Macchio) first visited the dojo, and again when he returned with Mr. Miyagi (Pat Morita) to confront Kreese.

This lot consists of a white cotton jacket, or "uwagi," custom made for production. It features a large gray Cobra Kai emblem printed on the back, a pleated lapel, double side vents, and dual tie strings at the waist. The garment exhibits light discoloration from use and age.

Estimate: $5,000 - 10,000



245
Screen-Matched Slim Klown Mask
Killer Klowns From Outer Space (1988)

A screen-matched Slim Klown mask from Stephen Chiodo's Killer Klowns from Outer Space. Slim and his fellow extraterrestrial creatures, all resembling clowns with large monstrous heads, descended on the town of Crescent Cove, California to harvest the locals' blood. Slim - the most frequently seen Klown in the film - was considered one of the main antagonists and a step above most of his Klown brethren. This mask screen-matches to shots of him terrorizing Crescent Cove.

Produced by director Stephen Chiodo with his brothers, Charles and Edward, all experts in special effects, the cult classic horror-comedy film was celebrated for its groundbreaking practical effects, most famously the animatronic costumes that brought the Klowns to life on screen. The Chiodos conceived the Klowns from the unsettling idea that one of the scariest things imaginable would be glancing over while driving down a dark highway and seeing a clown in the next car, an image they later recreated in the film with Slim. Among the various Klowns, Slim stood out for both his design and his prominence, and this screen-matched mask is believed to be the only one created for the character.

This foam latex head mask display was purchased directly from the Chiodos. Fabricated by the brothers for use during filming, the piece is constructed from foam latex with a Velcro fastening strip closure at the back, allowing it to be worn by a performer. It is painted with white skin and colorful clown makeup, and features detailed eyes with green irises, a round red nose, gnarled yellow teeth, orange hair tipped with small red balls, and a permanently mounted display base dressed in silken fabric around the neck to enhance presentation. The interior includes mechanical cabling that originally enabled limited movement while the mask was worn, though these cables were cut following production. The mechanism suggests Slim's mask was part of the film's innovative approach to practical effects, incorporating basic performer-driven animation into the foam structure. The mask exhibits some expected signs of aging, including minor discoloration, cracking, and stiffening to the foam latex. The hair was recently restyled for display but may become matted again during transit. The mask's foam latex is now fairly rigid and should be handled with caution. Dimensions: 17" x 16" x 23" (43.25 cm x 40.75 cm x 58.5 cm)

Estimate: $25,000 - 50,000



246
Screen-Matched Fatso Klown Mask
Killer Klowns From Outer Space (1988)

A screen-matched Fatso Klown mask from Stephen Chiodo's Killer Klowns from Outer Space. Fatso and his fellow extraterrestrial creatures, all resembling clowns with large monstrous heads, descended on the town of Crescent Cove, California to harvest the locals' blood. Fatso was featured prominently alongside the other Klowns in several stalking and abduction sequences, including a memorable scene where he goes door to door searching for victims. This mask screen-matches to shots of him during that sequence. Produced by director Stephen Chiodo with his brothers, Charles and Edward, renowned for their special effects expertise, the cult classic horror-comedy was celebrated for its inventive practical effects, particularly the animatronic costumes used to bring the Klowns to life. The Chiodos designed the Klowns around the unsettling idea that one of the most frightening things imaginable was glancing over on a dark road and seeing a clown in the next car, a concept they brought to life in the film. This foam latex head mask display was purchased directly from the Chiodos. Fabricated by the brothers for filming, it is painted with white skin and colorful clown makeup, and features detailed eyes with purple irises, a round red nose, large animalistic ears, and a bright orange mohawk, which was recently restyled for display. The head is permanently mounted to a display base and dressed with velour fabric around the neck to enhance presentation. Unlike Slim's mask, this piece contains no mechanical elements or cables. The mask exhibits expected production and age-related wear, including a visible crack on the forehead and general rigidity to the foam latex. It remains fragile and should be handled with care.

Dimensions: 14" x 14" x 21.5" (35.75 cm x 35.75 cm x 54.75 cm)



Cinematic / Alamy Stock Photo

Estimate: $15,000 - 30,000









247

Barris Cars-Built Corky Curtiss' (Robert Blake) Custom 1967 Plymouth Barracuda **Corky (1972)**

Corky Curtiss' (Robert Blake) custom 1967 Plymouth Barracuda built by Barris Cars for Leonard J. Horn's Corky. Hot-headed mechanic Curtiss drove his signature Barracuda throughout the film as he pursued a career in competitive racing, putting his pregnant wife (Charlotte Rampling) and family in the proverbial backseat to feed his ambition. Produced by Mission Impossible franchise creator Bruce Geller, the cult classic film is today best remembered for its many cameos from professional celebrity NASCAR and stock car drivers, including Richard Petty, Bobby and Donnie Allison, Cale Yarborough, and Buddy Baker.

Celebrated Hollywood vehicle customizer George Barris, famous for building film and television vehicles such as the iconic 1966 Batmobile and The Munsters' Munster Koach and DRAG-U-LA, and Richard Korkes (Barris' co-builder on the Batmobile) customized four 1967 Plymouth Barracudas for the film. Following production, this car entered the Metro-Goldwyn-Mayer (MGM) archive before returning to private ownership. It was reused in a 1976 Sears commercial and, most memorably, in the fan-favorite Season 3 Episode "The Nineteenth Hole" of Glen A. Larson's Knight Rider when Danny "Rooster" Roskovich (Michael McManus) raced against K.I.T.T. (William Daniels).

Originally fitted with a 4.5-liter V8 engine mated to a four-speed manual transmission, modifications such as a lip spoiler, hood scoop, side scoops, side-exit exhausts, spotlights on the front under-bumper, five-spoke alloy wheels, and a looming rear wing were made for the production. It retains its gleaming orange finish with black pinstriping, color fades, and additional panel coloring around the hood from the production.

The interior was upgraded with two-tone vinyl seat covers, a sheepskin-lined dashboard, a T-handle on the shifter, a wood-rimmed steering wheel, and a Don Garlits tachometer. The driver's side sun visor is autographed in black ink by Petty, while Barris' signature logo decal is applied near the passenger side door.

This car features VIN "BH29E72241250" and California license plate number "WAW979," though its current mileage remains unknown. It exhibits some discoloration and blemishes in its vintage finish from age. Legal transfer of title will need to take place before its delivery can be arranged. Transportation and shipping quotes should be arranged with Propstore before bidding. Additionally, no warranty is made or implied as to this lot's roadworthiness.
Dimensions: (approx.) 188" x 70" x 54"
(476 cm x 178 cm x 138 cm)

Contains electronic and mechanical components; see notices in the Buyer's Guide.

Stored off-site; see off-site storage notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $60,000 - 120,000



248
George Gipp's (Ronald Reagan) Football Pants
Knute Rockne, All American (1940)

George Gipp's (Ronald Reagan) football pants from Lloyd Bacon's Knute Rockne, All American. Reagan wore his uniform as Gipp, the Notre Dame halfback who delivered the famous "win just one for the Gipper" line before his death, a moment later echoed in Reagan's own political rhetoric.

At the time of the film's 1940 release, Reagan was a rising Hollywood actor under contract with Warner Bros., appearing in over 50 films from the late 1930s through the early 1960s. His portrayal of Gipp became one of his best-known roles, and the nickname "The Gipper" followed him into public life, including his political career as Governor of California (1967–1975) and President of the United States (1981–1989).

These yellow cotton duck football pants feature quilted poly padding and a sewn-in Warner Bros. Pictures wardrobe tag hand-marked "Reagan." They exhibit production wear including stains, pulled threads, and fading to the handwriting.

Estimate: $5,000 - 10,000

82"
(208 cm)



249
Sleestak Costume on Display
Land Of The Lost (2009)

A sleestak costume on a display from Brad Silberling's Land of the Lost. After time warping to the Mesozoic Era, Paleontologist Dr. Rick Marshall (Will Ferrell), his assistant Holly Cantrell (Anna Friel), and their new friends Will Stanton (Danny McBride) and apeman Chaka (Jorma Taccone), came across the ancient ruin city of the reptiloids, the Sleestaks, where they met highly intelligent Sleestak Enik the Altrusian (John Boylan).

This lot features a green molded foam latex body suit to resemble scales with a zipper closure on the backing and a matching cowl that attaches to the suit via fastening strips. The textured resin hand claws feature a webbing between them and the foot claws are secured to the suit with fastening strips. The cowl features black acrylic dome eyes and openings for the mouth and nose. It comes as a display stuffed in the interior and is mounted to a textured gray foam and wood base structured to resemble stepping stones. The costume exhibits tears to the scales throughout, webbing tears, and tearing in the foam latex around both elbows and the tail.
Dimensions: (display) 36" x 30" x 82" (91.5 cm x 76.25 cm x 208.5 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



9.5"
(24 cm)

250
Holly Marshall (Kathy Coleman) Model Miniature
Land Of The Lost (T.V. Series, 1974 - 1977)

A model miniature of Holly Marshall (Kathy Coleman) from Sid and Marty Krofft's series Land of the Lost. In the Season 2 episode, "One of Our Pylons is Missing," Marshall fell through an underground tunnel and found herself floating next to a mysterious, powerful red crystalline object.

The Saturday morning children's adventure series, which combined live-action with puppetry and stop-motion animation for its creature effects, grew even more popular in syndication and is now widely considered a cult classic. It spawned a 1991 reboot series, a 2009 feature film, and in June 2025, it was announced that a new reboot series was in the works as part of a partnership between Netflix and Legendary TV.

This model miniature, from the personal collection of Kathy Coleman, consists of a vintage Mattel Skipper (Barbie's younger sister) doll with her hair in twin braids and dressed in custom-made clothing to match those worn by Coleman as Marshall, including a button-up shirt in a red and white plaid pattern, brown corduroy pants with a brown leather belt, and brown leather shoes with tiny laces. The shirt is particularly notable in the attention to detail that went into finding a pattern that closely replicated Holly's signature shirt, rather than using a simple checkered pattern or something more easily available. It exhibits minor discoloration from use and age, including a few specks of blue paint near the belt.
Dimensions: 9.5" x 5" x 1.5" (24.25 cm x 12.75 cm x 4 cm)

Additional Provenance: Letters of Authenticity from Kathy Coleman, co-star Wesley Eure who played Will Marshall, and series co-creator Sid Krofft.

Estimate: $10,000 - 20,000



251
Javert's (Russell Crowe) Coat, Trousers, Neckerchief and Stunt Cavalry Saber
Les Miserables (2012)

Javert's (Russell Crowe) costume pieces and stunt cavalry saber from Tom Hooper's Academy Award-winning musical Les Miserables. Javert wore his costume pieces at different points in the film. He wore his pants while undercover as a revolutionary, his neckerchief with his uniform after the barricade was destroyed, and he carried his cavalry sword while in uniform on his horse. The coat was ultimately unseen in the film's final cut.

The pants have an Academy Costumes label in the waistband. The coat is made from black waxed cotton with decorative metal buttons and epaulettes. It features two interior microphone pockets and a costumer's label. The saber is cast in hard rubber and painted to resemble metal.
Dimensions: (sword) 37.5" x 2" x 4.75" (95 cm x 5 cm x 12 cm)

Estimate: $4,000 - 8,000



6.25"
(16 cm)

252
Nicky's (Adam Sandler) Flask
Little Nicky (2000)

Nicky's (Adam Sandler) flask from Steven Brill's Little Nicky. Nicky tried to trap his brothers Adrian (Rhys Ifans) and Cassius (Tommy "Tiny" Lister, Jr.) inside his signature silver flask - a vessel hand-crafted in Hell and capable of containing anyone who drank from it, including demons - to save his father, Satan (Harvey Keitel), but wound up briefly trapped inside the vessel himself by Adrian.

Nicky's flask was also used for several of the film's most memorable gags, including when Ozzy Osbourne (as himself) bit off and spit Adrian's head into it. For his appearance, Osbourne was nominated for an MTV Movie Award® for Best Cameo in a Movie. The film itself reached the number two spot at the box office in its opening week and has since been recognized as a comedy classic.

This ornately-detailed, custom-made metal flask is engraved throughout with tiny skulls and hellish flames with a scarab emblem on the front. A non-removable, two-faced horned skull stopper is affixed at the top with a skull-shaped chain dangling from the right ear. The flask's silver-color finish exhibits flaking from production and age with discolored adhesive visible around the stopper. Dimensions: 6.25" x 4" x 2" (16 cm x 10.25 cm x 5 cm)

Estimate: $10,000 - 20,000



253
The Lone Ranger's (Clayton Moore) White Stetson Hat
The Lone Ranger (T.V. Series, 1949-1957)

The Lone Ranger's (Clayton Moore) white Stetson hat from the television series The Lone Ranger. The Lone Ranger wore his hat throughout the series as an additional means to keep his identity secret as he brought justice to outlaws.

Accredited as being ABC's first hit television program, The Lone Ranger proved to be such a popular radio show it was made into a television series. It was one of the highest-rated shows in 1950. Actor Clayton Moore played the masked hero in 169 episodes from 1949-1951 and 1954-1957, and in two feature films in 1957 and 1959.

Originating from Clayton Moore, this white beaver felt hat (Size 6 3/4) has a leather sweatband stamped with Nudie's Rodeo Tailors logo and the Stetson brand. It exhibits discoloration on the interior, thread remnants from where the silk liner was attached, and separated seams of the band.

Estimate: $8,000 - 16,000



254
Mark Stetson Collection: Bound Screenplay with Academy Awards® Timer Gift
The Lord Of The Rings: The Fellowship Of The Ring (2001)

A bound screenplay from the production of Peter Jackson's The Lord of the Rings: The Fellowship of the Ring with an Academy Awards® timer gift. When visual effects artist Mark Stetson was nominated for an Academy Award® for Best Visual Effects for the film along with Randall William Cook, Jim Rygiel, and Richard Taylor, he was gifted an Oscars®-branded timer to help him and his collaborators prepare a speech short enough for the annual Academy Awards® telecast should they win. They did.

This lot features a leather bound, 119-page screenplay and "Thank You" letter from New Line Cinema, a glass timer with a gift box from Pampaloni, and a congratulatory note card. The screenplay cover is debossed with "Mark Stetson" and features a leather strap bookmark and a Ronnie Gousman cotton storage bag. The timer features "3-24-02" etched on one end and "Oscar 74" en verso. This lot exhibits mild discoloration and metal scuffing. Dimensions: (largest) 12.5" x 9" x 1.5" (31.75 cm x 23 cm x 4 cm)

Estimate: $3,000 - 6,000



Scan here to see a full rotation of this lot





50"
(127 cm)

255
Sauron's (Sala Baker) Helmet
The Lord Of The Rings: The Fellowship Of The Ring (2001)

Sauron's (Sala Baker) helmet from Peter Jackson's The Lord of the Rings: The Fellowship of the Ring. Sauron, the sorcerer and necromancer responsible for creating the One Ring, wore his imposing signature war helm during the Siege of Barad-dur, the last great battle, in which Isildur of Gondor (Harry Sinclair) severed the Ring from Sauron's hand. Without the Ring, Sauron's spirit fled and he was defeated, leaving behind his smoldering helmet. Many moons later, Elves and Men formed the Last Alliance to wage a multiple-year war against the Dark Lord as he once again sought domination over Middle-earth.

Considered one of the greatest fantasy films ever created, The Fellowship of the Ring won four Academy Awards® and an additional 94 awards from other organizations. Sauron was one of only three characters (including Gandalf [Ian McKellen] and Galadriel [Cate Blanchett]) to appear in all six films comprising both The Lord of the Rings and The Hobbit trilogies. While he later appeared as an all-seeing Eye overlooking Mordor, the Dark Lord's corporeal state is today synonymous in the public consciousness with his fearsome spiked helmet.

Created by the artists at Weta Workshop in New Zealand under the direction of multi-Academy Award®-winner Richard Taylor, this original lightweight helmet was later issued to United Cutlery as a reference for licensed replicas. It is constructed from fiberglass and resin with rubber detailing and leather lining. It is further detailed with filigree designed and painted in shades of black and silver-color with an iridescent blue sheen. Production purposely distressed this helmet to appear battle-damaged and scorched by Sauron's body. The helmet exhibits chipped paint and bent ends from handling. Dimensions: 11" x 13" x 24.25" (28 cm x 33 cm x 61.5 cm)

Estimate: $70,000 - 140,000



256
Natalie Rushman's (Scarlett Johansson) Dress
Iron Man 2 (2010)

Natalie Rushman's (Scarlett Johansson) dress from Jon Favreau's Iron Man 2. Natalie Rushman, aka Natasha Romanoff and Black Widow, wore her dress undercover as an assistant to Stark Industries CEO Pepper Potts (Gwyneth Paltrow) and Tony Stark (Robert Downey Jr.) when she helped Tony get ready for his birthday party.

Both Scarlet Johansson and Gwyneth Paltrow were nominated for Scream Awards® for Best Science Fiction Actress with Johansson being the winner. Robert Downey Jr. also received a Scream Award® for Best Superhero.

This lot consists of a gray polyester-blend Black Halo pencil dress (Size XS) with a skinny black leather belt.

Estimate: $6,000 - 12,000

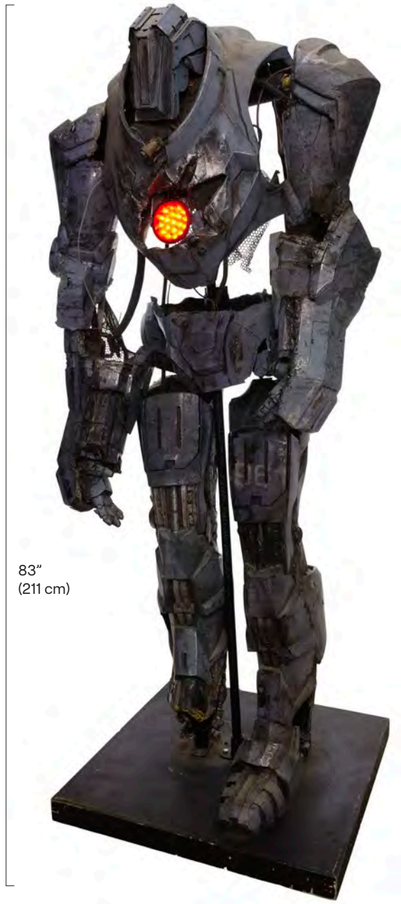


257
Tony Stark's (Robert Downey, Jr.) Birthday Party Suit
Iron Man 2 (2010)

Tony Stark's (Robert Downey, Jr.) birthday party suit from Jon Favreau's Iron Man 2. Tony wore his suit to his birthday party as he was relentlessly pressured to share his technology with the military and as his health rapidly declined from wearing the Iron Man suit. This suit appeared in its entirety during a deleted scene of Tony showing his and Pepper Potts' (Gwyneth Paltrow) assistant Natalie Rushman (Scarlett Johansson), aka Natasha Romanoff and Black Widow, how to use the suit's repulsor gauntlet.

This lot consists of a bespoke blue pinstripe polyester suit jacket labeled "R. Downey Jr. 3/9/2009" and matching pants labeled "R. Downey Jr. 4/9/2009" designed by Downey's costume designer David August with "Tony Stark" embroidered on the interior; a red and black floral motif and pinstriped long-sleeve button down shirt embroidered "Tony Stark"; a red motif Anto tie and matching pocket square; and a black satin scarf. The jacket's interior features an embossed crest with "Stark" embossed across its banner.

Estimate: $6,000 - 12,000



83"
(211 cm)

258
Battle-Damaged, Light-Up HammerTech
Air Assault Drone Display
Iron Man 2 (2010)

A battle-damaged, light-up HammerTech Air Assault drone display from Jon Favreau's Iron Man 2. With the assistance of rival industrialist Justin Hammer (Sam Rockwell), Ivan Vanko (Mickey Rourke) created an army of assault drones programmed to kill Iron Man (Robert Downey Jr.). As part of that army, one drone was rigged to self-destruct that nearly killed Stark Industries CEO Pepper Potts (Gwyneth Paltrow) who was saved in time by Iron Man.

Rourke and Downey won Scream Awards® for Best Villain and Best Superhero, respectively, while Paltrow was nominated for Best Science Fiction Actress.

This lot is constructed of several loose, battle-damaged pieces of molded heather blue fiberglass made for the film's climactic battle and reassembled as an air assault drone with an illuminating red plastic disc at the center for display. The torso section also contains visible metal pieces, rubber tubing, and exposed mesh details. The standing drone is mounted to a black square base via a metal pole. It exhibits extensive distressing from production, including scratching, burns, discoloration, and missing appendages.
Dimensions: 31" x 31" x 83" (78.75 cm x 78.75 cm x 211 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



54"
(137cm)

259
Oversized Printed Bullet-Riddled Red Skull
(Hugo Weaving) Portrait
Captain America: The First Avenger (2011)

An oversized, printed, and bullet-riddled portrait of Red Skull (Hugo Weaving) from Joe Johnston's Captain America: The First Avenger. Johann Schmidt's portrait of himself as the Red Skull appeared in his HYDRA stronghold office when the Howling Commandos crashed through its window, initiating a gun battle while rescuing Captain America (Chris Evans) and James Buchanan "Bucky" Barnes (Sebastian Stan). While much of the interior was destroyed in the shootout, this portrait's specific configuration of bullet hits was ultimately unseen in the final cut.

This oversized portrait depicting Red Skull draped in HYDRA medals before the organization's squid-like insignia flag is printed on wood-backed canvas. Numerous bullet holes are made throughout, two of which are labeled with boxes on the reverse. Parts of the wood backing have come loose since production.
Dimensions: 54" x 38" x 1" (147.5 cm x 96.5 cm x 2.5 cm)

Special shipping required; see notice in the Buyer's Guide.

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



260
Thor's (Chris Hemsworth) Stunt Mjolnir ∆
Thor: The Dark World (2013)

Thor's (Chris Hemsworth) stunt Mjolnir hammer from Alan Taylor's superhero sequel Thor: The Dark World. Given to him by his father, Odin (Anthony Hopkins), Thor wielded Mjolnir as his signature weapon throughout the film as he fought alongside his devious brother Loki (Tom Hiddleston) against the Dark Elves, led by Malekith (Christopher Eccleston). Mjolnir is an iconic weapon within the MCU and is a near constant at Thor's side throughout the series.

This lightweight stunt hammer's head is made of dense, rigid foam rubber engraved with intricate Nordic designs and runes. It is painted steel grey to resemble metal, while its handle is brown to simulate leather, like the "hero" version, with a silver-colour pattern. The hammer has been purposely distressed to appear well-used and battle-damaged.

It is accompanied by a display stand comprising a wooden base and an acrylic resting platform.
Dimensions (on display): 14.25 cm x 46 cm x 43 cm (5.5" x 18" x 17");
(hammer): 14.5 cm x 23.25 cm x 49 cm (5.75" x 9.25" x 19.25")

Estimate: $10,000 - 20,000





24.5" (62 cm)



261
Captain America's (Chris Evans) Shield
Avengers: Age Of Ultron (2015)

Captain America's (Chris Evans) shield from Joss Whedon's Avengers: Age of Ultron. This distinctive iteration of the hero's iconic weapon was introduced with a new technological upgrade: a magnetic return system. Within the film's narrative, the shield - originally created by Howard Stark (Dominic Cooper) from vibranium, the rarest metal on Earth - is used not only as a defensive barrier but also as a primary offensive weapon. In Age of Ultron, Rogers uses the shield in major action sequences, including the assault on the Hydra facility operated by Wolfgang von Strucker (Thomas Kretschmann) and the climactic battle in Sokovia where the Avengers attempt to thwart Ultron (James Spader).

This version of the shield was designed specifically for Age of Ultron to support the concept of a magnetized return mechanism. Unlike previous versions that relied solely on the wearer manually gripping interior handles, this shield includes a modified strapping system on the reverse. Two padded leather straps are secured with metal bolts and arranged to wrap around the performer's forearm, emulating the way the magnetic feature allowed the shield to snap onto Captain America's arm in the film. Though the on-screen effect was largely enhanced with visual effects, the physical prop was adapted to reflect this new functionality. The forearm-oriented strap design visually supported the idea of a shield that could be summoned and reattached in combat without traditional gripping.

The shield itself is a disc-shaped, concavo-convex piece composed of aluminum and fiberglass, with a central panel constructed from resin. It is painted in red, silver, and blue with a white star at the center, and the rivets used to secure the star remain visibly exposed. The front surface displays light production wear in the form of surface scratches, while the rim and rear show minor cracking. The shield is accompanied by a custom display stand.
Dimensions: 24.5" x 24.5" x 2.75" (62 cm x 62 cm x 7 cm)

Estimate: $60,000 - 120,000



Scan here to see a full rotation of this lot



262
Matt Murdock's First Iteration
Daredevil Stunt Costume
Marvel's Daredevil (T.V. Series, 2015-2018)

Matt Murdock's first iteration Daredevil stunt costume from Season 2 of Marvel's Daredevil. Matt Murdock (Charlie Cox) donned his distinct red and black costume as the masked vigilante Daredevil throughout the season as he fought against Frank Castle (Jon Bernthal), aka The Punisher, who sought revenge for the death of his family and The Hand, a secret ninja society set out on seeking immortality and power.

In 2016, Marvel's Daredevil received a Saturn Award® for Best New Media Television Series and another in 2019 for Best Streaming Superhero Series.

This lot consists of a flexible urethane cowl marked "F" painted in Daredevil's signature red with black metallic details, red urethane lens, and a silver-color stitching on front from Melvin Potter's repair work, as well as a red and black Spandex- and polyester-blend Bill Hargate Costume compression bodysuit with rubber shoulder pads marked "Chris Brewster #2," a matching foam-padded polyester blend vest marked "Chris Brewster," a black polyester and Spandex hood, a pair of red rubber-soled high-top Adidas Boost sneakers painted black by production, a pair of gray resin grieves, a gray resin vambrace (with the left vambrace missing), and a pair of black leather gloves with metallic knuckles. The right shoe features a hole in the sole to mount the costume to a mannequin. This lot exhibits restoration to the cowl to set the lenses back in place.

Estimate: $25,000 - 50,000



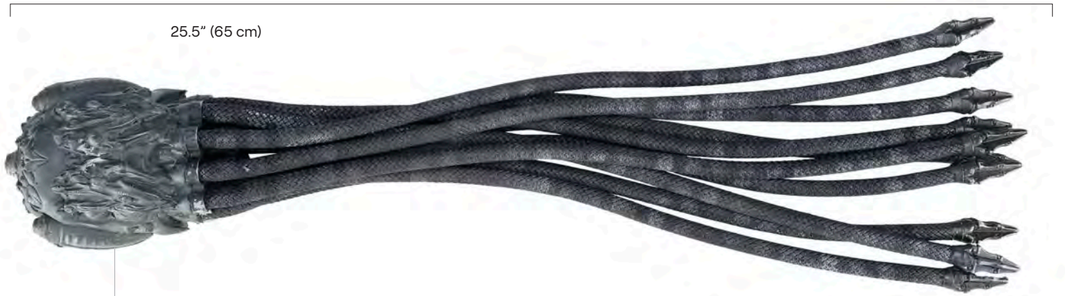


263
Matt Murdock's Stunt Daredevil
Billy Club Nunchucks
Marvel's Daredevil (T.V. Series, 2015-2018)

Matt Murdock's stunt Daredevil billy club nunchucks from Marvel's Daredevil. Made for him by Melvin Potter in Season 1, Murdock wielded his signature billy clubs as he patrolled Hell's Kitchen as the masked vigilante Daredevil throughout the first and second seasons.

This pair of crimson and gunmetal gray foam rubber billy clubs with ridged sides for gripping from end-to-end are connected with a rope as a nunchuck variation. The billy clubs exhibit some paint flaking and rope tearing from use.
Dimensions: 15.5" x 3" x 1.25"
(39.5 cm x 7.75 cm x 3 cm)

Estimate: $8,000 - 16,000





264
Sentinel Model Miniature
The Matrix Revolutions (2003)

A sentinel model miniature from Lana and Lilly Wachowski's The Matrix Revolutions. Hordes of sentinels took heavy fire from APUs and an EMP when they besieged Zion.

All-black sentinel models of this style were created for VFX inserts shot on the large Zion model set staged on Alameda Island. Constructed from multiple materials including foam, resin, and woven cord, it features a large central body with cast details and 10 tentacle-like appendages attached. The miniature exhibits some untrimmed flash, small holes and cracks, and some grime.
Dimensions: 25.5" x 5" x 3.5" (65 cm x 12.75 cm x 9 cm)

Estimate: $3,000 - 6,000

265
Oversized B-17F “Mother And Country” Bomber Filming Model
Memphis Belle (1990)

An oversized B-17F “Mother and Country” bomber model miniature from Michael Caton-Jones’ 1990 World War II film Memphis Belle. Mother and Country served as the right wingman to the titular Memphis Belle, flown by an inexperienced rookie crew. On the eve of their final mission over Nazi-occupied Europe, the Belle’s crew mocked them for their lack of combat experience. During the mission, co-pilot Luke (Tate Donovan) traded positions with tail gunner Clay (Harry Connick Jr.), shot down a German ME-109 fighter, and watched helplessly as the enemy aircraft crashed fatally into Mother and Country in one of the film’s most tragic moments.

While the film offers a fictionalized account inspired by William Wyler’s 1944 documentary Memphis Belle: A Story of a Flying Fortress, it pays tribute to the real-life aircraft and crew that completed 25 successful bombing missions over Europe. Wyler’s daughter, Catherine Wyler, co-produced the film alongside David Puttnam.

This fiberglass and wood-frame model was one of the primary miniatures used during the film’s dramatic aerial combat sequences. Measuring approximately 12.5 feet long with a 17-foot wingspan and a height of 3.5 feet, it represents one of the largest and most detailed aircraft models created for the production. The model features removable wings for transportation and an internal metal pipe armature for reinforcement.

This highly detailed model includes movable propeller blades on all four engines, acrylic windows, and seven machine guns, including functional turret stations. The cockpit and fuselage contain four custom-made 12-inch crew puppets dressed in accurate period flight gear: leather bomber jackets, flight caps, and oxygen masks. Visible positions include a bombardier, top turret gunner, and left waist gunner.

Exterior detailing includes the name Mother and Country painted on the port side beside a Bald Eagle and Stars and Stripes nose art, and authentic squadron markings: “DF - S” for the 324th Bomb Squadron and tail number “25703” hand-painted on the vertical stabilizer. The model shows excellent craftsmanship, right down to details such as panel rivets, oil streaks, and weathered paint.

After the production wrapped, the model was stored for many years before undergoing sympathetic restoration overseen by veteran UK modelmaker Robbie Scott, who was involved in its original fabrication. Restoration efforts, assisted by Steve Onions and Nigel Blake (also part of the original build team), included reattaching gun turrets, engines, and propellers, as well as extensive paint and structural touch-ups to preserve its original appearance and integrity. Despite the restoration, the model retains signs of screen use and age, including cracks, chipped paint, wood splintering, discoloration, and surface grime buildup, all consistent with production use and storage.
Dimensions: 216” x 156” x 48” (548.75 cm x 396.25 cm x 122 cm)

Contains electronic and mechanical components; see notice in the Buyer’s Guide
Special shipping required; see notice in the Buyer’s Guide.

Estimate: $20,000 - 40,000





216” (548.75 cm)



266

Screen-Matched Light-Up Hero Close-Up Neuralyzer
Men In Black (1997)

A screen-matched light-up hero close-up neuralyzer from Barry Sonnenfeld's Men in Black. The neuralyzer was the MIB's signature alien-tech tool. Dubbed an "electro bio?mechanical neural transmitting zero?synapse repositioner," this device isolated, erased, and even rewrote memory by emitting a precise flash that targeted specific neural impulses - an effect that leaves subjects momentarily pliable to suggestion. This hero version is used by Agent K (Tommy Lee Jones) during several pivotal scenes. In the opening sequence, K sets the neuralyzer's year to 1961, resetting his partner's memory to that date, effectively retiring him. In the "present," set in 1997 (the year of MIB's release), K formally handed the Neuralyzer to Agent J (Will Smith), marking not just a transfer of a device, but a generational shift. Visible nicks and wear patterns on the body and dials of this neuralyzer screen-match to its appearance in the opening sequence.

This hero neuralyzer was custom-built for detailed close-up shots and is approximately 30% larger than the "standard" versions seen in the film. The increased size accommodates the internal LED display, which provides a numeric "Year" readout - a feature exclusive to this insert model. Standard neuralizers could collapse and extend, but did not include the year readout and were not filmed in close-up. The design is specific to the first Men in Black film, as it was altered for subsequent sequels.

This example is believed to be the only neuralyzer with a functioning year display made for production. It is fixed in the open position and does not retract. It is predominantly constructed of milled aluminum with a high-polish finish. The neuralyzer features a control panel with rotating dials marked "Hours," "Weeks," and "Year," and a front-facing red LED light visible in the film. The "Minutes" dial face was lost at some point and has been restored with a precisely recreated faceplate, while retaining the original red acrylic backing. The spring-loaded "MAF" button - believed to represent Male / Alien / Female - is non-functional, as it was in the film.

A wired harness, wrapped in black gaffer's tape, exits the base of the prop, and would have run up the performer's sleeve to an off-camera control box. While the original control box was lost, a new one has been engineered using the original, unmodified wiring and connectors. The custom-built controller allows users to select the final two digits of the year (the first two digits are fixed at "19") and toggle the red LED. It can also be set to activate the light only when the red "Flash" button is pressed - though in the film, the blinding flash effect was achieved in post-production.

It has undergone sympathetic restoration to reattach the "Minutes" dial faceplate and exhibits adhesive residue on the tape-wrapped wire hardness. Also included is a custom display stand. Dimensions: 15" x 1.5" x 1.5" (38.25 cm x 4 cm x 4 cm)

Contains electronic components; see notice in the Buyer's Guide.

Estimate: $75,000 - 150,000





15"
(38.25 cm)



Everett Collection Inc / Alamy Stock Photo

This publicity photo shows Agent K (Tommy Lee Jones) with thie insert close-up neuralyzer, identifiable by the red LED year visible near Jones' index finger.



All electronics and cabling are original to the prop; a new electronic control unit was engineered to run the electronic components. The last two digits of the year can be changed, and the red LED on the front-side of the neuralyzer can be set to permanent on or "flashed", though the flash effect in the film was achieved with editing.





Phone in closed position.

267
Agent K's (Tommy Lee Jones) Light-Up Phone
Men In Black (1997)

Agent K's (Tommy Lee Jones) light-up phone from Barry Sonnenfeld's Men in Black. After Agent K and Agent J (Will Smith) investigated the crater at the farm in upstate New York, K used his phone to call headquarters and reported that they had a "Bug." He used it again later to call in a clean up crew after the film's climax.

This lot consists of one light-up phone made of machined aluminum with a high-polish finish and plastic components. It features a flip front and an antenna. The light is activated by opening the phone. It has undergone sympathetic restoration to restore the lights. This lot exhibits a weak hinge.
Dimensions: 6" x 1.75" x 1.75" (15.25 cm x 4.5 cm x 4.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



268
James Edwards' (Will Smith) Orange Jumpsuit Outfit
Men In Black (1997)

James Edwards' (Will Smith) orange jumpsuit outfit from Barry Sonnenfeld's Men in Black. Prior to shedding his identity to become Agent J of the Men in Black, James Edwards wore his orange jumpsuit and white sport shirt while chasing an alien fugitive, during his first meeting with Agent K (Tommy Lee Jones), and to his encounter with the pawn shop alien Jeebs (Tony Shalhoub).

This costume consists of a white silken jersey-style shirt, and an orange jumpsuit with many white-zippered pockets and a Diesel manufacturer tag. The shirt exhibits some minor discoloration around the collar.

Estimate: $5,000 - 10,000

269
"Alien Stole My Husband's Skin!"
The World Tabloid Newspaper
Men In Black (1997)

A The World tabloid newspaper featuring the headline "Alien Stole My Husband's Skin!" from Barry Sonnenfeld's Men in Black. Agent K (Tommy Lee Jones) purchased a number of tabloid newspapers with outlandish headlines and explained to Agent J that the tabloids are where the real news is, with the paper headlined "Alien Stole My Husband's Skin!" leading them to Beatrice (Siobhan Fallon Hogan), whose husband Edgar's (Vincent D'Onofrio) was taken by an alien. This lot consists of a real world tabloid newspaper featuring a custom cover a "The World" header logo, an image of Grant Wood's American Gothic cartoonishly-altered to remove the skin from the man's head, the headline "Terrified Farm Wife Says: 'Alien Stole My Husband's Skin,' with the subtexts "Shocking Interview Inside!" and "NASA releases new evidence of contact with aliens in 1962!," and additional story "Elvis Seen in White House!" It exhibits some discoloration and creasing.
Dimensions: 11.5" x 9.5" x 0.25"
(28.75 cm x 23.75 cm x 0.75 cm)

Estimate: $3,000 - 6,000





270
"Man Awakens From 35 Year Coma!"
National Enquirer Tabloid Magazine
Men In Black (1997)

A National Enquirer magazine featuring the headline "Man Awakens From 35 Year Coma!" from Barry Sonnenfeld's Men in Black. After his partner retired, Agent J (Will Smith) gathered tabloid papers to search for alien activity with a new partner. Upon seeing K (Tommy Lee Jones) happily reunited with his wife, J smiled then put on his glasses to get to work with Agent L (Linda Fiorentino).

This lot consists of a single-side magazine cover with an advertisement printed on the opposite side and a real world National Enquirer magazine inserted into the cover. It exhibits uneven edges and some bending from production.
Dimensions: 21" x 13" (53.5 cm x 33 cm)

Estimate: $3,000 - 6,000



57.5"
(146 cm)

271
Full-Size Split Alien Display
Men In Black II (2002)

A full-size, split alien display from Barry Sonnenfeld's Men in Black II. Needing help on a case, Agent J (Will Smith) found his old partner, Agent K (Tommy Lee Jones), who was neuralyzed to retire from the MIB and became a postman. Unknowingly to Agent K, Agent J revealed that he had been working in the post office with aliens, such as the split alien, disguised as humans.

Originally a production-made alien paint test head and body skins, this display was created using replica controls, pants, shoes, a belt, and additional paint work to complete the look. This lot features a latex foam alien body with metal armatures, acrylic eyes, and synthetic eyelashes. It is mounted to foam-padded legs dressed in black cotton pants with a black leather and metal belt buckle, and black leather shoes with fastening strip closures. The display is decorated with black foam and rubber controls. The alien has gone through sympathetic restoration to stabilize the foam and repair some of the cracking. This lot exhibits fragile latex foam prone to crumbling and the body separates easily from the legs.
Dimensions: 17" x 11.5" x 57.5"
(43.25 cm x 29.25 cm x 146 cm)

Estimate: $3,000 - 6,000



272
Locker Alien Costume
Men In Black II (2002)

A locker alien costume from Barry Sonnenfeld's Men in Black II.

This complete costume's components include a padded undersuit, hair suit, gloves, shoes, and a mask. The base layer is a white and tan Spandex undersuit featuring chest and hip padding and metal armatures that allow the arms to be posable. The hair suit, labeled "Denise," is worn over this piece and includes metal snaps along the arm cuffs, leg cuffs, and back. The cloth gloves and latex shoes feature bulbous latex finger and toe attachments. Both are painted in shades of brown and feature corresponding snaps that attach to the hair suit. The fiberglass underskull head is skinned with foam latex; resin and acrylic eye fittings are secured to it via magnets and snaps covered in matching hair. The suit is lined with wiring extending from the back of the piece that controls the head. This lot exhibits cracking foam on the fingers, toes, and across the nose.
Dimensions: (display) 20" x 18" x 63.5"
(51 cm x 45.75 cm x 161.5 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



273
The Scorpion King's
(Dwayne Johnson) Stunt Sword
The Mummy Returns (2001)

The Scorpion King's (Dwayne Johnson) stunt sword from Stephen Sommers' The Mummy Returns. The Scorpion King wielded his sword as he led his army in a campaign against other nations to conquer the world. He later wielded it again leading Anubis' army against his enemies before Anubis took the Scorpion King's soul to serve him eternally.

This lot consists of a stunt gold-color polyurethane khopesh sword featuring a curved blade with engraved scorpions and hieroglyphs at its end, a woven grip, and a guard with two scorpions. Brown paint has been applied to bring out the detailing across the weapon. A metal ring mounted to the pommel once held a chain, part of which is still present. This sword exhibits minor tarnishing on the ring.
Dimensions: 34.75" x 6.75" x 1.75"
(88 cm x 17 cm x 4.5 cm)

Estimate: $4,000 - 8,000

274
National Lampoons Lemmings Drum Head
National Lampoon's Lemmings (1973)

A Lemmings drum head from National Lampoon: Lemmings. A satirical stage show parodying the Woodstock generation, the production helped launch the careers of several future comedy icons, including John Belushi, Christopher Guest, and Chevy Chase. It ran for over 350 performances and was later revived from 2007 to 2008.

