

Propstore

Entertainment Memorabilia Live Auction



Treasures from
Film and Television

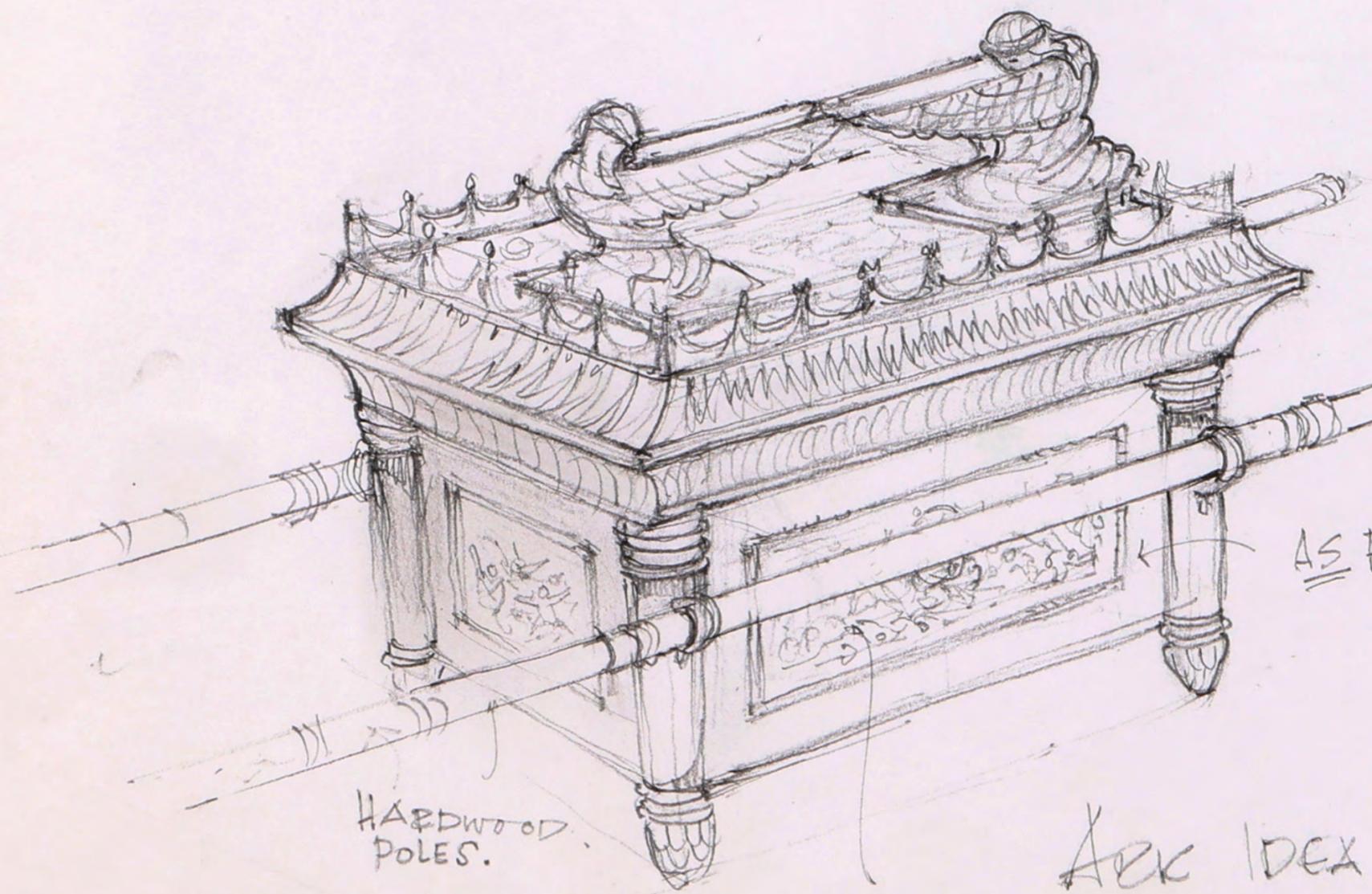
March 25 - 27, 2026



Los Angeles

"RAIDERS OF THE LOST ARK"

MAIN CASKET
IDEA



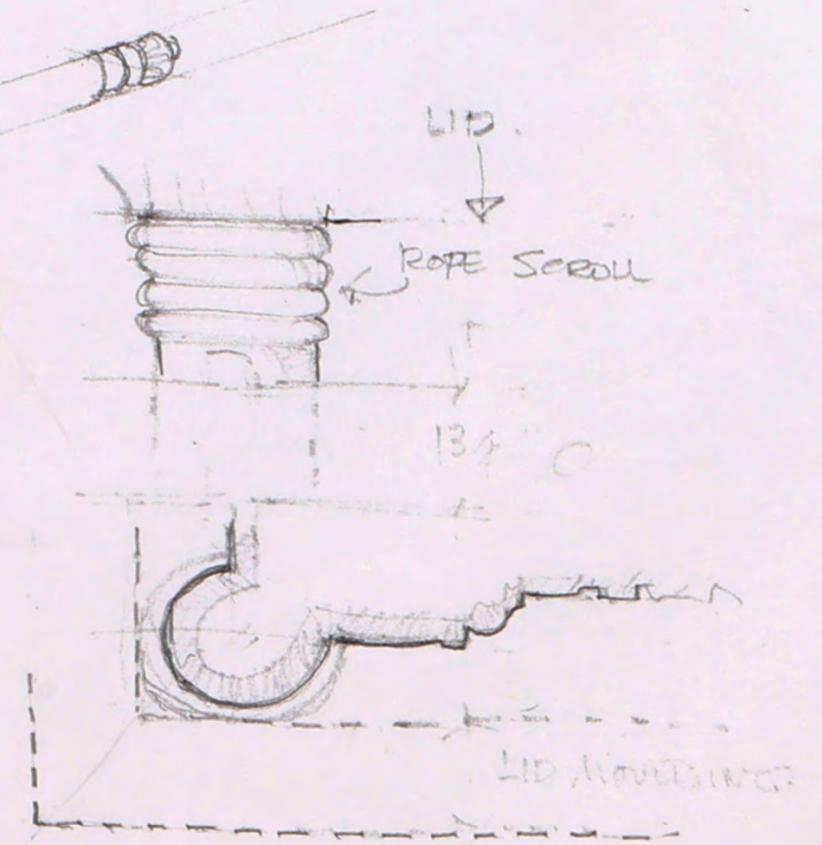
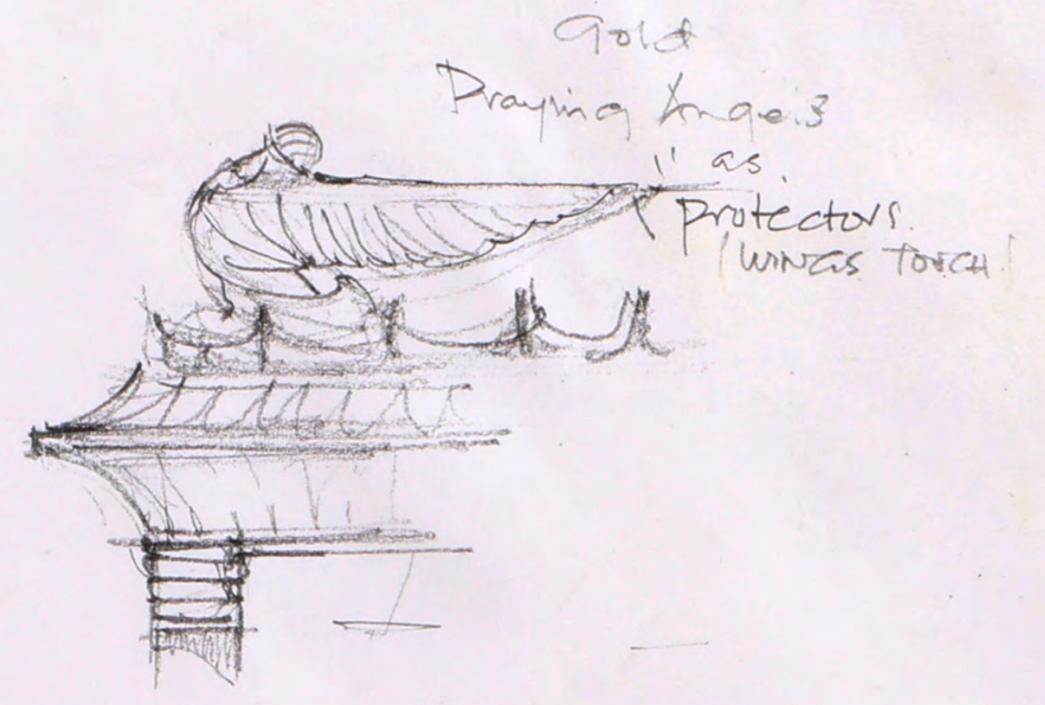
HARDWOOD
POLES.

AS Bright gold
finish!

ARK IDEA

GLASS FIBRE
'GOLD LEAF EFFECT.
AS GOLD!!

BIBUCAL
Scene...
(Inscribed)



John...
(Signature)

Entertainment Memorabilia Live Auction

March 25 - 27, 2026

Day 1 starts at 9:30 AM (PDT) / 12:30 PM (EDT) / 4:30 PM (GMT)

Days 2 & 3 starts at 9:00 AM (PDT) / 12:00 PM (EDT) / 4:00 PM (GMT)

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

Bidding is available in-person (March 25), online, via telephone and via written absentee form. Bidders are advised to arrive early to register for in-person bidding (on March 25 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 (March 26 - 27); 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 February 17 to March 13, 2026. 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 (March 25) 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 365. 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 365 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 365 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.

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 350 of this catalog.

Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 352 of this catalog.

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.

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

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

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 356.

FRONT COVER IMAGES		
222 Shark Tooth Clapperboard Jaws (1975)	220 Quint's (Robert Shaw) Screen- and Photo-Matched W. W. Greener Light Harpoon Gun Mark II with Screen-Matched Case and Custom SFX Shark Dart Jaws (1975)	221 Quint's (Robert Shaw) Screen- and Photo-Matched Fenwick Deluxe 670 130 lb. Fishing Rod with Production-Used Penn Senator 16/0 Reel Jaws (1975)

Follow the auction on Propstore's social media platforms #PropstoreLiveAuction



Propstore

Entertainment Memorabilia Live Auction



March 25 - 27, 2026

Los Angeles

propstore.com/liveauction

Petersen Automotive Museum: Auction Launch Event

March 24, 2026

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 Tuesday **March 24, 2026**. 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

Wednesday,
March 25
Film & Television

9:30 AM (PDT) /
12:30 PM (EDT) / 4:30 PM (GMT)

*lots illustrated in this catalog

Lots 1 - 425
In-Person Bidding
Petersen Automotive Museum

Day 2

Thursday,
March 26
Film & Television

9:00 AM (PDT)
12:00 PM (EDT) / 4:00 PM (GMT)

*online catalog only

Lots 426 - 1025
Online, Telephone and
Absentee Bidding Only

Day 3

Friday,
March 27
Film & Television

9:00 AM (PDT)
12:00 PM (EDT) / 4:00 PM (GMT)

*online catalog only

Lots 1026 - 1360
Online, Telephone and
Absentee Bidding Only

Day 3

Friday,
March 27
Animation Art

2:00 PM (PDT)
5:00 PM (EDT) / 9:00 PM (GMT)

*online catalog only

Lots 2000 - 2225
Online, Telephone and
Absentee Bidding Only

Auction Begins on Day 1 at 9:30 AM (PDT) / 12:30 PM (EDT) / 4:30 PM (GMT)
Auction Begins on Days 2 & 3 at 9:00 AM (PDT) / 12:00 PM (EDT) / 4:00 PM (GMT)
Online, Telephone and Absentee Bidding Available on All Days

The catalog for lots on Days 2 & 3 are available online only

[All days streamed live at propstore.com](https://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 355.



Propstore

Entertainment Memorabilia Wanted

The Fifth Element (1997) Full-Size Screen-matched Light-Up Mondoshawan

sold for \$173,250 (£138,600)*

December, 2025



Reach out for a free appraisal and valuation with our specialists



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Day 1

Lots 1 - 425
Wednesday,
March 25, 2026

In-Person, Online, Telephone
and Absentee Bidding
Petersen Automotive Museum
9:30 AM (PDT) / 12:30 PM (EDT) /
4:30 PM (GMT)



392
The Terminator's
(Arnold Schwarzenegger)
Screen- and Photo-Matched
Distressed Punk Jacket
The Terminator (1984)



*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
Young Leonidas' (Tyler Neitzel) Wolf Pelt
300 (2006)

Young Leonidas' (Tyler Neitzel) wolf pelt from Zack Snyder's 300. Early in the film, the young Spartan Leonidas was sent out to prove himself or die, but he succeeded in this test and came back with the wolf pelt, proving his manhood and becoming the king.

This lot consists of one wolf pelt, consisting of a foam latex head, foam paws, and faux fur over a latex skin. It comes with an acrylic display box. The pelt exhibits frayed hair fibers and drying at the edges, with the foam latex delicate from age. Dimensions: (displayed) 43" x 27" x 17" (110 cm x 68.5 cm x 43.25 cm)

Estimate: \$6,000 - 12,000



2
Adam Gibson's (Arnold Schwarzenegger) Pilot Bomber Jacket
The 6th Day (2000)

Adam Gibson's (Arnold Schwarzenegger) pilot bomber jacket from Roger Spottiswoode's The 6th Day. After he discovered he had been illegally cloned, charter pilot Adam wore his signature leather jacket throughout the film as he attempted to reclaim his identity. Adam also appeared in his jacket - an emblem of his expertise in both aerial mechanics and combat - in promotional material for the film.

This goatskin leather Cooper Type G1 bomber jacket originates from Schwarzenegger's long-time personal costumier Greg Hall. It features a shearling collar, an elasticized hem and cuffs, and five custom patches reading "A6 Air Assault 23rd Squadron," "Airborne 101," "Search and Destroy," "Rainforest Ops Whispering Death," and "US Army Special Warfare Forces Rainforest I" embroidered on the chest and sleeves. The jacket features a hole through the back and interior of the collar believed to have been made intentionally for harness work. The leather exhibits tearing and streaking along the sleeves and shoulders from production wear, while the elastic has stiffened from age.

Estimate: \$4,000 - 8,000



3
Planet Hollywood Collection: Ace Ventura's (Jim Carrey)
Screen-Matched Static Riding Crocodile Puppet
Ace Ventura: When Nature Calls (1995)

Ace Ventura's (Jim Carrey) screen-matched static riding crocodile puppet from Steve Oedeker's *Ace Ventura: When Nature Calls*. After surviving a waterfall fall, Ace encountered a crocodile and fought it in the river until he beat it. This crocodile screen-matches to the classic scene in which Ventura "rode" in its mouth based on the spotting respective of where the teeth are located.

After the massive success of *Ace Ventura: Pet Detective*, *When Nature Calls* proved an even bigger hit, earning more than \$212 million at the global box office as well as an MTV Movie Award® for Best Comedic Performance for Carrey. As a result, the film was widely influential in popular culture of the 1990s, with the crocodile-riding sequence today considered one of its standout sequences.

This static, nonfunctional crocodile originates from Planet Hollywood. It consists of an upper body piece and back portion piece built from hollow fiberglass, hand-painted to appear reptilian, painted rubber teeth, and mounted to a metal base. It exhibits chipped paint and cracks in the fiberglass, as well as missing teeth. Dimensions: 86" x 32" x 43" (218.5 cm x 81.25 cm x 109.25 cm)

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



86" (218.5 cm)

Estimate: \$3,000 - 6,000

4
Planet Hollywood Collection:
Ace Ventura's (Jim Carrey) Screen-Matched
Oversized Mechanical "Butt Birth" Rhino
Ace Ventura: When Nature Calls (1995)

Ace Ventura's (Jim Carrey) screen-matched, oversized mechanical "butt birth" rhino from Steve Oedeker's *Ace Ventura: When Nature Calls*. During his investigation into Burton Quinn's (Bob Gunton) role in the disappearance of the sacred white bat, legendary pet detective Ace hid inside a mechanical rhinoceros. In a now-classic moment, Ace was forced to crawl out through its backside in the style of a baby's birth after the cooling fan inside it broke, shocking tourists on safari. Distinctive patterning on the bolts, as well as the placement of holes drilled into the top of the door hatch on this rhino's side, screen-match to when Ace climbed out of the rhino's butt, though this rhino's neck and legs appear slightly differently today as a result of sympathetic restoration and repainting conducted after filming.

After the massive success of *Ace Ventura: Pet Detective*, *When Nature Calls* proved an even bigger hit, earning more than \$212 million at the global box office as well as an MTV Movie Award® for Best Comedic Performance for Carrey. As a result, the film was widely influential in popular culture of the 1990s, with this specific butt birth rhinoceros serving as the central prop in what is today considered its showcase sequence.

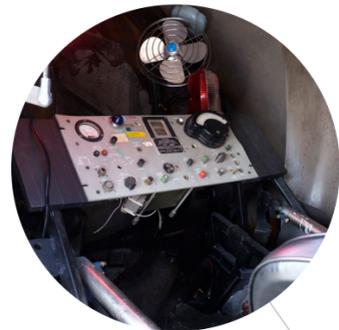
While shots of Ventura inside his mechanized rhino were completed on a soundstage, this full-size example measuring more than 10 feet from tip-to-tail was built solely for exterior shots of the giant mammal. It originates from Planet Hollywood. Constructed from fiberglass with hard-coated styrofoam legs, the rhino features a removable latex sheet backside, a foam latex tail, a door hatch with hydraulic hinges on one side, and additional hydraulic poles, a padded chair, a control dashboard, and a fan on the interior, much of which would have required removal for any shots in which Carrey appeared. The fan turns on when powered. A number of years after filming, the latex elements on this rhino - which had dried out since production - were replaced for display. The legs and neck, originally made from latex, were replaced with rigid, sculpted hard-coated styrofoam. As a result of this process, the head and legs - which were originally movable as seen in the butt birth sequence - are now fixed in place.

Additionally, the latex butt skin sheet was replaced, likely due to the original being torn for filming; grates in the nostrils that had gone missing since filming were replaced; and sympathetic paint touch-up work performed around the body. The rhino exhibits chipped paint and a buildup of grime throughout, as well as stiffening to the foam latex in the tail. Dimensions: 128" x 60" x 80" (325.25 cm x 152.5 cm x 203.25 cm)

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

Estimate: \$4,000 - 8,000

The rhino has a latex skin installed at the back to facilitate the memorable birthing scene.



Detail of interior.



10.7' (3.25 m)

5
Aeon Flux's (Charlize Theron) Ensemble
Aeon Flux (2005)

Aeon Flux's (Charlize Theron) ensemble from Karyn Kusama's *Aeon Flux*. Expert assassin Aeon Flux wore her signature black ensemble - a more minimalist, battle-friendly counterpart to more traditional superhero suits - while unraveling a plot to suppress a much-needed cure for human infertility.

First introduced in Peter Chung's acclaimed avant-garde series of the same name, Aeon Flux's highly recognizable ensemble was designed to allow for maximum acrobatics and espionage, as well as a suggestive flair in keeping with the character's dominatrix work. Her ensemble's design was updated for the film by BAFTA®-nominated costume designer Beatrix Aruna Pasztor.

Theron - an Academy Award®, Golden Globe®, and Actors Award® (formerly Screen Actors Guild Award®) winner - performed the majority of her own stunts for the film, having undergone training in acrobatics and wire work. This dedication resulted in a neck injury that postponed filming for a month.

This ensemble consists of an elastane long-sleeve bolero top with a stretch nylon one-piece jumpsuit which features distinctive corset-like lace detailing across the midsection, elasticized strapping across the shoulders, and a pair of built-in leather upper shoes with rubber soles. It features a lace-up closure at the rear and gray paneling on the legs. This lot exhibits mild discoloration, pulled seams, and scuffing on the boots.

Estimate: \$6,000 - 12,000



6
Aeon Flux's (Charlize Theron) Stunt Grenade Launcher and Holster
Aeon Flux (2005)

Aeon Flux's (Charlize Theron) stunt grenade launcher and holster from Karyn Kusama's *Aeon Flux*. In the climactic finale, Oren Goodchild (Jonny Lee Miller) used Aeon's grenade launcher to kill Sithandra (Sophie Okonedo) while she and fellow rebel Aeon attempted to destroy the Relical and restore fertility to the people of Bregna.

This futuristic rubber stunt weapon is cast around a metal internal support and features a rotating lever grip. Also included is a padded neoprene holster with a rubberized handle. This lot exhibits chipped paint and discoloration throughout from production use. Dimensions: (largest) 26" x 12" x 6" (66 cm x 30.5 cm x 15.25 cm)

Estimate: \$2,500 - 5,000

7
Gordon Craven's (Christopher Lloyd)
Sweater and Coat
The Addams Family (1991)

Gordon Craven's (Christopher Lloyd) sweater and coat from Barry Sonnenfeld's *The Addams Family*. Gordon Craven wore his sweater and coat as he antagonized Tully Alford (Dan Hedaya) for Abigail Craven (Elizabeth Wilson), and then later as the three of them planned to pass Gordon off as the long-lost Fester Addams.

This lot includes a hand-knitted sweater from L. Etienne (Size 1X), and a wool overcoat. This lot exhibits pilled and frayed fibers.

Estimate: \$2,500 - 5,000



Detail of USCM eagle patch on the left sleeve.



8
USCM Fatigues Ensemble
Aliens (1986)

A USCM fatigues ensemble from James Cameron's *Aliens*. Colonial Marines wore fatigues under their armor as they battled against xenomorphs alongside Ellen Ripley (Sigourney Weaver).

This ensemble consists of a cotton two-pocket button-up shirt with a USCM eagle patch on the right sleeve, as well as cargo pants with a matching custom brown, tan, and gray camouflage pattern. The front of the shirt is hand-marked "Biehn" on the interior collar as well as "Hicks," though the latter marking is believed to have been added later and the shirt is not believed to have been worn by Hicks.

The pants were subsequently altered to be reused for a smaller performer, as evidenced by the visible tailoring, and the shirt was similarly re-tailored, with the rolled-up sleeves having since been cut away and the patch attached glued on after production. This lot exhibits discoloration over the "Hicks" marking, fading to the "Biehn" marking, pulled and frayed threads, and tears from production wear.

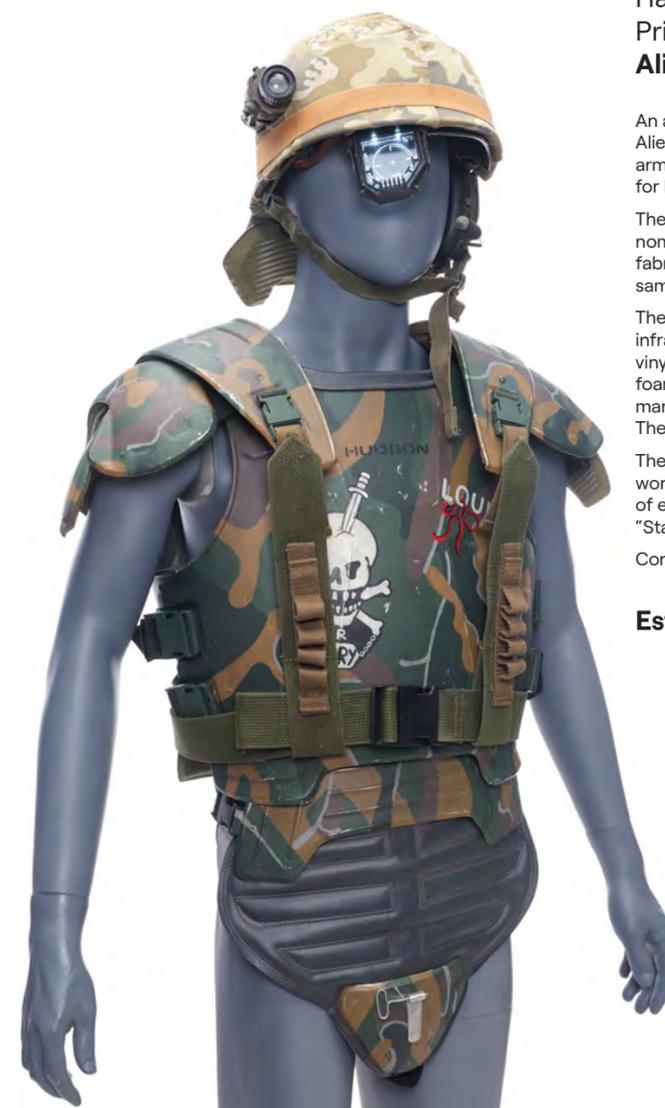
Estimate: \$3,000 - 6,000

9
Pair of Full-Size Alien Queen Arms Δ
Aliens (1986)

A pair of full-size Alien Queen arms from James Cameron's *Aliens*. Conceived by director James Cameron and brought to life by Stan Winston Studio, the full-size Queen puppet featured at the end of the film when Ripley (Sigourney Weaver) battled the enormous creature.

This pair of Queen arms features forearms made of self-skinning latex and polyfoam over metal rods, with upper arms crafted in dense, hollow foam. Both sets are painted black and blue throughout. Both arms show wear to the foam due to production use and age, including cracking, chipping, and flaking; with one elbow showing the armature protruding through a break in the foam. Dimensions (each): 50" x 22" x 9" (127 cm x 56 cm x 23 cm)

Estimate: \$3,000 - 6,000



10
Handmade Terry English Aluminum Replica of
Private Hudson's USCM Armor with Light-Up Helmet
Aliens (1986)

An aluminum replica of Private Hudson's USCM armor with light-up helmet from James Cameron's *Aliens* hand-made by renowned British armorer Terry English. In the film, Hudson (Bill Paxton) wore his armor when the United States Colonial Marines deployed to LV-426 on a search-and-rescue mission for Hadley's Hope colonists, only to end up facing an overwhelming army of xenomorphs.

The Marines' distinctive, futuristic armor was designed by Cameron and two-time Emmy Award®-nominated costume designer Emma Porteus, then manufactured by English for the film. English hand-fabricated aluminum armor based directly on Hudson's production originals and utilizing many of the same materials, circa 2023.

The set consists of a real world steel M1 military helmet with an attached camera, earpiece and infrared sight; a camouflage-pattern-painted aluminum cuirass linked together with web belting; vinyl-padded aluminum abdominal plates; a webbed nylon belt and holster with plastic buckles; and foam-padded aluminum greaves hand-marked "2R" and "2L" inside. The helmet features a calendar marked "GAME OVER" at the bottom, the words "Brain Dead," and a painted image of an eight ball. The infrared sight lights up.

The cuirass has "Hudson" stenciled on the chest, along with "Louise," a skull-and-crossbones and the words "or Glory" painted on the left breast. "Contents under pressure dispose of properly" and a pair of eyes are painted on the back. The interior features English's autograph with the inscription "Stay Cool 2023." This lot exhibits minor scratches to the band and scuffing to the metal.

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

Estimate: \$5,000 - 10,000





Detail of stitched cross-pattern design across the garment's body over the hood



Detail of "Ripley" label in jacket

11
Ellen Ripley's (Sigourney Weaver) Prison Uniform with Stunt Pants
Alien³ (1992)

Ellen Ripley's (Sigourney Weaver) prison uniform with stunt pants from David Fincher's Alien³. After she was rescued from her crashed escape pod, Ripley wore her signature prison uniform for the duration of the film, and notably, with her jacket throughout most of the second half of the film.

Upon release, Alien³ received a number of accolades, including nominations for an Academy Award® for Best Visual Effects and a prestigious Hugo Award® for Best Dramatic Presentation. Weaver's third portrayal of the now-classic heroine Ellen Ripley earned her Saturn Award® and Fangoria Chainsaw Award® nominations for Best Actress.

Alien³ was director David Fincher's feature film debut, introducing the incredibly bleak and gritty style that he'd become famous for with later films like Se7en and Fight Club. Unlike the first two Alien films, which held to the classic convention that the "final girl" must survive, Fincher's darker third entry into the series completely shattered that mold by killing off everyone. Not only did the film essentially undo the ending of Aliens by killing off survivors Newt (Carrie Henn), Corporal Hicks (Michael Biehn), and Bishop (Lance Henriksen) - a move that proved hugely divisive amongst fans - but even Ripley herself met her demise in the film's finale. While Alien Resurrection would introduce a clone of Ripley, known as Ripley 8 (also Weaver), this film was the final appearance of the original Ripley, which makes this the main costume of the series' main character in her final franchise appearance.

Faded and production-distressed to emphasise the stark prison setting, this ensemble consists of a brown uniform jacket marked "Ripley," a matching cotton shirt, pants marked "S Doubles Ripley 2," and black leather combat boots marked "7 Ripley." The oversized 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: \$7,000 - 14,000



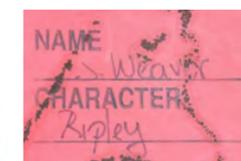
12
Ellen Ripley's (Sigourney Weaver) Distressed Underwater Ensemble
Alien Resurrection (1997)

Ellen Ripley's (Sigourney Weaver) distressed underwater ensemble from Jean-Pierre Jeunet's Alien Resurrection. While this ensemble represents the outfit that Ripley wore throughout the film, this specific version was used for the film's acclaimed water sequence. In which, Ripley 8 - a clone created from samples of Ripley's DNA found on Fiorina "Fury" 161 - attempted to outswim two xenomorphs through the flooded bowels of the USM Auriga.

For the underwater scene, the cast was required to swim in a gargantuan water tank constructed in a converted stage at 20th Century Fox Studios. The sequence required more than two weeks of training in Los Angeles swimming pools and specialized stunt work, camera operation, and costuming suited to submerged conditions to accomplish.

This ensemble was specially distressed by production to appear worn underwater. It consists of a leather sleeveless vest with metal studs hand-marked "S. Weaver Water" and "SM" on the interior; matching pants with padding along the legs and a tag pinned to a belt loop hand-marked "S. Weaver," "Ripley," and "Water Vest"; and a sleeveless cotton blend undershirt with its interior tag torn out. The costume exhibits discoloration, staining, and cracking from water exposure and storage after production.

Estimate: \$10,000 - 20,000



Accompanying wardrobe tag.

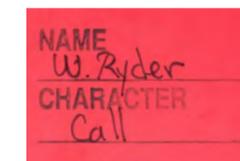
13
Annalee Call's (Winona Ryder) Distressed Ensemble
Alien Resurrection (1997)

Annalee Call's (Winona Ryder) distressed ensemble from Jean-Pierre Jeunet's Alien Resurrection. Call wore her signature jumpsuit ensemble throughout the entire film while she worked alongside the Betty crew. An outlawed Weyland Auton, she masqueraded as a human until she was found out, but then proved instrumental in preventing the xenomorphs from reaching Earth by being able to directly interface with the Auriga's computer and directing it to crash into the planet.

Designed by Academy Award®-winner and BAFTA Award-winner Bob Ringwood, Call's practical jumpsuit was an homage to Ripley's original ensemble from Ridley Scott's Alien. To compensate for the 200 year passage of time, Ringwood used sharp lines, ribbing, and color blocking to create the futuristic look.

This ensemble consists of a cotton zippered vest; a paneled polyester jumpsuit lined with red sateen tagged "W.Ryder Call" and hand-marked "WR" on the interior neckline in black ink; an cotton-blend undershirt tank top with a stenciled Weyland-Yutani logo on the upper back; striped polyester leggings tagged "W.Ryder Call" for change "1" scene "seq;" and a pair of cotton-blend socks. Production purposefully distressed this ensemble to give it a grime-covered appearance, including a hole on the front to simulate a wound in the abdomen. This lot exhibits discoloration on the interior from ink bleed, and frayed fibers.

Estimate: \$5,000 - 10,000



Accompanying wardrobe tag.



14
 Ellen Ripley's (Sigourney Weaver)
 and Gary Christie's (Gary Dourdan)
 Screen- and Photo-Matched
 Light-Up Draco Double Burner
Alien Resurrection (1997)

Ellen Ripley's (Sigourney Weaver) and Gary Christie's (Gary Dourdan) screen- and photo-matched light-up Draco Double Burner flamethrower from Jean-Pierre Jeunet's *Alien Resurrection*. Christie armed himself with a Draco from fallen USM soldiers as he and the rest of the Betty crew attempted to flee the xenomorph-infested Auriga. Later, Ripley 8 used a Draco to burn various failed Ripley clones in the Auriga labs. Distinctive points of wear along the body of this flamethrower screen-match to when Christie and the Betty crew encountered Ripley after the containment breach. Additionally, the flamethrower matches to a production still of Ripley holding after destroying her fellow Ripley clones.

A practical "incinerator" version of the multi-functional AR-2 assault rifle, the Draco Double Burners were designed by production designer Nigel Phelps and built entirely from scratch, in contrast to weapons from previous *Alien* films which were built around existing firearms.

This flamethrower is constructed from metal and rubber with valve nuts attached to the bottom of the stock and a webbed nylon carrying strap. It features a working electronic ammunition counter fitted at the top of the receiver which is powered by a 9V battery within the upper barrel. The readout counts down when the lower trigger is pulled.

To create the pilot flame effect, gas was piped into a tube that ran through the length of the weapon to the nozzle beneath the top barrel. A Surefire tactical light, activated by a switch built into the body of the weapon, is fitted into the weapon's front grip. This flamethrower has undergone sympathetic restoration, updating its tip slightly from the version seen onscreen. It exhibits chipped paint. Dimensions: 43" x 8.25" x 13.5" (109 cm x 21 cm x 34 cm)

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

Estimate: \$20,000 - 40,000



Detail of serial number



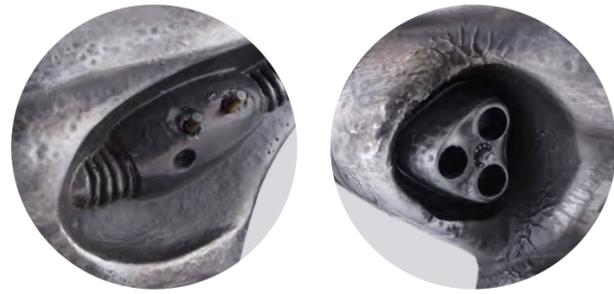
Barrel flashlight and LED counter are functional.



43" (109 cm)



Detail of webbed nylon carrying strap.



15
Scar's (Ian White) Predator Bio-Mask
AVP: Alien Vs. Predator (2004)

Scar's (Ian Whyte) Predator bio-mask from Paul W.S. Anderson's AVP: Alien vs. Predator. Scar wore his Yautja bio-mask as he partook in the Predators' rite of passage in hunting an alien xenomorph in the Antarctic pyramid. Until he killed his first xenomorph, his mask did not bear the stylistic xenomorph symbol of having become a Blooded Yautja on the forehead. This rite for young and unblooded yautja was a new concept for the films, and is the first time we see adolescent predators, which aren't seen again until 2025's Predator: Badlands.

Created by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), the design of this mask is a direct callback to the original bio-mask sculpt from the first film. Made of fiberglass, it features resin laser sight detailing and an acrylic visor secured with filler. The helmet is painted to resemble hammered metal plate, with the visor given a sprayed grill-effect finish. The interior features fastening strips on the forehead and chin, cloth-covered magnets for snapping into place, and foam padding to prevent wear at contact points around the wearer's head. It exhibits faded color on the interior and scuffed paint on the exterior. Dimensions: 11.5" x 19" x 7.5" (29.25 cm x 48.25 cm x 19 cm)

Estimate: \$5,000 - 10,000



16
Penny Lane's (Kate Hudson) Blouse
Almost Famous (2000)

Penny Lane's (Kate Hudson) blouse from Cameron Crowe's Almost Famous. Groupie Lane wore her peasant-style blouse in several scenes, including while she danced to Cat Stevens' "The Wind" after a particularly wild performance by Stillwater.

Lane's colorful post-hippie 1970s style was crafted by acclaimed costume designer Betsy Heimann, who received nominations for awards from prestigious groups such as the Costume Designers Guild, the Awards Circuit Community, and the Las Vegas Film Critics Society for her work on the film. Hudson was similarly acclaimed for what is today considered her breakout performance, receiving an Academy Award® nomination and a Golden Globe® for Best Actress in a Supporting Role.

This sheer chiffon blouse originates from Doris Raymond, owner of Los Angeles-based vintage clothing shop The Way We Wore. It features floral embroidery along its loop collar, sleeves, shoulders, and hem as well as a label on the interior reading "Fast Colour - Made in Hungary - Karavan N.Y." The blouse exhibits staining on the chest and sleeves from production wear.

Estimate: \$2,000 - 4,000



17
Oliver Queen's (Stephen Amell) Season 8 Arrow Quivers with
Production-Made Ensemble
Arrow (T.V. Series, 2012 - 2020)

Oliver Queen's (Stephen Amell) Season 8 arrow quivers with production-made ensemble from the production of The CW's Arrow. Oliver donned his signature vigilante suit when he adopted his alter-ego Green Arrow to help save the multiverse in the final season of the show.

First introduced by Mort Weisinger and George Papp in More Fun Comics No. 73, Green Arrow was known as the world's greatest archer and carried his signature bows and arrows with him in nearly every appearance. While not a breakout star of the original DC Comics, Amell's portrayal earned the character global recognition, as well as the namesake of The CW's expansive Arrowverse. Season 8 debuted an updated suit from the prior seasons with paneling and a larger hood, invoking the appearance of Season 1's suit.

Originating from a crew member, this lot consists of a stunt Green Arrow hood attached to a leatherette and elastane jacket; a hood cap with a strip of self-adhesive on the skull for hood stability; a back arrow quiver hand-marked "#1" in white ink and filled with a block of arrow shafts; a hip quiver with attached crossbow bolts; a pair of leatherette gloves; a pair of leatherette and elastane pants with built-in suspenders and stirrups; and a pair of textured strap-on boots.

The jacket and pants were made for production but ultimately unseen in the final cut. The boots are replicas modeled on the production originals and dressed with texture straps made by production. The hood cap and gloves, while of the same styles as the production originals, are replicas added to complete the ensemble. This lot exhibits seam separation, discoloration, and frayed fibers.

Estimate: \$8,000 - 16,000





18
Oliver Queen's (Stephen Amell) Season 1 "The Hood" Recurve Bow
Arrow (T.V. Series, 2012 - 2020)

Oliver Queen's (Stephen Amell) "The Hood" recurve bow from Season 1 of The CW's Arrow. In the series premiere "Pilot," Oliver armed himself with his signature bow and arrows to seek justice and right the wrongs that had overtaken Starling City since his disappearance as his superhero alter-ego, The Hood. Later it was revealed that the leader of the League of Assassins, Talia al Ghul (Lexa Doig), took Oliver under her wing when she gave him a custom recurve bow. She gave him not just an avenue to channel the "monster" he claimed to have inside into an alternative identity, but passed the torch of her knowledge. Oliver used his bow until it was destroyed by Malcolm Merlyn (John Barrowman) in the episode "Darkness on the Edge of Town," and was then replaced by his first Oneida Kestrel compound bow given to him by Felicity Smoak (Emily Bett Rickards).

First introduced by Mort Weisinger and George Papp in More Fun Comics No. 73, Green Arrow was known as the world's greatest archer and carried his signature bow with him in nearly every appearance. While not a breakout star of the original DC Comics, Amell's portrayal earned the character global recognition, as well as the namesake of The CW's expansive Arrowverse.

This bow - the symbolic emblem of the Arrowverse - is made of wood and metal with a leather and sinew-wrapped grip. It features hand-engraved symbols on the wood risers, a metal enclosure over the hand to act as knuckles for when Oliver hit enemies with his bow hand, and comes with a green endless loop bowstring. This bow is non-functional and should not be drawn as the limbs are untested should be considered fragile. This lot exhibits chipped paint and cracked wood. Dimensions: 44.5" x 11" x 1.5" (113 cm x 28 cm x 4 cm)

Estimate: \$4,000 - 8,000



19
Hand-Carved Wooden AK-47 Assault Rifle
Apocalypse Now (1979)

A hand-carved wooden AK-47 assault rifle from Francis Ford Coppola's Apocalypse Now. Colonel Kurtz's (Marlon Brando) Montagnards and the Viet Cong wielded AK-47s against American military forces in Cambodia.

Much of the movie was shot in the Philippines and production had difficulty importing real AK-47s, so the effects department led by coordinator Joe Lombardi and his company Special Effects Unlimited provided these hand-carved wooden props. This may have been fabricated on location in the Philippines. It is hand-painted two-tone to appear partly metallic with "Special Effects Unlimited" etched beneath the barrel. The rifle exhibits some nicks in the wood and flaking to the black finish from production use and age. Dimensions: 33" x 11" x 2 (84 cm x 28 cm x 5 cm)

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

Estimate: \$6,000 - 12,000



Underside hand-marked Special Effects Unlimited for Joe Lombardi's company.

20
'Swinger' Licence Plate and "Shaguar" Badge
Austin Powers: The Spy Who Shagged Me (1999)

A "Swinger" car licence plate and "Shaguar" badge from Jay's Roach's spy comedy sequel Austin Powers: The Spy Who Shagged Me. Austin drove his Union Jack-decorated "Shaguar" car with the licence plate "Swinger". The licence plate is made of black metal with raised white lettering, and the badge is made of chrome-plated plastic. Dimensions (licence plate): 5" x 20" (12.5 cm x 51 cm)

Estimate: \$4,000 - 8,000



20" (51 cm)



21
Fat Bastard's (Mike Myers) Bagpipe
Austin Powers: The Spy Who Shagged Me (1999)

Fat Bastard's (Mike Myers) bagpipe from Jay Roach's Austin Powers: The Spy Who Shagged Me. In one of the film's signature gags, Fat Bastard - Dr. Evil's (Myers) beefy Scottish henchman - used his bagpipe to release knockout gas, subdue the guards watching the cryogenic freezing chamber containing Austin Powers (Myers), and steal Powers' mojo.

This ornately detailed instrument features a carved wooden 10-hole chanter affixed with a metallic tip and base, three matching metal-tipped resin reeds, a blowpipe stock with a matching metallic base and wooden cap inserted by production, and a woven tasseled rope sling. The empty bag comes wrapped with a Scottish-style plaid fabric cover with woven tassels. The wood exhibits varnish flaking, the metal exhibits scratches, and the fabric exhibits minor fraying from production use. Dimensions: 38" x 9" x 9" (97 cm x 23 cm x 23 cm)

Additional Provenance: New Line Cinema Certificate of Authenticity.

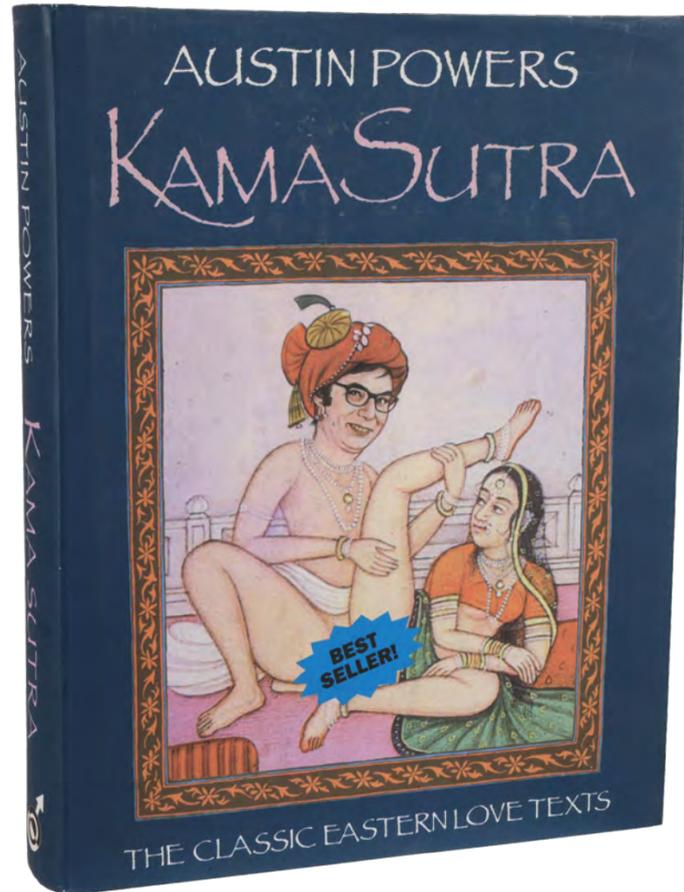
Estimate: \$3,000 - 6,000

22
Austin Powers' (Mike Myers) Cufflinks
Austin Powers: International Man Of Mystery (1997)

Austin Powers' (Mike Myers) cufflinks from Jay Roach's spy-comedy Austin Powers: International Man of Mystery. Austin wore his cufflinks with his green spotted shirt as he had an existential crisis around Las Vegas.

Made of metal, the pair of cufflinks feature a raised "P" initial inside a circle and the posts of the cufflinks twist, allowing them to be locked in place. The metal has become tarnished and discolored. The lot is housed inside a small black velvet box. Dimensions (each cufflink): 0.75" x 0.75" x 0.75" (2 cm x 2 cm x 2 cm)

Estimate: \$2,000 - 4,000



23
Austin Powers' (Mike Myers) Kama Sutra Book
Austin Powers: The Spy Who Shagged Me (1999)

Austin Powers' (Mike Myers) Kama Sutra book from Jay Roach's Austin Powers: The Spy Who Shagged Me. In bed with Vanessa Kensington (Elizabeth Hurley), Austin Powers confidently presents his Kama Sutra book while suggesting new positions for them to try.

The lot features a custom-printed cover depicting a couple in mid-coitus, with Powers' face edited onto the male figure, while the back cover lists several reviews of the character's book. The interior pages are taken from Dr. Albert Gallatin Mackey's "The History of Freemasonry: The Legends of the Craft." Dimensions: 11.25" x 8.75" x 1.75" (28.5 cm x 22.5 cm x 4.25 cm)

Estimate: \$3,000 - 6,000

24
Light-Up Mechanical Recoiling CARB
GS-221 Submachine Gun
Avatar (2009)

A light-up, mechanical, recoiling CARB GS-221 submachine gun from James Cameron's Avatar. Resources Development Administration (RDA) SecOp soldiers carried multiple modular Cellular Ammunition Rifle Base (CARB) weapons, including a variety of submachine guns and assault rifles, as they fought the Na'vi throughout Pandora.

Entirely custom-made by Weta Workshop, this ornately detailed, futuristic bullpup-style weapon is constructed primarily from urethane with metal components with a self-contained electronic mechanism that produces a barrel flash and ejects rectangular brass shell casing. The body is hand-painted gunmetal blue and labeled with the "MATANZA ARMS CORP" company logo, as well as serial number "3587 36-248-ARC."

This weapon features a textured front grip installed with wiring connected to a depressible trigger, as well as a functional red laser sight activated by a button on the forward grip, an "HC-i"-branded scope, and safe/fire switches on either side labeled "S," "I," and "A." The trigger - originally designed to fire brass prop ammo shells contained in a green magazine near the butt - activates a recoil mechanism when depressed. It has a removable battery pack located inside the green magazine housing, and a removable ammunition-casing magazine.

Following production, this weapon's original battery was replaced. It is intentionally distressed by production with discoloration, scratches, and various scuffs from battle. The CARB exhibits a buildup of grime, rough edges around the scope, a loose scope cape, and a fractured top from production and age, exposing the metal interior. Dimensions: 20" x 12" x 5" (51 cm x 30.5 cm x 12.5 cm)

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

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

Estimate: \$8,000 - 16,000

25
Production-Made "Clock Tower Struck By
Lightning" Hill Valley Newspaper Cover
Back To The Future (1985)

A Hill Valley Telegraph newspaper cover headlined "Clock Tower Struck By Lightning" from the production of Robert Zemeckis' Back to the Future. The Hill Valley Preservation Society reprinted a Telegraph article on the clock tower in files they gave to Marty McFly (Michael J. Fox) and Jennifer (Claudia Wells) in the town square.

Custom-printed for the production by Earl Hays Press, this black-and-white newspaper cover numbered "Vol XVII, No. 32" features the subheader "Clock Stopped at 10:04" next to a picture of the clock tower. Unrelated filler text is printed throughout. The cover exhibits minor tears along the edges, fold lines, and discoloration from use and age. Dimensions: 13.5" x 22.75" (34.5 cm x 58 cm)

Estimate: \$3,000 - 6,000



20" (51 cm)



Scan here to see a full rotation of this lot



Green magazine housing holds the removable battery pack and removable magazine for square brass ammunition shells.





74.5"
(189.25 cm)



26
Screen- and Photo-Matched
Full-Size 2015 Hill Valley
Hover Surfboard
Back To The Future Part II (1989)

A screen- and photo-matched full-size 2015 Hill Valley surfboard from Robert Zemeckis' Back to the Future Part II. When he arrived in his hometown, Hill Valley, in 2015, Marty McFly (Michael J. Fox) crossed paths with a man carrying this style of futuristic surfboard. Distinctive streaking and paint patterning on this board screen-match to the scene. Additionally, the board photo-matches to a still from behind-the-scenes of the production.

During pre-production, the film's product research coordinator, Mark Snovell, approached Rusty Surfboards founder Rusty Preisendorfer about featuring high-tech Rusty Surfboards products in the future Hill Valley. Upon Preisendorfer's approval, renowned custom surfboard maker John "JC" Carper constructed non-surfable versions for the film incorporating found household materials and inspired by designs for World War II-era fighter jets.

This is believed to be the one-and-only surfboard of this specific style created for the film. Rusty logos also later appeared as graffiti on the walls of Hill Valley, demonstrating that the company remained a recognizable and popular element in Zemeckis' depiction of 2015-era popular culture.

This distinctive, full-size, dual-finned Rusty board is constructed from fiberglass and foam with cast resin, aluminum, and rubber components inset on the underside, including static mechanical tubing, vents, and twin Rusty-branded engines affixed with repurposed shower heads. Both sides are applied with the Rusty "R" logo. It exhibits fractures to its nose, side, and underside paneling, and grime and adhesive residue stains throughout from production use and age. Dimensions: 74.5" x 19.25" x 7.5" (189.25 cm x 49 cm x 19 cm)

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

Estimate: \$20,000 - 40,000



27
Framed Set of Three "A" (Hero)
Car DeLorean Time Machine
Flux Capacitor Labels Δ
**Back To The Future Trilogy
(1985-1990)**

Framed set of three "A" (hero) car DeLorean Time Machine flux capacitor labels from Robert Zemeckis' Back to the Future trilogy. Described by Doc Brown (Christopher Lloyd) as "what makes time travel possible," the flux capacitor was the central element of the DeLorean time machine.

The "A" car DeLorean - better known today as the hero car - was used throughout filming, including when the DeLorean first arrived in future Hill Valley in the second film. The hero car was the primary beauty car used for exterior shots of the vehicle, and appeared with host Leslie Nielsen in Mark Cowen's promotional TV movie, Back to the Future Part II Behind-the-Scenes Special Presentation, which can be viewed at this link.

As most shots of the DeLorean's interior were filmed in the "C" car, these labels do not appear in most close-up shots of the flux capacitor throughout the franchise. However, they were present in the "A" car throughout filming and may be visible in certain wide shots featuring the hero car.

These three red vinyl Rotex-style label maker stickers reading "SCONNECT CAPACITOR DRIVE" and "OPENING" (originally intended as "DISCONNECT CAPACITOR DRIVE BEFORE OPENING") and "SHIELD EYES FROM LIGHT" (as this sticker was intended to be placed on the glass in front of the flux capacitor itself). They come mounted to black matting behind glass along with a custom display plaque engraved "Flux Capacitor 'A' Labels Original, Screen-Used Props." This lot exhibits faded coloring on the labels and a minor tear in the frame's backing. Dimensions: 13" x 10.5" x 1.5" (33 cm x 27 cm x 4 cm)

Estimate: \$5,000 - 10,000



Scan here to see a promotional TV movie



28
Light-Up 2015 Miller Genuine Draft Bottle
Back To The Future Part II (1989)

A light-up 2015 Miller Genuine Draft bottle from Robert Zemeckis' Back to the Future Part II. The McFly family had a futuristic Miller-brand bottle in their kitchen while eating rehydrated pizza in 2015. Additionally, an elderly Lorraine Baines-McFly (Lea Thompson) picked one up in a deleted extension to the scene.

This Miller Genuine Draft bottle of the same futuristic style as the McFlys' Miller Lite was designed by Peter Gorman for the film but, unlike the Miller Lite bottle, ultimately unseen in the final cut. It is made of black, gold-color, and transparent glass applied with the classic Miller logo and inset with pressure-sensitive, 9V battery-powered internal electronics designed to allow the bottle to illuminate when lifted. The bottle exhibits some paint chipping throughout from age. Dimensions: 3" x 3" x 8" (7.75 cm x 7.75 cm x 20.5 cm)

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

Estimate: \$5,000 - 10,000



Bottle features practical light-up element.

29
Marty McFly's (Michael J. Fox) 1955 Shirt
Back To The Future (1985)

Marty McFly's (Michael J. Fox) 1955 shirt from Robert Zemeckis' Back to the Future. Marty wore his button-up, short-sleeve shirt while he pretended to be a student at the high school and help out his teenage yet-to-be father, George McFly (Crispin Glover), end up with his yet-to-be mother, Lorraine Baines (Lea Thompson), after Marty threw off the timeline that led to his birth.

This lot consists of one polyblend camp-collar short-sleeve button-up shirt. It exhibits discoloration on the interior and at the bottom hem.

Estimate: \$4,000 - 8,000



Detail of pattern.

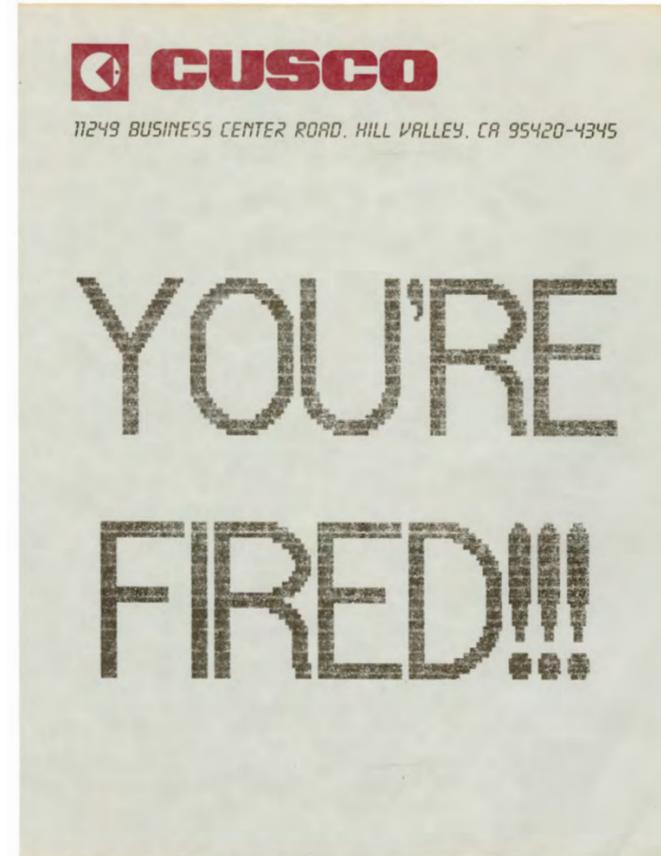


30
Gang Jailed USA Today
Newspaper Cover
Back To The Future Part II (1989)

A USA Today newspaper cover headlined "Gang Jailed" from Robert Zemeckis' Back to the Future Part II. After Marty McFly (Michael J. Fox) crashed his hoverboard in 2015 Hill Valley, futuristic newspapers declaring the arrest of Griff Tannen's (Thomas F. Wilson) hoverboard gang appeared as proof that the future had been altered on behalf of McFly's children.

Custom-printed for the production, this "USA Today" cover features a picture of Tannen and his gang on the Hill Valley Courthouse steps beneath the headline "Gang Jailed: Hoverboard Rampage Destroys Courthouse." Unrelated filler text is printed throughout. The paper exhibits discoloration, pinholes, liquid staining along its bottom margins, and a fold line through the center. Dimensions: 21.25" x 13.75" (55.5 cm x 35 cm)

Estimate: \$4,000 - 8,000



31
Marty McFly's (Michael J. Fox) Termination Fax
Back To The Future Part II (1989)

Marty McFly's (Michael J. Fox) termination fax from Robert Zemeckis' Back to the Future Part II. Mr. Fujitsu (Jim Ishida) terminated Marty over the phone for making an illegal deal with Needles (Flea), and sent multiple termination faxes to the McFlys' house, where they printed out all over.

This paper fax is labeled "YOU'RE FIRED" in comically oversized block text beneath a "CUSCO" logo and the company's Hill Valley address. The fax exhibits mild creasing and fold lines along the edges from handling, as well as discoloration along the top edge. Dimensions: 8.5" x 11" (21.75 cm x 28 cm)

Estimate: \$3,500 - 7,000

32
Key Cast-Autographed Marty McFly (Michael J. Fox)
Hoverboard Replica
Back To The Future Part II (1989)

An officially licensed replica of Marty McFly's (Michael J. Fox) hoverboard from Robert Zemeckis' Back to the Future Part II autographed by key cast members. After traveling to 2015 Hill Valley, Marty attempted to escape from Griff Tannen (Thomas F. Wilson) and his hoverboard gang on his signature hot pink hoverboard.

Designed and distributed by Universal Studios based on the production originals, this molded plastic hoverboard is painted hot pink with colorful decals throughout, including one reading "Hoverboard." It features matching foot-fastening straps and a fastening strip-covered foot pad on top, two faux metal hoverpads, and a Universal Studios Licensing sticker on the bottom. It is signed by Fox, Wilson, Christopher Lloyd ("Doc" Emmett Brown), and Lea Thompson (Lorraine) in black ink. It exhibits minor scratching along the bottom. Dimensions: 28" x 8" x 3" (71.25 cm x 20.5 cm x 7.75 cm)

Additional Provenance: Celebrity Authentics Certificates of Authenticity authenticating all four autographs and Celebrity Authentics holographic sticker of authenticity.

Estimate: \$3,000 - 6,000





22.75" (58 cm)

33
Futuristic Rebel Rifle
Barbarella (1968)

A futuristic rebel rifle from Roger Vadim's sci-fi classic Barbarella. In the climactic battle, Dildano (David Hemmings) and his fellow rebels wielded their signature rifles against Durand Durand (Milo O'Shea) and the Black Queen (Anita Pallenberg).

The film is a cult classic, well known for its distinctive production design, costuming and campy aesthetic. It has also had an influence on wider culture, such as Jean-Paul Gaultier's costume designs for The Fifth Element and the name of British New Romantic band Duran Duran.

This weapon is constructed primarily from lathed wood and machined and polished aluminum. It features a split barrel, a sight tube and separate crosshair ring, and a button trigger. There are some small dents and markings along both the metal and wooden sections of the rifle, and the semi-circular arm brace seen in the film is missing from the end of the stock. Dimensions: 22.75" x 13" x 4" (58 cm x 33 cm x 10 cm)

Estimate: \$20,000 - 40,000



Allstar Picture Library Limited. / Alamy Stock Photo

34
Photo-Matched "A" Camera Clapperboard
Batman (1989)

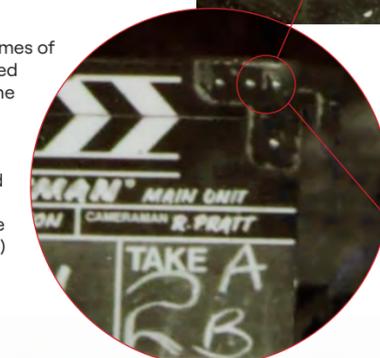
A photo-matched "A" clapperboard from the production on Tim Burton's Batman. Notable marks and scratches on this clapperboard photo-match it to a behind-the-scenes image of Jack Nicholson (the Joker) on the Gothic-inspired set.

This clapperboard is dated "24:1:89," the final day of shooting for the main unit on the film, suggesting it was used on that particular day in addition to other dates throughout filming. Call sheets from Tuesday, January 24, 1989 note that the main unit shot scenes with Kim Basinger's Vicki Vale and Robert Wuhl's Alexander Knox at the Gotham Globe offices prior to wrap.

Credited with launching the modern era of superhero cinema, Batman dominated the box office during the summer of 1989, shattered merchandising records, and reshaped public perception of the character from campy joke to iconic myth. It remains, for many fans and critics, the definitive live-action Batman film.

This wooden clapperboard features the film's title, and the names of director Burton and cinematographer Roger Pratt hand-painted on the front. "24:1:89 DAY INT" is handwritten on tape along the bottom of the clapperboard, and a large "A" is made of tape on the reverse, indicating it was for "A" camera. The date on the board differs from the one seen in the photo-matched image, as new dates and locations were written onto tape and simply plastered over the old tape throughout filming. The clapperboard exhibits general paint wear from production use and age. Dimensions: 8" x 10" x 0.5" (20.5 cm x 25.5 cm x 1 cm)

Estimate: \$15,000 - 30,000



Clapper photo matches this production still based on specific scratches on the hinge, as well as the hand-painted lettering and other small marks on the board's face.



35
Joker's (Jack Nicholson) Flower Box
Batman (1989)

Joker's (Jack Nicholson) flower box from Tim Burton's Batman. After Joker broke into Vicki Vale's (Kim Basinger) apartment, his henchmen left a gift box for her on the kitchen table with a spring mannequin hand, meant to represent his own hand, holding a bouquet of dead flowers.

Batman earned 13 awards, including an Oscar Award® for Best Art Direction-Set Decoration awarded to Anton Furst and Peter Young. Jack Nicholson was nominated for six awards, including a Saturn Award® for Best Actor, a BAFTA Film Award® and a CFCA Award® in the Best Supporting Actor categories, and a Golden Globe Award® for Best Performance by an Actor in a Motion Picture - Comedy or Musical.

This lot features a cardboard box with a wooden bottom with a centered metal rod rigged with a nylon string on the side of the box, a metal spring, a painted plaster hand mounted over a metal tube and featuring painted nails, a bouquet of dried flower stems bound with nylon string, a typed notecard, and a satin ribbon. This lot exhibits wear to the box, grime on the hand, metal tarnishing, and glue residue on the notecard. Dimensions: (box) 16.25" x 16.25" x 16.25" (41.5 cm x 41.5 cm x 41.5 cm)



"Roses are Red,
 Violets are Blue,
 These Flowers are Dead,
 You could be too!!!"

This card is not seen in the final film, but is from the production.

Estimate: \$8,000 - 16,000

36
Planet Hollywood Collection: Full-size Set Piece Gotham Cathedral Bell
Batman (1989)

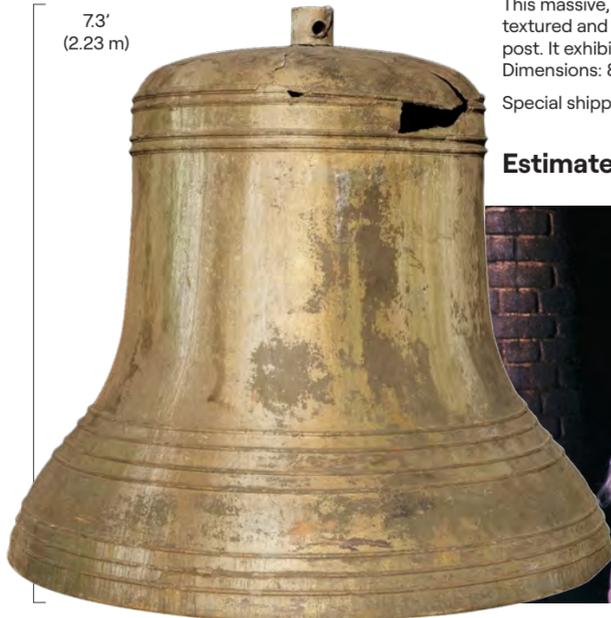
A full-size set piece Gotham Cathedral bell from Tim Burton's Batman. After he forced Batman (Michael Keaton) to crash his Batwing, Jack Napier, aka Joker (Jack Nicholson) took Vicki Vale (Kim Basinger) hostage in the Gotham Cathedral's abandoned bell tower and released the massive bell from its mount to destroy the tower's stairwell and appearing at the bottom of the staircase. Oversized cathedral bells can also be seen in the background as Batman fought against Joker while on the full-size set during filming. Batman leapt off of the bell then clanged a thug's head against it. He later also punched the Joker who reeled back into the bell and then rebounded into Batman's grasp.

Credited with launching the modern era of superhero cinema, Batman dominated the box office during the summer of 1989, shattered merchandising records, and reshaped public perception of the character from campy joke to iconic myth. It remains, for many fans and critics, the definitive live-action Batman film.

This massive, nearly 7.5-foot-tall bell originates from Planet Hollywood. It is constructed from fiberglass, textured and finished to appear bronze, and affixed with a cylinder at the top for mounting it to the bell tower post. It exhibits cracking to its finish, exposing the fiberglass beneath. Dimensions: 88" x 88" x 85" (223.75 cm x 223.75 cm x 216 cm)

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

Estimate: \$5,000 - 10,000



37
Batman's (Michael Keaton) Rubber Chest Emblem
Batman (1989)

Batman's (Michael Keaton) chest emblem from Tim Burton's Batman. Batman's iconic chest emblem was a prominent part of his Batsuit, worn as he fought crime in Gotham City, including throughout the Joker's (Jack Nicholson) reign of terror.

The 1989 Batman chest emblem was uniquely modified to feature a three-pronged, footed tail to avoid potential trademark or copyright conflicts with the standard single-pronged-tail logo at the time of filming. While marketing materials used the classic logo, the Batsuit's chest emblem was altered to be more distinct, and the rights were later secured for the sequels.

This rubber emblem features a raised black bat logo against a yellow backing with a raised black edge. It exhibits some wear from use and age, including scuffing, bubbling in the yellow paint, and paint loss on the rear. Dimensions: 4.5" x 6" x 0.25" (11 cm x 15 cm x 0.5 cm)

Estimate: \$4,000 - 8,000



Reverse side.



Detail of Gotham City.

38
Hand-Painted Leigh Took
Gotham City Matte Painting
Batman (1989)

A matte painting of Gotham City hand-painted by matte artist Leigh Took for Tim Burton's Batman. This matte was created for an establishing shot of Burton's Gothic take on Gotham City, homeplace of both Bruce Wayne aka Batman (Michael Keaton) and Jack Napier aka Joker (Jack Nicholson).

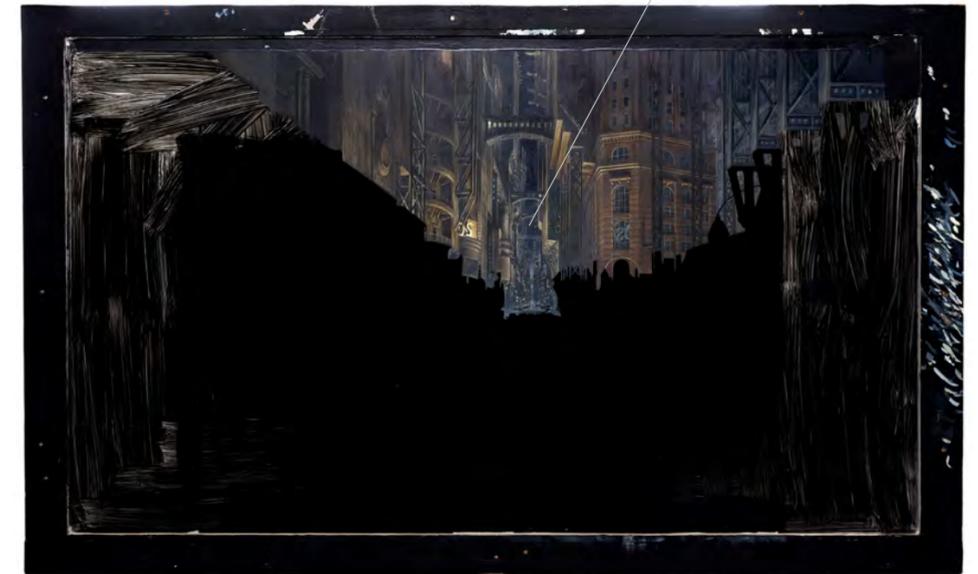
Credited with launching the modern era of superhero cinema, Batman dominated the box office during the summer of 1989, shattered merchandising records, and reshaped public perception of the character from campy joke to iconic myth. It remains, for many fans and critics, the definitive live-action Batman film.

This painting is rendered in mixed media on a glass panel with a black wash applied. The glass comes mounted to a wooden frame, which itself features daubs of paint from paint testing paint colors and removing excess paint from the delicate bristles of brushes required for matte paintings. The back of the frame is marked "Leigh Took," "OP6," and "0734-474692." The painting exhibits tape residue from production. Dimensions: 35.5" x 56.5" x 1" (90 cm x 143.5 cm x 2.5 cm)

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

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

Estimate: \$3,000 - 6,000



56.5" (143.5 cm)



Universal Images Group North America LLC / Alamy Stock Photo



Scan here to see a full rotation of this lot



39
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 first 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 Caldwell, the grapple gun became one of the most enduring elements of Batman's cinematic arsenal. In *Batman*, 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, the grappling hook element of this version was permanently integrated into its base unit, making the gun better suited to specialized effects work.

This special effects-specific grapple gun is constructed primarily of resin components with metal elements (such as the handle and internal spindle). It is believed this gun was intended specifically for shots where the cable spool spun.

As such, it is designed to be shot from only from its left side, which is enclosed and painted in Batman's signature black, while the right side is opened to allow access to the motor and designed not to be seen on camera. The functional motor is capable of running a spool of braided cord in either direction around the gun's spindle in order to wind or unwind it. A pair of wires designed to extend up the performer's sleeve to trigger the retraction sequence off-camera extends from the rear of the gun.

A recently-fabricated controller designed to control the reeling of the cord is also included in this lot. While the controller is capable of running the cord in or out, tension must be kept on the cord manually when going out to prevent the cord from binding. 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: \$60,000 - 120,000



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



40
Batman's (Michael Keaton) Zip-Line Grapple Gun
Batman Returns (1992)

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

Designed by concept artist Julian Caldwell, 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.

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 recognizable accessory ever auctioned by Propstore and an extremely rare piece of franchise history.

Constructed from resin and painted in Batman's signature black, this static, nonfunctional grapple gun features gold-color metal hooks on either end wrapped in nylon rope and a push button on the end of its hand grip. The hooks permanently mounted to the gun are similar in style to those designed for Batman's grappling gun in *Batman* (1989). The grapple gun 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: \$30,000 - 60,000



41
Batman's (Michael Keaton) Photo-Matched Chest Emblem
Batman Returns (1992)

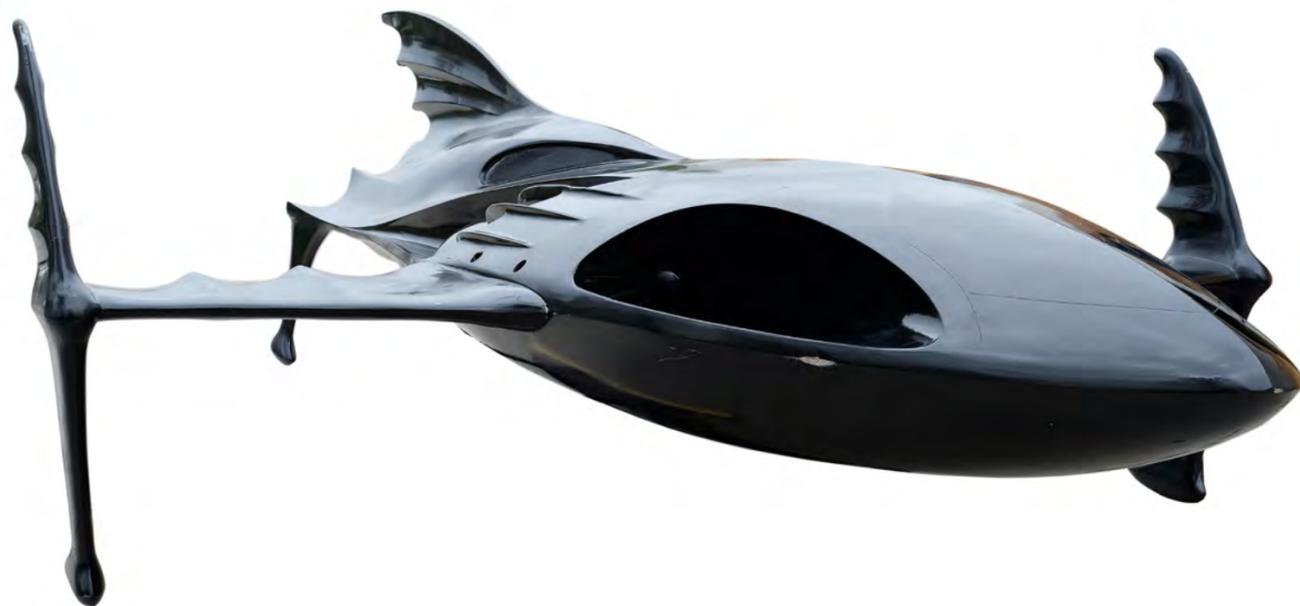
Batman's (Michael Keaton) photo-matched chest emblem from Tim Burton's *Batman Returns*. Batman wore his signature chest emblem as a prominent part of his updated Batsuit throughout the film. Specific details in the emblem's casting match production photographs taken during the scene when Batman saved Selina Kyle (Michelle Pfeiffer) at Gotham City's Christmas celebration.

The *Batman Returns* Batsuit's emblem featured the single-pronged tail of the classic Batman logo seen on posters for the 1989 film, but not on the 1989 Batsuit. The 1989 Batsuit's emblem featured a three-pronged tail unique to that iteration of the suit. *Batman Returns* grossed \$45.7 million in its opening weekend, breaking the record previously set by the 1989 *Batman* film.

This resin emblem features a raised black bat logo against a yellow backing with a raised black edge. It exhibits scuffing from use and age and adhesive residue on the back. Dimensions: 5.75" x 4.5" x 0.25" (14.75 cm x 11.5 cm x 0.75 cm)

Estimate: \$8,000 - 16,000

Emblem photo matches this still based on subtle scratches and markings in the casting.



25" (7.62 m)

42
Full-Size 25' Batskiboat Replica
from Original Production Molds
Batman Returns (1992)

A full-size, 25' replica of Batman's (Michael Keaton) Batskiboat made from original molds from the production of 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 Makeup and Best Visual Effects, including for the head of the 4-Ward Productions team responsible for building various scales of Batskiboat. 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 massive, ornately detailed replica of the Batskiboat was constructed by renowned custom-car builder Jay Ohrberg using the original production molds for the full-size filming model. This distinctive vehicle splits into three pieces: a main hull, with a large scalloped fin and static jet engine (intakes in front, exhaust at the rear), and two bat-winged hydrofoils.

Each is constructed of fiberglass affixed to a steel tube frame with plywood supports and painted in Batman's signature glossy black. Also included is a matching display stand. The Batskiboat exhibits paint flaking throughout, as well as scrapes and scratches throughout its hull and hydrofoils from handling. It should be handled with caution. Dimensions: 300 x 193" x 97" (762 cm x 491 cm x 247 cm)

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

Estimate: \$8,000 - 16,000



5' (1.52 m)



43
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 that 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 Caldwell for Burton's first Batman film.

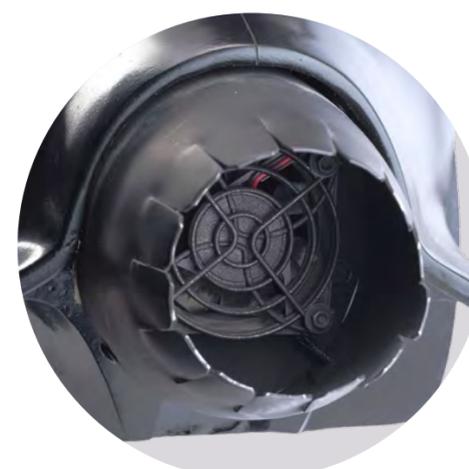
This large, ornately detailed quarter-scale miniature was built and shot for the film by 4-Ward Productions. While a full-size Batmissile was also made, this is believed to be the only complete and fully detailed Batmissile model built for the production.

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: \$15,000 - 30,000





44
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 molded around metal rods with a painted resin beak that opens, and the helmet and harness that are part of the penguin's sculpt are hand-painted. It is affixed via metallic loops on the back with a painted resin rocket with vinyl stripes. This penguin exhibits flaking paint throughout. Dimensions: 14" x 12" x 19" (35.75 cm x 30.5 cm x 48.25 cm)

Estimate: \$8,000 - 16,000



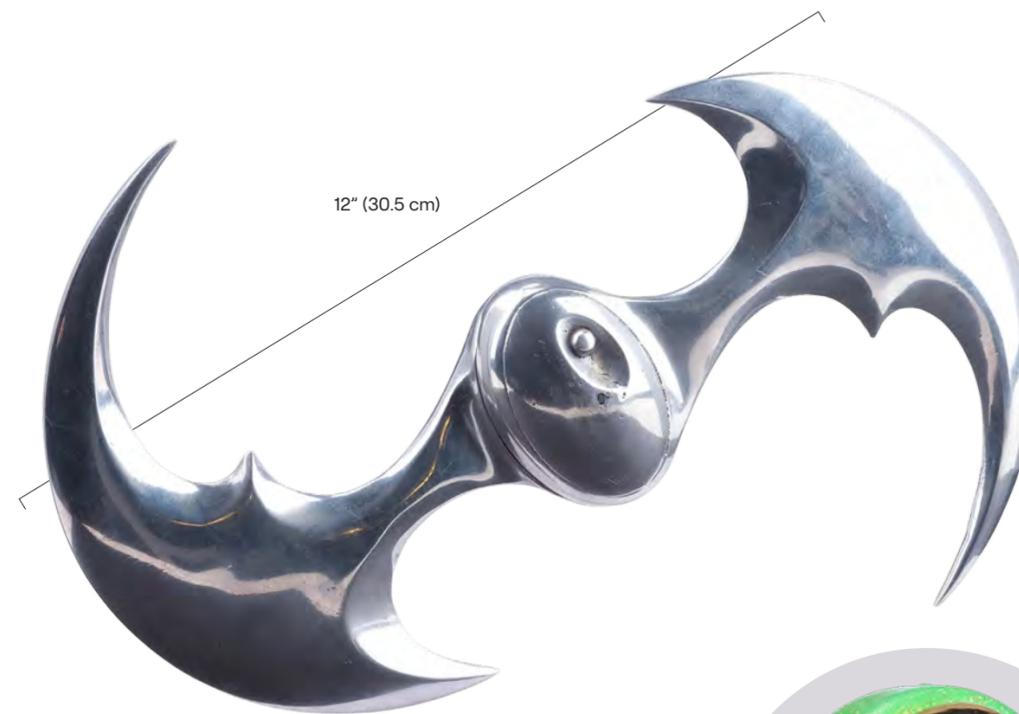
45
Oswald Cobblepot's (Danny DeVito) Umbrella
Batman Returns (1992)

Oswald Cobblepot's (Danny DeVito) umbrella from Tim Burton's *Batman Returns*. After identifying himself as the Penguin, Cobblepot kept a bin of his beloved custom umbrellas in his lair at the abandoned Gotham Zoo.

In the pages of DC Comics, the Penguin was known as "The Man of a Thousand Umbrellas," as he was depicted with one in tow across decades of appearances. Typically black, the umbrellas served both as his signature weapons - concealing various high-tech gadgets, blades, and deadly materials - and fashion accessories matching his dandyish couture.

This umbrella features a black nylon polyester canopy affixed to a metal frame along with a textured resin handle painted to resemble bone. This lot exhibits rust on the frame and flaking paint on the handle, exposing the resin beneath. Dimensions: 42" x 35.5" x 27.5" (106.75 cm x 90.25 cm x 70 cm)

Estimate: \$4,000 - 8,000



46
Batman's (Val Kilmer)
Metal Spring-Action Sonar Batarang
Batman Forever (1995)

Batman's (Val Kilmer) metal spring-action sonar Batarang from Joel Schumacher's *Batman Forever*. Batman used his sonar-capable Batarang during his final confrontation with Edward Nygma, aka The Riddler (Jim Carrey).

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

This metal Batarang is equipped with a pair of curved bladed bat wings on each side of an oval center held together by a screw. The front features a faux button on the upper side of the center piece. The two halves are spring-loaded, and when closed, will spring into the open position when released. This lot exhibits scuffs and scratches on the metal finish, pitting on the back, and a buildup of grime in the grooves. Dimensions: 12" x 7.5" x 1" (30.5 cm x 19 cm x 2.5 cm)

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

Estimate: \$10,000 - 20,000



47
The Riddler's (Jim Carrey)
Light-Up Question Mark Cane
with Skull Topper
Batman Forever (1995)

The Riddler's (Jim Carrey) light-up question mark cane with a skull topper from Joel Schumacher's *Batman Forever*. In the climactic sequence, The Riddler used his signature green question mark-shaped cane to force Batman (Val Kilmer) to decide between saving his partner Robin (Chris O'Donnell) or his love interest Dr. Chase Meridian (Nicole Kidman).

This wooden cane with a metal tip is 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 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: \$4,000 - 8,000

48
Two Face's (Tommy Lee Jones)
Light-Up Hero Bomb Controller
Batman Forever (1995)

Two-Face's (Tommy Lee Jones) light-up hero bomb controller from Joel Schumacher's *Batman Forever*. During the Gotham Circus, Two-Face placed a bomb in the arena that he set on a timer with a controller. Dick Grayson (Chris O'Donnell) and his family, the Flying Graysons, set out to remove the bomb from the arena with Grayson losing his parents and brother in the process when Two-Face shot the cables they were traversing in an effort to reach the bomb and they fell to their deaths. In witnessing the death of his family, Robin was determined to bring down Two-Face.

This lot consists of a metal controller with a metal antenna, static acrylic buttons, and two adapter cables protruding from one side of the device. The controller lights up when the adapters are connected to a power source. One cable controls the timer display starting a countdown from three minutes. The second cable controls the lights that illuminate the acrylic buttons. This lot exhibits minor grime on one side of the device and the antenna is bent with the top sphere piece broken off. Dimensions: 17" x 12" x 8" (43.25 cm x 30.5 cm x 20.5 cm)

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

Estimate: \$4,000 - 8,000



96" (244 cm)

49
Hand-Painted Syd Dutton
Wayne Manor Matte Painting
Batman Forever (1995)

A matte painting of Wayne Manor hand-painted by legendary special visual effects artist Syd Dutton for Joel Schumacher's *Batman Forever*. Bruce Wayne, aka Batman (Val Kilmer), retreated to his Bat Cave through the cliffs beneath his expansive family mansion. Shots of the manor as seen from the sea used reversed images of Dutton's mattes to maintain continuity between shots.

This painting partially aight is rendered in mixed media on masonite. It is applied along the edges with tape strips and screwed into wood backing. The painting exhibits scuffs and folding to its corners, scratching throughout, and minor staining from production use and handling. Dimensions: 48" x 96" x 1.5" (122 cm x 244 cm x 4 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



Small diamonds dressed on the freeze gun tie-in to the Mr. Freeze character.



50
Mr. Freeze's (Arnold Schwarzenegger) Light-Up Freeze Gun
Batman & Robin (1997)

Mr. Freeze's (Arnold Schwarzenegger) light-up freeze gun from Joel Schumacher's *Batman & Robin*. Mr. Freeze used his signature freeze gun against Batman (George Clooney) and his sidekick Robin (Chris O'Donnell).

Batman & Robin became the highest grossing film for Schwarzenegger until Jonathan Mostow's *Terminator 3: Rise of the Machines*, and the highest grossing George Clooney (Bruce Wayne/Batman) film until Alfonso Cuarón's *Gravity*. *Batman & Robin* was the third-highest grossing film of 1997 following Barry Sonnenfeld's *Men in Black* and Steven Spielberg's *The Lost World: Jurassic Park*.

This ornately detailed custom rifle is molded from rubber molded over a rigid internal structure with an acrylic tube barrel and a 9V battery compartment in the stock. A radio antenna on the gun's right side relates to a row of switches hidden inside the compartment. The rifle is finished in chrome with faux diamonds - Freeze's power fuel - attached to its power source to conceal internal electronic wiring.

Following production, this gun underwent sympathetic restoration to return functionality to the LEDs inset around the body, which now illuminate via a switch on the gun's left side. The gun exhibits patina along the underside of the barrel as well as loose screws from production and age. Dimensions: 38.25" x 5" x 13.5" (97.25 cm x 12.75 cm x 34.5 cm)

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

Estimate: \$15,000 - 30,000



38.25" (97 cm)



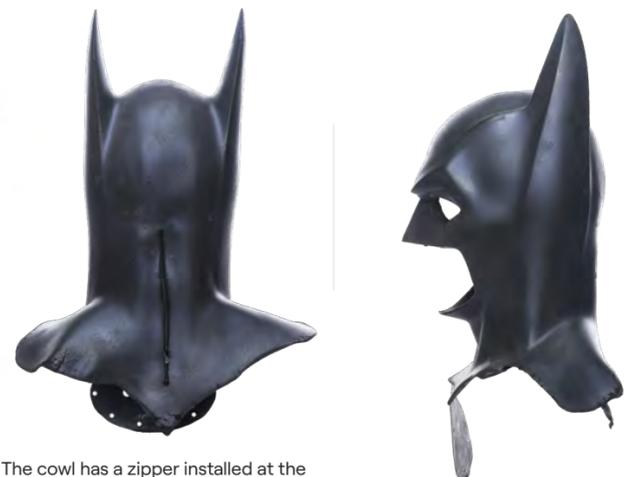
51
Batman's (George Clooney) Cowl
Batman & Robin (1997)

Batman's (George Clooney) cowl from Joel Schumacher's *Batman & Robin*. Batman wore his cowl throughout his and Robin's (Chris O'Donnell) efforts to take down criminals Poison Ivy (Uma Thurman) and Mr. Freeze (Arnold Schwarzenegger), later changing into an Arctic variant for the finale.

Batman's signature Batsuit, including its cowl, was redesigned for the film by costume illustrator Miles Teves and key sculptor Jose Fernandez under the direction of Schumacher and Academy Award®-nominee Bob Ringwood.

This lot consists of black foam rubber cowl with pointed ears and sharp angular features, including the brow and nose. The cowl's interior features a thin fabric lining and the back of the cowl features a zipper to allow it to be more easily dressed onto a performer's head. The zipper is an unusual custom feature and may indicate the cowl was intended for special sequences. At the base of the cowl is an oval where the chest emblem would be attached; it is marked "AD UP 10" on the front and "1800/8241" on the other side. The left side bib section is somewhat misshapen and the cowl exhibits wear to the ear tips, bending to the ears, and tearing in the foam, particularly on the bottom side of the nose and around the edges of the base. Dimensions: 14" x 12" x 18" (35.5 cm x 30.5 cm x 45.5 cm)

Estimate: \$5,000 - 10,000



The cowl has a zipper installed at the back; this unusual feature may indicate it was intended for use in specific sequences.



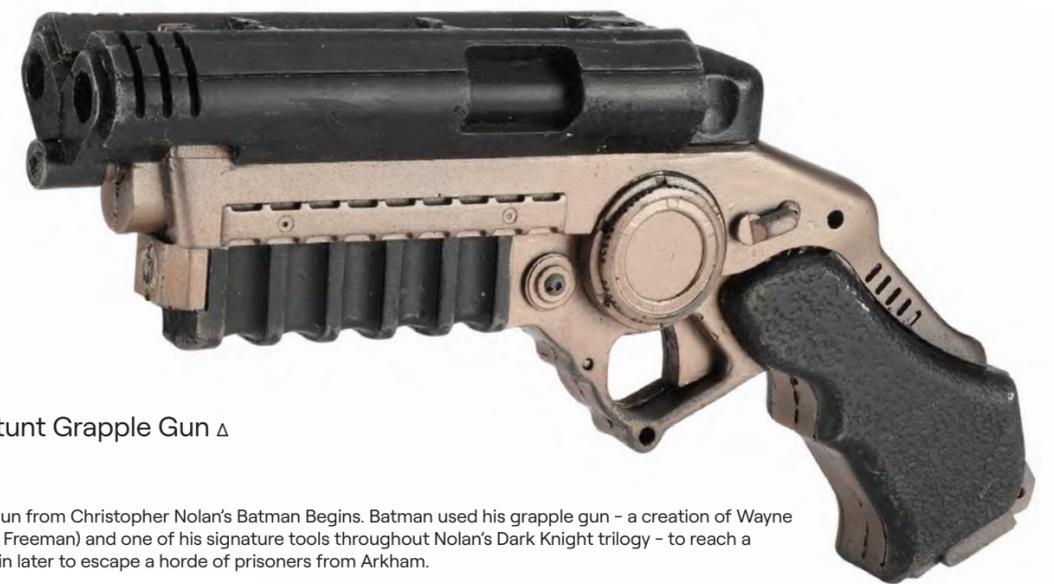
52
Batman's (Christian Bale) Folding Batarang
The Dark Knight Trilogy (2005 - 2012)

Batman's (Christian Bale) folding batarang from Christopher Nolan's *The Dark Knight* trilogy. First seen in *Batman Begins*, Batman crafted and carried his signature bat-shaped shurikens, some that folded, fighting Gotham's villains, including in his hunt for the Joker (Heath Ledger) and Harvey Dent (Aaron Eckhart), and in the battle against Bane (Tom Hardy) and the League of Shadows.

As previous *Batman* films became more fantastic and farcical with time, leading the batarangs to become larger and nearly boomerang sized, *Batman Begins* reset the universe to something more grounded and real: batarangs were reimagined as small, shuriken-style throwing weapons that could be realistically stored in Batman's utility belt.

This dense rubber batarang is painted with a metallic finish, split down the center, and connected by two small brass hinges for folding in half and snapping together via internal magnets. It exhibits scratches, dents, and chipped paint. Dimensions: 4.75" x 1.75" x 0.25" (12 cm x 4 cm x 0.75 cm)

Estimate: \$4,000 - 8,000



53
Batman's (Christian Bale) Stunt Grapple Gun
Batman Begins (2005)

Batman's (Christian Bale) stunt grapple gun from Christopher Nolan's *Batman Begins*. Batman used his grapple gun - a creation of Wayne Enterprise inventor Lucius Fox's (Morgan Freeman) and one of his signature tools throughout Nolan's *Dark Knight* trilogy - to reach a rooftop after he was set on fire, and again later to escape a horde of prisoners from Arkham.

Batman Begins received significant acclaim for its updating of the storied *Batman* mythology, earning Academy Award®, BAFTA®, and Critics Choice Award® nominations upon release. *Batman's* grapple gun - an invention first introduced in Tim Burton's *Batman* - has since become one of the most enduring elements of the *Dark Knight's* cinematic arsenal.

The static stunt grapple gun is made of dense foam rubber and painted with a bronze-color body and a black slide and grips to appear metallic. It exhibits scuffing and paint chipping throughout. Dimensions: 11.25" x 5.5" x 2" (28.75 cm x 14 cm x 5.25 cm)

Estimate: \$5,000 - 10,000



54
Batman's (Christian Bale) Cowl
Batman Begins (2005)

Batman's (Christian Bale) cowl from Christopher Nolan's Batman Begins. Bruce Wayne (Christian Bale) wore his cowl as he battled the Scarecrow (Cillian Murphy) and his own former mentor, Ra's al Ghul (Liam Neeson), to save Gotham City from destruction.

The film introduced an all-new Batsuit designed by Academy Award®-winner Lindy Hemming, with the cowl and armor sculpted by Julian Murray. Drawing inspiration from more contemporary comic book interpretations of the Dark Knight, Wayne's Begins cowl was intended to provide more neck movement than prior cinematic iterations.

This cowl is cast in foam latex and incorporates a layer of fine-mesh, stretchable "power netting" for added structural strength. Its interior reveals multiple lines from a complex matrix mold process, in which the core was installed in separate sections to achieve a seamless exterior finish. Several layers of thin fabric lining are adhered to the interior - particularly at the back, sides, and around the eye openings - with select elements hand-stitched in place.

Circular sheets of material are installed internally to cover the ear openings, likely added after the ears were reinforced with internal supports. A horizontal strip of material, possibly adhesive to secure the cowl to the performer's face at critical points, is present at the interior top of the neckline. The cowl features Batman's signature pointed ears and aggressively sculpted brows with "109" hand-marked on both the interior crown and chin. While the precise meaning of this marking is unclear given the improbability of more than 100 cowls being produced, a similarly high number was marked on another example previously sold by Propstore. The neck retains original attachment loops for securing the cowl to the rest of the Batsuit ensemble.

The cowl exhibits minor surface scuffing and very slight wear to the foam, as well as a slightly bent ear tip, as would be expected from production use and age. Also included is the original production-used display stand constructed from PVC pipe with a vac-formed plastic cowl support. Dimensions: 16" x 10" x 9.75" (40.5 cm x 25.5cm x 24.75 cm)

Estimate: \$60,000 - 120,000

Interior features several layers of fabric lining, some hand-stitched in place.



Scan here to see a full rotation of this lot





60" (152.5 cm)



55
Batman's (Christian Bale) Light-Up CG-33 EMP Gun
The Dark Knight Rises (2012)

Batman's (Christian Bale) light-up CG-33 EMP gun from The Dark Knight Rises. Batman used his EMP blaster to disable lights and motorcycles while he chased Bane's (Tom Hardy) men through tunnels as they fled the police. Shortly thereafter, it was shot at and damaged by a GCPD officer after the EMP gun's only use. Batman's weapon is initially seen in a closed position, with the front shroud pulled to the rear, mounted to the rear right of the Batpod. Batman was able to remotely fire it multiple times in the tunnel chase scene before stopping, removing it from its mount, reconfiguring it to the gun format and firing it directly.

Similar to the Batpod designed by production designer Nathan Crowley, Batman's EMP gun was designed with a military aesthetic in mind. In an interview with Cine Web Radio, concept artist Tully Summers commented that the designs for The Dark Knight Rises were intended to be functional and practical rather than "sleek and product design pretty," lending to the film's war-like motif.

This light-up black metal and resin CG-33 EMP gun features a functional sliding shroud on a metal guide rail. The stock is metal and a number of parts are rubber. The lights are enabled by a switch in the rear of the gun. It has undergone sympathetic restoration to restore light functionality. It does not have the post to mount it to the Batpod, and does not have the clear caps over the lights. It exhibits scuffing and chipped paint. Dimensions: 26" x 8" x 2.5" (66.25 cm x 20.5 cm x 6.5 cm)

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

Estimate: \$10,000 - 20,000



Lights are activated by a switch at the rear of the prop.



56
Batman's (Christian Bale) Light-Up Batpod Gun Turret
The Dark Knight (2008)

Batman's (Christian Bale) light-up Batpod gun turret from Christopher Nolan's The Dark Knight. Bruce Wayne, aka Batman, drove his Batpod through the tunnels of Gotham City as he tried to stop the Joker (Heath Ledger) and his henchmen from kidnapping District Attorney Harvey Dent (Aaron Eckhart).

Batman's high-tech Batpod was designed by director Christopher Nolan and Nolan's regular production designer Nathan Crowley with engineering by special effects supervisor Chris Corbould's team. This is the complete housing and gun barrel assembly designed to mount via holes and panels to the front left side of the Batpod (driver's left side), positioned on the exterior of the front tire.

For their performances as an immovable object and an unstoppable force, Bale and Ledger each won a People's Choice Awards® for Favorite On-Screen Match-Up. Bale also won a third People's Choice Award® for Favorite Superhero for his portrayal of the titular superhero.

This fiberglass turret features resin, nylon, and metal compressor detailing and a dark gray finish painted in keeping with the aesthetic of Batman's Tumbler. It is equipped with a static metal and resin grappling hook launcher, a static metal and dark gray resin 40mm cannon that detaches from the base, and a static resin 50 cal machine gun muzzle.

The outer side of the turret features a yellow-glow headlight designed to illuminate when connected to power via a power cable. The turret exhibits some scratching and paint flaking from production use. 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: \$10,000 - 20,000



34.5" (87.25 cm)



57
Promotional Bane (Tom Hardy) Mask from Original Production Molds on Hardy Lifecast
The Dark Knight Rises (2012)

A Bane (Tom Hardy) mask from the promotion of Christopher Nolan's *The Dark Knight Rises*. In the film, legendary League of Shadows supervillain Bane donned his signature mask - a specialized device designed to dispense pain relief - while terrorizing Gotham City after he was savagely beaten by his fellow inmates for protecting Talia al Ghul (Joey King).

Bane's mask was designed to provide a sleek profile in contrast to Batman's (Christian Bale) signature cowl, and was inspired by the snarling maws of wild animals, which added to its menacing appearance. Costume effects supervisor Graham Churchyard created a three-dimensional model of actor Hardy's face to design Bane's mask as seen onscreen.

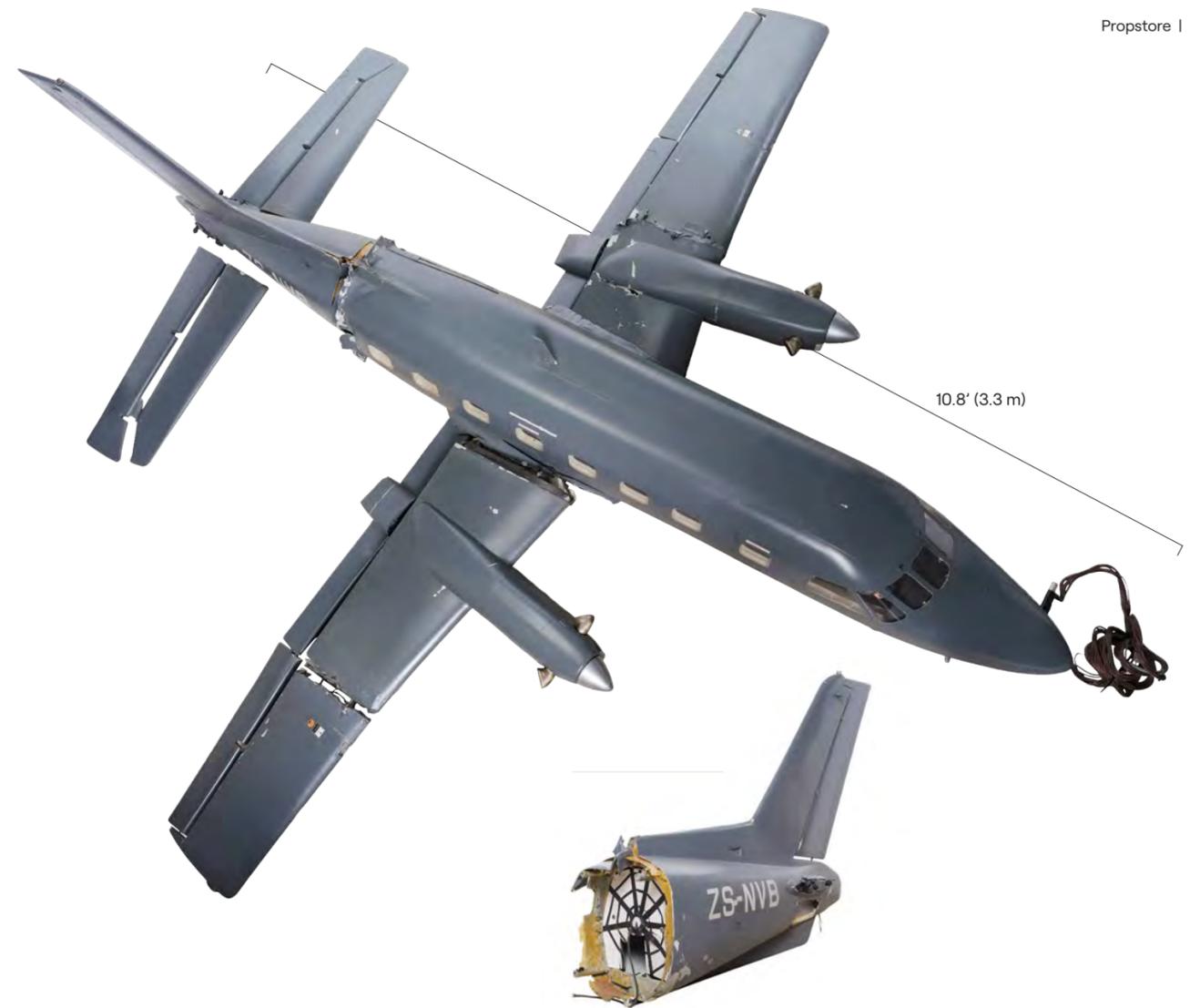
Following filming, Warner Bros. used the original production molds to produce this mask as the grand prize in a sweepstakes giveaway to promote the film's theatrical release. This mask was originally sold by the winner of that sweepstakes.

Constructed from urethane and vinyl, the mask comes dressed with fabric, nylon webbing, and mesh. It features intricate detailing around the front simulating a respirator and various connected tubing to funnel Bane's gas. The mask comes mounted to a polyfoam lifecast of Hardy and does not open, unlike the masks used for filming. It exhibits pitting in its urethane and chipped paint from handling. Dimensions: 18.5" x 12" x 8.5" (47 cm x 30.5 cm x 21.5 cm)

Estimate: \$15,000 - 30,000



Scan here to see a full rotation of this lot



58
Oversized Bane-Destroyed CIA Plane Model Miniature
The Dark Knight Rises (2012)

An oversized model miniature of the CIA plane destroyed by Bane (Tom Hardy) from Christopher Nolan's *The Dark Knight Rises*. After infiltrating a CIA plane to capture Doctor Leonid Pavel (Alon Aboutoul), former League of Shadows member Bane had four of his mercenaries destroy it midair from the exterior, breaking the plane into pieces. As the plane came apart, Bane orchestrated a body swap for Pavel to stage the physicist's death and, as a show of his authority, had one man stay behind to die for the accident's credibility. This first scene of Bane established the absolute power and control he had over his followers, as well as the fanaticism and loyalty they gave to him.

This landmark 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 almost 11' 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: \$12,000 - 24,000



No lot 59



60
Number Six's (Tricia Helfer) Dress
Battlestar Galactica (T.V. Series, 2004 - 2009)

Number Six's (Tricia Helfer) dress from Ronald D. Moore's Battlestar Galactica. Six, an advanced humanoid Cylon capable of emulating and even experiencing certain lifelike emotions, wore her signature red dress while attempting to seduce and manipulate Dr. Gaius Baltar (James Callis) into sabotaging Galactica and its fleet throughout the series.

Perhaps the best-known costume of the modern reboot's entire run, Six's blood-red dress came to symbolize the updated Cylons of Moore's series, a more cunning and evolved generation capable of humanity's ultimate evisceration. For her performance as both Head Six—the main influence behind Baltar, as well as Six's many robotic copies, Helfer received a Leo® (British Columbia's prestigious film and television awards) for Best Lead Performance by a Female in a Dramatic Series.

This custom-made fabric blend dress with spaghetti straps and slitted sides originates from NBCUniversal and the official Propworx auction. Also included are officially licensed replicas of Six's metallic ring (women's size 8) and bracelet created by ANOVOS and added to complete the ensemble. Accompanying this dress is a certificate of authenticity from NBCUniversal. The ring and bracelet come with their original ANOVOS box. The dress exhibits minor stains on front from production.

Additional Provenance: A certificate of authenticity from NBC.

Estimate: \$10,000 - 20,000

61
Colonel Saul Tigh's (Michael Hogan)
Duty Uniform
Battlestar Galactica
(T.V. Series, 2004 - 2009)

Colonel Saul Tigh's (Michael Hogan) duty uniform from Ronald D. Moore's Battlestar Galactica. Tigh wore "duty blues" signifying his role as executive officer of Galactica throughout the series.

Costume designer Glenne Campbell fused traditional military style designs with uncommon synthetic fabrics for a futuristic look. In 2006, Campbell received an Emmy® nomination for her groundbreaking and widely imitated work on the series.

This high-quality uniform originates from NBCUniversal and the official Propworx auction. It features a Claymore Clothes jacket labeled "Tigh," "067982," and "5/6/2005" on the interior; matching Claymore Clothes pants (Size 34.5/35) hand-marked "Tigh" and numbered "067981"; a matching belt hand-marked "Tigh"; and a cotton "double tank" (created by dressing a dark tank-top over a lighter tank-top) Colonial Fleet shirt (Size L) hand-marked "Tigh." The jacket features replicas of Tigh's Colonel rank insignia and pilot wing pins created by the original series manufacturer to complete the display. Also included is a certificate of authenticity from NBCUniversal. The jacket and belt exhibit fraying along their ends, and the pants' label is torn from production wear and age.

Additional Provenance: A certificate of authenticity from NBC.

Estimate: \$4,000 - 8,000



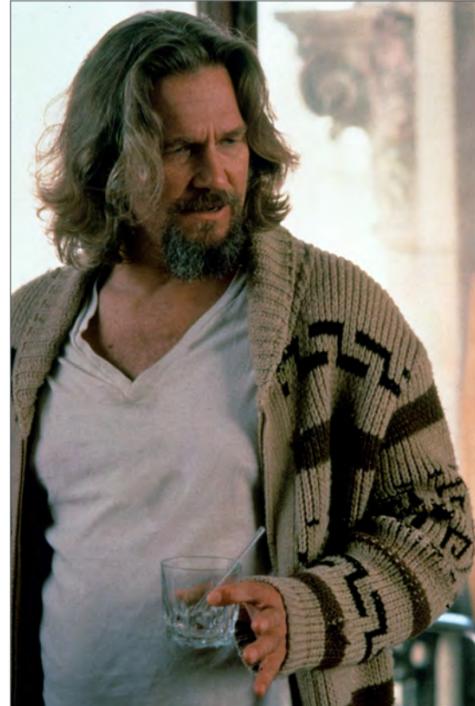
47"
 (119.5 cm)

62
Planet Hollywood Collection:
Netherworld Priest Statue Replica from Original Molds
Beetlejuice (1988)

A replica of a Netherworld priest statue made from original molds from the production of Tim Burton's Beetlejuice. In the film, as part of the deal to save Adam and Barbara Maitland, Lydia Deetz (Winona Ryder) agreed to marry Betelgeuse (Michael Keaton) before a Netherworld priest so Betelgeuse could stay in the mortal world.

This ornately detailed statue of a Netherworld priest originates from Planet Hollywood. It features a foam latex and hands cast directly from the original production molds; a painted mouth with resin teeth; and a polyester blend three-piece suit dressed over a cotton button-down shirt and soft leather shoes. This statue was sympathetically repaired to keep the resin mouth in place and exhibits cracking foam and chipped paint throughout, including flaking paint on the hands, the mouth is missing three teeth exposing the resin layer, and the shoes exhibit grime. Dimensions: 27" x 14" x 47" (68.75 cm x 35.75 cm x 119.5 cm)

Estimate: \$3,000 - 6,000



Collection Christopher / Alamy Stock Photo

63
The Dude's (Jeff Bridges) Cardigan
The Big Lebowski (1998)

The Dude's (Jeff Bridges) cardigan from Joel and Ethan Coen's *The Big Lebowski*. The Dude wore his signature cardigan when Maude Lebowski (Julianne Moore) disrobed in his apartment and when he tripped over board he had nailed down earlier to thwart Jackie Treehorn's (Ben Gazzara) henchmen.

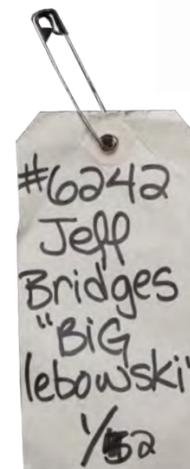
Though not a major hit in its original release, *The Big Lebowski* has since become the epitome of a cult classic with regular repertory screenings and themed events around the globe. Diehard fans of the film known as "Achievers" regularly appeared in The Dude's signature cardigan costume, an emblem of the film's one-of-a-kind slacker vibe. These costume pieces have come to epitomize who the Dude is: his philosophy has been called "radical ease," and that philosophy and low ambition is personified in his choice of attire.

While Bridges also wore his own personal cardigan onscreen, production rented matching duplicates, including this one, for filming.

Originating from costume rental house Roxy, this woolen zip-front cardigan is knit throughout with geometric patterns. It exhibits minor fraying along the sleeves from production wear.

Additional Provenance: A receipt from Roxy Deluxe Rental listing this cardigan as a wardrobe piece rented by costume designer Mary Zophres.

Estimate: \$10,000 - 20,000



64
The Dude's (Jeff Bridges) Hoodie and V-Neck Shirt Δ
The Big Lebowski (1998)

The Dude's (Jeff Bridges) hoodie and V-neck shirt from Joel and Ethan Coen's *The Big Lebowski*. The Dude wore his hoodie and V-neck when Jeffrey "The Big" Lebowski (David Huddleston) confronted him about the missing money for Bunny Lebowski's (Tara Reid) ransom.

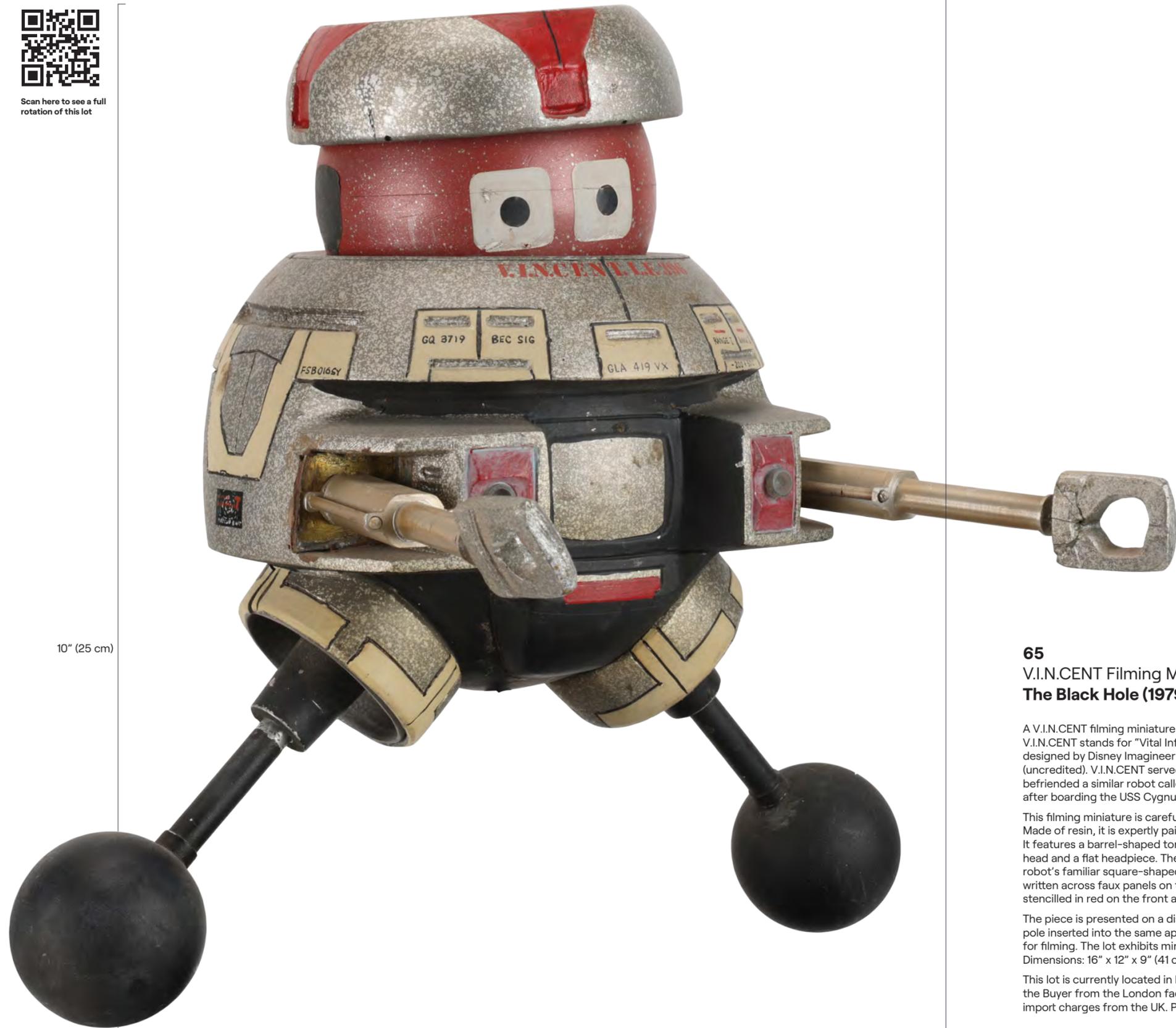
Though not a major hit in its original release, *The Big Lebowski* has since become the epitome of a cult classic with regular repertory screenings and themed events around the globe. Diehard fans of the film known as achievers regularly appear in The Dude's signature loose-fitting ensembles intended as symbols of the film's one-of-a-kind slacker vibe. These costume pieces have come to epitomize who the Dude is: his philosophy has been called "radical ease," and that philosophy and low ambition is personified in his choice of attire.

This lot consists of a beige cotton zip-front hoodie, a brown cotton V-neck shirt (Size M), and a hand-marked production tag. The hoodie exhibits a stain in the hood and a tear in one pocket from production wear.

Estimate: \$6,000 - 12,000



Scan here to see a full rotation of this lot



10" (25 cm)



65
V.I.N.CENT Filming Miniature Δ
The Black Hole (1979)

A V.I.N.CENT filming miniature from Gary Nelson's sci-fi film *The Black Hole*. V.I.N.CENT stands for "Vital Information Necessary CENTralized". It was designed by Disney Imagineer George McGinnis and voiced by Roddy McDowall (uncredited). V.I.N.CENT served as a utility robot on the USS Palomino, and befriended a similar robot called B.O.B. (voiced by Slim Pickens, also uncredited) after boarding the USS Cygnus.

This filming miniature is carefully crafted to resemble the full-scale model. Made of resin, it is expertly painted red, marbled gray, cream and black. It features a barrel-shaped torso, dual arm and leg appendages, a spherical head and a flat headpiece. There are four lateral holes across the back, and the robot's familiar square-shaped eyes are painted on the head. Technical data is written across faux panels on the torso, and the name "V.I.N.CENT L.F.396" is stencilled in red on the front and back.

The piece is presented on a display stand with the film's title at the base and a pole inserted into the same aperture that was used by the production team for filming. The lot exhibits minor signs of wear, including loss of paint. Dimensions: 16" x 12" x 9" (41 cm x 30 cm x 23 cm)

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$30,000 - 60,000



10" (25 cm)



66
B.O.B. Filming Miniature Δ
The Black Hole (1979)

A filming miniature of B.O.B. from Gary Nelson's sci-fi film *The Black Hole*. The robot was designed by Disney Imagineer George McGinnis and voiced by Slim Pickens (uncredited), its acronym standing for "Bio-sanitation Battalion". Over the years, B.O.B. had been bullied and damaged by the other robots on the USS Cygnus. When the crew of the USS Palomino arrived, B.O.B. befriended a similar robot called V.I.N.CENT (voiced by Roddy McDowall, also uncredited).

This filming miniature is carefully crafted to resemble the full-scale model. Made of resin, it is expertly painted red, gray and black. It features a barrel-shaped torso, arm and leg appendages, a spherical head and a flat headpiece. Bulb casing is depicted around the torso, and the robot's familiar despondent eyes are painted on the head. The name "B.O.B. LF 28" is stenciled in white at the front.

The piece is presented on a display stand with the film's title at the base and a pole inserted into the same aperture that was used by the production team for filming. The miniature is intentionally distressed to reflect the years of abuse that B.O.B. suffered, as well as the damage inflicted by Dr Hans Reinhardt's (Maximilian Schell) other robots during the film's climax. This includes exposed wiring, dented casing and a missing leg. The lot exhibits additional signs of wear from production use and age, including scuff marks and loss of paint. Dimensions: 16.5" x 11" x 8" (42 cm x 28 cm x 20 cm)

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$30,000 - 60,000



67
1:4-Scale Maximilian Maquette Δ
The Black Hole (1979)

A maquette of Maximilian from the production of Gary Nelson's sci-fi film *The Black Hole*. The hovering robot Maximilian confronted the crew of the USS Palomino when they boarded the USS Cygnus, before it was ordered to stand down by Dr Hans Reinhardt (Maximilian Schell). Maximilian was designed by Disney Imagineer George McGinnis.

This 1:4 scale maquette was produced as a reference model for refining coloration and shape prior to building full-size versions. It is made of fibreglass and resin and painted in varying shades of red, with gray detailing. The maquette perfectly captures the angular shape and sinister bearing of the full-scale model. Its intricate detailing includes bolts, panels, hinges and dual lift fans.

The maquette is displayed on a custom-made black plastic stand. It has minor wear from production use, including minor fissures in the paintwork, and shows signs of previous repairs.

Dimensions: 24" x 13.5" x 9.5" (61 cm x 34 cm x 24 cm)

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$8,000 - 16,000

18" (45 cm)



68
Blade's (Wesley Snipes)
SFX Daywalker Sword and Scabbard
Blade (1998)

Blade's (Wesley Snipes) SFX Daywalker sword and scabbard from Stephen Norrington's *Blade*. The half-human, half-vampire wielded his signature sword in multiple scenes throughout the film, including in the climactic battle with Deacon Frost (Stephen Dorff) after Frost became the avatar of the supreme blood god La Magra.

First introduced in Marv Wolfman and Gene Colan's *The Tomb of Dracula* No. 10, the half-human half-vampire Blade exclusively used melee weapons such as teakwood daggers and mahogany stakes to slay vampires prior to the film trilogy. For Norrington's film, the revolutionary superhero was updated to be particularly proficient with his *Sword of the Daywalker*, requiring Snipes to undergo intensive weapons and fight training. Blade's sword appeared in every film in the franchise and is today considered his signature weapon.

This version of the Daywalker's sword was created for effects inserts of its grip piercing the hands of anyone other than Blade attempting to hold it. The sword features a polished steel blade with fuller detailing down its length, as well as a ribbed, machined aluminum grip engraved with ornately vampiric glyphs and inset with four concealed blades. The grip is spring-loaded to release the blades by twisting the handguard clockwise, while twisting it counterclockwise locks the blades in place.

Also included is a leatherette-bound scabbard engraved with glyphs on both ends, as well as mount points to attach it to Blade's vest. This is one of the finest examples of this sword available on the market. The sword exhibits minor scratching on the blade and grip from handling. Dimensions: (sword) 35" x 2" x 2" (89 cm x 5 cm x 5 cm)

Blade was dulled by production.

Estimate: \$25,000 - 50,000



35" (89 cm)

Handle spikes are spring loaded and collapse when depressed.



69
Blade's (Wesley Snipes) Metal Throwing Glaive
Blade (1998)

Blade's (Wesley Snipes) metal throwing glaive from Stephen Norrington's Blade. Daywalker Blade used his boomerang-like throwing glaive alongside his signature sword and other weaponry to dispatch vampires. He kept his glaive on his utility belt while not in use throughout the film.

First introduced in Marv Wolfman and Gene Colan's The Tomb of Dracula No. 10, the half-human half-vampire Blade exclusively used melee weapons such as teakwood daggers and mahogany stakes to slay vampires prior to the film trilogy. For Norrington's film, the revolutionary superhero was updated to be particularly proficient with bladed weapons, requiring Snipes to undergo intensive weapons and fight training. Snipes had trained in various martial arts since he was 12 years old, lending to the authenticity of Blade's skills. Designed by master weaponsmith Tony Swatton, this rare static double-ended "open"-style throwing glaive is one of only two known to have been offered to the public. It is made of metal finished with a high-shine, chrome-like finish and features a leather wrapped handle that does not have the large medallion seen in the later films, making this unique. The weapon exhibits scuffing and scratches to its finish from production use. Dimensions: 11.5" x 5" x 1" (29.25 cm x 12.75 cm x 1.25 cm) Blade was dulled by production.

Estimate: \$5,000 - 10,000



70
Planet Hollywood Collection: Deacon Frost's (Stephen Dorff)
Katana and Saya
Blade (1998)

Deacon Frost's (Stephen Dorff) katana and saya from Stephen Norrington's Blade. Frost wielded his signature katana in his climactic battle with Blade (Wesley Snipes) before the Daywalker finished him by injecting anticoagulant into his bloodstream.

This katana originates from Planet Hollywood. It features a curved metal blade with a wavy hamon pattern, a cast resin habaki painted gold-color and mounted to a textured, fish-patterned tsuba, and a resin tsuka hand-painted and textured to appear wrapped and inset with metal piping for possible mounting to a prop body of Frost. Also included is a machined metal saya with cord wrapping and resin detailing. The sword exhibits minor scratching on its blade and discoloration to its grip from production and handling. Dimensions: (sheathed) 41.25" x 3" x 2.75" (105 cm x 7.75 cm x 7 cm)

Estimate: \$3,000 - 6,000



Mounting point built into handle

71
Blade's (Wesley Snipes) Screen-Matched
SFX Daywalker Sword and Scabbard
Blade II (2002)

Blade's (Wesley Snipes) screen-matched SFX Daywalker sword and scabbard from Guillermo del Toro's Blade II. The half-human, half-vampire wielded his signature sword in multiple scenes throughout the film. The weathering to the hilt and of the hilt blades screen-match this sword to the close-up shot in which Reinhardt (Ron Pearlman) activated the spikes while toying with the sword following Blade's capture, doing so in front of Abraham Whistler (Kris Kristofferson).

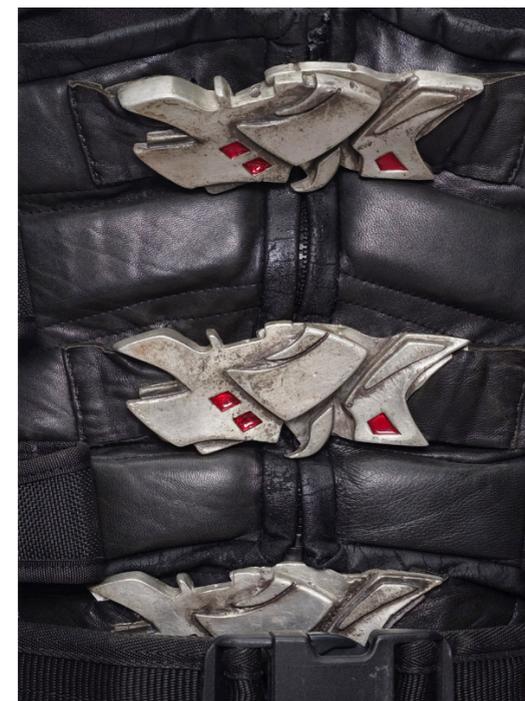
First introduced in Marv Wolfman and Gene Colan's The Tomb of Dracula No. 10, the half-human half-vampire Blade exclusively used melee weapons such as teakwood daggers and mahogany stakes to slay vampires prior to the film trilogy. For the films, the revolutionary superhero was updated to be particularly proficient with his Sword of the Daywalker, requiring Snipes to undergo intensive weapons and fight training. Blade's sword appeared in every film in the franchise and is today considered his signature weapon.

This version of the Daywalker's sword was created for effects shots of its hilt blades springing out to pierce the hands of anyone other than Blade attempting to hold it. The sword features a polished steel blade with fuller detailing down its length, as well as a ribbed, machined aluminum grip engraved with ornately vampiric glyphs and inset with four concealed blades. The grip is spring-loaded to release the blades by twisting the handguard clockwise, while twisting it counterclockwise locks the blades in place.

Also included is a leatherette-bound scabbard engraved with glyphs on both ends, mount points to attach it to Blade's vest, and a ball-end tip that was added to the scabbard's design in the second film. This is one of the finest examples of this sword available on the market. The sword exhibits minor scratching on the blade and grip from handling. Dimensions: (sword) 35" x 2" x 2" (89 cm x 5 cm x 5 cm)

Blade was dulled by production.

Estimate: \$15,000 - 30,000





72
Photo-Matched "B" Camera Clapperboard
Blade Runner (1982)

A photo-matched "B" camera clapperboard from the production of Ridley Scott's Blade Runner. This exact clapperboard is seen in a behind-the-scenes image of Harrison Ford (Deckard) on set through several notable marks and scratches, as well as the unique shape and placement of the tape. It also appears in the 2007 'making of' documentary Dangerous Days: Making Blade Runner.

While it initially underperformed at the box office and received mixed reviews on its release, Blade Runner has gone on to become one of the defining sci-fi films of the 20th century, cited by filmmakers like Christopher Nolan, Guillermo del Toro and Denis Villeneuve as an influence on their work.

This acrylic clapperboard features the film's title, as well as the names of director Ridley Scott, cinematographer Jordan Cronenweth and sound mixer Bud Alper. "464" and "6" are handwritten in the scene and take boxes respectively, and "7-1-81", "DAY", and "EXT" are handwritten on tape attached to hook-and-loop fastenings, making them interchangeable on set. The clapperboard has general paint wear from production use and age.

Dimensions: 10" x 11.25" x 1.25" (25.5 cm x 28.5 cm x 3 cm)

Estimate: \$20,000 - 40,000



Clapperboard matches to this behind the scenes shot, or daily, seen in the 2007 documentary Dangerous Days: Making Blade Runner.

73
Framed William Ladd Skinner
Spinner Blueprint
Blade Runner (1982)

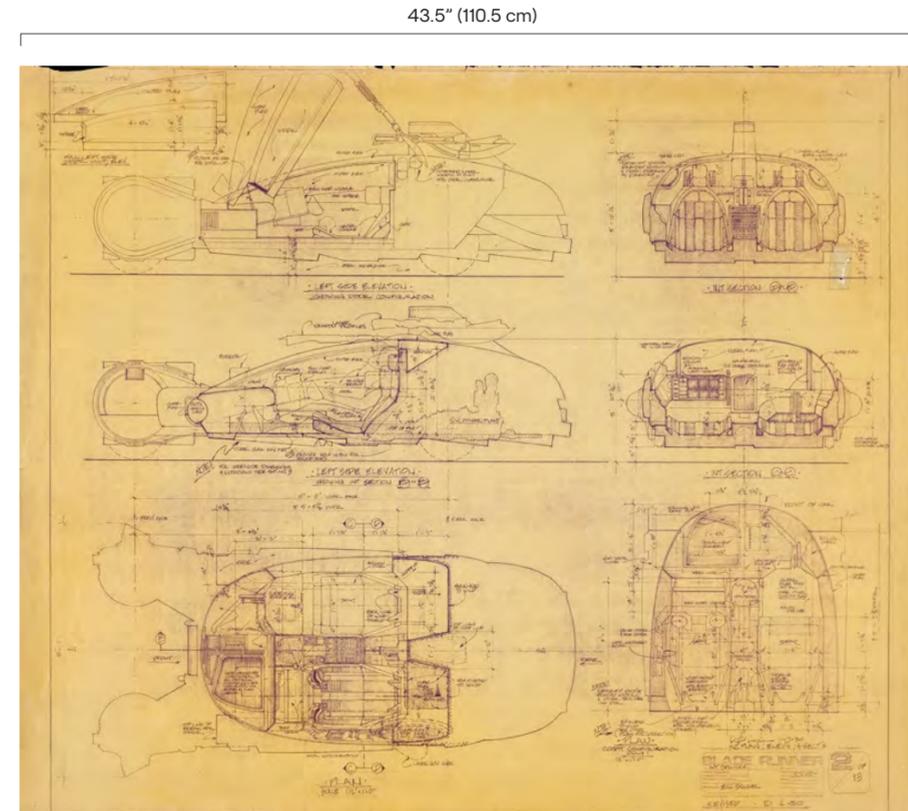
A Spinner blueprint originally drawn by set designer William Ladd Skinner for Ridley Scott's Blade Runner. Replicant hunter Rick Deckard (Harrison Ford) and residents of polluted 2019 Los Angeles drove Spinner vehicles through the crowded airways.

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 blueprint depicting side, back, and bird's eye views of a Spinner's interior is based on Mead's original designs.

Dated "12-4-80," numbered "2 of 13," and noted at "1 1/2:1" scale, the blueprint is printed on Blade Runner-branded drafting paper with annotations regarding the vehicle's intended construction and weaponry, such as "Laser Weapon Profiles," "Main Video Console," and "Tinted Plex." It comes mounted behind glass in a custom frame. The blueprint exhibits tearing along its edges, tape on the reverse, and yellowing from age. Dimensions: 36.5" x 43.5" (92.75 cm x 110.5 cm)

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

Estimate: \$5,000 - 10,000



43.5" (110.5 cm)



74
George Jung's (Johnny Depp)
Puerto Vallarta Shirt Δ
Blow (2001)

George Jung's (Johnny Depp) Puerto Vallarta shirt from Ted Demme's Blow. Jung wore his shirt when he visited Puerto Vallarta seeking business partners in the local Mexican drug trade.

Jung's colorful 1960s and 1970s-era costumes were designed by two-time Academy Award®-winning costume designer Mark Bridges based on their description in Bruce Porter's book about Jung, Blow: How a Small Town Boy Made \$100 Million with the Medellín Cocaine Cartel and Lost It All. Bridges' work on the film earned him a Costume Designers Guild Award® nomination for Excellence in Costume Design for Film (Period/Fantasy).

This cotton knit, short-sleeve shirt features a quarter-zip closure on front, an elasticized hem and cuffs, and a Palace Costume Co. label on the interior with inventory number "37238522." It exhibits fraying along the hem and some stiffening to the elastic.

Estimate: \$4,000 - 8,000



75
Hand-Painted Matthew Yuricich
City Street Matte Painting
Blade Runner (1982)

A matte painting hand-painted by Matthew Yuricich from Ridley Scott's Blade Runner. This matte painting was used in the sequence when Deckard (Harrison Ford) drove back to his apartment and was surprised by Rachel (Sean Young) in the elevator.

The sequence was accomplished by compositing live-action photography with a matte painting Yuricich created at his brother Richard Yuricich's and Douglas Trumbull's Entertainment Effects Group (EEG), which set the film's compositing effects apart from the chroma key compositing that had become prevalent in other films by that time.

Yuricich was assisted by Rocco Gioffre and Michele Moen to create paintings for the film, which was nominated for an Academy Award® for its groundbreaking visual effects work. Gioffre and Moen would go on to become acclaimed matte artists in their own rights, which cemented Yuricich's reputation as artist and mentor. The film later received numerous nominations for its visual effects, including the Academy Award®, BAFTA Award®, and Saturn Award®.

This matte painting is rendered in mixed media, including acrylic paints, on masonite by Yuricich. Blade Runner's optical compositing process produced a blue-color-shift as a result of an intermediate duplicating film stock. This meant the mattes did not read in the final film as they did when painted; Yuricich had to anticipate this shift and select colors accordingly, which is the reason the painting features heavy brown tones. This painting's loose brushwork is designed to guide the viewer's eye from the peripheral painting to the central live-action while its restrained palette deftly creates a subtle illusion of depth. It is hand-marked "Blade Runner" on tape on the side, as well as "FX 65," "H=50 V=51" and "New Dupe 7-8-81." This painting exhibits chipped Masonite along the edges, chipped paint, notable paint marks, and minor discoloration. Dimensions: 38.25" x 80.25" (97 cm x 204 cm)

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

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$25,000 - 50,000

Digital composite image showing matte painting (modern photo) combined with live action photography in the final film.



Production markings adhered to edge of illustration board.

MATTHEW YURICICH

MATTE PAINTING RETROSPECTIVE

Matthew Yuricich, better known (and appropriately so, given his life's work) as Matt, was an American artist regarded as one of - if not the - foremost matte painters in the history of world cinema.

Born in Ohio to Croatian immigrants on January 19, 1923, Yuricich studied Fine Arts at Miami University after serving in the US Navy during World War II. Upon the completion of his education, he sought and found work in the effects departments of Hollywood studios, excelling quickly as a painter on the productions of post-war classics like Ethel Merman's *Call Me Madam*, Fred M. Wilcox's *Forbidden Planet*, and Stanley Donen's *Seven Brides for Seven Brothers*.

Soon, Yuricich developed a specialty in color-matching background paintings to color-shifting film stock, an essential skill required to integrate mattes seamlessly into live-action photography. At the time, matte artists were expected to keep their artistry "invisible" to the naked eye in order to help audiences suspend their disbelief at certain images that were otherwise impossible to achieve. Yuricich's technical precision in executing invisible glass matte shots - in which painted plates of glass set in front of the camera simulated extensions to a set or environment - put him in demand with some of the most successful directors of his time.

In 1959, Yuricich worked as a matte artist on two films that would permanently secure his place in the pantheon. For Alfred Hitchcock's *North by Northwest*, he created the illusion of a modernist Frank Lloyd Wright-style home built atop Mount Rushmore for the film's rip-roaring climax. Then in William Wyler's equally seminal *Ben-Hur*, he painted mattes simulating the presence of tens of thousands of ancient audience members in the unrivaled chase scenes. Both films were immediately hailed as visual masterpieces for their groundbreaking photographic effects, securing Yuricich 30 more years of work as well as unparalleled renown amongst several generations of Golden Age filmmakers.

Over the next three decades, Yuricich contributed matte paintings to many of the most renowned movies ever made, among them *Mutiny on the Bounty*, *The Greatest Story Ever Told*, *The Poseidon Adventure*, *Westworld*, *The Towering Inferno*, *Young Frankenstein*, *Ghostbusters*, *Die Hard*, *Dances with Wolves*, and *Field of Dreams*. Recognition for effects artists was always slow-in-coming from film studios and it was not until 1976 that his contributions to cinema were formally acknowledged. The Academy of Motion Picture Arts and Sciences awarded Yuricich (along with L.B. Abbott and Glen Robinson) a Special Achievement Award for his work on *Logan's Run*. The following year, Yuricich - along with his brother Richard and a team of other effects visionaries including Douglas Trumbull - received a competitive nomination for Best Visual Effects for Steven Spielberg's *Close Encounters of the Third Kind*.

Yuricich also emerged in this period as a committed teacher and advocate for the field of matte painting at large, which was soon to be threatened by the advent of computer-generated effects. As the chief matte artist for companies including Entertainment Effects Group (EEG), its follow-up Boss Film Corporation, and Video Image throughout the 1980s and 90s, he took on a series of studio apprentices who learned to emulate both his notorious early-to-rise work ethic and impeccable artistic form. Several of these apprentices went on to create film art nearly as acclaimed as his own, with a raft of awards and blockbuster hits earned by work inspired by their mentor.

In 2006, Miami University bequeathed Yuricich with its Distinguished Achievement Award for his accomplishments as an educator and artist in the visual effects realm. He died six years later leaving a legacy that included effects contributions

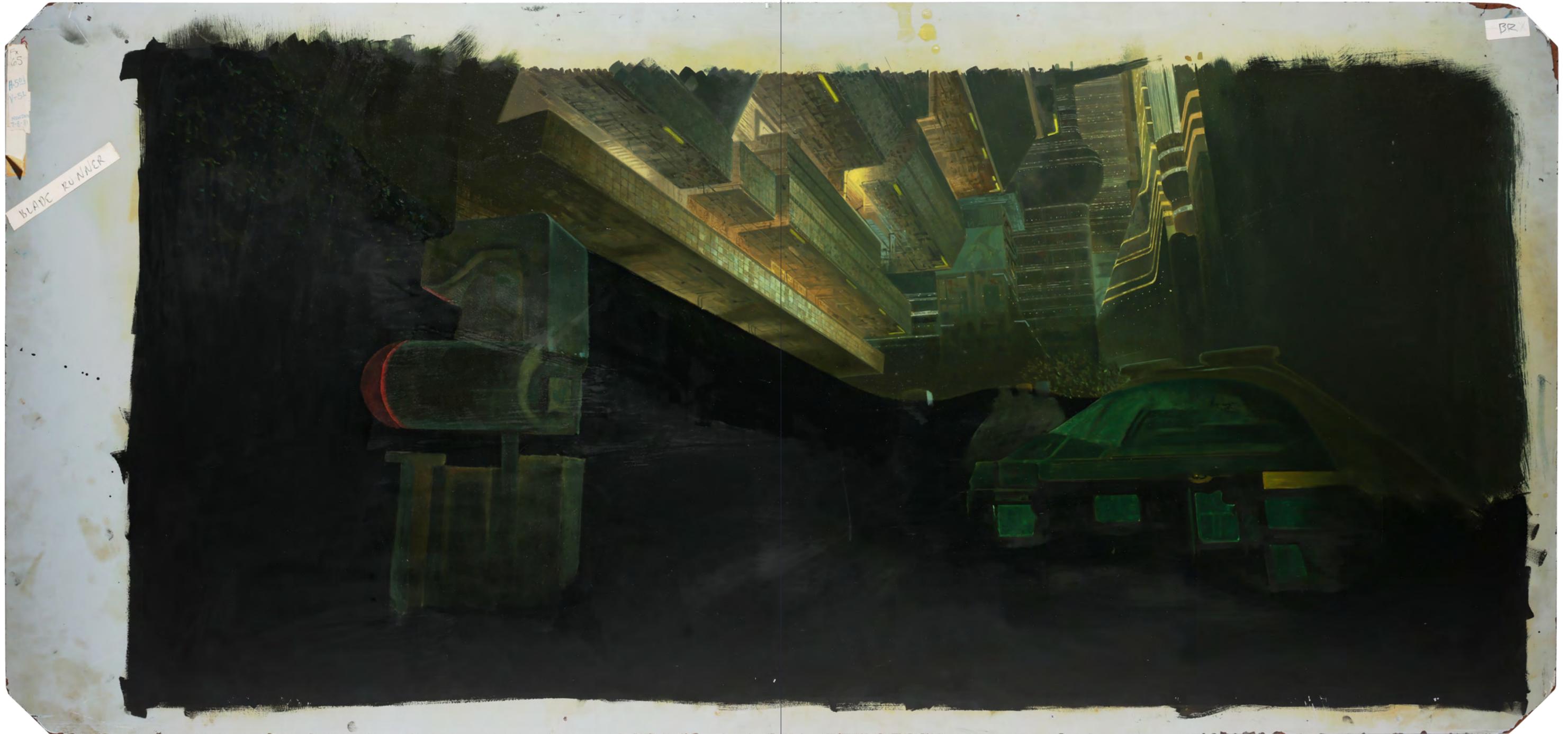
to over 70 film and television titles. And in 2017, he was posthumously inducted into the Visual Effects Society's Hall of Fame, where his legacy as both artist and advocate continues to be preserved into perpetuity.