This lot consists of a used drum head featuring the Lemmings logo at center, though the first letter "L" is no longer present. A strip of adhesive tape partially obscures the original Remo branding. The drum head shows signs of age and use, including yellowing and surface discoloration. Dimensions: 23" x 23" x 1.5"
(58.5 cm x 58.5 cm x 4 cm)

Estimate: $2,000 - 4,000



John Belushi is seen with a similar Lemmings drumhead in an early 1970s performance.



23"
(58.5 cm)



275
Screen-Matched Passport Pages
National Lampoon's European Vacation (1985)

Screen-matched passport pages from Amy Heckerling's adventure comedy sequel National Lampoon's European Vacation. Character passports were seen and stamped with visas for various cities and countries during the opening credits. The creased passport pages featuring the photos of The Thief (Victor Lanoux) and The Bike Rider (Eric Idle) and the torn and stained page all screen-match through the stamp placement and intentional distress. The lot also features a spare, unused set of pages featuring The Thief and The Bike Rider.

The pages have been intentionally distressed, with tears, creasing, and staining. The screen-matched page of The Thief has remnants of tape and other adhesives. Dimensions: 8.75" x 6" (22 cm x 15.5 cm)

Estimate: $2,000 - 4,000





Entertainment Pictures / Alamy Stock Photo

10" (25.5 cm)







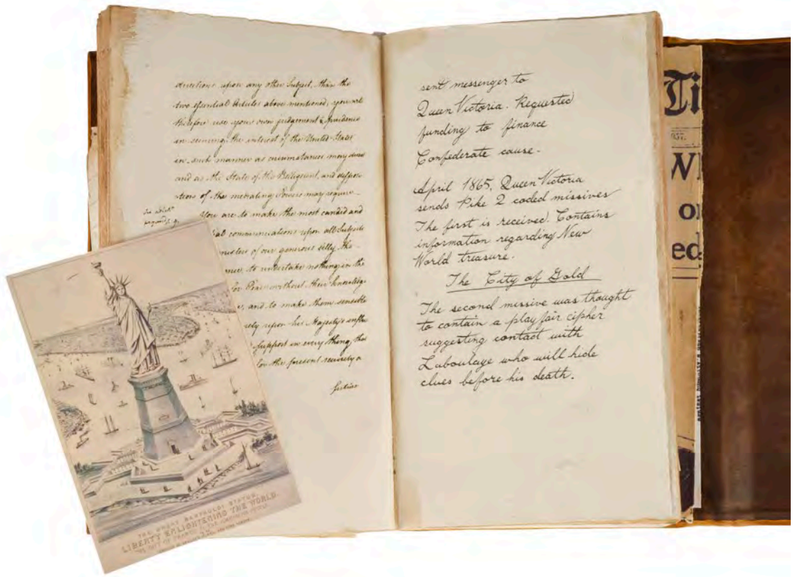
276
Bloodied Charlotte Meerschaum Pipe
National Treasure (2004)

A bloodied Charlotte meerschaum pipe from Jon Turteltaub's National Treasure. Ben Gates (Nicolas Cage) used the stem of a meerschaum pipe he, Riley Poole (Justin Bartha), and Ian Howe (Sean Bean) discovered in the frozen wreckage of the ship Charlotte - along with his own blood - to reveal the second clue that would lead them to the next location in their hunt for the Templar's Treasure. The pipe was later discovered to be the key to unlocking the ship's treasure room.

At the time of its release, National Treasure had the best November opening weekend for a Disney film and held onto the No. 1 spot for three weekends. The film's success inspired a multimedia global franchise, including a hugely profitable sequel as well as a spin-off streaming series on Disney Plus.

This ornately detailed pipe with a removable stem is sculpted predominantly from resin. It features an intricate cast head depicting a crusading knight and others surrounding a brick wall. The pipe is intentionally distressed to replicate aged meerschaum and applied with stage blood. It exhibits some scuffing and nicks to the resin, as well as flaking paint and stage blood from handling and production. Dimensions: 10" x 3.5" x 2" (25.5 cm x 9 cm x 5.25 cm)

Estimate: $40,000 - 80,000







277
The President's Book of Secrets
National Treasure: Book Of Secrets (2007)

The President's Book of Secrets from Jon Turteltaub's National Treasure: Book of Secrets. Ben Gates (Nicolas Cage), Abigail Chase (Diane Kruger) and Riley Poole (Justin Bartha) found the Book of Secrets in the Library of Congress and used it to find Mount Rushmore and the hidden city of gold.

National Treasure: Book of Secrets grossed $44.8 million during its opening weekend, surpassing Turteltaub's first film National Treasure by $9.7 million. The film remained the #1 highest grossing film of the year for two weeks with a grossed $55.8 million total, until Rob Reiner's The Bucket List.

The leatherbound book features printed pages full of historical details and conspiracies, including the Kennedy assassination, Area 51, and the Moon landings. It also includes maps and photographs, including one of the missing plank from the Resolute Desk. The book has been intentionally distressed to appear old, stained and well-used, and is held closed with leather string. It is accompanied by a sample page, which was produced early in the production. The book exhibits only very minor wear from production use and is accompanied by a letter of authenticity from Ross MacDonald, who researched, designed, and constructed the book for the film. Dimensions: 10.75" x 6.25" 2.25" (27 cm x 16 cm x 6 cm)



Estimate: $25,000 - 50,000

11.5"
(29.5cm)



278
Buckingham Palace Resolute Desk
Lost City of Gold Carved Plank
National Treasure:
Book Of Secrets (2007)

A Lost City of Gold carved plank from Buckingham Palace's Resolute Desk as seen in Jon Turteltaub's National Treasure: Book of Secrets. Benjamin Gates (Nicolas Cage) and Dr. Abigail Chase (Diane Kruger) broke into Buckingham Palace, where they discovered a carved wooden plank which offered clues to the location of the Lost City of Gold, aka the Cibola, in the Queen's Resolute Desk. The Queen's plank was designed to pair with another plank secured in The President's (Bruce Greenwood) Resolute Desk at the White House. Ultimately, the discovery of both led Gates and Chase to the Cibola inside Mount Rushmore.

This piece is made of resin hand-painted to resemble wood and intentionally distressed to appear hundreds of years old. The lot exhibits some wear from production use, with some scuffing to the paintwork revealing the resin beneath, and a small section of fishing line is attached to one corner from being used in the scene when it's thrown over the bridge, allowing the production to pull it back to them.
Dimensions: 11.5" x 4.75" x 0.75"
(29.5 cm x 12 cm x 2 cm)

Estimate: $10,000 - 20,000

279
Tim Burton Hand-painted Tile
Tim Burton

A tile hand-painted by Tim Burton. This tile is one of several hand-painted tiles originally gifted to Burton's then-wife, Lisa-Marie, and later sold during an estate sale following their breakup.

This glazed tile features a spiral hand-brushed in black underglaze pen over a white background. The back of the tile also includes hand-written notes that read "Black Axner underglaze pen (Brushed On) Invision Clear (2 coats brushed) Over-all," detailing the painting and glazing materials used for the piece. The tile exhibits cracking and some discoloration on the surface from age.

Dimensions: 6" x 6" x 0.5"
(15.25 cm x 15.25 cm x 1.25 cm)

Estimate: $2,000 - 4,000

6" (15.25 cm)





280
Freddy Krueger's (Jackie Earle Haley)
Razor-Claw Glove on Hand Display
A Nightmare On Elm Street (2010)

Freddy Krueger's (Jackie Earle Haley) razor-claw glove from Samuel Bayer's A Nightmare on Elm Street on a hand display. Krueger wore his signature glove throughout the film as he terrorized the local teenagers in their sleep by killing them one by one. He first appeared to Dean Russell in a dream and cut his throat. In reality, Dean cut his own throat in front of his friends.

A remake of Wes Craven's original 1984 film, A Nightmare on Elm Street grossed over $117 million worldwide despite negative reviews. It was intended to bring back the original darker characterization of Freddy Krueger as the character had become well-known for his one-line quips. The film won a People's Choice Award in 2011 and a Fangoria Chainsaw Award. It remains the highest-grossing Freddy Krueger film.

This bladed glove is made of steel and copper attached to a leather gardening glove. The blades feature notable solder markings at the point of attachment and the metal cuff around the wrist features "Template No. 2 Joe D. Mack" engraved on the inner wrist. Production intentionally distressed the glove to appear aged, covered in grime, and stained with blood. The glove is fitted onto a custom-made hand-display with an intentionally distressed sleeve similar to that of Krueger's signature red and green striped sweater. This lot exhibits chipped paint and pitting on the blades.
Dimensions: (on display) 10.5" x 10.5" x 17.5"
(26.75 cm x 26.75 cm x 44.5 cm)

Blade was dulled by production.

Estimate: $20,000 - 40,000





281
The Costumi d'Arte Collection:
Cheyenne's (Jason Robards) Shirt
Once Upon A Time
In The West (1968)

Cheyenne's (Jason Robards) shirt from Sergio Leone's epic spaghetti western Once Upon a Time in the West. This lot comes from the archives of the Italian costume company Costumi d'Arte and is part of their S.A.F.A.S collection, as it was originally made by the S.A.F.A.S tailoring house.

Cheyenne wore his shirt for the middle section of the film, after he first arrived at Jill McBain's (Claudia Cardinale) ranch. The beige woollen shirt features a blue, grey and ivory striped pattern and a mandarin collar. There is a label in the collar, on which "Robards" is handwritten. This item is likely to have been rented to numerous productions over the decades since filming. Some minor modifications may have taken place during that time, including changing the shirt's buttons and altering the sleeve cuffs.

Estimate: $9,000 - 18,000







282
Cast Chairback
Once Upon A Time...
In Hollywood (2019)

A cast chairback from Quentin Tarantino's Once Upon a Time. . . in Hollywood. Cast and crew relaxed in director's chairs with custom chairbacks throughout the film shooting.

Once Upon a Time. . . in Hollywood was nominated for 10 Academy Awards®, winning two: Best Production Design and Best Supporting Actor, awarded to Brad Pitt for his performance as Cliff Booth. This was Pitt's first and, so far, only Academy Award® win for an onscreen performance; his other Academy Award® was for being a producer on 12 Years a Slave.

This black canvas chairback is printed in white font, one side bears the film's title and the other "cast." It exhibits minor signs of wear, including creasing from prior folding. Dimensions: 21.5" x 6.75" x 0.75" (54.75 cm x 17.25 cm x 2 cm)

Estimate: $1,500 - 3,000

283
Pair of Red Apple Cigarette Cartons and
Wolf's Tooth Dog Food Can
Once Upon A Time... In Hollywood (2019)

A pair of Red Apple cigarette cartons and Wolf's Tooth Dog Food can from Quentin Tarantino's Once Upon a Time. . . in Hollywood. Cliff Booth (Brad Pitt) opened cans of Wolf's Tooth dog food for his beloved pit bull, Brandy (Sayuri), and smoked Red Apple cigarettes when he repaired Rick Dalton's (Leonardo DiCaprio) TV antennae. In a credit sequence at the film's end, Dalton also appeared in a commercial for Red Apple.

Red Apple, a fictional cigarette brand, also appeared as an Easter Egg in several Tarantino films, including Pulp Fiction and Kill Bill: Vol. 1. Tarantino also invented Wolf's Tooth and its tagline, "Good Food for Mean Dogs" for Once Upon a Time.., with production creating custom graphic labels of different colors for various flavors such as Raccoon, Rat, Cat, Bird, and Lizard. The film was nominated for 10 Academy Awards®, winning Best Production Design and Best Supporting Actor, awarded to Pitt. Sayuri, the primary canine performer, won the Palm Dog Award at 2019's Cannes Film Festival.

This lot contains two unopened cigarette cartons - one labeled "Menthol" and labeled "Regular" - wrapped in clear plastic, as well as an unopened tin with a blue "Bird Flavor" Wolf's Tooth label. The can exhibits discoloration and the packs exhibit denting from production. Dimensions: (largest) 3.25" x 3.25" x 5" (8.25 cm x 8.25 cm x 12.75 cm)

The food/liquid/makeup in this lot was created as a prop and is not safe for consumption.

Estimate: $2,500 - 5,000





284

Rick Dalton's (Leonardo DiCaprio) Screen-Matched "Betty" Flamethrower Tank and Backpack with Stunt Thrower **Once Upon A Time... In Hollywood (2019)**

Rick Dalton's (Leonardo DiCaprio) screen-matched "Betty" flamethrower tank and backpack with a stunt thrower from Quentin Tarantino's Once Upon a Time. . . in Hollywood. Dalton used his flamethrower rig while portraying Sergeant Mike Lewis in the fictional Nazi-blasting film The Fourteen Fists of McCluskey, shown as a "movie within a movie" in Tarantino's feature. A flamethrower with a non-vented nozzle - like the included stunt thrower - can be briefly seen as Dalton prepares to incinerate a group of Nazis behind a curtain.

Later in Once Upon a Time. . . in Hollywood, Dalton is shown keeping the flamethrower in his tool shed, where his longtime stunt double and friend Cliff Booth (Brad Pitt) retrieves tools to fix Dalton's television antenna. It's also possible that DiCaprio wore this backpack and tank rig during scenes involving the practical flamethrower. In such instances, the real flame effect would have been supplied via an off-camera fuel source for safety as no live fuel tanks would have been strapped to the performer.

Several unique features of this tank, including scuffing above the tubing next to the painted "BETTY" label, wear along the top of the tank, and a distinctive material crease that cuts through the letter "T," screen-match to shots of Dalton testing the flamethrower for The Fourteen Fists of McCluskey, and when the flamethrower sat in the shed.

The flamethrower unit consists of a dense foam rubber tank and backpack, painted a dark gray-green and adorned with a metal tube frame, faux hardware, and production-added distressing throughout. The word "BETTY" was hand-painted on the tank for filming as a custom character detail. It also includes a matching dark gray-green foam rubber thrower with metal fixtures. Dimensions: 31" x 18" x 14" (78.75 cm x 45.75 cm x 35.75 cm)

Ownership may be restricted in some countries; see replica firearm notice in Buyer's Guide.

Estimate: $20,000 - 40,000





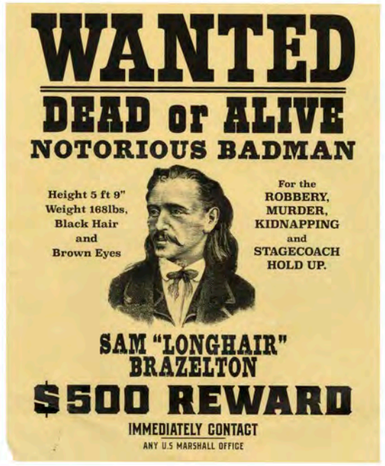
285
Bounty Law Wanted Poster and Hollywood Scoop Magazine Cover
Once Upon A Time... In Hollywood (2019)

A Bounty Law wanted poster and Hollywood Scoop magazine cover from Quentin Tarantino's Once Upon a Time. . . in Hollywood. In the opening sequence, actor Rick Dalton (Leonardo DiCaprio) stood next to two "Wanted" posters while he filmed the television show Bounty Law.

This lot consists of one single-sided paper "Wanted" poster and one magazine cover titled "Who is the Bigger Hunk Josh vs Jack" with an ad on the back cover. This lot was created for background use to be seen on Rick Dalton's coffee table or in the film's end credit sequence.This lot exhibits a fold on the poster. Dimensions: (each) 12" x 9.25" (30.5 cm x 23.5 cm)

Estimate: $2,000 - 4,000







286
Los Angeles Times TV Times Newspaper with Mock-Up
Once Upon A Time... In Hollywood (2019)

A Los Angeles Times TV Times newspaper with a mockup from Quentin Tarantino's Once Upon a Time. . . in Hollywood. It covered television news, including Rick Dalton's (Leonardo DiCaprio) starring role as Jake Cahill on Bounty Law.

The film was nominated for 10 Academy Awards®, including a Best Actor in a Leading Role nomination for DiCaprio. Concerted, intense effort replicated 1969 Hollywood, including the period-specific look of the real Los Angeles Times TV Times newspapers.

This lot features a color-printed newspaper with the Los Angeles Times TV Times; a photograph of DiCaprio-as-Dalton-as-Cahill on horseback; fine print, advertisements, and a crossword puzzle; and a smaller mockup printed on standard printing paper. This lot was created for background use to be seen on Rick Dalton's coffee table or in the film's end credit sequence. They exhibit minor wear from use, including corner wrinkling.
Dimensions: (largest) 13" x 10" x 0.25"
(33.25 cm x 25.5 cm x 0.75 cm)

Estimate: $400 - 800



287
Pair of Wolf's Tooth Dog Food Cans
Once Upon A Time... In Hollywood (2019)

Two Wolf's Tooth dog food cans from Quentin Tarantino's Once Upon a Time. . . in Hollywood. Cliff Booth (Brad Pitt) opened cans of Wolf's Tooth dog food for his beloved pit bull, Brandy (Sayuri).

In keeping with his inventions of other fictional brands like Red Apple Cigarettes and Old Chattanooga beer, Tarantino also invented Wolf's Tooth and its tagline, "Good Food for Mean Dogs" for Once Upon a Time.., with production creating custom graphic labels of different colors for various flavors such as Raccoon, Rat, Cat, Bird, and Lizard. The film was nominated for 10 Academy Awards®, winning Best Production Design and Best Supporting Actor, awarded to Pitt. Sayuri, the primary canine performer, won the Palm Dog Award at 2019's Cannes Film Festival.

These two tin cans are wrapped with paper labels - one green "Raccoon Flavor" and one orange "Lizard Flavor" - along with the snarling wolf of the brand's logo. They exhibit minor wear around the edges from use. Dimensions: (each) 3.25" x 3.25" x 5"
(8.5 cm x 8.5 cm x 12.75 cm)

The food in this lot was created as a prop and is not safe for consumption.

Estimate: $800 - 1,600



288
Spahn Ranch Hippie Knife
Once Upon A Time... In Hollywood (2019)

A Spahn Ranch hippie knife from Quentin Tarantino's Once Upon a Time. . . in Hollywood. After bringing Pussycat (Margaret Qualley) back to Spahn Ranch, Cliff Booth (Brad Pitt) insisted on checking in with the ranch's owner to ensure he was alright. This act drew hostility from the hippies living there, and in retaliation, one of them slashed the tires of the car belonging to his boss, Rick Dalton (Leonardo DiCaprio). When Booth discovered this, he beat the laughing Clem (James Landry Hebert), who was nearest to the vehicle, and forced him to change the tire before he left.

This lot consists of one metal pocket knife with a faux ivory and gold-color handle. It exhibits some discoloration. Dimensions: 1" x 5.75" x 1" (2.5 cm x 18 cm x 2.5 cm)

Blade was dulled by production.

Estimate: $2,500 - 5,000

289
Louis Dega's (Dustin Hoffman) Prison Shirt
Papillon (1973)



Louis Dega's (Dustin Hoffman) prison shirt from Franklin J. Schaffner's Papillon. Dega and his fellow prisoners wore matching uniforms while incarcerated in the harsh French Guianan penal system.

Designed by Academy Award®-winning costume designer Anthony Powell, this speckled gray wool long-sleeve henley shirt features a flap collar, a three-button closure, and black cotton lining stamped "39" and "Western Costume Co." An additional Western Costume tag numbered "2194-1" and labeled for "Dustin Hoffman," chest size "38," sleeve length "31," and inseam "16" is sewn into the collar. It exhibits yellow stains at the center bottom, a tear under the bottom button, and some fraying from wear.

Estimate: $3,000 - 6,000







290
Mechanical Kaiju Skin Mite
Pacific Rim (2013)

A Kaiju skin mite from Guillermo Del Toro's Pacific Rim. Otherworldly Kaiju terrorized Earth and prompted humanity to build giant robots to fight them. As Newton Geiszler (Charlie Day) and Hannibal Chau (Ron Perlman) visited the carcass of a fallen Kaiju, scavengers collected alien mites from the Kaiju's skin. Production used practical mechanical effects in the mites to simulate life.

This skin mite is made of a vacuum formed plastic segmented shell with a foam-based body covered in a clear laminate hardener. The abdomen is made of foam latex. Beneath the shell, the mite is hand-marked "Brian" and "6." The electronics are accessed by a switch under the back segment of the shell.The functionality of the mite remains untested. This lot exhibits flaked laminate, exposed foam, and mild rips in the foam. Dimensions: 19" x 12" x 8" (48 cm x 30 cm x 20 cm).

Estimate: $4,000 - 8,000



Alfred Pierre (Allen Payne)



Michael "Bugsy" Moran (John Hawkes)



David 'Sully' Sullivan (William Fichtner)

291
Andrea Gail's Crew's Distressed Rain Gear with Dale Murphy's Stunt Jacket
The Perfect Storm (2000)

Andrea Gail's crew's distressed rain gear with Dale Murphy's stunt jacket from Wolfgang Petersen's The Perfect Storm. Captain Billy Tyne (George Clooney) and his crew aboard the Gloucester swordfishing vessel Andrea Gail wore rain gear fishing in the Grand Banks and Flemish Cap, and when they were caught in the storm that killed them.

This lot consists of one jacket with a tag hand-marked "Billy The Perfect Storm - Clooney"; orange coveralls with a tag hand-marked "Bibs w/ front slit for harness sc 174"; one jacket with a tag hand-marked "Sully," gloves with a tag hand-marked "Sully Sc 11A mustard ice gloves"; coveralls; a jacket with a tag hand-marked "Stunt Murph"; a shirt with a hand-marked "Murph John C. Reilly, CH 1A, SC 8"; gloves; rain boots; a rain jacket hand-marked "BUGSY" on the interior; coveralls with a production tag hand-marked "John Hawkes" for scene "104" and "111"; a jacket; black coveralls; gloves, and boots. These Grundens- and Hansen-brand weather gear are made of polyvinyl and lined with cotton. Production intentionally distressed the lot to appear as though covered in grime. This lot exhibits warping to the vinyl.

Estimate: $4,000 - 8,000



Frank William "Billy" Tyne, Jr (George Clooney)





Dale 'Murph' Murphy (John C. Reilly)

292
Elizabeth Swann's (Keira Knightley) Screen-Matched Cursed Aztec Medallion Necklace
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Elizabeth Swann's (Keira Knightley) screen-matched cursed Aztec medallion necklace from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Young Elizabeth Swann (Lucinda Dryzek) stole young Will Turner's (Dylan Smith) necklace, resulting years later in their both being hunted by Captain Hector Barbossa (Geoffrey Rush) and the crew of the Black Pearl to help release them from the ancient Aztec curse placed upon its gold medallion.

Created by legendary propmaker Keir Lusby Props based on a real-world Aztec finial, this gold-color medallion is cast with a skull-and-sun motif on front and a geometric pattern on back. Distinctive reflective patterns and blemishes on the surface of the medallion screen-match to when the older Swann rubbed dust from it after recovering it from the bottom of a drawer after dreaming of the Black Pearl at the start of the film.

It comes looped to a necklace chain with bone-shaped brass links and a hook closure painted gold-color. The necklace is intentionally distressed by production to appear aged and ancient with the skull tarnished to appear dusty.
Dimensions: 17" x 1.5" x 0.25" (43.25 cm x 4 cm x 0.75 cm)

Estimate: $12,000 - 24,000



Album / Alamy Stock Photo



293
Oversized Cursed Aztec Medallion Necklace
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

An oversized cursed Aztec medallion necklace from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Young Elizabeth Swann (Lucinda Dryzek) stole young Will Turner's (Dylan Smith) necklace, resulting years later in their both being hunted by Captain Hector Barbossa (Geoffrey Rush) and the crew of the Black Pearl to help release them from the ancient Aztec curse placed upon its gold medallion.

Looped onto this ornately detailed necklace is believed to be one of only five oversized medallions made by legendary propmaker Keir Lusby Props for close-up shots, though it was ultimately unseen in the final cut. Based on a real-world Aztec finial, the gold-color medallion is cast with a skull-and-sun motif on front and a geometric pattern on back. The necklace chain is made from bone-shaped brass links with a loop closure painted gold-color. The necklace is intentionally distressed by production to appear aged and ancient.
Dimensions: 17" x 2.25" x 0.25" (43.25 cm x 5.75 cm x 0.75 cm)

Estimate: $3,000 - 6,000



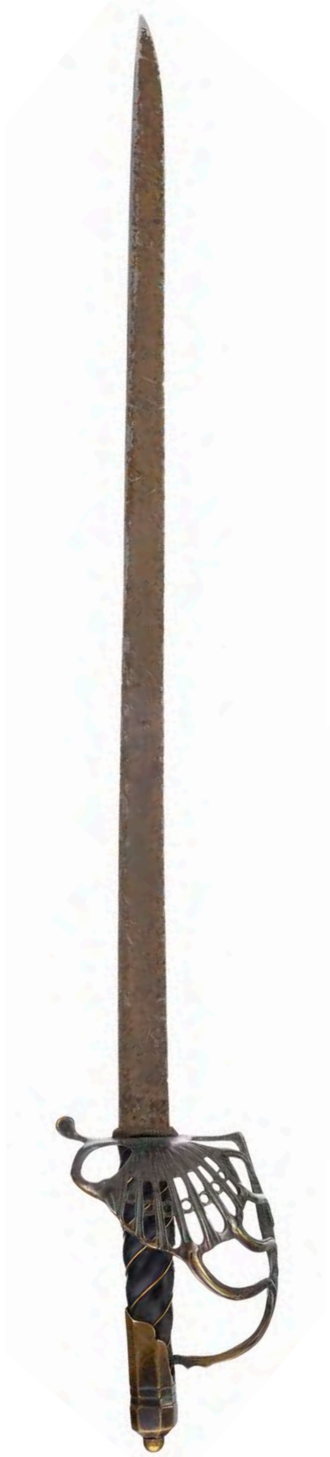


294
Captain Jack Sparrow's (Johnny Depp) Stunt Compass
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Jack Sparrow's (Johnny Depp) stunt compass from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Jack Sparrow's compass, which had the magical ability to point, not north, but to "the thing you want most in this world," was instrumental in leading Jack and his crew to the Isla de Muerta in an attempt to rescue Elizabeth Swann (Keira Knightley). It was used once more for a similar purpose to save Will (Orlando Bloom) from Captain Barbossa (Geoffrey Rush) afterwards. The compass remained with Jack as he set sail on a new course with the Black Pearl.

This black cast rubber compass features gold-color decorative striping throughout and is attached to a leather strap via a metal loop embedded in the rubber. The compass is cast as a single piece, unable to be opened. It exhibits cracking and flaking throughout. Dimensions: 4.5" x 3.5" x 1.5" (11.5 cm x 9 cm x 4 cm)

Estimate: $4,000 - 8,000





295
Captain Hector Barbossa's (Geoffrey Rush) Metal Sword
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Captain Barbossa's (Geoffrey Rush) metal sword from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Barbossa carried his signature sword throughout the film as he sought to end the curse of Cortes' stolen Aztec gold. He wielded it against Captain Jack Sparrow (Johnny Depp) in a final duel during the battle of Isla de Muerta before he was slain by Sparrow after the last of the gold returned to the chest with blood repaid.

Compared to other naval-genre films with pirates, Pirates of the Caribbean featured authentic weapon designs and fighting techniques overseen by sword master Bob Anderson. Hollywood blacksmith Tony Swatton forged most of the swords for the principal characters, as well as additional swords for The Curse of the Black Pearl.

This lot consists of one metal sword with an ornate handguard. Production intentionally distressed this sword to give an aged and well-used appearance. It exhibits minor separation of the guard from the blade, and scuffing to the leather grip. Dimensions: 36" x 5" x 4" (91.5 cm x 12.75 cm x 10.25 cm)

Blade was dulled by production.

Estimate: $8,000 - 16,000



296
Will Turner's (Orlando Bloom) Metal Sword
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Will Turner's (Orlando Bloom) metal sword from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Swordsmith apprentice Turner armed himself with a half-basket sword as he rescued Captain Jack Sparrow (Johnny Depp) in an effort to save Elizabeth Swann (Keira Knightley) from the pirates that kidnapped her. He wielded it throughout the film as he fought Captain Barbossa's (Geoffrey Rush) crew.

Compared to other naval-genre films with pirates, Pirates of the Caribbean featured authentic weapon designs and fighting techniques over-seen by sword master Bob Anderson. Hollywood blacksmith Tony Swatton forged most of the swords for the principal characters, as well as additional swords for The Curse of the Black Pearl.

This lot consists of one metal sword with a half-basket handguard. It features "Will" hand-written in blue on the blade. Production intentionally distressed this sword to give it a battle-used appearance. It exhibits mild discoloration on the blade and hilt as well as mild scuffing to the leather grip. Dimensions: 32" x 4" x 3.5" (81.25 cm x 10.25 cm x 8.25 cm)

Blade was dulled by production.

Estimate: $5,000 - 10,000



297
Captain Hector Barbossa's (Geoffrey Rush) Screen-Matched Ring
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Captain Hector Barbossa's (Geoffrey Rush) screen-matched ring from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Specific details in the wear to the ring's finish screen-match to the scene where Barbossa revealed the curse of Cortez's stolen Aztec gold to Elizabeth Swann (Keira Knightley).

This lot consists of a gold-color metal ring featuring a tiger face emblem against a purple faux gem. It exhibits some loss to the gold-color finish.
Dimensions: 1.25" x 1" x 0.75" (3.25 cm x 2.75 cm x 2 cm)

Estimate: $4,000 - 8,000







298

Captain Jack Sparrow's (Johnny Depp) Screen-Matched and Photo-Matched Flintlock Pistol with Second Pistol

Pirates Of The Caribbean: On Stranger Tides (2011)

Captain Jack Sparrow's (Johnny Depp) screen-matched and photo-matched 18th-century flintlock dueling pistol with a second pistol from Rob Marshall's Pirates of the Caribbean: On Stranger Tides. Jack carried flintlock pistols throughout the franchise as his signature weapon, and in this installment, he tossed one toward Angelica (Penelope Cruz) while marooning her on Sola Fide, declaring, "One pistol. One shot." The wood grain on the bottom of one pistol in this pair screen-matches to that moment. The same pistol also photo-matches to a promotional still from the production. There is a second pistol in this lot, making the two a matched pair. While the first is screen and photo-matched, the exact usage of the second is unknown. It did originate from production, but would not have been used with the first pistol as Sparrow carried pistols of different models in the film. These pistols are among the only hero firearms from the series ever released to public auction and represent a defining element of Sparrow's character, steeped in both cinematic legacy and historical authenticity.

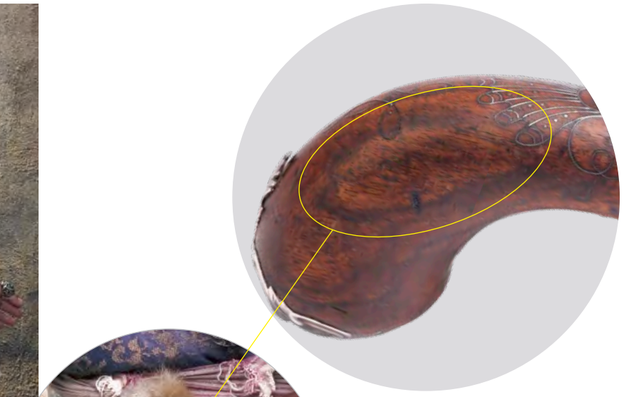
This matching set of antique Queen Anne-style pistols is an exceptionally rare example of genuine 18th-century firearms repurposed as hero props. Each features a top-mounted flintlock mechanism and ornate metalwork with distinctive face plates on the pommel. One barrel is engraved "BIRMINGHAM," the other "R. WILLOUGHBY," while the underside of each grip bears the proof marks "P" and "V" and the maker's mark "WR." The pistols are sequentially stamped "1/1" and "2/2," indicating they were originally constructed as a dueling set - likely around the 1740s. The weapons were sourced by Tortuga Trading Company, which supplied period-correct firearms used across the Pirates franchise, including hero weapons carried by Depp.

Included with the pistols is an antique lacquered-wood case containing the full complement of period maintenance and reloading tools, consistent with what would have accompanied a dueling set of this type. The contents include a gunpowder flask, round ball mold, seven lead balls, a ramrod, a duel-shot measure, a lockbox key, and several other specialized tools, such as a screwdriver-style instrument and a chisel. A hand-written paper fragment inside the lid reads, "M. Samuel Vernon to the Prispell Bi," and the case interior is lined in green fabric, believed to have been reupholstered in the last fifty years. This pair is notable for their extraordinary completeness, authenticity, and condition. They exhibit expected age-related wear including nicked wood, patina to the metal components, and one missing point on a hook closure, but remain stable and visually impressive. Dimensions of the largest piece: 16" x 9.5" x 3" (40.75 cm x 24.25 cm x 7.75 cm).

These antique firearms, manufactured prior to 1898, are not classified as modern firearms and are exempt from transfer restrictions.

Estimate: $50,000 - 100,000





The primary flintlock pistol in this lot photo-matches to this production still, as well as shots in the film when Jack Sparrow marooned Angelica Rivera (Penelope Cruz.)



Primary Screen-Matched Flintlock Pistol



Matching Paired Pistol Used as Backup During Production



299
Captain Hector Barbossa's (Geoffrey Rush) Hat
Pirates Of The Caribbean Franchise (2003-2017)

Captain Barbossa's (Geoffrey Rush) hat from Gore Verbinski's Pirates of the Caribbean trilogy. Barbossa wore his signature hat throughout the first three films, first as he sought to end the curse of Cortes' stolen Aztec gold, and then later as he teamed with Will Turner (Orlando Bloom) and Elizabeth Swann (Keira Knightley) to free Captain Jack Sparrow (Johnny Depp) from Davy Jones' Locker.

This large felt hat is accented with black and brown feathers and a faux leather hat band. The edges were intentionally distressed to appear aged and well-worn. This hat is accompanied by a still of Barbosa autographed in black ink by actor Geoffrey Rush. This lot exhibits frayed fibers on the feathers.
Dimensions: (photo) 8" x 10" (20.5 cm x 25.5 cm)

Estimate: $3,000 - 6,000



This hat is accompanied by a still of Barbosa autographed in black ink by actor Geoffrey Rush.

300
Bloodied Special Effects Cursed Aztec Coin
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

A bloodied special effects cursed Aztec coin from the production of Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. In the climactic scene, Will Turner (Orlando Bloom) sliced his hand in order to mingle his blood with the Treasure of Cortes and lift the curse on the crew of the Black Pearl. While a coin like this is seen in the film, it is unknown if this coin is seen in the final cut of the film.

This gold-color coin was made for the sequence by legendary propmaker Keir Lusby Props. It is cast on both sides with a skull-and-sun motif based on a real-world Aztec finial, applied with red wax to simulate blood spatter, and drilled with a hole at bottom for special effects inserts requiring the use of a mounting rod. The coin is intentionally distressed by production to appear ancient with holes through the plating and tarnishing.
Dimensions: 1.5" x 1.5" x 0.25"
(4 cm x 4 cm x 0.75 cm)

Estimate: $6,000 - 12,000



301
Dead Man's Chest
Production Model
Pirates Of The Caribbean: Dead Man's Chest (2006)/Pirates Of The Caribbean: At World's End (2007)

A Dead Man's Chest production model from Gore Verbinski's Pirates of the Caribbean: Dead Man's Chest and Pirates of the Caribbean: At World's End. Captain Jack Sparrow (Johnny Depp) focused on the fabled "Dead Man's Chest" as a means of escaping his debt from Davy Jones (Bill Nighy) after learning it held Jones' still-beating heart. Disgraced James Norrington (Jack Davenport) stole the heart and presented it to Cutler Beckett (Tom Hollander), who used it to control Jones and the seas.

This lot consists of an original model featuring over 300 hand-made pieces of foam and urethane details. It consists of a separate top and bottom. The lock mechanism was created and cast separately from this unpainted chest. It exhibits a crack in the middle and the bottom, and has adhesive residue.
Dimensions: 15.25" x 9" x 10.5"
(38.75 cm x 23 cm x 26.75 cm)

Estimate: $6,000 - 12,000



302
Thomas Shelby's (Cillian Murphy) Bloodied Suit
Peaky Blinders (2013-2022)

Thomas Shelby's (Cillian Murphy) bloodied suit from Steven Knight's Peaky Blinders. Shelby, the leader of the Peaky Blinders, had his signature three-piece tweed and twill suits bloodied by various rivals throughout the series.

Among the most popular series ever produced by the BBC, Peaky Blinders received a number of prestigious awards across its run, including a BAFTA® for Best Drama Series in 2018. The titular gang's distinctive period styles were also influential over global culture, with Shelby's particular affinity for suits widely imitated in so-called gangster chic couture in successive years.

This three-piece wool Williams and Gill suit was donated by the series' production team to The Christie Charity, a registered UK charity supporting the development of cancer prevention, treatment, research, and education. It consists of a matching jacket, vest, and pants, all with tags on their interiors hand-marked "Tommy." The vest comes with an additional tag hand-marked for "2014 Thurs" and a production tag hand-marked "17 Tommy Ripped Jacket D12" is also included. Production intentionally distressed this suit to appear bloodied. This lot exhibits a hole torn in the left sleeve of the jacket.

Estimate: $10,000 - 20,000









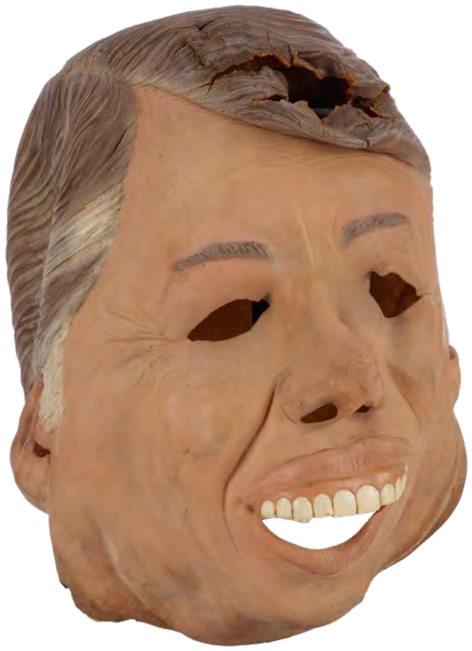
303
Make-Up & Monsters Studios Life-Size Cornelius (Roddy McDowall) Replica
Planet Of The Apes (1968)

A life-size Cornelius (Roddy McDowall) replica from Franklin J. Schaffner's Planet of the Apes, created by Make-Up & Monsters. Cornelius, alongside his fiance Zira (Kim Hunter), discovered that George Taylor (Charlton Heston) was actually intelligent after believing for years that humans were incapable of intelligence.

This lot consists of brown synthetic hair ape mannequin with brown painted resin hands and matching face with acrylic eyes. It is dressed with a brown wool undershirt and a matching two-piece green polyester and leather costume with rubber details on the chest and arms, as well as rubber shoes sculpted in the shape of chimpanzee feet. The mannequin is posed holding a pair of typed pages and comes mounted on a black wooden base display. Dimensions: 32" x 21" x 73" (81.5 cm x 53.5 cm x 185.5 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



304
Nathaniel's (John Philbin) Jimmy Carter Mask
Point Break (1991)

Nathaniel's (John Philbin) Jimmy Carter mask from Kathryn Bigelow's Point Break. Nathaniel and his fellow "Ex-Presidents" were infamous for wearing masks of former United States presidents while they committed robberies. According to the group's leader, Bodhi (Patrick Swayze), the robberies were about them against the system rather than the money, and the use of famous past President faces, the faces of the system, created a current of irony the film explored. Alongside Nathaniel donning the Jimmy Carter mask, Bodhi (Patrick Swayze) wore his Ronald Regan mask, Roach (James Le Gros) wore his Richard Nixon mask, and Grommet (BoJesse Christopher) wore his Lyndon B. Johnson mask.

This lot consists of a hand-painted cast latex mask of Jimmy Carter created by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. This mask exhibits tearing in the latex as well as a large hole at the top of the mask in the hair that remains fragile and should be handled with care.

Estimate: $2,500 - 5,000



305
Full-Size Strata Cycle ∆
Power Rangers Time Force (2001-2001)

A full-size Strata Cycle from the series Power Rangers Time Force. First appearing in the episode "Undercover Rangers," the Strata Cycle was a brand new piece of technology that Alex Drake (Jason Faunt) sent through the time gate to his ancestor Wesley "Wes" Collins (also Faunt) 1,000 years in the past so Wes could defeat the powerful Mr. Mechanau (voiced by Mike Reynolds).

This custom-made, full-size static Strata Cycle consists of a red body with silver-color highlights and black elements on the underside, all constructed in fiberglass. It features orange lights on the front and sides, and red tail lights. The Strata Cycle, being a hoverbike (non-functioning), has no wheels and is mounted to a metal effects rig.