Propstore is pleased to present these never-before-offered mattes from some of Yuricich's most beloved films. From *Logan's Run* to *Blade Runner* to *Ghostbusters* to *Star Trek: The Motion Picture*, this selection of extraordinary hand-painted artworks offers veteran collectors and casual movie fans alike unique access to one of cinema's great masters. The matte paintings offered speak to the rich history of cinema and the grand tradition of innovation that was necessary to bring so many of the world's favorite stories to life.

The physical matte shot is now a lost art that will never return again; all matte shots for modern filmmaking are accomplished digitally. Matte paintings were always simply a step in the process on the way to capturing a VFX shot in celluloid, rather than an end-product in themselves, but these hand-painted original artworks existed as evidence of how the shot was achieved. That is no longer the case—the matte shots of today, like nearly all visual effects shots, do not exist in any physical form. It is most likely that no new matte paintings will ever be created again, and the paintings from yesteryear that still exist are exceedingly rare.

Indeed, these offered works are among the scarce few original paintings still known to exist from Yuricich's career. The paintings are some of the last of their kind and in the years ahead will be the sole link to this great lost art form. Aside from their aesthetic qualities and inherent beauty, seeing them in person offers a rare peek behind the magician's curtain and insight into a once-prevalent art form that is now extinct and will not return again. These paintings are a moment in time -- a tribute not only to the eternal magnificence of this captivating form, but to the Silver Screen on a global scale.





80.25" (204 cm)



80.5" (204 cm)



Digital composite image showing matte painting (modern photo) combined with live action photography in the final film.

76
 Hand-Painted Matthew Yuricich
 Devil's Tower Matte Painting
 Close Encounters Of The Third Kind (1977)

A matte painting of Devil's Tower hand-painted by matte artist Matthew Yuricich for Steven Spielberg's Close Encounters of the Third Kind. In the climactic finale, Roy Neary (Richard Dreyfuss) and Jillian Guiler (Melinda Dillon) scaled Devil's Tower to reach the alien Mothership responsible for kidnapping Jillian's son Barry (Cary Guffey).

Initially, director Spielberg did not see the need for a matte painter. However, Richard Yuricich secretly brought his brother Matt onto the payroll, knowing that matte paintings would help resolve many of the technical problems that would inevitably arise. As Richard predicted, many complicated effects shots were achieved thanks to Matt's matte paintings. Steven and Matt came to hold each other in great mutual respect and became longtime friends.

The film was nominated for eight Academy Awards®, including one for Yuricich, his brother Richard, Roy Arbogast, Douglas Trumbull, and Gregory Jein for Best Visual Effects. In 2007, it was selected by the U.S. Library of Congress for permanent preservation in the National Film Registry for being "culturally, historically, or aesthetically significant" to national culture.

This painting is hand-painted in acrylics on masonite with a black wash for live-action photography compositing. The top corner is hand-marked "RI-1A, 4, B, R77" to reference the shots it was used for and applied with a strip of tape just beneath. The bottom corner is hand-marked "RO, 12, 21, 23, 27" and painted over. The painting exhibits some paint flaking and wear to its corners and edges, exposing the masonite in places. Dimensions: 80.5" x 38.25" x 1" (204 cm x 97 cm x 2.5 cm)

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

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

Estimate: \$6,000 - 12,000



Corner features original production shot markings.



45.75" (116 cm)

77
 Framed Hand-Painted Matthew Yuricich
 SAM City Matte Painting
 Flight Of The Intruder (1991)

A framed matte painting of SAM City hand-painted by Matthew Yuricich from the production of John Milius' Flight of the Intruder. Matte painting is one of cinema's oldest visual-effects techniques that extends sets and creates scenery for films by means of a painted image rather than a physical set. This matte painting depicts the exterior of SAM City, the Hanoi-based military outpost which Lieutenant Commander Virgil "Tiger" Cole (Willem Dafoe) and Lieutenant Jake "Cool Hand" Grafton (Brad Johnson) destroyed with their Intruder. A secondary unfinished painting on the reverse side of the board is believed to depict the North Vietnam sky at nighttime, though its exact intended usage remains unknown.

Yuricich worked with matte artist supervisor Michael Pangrazio to produce the film's plate photography. This painting required a colorful, expressive palette with precise brushwork designed to keep the viewer's eye focused on live-action composited into the bottom half of the frame.

The painting is hand-painted in mixed media on masonite, which itself is secured to a wooden frame. The bottom edge of the frame has tape adhered to its surface. The painting exhibits minor staining, scratches, and paint flaking from production use and age. Dimensions: 45.75" x 34" (116 cm x 86 cm)

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Estimate: \$2,000 - 4,000



A similar matte painting was used to create the background for this TV anchor, seen on a television set within the film.



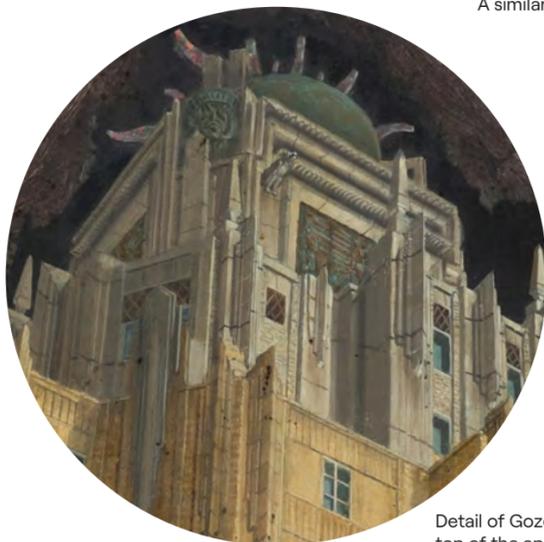
The reverse side of the painting features a horizon glow from an unknown production.



76.5" (194 cm)



A similar shot appears in the film.



Detail of Gozer's temple at the top of the apartment building.

78
Hand-Painted Matthew Yuricich Gozer Temple on Apartment Building Matte Painting **Ghostbusters (1984)**

A matte painting of Gozer's Temple on top of Dana Barrett's (Sigourney Weaver) apartment building by chief matte painter Matthew Yuricich for Ivan Reitman's *Ghostbusters*. After infiltrating Dana's apartment on 550 Central Park West, Gozer the Gozerian (Slavitz Jovan) took the form of a gigantic Stay Puft Marshmallow Man and wreaked havoc on New York City before the *Ghostbusters* destroyed him. While it was painted for *Ghostbusters*, the shot it was ultimately intended for wasn't used in the final cut, though similar shots of the apartment building with Gozer temple on top do appear in the film.

Shots of Dana's building as seen from street level were achieved by optically blending live-action plates with Yuricich's final "invisible" matte paintings, so-called for their use in trick photography. Yuricich created more than two dozen matte-painted shots for the film, with the assistance of Michele Moen and Disney veteran Deno Ganakes under Richard Edlund's BOSS Film Studios.

The film's groundbreaking visual effects were ultimately nominated for an Academy Award®.

This ornately detailed painting of the building's increasingly supernatural-looking top portion required a delicate color palette in order to leave the eye unable to determine what is painted versus what is photographed. It is rendered in mixed media on masonite with tape applied along the top edge. The board exhibits scuffs, minor marks, and light edge wear from production use and storage.

Dimensions: 76.5" x 38.25" x 1" (194 cm x 97 cm x 2.5 cm)

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

Estimate: \$18,000 - 36,000



Close-up of painting detail.

79
Hand-Painted Matthew Yuricich Free California Matte Painting **The Last Chase (1981)**

A matte painting hand-painted by Matthew Yuricich from the production of Martyn Burke's *The Last Chase*. Matte painting is one of cinema's oldest visual-effects techniques that extends sets and creates scenery for films by means of a painted image rather than a physical set. This matte painting depicts the bridge where Franklyn Hart (Lee Majors) and Ring McCarthy (Chris Makepeace) drove Hart's secretly-owned Porsche 917 CAN-AM roadster into Free California in the film's climax.

Yuricich worked with special photographic effects supervisor James Liles to produce the film's plate photography. This ornately detailed painting required a colorful palette with precise brushwork designed to guide the viewer's eye away from the house-dotted mountains towards the central live-action on the bridge.

The painting is rendered in mixed media on masonite and hand-marked "Calif. Border 632-1 - Last Chase" in its upper right corner. The painting exhibits warping to its corners, holes along its upper edge, and paint flaking throughout from production use and age.

Dimensions: 28" x 64" (71.25 cm x 162.75 cm)

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

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

Estimate: \$3,000 - 6,000

80
Hand-Painted Matthew Yuricich Dracula's Castle Glass Painting **The Monster Squad (1987)**

A matte painting hand-painted by Matthew Yuricich from the production of Fred Dekker's horror comedy *The Monster Squad*. Matte painting is one of cinema's oldest visual-effects techniques that extends sets and creates scenery for films with painted images rather than physical sets. This matte painting was used in the opening shots of Count Dracula's (Duncan Regehr) castle. This matte was painted very dark and photographed "stopped down" to bring up the exposure, so the shot in the final cut of the film ultimately appeared brighter than the actual matte on the board. Yuricich was the chief matte artist on the production and won an Academy Special Achievement Award in 1976 for his work on *Logan's Run*, and was nominated for a Best Visual Effects Academy Award in 1977 for *Close Encounters of the Third Kind*.

This matte painting is hand-painted in mixed media on glass, which is itself held in a wooden frame. The painting is designed to be illuminated from behind, giving the impression of a spooky, moonlit night. It has various lengths of white tape adhered to the frame and on both sides of the glass.

Dimensions: 34.25" x 76" (87 cm x 193 cm)

Sold without copyright; see notice in the Buyer's Guide. This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$4,000 - 8,000



Close-up of painting detail.



76" (193 cm)



80.25" (204 cm)

81
 Hand-Painted Matthew Yuricich
 USS Enterprise Hangar Matte Painting
 Star Trek: The Motion Picture (1979)

A matte painting hand-painted by Matthew Yuricich from the production of Robert Wise's Star Trek: The Motion Picture. Matte painting is one of cinema's oldest visual-effects techniques that extends sets and creates scenery for films by means of a painted image rather than a physical set. This matte painting depicts the hangar where Admiral James T. Kirk (William Shatner) and Montgomery "Scotty" Scott (James Doohan) landed when they boarded the USS Enterprise at the beginning of the film.

Yuricich worked with his brother Richard, who served as director of photography for photographic effects on the film, under Douglas Trumbull and his Future General effects house. The film's special photographic effects, as seen in such landmark sequences as the arrival to San Francisco and the final encounter with V'Ger, earned the effects team a nomination for an Academy Award®.

The film's optical compositing process generated a color-shift that meant the mattes did not read in the final film as they did when painted. Yuricich had to anticipate this shift and select colors accordingly, which is the reason the painting features heavy brown and green tones. The color shifted significantly toward blue in the final composite.

This painting features a restrained palette with its perspective and loose brushwork designed to guide the viewer's eye from the peripheral painting to the central live-action. It is hand-painted on masonite with "V = 6 0 / H = 3/4 EA -1" painted in the top left corner for shot reference. The board is secured to a wooden frame. The painting exhibits minor staining, chipping, and scratches from production use and age.

Dimensions: 80.25" x 38.5" x 1.25" (204 cm x 98 cm x 3 cm)

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

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

Estimate: \$8,000 - 16,000



Digital composite image showing matte painting (modern photo) combined with live action photography in the final film.



Edge detail of matte painting board

36" (91.5 cm)



This preliminary artwork represents an alternate vision for the shot than what was used in the final film.

83
 Framed Hand-Painted
 Matthew Yuricich Golden Gate
 Bridge Preliminary Artwork
 Star Trek: The Motion Picture (1979)

Framed preliminary artwork for the Golden Gate Bridge matte painting hand-painted by matte painter Matthew Yuricich for Robert Wise's Star Trek: The Motion Picture. The iconic bridge appeared with futuristic tube additions in 23rd century San Francisco.

To create the film's expansive mattes, Yuricich - the recipient of a Special Academy Award® two years earlier for his groundbreaking effects work on Logan's Run - worked with his brother Richard, who served as director of photography for photographic effects on the film under Douglas Trumbull and his Future General effects house. The film's special photographic effects earned the effects team, including Richard, a nomination for an Academy Award®.

Yuricich created this ornately detailed artwork as a matte study for the final matte painting by painting over a photograph to see how the effects team would combine painting with live-action. Rendered in mixed media, it depicts the Golden Gate Bridge with futuristic passage channels and a shuttle travelling through one. It has two sheets of acetate affixed by black tape, one with hand-painted dots, and the second featuring hand-painted motion arrows, a line of light, and hand-written notes such as the shot "D-1", "8 Seconds," and "36 Frames" among others, and a second sketch of a shuttle in the sky. This lot exhibits discoloration on the board, creased corners, lifted adhesive, and frayed fibers. Dimensions: 30.5" x 20" (77.5 cm x 51 cm)

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

Estimate: \$4,000 - 8,000

82
 Matthew Yuricich Collection:
 Hand-Painted Matthew Yuricich
 Vulcan Landscape Matte
 Painting Prelim
 Star Trek: The Motion Picture (1979)

Preliminary artwork for a Vulcan landscape matte painting hand-painted by matte painter Matthew Yuricich for Robert Wise's Star Trek: The Motion Picture. Spock (Leonard Nimoy) returned to his home planet Vulcan to complete the Kolinahr Ritual.

To create the film's expansive mattes, Yuricich - the recipient of a Special Academy Award® two years earlier for his groundbreaking effects work on Logan's Run - worked with his brother Richard, who served as director of photography for photographic effects on the film under Douglas Trumbull and his Future General effects house. The film's special photographic effects earned the effects team, including Richard, a nomination for an Academy Award®.

Yuricich created this ornately detailed artwork as a matte study for the final matte painting by painting over a photograph to see how the effects team would combine painting with live-action. Rendered in mixed media on layout board, it depicts an otherworldly orange landscape with distant cliffs in the background and statues and crystals in the foreground. A similar shot appears in the film's director's cut. It exhibits lifted adhesive, adhesive residue along the board, frayed edges, and discoloration.

Dimensions: 36" x 19" (91.5 cm x 48.25 cm)

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

Estimate: \$4,000 - 8,000



30.25" (76.5 cm)



84
 Colonel F. E. Cochrane's (Malcolm McDowell) 1:10-Scale Hugh-500 Helicopter Model Miniature
Blue Thunder (1983)

A 1:10-scale model miniature of Colonel F. E. Cochrane's (Malcolm McDowell) Hugh-500 helicopter 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 possibly Officer Richard Lymangood's (Daniel Stern) murderer, Frank Murphy (Roy Scheider) hijacked *Blue Thunder* and deterred two F-16 jets, forcing Cochrane to use his Hugh-500 helicopter to bring Murphy down to avoid discovery.

In 1984, film editors Frank Morriss and Edward M. Abrams were nominated for Academy Awards® for Best Film Editing and Badham was nominated for a Jupiter Award® for Best International Film. The name "Blue Thunder" has since become ubiquitous in popular culture, including as the real-world nickname of a counterterrorism aviation squadron in the British Army's Special Air Service.

This 1:10-scale Hugh-500 helicopter model miniature is constructed from camouflage-patterned fiberglass with plexiglass windows, large wooden blades, smaller cast resin blades, a resin fin, metal armatures, and internal cable wire components. The helicopter's base is marked "#2," while its sides are decorated with black resin M230 Chain Guns. Following production, the model underwent sympathetic repair to its tailpiece and back wing. It is currently nonfunctional and exhibits paint flaking and scratching throughout from production and age. 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: \$6,000 - 12,000

85
 Eli's (Denzel Washington) Aluminum Machete and Sheath
The Book Of Eli (2010)

Eli's (Denzel Washington) aluminum machete and sheath from the Hughes Brothers' *The Book of Eli*. Eli used his machete as one of his primary weapons for doling devastating consequences out to Carnegie's (Gary Oldman) henchmen and other foolish cannibals. For his role as the titular warrior, Washington trained in traditional Filipino blade-based martial art Arnis with fight choreographer Jeff Imada and martial arts expert Dan Inosanto. Washington later received the 2011 NAACP Image Award® for Outstanding Actor in a Motion Picture for his performance, while the film as a whole earned over \$150 million at the global box office.

This lot consists of a rare surviving aluminum kukri-style blade machete with a twine-wrapped handle, as well as a leather sheath complete with a shoulder strap. Production intentionally distressed the machete and sheath to give them an aged and well-used appearance befitting a post-apocalyptic setting. This lot exhibits nicking along the blade edge. Dimensions: 26" x 2.75" x 1" (66 cm x 7 cm x 2.5 cm) Blade was dulled by production.

Estimate: \$6,000 - 12,000



86
 Metal Battle of Stirling Scottish Horseman's
 War Hammer Pickaxe
Braveheart (1995)

A metal Battle of Stirling Scottish horseman's hammer pickaxe from Mel Gibson's *Braveheart*. Freedom fighter William Wallace (Mel Gibson) and several of the Scottish warriors he led wielded pickaxes—one of several tools intended for rural work but converted to war hammers in the interest of self-sovereignty—when they rode into the Battle of Stirling against the forces of King Edward "Longshanks" (Patrick McGoohan).

The Battle of Stirling is considered one of the film's landmark sequences, both for its depiction of the first historically recognized victory of the Scottish rebellion and Wallace's oft-imitated monologue declaring that the English "may take our lives, but they will never take our freedom!" Among the most acclaimed films of the 1990s, *Braveheart* won five Academy Awards®, including Best Picture and Best Director for Gibson.

This pickaxe consists of a worked steel head with prongs on one side and a pick on the other, all riveted to a carved wooden shaft with a hole drilled at the bottom for securing a loop. It is intentionally distressed by production with a dark finish applied to the metal and varnish applied to the wood to appear aged. The pickaxe exhibits minor nicks and scuffing throughout from production use. Dimensions: 29" x 10" x 1.5" (74 cm x 25.5 cm x 4 cm) Blade was dulled by production.

Estimate: \$4,000 - 8,000

87
 William Wallace's (Mel Gibson) Stunt Short-Handled
 War Hammer
Braveheart (1995)

William Wallace's (Mel Gibson) stunt short-handled war hammer from Mel Gibson's *Braveheart*. In a climactic sequence, Wallace wielded his war hammer to exact revenge on the soldiers responsible for the murder of his wife Murron MacClannough (Catherine McCormack). Among the most acclaimed films of the 1990s, *Braveheart* won five Academy Awards®, including Best Picture and Best Director for Gibson.

This lightweight rubber stunt hammer with a wooden handle is one of three versions with shortened handles made for the sequence. It originally included a Letter of Authenticity from the film's historical and battle advisor, Seoras Wallace—a direct descendant of the real-world William Wallace and public face of Clan Wallace in the modern era—though that LOA is no longer present. The hammer exhibits splitting to its head, and fractures and nicks in the wood. Dimensions: 25.75" x 8" x 6" (65.5 cm x 20.5 cm x 15.25 cm)

Estimate: \$4,000 - 8,000



88
Jesse Pinkman's (Aaron Paul) Season 1 Gas Mask
Breaking Bad (T.V. Series, 2008 - 2013)

Jesse Pinkman's (Aaron Paul) gas mask from Vince Gilligan's Breaking Bad. Pinkman and Walter White (Bryan Cranston) wore their gas masks while cooking distinctive blue crystal meth throughout Season 1 before switching to more protective gear in later seasons.

This black rubber MSA Advantage 1000 respirator mask (size M) features a transparent plastic face shield, NIOSH-approved filters, and adjustable elasticated cinching straps on the back. The mask exhibits grime and scuffing along the interior, and the face shield is scratched from production wear and handling.

Additional Provenance: Sony Certificate of Authenticity.

Estimate: \$2,500 - 5,000



89
Walter White's (Bryan Cranston) Superlab
Hazmat Ensemble
Breaking Bad (T.V. Series, 2008 - 2013)

Walter White's (Bryan Cranston) superlab hazmat ensemble from Vince Gilligan's Breaking Bad. White and Jesse Pinkman (Aaron Paul) wore their distinctive yellow hazmat suits while cooking blue crystal meth under the guise of Vamanos Pest Control in Season 5. They also donned 3M respirator masks with pink filters while working in Gustavo "Gus" Fring's (Giancarlo Esposito) superlab throughout Seasons 3 and 4.

Among the ensembles most closely associated with the beloved series, Walt and Jesse's hazmat costumes have since appeared in promotional material, merchandise, and other franchise memorabilia. Breaking Bad is today regarded amongst the greatest series ever produced for television, with Cranston winning a record four Emmys® for his performance.

This ensemble originated from Sony Pictures Television. It consists of a yellow synthetic fabric zip-up hooded hazmat suit hand-marked "Walt" with matching rubber boots marked "WW," a NIOSH-approved 3M respirator mask marked "Walt" with a paper tag marked "Walt," and a pair of blue rubber gloves marked "WW". The boots exhibit minor staining from production wear.

Estimate: \$6,000 - 12,000



90
Ennis Del Mar's (Heath Ledger) Distressed Sheep Drive Jacket
Brokeback Mountain (2005)

Ennis Del Mar's (Heath Ledger) distressed sheep drive jacket from Ang Lee's Brokeback Mountain. Ennis wore his jacket while he and fellow cowboy Jack Twist (Jake Gyllenhaal) drove a rancher's sheep to the remote Brokeback Mountain for grazing in the pastures for the summer. While on this work contract, Ennis and Jack developed a romantic relationship they could not bring back to their respective lives only to reunite briefly over the course of their lives.

Ledger's performance as Ennis Del Mar was his breakout role and earned him numerous nominations, including an Academy Award®, a BAFTA Award, a Golden Globe Award®, and a Screen Actors Guild Award. He became one of the youngest Academy Award® nominee at the age 26. Three years later, in his most famous and second-to-last role, Ledger went on to perform as The Joker in Christopher Nolan's The Dark Knight for which he posthumously won an Academy Award®, BAFTA Award and Golden Globe Award®. Brokeback Mountain, which won three Academy Awards®, four BAFTAs®, and four Golden Globes®, is considered a catalytic movie often credited for opening the door at major film studios to back films that didn't rely on harmful LGBTQ stereotypes. In 2006, a pair of Ennis' and Jack's shirts went to auction and were won by entertainer and commentator Tom Gregory, who loaned the shirts to the Autry National Center for its "Out West" series, which explored the history of gay, bisexual, and transgender people in the Old West.

This tan cotton Carhartt jacket, which was Del Mar's primary coat and second to his hat in being a signature representation of his character, originates from a crew member. It is lined with viscose and has metal button closures. Also included are a brown leather glove and a tag labeled "Heath Ledger/Ennis Del Mar Jacket 2." Production intentionally distressed this jacket to appear aged and as though it had been exposed to remote mountain living for a season. This lot exhibits frayed fibers and color fading on the glove.

Estimate: \$8,000 - 16,000



United Archives GmbH



91
Ennis Del Mar's (Heath Ledger) Shirt
Brokeback Mountain (2005)

Ennis Del Mar's (Heath Ledger) shirt from Ang Lee's *Brokeback Mountain*. Ennis accidentally left a shirt he wore while sheepherding and falling in love with Jack Twist (Jake Gyllenhaal) on *Brokeback Mountain*, only to discover after Jack's death that Jack recovered it and kept it secretly nestled with one of his own.

Ennis' shirt was a key totem of his decades-spanning connection to Twist and the dangers facing their relationship, as symbolized by its presence first in Twist's childhood bedroom closet, then later in Ennis' trailer's closet in the final scene. Ledger received an Academy Award® nomination for Best Actor; the film received four additional nominations and three wins.

This plaid cotton Rockmount Ranch Wear long-sleeve shirt originates from a crew member. It features a pearlescent snap-button closure with additional buttons on the chest pockets and cuffs. A production tag is included. The shirt interior exhibits staining from wear and age.

Estimate: \$6,000 - 12,000



92
Jack Twist's (Jake Gyllenhaal) Rodeo Shirt
Brokeback Mountain (2005)

Jack Twist's (Jake Gyllenhaal) rodeo shirt from Ang Lee's *Brokeback Mountain*. Jack wore his shirt while trying and failing to pick up the rodeo clown (Tom Carey) who helped save him from being trampled after a failed performance at the rodeo.

This denim Levi Strauss long-sleeve shirt originates from a crew member. It features cotton trim around the hem and collar, a metal snap-button closure down the front, and additional buttons on the two chest pockets and cuffs. The shirt exhibits minor staining on the interior and fraying to the cuffs from production wear and age.

Estimate: \$4,000 - 8,000



93
Giacomo Casanova's (Heath Ledger) Venetian
Carnival Ensemble
Casanova (2005)

Giacomo Casanova's (Heath Ledger) Venetian Carnival ensemble from Lasse Hallstrom's *Casanova*. Casanova wore his ensemble partying at the Venetian Carnival masquerade and later during his subsequent trial for crimes of sexual immorality.

This ornately detailed ensemble was designed by three-time Academy Award®-winning costume designer Jenny Beavan based on period artwork by painters Pietro Longhi, Giovanni Antonio Canal, and Giovanni Bellini. It was constructed by UK costumier Cosprop using fabrics sourced from legendary French garment wholesaler Walder et Cie.

The costume consists of a quilted silken brocade frock coat with gilded metal filigree buttons, gold-color lace embroidered, star-cut sequins applied throughout, and a bustle padded embedded on the rear; a matching silken waistcoat with silk taffeta lining and a Cosprop wardrobe label hand-marked "H. Ledger" on the interior; a linen neckerchief with gold-color lace trim; a matching linen long-sleeve shirt with lace detailing on the cuffs hand-marked "1 Casanova"; a pair of woolen knee-length stockings hand-marked "49" and "5" on the interior; a matching pair of knee-high socks; and a pair of slip-on leather shoes with metal buckles hand-marked "Cosprop." Some fabrics exhibit minor fraying and discoloration from wear, while some of the hand-markings have faded to illegibility from age.

Estimate: \$4,000 - 8,000



When Noland finds the ice skates in the film, they are in their original box.

94
Chuck Noland's (Tom Hanks) Ice Skates
Cast Away (2000)

Chuck Noland's (Tom Hanks) ice skates from Robert Zemeckis' *Cast Away*. After crash-landing on a desert island, Noland used ice skates he found in a FedEx shipping box to survive, including in the climactic tooth removal scene.

These two white Riedell leather figure skates (Size 4 1/2, Medium width) originate from grip Mark Wojciechowski, who received them from the prop department. They feature matching cotton laces and wood-soled heels affixed with slightly sharp metal alloy John Wilson Excel blades. Also included are the skates' original cardboard Riedell shipping box hand-marked "M.WOJ" for Wojciechowski. The skates exhibit minimal wear, including a discolored scratch on one heel, while the box exhibits some crinkling and creasing from handling. Dimensions: (box) 26" x 20" x 8" (66 cm x 51 cm x 20.5 cm)

Estimate: \$3,000 - 6,000



13.5" (34.5 cm)



Scan here to see a full rotation of this lot

95
Chuck Noland's (Tom Hanks) Screen-Matched Wilson Volleyball
Cast Away (2000)

Chuck Noland's (Tom Hanks) screen-matched 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. Distinctive patterning in the handprint paint, as well as intentional points of distress applied to this volleyball, screen-match it to multiple shots from the pivotal sequence where Noland spoke with Wilson while he constructed a raft in a final desperate bid to leave the island. 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.

This volleyball - one of the finest examples ever to come to market - originates from the 20th Century Fox Archives, where it was given item number "CST0023." The most notable features of this ornately detailed Wilson are its stitched mouth and mohawk-like stalk "hair," alterations made during filming 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 exhibits intentional heavy distressing 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 7.75" x 13.5" (20.5 cm x 19.75 cm x 34.5 cm)

Additional Provenance: 20th Century Fox Archives Certificate of Authenticity and Letter of Authenticity Fox Archives executive director Alan Adler.

Estimate: \$150,000 - 300,000



This Wilson volleyball screen matches to multiple shots from the pivotal sequence where Noland spoke with Wilson while he constructed a raft in a final desperate bid to leave the island.



96
Planet Hollywood Collection: Athena's (Susan Fleetwood) Gown
Clash Of The Titans (1981)

Athena's (Susan Fleetwood) gown from Desmond Davis' Clash of the Titans. Athena, the goddess of wisdom, wore her gown while watching over Perseus (Harry Hamlin) from Mount Olympus with Perseus' father Zeus (Laurence Olivier) and their fellow gods.

This regal, toga-style cotton-blend sleeveless gown originates from Planet Hollywood. It was designed by costume designer Emma Porteous, who was later nominated for a Saturn Award® for Best Costumes for her work on the film. It features a U-shaped collar and a knee-length skirt sewn in at the waistline, as well as a Bermans & Nathans tag sewn onto the interior collar. The dress exhibits some staining and discoloration to the cream-color fabric from production wear and age.

Estimate: \$2,500 - 5,000



97
Riddick's (Vin Diesel) Ensemble
The Chronicles Of Riddick (2004)

Riddick's (Vin Diesel) ensemble from David Twohy's The Chronicles of Riddick. Riddick wore his signature ensemble throughout the film as he traversed the galaxy, from the frigid wastes of Planet U.V.6, to Helion Prime, to the prison planet of Crematoria.

This ensemble comprises of a custom-made gray sleeveless shirt with a hand-marked "C" label; a pair of faux leather, foam-backed gauntlets with hand-marked "R Riddick" and "L Riddick", respectively; a webbed canvas belt; brown combat pants hand-marked "Vin #1"; a pair of black boots; and a pair of black rubber goggles with tinted acrylic lenses. Production intentionally distressed this ensemble, and the soles of the boots exhibit some white residue.

Estimate: \$5,000 - 10,000

98
Gabe Walker (Sylvester Stallone)
Costume Components and
Accessories
Cliffhanger (1993)

Gabe Walker's (Sylvester Stallone) jacket, boots, and accessories from Renny Harlin's Cliffhanger. Former mountain ranger Walker wore his jacket when he was taken captive by a group of thieves led by Eric Qualen (John Lithgow) and forced to help them find millions of dollars they lost in a plane crash.

This lot consists of a nylon jacket affixed with nine mountain climbing-related patches; a pair of leather boots marked "GABE"; a metal ice pick ax with two nylon straps; and three metal carabineers with chains. This lot exhibits wear to the boots and chipped paint on the ax. Dimensions: (largest) 20" x 14.5" x 8" (51 cm x 37 cm x 20.5 cm)

Estimate: \$4,000 - 8,000



THE MIKE PAPAC COLLECTION

Mike Papac is among Hollywood's most respected master armourers. In the 1980s, his renown as a firearms expert blossomed when he served as weapons specialist for Lethal Weapon and Die Hard, as well as property gun master for Predator, all within an 18-month period. By the early 1990s, he had become a go-to resource for such legendary action directors as Tony Scott, Renny Harlin, and Richard Donner, each of whom he worked with throughout the decade along with stars Bruce Willis and Arnold Schwarzenegger. In the decades since, Papac contributed weapons education, prop master, and armouring services, to many of the most successful films and franchises in world history, including such far-ranging works as the Iron Man and Man of Steel series to acclaimed comedies like Three Kings and Red. Just in time for this elite artisan's fifth decade of work in cinema, Propstore is pleased to offer select memorabilia from his personal Mike Papac Collection to the public for the first time. See additional Lots from the Mike Papac collection on Auction Days 2 and 3 (online catalog only.)



99
Mike Papac Collection: Nuclear Launch Key
with Pair of Authenticator Codes
Crimson Tide (1995)

A nuclear launch key with a pair of authenticator codes from Tony Scott's Crimson Tide. When the USS Alabama submarine sonar detected an unidentified vessel within range, Captain Franklin "Frank" Ramsey (Gene Hackman) and his crew received an Emergency Action Message which they authenticated with a code (labeled "ZA") kept in a small plastic container that would need to be broken to reveal the authenticator code "BEECATA" to confirm the message of preparing to launch nuclear weapons. The key used to activate and launch the nuclear weapons was passed between Ramsey and his executive officer Lieutenant Commander Ronald "Ron" Hunter (Denzel Washington) throughout the film.

Originating from the personal collection of prop master Mike Papac, this lot consists of a faux gold Medeco key on a purple cord and two plastic executive containers with cord loops featuring red code cards labeled "ZA." One of the code containers is intentionally broken, revealing the code "BEECATA." The plastic container exhibits some scuffing from handling and age, and the open card exhibits creasing. Dimensions: (largest) 7" x 3" x 0.5" (17.5 cm x 7.75 cm x 1.5 cm)

Estimate: \$2,000 - 4,000



100
 Mike Papac Collection: Captain Franklin "Frank" Ramsey's (Gene Hackman) Personal Accessories
Crimson Tide (1995)

Captain Franklin "Frank" Ramsey's (Gene Hackman) personal accessories from Tony Scott's *Crimson Tide*. Ramsey wore his glasses while he interviewed Lieutenant Commander Ronald "Ron" Hunter (Denzel Washington) as the new Executive Officer of the USS Alabama. Ramsey wore his stopwatch timer around his neck which he later used during an Emergency Action Message readiness test; and used a lighter to light his cigars.

Originating from the collection of prop master Mike Papac, this lot consists of metal-rimmed glasses with non-prescription acrylic lenses; a metal stopwatch with a lanyard; three plastic and metal cigar cutters; and a metal Zippo lighter engraved "USS ALABAMA SSBN 731" with a navy submarine dolphin emblem and an extra dolphin emblem. This lot exhibits fading paint on the lighter's emblem, a sticking blade on one of the cutters, and minor scuffing throughout. Dimensions: (largest) 5.5" x 2.25" x 1" (14 cm x 5.75 cm x 2.75 cm)

Estimate: \$1,000 - 2,000



101
 Mike Papac Collection:
 Captain Franklin "Frank" Ramsey's
 (Gene Hackman) Rolex Oyster
 Perpetual GMT-Master Watch
 with "Pepsi" Bezel
Crimson Tide (1995)

Captain Franklin "Frank" Ramsey's (Gene Hackman) Rolex Oyster Perpetual GMT-Master watch with a "Pepsi" bezel from Tony Scott's *Crimson Tide*. Ramsey, the Commanding Officer of the USS Alabama submarine, wore his watch while preparing his ship for nuclear war with Russian nationalist Vladimir Radchenko (Daniel von Bargen).

Originating from the personal collection of prop master Mike Papac, this static nonfunctional chronometer is designed and branded by production to resemble an authentic Rolex Oyster Perpetual. It features a two-tone half-red, half-blue bezel known as a "Pepsi" bezel; a faux crystal case; a rubberized Seiko band; and a Rolex inventory sticker numbered "20646" applied on the reverse. Included is a matching spare Seiko watchband. Both bands exhibit cracking and grime, while the face exhibits scratching from production wear.

Estimate: \$1,500 - 3,000



The watches original wristband deteriorated and it was recently replaced with a band of similar style to the original; the deteriorated original is also included.

102
 Mike Papac Collection: Set of Lieutenant Commander Ron Hunter's (Denzel Washington) Personal Accessories
Crimson Tide (1995)

A set of Lieutenant Commander Ron Hunter's (Denzel Washington) personal accessories from Tony Scott's *Crimson Tide*. Hunter—the new XO of the USS Alabama submarine—refused to relinquish the con's keys to Captain Franklin "Frank" Ramsey (Gene Hackman), as he feared it would ignite nuclear war with Russian nationalist Vladimir Radchenko (Daniel von Bargen). To guard them, he gave them to a junior member of the ship for safe keeping.

Originating from the personal collection of prop master Mike Papac, this set consists of a static nonfunctional wristwatch designed and branded by production to resemble a real-world Calteck; a gold-color signet ring inset with a synthetic gemstone and engraved "ISS" for renowned Hollywood prop house Independent Studio Services (ISS); a gold-color wedding band; a keyring with looped six brass Schlage keys and a tag engraved "SSBN 731 Master"; and three foam stunt keys. The foam keys were made for an unknown gag. The original watchband has deteriorated but is included. A replica watchband has been installed. Both rings exhibit flaking, and the foam exhibits cracking and bending from production use and age. Dimensions: (largest) 3" x 3" x 0.5" (8 cm x 8 cm x 2 cm)

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

Estimate: \$1,500 - 3,000

103
 Production-Made SkekSil the
 Chamberlain (Frank Oz) Puppet Head
 Reference Casting
The Dark Crystal (1982)

A reference casting of SkekSil the Chamberlain's (Frank Oz) head from the production of Jim Henson and Oz's *The Dark Crystal*. After the Garthim Master (Dave Goelz) defeated him for control of the Skesis clan, the wheedling, devious Chamberlain kidnapped the Gelfings Jen (Henson) and Kira (Kathryn Mullen).

This casting was created by the Jim Henson Creature Shop during production as a safety master of the original sculpt for the SkekSil puppet's head in case new molds were ever required. It is one of the best remaining references to one of the primary Skeksis in the film, as most of the original puppet skins from production deteriorated due to age. It is indeed possible that this is one of, if not the only, surviving original castings from the original production mold still.

This ornately detailed casting is built from two thin fiberglass halves pieced together and finished with a layer of gray paint. It features hand-shaded detailing to help the rich Skeksis texture and craggy lines stand out in relief under the paint finish. Included is a custom display base with a mount for the head. As the casting exhibits a fracture down the center, as well as paint flaking around the eyes and neck, it should be handled with care.

Dimensions: (head) 11" x 9" x 6" (28 cm x 23 cm x 15.25 cm)

Estimate: \$5,000 - 10,000





11" (28 cm)
(case)



These items come in a custom-made wooden case featuring a gold-color painted hard plastic face mold of Lewis as his previous character Professor Julius Kelp from the 1963 *The Nutty Professor*.

104
Fake Teeth and Castings in Case with ID Card
The Day The Clown Cried (1972)

Fake teeth and castings in a case with an ID card from Jerry Lewis' unreleased film *The Day the Clown Cried*. One of the most famous unfinished and unreleased films in the history of cinema, the controversial project would have starred Lewis as Helmut Doork, a circus clown imprisoned by Nazis during the Holocaust.

Following production, Jerry Lewis remained extremely private about the film and refused to let it be seen during his lifetime. While several people over the years have claimed to have seen bootleg copies of early cuts of the film, those rumors are unconfirmed, and the only known remnants of the film are the five hours of footage confirmed to be held in the United States Library of Congress and select artifacts, such as these, originally auctioned by Lewis' estate in 2018. Surviving footage also appeared in the 2024 documentary *From Darkness to Light*.

Due to the fact that the film has not been seen, the exact usage of production materials is difficult to confirm. This lot consists of a set of six resin and metal enforced fake teeth covers; six plaster teeth molds each affixed with a resin and metal enforced fake teeth cover; and a Nevada State ID for Lewis where he lived the remainder of his years until his death in 2017. These items come in a custom-made wooden case featuring a leather hinge and a gold-color painted hard plastic face mold of Lewis as his previous character Professor Julius Kelp from the 1963 *The Nutty Professor*. The case is lined with red felt and features five shelves, as well as engraved on the bottom self "For J.L." This lot exhibits grime on the castings and glue residue on the face. Dimensions: (case) 9" x 7" x 11" (23 cm x 18 cm x 28 cm)

Estimate: \$5,000 - 10,000

105
Helmut Doork's (Jerry Lewis) Clown Ensemble
The Day The Clown Cried (1972)

Helmut Doork's (Jerry Lewis) clown ensemble from Jerry Lewis' unreleased film *The Day the Clown Cried*. One of the most famous unfinished and unreleased films in the history of cinema, the controversial project would have starred Lewis as Helmut Doork, a circus clown imprisoned by Nazis during the Holocaust.

Following production, Jerry Lewis remained extremely private about the film and refused to let it be seen during his lifetime. While several people over the years have claimed to have seen bootleg copies of early cuts of the film, those rumors are unconfirmed, and the only known remnants of the film are the five hours of footage confirmed to be held in the United States Library of Congress and select artifacts, such as these, originally auctioned by Lewis' estate in 2018. Surviving footage also appeared in the 2024 documentary *From Darkness to Light*.

Due to the fact that the film has not been seen, the exact usage of production materials is difficult to confirm. This ensemble consists of a brown wool bowler hat with a black nylon band and filled with styrofoam and tape for structure; a half red vinyl nose; a red cotton blend shirt; a striped polyester blend tie; a pair of black cotton pants with sewn patchwork throughout; a pair of light brown elastic suspenders attached to the pants; and a pair of custom-made yellow canvas and leather, pointy curved clown shoes (size 9 1/2) labeled with serial number "T161916KR583" on the interior. The costume is intentionally distressed by production to appear damaged and weather. It exhibits glue residue to the nose and grime on the hat's tape.

Estimate: \$5,000 - 10,000



106
NASA/JSC Mark III Zero-Prebreathe
Space Suit in Display
Deep Impact (1998)

A NASA/JSC Mark III Zero-Prebreathe space suit from Mimi Leder's *Deep Impact* in a custom display. The crew of the *Messiah* wore space suits while they worked to deflect the comet headed for Earth into a new path.

The *Messiah* crew's state-of-the-art zero-rebreathe suits were designed and built by Christopher Gilman's renowned Hollywood space suit fabrication house Global Effects based on real-world NASA Mark IIIs. First created in the early 1990s, the Mark III offered superior mobility for lunar or Martian surface tasks, such as kneeling, picking up objects, and even somersaults, if desired. The design proved successful during NASA's tests at the Johnson Space Center (JSC) in Houston, TX, and this suit became the "parent" suit for the new xEMU being built for the Artemis moon mission. While some of the parts were ultimately replaced with fabric elements, the overall architecture remained the same.

This suit is a near-exact copy of the Mark III developed at the JSC advanced suit lab. In addition to his other design work for JSC, Christopher Gilman built four of these Mark III suits for the "Desert Rats" research team at JSC to be used with their lunar rover concept. In recent years, this suit was featured in Eureka Exhibit's "Be the Astronaut," a "realistic simulation of outer space travel and exploration" designed to tour museums and science centers. The same style of suit also appeared in productions such as *Stargate SG-1* and *Space Force*.

The suit consists of a one-piece helmet with a gold visor and a locking torso featuring real Ortho Fabric (the same as used on the current spacewalk suits) sleeves and gloves, hand-marked "Tom," believed to be for stuntperson Tom Morga; a vacuum-formed EVA backpack hand-marked "Tom"; matching pants hand-marked "#1" on an adhesive strip on the interior, and boots with air vent conduits throughout for breathability. For "Be the Astronaut," the suit was strapped across the center inside a large, custom glass display case with an explanatory placard affixed to its exterior.

Following production, the lot underwent sympathetic repair to stabilize the suit inside the display. The suit exhibits staining on its hard and soft components, as well as a crack on the EVA backpack, scuffing throughout from production wear and age. Dimensions: (displayed) 60" x 48" x 100" (152.5 cm x 122 cm x 254 cm)

Additional Provenance: Letter of Authenticity from Gilman on Global Effects letterhead.

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

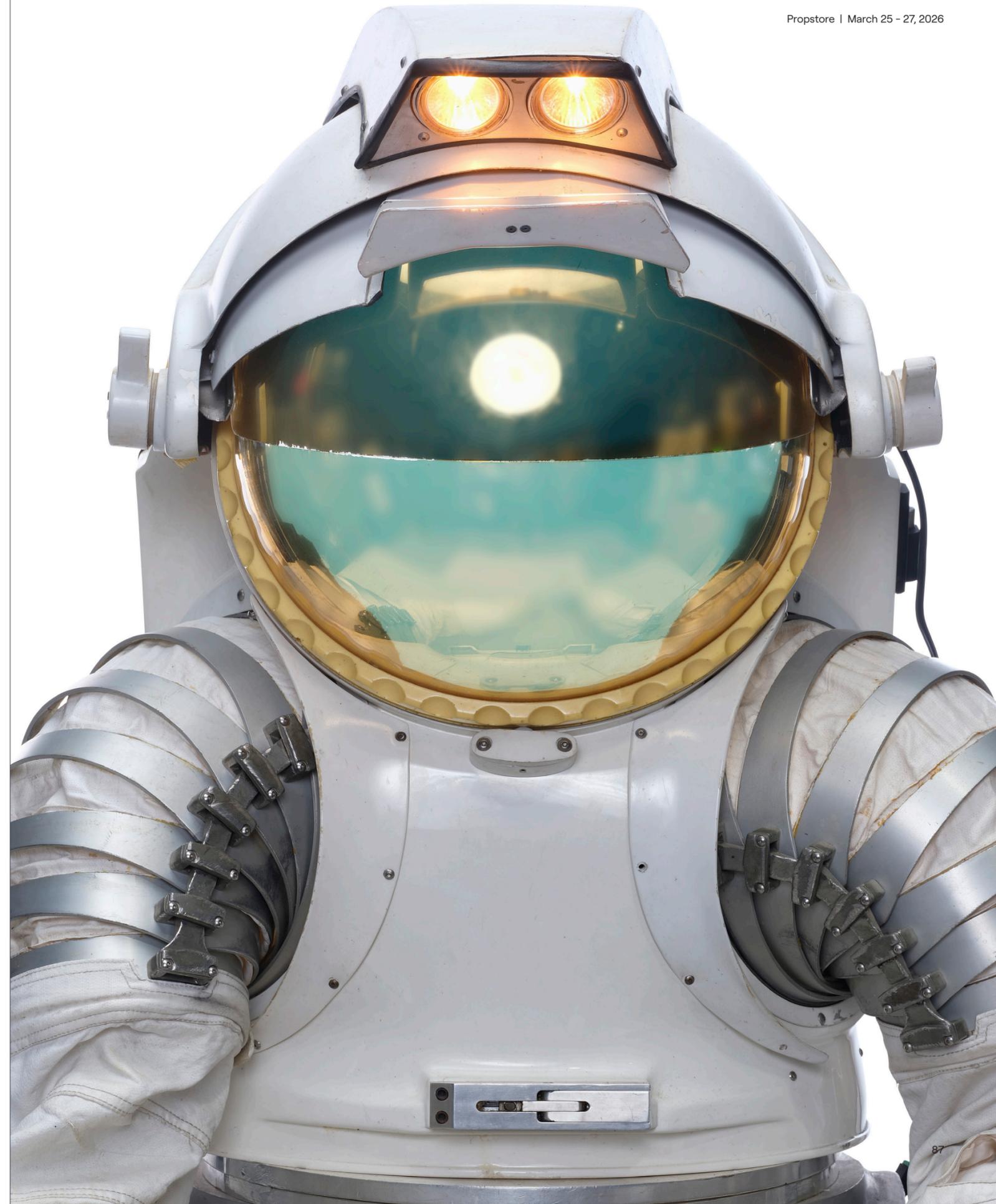
Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: \$15,000 - 30,000



The backpack cover is hinged, allowing access into the suit through the large opening.

Visor shields can be adjusted by hand.





107
Lisle Von Rhuman's (Isabella Rossellini) "Eye of the Needle" Dagger
Death Becomes Her (1992)

Lisle Von Rhuman's (Isabella Rossellini) "Eye of the Needle" dagger from Robert Zemeckis' Death Becomes Her. Von Rhuman used her ceremonial dagger to cut both Madeline Ashton (Meryl Streep) and Ernest Menville's (Bruce Willis) hands, then dripped her age-reversing, immortality potion directly into their blood streams.

This metal dagger is painted to appear golden with a flared blade, a teardrop-shaped guard, a handle in the shape of a needle's eye with a more literal red metal "eye" installed in the center, and small protrusions on the blade for attaching to Von Rhuman's bejeweled skirt. It exhibits minor scratching to the finish. Dimensions: 12" x 2" x 2" (30.5 cm x 5 cm x 5 cm)

Estimate: \$6,000 - 12,000



108
Mike Papac Collection: Simon Phoenix's (Wesley Snipes) Light-Up Magnetic Accelerator Casing for Blank-Firing Prop
Demolition Man (1993)

Simon Phoenix's (Wesley Snipes) light-up Magnetic Accelerator casing for a blank-firing prop from Marco Brambilla's Demolition Man. Former cryogenically frozen psychopath Phoenix wielded his futuristic particle beam rifle during his shootout with John Spartan (Sylvester Stallone) and the San Angeles Police Department at a museum.

Phoenix's Magnetic Accelerator was created using this casing, copied from a real-world prototype H&K G11 rifle, installed around an existing firearm modified to fire blanks for the production. Additional high-tech modifications, including a laser sight and expanded barrel, were also added. As the G11 was considered experimental and never entered full production, Demolition Man is believed to represent its one and only appearance in a fiction film.

Originating from the personal collection of prop master Mike Papac, this futuristic rifle features a fiberglass clamshell casing stamped with the H&K manufacturer's details on one side and a "fusion power supply" box mounted on the right. The lights on the rifle are activated by a pair of switches both mounted on top of the gun, under the back of the scope. The first switch turns on the two LEDs at the back and the three on the side. The second switch turns on the strip of LEDs which indicate the "Acc-Mag" is reactivated. Following production, it underwent sympathetic restoration to return functionality to its electronics. It exhibits cracking around the trigger, discoloration and flaking to its all-black paint finish, and nicking to its sight from production use and handling. Dimensions: 29.5" x 12.5" x 3.5" (75 cm x 31.75 cm x 9 cm)

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

Estimate: \$2,500 - 5,000

109
Planet Hollywood Collection:
John McClane's (Bruce Willis) Combined Ensemble
Die Hard 2 (1990)/Die Hard With A Vengeance (1995)

John McClane's (Bruce Willis) combined ensemble from Renny Harlin's Die Hard 2 and John McTiernan's Die Hard with a Vengeance. McClane wore his shirt while he took back control of Washington Dulles International Airport from terrorists in Die Hard 2, and wore his pants and belt while he tied to stop revenge-driven bomber Simon Peter Gruber (Jeremy Irons) in Die Hard with a Vengeance.

The lot originates from Planet Hollywood. Combined to create a single, more-complete ensemble, it consists of a blue and gray plaid button-up, long-sleeve, collared Banana Republic shirt; a brown leather Gap belt with a gold-color metal buckle; and beige cotton Ralph Lauren pants hand-marked "33." The belt exhibits wear and bending in the area where it was buckled for extended periods of time.

Estimate: \$3,000 - 6,000



DULLES ENGINEERING is printed on the back.



110
Planet Hollywood Collection: John McClane's (Bruce Willis) Distressed Parka
Die Hard 2 (1990)

John McClane's (Bruce Willis) distressed parka from Renny Harlin's Die Hard 2. After Colonel Stuart (William Sadler) and his men trapped McClane inside an aircraft with seemingly no way to escape and threw grenades inside to finish him off, McClane's trademark quick wits saved him as McClane used the ejection seat to burst out of the landed plane as it exploded beneath him, burning and shredding his jacket in the process. This parka was distressed specifically for the ejection seat scene, and is likely the on-camera jacket used as the details screen-match well, though we cannot definitively state it is screen-matched due to the limited view provided in the film's shots.

Prior to its official wide release, Die Hard 2 broke the record for the largest pre-opening gross, earning \$3.7 million from pre-opening screenings at 1,828 theaters. Though initially greeted with mixed reviews, it has since been reconsidered as a modern classic and is today recognized as one of the best action films of the 1990s.

This navy blue polyester-cotton down parka originates from Planet Hollywood. It features silver-color reflective nylon straps, a gray sherpa-lined hood with brown fur trim, and "DULLES ENGINEERING" in white on the back. The parka exhibits intentional distressing by production with extensive tears and dark scorch marks throughout.

Estimate: \$4,000 - 8,000



111
Mike Papac Collection: John McClane's (Bruce Willis)
TAG Heuer 3000 Professional Quartz Watch
Die Hard 2 (1990)

John McClane's (Bruce Willis) TAG Heuer 3000 Professional Quartz watch from Renny Harlin's Die Hard 2. McClane wore his signature analog watch—the same style he wore in John McTiernan's Die Hard, similarly turned inwards on his right wrist—while he attempted to stop Col. William Stuart's (William Sadler) men from intercepting Ramon Esperanza (Franco Nero) from Dulles International Airport. The way McClane wore his watch is called "inside-wristing" and is often associated with LEO or military because of the ergonomic advantages of having it oriented that way while holding a weapon.

Upon release, Die Hard 2 became the largest pre-opening film based on box-office gross over six years before the release of Roland Emmerich's Independence Day. Though initially greeted with mixed reviews, it has since been reconsidered as a modern classic and one of the best action films of 1990.

Originating from the personal collection of prop master Mike Papac, this real-world stainless steel TAG Heuer 3000 Professional Quartz chronograph features a glass (crystal) cover and a slim gray leather band. It includes three crowns on the right side and depth markings up to 50m around its circumference. Due to a dead battery, its hour and minute hands are stopped at 11:33. The watch exhibits scratching, rusting to its face from aging, and grime around the leather from production wear.

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

Estimate: \$6,000 - 12,000



112
Mike Papac Collection:
Henchman's TAG Heuer 2000 Watch
Die Hard 2 (1990)

A henchman's TAG Heuer 2000 watch from Renny Harlin's Die Hard 2. Colonel William Stuart's (William Sadler) henchmen all wore the same watch and synchronized them to time their attack on the Dulles International Airport.

Originating from the collection of prop master Mike Papac, this real-world metal TAG Heuer 2000 Professional series 273.306/1 model watch features a date dial and a Tachymeter to measure speed and rate along the watch's face. This watch is not currently functional due to a dead battery, and exhibits scuffing to the band as well as minor grime to the face.

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

Estimate: \$1,500 - 3,000



113
Tenth Doctor's (David Tennant)
Perception Filter TARDIS Key
Doctor Who:
The Sound Of Drums (2007)

The Tenth Doctor's (David Tennant) perception filter TARDIS key from series 3, episode 12 of the revived sci-fi television series Doctor Who, titled 'The Sound of Drums'. The Doctor constructed a perception filter around three TARDIS keys, belonging to himself, Martha (Freema Agyeman) and Jack Harkness (John Barrowman), which they wore around their necks, to enable them to travel safely around London while they were on Britain's 'Most Wanted' list.

This lot consists of a metal key with a microchip welded onto the back, hung from a length of string. The string exhibits some fraying, and the microchip has no function. Dimensions (not incl. string): 2.25" x 1" (5.5 cm x 2.5 cm)

Estimate: \$10,000 - 20,000

114
Matt Smith, Karen Gillan,
Olivia Colman and
Cast-Autographed Clapperboard
Doctor Who
(T.V. Series, 2005-2022)

A clapperboard autographed by the cast of the sci-fi television series Doctor Who.

This acrylic clapperboard has been autographed by 28 cast members, including Matt Smith, Karen Gillan, Olivia Colman, Alex Kingston, Arthur Darvill and Sophie Okonedo. The names of the signatories are handwritten on the back of the clapperboard, in line with their autographs on the front.

Dimensions: 11" x 9.5" x 1.25" (28 cm x 24 cm x 3 cm)

The autographs in this lot have been professionally authenticated by expert Garry King; see notice in the Buyer's Guide.

Estimate: \$3,000 - 6,000



11"
(28 cm)



Scan here to see a full rotation of this lot



115
 Judge Alvarez's (Edwin Perry)
 Screen- and Photo-Matched
 Armored Ensemble Δ
Dredd (2012)

Judge Alvarez's (Edwin Perry) screen- and photo-matched armored ensemble from Pete Travis' *Dredd*. Judge Alvarez wore his body armor when he entered Madeline "Ma-Ma" Madrigal's (Lena Headey) Peach Trees tower block to annihilate Judge Dredd (Karl Urban) and Judge Anderson (Olivia Thirlby). Imperfections in the material and multiple points of distress on this ensemble screen-match to when Alvarez and his fellow Judges arrived at the Peach Trees, while additional points on the gloves, vest, and jacket also photo-match to a production still from the sequence.

Based on the popular comic strip *Judge Dredd*, the film was produced by British studio DNA Films and shot primarily in 3D using RED MX, Si2K, and Phantom Flex high-speed cameras for certain slow-motion sequences, ultimately producing more than 4,000 frames per second. Critics and audiences responded favorably to the film's casting, visual effects, and action sequences, earning the film \$41 million at the global box office and 14 award nominations.

This custom Judge costume consists of a fiberglass helmet; a black leather jacket with matching leather pants, both labeled "E. Perry"; black leather gloves with illegible writing; hero body armor with Alvarez's distinctive judge badge labeled "Perry"; leather Judge boots; and a leather belt with an eagle-shaped Judge buckle, rubber stunt shotgun magazine pouches, plastic zipcuffs and a holder, a rubber stunt knife, a flashbang pouch with static flashbangs, a static gas grenade, a medical pouch, and a breech explosive and pouch all affixed. This lot exhibits minor discoloration to the vest and minor worn leather on the pants.

Estimate: \$15,000 - 30,000



116
 Max Da Costa's (Matt Damon) Screen-Matched Light-Up Mechanical TST Chemrail Rifle
Elysium (2013)

Max Da Costa's (Matt Damon) screen-matched, light-up, mechanical TST Chemrail rifle from Neill Blomkamp's *Elysium*. Paint and engraving details on the exterior of this rifle screen-match to when Max rescued Frey Santiago (Alice Braga) and her daughter Matilda (Emma Tremblay) from M. Kruger (Sharlto Copley) and his minions. Designed and constructed by Weta Workshop, this futuristic fictional firearm features a dense rubber clamshell engraved "For Asgari Use Only" and "Chemrail TST" and dressed over a metal interior; a depressible trigger; a gray magazine engraved "LMR 8.75x52" (a reference to the size of the Fin Stabilised Discarding Rail Accelerator Sabot [FSDRAS] rounds Chemrails are designed to fire); and a green butt engraved "18kj" (for the muzzle energy, in kilojoules, with which Chemrails fire FSDRAS rounds).

The rifle is equipped with a CO2 gas-powered muzzle operated via a switch concealed on the bottom of the magazine. When the rifle is connected to an AC-powered battery pack, the muzzle pumps at high velocity by depressing the trigger. A light above the muzzle also flashes when a button concealed in front of the forestock is pressed simultaneously with the trigger. A battery pack and its AC-compatible charger are also included with the rifle.

Following production, this lot underwent sympathetic restoration to its electronic components. It is missing its scope as well as paneling along the top of the clamshell, which also exhibits adhesive residue, some grime and discoloration along the muzzle, and bending to the rubber elements from production and handling. Dimensions: 39" x 13" x 3" (99.25 cm x 33.25 cm x 7.75 cm)

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

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

Estimate: \$10,000 - 20,000

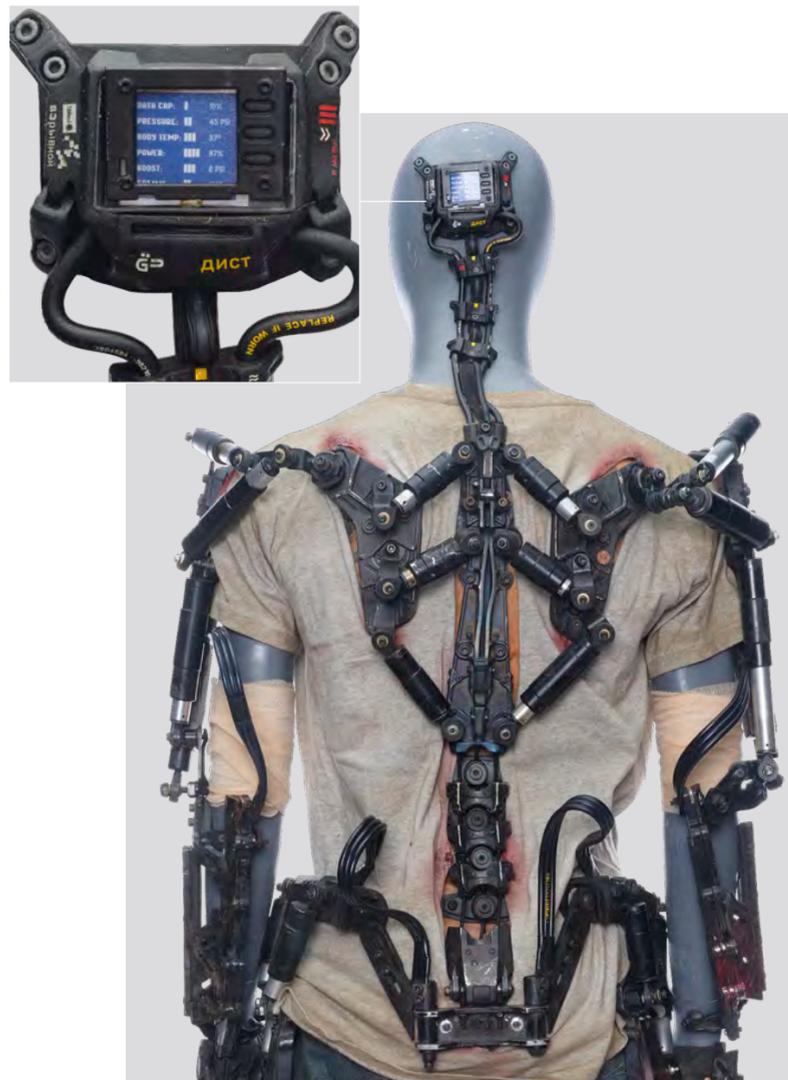
117
Max Da Costa's (Matt Damon) Complete HULC Suit Elysium (2013)

Max Da Costa's (Matt Damon) complete HULC suit from Neill Blomkamp's Elysium. Max was surgically outfitted with a HULC exoskeleton in an agreement to steal sensitive information in exchange for medical treatment on Elysium.

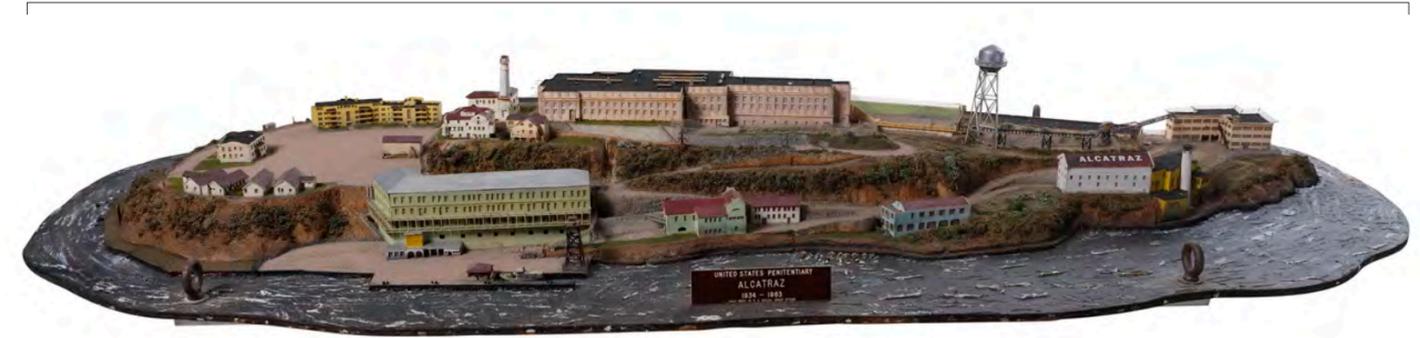
Designed by Weta Workshop, Max's HULC suit was modeled on real-world exosuits designed by Ekso Bionics and Lockheed Martin for enhancing soldiers. The film ultimately won a Leo Award® for Best Visual Effects in a Motion Picture for its scientifically-grounded depiction of the dystopian near-future.

This ensemble consists of a polyester-blend bodysuit; flexible urethane-armored fingerless gloves with bloodied bandages; a bloodied cotton shirt; denim jeans; urethane-armored Adidas sneakers; and a flexible urethane HULC exoskeleton. The suit is painted to resemble metal and features self-adhesive strips for securing to the wearer's body with thin bolts to attach to the undersuit. Production intentionally distressed this suit to appear grime-ridden from combat use. Some small components, such as pistons, are replicas fabricated to complete the suit for display.

Estimate: \$8,000 - 16,000



95" (241.5 cm)



118
Historic Oversized Alcatraz Penitentiary and Island Model Escape From Alcatraz (1979)

A historic, oversized model of Alcatraz Penitentiary and Island from Don Siegel's Escape from Alcatraz. Frank Morris (Clint Eastwood) and the Warden (Patrick McGoohan) looked over the large, detailed model of the penitentiary and surrounding island that resided in the Warden's office during their first meeting.

The model was created by Richard Waszak, a Federal Bureau of Prisons officer, using only aerial photographs and his extensive familiarity with the island from his time working there from 1958 to 1963. Long before the film was made, the model, which previously resided in the Warden's real-world office at Alcatraz, was used by the FBI and US Marshals during the search for the real Frank Morris and the Anglin brothers. In 1980, the model was displayed during the 50th anniversary of the United States Bureau of Prisons.