Some restoration to repair cracks and refinish the fiberglass was undertaken. This cycle exhibits wear from production use and age, including a damaged, loose tail light, wiring visible near the base, and loose rear small extendable wings in the back. Any current electronic functionality remains untested.
Dimensions: 108" x 36" x 66" (274.5 cm x 91.5 cm x 167.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide. Contains mechanical components; see notice in the Buyer's Guide. Special shipping required; see notice in the Buyer's Guide

Estimate: $10,000 - 20,000



306
Joel Silver Collection: Blain's (Jesse Ventura) Screen-Matched US Special Forces Flask
Predator (1987)

Blain's (Jesse Ventura) screen-matched US Special Forces liquor flask from John McTiernan's Predator. Blain shared a drink from his personal liquor flask with Mac (Bill Duke) in a moment of hard-earned fraternity during their life-or-death mission in the jungle. Unique wear patterning and a dent visible at the bottom screen-matches to a shot of Mac removing his hand during the heartwrenching scene in which he pays his respects to his fallen comrade-in-arms by returning the flask to Blain's body.

This lot originated from the personal collection of Joel Silver, the film's producer. Silver was a prolific producer of some of the biggest action films of all time, including The Matrix franchise, the first two Die Hard films, Commando, and the Lethal Weapon franchise.

The brass flask has a screw-off hinged stopper, maker's mark stamps on both sides, and a US Special Forces crest and motto ("De Oppresso Liber" – "To Liberate the Oppressed") badge affixed to the front. The flask has been intentionally distressed to appear well-used, with rusting and dents. There is additional wear from production use and age, and the sword and crossed arrows badge on the front does not appear in the film and was reapplied after production. Dimensions: 6.5" x 4" x 1" (16.5 cm x 10.5 cm x 2.5 cm)

Additional Provenance: Letter of Authenticity from Silver.

Estimate: $5,000 - 10,000



307
Ceramic Engineer Ampule with Four Mutagen Vials
Prometheus (2012)

A ceramic Engineer ampule with four mutagen vials from Ridley Scott's Prometheus. The Engineers stored their biochemical creations, which were unstable at room temperature, in otherworldly vials kept inside ampules. The android David (Michael Fassbender) opened an ampule on the Prometheus and infected Charlie Holloway (Logan Marshall-Green) with its vial's contents, setting the stage for the emergence of the deadly xenomorphs.

This lot consists of one ampule and four vials. Designed by raku pottery specialist Rob Sollis, this two-piece ceramic ampule (lid and bottom) features alien text vertically etched into it and was fired with a metallic, chrome-like glaze. While ceramic ampules are exceedingly rare, the inscriptions do not match the designs seen in the final cut, suggesting this may have been a production prototype.

Designed to resemble glass, the four translucent plastic vials are attached to a faux bone carrying case designed to hold the vials in the ampule. The topper for one of the vials has undergone sympathetic restoration to reattach it, and allow for a clean break if needed. Several of the vials still contain a small amount of black liquid. Production intentionally distressed this lot to give it an aged appearance. Its contents remain fragile, and the lot should be handled with care. Dimensions: (largest) 6" x 6" x 12" (15.25 cm x 15.25 cm x 30.5 cm)

Estimate: $10,000 - 20,000









308
Meredith Vickers' (Charlize Theron) Screen-Matched Flamethrower
Prometheus (2012)

Meredith Vickers' (Charlize Theron) screen-matched flamethrower from Ridley Scott's Prometheus. Custom-built for the production, this once-functioning flamethrower was used in a pivotal sequence on the planet LV-223, where Vickers incinerates the infected Charlie Holloway (Logan Marshall-Green) at his request. The scene mirrors Ellen Ripley's iconic moment in Alien when she refuses to let an infected crew member back on board, and even reuses dialogue from the original film. Distinctive chipped paint and frame wear around the handle mounts of this flamethrower screen-match Vickers' on-screen weapon.

The prop features an open metal frame housing two gas tanks, including a larger main tank bearing the Weyland Enterprises logo decal on each side. A black plastic grip is mounted at the rear with bright orange dual triggers, and a second carrying handle includes a push-button control. A production-applied strip of adhesive is affixed to the main grip and hand-marked "Drip Decommissioned," indicating its retirement from active use. A metal plaque attached to the frame lists the makers and names the flamethrower "Barbara."

Multiple flamethrowers of this design were created for the film, with another example used by Janek (Idris Elba) to destroy the mutated Fifield (Sean Harris). This example, however, was clearly designated for close-up and performance use by Theron, and is believed to have been fully operational during filming, though it has since been safely deactivated. The flamethrower exhibits expected production wear, including scuffing, scratches, minor rust, and the aforementioned paint chipping consistent with production use. Dimensions: 37.5" x 8.75" x 15" (95 cm x 22 cm x 38 cm)

Estimate: $20,000 - 40,000







Album / Alamy Stock Photo



309
Vivian Ward's (Julia Roberts) Back-Up Dress
Pretty Woman (1990)

Vivian Ward's (Julia Roberts) back-up dress from Garry Marshall's Pretty Woman. After being hired for the week by wealthy businessman Edward Lewis (Richard Gere), free-spirited prostitute Ward was sent shopping for conservative clothing to wear when she joined Edward at social events. Vivian wore her dress during a polo match where Edward's lawyer Philip Stuckey (Jason Alexander) accused Vivian of being a spy for a company Edward was trying to buy out.

This dress originates from the collection of Academy Award®-nominated costume designer Marilyn Vance, who created it as one of two back-ups in the event of damage or loss to the original. Roberts wore this dress during production, but it was ultimately unseen in the final cut.

The brown and white polka-dot, polyester-blend dress features a zipper backing. Included is a brown leather belt with a large buckle wrapped in the same material and secured to the dress with brown thread loops. This lot exhibits minor tape residue to the belt.

Estimate: $8,000 - 16,000

310
Vivian Ward's (Julia Roberts) Pair of Earrings
Pretty Woman (1990)

Vivian Ward's (Julia Roberts) pair of earrings from Garry Marshall's Pretty Woman. Ward wore her distinctive pearl earrings in multiple key scenes, including her shopping spree down Beverly Hills' Rodeo Drive, at lunch with fellow sex worker Kit De Luca (Laura San Giacomo), when she accused a ritzy store of making a "Big mistake" for snubbing her before her glow-up, and in the climactic sequence when Edward Lewis (Richard Gere) climbed the fire escape to save her.

With box office grosses exceeding $460 million and the then-largest number of tickets ever sold for a romantic comedy, Pretty Woman was an instant classic in 1990, remaining today amongst the most successful films ever made. For her iconic role as Vivian Ward, Julia Roberts was nominated for an Oscar® for Best Actress, inspiring a cottage industry of follow-up movies and cementing her as the reigning doyenne of the genre.

This pair of earrings originates from the collection of Academy Award®-nominated costume designer Marilyn Vance, who designed all of Ward's costumes. Vance made three pairs of pearl earrings for Ward, who later stated that seven of her costumes were accessorized with the earrings during filming. For her work, Vance also received a BAFTA® nomination for Best Costume Design.

Each of these earrings features a single large synthetic pearl suspended from a thin 14-karat gold-plated link chain with a translucent bead stopper beneath a fish hook back. The gold-color and synthetic pearls exhibit some tarnishing from wear and handling.

Estimate: $15,000 - 30,000

311
John Rambo's (Sylvester Stallone) Compound Bow
Rambo III (1988)

John Rambo's (Sylvester Stallone) compound bow from Peter MacDonald's Rambo III. Rambo used his signature bow throughout the film, including when he attached glowsticks to arrows to shoot the Russians searching for him in a dark cave, and when he climbed to the top of a mountain and shot down an enemy helicopter.

Depicting fictional events during the Soviet-Afghan War, Rambo III pushed to be an even bigger action movie than its predecessors and, at the time of its release, was the most expensive film ever made. Rambo films, particularly the third film, tapped into Cold War anxieties and turned the bow-wielding Rambo into a symbol of lone-wolf justice and American resilience. "Rambo" became a household name and shorthand for any tough, unstoppable warrior; it remains one of the most iconic action figures in cinema history.

Originating as a gift from a producer on Rambo III to Hester Hargett, who produced a number of other Stallone films and wrote the included Letter of Authenticity for this bow, this black Hoyt ProVantage compound bow features fiberglass limbs, metal components, and Omega wheels. It was outfitted with accessories for the film that were removed at some point following production. The bow also features heavy-gauge wiring around the cams that prevents the bow from being fully drawn. This lot exhibits chipped paint and mild discoloration. Dimensions: 45.5" x 15" x 1.5" (115.75 cm x 38.25 cm x 4 cm)

Additional Provenance: Letter of Authenticity from Hester Hargett.

Estimate: $12,000 - 24,000





Cinematic / Alamy Stock Photo







312
Set of Six Bladesmithing Knives of John Rambo's (Sylvester Stallone) Bowie Knife and Unfinished Bolster
Rambo III (1988)

Six bladesmithing knives of John Rambo's (Sylvester Stallone) bowie knife and an unfinished bolster from Peter MacDonald's Rambo III. In a deleted scene, Rambo built himself a new knife larger than any of those he wielded previously - an apt embodiment of the increasing scale and bombast of the Rambo films - while preparing to rescue his mentor, Col. Trautman (Richard Crenna), from Soviet forces at any cost.

Originating from one of the producers, this lot features six metal knives showcasing the progression of creating Rambo's iconic bowie knife from the structure of the blade, tang, and finer details such as the forming of the blood groove. Included is an unfinished knife bolster based on the rough edges and uncentered tang hole. The knives exhibit extensive tarnishing.
Dimensions: (largest) 17.5" x 3" x 0.5" (44.25 cm x 7.25 cm x 1.5 cm)

Blades were dulled after production for them to be sold as collectibles.

Estimate: $5,000 - 10,000

313
Dr. Chip Pettengill's (Simon Baker) Spacesuit on Display
Red Planet (2000)

Dr. Chip Pettengill's (Simon Baker) spacesuit from Antony Hoffman's Red Planet on a display. Dr. Pettengill suited up with Lieutenant Ted Santen (Benjamin Bratt), Dr. Quinn Burchenal (Tom Sizemore), Dr. Bud Chantilas (Terence Stamp), and Robby Gallagher (Val Kilmer) after a solar flare caused the spaceship to malfunction, leading to an emergency evacuation to reach the planet surface. Pettengil continued to wear his spacesuit while on Mars until his death.

This lot features a dense rubber helmet with vinyl decals, acrylic mesh backing, and a yellow acrylic visor; a polyester, vinyl, rubber, metal, and canvas bodysuit; and boots all mounted on a mannequin. The helmet's interior is hand-marked "3" in black ink. The suit chest features Pettengill's nameplate alongside brand sponsor names. It exhibits chipping and flaking paint, peeling vinyl, and cracked rubber on the helmet.
Dimensions: (display) 20" x 30" x 68" (51 cm x 76.25 cm x 172.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



80.24"
(204 cm)



314
Full-Size EM-208 Police Drone
in Light-Up OmniCorp Transport Module
Robocop (2014)

A full-size, EM-208 police drone in a light-up OmniCorp transport module from Jose Padilha's RoboCop. EM-208 droids were purely robotic drones created by OmniCorp to replace police and military personnel. Rows of refrigerated transport modules containing the drones were seen when Alex Murphy (Joel Kinnaman) tried to escape the OmniCorp labs after he was transformed into a cyborg.

This lot consists of one full-size police drone made predominantly of resin painted to resemble metal, surrounded by gray foam and mounted inside a wooden refrigeration unit labeled "transport module" with resin detailing and a clear acrylic screen. The drone head is 3D-printed and detachable from the torso, along with the legs. It features OmniCorp decals and "Danger" stickers. LED strip lights are taped under the lid, illuminating the drone when powered. This lot exhibits scratches, scuffs, and lifted adhesive. Dimensions: 31" x 35.75" x 80.24" (79 cm x 91 cm x 204 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $3,000 - 6,000

315
VX Canister's Cap and Pearl Strings with Display Tube
The Rock (1996)

A display tube containing a VX canister's cap and pearl strings from Michael Bay's The Rock. Rogue Marines led by Brigadier General Frank Hummel (Ed Harris) stole canisters of poisonous VX gas which Dr. Stanley Goodspeed (Nicholas Cage) and John Mason (Sean Connery) later extracted from missiles to render them inoperable.

The Rock grossed $25 million in its opening weekend, beating Mission: Impossible for the No. 1 spot. It was nominated for the Academy Award® for Best Sound and stars Cage and Connery won the MTV Movie Award for Best On-Screen Duo. The Rock is Spine #108 in the Criterion Collection, one of only two Michael Bay films to make it into the celebrated cinema collection so far.

This lot consists of strings of glass "pearls" containing remnants of green aloe vera gel (believed to be original from production) with copper wire running down their sides. Each string leads to functionless copper and rubber-covered wiring affixed to the underside of a metal cap. The whole assembly has been put inside of a transparent display tube on a base featuring the film's title logo. Much of the gel exhibits evaporation from age and some of the fragile "pearls" are leaking.
Dimensions: 7.5" x 7.5" x 22.5" (19.25 cm x 19.25 cm x 57.25 cm)

Estimate: $12,000 - 24,000



316
Stanley Goodspeed's (Nicolas Cage) Baby Doll Bomb
The Rock (1996)

Stanley Goodspeed's (Nicolas Cage) baby doll bomb from Michael Bay's The Rock. In the opening sequence, Dr. Goodspeed diffused a chemical bomb concealed inside the chest of a baby doll.

The Rock grossed $25 million in its opening weekend, beating Mission: Impossible for the No. 1 spot. It was nominated for the Academy Award® for Best Sound and stars Cage and Connery won the MTV Movie Award for Best On-Screen Duo. The Rock is Spine #108 in the Criterion Collection, one of only two Michael Bay films to make it into the celebrated cinema collection so far.

This lot consists of a rubber baby doll with a blue striped shirt and blue pants, with the shirt cut open to reveal a "bomb" made of one large and eight small glass vials filled with miscellaneous liquids and powders, inserted with false electrodes through their caps, screwed through the caps onto a metal plate, wrapped with black, red, and white wiring capped with bronze tips, and attached to a battery bundle and timer display. A ribbon cable is hand-marked "#-1." The rubber parts of the baby exhibit some small black stains, while the chest cavity containing the "bomb" exhibits extensive staining with leaking batteries rendering the device non-functional. Dimensions: 21" x 16.5" x 5" (53.5 cm x 42 cm x 12.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



32"
(81 cm)

317
Framed Hand-Painted John Alvin Poster Concept Artwork
The Rocketeer (1991)

Framed artwork hand-painted by renowned posterist John Alvin for Joe Johnston's The Rocketeer. In the film, Pilot Cliff Secord (Bill Campbell) took flight as the heroic Rocketeer after he discovered an experimental jetpack designed by Howard Hughes (Terry O'Quinn).

Alvin created promotional and key art for some of the world's most beloved films, including highly recognizable posters for Ridley Scott's Blade Runner, Tim Burton's Batman Returns, and Ron Howard's Willow among 200 others. His original artwork is highly sought after by collectors around the world. This artwork depicting the Rocketeer's silhouette was likely created as concept artwork for a one-sheet for the film. It is also believed to be unpublished.

This distinctive painting is rendered in layered mixed media with hand-airbrushed highlights along the Rocketeer's body and the clouds of smoke. The artwork features Alvin's signature variation of an "A" along the bottom of the smoke, rendered to blend in with the scenery. It comes mounted in a dark blue and brown textured wooden frame with dark blue matting. It exhibits scratches to the glass and a tear in the backing. Dimensions: (framed) 32" x 24" x 1" (81 cm x 61 cm x 3 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



318
The Rocketeer's (Bill Campbell) Costume with Screen-Matched Hero Helmet and Screen-Matched Jacket
The Rocketeer (1991)

The Rocketeer's (Bill Campbell) costume with a screen-matched hero helmet and screen-matched jacket from Joe Johnston's The Rocketeer. After he discovered an experimental rocket-pack designed by Howard Hughes (Terry O'Quinn), pilot Cliff Secord wore his signature rocket-pack with his specially-designed helmet and costume as the heroic Rocketeer throughout the film. His helmet was dinged by a bullet when he met with Neville Sinclair (Timothy Dalton) at Griffith Observatory to trade his pack for Jenny Blake (Jennifer Connelly), and again when Sinclair's Frankenstein-like henchman Lothar (Tiny Ron Taylor) clubbed him with a wrench aboard Sinclair's blimp.

Intentional points of distress on the front of this crested, foam-padded resin hero helmet screen-match to the climactic blimp fight scene. It is marked "D" with leather and nylon straps, tinted urethane eye lenses spray-painted gold and brass, and a lacquered metallic finish, as well as its original quilted fabric lining on the interior (stunt helmets were also made, but in a slightly different manner). The helmet is intentionally dented and scuffed on one side by production to appear bullet-hit.

Additionally, distinctive creasing in the leather of this jacket with a bib front screen-matches to when Secord crash-landed into a lake during his and A. "Peevy" Peabody's (Alan Arkin) first test flight of the pack. It was originally worn by Campbell in the sequence, then likely redesignated for use by stunt performer Michael Sarna, as indicated by hand-markings reading "Sarna Reg" and "MICHAEL SARNA REGULAR" on the interior.

Also included are a pair of leather fingerless gloves, one of which is hand-numbered "609037" and applied with a Walt Disney Studios Property Dept. label numbered "117168"; a pair of fireproofed khaki pyrotechnic stunt pants tagged "De Luna Regular Fit Fireproof" and labeled "De Luna Reg. Fire Fireproof" and "MDL" for stuntman Michael De Luna; and a pair of leather Dehner Boot Company boots hand-numbered "24970 10D" and "24971 10D," respectively.

The gloves are both equipped with ignition buttons designed to connect to and operate an SFX rocket-pack capable of emitting flames via attached nozzles when pressed. One of the gloves retains its original cord and nozzle, while the other's cord was cut following production, rendering it nonfunctional. Also included to complete the costume are a pair of brown leather replica gloves designed to be worn underneath the ignition-equipped fingerless gloves. The jacket exhibits some tarnishing to its finish, while the leather exhibits water damage around the collar, grime on the chest, and scuffing from production wear.

Special shipping required; see notice in the Buyer's Guide. Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $60,000 - 120,000









Hero helmet has bullet-scar damage above left eye and on top fin, from the film's final sequences.



26.5”
(67.5 cm)



Removable cover plates show off the mechanical special effects elements that allowed this pack to shoot real flames on set.







319

The Rocketeer’s (Bill Campbell) Practical Flame-Firing SFX Cirrus X3 Rocket-Pack

The Rocketeer (1991)

The Rocketeer’s (Bill Campbell) practical, flame-firing SFX Cirrus X3 rocket-pack from Joe Johnston’s The Rocketeer. This pack was one of several styles of rocket-pack constructed to portray Cliff Secord’s dramatic flight sequences in the film. As the namesake of the film and its most visually retro-futuristic aesthetic element, the Cirrus X3 rocket-pack was central to the production’s storytelling and visual identity. It is believed to be the only flame-firing SFX pack made for the film.

Designed by director and concept artist Joe Johnston and built under the direction of special effects supervisors Ed Eyth and Michael Possert, Jr., this pack was engineered to deliver real propulsion flames on camera for key stunt shots in which the Rocketeer is seen igniting or taking flight. Unlike the static “hero” versions used for dialogue scenes or close-ups, this SFX version featured a fully-integrated ignition system fueled by alcohol-based liquids, producing clean, orange-colored bursts of flame through dual thrusters. Each nozzle received fuel from three dedicated input lines and used spark plugs to ignite the mixture. The result was a precisely controlled and camera-safe flame effect that brought the character’s rocket-powered ascents to life in a practical, tangible way.

The pack is fabricated primarily from metal, reinforced with welded steel on the thruster covers and interior frame, and finished with fiberglass and resin elements painted silver and black to replicate the appearance of cast aluminum. Its outer panels were designed to be removable for serviceability and quick access to the internal electronics and pyrotechnic systems. While the original flame mechanisms and wiring are still present, their functionality remains untested. The pack bears a Walt Disney Studios Property Department label (numbered 517163) and was released via Disney’s official Auction?Ears program.

Following production, this pack underwent cosmetic restoration to better align with the sleeker appearance of the non-firing “hero” props. These updates included a replacement central radiator fin, reshaped nose cones, removal of the spark plug wiring system, added panel line detailing to the underside, and a full refinishing of the body. This style of rocket-pack is easily identified on screen by its utilitarian screw-mounted exterior panels, visible only on the practical, flame-capable variants. The pack is mounted to a heavy-duty leather harness with robust metal buckles. While the original special effects mechanisms remain largely intact - including the internal fuel lines and ignition components - some elements may have been removed or altered during restoration. The pack has not been fired since production, and any attempt to do so would be strongly inadvisable due to safety concerns and the untested condition of its internal systems. Dimensions: 26.5” x 23.5” x 13.5” (67.5 cm x 59.75 cm x 34.5 cm)

Contains electronic components; see notice in the Buyer’s Guide.

Estimate: $75,000 - 150,000



Scan here to see a full rotation of this lot



320

Darren Lynn Bousman Collection: Animatronic Billy Puppet with Remote

Saw III (2006)

An animatronic Billy Puppet with a remote from Darren Lynn Bousman's Saw III. Billy the Puppet first appeared to victim Troy (J. Larose) and Detective Allison Kerry (Dina Meyer) to explain their traps before they met their grisly ends, despite their playing Amanda Young's (Shawnee Smith) game. Later, grief-stricken father Jeff (Angus Macfadyen) encountered Billy in the hallway of a meatpacking plant before he discovered the room holding Judge Halden (Barry Flatman), the man who let his son's killer off with a lenient sentence. In flashback sequences, it was revealed that John "Jigsaw" Kramer (Tobin Bell) had constructed Billy for Amanda, whom he hoped would succeed him in his legacy.

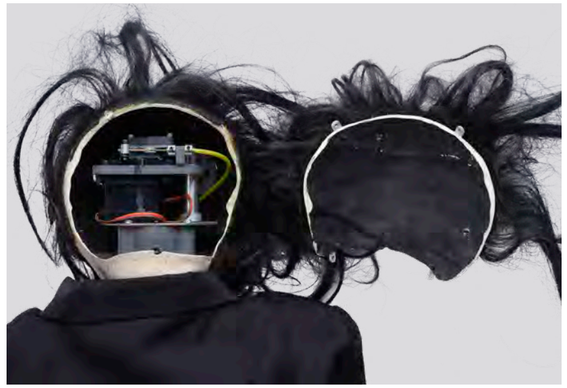
Billy the Puppet was introduced in James Wan's short film Saw, also known as Saw 0.5, the short film that Wan and writer-star Leigh Whannell used to raise funding for the first Saw feature. A testament to Wan and Whannel's DIY filmmaking style, the first Billy was completely static, with paper towels for eyes and fishing line used to puppet his movements. In the years since, Billy has appeared in 10 of the Saw films, becoming among the most recognizable symbols in modern horror and the face of the blockbuster franchise.

For Saw II, Billy was redesigned from the original static puppet to add new mechanical features, such as a moving jaw and eyes operated via remote control. After filming concluded, production created a new puppet in the event that the Billy puppet being used to film Saw III was lost or damaged during production. The Saw III prop crew was given the original Saw II puppet, and recreated it with some improvements, such as a foam body, plates to hold the puppet together, magnets to attach him to his signature tricycle, and a removable panel on the back of his head to provide better access to the animatronic pieces.

This animatronic puppet originates directly from the personal collection of franchise stalwart Bousman, who directed three other Saw films in addition to Saw III, more than any other filmmaker. It features an internal motor inside the head and a metal and foam body, as well as a Skysport SS3 remote control designed to direct eye movements (left and right) and mouth movements (up and down) with the right stick after the power pack inside the puppet is turned on. The puppet exhibits frayed synthetic hair fibers. Dimensions: 40" x 17" x 7" (101.75 cm x 43.25 cm x 18 cm)

Contains electronic and mechanical components; see notice in the Buyer's Guide.

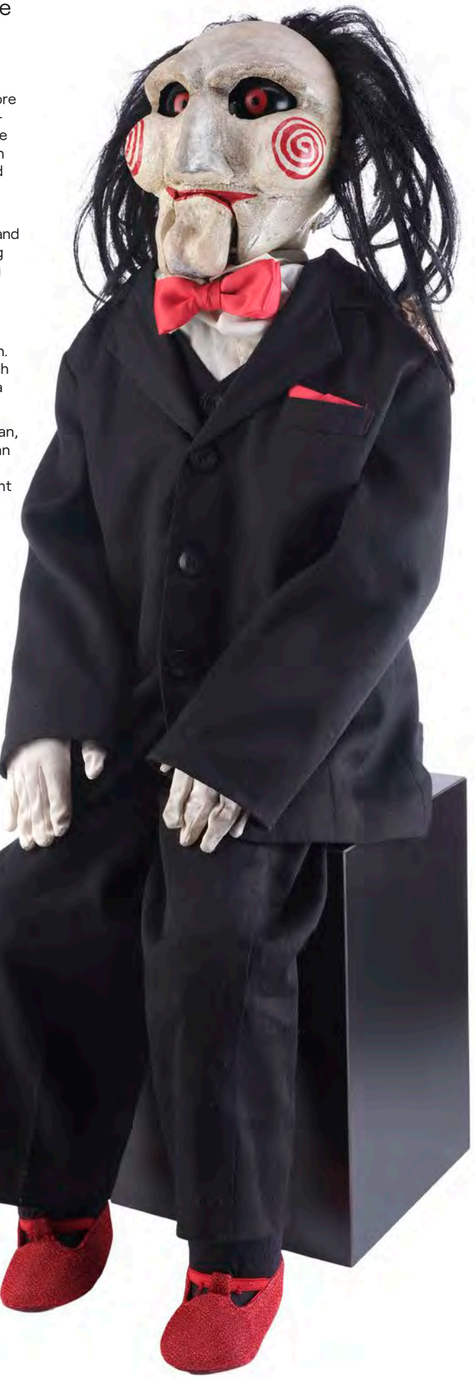
Estimate: $30,000 - 60,000



Removable panel on the back of his head to provide better access to the animatronic pieces.



Remote control for puppeteer to be able to control Billy's eyes and jaw.





321
Pig Mask
Saw IV (2007)

A pig mask from Darren Lynn Bousman's Saw IV. After coming to, Officer Daniel Rigg (Lyriq Bent) discovered Brenda (Sarain Boylan) in his living room wearing a pig mask with a crimson shroud that, upon removal, triggered the trap that scalped her. John Kramer (Tobin Bell), known as the Jigsaw Killer, used pig masks for his games, as they symbolized the loss of his unborn son. One of the Saw IV posters also featured the pig mask with a crimson shroud.

This latex pig-faced mask is hand painted with dark gray and pink accents to give it a realistic appearance. It has production-applied blood to the eyes to give the impression of bleeding, as well as synthetic hair and a velvet shroud attached to the crown. It comes with a custom-made display stand. Dimensions: (displayed) 15" x 12.5" x 22" (38 cm x 31.75 cm x 56 cm)

Additional Provenance: Letter of authenticity from director Darren Lynn Bousman.

Estimate: $6,000 - 12,000



322
Ghostface's Knife
Scream 2 (1997)

Ghostface's knife from Wes Craven's Scream 2. A new Ghostface killer terrorized Sidney Prescott (Neve Campbell) and her peers at Windsor College using their signature Buck 120 knife. Ghostface wielded the knife throughout the film, first to murder Phil Evans (Omar Epps) in the cinema where he was watching Stab, the film-within-a-film based on the events of Scream.

Scream 2 remains the third highest-grossing slasher film behind Scream and David Gordon Green's Halloween. The Scream franchise has been praised for its originality, meta commentary, humor, and ensemble casts. Ghostface remains one of the most recognized characters in horror films with an enduring legacy.

This lot consists of a resin knife inspired by the Buck 120 hunting knife with a distinctive upturned blade tip. The grip was painted matte black. This knife exhibits chipped paint, discoloration, and slight warping of the blade. Dimensions: 12.5" x 2.25" x 1.5" (31.75 cm x 5.5 cm x 4 cm)

Estimate: $5,000 - 10,000

323
Production-Made Ghostface Mask
Scream (2022)

A Ghostface mask from the production of Matt Bettinelli-Olpin and Tyler Gillett's Scream. An unknown, mask-wearing killer terrorized Woodsboro in the fifth installment of the Scream franchise, a long-anticipated revival that earned nine award nominations, including an MTV Movie & TV Award win for Most Frightened Performance (Jenna Ortega). The Ghostface mask, based on Edvard Munch's painting The Scream, has become one of the most recognizable villain disguises in modern horror cinema.

Masks supplied for filming were custom-manufactured by Fun World to higher standards than retail versions, utilizing thicker-poured latex and upgraded materials to better withstand stunt and performance use. This white soft-PVC face mask with a black lurex-fabric shroud was also produced by Fun World and sent directly to the production for use, but ultimately unused on screen.

It features black mesh over the eyes, a blackened nose and mouth, and a molded chin marked "Easter Unlimited, Inc." and "Made in China (MK)." A black elastic band is affixed inside for wear.

Additional Provenance: Letter of Authenticity signed by R.J. Torbert, licensing director of Fun World, which developed and licensed the Ghostface mask for use in the Scream films.

Estimate: $5,000 - 10,000





324
Cable-Controlled Butch Meathook (Jim Brown) Animatronic Puppet
Small Soldiers (1998)

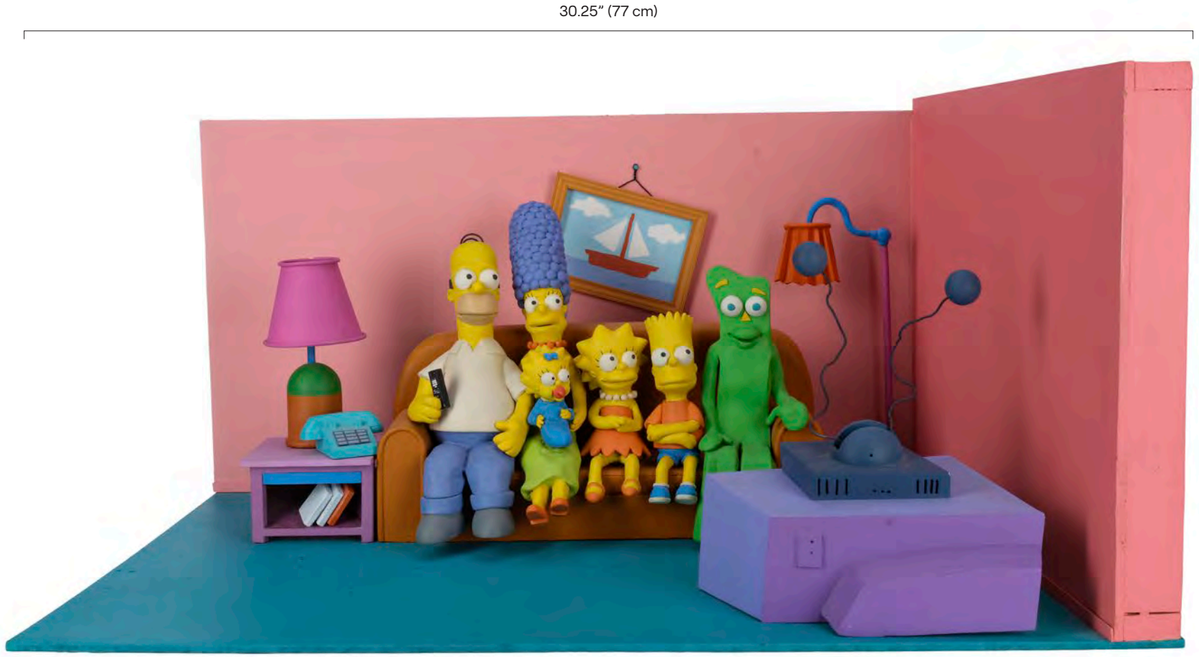
A cable-controlled Butch Meathook (Jim Brown) animatronic puppet from Joe Dante's Small Soldiers. After he was activated, Major Chip Hazard (Tommy Lee Jones) activated the other GloboTech Commando Elite toys, including the sniper Butch Meathook. Programmed to fight against the Gorgonites, their enemies, the Commando Elite followed Alan Abernathy (Gregory Smith) home in search of them.

While production initially planned to use puppets created by Stan Winston, it was discovered that it was more time- and cost-effective to use computer-generated imagery, leaving the film to be "one third puppetry" while the remaining two thirds were CGI.

Created by Stan Winston, this animatronic puppet features a collection of wire cables hand-labeled for the variety of movements they control, such as "Body Tilt," "Body Twist," and "Jaw," among others. The puppet consists of a silicone head with the jaw loose for talking, rubber hands, a full resin body and helmet, and foam shoes with rubber spike soles. The helmet, hand-marked "Destroy Gorgonites" on the back, is removable. This lot exhibits chipped paint and discoloration, and the head has notable loss of adhesion to the base. It comes with a custom-made display base. Dimensions: 12.5" x 7.25" x 14" (31.75 cm x 18.5 cm x 35.5 cm)

Contains mechanical components; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000



325
Screen-Matched Chiodo Brothers-Autographed Stop-Motion "Nothing But Clay" Simpson Family Couch Gag Set
The Simpsons (T.V. Series, 1989-Present)

A screen-matched stop-motion model miniature set created by the Chiodo Brothers for a couch gag from The Simpsons. Known as the "Nothing But Clay" couch gag, the Simpsons rolled into frame as clay balls, were joined by a fellow green ball, and formed into the seated family accompanied by Gumby. The gag first appeared in the opening credits of the fan-favorite Season 17 episode "The Girl Who Slept Too Little," and later appeared in two other episodes. Specific points of hand-alteration on Marge Simpson's (Julie Kavner) hair, as well as the angle of the sailboat hanging on the Simpsons' wall, screen-match to "The Girl Who Slept Too Little."

The Chiodo Brothers, best known for their film Killer Klowns from Outer Space, made five clay animation sequences for the Simpsons, including the Gumby couch gag. This model miniature set originated from the Chiodos.

The set utilizes a variety of mediums including foam, wood, paper, and metal wires. It features a corner room with an attached crooked picture, a one-sided floor lamp, the signature orange couch, a side table with lamp, telephone, and three brooks, and a forced perspective TV top. The back of the couch features a wooden support block and the Chiodo Brothers' autographs in black ink. Also included are clay figures of Homer, Marge, Maggie, Lisa, Bart, and Gumby with the bottom of Gumby's foot engraved "Clav." Following production, this set was applied with Bondo to sympathetically stabilize the material for display. It exhibits some discoloration, cracks, chipping, and holes from production use and age. Dimensions: 30.25" x 20" x 14.75" (77 cm x 51 cm x 37.5 cm)

Estimate: $25,000 - 50,000

326
Mega Maid Face Model Miniature
Spaceballs (1987)

A model miniature of the face of the Mega Maid from Mel Brooks' Spaceballs. Mega Maid - the transformed version of spaceship Spaceball I - was used to suck the air out of a planet's atmosphere.

Spaceballs' special and model miniature effects were spearheaded by Apogee Inc., whose founder John Dykstra was a previous employee of renowned effects studio Industrial Light & Magic (ILM). Under Apogee, Syd Dutton and Bill Taylor - protegees of the legendary Hollywood matte painter Albert Whitlock and renowned matte effects artists in their own right - created matte painting effects with their studio Illusion Arts for the film.

This Mega Maid face originated from the collection of Illusion Arts matte photographer Mark Sawicki, who worked with Dutton and Taylor on the film's matte effects. It is constructed from fiberglass and hand-painted to resemble paneled metal with red eyes. The brow and neck of the miniature are finished with darker gray for shots in which the face needed to appear covered in shadow. A red wire across the back allows for hanging. The miniature exhibits paint chipping throughout, most prominently on the brow and lower right jaw.
Dimensions: 10" x 6" x 12" (25.5 cm x 15.25 cm x 30.5 cm)

Estimate: $6,000 - 12,000





327
Green Goblin's (Willem Dafoe) Trident
Spider-Man (2002)

Green Goblin's (Willem Dafoe) trident from Sam Raimi's Spider-Man. Green Goblin wielded his trident throughout the film, including during his final battle with Spider-Man (Tobey Maguire).

Spider-Man earned $114.8 million during its opening weekend, breaking box office records and becoming the first film to gross $100 million in a single weekend. The film notably reimagined the Green Goblin character to look less organic and more high-tech with his advanced body armor and weaponry.

This lot consists of a static metallic green resin, three-pronged trident with metallic green rubber prongs and a static button along the handle.
Dimensions: 45" x 5" x 5" (144.5 cm x 12.75 cm x 12.75 cm)

Estimate: $6,000 - 12,000

Scan here to see a full rotation of this lot



328

Spider-Man's (Tobey Maguire) Costume
Spider-Man 2 (2004)

Spider-Man's (Tobey Maguire) costume from Sam Raimi's Spider-Man 2 and Spider-Man 3. Peter Parker donned his red-and-blue suit to confront both personal and physical challenges, from his existential crisis and loss of powers in Spider-Man 2 to battling a new wave of enemies in Spider-Man 3, including the remorseful Sandman (Thomas Haden Church), the vengeful Venom (Topher Grace), and the conflicted New Goblin (James Franco), formerly Parker's best friend, Harry Osborn.

Widely regarded as one of the greatest superhero films ever made, Spider-Man 2 garnered both critical and fan acclaim for its emotional depth, innovative visual effects, and dynamic action sequences. The film cemented Maguire's portrayal of Peter Parker as a definitive take on the character and introduced refined upgrades to Spider-Man's costume design. Spider-Man 3, which brought the symbiote saga to the screen and marked the long-awaited cinematic debut of Venom, grossed over $890 million worldwide, making it the third highest-grossing film of 2007. This costume was used during the production of both films and is believed to have been heavily used on the set. It represents the first film-used Tobey Maguire Spider-Man suit ever offered at auction by Propstore and stands as a rare and highly desirable piece from the definitive live-action Spider-Man trilogy. As an emblem of one of the most beloved superhero portrayals, it embodies the technical innovation and visual legacy of Sam Raimi's groundbreaking franchise.

Created by Frontline Design under the supervision of Academy Award-winning costume designer James Acheson, this version of Spider-Man's costume reflected refinements made for Spider-Man 2, including darker blue fabric, a more streamlined muscle silhouette, slightly reduced eye lenses, and an enlarged chest emblem. The suit consists of a red and dark blue one-piece stretch spandex bodysuit with integrated boots. The interior lining is gusseted and marked "3.S," a wardrobe notation that links it to the production use of Spider-Man 3. Zippers are discreetly positioned along the sides and lower back for entry. The suit is adorned throughout with very thin strands of dimensional gray foam latex webbing and red latex spider emblems applied to the chest and back. Certain damaged sections have been restored using urethane web replicas cast from original molds. Beneath the spandex mask is a lightweight internal plastic helmet shell, lined with soft foam padding around the nose and jawline fitted to the performer's face. This understructure gives the head its form and allows for limited jaw movement via a cut mesh panel integrated along the lower jaw. The helmet features two sets of swappable eye lenses, made of metallic-black-painted resin trim with acrylic exteriors and mesh interiors. The lenses are marked "6.20" and "10.12 A," and affix to the mask via prongs and internal magnets, allowing them to remain securely in place during wear.

The costume is displayed on a custom-made mannequin, proportional to fit the suit properly, outfitted with a production-made mesh spandex and foam muscle undersuit labeled for Tobey Maguire. Several of the original muscle components had degraded or gone missing over time and were carefully replaced using newly cast pieces derived from original molds to preserve the original silhouette and proportions. The foam latex webbing is notoriously fragile and prone to cracking, even during production, exhibiting significant age-related deterioration. Additional restoration work could be undertaken, but care has been taken not to overstretch the webbing during display, and the suit presents impressively as-is.

Estimate: $100,000 - 200,000









329
Light-Up Horus Guard Head and Costume
Stargate (1994)

A light-up Horus guard head and costume from Roland Emmerich's Stargate. Horus guards wore distinctive armor as they protected the Lord Ra (Jaye Davidson) from the human slaves around the great pyramid on the planet Abydos. The helmets were later repurposed for Stargate SG-1.

Stargate was nominated for six awards and won six, including a Saturn Award® and a Universal Reader's Choice Award® for Best Science Fiction Film, and a Golden Screen Award®.

This lot consists of a Horus headpiece made of self-skinning foam painted green to replicate the look of aged bronze; a collar made of padded fiberglass; an off-white linen skirt marked "Jerry 2" with an attached black leather decorated belt; a pair of foam-rubber armbands; and a pair of brown leather strap sandals. The headpiece is decorated with ornate curved engravings, dark acrylic eyes, a pair of green leather tassels, and foam-beaded tassels hanging from two three-pronged leatherette fins attached to the upper neck by plastic earpieces. The acrylic eyes illuminate a red light when plugged in with the power cable lining the fiberglass and the power switch along the bottom edge. This lot exhibits tearing to the foam tassels.

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $25,000 - 50,000







330
Full-Size Light-Up Genesis Device
Star Trek II: The Wrath Of Khan (1982)

A full-size, light-up Genesis device from Nicholas Meyer's Star Trek II: The Wrath of Khan. This experimental terraforming technology drives the film's plot: Khan Noonien Singh (Ricardo Montalban) learns of the device after capturing Captain Terrell (Paul Winfield) and Commander Chekov (Walter Koenig). Kirk (William Shatner) and his landing party later discover it aboard Regula I, left behind as part of Khan's trap. Khan ultimately sets the device to overload in a final act of vengeance, prompting Spock (Leonard Nimoy) to sacrifice himself to save the Enterprise.

The only known Genesis device in existence and originating from a former employee of Paramount Pictures, this lot consists of a clear acrylic tube decorated in the exterior with vinyl stickers of a circuit board. The interior is filled with acrylic and metal components that anchor the lights. This capsule lights up when plugged in, illuminating the multicolor lights along the top and bottom. A separate button illuminates the central chamber with a soft white light. All of the lights and wiring are original with only the power source being replaced for functionality. The central chamber generates heat and should not be used for long periods of time. This lot exhibits minor restoration to the decorative pieces along the exterior's bottom and grime throughout. Dimensions: 16" x 16" x 78" (40.75 cm x 40.75 cm x 198.25 cm)

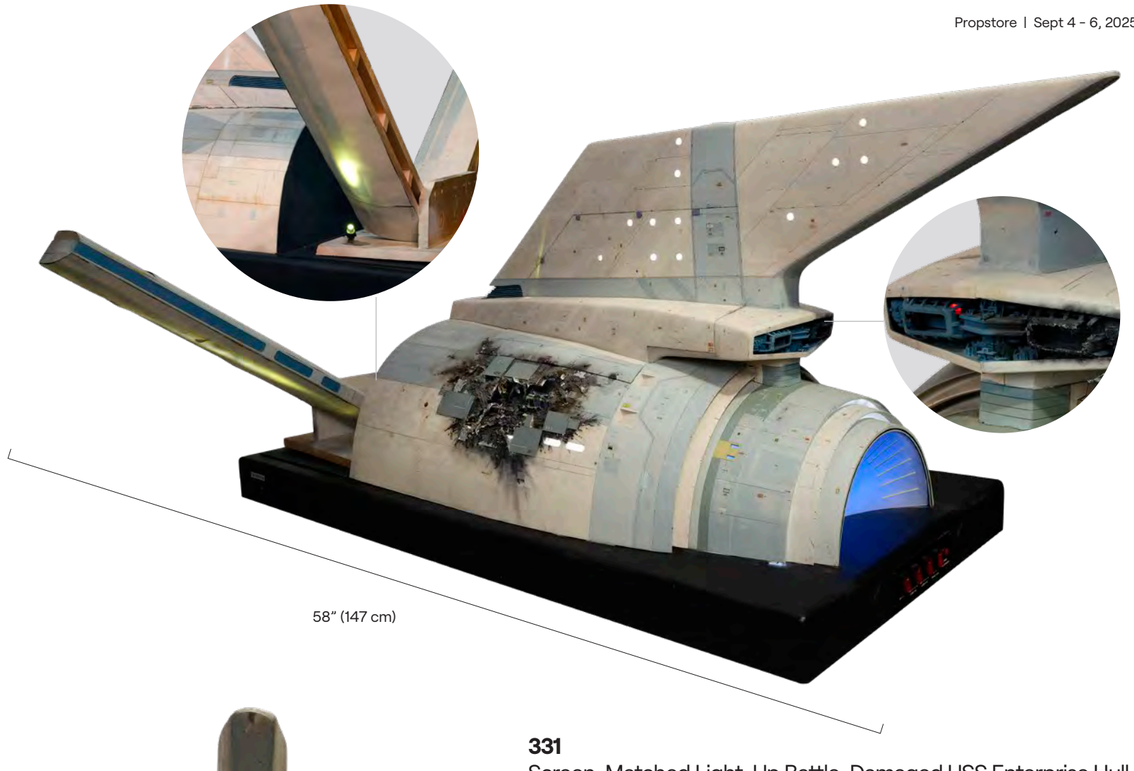
Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000









The electronic base features five switches labeled "Main," "Interior Lights," "Exterior Lights," "Arm Photon," and "Fire Torpedo" which activate various illuminating sections of the hull.

331
Screen-Matched Light-Up Battle-Damaged USS Enterprise Hull Insert Model Miniature
Star Trek II: The Wrath Of Khan (1982)

A display of a screen-matched, light-up, battle-damaged USS Enterprise hull insert section model miniature from Nicholas Meyer's Star Trek II: The Wrath of Khan, its immediate sequel, Star Trek III: The Search for Spock, and Star Trek VI: The Undiscovered Country. After taking control of the USS Reliant, Khan Noonien Singh (Ricardo Montalban) opened fire on the Enterprise's secondary hull and severely crippled the ship.

While models of the Enterprise from the production of Star Trek: The Motion Picture were used throughout filming, this ornately detailed, hand-painted model miniature was constructed by Industrial Light & Magic (ILM) to appear specifically battle-damaged during the attack sequence in The Wrath of Khan. It was then reused for insert shots of the ship in both The Search for Spock and The Undiscovered Country. Multiple points along this model hull's top and sides, including around its battle-damaged section and its many lights, screen-match to shots in all three films, including: when the Enterprise fired a torpedo from behind the Reliant during the Battle of the Mutara Nebula in TWOK; when James T. Kirk (William Shatner) fired a torpedo on Kruge's (Christopher Lloyd) Klingon Bird-of-Prey in TSFS; and when the Enterprise fired a torpedo modified to track Chang's (Christopher Plummer) cloaked Bird-of-Prey above Camp Khitomer in TUC.

This electronic display consists of the hull section model miniature and two plastic-paneled wood wing pieces with miniature illuminating spotlights, all mounted to a particle board base marked "These bulbs are 3 1/2 volts max!" designed to control small lights installed throughout the model. The electronic base features two Starfleet emblems and five switches labeled "Main," "Interior Lights," "Exterior Lights," "Arm Photon," and "Fire Torpedo" which activate various illuminating sections of the hull. The "Fire Torpedo" button activates a torpedo-firing flash and requires charging between operations. The model is constructed of resin, wood, paper, and paneled plastic with internal steel and aluminum components, some of which are exposed around the battle-damaged area. It is painted gray and blue with red, blue, white, black, and yellow decals applied throughout, and lined with lights. The model miniature has undergone sympathetic restoration to repair and reattach sections that had previously cracked and broken off, as well as repainting around its torpedo-launching area. The lot exhibits some signs of use and handling, including scuffed and discolored paint, loose paneling, and scratched wood. Dimensions: 55" x 58" x 30" (139.75 cm x 147.5 cm x 76.25 cm)

Contains electronics; see electronics notice in the Buyer's Guide. Special shipping required; see special shipping notice in the Buyer's Guide.

Estimate: $18,000 - 36,000



332
Captain Kirk's (William Shatner) Maroon Starfleet Costume
Star Trek: Generations (1994)

Captain James T. Kirk's (William Shatner) maroon Starfleet costume from David Carson's Star Trek: Generations. The retired Kirk wore his maroon Starfleet uniform when he attended the maiden voyage of the USS Enterprise-B—the voyage during which he was presumed lost after an energy ribbon struck the ship's hull. Later, after Captain Jean-Luc Picard (Patrick Stewart) entered the Nexus, he discovered Kirk—still wearing his Starfleet excursion uniform—also trapped within the Nexus.

Generations served as a passing of the torch from the original Enterprise crew that starred in the first six films to the Next Generation crew; this being the first of the Next Generation-era theatrical films following the end of the television series. The film was nominated for two Saturn Awards® and a Hugo®, and it led to three additional Next Generation feature films. While the maroon bridge uniform design appeared in earlier Star Trek films, new jackets were specifically constructed for Generations, cut longer at the request of the director.

This costume consists of a maroon wool, single-breasted jacket with snap closures, tan poly-cotton paneled chest interior, and a leather belt with a brass-color metal Starfleet emblem buckle; a Command division ivory poly-blend turtleneck with a rear zip closure, hand-marked "W.S." on a Star Trek VII label; and a pair of black wool pants with red side striping, made specifically for the film, featuring a Star Trek VII label marked "William S," consistent with other examples of labeling for the film. The jacket includes a Command division shoulder stripe with rank metal pins and a metal twist-lock fastener. Also included are two lengths of additional black elastic strips and a hand-marked production tag reading "Mr. Shatner No 2 11/94." This lot exhibits mild discoloration and faded text.

Estimate: $75,000 - 150,000











333
Type-2 Starfleet Phaser
Star Trek: The Motion Picture (1979)

A Type-2 Starfleet phaser from Robert Wise's Star Trek: The Motion Picture. Phasers like this appeared on clipped onto the belts of Security Officers. Security guards aboard the Enterprise carried phasers with them as Ilia (Persis Khambatta) appeared in the sonic shower.

This gray-painted, hollow-cast, resin Type-2 Starfleet phaser with a static acrylic power setting dial, an acrylic phaser energy beam emitter, vinyl sticker power charge status indicators, and a metal clip to mount to a belt originates from the collection of master modelmaker Greg Jein. This lot exhibits chipped paint, discolored and chipped acrylic, and cracked and separated resin.
Dimensions: 7" x 6.25" x 2" (18 cm x 15.75 cm x 5 cm)

Estimate: $8,000 - 16,000



30" (76.25 cm)

334
Hand-Painted Andrew Probert Enterprise Cargo Bay Matte Prelim
Star Trek: The Motion Picture (1979)

Preliminary artwork for a matte painting of the USS Enterprise's cargo bay hand-painted by renowned storyboard artist and production illustrator Andrew Probert for Robert Wise's Star Trek: The Motion Picture. Captain James T. Kirk (William Shatner) boarded the USS Enterprise via an airlock in its three-deck-high cargo bay, the first time the vast space was depicted in the Star Trek franchise. The sequence was achieved by combining live-action model photography and a matte painting, also created by Probert.

Created as a prelim for the final matte, this painting depicting Starfleet crew in the cargo bay is rendered, signed, and dated "5-4-79" in mixed media on illustration board by Probert. A photo image is adhered to the board with hand-illustrated elements over it to blend into the painting. The board is hand-marked "EA-2" in white pencil, stamped with Paramount Pictures inventory number "897007N" on its reverse, and lined with tape along its borders. It exhibits minor stains and scuffs on front and back. Dimensions: 30" x 18" (76.25 cm x 45.75 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



335
Spock's Starfleet Science Uniform
Star Trek Into Darkness (2013)

Spock's Sciences uniform costume from Star Trek Into Darkness. Spock wore his uniform during numerous scenes throughout the film. Made specifically for the sequel, the tunics were made of Spandex and featured a printed optical repeating Starfleet insignia pattern.

This costume features a long-sleeve tunic, a mock-turtleneck undershirt, pants, and boots. The tunic has piping around the collar, a hidden zipper at the left shoulder, two silver-color bands on the wrists, and a metal Starfleet sciences insignia (made for the sequel) on the left breast. The pants have elastic stirrups and are hand-marked "80W." The interior of the undershirt has a hand-marked Michael Kaplan costumier label, but the name on it has been marked out. Included is a production tag hand-marked "Larger." This costume exhibits fading on the boots.

Estimate: $8,000 - 16,000







336
Unpainted Gorn Head Casting From Original Molds with Two Photographs
Star Trek: The Original Series (T.V. Series, 1966-1969)

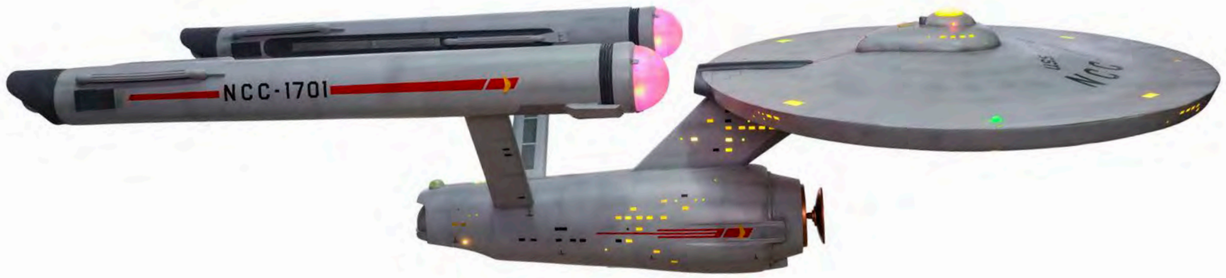
A Gorn head casting from original molds, accompanied by two photographs from Star Trek: The Original Series. In the Season 1 episode "Arena," Captain James T. Kirk (William Shatner) was forced into a brutal hand-to-hand battle with a Gorn captain on a remote desert planet—one of the most memorable and parodied sequences in the franchise. The Gorn remains a fan-favorite alien and one of the earliest non-humanoid antagonists introduced in Star Trek.

This lot includes a hollow latex and polyfoam Gorn head, cast from original molds. The latex has hardened with age, and the lower right section of the head is missing its latex skin, exposing raw polyfoam beneath. The surface exhibits significant discoloration, holes in several of the spikes, and signs of crumbling throughout.

Also included is a black-and-white photo of what appears to be the production-used Gorn costume labeled on the back "Gorn in my office official polaroid by Bob Justman," along with a color photo of the head itself.

Dimensions (head): 14.5" x 10.5" x 17.5" (37 cm x 26.75 cm x 44.5 cm)

Estimate: $5,000 - 10,000



79" (200.75 cm)

337

John Eblan Light-Up Studio Scale USS Enterprise NCC-1707 Model Miniature Replica

Star Trek: The Original Series (T.V. Series, 1966-1969)



A light-up studio scale USS Enterprise NCC-1701 model miniature replica from the series Star Trek: The Original Series, created by John Eblan. The series followed the adventures of the U.S.S. Enterprise NCC-1701 starship as its crew explored space, the final frontier. Christened as "the Enterprise," this Starfleet ship was one of the heavy cruiser-type starships known as the Constitution-class that were used primarily for long durations of deep space exploration.

This lot consists of a gray painted resin coated fiberglass model miniature created at studio scale size with vinyl decorations and acrylic windows by model builder Eblan, who also worked with ILM on Star Wars Episode I. It features two mounting points on the Bridge and one on the Main Engine sections of the model. This model is equipped with electronics designed to illuminate the windows when powered and the rotating light-up components in the Bussard Collectors. This lot exhibits restorations to the Bridge and the Separation Plane panels and minor chipped material along the edges.
Dimensions: 79" x 34" x 23" (200.75 cm x 86.5 cm x 58.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $12,000 - 24,000





13.5"
(34 cm)

338

Klingon Bird-Of-Prey Special Effects Exploded Model Miniature

Star Trek: The Next Generation (T.V. Series, 1987-1994)



A Klingon Warbird special effects exploded model miniature from the sci-fi series Star Trek: The Next Generation and Star Trek: Deep Space 9.

The Klingon Empire used the versatile Bird-of-Prey warship for various mission roles and the USS Enterprise crew often came face-to-face with this type of warship, including in the Season 4 episode of Deep Space Nine "The Way of the Warrior," which utilized off-the-shelf Bird of Prey model kits for pyrotechnic SFX and to simulate battle-damage.

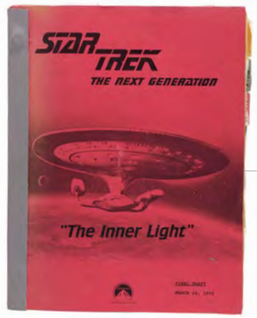
Nilo Rodis and David Carson designed the original Klingon Bird-of-Prey, which made its first appearance in Star Trek III: The Search for Spock, and this class of ship subsequently made appearances in five more films and multiple Star Trek series.

These plastic components represent most, but not all, of a complete B'rel class Bird-of-Prey. It includes hull and wing segments painted green and brown with their undersides painted black with metallic-looking stripes to resemble the destroyed tech of the ship's interior machinery. The pieces have been mounted on to a custom-made display designed to hold the separate pieces in their approximate place on the model.
Dimensions: (display) 13.5" x 10.5" x 9.75" (34 cm x 27 cm x 25 cm)

Additional Provenance: The set was originally sold in the Paramount-authorized It's a Wrap Star Trek auction, which began in 2006.

Estimate: $8,000 - 16,000









339

Jean-Luc Picard's (Patrick Stewart) Ressikan Flute and Screen-Matched Box with "The Inner Light" Costume Continuity Script

Star Trek: The Next Generation (T.V. Series, 1987-1994)

Jean-Luc Picard's (Patrick Stewart) Ressikan flute and screen-matched box with a costume continuity script from the classic Season 5 Episode "The Inner Light" of Gene Roddenberry's Star Trek: The Next Generation. Picard acquired his flute in "The Inner Light," in which he experienced 25 years of life as Kamin on the planet Kataan while in a coma aboard the Enterprise. He kept the flute in a colorful box as a memento of his alternate life, and also played it in the Season 6 Episode "Lessons" as he fell in love with Lieutenant Commander Nella Daren (Wendy Hughes). Paint patterning on the box in this lot screen-matches it to "The Inner Light." This flute also screen-matches to the season 6 episode "Lessons."

"The Inner Light" is considered one of the best episodes of the entire series among Star Trek fans, as well as Stewart, who has declared it his personal favorite. Picard's Ressikan flute - one of the most memorable and important props from the show - toured the US prior to being sold in a previous auction, with fans regularly asking to see and hold it. To ensure that Picard's fingering was correct in "Lessons," musician Bryce Martin sat just out of frame, giving the impression that his hands were Picard's.

The otherworldly brass flute features six drilled holes down the shaft and holes drilled in both ends. A white cotton tassel is wrapped around the shaft. It does not produce musical notes, which Stewart found amusing when it was originally sold in auction. The box is cast from resin, lined with silver-color foam, and airbrushed and spattered with paint over decorative jagged shapes along its exterior.

The script contains costume continuity photographs with handwritten notes regarding prominent characters in "The Inner Light," including Kamin (Stewart), Eline (Margot Rose), and Batai (Richard Riehle), as well as a full multicolor final draft script dated "March 24, 1992." The script's spine is hand-marked "225 The Inner Light" in black marker. The box has undergone sympathetic restoration to touch up on the paint.

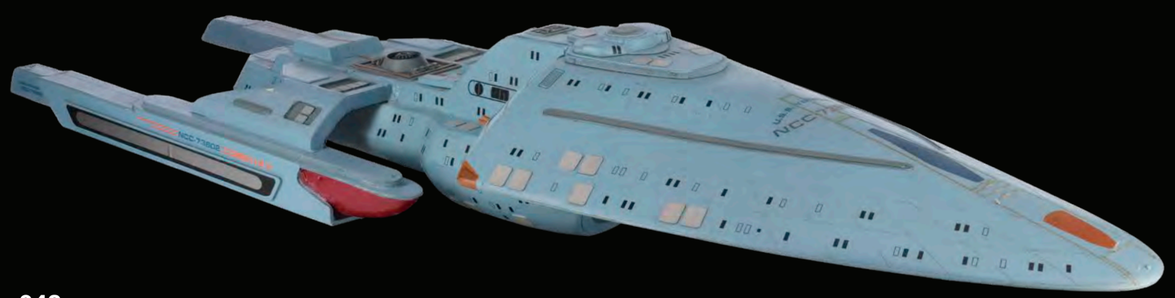
The set exhibits various signs of production use and age, including tarnishing on the flute's brass, glue residue from loose metal on the mouthpiece, silver-color paint transfer from the foam to the flute box, and curled and creased pages throughout the costume continuity script.
Dimensions: (flute) 10.25" x .75" x .75" (26 cm x 2 cm x 2 cm); (box) 12.25" x 3.5" x 3.5" (31 cm x 9 cm x 9 cm)

Estimate: $250,000 - 500,000

Scan here to see a full rotation of this lot



Captain Picard (Patrick Stewart) plays his Ressikan flute in TNG episode "The Inner Light."



340
U.S.S. Voyager Concept Model Miniature
Star Trek: Voyager (T.V. Series, 1995-2001)

A USS Voyager concept model miniature from the television series Star Trek: Voyager. Designed and built by Rick Sternbach, production used concept models such as this to study how the starships would look in three dimensions. Prototype models such as this were made specifically as mockups and contained numerous details that may or may not have made it into the final design choice.

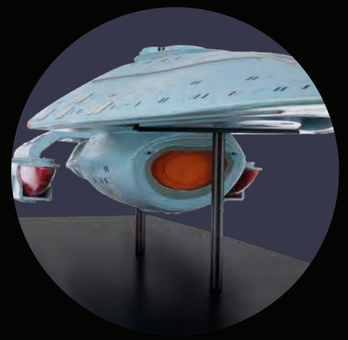
Star Trek: Voyager, which followed the crew of the titular vessel as they journeyed home from the Delta Quadrant, received 33 Emmy Award® nominations throughout its run and won seven, including multiple awards for visual effects. Kate Mulgrew was also the first female lead to appear within the Star Trek franchise.

This model miniature is composed of foam core and polyester putty. Painted a gray-blue color with various decals to mimic the viewports on starships, this prototype features a more angular design with long warp nacelles. Also included is a custom-built display with six pegs, as well as a 4" x 6" (10 cm x 15 cm) behind-the-scenes photograph. This lot exhibits cracks, chipped paint, and lifted adhesive on the decals.
Dimensions: 50" x 15" x 8" (127 cm x 38 cm x 20.25 cm)

Estimate: $12,000 - 24,000



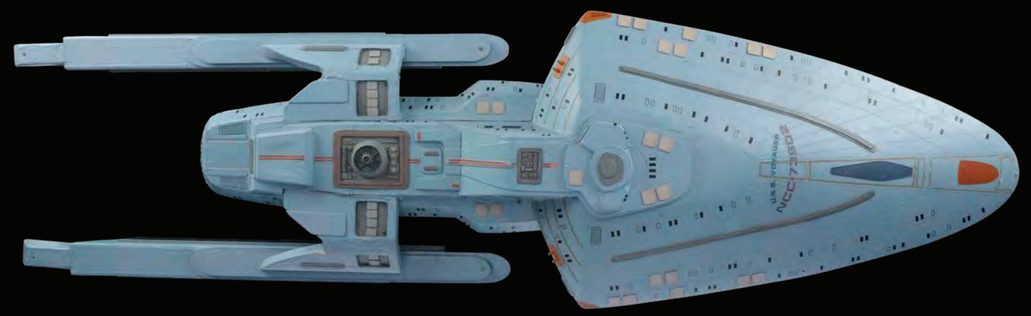
Shuttle bay detail



Navagational deflector dish detail



50" (127 cm)





341
Captain Kathryn Janeway's (Kate Mulgrew) Starfleet Command Uniform
Star Trek: Voyager (T.V. Series, 1995-2001)

Captain Kathryn Janeway's (Kate Mulgrew) Starfleet command uniform from Star Trek: Voyager. As captain of the Intrepid-class Federation starship Voyager, Janeway wore her uniform throughout the series.

Star Trek: Voyager, which followed the crew of the titular vessel as they journeyed home from the Delta Quadrant, received 33 Emmy Award® nominations throughout its run and won seven, including multiple awards for visual effects. Mulgrew was also the first female lead to appear within the Star Trek franchise.

This costume originated from Christie's 40 Years of Star Trek: The Collection auction held in October 2006 as Lot 347. It consists of a black wool-blend zip-front jumpsuit with maroon shoulders, a fastening strip on the left chest with a resin combadge marked "96" in ink, loops along the waist for hanging accessories; and a grey stretch zip-up long sleeve undershirt with turtleneck. Both items feature a sewn-in "VOYAGER" wardrobe label hand-marked "KATE MULGREW." The undershirt exhibits some discoloration, as does the pant leg of the jumpsuit.

Estimate: $8,000 - 16,000



342
Charles "Trip" Tucker III's (Connor Trinneer) Screen-Matched Starfleet Command Uniform
Star Trek: Enterprise (T.V. Series, 2001-2005)

Charles "Trip" Tucker III's (Connor Trinneer) screen-matched captain uniform from the series Star Trek: Enterprise. The Season 3 episode "Twilight" depicts an alternate future where Tucker commands Enterprise following Captain Archer's (Scott Bakula) infection by interspatial parasites that incapacitated Archer, leading to the destruction of Earth by the Xindi. The timeline is subsequently restored when these parasites are eliminated following the future Enterprise's warp core breach, allowing Archer to be cured in the present, with no one the wiser. Distinctive details in the production-applied distressing screen-matches this uniform to shots throughout the episode.

The episode was chosen as the "#1 Fan Favorite Episode" in a Viewer's Choice poll on UPN.com and Star Trek Magazine readers chose the episode as one of the series' Top Five episodes. Over 20 years after its airing, "Twilight" remains the series' highest-rated episode on IMDB.

This blue jumpsuit features a gold-color command braid trim, captain rank pips, and the Enterprise mission patch. The suit has been intentionally distressed with holes and tears because of the difficult times the crew endured in the alternate future. A sewn-in tag reads "Enterprise Ryan Hess Connor Trinneer" and a tag inside the black undershirt reads "Michael Sutherland," as both had previously been worn by other actors before being reused for Trinneer. The jumpsuit exhibits some loose threads and additional fraying around the edges of the production-made holes.

Estimate: $3,000 - 6,000



343
Number One's (Rebecca Romijn) Screen-Matched Distressed Starfleet Command Uniform
Star Trek: Discovery (T.V. Series, 2017-2024)

Number One's (Rebecca Romijn) screen-matched, distressed Starfleet command uniform from Star Trek: Discovery. This costume screen-matches to when Admiral Cromwell and Number One (known as Una to a select few individuals) attempted to disarm a torpedo in the Season 2 Episode "Such Sweet Sorrow, Part 2."

This costume consists of a yellow cotton-Spandex blend jacket marked "#27," command division, with a black collar, zippered front, and gold-color rank stripes around the wrists; black cotton-Spandex blend pants marked "#27"; and black leatherette boots with copper-color soles and copper-color delta attachments added to complete the costume. Also included are a wardrobe tag with character and scene information. The costume exhibits several dark marks applied to the shoulders by production to appear burned, and some wear to the boots from production.

Estimate: $4,000 - 8,000

No lot 344



345
Chateau Picard Executive Crew Gift Set
Star Trek: Picard (T.V. Series, 2020-2023)

A Chateau Picard executive crew gift set from the television series Star Trek: Picard. Chateau Picard crates were gifted to select executives to commemorate the series' release, with only 15 to 17 sets believed to have been produced.

Made by Joe Martinez, this lot consists of one executive crew gift that contains a production-made Chateau Picard Bordeaux wood crate with lid; an original background Starfleet comm badge used during filming, which is an extremely rare piece not made available to the public; a static resin Type II phaser pistol with self-adhesive strips attached to one side and a metal plaque on the bottom from the Prop Shop; an empty wine bottle created specifically for this gift set, featuring a black wax-covered stopper, a debossed metal label, and a self-adhesive strip on the back, also from the Prop Shop; and an embroidered "Prop Shop" patch. While the phaser and wine bottle were not screen-used, both were produced from the same molds as the on-screen versions and were made to closely match those seen in the series. This lot exhibits some discoloration on the wine bottle. Dimensions: (largest) 20" x 14" x 7.5" (51 cm x 35.5 cm x 19 cm)

Estimate: $8,000 - 16,000



20" (51 cm)



346
Obi-Wan Kenobi's (Ewan McGregor) Framed Padawan Braid
Star Wars:
The Phantom Menace (1999)

Obi-Wan Kenobi's (Ewan McGregor) framed Padawan braid from George Lucas' Star Wars: The Phantom Menace. Keeping with the Jedi tradition, Kenobi wore a braid in his hair while serving as an apprentice knight under the tutelage of Qui-Gon Jinn (Liam Neeson). According to Claudia Gray's Master & Apprentice, Kenobi habitually tugged at his braid while training.

Padawan braids wrapped with multicolor bands or strung with beads symbolized rank among the Jedi across the franchise. The concealment or removal of the sacred adornments became tragic symbols of the Galactic Empire's tyranny after Sheev Palpatine (Ian McDiarmid) initiated Order 66 in Revenge of the Sith.

This braid originated from renowned Star Wars franchise hair stylist Sue Love. It features synthetic brown hair tied with one band of red thread and two bands of gold-color thread. The braid comes mounted behind glass inside a custom display case alongside a color-printed still of Obi-Wan wielding his lightsaber. It exhibits adhesive residue at the top from being glued during production. Dimensions: (framed) 20" x 15" x 1.5" (51 cm x 38.25 cm x 4 cm)

Estimate: $5,000 - 10,000





30.5" (77.5 cm)



347
Darth Maul's (Ray Park)
Lightsaber Hilt with Pair of Blade Replicas
Star Wars: The Phantom Menace (1999)

Darth Maul's (Ray Park) lightsaber hilt from Star Wars: The Phantom Menace with two blade replicas. Darth Maul wielded his unforgettable double-bladed lightsaber during his climactic "Duel of the Fates" battle against Qui-Gon Jinn (Liam Neeson) and Obi-Wan Kenobi (Ewan McGregor) in the Theed Palace on Naboo.

Darth Maul was skilled in the ways of the dark side, creating his own saberstaff as his signature weapon. Although the double-bladed lightsaber was first seen on screen in The Phantom Menace, it originated in the comic book series Star Wars: Tales of the Jedi. Though originally designed to be shorter, Park personally requested a lengthier saber to help him perform the acrobatic spins and dueling flourishes for which the Dathomirian Zabrak is today known.

The Phantom Menace, the first new Star Wars film in 16 years and the first to be directed by Lucas since the original 1977 film, was one of the most highly anticipated films of all time and broke box office records upon release. The film was nominated for three Academy Awards®: Best Sound, Best Sound Effects Editing, and Best Visual Effects.

This double-ended dueling hilt, one of the most ornately and precisely detailed examples known to exist, is finished to a higher standard than most other surviving Darth Maul sabers. It originated from a crew member and is constructed from resin with machined steel end washers cast around M10 threaded rods on each end and an internal steel core for weight and strength. The threaded rods allowed for installation of aluminum blades that were used for dueling sequences and replaced frequently as they were damaged on set.

The hilt is intricately finished in silver-color with shades of dark gray to lend depth to the detailing throughout, including the two ribbed hand grips and parts of the blade-emitter plate. Metallic red activator buttons and control lock buttons span the hilt's length, and there are three incorporated black rubber O-rings. Also prominent are its button knurling and four domed points painted red, each an extremely rare detail indicating that the hilt was cast early during production.

Also included are two red replica "shorty" blades based directly on the production originals and designed to mount to the rods in the same manner. Though the hilt's casting is exceptionally clean, the lot exhibits minor flaking paint, exposing the resin in places, and cracking on the rubber O-ring, grime in the end caps, and minor nicking throughout from production use.Dimensions: 30.5" x 2.5" x 2.5" (77.5 cm x 6.5 cm x 6.5 cm)

Estimate: $40,000 - 80,000



Emitter detail



A rare detail with this particular lightsaber hilt are the four red painted LEDs (typically silver) found near each of the larger four red turn knobs.

348
Qui-Gon Jinn's (Liam Neeson) Lightsaber Hilt
Star Wars: The Phantom Menace (1999)

Qui-Gon Jinn's (Liam Neeson) lightsaber hilt from George Lucas' Star Wars: The Phantom Menace. Jedi Master Qui-Gon Jinn wielded his lightsaber against enemies such as battle droids and in his fatal final duel against Darth Maul (Ray Park).

The film introduced audiences to the world before A New Hope, with a far younger Obi-Wan Kenobi (Ewan McGregor), then a padawan under Master Qui-Gon. It shattered numerous box office records, and dethroned Jurassic Park's records for both largest single-day gross and fastest to gross $100 million USD in five days. This prequel film was nominated for numerous Academy Awards®, BAFTA®, and Grammy Awards® for technical and musical achievements.

Many iterations of lightsabers were designed for The Phantom Menace under the direction of design director Doug Chiang, with each Jedi having a uniquely crafted lightsaber designed to reflect their personality. Neeson personally picked this hilt design for his character.

This lightsaber hilt is constructed primarily from resin. It has a steel blade emitter (a feature unique to the film's lightsaber props) and features ribbed detailing running from the emitter down to the base, creating a grip. It is finished in black and silver-color paint, and a red static activator switch adorns one side. Included is a removable plastic clip for hooking onto a belt. The lightsaber exhibits scuffing and paint chipping throughout, exposing the resin underneath. Dimensions: 11.25" x 2.5" x 2" (28.75 cm x 6.5 cm x 5.25 cm)

Estimate: $20,000 - 40,000



11.25" (28.75 cm)



Belt clip
and attachement



Emitter plate detail unique to construction of The Phantom Menace props



349

Obi-Wan Kenobi's (Ewan McGregor) Bladed Lightsaber

Star Wars: Revenge Of The Sith (2005)

Obi-Wan Kenobi's bladed lightsaber from George Lucas' Star Wars: Revenge of the Sith. Kenobi used his signature lightsaber in combat throughout the film, notably in his face-off with General Grievous (Matthew Wood) and most famously during his fateful duel with Anakin Skywalker (Hayden Christensen) on the fiery surface of Mustafar.

As with Anakin Skywalker's lightsaber, the design of this lightsaber links directly through to Star Wars: A New Hope, in which the older Obi-Wan (Alec Guinness) wielded a similar style of lightsaber. This lightsaber was specifically constructed for the third prequel film and features a different design to Obi-Wan's lightsaber from the prior two Star Wars episodes. Several different styles of fighting lightsaber handles were made for McGregor in varying degrees of simplicity to aid in handling during action sequences.

This lightsaber's resin hilt is cast around an aluminum sleeve. It consists of an upper and lower section designed to be secured together with the threaded rod from the base of the dueling blade. With its multicolor finish and chrome-plated emitter, the lightsaber is similar to the hero version of the handle prop with some notable differences: a simplified grip, no lower control box, and a widened neck below the emitter for ease of handling while filming action sequences.

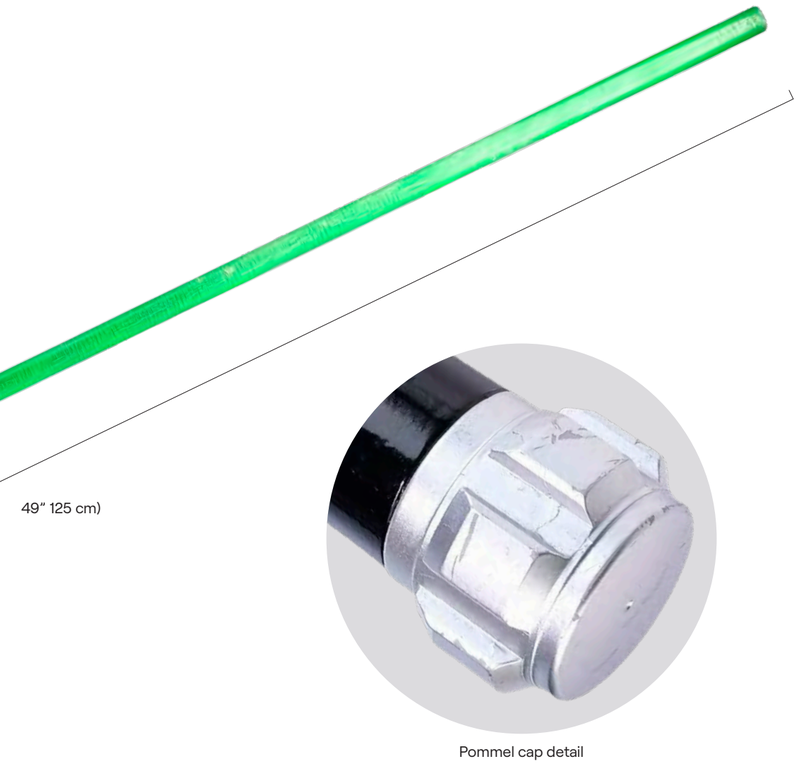
This lightsaber's green blade is made of carbon fiber, a material unique to the third prequel film, with a threaded rod installed at the lower end and a clear plastic sheath intended to prevent blade chips from causing injuries. The carbon fiber blade was necessary so that the actors could duel on set, and was digitally replaced with a glowing blue blade during visual effects work.

The lightsaber exhibits wear from use, including scuffs and scratches throughout the handle and blade, discoloration on the emitter, and minor tears in the blade's plastic sheath.
Dimensions: 49" x 2.5" x 2" (125 cm x 6.5 cm x 5.25 cm)

Estimate: $50,000 - 100,000

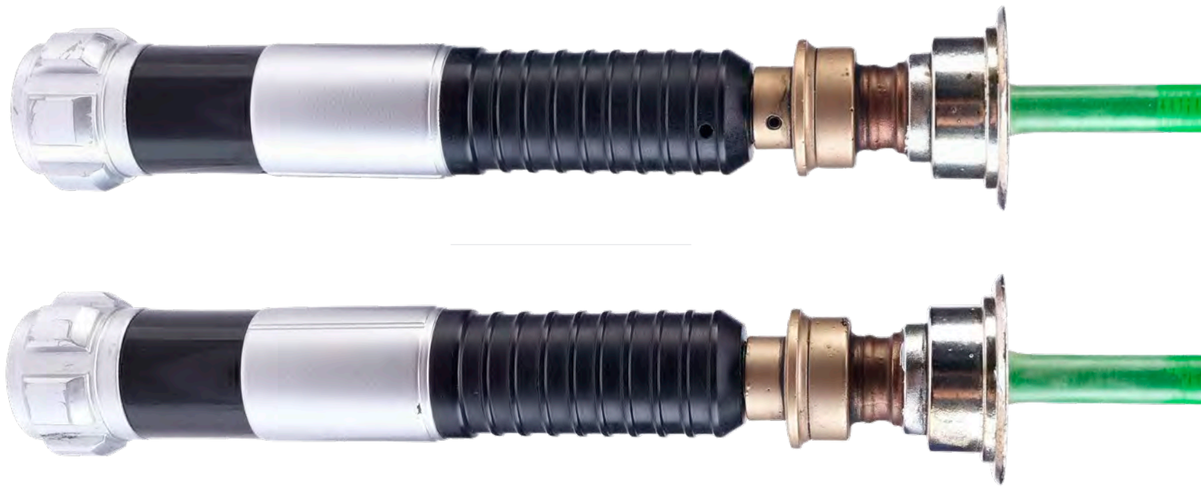


Emitter detail
with blade removed.



49" 125 cm)

Pommel cap detail



350
Anakin Skywalker's (Hayden Christensen)
Stunt Dueling Lightsaber
Star Wars: Revenge Of The Sith (2005)

Anakin Skywalker's stunt dueling lightsaber from George Lucas' Star Wars: Revenge of the Sith. Anakin (Hayden Christensen) wore and wielded his signature lightsaber in countless duels and battles throughout the prequel saga. Following his dramatic turn to the dark side of the Force and purging of the Jedi Temple on Coruscant in ROTS, he ultimately lost the saber during his duel with Obi-Wan Kenobi (Ewan McGregor) on the fiery planet of Mustafar.

Anakin's legendary saber is among the most significant weapons in the Star Wars narrative. His lightsaber is the one that an aging Obi-Wan Kenobi (Alec Guinness) handed to Luke Skywalker (Mark Hamill) in A New Hope, explaining that Luke's father "feared you might follow old Obi-Wan on some damn fool idealistic crusade." Luke later lost the saber, along with his hand, when Anakin revealed that he was his opponent's father during their fateful Cloud City duel in The Empire Strikes Back.