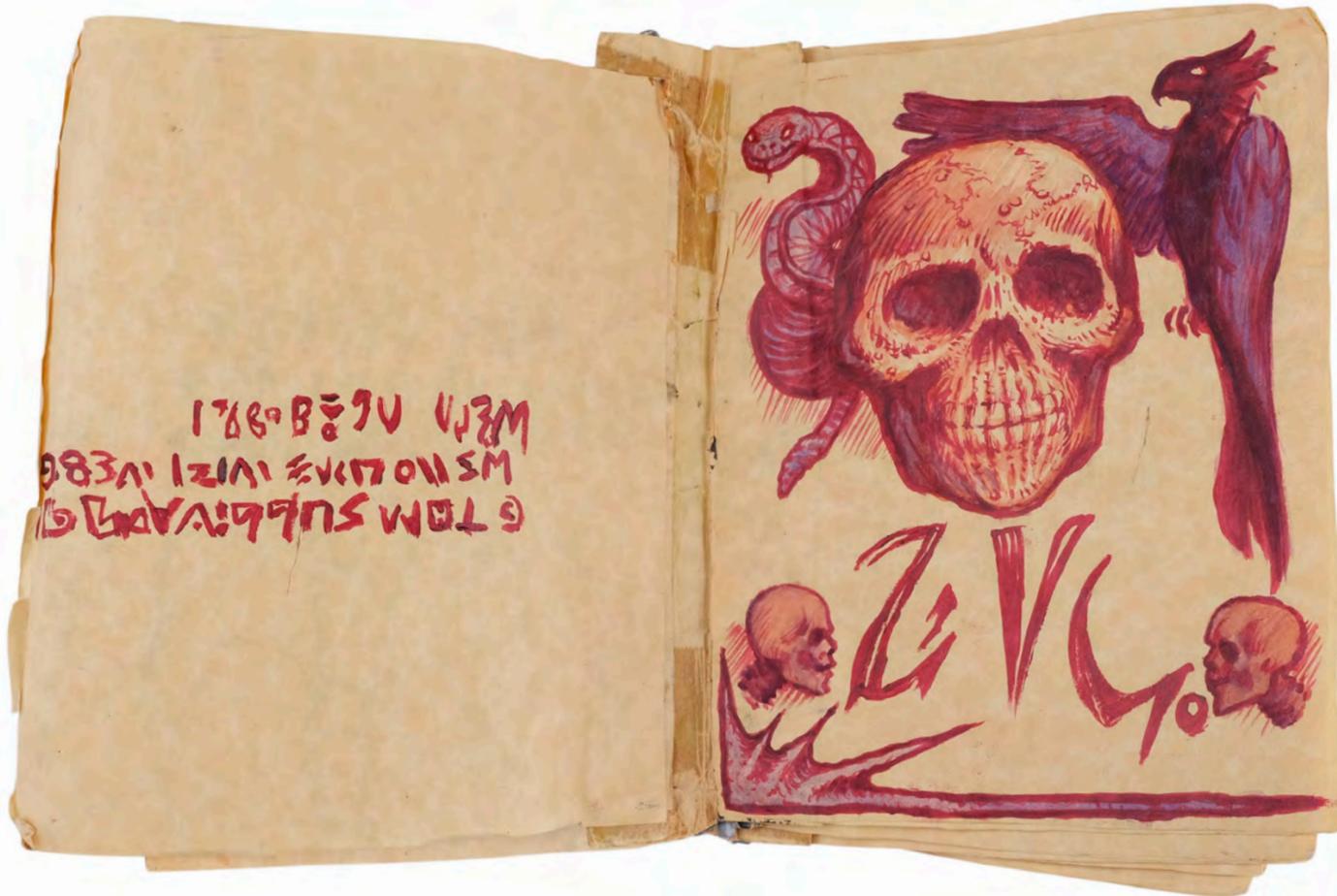
This model depicts Alcatraz Federal Penitentiary on its island, along with the surrounding buildings, vegetation, docks, cliffsides, and ocean. It is constructed out of mixed media, including a wooden base, foam island, and various smaller elements made of cardboard, fiberglass, soil, lichen, and metal. It features a small plaque reading "United States Penitentiary Alcatraz 1934 - 1963 Scale Model by R. A. Waszak Senior Officer" and four large metal loops for suspending the model.

Also included are two foam board signs, one with information about the model and one featuring a photograph of Waszak standing with it. The model exhibits some wear from age and display, including some chipping and paint loss, as well as some of the fragile smaller elements having fallen off and been reglued.

Dimensions: 95" x 45" x 14" (241.5 cm x 114.5 cm x 35.75 cm)

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

Estimate: \$10,000 - 20,000



119
 Tom Sullivan Collection: Screen-Matched Opening Sequence Self-Drawing
 Necronomicon Ex-Mortis
 Evil Dead II (1987)

A screen-matched opening sequence self-drawing Necronomicon Ex-Mortis from Sam Raimi's Evil Dead II. The film's opening prologue featured a special effects sequence explaining the dark origins of the Necronomicon Ex-Mortis, or "Book of the Dead," that is at the center of the Evil Dead franchise. During that prologue, the narration describes the Necronomicon Ex-Mortis as being "inked in blood" while the darkly powerful book is seen seemingly illustrating itself. This book is the one and only hand-animated book seen in the "self-drawing" shot from the iconic opening sequence; with all pages screen-matching the sequence through specific folds and creasing, as well as hand-coloring on several pages. The Book of the Dead was featured in all three films of Sam Raimi's original cult classic Evil Dead trilogy. First referred to as the Naturom Demonto in The Evil Dead, it was later identified as the Necronomicon Ex-Mortis in Evil Dead II and Army of Darkness. Evil Dead II, the higher-budget horror-comedy sequel to The Evil Dead, introduced a number of the franchise's most celebrated elements, including Ash Williams' (Bruce Campbell) stump-mounted chainsaw hand and a redesign of the Necronomicon that many fans consider to be its most memorable and classic iteration.

This Necronomicon Ex-Mortis comes from the personal collection of special effects artist Tom Sullivan, who created it for the stop-motion animated sequence in which the pages flipped and wrote themselves from the film's opening. The entire sequence took 14 hours to shoot and was completed in one filming day, with Sullivan hand-animating the pages himself. Armature wire was installed at the base of each page which allowed him to film the pages turning in a stop-motion style. In the sequence, the book appears to "self draw," and as it moves through the spreads, the pace increases. Sullivan achieved this effect through a combination of two methods. Early on in the sequence, he was hand-drawing directly in the book pages, drawing a bit more on each page between each film frame. As the sequence progressed and the self-drawing effect sped up, Sullivan started pre-hand-drawing elements separately and pasting them into the book as he developed the shot, so they would pop up suddenly in a single frame.

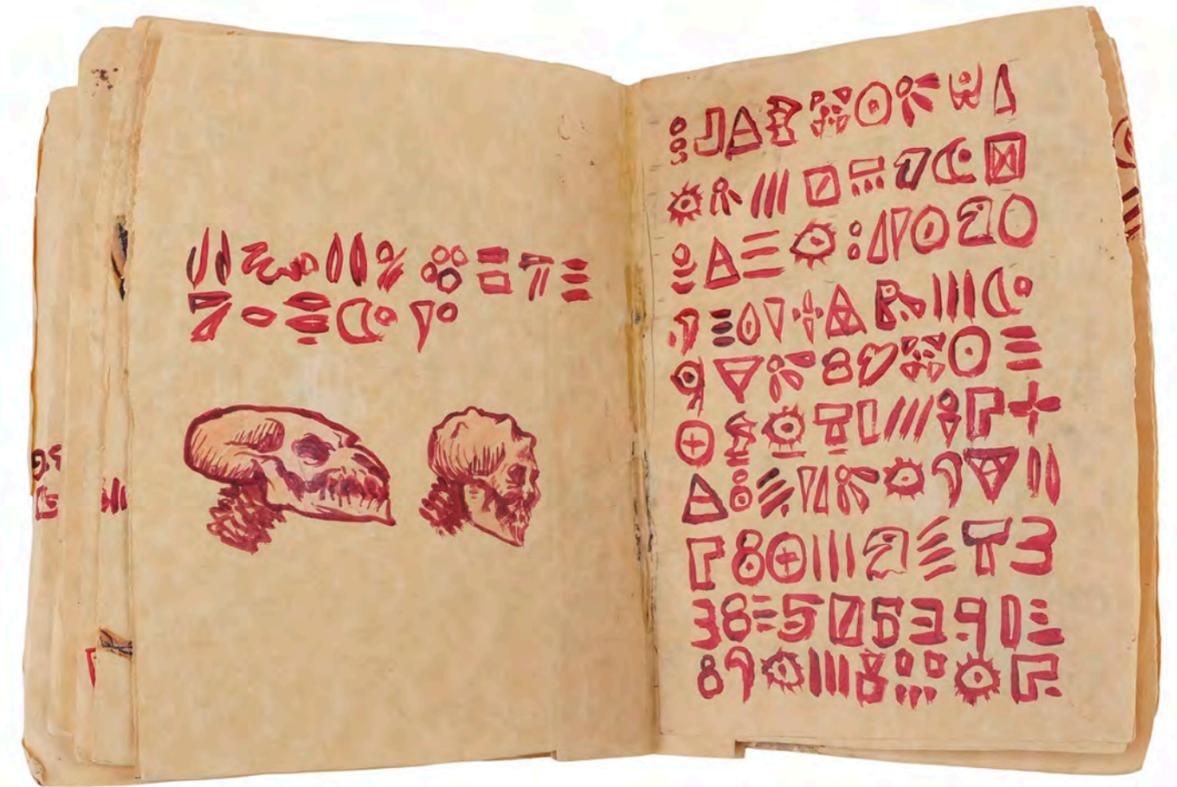
This book contains 19 pages total held together by a book spine, with five pages featuring hand-drawn art for stop-motion and 12 printed pages with hand-colored touch-ups. The book and its pages were intentionally distressed by production to appear aged and covered in grime. The cover is no longer present as this book originally shared a cover with another book. As this lot exhibits lifted adhesive, as well as some fragility to the spine and paper, it should be handled with caution. Dimensions: 8" x 10" x 2" (20.25 cm x 25.5 cm x 5 cm)
 Additional Provenance: Letter of Authenticity from Sullivan. Sold without copyright; see notice in the Buyer's Guide.



Armature wire was built into each page of the prop to allow turning the pages for stop-motion photography.



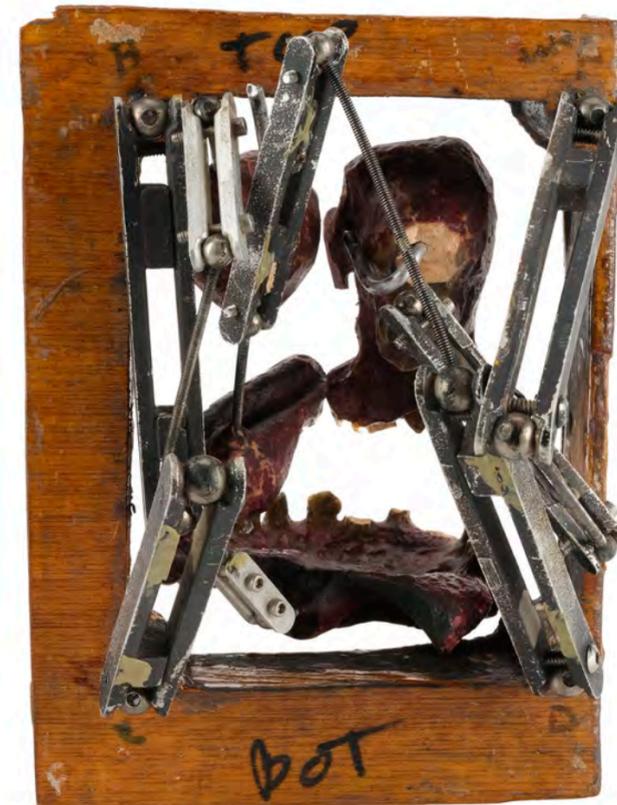
Estimate: \$30,000 - 60,000



The pages were hand-animated and progressively completed one frame at a time for the memorable "self-drawing" shot in the film's opening title sequence. Some elements were pre-drawn and then pasted into the book, so that they would instantly appear as the sequence progressed.



10"
(25.5 cm)



This version of the Necronomicon was constructed specifically for the shot where the book's cover comes to life like a face. A thin latex skin was originally installed over the stop-motion dimensional face elements.

120
Mechanical Stop-Motion Necronomicon Ex-Mortis
"Animated Face" Used for Title Sequence
Evil Dead II (1987)

A mechanical stop-motion Necronomicon Ex-Mortis "animated face" used for the title sequence 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," studied it, and made recordings of reciting the passages, which unleashed the evil force of the Kandarian Demon.

The Book of the Dead was featured in all three films of the original *Evil Dead* trilogy. First referred to as the Naturom Demonto in "The Evil Dead," it was later renamed as the Necronomicon Ex-Mortis in "Evil Dead II" and "Army of Darkness." *Evil Dead II*, the higher-budget horror-comedy sequel to Raimi's cult classic horror film "The Evil Dead," solidified Raimi's and star Bruce Campbell's 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 considered to be its most memorable and iconic iteration.

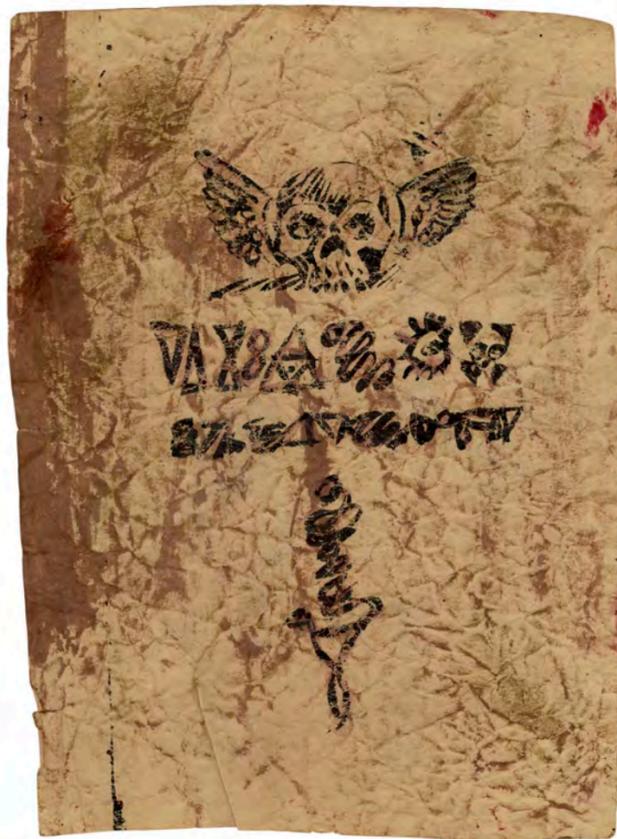
This Necronomicon Ex-Mortis was created for use in the film's opening stop-motion sequence as the cover came to life and bulged grotesquely with eyes and teeth after the book flew into frame. The eyes and teeth are all rigged to ball and socket joints so they could be stop-motion animated one frame at a time. The entire sequence took 14 hours to shoot and was done in one long day. This is the only stop-motion piece of its kind made and is the one visible in the opening sequence.

This puppet, from the personal collection of special effects artist Tom Sullivan, consists of a book-shaped wood frame with metal levers in the back and fiberglass facial features on the front. The cover skin was thin latex that deteriorated and is no longer present, but these are the original on-camera face pieces. The back of the puppet is hand-marked "Top" and "Bot" in black ink. This lot exhibits discoloration, a buildup of grime, splintered wood, and chipped paint.
 Dimensions: 8" x 8" x 10" (20.25 cm x 20.25 cm x 25.5 cm)

Additional Provenance: Letter of Authenticity from Tom Sullivan.
 Contains mechanical components; see notice in the Buyer's Guide.

Estimate: \$20,000 - 40,000





121
Tom Sullivan Collection: Hand-Illustrated Tom Sullivan
Lost Necronomicon Ex-Mortis Page
Evil Dead II (1987)

A hand-illustrated lost Necronomicon Ex-Mortis page from 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 illustrated by and originating from the personal collection of special effects artist Tom Sullivan is made of thin paper featuring a winged skull block printed over ancient symbols Sullivan devised and humorously called "Bullscrit." The page was intentionally distressed by production by soaking it in tea, dipping it in lemon juice, and drying it out. It exhibits additional tearing from age and should be handled with caution. 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



122
Silver Surfer's (Doug Jones) SFX Bodysuit
Fantastic Four: Rise Of The Silver Surfer (2007)

Silver Surfer's (Doug Jones) SFX bodysuit from Tim Story's Fantastic Four: Rise of the Silver Surfer. Silver Surfer traveled across the galaxy to lead his planet-consuming master Galactus to Earth, where the Fantastic Four planned to stop his mission.

During its opening weekend, it exceeded the first film's gross by \$2 million. It was nominated for 15 awards and won two.

The Surfer suit was created by WETA Workshop for Jones to use as reference points in movement and poses that animators later went over with CG, ultimately replacing Jones' on set character, to give the character its "slightly liquid" like appearance through various shading tricks and newer design programs.

This lot features a foam latex coated Spandex bodysuit with a foam latex head and shoulder appliance fitted to a custom display mannequin. The head appliance has acrylic eyes and resin molds in the nose and mouth interior to hold the shape. This lot comes mounted to a custom base that resembles a meteor rock. It exhibits minor pitting and fading paint to the foam latex. Dimensions: (display) 24" x 13" x 82" (61 cm x 33 cm x 208.5 cm)

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

Estimate: \$5,000 - 10,000

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123
 The Thing's (Michael Chiklis)
 Head, Torso, and Feet Ensemble
Fantastic Four:
Rise Of The Silver Surfer (2007)

The Thing's (Michael Chiklis) head, torso, and feet ensemble from Tim Story's *Fantastic Four: Rise of the Silver Surfer*. Having transformed into the rocky being known as The Thing, Ben Grimm worked with the super-team as they confronted the alien Silver Surfer (Doug Jones) and attempted to save the Earth from his powerful, planet-consuming master Galactus.

During its opening weekend, it exceeded the first film's gross by \$2 million. It was nominated for 17 awards, including one to Michael Chiklis for a Scream Award® in the Best Superhero category which he shared with co-star Chris Evans in his role as Johnny Storm/Human Torch.

Made from foam latex, the costume consists of separate appliances for the head, torso, hands, and feet, all featuring ridged, rock-shaped patterns with a painted finish that has a wash applied to darken the recesses. Each piece is fitted with press studs to secure them together. The head has holes cut out for the eyes, nose and mouth and is labeled "#3" on the interior. The torso is lined with Lycra and has a zip running up the length of the back that is concealed behind a matching panel, and fastening strips and elastic straps at the bottom to secure it around the actor's legs. The interior of the back panel shows a handwritten black marker label reading "#10 HERO." The feet are molded over a pair of sneakers with the latex marked "Thing Hero" and the shoe liners marked "CHIK 44." The ensemble is presented on a custom-made display and base and exhibits signs of production use, including light paint wear throughout, and slight stickiness.

Dimensions: (display) 20" x 31.5" x 73" (51 cm x 80 cm x 186 cm)

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

Estimate: \$10,000 - 20,000

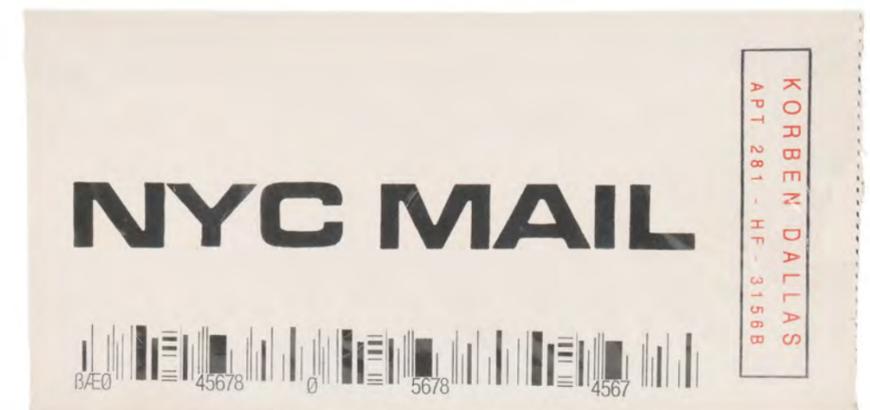


124
 Korben Dallas' (Bruce Willis)
 Fhloston Winning Ticket
The Fifth Element (1997)

Korben Dallas' (Bruce Willis) winning contest ticket from Luc Besson's sci-fi adventure *The Fifth Element*. General Munro (Brion James) rigged the annual Gemini Croquette Contest, so Korben Dallas would win and receive the prize: two tickets to board the space cruise ship Fhloston Paradise. Munro ambushed Dallas' apartment and presented him with the tickets.

The clear acetate ticket feature the flight details and Dallas' name. They both sit on top of a yellow card with a semi-circular "Winner" title which pops up when slid out of the envelope via two small springs. The tickets come presented in an open "NYC Mail" envelope housed in a plastic sleeve and addressed to Dallas. There are small holes and signs of wear on the plastic sleeve. Dimensions (in envelope): 9.5" x 4.25" (24 cm x 11 cm)

Estimate: \$8,000 - 16,000



125
 Leeloo's (Milla Jovovich)
 "Mrs K Dallas" Fhloston
 Winning Ticket
The Fifth Element (1997)

Leeloo's (Milla Jovovich) "Mrs K Dallas" winning contest ticket from Luc Besson's sci-fi adventure *The Fifth Element*. General Munro (Brion James) rigged the annual Gemini Croquette Contest, so Korben Dallas would win and receive the prize: two tickets for "Mr K Dallas" and "Mrs K Dallas" to board the space cruise ship Fhloston Paradise.

The clear acetate ticket feature the flight details and lists the passenger as "Mrs K Dallas". Dimensions: 2.75" x 8.25" (7 cm x 21 cm)

Estimate: \$3,000 - 6,000



126
Articulated Mondoshawan Hand
The Fifth Element (1997)

An articulated Mondoshawan hand from Luc Besson's sci-fi action adventure The Fifth Element. The Mondoshawans were a race of friendly aliens who served as the protectors and caretakers of the elemental stones, and a large group of them appeared at the opening of the film to acquire an ancient weapon to defeat a great evil.

The Mondoshawans were initially sculpted by Mark Godderidge and a team of sculptors, including Mark Coulier, who also designed and fabricated the arms and articulated fingers. This hand is constructed primarily of fibreglass with an internal metal armature and mechanical components, allowing the performer to curl the fingers into a fist. The piece has been intentionally distressed to give the appearance of age and weathering. Dimensions: 19" x 8.75" x 7.75" (48 cm x 22.5 cm x 20 cm)

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

Estimate: \$3,000 - 6,000



127
Fight Club Rules Sheet
Fight Club (1999)

A Fight Club rules sheet from David Fincher's drama Fight Club. The Narrator (Edward Norton) was confronted by his boss Richard Chesler (Zach Grenier), who had discovered a sheet of Fight Club rules in the office printer tray. These rules were conceived by Tyler Durden (Brad Pitt) after the club's membership started to rapidly increase.

The off-white sheet of paper features a list of the eight rules, including the iconic line: "THE 1ST RULE OF FIGHT CLUB IS YOU DON'T TALK ABOUT FIGHT CLUB". All the rules are printed in black block capitals. The sheet displays minor creasing and the back of the page displays glue residue around the top edge. The lot is accompanied by a 20th Century Fox certificate of authenticity. Dimensions: 11" x 8" (28 cm x 20.5 cm)

Estimate: \$4,000 - 8,000

THE 1ST RULE OF FIGHT CLUB IS YOU DON'T TALK ABOUT FIGHT CLUB

THE 2ND RULE OF FIGHT CLUB IS YOU DON'T TALK ABOUT FIGHT CLUB

THE 3RD RULE OF FIGHT CLUB IS WHEN SOMEONE SAYS STOP, OR GOES LIMP, THE FIGHT IS OVER

THE 4TH RULE OF FIGHT CLUB IS ONLY TWO GUYS TO A FIGHT

THE 5TH RULE OF FIGHT CLUB IS ONE FIGHT AT A TIME

THE 6TH RULE OF FIGHT CLUB IS NO SHIRTS, NO SHOES

THE 7TH RULE OF FIGHT CLUB IS FIGHTS GO ON AS LONG AS THEY HAVE TO

THE 8TH AND FINAL RULE OF FIGHT CLUB IS IF THIS IS YOUR FIRST NIGHT YOU HAVE TO FIGHT

11"
 (28 cm)



128
Dr. Frasier Crane's (Kelsey Grammer) Light-Up KACL "ON AIR" Studio Light, Broadcast Booth Phone, and "The Frasier Crane Show" Cassette Case
Frasier (T.V. Series, 1993 - 2004)

Dr. Frasier Crane's (Kelsey Grammer) light-up KACL "ON AIR" studio light, broadcast booth phone, and "The Frasier Crane Show" cassette case from David Angell's, Peter Casey's, and David Lee's Frasier. Crane took calls for his psychiatry show, The Frasier Crane Show, on Seattle talk-radio station KACL 780 throughout the series.

As one of the show's signature locations, Frasier's KACL studio appeared in nearly every episode and often served as the main setting for Frasier's latest crises. This set of key accessories created for the station set originates from The Comisar Collection.

The lot consists of a metal-backed Kenall wall light mount with an opaque plastic cover labeled "ON AIR" on the side and an instruction label dated "03-26-93"; a Lucent corded telephone with an AT&T-branded plastic and rubber base; and a clear plastic tape cassette case labeled "The Frasier Crane Show 919." Following production, the light mount underwent sympathetic restoration to cut wiring, and currently illuminates via a switch when plugged into AC power. The phone's connector wire remains lost, rendering it nonfunctional, the cassette case exhibits cracking, and the light's mount cover and telephone exhibits scuffing from production use.

Dimensions: (largest) 4.5" x 3.75" x 0.5" (11.5 cm x 9.5 cm x 1.5 cm)

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

Estimate: \$6,000 - 12,000



129
Tommy Lillard's (Harrison Ford) Screen-Matched Frock Coat
The Frisco Kid (1979)

Tommy Lillard's (Harrison Ford) frock coat from Robert Aldrich's The Frisco Kid. Bank robber Tommy wore his signature frock coat while accompanying and ultimately looking after Rabbi Avram Belinski (Gene Wilder) on his way to San Francisco. Distinct points of pilling in the fabric of this coat, including fraying near the left breast and lapel, screen-match to medium close-ups of Tommy.

This woolen frock coat features a Warner Bros. label on the interior hand-marked "Harrison Ford #1TBS." "WB" and "TBS H-2" are also hand-marked on the interior. Additional hand-written marks on the interior of the coat include a "WB" near the neck, and "TBS H-2." In addition to the pilled fabric, this coat exhibits discoloration from age, frayed fiber on the ends of the sleeves, and fading to additional writing on the WB tag from age.

Estimate: \$4,000 - 8,000



28"
(71.25 cm)
(framed)

130

Framed Hand-Painted Frank Frazetta
"Captive Princess" 1973 Paperback
Cover Artwork
The People That Time Forgot (1918)

A painting, sometimes referred to as "Captive Princess," hand-painted by Frank Frazetta for the cover of the 1973 Ace paperback edition of Edgar Rice Burroughs' novel *The People That Time Forgot*. The painting depicts a partially nude woman being carried away by ape-like sub-humans in a prehistoric setting.

This painting was completed at the peak of Frank Frazetta's career while he was creating other book covers and illustrations for Burroughs' books, including John Carter and Tarzan, as well as Robert E. Howard's Conan. Frazetta rose to fame in the 1940s and 50s for his elegant pen and ink comic book illustrations. He illustrated Western and sci-fi comic book covers and stories for publishers such as EC Comics, and also created a classic run of Buck Rogers covers for Famous Funnies. He also worked on newspaper comic strips including Johnny Comet and Li'l Abner.

In the 60s and 70s, Frazetta focused his attention on painting, becoming a pop culture phenomenon after widespread distribution of posters of his painted works helped him to become a household name. In 1977, the renewed excitement around Burroughs' books—in part due to Frazetta's popular covers—inspired the release of a feature film adaptation of *The People That Time Forgot* starring Patrick Wayne (son of legendary film actor John Wayne). The film featured a number of overt homages to Frazetta, with the den of the evil Nargas warriors covered in Frazetta-inspired banners.

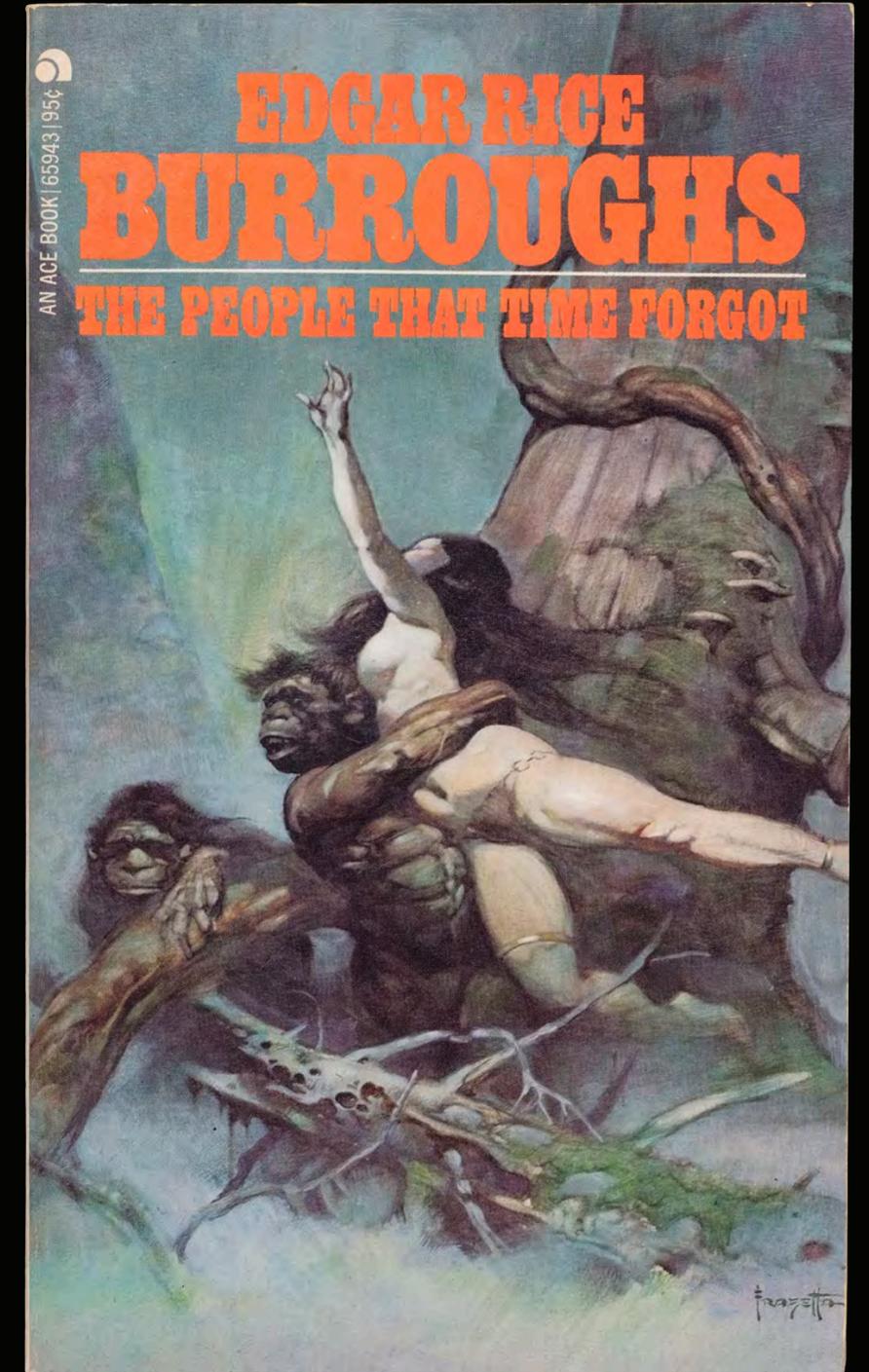
Today, Frank Frazetta is considered the top fantasy artist, having inspired a generation of acclaimed artists including Boris Vallejo and Ken Kelly. In recent years, prices for original published Frazetta paintings have escalated to new record highs for illustrated fantasy art, with the sale of one of his painted Conan paperback covers breaking the \$10,000,000 mark in 2025.

This "Captive Princess" artwork is rendered in oil on pressboard labeled "People That Time Forgot (9186)" on the reverse and comes presented in a custom wooden frame designed to complement the green, brown, and bronze-color elements of the painting. It is signed by Frazetta in the lower right corner. Dimensions: (artwork) 18" x 24" (45.75 cm x 61 cm); (framed) 22.3" x 28" x 1.5" (57.25 cm x 71.25 cm x 4 cm)

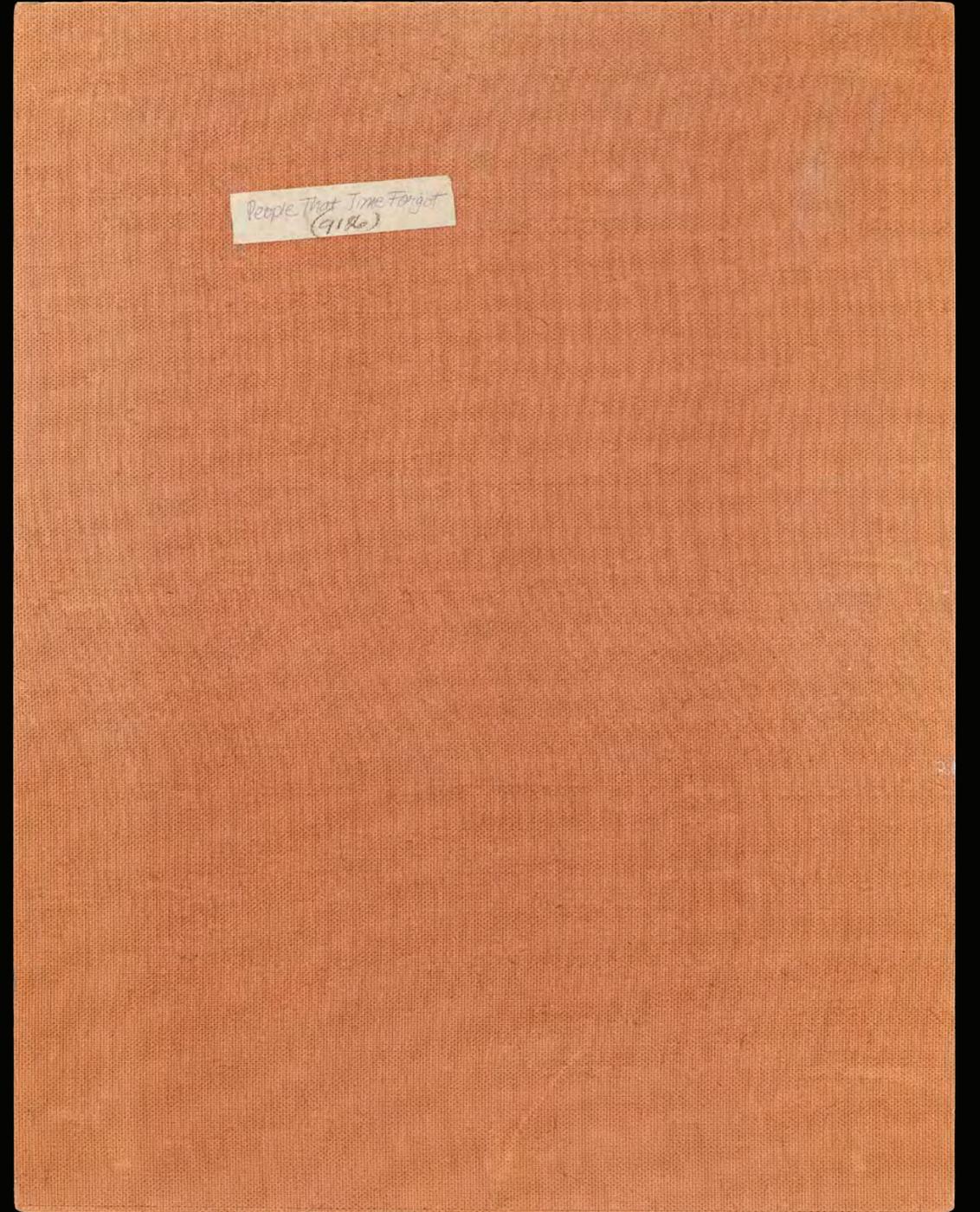
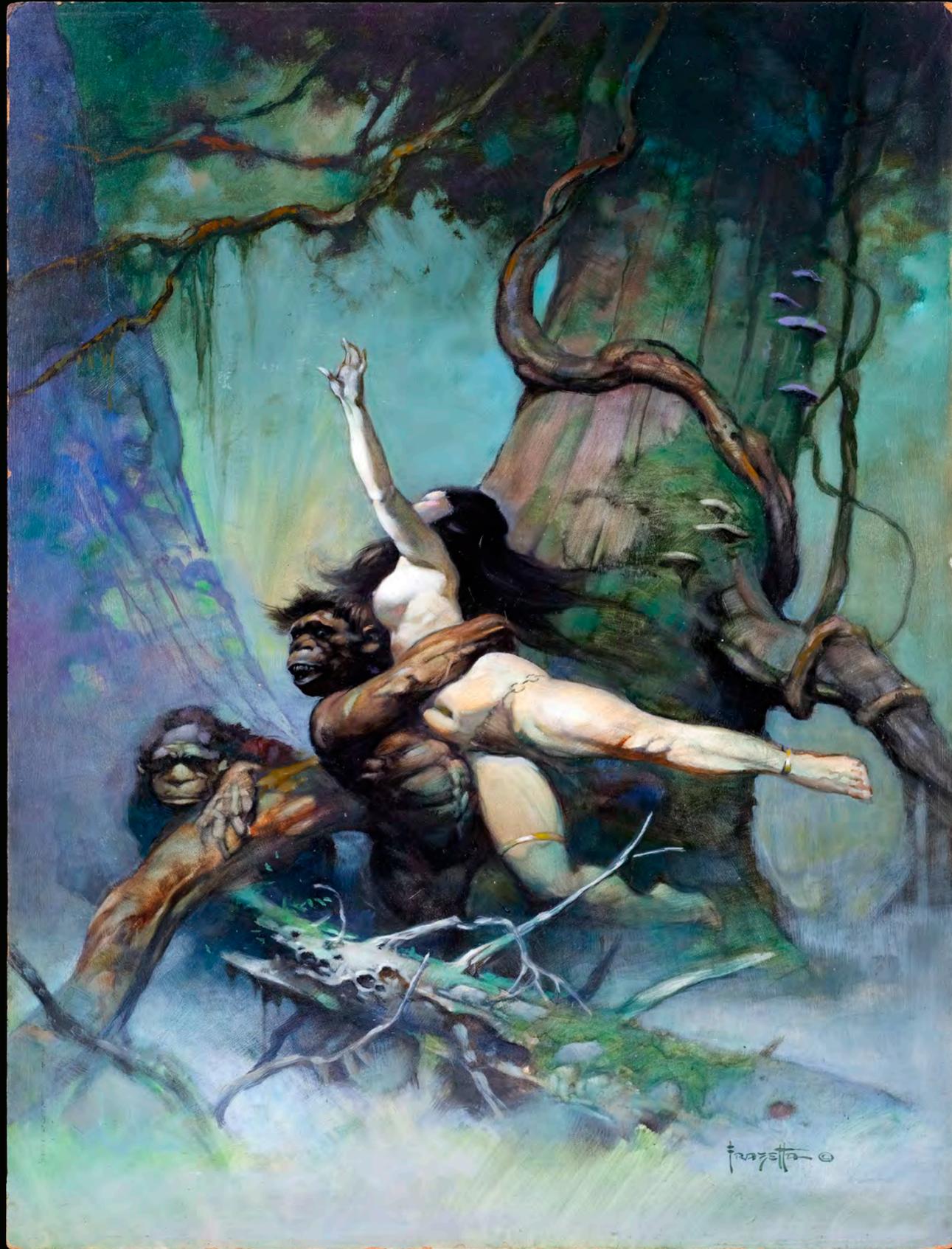
Longer-term payment plans may be available for this lot. Please contact Propstore for more information prior to bidding.

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

Estimate: \$500,000 - 1,000,000









131
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 David Benioff and D. B. Weiss' Game of Thrones. In the Season 1 episode "Baelor," Lord Commander Jeor Mormont (James Cosmo) gifted Jon Longclaw, the centuries-old ancestral sword of House Mormont, as thanks for saving his life. Jon wielded Longclaw - whose blade was forged from rare Valyrian steel and possessed an incredibly sharp edge and rare durability - as his signature weapon thereafter, including when he used it to kill Qhorin Halfhand (Simon Armstrong).

First introduced in George R. R. Martin's A Song of Ice and Fire, Longclaw became among the television series' most beloved and symbolic weapons. While its pommel was first shaped in the head of the Mormonts' familial bear sigil, the sword was redesigned after "Baelor" to feature a white wolf's head-shaped pommel in reference to Snow's connection with the white-furred direwolf Ghost.

This dense rubber blade with a Damascus-like pattern distinctive to Valyrian steel is believed to have been used throughout Seasons 1 and 2. It is reinforced with a metal armature, and the pommel is detailed to resemble a wolf's head. The sword exhibits minor wear from production use.
Dimensions: 45" x 7.75" x 2.5" (114 cm x 19.5 cm x 6 cm)

Estimate: \$30,000 - 60,000



The sword pommel features a wolf head in connection with Snow's direwolf, Ghost.



132
Arya Stark's (Maisie Williams) Stunt Needle Smallsword
Game Of Thrones (T.V. Series, 2011 - 2019)

Arya Stark's (Maisie Williams) stunt Needle smallsword from David Benioff and D. B. Weiss' Game of Thrones. Arya wielded the smallsword her half-brother Jon Snow (Kit Harington) had Mikken (Boyd Rankin) make for her from castle-forged steel as her signature weapon throughout the series. She named her sword "Needle," telling Jon that "Sansa can keep her sewing needles, I've got a needle of my own."

As the Stark bloodline was nearly obliterated across the seasons, Needle came to represent Arya's last connection to her family, making it difficult to forsake when she attempted to become a Faceless Man in Season 5. Using her Braavosi style of swordfighting, Arya employed Needle to kill a number of foes, including Rorge (Andy Beckwith), The Waif (Faye Marsay), and Polliver (Andy Kellegher).

This stunt sword is made of hard rubber, and comprises a silver-painted blade, a hilt featuring a brown-painted textured grip (imitating leather), and a decorative gold-painted crossguard and pommel. It exhibits minor wear from production use. Dimensions: 30.5" x 4.25" x 2" (77.5 cm x 10.5 cm x 5 cm)

Estimate: \$5,000 - 10,000



133
Beric Dondarrion's (Richard Dormer) Metal Sword
Game Of Thrones (T.V. Series, 2011 - 2019)

Beric Dondarrion's (Richard Dormer) metal sword from the series Game of Thrones. Dondarrion, the Lord of Blackhaven, wielded his sword— often set ablaze—in the conflict against the Lannisters' forces throughout the series, dying and being brought back again and again by the Lord of Light's power.

Weapons master Tommy Dunne worked with armorer and weapons specialist Natalia Lee to design and make the weaponry for the series, creating each individual weapon to be as unique and recognizable as the characters who wielded them.

This metal sword features a brown leather-wrapped handle and a pommel with a cross debossed into it. It exhibits wear throughout from use, including deep scuffs and stains in the blade. Dimensions: 48" x 9.5" x 1" (122 cm x 24.25 cm x 2.75 cm)

Estimate: \$3,000 - 6,000



134
Sandor "The Hound" Clegane's (Rory McCann) Stunt Season 7 Longsword
Game Of Thrones (T.V. Series, 2011 - 2019)

Sandor "The Hound" Clegane's (Rory McCann) stunt longsword from David Benioff's and D.B. Weiss' Game of Thrones. After Brienne of Tarth (Gwendoline Christie) defeated him, The Hound wielded his signature longsword and dagger while traveling with the Brotherhood Without Banners throughout Season 7.

After appearing with different weaponry throughout Seasons 1-4, The Hound's personal blades were updated for later seasons by renowned weapons master Tommy Dunne. As one of Westeros' most formidable swordsmen, Clegane's choice of longsword represented his evolution into a humbler, though no less dangerous, warrior over the course of the series.

This dense rubber stunt longsword originates from HBO. It is molded around an internal wire armature for stability with a blade painted to resemble steel, a winged crossguard and pommel painted to resemble bronze, and a grip painted to appear leather-wrapped. It exhibits intentional distressing to appear battle-worn with nicks and discoloration throughout. Dimensions: 42" x 9" x 1.5" (106.75 cm x 23 cm x 4 cm)

Estimate: \$4,000 - 8,000



135
Baby Dragon Skull
Game Of Thrones (T.V. Series, 2011 - 2019)

A baby dragon skull from HBO's award-winning fantasy television series Game of Thrones. In "Stormborn," the second episode of Season 7, Qyburn (Anton Lesser) took Cersei Lannister (Lena Headey) into the Red Keep's vaults to show her the scorpion, a weapon designed to slay dragons. While down there, they passed several dragon skulls, which had been moved out of the throne room and down to the vault after Robert Baratheon (Mark Addy) usurped the Iron Throne.

One of the most successful TV shows of all time, Game of Thrones won 59 Primetime Emmy Awards out of 164 nominations. Season 7 received seven nominations and two wins at the 70th Emmy Awards in 2018, one of which was claimed in the highly coveted 'Outstanding Drama Series' category.

The dragon skull is made of resin and has been finished and intentionally distressed to resemble ancient bone. It is the smallest of four made for this scene. Dimensions: 6" x 4" x 4" (15 cm x 10 cm x 10 cm)

Estimate: \$5,000 - 10,000

136
Ramsay Bolton's (Iwan Rheon) Terms of Surrender to Jon Snow (Kit Harington)
Game Of Thrones (T.V. Series, 2011 - 2019)

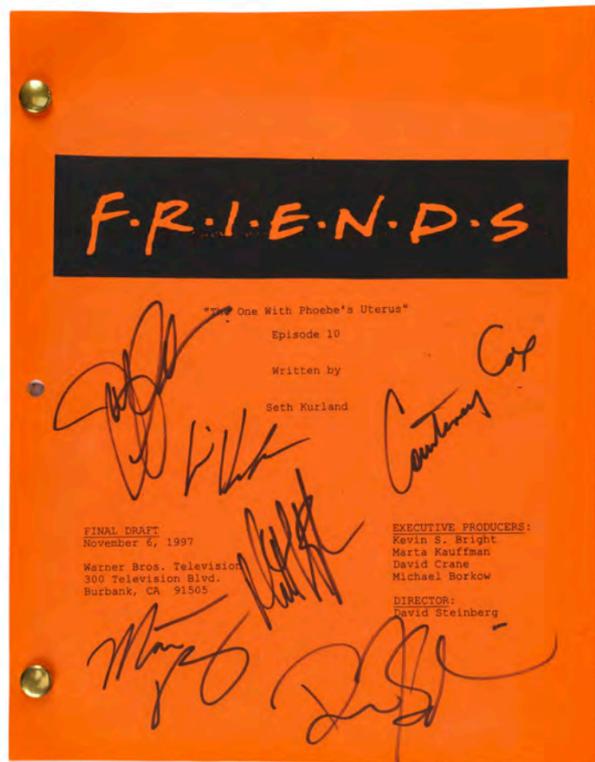
Ramsay Bolton's (Iwan Rheon) terms of surrender to Jon Snow (Kit Harington) from HBO's multi-Emmy Award-winning fantasy television series Game of Thrones. In the Season 6 episode "Book of the Stranger," Jon receives Ramsay's infamous terms of surrender at Castle Black, reading the message aloud to his allies.

This paper scroll features printed text designed to resemble handwritten ink inscriptions. The scroll can be rolled and secured with the accompanying faux wax seal. The seal is made of rubber and attached to a faux leather cord, and bears the sigil of House Bolton: a flayed man displayed upside down.

Dimensions (unrolled): 41.5 cm x 25 cm (16.25" x 9.75")

Estimate: \$2,000 - 4,000





137
Cast-Autographed
"The One with Phoebe's Uterus" Script
Friends (T.V. Series, 1994-2004)

Cast-autographed "The One with Phoebe's Uterus" script from David Crane and Marta Kauffman's Friends. In the classic Season 4 episode, Phoebe Buffay's (Lisa Kudrow) brother Frank Buffay Jr. (Giovanni Ribisi) asked his sister to be a surrogate for him and his new wife Alice Knight (Debra Jo Rupp) since Alice was unable to conceive due to her age.

This lot consists of a 49-page final draft script dated November 6, 1997 with colored revision pages and a two-page short run schedule. The cover of the script features autographs from Courtney Cox, Lisa Kudrow, Jennifer Aniston, Matthew Perry, David Schwimmer, and Matt LeBlanc rendered in black ink. Dimensions: 8.5" x 11" x 0.25" (21.75 cm x 28 cm x 0.75 cm)

Additional LOA: James Spence Authentication (JSA) Letter of Authenticity authenticating the signatures.

Estimate: \$3,000 - 6,000



138
Amsterdam Vallon's (Leonardo DiCaprio) Shirt
Gangs Of New York (2002)

Amsterdam Vallon's (Leonardo DiCaprio) shirt from Martin Scorsese's Gangs of New York. Amsterdam wore his shirt when he discovered his friend Johnny Sirocco (Henry Thomas) beaten by Billy "The Butcher" Cutting (Daniel Day-Lewis) in the Five Points' Paradise Square. He later wore the shirt marked with blood from rabbits, a tribute to his father's former tribe the Dead Rabbits, in his challenge and final duel against Billy in the leadership of the Five Points.

This lot consists of a polyester-blend, four-button-down, long-sleeve shirt with a striped front panel. This shirt is labeled "Amsterdam Vest" with illegible writing below it and "DICAPRIO" on the tag underneath the front. The shirt features production-added distress including stage blood and tears in the left sleeve and right shoulder. This lot exhibits stiffening material in the stage blood sections.

Estimate: \$1,500 - 3,000



18"
 (45.75 cm)

139
Stay Puft Marshmallow Man's Head
Master Casting
Ghostbusters (1984)

A master casting of the Stay Puft Marshmallow Man's head from the production of Ivan Reitman's Ghostbusters. After the Ghostbusters failed to stop Gozer (Slavitza Jovan), the Gozerian took the form of a giant, smiling Stay Puft Marshmallow Man and attacked New York City. The sequence was achieved with a combination of model miniatures and live-action photography.

This extremely rare full-scale, latex-skinned polyfoam Marshmallow Man head was molded and cast by the Mold Department from an original clay sculpture by effects artist Linda Frobos at Entertainment Effects Group (EEG) and used thereafter as a master head from which to produce new castings. It originates directly from a crew member.

The head features indented eyebrows, a smiling mouth, and seam running across the top. It exhibits stray stains, scuffs, and minor discoloration to the foam from production use and age. Dimensions: 18" x 15" x 17" (45.75 cm x 38.25 cm x 43.25 cm)

Additional Provenance: Letter of Authenticity from Frobos.

Estimate: \$6,000 - 12,000

140
Hand-Sculpted Temple of Gozer
Door Master Pattern
Ghostbusters (1984)

An original, hand-sculpted master pattern for a model miniature of the Temple of Gozer's door from the production of Ivan Reitman's Ghostbusters. After they possessed Dana Barrett (Sigourney Weaver) and Louis Tully (Rick Moranis), Zuul and Vinz Clortho completed their ritual and opened supernatural portal doors to reveal the Temple of Gozer.

The Temple and its otherworldly doors were brought to life with a combination of live-action photography and state-of-the-art miniatures created by the Boss Film Studios model shop. This ornately detailed master pattern from which molds of the final Temple door were made originates from a crew member on the production. Richard Edlund, founder of Boss Film, received an Academy Award® nomination for his team's groundbreaking visual effects.

Custom-sculpted from hardened clay and mounted to wood backing, this sculpt depicts Zuul and Vinz Clortho worshipping Gozer the Gozerian alongside two Terror Dogs. It exhibits a red smear as well as other minor discoloration throughout from production use and age, and remains fragile. Dimensions: 18.5" x 24" x 2" (47 cm x 61 cm x 5 cm)

Estimate: \$3,000 - 6,000



24"
 (61 cm)



The collection features numerous Polaroids and previously unseen and unpublished snapshots of the film's creature work, along with a selection of official production photographs.

141
 Stuart Ziff Collection: Archive of 191 Behind-the-Scenes Photos
Ghostbusters (1984)

An archive of 191 photographs - the majority of which have never been previously published or seen - from the production of Ivan Reitman's Ghostbusters. Under creature effects supervisor Stuart Ziff, the Ghost Shop was responsible for creating puppets, model miniatures, and special makeup for many of the film's key supernatural entities. Ghostbusters received two Academy Award® nominations, including one for its groundbreaking visual effects.

This rare set of photographs comes from the collection of Ziff, who also shot a large portion of them. Depicted in the archive are Ziff's team during several stages in the development of each key creature puppet, including for such now-classic characters as Onionhead (Slimer), the Stay Puft Marshmallow Man, the Terror Dogs, and the Librarian Ghost, as well as model miniature sets at distinct levels of completion, including the Temple of Gozer and Dana Barrett's (Sigourney Weaver) apartment. The photographs, which include one of the Boss Film Studios crew and others shot by the production still photographers, are printed in both color and black-and-white on various photo stocks, some of which are hand-annotated with dates and character names by the Ghost Shop team. The archive exhibits minor bending and discoloration throughout from age. Dimensions: (largest) 10" x 8.5" (25.5 cm x 21.75 cm)

Estimate: \$2,000 - 4,000



5"
 (12.75 cm)

Small effects puppets were created for shots where Onionhead needed to appear small in the frame, such as flying around the ballroom chandelier.

142
 Stuart Ziff Collection:
 Pair of Onionhead (Slimer)
 Puppet Castings
Ghostbusters (1984)

A pair of castings of Onionhead, aka Slimer, puppets from the production of Ivan Reitman's Ghostbusters. Slimer, the gluttonous green ghost that haunted the Sedgewick Hotel, was the first creature the Ghostbusters caught together.

Known as "Onionhead" during production, the fan-favorite ghost was renamed for the nickname Egon Spengler (Harold Ramis) gave him. Slimer quickly became a staple of the franchise, appearing in sequels, cartoons, comics, video games, and merchandise.

This set of small-scale latex skinned polyfoam castings - one larger body Slimer and one small body "flying" Slimer - comes from the collection of Ghost Shop creature effects supervisor Stuart Ziff. Models of this size were created for shots in the film where Slimer is small in frame, such as when he's flying around the chandelier at the hotel. Each features distinctive details including girthy jowls, toothy mouth, and enlarged rump, with two painted in the ghost's signature neon green. The painted castings exhibit missing arms and each exhibits small holes in the foam from the casting process.

Dimensions: (largest) 5" x 2.5" x 3.25"
 (12.75 cm x 6.5 cm x 8.25 cm)

Estimate: \$2,000 - 4,000

143
 Temple of Gozer Column Capital
 Head Model Miniature
Ghostbusters (1984)

A Temple of Gozer column capital head model miniature from Ivan Reitman's Ghostbusters. When Dana/Zuul (Sigourney Weaver) and Louis/Vinz (Rick Moranis) opened the hidden temple of Gozer (Slavitz Jovan) at the top of their apartment building, the building structure transformed to the Temple of Gozer. The column capital head later fell from the building as Gozer prepared a massive attack against the Ghostbusters.

This Temple of Gozer column capital head model miniature made of painted cast resin over biscuit foam. This lot exhibits material grime along the bottom and cracked cast resin exposing the biscuit foam. Dimensions: 5" x 7" x 2" (12.75 cm x 18 cm x 5 cm)

Estimate: \$1,500 - 3,000



7" (18 cm)



144
Reanimated Mink Coat Puppet
Ghostbusters II (1989)

A reanimated mink coat puppet from Ivan Reitman's Ghostbusters II. In one of the film's signature gags, subterranean psychomagnotheric slime oozing up through the cracks of the New York City sidewalks caused the dead minks on a wealthy woman's (Louise Troy) mink coat to spring to life and attack her.

This puppet features a gray and white synthetic fur-covered mink body, foam latex skin in the face and paws, and resin teeth and eyes. The foam latex exhibits drying and cracking from age, crumbling around the paws and gums, and the teeth have yellowed over time. Dimensions: 22" x 8.5" x 4.5" (56 cm x 21.75 cm x 11.5 cm)

Estimate: \$5,000 - 10,000



145
Onionhead (Slimer) Maquette
Ghostbusters II (1989)

An Onionhead (Slimer) maquette from the production of Ivan Reitman's Ghostbusters II. The gluttonous green ghost Slimer, originally known as "Onionhead," was the very first ghost that the Ghostbusters caught together in the first film and, being a fan-favorite, returned in the sequel.

Created by the production's creature shop, this cast resin design maquette is painted in Slimer's distinctive green hue with large white teeth, pink gums, yellow eyes with red pupils, and yellow fingernails. The maquette is mounted to a resin base marked "Slimer" with the Ghostbusters II title logo. The maquette exhibits some chipping in the resin, a crack in the right side, and is missing the tip of its right index finger. Dimensions: 7.5" x 6.5" x 7" (19.25 cm x 16.75 cm x 18 cm)

Estimate: \$5,000 - 10,000



146
Light-Up Spengler Farm Field Ghost Trap Δ
Ghostbusters: Afterlife (2021)

A light-up Spengler Farm field ghost trap from Jason Reitman's Ghostbusters: Afterlife. After moving into her late grandfather's derelict farmhouse, Phoebe Spengler (McKenna Grace) discovered a functional ghost trap hidden beneath the floorboards that held Vinz Clortho, Keymaster of Gozer. Once Gozer (Olivia Wylde) took physical form, the Spengler kids and their friends realized that the "dirt farm" Egon Spengler left was a grid of ghost traps designed to capture Gozer for good. In the climatic battle, Trevor (Finn Wolfhard) charged the traps' power source with his proton pack and allowed Callie (Carrie Coon) to activate them, capturing Gozer, Vinz, and Zuul.

Director Reitman focused on practical effects as much as possible to maintain the style of the original films, including the Ghostbuster equipment. The field of traps contained 198 traps that were built up by the SFX team using officially licensed Spirit brand replicas as a base.

This ghost trap was originally sold in a charity-benefit sale. It is made of plastic and metal. This trap was modified with a DMX light controller system, and has production-applied adhesive strips. The functional door is powered by an external power pack. It has an attached toggle-switch remote which controls the red-light indicator and the mechanism to open the door. Production intentionally distressed this ghost trap to appear aged and as if it had been buried underground. It has undergone sympathetic restoration to restore functionality. This lot exhibits frayed fibers from the adhesive strips. Dimensions: 12" x 5" x 6" (30.5 cm x 12.75 cm x 15.25 cm)

Additional Provenance: Letter of authenticity from Ghost Corps, the official production company of the new Ghostbuster films.

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

Estimate: \$8,000 - 16,000



Ghost trap was modified with custom electronics including illuminating LED panel under the top doors.



147
Light-Up Stunt Ghostbusters Particle Thrower
Ghostbusters: Afterlife (2021)

A light-up, stunt Ghostbusters Particle Thrower from Jason Reitman's Ghostbusters: Afterlife. After Egon Spengler's (Harold Ramis) granddaughter Phoebe (Mckenna Grace) accidentally released Vinz Clortho - the demonic Keymaster of Gozer the Gozerian seen in Ivan Reitman's Ghostbusters - surviving Ghostbusters Ray Stantz (Dan Aykroyd), Peter Venkman (Bill Murray), and Winston Zeddemore (Ernie Hudson) used their old Particle Throwers to once again capture Gozer (Shohreh Aghdashloo) and Vinz.

First introduced in Ghostbusters, Particle Throwers were the spirit-catching team's central weapons and one of the franchise's signature inventions, appearing in every installment. Also known as Proton Blasters and Neutrons Wands, they were originally designed by Reitman and hardware consultant Stephen Dane based on concepts by Aykroyd and Ramis.

This ornately detailed Particle Thrower is one of only four known foam-fabricated stunt wands. It features plastic hardware, including a PVC pipe inset in the handle, a metal waistclip, two cables, and a Clippard valve label on the top, among other solely cosmetic mechanisms. The device also includes dual buttons on the body and a switch above the handle designed to illuminate LEDs inset on the body and in the tip when pressed (in the case of both buttons) and flipped simultaneously. The foam exhibits scuffing and some small tears, while the pack exhibits adhesive residue from production. Dimensions: 24" x 6" x 5" (61 cm x 15.25 cm x 12.75 cm)

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

Estimate: \$8,000 - 16,000

148
Ghost Rider's (Nicolas Cage)
Ensemble on Display
Ghost Rider:
Spirit Of Vengeance (2011)

Ghost Rider's (Nicolas Cage) ensemble on display from Mark Neveldine's and Brian Taylor's Ghost Rider: Spirit of Vengeance. Cursed by Mephistopheles (Ciaran Hinds), Johnny Blaze (Cage) became the Ghost Rider, a servant of the demon lord that fed on the evil inside people. Blaze wore his signature ensemble, a new real-world take on the classic comic book look with its scorched, cracked, and marked by hellfire which burns without consuming, throughout the film. Intentionally unrefined and brutal and a direct connection to Ghost Rider being set ablaze and in constant agony, this ensemble consists of a leather jacket covered in black latex to resemble burned, warped leather; a leather belt, matching pants, and leather boots. A metal chain replica was added around the torso to complete the ensemble and are held in place with plastic zip ties. The interior of the pants feature a tag with "Nicolas" handwritten in black ink. Production intentionally distressed this costume to give it a burned appearance. The ensemble is displayed on a custom-made mannequin sculpted in the Ghost Rider's likeness. This lot exhibits latex fragility and should be handled with caution. Dimensions: 26" x 11" x 88" (66 cm x 28 cm x 223.5 cm) Special shipping required; see notice in the Buyer's Guide.

Estimate: \$5,000 - 10,000



Cast plastic prop pistol is also included

149
Major's Distressed Tactical Ensemble with
Hideo Kuze's Holstered Pistol
Ghost In The Shell (2017)

Major's distressed tactical ensemble with Hideo Kuze's holstered pistol from Paramount Pictures' Ghost in the Shell. Based on the popular manga series and subsequent anime film, the live-action film followed a cyber-enhanced woman who used her skills to fight criminals. Major wore her tactical ensemble when she fought the spider tank.

The jacket (marked "Hero") and pants are made of nylon, with the pants featuring foam and plastic armor pieces fixed to the knees and shins. The chest armor piece (marked "Hero Major Stage 1 mic friendly") is made of nylon and foam and adheres to the costume with fastening strips. A pair of U.S. size 8.5 boots (marked "Major"), a gray tank top, nylon belt, and gray and white mismatched gloves (marked "Hero Stage 1") complete the costume, which was distressed by production. Also included is a plastic pistol in a belted holster (marked "Hero Kuze Set") and a belted holster with a rubber magazine. The costume and pistol exhibit some wear from use. Dimensions: (pistol) 6" x 8" x 2" (15.25 cm x 20.5 cm x 5.25)

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

Estimate: \$3,000 - 6,000



150
Hanka Robotics
Geisha (Hannah Tasker-Poland) Head
Ghost In The Shell (2017)

A Hanka Robotics geisha (Hannah Tasker-Poland) head from Paramount Pictures' Ghost in the Shell. At a Hanka business conference in the Macieg Hotel, robotic geisha waitresses turned on guests and attacked. Four geisha pulled guests away and hacked into their cybernetic augmentations before Major stopped the attack.

This felt-lined fiberglass head was built by Weta Workshop with rubber, resin, and metal components. It is hand-marked "Hero," "#2," and "A" on the interior and labeled "Geisha #4 Hannah Hacking." Also included are two loose clear-backed chin pieces, two chin pieces without backing, and a clear chin backing. This lot exhibits discoloration and chipping on the end of the hacking cable and discoloration under the jaw.

Dimensions: 13" x 11.75" x 12" (33 cm x 30 cm x 30.5 cm)

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

Estimate: \$2,000 - 4,000



151
Maximus Decimus Meridius'
(Russell Crowe) Arena Helmet and Mask
Gladiator (2000)

Maximus Decimus Meridius' (Russell Crowe) arena helmet and mask from Ridley Scott's *Gladiator*. Maximus wore his helmet and mask during the re-enactment of the famous Battle of Carthage, in which he rallied the desperate gladiators against the charioteers, overcoming all odds to achieve a glorious victory. This helmet originates from the personal collection of legendary Australian rugby union winger David Campese, who earned 101 Test caps for Australia between 1982 and 1996. Campese was personally gifted the helmet by Crowe, whose performance as Maximus earned the Academy Award® for Best Actor in a Leading Role. The film won four additional Oscars®, including for Best Picture and Best Costume Design for Janty Yates, while director Scott received his second of three nominations for Best Director, with this piece representing the intersection of creativity awarded in those categories.

In the lead-up to the 2003 Men's Rugby World Cup, Campese publicly dismissed England's chances of winning, calling them "boring". Following England's first-ever World Cup victory, Campese honored a wager by walking down Oxford Street in London wearing a sandwich board bearing the message "I admit, the best team won!" In the week prior to this "walk of shame", Campese was at his Sydney coffee and sportswear shop, explaining his situation to Crowe and Muhammad Ali's former trainer Angelo Dundee, who was working with Crowe on Ron Howard's boxing drama *Cinderella Man*. Crowe produced the helmet for Campese, remarking, "You might need this", and exchanged it for an autographed Australian rugby jersey. A photo of Crowe and Campese during the handover will be provided to the winning bidder.

The helmet is made of fiberglass with embedded metal powder to make it appear as if it's made of metal, and it is lined with padded black leather. Blunted spikes adorn the exterior, down the center of which a pointed fin vertically runs, and a neck guard is incorporated into the back. Shades of dark gray and black are applied to produce a weathered, battle-worn appearance, and there are intentional dents. Also exhibiting a weathered finish, the fiberglass mask has large eye holes, a nose guard and angular detailing. The mask is attached to the helmet via two intricate cast-metal buttons, each decorated with a flower emblem. Crowe personally informed Campese that a spike on the right-hand side was broken during filming, and there are also some additional cracks and paint markings from production use. Dimensions: 11.5" x 7" x 11.5" (29 cm x 18 cm x 29 cm)

Estimate: \$125,000 - 250,000



Australian rugby star David Campese with Russell Crowe and this helmet in the early 2000s.



Scan here to see a full rotation of this lot

152

Tigris of Gaul's (Sven-Ole Thorsen)
Production-Made Helmet
Gladiator (2000)

Tigris of Gaul's (Sven-Ole Thorsen) helmet from the production of Ridley Scott's *Gladiator*. Maximus Decimus Meridius (Russell Crowe) fought the legendary, previously undefeated gladiator Tigris of Gaul at the command of Emperor Commodus (Joaquin Phoenix). After a fierce contest, Maximus gained the advantage and, despite the bloodthirsty crowd urging him to deliver the killing blow, chose to spare Tigris' life. This ornate helmet originates directly from renowned designer and illustrator Sylvain Despretz, who designed it for the film. Custom-made for production, it features a tiger's head dome with a pull-down facemask, evoking the myth of Hercules wearing the pelt of the Nemean Lion. Despretz based its top in part on books about Roman arenas, including Daniel P. Mannix's *Those About to Die*, as well as European graphic novels of the era. Additionally, the designer reviewed French fire brigade helmets on the adamant suggestion of four-time Academy Award®-nominee Scott, who loved their distinctive chrome sheens. The facemask - which Scott said reminded him of Japanese Kabuki theater - was added to represent the smooth, expressionless face of oncoming death, while Despretz also incorporated a teardrop emblem to secretly honor the loss of someone close to him.

Several helmets were made for production and this example was gifted to Despretz when the film wrapped. The helmet is constructed primarily of fiberglass and finished to resemble polished steel, with an interior skullcap and leather chin strap. Also included is a page of original hand-drawn helmet concepts from the production rendered in pencil and ink by Despretz, along with a small selection of behind-the-scenes images showing Despretz holding a Tigris helmet during production. The helmet has been intentionally distressed to appear weathered, tarnished, and battle-scarred. Dimensions: 15.75" x 11.75" x 11.75" (40 cm x 30 cm x 30 cm)

Additional Provenance: Letter of Authenticity from Despretz detailing the design process and his memories of the production. Sold without copyright; see copyright notice in the Buyer's Guide.

Estimate: \$50,000 - 100,000



Hand-drawn concept sketch by Despretz included.



Sylvain Despretz with an original Tigris of Gaul helmet during production of *Gladiator*.



Scan here to see a full rotation of this lot

1995-2000	Aston Martin DB7	1991-94	Jaguar XJ-220
1962	Aston Martin DBI	2000	Jaguar XK8 Coupe
2000	Bentley Arnage	1994	Lamborghini Diablo
2000	Bentley Azure	1990	Lamborghini LM SUV
1964	Bentley Continental	2000	Lexus LS 400
1959	Cadillac Eldorado	2000	Lincoln Navigator
1958	Cadillac Eldorado Brougham	1954-57	Mercedes-Benz 300 SL/Gullwing
2000	Cadillac Escalade	2000	Mercedes-Benz CL 500
1997	Cadillac STS	2000	Mercedes-Benz S 600
1957	Chevrolet Bel Air Convertible	1998	Mercedes-Benz SL 600
1969	Chevrolet Camaro Z 28	1950	Mercury Custom
1953	Chevrolet Corvette	1971	Plymouth Hemi Cuda
1967	Chevrolet Corvette Sting Ray	1969	Plymouth Super Bee
1980-90	4x4 Modified Pickup Truck	1965	Pontiac GTO
1971	DeTomaso Pantera	2000	Porsche 996
1969/70	Dodge Daytona	2000	Porsche Boxster
1998	Dodge Viper Coupe GTS	1961	Porsche Speedster
1995	Ferrari 305 B	1987/88	Porsche 959
1997	Ferrari 305 F1	1997	Porsche 911 Twin Turbo
1967	Ferrari 265 GTB4	2000	Rolls Royce Stretch Limousine
2000	Ferrari 500 Maranello	1966	Shelby AC Cobra
1987	Ferrari Testaross	1967	Shelby GT 500
1956	Ford Thunderbird	2000	Toyota Landcruiser
2000	GM Yukon	1998	Toyota Supra Turbo
2000	Infiniti Q45	2000	Volvo Turbo Wagon R

153
Mike Papac Collection: Randall "Memphis" Raines' (Nicolas Cage) List of 50 Cars Gone In 60 Seconds (2000)

Randall "Memphis" Raines' (Nicolas Cage) list of 50 cars from Dominic Sena's *Gone in 60 Seconds*. Raines kept a working, ever-shrinking list of the high-end cars his team of thieves needed to steal within 72 hours to help pay off gangster Raymond Calitri (Christopher Eccleston) before he killed Raines' brother Kip (Giovanni Ribisi). As Raines' team acquired the cars necessary, his list shrank, representing the hope that Kip might yet be spared.