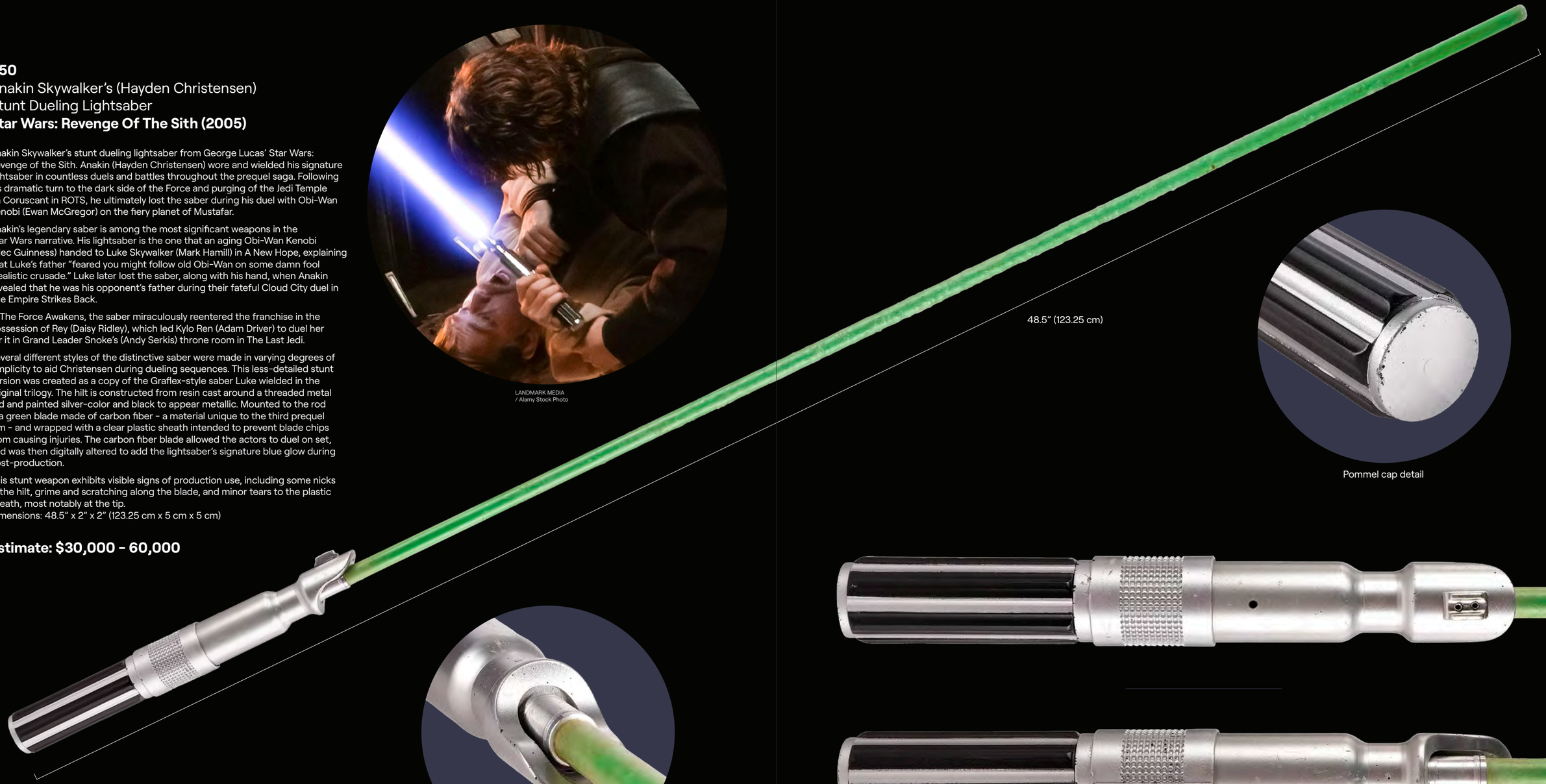
In The Force Awakens, the saber miraculously reentered the franchise in the possession of Rey (Daisy Ridley), which led Kylo Ren (Adam Driver) to duel her for it in Grand Leader Snoke's (Andy Serkis) throne room in The Last Jedi.

Several different styles of the distinctive saber were made in varying degrees of simplicity to aid Christensen during dueling sequences. This less-detailed stunt version was created as a copy of the Graflex-style saber Luke wielded in the original trilogy. The hilt is constructed from resin cast around a threaded metal rod and painted silver-color and black to appear metallic. Mounted to the rod is a green blade made of carbon fiber - a material unique to the third prequel film - and wrapped with a clear plastic sheath intended to prevent blade chips from causing injuries. The carbon fiber blade allowed the actors to duel on set, and was then digitally altered to add the lightsaber's signature blue glow during post-production.

This stunt weapon exhibits visible signs of production use, including some nicks in the hilt, grime and scratching along the blade, and minor tears to the plastic sheath, most notably at the tip.
Dimensions: 48.5" x 2" x 2" (123.25 cm x 5 cm x 5 cm)

Estimate: $30,000 - 60,000

LANDMARK MEDIA
/ Alamy Stock Photo





Emitter detail

Pommel cap detail





Suction cup fingertips detail



351
Pair of Rodian Hands
Star Wars: A New Hope (1977)

A pair of Rodian hands from George Lucas' Star Wars: A New Hope. Amongst the Rodians in Mos Eisley, the Rodian bounty hunter Greedo (Paul Blake) confronted Han Solo (Harrison Ford) in the Mos Eisley Cantina to demand the money that Solo owed Jabba the Hutt, and another Rodian was part of Hutt's gang that was waiting for Solo in Docking Bay 94.

The Rodians originated from a concept sketch for a Cantina alien by Costume Designer John Mollo, who labeled it "Martian." Originally intended to fit onto the four-armed body that was eventually used for the "Plutonian" (later known as a Morseerian), the Rodian mask was instead given a new body with distinctive hands featuring long suction-cupped fingers. In certain pick-up shots where Greedo was played by Maria De Aragon, he lacked his signature long Rodian fingers. A popular species amongst fans, thanks in part to the Greedo action figure being amongst the second wave of Star Wars figures released by Kenner, additional Rodians later appeared in Star Wars: Return of the Jedi at Jabba's Palace and in the prequel trilogy.

These hands originated from makeup supervisor Stuart Freeborn. The two green latex hands each have five long fingers ending in disc-shaped tips. Each has been mounted to a custom-made form on a black base for display and preservation. Both exhibit signs of use and age, including paint flaking, and should be handled with care. Dimensions: (each, displayed) 5.5" x 5.5" x 20" (14 cm x 14 cm x 51 cm)

Estimate: $10,000 - 20,000

352
Doug Beswick Collection:
Pair of Cantina Band Member Hands
Star Wars: A New Hope (1977)

A pair of cantina band member hands from George Lucas' Star Wars: A New Hope. Figrin D'An's seven-piece Bith band, the Modal Nodes, performed at the Mos Eisley Cantina in the iconic cantina sequence.

This lot comes from the collection of Doug Beswick, an effects artist well-known for his stop-motion animation and creature effects work. Beswick was part of a team led by Rick Baker to create additional alien masks for the cantina sequence after Lucas felt the footage shot in the U.K. was lacking. The cantina band member was specifically Beswick's work, and he sculpted, cast, and finished the masks and band member hands for the film.

These two latex hands feature raised vein detailing, pointed nails, and overlapping plate-like sections running down the wrists, which are slit for taking on and off. They are hand-painted orange with yellow and blue detailing. Both exhibit some paint loss to the fingertips.

Estimate: $8,000 - 16,000





Interior detail



Jacket label detail



Pants label detail



353
Gerard Bourke Collection: Pair of Production-Made
C-3PO (Anthony Daniels) Hand Plates
Star Wars: A New Hope (1977)

A pair of C-3PO (Anthony Daniels) hand plates made during the production of George Lucas' Star Wars: A New Hope. As C-3PO had a static face and was unable to make sure of expression, much of Daniel's performance was informed by exaggerated movements and communication through his hands such as throwing up his hands or gesticulating during exposition.

For A New Hope, the loyal droid's costume hands were created by applying vacuum-formed plastic backplates over metal fingers. For the following films in the original trilogy, The Empire Strikes Back and Return of the Jedi, 3PO's costume instead featured cast, single-piece glove-style hands.

This pair of vacuum-formed plastic hand plates originates from the collection of Gerard Bourke. Both are finished in gold-color via "Steinarting," a finishing process where layers of gray, then silver-color, and finally gold-color were sprayed to produce the appearance of metal. The right hand plate features the wrist area cut out as it would be for use, but the rest of that hand plate and the other remains untrimmed. The plastic exhibits cracking in some areas, the metallic gold-color paint exhibits only small remnants, and the finish has largely blackened from age and exposure. These plates remain fragile and should be handled with caution. Dimensions: (each) 8" x 5.5" x 2" (20.5 cm x 14 cm x 5.25 cm)

Estimate: $3,000 - 6,000

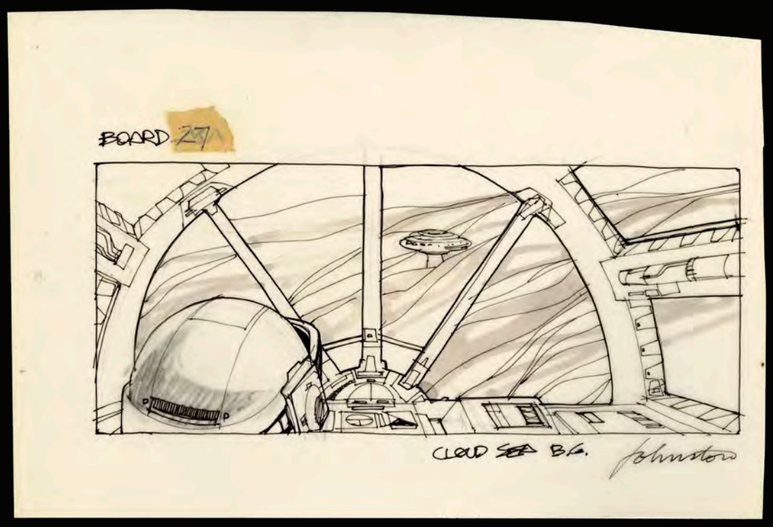
354
Rebel Trooper Ceremonial Uniform
Star Wars: A New Hope (1977)

A Rebel Trooper ceremonial uniform from George Lucas' Star Wars: A New Hope. Rebel Troopers gathered in the Great Temple on Yavin 4 to honor and reward Luke Skywalker (Mark Hamill) and Han Solo (Harrison Ford) for their success in destroying the Death Star.

The medal ceremony scene is one of the most celebrated sequences in modern cinema—serving as the emotional and narrative climax to the film. With no dialogue and only John Williams' stirring score to carry the moment, it became a masterclass in visual storytelling and solidified the mythological tone of the entire saga.

Based on vintage United States Marines dress "greens," the uniform consists of a green cotton jacket featuring a stand-up collar and green cotton pants with plastic buttons for suspenders. Both pieces contain Bermans & Nathans labels, with each including handwritten text reading "404 38c 5'10 792" in the jacket and "32 W 32L 742" in the pants. This lot exhibits loose threads and a small tear in the jacket's inner lining.

Estimate: $3,000 - 6,000



11" (28 cm)

355
Joe Johnston Hand-Drawn Early Alderaan Approach Storyboard
Star Wars: A New Hope (1977)

A hand-drawn storyboard from George Lucas' Star Wars: A New Hope. This early production artwork was illustrated by groundbreaking effects designer Joe Johnston, who later won an Oscar for his work on Raiders of the Lost Ark. It depicts an original version of Alderaan as a floating city above a gas giant—a concept eventually abandoned for the first film but later reimagined as Cloud City in The Empire Strikes Back.

Drawn in ink on vellum, the storyboard shows the floating city in the distance through a cockpit viewport. Handwritten notes label it "Board 27," written on a strip of adhesive placed over "28A," and "Cloud Set BG." Johnston's signature appears in the lower corner. The lot exhibits a minor tear along one edge and a small area of discoloration.
Dimensions: 11" x 7.5" (28 cm x 19 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $3,000 - 6,000

356
Hand-Drawn Dan Goozee Luke Skywalker (Mark Hamill) and Princess Leia (Carrie Fisher) Rope Swing Concept Sketch for Poster
Star Wars: A New Hope (1977)

A poster concept hand-drawn by Dan Goozee for George Lucas' Star Wars: A New Hope. During her rescue from the Death Star, Leia Organa (Carrie Fisher) clung to Luke Skywalker (Mark Hamill) as they swung over a deep chasm in the massive space station while making their escape.

Goozee created this preliminary concept for one of the painted posters presented by an ad agency to 20th Century Fox prior to the film's release. While the final painted image was never released as a theatrical poster, it did appear in some trade advertisements. Celebrated artist Goozee famously created artwork for Battlestar Galactica, the James Bond films, and Disney Imagineering.

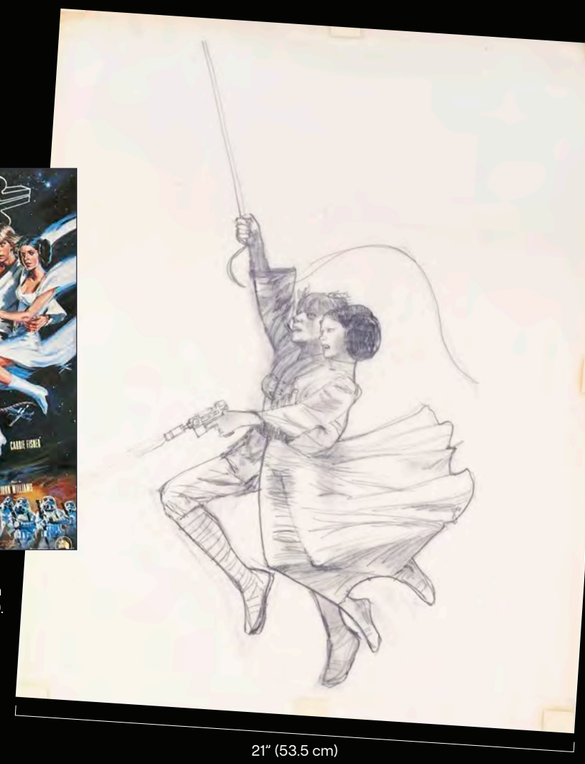
This lot consists of one concept sketch hand-drawn in graphite on paper depicting a side-view of the two heroes swinging over the chasm with Leia firing a blaster. It has been taped to an illustration board for stability. The sketch exhibits staining around the tape pieces and smudging, while the board exhibits edge wear. Dimensions: 31.25" x 21" x 0.25"
(79 cm x 53.5 cm x 0.75 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $2,500 - 5,000

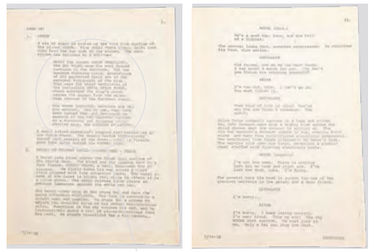


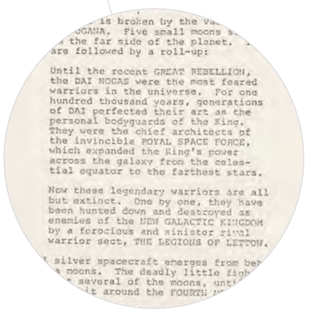
Above: Goozee's painted poster concept as seen in The Art of Star Wars, 1979.



21" (53.5 cm)







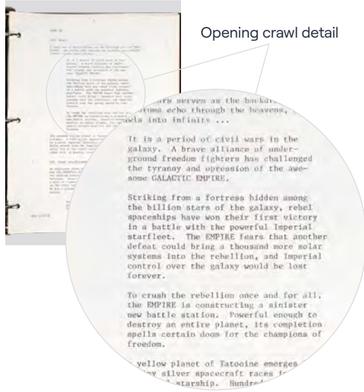
357
Complete "The Star Wars" Bound First Draft Studio Copy Script
Star Wars: A New Hope (1977)

A complete bound first draft script copy for George Lucas' Star Wars: A New Hope. Dated "July 1974", this 146-page screenplay bears the original title "The Star Wars", and is the first revision to the rough draft completed only months earlier. A studio copy script is a copy made at the studio to hold in their library, keeping a clean copy away from the wear that inevitably befalls scripts used during production.

Bound with a red plastic front and back cover, this studio copy offers remarkable insight into the creation of the beloved first film in this hugely successful saga. It includes many character names and locations, which were omitted in the second draft, titled "Adventures of the Starkiller, Episode I: The Star Wars". Dimensions: 8.5" x 11" x 0.75" (22 cm x 28 cm x 2 cm)

Estimate: $5,000 - 10,000





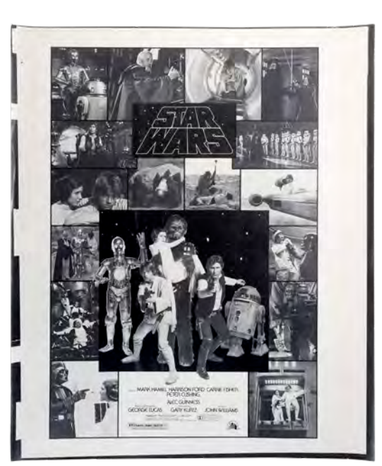
358
Fourth Draft Script in Binder
Star Wars: A New Hope (1977)

A production-used fourth draft script in a binder from George Lucas' Star Wars: A New Hope. This 156-page script is labeled "#9" and dated "March 15, 1976." It features the early working title "The Adventures of Luke Starkiller as taken from the 'Journal of the Whills' by George Lucas" on page one.

Used during the production of the film, this revised fourth draft contains numerous differences from the final version, including early character names and terminology. Chewbacca (Peter Mayhew) is referred to as "Giant Wookie," and the Millennium Falcon is labeled "Pirate Starship."

The script is housed in a brown vinyl binder labeled "Star Wars" on the spine and exhibits wear from handling on set, including page staining and minor surface marks. Dimensions: 11.5" x 10.25" x 1.5"
(29.25 cm x 26 cm x 4 cm)

Estimate: $4,000 - 8,000



20" (51 cm)



Poster detail

359
Unused Collage Poster Test Print
Star Wars: A New Hope (1977)

An unused collage poster test print from George Lucas' Star Wars: A New Hope. 20th Century Fox workshopped a variety of promotional designs for the film's release. This test print was possibly a concept for a poster or other similar advertisement created for an ad agency for Star Wars: A New Hope at the time of release, but was never used. This is believed to be the only example of this concept that has ever surfaced.

This lot consists of a black-and-white poster featuring production photo still images arranged as a collage surrounding photocopied images of the main cast above the film title with a galaxy background. This lot exhibits discoloration and stains as well as minor curling along one edge.
Dimensions: 20" x 24" (51 cm x 61 cm)

Estimate: $2,000 - 4,000

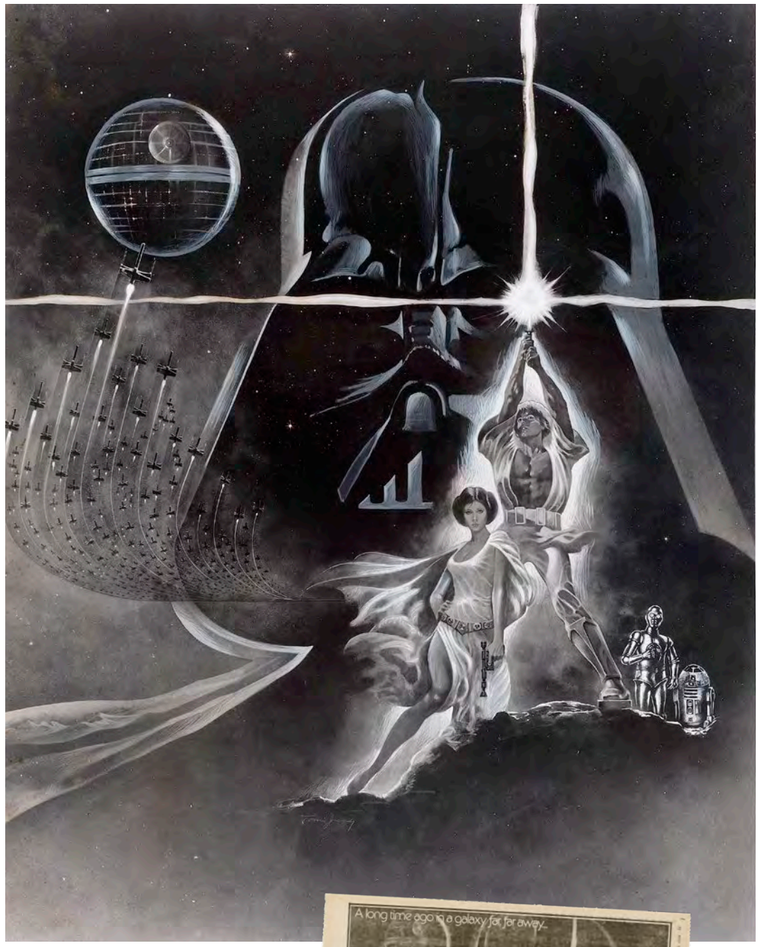
360
Mixed-Media
Final Newspaper Ad Slick Artwork ▵
Star Wars: A New Hope (1977)

A mixed media photo print in the style of posterist Tom Jung hand-embellished for newspaper ad slicks promoting George Lucas' Star Wars: A New Hope. Ad slicks were black and white advertisement pages that were sent to newspapers and had advertisements of varying sizes printed on them, which were then cut and added into the master printing files. This enhanced-contrast version of the original artwork from the one-sheet was run in many newspapers advertising the film and showtimes, and is a unique part of the history of its advertising campaign.

This black-and-white print features Jung's signed artwork of the Death Star, Rebel fleet, and core cast with hand-painted highlights around Luke Skywalker's (Mark Hamill) lightsaber, droids C-3PO (Anthony Daniels) and R2-D2 (Kenny Baker) added to enhance reproduction quality in newsprint. This ad slick introduced variances from the original Tom Jung artwork that can be seen in newspaper ads of the era. The print is missing text elements, including the title and tagline, which were intended to be added later. It is backed with white matte board that exhibits denting on its reverse. Dimensions: 20.25" x 17.75" (51.5 cm x 45 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



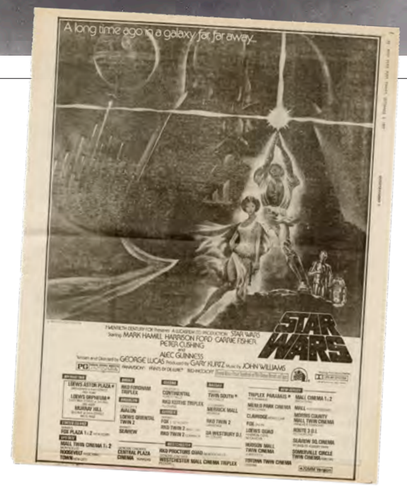
17.75" (45 cm)



Since newsprint is of lower quality, enhancements were required to the above poster artwork on a B&W print for improved contrast (above right). Significant white highlights were hand painted around the figures of Luke and Leia for greater impact, while Vader's helmet and Death Star required less.



The embellished artwork is uniquely identifiable by Leia's gown covering her left leg.



Right: A New York Post newspaper ad featuring the above artwork from September, 1977.



25" (63.5 cm)



21" (53.5 cm)



Print detail

361
Unused Character Lineup Poster Test Print
Star Wars: A New Hope (1977)

An unused character lineup poster test print from George Lucas' Star Wars: A New Hope. 20th Century Fox workshopped a variety of promotional designs for the film's release. This test print was possibly a concept for a poster or other similar advertisement created for an ad agency for Star Wars: A New Hope at the time of release, but was never used. This is believed to be the only example of this concept that has ever surfaced.

This lot consists of a black-and-white poster featuring photocopied images of the main cast lined up above the text. The poster is marked "B" printed along the bottom of the page. This lot exhibits discoloration around the edges as well as wrinkles and tears. Dimensions: 25" x 21" (63.5 cm x 53.5 cm)

Estimate: $1,500 - 3,000



362
Hand-Airbrushed Cloud City Duel Illustration
Used in Foldout Box Office Advertisement
Star Wars: The Empire Strikes Back (1980)

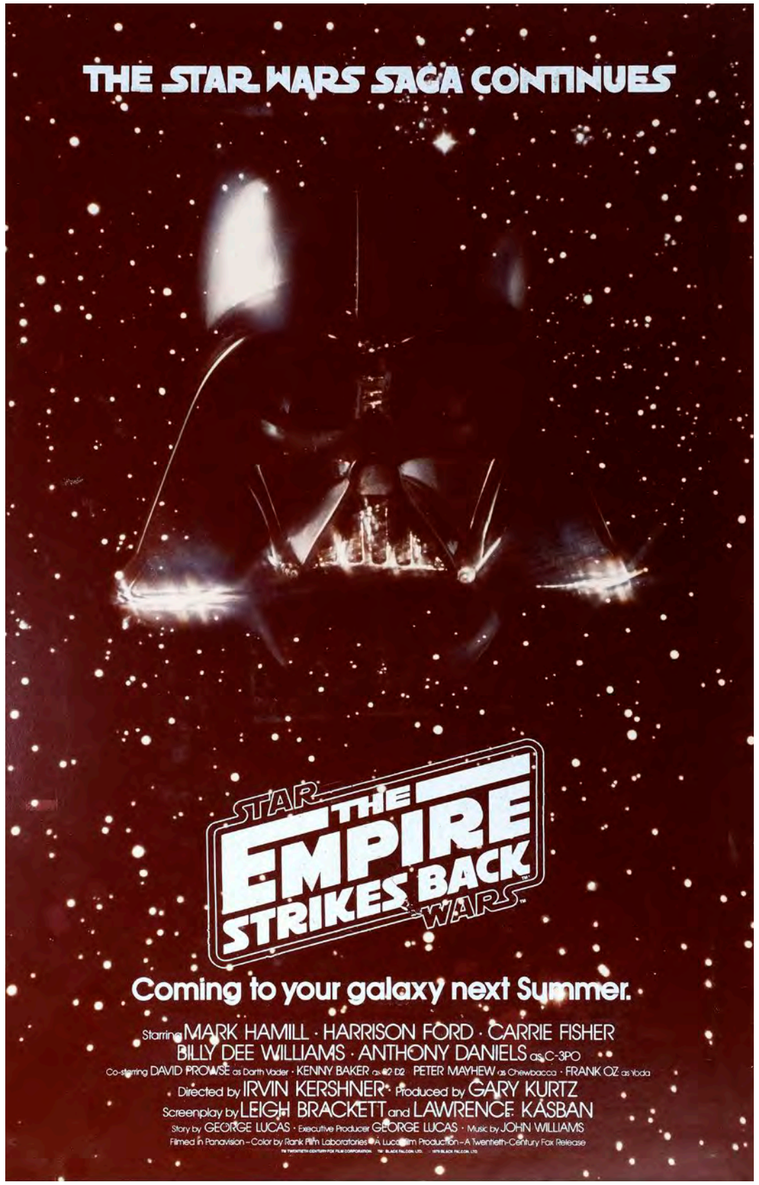
Hand-airbrushed promotional artwork depicting Luke Skywalker (Mark Hamill) and Darth Vader (David Prowse) dueling in Irvin Kershner's Star Wars: The Empire Strikes Back. Created by Seiniger / Morrison & Associates for use in the Foldout Box Office Advertisement, this piece was likely distributed to theater chains during the film's release.

This is a large photographic print mounted to illustration board with hand-applied airbrush work throughout. The lightsaber blades, elements of the background, and select character highlights were enhanced by hand. Printer registration marks are mounted to the board above the image. A protective acetate cover is taped across the top, with a black construction paper overlay labeled "Empire Strikes Back 4C Strip-In Art."

Also included is a promotional poster reproducing the final artwork and celebrating the film's theatrical success. The acetate cover shows scratching and some loss of adhesion between the image and the board. Dimensions: 21" x 17.5" x 0.25" (53.5 cm x 44.5 cm x 0.75 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $1,500 - 3,000



21" (53.5 cm)

363
Hand-Lettered
Teaser Poster Mock-Up
Star Wars:
The Empire Strikes Back (1980)

A hand-lettered teaser poster mock-up from Irvin Kershner's Star Wars: The Empire Strikes Back. The "Darth Vader in space" advance poster artwork was created by illustrator Bob Peak Jr. and debuted in 1979 in several printed variations. This unique mock-up offers a rare glimpse into the design process behind the teaser campaign.

This lot consists of a large-format photographic print of the Vader image with dry transfer (press-on) lettering applied by hand. Elements including the Empire Strikes Back logo, the tagline below it, the tagline at the top, and the entire billing block were added manually during layout. Several notable differences separate this version from the final poster: the Vader helmet is flopped, the starfield differs, and the tagline appears beneath the logo rather than under the credits.

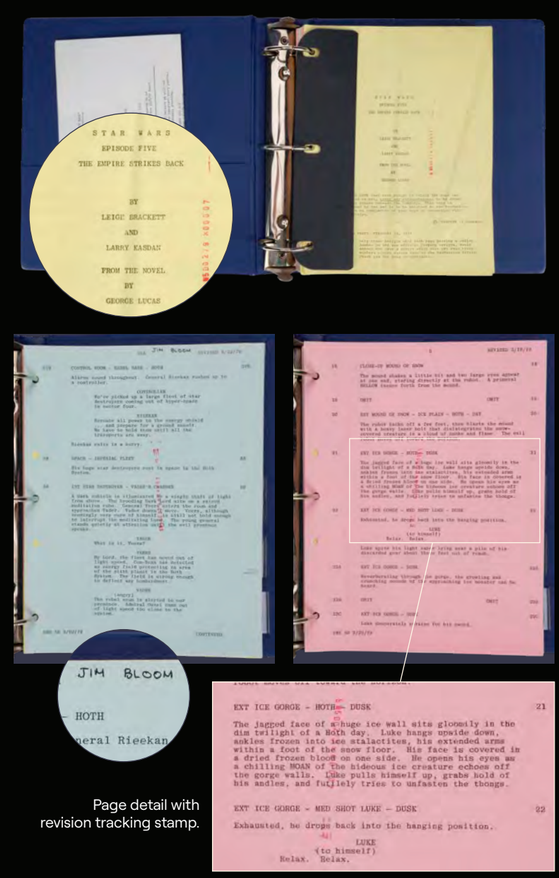
The poster is mounted in a gray vintage matte, likely used for a presentation. The reverse side features a label from design firm Seiniger Morrison & Associates. This is believed to be a one-of-a-kind production mock-up, with no other examples of this exact layout known to have surfaced.
Dimensions: 28" x 21" (71.25 cm x 53.5 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



Dry transfer
lettering detail



Page detail with
revision tracking stamp.

364
Jim Bloom's Production-Used Fifth Draft Screenplay
Star Wars: The Empire Strikes Back (1980)

Jim Bloom's production-used fifth draft screenplay from Irvin Kershner's Star Wars: The Empire Strikes Back. Used by assistant producer Bloom, this screenplay is noted as the fifth draft and dated February 20th, 1979. It is credited on the title page to Leigh Brackett and Larry Kasdan from the novel by George Lucas. Bound in a blue, vinyl three-ring binder labeled "The Empire Strikes Back" along the spine, this screenplay features 175 yellow, pink, blue and white pages which signify various draft revisions. Each page has been individually stamped "SW500279x00007" with red ink for security purposes and the first pink page, the third page in the script, is marked "Jim Bloom." Included is a one-page correspondence dated December 7, 1978 from producer Gary Kurtz and assistant producer Robert Watts to Bloom regarding scenes to be omitted from the draft dated December 5, 1978 with a handwritten red check mark over "Sc. 181" and Bloom's signature at the bottom; and a list of "Extras" on blue paper dated November 20, 1978. This lot exhibits grime and wrinkled pages.
Dimensions: 11.75" x 11.25" x3" (30 cm x 28.75 cm x 7.75 cm)

Estimate: $4,000 - 8,000





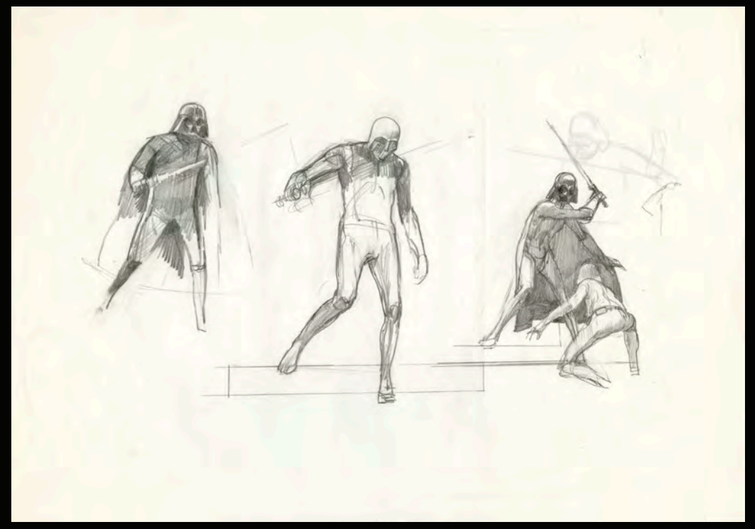
365
Concept Art Bible
Star Wars: The Empire Strikes Back (1980)

A concept art bible from Irvin Kershner's Star Wars: The Empire Strikes Back. Bibles such as this were used by production as a visual reference guide for character designs, settings, scenes, and other elements, including storyboard sketches.

This bible consists of a three-ring vinyl binder with one department memo from production coordinator Miki Herman about returning recalled copies of concept art; one black-and-white photo of the crew in Norway; 51 pages of concept art prints with printed notes, and five hand-written notes denoting the concept art had been returned. The interior of the binder has a hand-marked "UK 1" label on the front cover. This lot exhibits tearing along the punched holes of the memo and discoloration throughout from age. Dimensions: 12" x 10.5" x 4"
(30.5 cm x 26.75 cm x 10.25 cm)

Estimate: $5,000 - 10,000





16.5" (42 cm)

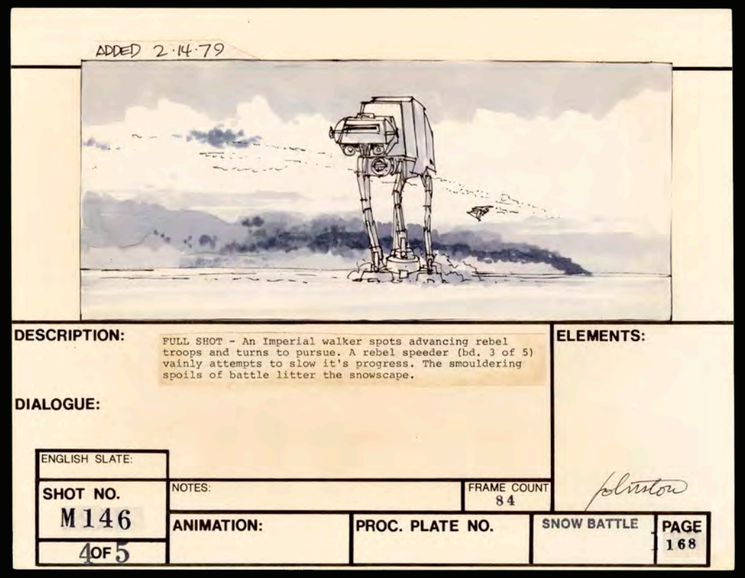
366
Hand-Drawn Ralph McQuarrie
"Luke and Vader in
Cloud City Freezing Chamber"
Illustration Concept Sketches
Star Wars:
The Empire Strikes Back (1980)

A sheet of concept sketches for an illustration titled "Luke and Vader in Cloud City Freezing Chamber" hand-drawn by design consultant and conceptual artist Ralph McQuarrie for the production of Irvin Kershner's Star Wars: The Empire Strikes Back. In the film's now-classic climax, Darth Vader (David Prowse) revealed that he was Luke Skywalker's (Mark Hamill) father while the two dueled through the bowels of Cloud City. McQuarrie created these concept sketches as he was trying to figure out the ideal poses and composition for the piece that would officially become the "Luke and Vader in Cloud City Freezing Chamber" production painting. McQuarrie is widely considered one of the seminal Star Wars artists, having designed the look of Vader, C-3PO, R2-D2, and countless other elements of the original film. McQuarrie was one of Lucas' first collaborators on Star Wars and created numerous concept sketches and production paintings that were used to convey Lucas' vision to those working on the film, and were later used to market it. McQuarrie's paintings were published in portfolios well-known to Star Wars collectors.

The four sketches of father and son in battle poses on this sheet's front and back are all rendered in graphite. They are also featured on page 18 of the Abrams publication Star Wars Art: Ralph McQuarrie. The sheet exhibits tape residue and tearing along its right edge. Dimensions: 16.5" x 11.5" (42 cm x 29.25 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $4,000 - 8,000



11" (28 cm)

367
Hand-Drawn Joe Johnston
Advancing AT-AT Storyboard
Star Wars:
The Empire Strikes Back (1980)

A storyboard depicting an advancing All Terrain Armored Transport (AT-AT walker) hand-drawn by renowned visual effects art director Joe Johnston during pre-production on Irvin Kershner's Star Wars: The Empire Strikes Back. In one of the original trilogy's most memorable sequences, Luke Skywalker (Mark Hamill) led Rogue Squadron in a fleet of Snowspeeders to take down AT-ATs and protect the Rebel base on Hoth.

This storyboard is rendered, dated "2-14-79," and signed in ink and watercolors by Johnston. It is applied to a backing slate along with other cut-outs, including a description of the intended visual effects shots as well as one numbering the shot as "M146." Adhesive from the cut-outs has bled through the backing paper, which also exhibits yellowing from age. Dimensions: 11" x 8.5" (28 cm x 21.75 cm)

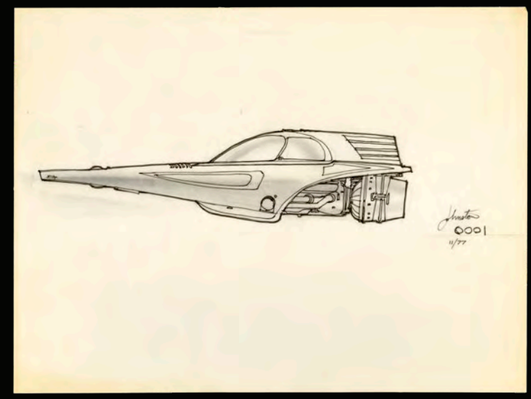
Estimate: $2,500 - 5,000

368
Joe Johnston's First Hand-Drawn
ESB Concept Sketch: Snowspeeder "0001"
Star Wars: The Empire Strikes Back (1980)

A concept sketch of a Snowspeeder hand-drawn and numbered "0001" by renowned visual effects art director Joe Johnston during pre-production on Irvin Kershner's Star Wars: The Empire Strikes Back. Luke Skywalker (Mark Hamill) led Rogue Squadron in a fleet of Snowspeeders to take down Imperial All Terrain Armored Transports (AT-AT walkers) and protect the Rebel base on Hoth. Six months after the release of the original Star Wars, Johnston started work on The Empire Strikes Back. Johnston and other designers numbered their sketches as they worked on the film. This is significant as this sketch is the very first sketch done by Johnston for the film. This early sketch depicting the side view of a Snowspeeder is rendered, dated "11/77," and numbered "0001" in ink by Johnston, indicating it was the first drawing he completed for the production. Four years later, the film would receive a Special Achievement Academy Award® for its groundbreaking visual effects work. The art paper on which the sketch is rendered exhibits yellowing from age and a folded corner.
Dimensions: 11" x 8.5" (28 cm x 21.75 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $2,000 - 4,000



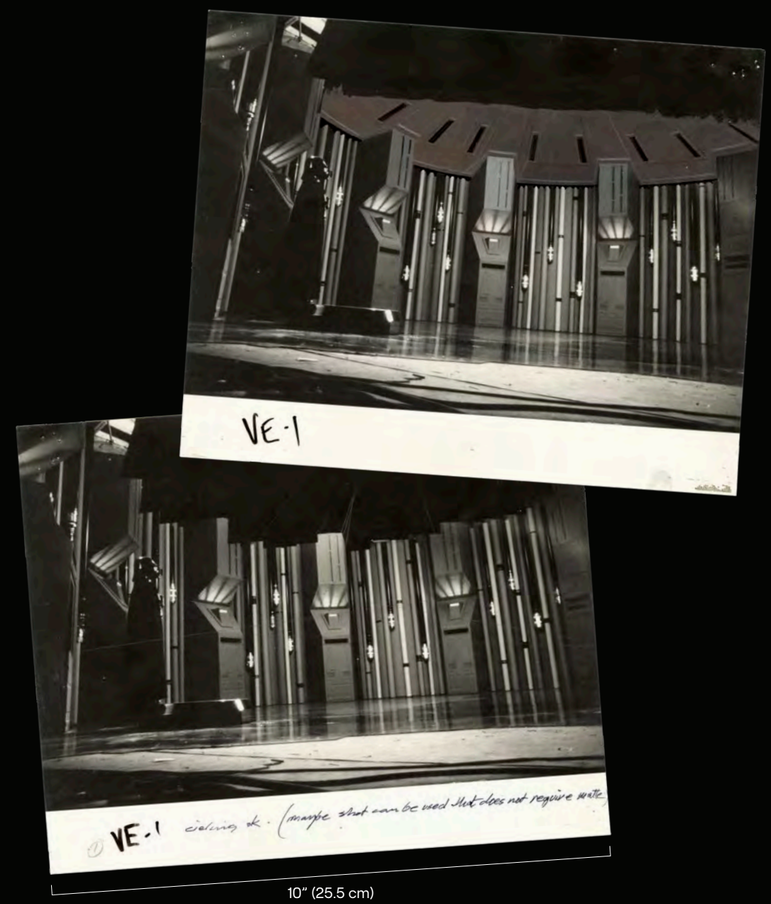
16.5" (42 cm)

369
Hand-Painted Ralph McQuarrie
"Vader and the Emperor"
Matte Painting Prelim with
Annotated Reference Photo
Star Wars:
The Empire Strikes Back (1980)

A prelim for a matte painting of Darth Vader (David Prowse) and Emperor Palpatine (Ian McDiarmid) hand-painted by design consultant and conceptual artist Ralph McQuarrie for the production Irvin Kershner's Star Wars: The Empire Strikes Back, as well as a reference photograph for the same scene annotated by McQuarrie. The final "Vader and the Emperor" matte created by Industrial Light & Magic (ILM) matte artist Harrison Ellenshaw appeared in Vader's communication chamber when Palpatine warned him of the growing threat from Luke Skywalker (Mark Hamill). McQuarrie is widely considered one of the seminal Star Wars artists, having designed the look of Darth Vader, C-3PO, R2-D2, and countless other elements of the original film. McQuarrie was one of Lucas' first collaborators on Star Wars and created numerous concept sketches and production paintings that were used to convey Lucas' vision to those working on the film, and were later used to market it. McQuarrie's paintings were published in portfolios well-known to Star Wars collectors. This lot consists of two matching, printed black-and-white photographs of the "Vader and the Emperor" scene: one with its ceiling painted in by McQuarrie and labeled for shot "VE-1," and one unpainted and annotated "VE-1 - Ceiling Ok (Maybe shot can be used that does not require matte)." The latter also appeared on page 114 of the Abrams publication Star Wars Art: Ralph McQuarrie. Both pieces exhibit pin holes, tape residue, and markings on their backs.
Dimensions: (each) 10" x 8" (25.5 cm x 20.5 cm)

Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: $3,000 - 6,000



10" (25.5 cm)



Please see separate booklet for a complete guide to Lot 370 Darth Vader's Screen-Matched Hero Dueling Lightsaber

370
Darth Vader's Screen-Matched Hero Dueling Lightsaber
Star Wars: The Empire Strikes Back (1980) / Star Wars: Return Of The Jedi (1983)

This is Darth Vader's original hero dueling lightsaber prop, used extensively in Irvin Kershner's The Empire Strikes Back and Richard Marquand's Return of the Jedi. Among the most iconic artifacts in the Star Wars saga, Darth Vader's lightsaber was prominently featured throughout the original trilogy and appears in several subsequent films. Wielded by both David Prowse and stunt performer Bob Anderson, this is the primary dueling prop created for Vader's character in both Empire and Jedi. It saw extensive use during the filming of both movies and is one of the most memorable film props from the original trilogy.

Constructed from a Micro Precision Products (M.P.P.) Microflash—an English camera flash bulb attachment manufactured in the 1950s—this piece was expertly modified by the production team into a lightsaber. The flash's front name plaque was removed, but the black shroud, center band, and clamp were retained and integrated into the final design. Additional custom elements were added, including plastic "T-track" grips, magnification bubbles (sourced from a period digital calculator and inserted into the clamp), a D-ring to allow the lightsaber to hang from Vader's belt, and decorative wiring.

Lightsabers were central to George Lucas' earliest concepts for Star Wars and were originally referred to as laser (or in some drafts, "lazer") swords. Lucas envisioned a weapon that was elegant and defensive, symbolic of honor and the romantic ideals of combat. The first visualizations were by concept artist Ralph McQuarrie, whose 1975 production painting titled "Laser Duel" featured lightsabers resembling flashlight handles of the period.

In the opening scenes of Star Wars: A New Hope, Darth Vader's lightsaber was clipped prominently to his belt during his dramatic introduction aboard the Rebel blockade runner, providing the first-ever on-screen look at the now-iconic prop. Two versions of lightsaber props were made for Vader, as well as for Luke Skywalker (Mark Hamill) and Obi-Wan Kenobi (Alec Guinness): a bladeless hilt for non-combat scenes and a dueling version with an attached blade. In the original film, these dueling lightsabers featured spinning blades coated in highly reflective Scotchlite material, designed to bounce light back toward the camera. This practical in-camera effect, though striking, was later augmented with hand-drawn animation to achieve the desired glowing effect.

For The Empire Strikes Back, the same approach was taken with lightsaber props: the piece offered in this lot was created as a bladed dueling version of Vader's lightsaber, and a separate bladeless hilt was also created. The two were not interchangeable—the hilt could not accept a blade, and the bladed version could not be filmed without one. Both were made from M.P.P. Microflash units, though it remains unclear whether they were repurposed from the original film or newly created for Empire. The design closely followed that of A New Hope, with subtle enhancements such as additional wiring near the shrouds.

The key distinction between this bladed dueling lightsaber and the bladeless hilt is the structural modification made to facilitate attaching a blade. An upper and lower cylinder, both solid aluminum, were installed in the handle, with the lower cylinder anchored to the body via large-headed allen-head bolts—visible in certain production photographs, though often concealed by the actor's grip. A smaller rod made of steel was mounted directly into these cylinders and served as the base for attaching a prop blade. The blades themselves were made from wood with an aluminum collar at the base and were secured to the steel rod in the handle via allen-head set screws. Multiple blades were used throughout the shooting of the duels: earlier in the Empire duel, they were still coated with high-reflective Scotchlite material, which produced a clean and bright line for animators to reference. This was later deemed unnecessary, and the blades were finished with simple white paint. No blade is included with this lot and no original prop blades are known to exist in private collections today.

Far more complex than the original film's duel between Vader and Obi-Wan, the duel in Empire was the one of the film's major action sequences, and actors Hamill and Anderson underwent extensive duel choreography training under stunt coordinator Peter Diamond. The intensity of these scenes proved challenging for the props: grips originally affixed with glue often detached during combat and were subsequently reinforced with small screws.

This hero dueling lightsaber was again utilized in the filming of Return of the Jedi, along with the original bladeless hilt from Empire. It served as Darth Vader's primary dueling weapon in both films. Although backup versions were also used, those were not constructed from M.P.P. flash units and differed slightly in visual appearance.

The lightsaber duels between Darth Vader and Luke Skywalker in The Empire Strikes Back and Return of the Jedi are among the most pivotal moments in the Star Wars saga. More than battles, they are turning points that reveal deep personal and thematic stakes. In Empire, Luke confronts not only Vader but the shocking truth of his own lineage, setting up an internal struggle between destiny and choice. In Jedi, their final duel becomes a test of morality—Luke comes close to falling to anger but ultimately chooses compassion, offering his father redemption. These duels encapsulate the core themes of Star Wars: the tension between light and dark, the importance of legacy, and the enduring power of hope and forgiveness.

This hero dueling lightsaber is photo-matched to a production still from The Empire Strikes Back, identifiable by a distinctive curvature in the D-ring attached to the back of the shroud. It also screen-matches to a close-up shot from Return of the Jedi, in which a prominent dent is visible on the edge of the lower endcap. In comparing the piece today to production photos from Star Wars: A New Hope, there are some compelling similarities in the visible wear on the shroud, but not enough to state definitively that the piece was also used in the first film. Many props did carry over from A New Hope to Empire and it is possible this dueling lightsaber was first used in A New Hope, but it cannot be proven.

As expected from a prop that saw extensive usage, the piece bears authentic signs of wear. A section of the top shroud is cut away—likely removed after a breakage to eliminate a potential hazard. The back of the shroud has a visible crack, and one of the seven grips is partially broken away and missing. Surface wear and scratches are present throughout. Far from diminishing its value, these marks serve as compelling evidence of the lightsaber's direct involvement in the action—testament to its film-used authenticity.

Darth Vader's hero dueling lightsaber stands as one of the most historically significant Star Wars artifacts ever presented at auction. The piece has been in a collection for decades and is now becoming available for the first time, representing a unique opportunity for serious collectors. This is the weapon of the most recognizable character in science fiction history, featured in the most critically acclaimed film of the franchise, The Empire Strikes Back, and in the trilogy's epic conclusion, Return of the Jedi. The lightsaber has become the most iconic sci-fi weapon of all time—instantly recognizable and unmatched in cinematic legacy. This is the finest example of a genuine film-used lightsaber from the original trilogy ever offered at public auction. It is more than a film prop—it is a piece of cinema history.
Dimensions: 12.5" x 2.5" x 2" (32 cm x 6.5 cm x 5.5 cm)

Estimate: $1,000,000 - 3,000,000

Scan here to see a full rotation of this lot

"I wanted something that was romantic like a sword, but I wanted it to be high tech and sci-fi to fit into this world. It was out of that that I came up with the idea of a sword that was created out of a laser, that could cut through anything, but could be turned on and off like a flashlight."

— George Lucas,
Star Wars Audio Commentary, circa 2004

"IF YOU ONLY KNEW THE POWER OF THE DARK SIDE."

— Darth Vader, *The Empire Strikes Back* 1980



12.5" (37.75 cm)

LOT NO. 370: DARTH VADER'S HERO DUELING LIGHTSABER





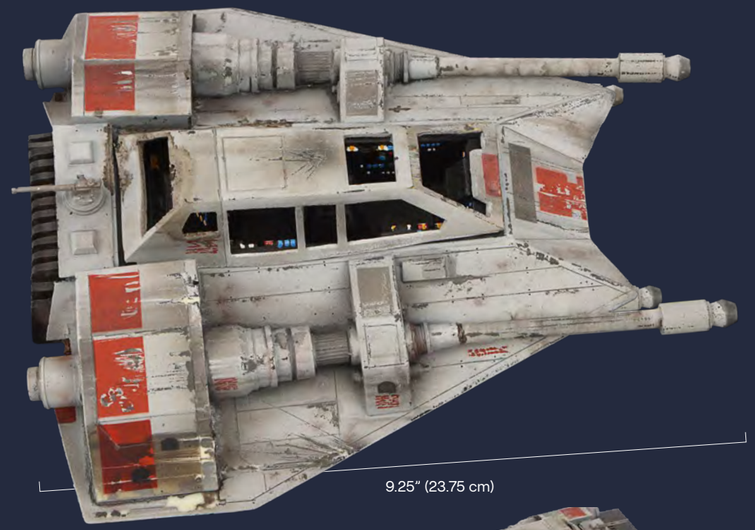
LOT NO. 370: DARTH VADER'S HERO DUELING LIGHTSABER THE EMPIRE STRIKES BACK (1980) PHOTO MATCH

Production photos showing the bladed dueling lightsaber well are scarce, as the handle is frequently obscured by Vader's gloved hands. This still provides a good view of the top of the prop and shows unique attributes that photo-match to the prop today, such as the curvature in the D-ring (D-rings are manufactured flat.) Wear to the aluminum shroud is also consistent, along with the thin white electrical wire inserted in the ports of the flash handle.



LOT NO. 370: DARTH VADER'S HERO DUELING LIGHTSABER RETURN OF THE JEDI (1983) SCREEN MATCH

Return of the Jedi re-used the exact same Darth Vader lightsaber props from The Empire Strikes Back: the bladeless hilt, and the bladed dueling version. The dueling lightsaber saw extensive usage during the film's climactic final showdown aboard the second Death Star. The conflict between Darth Vader and Luke Skywalker is at the very heart of Star Wars, culminating in the Return of the Jedi duel and the trilogy's epic conclusion.





Mounted in a custom display case made by ILM

371
ILM T-47 Snowspeeder Crew Gift Miniature Gifted by Producer Gary Kurtz ∆
Star Wars: The Empire Strikes Back (1980)

An ILM T-47 snowspeeder crew gift miniature from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Luke Skywalker (Mark Hamill) and his fellow rebels flew T-47 snowspeeders during the battle of Hoth, where they fought off the Imperial AT-AT walkers.

This model was made by the Industrial Light & Magic (ILM) team and originally obtained from producer Gary Kurtz's assistant Bunny Alsup, who received it as a gift from Kurtz. ILM created miniatures of different sizes for filming particular shots. All models were assembled by Mike Fulmer, painted by Wesley Seeds III, approved by Lorne Petersen, and Ken Ralston shot those picked for filming on a motion control stage.

The T-47 snowspeeder is made of styrene plastic and embellished with the brilliant, weathered hand-paintwork that was a staple of ILM's models during the Star Wars trilogy. The piece is mounted in its original display case, made by ILM, with a clear Perspex cover and the film title printed on the black base.

This particular miniature is without any clear plexi windows possessed by some of the other models. Dimensions: 9.25" x 7.25" x 5" (23.75 cm x 18.5 cm x 13 cm)

Estimate: $15,000 - 30,000

372
Gerard Bourke Collection: T-47 Snowspeeder Art Department Model Miniature
Star Wars: The Empire Strikes Back (1980)

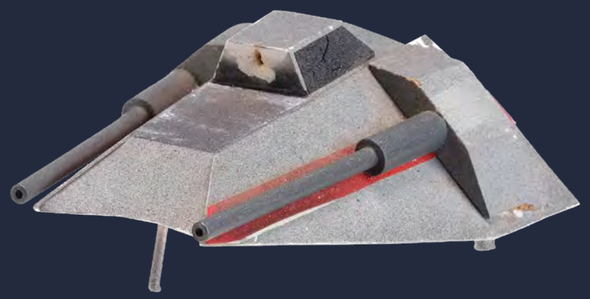
A Rebel T-47 snowspeeder art department reference model from Irvin Kershner's Star Wars: The Empire Strikes Back. Rebel pilots, including Luke Skywalker (Mark Hamill), flew modified airspeeders known as snowspeeders in the Battle of Hoth, used their tow cables to take down the Galactic Empire's All Terrain Armored Transports (AT-ATs).

The earliest snowspeeder designs were created by the original trilogy's conceptual artist Ralph McQuarrie. They featured details drawn from designs for the Y-Wing starfighters' cockpits, as well as exteriors paneled with flat steel-like sheeting. From there, visual effects art director Joe Johnston refined the design into today's famous ship.

This original snowspeeder model originates from the collection of Gerard Bourke. It was created by the Elstree Studios art department to allow Kershner to plan shots and block out sequences. Models of this style later appeared in production photographs of the Echo Base hangar set.

This model is constructed from paneled plastic with metal structural supports under its nose and both wings, and with components casted in plaster. It is hand-painted matte gray with red stripe decals applied under its laser cannons. Originally this model was made with the cockpit in an open position, tilted up, but the cockpit is not missing. The snowspeeder exhibits chipping, cracking, and is missing the front portion of its cockpit canopy. It remains fragile and should be handled with caution. Dimensions: 3.25" x 3.25" x 1.75" (8.25 cm x 8.25 cm x 4.5 cm)

Estimate: $4,000 - 8,000



3.25" (8.25 cm)



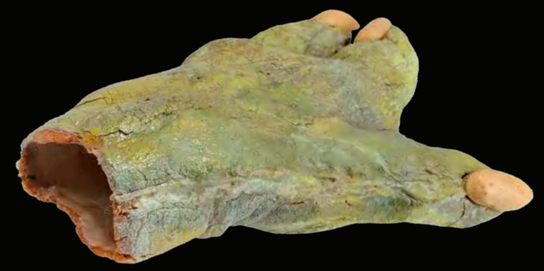


373
Yoda's (Frank Oz) Left Hand
Star Wars: The Empire Strikes Back (1980)

Yoda's (Frank Oz) left hand from Irvin Kershner's Star Wars: The Empire Strikes Back. Luke Skywalker (Mark Hamill) sought out the self-exiled Jedi Master Yoda in the swamps of Dagobah. Yoda was brought to life on screen using a highly detailed puppet built by Stuart Freeborn and the film's creature effects team, with Oz operating and voicing the character.

This hollow, three-fingered foam latex hand is painted green with yellow resin fingernails and sculpted details, including wrinkles, knuckles, and veins. It exhibits latex stiffening, cracking and paint loss, and white paint stains on one nail from age and production. Dimensions: 7" x 4.5" x 1.5" (18 cm x 11.5 cm x 4 cm)

Estimate: $10,000 - 20,000



7" (18 cm)







374
Imperial Stormtrooper Helmet
Star Wars:
Return Of The Jedi (1983)

An Imperial stormtrooper helmet from Richard Marquand's Star Wars: Return of the Jedi. Imperial stormtroopers wore their standard-issue helmets throughout the film as they served the Galactic Empire, notably during the climactic Battle of Endor. Stormtroopers now rank among the most recognizable movie characters of all time.

It is estimated that only around 50 helmets were produced for Return of the Jedi, with slight modifications and a somewhat more flattened appearance than the designs seen in the previous two films. This helmet was originally discovered in 1989 at a garage sale in Florida, and then brought back to the UK. Prior to the 1989 purchase, it had been painted twice, first in black and then in white. It has since been professionally restored, with the added paint layers carefully removed. The process of removing the outer layers resulted in minor scratching to the surface. Small traces of the previously added paint are still visible in certain crevices and on some areas of the main surface, as can be seen in the photos.

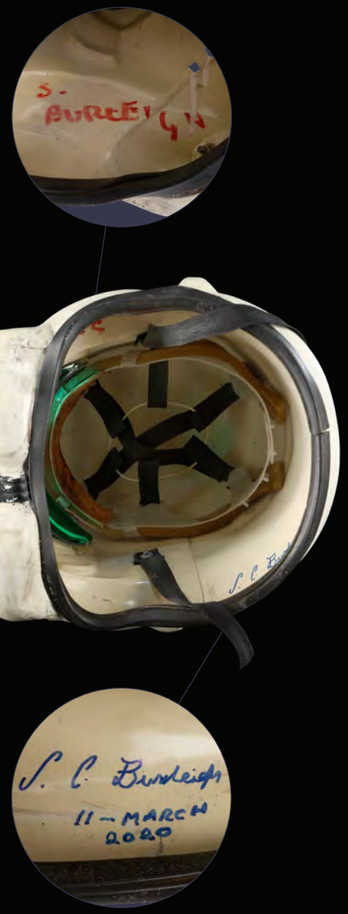
The majority of elements on the helmet are original and unaltered. The main body of the helmet is constructed from vacuum-formed ABS plastic. The chin and mouth vent are finished in original black paint, as is the remaining paint on the ears. A black rubber trim runs along the brow and around the neck opening. Both the lenses and the various decals and painted detailing around the cheeks, temples, and back of the head are replacements, but the base helmet, all rubber trim, mic tips, interior liner, chinstrap are original.

The helmet's interior features an elastic chinstrap and a plastic climbing helmet liner. "S. Burleigh" is handwritten in red ink inside the left cheek. The consignor tracked down Samuel Burleigh—an uncredited stormtrooper on the production—in 2020 and reunited him with the helmet; he subsequently autographed the interior in blue ink, along with the date "11-March 2020." Interestingly, Burleigh's sister Mercedes appeared in The Empire Strikes Back as a control room assistant on Hoth.

The helmet exhibits wear from both production use and storage. The chinstrap has frayed and stretched due to age, and the rubber trim has cracked slightly. It also exhibits scuffs, scratches, and paint wear on the exterior of the helmet. Still, this is a great example of a film-used stormtrooper helmet with a fascinating history behind it.

Estimate: $150,000 - 300,000

Scan here to see a full rotation of this lot



Inside right cheek
is autographed in blue by
"S. C. Burleigh 11-March 2020"

Top detail: "S. Burleigh"
original production marking;
the red ink is consistent
with other documented
ROJ stormtrooper helmets.











375
C-3PO's (Anthony Daniels) Left Hand
Star Wars:
The Empire Strikes Back (1980)/
Star Wars: Return Of The Jedi (1983)

C-3PO's (Anthony Daniels) left hand from Irvin Kershner's Star Wars: The Empire Strikes Back and Richard Marquand's Return of the Jedi. Daniels wore metallic gold-color hands as part of his distinctive C-3PO costume.

Based on concept artwork by Ralph McQuarrie and designed and created by sculptor Liz Moore, the C-3PO costume heavily evolved throughout the films. This process included the hands, which began, in Star Wars: A New Hope, as separate finger covers worn over black gloves, and were later upgraded to simpler one-piece cast gloves for the sequels. This example of the latter type of glove is most notable as it still retains a high degree of shine to its finish, standing out from most other examples of surviving C-3PO hands which have faded and dulled with age.

This cast urethane glove is finished in a gold-color, vacuum-metalized plating and features gold-color-plated plastic and metal greebles affixed to the knuckles and the finger joints. The palm is painted black with red, yellow, and white hand-painted wires running down the fingers to the wrists, where there is an intentional production-made split and a metal snap fastener closure. This allowed the hand to be easily applied and secured to Daniels' own.
The plating and finish exhibit wear from use and age.
Dimensions: 10" x 6" x 3" (25.5 cm x 15.25 cm x 7.75 cm)

Estimate: $20,000 - 40,000



376
Rebel Trooper DH-17 Blaster Pistol
Star Wars:
Return Of The Jedi (1983)

A Rebel trooper DH-17 blaster from Star Wars: Return of the Jedi. Rebel soldiers were seen with silver-tipped blasters in both Star Wars: A New Hope and Star Wars: The Empire Strikes Back. A similar blaster was documented in pre-production photography during prep for Return of the Jedi.

This blaster, commonly known as the BlasTech DH-17 blaster pistol, was created for Return of the Jedi and intended for use during filming, but ultimately did not appear in the film. While never seen on film in Jedi, the rebel blasters were well known amongst Star Wars fans due to their use in prior Star Wars films. This specific version of the DH-17 is well-known among fans due to its appearance in the book "From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives."

This blaster's design is based on the body of an AR-7 with the grip of a Sterling L2A3. Built on a replica Sterling submachine gun, it is made primarily of metal and was modified by the production team. It features futuristic dressings, including a custom-machined silver-color flash suppressor, greeblies dressed on one side, a cut-down magazine, and a single-point scope mounted on a rod scope rail. The blaster exhibits chipped paint on the flash suppressor and scuffing to the matte black finish.
Dimensions: 17" x 9" x 4" (43.25 cm x 23 cm x 10.25 cm)

Estimate: $15,000 - 30,000



17" (43.25 cm)



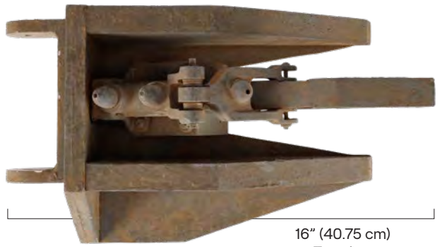


377
Full-Size All Terrain Scout Transport (AT-ST) "Chicken Walker" Toe
Star Wars: Return Of The Jedi (1983)

A full-size All Terrain Scout Transport (AT-ST) "chicken walker" toe from Richard Marquand's Star Wars: Return of the Jedi. The Empire used a variety of all-terrain vehicles while on different planetary surfaces, including All Terrain Scout Transport walkers, also known as scout walkers and nicknamed "chicken walkers." Chewbacca (Peter Mayhew) commandeered an AT-ST during the Battle of Endor, which helped turn the tide against the Empire.

Only one full-size AT-ST was built for filming. It was struck after production, and this piece was salvaged at that time. This full-size toe-piece is made of wood with metal components. It is painted gray to resemble metal. It exhibits flaked paint, cracks, and splintered wood. Dimensions: 16" x 10" x 7" (40.75 cm x 25 cm x 18 cm)

Estimate: $5,000 - 10,000



16" (40.75 cm)
Top view



The AT-ST left toe is highlighted for scale in the above Jedi set photo.

378
Gerard Bourke Collection:
Imperial Shuttle Control Panel
Star Wars: Return Of The Jedi (1983)

An Imperial shuttle control panel from Richard Marquand's Star Wars: Return of the Jedi. Various control panels adorned the walls of the Imperial shuttle that Darth Vader used at the beginning of the film to board the new Death Star and the shuttle that Luke (Mark Hamill), Leia (Carrie Fisher), Han (Harrison Ford) and other rebel troops used to fly down to Endor. Panels are also seen in behind-the-scenes photographs with Gerry Bourke, a member of the props team on the production. This lot originates from Bourke's collection. It features a control panel made primarily of aluminum, with resin and acrylic detailing, both static and non-static buttons, and decals with Aurebesh lettering. The panel has six screws where it was previously attached to the set. The panel exhibits some wear from age and use, most notably some missing pieces and minor rust and grime buildup. Dimensions: 17.5" x 6.75" x 2.25" (44.5 cm x 17 cm x 5.5 cm)

Estimate: $4,000 - 8,000

17.5" (44.5 cm)





Gerard Bourke on the Jedi set with a similar Imperial shuttle control panel over his left shoulder.

379
Death Star II
Surface Section Model Miniature
Star Wars: Return Of The Jedi (1983)

A Death Star II surface section model miniature from Richard Marquand's Star Wars: Return of the Jedi. The Rebel Alliance sent its pilots on an attack run on the much-larger second Death Star to destroy it and end the Galactic Civil War.

The Rebel fleet's assault on both Death Stars in the Battles of Yavin and Endor in A New Hope and Return of the Jedi, respectively, are considered two of the most visually-stunning sequences in the Star Wars franchise. The elaborate space battles were brought to life by Industrial Light & Magic (ILM) via expansive model miniatures representing the heavily armed surface and trenches of the Death Stars. The film earned a Special Achievement Award for Visual Effects at the 56th Academy Awards®.

Made of biscuit foam with adhered greebles and a gray-painted finish, this is one of many interlocking pieces made for the large-scale model miniature of the Death Star's surface. It exhibits scuffing and paint loss from use and age.
Dimensions: 12.75" x 8.75" x 1.25"
(32 cm x 22 cm x 3.25 cm)

Estimate: $5,000 - 10,000



12.75" (32 cm)





A variety of model kit parts were used to texture the Death Star II surface sections. One notable donor part hightlighted above is from an R2-D2 model kit.

380
Imperial Scout Trooper "Biker Scout" Blaster Crew Gift
Star Wars: Return Of The Jedi (1983)

Imperial Scout Trooper "Biker Scout" blaster crew gift from the production of Richard Marquand's Star Wars: Return of the Jedi. Crew members who worked on the Scout Trooper costumes for the film were gifted blasters based on those the Scouts wielded.

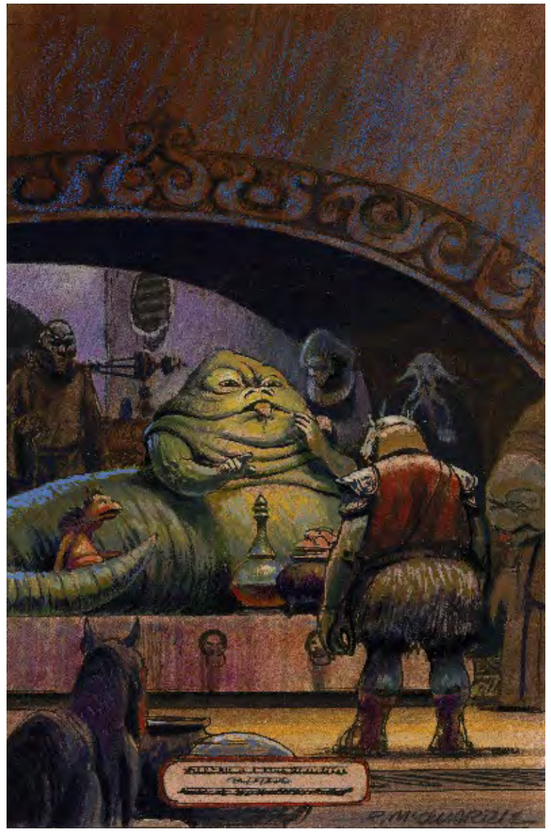
This lot consists of a cast resin blaster, painted black, with a simulated scope on the side and a metal trigger guard. It exhibits paint chipping and the trigger guard has broken off. Dimensions: 8" x 5" x 3" (20.5 cm x 12.75 cm x 7.75 cm)

Estimate: $4,000 - 8,000



8" (20.5 cm)





5.75" (14.5 cm)

381
Hand-Drawn Ralph McQuarrie Cover Concept
Jabba's Palace Pop-Up Book (1996)

A hand-drawn Ralph McQuarrie cover concept from Kevin J. Anderson and Rebecca Moesta's Star Wars: Jabba's Palace Pop-Up Book. Gamorrean guard Jubnuk searched through the palace to help find Jabba's missing lucky charm.

Hand-drawn by Ralph McQuarrie, this lot consists of a hand-painted acetate cel of "Star Wars Jabba the Hutt's Palace Pop-Up Book" adhered to an illustration board that is layered to fold over the concept cover art rendered in mixed media on illustration paper, featuring McQuarrie's signature along the bottom. Pieces created by McQuarrie rendered in color are very rare. This lot exhibits minor tape residue along the edge.
Dimensions: (board) 9" x 13" (23 cm x 33 cm)

Sold without copyright; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



Illustration with hand painted title overlay on acetate. The title misspelled the word "Hutt."



Above: All six No. 1 editions, each containing unique film related artifacts specific to that edition.



Each of the six editions included is numbered "No. 1 of xxx" as seen above.

382
#1 Copy of Each Deluxe Limited Edition of the Howard Kazanjian: A Producer's Life Books ▵
Lucasfilm

A set of #1 Deluxe Limited Edition copies of the Howard Kazanjian: A Producer's Life books. Kazanjian's long and celebrated film career began with projects such as Sam Peckinpah's The Wild Bunch, where he was second assistant director, and Alfred Hitchcock's Family Plot, where he served as first assistant director. As an originating member of Lucasfilm and the company's vice president from 1977 to 1984, Kazanjian produced a number of the company's most famous and culturally impactful films, including Raiders of the Lost Ark, Star Wars: The Empire Strikes Back, and Return of the Jedi.

Kazanjian first published his expansive memoir, A Producer's Life, in 2021, with Star Wars historian J.W. Rinzler assisting in compiling and editing the book. Kazanjian is now releasing six different Deluxe Limited Edition versions of the memoir, each including a fabric-wrapped, gold-color-embossed clamshell casing with a signed bookplate and additional artifacts from Kazanjian's film career. This lot includes print #1 of each edition. This is the only way to obtain the #1 set; only subsequent numbers in the set will be available for retail sale.

The Wild Bunch Edition, #1 of an edition of 35, includes an original film-used ammunition casing from a bandolier. The Hitchcock Edition, #1 from an edition of 25, includes a page of hand-drawn storyboards from Family Plot, along with an original production-used page from one of Kazanjian's scripts for the film. The Marcia Lucas Signature Edition, #1 of an edition of 125, includes a bookplate signed by Marcia Lucas (in addition to Kazanjian), and an unpublished photo of Marcia Lucas with Howard and Carol Kazanjian. The Raiders Edition, #1 of an edition of 25, includes a production-used Raiders of the Lost Ark printed storyboard page. The Return of the Jedi Edition I, #1 of an edition of 50, includes a production-used Return of the Jedi printed storyboard page and a clipping from a 70mm film print. The Return of the Jedi Edition II, #1 of an edition of 40, includes a production-used Polaroid of a creature maquette from Kazanjian's Jedi designs bible and a clipping from a 70mm film print. Dimensions: (each) 14" x 10" x 2.5" (35.75 cm x 25.5 cm x 6.5 cm)

Estimate: $1,500 - 3,000





George Lucas meeting in the ILM Building D Screening Room, circa early '80s.

Located at the San Rafael Industrial Light & Magic headquarters, the ILM Building D Screening Room was frequently used to evaluate the progress and quality of visual effects shots for its clients. Directors and producers would visit to offer feedback and approval of the shots created.



Console detail.



Detail of Lucasfilm inventory tag.

383
Set of 22 ILM Screening Room Chairs with Center Console
Industrial Light & Magic (Ilm)

A set of 22 screening room chairs with a center console from Industrial Light & Magic (ILM). ILM helped create visual effects for numerous films, including George Lucas' and Irvin Kershner's Star Wars, Steven Spielberg's Raiders of the Lost Ark, Tobe Hooper's Poltergeist, and Wolfgang Petersen's The NeverEnding Story. Built in 1981, Building "D" was ILM's primary building where directors screened dailies in these chairs.

This lot consists of 22 brown painted metal chairs with brown polyester-wool padded seats; and a two-drawer wooden center console with acrylic panels featuring plastic dials and switches, a Radio Shack remote control center, a brass metal light, and red felt lining the drawers. The seats can only stand when set together and mounted to the ground. Some feature "Property of Lucasfilm" vinyl sticker ID tags on the underside. Electronics within the center console are nonfunctional as some of the wires have been cut. This lot exhibits some chairs with broken or bent pieces, preventing them from being assembled correctly.
Dimensions: (largest) 72" x 72" x 36" (183 cm x 183 cm x 91.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

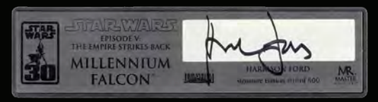
Special shipping required; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000





26" (66.25 cm)



Signature edition 010 of 500 plaque
is hand-signed by Harrison Ford

384
Master Replicas Light-Up Studio-Scale Harrison Ford Signature Edition Millennium Falcon Replica
Star Wars:
The Empire Strikes Back (1980)

A light-up, signature edition studio-scale replica of the Millennium Falcon from Irvin Kershner's Star Wars: The Empire Strikes Back created by Master Replicas. Following its involvement in the destruction of the Death Star, the Millennium Falcon remained on the run from the Empire, traveling from Hoth to Cloud City.

Based on the 32" Millennium Falcon filming model miniature preserved in the Lucasfilm Archives, this resin model features a machined aluminium internal armature. Many parts are reproduced from injection-molded plastic to ensure intricate detail and the radar dish is detachable. The cockpit and engine lights illuminate via a switch on the mirrored display base and an external power supply. Included are two metal plaques: one with in-universe information about the Millennium Falcon's vessel type, another with the film's title logo, Star Wars 30 logo, Master Replicas logo, Ford's signature, and signature edition number 010/500. Dimensions: 36" x 26" x 11" (91.5 cm x 66.25 cm x 28 cm)

Additional Provenance: Signature Edition Certificate of Authenticity.

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



80.5" (204.5 cm)

385
Sideshow Collectibles
Life-Size Light-Up
Darth Vader Replica
Star Wars: A New Hope (1977)

A life-size, light-up replica of Darth Vader as seen in George Lucas' Star Wars: A New Hope. As the primary antagonist both of Luke Skywalker (Mark Hamill) and the Rebel Alliance writ large, Darth Vader (David Prowse) appeared in his signature intimidating all-black uniform throughout the film as he pursued Princess Leia Organa (Carrie Fisher) through a galaxy far, far away.

This massive, officially-licensed replica of Vader in his signature jet-black costume was created to museum-quality standards by Sideshow Collectibles based directly on the production originals. Made of fiberglass and resin with metal components and polyester fabrics, it is inset with red and green LEDs in the chest and belt which illuminate when mounted to a custom-made display base designed to resemble the distinctive floors of the Death Star. Also included is the replica's original Sideshow Collectibles assembly instructions sheet. The base exhibits scuffing on its bottom from use.
Dimensions: 31.5" x 80.5" x 12" (80 cm x 204.5 cm x 30.5)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see special shipping notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



75" (109.5 cm)

386
Sideshow Collectibles
Life-Size Stormtrooper Replica
Star Wars: A New Hope (1977)

A life-size replica of a stormtrooper from George Lucas' Star Wars: A New Hope, created by Sideshow Collectibles. The stormtrooper was 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.

Stormtroopers were part of George Lucas' earliest concepts for Star Wars and played prominently in each film of the original trilogy. Lucas conveyed his ideas to designer Ralph McQuarrie, who memorialized them in concept sketches and production paintings. The costumes were realized for the film by the UK production crew, including costume designer John Mollo, sculptors Liz Moore and Brian Muir, and plastic-former Andrew Ainsworth.

This lot consists of a white fiberglass replica designed to be posed as if ready to fire. The black resin E-11 blaster is primed and ready, held in black resin hands, and accessorized with a black leather holster. The piece is finished in gloss white and satin black paint with decals applied to the helmet to help bring it closer to the look of the stormtroopers seen on screen in the original trilogy. This stormtrooper comes mounted on a blue painted wooden base and includes a Sideshow assembly instruction sheet.
Dimensions: 34" x 27" x 75"
(86.5 cm x 68.75 cm x 109.5 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000



74" (188 cm)

Face detail

387
Sideshow Collectibles
Light-Up Talking Life-Size C-3PO Replica
Star Wars: A New Hope (1977)

A light-up talking life-size replica of C-3PO as seen in George Lucas' Star Wars: A New Hope. The regular companion of R2-D2 (Kenny Baker), C-3PO (Anthony Daniels) accompanied the astromech droid in search of Obi-Wan Kenobi (Alec Guinness) before he became embroiled in the conflict with the Empire. Along with R2, C-3PO is the only character to appear in every Star Wars film except for Solo: A Star Wars Story. This officially-licensed, ornately detailed fiberglass, resin, and metal statue was created by Sideshow Collectibles based on the original production C-3PO suits. It is finished to appear fully metallic and mounted to a custom-made base designed to resemble grated flooring. When powered on, via a power connection in the base, the LEDs in the eyes illuminate and C-3PO recites 15 different phrases. Dimensions: 34" x 30" x 74" (86.5 cm x 76.25 cm x 188 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see special shipping notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



Head detail

42.5" (110 cm)



388
Sideshow Collectibles
First Edition Life-Size Light-Up R2-D2 Replica
Star Wars: A New Hope (1977)

A first edition, life-size and light-up replica of R2-D2 as seen in George Lucas' Star Wars: A New Hope. R2-D2 (Kenny Baker), Luke Skywalker's (Mark Hamill) plucky astromech droid, was often in the company of the polite if not worry-prone droid C-3PO (Anthony Daniels). Along with 3PO, R2 is the only character to appear in every Star Wars film outside Solo: A Star Wars Story, making him one of the most recognizable and beloved of the franchise's characters. This officially-licensed, life-size replica of the droid was created by Sideshow Collectibles based directly on the production original suits made for Baker. Constructed from metal, fiberglass, and rubber tubing with plastic components, it features a moveable dome and light-up projectors, allowing for unique posing. The replica was intentionally distressed to appear aged, as R2's chrome sheen was frequently bruised and battered as he accompanied Skywalker through the galaxy.
Dimensions: 42.5'' x 24.75'' x 25.5" (110 cm x 64 cm x 66 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see special shipping notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



74" (188 cm)



90" (228.75 cm)



Profile view detail

389
Sideshow Collectibles
Light-Up Life-Size Boba Fett Replica
Star Wars: The Empire Strikes Back (1980)

A light-up life-size replica of Boba Fett from Irvin Kershner's Star Wars: The Empire Strikes Back created by Sideshow Collectibles. Darth Vader (David Prowse) gave the frozen Hal Solo (Harrison Ford) to the bounty hunter Boba Fett (Jeremy Bulloch), who then delivered Solo to Jabba the Hutt (Kevin Michael Richardson).

This lot consists of one officially licensed replica. Made of fiberglass and resin with metal components and polyester fabrics, this replica is attached to a custom-made base designed to resemble grated flooring and is powered by a cord. Dimensions: 34" x 30" x 74" (86.5 cm x 76.25 cm x 188 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000

390
Sideshow Collectibles
Light-Up Life-Size Han Solo In Carbonite Replica
Star Wars: The Empire Strikes Back (1980)

A light-up life-size replica of Han Solo in carbonite from Irvin Kershner's Star Wars: The Empire Strikes Back created by Sideshow Collectibles. After he was captured by the Empire, Darth Vader (David Prowse) froze Han Solo (Harrison Ford) in carbonite as a test, then had Solo delivered to Jabba the Hutt (Kevin Michael Richardson).

This lot consists of one officially-licensed replica. Composed of fiberglass, it features a grated base, side vents, and a rear power canister powered by a cord. Dimensions: 42" x 42" x 90" (106.75 cm x 106.75 cm x 228.75 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000









#003 of 10 plaque detail

391
Light-Up Remote-Controlled Promotional R2-D2 Astromech Droid Replica
Star Wars Franchise (1977 - Present)

A light-up remote-controlled R2-D2 Astromech droid replica in the style of The Empire Strikes Back used in official promotional venues for George Lucas' Star Wars franchise. Replicas of R2-D2 such as this were seen at premieres and Star Wars-related events. This R2 unit appeared at Disney Toy Expo and most recently Star Wars Celebration and May the 4th at Disney World.

This film-accurate 1:1 scale replica of R2-D2 is made of fiberglass and 3D-printed plastic. The interior is hollow and the top dome can be removed to access the internal electronics. The inside of the dome is hand-marked "3." It is accompanied by a repurposed X-Box game controller as the remote and comes programmed with three movement speeds and various sounds. This lot exhibits mild discoloration on the interior. Dimensions: 43.5" x 29.5" x 27.5" (110 cm x 75 cm x 70 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $10,000 - 20,000

392
Remote-Controlled Promotional R5-D4 Astromech Droid Replica
Star Wars Franchise (1977 - Present)

A remote-controlled R5-D4 Astromech droid replica in the style of The Mandalorian used in official promotional venues for George Lucas' Star Wars franchise. Alongside an R2-D2 unit, this R5 unit appeared at Disney Toy Expo and most recently, Star Wars Celebration and May the 4th at Disney World.

This film-accurate, 1:1 scale replica of R5-D4 is made of fiberglass and 3D-printed plastic. The interior is hollow and the top dome can be removed to access the internal electronics. It is accompanied by a repurposed X-Box game controller as the remote. The remote allows the droid to move, turn its head, and transmit audio. Included are four vials of paint, two blue and two gray, and 20 additional spare components. This lot was intentionally distressed to appear aged, grime-covered, and scorched. It exhibits mild discoloration on the interior. Dimensions: 50.5" x 29.5" x 27.5" (128.25 cm x 75 cm x 70 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Estimate: $10,000 - 20,000

393
ICONS Luke Skywalker 20th Anniversary Edition Gold-Plated Lightsaber Replica
Star Wars: A New Hope (1977)

A gold-plated Luke Skywalker lightsaber hilt replica from ICONS for the 20th celebration of Star Wars. Skywalker (Mark Hamill) received his signature blue lightsaber - an inheritance from the father he never knew - from Jedi Master Obi-Wan "Ben" Kenobi (Alec Guinness). In 1997, ICONS created a limited run of commemorative gold-plated lightsabers that were not sold to the public. These gold-plated lightsabers were given exclusively to the executives of ICONS Authentic Replicas, of which only 10 were ever created.