Originating from the collection of prop master Mike Papac, this list of 50 cars—including such elite models as "1967 Ferrari 275 GTB4," "1965 Pontiac GTO," and "1971 Detomaso Pantera"—is printed in two columns on printer paper. It is intentionally folded by production to appear well-used. The paper exhibits liquid stains on its front and side edges. Dimensions: 11" x 8.5" (28 cm x 21.75 cm)

Estimate: \$2,000 - 4,000



154
Mike Papac Collection: Sara "Sway" Wayland's (Angelina Jolie) Set of Accessories Gone In 60 Seconds (2000)

Sara "Sway" Wayland's (Angelina Jolie) accessories from Dominic Sena's *Gone in 60 Seconds*. Expert mechanic and bartender Sway wore multiple accessories, including two rings referencing her obsessive love of motor vehicles, while helping ex-boyfriend Randall "Memphis" Raines (Nicolas Cage) steal 50 cars in order to save his brother Kip's (Giovanni Ribisi) life. Sway also used her screwdriver and telescoping magnet in her capacity as resident mechanic throughout the 50-car heist.

Originating from the collection of prop master Mike Papac, this lot consists of four metal rings, a leather cuff watch, a metal wrench bracelet, a tube of lipstick, a metal telescoping magnet, and a metal screwdriver. Also included is a continuity Polaroid of Sway's rings and watch. This lot exhibits tarnishing to the rings and a broken tip to the lipstick. Dimensions: (approx.) 8" x 2.75" x 0.75" (20.5 cm x 7 cm x 2 cm)

The makeup in this lot was created as a prop and is not safe for consumption.

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

Estimate: \$2,000 - 4,000



48" (122 cm)



7.25" (18 cm)

155
Sardo Numspa (Charles Dance) Final Form Puppet The Golden Child (1986)

A four-foot high puppet of Sardo Numspa's (Charles Dance) monstrous final form from Michael Ritchie's *The Golden Child*. In the climactic finale sequence, evil sorcerer Numspa unveiled his demonic true form to stop Chandler Jarrell (Eddie Murphy) from rescuing the kidnapped Golden Child (J.L. Reate).

The finale sequence was brought to life by the effects artists of Industrial Light & Magic (ILM) using a combination of live-action photography and go-motion, a form of stop-motion animation in which every frame incorporates motion blur. This large puppet standing more than four feet tall at its full height was created specifically for closeup shots filmed on rear-illuminated bluescreen and later composited with live-action shots.

The ornately detailed puppet is constructed from latex and polyfoam molded around an internal metal armature with dowels inset in the feet for mounting and operating. It is hand-painted and textured with demonic horns, pointed talons, and rotted flesh with wire extending from the neck for additional movement. The puppet exhibits paint flaking at the neck, fingers, hips, and legs, as well as some tears to the foam at the joints from production use and handling. Dimensions: 10" x 15" x 48" (25 cm x 38 cm x 122 cm)

Estimate: \$3,500 - 7,000



Scan here to see a full rotation of this lot

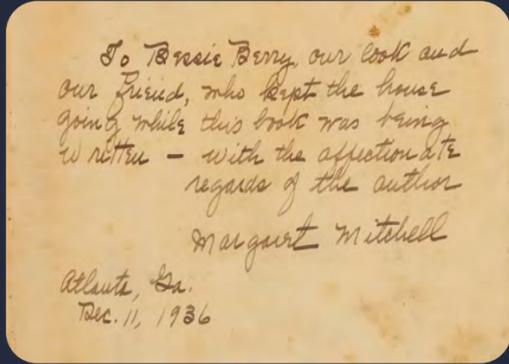


156
Dancing Pepsi Can Stop-Motion Puppet The Golden Child (1986)

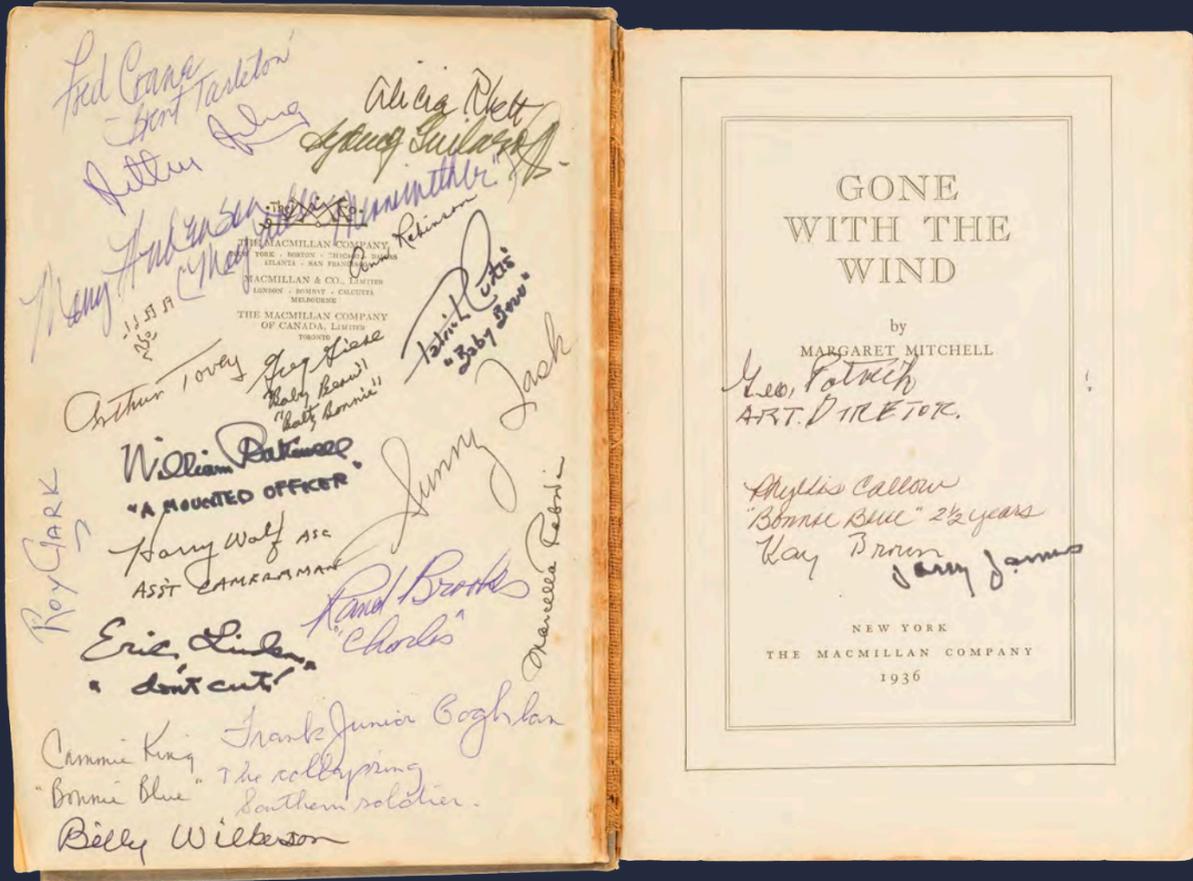
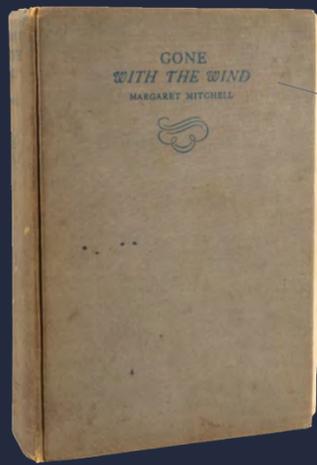
A stop-motion puppet of a dancing Pepsi can from Michael Ritchie's *The Golden Child*. In a classic sequence incorporating both live-action photography and stop-motion animation, the Golden Child (J.L. Reate) proved his powers to Sardo Numspa's (Charles Dance) skeptical goon, Til (Randall "Tex" Cobb), by making a Pepsi can dance to "Puttin' On the Ritz."

Two styles of stop-motion puppet were created by the effects artists of Industrial Light & Magic (ILM) for the scene: puppets for when the can was mid-transformation, and puppets for when the can had fully transformed into a smiling vaudevillian. This fully transformed standing can puppet was made from a real-world aluminum Pepsi can mounted around a jointed, flexible wire frame and inset with metal nuts in the feet. The puppet exhibits minor staining to the metal and grime around the feet from production use and age. Dimensions: 6" x 1.25" x 7.25" (15 cm x 3 cm x 18 cm)

Estimate: \$3,000 - 6,000



Handwritten note on the inside signed by Mitchell dated December 11, 1936 Atlanta, Georgia



157
Planet Hollywood Collection: Author, Cast and Crew-Autographed Book
Gone With The Wind (1939)

A copy of Margaret Mitchell's "Gone with the Wind" autographed by Mitchell and the cast and crew from Victor Fleming's namesake film, which won a record-breaking eight of its 13 Academy Award® nominations and is regarded amongst the most historic and acclaimed films ever made. This hardcover copy of Margaret Mitchell's "Gone with the Wind" with copyright date "1936" originates from Planet Hollywood. It features a note on the inside handwritten and signed by Mitchell and dated "December 11, 1936 Atlanta, Georgia". The interior pages are also autographed by the following cast and crew members: Fred Crane (Stuart Tarleton); Alicia Rhett (India Wilkes); Rand Brooks (Charles Hamilton); Cammie King Conlon (Bonnie Blue Butler); Phyllis Callow (Bonnie Blue Butler - Age 2); Greg Giese (Bonnie Blue Butler - Newborn); Patrick Curtis (Melanie's Baby); Jerry James (Atlanta Bazaar Dancer); Mary Anderson (Maybelle Merriwether); Frank Coghlan Jr. (Collapsing Soldier); Eric Linden (Amputation Case); William Bakewell (Mounted Officer); second assistant cameraperson Roy Clark; stand-in and Leslie Howard's photo double Arthur Tovey; camera operator Harry Wolf; Vivien Leigh's personal assistant, Sunny Lash; and legendary producer David O. Selznick's executive assistant, Marcella Rabwin, among others.

The hardcover exhibits discoloration from age and cover wear with the front two pages separating from the spine. Dimensions: 6.5" x 8.5" x 2" (16.5 cm x 21.75 cm x 5 cm)
Additional LOA: James Spence Authentication (USA) Letter of Authenticity authenticating the signatures.

Estimate: \$6,000 - 12,000



7.75"
(19.5 cm)

158
Cowardly Lion's (Bert Lahr) Medal of Courage Prototype
The Wizard Of Oz (1939)

A prototype of the Cowardly Lion's (Bert Lahr) Medal of Courage from the production of Victor Fleming's The Wizard of Oz. After defeating the Wicked Witch of the West (Margaret Hamilton), The Wizard of Oz (Frank Morgan) granted Dorothy Gale (Judy Garland), Tin Man (Jack Haley), Scarecrow (Ray Bolger), and the Cowardly Lion their wishes by giving Dorothy her ruby slippers, Tin Man a heart, Scarecrow a brain, and Cowardly Lion courage in the form of a medal.

Following filming, this prototype was held in the Studio Art Metal Shop, the prop department metal shop of storied Hollywood wardrobe maker Western Costume Co, who created many of the most iconic costumes and accessories in The Wizard of Oz. In 1971, Western Costume Co. metal sculptor Tom Browne and metalworker Maggie Schpak, his wife, purchased the shop and its contents - including this medal - from owner Bill Reyhill. This medal originates from Schpak's collection.

Among the best-known and most acclaimed films in the history of cinema, The Wizard of Oz continues to beguile audiences worldwide as a regular presence in repertory screenings, TV reruns, and most recently, a record-breaking installation at the Las Vegas Sphere. The winner of two Academy Awards® and nominee for the prestigious Cannes Film Festival's Palme d'Or in its day, the film has since been selected for permanent preservation in the Library of Congress' National Film Registry for its significance to American culture, among innumerable other accolades. Surviving memorabilia from the film is today extremely scarce.

This metal cruciform medal prototype is engraved "Courage" above a lion emblem in a slightly different typeface than that seen in the final cut.

It exhibits tarnishing and patina from age. Dimensions: 7.75" x 7.75" x 0.25" (19.5 cm x 19.5 cm x 0.75 cm)

Estimate: \$10,000 - 20,000



TURNER ENTERTAINMENT / RGR Collection / Alamy Stock Photo



159
Baron Gregor de Berghmann's (Boris Karloff)
Graveyard Cloak
The Black Room (1935)

Baron Gregor de Berghmann's (Boris Karloff) graveyard cloak from Roy William Neill's *The Black Room*. At the start of the film, an adult Gregor visited the graves of his parents wearing his cloak while in the company of family advisor Colonel Paul Hassel (Thurston Hall). A cruel and heartless ruler, Gregor's dark wardrobe reflected his true personality, opposite of his twin brother Anton (Boris Karloff), who wore brighter clothing.

This lot consists of one felted wool cloak with the front sewn closed, a hook-and-eye closure, and piped detailing along the front. It features a United Costumers, Inc. label on the interior hand-marked "Boris Karloff" in black ink. This lot exhibits pilled fabric, discoloration on the label, and faded ink.

Estimate: \$4,000 - 8,000

160
Marlene Dietrich's Concha Perez Dress
**The Devil Is A Woman (1935)/
Fashion Side Of Hollywood (1935)**

Marlene Dietrich's Concha Perez dress. In Josef von Sternberg's *The Devil is a Woman*, Perez (Dietrich) wore her high-neck dress when she visited the recuperating Don Pasqual (Lionel Atwill) to thank him and bid him goodbye. Slighted by her behavior despite his love for her, Pasqual refused to forgive Concha, prompting a change of heart that made her leave Antonio Galvan (Cesar Romero) at the train station to rejoin Pasqual.

The last film in the six Sternberg-Dietrich collaborations, *The Devil is a Woman* was briefly considered a lost film until a copy of it was provided to the 20th Venice International Film Festival in 1959. Actress Dietrich considered it one of her favorite films with Sternberg.

During production, Dietrich appeared in *The Fashion Side of Hollywood*, a compilation of behind-the-scenes costume and lighting tests designed to highlight the work of legendary Hollywood costume designer Travis Banton. While Dietrich wore Concha's dress, this specific dress was ultimately unseen in that film.

Designed by Banton and originating from Paramount's studio archive, this dress is made of velvet with lace hems. It features two hand-marked labels on the interior, one for "AU2" and one Paramount tag "1530-AU2 Dietrich." This lot exhibits pulled threads along the interior fabric edges and discoloration to the tags.

Estimate: \$5,000 - 10,000



161
Planet Hollywood Collection: Don Diego Vega's
(Tyron Power) Military Ensemble
The Mark Of Zorro (1940)

Don Diego Vega's (Tyron Power) military ensemble from Rouben Mamoulian's *The Mark of Zorro*. Diego wore his military ensemble during his time at the military academy, until his father Don Alejandro Vega (Montagu Love) called him to return home to California, Mexico.

While *The Mark of Zorro* was originally released in black-and-white, it was later colorized for a 2005 re-release by Legend Films. In the colorized version, Diego Vega's military ensemble was colored with an inaccurate color scheme. As a result, shots of Diego Vega's ensemble from the 2005 re-release do not match the ensemble seen in the 1940 original.

This lot originates from Planet Hollywood. It consists of a matching polyester military cap with nylon embellishments and tassels; a polyester Western Costume Co. jacket with nylon and metal embellishments on the front, marked "A-19-3" on the lining, and marked "84-2155-2 Tyron Power Ch #4 Chest 10 Wrist 34 Inseam 33"; a pair of matching polyester pants with nylon embellishments; and a nylon cord and metal belt. This lot exhibits loose threads throughout, discoloration, and minor holes in the pants.

Estimate: \$4,000 - 8,000





Everett Collection Inc. / Alamy Stock Photo



162
Sebastian Dinwiddle's (Lou Costello)
Marching Band Coat
The Naughty Nineties (1945)

Sebastian Dinwiddle's (Lou Costello) marching band coat from Jean Yarbrough's *The Naughty Nineties*. To gain interest for the showboat *River Queen*, Captain Sam (Henry Travers) and his performers held a grand free street parade which included a marching band. Chief roustabout Dinwiddle wore his coat as he played the massive bass drum and walked off course twice due to his inability to see around the instrument.

This lot consists of one marching band coat made of wool with a button closure. It features "L. Costello Ch. 7" hand-written on a Western Costume Co. label on the interior. It exhibits discoloration due to age, torn threads, a hole in the left shoulder, frayed fibers on the collar, and the inner lining has become detached.

Estimate: \$4,000 - 8,000

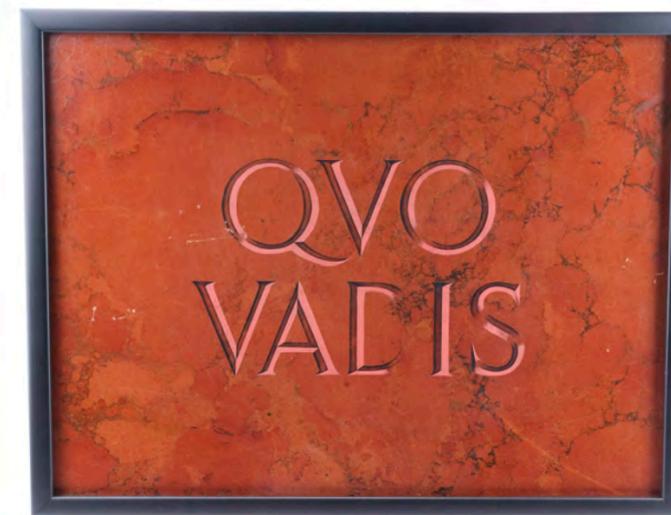
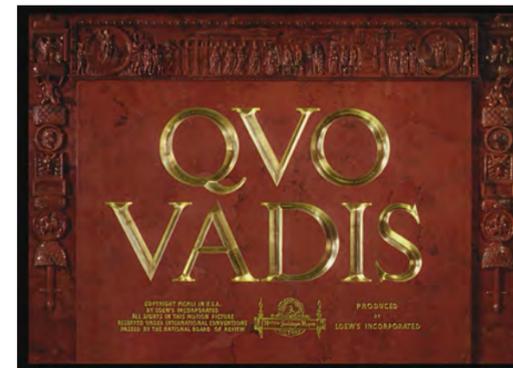


163
Veronica Lake's Photo-Matched Two-Piece Skirt Suit
The Sainted Sisters (1948)

Veronica Lake's photo-matched two-piece skirt suit for publicity shoots promoting William D. Russell's *The Sainted Sisters*. Lake wore her skirt suit designed by Hollywood legend Edith Head, who won a record eight Academy Awards® for costume design throughout her career, during a promotional shoot for her film with Joan Caulfield. This suit matches to the promotional photos and does not appear in the film.

This lot consists of one wool jacket with detached sleeve cuffs and a matching wool skirt hand-marked "V Lake" on an interior Paramount label. Also included are two 11" x 9" (28 cm x 23 cm) black-and-white press photos of Lake in her skirt suit alongside Caulfield, as well as a colorized 11" x 9" (28 cm x 23 cm) lobby card for *The Sainted Sisters*. This lot exhibits pulled threads, edge curling on the photos, and pinholes in the lobby card.

Estimate: \$4,000 - 8,000



28" (71.25cm)

165
Framed Hand-Painted
Production-Made Title Card Artwork
Spartacus (1960)

Framed artwork for a title card from the production of Stanley Kubrick's *Spartacus*. As was standard with many studio pictures of the era, the historical epic opened with a card featuring the film's title.

Hailed as one of the biggest event films of its era, *Spartacus* received six Academy Award® nominations upon release and held its position as Universal Studios' highest-grossing film for more than a decade. Its opening sequence, where credits roll over chiaroscuro images of ancient Roman artifacts, earned legendary design artist Saul Bass some of the best notices of his career.

This artwork with the film's title carved into wood and highlighted in gold-color was designed by famed Hollywood title design studio Pacific Title & Art, though its specific use remains unknown, as the studio also created original artwork for such related projects as trailers, theatrical releases in foreign language markets, and televised releases of various films. Rendered in mixed media, it comes mounted inside a custom frame, which features a Pacific Title inventory sticker numbered "2124754" along the bottom edge. The title card exhibits cracking, paint flaking, and exposed wood from age. Dimensions: (framed) 33.5" x 23.5" x 1.5" (85 cm x 59.75 cm x 4 cm)

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

Estimate: \$800 - 1,600



33.5" (85cm)

164
Framed Hand-Painted Production-
Made Title Card Artwork
Quo Vadis (1951)

Framed artwork for a title card from the production of Mervyn LeRoy's *Quo Vadis*. As was standard with many studio pictures of the era, the biblical epic opened and closed with cards featuring the film's title.

Hailed as one of the biggest event films of its era, *Quo Vadis* received eight Academy Award® nominations upon release and was credited with reviving storied studio Metro-Goldwyn-Mayer (MGM) from flagging fortunes. Its opening credits sequence was created by famed Hollywood title design studio Pacific Title & Art.

This painting depicting the film's title set against a backdrop painted to resemble ancient stone was created by Pacific Title, though its specific use remains unknown, as the studio also created original artwork for such related projects as trailers, theatrical releases in foreign language markets, and televised releases of various films. It is rendered in mixed media on glass and comes mounted inside a custom wood-backed frame. The paint exhibits cracking throughout from age, while the frame exhibits nicks along its bottom edge. Dimensions: (framed) 28" x 21.5" x 1.5" (71.25 cm x 54.75 cm x 4 cm)

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

Estimate: \$3,000 - 6,000



166
 Laura Denbow's (Rhonda Fleming)
 Traveling Ensemble
Gunfight At The O.K. Corral (1957)

Laura Denbow's (Rhonda Fleming) traveling ensemble from John Sturges' Gunfight at the O.K. Corral. After Laura arrived in Dodge City wearing her green travel dress, Marshal Wyatt Earp (Burt Lancaster) surveilled her before he left to confront Doc Holliday (Kirk Douglas).

Designed by Hollywood legend Edith Head, who won a record eight Academy Awards® for costume design throughout her career, and originating from Paramount's studio archive, this ensemble features a wool blazer with a bustle attachment and a wool skirt. The interior features a Paramount label with illegible writing due to ink fade, and "18-4BA" in white ink. Included is a swatch of fabric and a handwritten page of Head's costume continuity notes with a pair of continuity photos attached.

The underskirt seen in the continuity photos differs from the underskirt included in this ensemble, though was added by production as a secondary underskirt. This lot exhibits loose seams and minor rips, and small holes in the skirt.

Estimate: \$3,000 - 6,000



167
 Lester March's (Jerry Lewis) Tailcoat
It's Only Money (1962)

Lester March's (Jerry Lewis) tailcoat from Frank Tashlin's It's Only Money. Lester wore his coat while in the backseat of the honeymoon car with his bride Wanda Paxton (Joan O'Brien) before they became affectionate.

This lot consists of a polyester blend Sy Devore Jerry Lewis bespoke coat labeled "Jerry Lewis 4-4-62 8726." Included with this lot is a pair of plaid polyester-wool Western Costume Co. shoe spats marked "120," as well as left and right, and labeled "Jerry Lewis 2257-1." This lot exhibits loose threads on the spats.

Estimate: \$3,000 - 6,000

168
 Maggie Dubois' (Natalie Wood) Finish Line Dress with Hat Replica
The Great Race (1965)

Maggie Dubois' (Natalie Wood) finish line dress from Blake Edwards' The Great Race with a replica of Maggie's hat. Maggie wore her pink gauzy dress while arguing with Leslie "The Great Leslie" Gallant III (Tony Curtis) about equal rights, ultimately forcing Leslie to stop just short of the finish line—and certain victory over Professor Fate (Jack Lemmon)—to prove his love for Maggie.

Wood's celebrated film career began as a child with her first major role at age eight in George Seaton's Miracle on 34th Street. 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 an Academy Award® nomination 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. In exchange for agreeing to appear in The Great Race, Wood was promised a starring role in Robert Mulligan's Inside Daisy Clover, for which she received a Golden Globe® nomination. Wood's life was tragically cut short, but her legacy as an actress during a crucial time in American filmmaking, bridging the gap between Old and New Hollywood, endures today.

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. The film won an Academy Award® for Best Sound Effects and was nominated for four Golden Globes®, and later inspired the Hanna-Barbera cartoon series Wacky Races and other parody films.

This custom pink dress is hand-sewn from cotton and tulle with a red crushed velvet button-up bralette and matching trim along the hem. Also included is a replica of Maggie's hat made by J&M Costumers and hand-marked "reproduction" with satin roses and tulle trim added to complete the ensemble. The dress exhibits mild discoloration, torn tulle, and an unattached button.

Estimate: \$5,000 - 10,000





169
Gilligan's (Bob Denver) Screen-Matched
"Don't Bug the Mosquitoes" Vest
Gilligan's Island (T.V. Series, 1964 - 1967)

Gilligan's (Bob Denver) screen-matched vest from Sherwood Schwartz's Gilligan's Island. In the classic Season 2 Episode "Don't Bug the Mosquitoes," Gilligan donned a wig and vest similar in style to Bingo (Les Brown Jr.) the frontman of The Mosquitoes, a rock band vacationing on the eponymous island, in a failed attempt to annoy the band so badly that it would take the castaways back to the mainland. Distinctive stitch points in the gold-color and silver-color lame flowers embroidered on this vest screen-match to the episode.

This custom sleeveless button-down vest also features a cotton inner lining sewn with a Western Costume Co. tag labeled "Denver," numbered "2239-1," stamped "SET," and printed with chest size "38." It exhibits a tear on its left side and fraying along the closure from production wear and age.

Estimate: \$3,000 - 6,000



Cinematic / Alamy Stock Photo

170
Planet Hollywood Collection:
Captain Charles Edstaston's (Peter O'Toole)
British Army Ensemble Components
Great Catherine (1968)

Captain Charles Edstaston's (Peter O'Toole) British Army ensemble components from Gordon Flemyng's Great Catherine. Edstaston wore his British army uniform while he attended Catherine the Great's (Jeanne Moreau) court. As the attache for Britain, Catherine had Edstaston teach her new things, such as the Battle of Bunker Hill where the two fired model miniature weapons at each other.

This lot originates from Planet Hollywood. It consists of a wool British army coat with a Rogers, John Jones Ltd label hand-marked "Peter O' Toole 5.11.66 X" in black ink on the interior breast pocket; a wool button-down vest; and wool pants with tie sides and a Rogers, John Jones Ltd label hand-marked "Peter O' Toole Keep Films LTS 25-10-66" in blue ink on the interior. Also included is a hand-marked production tag "P. O'Toole Bunker Hill Best." This lot exhibits discoloration throughout.

Estimate: \$1,500 - 3,000



171
The Red Death's
(Vincent Price) Costume
Masque Of The Red Death (1964)

The Red Death's (Vincent Price) costume from Roger Corman's The Masque of the Red Death. As a plague known as the Red Death swept through Medieval Italy, Prince Prospero (Price) and the local nobility isolated themselves in Prospero's castle to satiate their gluttonous and hedonistic desires through wine, feasts, and violent entertainment while peasants outside suffered and died from disease and starvation. In the film's climactic sequence, a mysterious figure dressed in an all-red costume interrupted the festivities and brought with it the terrible plague the nobles thought they had escaped. When Prospero ripped off its mask, he discovered with horror his own bloodied red face staring back at him, embodying the Red Death literally through his costume.

The Masque of the Red Death was the seventh of Corman's eight Edgar Allen Poe films made for American International Pictures. While initially not as successful in its theatrical run as Corman's other Poe films, which producer Samuel Z. Arkoff blamed on the film being "too arty farty" without enough scares, the film has since come to be appreciated for its more thoughtful, slow-burning approach and Corman considered it one of his personal favorites.

This red cotton cloaked costume features wing-like pagoda sleeves with scalloped edges and a sewn-in internal Western Costume Co. label marked for Vincent Price. It exhibits some wear from use and age, including small tears and discoloration around the ends of the sleeves and bottom hem.

Estimate: \$5,000 - 10,000

172
Daisy Buchanan's (Mia Farrow) Hat
The Great Gatsby (1974)

Daisy Buchanan's (Mia Farrow) hat from Jack Clayton's The Great Gatsby. Daisy wore her hat after being reunited with her former lover, Jay Gatsby (Robert Redford), at what he claimed was his home in East Egg.

Daisy's elegant wardrobe was designed by Theoni V. Aldredge, who won an Academy Award® for her work. This specific style of hat appeared prominently in the film's official poster, inspiring a raft of imitations in contemporary dress at the time and forever cementing Farrow's depiction of F. Scott Fitzgerald's doomed heroine as the definitive portrayal.

This swirl-patterned mesh hat with lavender trim was handwoven by renowned theatrical hatmaker Woody Shelp. It features a silken band with decorative plastic flowers on the exterior and an interior tag labeled "Miss Farrow." The mesh has torn in places and exhibits staining from wear.

Estimate: \$2,000 - 4,000



RGR Collection / Alamy Stock Photo





Handwritten "Steve McQueen", heavily faded, is marked below Western Costume Co on label.

173
Jake Holman's (Steve McQueen) Navy Jumper
The Sand Pebbles (1966)

Jake Holman's (Steve McQueen) Navy jumper from Robert Wise's *The Sand Pebbles*. Holman wore his jumper on shore leave as he wooed teacher Shirley (Candice Bergen) and eventually fell in love with her.

The Sand Pebbles, named for the crew of the *San Pablo*, received critical acclaim and was nominated for eight Academy Awards® and eight Golden Globes, one of which Richard Attenborough won for Best Supporting Actor.

This wool jumper has a Petty Officer First Class patch on the left shoulder, rank piping, and a pair of service stripes on the left sleeve. It features hand-embroidered Chinese dragons on the inside of the cuff, is hand-marked "WCC 6.0 52. 38R." on the interior hem in white, and is hand-marked "1" on the Western Costume Company costumer's label, and a faded "Steve McQueen HD1." This lot exhibits fading on the label, ink bleed, and pulled thread on the embroidery.

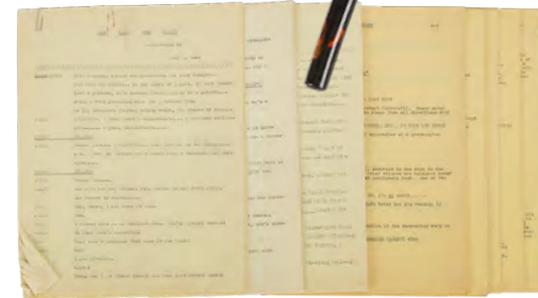
Estimate: \$5,000 - 10,000



Hand-embroidered Chinese dragons are featured on the inside of the cuff



Moviestore Collection Ltd / Alamy Stock Photo



174
Scripts, Eyeglasses, Personal Correspondences, and Press Clippings
Harold Lloyd

Scripts, eyeglasses, personal correspondences and press clippings from the life and career of silent film star Harold Lloyd. A contemporary of Charlie Chaplin and Buster Keaton, Lloyd starred in nearly 200 films between 1914 and 1947, and is well-known for his stunt work, which includes the famous scene in *Safety Last!* (1923) when he dangled precariously from the hands of a clock above the streets of Los Angeles.

This lot comprises a *Professor Beware* screenplay in a binder with a label that reads "Please return to Harold Lloyd"; a *Professor Beware* second draft of continuity and dialogue, dated "June 2, 1937"; a copy of "The Milky Way" pre-write radio script; copies of "The Lady Eve" and "Tom, Dick, and Harry" radio scripts; a "Room Service" radio production cast sheet; various personal correspondences and political campaign letters; numerous contemporary press clippings about the life and career of Lloyd, including the adoption of his daughter Marjorie; and a pair of lensless faux tortoise shell horn-rimmed glasses frames and two glasses cases. Lloyd wore this style of glasses throughout his career and they were an integral part of his aesthetic.

Some of the items in this lot are in a fragile state and everything has wear commensurate with their age and use.

Dimensions: (*Professor Beware* script) 11" x 10" x 1" (28 cm x 25.5 cm x 2.5 cm)

Estimate: \$2,000 - 4,000



175
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 *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) returned 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. This shirt of the flat-pocket style 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.

Additional Provenance: This lot comes from the archives of famed Italian costume company *Costumi d'Arte*. The company has supplied costumes to some of the world's biggest film productions for over 100 years.

Estimate: \$30,000 - 60,000



176
Planet Hollywood Collection:
Dr. Sean Maguire's
(Robin Williams) Glasses
Good Will Hunting (1997)

Sean Maguire's (Robin Williams) glasses from Gus Van Sant's *Good Will Hunting*. Sean wore his glasses throughout the film as he gave counselling sessions to highly intelligent and troubled youth Will Hunting (Matt Damon) as a favor to Sean's colleague Professor Gerald Lambeau (Stellan Skarsgard) for Will's parole.

Robin Williams received an Oscar Award® for Best Actor in a Supporting Role. Williams also won an Actors Award® and an ACCA Award® in the same categories. *Good Will Hunting* surpassed Quentin Tarantino's *Pulp Fiction* in nationwide gross amount becoming Miramax's highest success film in the box office, ranking seventh in box office gross amount in 1997.

This lot originates from Planet Hollywood, who obtained all of the wardrobe of the film shortly after production finished in the 90s. It consists of a pair of metal frame glasses with prescription lenses and plastic covered arms. Included is a hard shell leatherette glasses case with a cleaning cloth. This lot exhibits scuffing on one of the frame's arms.

Dimensions: (case) 6" x 3" x 1"
 (15.25 cm x 7.75 cm x 2.75 cm)

Estimate: \$5,000 - 10,000

177
Michael Myers' (Brad Loree)
Screen-Matched Burned Mask
Halloween: Resurrection (2002)

Michael Myers' (Brad Loree) screen-matched burned mask from Rick Rosenthal's *Halloween: Resurrection*. In the film's final scene, a coroner (Ananda Thorson) unzipped Myers' body bag and revealed his burned, melted mask, before the killer's eyes suddenly opened. In the alternative "Axe" ending, Myers' burned mask was revealed to Sara (Bianca Kajlich) and Freddie (Busta Rhymes) as Myers lay seemingly dead on a gurney outside the burned-down house. This mask screen-matches based on unique wear points and weathering to the ending morgue scene.

Michael Myers' iconic masks, worn throughout the film franchise, are based on the mask used in the original 1978 film, which was a production-altered version of a Don Post Studios *Star Trek* Captain Kirk mask, created from a cast of William Shatner's face made for the 1975 horror film *The Devil's Rain*.

The slip latex mask is painted white and exhibits intentional distressing. There are holes in the chin and under the left eye, and latex hand-painted in reds, greens and browns is applied across the back of the head, on the crown and over the eyes to create the effect of melting.

Estimate: \$6,000 - 12,000





The Sheath was not used in the film but Zombie used it to protect the blade after production, and later signed it.

178
Rob Zombie Collection: Michael Myers' (Tyler Mane) Metal Bowie Knife with Zombie-Autographed Storage Sheath Halloween II (2009)

Michael Myers' (Tyler Mane) metal Bowie knife from Rob Zombie's Halloween II with a sheath used for its storage and autographed by Zombie. Myers carried his signature knife throughout the film as he inflicted terror on the town of Haddonfield while searching for his long-lost sister Angel, who turned out to be Laurie Strode (Scout Taylor-Compton).

This custom Bowie knife, as well as the leather sheath used for its storage, originates from Zombie's personal collection. Forged for the film by master blacksmith Tony Swatton's Sword & Stone, the knife features a metal, curved blade and crossguard with a carved wooden handle. The sheath was added after production and signed "H2 Knife" in silver-color marker by Zombie. It exhibits minor scuffing from handling, while the blade exhibits minor scratching from production use. Dimensions: (knife) 19.5" x 3.75" x 1.5" (49.5 cm x 8.5 cm x 4 cm)

Blade was dulled by production.

Estimate: \$5,000 - 10,000



179
John Hancock's (Will Smith) Superhero Suit Hancock (2008)

John Hancock's (Will Smith) superhero suit from Peter Berg's Hancock. Ray Embrey (Jason Bateman), a corporate public relations consultant, gave Hancock a new, customized ensemble to help improve the alcoholic superhuman's public image.

This suit consists of a leather motorcycle-style jacket with a zip-front closure, textured, contrasting suede paneling, chartreuse and silver-color piping, a urethane eagle engraved on the reverse, and elasticized straps on the interior, as well as a pair of matching pants with a sewn-in sleeveless undershirt component. Both are hand-marked "Will Action 6" on their interiors. Also included is a production tag numbered "42," described as "Action Pant 6 No Gusset Coat-Pant," and labeled "Will Smith" and scene "Spring St. Bank."

The ensemble is intentionally distressed by production to appear well-worn with fading and staining applied throughout the leather and other fabrics. The suit also exhibits minor scuff marks and fraying to the undershirt component from production.

Estimate: \$4,000 - 8,000

39" (99 cm)



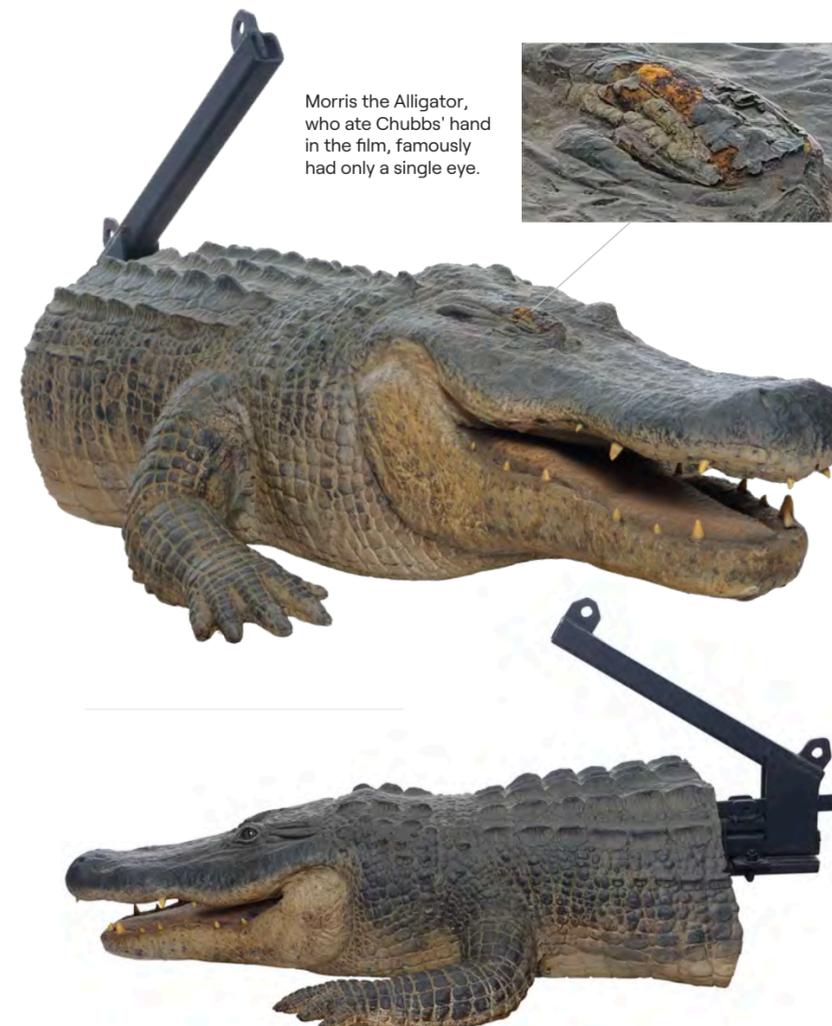
180
MA5C Assault Rifle and Grenades Halo (T.V. Series, 2022-Present)

A MA5C assault rifle, grenades, and a mine from the sci-fi television series Halo. MA5C rifles were standard-issue service rifles for the UNSC Marine Corps.

Included in this lot is a rifle, made of resin detailed to look metallic, two resin grenades, painted green with a red false button, and a mine made of orange resin and green rubber. The mine features a sticker on the reverse side which features a barcode and reads "Misriah Armory" and "Made on Reach". Each of the items exhibits some wear. Dimensions (rifle): 39" x 3" x 12" (99 cm x 7.75 cm x 30.5 cm)

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

Estimate: \$3,000 - 6,000



Morris the Alligator, who ate Chubbs' hand in the film, famously had only a single eye.

181
Planet Hollywood Collection: Mechanical Morris the Alligator Puppet Rig Happy Gilmore (1996)

A mechanical Morris the Alligator puppet rig from Dennis Dugan's Happy Gilmore. After Morris - the same one-eyed gator who took Derick "Chubbs" Peterson's (Carl Weathers) arm - swallowed his golf ball, Happy Gilmore (Adam Sandler) wrestled it out of his mouth.

For the scene in which Happy wrestled the massive reptile, both puppets designed for various types of movement and a real-world alligator named Morris were used. This particular rig was designed for shots of Happy as seen from over the gator's shoulder.

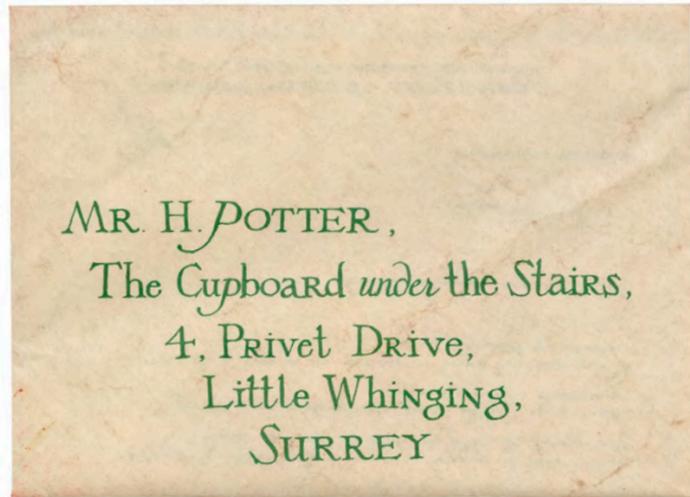
The sequence is today remembered as one of the film's key gags, helping to establish both Sandler - then a rising star thanks to the breakout success of Billy Madison - and Morris icons of 1990s comedy. After the real-life Morris died at 80 years old in 2025, Sandler and his production company, Happy Madison (itself a portmanteau of the titles that made him famous, Happy Gilmore and Billy Madison), dedicated Happy Gilmore 2 to the beloved creature.

This rig with a mechanically-operated jaw originates from Planet Hollywood. It consists of a puppet constructed from latex over a fiberglass shell, hand-painted and textured to resemble the front half of an alligator with one eye flattened to appear missing, and mounted over a metal armature. The armature extends out of and above the back of the puppet for handling. The puppet exhibits minor stains, punctures, and grime on its scaly exterior from production use and age.

Dimensions: 48" x 26" x 22" (122 cm x 66 cm x 56 cm)

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

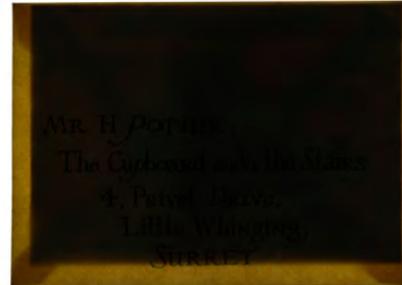
Estimate: \$5,000 - 10,000



182
 Harry Potter's (Daniel Radcliffe) Hogwarts Acceptance Letter Envelope with Wax-Like Seal
Harry Potter And The Sorcerer's Stone (2001)

Harry Potter's (Daniel Radcliffe) Hogwarts acceptance envelope with a wax-like seal from Chris Columbus' Harry Potter and the Sorcerer's Stone. Owl post inundated the Dursley household with letters informing Potter of his acceptance into Hogwarts, despite Uncle Vernon's (Richard Griffiths) best efforts. This sealed, marbled paper envelope with "H. Potter, The Cupboard Under the Stairs" and the Dursleys' address printed on front originates from William Shatner's annual Hollywood Charity Horse Show fundraiser. It is stamped with a Hogwarts crest and sealed with a wax-like seal. Also included within the sealed envelope is a Hogwarts acceptance letter, which can be viewed within the envelope when held up to light. The envelope exhibits intentional distressing by production to appear stained and grimy. Dimensions: 7.25" x 5.25" x 0.25" (18.5 cm x 13.5 cm x 0.75 cm)

Estimate: \$10,000 - 20,000

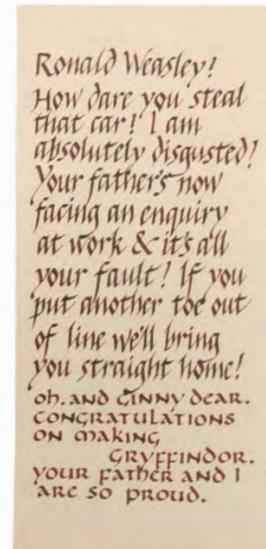
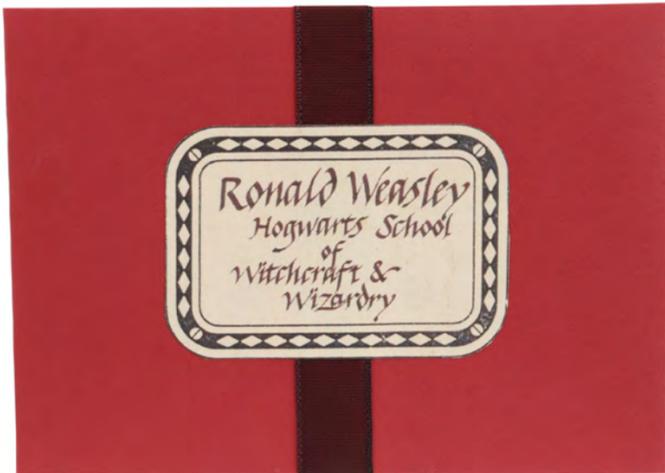


While envelope is sealed, a printed letter is present inside and is visible when the envelope is backlit.

183
 Ron Weasley's (Rupert Grint) Sealed Howler Letter
Harry Potter And The Chamber Of Secrets (2002)

Ron Weasley's (Rupert Grint) sealed howler letter from Chris Columbus' film, Harry Potter and the Chamber of Secrets. Ron received a howler - an angry, enchanted letter - from his mother, Mrs Weasley (Julie Walters), berating him after he and Harry (Daniel Radcliffe) stole Mr Weasley's (Mark Williams) flying Ford Anglia to get to school for the start of term. The red envelope is wax-sealed at its rear with a Weasley initial, while a cream-colour paper label with Ron's full name and Hogwarts' full title is printed in a handwritten font. A red ribbon is tied around the envelope. The envelope is accompanied by a printed copy of the interior letter so it can be read without breaking the seal, and a letter of authenticity from Warner Bros. Dimensions: 6" x 4.25" (15 cm x 11 cm)

Estimate: \$4,000 - 8,000



184
 Mandrake Maquette
Harry Potter And The Chamber Of Secrets (2002)

A mandrake maquette from the production of Chris Columbus's fantasy sequel Harry Potter and the Chamber of Secrets. In the film, mandrakes are magical, sentient plants that resemble human infants and emit a cry that is potentially fatal to those who hear it. Professor Sprout (Miriam Margolyes) introduces Harry Potter (Daniel Radcliffe), Hermione Granger (Emma Watson), Ron Weasley (Rupert Grint), and their classmates to mandrake handling during their Herbology lessons, making the creatures an iconic and memorable element of the film.

This maquette was created as a colour reference model for the production and was not intended for use during filming. As such, it offers a close look at the intended final appearance of the creature, serving as a key development and design tool during the effects process.

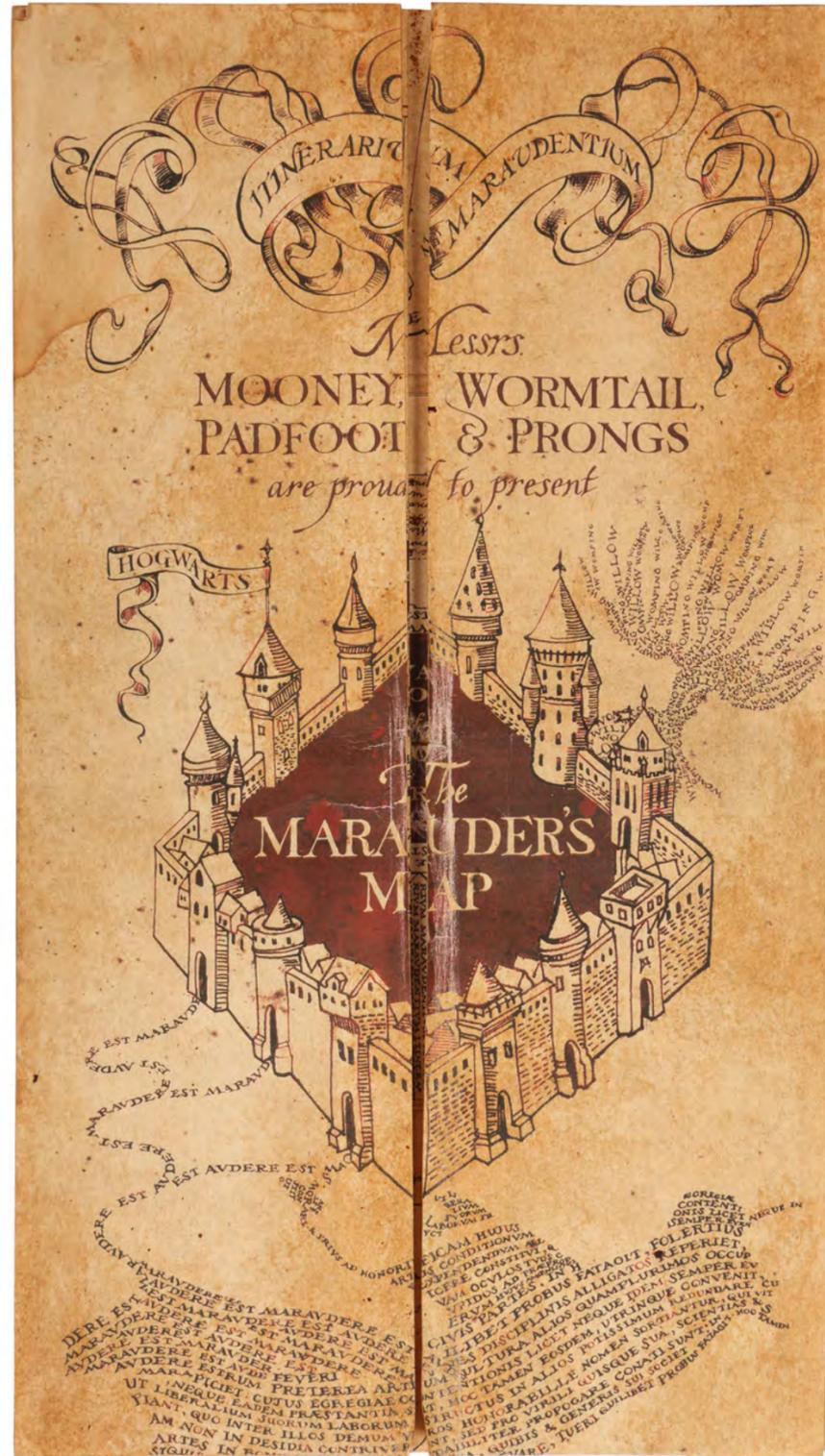
The maquette is constructed primarily of silicone and features fibrous detailing throughout the roots and leaves. It is reinforced internally with a metal armature and is mounted on a custom metal display stand. The piece shows expected age and handling, including minor damage to the leaves. Due to the nature of the materials, the maquette is fragile and should be handled with care. Dimensions (mounted): 28.25" x 16" x 16" (72 cm x 40.5 cm x 40.5 cm)

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$5,000 - 10,000



28.25"
 (72 cm)



40 cm (15.75")

185
The Marauder's Map
Harry Potter And The
Prisoner Of Azkaban (2004)

The Marauder's Map from the Harry Potter film series. The map made its first appearance in Harry Potter and the Prisoner of Azkaban when it was given to Harry (Daniel Radcliffe) by Fred and George Weasley (James and Oliver Phelps), who stole it from Filch (David Bradley) and used it to sneak around Hogwarts. Harry then used the map in later films to track the whereabouts of teachers, students and hidden rooms and passages.

Designed and created by Minalima, the acclaimed graphic design studio responsible for many of the Harry Potter film series' iconic paper props, the map is printed on intentionally distressed and aged paper, replete with water stains and foxing. It folds out and features numerous sections detailing areas of the school. The center of the map features a smaller fold-out section which includes intricately constructed three-dimensional pop-up staircases. Two pieces of tape remain on the back, with a further piece on one of the interior panels, where it previously held it in a fixed position, possibly for an effects shot.

The map has creasing and fold lines where it has been handled. There are also additional intentional water stains, and the central fold - which cuts through "The Marauder's Map" on the front - is notably creased and slightly torn from weathering as part of the production process. Dimensions (folded): 15.75" x 8.5" (40 cm x 21.5 cm)

Estimate: \$40,000 - 80,000



The centre of the map features a smaller fold-out section

Smaller fold-out section in centre pictured unfolded above, which includes three-dimensional pop-up staircases

Three-dimensional pop-up staircase detail



145.5 cm (57.25")





The light-up tip, seen here, can be illuminated by shining light through the fiber optic connection at the back of the wand.

186
Harry Potter's (Daniel Radcliffe) Light-Up SFX Wand
Harry Potter And The Prisoner Of Azkaban (2004)

Harry Potter's (Daniel Radcliffe) light-up SFX wand from Alfonso Cuarón's Harry Potter and the Prisoner of Azkaban.

This style of wand was introduced in Prisoner of Azkaban after Cuarón 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' have creative input into the shape and design of their wands was one of several tangible shifts that helped define Prisoner of Azkaban as a turning point in the franchise's artistic direction.

Harry's wand played a central role throughout the series. Chosen for him by Ollivander (John Hurt) 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 a wizard's identity.

The wand is made of resin and finished to resemble aged wood, with a gnarled grip. Unlike other light-up wands from the film series, which often used LED bulbs, this wand was lit with fiber-optic cables. This was likely designed to produce a much brighter, directional light for specific spell casting, compared to LED bulbs with produce a more general glow.

The grip end has the remains of the exterior fiber-optic cable, which has been cut very short, and the tip of the wand has the other end of the cable housed in a small metal cylinder. Dimensions: 15.25" x 1.25" x 1" (39 cm x 3 cm x 2.5 cm)

Estimate: \$15,000 - 30,000

187
Harry Potter's Stunt Double (David Holmes) Gryffindor Uniform
Harry Potter And The Goblet Of Fire (2005)/Harry Potter And The Half-Blood Prince (2009)

Harry Potter's stunt double (David Holmes) Gryffindor uniform from the Harry Potter film series. Harry wore this uniform style, identifiable by its V-neck jumper, in Goblet of Fire, Order of the Phoenix, and Half-Blood Prince.

David Holmes served as Daniel Radcliffe's stunt double for the first six Harry Potter films, until he suffered a serious injury on the set of Harry Potter and the Deathly Hallows. In 2023, he was the subject of the HBO documentary David Holmes: The Boy Who Lived.

The ensemble comprises a size "W26" woollen Gryffindor jumper, a pair of charcoal cotton pants, a size "13" polyester-and-cotton shirt labelled "Harry Dbl", a Gryffindor tie, a pair of size "40" leather shoes, and a pair of cotton socks. The costume's jumper previously had a fabric label with a handwritten "Holmes" tacked into the collar, which became separated and is no longer present; however, a photograph of this original label will be provided to the winning bidder, along with a letter of authenticity from Propstore.

The shoes exhibit scuffs and dirt marks from production use, while the tie is dusty and the shirt is discolored - though this is partly intentional for shooting purposes.

Estimate: \$15,000 - 30,000



188
Large Dementor Art Department Maquette and Stand
Harry Potter And The Prisoner Of Azkaban (2004)

A large Dementor art department maquette and stand from the production of Alfonso Cuarón's fantasy-adventure sequel Harry Potter and the Prisoner of Azkaban. This maquette was constructed by the art department to determine the look of the Dementors without their cloaks, a design that remained consistent throughout their subsequent appearances in the franchise.

The maquette is made of thick fibreglass with a metallic paint finish. It is displayed on a stand comprising a wooden base and rod, with a metal hanging element, from which the maquette can be removed. The maquette remains in a fragile condition, most notably around the fingers and tail, and should be handled with care. The tip of the tail also shows visible signs of repair. Dimensions: 32.25" x 30.25" x 44" (82 cm x 77 cm x 112 cm)

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$6,000 - 12,000

19.5" (50 cm)



189
The Daily Prophet Newspaper "Special Edition: Triwizard Tournament"
Harry Potter And The Goblet Of Fire (2005)

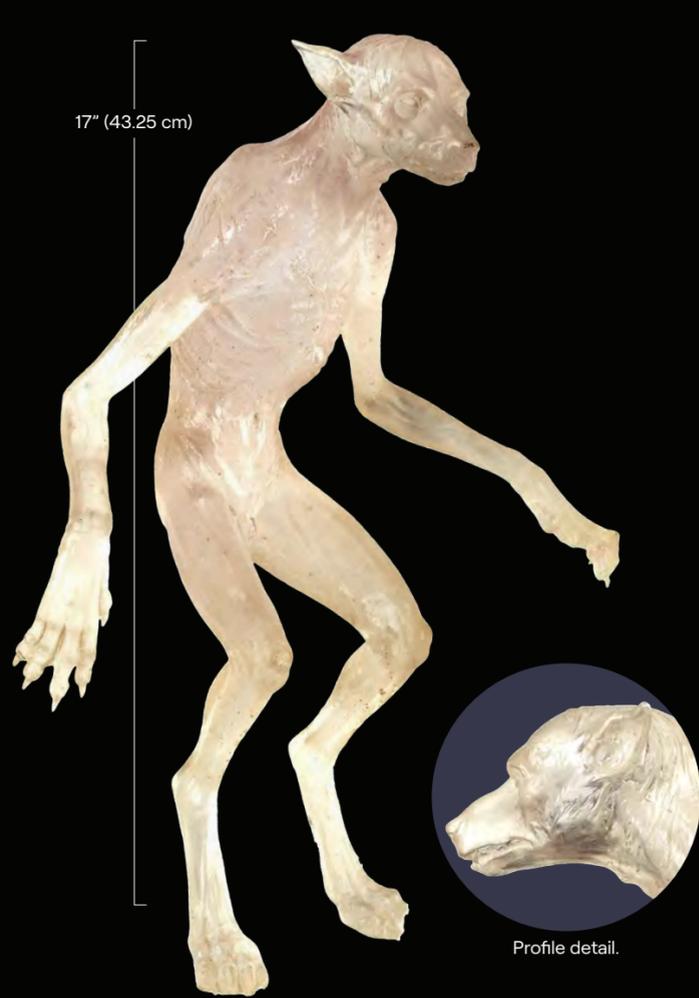
A copy of The Daily Prophet newspaper "Special Edition: Triwizard Tournament" from Mike Newell's Harry Potter and the Goblet of Fire. Harry found a copy of the newspaper in the Gryffindor common room and was so angered by Rita Skeeter's (Miranda Richardson) reporting he threw the paper into the fire. Sirius Black (Gary Oldman) then spoke to Harry through the fire, using the Floo Network.

This paper is printed on to intentionally distressed pages. Articles are printed onto all eight pages, including Skeeter's articles "The Champions Are Selected" and "Teenage Tragedy: Harry Potter and the Triwizard Cup". The back page also includes a word search. Dimensions: 19.5" x 12" (50 cm x 30 cm)

Estimate: \$3,000 - 6,000



Interior detail.



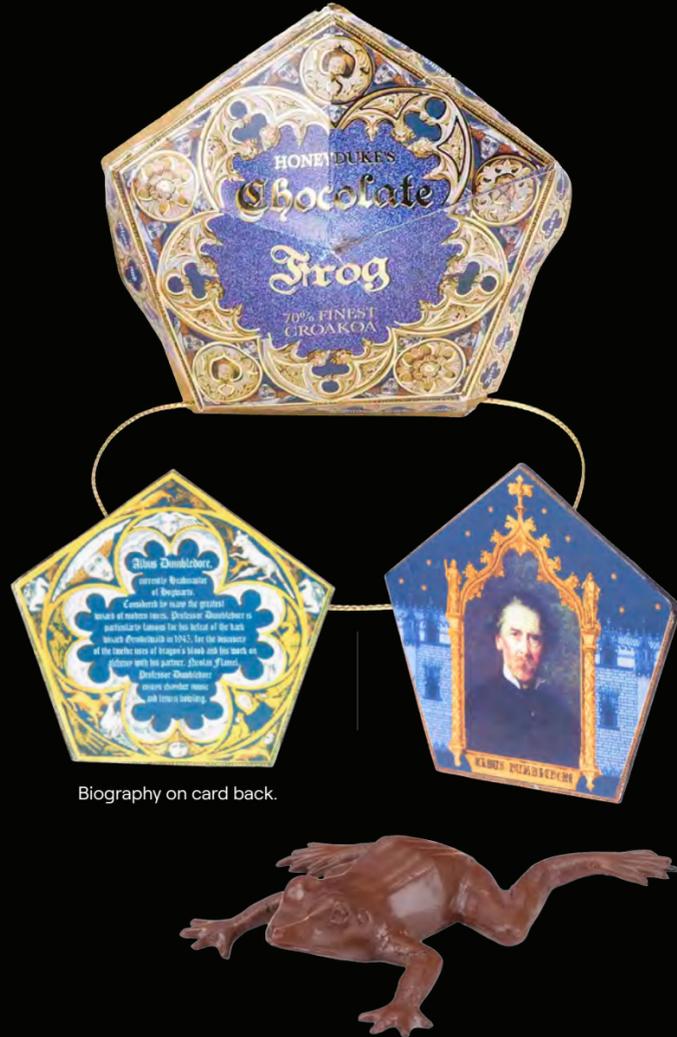
190
 Professor Remus Lupin (David Thewlis)
 Werewolf Transformation Effects Reference Maquette
Harry Potter And The Prisoner Of Azkaban (2004)

A Professor Remus Lupin (David Thewlis) werewolf transformation maquette from Alfonso Cuarón's Harry Potter and the Prisoner of Azkaban. Harry Potter (Daniel Radcliffe) and Hermione Granger (Emma Watson) watched Professor Lupin transform into a werewolf, after which he pursued them until Buckbeak intervened to save them.

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 Cuarón, the series took a decisive tonal shift away from the whimsical children's fantasy of the first two installments. Cuarón's installment introduced a more cinematic visual language and embraced a moodier, more emotionally complex sensibility that matured in tandem with the characters themselves.

Created for visual effects reference, this maquette is cast from unpainted clear resin with the balls of the feet flat to allow the maquette to stand. This maquette exhibits material pores and grime throughout, causing the resin to appear cloudy. Dimensions: 12.5" x 7" x 17" (31.75 cm x 18 cm x 43.25 cm)

Estimate: \$8,000 - 16,000



Biography on card back.

191
 Chocolate Frog Box with Chocolate Frog
 and Production-Made Test Wizard Trading Card
Harry Potter Franchise (1997 - 2011)

A Chocolate Frog box with chocolate frog and production-made test wizard trading card from the Harry Potter franchise. The chocolate frog was a popular candy in the wizarding world, with each packet containing a card for a famous wizard or witch. Harry (Daniel Radcliffe) enjoyed his first Chocolate Frog aboard the Hogwarts Express, obtaining a card of Albus Dumbledore (Richard Harris) in the first film Harry Potter and the Sorcerer's Stone. Chocolate Frog boxes were also seen hanging on the walls of a Hogsmeade candy store in the third installment in the franchise, Harry Potter and the Prisoner of Azkaban.

This lot consists of one pentagon-shaped cardboard box; a resin frog coated in a brown shellac to resemble chocolate; and a production-made, pentagon-shaped cardboard card featuring a concept image of Albus Dumbledore with the name "EIBUS PUMBATORE," and a biography on the back. The box features Honeydukes branding and ingredient details. This lot exhibits scuffed corners, frayed paper fiber, and cracks on the frog. Dimensions: (largest) 3.5" x 4" x 1.25" (9 cm x 10 cm x 3 cm)

Estimate: \$10,000 - 20,000

192
 Gryffindor House Robe
Harry Potter Franchise (1997 - 2011)

A Gryffindor house robe from the Harry Potter films. Hogwarts students wore robes with patches distinctive to their specific houses as part of the wizarding school's uniform throughout the franchise. Members of Gryffindor house over the course of Harry Potter's (Daniel Radcliffe) time at Hogwarts included Hermione Granger (Emma Watson), Neville Longbottom (Matthew Lewis), and multiple members of the Weasley family, including Ron (Rupert Grint) and Ginny (Bonnie Wright).

This cotton floor-length, short-sleeve robe (Size M) features a hood and cuffs lined in Gryffindor's signature burgundy, synthetic silken inner lining, a long pocket on the interior designed to hold a wand, and a house crest patch embroidered on the left breast. It also features a decorative button on the left side originally intended to close the robe, though the right button has been lost since production.

Additionally present are two areas on the upper chest outlined with fabric, likely for attaching patches. The robe exhibits multiple minor tears and staining throughout from production wear and age.

Estimate: \$8,000 - 16,000



Gryffindor crest patch detail





3" (7.75 cm)



3" (7.75 cm)

193
Planet Hollywood Collection:
Static Lament Configuration Puzzle Box
Hellraiser: Bloodline (1996)

A static Lament Configuration puzzle box from Kevin Yagher's Hellraiser: Bloodline. The central object of the Hellraiser franchise, the mysterious Lament Configuration puzzle box, when solved, summoned Pinhead (Doug Bradley) and the Cenobites to take the one who opened it back to their otherworldly realm of pain and pleasure.

This lot originates from Planet Hollywood. Made of solid wood with a dark varnished finish, this puzzle box features etched brass filigree on each of the cube's sides to resemble the panels of the Lament Configuration. Production intentionally distressed this box to appear aged. It exhibits blemished varnish due to age, and lifted filigree. Dimensions: 3" x 3" x 3" (7.75 cm x 7.75 cm x 7.75 cm)

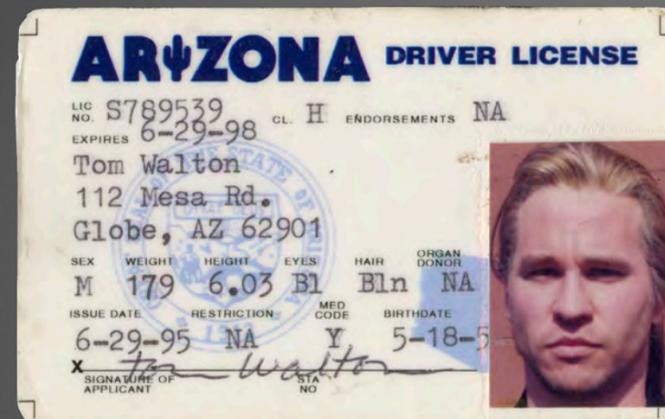
Estimate: \$5,000 - 10,000

194
Static Lament Configuration Puzzle Box
Hellraiser: Hellworld (2005)

A static Lament Configuration puzzle box from Rick Bota's Hellraiser: Hellworld. After he exacted his revenge on the people he considered responsible for his son's death, The Host (Lance Henriksen) discovered a real puzzle box in his late son's belongings. Upon solving it, he summoned real Cenobites who ultimately ended his life.

Made of solid wood with a dark varnished finish, this puzzle box features etched brass filigree on each of the cube's sides to resemble the panels of the Lament Configuration. This lot exhibits peeled and cracked real varnish due to age, and lifted filigree. Dimensions: 3" x 3" x 3" (7.75 cm x 7.75 cm x 7.75 cm)

Estimate: \$4,000 - 8,000



3.5" (9 cm)



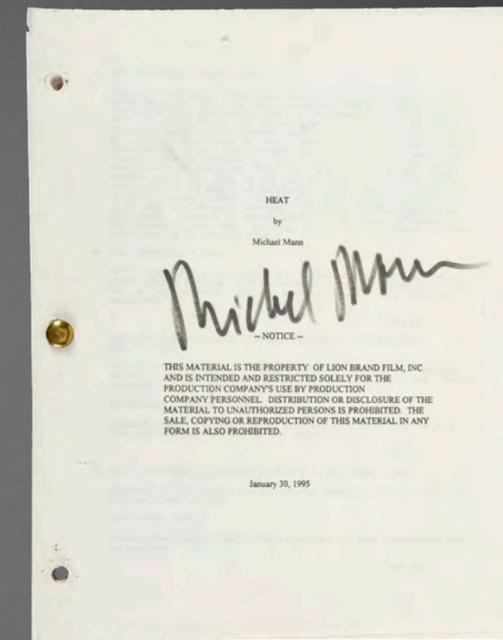
Back of license

195
Chris Shiherlis' (Val Kilmer)
"Tom Walton" Driver's License
Heat (1995)

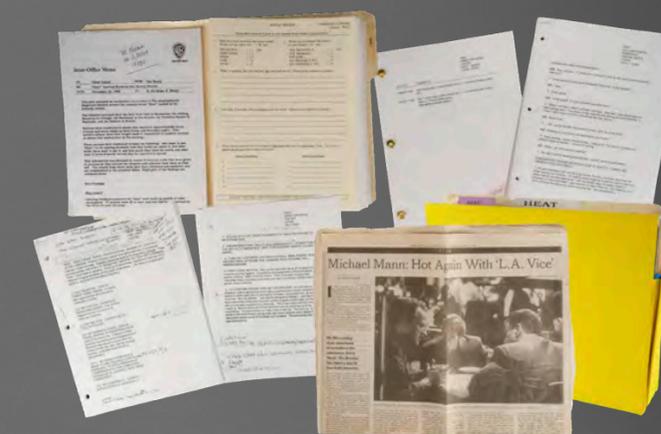
Chris Shiherlis' (Val Kilmer) "Tom Walton" driver's license from Michael Mann's Heat. Shiherlis flashed his fake driver's license - one of many tools he employed as a master criminal - to a hardware salesman (Martin Ferrero) while picking up supplies for his and Neil McCauley's (Robert De Niro) bank-robbing crew.

This plastic Arizona driver's license originates directly from a crew member. Labeled "Tom Walton," Shiherlis' alias, it features a color-printed picture of Shiherlis, license number "S789539," and a signature for Walton handwritten in ink. The picture of Shiherlis is glued over the birthdate by production, and the plastic exhibits stains from production use. Dimensions: 3.5" x 2" (9 cm x 5 cm)

Estimate: \$2,000 - 4,000



"Heat" script signed by Michael Mann



196
Michael Mann's
Personal Production Folder with Signed Script
Heat (1995)

Michael Mann's personal production folder with a signed script from his film Heat. In the film, Los Angeles Police Department (LAPD) Lieutenant Vincent Hanna (Al Pacino) tracked Neil McCauley (Robert De Niro) and his crew of expert bank robbers through the streets of Los Angeles.

This lot originates directly from a crew member. It consists of a file folder labeled "HEAT" filled with a newspaper clipping of the film from The New York Times dated December 24, 1995, 339 production paperwork and memorandums from the director to the editors, and a 157-page script dated January 30, 1995 featuring Mann's signature on the front in ink. This lot exhibits wear to the pages and rust stains from staples. Dimensions: (largest) 10" x 12.5" x 2.75" (25.5 cm x 31.75 cm x 7 cm)

Estimate: \$1,000 - 2,000

197
Captain Hook's (Dustin Hoffman) Stunt Hook
Hook (1991)

Captain Hook's (Dustin Hoffman) stunt hook from Steven Spielberg's Hook. The dastardly hook-handed pirate Hook attempted to destroy the Lost Boys and defeat his rival, Peter Banning (Robin Williams), until Peter revealed the sad old man underneath.

Hook's distinctive custom hook was designed by renowned costume designer Anthony Powell along with makeup supervisor Christina Smith, who both received Academy Award® nominations for their work on the film. For his performance as the classic villain of J.M. Barrie's Peter Pan series, Hoffman also received a number of prestigious accolades, including a nomination for a Golden Globe® for Best Performance by an Actor in a Motion Picture - Comedy or Musical.

While replicas of Hook's signature hook are widely available on the market, this is one of very few surviving custom original hooks known to exist. It features a metalized vacuum-formed plastic cuff with an ornate metal topper engraved with fleur-de-lis patterns and glued at center with a rubber stunt hook. The hook exhibits cracking to the rubber and paint flaking throughout from production, while some of the wig hairs are coming loose.

Estimate: \$8,000 - 16,000



Inside of metal topper inscribed "Rubber Hook"



Internal handle for gripping inside the base cup



13" (33 cm)

The model Jolly Roger was featured in Hook's cabin.



Interior of hat signed "Thanks (smiley face) Raushan Hammond"

198
Thud Butt's (Raushan Hammond) Ensemble
with Autographed Hat and "Food Fight" Shirt
Hook (1991)

Thud Butt's (Raushan Hammond) ensemble, autographed hat, and "food fight" shirt from Steven Spielberg's Hook. Butt wore his ensemble throughout the film as he helped Peter Banning (Robin Williams) remember his childhood life as Peter Pan. His shirt became dirty after Peter played "food fight" with the Lost Boys.

This lot consists of a cotton polyester sailor-style shirt with a nylon tie labeled "TJ"; a "food fight" paint-stained cotton polyester shirt; plaid cotton pants; "food fight" paint stained lace-up canvas and rubber sole sneakers (Size 8); a polyester scarf; and a "food fight" stained plaid cotton hat with the interior autographed by Hammond in ink. Included with is a foam core board of Thud Butt with a character description. This lot exhibits production-added distress and tearing in the sneakers' padding and the front of the pants.

Estimate: \$4,000 - 8,000

199
Captain Hook's (Dustin Hoffman) Screen-Matched
Jolly Roger Model Miniature with Set of Crew Gifts
Hook (1991)

Captain Hook's (Dustin Hoffman) screen-matched Jolly Roger model miniature with a set of crew gifts from Steven Spielberg's Hook. Hook used his model of his formidable pirate ship, the Jolly Roger, to plot his next moves against Peter Banning (Robin Williams) and the Lost Boys. Later, Hook and his lieutenant, Smee (Bob Hoskins), shot the model during a scuffle to prevent Hook from shooting himself, sinking the miniature Jolly Roger in a symbolic reflection of Hook's imminent defeat. This lot screen-matches based on the unique paintwork around the upper starboard portholes as the ship burns.

This ornately detailed static resin pirate ship miniature was built for practical effects inserts, then retained after filming by a crew member.

It features wooden dowels and toothpicks as the masts and paper sails. Also included are a cannon miniature marked "4B" and an acrylic mermaid model miniature.

Additionally, the lot includes a "Thank You" note on production letterhead with printed signatures of Spielberg and producers Kathy Kennedy, Frank Marshall, and Jerry Molen; a "Thank You" note with Hoffman's printed signature in a production envelope; a polyester-cotton Front Line ranger vest (size large) with an embroidered film patch on the front; a New Era snap back baseball cap (size medium-large) with an embroidered film patch on the front; and a canvas-embroidered signature book featuring the printed signatures of various cast and crew members, as well as portraits of Spielberg, Hoffman, Williams, Hoskins, Julia Roberts (Tinkerbell), Maggie Smith (Wendy Darling), Caroline Goodall (Moirra Banning), Amber Scott (Maggie Banning), and Charlie Korsmo (Jack Banning).

Following production, the miniature ship underwent sympathetic restoration to reattach its original sails and rigging components. The set exhibits staining, minor cracks, and grime throughout from production use. Dimensions: (largest) 10.5" x 6.5" x 4.5" (26.75 cm x 16.5 cm x 11.5 cm)

Estimate: \$2,000 - 4,000

200
Framed Production-Made
McAllister Family Photograph
Home Alone (1990)

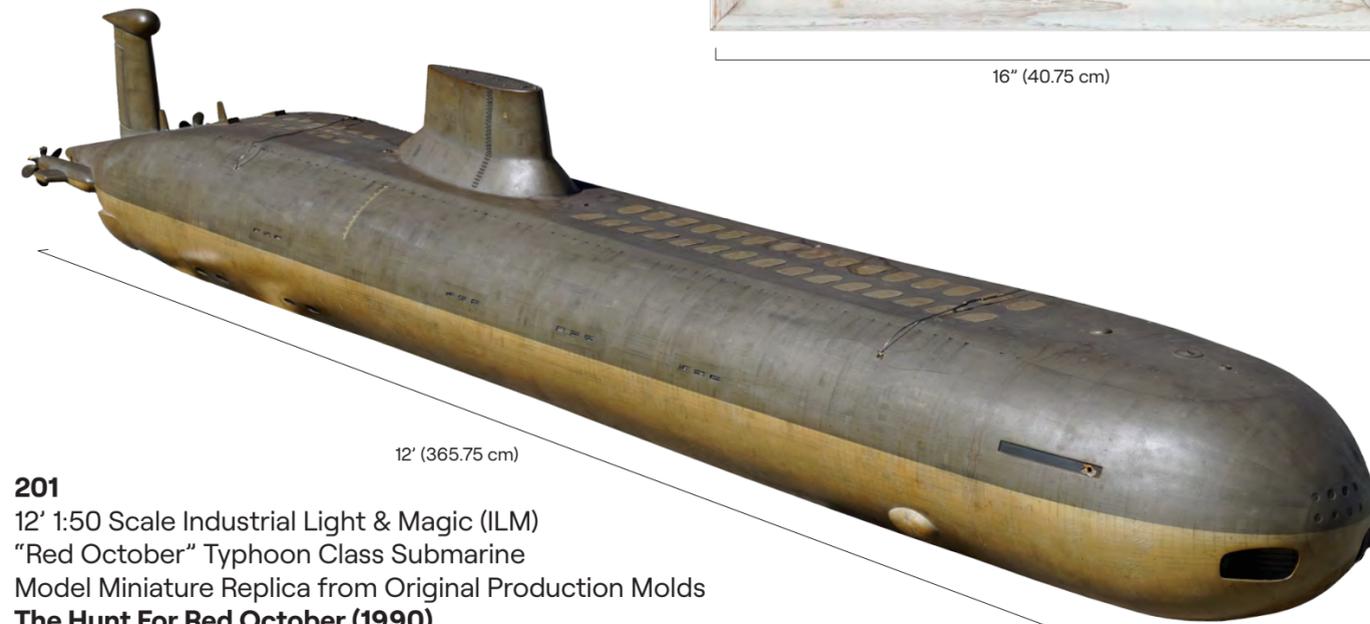
A framed photograph of the McAllister family from the production of Chris Columbus' Home Alone. After they accidentally left him home by himself, Kevin McAllister (Macaulay Culkin) took a photograph of his family out of its frame and revealed he truly missed them. This style of frame and photograph were created by production as alternates for the versions ultimately used in the final cut.

This lot originates from a crew member. The frame is made from wood, while the color-printed photo depicts the McAllisters on an orange couch against a dark blue background. The frame exhibits discoloration from age. Dimensions: (framed) 16" x 13" x 1.5" (40.75 cm x 33 cm x 4 cm)



16" (40.75 cm)

Estimate: \$2,000 - 4,000



12' (365.75 cm)

201
12' 1:50 Scale Industrial Light & Magic (ILM)
"Red October" Typhoon Class Submarine
Model Miniature Replica from Original Production Molds
The Hunt For Red October (1990)

A 12-foot-long 1:50 scale miniature replica of a "Red October" Typhoon-class submarine from John McTiernan's The Hunt for Red October. The titular Soviet submarine, Red October, featured the Soviet Union's single most important piece of technology: the near-silent Caterpillar Drive, which made the submarine effectively invisible to sonar. Captain Marko Ramius (Sean Connery) intended to defect to the United States by delivering to them the Red October and its Caterpillar Drive, effectively destabilizing the USSR's Cold War advantage.

For the submarine exterior sequences, production filmed custom model miniatures fabricated by Industrial Light & Magic (ILM) with motion control in a dry, smoky room to simulate underwater conditions. This large, ornately detailed replica was also constructed by ILM from original production molds of the 12-foot Red October model miniature, but was ultimately unseen onscreen.

Constructed from fiberglass, this static submarine features dual propeller diving plates and rudders in the stern, detailed torpedo tubes, and 30 missile birthing ports in front of the conning tower on the top. Metal wires are affixed on the nose and near the stern for hanging. The model exhibits discoloration and staining to its metallic paint finish, as well as minor chipping from handling. It should be handled with caution. Dimensions: 144" x 20" x 21" (365.75 cm x 50.75 cm x 53.5 cm)

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

Estimate: \$5,000 - 10,000



Dual propeller diving plates and rudders detail



55" 140 cm

202
Planet Hollywood Collection:
Life-Size Static Harvester Alien Puppet
Independence Day (1996)

A life-size static Harvester alien puppet from Roland Emmerich's Independence Day. After a psychic attack from aliens known as Harvesters in Alien 51, President Thomas Whitmore (Bill Pullman) learned of their plan to eradicate life on Earth to harvest its resources. He sent the military into nuclear battle with the Harvesters, including one that was buried under debris in the aftermath.

This large, ornately detailed puppet originates from Planet Hollywood. Designed by renowned alien creature effects supervisor Patrick Tatopoulos, it is constructed primarily from translucent silicone molded around an internal metal armature for structure and hand-painted to appear organic. The puppet comes mounted through the bottom to a metal puppeteering rod which is mounted to a wooden base.

Following production, it underwent sympathetic restoration to repair tearing throughout its jointed legs, pincer fingers, and neck. It exhibits patching, exposed foam, scratching, and tearing throughout from production use and age. Dimensions: 24" x 24" x 55" (61 cm x 61 cm x 140 cm)

Estimate: \$3,000 - 6,000



203
Benjamin "Ben" Willis/Fisherman Killer's (Muse
Watson) Ensemble Components with Stunt Boots
I Know What You Did Last Summer (1997)

Benjamin "Ben" Willis/Fisherman Killer's (Muse Watson) ensemble components with stunt boots from Jim Gillespie's I Know What You Did Last Summer. Ben Willis stalked and attacked the four teens that left him for dead after he was struck by their car. He wore a fisherman's slicker with a sou'wester hat to obscure his identity, and wielded his ice hook against the teens as he sought revenge.

Alongside Wes Craven's Scream, I Know What You Did Last Summer is credited with revitalizing the slasher genre in film during the 1990s.

This lot consists of one sou'wester rainhat, a pair of rubber gloves hand-marked "CRC" on the interior, and a pair of rubber boots hand-marked "Size 10 Danny." Also included is a metal ice hook with a wooden handle. This lot exhibits tearing, aged rubber, and a buildup of grime on the boots. Dimensions: (hook) 12" x 5.5" x 5" (30.5 cm x 14 cm x 12.75 cm)

Estimate: \$10,000 - 20,000

204
Planet Hollywood Collection:
Chachapoyan Fertility Idol Prototype
Indiana Jones And The Raiders Of The Lost Ark (1981)

A prototype Chachapoyan fertility idol from Steven Spielberg's Raiders of the Lost Ark. Indiana Jones (Harrison Ford) ventured deep into an ancient Chachapoyan temple to recover the fertility idol, setting off a number of deadly traps in the process.

The Chachapoyan temple sequence served as the opening for the first Indiana Jones film and audiences' introduction to the now-iconic character. The fertility idol, the central focus of that sequence, is one of the most instantly recognizable props in the Indiana Jones franchise. This version was created as a prototype, as it is consistent with the idol seen on camera in that it has the mouth within the "frown" shape in its lower corners and is a larger size, although it doesn't have the vertical lines scribed into the hair giving it a smooth finish. Many replica idols exist, though they all feature a different mouth shape and are smaller.

This plaster idol originates from Planet Hollywood. It is stylized with a large head and depicts a person grimacing while giving birth. It features a gold-color finish, which exhibits some chipping and paint loss from use and age, and has sympathetic restorations to the nose. Dimensions: 5.5" x 8.375" x 6" (14 cm x 21.25 cm x 15.25 cm)

Estimate: \$6,000 - 12,000



Scan here to see a full rotation of this lot



8.375" (21.25 cm)

205
Hand-Drawn John Fenner
Ark of the Covenant
Pencil Production Illustration
**Indiana Jones And
The Raiders Of The Lost Ark (1981)**

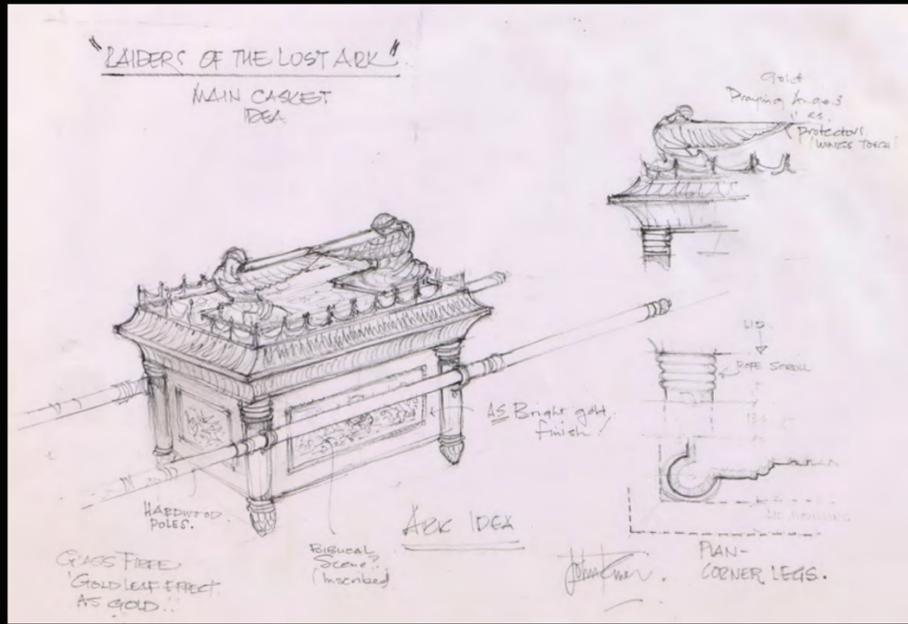
A hand-drawn Ark of the Covenant production illustration by John Fenner from the production of Steven Spielberg's Raiders of the Lost Ark.

Credited as an assistant art director on the production, Fenner had a long and illustrious career working on many classic films, including The Shining, Flash Gordon, Eyes Wide Shut, 2001: A Space Odyssey, Return of the Jedi and several James Bond films. This illustration of the sought-after Ark of the Covenant is rendered in pencil on paper. It features one complete drawing of the Ark alongside several smaller drawings highlighting particular sections. Handwritten annotations surround each drawing and Fenner has signed the page at the bottom.

The illustration is held in a framed display. Dimensions: 13.5" x 18" (34 cm x 45.5 cm x 1 cm)

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

Estimate: \$7,500 - 15,000



14" (35.5 cm)

206
Harrison Ford-Autographed
U.S. One-Sheet Circa 1981
Indiana Jones And The Raiders Of The Lost Ark (1981)

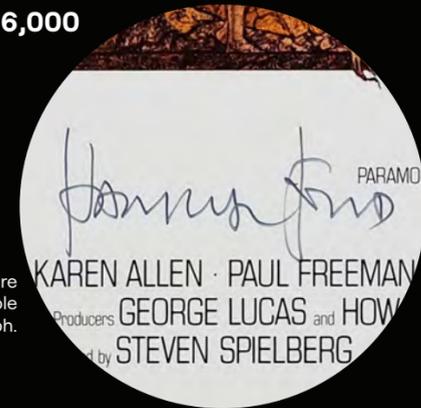
An unfolded U.S. one-sheet from the promotion of Steven Spielberg's Raiders of the Lost Ark autographed by star Harrison Ford, circa 1981. Designed by renowned posterist Richard Amsel, this globally recognized poster depicting a portrait of Indiana Jones (Ford) above Marion Ravenwood (Karen Allen), snakes in the Well of Souls, and other references to scenes in the film was the first theatrical poster released by Paramount Pictures.

This original, full-color one-sheet with tagline "Indiana Jones - the new hero from the creators of JAWS and STAR WARS" is signed by Ford in black marker above the credits. This one-sheet was signed at time of film's release for a Lucasfilm crew member, during publicity of the film. Ford's signature has evolved over the years, indicating this poster was signed in 1988. It exhibits minor creasing from being rolled for storage. Dimensions: 27" x 41" (68.75 cm x 104.25 cm)

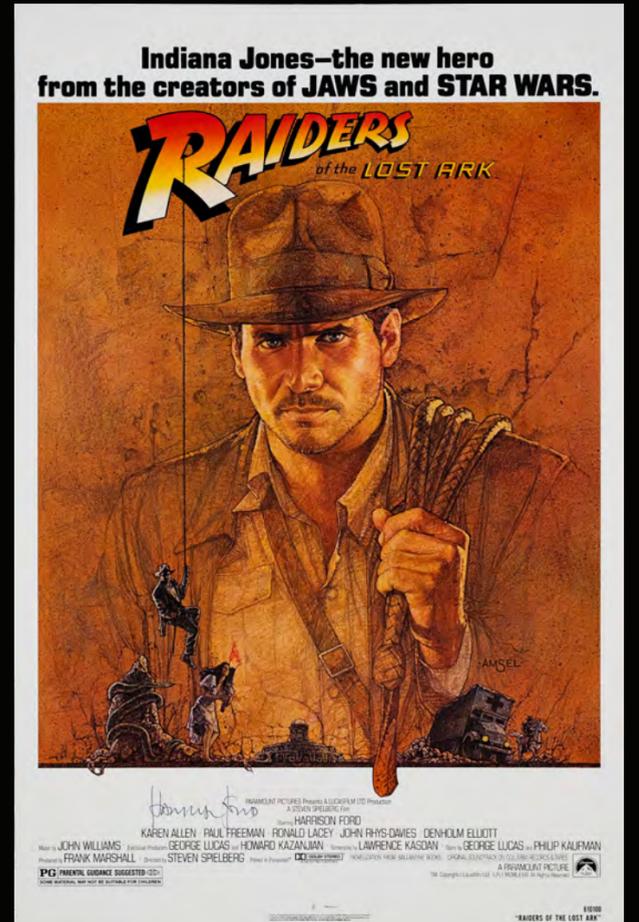
Additional LOA: Beckett Authentication Services
Letter of Authenticity authenticating the signature.

41" (104.25 cm)

Estimate: \$3,000 - 6,000



Ford's 1981 signature was more complete and legible than his modern autograph.



33" (84 cm)

207
Thuggee Guard Scimitar Sword and Scabbard
Indiana Jones And The Temple Of Doom (1984)

A Thuggee guard scimitar sword with a scabbard from Steven Spielberg's Indiana Jones and the Temple of Doom. The Thuggee guard cultists armed themselves with an assortment of weapons, including scimitars, which they used in the fight against Indiana Jones (Harrison Ford) as they pursued him from the temple to the river.

Made of resin and fiberglass, this lightweight sword consists of a thin curved blade, an intricately detailed cross-guard and a curved pommel that resembles a snarling tiger's head. The weapon is finished in metallic silver-color paint to resemble metal. This lot exhibits chipped paint and exposed resin. Dimensions: (largest) 33" x 6" x 1.5" (84 cm x 15.25 cm x 3.5 cm)

Estimate: \$2,500 - 5,000



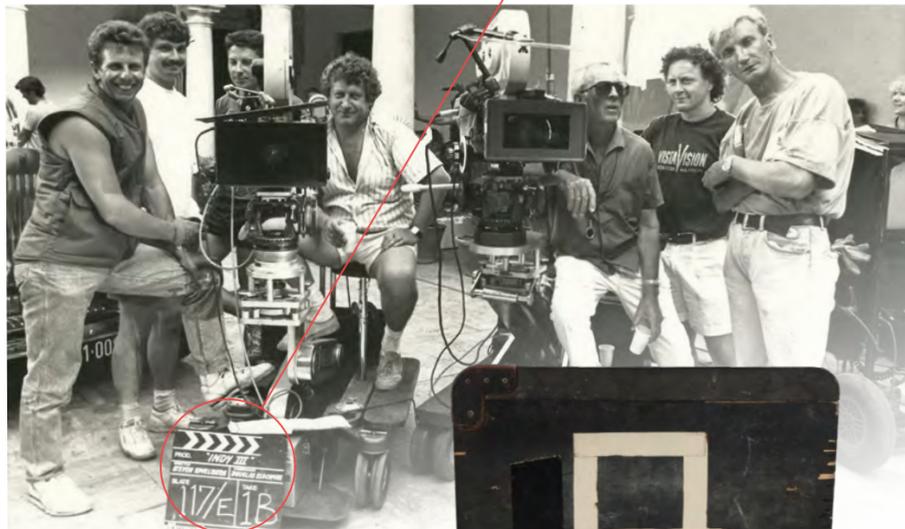
Pommel detail resembles a snarling tiger's head



208
Photo-Matched
"B" Camera Clapperboard
Indiana Jones
And The Last Crusade (1989)

A photo-matched "B" camera clapperboard from Steven Spielberg's Indiana Jones and the Last Crusade. This clapperboard matches the one seen in behind-the-scenes images through a notable mark on the right of the film's title.

This wooden clapperboard has the film title and the names of director Spielberg and cinematographer Douglas Sloccombe hand-painted on the front. The slate, shot and take boxes each feature handwritten, faded chalk lettering. "15th AUG 88/EXT NIGHT" is handwritten in marker pen on tape adhered to the bottom of the clapperboard, and a large "B" is marked out in tape on the back. The clapperboard has general paint wear from production use and age, as well as some chips to the wood, most notably on the reverse. Dimensions: 13.75" x 15" x 0.5" (35 cm x 38 cm x 1.5 cm)



The clapperboard photo matches to this camera team production photo.



Back detail

15" (35 cm)

Estimate: \$25,000 - 50,000

209
Hand-Painted Dave Dorman
Indiana Jones: Thunder
in the Orient No. 1 Cover Artwork
Indiana Jones - All Items

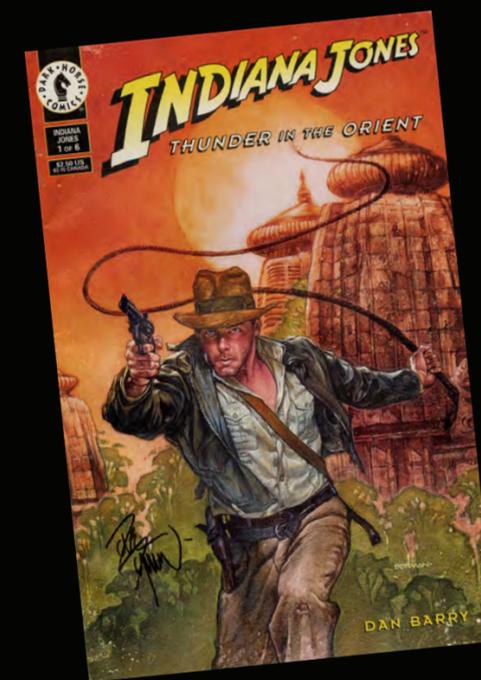
Artwork hand-painted by Eisner Award®-winning comic artist Dave Dorman for the cover of Indiana Jones: Thunder in the Orient issue 1 published September 1, 1993 by Dark Horse Comics. The issue, in which the titular archaeologist raced to find the Covenant of Buddha, was written, penciled, and inked by Dan Barry with cover artwork by Dorman.

After creating covers for the full run of Dark Horse's Indiana Jones and the Fate of Atlantis miniseries, Dorman was hired by the comic book publisher's long-time editor-in-chief Randy Stradley to create one final Indy franchise cover for the launch issue of Thunder in the Orient. The resulting cover artwork depicting a photo-realistic version of Harrison Ford as the titular archaeologist along with his signature fedora and whip, was later reused for the cover of Dark Horse's Indiana Jones Omnibus: Volume 1.

This painting is rendered and signed "Dorman" in mixed media on illustration board. The board exhibits scraping and flaking along its edges and on its reverse. Dimensions: 20" x 16" (51 cm x 40.75 cm)

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

Estimate: \$25,000 - 50,000



Published September 1, 1993
by Dark Horse Comics.



16" (40.75 cm)



Dorman signature detail



Breakdown of cast resin components

210
 Mitch Leary's (John Malkovich) Composite Pistol
 In *The Line Of Fire* (1993)

Mitch Leary's (John Malkovich) composite pistol from Wolfgang Petersen's *In the Line of Fire*. Leary molded a zip gun out of model composites to evade metal detectors during his attempt to assassinate the U.S. President (Jim Curley) before Secret Service agent Frank Horrigan (Clint Eastwood) caught him.

This jointed pistol was created for the film by weapons expert Frank Rousseau and originates from the film's armorer. Its removable cast resin components are held together via a metal rod at the center and it features dual nonfunctional triggers, two barrels, and a cocking detail at the back. Also included is a non-film-related hinged wooden Garlido Cigars cigar box with velvet-lined padding added for the weapon's storage by a previous owner.

The pistol exhibits chipping along the underside of its grip and some discoloration to its cream-color paint finish, while the box's padding is indented from the pistol. Dimensions: (largest) 10.75" x 8.25" x 1.75" (27 cm x 20.75 cm x 4.5 cm)

Estimate: \$5,000 - 10,000



4.25" (11 cm)

211
 1:18-Scale Zorin (Christopher Walken)
 Model Miniature Figure
 James Bond: *A View To A Kill* (1985)

A Zorin (Christopher Walken) model miniature figure from John Glen's Bond film *A View to a Kill*. In the film's climax, Zorin fled via his blimp with Stacey (Tanya Roberts) captive, and James Bond (Roger Moore) clung to its mooring rope in pursuit. Model miniature figures of the characters were made and placed onboard a model miniature blimp, which was used for filming long shots of this sequence, including the moment it floated around the Golden Gate Bridge. This miniature at 1:18-scale was made to sit in the cockpit of the blimp.

This model miniature comprises a rubber body and boots, a hand-painted resin head, cotton trousers, a polyester jacket, and a piece of cotton mesh placed under the latter to resemble a shirt and tie. Dimensions: 4.25" x 1.25" x 1.25" (11 cm x 3 cm x 3 cm)

Estimate: \$4,000 - 8,000



4.25" (11 cm)

212
 \$1,000,000 Casino Plaque Δ
 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: 4.25" x 3.25" x 0.25" (11 cm x 8.5 cm x 0.75 cm)

Estimate: \$3,000 - 6,000

213
 \$500,000 Casino Plaque Δ
 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 3.25" x 0.25" (11 cm x 8.5 cm x 0.75 cm)

Estimate: \$3,000 - 6,000



4.25" (11 cm)



214
 James Bond
 Stunt London Underground and Whitehall Chase Suit
James Bond: Skyfall (2012)

James Bond's stunt suit from the chase scenes through the London Underground and Whitehall in Sam Mendes' Bond film Skyfall. Bond (Daniel Craig) chased Raoul Silva (Javier Bardem) through the London Underground and Whitehall after his escape from MI6, with Bond foiling Silva's assassination attempt on M (Judi Dench) at a Parliamentary inquiry. Skyfall is widely considered to be one of the best Bond films. It was nominated for five Academy Awards, the most ever for a Bond film.

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 costume comprises a pinstripe suit jacket and matching pants, a light blue button-up shirt, and a tie. The jacket and pants have Tom Ford labels and additional interior production labels identifying them as stunt pieces. The shirt also has a Tom Ford label and is made to measure. The tie has no labeling.

Estimate: \$6,000 - 12,000



"Tom Ford"
 "Made to Measure"
 shirt tags detail.



215
 Raoul Silva's (Javier Bardem) Prison Jumpsuit
James Bond: Skyfall (2012)

Raoul Silva's (Javier Bardem) prison jumpsuit from Sam Mendes' Bond film Skyfall. Supervillain Silva wore his jumpsuit after he was captured by Bond and held in a cell deep within MI6. Silva later escaped into the tunnels under the building while wearing the jumpsuit, but then disguised himself as a police officer.

This lot is a short-sleeved Dickies jumpsuit (sized "Tall" and "UK L"). It has a zipper and button poppers up the front.

Estimate: \$3,000 - 6,000



216
 SPECTRE Metal Ring
James Bond: Spectre (2015)

A SPECTRE metal ring from Sam Mendes' James Bond film Spectre. SPECTRE rings were worn by agents of the international crime syndicate and James Bond (Daniel Craig) took one from a dead agent in Mexico City, which led Bond further down the rabbit hole. SPECTRE rings first appeared in From Russia with Love (1963), with variants seen in Thunderball (1965) and You Only Live Twice (1967). Spectre was the first time this modern design was seen.

This custom-made brass ring features the octopus insignia of the dreaded and secretive criminal organization. It has been intentionally tarnished to look weathered and well-worn. Dimensions: 1" x 1" x 1" (2.5 cm x 2.5 cm x 2.5 cm)

Estimate: \$6,000 - 12,000

217
James Bond's (Daniel Craig)
Tom Ford Morocco Sunglasses
James Bond: Spectre (2015)

James Bond's (Daniel Craig) Morocco sunglasses and case from Sam Mendes' Spectre. Bond wore his sunglasses while in Tangier with Madeleine Swann (Lea Seydoux), in pursuit of the Spectre organisation.

The lot comprises one pair of Tom Ford sunglasses, and a brown Tom Ford sunglasses case. The case features a handwritten label, reading "Morocco", and comes with a lens cloth still in its original protective wrapper. The sunglasses are the Tom Ford Henry TF28 model, in the colour "Dark Havana". Included with the case is a care instructions leaflet and a branded box, labelled "Morocco". Dimensions: 7" x 7" x 2.75" (18 cm x 18 cm x 7 cm)

Estimate: \$3,000 - 6,000



218
Retractable Argonaut Sword and Sheath
Jason And The Argonauts (1963)

A retractable Argonaut sword and sheath from Don Chaffey's fantasy adventure Jason and the Argonauts. Swords of this style were wielded by the Argonauts throughout the film.

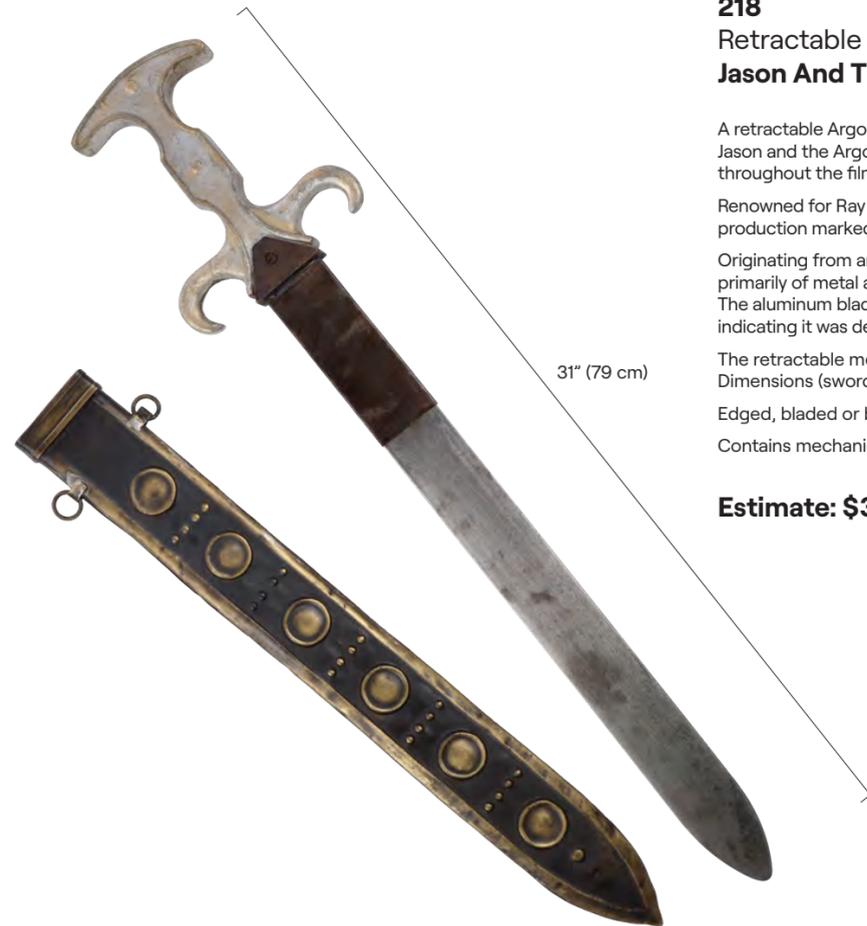
Renowned for Ray Harryhausen's groundbreaking stop-motion effects, the production marked a pivotal milestone in the evolution of cinematic visual effects.

Originating from an Italian prop and costume house, the items in this lot are made primarily of metal and embellished with decorative engravings and raised details. The aluminum blade is retractable when the point impacts with a solid target, indicating it was designed for moments when the wielder stabbed an enemy.

The retractable mechanism in the sword is a little stiff.
 Dimensions (sword): 31" x 6.75" x 1.25" (79 cm x 17 cm x 3 cm)

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

Estimate: \$3,000 - 6,000



219
Argonaut Helmet, Retractable Sword and Sheath
Jason And The Argonauts (1963)

An Argonaut helmet, retractable sword, and sheath from Don Chaffey's fantasy adventure Jason and the Argonauts. Swords were wielded, and helmets were worn by the Argonauts throughout the film.

Renowned for Ray Harryhausen's groundbreaking stop-motion effects, the production marked a pivotal milestone in the evolution of cinematic visual effects.

Originating from an Italian prop and costume house, the items in this lot are made of metal and embellished with decorative engravings and raised details. The aluminum blade is retractable when the point impacts a solid target, indicating it was designed for moments when the wielder stabbed an enemy.

The helmet exhibits internal rust, and the retractable mechanism in the sword is somewhat stiff. Dimensions (sword): 31" x 6.75" x 1.25" (79 cm x 17 cm x 3 cm)

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

Estimate: \$4,000 - 8,000





220
 Quint's (Robert Shaw)
 Screen- and Photo-Matched W. W. Greener Light Harpoon Gun Mark II
 with Screen-Matched Case and Custom SFX Shark Dart
Jaws (1975)

Quint's (Robert Shaw) screen- and photo-matched W. W. Greener Light Harpoon Gun Mark II with its screen-matched case and a custom special effects-made shark dart created for the production of Steven Spielberg's *Jaws*. In one of the film's most memorable sequences, Quint shot his trusty harpoon into the back of the Great White terrorizing Amity Island to force it to the surface, but the shark proved too strong for the bright yellow barrels Matt Hooper (Richard Dreyfuss) tied to the harpoon.

Quint's harpoon gun served as one of the defining tools of his trade: the signature implement of a hardened shark hunter. As the pursuit of the murderous shark intensifies, Quint's harpoon gun is the weapon he trusts to turn the tide. The successful attachment of the first barrel marks a crucial turning point in the story, as the barrels' resistance to submersion offered both bright visual markers and narrative tension, driving one of the film's most iconic sequences.

The distinctive woodgrain on the stock of this harpoon rifle conclusively screen-matches to a close-up shot of Quint opening its case, while photographs from the production further confirm the match across all visible grain patterns. Additionally, multiple production stills further capture the rifle's details with clarity, including the well-known publicity image of Shaw holding it which was later used on the cover of his posthumously-published autobiography. Finally, this distinctive green transport case exhibits identical scratches, marks, and woodgrain patterns to the case seen on both its interior and exterior in the film.

Manufactured in Birmingham, England and imported into the United States by Navy Arms Corporation, this example bears serial number H72256 (unit no. 256). Greener produced these specialized hunting rifles from the 1950s through the 1970s for commercial whaling and shark hunting, selling them as complete kits that included harpoons, line, cleaning implements, blank ammunition, and essential accessories.

The filmmakers selected and used this Greener harpoon gun and its accompanying kit - a stock commercial unit - exactly as purchased. The gun, case, line, tools, and harpoon were all employed on set without modification. The only fabricated element was the streamlined, custom-made SFX shark dart, used specifically when embedded in the mechanical Bruce shark and not shown in the rifle case. As a result, the entire onscreen setup reflects the weapon's original factory configuration, making its survival with all major components intact especially remarkable.

One of the most exceptional elements surviving with the gun, the custom SFX "shark dart" is fabricated from metal pipe and Bondo for interaction with the production's massive, unwieldy mechanical Bruce shark. Real-world Greener harpoons use expanding prongs that lock inside their targets and cannot be withdrawn without causing damage, making them entirely impractical for the mechanical shark. As a solution, the effects team created this needle-tipped version to puncture the Great White's skin cleanly. It remains stored in the case exactly as it was during production.

After filming, this harpoon gun was returned to the Universal Studios armory, where it remained until being offered in a 1990 Butterfields gun sale that included "property from a major motion picture studio." The 1990 Butterfields auction catalog explicitly listed this harpoon gun by its serial number, H72256, directly tying this exact piece to Universal Studios and establishing an unbroken chain of provenance from production to sale. It was the only Greener harpoon gun in the Universal armory and the sole example in the auction.

Also included with the lot are an original Greener harpoon, five rolls of line, original cleaning tools (including a partial cleaning rod), hardware for attaching

and using a line, and an original under-barrel line-spool component from the production which was never mounted to the rifle during the film.

The rifle remains in remarkably original condition given its use in a salt air-infused maritime production nearly 50 years ago, with minimal signs of age. The rubber butt pad on the shoulder stock is not original to the gun and was replaced at some point with an equivalent unit - likely after the original deteriorated with age, as is typical for this material. The metalwork exhibits light rust and oxidation consistent with use and storage near the ocean during production. A small crack is visible near the bottom of the stock, and the wood was likely re-varnished following production. Importantly, the same distinctive woodgrain used to positively screen-match this rifle remains unaltered, clearly visible, and perfectly consistent with its appearance in the film. The case also survives in unrestored, production-used condition, displaying the same marks, scratches, and construction details seen on screen. Its preservation is extremely rare, as it appears today almost exactly as it did on film in *Jaws*. That both the rifle and its case remain so closely aligned with their onscreen appearance after five decades is astounding.

Jaws became the highest-grossing film in history upon its 1975 release - the first to surpass \$100 million - and established the foundation of the modern summer blockbuster. Ranked by the American Film Institute among the top 50 American films of all time, it remains one of cinema's most influential works. Very few definitively screen-matched items from the film survive, as the demanding ocean shoot destroyed many props, and little was retained afterward. As an unmistakably screen-verified piece of the veteran fisherman's gear, no item is as central to Quint's identity as his harpoon gun.

This is the original primary harpoon gun used by Robert Shaw as Quint in *Jaws*. While another example may have existed on set in case something happened to this primary rifle, every scene and every production still in which the weapon is clearly visible matches precisely to this piece. Combined with its serial-number documentation, Universal lineage, and the inclusion of the handmade SFX dart, its authenticity and significance are unequivocal, making this artifact one of the rarest and most important pieces from the film ever to reach public auction. Dimensions: (harpoon gun) 36.5" x 2" x 5" (93 cm x 5 cm x 13 cm); (case) 21.5" x 16.5" x 5" (54.5 cm x 42 cm x 13 cm)

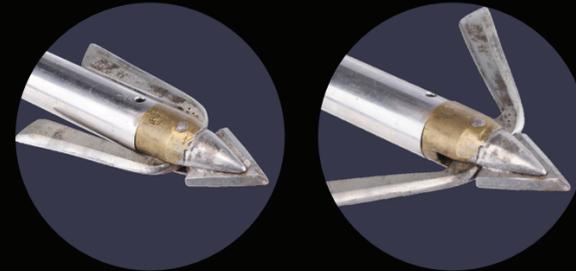
Contains mechanical components; see notice in the Buyer's Guide.

This lot is not considered a firearm within the U.S.; international imports likely depend on the specific country involved. Contact Propstore with additional shipping inquiries.

Estimate: \$250,000 - 500,000



The W.W. Greener Harpoon Gun matches this production still of Quint (Robert Shaw) through the dark grains visible in the forearm wood.



The W.W. Greener set included one of its original Greener-made harpoons, as well as the custom-made SFX dart.





**LOT NO. 220: JAWS (1975) SCREEN MATCH
CASE INTERIOR SCREEN MATCH**



**GREENER HARPOON SET
AS IT APPEARS TODAY**

The Greener Harpoon Gun is housed in its original storage case, which also screen matches, and contains most of the original accessories seen in the film.



Jaws (1975) screen capture reference

GREENER HARPOON GUN SCREEN MATCH



Every nuance of the organic woodgrain matches exactly to the close-up in the film, on both the harpoon gun itself and the storage case.



The serial number H72256 (indicating unit no. 256 made) is stamped on the underside of the harpoon gun and corresponds to the 1990 auction catalog featuring "property from a major picture studio" where this was originally sold.

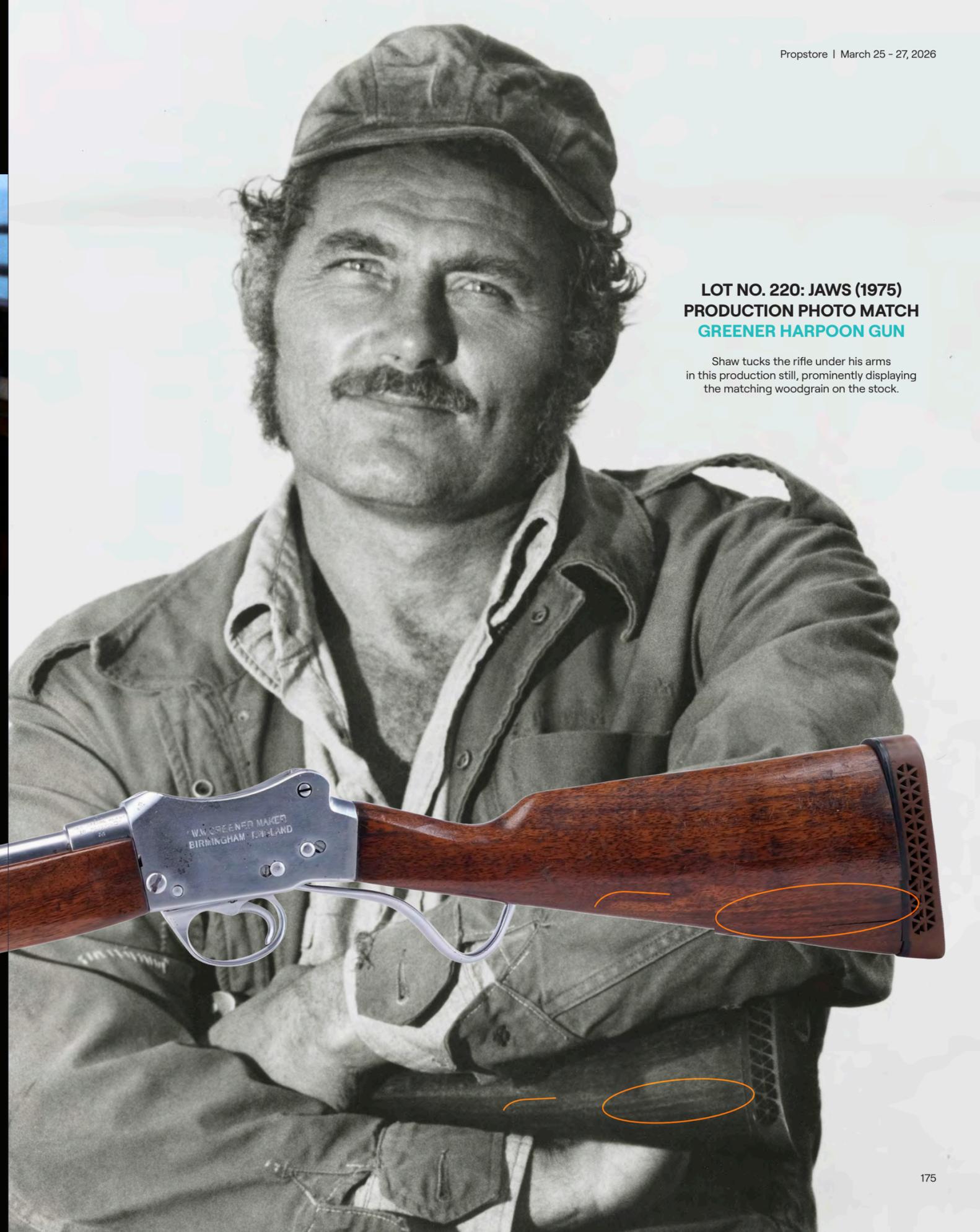


**LOT NO. 220: JAWS (1975) SCREEN MATCH
CASE EXTERIOR**



The exterior of the original Greener case is also seen prominently in the film, and matches through notable scratches and markings.

A special effects dart, custom made by the production team, has been stored in the case since filming wrapped over 50 years ago. It is crudely assembled from pipe and bondo, and was used to actually insert into the shark's rubber skin without tearing it excessively.



**LOT NO. 220: JAWS (1975)
PRODUCTION PHOTO MATCH
GREENER HARPOON GUN**

Shaw tucks the rifle under his arms in this production still, prominently displaying the matching woodgrain on the stock.



80" (203.25 cm)

221
 Quint's (Robert Shaw)
 Screen- and Photo-Matched Fenwick Deluxe
 670 130 lb. Fishing Rod with
 Production-Used Penn Senator 16/0 Reel
Jaws (1975)

Quint's (Robert Shaw) screen- and photo-matched Fenwick Deluxe 670 130 lb. big-game trolling rod from the shark-hunting sequences aboard Quint's ship, the Orca, in Steven Spielberg's *Jaws*. The rod played a memorable and narratively crucial role aboard the Orca. In one of the first major encounters with the Great White terrorizing Amity Island, Quint used this rod as he strapped into the ship's fighting chair and attempted to hook the shark. When the line suddenly tightened and the rod strained under the enormous force, it became clear that something far larger than expected was stalking the vessel, forcing Quint to declare "He's a smart, big fish!" As Quint, Matt Hooper (Richard Dreyfuss), and Martin Brody (Roy Scheider) each engaged with the rod, the increasingly tense sequence featured each of the actors interacting with it - giving the camera several angles of the wraps, rollers, and hardware, all of which match precisely to this piece.

The hand-wrapped twine detail above the upper Hypalon grip forms a naturally irregular criss-cross pattern that matches exactly to close-ups from the sequence. The Fenwick decal placement, intentional weathering, and the distressed hardware finish applied during filming all align. The rod specifically screen-matches to several close-ups in the film based on the twine wrapping and applied weathering and also photo matches to production stills with Roy Scheider; even the screw heads in the roller guides remain oriented at the same angles visible in production stills and the finished film - an exceptional surviving detail that further confirms the match.

This rare 130 lb.-class Fenwick - the largest class the company produced - features a composite fiberglass blank, stainless steel butt, Hypalon pads, and Mildrum double rollers. The rod's serial number "L 124485" indicates manufacture in 1973-74, perfectly aligning with the 1974 shooting period. The included Penn Senator 16/0 reel is a production-used example taken out during filming; while not believed to be the exact reel seen in close-ups, it is the correct model used on set, differing only in handle style.

While an additional backup may have also been present for production, this is the rod that matches every shot in which it is clearly visible in the final film and in production photographs, identifying it as the rod used onscreen aboard the Orca. These 130 lb. Fenwick rods were scarce even when new and are now extremely difficult to locate, with *Jaws* enthusiasts frequently searching for correct examples and rarely finding them.

After filming, the rod returned to a Los Angeles prop house. The current owner acquired it in the early 1980s for personal use and later confirmed its *Jaws* provenance through discussions with fellow property master Frank Nifong.

Jaws became the highest-grossing film in history upon its 1975 release - the first to surpass \$100 million - and established the foundation of the modern summer blockbuster. Ranked by the American Film Institute among the top 50 American films of all time, it remains one of cinema's most influential works. Very few definitively screen-matched items from the film survive, as the demanding ocean shoot destroyed many props, and little was retained afterward. As an unmistakably verified piece of Quint's gear, used by multiple principal actors in a pivotal sequence aboard the Orca, this rod stands among the most desirable and significant *Jaws* artifacts ever to come to public auction. Dimensions: 80" x 11" x 11" (203.25 cm x 28 cm x 28 cm)

Additional Provenance:
 Letter of Authenticity explaining the lot's history.

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

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

Estimate: \$75,000 - 150,000

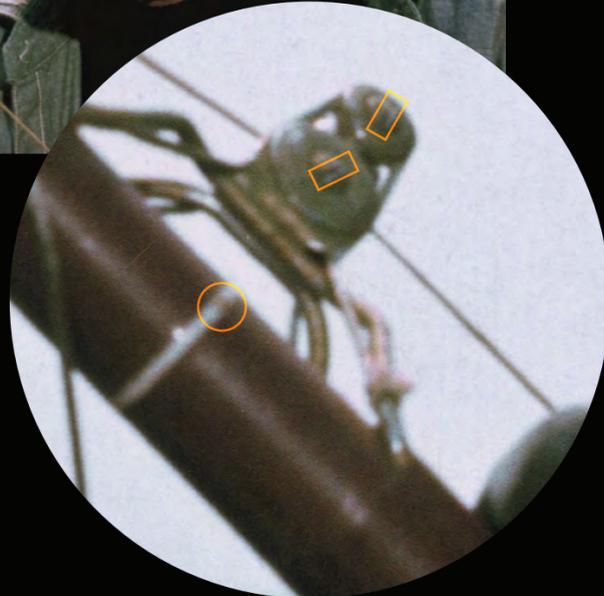


Scan here to see a full rotation of this lot



L-series serial numbers date the manufacture of the rod to 1973-1974; *Jaws* began filming in May 1974.

LOT NO. 221: JAWS (1975)
PRODUCTION PHOTO MATCH



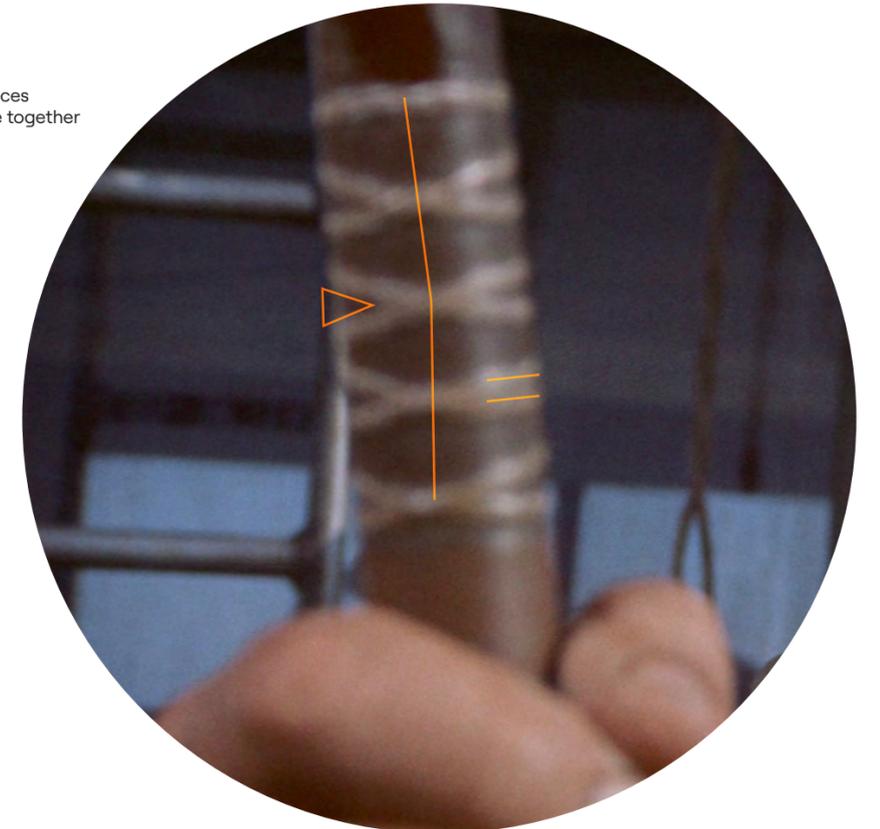
In this production still of Chief Brody (Roy Scheider), the weathering applied to the chrome roller components is clearly visible; that weathering is still present today. The flat-head screws securing the rollers are even set at the same angles.



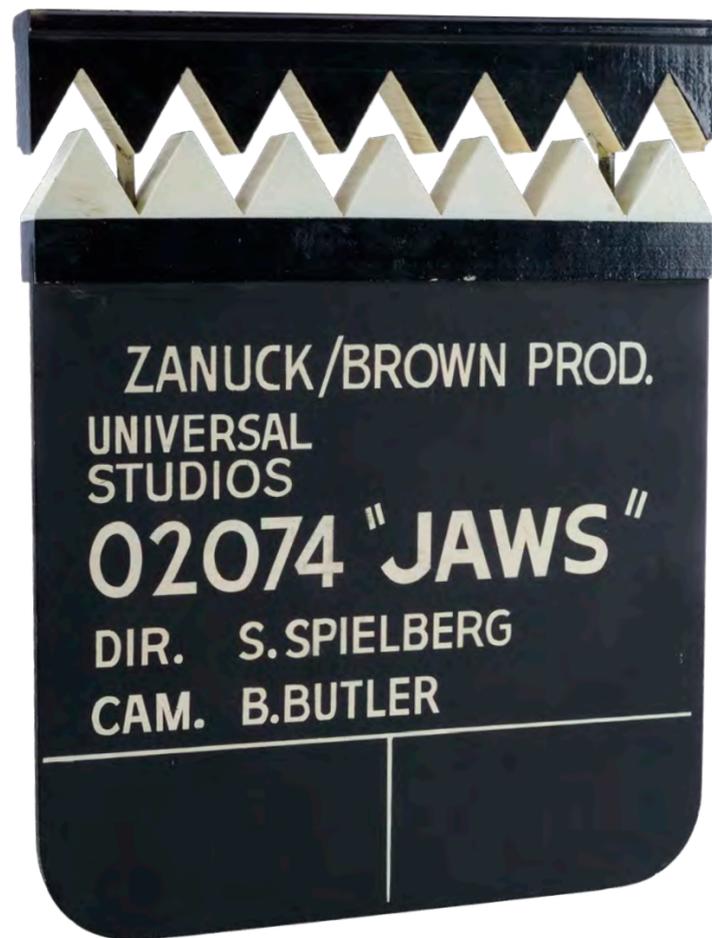
LOT NO. 221: JAWS (1975)
SCREEN MATCH



Two twine pieces pinched close together



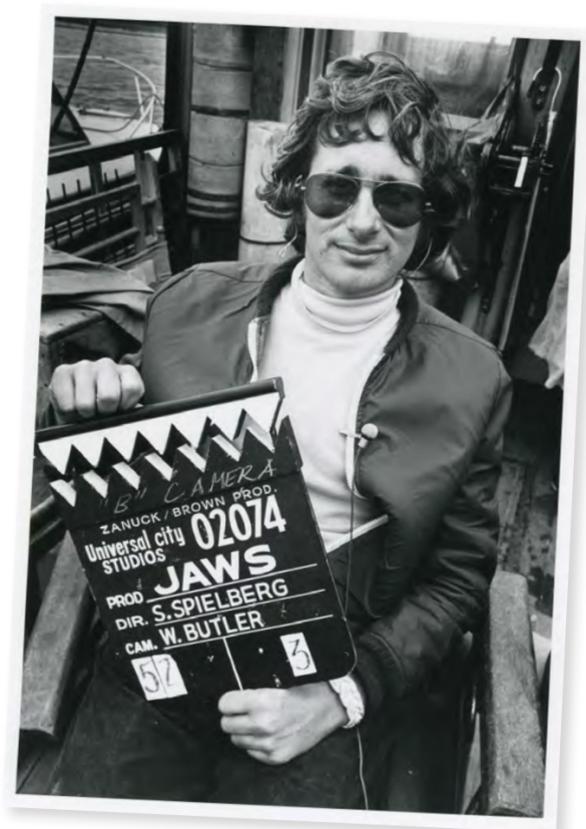
Marked "triangle" shows where the twine gap is the largest; all other elements of the hand-applied wrap match exactly.



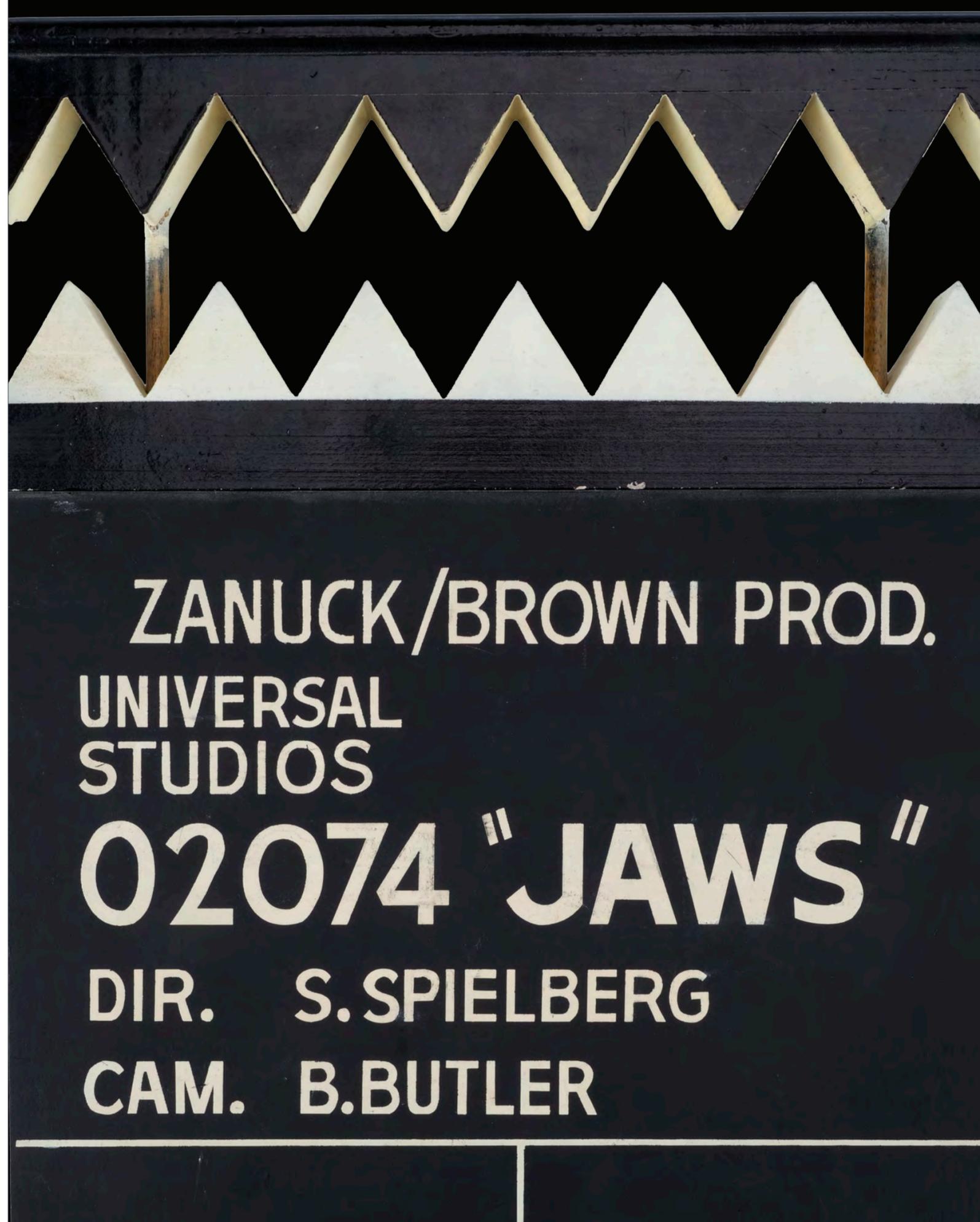
12.5" (31.75 cm)



Back of clapperboard is shown in closed position.



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.



222 Shark Tooth Clapperboard Jaws (1975)

A shark tooth clapperboard from the production of Steven Spielberg's Jaws. This clapperboard originates from Rochelle Mellon, a trailblazing studio professional and film extra who was profiled in a 1960s Los Angeles Times article titled "Tiny Teamster," humorously referencing her short stature and proud membership in the Teamsters Union. In Jaws, Mellon appeared as an extra in the hospital scene, seated in a wheelchair as a nurse checked her pulse. While similar clapperboards have been offered at auction in the past, this specific clapperboard has remained with Mellon since production and is now coming to market for the very first time.

During production, a small number of clapperboards 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 used briefly and then later replaced by easier-to-use standard clapperboards.

This black-and-white painted wooden clapperboard features tooth-shaped slates with "Zanuck/Brown Prod.," "Universal Studios 02074 'JAWS';" "DIR. S. SPIELBERG," and "CAM. B. BUTLER" labeled on the front. It has two wooden dowels inserted on the reverse and metal screws embedded at the bottom for attaching an elastic band to keep the slate properly aligned. It exhibits some wear from use and age, including minor scuffing and remnants of chalk. Dimensions: 12.5" x 10.5" x 1.25" (31.75 cm x 26.75 cm x 3.25 cm)

Estimate: \$60,000 - 120,000



14.25" (36.25 cm)

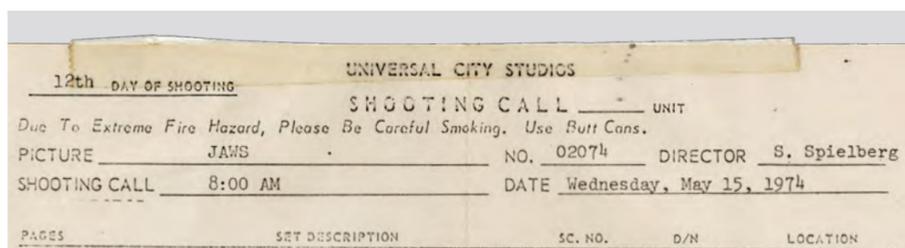
223
 Quint's (Robert Shaw)
 Stunt Harpoon
Jaws (1975)

Quint's (Robert Shaw) stunt harpoon from Steven Spielberg's *Jaws*. In one of the film's most memorable sequences, Quint shot his harpoon into the shark's back to force it to the surface, but the shark proved too strong for the barrels Matt Hooper (Richard Dreyfuss) tied to the harpoon.

Jaws became the highest-grossing film in history upon its 1975 release—the first to surpass \$100 million—and established the foundation of the modern summer blockbuster. Ranked by the American Film Institute among the top 50 American films of all time, it remains one of cinema's most influential works. Very few items from the film survive, as the demanding ocean shoot destroyed many props, and little was retained afterward, making this lot exceedingly rare.

This molded rubber stunt harpoon with a winged dart is painted to appear metallic. It is intentionally distressed by production to appear well-used on the water with blackening and grime applied throughout. The paint exhibits flaking on the dart and bottom from use. Dimensions: 14.25" x 1.75" x 1" (36.25 cm x 4.5 cm x 2.5 cm)

Estimate: \$4,000 - 8,000



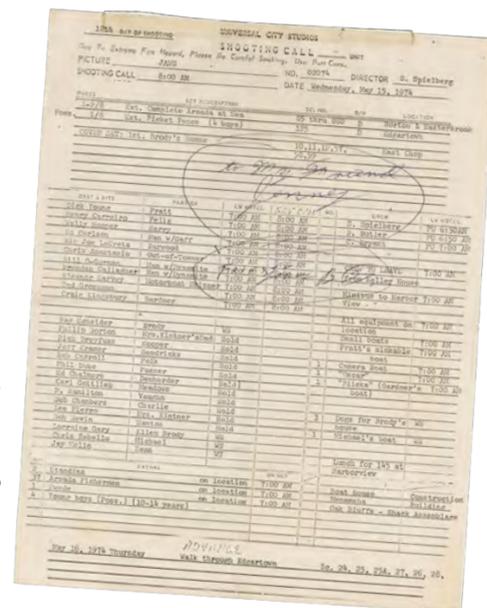
Title block detail.