This lot consists of one officially-licensed replica lightsaber hilt and a display case with numbered "003" plaque. It is accompanied by the original packaging, a guarantee of quality paper sheet, and a sheet of instructions for care. This lot exhibits discoloration on the original box and worn corners. Dimensions: (displayed) 16.5" x 11" x 9.5" (42 cm x 28 cm x 24.25 cm)

Additional Provenance: Certificate of Authenticity from ICONS.

Estimate: $7,000 - 14,000

394

Resistance X-Wing Pilot Costume and Helmet
Star Wars: The Force Awakens (2015)

A Resistance X-wing pilot costume and helmet from J.J. Abrams' Star Wars: The Force Awakens. The Resistance's X-Wing pilots, including Poe Dameron (Oscar Isaac), wore full-body suits and helmets while they endeavored to destroy the First Order's Starkiller Base by disabling its thermal oscillator.

While the uniformed pilot suits in The Force Awakens are heavily inspired by those worn by Skywalker and his allies in the franchise's original trilogy, they present some physical differences, such as the style and texture of the off-white vest, gloves, and boots.

The pilot suit comprises a size "54" polyester jumpsuit (hand-labeled "795") with a bandolier stitched around the right knee containing resin emergency signal flares; a padded nylon vest adorned with Resistance insignia imprints (hand-labeled "793"); a resin Freitek life support unit clipped to the front of the jumpsuit and connected to a ribbed rubber oxygen tube; a tough nylon Guidenhauser harness (hand-labeled "782"); padded leather flight gauntlets; and foam and rubber boots.

The helmet is made of resin and features an amber acrylic visor and a foam inner lining to enhance comfort for the wearer. "Sayed" is handwritten in black marker on a label adhered to the inside of the helmet. Multiple Resistance military insignias adorn the helmet, including the Older Cobalt Squadron logo, a Tierfon Red Aces sigil, and an Older Coalstreak Squadron stripe, all situated on the opaque visor positioned on the forehead. These insignias are all identified on page 61 of the 'Star Wars: The Force Awakens The Visual Dictionary' book. Another Tierfon Red Aces sigil is attached to the helmet's right ear.

The helmet has been intentionally distressed to appear battle-worn and, therefore, congruous with the under-resourced yet dogged look that characterized both the Resistance and the Rebel Alliance. The design amplifies the contrast between the Resistance's shabby uniforms and the pristine attire worn by the First Order. This juxtaposition highlights the hierarchical roles of the two organizations in the conflict, that of the oppressed underdog versus the well-funded tyrant, and the power disparities between them.

The helmet exhibits a vertical crack in the opaque visor.

Estimate: $50,000 - 100,000







Interior helmet inscription detail "Sayed"

Scan here to see a full rotation of this lot











395
First Order Stormtrooper Helmet
Star Wars: The Force Awakens (2015)

A First Order Stormtrooper helmet from J. J. Abrams' Star Wars: The Force Awakens. Stormtroopers, the soldiers of the First Order, wore white helmets reminiscent of those of their Galactic Empire predecessors.

The highly anticipated seventh film in the Skywalker Saga and the first in the Sequel Trilogy, The Force Awakens remains the most expensive film ever made at $447 million, but grossed over $2.07 billion worldwide, breaking box office records and earning five Academy Award® nominations.

This helmet is made primarily of cast polyurethane, a denser material selected to replace the fragile vacuum-formed ABS plastic used to make the original stormtrooper helmets. To create them, production utilized top-of-the-line manufacturing, including 3D designing and printing as well as injection molding.

The helmet features vents running down both sides, a fitted metallic aerator on the left side, clips along the top, a black acrylic lens fitted in the eye recesses, black stripes along the brow and lower rear area of the helmet, and a black mesh grill in the mouth. The helmet exhibits some scuffing from use.
Dimensions: 13.75" x 11.75" x 12.25" (35 cm x 30 cm x 31 cm)

Estimate: $15,000 - 30,000

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396

Light-Up Remote-Controlled R2-S8 Droid
Solo: A Star Wars Story (2018)

A light-up remote-controlled R2-S8 Astromech droid from Ron Howard's Solo: A Star Wars Story. The astromech droid R2-S8 was seen displaying a hologram for a pair of Imperial stormtroopers at the Coronet Spaceport on Corellia, just after Han (Alden Ehrenreich) was separated from Qi'ra (Emilia Clarke). The droid was later recreated as an action figure as part of the Star Wars: Droid Factory toy set.

Constructed by Stuart Bone, this droid was originally built for use on Rogue One: A Star Wars Story, although its scene was cut from the final film. It has a plywood frame and legs, with a fiberglass dome and a hand-cut aluminum outer skin. Its hand-painted finish is predominantly white, black, and red, and the droid is intentionally distressed to look dusty, dirtied and well-used during its life at the spaceport.

R2-S8 can be driven by remote control with a rotating dome and light effects, powered by battery. The removable back panel is autographed in blue pen by R2-D2 performer Kenny Baker. Also written on the panel are three sets of dates and locations, indicating when the droid was used for filming. Bone's "UK R2D2 Builders Pass" is clipped inside the chassis, along with badges for the "Astromech Droid Collection" and the "R2-D2 Builders Club."

R2-S8 comes with a rechargeable battery pack and a Spektrum DXe remote control to operate its movement and head. The remote control comes in a foam-padded carrying case, along with various accessories. The droid exhibits wear from production use, aside from the intentional distress. There are some scuffs and scratches, and some small areas exhibit chipped paint.
Dimensions: 29.5" x 27.5" x 43.25" (75 cm x 70 cm x 110 cm)

Contains electronics; see electronics notice in the Buyer's Guide.

Special shipping required; see special shipping notice in the Buyer's Guide.

Estimate: $60,000 - 120,000

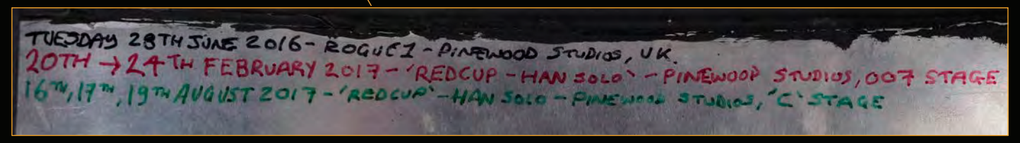


Autograph of "Kenny Baker R2-D2" back panel interior.





Body interior detail.



Detail of back panel interior with handwritten filming legacy.

Scan here to see a full rotation of this lot



43.25" (110 cm)



72" (183 cm)

397
Propshop Rey Staff Replica
Star Wars: The Force Awakens (2015)

A high-quality replica of Rey's (Daisy Ridley) staff from J.J. Abrams' Star Wars: The Force Awakens. Rey wielded her staff as she scavenged for parts on the desert planet Jakku then as her signature weapon fending off Kylo Ren's (Adam Driver) First Order.

Propshop, the renowned industry prop and set decoration fabricator that created many props for The Force Awakens, released made-to-order replicas of Rey's staff in partnership with Disney and Lucasfilm. The weapons were made from original 3D-scan data of the production originals to ensure utmost accuracy.

Designed to resemble discarded and reassembled machinery parts, this 3D-printed resin staff is painted gray to appear metallic with linen and leatherette wraps around its center and a woven nylon shoulder strap clipped to two metal buckles along the body. Each component is intentionally distressed with grime and dust stains to appear well-used. Included is the staff's original foam-padded Propshop crate, Star Wars authenticity medallion numbered "800000000000020," cleaning cloth, and instruction manual. Dimensions: 72" x 3" x 3" (183 cm x 7.75 cm x 7.75 cm)

Additional Provenance: Propshop Certificate of Authenticity.

Special shipping required; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



398
Propshop Melted Darth Vader Helmet Replica
Star Wars: The Force Awakens (2015)

A Propshop melted Darth Vader helmet replica from J.J. Abrams' Star Wars: The Force Awakens. Kylo Ren (Adam Driver) brooded over the charred remains of Lord Vader's (David Prowse) helmet.

Made from original 3D scan data from the production to ensure accuracy, this helmet is constructed of a range of proprietary synthetic materials, hand-painted in Vader's signature charcoal black, and sanded and affixed with metal details near the damaged breathing apparatus. It is accompanied by one metal stand, a black embossed box, an authenticity medallion, a microfiber cleaning cloth, a warning paper, and an original wooden shipping crate. This lot exhibits pitting and a small crack above the right eye on the edge of the gouge.
Dimensions: 16" x 9.5" x 10" (40.5 cm x 24.25 cm x 25.5 cm)

Additional Provenance: A Certificate of Authenticity from the Propshop.

Estimate: $3,500 - 7,000



399
Propshop Poe Dameron Helmet Replica
Star Wars: The Force Awakens (2015)

A studio edition replica of Poe Dameron's X-Wing helmet from J.J. Abrams' Star Wars: The Force Awakens created by Propshop. Poe Dameron (Oscar Isaac) wore his helmet while piloting his X-Wing starfighter in battle.

Propshop, the industry prop and set decoration fabricator that created props for The Force Awakens, released a limited number of made-to-order, 3D-printed replicas of Dameron's helmet in partnership with Disney and Lucasfilm.

Made from original 3D scan data from the production to ensure accuracy, this helmet is constructed of proprietary synthetic materials, airbrushed in black, gray, and red, detailed distressing, a yellow acrylic visor, and adhesive decals including the iconic Resistance insignia. Included is a display stand with a title logo plaque, a certificate of authenticity, a metallic gray authenticity medallion, and its original retail box and shipping crate. The foam padding in the retail box exhibits tearing, and the box and crate exhibit minor wear from handling. Dimensions: (crated) 24.25" x 22.75" x 16.75" (61.75 cm x 58 cm x 42.75)

Estimate: $8,000 - 16,000



Close up of additional writing in black, blue, and red ink

400
Harley Quinn's (Margot Robbie) "Good Night" Baseball Bat
Suicide Squad (2016)

Harley Quinn's (Margot Robbie) "Good Night" baseball bat from David Ayer's Suicide Squad. Harley Quinn wielded her signature bat after Amanda Waller (Viola Davis) forced her to join the taskforce assembled to defeat Enchantress (Cara Delevingne).

Suicide Squad was a box office success, and won an Academy Award for makeup and hairstyling. Additionally, Margot Robbie received two awards for her performance as Harley Quinn, securing her place as a favorite amongst critics.

This wood baseball bat features hand-lettered "Good Night" down the side of the barrel in red ink, as well as additional writing in black, blue, and red ink. The transition features a hand-drawn harlequin diamond pattern in red and blue with a black frame. The handle has been wrapped with batting grip tape. Production intentionally distressed this bat to appear well-used and grime-covered. This lot exhibits chipped wood, discoloration from ink-bleed, and faded ink. 32.75" x 3" x 3" (83.25 cm x 7.75 cm 7.75 cm)

Estimate: $25,000 - 50,000



401
Clark Kent's (Dean Cain) Superman Costume
Lois & Clark: The New Adventures Of Superman (1993-1997)

Clark Kent's (Dean Cain) Superman costume from 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 reporter Lois Lane (Teri Hatcher) as himself and as his costumed alter ego, Superman. In the Season 3 Episode 3, "Contact," Superman wore a belt with similar stitched details.

Inspired by Superman's modern origin established by writer John Byrne, the television series focused on Kent as the main personality with Superman as the alter-ego. It won a Saturn Award in 1994 for Best Genre Television Series.

This costume consists of a nylon-blend cape with a large embroidered gold-color "S" symbol on the back; a royal blue elastane unitard with an embroidered "S" symbol on the chest; a pull-on elastane padded briefs with an attached elastane belt; cotton socks; and leather boots.
The interior of the briefs are hand-marked "New Dean #!" This lot exhibits discoloration throughout, most notably on the bodysuit, due to light exposure.

Estimate: $8,000 - 16,000



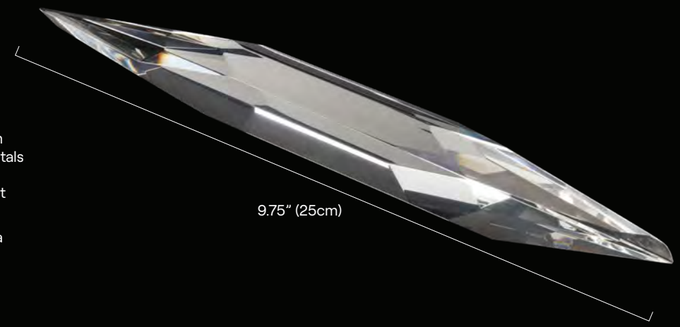
Interior of the briefs are hand-marked "New Dean #!"

402
Hero Kryptonian Crystal of Knowledge
Superman Returns (2006)

A Kryptonian Crystal of Knowledge from Bryan Singer's superhero film Superman Returns. LexCorp CEO Lex Luthor (Kevin Spacey) stole crystals that contained all knowledge of Krypton, their planet of origin, from the Fortress of Solitude, and used them to create a new continent that threatened to destroy North America.

This lot features one multifaceted glass crystal. It is accompanied by a protective padded box.
Dimensions: 9.75" x 1.25" x 1.25" (25 cm x 3.5 cm x 3.5 cm)

Estimate: $3,000 - 6,000





Everett Collection Inc / Alamy Stock Photo

403
Raphael Head with Costume Components
Teenage Mutant Ninja Turtles III (1993)

A Raphael head with costume components from Stuart Gillard's Teenage Mutant Ninja Turtles III. Raphael (Matt Hill) and his brothers used ninja skills to rescue April O'Neil (Paige Turco) from evil Lord Norinaga (Sab Shimono).

Teenage Mutant Ninja Turtles III, the final film of the highly successful original trilogy, debuted at No. 1 domestically and grossed $54.4 million globally. The films were lauded for the groundbreaking animatronic creature effects that brought the heroes to life. For the third film, Eric Allard's AllFX took over the creation of the animatronics and continued the legacy started by Jim Henson's Creature Shop in the first two films.

This green turtle head features foam latex skin mounted over a rigid underskull with power netting underneath, fixed resin eyes and teeth with slots below the eyes for the wearer, a loose tongue insert marked "Raf," and a red fabric mask. The head comes built into a fiberglass kabuto samurai-style helmet with brass-color embellishments and cannot be separated. Its lower jaw hangs freely, likely due to it being attached as a separate component at one time. Also included is a right arm marked "Will Raf;" leg coverings marked "Bobby" on the right and "Hoyoung R.S.6" on the left; and shorts marked "Raph" constructed of foam latex cast elements over a Spandex base. The shorts connect to the leg coverings with nylon and metal buckle tabs. The foam latex exhibits discoloration, cracking, and crumbling throughout, with the head missing its upper teeth.

Estimate: $4,000 - 8,000











Cinematic / Alamy Stock Photo







404
Donatello Head with Costume Components
Teenage Mutant Ninja Turtles Original Trilogy (1990 - 1993)

A Donatello head with costume components from the original Teenage Mutant Ninja Turtles film trilogy. Jim Henson's Creature Shop created the groundbreaking turtle suits for the first and second films in the franchise, with All Effects Company taking over for the third film, lending the chelonian protagonists a unique appearance for their time-traveling adventure to feudal Japan.

This green turtle head features foam latex skin mounted over a rigid underskull with power netting underneath, fixed resin eyes and teeth with slots below the eyes for the wearer, a loose tongue insert marked "D-2," and a purple fabric mask. The head comes built into a fiberglass kabuto samurai-style helmet with brass-color embellishments and cannot be separated. Its lower jaw hangs freely, likely due to it being attached as a separate component at one time.

Also included are one right hand marked "DON (R) ERNIE" for Donatello's martial arts stunt double Ernie Reyes, Jr. in the first TMNT film; one left hand; one thigh component marked "DON D5-08;" one right foot marked "L-A-I;" and one left foot marked "LEIF D" for Donatello's primary suit performer Leif Tilden in the first and second films. The foam latex exhibits discoloration, cracking, and crumbling throughout, with the head missing its upper teeth and the left hand missing its thumb.

Estimate: $8,000 - 16,000

405
Michaelangelo's (David Fraser) Mechanical Head
Teenage Mutant Ninja Turtles III (1993)

Michaelangelo's (David Fraser) mechanical head from Stuart Gillard's Teenage Mutant Ninja Turtles III. Michaelangelo and his brothers used ninja skills to rescue April O'Neil (Paige Turco) from the evil Lord Norinaga (Sab Shimono).

Teenage Mutant Ninja Turtles III, the final film of the highly successful original trilogy, debuted at No. 1 at the US box office and grossed $54.4 million globally. The films were lauded for the groundbreaking animatronic creature effects used to bring the heroes to life. For the third film, Eric Allard's AllFX took over the creation of the animatronics, continuing the legacy started by Jim Henson's Creature Shop in the first two films.

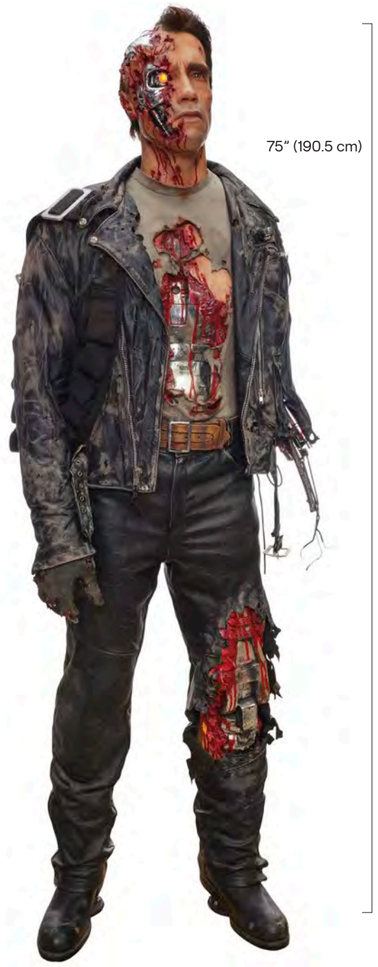
This lot consists of a latex silicone foam head mounted on a fiberglass bust with a wooden base marked "David Fraser Michaelangelo," "2. Michaelangelo," and labeled "Peaking" with an orange fabric eye mask and acrylic eyes. The head's interior is lined with cables and mechanical components, including a PVC pipe with wooden dowels adhered to the sides and a piece of latex silicone foam skin attachment. It exhibits cracking latex throughout and grime. Dimensions: (display) 17" x 17" x 17" (43.25 cm x 43.25 cm x 43.25 cm)

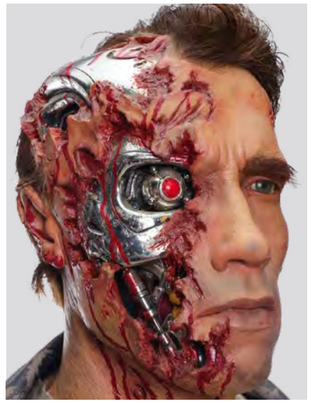
Estimate: $5,000 - 10,000

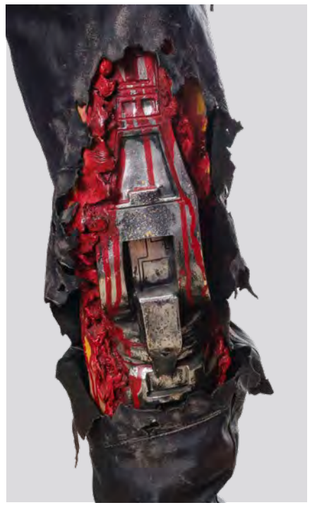


Wooden base marked "David Fraser Michaelangelo," "2. Michaelangelo," and labeled "Peaking"









406
Full-Size Battle-Damaged Stan Winston Studio The Terminator (Arnold Schwarzenegger) Statue
Terminator 2: Judgment Day (1991)

A full-size, battle-damaged statue of The Terminator (Arnold Schwarzenegger) from James Cameron's Terminator 2: Judgment Day. The Terminator's clothes and synthetic skin were progressively damaged while protecting the Connors from the T-1000 (Robert Patrick).

This full-size T-800 statue was created for display by legendary effects company Stan Winston Studio, whose namesake founder won an Academy Award® for his team's groundbreaking special visual and makeup effects. It features disfigured silicone skin over a metalized resin endoskeleton with exposed rubber and metal robot elements, prosthetic glass eyes (one a robotic red), and hand-punched synthetic hair. It is dressed in a black leather jacket, a nylon bandolier, matching pants and boots, a cotton T-shirt, a leather belt, and a single leather glove on the right hand gripping a foam-filled M79 grenade launcher, all of which are replicas based on production originals. They are expertly distressed to reflect the Terminator's final stand against the T-1000. The statue comes mounted via metal rods to a custom display base. The metal exhibits some grime and small nicks from shipping, and the statue should be handled with caution.
Dimensions: 24" x 22" x 75" (61 cm x 56 cm x 190.5 cm)

Special shipping required; see notice in the Buyer's Guide

Estimate: $8,000 - 16,000



407
Pair of the Terminator's (Arnold Schwarzenegger) Battle-Damaged Right-Hand Gloves with Endoskeleton Fingers
Terminator 2: Judgment Day (1991)

A pair of the Terminator's (Arnold Schwarzenegger) battle-damaged right-hand gloves with endoskeleton fingers from James Cameron's Terminator 2: Judgement Day. The Terminator wore leather gloves after skinning his left hand to prove to Miles Dyson (Joe Morton) that he was a machine, the gloves becoming increasingly damaged throughout the Terminator's battles against the police and the T-1000 (Robert Patrick).

In the final shot of the T-800, one of the film's most memorable moments, his gloved right hand gave a thumbs up to John Connor (Edward Furlong) before disappearing into a vat of molten metal.

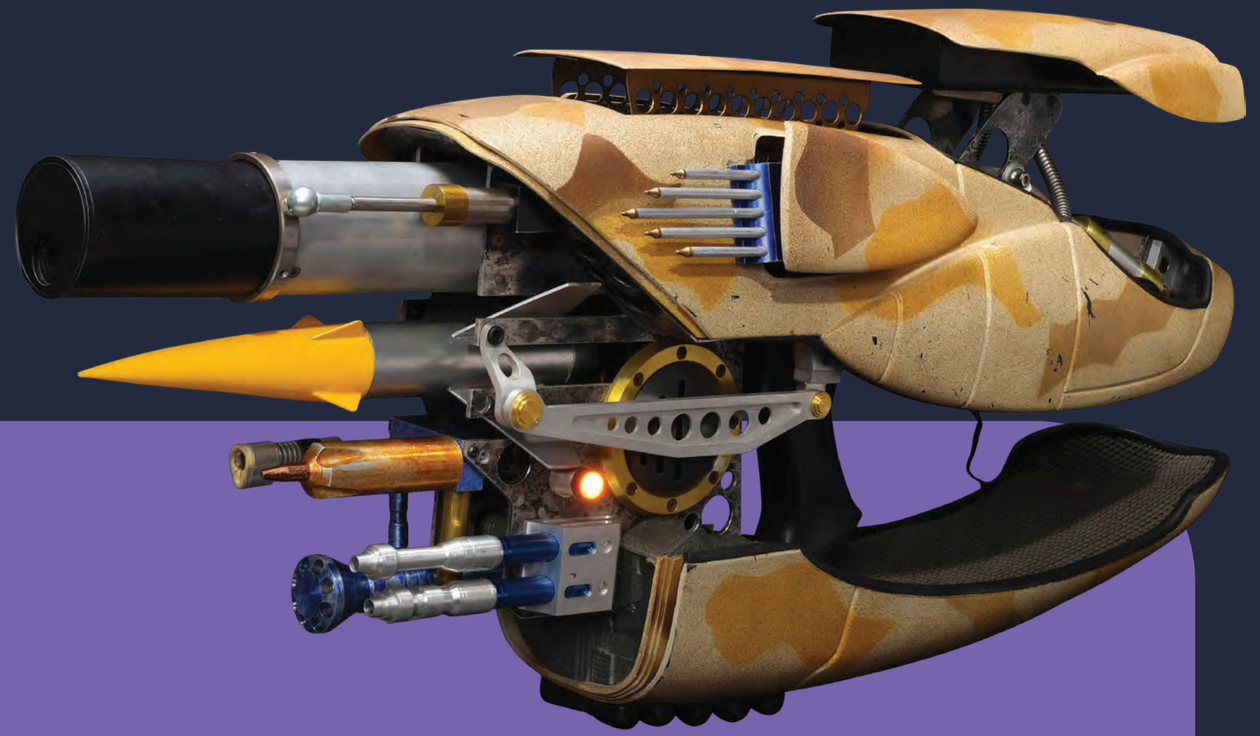
This lot consists of two right-handed black leather gloves intentionally distressed with tears to reveal urethane appliances stitched into the inside depicting endoskeleton fingers emerging through bloodied flesh. They exhibit discoloration and paint chipping in the urethane elements.

Estimate: $4,000 - 8,000

No lot 408

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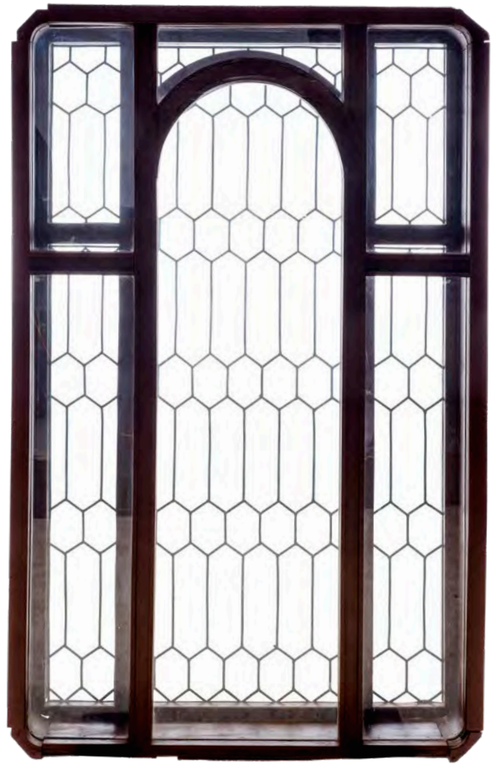
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65" (165.25 cm)



409
Storyboard Binder with Novelette
The Thing (1982)

A storyboard binder with novelette from John Carpenter's The Thing. Inspired by John W. Campbell Jr.'s novella "Who Goes There?", published in 1938 under the pen name Don A. Stuart, The Thing tells the story of a group of American researchers in Antarctica who encounter an alien "Thing." Mirroring the cultural unease of the Cold War, The Thing released to mixed reviews but developed a cult following where it was later regarded as one of the best science fiction and horror films ever made.

The lot consists of one black binder with 530 pages of black-and-white storyboard copies detailing scene breakdowns such as the Dog-Thing reveal, the Norris Spider Head-Thing, and others. Camera directions are also included on some of the pages with the breakdowns, giving direction for the shots such as "hand held-walk around," "Camera rises out of the pit to follow the men," and one mention of "Possible Blue Screen with Model" for scene 12. Also included is a copy of Campbell Jr.'s 31-page paperback novelette "Who Goes There?". This lot exhibits mild creasing. Dimensions: 11.5" x 11" x 3.5" (29.25 cm x 28 cm x 9 cm)

Estimate: $2,000 - 4,000

410
RMS Titanic First Class Lounge Window
Titanic (1997)

An RMS Titanic First Class lounge window from James Cameron's Titanic. Intricate glass windows lined the lounge areas and grand rooms of the First Class areas where Rose Dewitt Bukater (Kate Winslet) dined and dallied with the well-to-do like her mother Ruth (Frances Fisher) and fiancee Cal Hockley (Billy Zane).

The most expensive film ever made at the time of production, Titanic went on to become the then-most profitable film in history as well as winning a record 11 Academy Awards®, including Best Picture and Best Art Direction-Set Direction for art director Peter Lamont and set decorator Michael Ford. In 2017, the film was selected by the Library of Congress for preservation in the National Film Registry due to its massive impact on both American and global popular culture.

Only five windows of this scale and style are believed to have been made for the film, with this window recovered directly from the Rosarito, Mexico set after production. It features two glass panels - including one with a bevelled hexagonal design - set between a custom wooden frame painted brown. The window exhibits minor scratching on the glass, scuffing to the wood, missing facades on the top and bottom left corners, and a missing section of the left corner base from production use and age. Dimensions: 41.5" x 7" x 65" (105.5 cm x 18 cm 165.25 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $5,000 - 10,000



411
J. Peterman Rose
DeWitt Bukater (Kate Winslet)
Boarding Costume Replica
Titanic (1997)

A J. Peterman Rose DeWitt Bukater (Kate Winslet) boarding costume replica from James Cameron's Titanic. Rose wore her dress as she boarded the Titanic alongside her fiance Cal Hockley (Billy Zane) and her mother Ruth DeWitt Bukater (Frances Fisher).

In the spring of 1998, the J. Peterman Company released its own line of Titanic memorabilia that replicated props and costumes from the film. This lot consists of a cream wool jacket with purple velvet trim (Size 10); a cream wool skirt (Size 10); and a black silk charmeuse tie; and a purple woven straw wide brimmed Edwardian straw sun hat with a purple and lavender satin bow in a brown cardboard J.Peterman Co. hat box. The interior of the jacket, skirt, and hat feature a J. Peterman tag. This lot exhibits minor stains on the front of the jacket.

Estimate: $3,500 - 7,000



412
Pete "Maverick" Mitchell's (Tom Cruise)
Production-Made Uniform Nameplate
Top Gun (1986)

Pete "Maverick" Mitchell's (Tom Cruise) uniform nameplate from the production of Tony Scott's Top Gun. Navy pilot Mitchell wore his nameplate on his service khakis, as well as his classic white dress uniform, throughout his time at the Naval Air Station Miramar's elite "Top Gun" fighter program, including when he first met instructor "Charlie" Blackwood (Kelly McGillis) at a local bar.

This metallized plastic nameplate was created by production but differs slightly from the version seen in the final cut, with "Pete Mitchell Topgun 1" rather than "Peter Mitchell" engraved beside a hand-painted emblem of the Fighter Weapons School on front. The reverse is hand-marked "#1" on tape and two pins are affixed for pinning the plate to Maverick's uniform. The paint on the front and ink on the back exhibit fading from age. Dimensions: 3" x 1" x 0.5" (7.75 cm x 2.5 cm x 1.5 cm)

Estimate: $3,000 - 6,000

413

Tron's (Bruce Boxleitner) Costume Bodysuit
Tron (1982)

Tron's (Bruce Boxleitner) costume bodysuit from Steven Lisberger's Tron. An independent security program created by Alan Bradley (Bruce Boxleitner), Tron wore his circuitry-patterned jumpsuit as he was forced to play in ENCOM's game grid and continued to wear it as he defeated MCP with user Kevin Flynn's (Jeff Bridges) help.

Tron, a truly groundbreaking film, was one of the first productions to feature entirely computer-animated sequences. However, most of its iconic visual effects were created using matte-photography techniques and backlit animation. The actors were shot in black-and-white on a black background, then printed on large, high-contrast film and hand-colored using rotoscoping. This process proved to be so complicated and costly it was never again used for a feature film.

This lot consists of a cream-color Lycra-blend jumpsuit marked "N.G." on the interior collar. The jumpsuit is covered in intricate circuit patterns designed by neo-futurist artist Syd Mead and printed onto the suit in black ink. This lot exhibits discoloration with red stains on the feet.

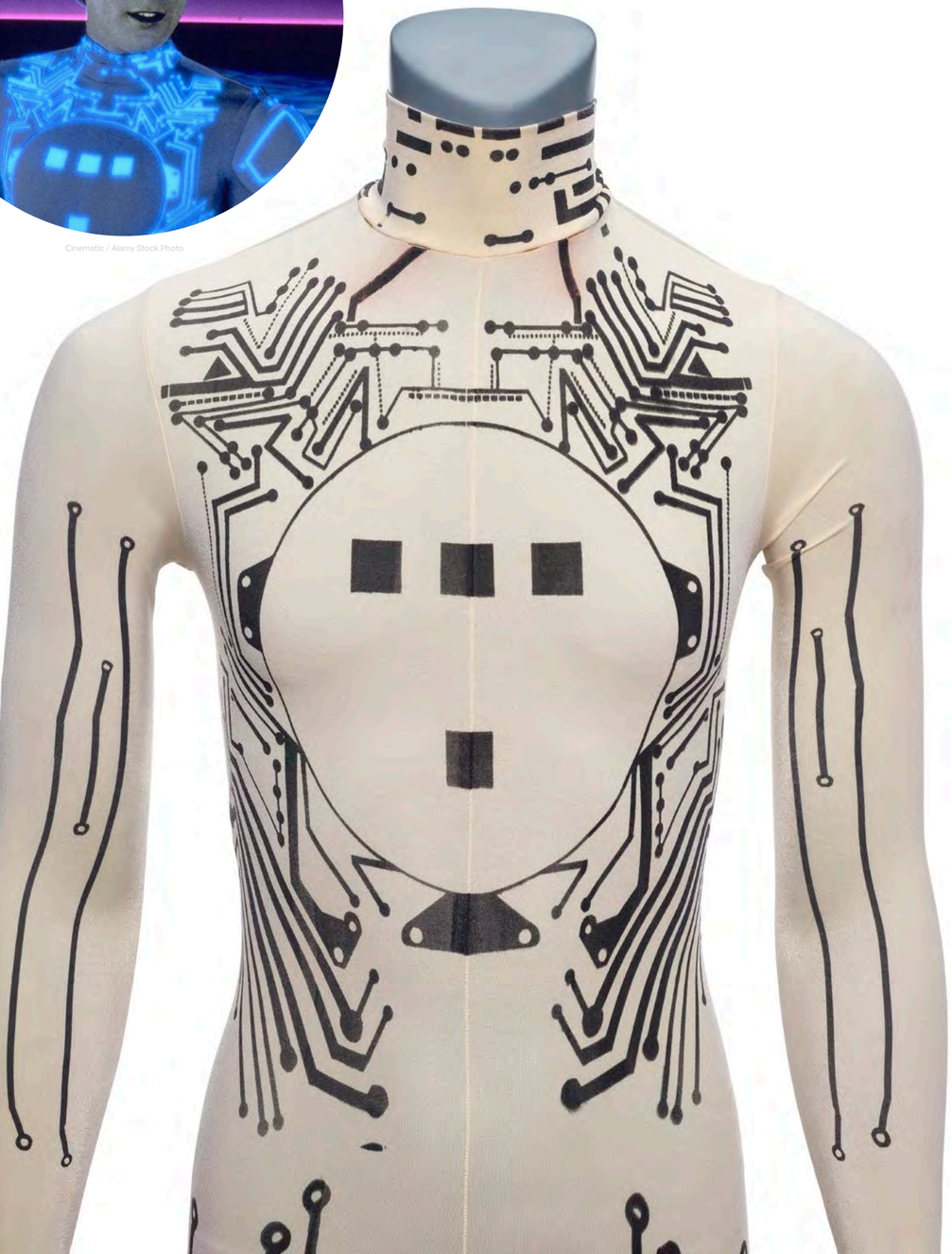
Estimate: $6,000 - 12,000







Cinematic / Alamy Stock Photo





414
Black Guard Costume Display Assembled From Production-Made Components
Tron: Legacy (2010)

A Black Guard costume display assembled from production-made components from Joseph Kosinski's Tron: Legacy. The personal guards of the artificial intelligence program and grid overlord Clu (Jeff Bridges), the Black Guard soldiers wore signature black suits with orange highlights. The Black Guard were skilled in a variety of weaponry including identity discs and batons.

This display consists of dense foam rubber cast armour pieces that were made during production but were unfinished. The armor pieces include a decorative chest and back section with a molded identity disc port; shoulder and arm pieces; hip and thigh armor; and boots. Reflective yellow tape, similar to the EL strip material used on the original light-up suits, was added to complete the look, as was the staff. A replica fiberglass helmet and replica gloves were also added to complete the costume. This costume comes displayed on a mannequin with a custom base. It exhibits cracking in the foam rubber and scuffing throughout. Dimensions: 24" x 24" x 76" (61 cm x 61 cm x 193 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $10,000 - 20,000





415
Alabama's (Patricia Arquette) Wallet with Driver's License
True Romance (1993)

Alabama's (Patricia Arquette) wallet and driving licence from Tony Scott's romantic crime drama True Romance. Alabama's purse was seen on the floor of her hotel room as mobster Virgil (James Gandolfini) assaulted her for information.

The blue leather wallet contains Alabama's laminated Florida driving licence. It was personally picked by director Scott, and the lot is accompanied by a letter of authenticity from property master Mike Blaze. The wallet was the only one used on set and still has flecks of stage blood from the assault scene.
Dimensions (wallet closed): 8 cm x 11.5 cm x 2.5 cm (3.25" x 4.5" x 1")

Estimate: $3,000 - 6,000



Album / Alamy Stock Photo





Everett Collection Inc / Alamy Stock Photo - assigned

416
Bill Harding's (Bill Paxton) Costume
Twister (1996)

Bill Harding's (Bill Paxton) costume from Jan de Bont's Twister. Bill and Jo Harding (Helen Hunt), advanced storm chasers on the brink of divorce, joined together one last time to launch an advanced weather alert system. Bill wore his tan jacket and jeans at the beginning of the film when he presented divorce papers to Jo.

This costume consists of a jacket from Donna Karan with an interior tag hand-marked "BP1"; a long-sleeve button-up shirt from Anto; and a pair of Lee jeans. Included is a production tag hand-marked "Bill Paxton as Bill – Scn 41 = E43." This costume exhibits discoloration of the pocket interiors.

Estimate: $3,500 - 7,000

417
Dr. Jo Harding's (Helen Hunt) Distressed Costume
Twister (1996)

Dr. Jo Harding's (Helen Hunt) costume from Jan de Bont's Twister. Bill (Bill Paxton) and Jo Harding, advanced storm chasers on the brink of divorce, joined one last time to launch an advanced weather alert system. Joe wore coveralls tied around her waist then later wore them when they became distressed after the truck crash. She wore the jacket later in the film.

This costume features one cotton tank top; cotton coveralls featuring two zippered chest pockets, two zippered leg pockets, and a zip-up front enclosure; and a leather jacket. The coveralls' interior features a hand-marked "H" and the jacket is accompanied by a hand-marked production tag for "Jo" Helen Hunt Distressed leather jacket worn from Sc# until Sc#." Production intentionally distressed this costume to appear grimy. The jacket exhibits warping along the bottom hem.

Estimate: $3,500 - 7,000



418
Marcus Corvinus' (Tony Curran) Armored Costume
Underworld: Evolution (2006)

Marcus Corvinus' (Tony Curran) armored costume from Len Wiseman's Underworld: Evolution. Corvinus, the founder of the Death Dealers and progenitor of the entire Vampire species, wore his armor during battle in the early 13th century. He and the other elders fought against the werewolves as they hunted his twin brother, the progenitor of werewolves. Viktor (Bill Nighy) revealed that Marcus' brother would be imprisoned forever, despite Marcus' wishes

This costume consists of a metal helmet lined with foam and synthetic hair attached; fiberglass shoulder pauldrons with leather upper arm armor; a fiberglass cuirass with leather straps; black leather gloves; black leather pteruges; and black leather greaves. This lot exhibits frayed leather, creasing, lifted adhesive, scuffing to the armor, and frayed synthetic hair fibers.
Dimensions: 24" x 24" x 76" (61 cm x 61 cm x 193 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



419
Alliance Foot Soldier
Battle-Damaged Armor with Spear and Hand Cannon
Warcraft (2016)

Alliance foot soldier battle-damaged armor with a spear and hand cannon from Legendary Pictures' Warcraft. Alliance foot soldiers wore armor in Stormwind and wielded weapons battling against the Horde.