224
 Hand-Inscribed "Complete Armada at Sea" Shoot Call Sheet
Jaws (1975)

A hand-inscribed call sheet from the filming of the "Complete Armada at Sea" sequence from Steven Spielberg's *Jaws*. An armada of poorly-equipped fishermen deployed from Amity Island with the intention of catching the great white shark terrorizing its waters, only to discover that the shark was uncatchable. The sequence famously took three days to shoot as it required numerous working picture and camera boats, pyrotechnic effects teams, and stuntpeople for open water photography in Martha's Vineyard and Edgartown, MA.

This Universal Studios call sheet dated "May 15, 1974" originates from cast member Chris Anastasio, who signed and inscribed it "To my good friend Jenny from your boy Chris" on front and "I will never forget you. You are one alone. Love, Chris" on the reverse to an unidentified staff member at Edgartown's Harbor View Hotel. Numbered for production "02074," the call sheet lists the picture as "Jaws," director "S. Spielberg," and pages to shoot such as "Complete Armada at Sea" and "Brody's house." The sheet exhibits discoloration, fold lines, and tape across its top edge. Dimensions: 11" x 8.5" (28 cm x 21.75 cm)

Estimate: \$1,000 - 2,000

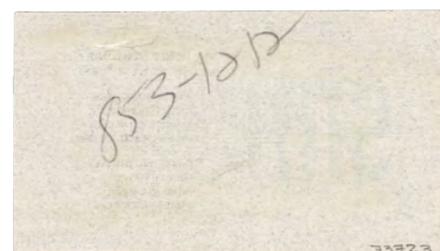


225
 Planet Hollywood Collection: Jerry Maguire's (Tom Cruise)
 SMI Business Card
Jerry Maguire (1996)

Jerry Maguire's (Tom Cruise) SMI business card from Cameron Crowe's *Jerry Maguire*. Before launching his own firm, Jerry Maguire worked at Sports Management International (SMI), where he distributed his now-famous mission statement memo.

Created for production but ultimately unseen in the final cut, this lot originates from Planet Hollywood. It consists of a custom white cardstock business card branded "SMI" with text printed in black and blue ink and "853-1212" handwritten on the back in ink. The card exhibits minor bending. Dimensions: 3.5" x 2" (9 cm x 5 cm)

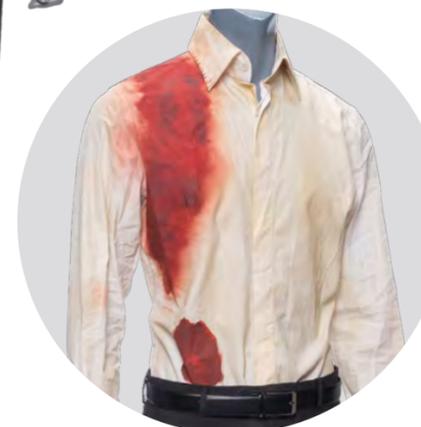
Estimate: \$800 - 1,600



Card back



In the fourth *John Wick* installment, Wick wore a bulletproof suit; these markings were dressed for filming to indicate prior blocked rounds.



226
 John Wick's (Keanu Reeves) Bloodied Suit
John Wick: Chapter 2 (2017)

John Wick's (Keanu Reeves) bloodied suit from Chad Stahelski's *John Wick: Chapter 2*. After returning to New York to fend off the mercenaries seeking his head, Wick used High Table coins to purchase new suits – "one for day and one for night" – from Angelo (Luca Mosca), a tailor of battle-ready couture. Mosca also served as the film's real-world costume designer and tailor.

Designed by Mosca, this suit consists of a faintly striped woolen blazer with a two-button closure, matching suit pants, a cotton long-sleeve dress shirt with a blood-stained right shoulder, a check-patterned silk tie, a leather belt with a metal buckle, and a pair of leather Calvin Klein dress shoes. It is intentionally distressed throughout to appear battle-used with grime and sweat stains. The leather components exhibit creasing and some cracking from production wear.

Estimate: \$12,000 - 24,000

227
 John Wick's Bullet-Struck Stunt Ensemble
John Wick: Chapter 4 (2023)

John Wick's bullet-struck stunt ensemble from Chad Stahelski's *John Wick: Chapter 4*. After he killed the Elder in the Moroccan desert, John Wick (Keanu Reeves) took refuge at the Osaka Continental with his old friend Koji Shimazu (Hiroyuki Sanada). John wore his "bullet-proof" suit and used his jacket as a shield as he fought off Caine (Donnie Yen) and the bodyguards (the Myrmidons) that were sent by the Marquis (Bill Skarsgard) to attack the Osaka Continental.

Keanu Reeves was nominated for an MTV Movie + TV Award® for Best Fight, a Saturn Award® for Best Actor in a Film, and two People's Choice Awards® for The Male Movie Star of the Year and The Action Movie Star of the Year.

This lot consists of one polyester suit jacket labeled "#101 Size 54"; a pair of matching polyester pants labeled "#1B Stunt"; and one button-down shirt labeled "#1." This lot exhibits gray markers on the jacket from mock bullets.

Estimate: \$5,000 - 10,000

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228

Planet Hollywood Collection:
Full-Size Planet Hollywood Judge Joseph Dredd
(Sylvester Stallone) Statue
Judge Dredd (1995)

A full-size statue of Judge Joseph Dredd (Sylvester Stallone) from Danny Cannon's Judge Dredd. Dredd wore his signature uniform while he patrolled the streets of Mega-City One in his role as Street Judge, jury, and executioner.

On Stallone's request, Dredd and his fellow Judges' dystopian uniforms were designed by renowned fashion designer Gianni Versace, who was later nominated for a Saturn Award® for Best Costumes for his work on the film. This rare six-foot-tall Dredd statue was created for display in Planet Hollywood locations (as Stallone was a founding partner of the company), and dressed with replicas of the Judge's personal Versace-designed ensemble and accessories made from original molds, reference materials, and master patterns from the production.

This display originates from Planet Hollywood. It consists of a cast latex face hand-painted to resemble Dredd and permanently affixed with a plastic motorcycle-style Judge helmet; a fiberglass body dressed with a Spandex-blend uniform jacket and matching pants; vacuum-formed plastic shoulder and chest armor along with a metal badge engraved "Dredd"; a gold-color collar chain and rank pins; leather gloves with gold-color accents; matching boots with faux steel toes; a matching utility belt with a metal Judge buckle on the front; a plated codpiece with gold-color accents; and a static, nonfunctional Lawgiver inserted into a holster on the right waist. Each component of the display is a replica made by the original production team from the original production molds.

The statue comes mounted through its feet to a custom display base. It exhibits some cracking and paint flaking in the plastic, staining to the uniform fabric, discoloration to the gold-color painted components from exposure and handling, and the silicone head is leaching oil and has coated the fabric inside the helmet. Dimensions: 34" x 22" x 73" (86.5 cm x 56 cm x 186 cm)

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

Estimate: \$8,000 - 16,000



Scan here to see a full rotation of this lot

229
Alternate Jumanji
Game Board Faceplate
Jumanji (1995)

An alternate Jumanji game board faceplate from Joe Johnston's Jumanji. Alan Parrish (Robin Williams), Sarah Whittle (Bonnie Hunt), Judy Shepherd (Kirsten Dunst), and Peter Shepherd (Bradley Pierce) played a mysterious but dangerous magic game called Jumanji which featured interactions with a real-life crazed hunter and dangerous creatures.

This lot consists of a painted resin faceplate featuring the word "Jumanji" in front of a scenic background including volcanoes, Acacia trees, shrubbery, and characters from the game and film, including a monkey, a rhinoceros, an elephant, and the crazed hunter Van Pelt (Jonathan Hyde), all depicted in the corners. This single-piece faceplate features an alternate depiction of Van Pelt. Production intentionally distressed this faceplate to appear aged and worn. It exhibits chipped paint and remains unfinished on the reverse side. Dimensions: 14" x 11" x 0.25" (35.75 cm x 28 cm x 0.75 cm)

Estimate: \$3,000 - 6,000



14" (35.75 cm)



Back detail

230
Screen-Matched
Oversized Jumanji Dice
Jumanji (1995)

A screen-matched oversized Jumanji dice from Joe Johnston's Jumanji. Alan Parrish (Robin Williams), Sarah Whittle (Bonnie Hunt), Judy Shepherd (Kirsten Dunst), and Peter Shepherd (Bradley Pierce) used dice to play the mysterious but dangerous magic board game Jumanji.

This lot comprises a pair of oversized dice, which were created and hand-painted beige with black pips by Industrial Light & Magic (ILM) for close-up inserts of their dramatic rolls. One of the dice matches to the final roll of the game as it bounced through the now destroyed house. Made of foam urethane, the dice have been intentionally distressed to look old and weathered. Dimensions (each): 3.25" x 3.25" x 3.25" (8.5 cm x 8.5 cm x 8.5 cm)

3.25" (8.5 cm)



Estimate: \$3,000 - 6,000

231
Park Jeep License Plate
Jurassic Park (1993)

A park Jeep license plate from Steven Spielberg's Jurassic Park. License plates were seen throughout the film on utility jeeps that transported staff around the park.

Animator and effects artist Phil Tippett worked as the film's Dinosaur Animation Supervisor. Tippett Studios produced a series of key video animatics for the film, using traditional stop-motion animation to assist with planning shots and training digital animators in creature movement. Tippett, along with Dennis Muren, Stan Winston, and Michael Lantieri won an Academy Award® for Best Effects - Visual Effects, and a BAFTA Film Award® for Best Special Effects.

It won two more Academy Awards® for Best Sound Effects Editing awarded to Gary Rydstrom and Richard Hymns, and Best Sound to Gary Summers, Gary Rydstrom, Shawn Murphy, and Ron Judkins. The film also won three Saturn Awards, including Best Director (Steven Spielberg) and Best Science Fiction Film.

This metal license plate exhibits the classic Jurassic Park logo and number for Jeep 27. This lot exhibits grime along the bottom edge and tape residue on the backing with a strip of red tape featured as part of the design. Dimensions: 12.25" x 6" x 0.25" (32.5 cm x 15.25 cm x 0.75 cm)

Estimate: \$6,000 - 12,000



12.5" (31.75 cm)



Back detail

232
Mr. DNA Animation Cel Δ
Jurassic Park (1993)

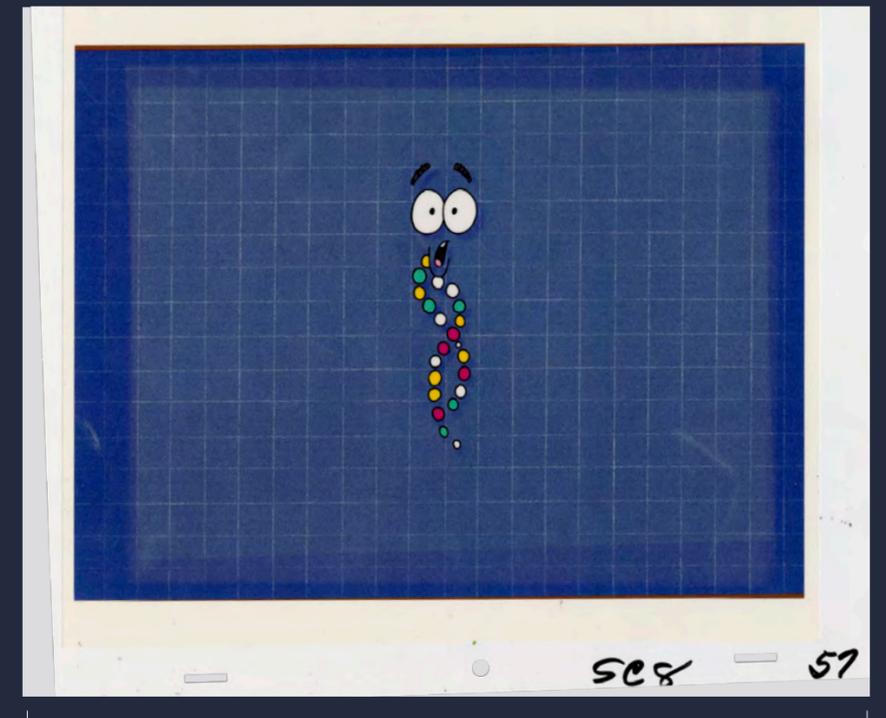
A Mr. DNA animation cel from Steven Spielberg's Jurassic Park. John Hammond (Richard Attenborough) used an animated introductory video featuring Mr. DNA (Greg Burson) to explain how he bioengineered the dinosaurs. Animation for the Mr. DNA sequence was produced by Kurtz & Friends Animation Studio with key animation by Frank Suarez.

Among the most pioneering films in cinema history, Jurassic Park grossed more \$914 million in its original theatrical release and became one of the 1990s most imitated films. Following Academy Award® wins for its groundbreaking sound effects, sound editing, and visual effects, the film is today considered a modern classic and is permanently preserved in the National Film Registry for its significance to American culture.

This lot consists of an acetate cel depicting Mr. DNA as rendered in acrylic paint against a blue grid background sheet. It is marked "Sc 8" and "57." This lot exhibits discoloration to the background print. Dimensions: (largest) 12.5" x 10.5" (31.75 cm x 26.75 cm)

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

Estimate: \$3,000 - 6,000



12.5" (31.75 cm)

The artwork is applied to a transparent animation cel; behind it is a laser-printed blue background image.



3.25" (8.5 cm)

233
Velociraptor Foot Claw
Jurassic Park (1993)

A velociraptor foot claw from Steven Spielberg's Jurassic Park. Velociraptors used their sharp claws to attack their prey and to tap on the kitchen floor while hunting Lex (Ariana Richards) and Tim Murphy (Joseph Mazzello).

Among the most pioneering films in modern history, Jurassic Park grossed more \$914 million in its original theatrical release and became one of the 1990s most imitated films. Following Academy Award® wins for its groundbreaking sound effects, sound editing, and visual effects, the film is today considered a modern classic and is permanently preserved in the National Film Registry for its significance to American culture.

This lot consists of a painted textured resin velociraptor foot claw. The underside of the claw features a mounting hole from production. This lot exhibits minor chipping paint. Dimensions: 3.25" x 1.25" x 1.5" (8.5 cm x 3.25 cm x 4 cm)



Mounting hole from production

Estimate: \$5,000 - 10,000



42.5" 108 cm)

234
Stunt ACU Tranquilizer Gun
Jurassic World (2015)

A stunt ACU tranquilizer gun from Colin Trevorrow's Jurassic World. ACU officers and Owen Grady (Chris Pratt) used tranquilizer guns as they attempted to control escaped pterosaurs following the helicopter crash that killed park CEO Simon Masrani (Irfan Khan).

This custom-made urethane and rubber stunt gun was fabricated specifically for the production and features attachments designed to simulate real-world functionality. This lot exhibits minor tearing in the rubber and chipped paint. Dimensions: 42.5" x 10" x 2.5" (108 cm x 25.5 cm x 6.5 cm)

Estimate: \$2,000 - 4,000



28" (71.25 cm)

235
Colonel Stars and Stripes' (Jim Carrey)
Stunt "Betsy Ross" Bat
Kick-Ass 2 (2013)

Colonel Stars and Stripes' (Jim Carrey) stunt "Betsy Ross" bat from Jeff Wadlow's Kick-Ass 2. After adopting his vigilante alter-ego Colonel Stars and Stripes, hitman Sal Bertolini used his signature bat—a modified ax handle nicknamed Betsy Ross—to dish out rough justice alongside his fellow vigilantes of Justice Forever.

This foam rubber stunt bat is cast with a widened tip and tapered shaft to resemble an ax handle, hand-painted with stars-and-stripes-patterned American flag motifs on the tip and base, and labeled "These colors don't run" and "Hey ho, let's go" on opposite sides. Also included is a custom display printed with a promotional still of the Colonel. The bat exhibits cracking in the paint around its tip. Dimensions: 28" x 3.5" x 2.5" (71.25 cm x 9 cm x 6.5 cm)

Estimate: \$2,000 - 4,000



Banner inscription: "These colors don't run"



Banner inscription opposite side: "Hey ho, let's go"

236
Liu Jian's (Jet Li)
Acupuncture Wristlet and Watch
Kiss Of The Dragon (2001)

Liu Jian's (Jet Li) acupuncture wristlet and watch from Chris Nahon's Kiss of the Dragon. Liu wore his signature watch throughout the film, and used an acupuncture needle from his wristlet to kill corrupt police detective Jean-Pierre Richard (Tcheky Karyo).

This leather wristlet features metal tubes attached with wire and the needles within are not removable. The watch is designed and branded by production to resemble a Swatch® with a leather strap. Also included are a framed page of hand-drawn color sketches of the wristlet; a mini-clapperboard crew gift bearing the film's title, director, and cinematographer's names; and a making-of book written in French. All elements exhibit minor wear from use and age. Dimensions: (largest) 12.25" x 10" x 2" (31.25 cm x 25.25 cm x 5.25 cm)

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

Estimate: \$5,000 - 10,000





237
Screen-Matched
Shorty Klownd Head
Killer Klowns
From Outer Space (1988)

A Shorty Klownd head from Stephen Chiodo's *Killer Klowns from Outer Space*. Shorty and his fellow extraterrestrial creatures all resembled clowns with large monstrous heads and descended on the town of Crescent Cove, California to terrorize the locals and harvest their blood. In one of his most memorable scenes, Shorty knocked a guy's head off with boxing gloves. Visible deformities on the bridge of this head's nose, as well as its original paintwork, screen-match to when Shorty rode his tricycle into a group of oblivious bikers.

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.

Among the various Klowns, Shorty - so named for being the smallest of the Klowns seen onscreen - stood out for both his design and his deadliness, and this screen-matched mask is believed to be the only one created for the character. Shorty has since been immortalized in various costumes, toys, and other merchandise.

This head mask display was purchased directly from the Chiodos. Fabricated by the brothers for use during filming, it is constructed from foam latex painted with white skin, colorful clown makeup, and hand-punched bright, wildly-styled hair. It comes permanently mounted to a display base dressed in silken fabric around the neck to enhance presentation.

The mask exhibits some expected signs of aging, including minor discoloration, cracking, and stiffening to the foam latex. The foam latex is now fairly rigid and should be handled with caution. Dimensions: 15" x 17" x 25.5" (38.25 cm x 43.25 cm x 65 cm)

Estimate: \$25,000 - 50,000



238
Screen-Matched
Chubby Klownd Mask
Killer Klowns
From Outer Space (1988)

A screen-matched Chubby Klownd mask from Stephen Chiodo's *Killer Klowns from Outer Space*. Chubby and his fellow extraterrestrial Klowns descended on the town of Crescent Cove, California to harvest the locals' blood. Chubby helped capture victims alongside Rudy, Bibbo, and Shorty. Additionally, he was the only Klownd shown to feast on a cocoon. This mask screen-matches based on the paint mottling near the chin when Chubby drank from the cocoon using a funky straw.

Produced by director Stephen Chiodo with his brothers, Charles and Edward, all experts in special effects, this 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.

This foam latex head mask display was purchased directly from the Chiodos and features a self-fastening strip closure at the back that allowed it to be worked by a performer. This head was hand-painted with clown makeup and features acrylic eyes and distorted, fearsome teeth. It has pink synthetic hair attached to the head. It has been permanently mounted to a black display base, and the interior includes mechanical cabling that originally enabled limited movement while the mask was worn. Following production, these cables were cut. This lot exhibits discoloration due to age and aged foam latex that remains stiff and brittle that should be handled with caution. Additionally, the head exhibits surface cracking.

Dimensions: 14" x 14" x 18.5" (35.5 cm x 35.5 cm x 47 cm)

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

Estimate: \$20,000 - 40,000





239
The Chameleon's Screen-Matched Leather Michael Knight (David Hasselhoff) Disguise Jacket
Knight Rider (T.V. Series, 1982 - 1986)

The Chameleon's screen-matched leather Michael Knight (David Hasselhoff) disguise jacket from Glen A. Larson's Knight Rider. In the Season 3 episode "Knight of the Chameleon," the criminal known as The Chameleon (Dick Gautier) disguised himself as Knight to retrieve an experimental rocket pack before he was thwarted by the real Knight. Scratching near the fasteners on the interior of this jacket, as well as unique buckling to the fabric caused by the seams near the fasteners, on the chest, and on one sleeve's cuff, screen-match to shots of The Chameleon in his Michael Knight disguise.

This leather jacket from Stratege has a zip closure with snap collar, elasticized hems, decorative piping, and stitching. It exhibits pulled threads at the seams from production wear.

Estimate: \$4,000 - 8,000



240
Kathy Coleman Collection:
Holly Marshall (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 landmark 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 comes from the personal collection of Kathy Coleman. It 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 for the attention to detail paid by production to 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 production use, including a few specks of blue paint near the belt from chroma keying effects. 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: \$6,000 - 12,000



241
Animatronic Enik the Altrusian (John Boylan) Sleestak Head
Land Of The Lost (2009)

An animatronic Enik the Altrusian (John Boylan) animatronic Sleestak head 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) encountered the ancient ruin city of the reptiloids, the Sleestaks, where they met highly intelligent Sleestak Enik the Altrusian (John Boylan).

In Sid and Marty Krofft's original Land of the Lost series, Enik was portrayed by a performer in special effects makeup. For the Silberling film, the beloved character was brought to life with a combination of live-action performance and state-of-the-art animatronics, including this highly expressive Sleestak head. Land of the Lost and Will Ferrell were nominated for Teen Choice Awards® for Choice Movie: Comedy and Choice Movie Actor: Comedy respectively.

Crafted primarily from foam latex, this animatronic head features a zipper closure, fastening strips along the bottom interior seam to connect to an ensemble, and acrylic eyes. Its interior is lined with a fiberglass helmet and inset with electrical wires. These connect to servos mounted in the top of the head and around the face in order to animate various mechanical elements around the jaw and mouth.

The head comes mounted on a plaster bust labeled "5RD." The foam latex exhibits flaking throughout from production.

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

Estimate: \$5,000 - 10,000



242
Pair of Lara Croft's (Angelina Jolie) Stunt Pistols
Lara Croft: Tomb Raider (2001)

A pair of Lara Croft's (Angelina Jolie) stunt Heckler & Koch USP Match pistols from Simon West's action-adventure film Lara Croft: Tomb Raider. Lara's pair of Heckler & Koch USP Match pistols were her primary weapons throughout the film, kept prominently holstered on her thighs when not in use.

Cast from Heckler & Koch USP Match pistols, these pistols are made of hard rubber, with the slides painted to resemble a metallic finish, and finished with engravings and textured grips to resemble the real Heckler & Koch pistols. Both pistols are right-handed, and exhibit minor wear. Dimensions (one handgun): 23.5 cm x 15.5 cm x 4 cm (9.25" x 6" x 1.5")

Restricted ownership; see replica firearm notice in the Terms and Conditions.

Estimate: \$3,000 - 6,000



Hallenbeck's watch is a genuine Breitling timepiece.



9" (23 cm)

243
 Mike Papac Collection: Joe Hallenbeck's (Bruce Willis) Breitling J Class Watch and Wedding Ring
The Last Boy Scout (1991)

Joe Hallenbeck's (Bruce Willis) Breitling J Class watch and wedding ring from Tony Scott's *The Last Boy Scout*. Despite catching his wife Sarah (Chelsea Field) "in flagrante delicto" with his best friend, Mike Matthews (Bruce McGill), disgraced private investigator Hallenbeck wore his watch and ring while investigating Mike's murder.

Originating from the personal collection of prop master and weapons specialist Mike Papac, this lot consists of an authentic, water-resistant vintage Breitling J Class Quartz wristwatch and a gold-color ring. The watch features a glass (crystal) cover with three crowns on the right side and depth markings up to 100m around its circumference and a slim leather band. While films often use replicas of high-end watches, this is a genuine Breitling watch. Due to a dead battery, its hour and minute hands are stopped at 11:27. The watch exhibits sweat stains on the interior band from production wear, while the ring exhibits rusting from age.

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

Estimate: \$2,500 - 5,000

244
 Ellie's (Bella Ramsey) Static Switchblade
The Last Of Us (T.V. Series, 2023 - Present)

Ellie's (Bella Ramsey) static switchblade from Craig Mazin and Neil Druckmann's *The Last of Us*. Ellie carried her signature switchblade, originally belonging to her mother, throughout the series as her primary weapon. She used it during combat against enemies in close-quarters combat. It acts as a symbol of Ellie's fraught relationship with the post-apocalyptic world.

This static, nonfunctional metal stiletto switchblade is intentionally distressed by production to appear aged and well-used. This lot exhibits flaking paint on the grip that should be handled with caution.
 Dimensions: 9" x 1.25" x 1" (23 cm x 3.25 cm x 2.5 cm)

Additional Provenance: Letter of Authenticity from the production armorer.

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

Estimate: \$3,000 - 6,000



32.5" (82.5 cm)

245
 Joel Miller's (Pedro Pascal) M4A1 Rifle with Spent Rounds and Ammo Boxes
The Last Of Us (T.V. Series, 2023 - Present)

Joel Miller's (Pedro Pascal) M4A1 rifle with spent rounds and ammo boxes from Craig Mazin and Neil Druckmann's *The Last of Us*. In the Season 1 premiere "When You're Lost in the Darkness," FEDRA soldier Lee (Max Montesi) used his M4A1 to detain Joel as he tried to leave the quarantine zone after an outbreak of Cordyceps brain infection. Joel killed Lee, took his rifle, and wielded it as his primary weapon during his confrontation with infected clickers at the Bostonian Museum and near the Massachusetts State House in Episode 2, "Infected." Eventually, he abandoned it out of concern that ammo would be scarce.

This lot originates from a crew member. It consists of an airsoft M4A1 rifle with a detachable plastic and metal magazine hand-painted by production to appear aged by the elements; seven 5.56 caliber shells; nine .30-06 caliber shells for a different weapon; and four cardboard ammunition boxes with a combination of real-world and rubber stunt cartridge carriers inside. The cartridges, all of which are spent from usage in blank-firing weapons, were among the very first fired onscreen in the series and played essential roles in the establishment of its ultra-violent dystopian setting. Also included is one metal carabiner with a hand-marked metal tag for "Replica M4A1 Lee/Joel" and a plastic baggie hand-marked "Joel Ammo."

The magazine and ammo boxes are intentionally distressed by production to appear aged by the elements. Following production, this rifle underwent sympathetic restoration. The lot exhibits tarnishing to the metal and loose components from use. Dimensions: (largest) 32.5" x 9" x 2.75" (82.5 cm x 23 cm x 7 cm)

Additional Provenance: A letter of authenticity from the production armorer.

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

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

Estimate: \$4,000 - 8,000

246
 Joel Miller's (Pedro Pascal) Wristwatch and Distressed Watch Component Prototypes
The Last Of Us (T.V. Series, 2023 - Present)

Joel Miller's (Pedro Pascal) wristwatch and distressed watch component prototypes from Craig Mazin's and Neil Druckmann's *The Last of Us*. After his daughter's death, Joel held onto his broken watch, symbolic of his own grief and inability to move on from the loss.

This lot consists of one wristwatch with a webbed nylon band, a dial, and a glass crystal. The interior of the case has a strip of production-applied adhesive over the battery. Production intentionally distressed the dial and glass crystal to appear shattered as prototypes. This lot exhibits glass fragility and should be handled with caution. Dimensions: 10.5" x 2" x 0.5" (26.75 cm x 5 cm x 1.25 cm)

Additional Provenance: A letter of authenticity from the production armorer.

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

Estimate: \$2,000 - 4,000



247
Nathan Algren's (Tom Cruise) Screen-Matched
Engraving Scene Katana Blade
The Last Samurai (2003)

Nathan Algren's (Tom Cruise) screen-matched katana blade from the engraving scene from Edward Zwick's *The Last Samurai*. In the montage sequence where the Samurai prepared for the final battle, a swordsmith worked diligently over a blade for a katana, which Lord Moritsugu Katsumoto (Ken Watanabe) then presented to Algren. Inscribed with a phrase that translates to "I belong to the warrior in whom the old ways have joined the new," the placement of the logogram and specific scratches along this blade screen-match to the sequence.

This blade was made from metal by renowned swordsmith Shoji Yoshihara, who provided the swords and acted as a consultant for the village forge scenes. It features the partial engraving of the inscription on the blade, right side up, along with an engraving translating to "Gods exist in both the present and the ancient times"; a non-etched, faded kanji translating to "Dedicated to the Shishi" (referring to a righteous samurai); Yoshihara's maker's mark, or mei, which translates to "Made by Kuniie" (a reference to the swordsmith's grandfather); and a bored hole on the tang, or nakago, that would be covered by the tsuka handgrip.

The literal translations of the characters are slightly different to the translation offered in the film. This lot exhibits tarnished metal and discoloration. Dimensions: 37.75" x 2" x 0.25" (96 cm x 5 cm x 0.75 cm)

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

Estimate: \$4,000 - 8,000

248
Shelly Gardner's
(Pamela Anderson)
Rhinestone-Covered Showgirl Bra
The Last Showgirl (2024)

Shelly Gardner's (Pamela Anderson) rhinestone-covered showgirl bra from Gia Coppola's *The Last Showgirl*. Shelly wore pasties beneath her rhinestone-covered bra as one of the last of a generation of older showgirls at the Le Razzle Dazzle revue.

For her performance as Shelly—a role often described as her Hollywood comeback—Anderson received prestigious accolades, including nominations for both Golden Globe and Gotham Independent Film Awards®. To create her sparkly, old-school showgirl ensembles, showgirl costume curator Jesse Phillips updated remnants of real-world vintage showgirl costume pieces created by renowned Vegas fashion designers Bob Mackie and Pete Menefee.

The lot originates from Phillips and features a vintage mesh, wire-lined Mackie/Menefee brassiere hand-marked "G.T. 15" and dressed along its cups and straps with felt-padded rhinestones of multiple sizes and cuts, and metal wire for hanging down the front. The mesh exhibits some fraying.

Additional Provenance: Letter of Authenticity from Phillips.

Estimate: \$6,000 - 12,000



The etched characters translate literally to "Gods exist in both the present and the ancient times", while the characters marked but not etched translate to "Dedicated to the Shishi." In the context of the plot, Katsumoto said the blade reads: "I belong to the warrior in whom the old ways have joined the new."



Maker's mark, or Mei. 國家作 translation "Made by Kuniie"

37.75" (96 cm)



249
Mike Papac Collection: Martin Riggs'
(Mel Gibson) Screen-Matched Wallet
Lethal Weapon (1987)

Martin Riggs' (Mel Gibson) screen-matched wallet from Richard Donner's *Lethal Weapon*. LAPD Sergeant Riggs rifled through his wallet while he worked undercover to bust a ring of cocaine dealers and antagonized them in one of the film's classic gags by counting out the cash before he revealed his badge, highlighting his dangerously natured character. Specific scratches on the leather interior of this wallet screen-match it to the film.

Upon release, *Lethal Weapon* became one of the highest-grossing films of 1987 and was later nominated for an Academy Award®. Its success inspired a multi-installment film and television franchise and established Gibson as a major star in American cinema for his role as the volatile and smarmy Riggs.

Originating from the personal collection of weapon specialist Mike Papac, this woven leather wallet contains two color-printed photographs adhered together of Riggs' deceased wife, Victoria Lynn, whose death originally set off Riggs' unhinged character; a Utica Mutual insurance card hand-signed by propmaster Erik L. Nelson; a Greater Los Angeles Zoo Association membership card for Nelson's wife Elizabeth numbered "1855"; and a AAA membership card, among other unrelated business and personal cards added to fill the wallet. This wallet was first used in the first *Lethal Weapon* film and was then made available for the filming of *Lethal Weapon 2* and *3*, but was ultimately never needed for the sequels. The wallet exhibits thinning and fading both to its exterior and to its suede inner lining from production use, as well as discoloration and creasing to the photos and cards. Dimensions: 4.5" x 3.5" x 1" (11.5 cm x 9 cm x 2.5 cm)

Estimate: \$8,000 - 16,000





250
 Mike Papac Collection: Roger Murtaugh's
 (Danny Glover) Timex Quartz Watch
Lethal Weapon (1987)

Roger Murtaugh's (Danny Glover) Timex quartz watch from Richard Donner's Lethal Weapon. LAPD Sergeant Murtaugh wore his signature watch on his left wrist throughout the film as he investigated Shadow Company's drug smuggling operation with his volatile new partner, Martin Riggs (Mel Gibson).

Upon its release, Lethal Weapon became one of the highest-grossing films of 1987 and was later nominated for an Academy Award®. Its success inspired a multi-installment film and television franchise and established Glover as a major star in American cinema for his role as the upright, seasoned Murtaugh.

Originating from the personal collection of weapon specialist Mike Papac, this real-world vintage classic gold Timex quartz watch features a glass (crystal) cover and a gold-plated president bracelet. This style Timex, compared to Riggs' modern Tag Heuer Formula 1 sports watch, symbolized the narrative of Murtaugh's older character working alongside the younger character Riggs. Due to a dead battery, its hour and minute hands are stopped at 11:26. The watch exhibits minor scratching to its cover and bracelet from production wear.

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

Estimate: \$2,500 - 5,000

251
 Mike Papac Collection:
 Martin Riggs' (Mel Gibson)
 Wedding Ring and
 Production-Made LAPD ID
Lethal Weapon (1987)

Martin Riggs' (Mel Gibson) wedding ring and LAPD ID from the production of Richard Donner's Lethal Weapon. LAPD Sergeant Riggs wore his wedding ring—a daily, and unceasingly painful, reminder of his deceased wife, Victoria Lynn—throughout the film as he investigated Shadow Company's drug smuggling operation with partner Roger Murtaugh (Danny Glover).

Upon release, Lethal Weapon became one of the highest-grossing films of 1987 and was later nominated for an Academy Award®. Its success inspired a multi-installment film and television franchise and established Gibson as a major star in American cinema for his role as the volatile and smarmy Riggs.

Originating from the personal collection of weapon specialist Mike Papac, this lot consists of a copper-plated, 10k gold-filled ring engraved with braided patterns along the exterior and a plastic-laminated "Los Angeles Police" ID card made for production but ultimately unseen in the final cut. It features serial number "68943," Riggs' blood type "AB Negative," a color-printed photo cut-out of Riggs, a metal clip, and two hand-signed signatures, including "Martin Riggs," but is missing a thumbprint on the reverse. Originally used in the first film, this ID card was later used as a reference for Lethal Weapon 3 as the "Martin Riggs" signatures differ. The card exhibits some bending, while the ring exhibits tarnishing from production wear. Dimensions: (largest) 4.5" x 3.5" x 1" (11.5 cm x 9 cm x 2.5 cm)

Estimate: \$2,500 - 5,000



The Martin Riggs ID card made up for the first Lethal Weapon, while never seen in the final film, featured different signatures to the card made for Lethal Weapon 3.

252
 Mike Papac Collection:
 Martin Riggs' (Mel Gibson)
 LAPD Badge
Lethal Weapon 3 (1992)

Martin Riggs' (Mel Gibson) LAPD badge from Richard Donner's Lethal Weapon 3. Sergeant Riggs wore his badge on his LAPD uniform after he and Roger Murtaugh (Danny Glover) were demoted to street patrol following their failure to defuse a bomb.

Originating from the personal collection of prop master Mike Papac, this brass-plated metal "Los Angeles Police" badge is numbered "8125" on front and engraved "Police Officer" indicating the demotion with a pin glued onto the reverse. It is hand-marked "Riggs" in red ink and engraved with inventory number "ISS04692KL" by production. The badge exhibits scratching along the front, adhesive residue, and tarnishing from production wear and age. Dimensions: 3.75" x 2.75" x 0.5" (9.5 cm x 7 cm x 1.5 cm)

Estimate: \$3,000 - 6,000

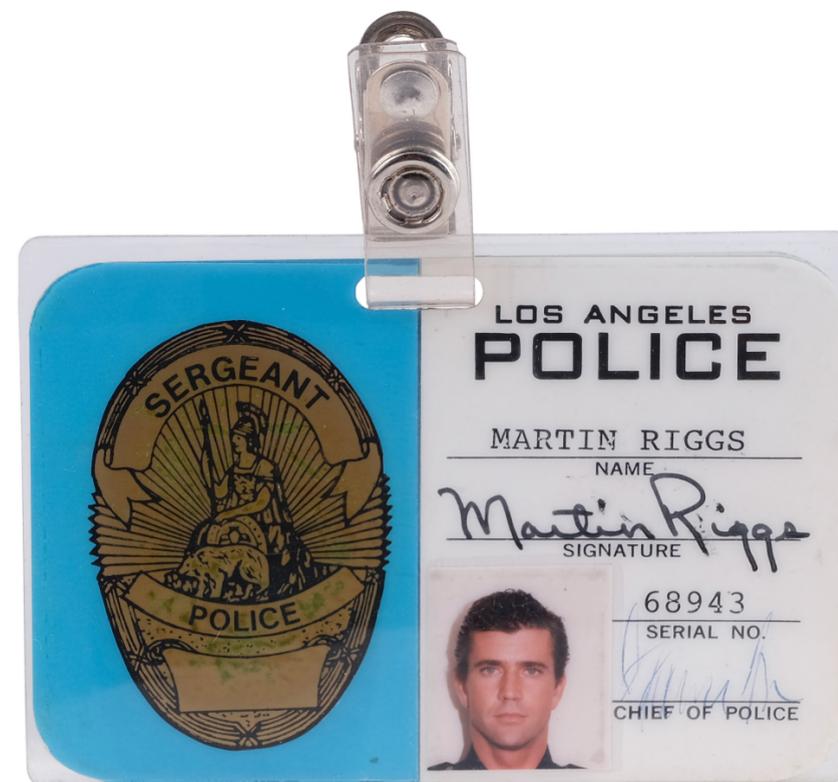


253
 Mike Papac Collection:
 Martin Riggs' (Mel Gibson) LAPD ID
Lethal Weapon 3 (1992)

Martin Riggs' (Mel Gibson) LAPD ID from Richard Donner's Lethal Weapon 3. Sergeant Riggs wore his ID on his plainclothes while working the Jack Travis (Stuart Wilson) case at the Los Angeles Police Department station.

Originating from the personal collection of prop master Mike Papac, this plastic-laminated "Los Angeles Police" ID card features serial number "68943," Riggs' blood type "AB -," and a color-printed photo cut-out of Riggs. It comes with a metal clip and two hand-signed signatures, including one for "Martin Riggs." The plastic exhibits some yellowing from age. Dimensions: 4" x 4" x 0.5" (10.25 cm x 10.25 cm x 1.5 cm)

Estimate: \$3,000 - 6,000





254
 Mike Papac Collection: Martin Riggs' (Mel Gibson)
 Watch and Wedding Ring
Lethal Weapon 3 (1992)

Martin Riggs' (Mel Gibson) watch and wedding ring from Richard Donner's Lethal Weapon 3. Riggs wore his watch and ring as he partnered alongside Roger Murtaugh (Danny Glover) for the Los Angeles Police Department where they worked to take down Jack Travis (Stuart Wilson) before Roger's retirement.

Originating from the personal collection of prop master Mike Papac, this lot consists of a rubber and metal Tag Heuer watch designed and branded by production to resemble a real-world version; and a carved metal wedding band that Riggs wore throughout the Lethal Weapon franchise as a tribute to his late wife Victoria Lynn. This lot exhibits grime discoloration on the watch, and minor tarnishing on the ring.

Estimate: \$2,000 - 4,000



255
 Mike Papac Collection: Martin Riggs' (Mel Gibson)
 Stunt Beretta 92FS Pistol
Lethal Weapon 3 (1992)

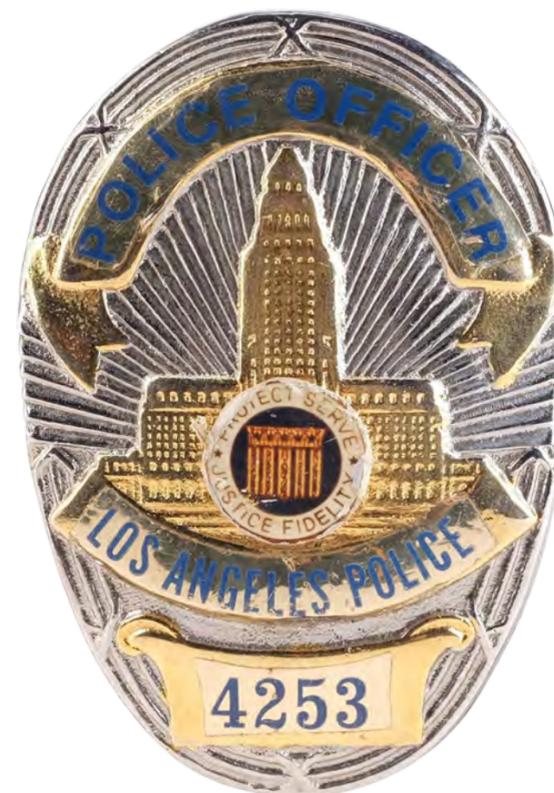
Martin Riggs' (Mel Gibson) stunt Beretta 92FS pistol from Richard Donner's Lethal Weapon 3. Los Angeles Police Department (LAPD) Sergeant Riggs wielded his signature Beretta 92FS throughout his and Sergeant Roger Murtaugh's (Danny Glover) pursuit of Jack Travis (Stuart Wilson), an LAPD lieutenant turned arms dealer.

First introduced in Richard Donner's Lethal Weapon, Riggs' Beretta remained his stalwart choice of sidearm throughout the franchise. After the film's overperformance at the box office, earning more than \$120 million against a \$15 million budget, the Beretta became permanently associated with Riggs' wild, impulsive style of law-keeping. Beginning with Lethal Weapon 2, Riggs switched to a Beretta 92FS, which he then employed in such key scenes as when he demonstrated its capacity to fire armor-penetrating "cop killer" bullets and in the climactic subway shootout in the threequel.

Originating from the personal collection of prop master Mike Papac, this highly detailed cast urethane stunt pistol is modeled after a Beretta 92F. It exhibits some scuffing in its finish from use and age.
 Dimensions: 8.5" x 6" x 1.5" (21.75 cm x 15.25 cm x 3.5 cm)

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

Estimate: \$1,500 - 3,000



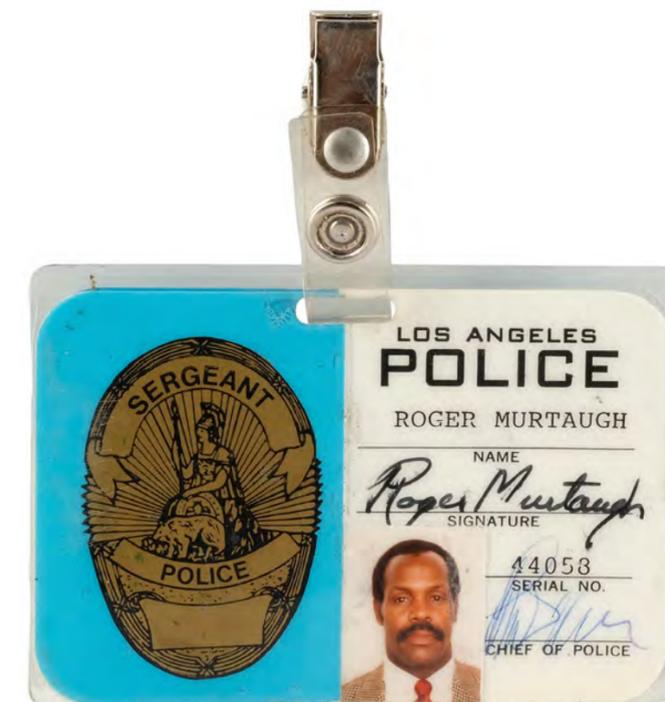
256
 Mike Papac Collection: Roger Murtaugh's
 (Danny Glover) LAPD Badge and Nameplate
Lethal Weapon 3 (1992)

Roger Murtaugh's (Danny Glover) LAPD badge and nameplate from Richard Donner's Lethal Weapon 3. Sergeant Murtaugh wore his badge and nameplate on his LAPD uniform after he and Martin Riggs (Mel Gibson) were demoted to street patrol after failing to defuse a bomb.

Originating from the personal collection of prop master Mike Papac, this lot consists of a stunt brass-color "Los Angeles Police" badge painted and textured to appear metallic and applied with decals reading "Police Officer" and badge number "4253" on the front, as well as a pin-backed metal nameplate engraved "Murtaugh." The badge exhibits scratching throughout and bubbling to its decals from production use and age.

Dimensions: (largest) 3.75" x 2.75" x 0.5" (9.5 cm x 7 cm x 1.5 cm)

Estimate: \$2,500 - 5,000



257
 Mike Papac Collection: Roger Murtaugh's
 (Danny Glover) LAPD ID and Nameplate
Lethal Weapon 3 (1992)

Sergeant Roger Murtaugh's (Danny Glover) LAPD ID and nameplate from Richard Donner's Lethal Weapon 3. Murtaugh wore his ID while working the Jack Travis (Stuart Wilson) case and his nameplate on his uniform after he and Martin Riggs (Mel Gibson) were demoted to street patrol after failing to defuse a bomb.

Originating from the personal collection of prop master Mike Papac, this lot features a plastic-laminated "Los Angeles Police" ID card with serial number "44058" and a color-printed photo cut-out of Murtaugh on the front, and Riggs' blood type "A+" and a monotone printed image of Murtaugh's right index finger print on the backing; and a metal nameplate engraved "Murtaugh." The ID features a metal clip and two hand-signed signatures, including one for "Roger Murtaugh" that exhibits smudging. The nameplate exhibits scratching from production use. Dimensions: (largest) 4" x 4" x 0.5" (10.25 cm x 10.25 cm x 1.5 cm)

Estimate: \$2,500 - 5,000



258
Mike Papac Collection: Roger Murtaugh's (Danny Glover) Rings and Watch
Lethal Weapon 3 (1992)

Roger Murtaugh's (Danny Glover) rings and watch from Richard Donner's Lethal Weapon 3. Murtaugh wore his watch and rings as he partnered alongside Martin Riggs (Mel Gibson) for the Los Angeles Police Department where they worked to take down Jack Travis (Stuart Wilson) before Roger's retirement.

Originating from the personal collection of prop master Mike Papac, this lot consists of a metal Timex watch with a date indicator and elastic-lined band; one metal wedding band ring; and one metal ring featuring an acrylic gem. This style Timex, compared to Riggs' modern Tag Heuer Formula 1 sports watch, symbolized the narrative of Murtaugh's older character working alongside the younger character Riggs. Though Murtaugh wore rings and watches of similar styles throughout the franchise, this set is specific to Lethal Weapon 3. This lot exhibits tarnishing to the wedding band.

Estimate: \$1,500 - 3,000



259
Mike Papac Collection: Roger Murtaugh's (Danny Glover) Stunt Smith & Wesson Model 19 Revolver and 5906 Pistol
Lethal Weapon 3 (1992)

Roger Murtaugh's (Danny Glover) stunt Smith & Wesson Model 19 revolver and Smith & Wesson 5906 pistol from Richard Donner's Lethal Weapon 3. Sergeant Murtaugh wielded his Model 19 as his signature firearm throughout the film, including when he used it to shoot Jack Travis' (Stuart Wilson) tires out. He wielded his 5906 as a backup to his Model 19 while doing uniform duty with Martin Riggs (Mel Gibson), including in an unfortunate accidental discharge that occurred while attempting to holster it, further illustrating the aging Murtaugh's discomfort with modern weaponry.

Originating from the personal collection of prop master Mike Papac, these stunt guns are cast from dense urethane and hand-painted to appear metallic. The revolver features "2W .357 Magnum" stamped on the barrel and a red-tipped front sight, while both weapons' grips are textured. The pair exhibits paint flaking and cracking throughout from production use. Dimensions: (largest) 9" x 8" x 2.5" (23 cm x 20.5 cm x 6.5 cm)

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

Estimate: \$2,000 - 4,000



6.25" (16 cm)

260
Little Nicky's (Adam Sandler) Screen-Matched SFX Flask Δ
Little Nicky (2000)

Little Nicky's (Adam Sandler) screen-matched SFX flask from Steven Brill's Little Nicky. Satan (Harvey Keitel) tasked his son, Nicky, to retrieve his brothers from Earth with a silver flask to trap those who drank from it. Nicky carried it throughout the film as he trapped Cassius (Tommy Lister Jr.), then later became trapped alongside Adrian (Rhys Ifans) during the climatic struggle. This flask screen-matches to the scene of the flask jumping around on the ground based on the scratch and placement of the drilled holes, and a nick that is adjacent to one of the holes.

This lot features one custom-made metal flask for SFX use with production-drilled holes in the bottom. It has a removable, two-faced horned skull cap affixed to the top of a cork stopper, and a skull-shaped chain to keep it attached to the flask. This lot exhibits mild tarnishing, discoloration, and cork fragility. Dimensions: 6.25" x 4" x 2" (16 cm x 10.25 cm x 5 cm)

Estimate: \$8,000 - 16,000





Translates to "Narsil is my name, a mighty sword; Telchar made me in Nogrod" according to United Cutlery Art Director



LANDMARK MEDIA / Alamy Stock Photo



261
Shards of Narsil
The Lord Of The Rings Trilogy
(2001-2003)

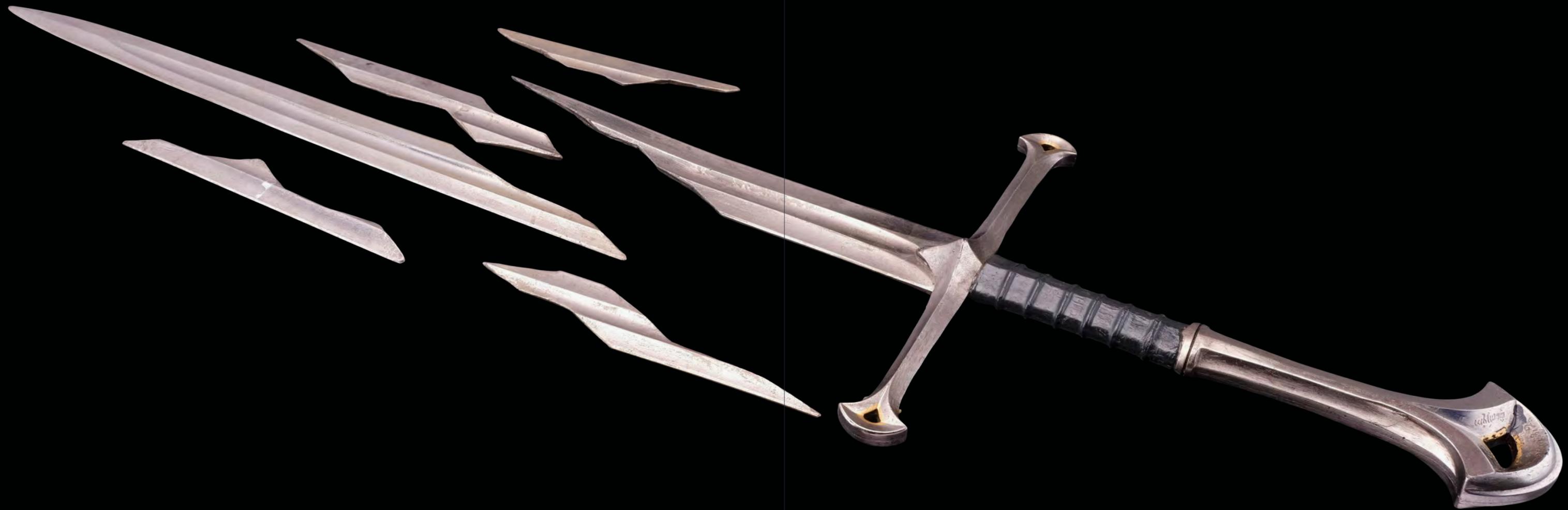
Shards of Narsil from Peter Jackson's The Lord of the Rings trilogy. During the final alliance, Isildur (Harry Sinclair) confronted Sauron (Sala Baker) in battle, where the latter shattered his sword, Narsil. Isildur took up the remaining blade and cut the One Ring from Sauron's hand, effectively destroying his physical form. The shards were then kept in Rivendell until their time of reforging for the return of the King.

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. The Sword of Narsil was an integral weapon to defeating the near god-like Sauron and served as a physical representation of Aragorn's character arc, revealed to be Isildur's descendant and heir, from skilled ranger to King of Gondor and Arnor. The script on the pommel translates to "Narsil is my name, a mighty sword; Telchar made me in Nogrod" according to United Cutlery Art Director Kit Rae.

Created by the artists at Weta Workshop in New Zealand under the direction of multi-Academy Award®-winner Richard Taylor from the original hero shards, this original lightweight sword hilt and shards were later issued to United Cutlery as a reference for licensed replicas. This sword and shards are cast urethane and painted to resemble metal. The interior recess of the pommel features the Elvish script debossed into the urethane. The hilt and shards were purposefully distressed by production to appear aged with tarnish and battle-damage. The lot exhibits chipped paint and pitting from the curing process. Dimensions: (largest) 24.5" x 10.75" x 1.75" (62.25 cm x 27.5 cm x 4.5 cm)

Additional Provenance: Letter of Authenticity from Rae.

Estimate: \$50,000 - 100,000



262
Faramir's (David Wenham) Metal-Bladed Sword
The Lord Of The Rings: The Two Towers (2002)

Faramir's (David Wenham) metal-bladed sword from Peter Jackson's The Lord of the Rings: The Two Towers. Faramir carried his signature sword as he crossed paths with Frodo Baggins (Elijah Wood) and resisted the temptation of the One Ring.

The Lord of the Rings: The Two Towers was the highest grossing film of 2002, and is today considered one of the best sequel films of all time. Since its release, it has received 138 nominations across various awards and has won 132 of them, including two Academy Awards®, three BAFTAs®, a Critics Choice Award®, a Grammy®, a People's Choice Award®, and five Guinness World Records, among many others.

WETA Workshop designed and created five major elements of the franchise: armor, weapons, prosthetics, creatures, and miniatures. Master swordsmith Peter Lyon forged the swords used for close-ups and fighting, as well as the rubber versions. This Faramir sword was originally provided by WETA Workshop to licensee United Cutlery as a reference piece for licensed replicas.

It features a fullered metal blade with dull edges and a resin hilt. The crossguard and pommel are painted in a metallic silver-color with gold-color embellishments, while the handle is painted in a dark green. On the center of the crossguard is a hand-painted image of two birds in reference to Gondor's recurring bird motifs. This lot exhibits some discoloration to the paint on the hilt and mild pitting from the curing process. Dimensions: 39" x 7.5" x 2" (99.5 cm x 19.5 cm x 5.5 cm)

Blade was dulled by production.

Estimate: \$25,000 - 50,000



Moviestore Collection Ltd / Alamy Stock Photo



263
Maureen Robinson's (Molly Parker) Screen-Matched
Light-Up Spacesuit with Life Support System
Lost In Space (T.V. Series, 2018 - 2021)

Maureen Robinson's (Molly Parker) screen-matched light-up spacesuit with a life support system from Lost in Space. After escaping the Resolute with her family in Season 1, Robinson wore her spacesuit and life support system when she got caught in an oceanic trench in Season 2. Paint chipping throughout this suit, most notably on the spaulders and breast plate, screen-match to multiple shots throughout the season, including when she and her son Will (Maxwell Jenkins) studied the planet on which they were trapped in the premiere episode "Shipwrecked."

Created by FBFX, this ensemble consists of a light-up helmet made of resin, foam, and metal with a plexiglass dome marked "Maureen A" on the interior lip; a rubberized neoprene balaclava marked "Maureen" on the interior; a rubberized lycra jacket marked "Maureen 2nd set" on the interior; a pair of harnesses made of webbed nylon with metal components marked "Maureen" on the underside; a life support chest piece marked "Mum" on the interior, and backpack, labeled "Maureen A" on the interior, made of metal and plastic that opens with magnets to reveal the electronics and battery that powers the lights and fan in the suit; a wrist communications device made of metal and plastic with self-adhesive strips; a pair of gloves made of rubberized lycra, nylon, and leather with plastic, rubber, and metal components marked "II. VWAY" and "2" on the interior; rubberized lycra pants marked "Maureen 1" on the interior; and a pair of boots marked "Maureen" on the interior made of nylon, rubber, plastic and self-adhesive strips.

Also included is a light controller box, a foam-lined carrying case, and a plastic storage bin, all labeled "Maureen A." This suit exhibits chipped and flaked paint, pulled threads at seams, and discoloration on the interior.

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

Estimate: \$12,000 - 24,000





264
Mad Max's (Mel Gibson) Tunic and Aunty Entity's (Tina Turner) Glove
Mad Max Beyond Thunderdome (1985)

Mad Max's (Mel Gibson) tunic and Aunty Entity's (Tina Turner) glove from George Miller's Mad Max Beyond Thunderdome. Max wore his hand-repaired shirt throughout the film as he traveled to Bartertown, fought in the Thunderdome, and found himself at Planet Erf. After The Master (Angelo Rossitto) was freed, Aunty Entity assembled her army and donned chainmail gloves in addition to her chainmail tunic.

The film had a lasting impact on pop culture, namely by the eponymous Thunderdome, which critics praised for both its originality and as an in-universe reason for staged fights. Roger Ebert of the Chicago Sun-Times claimed that the Thunderdome fight scene was one of the "great creative action scenes" in films.

This lot originates from a crew member on the Australian set. It consists of one hand-sewn leather tunic and one chainmail glove. Production intentionally distressed the shirt to give it an aged and worn appearance befitting a post-apocalyptic setting. The shirt exhibits material stiffness and frayed thread fibers.

Estimate: \$8,000 - 16,000



265
Stop-Motion Martian Puppet
Mars Attacks! (1996)

A stop-motion Martian puppet from Tim Burton's Mars Attacks! Based on the Topps trading card series, the film saw Martian invaders terrorizing humanity during their conquest of Earth.

Burton's initial idea was to use stop-motion animation for the Martians, and several detailed puppets were constructed. However, stop-motion proved too complex and caused the movie's budget to escalate. As a result, Burton was convinced to use CG animation created by Industrial Light & Magic (ILM) instead. The puppets were ultimately scanned and used as a primary reference for the final digital animation.

This Martian puppet features an internal metal armature covered in foam latex skin, with an airbrushed green-and-brown finish. Off-white pupilless eyes and teeth adorn the face. The foam latex exhibits minor deterioration and cracking from age, as well as small patches of paint wear. Care should be taken when handling due to the aged puppet's fragile nature.
 Dimensions: 16.5" x 6" x 4" (42 cm x 15.25 cm x 10.25 cm)

Estimate: \$10,000 - 20,000



16.5" (42 cm)



266
 Captain Melissa Lewis' Stunt Spacesuit Undersuit
The Martian (2015)

Captain Melissa Lewis' stunt spacesuit undersuit from Ridley Scott's *The Martian*. Captain Lewis (Jessica Chastain) wore her undersuit as she observed the changing weather patterns of an oncoming storm on Mars and prepped her crew for evacuation where they lost crew member Mark Watney (Matt Damon).

This lot consists of one white and orange padded poly-blend neoprene jumpsuit with a NASA logo patch on the chest; metal components and clips; and carbon fiber hard pads on the shoulders, elbows, and knees. The interior of the jumpsuit is hand-marked "Helen" for stunt performer Helen Steinway Bailey. This lot exhibits discoloration, a buildup of grime, and adhesive residue.

Estimate: \$3,000 - 6,000



267
 Mark Watney's Ares III Promotional Surface Helmet
 Replica
The Martian (2015)

Mark Watney's (Matt Damon) Ares III promotional surface helmet replica from Ridley Scott's *The Martian*. Watney wore his surface EVA suit while he worked on and survived the inhospitable Martian environment after he'd been left for dead by his crew. AMC gave away replica helmets such as this as promotional gifts.

The Martian is director Scott's highest grossing film, and was nominated for seven Academy Awards® and three Golden Globes, of which it won two for Best Motion Picture Musical or Comedy and Best Actor Motion Picture Musical or Comedy. Costume designer Janty Yates worked extensively with NASA officials, researchers, and engineers to ensure the film's spacesuits were as realistic as possible.

This Ares III promotional helmet replica is made of plastic with a clear acrylic visor, and faux cameras on both sides of the head. It features decals of Watney's name and the NASA logo on the back, with ARES III on one side, as well as "2" on the cameras. The visor is moveable. This lot exhibits chipped paint and scuffing to the acrylic visor. Dimensions: 13.75" x 15.75" x 12.5" (35 cm x 40 cm x 32 cm)

Estimate: \$5,000 - 10,000



30" (76.25 cm)



268
 Mars SEV Rover Concept Model
Mission To Mars (2000)

A Mars SEV Rover concept model from Brian De Palma's *Mission to Mars*. The Mars I mission crew traveled to the Cydonia region formation in their exploration vehicle, and later the remaining Rescue crew alongside Luke Graham (Don Cheadle) returned to the formation after they solved the repeating signal.

The film's ships and vehicles were based on existing NASA craft and conceptual designs, as NASA began developing modern SEV prototypes in 2008. Between visual aspects and model miniature use, over 400 technicians brought to life the special effects including Trans FX, ILM, Tippett Studio, among others. This buy-off model, a one-time use product, was used as a reference to get the final design approval from production.

Inspired by NASA's real-life concepts for a pressurized rover, this lot consists of one resin model of an SEV with NASA decals applied throughout. It is accompanied by a wood display base resembling the rust-colored surface of Mars and a paper cutout of an astronaut to provide scaling of the model. This model exhibits discoloration and scuffing throughout. Dimensions: 30" x 19" x 13" (76.25 cm x 48.25 cm x 33 cm)

Estimate: \$5,000 - 10,000



269
 Erik "Killmonger" Stevens' (Michael B. Jordan) Stunt BCM Recce-14 KMR-A13 Rifle
 and Suppressed SIG-Sauer P226R Pistol
Black Panther (2018)

Erik "Killmonger" Stevens' (Michael B. Jordan) stunt BCM Recce-14 KMR-A13 rifle and suppressed SIG-Sauer P226R pistol from Ryan Coogler's *Black Panther*. Killmonger used his BCM Recce-14 KMR-A13 as he helped extract Ulysses Klaue (Andy Serkis) from Agent Ross' (Martin Freeman) interrogation.

This lot consists of one static rubber BCM Recce-14 KMR-A13 rifle and one static hard rubber suppressed SIG-Sauer P226R pistol. The rifle features an M203 grenade launcher foregrip and a scope. This lot exhibits scuffing and a buildup of grime in the crevices. Dimensions: (largest) 33" x 12" x 3" (84 cm x 30.5 cm x 7.75 cm)

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

Estimate: \$4,000 - 8,000



270
Black Panther's Stunt Helmet on Chadwick Boseman
Lifecast
Black Panther (2018)

Black Panther's stunt helmet from Ryan Coogler's Black Panther on a Chadwick Boseman lifecast. T'Challa (Boseman) undertook the mantle of Black Panther—the king and warrior leader of Wakanda—after his father T'Chaka (John Kani) was killed in Captain America: Civil War. As the feline-inspired superhero, he wore a stylized helmet and a specialized suit made of vibranium that, in an upgraded version, used nanotechnology spread from his claw necklace.

The sixth film in Phase Three of the Marvel Cinematic Universe (MCU), Black Panther is today recognized among the most successful films in world history, earning more than \$1.35 billion in global box office receipts and prestigious accolades such as three Academy Awards®, including one for costume designer Ruth E. Carter. As of 2026, Carter is the most-nominated Black woman in Oscar® history, with multiple nominations for her continued collaborations with Coogler.

In an interview, Gil Robertson - co-founder and president of the African American Film Critics Association - stated that Black Panther's financial success and cultural impact let it become a "gate-opener opportunity for other Black-centered projects." Black Panther won three Academy Awards®, one BAFTA®, two Grammy Awards®, and was nominated for three Golden Globes®. Director Coogler went on to direct Sinners, also starring Michael B. Jordan, which broke the record for film with the most Academy Award® nominations to date.

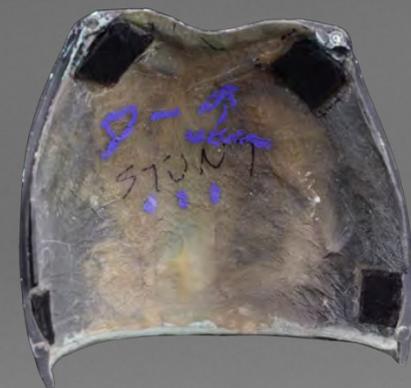
During filming, this two-piece fiberglass helmet sustained cracking on the cheeks, after which it was removed from circulation. The helmet's back plate fastens in place with magnets and the interior surface is lined with neoprene, with "D-1" and "Stunt" marked on the interior.

The helmet comes displayed on a custom lifecast of Boseman; his lifecast was taken in order to make the helmets as form-fitting as possible. The lifecast was dressed with original production fabric from the Black Panther suit, as well as silver-color resin claw pieces to create a bust for displaying the original film-used helmet. This lot exhibits some discoloration on the interior and exterior of the helmet as minor surface cracking and chipping. Dimensions: 22.5" x 11.5" x 17" (57.25 cm x 29.25 cm x 43.25 cm)

Estimate: \$100,000 - 200,000



Included is a bust lifecast of Chadwick Boseman which has been dressed with original production costume fabric elements as a display for the helmet.





The hammer's head is cold cast fiberglass infused with aluminum powder, producing a realistic metallic surface.

271
Thor's (Chris Hemsworth) Hero Mjölfnir
Thor: The Dark World (2013)

Thor's (Chris Hemsworth) hero Mjölfnir hammer from Alan Taylor's superhero sequel Thor: The Dark World. Given to Thor by his father, Odin (Anthony Hopkins), Mjölfnir was the hero's signature weapon throughout the film as he fought alongside his devious brother Loki (Tom Hiddleston) against the Dark Elves, led by Malekith (Christopher Eccleston). Mjölfnir is an iconic weapon within the MCU and is at Thor's side for much of the series.

This hero version is made of a fiberglass head with embedded aluminum powder infused cold cast gel coat that was polished to reveal a true metallic finish. It was polished to achieve a metallic finish. The handle features hand-cast pewter details. The metal powder and cast metal components create a more realistic build than the simpler stunt props. The head is filled with polyurethane biscuit foam. The original hero hammers were made of solid, heavier metal, but lighter hero versions like this one were crafted for Hemsworth's comfort. The design of Mjölfnir subtly changed between the first two Thor films, with the pommel gaining an intricate metal cap. The hammer is decorated with Nordic designs and runes, and is intentionally distressed with a weathered patina. A short brown leather wrist loop is attached to the end of the handle and the handle has details hand cast in pewter.

Hero versions of Mjölfnir are incredibly scarce, making this a rare opportunity to own such an iconic cinematic weapon.
 Dimensions: 19.75" x 9.25" x 5.5" (50 cm x 23.5 cm x 14 cm)

Estimate: \$20,000 - 40,000



19.75" (50 cm)

272
Iron Monger's (Jeff Bridges) Screen-Matched Light-Up
Helmet and Torso
Iron Man (2008)

Iron Monger's (Jeff Bridges) screen-matched, light-up helmet and torso from Jon Favreau's Iron Man. After Tony Stark (Robert Downey Jr.) escaped terrorist capture with a home-made iron suit, Obadiah Stane (Bridges) commissioned the Iron Monger suit and used it against Iron Man during the film's climactic finale. Distinctive points of distressing around the torso screen-match to when Stane installed the arc reactor he stole from Iron Man.

The inaugural film in Phase One of the MCU, Iron Man is today recognized among the most successful - and influential - films in world history, earning more than \$585 million in global box office as well as such prestigious accolades as Academy Award®, BAFTA®, and Grammy® nominations. The film adapted a villain from the comics, Obadiah Stane, who first appeared in Iron Man No. 163 (Oct. 1982) and debuted his Iron Monger suit in Iron Man No. 200 (Nov. 1985).

The torso piece is made of fiberglass shells assembled around a metal structure. Made for use as the stationary model, one wooden and two metal beams run inside the chest body piece from one shoulder to the other, reinforcing the shoulder mounts where the arms would have attached during production.

Offered during the original official Marvel Iron Man auction in 2010 and created by Legacy Effects, this large, imposing lot consists of a fiberglass helmet painted to resemble machined metal, as well as a matching fiberglass torso with a chest "RT" (repulsor transmitter), a tinted acrylic lens and metal ring, and various ports and accents on the back and sides. The torso comes mounted to a display base designed to rotate for easier 360-degree views of the lot.