This blue and silver-color urethane and leather suit of armor consists of one helmet with faux hair; one cuirass with matching shoulder armor and vambraces; one belted fauld featuring a Stormwind lion; aluminum-link chainmail with cotton-blend underpinnings; gloves with fastening strips; and armored boots. The armor has been distressed with production-made denting, including large slashes across the helmet. Also included is one urethane spear with blue cotton strip embellishments and a urethane hand cannon painted to resemble wood and metal. In addition to the intentional distressing from production, the lot exhibits minimal signs of wear, including scuffing to the urethane and leather.
Dimensions: (spear) 89" x 6" x 3" (226.5 cm x 15.5 cm x 8 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $8,000 - 16,000



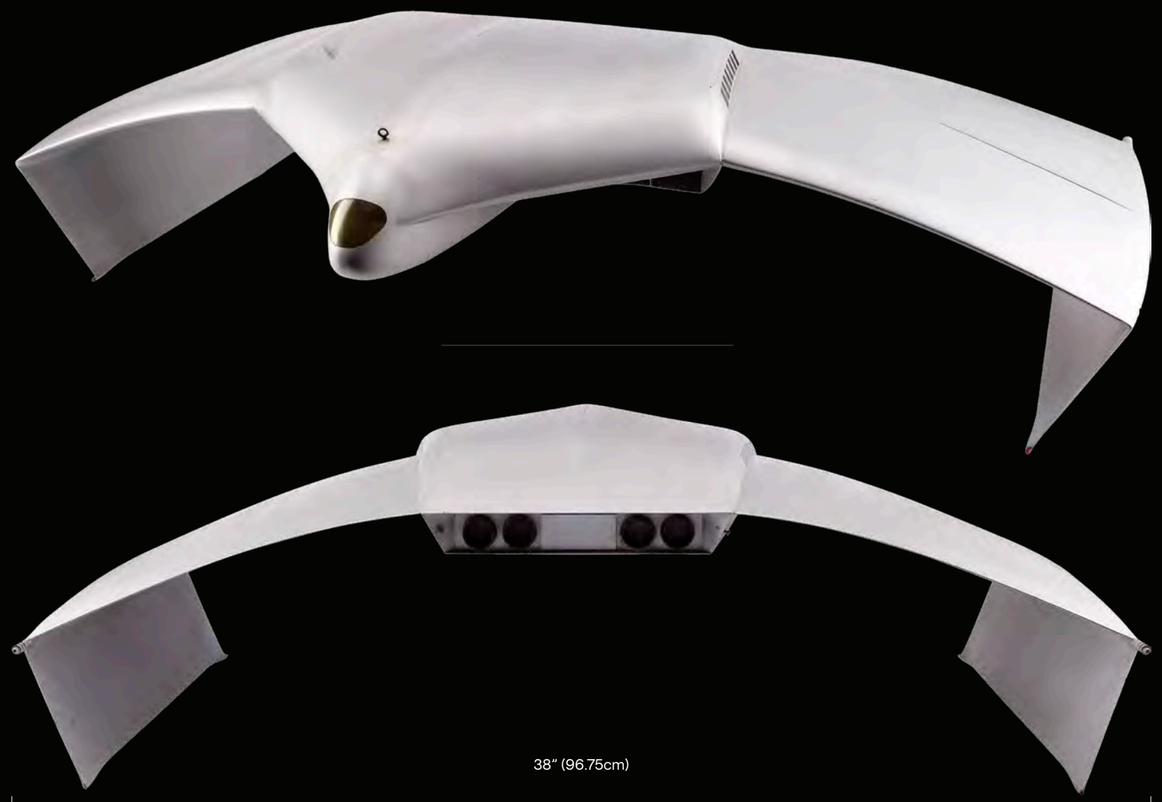
420
Cowboy's (Tom McKitterick) Screen-Matched Warriors Vest
The Warriors (1979)

Cowboy's (Tom McKitterick) screen-matched Warriors vest from Walter Hill's The Warriors. Cowboy, and other Warrior street gang members wore vests throughout the film as they meandered through the Bronx back to their home turf on Coney Island, dodging other street gangs who accused them of assassinating a fellow gang leader. Cowboy's vest screen-matches to various points in the film based on the stains on the right inside vest lining, the crease in the leather above the top button, the imperfect pattern and stitching, and exposed under-trim along the front left hem down the chest.

During the film's release, The Warriors was seen as too violent and too realistic; however, over the years, the film has become a classic cult film with an 88% approval rating, being placed as the 16th greatest cult film in Entertainment Weekly's "Top 50 Greatest Cult Films" list during 2003, and later 14th for their "25 Most Controversial Movies Ever" in 2008.

This lot consists of a brown faux leather East Gate vest (Size S) marked "COWBOY" with a black geometric-patterned trim and five buttons on the front. The back of the vest features the "WARRIORS" gang patch and the skull with wings logo patch. This vest exhibits white speckling throughout the exterior and minor flaking faux leather.

Estimate: $10,000 - 20,000



38" (96.75cm)

421
Delos Theme Park Hovercraft Model Miniature
Westworld (1973)

A Delos Theme Park hovercraft model miniature from Michael Crichton's Westworld. Guests were transported to Delos' isolated theme parks in hovercrafts, such as Peter Martin (Richard Benjamin) and John Blane (James Brolin), who traveled in one to Westworld.

The groundbreaking sci-fi film was the first feature to use digital image processing, which it used for the vision of the android gunslinger, and was nominated for the Hugo and Nebula awards for Best Dramatic Presentation, among others. Westworld grew into a franchise that spawned a sequel film, a sequel television series, and a reimagined HBO series that ran for four seasons.

This miniature was built by model maker Isao Hirai, who famously created detailed models of satellites, rockets, and space telescopes for NASA and the aerospace industry, and other government and private entities. Following the production of Westworld, Hirai hung the model from the ceiling of his workspace at his company Scale Model Co. in Hawthorne, California, where it remained on display ever since.

This model miniature is constructed primarily of balsa wood and painted metallic gray with a small reflective surface on the front representing a cockpit window, eight windows above each wing, four thrusters on the back, and "C-359" printed on the ends of both wings. Remnants of wiring in the front vents of the model miniature seem to indicate that it may have featured some electronic function, perhaps the tiny position lights in the wing tips. Hooks are attached to the top of the model for hanging display, and holes on the bottom are present from when it was previously mounted to a base. It exhibits some scuffing and cracking from use and age.
Dimensions: 38" x 24" x 10" (96.75 cm x 61 cm x 25.5 cm)

Contains electronics; see electronics notice in the Buyer's Guide.



Estimate: $12,000 - 24,000





Everett Collection Inc / Alamy Stock Photo



Front of the Bike

422
Flying Monkey Motorcycle
The Wiz (1978)

A Flying Monkey motorcycle from Sidney Lumet's The Wiz. The Flying Monkeys motorcycle gang was trapped under the control of the wicked Evillene (Mabel King) who captured Dorothy Gale (Diana Ross) and her companions before being freed by Dorothy's defeat of Evillen and gave the heroes a ride back to the Emerald City in gratitude.

The film adaptation of the hit Broadway musical reimagining of L. Frank Baum's classic novel, the Wiz, was nominated for four Academy Awards®, including Best Costume Design and Best Art Direction for the film's highly-stylized costumes and sets. The Wiz was recently added to the Criterion Collection as Spine #1264.

Based on concept art by production and costume designer Tony Walton and built over a real Suzuki motorcycle (believed to be a GS400, VIN unknown), this motorcycle has been heavily modified with multiple fiberglass structures attached. The front has a fiberglass body structure meant to resemble leather motorcycle gear with zippers and studs consisting of a chest, two hands holding a Ford headlight, and two legs. The back of the motorcycle has two fiberglass "wings," on either side of the motorcycle, painted silver-color to resemble multiple exhaust pipes and fastened with metal brackets. Together, the front body and pipe wings are meant to visually fuse the rider and motorcycle together to invoke the image of a winged being. The right side of the motorcycle features a plaque reading "Flying Monkeys A.C." While a key, featuring a "Van Dam Oldsmobile" keychain, is present, any current functionality of this motorcycle remains untested. It has undergone sympathetic restoration to remove rust and reattach loose parts, and includes a box containing additional parts such as lights and fenders. It exhibits signs of wear from use and age, including scuffing, paint chipping, and tearing in the fake jacket over the chest. Dimensions: 76" x 33" x 52" (193.25 cm x 84 cm x 132.25 cm)

This vehicle is sold without a title, and as such, ownership and shipping may be restricted in some countries; please consult relevant local laws before bidding.

Special shipping required; see notice in the Buyer's Guide.

Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: $3,000 - 6,000



Reverse of the Jacket



423
Flying Monkey Costume
The Wiz (1978)

A Flying Monkey costume from Sidney Lumet's The Wiz. The Wicked Witch of the West, Evillene (Mabel King) became aware of Dorothy's (Diana Ross) quest to kill her and sent Flying Monkeys to capture Dorothy's group. Once Evillene melted under her sweatshop sprinklers, the grateful Monkeys gave Dorothy and the others a ride back to Emerald City.

This costume consists of one helmet cowl with a hand-marked "Alexander" Eaves Costumes Co. interior label; a black turtleneck; a jacket hand-marked "Harry Madsen" on a Eaves Costumes Co. label on the interior; pants marked "Harry DOD" on the interior; boots hand-marked on the interior that exhibit faded illegible text; and additional costume pieces with silver-color braiding. This costume exhibits fragile aged and dried material that should be handled with care, and missing letters on the jacket back.

Estimate: $3,000 - 6,000



424
Sorsha's (Joanne Whalley) Helmet
Willow (1988)

Sorsha's (Joanne Whalley) helmet from Ron Howard's Willow. Sorsha wore her helmet in multiple scenes, during her search for the baby princess Elora Danan, and throughout the Battle of Nockmaar. Willow grossed $137.6 million and received two Academy Award nominations for Best Sound Effects Editing and Best Visual Effects.

The vacuum-formed plastic helmet is finished in dark gray paint and features a teardrop-shaped peak at the top, three gold-color decorative fins, and a brown leather chinstrap. Attached to the bottom of the helmet via several fastening strips is a suede-like fabric neck guard decorated with layered plastic pieces designed to resemble metal armor. The helmet exhibits signs of production use, including minor scuffing and paint flaking, as well as the fastening strips holding the neck guard loosening. Dimensions: 15" x 10.5" x 11" (38.25 cm x 26.75 cm x 28 cm)

Estimate: $8,000 - 16,000





Pictorial Press Ltd / Alamy Stock Photo

425
Pair of Naomi Lapaglia's (Margot Robbie) Costumes
The Wolf Of Wall Street (2013)

A pair of Naomi Lapaglia's (Margot Robbie) costumes from Martin Scorsese's The Wolf of Wall Street. LaPaglia wore her towel as she spoke with Jordan Belfort (DiCaprio) on the phone early in their relationship as he sent her multitudes of flowers. Later, she wore her black-and-white chemise lingerie set when she splashed Belfort with a glass of water to the face and berated him for his destructive behavior.

This lot includes one towel wrap, and one black-and-white slip. Also included is one production tag.

Estimate: $2,000 - 4,000

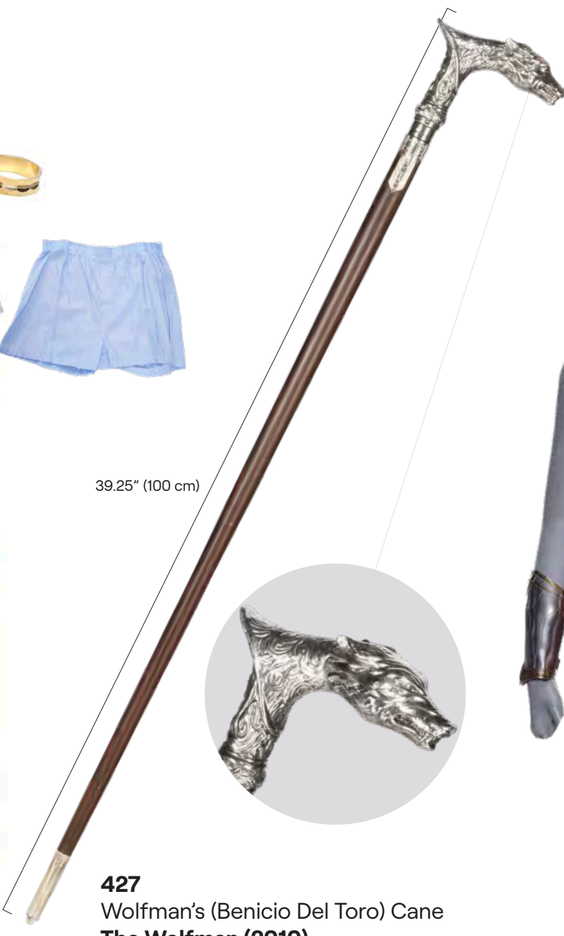


426
Jordan Belfort's (Leonardo DiCaprio) Pajama Costume
The Wolf Of Wall Street (2013)

Jordan Belfort's (DiCaprio) pajama costume from Martin Scorsese's The Wolf of Wall Street. When Naomi LaPaglia (Margot Robbie) revealed to Belfort that she wanted a divorce, Belfort stormed through their home to recover his hidden stash and attempted to leave with their daughter. After Belfort crashed his car and LaPaglia pulled their child from the vehicle, he decided to go forward with wiring a wire for the FBI.

This lot includes one gray T-shirt tagged "Jordan CH SC 66. . .," one gold-color metal ring, one blue striped pair of boxers, and one pair of blue sweatpants. Also included is one production tag. This lot exhibits creasing on the production tag and scuffing to the ring.

Estimate: $4,000 - 8,000



427
Wolfman's (Benicio Del Toro) Cane
The Wolfman (2010)

Wolfman's (Benicio Del Toro) cane from Joe Johnston's horror remake The Wolfman. In the director's cut, an older man (Max von Sydow) gifted the cane to Lawrence, who used it against his father, Sir John (Anthony Hopkins), during their climactic confrontation.

The wolf-headed cane is a direct reference to the extremely similar cane from the original 1941 Universal monster classic of which this film is a remake. The cane is used in the beginning of the final confrontation in this film as an homage to the original film, in which the cane itself, with its silver head, was used to finally kill the titular creature. The 2010 reimagining of the tale featured make-up by Rick Baker, who, alongside make-up supervisor Dave Elsey, won the Academy Award® for Best Makeup for The Wolfman. Baker, almost 30 years prior, had won the very first competitive Academy Award® for Best Makeup for his work on An American Werewolf in London.

This cane is composed of dark, stained wood with a silver-color resin wolf-head handle and tip. Dimensions: 39.25" x 6" x 1.5" (100 cm x 15 cm x 4 cm)

Estimate: $3,000 - 6,000



428
Young Diana's Stunt Trial Costume
Wonder Woman 1984 (2020)

Young Diana's stunt trial costume from Patty Jenkins' Wonder Woman 1984. Young Diana (Lilly Aspell) wore her trial costume when she tried to join the other adult Amazons to show their skills, but was rejected from completing the trial after cheating for taking a shortcut causing her to miss one of the checkpoints.

This lot consists of a neoprene-blend bodysuit labeled "Rachelle - Spin- Lilly - SD" with gold-color accents, leather trim, and foam knee pads in the lining; a pair of silver- and gold-color rubber arm guards marked "Right S" and "Left S" with brown leather adjuster straps; and a bronze-color polyurethane tiara with a brown leather-wrapped metal expandable headband secured to the tiara with elastic ties. This lot exhibits glue residue on the tiara and minor scuffing paint to the arm guards.

Estimate: $4,000 - 8,000



429
Wolverine's (Hugh Jackman) Claws
X2: X-Men United (2003)

Wolverine's (Hugh Jackman) claws from Bryan Singer's X2: X-Men United. Gifted with accelerated healing and a pair of retractable bone claws, Wolverine was subjected to a painful experiment which laced his entire skeletal structure, including his claws, with a nearly unbreakable metal known as adamantium.

This lot consists of a pair of claws, each with three resin blades. Both claws are attached to metal grips by curved rods which are meant to fit between the fingers of the wearer. The backs of the claws extend over the wearer's knuckles to give the appearance they come from the hand. The grips are engraved "Jimmy Claws" (for claw maker James Gawley) and feature the FX Smith Canada stamp. The blades exhibit some small nicks in the painted finish and discoloration to the grips. Dimensions: 2.5" x 11" x 2" (6.5 cm x 28 cm x 5.25 cm)

Estimate: $12,000 - 24,000



430
Gambit's (Taylor Kitsch) Screen-Matched Coat with Stunt Vest and Shirt
X-Men Origins: Wolverine (2009)

Gambit's (Taylor Kitsch) screen-matched coat with stunt vest and shirt from Gavin Hood's X-Men Origins: Wolverine. Gambit wore his leather trench coat, velvet vest, and satin shirt as he gambled in New Orleans, and later as he helped Logan (Hugh Jackman) on The Island.

This lot consists of one double-breasted trench coat, a brocade and velvet vest, and a satin button-up shirt. The vest and shirt feature production-made holes, reinforced with a zig-zag stitch. The vest has a hand-marked "Gambit Stunt" label on the interior, and the shirt has a "Stunt" label on the interior. This lot exhibits mild discoloration on the interior tags, scuffing, pulled threads, and loose buttons.

Estimate: $5,000 - 10,000

431
Logan's Stunt Jacket
X-Men Origins: Wolverine (2009)

Logan's stunt jacket from Gavin Hood's X-Men Origins: Wolverine. An elderly couple took Logan (Hugh Jackman) in following his escape from the Weapon X facility and gave him their son's leather jacket. Logan's signature leather jacket originally appeared in the first X-Men film in 2000, with its unique color and design paying homage to Wolverine's classic brown and tan costume, and has since become synonymous with Jackman's portrayal of the character.

This zip-up dark brown leather jacket features three light brown stripes on each sleeve and one thick band of light brown along the bottom. Its interior features the handmarking "Logan #3" along with tags reading "M5" and "25 Back SH/SC Stunt." Also included is a yellow paper tag reading "Logan Stunt Dble." The jacket exhibits scuffing from use, most notably on the lower back.

Estimate: $4,000 - 8,000



432
Beast's (Nicholas Hoult)
Costume on Display
X-Men: First Class (2011)

Beast's (Nicholas Hoult) costume from Matthew Vaughn's X-Men: First Class on a display. Scientist Henry "Hank" McCoy became "Beast," a furry blue mutant, after testing an experimental serum on himself. Beast wore his costume when an early version of the X-Men went to fight the leader of the Hellfire Club, Sebastian Shaw (Kevin Bacon).

The fifth X-Men film and the first of the four prequel series films, First Class was very well received amongst fans and critics alike. One of the original X-Men, debuting in X-Men #1 in September 1963, Beast only appeared in the third and final film of the original X-Men trilogy (then portrayed by Kelsey Grammer) before being given a much larger role with Hoult in the prequels.

Designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), this costume consists of a static Beast head assembled from various makeup appliances, including a blue foam cowl and sculpted teeth; a blue foam and lycra Beast bodysuit with a zip closure on the back; and blue foam limb appliances tipped with resin claws. The cowl and limb components are hand-punched with dyed blue fox fur.

The costume comes dressed in a polyester replica of Beast's signature blue-and-yellow X-Men jumpsuit with black webbed nylon straps and metal hardware added to complete the costume for display. It comes mounted to a custom mannequin inset with acrylic eyes and mounted to a custom wooden base via metal poles in the feet. The costume exhibits cracking in the foam along the limbs, and loose and snagged fur strands. Dimensions: (display) 40" x 27" x 72" (101.75 cm x 68.75 cm x 183 cm)

Special shipping required; see notice in the Buyer's Guide.

Estimate: $6,000 - 12,000







433
Wolverine's (Hugh Jackman) Metal Claws
Logan (2017)

Wolverine's (Hugh Jackman) metal claws from the production of James Mangold's Logan. Wolverine, now going by his birth name, Logan, used his signature adamantium-bonded claws to defend himself from his enemies alongside the ailing Charles Xavier (Patrick Stewart) and the young Laura (Dafne Keen).

This lot consists of two sets of claws, both made for production but ultimately unseen in the final cut. Each features three metal blades attached to a silicone-covered grip designed to allow the wearer's fingers to slide between the blades, creating the illusion of the blades protruding from the skin. One grip is hand-marked "L2," while the other is marked "X."

To help reflect Logan's increasing age, these blades were acid-washed and subtly distressed by production with a rougher texture than any previous iterations to appear aged, pitted, and worn from years of use. They exhibit minor smudging on the grips from handling.
Dimensions: (each) 10.5" x 6.25" x 2" (26.75 cm x 16 cm x 5 cm)

Blade was dulled by production.

Estimate: $20,000 - 40,000

Day 2

Lots 434 - 770
September 5, 2025
Online, Telephone and
Absentee Bidding Only
10:00 AM (PDT) / 6:00 PM (BST)





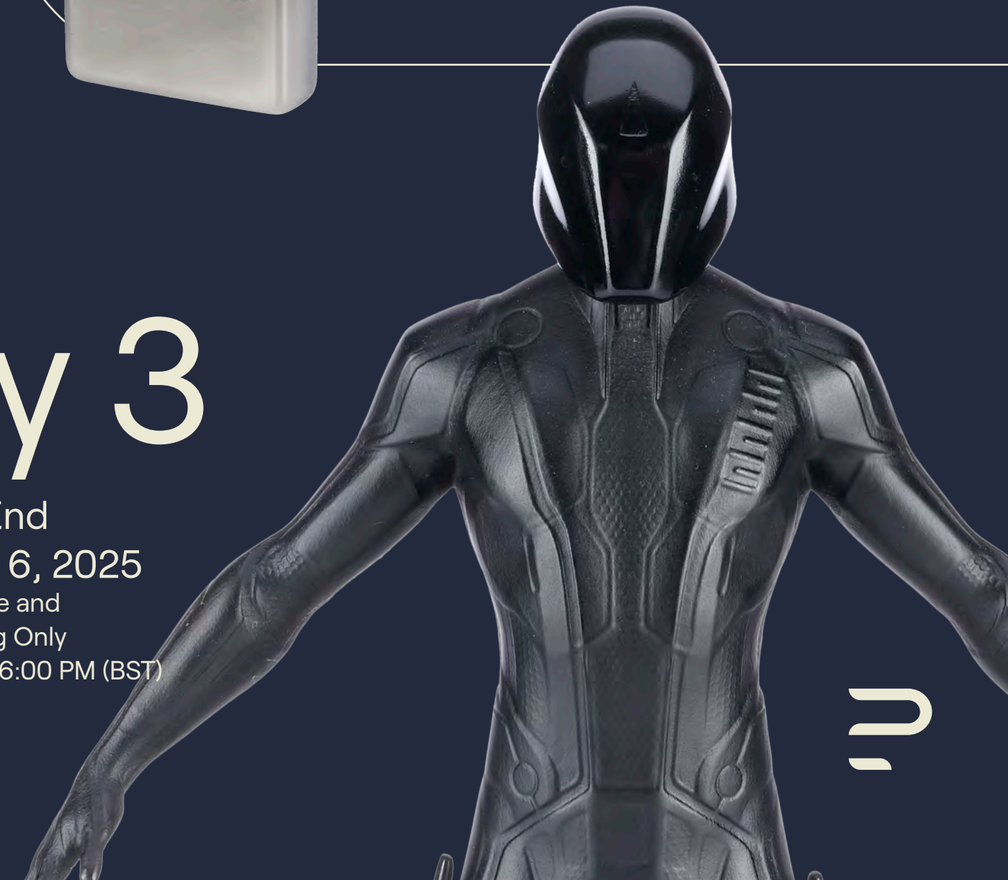






Day 3

Lots 771 - End
September 6, 2025
Online, Telephone and
Absentee Bidding Only
10:00 AM (PDT) / 6:00 PM (BST)



Buyer's Guide

1. Introduction

This Buyer's Guide contains a brief overview of Propstore'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 Propstore 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 Propstore
Bidder	Any person, properly registered and approved by Propstore 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 26% of the Hammer Price charged to the Buyer for a Lot
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
Credit Card / Debit Card Fee	A fee of 2.5% of the Purchase Price applied to any orders paid via credit card or debit card.
Cryptocurrency	Cryptocurrency means the virtual or digital currency accepted by Propstore as payment, using our chosen payment processor. The current list of the forms of Cryptocurrency we accept are set out on our website at propstore.com/cryptocurrency
Guarantee of Attribution	Propstore'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 Propstore to be made available for sale at an Auction, as detailed in the catalog
Propstore	The Prop Store of London, Inc., d/b/a Propstore, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer's Premium, any applicable Buyer's Expenses, applicable Credit Card / Debit Card Fee, 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	Propstore'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 Propstore 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 Propstore – contact Propstore 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 Propstore. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.

3.3. Shipping Charge Estimates

3.3.1. At Bidder's request, without any liability therefore, Propstore can provide shipping estimates before the Auction. Bidders 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. Estimates are provided as a courtesy to bidders, cannot be guaranteed, and in all cases, Buyer will be responsible for associated shipping costs as per section 5.3 of the Terms and Conditions. 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.

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 Propstore 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.

Buyer's Guide

4. At the Auction

4.1. Estimates

4.1.1. Estimates represent Propstore'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. Propstore 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 Propstore. Propstore 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 Propstore 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 Propstore 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 Propstore'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, Propstore 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

Arizona	California	Colorado	Florida	Georgia	Illinois	Indiana	Kansas	Louisiana	Maryland
Massachusetts	Michigan	Minnesota	Missouri	Nevada	New Jersey	New York	North Carolina	Ohio	Oklahoma
Pennsylvania	South Carolina	Tennessee	Texas	Utah	Vermont	Virginia	Washington	Wisconsin	

If you are shipping goods to any of these states, state and local sales tax will be calculated and added to your order based on your address. Propstore charges sales tax in accordance with the individual state requirements; therefore additional states may become taxable for purchases from Propstore at any time. Buyers are encouraged to check with Propstore prior to bidding if they have questions about the sales tax status of potential purchases.

5.1. Payment

5.1.1. Propstore 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 calendar 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:

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 calendar 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 Propstore.

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.

5.1.5. Cryptocurrency payments are accepted via our payment processor (Bitpay), as indicated at checkout. You must pay for the entire balance owed including the Purchase Price and any other relevant charges entirely in one form of Cryptocurrency and you should ensure you have a sufficient balance to pay for all sums owed. We do not accept partial payment by Cryptocurrency and a different form of payment in one transaction. Cryptocurrency payment is only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable. Buyers paying with Cryptocurrency are also not eligible to use payment plans. We reserve the right to exclude the use of payment by Cryptocurrency on certain Lots, such exclusion to be noted on the listing.

5.2. Shipping and Storage

5.2.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Propstore can help you arrange packing and shipping through FedEx or USPS for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Propstore. Please contact Propstore at +1 818 727 7829 for further details. Propstore 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. Propstore offers insurance for shipments in transit at an additional charge; buyers will have an option to select this when finalizing your purchase after auction. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items; also be aware that certain lots, as indicated, are stored separate to Propstore's primary facility and shipping charges on these pieces may vary accordingly. Winning bids are legally binding and must be paid regardless of final shipping expenses.

5.2.2. After 30 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, Propstore may impose a storage fee of 3% of the Hammer Price per month to be charged to the Buyer. 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, Propstore, 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 Propstore and the Seller. By registering to bid and participate in a Propstore 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 Propstore
Bidder	Any person, properly registered and approved by Propstore 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	Propstore'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 26% of the Hammer Price charged to the Buyer for a Lot
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
Credit Card / Debit Card Fee	A fee of 2.5% of the Purchase Price applied to any orders paid via credit card or debit card
Cryptocurrency	Cryptocurrency means the virtual or digital currency accepted by Propstore as payment, using our chosen payment processor. The current list of the forms of Cryptocurrency we accept are set out on our website at propstore.com/cryptocurrency
Guarantee of Attribution	Propstore'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 Propstore to be made available for sale at an Auction, as detailed in the catalog
Propstore	The Prop Store of London, Inc., d/b/a Propstore, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer's Premium, any applicable Buyer's Expenses, applicable Credit Card / Debit Card Fee, 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. Propstore's staff are not professional restorers so descriptions of Lots, images and statements of condition in Propstore's catalog or on its website are for illustrative purposes only. Propstore cannot guarantee that colors are properly shown. Save for Propstore'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 Propstore 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 Propstore – contact Propstore 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. Propstore will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information being used by Propstore 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 Propstore 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 Propstore and its affiliates (please contact Propstore 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 Propstore 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

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and all other media for marketing purposes (including without limitation, on Propstore's website, YouTube and other online platforms) and (4) in any other Propstore publications of whatever nature. The Bidder releases Propstore and holds it harmless from any reasonable expectation of confidentiality or privacy associated with such images and releases Propstore 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.

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 Propstore. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.

3.3. Shipping Charge Estimates

3.3.1. At Bidder's request, without any liability therefore, Propstore can provide shipping estimates before the Auction. Bidders 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. Estimates are provided as a courtesy to bidders, cannot be guaranteed, and in all cases, Buyer will be responsible for associated shipping costs as per section 5.3 of the Terms and Conditions. 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 Propstore 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 Propstore'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. Propstore 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 Propstore. Propstore may disclose or keep confidential the Reserve Price at its entire discretion.

4.3. Bidding Process

4.3.1. Propstore 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, applicable Credit Card / Debit Card Fee, 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 Propstore 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 Propstore 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 Propstore.

4.3.6. Any Bidder wishing to place bids at the time of the Auction via telephone must provide to Propstore 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 Propstore'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, Propstore 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, Propstore 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 Propstore, 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. Propstore 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

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Premium, plus any applicable Buyer's Expenses, applicable Credit Card / Debit Card Fee, or sales tax, within 7 calendar days of the end of the Auction. Sales tax, as required by law, shall be applied at the state's prevailing rate where Propstore is obligated to charge sales tax. Please see the Sales Tax Quick Reference Guide at the end of these Terms and Conditions for additional information.

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 calendar 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 three (3) months for purchases where total Hammer Price and Buyer's Premium are greater than $2,000. Purchases where total Hammer Price and Buyer's Premium are less than $2,000 are not eligible for a payment plan; buyers paying via Cryptocurrency are also not eligible for a payment plan. Payment plan may not be available for all Lots; Lots where payment plan is not applicable will be identified in their description. Buyers wishing to utilize the payment plan service, if approved by Propstore, 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. Propstore 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 Propstore shall be retained by Propstore as liquidated damages. Moreover, Propstore 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 Propstore and/or the Seller, even in circumstances where Propstore has released the Lot to the Buyer. Among other remedies available to Propstore and the Seller for failure to render full payment of the Purchase Price, Propstore 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. Propstore 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 Propstore will charge the credit card provided at registration for all items purchased at auction, and any future Propstore 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.

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.

5.1.12. Cryptocurrency payments are accepted via our payment processor (Bitpay), as indicated at checkout. You must pay for the entire balance owed including the Purchase Price and any other relevant charges entirely in one form of Cryptocurrency and you should ensure you have a sufficient balance to pay for all sums owed. We do not accept partial payment by Cryptocurrency and a different form of payment in one transaction. Cryptocurrency payment is only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable. Buyers paying with Cryptocurrency are also not eligible to use payment plans. We reserve the right to exclude the use of payment by Cryptocurrency on certain Lots, such exclusion to be noted on the listing.

5.2. Default by Buyer

5.2.1. Failure to timely make payment of any amounts due to Propstore and/or the Seller shall constitute an event of Default by the Buyer. In the event of Default for nonpayment, Propstore 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 Propstore 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 Propstore 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, Propstore, 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. Propstore may, in its sole discretion, apply any proceeds of sale then due or thereafter becoming due to the Buyer from Propstore or any affiliated company, or any payment made by the Buyer to Propstore 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 Propstore or any affiliated companies. In addition, a defaulting Buyer will be deemed to have granted and assigned to Propstore 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 Propstore may retain and apply such property or money as collateral security for the obligations due to Propstore or to any affiliated company. Payment will not be deemed to have been made in full until Propstore has collected good funds.

5.2.4. Propstore 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. Propstore may take such other action as Propstore deems necessary or appropriate.

5.2.6. At its option, Propstore may pay the Seller the entirety of the balance due from the Buyer. If Propstore pays such amount to the Seller, the Buyer acknowledges and agrees that Propstore shall have all of the rights of the Seller against the Buyer.

5.2.7. Propstore 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 Propstore shall reasonably require.

5.2.8. Propstore shall be entitled to release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Propstore will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

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5.3. Shipping and Storage

5.3.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Propstore can help you arrange packing and shipping through FedEx or USPS for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Propstore. Please contact Propstore at +1 818 727 7829 for further details. Propstore 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. Propstore offers insurance for shipments in transit at an additional charge; buyers will have an option to select this when finalizing your purchase after auction.

5.3.2. After 30 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, Propstore may impose a storage fee of 3% of the Hammer Price per month to be charged to the Buyer.

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. Propstore will ship all packages with the full value of the Lot declared. The Buyer understands and agrees that Propstore 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 Propstore and in those circumstances the Buyer will be charged and will pay storage cost and Propstore'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 Propstore 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 Propstore 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 Propstore 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 Propstore's payment terms nor Propstore's right to charge interest or storage charges on late payment. Propstore shall not be obligated to rescind or cancel a sale nor to refund any monies paid by the Buyer to Propstore 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, Propstore shall have and accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Propstore suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past. Although Propstore shall use reasonable efforts to take care when selecting third parties for shipping and delivery, and the Buyer understands and agrees that Propstore 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. Propstore's Liability

5.4.1. Except where expressly stated to the contrary above, under no circumstance will Propstore incur liability to any Bidder or Buyer in excess of the purchase price actually paid.

5.4.2. Propstore 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 Propstore'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. Propstore'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. Propstore 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 Propstore'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 Propstore will be noted within the description, but no warranties are given by Propstore on that description.

6.2. If a Buyer demonstrates, to Propstore's reasonable satisfaction, that the Guarantee of Attribution is materially incorrect, the sale will be rescinded if the Lot is returned to Propstore in the same condition in which it was at the time of sale. In order to satisfy Propstore that the Guarantee of Attribution is materially incorrect, Propstore 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 Propstore and the Buyer.

6.3. In the event a sale is rescinded in accordance with condition 6.2, Propstore 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 6.

6.4. The Buyer expressly agrees that Propstore 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. Propstore 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 Propstore relating to this auction, is and shall remain at all times the property of Propstore 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 Propstore 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 Propstore 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. Propstore 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 Propstore.

7.3. In the catalog descriptions, Propstore 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. Propstore 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. Propstore 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. Propstore will make all reasonable efforts to make description revisions readily available during the Auction. While Propstore uses reasonable efforts to include accurate and up to date information in this auction, Propstore makes no warranties or representations as to its accuracy. Propstore assumes no liability or responsibility for any errors or omissions in the content of the auction. Any reference images appearing within Propstore'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 Propstore shall have no liability for any such loss or injury and the Buyer expressly releases Propstore from any such loss or injury.

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7.7. Except as expressly provided herein, Propstore 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 Propstore 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 Propstore and no other person shall have any rights to enforce any of its terms.

8.3. If Propstore 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 Propstore 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 Propstore 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.

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Treasures from Music

London October, 2025

KISS
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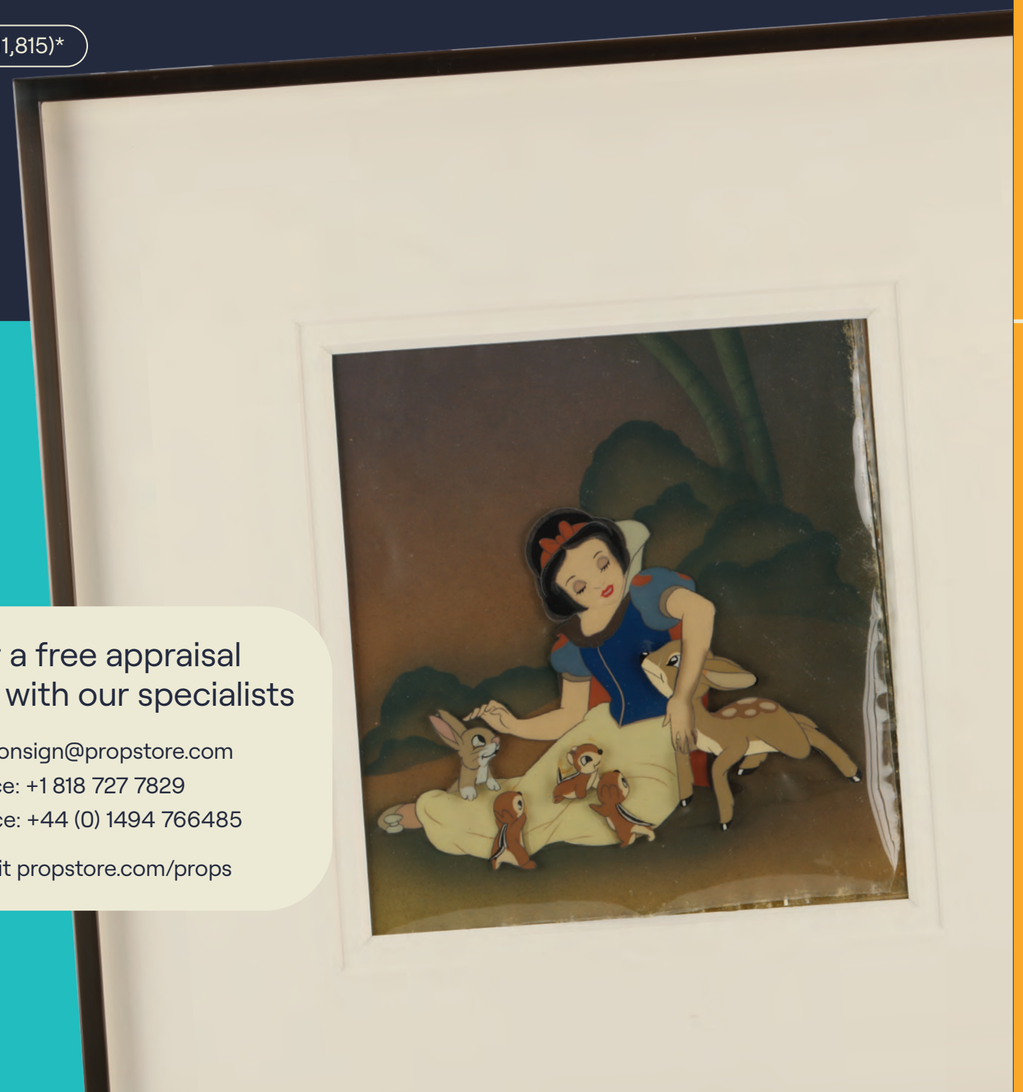
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Treasures from Film and Television

London | Winter, 2025



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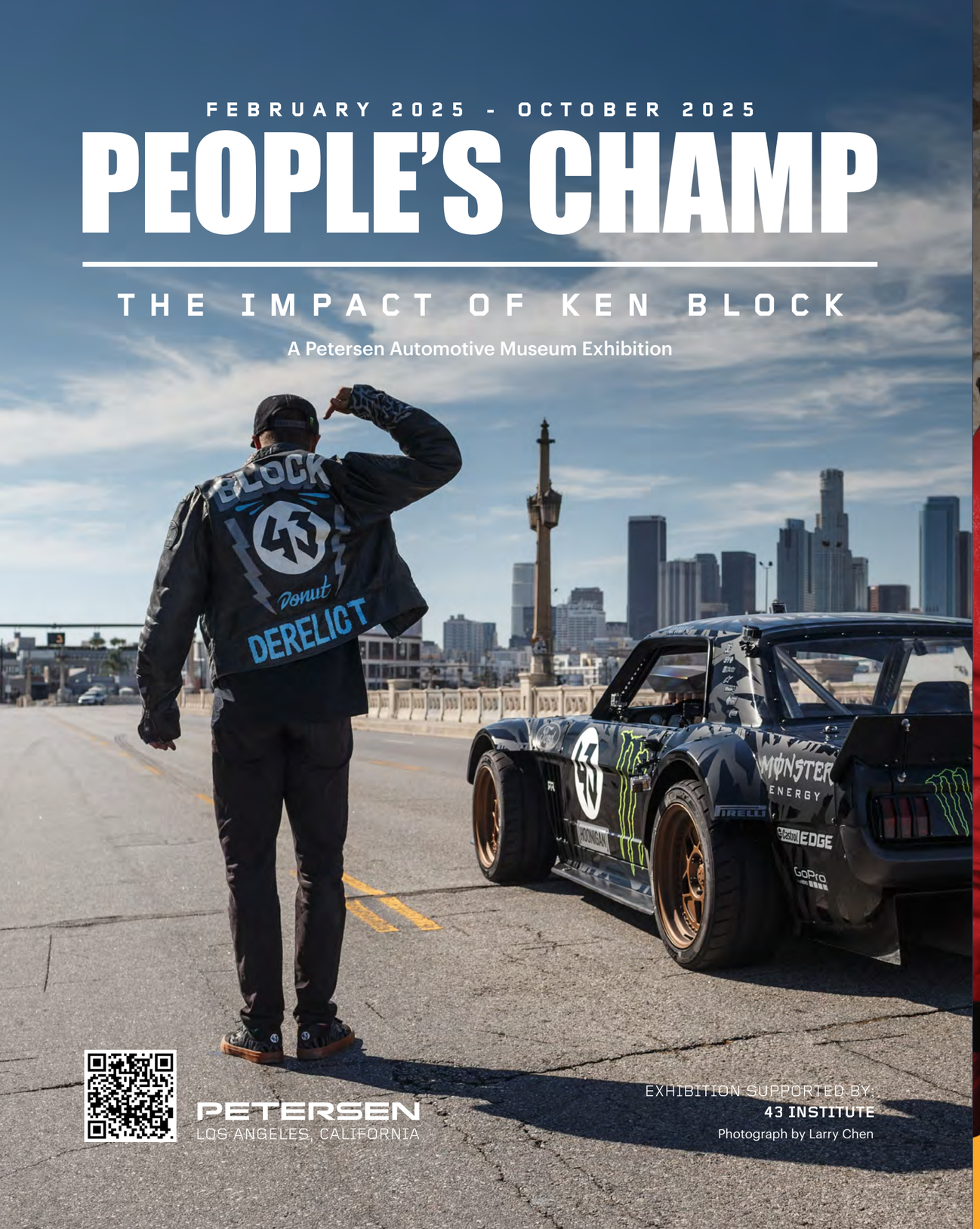
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