A battery-powered switch in the helmet illuminates the eyes, while a cord running into the back of the torso powers the RT's glow. The lot exhibits some wear, including scuffs, paint chipping, and two of six lower-back connector elements missing. Dimensions: 41" x 43" x 50" (104.25 cm x 109.25 cm x 127 cm)

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

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

Estimate: \$30,000 - 60,000

50" (127 cm)





273
Light-Up Distressed HammerTech Army Drone on Display
Iron Man 2 (2010)

A light-up distressed HammerTech Army drone on 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. Drones such as this one were used as set dressing and then enhanced digitally.

After the success of the first film, director Favreau pushed the limits of the visual effects used in the film. In an interview with Co-Producer Victoria Alonso and Visual Effects Supervisor Janek Sirrs in 2010, Sirrs discussed how practical effects were used and later enhanced with digital FX, stating that a real object enforced realism as opposed to "possibly drifting off into a CG world that may not feel as real." Over the course of production, 11 visual effect studios worked on Iron Man 2, including Industrial Light & Magic (ILM) and Perception, among others. Iron Man 2 received an Academy Award® nomination for Best Visual Effects in 2011.

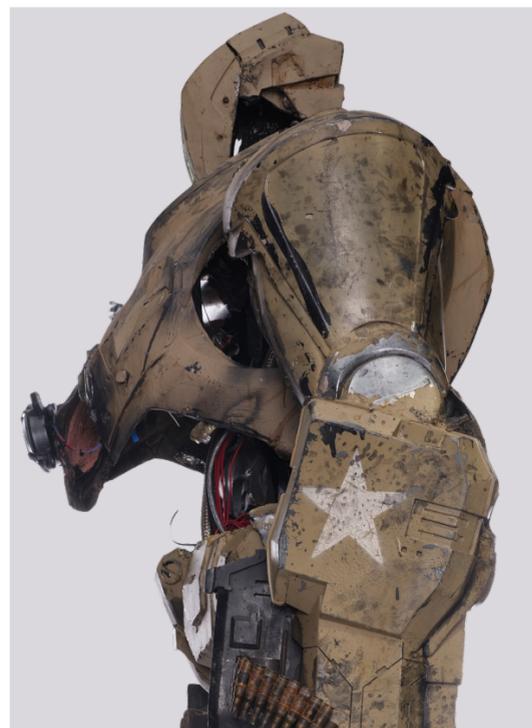
This drone is made of fiberglass and resin sections assembled around an interior metal armature as an army drone. It has a light-up head and chest unit activated by an internal switch, and an attached static resin machine gun with metal bullets. Production intentionally distressed this drone giving it a battle-damaged appearance with scorch marks, visible hardware, faux electronic components, rubber tubing, and exposed mesh details. It comes mounted to a display base. It exhibits chipped paint and exposed fiberglass. Dimensions: 31" x 31" x 83" (78.75 cm x 78.75 cm x 211 cm)

Additional Provenance: Certificate of Authenticity from Marvel.

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



6.9' (2.11 m)



5.5" (14 cm)

274
Red Skull's (Hugo Weaving) HYDRRA Hood Ornament
Captain America: The First Avenger (2011)

Red Skull's (Hugo Weaving) HYDRRA hood ornament from Joe Johnston's Captain America: The First Avenger. Johann Schmidt, aka Red Skull leader of HYDRRA, used his car—embellished with a HYDRRA hood ornament—and stormed a tomb in Germany-occupied Norway to retrieve the Nordic relic, the Tesseract, to harness its godly powers and advance German victory in WWII. He later loaned his car to Dr. Arnim Zola (Toby Jones) to escape their HYDRRA base's self-destruct sequence when Steve Rogers (Chris Evans), aka Captain America, stormed the compound.

Captain America: The First Avenger won a total of four awards including a Scream Award® to Chris Evans for Best Superhero and a Visual Effects Society Award® for Outstanding Compositing in a Feature Motion Picture to Casey Allen, Trent Claus, Brian Hajek, and Cliff Welsh.

Originating from Joe Johnston, this lot consists of a metal hood ornament featuring the HYDRRA emblem of a skull with six tentacle arms. The underside features a hole for mounting. This ornament is one of two created by production for Red Skull's car. This lot exhibits scuffing on the underside. Dimensions: 3" x 3" x 5.5" (7.75 cm x 7.75 cm x 14 cm)

Estimate: \$8,000 - 16,000



275
Matt Murdock's Bloodied Final Fight Ensemble
Marvel's Daredevil (T.V. Series, 2015 - 2018)

Matt Murdock's bloodied final fight ensemble from the episode "A New Napkin" (313) of Marvel's Daredevil. Murdock wore his ensemble during his final battle with Wilson Fisk and Benjamin "Dex" Poindexter.

Marvel's Daredevil won two Saturn Awards® for Best Streaming Superhero Television Series and Best New Media Television Series.

Originating from Propstore's Marvel Television Live Auction - Marvel's Daredevil, Marvel's Luke Cage, Marvel's Iron Fist circa 2019, this lot consists of a cotton sweater with an interior crimson neckline and fastening strips on the wrists; a wool and elastic mask with a mesh lining and resin nose guard marked "#1"; cotton pants; a leather belt; a pair of leather and rubber boots; and a pair of elastic and cotton gloves that have been fitted with two Muay Thai rope hand wraps, cloth tassels, and fastening strips. This ensemble comes mounted to a display mannequin. The lot exhibits some signs of wear, faux blood stains on the mask, extensive faux blood stains on the gloves, and a tear in the shoulder of the sweater from production.

Dimensions: (mannequin) 24" x 12" x 70" (61 cm x 30.5 cm x 178 cm)

Additional Provenance: Letter of Authenticity from Season 3 showrunner Erik Oleson.

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

Estimate: \$8,000 - 16,000





276
 Thor's (Chris Hemsworth) Production-Made Mjolnir Hammer
Thor: Ragnarok (2017)

Thor's (Chris Hemsworth) Mjolnir hammer from the production of Taika Waititi's Thor: Ragnarok. Thor used his signature hammer weapon, Mjolnir, to defeat the fire demon Surtur (Clancy Brown) at the beginning of the film, and later prepared to use it against the freed goddess of death, Hela (Cate Blanchett), until Hela destroyed the hammer.

The fifth film in Phase Three of the Marvel Cinematic Universe (MCU), Thor: Ragnarok was the highest grossing film of the Thor series and received 50 nominations across multiple awards, including the prestigious Critics Choice® and Hugo Awards®, among others. The film also marked Mjolnir's last appearance until it was restored in Thor: Love and Thunder and wielded by Mighty Thor (Natalie Portman). Weighted hammers such as this were made to give a more natural resistance that allowed the principal actor to tense his muscles naturally.

This weighted hammer was made for production, but it remains unknown if it was ever used for filming. It originates from a crew member. Cast from resin, the hammer features intricate Nordic knot designs and runes engraved on its head and pommel. The head is painted to resemble metal with matching paint detailing throughout the handle and pommel. Production intentionally distressed this Mjolnir to appear aged and used.

A leather wrist strap was added post-production to complete the hammer. This lot exhibits mild chipped paint on the edges of the hammer's head and a faded white discoloration on the wrist strap. Dimensions: 9.5" x 6" x 9.5" (24.25 cm x 15.25 cm x 9.5 cm)

Estimate: \$15,000 - 30,000



11" (28 cm)

277
 Hand-Drawn Dave Cockrum and Bob Wiacek Uncanny
 X-Men No. 161 P. 14
Marvel Comics

Uncanny X-Men issue 161 page 14 published by Marvel Comics with a September 1982 cover date titled "Gold Rush!" The issue was written by Chris Claremont with pencils by Dave Cockrum and inks by Bob Wiacek. This issue from Cockrum's second run on Uncanny X-Men is today regarded as a landmark issue for its depiction of the origin story of Magneto, a Holocaust survivor and mutant with the power to control metal.

This six-panel comic art board features Dachau survivor Gabby Haller, who first appeared in this issue, as well as appearances by Professor X (aka Charles Xavier) and Magnus, aka Max Eisenhardt, who would later become Erik Lehnsherr, aka Magneto. It is rendered in ink over graphite on Bristol board, hand-marked "X-Men," "161," and "14" in the top margin, and additionally annotated beginning with "Bob - Feel free to add..." along the right margin. The reverse is stamped with a Marvel Comics copyright and features a sketch of Professor X believed to be hand-drawn in graphite by Cockrum. Three of the board's corners are cut, and it exhibits correction fluid marks and staining throughout. Dimensions: 16" x 11" (40.75 cm x 28 cm)

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

Estimate: \$5,000 - 10,000



11" (28 cm)

278
 Hand-Drawn Marc Silvestri and Bob Wiacek Uncanny
 X-Men No. 224 P. 15
Marvel Comics

Uncanny X-Men issue 224 page 15 published by Marvel Comics with a December 1987 cover date titled "The Dark Before the Dawn." The issue was written by Chris Claremont with pencils by Marc Silvestri and inks by Bob Wiacek. It is today regarded as a classic issue, serving as a lead-in to the Fall of the Mutants series.

This six-panel comic art board features Storm with her signature mohawk and Forge's aerie in the Wyoming mountains. It is drawn in ink over graphite on Bristol board, hand-marked "X-Men," "224," "15," and "20" in the top margin, and signed by Silvestri in the bottom margin. The reverse is stamped with a Marvel Comics copyright. The board's top edge and bottom right corner are cut, and it exhibits stains and yellowing from age. Dimensions: 16.5" x 11" (42 cm x 28 cm)

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

Estimate: \$4,000 - 8,000



Handwritten "Trinity" label is present in the corset.

279
Trinity's (Carrie-Anne Moss) Matrix Overcoat and Corset
The Matrix (1999)

Trinity's (Carrie-Anne Moss) Matrix overcoat and corset from the Wachowskis' *The Matrix*. Trinity wore her signature overcoat and corset through much of the film's now-classic second act, first donning them when she and Morpheus (Laurence Fishburne) entered *The Matrix* to escort Neo (Keanu Reeves) to his meeting with the Oracle (Gloria Foster) and continuing to wear them in various stages of dress throughout the subsequent chase after Cypher (Joe Pantoliano) betrayed her and the crew of the Nebuchadnezzar to Agent Smith (Hugo Weaving).

Trinity's unforgettable all-black ensembles—with their sharp, stark contrasts to the more utilitarian-style clothing she wore in the robot-controlled "real world"—were designed by renowned costume designer Kym Barrett and Emmy Award-winning costume illustrator Lois DeArmond. Barrett's team treated the fearsome warrior's costumes with a polyurethane laminate to add a distinctive, shiny leather-like sheen. Trinity's resulting look—with its fusion of traditional superhero iconography and futuristic punk aesthetics as embodied by her second act ensemble—is among the most recognizable and imitated of 1990s and Y2K-era pop culture. This costume is one of the few Trinity costumes from the first groundbreaking movie in private hands.

Propstore originally obtained this rare costume from the Warner Bros Archives in the late 2000s. It consists of a three-quarter-length denim-blend overcoat with a fastening clip closure, vertical striping on front, a standing collar, a microphone pocket, and two-tone satin lining, as well as a matching corset with a lace-up closure, metal rivets on each side, striped paneling, and a tag hand-marked "Trinity" on the interior.

In the years following production, the majority of Trinity's high-gloss ensembles deteriorated with age. This overcoat originally featured a glossy polyurethane coating, but as the coating began to deteriorate, the coat was subsequently washed to remove the deteriorating finish. While the overcoat's original lamination is no longer present, it may be possible to simulate its original glossy look through additional treatment to the fabric. It also exhibits staining and grime from production wear. The corset largely retains its original shiny coating with some flaking on the interior and exterior.

Estimate: \$10,000 - 20,000



inside of coat



280
Joe Pantoliano Collection: Pantoliano-Autographed Cypher's Pair of Boots
The Matrix (1999)

Cypher's (Joe Pantoliano) pair of boots from the Wachowskis' *The Matrix* autographed by Pantoliano. Cypher wore his cowboy-style boots in the *Matrix* after he betrayed the crew of the Nebuchadnezzar to Agent Smith (Hugo Weaving), which led to the capture of Morpheus (Laurence Fishburne).

These ornately detailed, custom leather and suede-lined Falconhead cowboy boots originates from the collection of award-winning actor Pantoliano, affectionately known as "Joey Pants." Each shoe features a strap tooled to read "PANTS" down the side with "Cypher #1" and "FH-198" hand-marked on their interiors. The left boot is also signed "Joey Pants" in black ink by Pantoliano. The pair exhibits pulled and scuffing most visible in the suede, as well as grime on their soles from production wear.

Estimate: \$2,000 - 4,000



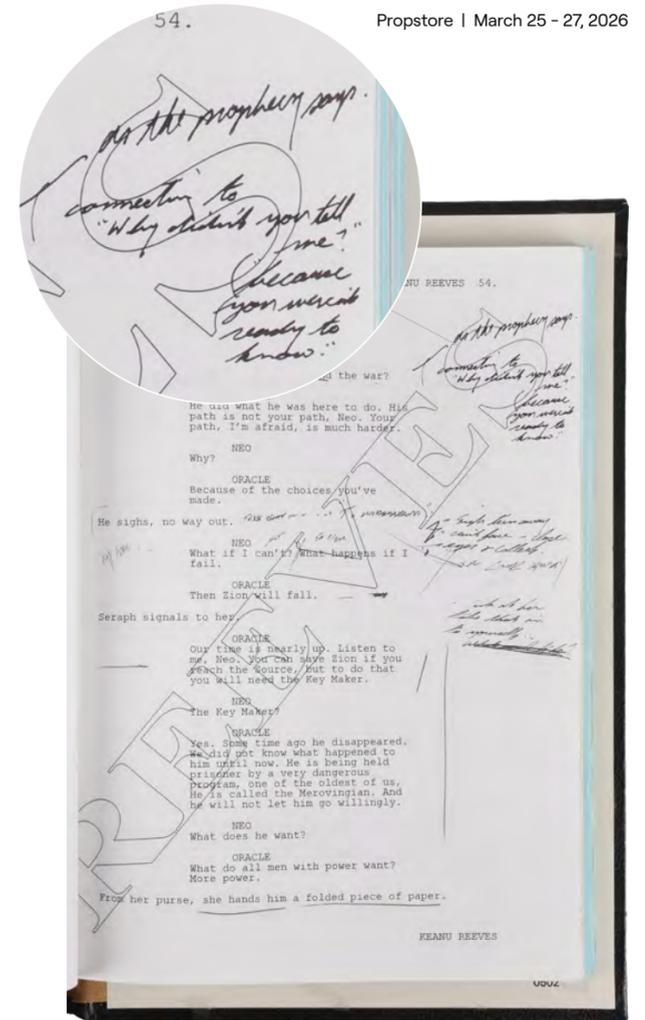
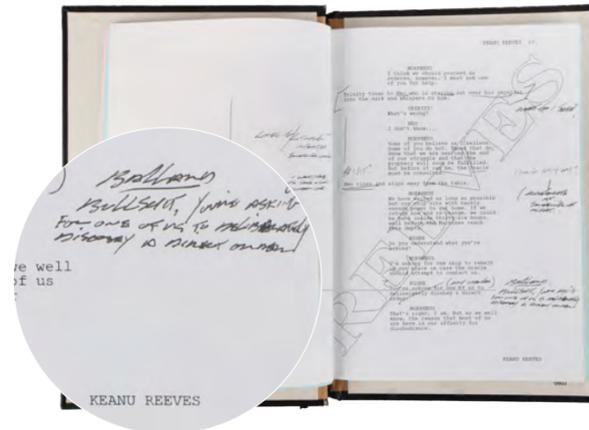
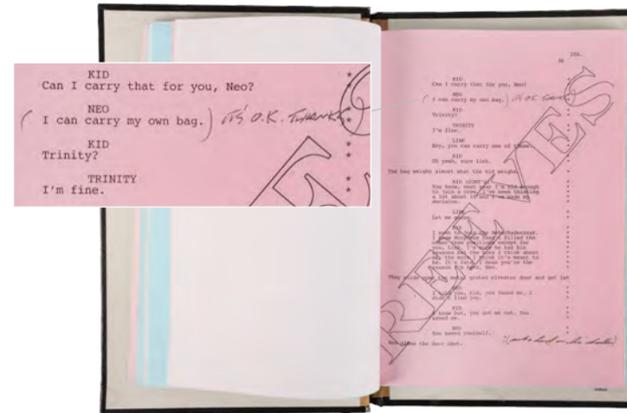
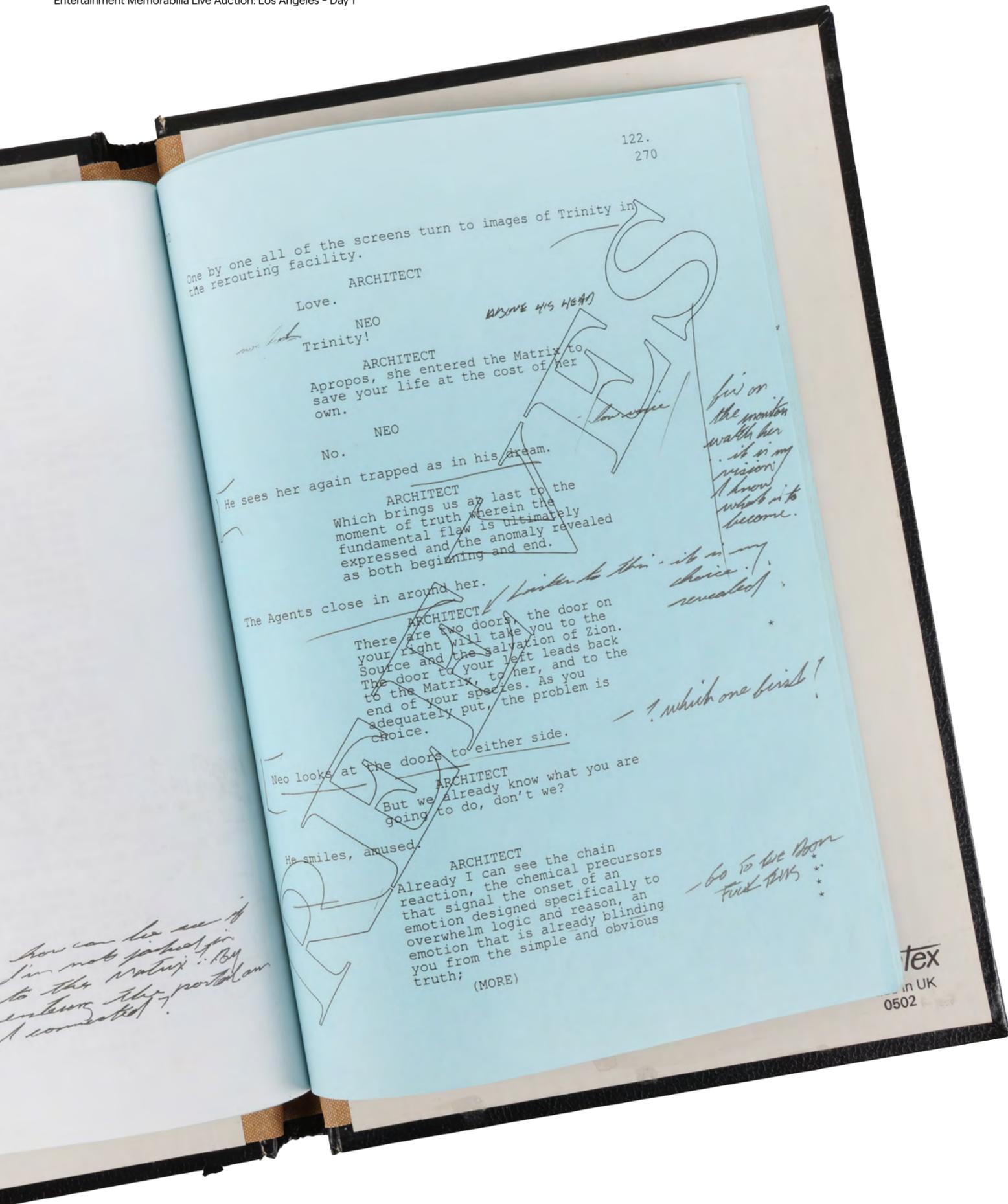
281
Neo's (Keanu Reeves) Stunt Chateau Sword
The Matrix Reloaded (2003)

Neo's (Keanu Reeves) stunt sword from Lana and Lilly Wachowski's *The Matrix Reloaded*. The weapon was used during the film's celebrated "Chateau" sequence, where Neo battled the Merovingian's (Lambert Wilson) henchmen in a prolonged, intricately choreographed fight. During the confrontation, Neo armed himself with an antique sword removed from the chateau wall in one of the sequel's most memorable action set pieces.

The sword is constructed primarily of hard rubber for stunt use, with an internal metal armature running through the blade for rigidity. It features a resin hilt with molded scale detailing along the grip and decorative runes on the crossguard. A patterned design runs along the center of the blade, replicating the appearance of a bladed metal weapon on screen.

The sword exhibits age and paint loss from production use. The tip of the blade has previously broken and been repaired. Dimensions: 44.5" x 9.5" x 2" (113 cm x 24 cm x 5 cm)

Estimate: \$5,000 - 10,000



282
Keanu Reeves' Personal Bound Hand-Annotated Script
The Matrix Reloaded (2003)

Keanu Reeves' bound hand-annotated script from the production of the Wachowskis' *The Matrix Reloaded*. In the film, Neo (Reeves) - having discovered and accepted his role as The One, the prophesied savior of humanity, in *The Matrix* - was thrust deeper into the titular program in an attempt to prevent Agent Smith (Hugo Weaving) from usurping control of it and obliterating humanity.

On the heels of the culture-shaking success of *The Matrix, Reloaded* grossed more than \$741 million in global box office, becoming both the highest-grossing film of the franchise and the highest-grossing R-rated film in history for 13 years. Both the filmmakers and cast earned significant accolades, with Reeves himself nominated for both Best Fight and Best Kiss at the MTV Movie Awards®.

Reeves' portrayal of Neo, his signature role, over four blockbuster films between 1999 and 2021 has today earned him worldwide acclaim among the most respected action film stars of all time. In 2020, one year prior to the release of *The Matrix Resurrections*, he was named the fourth-greatest actor of the 21st century by the *New York Times*' A. O. Scott.

This leather hardback cover-bound script originates from a person close to Reeves. It is credited to the Wachowskis and dated "August 10, 2001" (pink revisions), "March 19, 2001" (blue revisions), and "October 27, 2001." The script is watermarked throughout for "Keanu Reeves," and 88 of the pages feature extensive annotations in Reeves' hand.

Reeves' notes include dialog changes, set directions, and questions about the intentions of both his character and others. A note on the back of page 11 reads "Have I dreamt of Smith? Feeling a change in the Matrix - A new shadow on the periphery?", while another responding to Morpheus' (Laurence Fishburne) classic line "I believe it is our fate to be here." on page 104 asks "How do I feel about that? Do I agree?" Additionally, some of Reeves' notes include personal stage directions, such as "Looking/Listening Intensifies" while Neo is on the Nebuchadnezzar on page 10 and "Sigh, turn away, can't face - close eyes and collection, or look down" for when Neo speaks to The Oracle (Gloria Foster) in the courtyard on page 54.

This extremely rare script comes stored in a box sleeve. The cover has some wear from use, including scuffing at the bottom, near the spine. Dimensions: 12.5" x 9.25" x 1.25" (32 cm x 23.5 cm x 3 cm)

Estimate: \$15,000 - 30,000

THE MATRIX RELOADED
Larry & Andy Wachowski





283
 Bust from the Merovingian's (Lambert Wilson) Chateau
The Matrix Reloaded (2003)

A decorative bust from the Merovingian's (Lambert Wilson) chateau in the Lana and Lilly Wachowski's sci-fi action sequel *The Matrix Reloaded*. Neo (Keanu Reeves) fought the Merovingian's henchmen in his lavish chateau, which was decorated with various weaponry and sculptural busts depicting Viking-inspired figures.

This bust is made of hollow fiberglass with a plaster and wood base. It is finished to resemble carved marble. The piece exhibits production and age-related wear, including chipping around the base and areas of color transfer to the reverse. Dimensions: 23.5" x 14.25" x 28" (60 cm x 36 cm x 71 cm)

Estimate: \$4,000 - 8,000

28" (71 cm)



284
 Lightning Rifle
The Matrix Resurrections (2021)

A lightning rifle from Lana Wachowski's *The Matrix Resurrections*. Lightning rifles of this style appeared in Niobe's (Jada Pinkett Smith) flashback to the civil war between the machines when she recounted it to Neo (Keanu Reeves).

Redesigned for *Resurrections*, this foam, resin, and metal rifle is smaller than its predecessors from the original trilogy and originates from a crew member on *Resurrections*. It features integrated squid-like tubing intended to mimic the tails of the Sentinels, a smaller video tracker screen, and longer, thinner canisters around the body. It has a chrome-color barrel, tubing, wiring, and comes with a padded strap.

Following production, it underwent sympathetic restoration and now exhibits chipped, flaked paint, grime buildup, discoloration, resin pitting, and adhesive residue. Dimensions: 24" x 9" x 11" (61 cm x 23 cm x 28 cm)

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

Estimate: \$2,500 - 5,000



285
 Oversized 17-Foot B-17F "Mother and Country" Bomber Filming Model
Memphis Belle (1990)

An oversized, 17-foot-long B-17F "Mother and Country" bomber model from Michael Caton-Jones' *Memphis Belle*. The bomber known as Mother and Country served as the right wingman to the titular Memphis Belle. On the eve of their final mission over Nazi-occupied Europe, the Belle's inexperienced rookie crew mocked Mother and Country 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 offered a fictionalized account inspired by William Wyler's 1944 documentary *Memphis Belle: A Story of a Flying Fortress*, it paid 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-framed model was one of the primary miniatures used during the film's dramatic aerial combat sequences. Measuring approximately 12.5 feet from tip to tip 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 aged paint.

After production wrapped, the model was stored for many years before undergoing sympathetic restoration overseen by veteran U.K. 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: \$12,000 - 24,000





38" (96.75 cm)



Scan here to see a full rotation of this lot

286
Smoking Worm Guy Puppet
Men In Black (1997)

A smoking Worm guy puppet from Barry Sonnenfeld's Men in Black. Worm guys, aka Annelids, spilled coffee and smoked cigarettes in MIB headquarters' break room while Agent K (Tommy Lee Jones) explained the agency to J (Will Smith) and while walking through the main control room.

This detailed foam latex puppet was constructed by Rick Baker's Cinovation Studios, who created the film's groundbreaking alien effects. For their franchise-shaping work, Baker and special makeup effects artist David LeRoy Anderson won the Academy Award® for Best Makeup.

The puppet is inset with black acrylic eyes and metal-reinforced antennae holding an oversized foam cigarette and a faux ceramic mug of coffee. It comes mounted via a metal rod in its back to a custom carpet-lined display base along with a plaque labeled "Alien Creature." Following production, this lot underwent sympathetic restoration to address extensive cracking and chipping to the foam latex from age. It remains fragile, with some cracking and splitting still visible, and should be handled with caution. Dimensions: 18" x 16" x 38" (45.75 cm x 40.75 cm x 96.75 cm)

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

Estimate: \$6,000 - 12,000

287
Boris the Animal's (Jemaine Clement)
Weasel Reference Creature
Men In Black 3 (2012)

A reference creature of Boris the Animal's (Jemaine Clement) Weasel from Barry Sonnenfeld's Men in Black 3. After he escaped from LunarMax prison to prevent the extermination of his race, Boglodite criminal Boris used the spiky alien Weasel he kept in his hollow right hand to kill those who stood in his way.

The murderous Weasel was brought to life by animation supervisor Spencer Cook's team at Sony Pictures Imageworks (SPI) entirely through computer-generated imagery based on designs by Academy Award®-winning alien makeup effects legend Rick Baker. Baker's Cinovation Studios created physical maquettes as reference for VFX inserts of the quill-shooting alien.

This ornately detailed on-set prop is cast from silicone around an internal metal armature, textured to appear veiny and moist, and painted around its torso and nine quills in mottled organic shades. It exhibits minor flaking and separating to the resin from production use and age, with some exposed armature. Dimensions: 22.5" x 6" x 2" (57 cm x 15 cm x 5 cm)

Estimate: \$4,000 - 8,000



22.5" (57 cm)



288
Adam Banks' (Vincent LaRusso) Jersey with Socks
The Mighty Ducks (1992)

Adam Banks' (Vincent LaRusso) jersey and socks from Stephen Herek's sports comedy film The Mighty Ducks. Banks, who was the star player for the Hawks, transferred to the Ducks, and was injured by his former Hawks teammates when they faced the Ducks in the championship.

The Mighty Ducks proved a surprise box office success at the time of its release, grossing \$50.8 million, and spawning two sequel films and a spin-off animated television series.

This green, yellow, and purple polyester sport jersey (Size M) features an embroidered Mighty Ducks team logo above the word "Ducks" on the front, as well as "99" on the sleeves, and "Banks" "99" on the back. Also included is a pair of matching tube socks, which are open at both ends. The jersey exhibits mild discoloration, minor staining and minor thread pulling.

Estimate: \$6,000 - 12,000



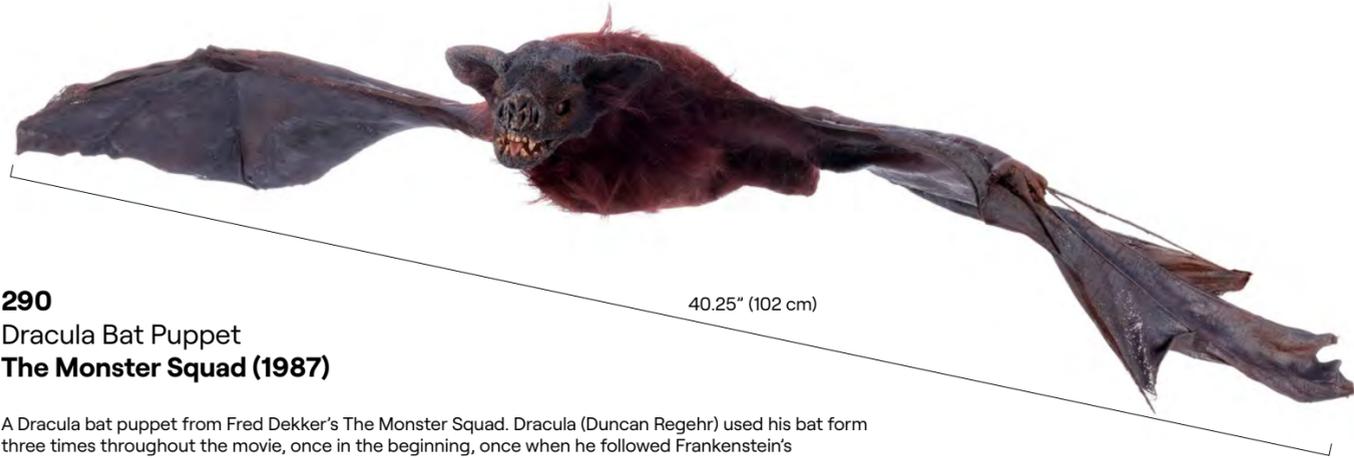
289
Greg Goldberg's (Shaun Weiss) Screen-Matched
Jersey with Socks
D3: The Mighty Ducks (1996)

Greg Goldberg's (Shaun Weiss) screen-matched Mighty Ducks hockey jersey from Robert Lieberman's D3: The Mighty Ducks. Goldberg wore his signature jersey when the Ducks played against the Varsity team, scoring a goal just as the time expired, and thus securing a 1-0 victory for the Ducks. The jersey screen-matches to these final scenes of the game, by a residual stain near the collar, as well as unique details in the stitching of the embroidered additions.

This white, black, and teal polyester sport jersey (Size XXL) features an embroidered Mighty Ducks hockey mask team logo superimposed over a pair of crossed hockey sticks on the front, as well as "33" on the sleeves, and "Goldberg" "33" on the back. Also included is a pair of matching tube socks, which are open at both ends. The jersey exhibits mild discoloration, minor staining and minor thread pulling.

Estimate: \$2,000 - 4,000





290
Dracula Bat Puppet
The Monster Squad (1987)

A Dracula bat puppet from Fred Dekker's *The Monster Squad*. Dracula (Duncan Regehr) used his bat form three times throughout the movie, once in the beginning, once when he followed Frankenstein's (Tom Noonan) crate out of the plane, then at the end of the film when he attacked Sean Crenshaw (Andre Gower).

This bat is made predominantly of foam latex with faux fur and cloth mesh wings with a metal wire armature inside. This lot exhibits a buildup of grime and threadbare wings, as well as aged foam, which remains fragile and should be handled with caution. Dimensions: 40.25" x 16.25" x 8.25" (102 cm x 41 cm x 21 cm)

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

Estimate: \$3,000 - 6,000

291
Anck-Su-Namun's
(Patricia Velasquez) Ensemble
The Mummy Returns (2001)

Anck-Su-Namun's (Patricia Velasquez) ensemble from Stephen Sommers' *The Mummy Returns*. Meela, the reincarnation of Anck-Su-Namun, wore her beaded dress as Imhotep (Arnold Vosloo) restored Anck-Su-Namun's soul. Reunited, Anck-Su-Namun followed Imhotep to the Scorpion King's (Dwayne "The Rock" Johnson) pyramid and fought alongside him against the O'Connells.

This ensemble consists of a paneled dress made of polyester and organza with hand-sewn beading throughout. It exhibits pulled threads and loose beads.

Estimate: \$5,000 - 10,000



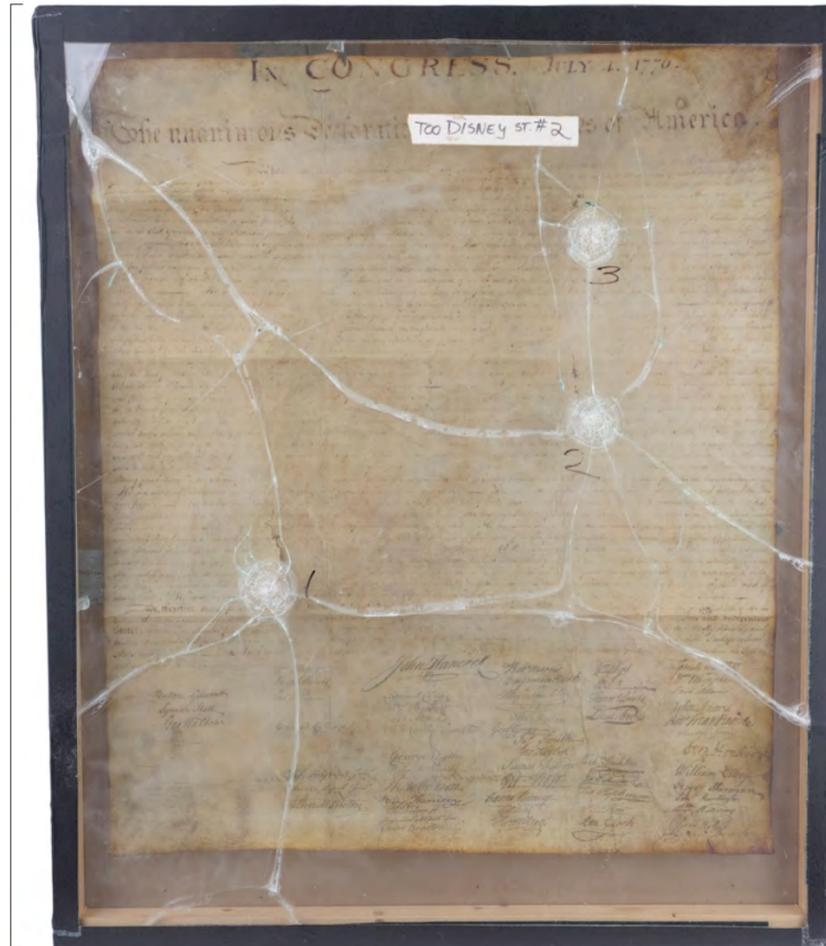
292
Anck-Su-Namun's (Patricia Velasquez) Knife
The Mummy (1999)

Anck-Su-Namun's (Patricia Velasquez) knife from Stephen Sommers' *The Mummy*. Anck-Su-Namun used her knife to end the life of the Pharaoh Seti I (Aharon Ipale) after he discovered her affair with Imhotep (Arnold Vosloo). Afterward, she took her own life with the knife, encouraging Imhotep to flee as he was the only one who could revive her.

This lot consists of one ornate metal knife painted in shades of gold- and copper-color. It exhibits chipped paint along the blade, as well as tarnishing to the metal. Dimensions: 20.75" x 3.5" x 1.5" (52.75 cm x 9 cm x 4 cm)

Blade was dulled by production.

Estimate: \$3,000 - 6,000



293
SFX Declaration of Independence
National Treasure (2004)

A SFX Declaration of Independence from Jon Turteltaub's *National Treasure*. After Benjamin Gates (Nicolas Cage) stole the Declaration of Independence from the archives lab, Ian Howe (Sean Bean) and his men shot at Ben to take the Declaration for themselves while Ben used the document's bulletproof case as a shield. Although the placement aligns with the film, this version of the Declaration differs slightly from the film's final cut based on the webbing from the bullet holes. The frame also differs from the film's final cut, though the Declaration insert is similar.

A massive success upon release, *National Treasure* held the No. 1 spot at the box office for three weekends before closing with a worldwide gross of \$173 million. In the years since, its central MacGuffin has been immortalized in popular culture for its instantly-identifiable line, "I'm going to steal the Declaration of Independence."

This lot consists of a production-made version of the Declaration of Independence set within a wooden frame with a bullet hole cracked acrylic frame panel labeled "Too Disney St. #2," created as possibly a prototype or SFX test. The bullet holes are numbered "1," "2," and "3" in relation to the order in which they appeared during the scene for continuity as they do not appear within the film. This lot exhibits tears and peeling tape to the backing. Dimensions: 32" x 27" x 2" (81.5 cm x 68.75 cm x 5 cm)

Additional Provenance: A Certificate of Authenticity from Disney Auctions.

Estimate: \$4,000 - 8,000



Photo 12
/ Alamy Stock Photo



The Wonderboy bat originated with the film's property master Barry Bedig.

294
 Roy Hobbs' (Robert Redford) "Wonderboy" Baseball Bat
The Natural (1984)

Roy Hobbs' (Robert Redford) "Wonderboy" baseball bat from Barry Levinson's *The Natural*. Baseball star Hobbs' signature bat, Wonderboy, was carved from the wood of a tree that was struck by lightning at the same time his father (Robert Rich III) suffered a heart attack.

Designed by property master Barry Bedig, Wonderboy appeared in posters and key art throughout the film's promotional campaign. Upon release, *The Natural* doubled its budget in box office grosses and received nominations for four Academy Awards®. It has since been recognized among the greatest sports films ever made, with another Wonderboy bat from the production held in the permanent collection of the Smithsonian American History Museum.

Originating from Bedig, this light brown oak bat was custom-made from a period-specific Louisville Slugger and wood-burned "Wonderboy" with a lightning-shaped "W" symbol. It exhibits darkening around the grip from production use, as well as scuffing around the "W" from the wood-burning process.

Dimensions: 32.5" x 2.5" x 2.5" (82.75 cm x 6.5 cm x 6.5 cm)

Additional Provenance: Letter of Authenticity signed by property master Barry Bedig.

Estimate: \$50,000 - 100,000



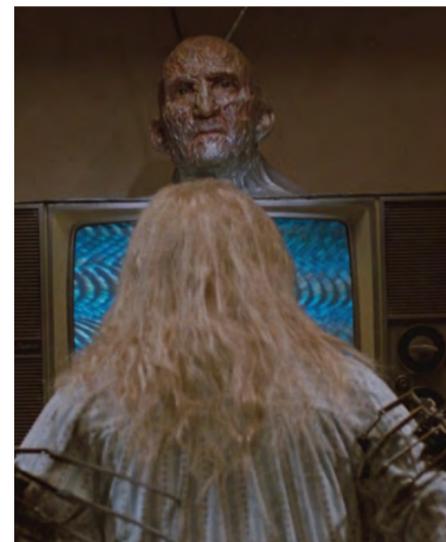
295
Jennifer Caulfield's (Penelope Sudrow) "Welcome to Prime Time" Head
Nightmare On Elm Street 3, A: Dream Warriors (1987)

Jennifer Caulfield's (Penelope Sudrow) "Welcome to Prime Time" head from Chuck Russell's A Nightmare on Elm Street 3: Dream Warriors. Jennifer, who dreamed of becoming an actress, fell asleep while watching television at the Westin Hills Psychiatric Hospital. In her dream, Freddy Krueger (Robert Englund) transformed himself as the television and attacked Jennifer, where he lifted her up while shouting "Welcome to Prime Time, bitch," before slamming her head into the TV, killing her.

The third installment in the Nightmare on Elm Street franchise, Dream Warriors grossed \$44.8 million from a \$4 million budget and is considered to be one of the best Elm Street films. Dream Warriors is also the film where Krueger became more well-known for delivering comedic one-liners, including the iconic, "Welcome to prime time, bitch!"

This life-like model of Caulfield is made of cast resin with a foam interior. It is hand-painted with hand-applied synthetic eyebrows and a blonde synthetic wig adhered with glue. The bust of the head has production-made holes where it was fixed to the model body during production. This lot exhibits lifted adhesive, minor discoloration due to age, and frayed synthetic hair fibers.
Dimensions: 11.5" x 12.5" x 11.74" (29 cm x 32 cm x 30 cm)

Estimate: \$8,000 - 16,000



296
Charles "Tex" Watson's (Austin Butler) Stunt High Standard Double Nine
"Longhorn" Revolver with Cut-off Trigger Guard
Once Upon A Time... In Hollywood (2019)

Charles "Tex" Watson's (Austin Butler) stunt High Standard Double Nine "Longhorn" revolver with a cut-off trigger guard from Quentin Tarantino's Once Upon a Time... in Hollywood. In the climactic sequence, Tex brought his High Standard to Sharon Tate's (Margot Robbie) house intending to murder her, only to be diverted—unsuccessfully, and fatally—to Rick Dalton's (Leonardo DiCaprio) house.

While the film's fictional narrative diverged from the real-life Tate-LaBianca murders committed by members of the so-called "Manson Family," Tex's choice of revolver was based on the .22 LR High Standard revolver used by the real Watson in August 1969.

This static foam rubber stunt revolver, with a cut-off trigger guard as part of the design, is painted to appear metallic with a carved wood grip and engraved with serial number "M019418" along the barrel. The gun exhibits nicks in the foam and some discoloration along the handle from production use and age.
Dimensions: 15" x 6" x 1" (38.25 cm x 15.25 cm x 2.5 cm)

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

Estimate: \$6,000 - 12,000

297
Pair of Wolf's Tooth Dog Food Cans
Once Upon A Time... In Hollywood (2019)

A pair of 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 such as Red Apple Cigarettes and Old Chattanooga beer, Tarantino invented Wolf's Tooth and its tagline, "Good Food for Mean Dogs" for this film.

These two unopened tin cans feature paper labels marked "Cat Flavor" and "Bird Flavor" along with the snarling wolf of the brand's logo. Each exhibits minor edge wear. Dimensions: (each) 8.5 cm x 8.5 cm x 12.75 cm (3.25" x 3.25" x 5")

This lot was created as a prop and the food inside is not safe for consumption.

Estimate: \$6,000 - 12,000





298
 Colonel Steven J. Lockjaw's (Sean Penn)
 Screen-Matched Armored Vest and Stunt SIG MCX
 Spear Rifle with Lieutenant Billy Toejam's
 (Bryan Pickens) Screen-Matched Light-Up Helmet
One Battle After Another (2025)

Colonel Steven J. Lockjaw's (Sean Penn) screen-matched armored vest and stunt SIG MCX Spear rifle with Lieutenant Billy Toejam's (Bryan Pickens) screen-matched, light-up helmet from Paul Thomas Anderson's *One Battle After Another*. Lockjaw wore his armored vest and carried his spear rifle while hunting for Willa (Chase Infiniti), his illegitimate daughter with Perfidia Beverly Hills (Teyana Taylor), while Lt. Toejam - so named in reference to Stanley Kubrick's *Dr. Strangelove* - wore his military helmet while assisting Lockjaw. Distinctive points of wear, including staining and fraying, on both sides of the vest screen-match to shots of Lockjaw wearing it, while exact patterning on the helmet screen-matches to shots of Toejam.

Among the most acclaimed films of 2025, *One Battle After Another* was nominated for 13 Academy Awards®, including one for Penn for Best Supporting Actor. Penn's portrayal of Lockjaw was also named one of the Best Performances of 2025 by *Rolling Stone* magazine, among dozens of other august accolades. Anderson, whose script also received an Oscar® nomination, based his outrageous character names like Lockjaw and Toejam's on Thomas Pynchon's *Vineland*.

This lot consists of an armored vest with fastening strip closures; a belt with two rubber magazines and two rubber grenades; a static rubber stunt SIG MCX Spear rifle; and a light-up helmet with a hand-drawn dagger graphic and a printed "TOEJAM" label applied to the interior. This lot exhibits discoloration and flaked paint on the rifle, and lifted adhesive on the scope's foil.
 Dimensions: (largest) 34" x 11" x 2.5" (86.5 cm x 28 cm x 6.5 cm)

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

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

Estimate: \$3,000 - 6,000



The helmet included in this lot was worn by the character Toejam; the vest and rifle are Lockjaw's.



299
 Light-Up PM-57R Long-Range Plasma Rifle
The Orville (T.V. Series, 2017-2022)

A light-up PM-57R long-range plasma rifle from Seth MacFarlane's *The Orville*. Beginning in Season 2, Planetary Union personnel—including several crew members aboard the USS *Orville*—wielded long-range plasma rifles during battles with alien species such as the Kaylor and Moclans.

Inspired by Starfleet phaser rifles seen in *Star Trek* franchise installments such as *First Contact* and weaponry seen in the *Mass Effect* video game series, the PM-57Rs were designed by senior concept artist Alexis Cassar—the son of series executive producer-director Jon Cassar—and constructed by prop master Bryan Rodgers' team. This rifle originates from a crew member.

The weapon is constructed from a variety of materials, including urethane, resin, and metal, and features futuristic modifications such as an extended barrel with a static ridged foregrip, an affixed scope attachment, and a PM-44 pistol-style trigger grip. Lighting elements installed on the sides of the barrel and beneath the muzzle are designed to illuminate via buttons concealed behind the trigger. One of the buttons no longer illuminates any of the lights, while the body exhibits fracture lines from production use and handling.
 Dimensions: 33" x 10" x 2.5" (84 cm x 25.5 cm x 6.5 cm)

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

Estimate: \$4,000 - 8,000



300
 Light-Up PM-44 Pulser Pistol
The Orville (T.V. Series, 2017-2022)

A light-up Plasma Model 44 (PM-44) pulser pistol from Seth MacFarlane's *The Orville*. Planetary Union personnel—including several crew members aboard the USS *Orville*—wielded standard-issue pulsers as their primary weapons throughout the series.

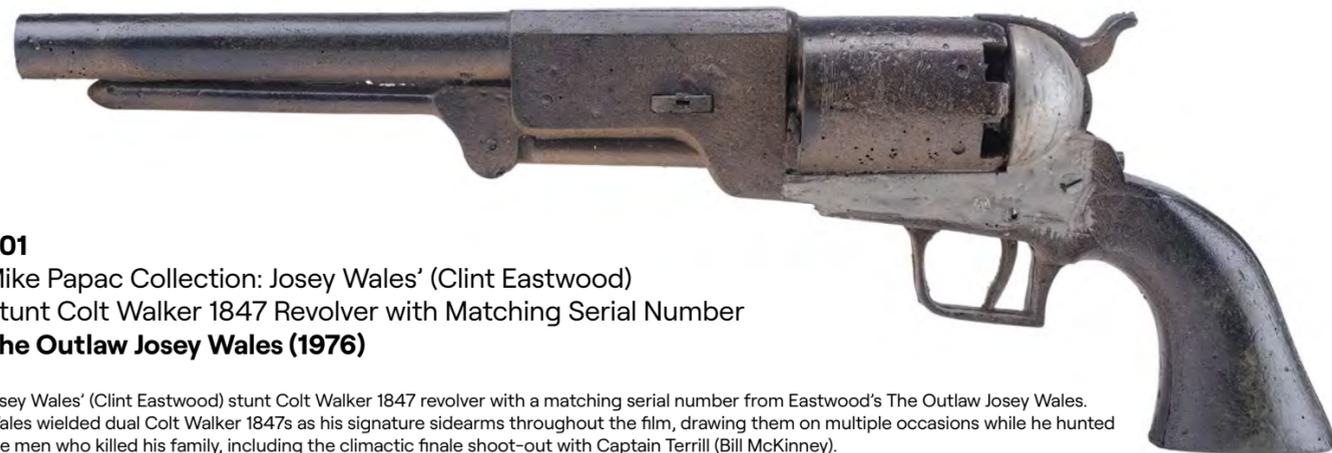
Among the first weapons designed and built for the series by prop master Bryan Rodgers, this futuristic cast resin pistol originates from a crew member. It features LEDs inset beneath a Planetary Union logo screen on top and inside the barrel—both of which are designed to illuminate via buttons concealed along the body—a depressable trigger, and a removable battery compartment with a magnetic closure. The pulser exhibits minor nicks and paint flaking from production use and handling.
 Dimensions: 6" x 9" x 2" (15.25 cm x 23 cm x 5 cm)

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

Estimate: \$3,000 - 6,000



Planetary Union logo screen on top of the barrel



301
Mike Papac Collection: Josey Wales' (Clint Eastwood)
Stunt Colt Walker 1847 Revolver with Matching Serial Number
The Outlaw Josey Wales (1976)

Josey Wales' (Clint Eastwood) stunt Colt Walker 1847 revolver with a matching serial number from Eastwood's The Outlaw Josey Wales. Wales wielded dual Colt Walker 1847s as his signature sidearms throughout the film, drawing them on multiple occasions while he hunted the men who killed his family, including the climactic finale shoot-out with Captain Terrill (Bill McKinney).

To promote the film, artwork depicting a snarling Josey wielding his dual Colts was used in posters and flyers distributed internationally. Consequently, the film was heralded as a revitalization of the then-bygone Western instantly upon release, earning an Academy Award® nomination and later permanent preservation in the Library of Congress' National Film Registry. Surviving props from this modern classic are today considered extremely scarce.

Originating from the collection of renowned Hollywood weapons specialist and prop master Mike Papac, this stunt revolver is molded from dense rubber - which reflects its age and is more crude than modern stunt weapons - from one of Josey's real-world Colts. It features the maker's details and the date "1847" stamped on each side, while the serial number, "954," is also visible in the casting; the same serial number is seen on the underside of one of the firing Walkers in a production still of Eastwood.

The weapon is painted silver-color and textured to appear metallic and etched. It exhibits some discoloration on the grip, adhesive residue on the trigger, and separation around the barrel, from production use and age. Dimensions: 16" x 7" x 2.5" (40.75 cm x 18 cm x 6.5 cm)

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

Estimate: \$5,000 - 10,000

302
Pan-Arri IIC 35mm Motion Picture Camera
Panavision

A Pan-Arri IIC 35mm motion picture camera created by Arri and modified by Panavision. Arri first developed the Arriflex IIC in the early 1960s. Years later, Panavision "Panavised" the IICs, upgrading and modifying them by replacing the original Arriflex 3-turret lens mount with a "hard front" set up for a single Panavision lens mount, amongst other changes.

Panavision rented its modified IICs as smaller, lighter, and more cost-effective cameras to support their larger camera systems such as the PSR and Panaflex cameras. Pan-Arri IICs were used on many major films shot throughout the 1970s and 1980s, including Star Wars: A New Hope, Star Wars: The Empire Strikes Back, and the Indiana Jones trilogy. Panavision cameras are very rare to see on the collector's market.

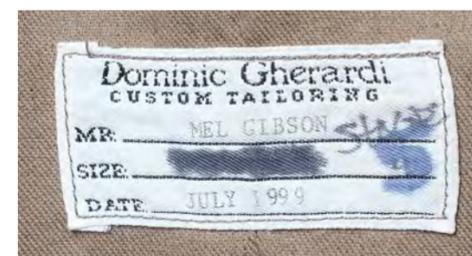
This Arriflex IIC camera, made in what was then West Germany, has been installed with a Panavision motor base along with a bracket to support the accessory rod system, and was fitted with a Panavision follow focus system, matte box marked "40 AP", and lens support bracket. It comes with a dummy 10-1 "Panazoom" lens. Some of the lens' body rings have been replicated, and it is missing interior components, rendering it non-functional. As such, the lens is for display purposes only, an example of the type of 10-1 lenses that were often used with IICs. An original Arri motor is also included. This camera is complete and believed to be mechanically sound, but has not been serviced recently and is in untested condition. It exhibits some scuffing throughout the black finish, discoloration to the metal components, and cracking in the eyepiece cup. Dimensions: 28" x 13" x 15.5" (71.25 cm x 33.25 cm x 39.5 cm)

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

Estimate: \$8,000 - 16,000



The camera's mechanics are untested but complete and it could likely be made to run again.

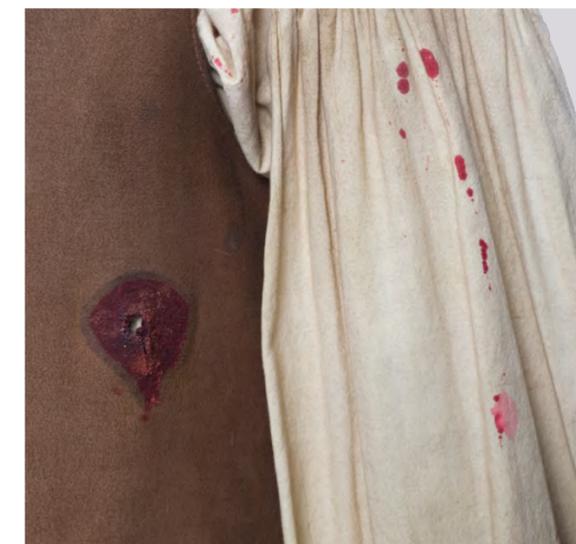


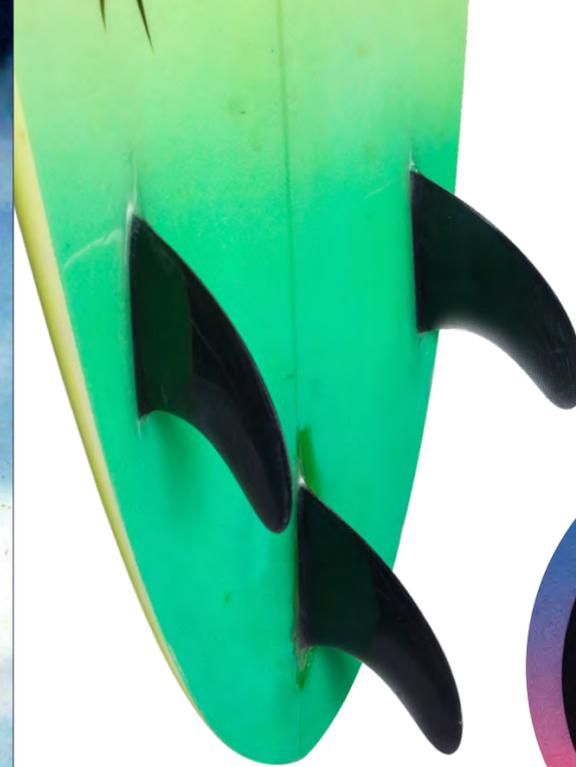
303
Benjamin Martin's (Mel Gibson) Bloodied Finale Ensemble
The Patriot (2000)

Benjamin Martin's (Mel Gibson) bloodied finale ensemble from Roland Emmerich's The Patriot. Benjamin wore his ensemble during the finale when he fought against Colonel William Tavington (Jason Isaacs) who killed Benjamin's young son Thomas Martin (Gregory Smith) at their home in Charles Town.

This lot consists of a cotton-polyester blend Anto long-sleeve puff shirt marked "Sc. 150 Clean Blood C"; and a polyester-blend Dominic Gherardi vest marked "Mel Gibson Stage 5 July 1999" with metal buttons down the front. This lot is intentionally distressed by production and features stage blood throughout. This lot exhibits stiffening material around the blood on the vest.

Estimate: \$3,000 - 6,000





The logo on this board is the early style without the white background, later boards were made with embedded white logo backgrounds while the earlier ones had white-background decals applied for filming. This board originally had such a decal, and the decals can be seen peeling within the film.

304
Johnny Utah's (Keanu Reeves) Surfboard
Point Break (1991)

Johnny Utah's surfboard from Kathryn Bigelow's Point Break. Rookie FBI agent Johnny Utah (Keanu Reeves) goes undercover in the local surfing community to investigate a string of summer bank robberies. To gain acceptance, Utah purchases a surfboard and eventually learns to surf under the guidance of local waitress Tyler Endicott (Lori Petty), before surfer Bodhi (Patrick Swayze) takes an interest in him.

Several surfboards were created for the production by professional surfer and board shaper Dennis Jarvis. Working from basic direction provided by director Kathryn Bigelow, Jarvis designed Utah's board to symbolize the character's personal risk as he immerses himself deeper into an unfamiliar and dangerous world. The first boards Jarvis produced featured a dark logo at the nose, which Bigelow felt did not stand out sufficiently on camera. Subsequent boards were produced with a white-background logo, and the original boards were updated with vinyl decals featuring the same design to match the newly created versions. These decals can be seen peeling in some shots in the film, including a scene in which Utah paddles in the water after his leash breaks.

In addition to fabricating the surfboards, Jarvis served as a technical advisor and taught the actors—including Reeves, Swayze, and Petty—how to surf prior to filming. All three performers had varying levels of experience in the water.

The Utah boards were used for both main unit filming with the principal cast and second unit filming, where more technical coverage and critical action sequences were captured. Each board was constructed to be suitable for both the actors and high-performance professional surfers.

Following the film's release, the board was given away in a promotional raffle. Several years later, the raffle winner contacted Jarvis as the original maker and agreed to sell the board back to him.

This custom-designed tri-fin surfboard is constructed of polystyrene foam with a resin and fiberglass laminate. It features a black "Dance with the Universe" logo near the nose and a "Snake Wave" logo on the deck. The number "#02541" is hand-etched in black ink on the underside beneath the laminate layer. The board exhibits production-consistent wear, including denting on the bottom, faded ink, and areas of discoloration. Also included is a letter of authenticity from Dennis Jarvis. Dimensions: 92" x 22" x 7.25" (233.75 cm x 56 cm x 18.25 cm)

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

Additional Provenance: Letter of authenticity from Dennis Jarvis.

Estimate: \$50,000 - 100,000



6.1' (1.85 m)



6.2' (1.29 m)



305
Grommet's (BoJesse Christopher)
Surfboard
Point Break (1991)

Grommet's (BoJesse Christopher) surfboard from Kathryn Bigelow's Point Break. Grommet, the youngest member of Bodhi's (Patrick Swayze) gang of surfers-turned-bank robbers, The Ex-Presidents, carried and rode his signature green flame-pattern surfboard throughout the film, including when it presided over a game of night football initiated by FBI agent Johnny Utah (Keanu Reeves).

Grommet's distinctive board was designed as a reflection of his wild, high-intensity approach to both surfing and crime by legendary surfboard shaper and Spyder Surfboards founder, Dennis Jarvis, who, as the film's surfing advisor, also coached the key cast on how to ride waves. After design approval by director Bigelow, Jarvis created three Grommet boards for the production, with this board believed to be the only surviving example. It originates from a crew member on the production.

Custom-built from mixed media, this 6 ft. 2 in.-long shortboard features green flames hand-painted on its deck beneath three traction pads, black trim painted around the edges, and Spyder Surfboards logos on each size. Following production, it underwent sympathetic restoration to one of its three fins. The board exhibits streaking, nicks, and some lifting to its pads from production use and age. Dimensions: 74.5" x 19" x 7" (189.25 cm x 48.25 cm x 17 cm)

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

Estimate: \$8,000 - 16,000

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306
Captain Jack Sparrow's (Johnny Depp) Custom-Made Hero Screen- and Photo-Matched Live-Fire Black Powder Flintlock Pistol
Pirates Of The Caribbean Franchise (2003-2017)

Captain Jack Sparrow's (Johnny Depp) custom-made, hero, screen- and photo-matched live-fire black powder flintlock pistol from the Pirates of the Caribbean franchise. The devious Captain Jack carried his primary flintlock pistol as his signature weapon throughout all five films in the series.

In the first film in the franchise, Gore Verbinski's Pirates of the Caribbean: Curse of the Black Pearl, Jack wielded a real-world antique pistol that required delicate handling and care. For the sequels, two less delicate, more filming-appropriate, and exactly-detailed copies of the original 18th-century William Perry of London antique were newly manufactured by well-known flintlock builder William Kennedy. This hero live-fire pistol, one of those two flintlocks bearing serial number "JS02" (for "Jack Sparrow 02"), has been on display at the NRA National Firearms Museum for the last 10 years. It is the only hero version from the films ever to come to public market and among the most significant and representative pieces from the Pirates franchise ever offered.

Distinctive intentional scratches and markings in its finish, as well as nicks around the body, screen-match to shots of Jack aboard his ship, the Black Pearl, while trapped in Davy Jones' (Bill Nighy) locker in the third Pirates film, At World's End. Additionally, nicks on the trigger guard, scratches on the frizzen, and the placement of notches around the metal plate on the top of the grip of this pistol photo-match to several production stills from the promotion of the fourth Pirates film, On Stranger Tides.

This flintlock was also rented and used briefly for US reshoots for the fifth film, Dead Men Tell No Tales, though the primary flintlocks seen in that film feature slight differences from this weapon. It is also likely that this flintlock appeared in Verbinski's second Pirates film, Dead Man's Chest, as well as within On Stranger Tides, though an exact screen-match cannot be verified.

Among the most profitable franchises in world history, Pirates of the Caribbean is the first ever to feature two or more films (Dead Man's Chest and On Stranger Tides) with billion-dollar-plus box office grosses. Across five films, and with a sixth in development in 2026, the franchise has revolutionized visual effects, become a staple of Halloween costumes and popular culture, and earned 11 Academy Award® nominations, including one for Depp for Best Actor. Today, Sparrow is Depp's most globally-recognized role, with this exact flintlock the item most associated with his portrayal.

Constructed from metal and wood, this pistol features a side-mounted flintlock mechanism and ornately detailed face plates on the pommel. The underside of the muzzle features an attached wooden ram-rod designed to load the flintlock. The top and right side of the barrel feature the inscriptions "Perry London" and "Perry" for 18th-century gunsmith William Perry of London. Also included is an original production storage bag with a hand-marked label on its exterior.

During production, this flintlock underwent professional sympathetic repair to correct damage sustained during filming, as indicated by a horizontal joint line along the top of the handle. It exhibits tarnishing and minor chipping to the ram-rod from handling. Dimensions: 15" x 6" x 2.25" (38.25 cm x 15.25 cm x 5.75 cm)

This black powder pistol is not classified as a modern firearm and is therefore exempt from transfer restrictions.

Estimate: \$100,000 - 200,000



Scan here to see a full rotation of this lot



Pistol screen matches to this publicity photo from On Stranger Tides based on woodgrain visible on the underside



Custom-made pistol was given serial number "JS02", indicating Jack Sparrow





"Perry London" Inscription



This pistol matches to the production photo below from On Stranger Ties based on scratches on the trigger guard and the "Firzen" plate (see Depp's left hand.) The other pistol is his smaller secondary pistol, used less frequently.





Maximum Film / Alamy Stock Photo

307
Cursed Aztec Medallion Necklace
Pirates Of The Caribbean:
The Curse Of The Black Pearl (2003)

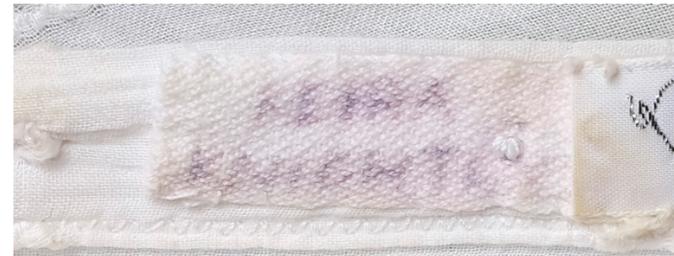
A cursed Aztec medallion necklace from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Young Elizabeth Swann (Lucinda Dryzek) stole young Will Turner's (Dylan Smith) necklace, resulting years later in their both being hunted by Captain Hector Barbossa (Geoffrey Rush) and the crew of the Black Pearl to help release them from the ancient Aztec curse placed upon its gold medallion.

The all-important Treasure of Cortes gold medallions—the film's central MacGuffins and key features of its global marketing campaign—underwent five design iterations by legendary propmakers Keir Lusby Props in collaboration with production designer Brian Morris and art director Richard Earl. Upon the fifth's approval from Verbinski, two sizes of medallion were produced: full-scale versions for the necklaces worn or held by Turner, Swann, and later Barbossa, and oversized versions for effects inserts and close-ups. Around 100 full-scale medallions were produced using a combination of gilding brass, silver balls, and gold plating.

This ornate necklace features a gold-color medallion cast with a skull-and-sun motif on front and a geometric pattern on back based on a real-world Aztec finial. The necklace chain is made from bone-shaped brass links with a hook closure painted gold-color. The necklace is intentionally distressed by production to appear ancient. It exhibits tarnishing and discoloration from production. Dimensions: 17" x 1.5" x 0.25" (43.25 cm x 4 cm x 0.75 cm)

Estimate: \$15,000 - 30,000





308
Elizabeth Swann's (Keira Knightley) Nightshift
**Pirates Of The Caribbean:
The Curse Of The Black Pearl (2003)**

Elizabeth Swann's (Keira Knightley) nightshift from Gore Verbinski's *Pirates of the Caribbean: The Curse of the Black Pearl*. Elizabeth wore her nightshift after an eventful day of being proposed to and then later being rescued from drowning. As a result of having fallen into the ocean, the pirate medallion she took from Will Turner (Orlando Bloom) as a child summoned the cursed *Black Pearl* crew to Port Royal where they raided the town and eventually took Elizabeth hostage to meet Captain Barbossa (Geoffrey Rush).

With the massive success of *Curse of the Black Pearl*, *Pirates of the Caribbean* became among the most profitable franchises in world history and the first ever to feature two or more films with billion-dollar-plus box office grosses. Across five films, and with a sixth in development in 2026, the franchise has revolutionized visual effects, become a staple of Halloween costumes and popular culture, and earned 11 Academy Award® nominations, including five for *Curse of the Black Pearl*. Today, Swann is Knightley's most globally-recognized role.

Custom-made by Jane Law for Knightley, this nightshift is made of embroidered cotton with lace trim. It features a hand-marked label for "Keira Knightly [sic]" on the interior. This lot exhibits yellow discoloration due to age.

Additional Provenance: A Disney Auctions Certificate of Authenticity.

Estimate: \$6,000 - 12,000

309
Elizabeth Swann's (Keira Knightley) Finale British Soldier Ensemble
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Elizabeth Swann's (Keira Knightley) finale British soldier ensemble from Gore Verbinski's *Pirates of the Caribbean: The Curse of the Black Pearl*. After being rescued by her father Governor Weatherby Swann (Jonathan Pryce) and her fiancé Norrington (Jack Davenport) from a deserted island she was placed on with Captain Jack Sparrow (Johnny Depp), Elizabeth wore her ensemble as she was being held on the Royal Navy ship to keep her from the finale battle between the Navy and Captain Barbossa's (Geoffrey Rush) undead pirate crew.

The film won a Saturn Award® for Best Costumes awarded to costume designer Penny Rose. Keira Knightley won an Audience Award® for Best International Actress and an SFX Award® for Best Actress. Additionally, Knightley won two Teen Choice Awards® alongside co-star Orlando Bloom, known for his role as Elizabeth's love interest William Turner, for Choice Movie Liplock and Choice Movie Chemistry. The film led No. 1 in gross for its opening weekend, surpassing Jonathan Mostow's *Terminator 3: Rise of the Machines* and Stephen Norrington's *The League of Extraordinary Gentlemen*. The film became one of Johnny Depp's key films that launched his acting career as a lead role.

This lot consists of a linen top labeled "Kiera Knightly [sic]"; cotton corduroy capri pants labeled "Keira Knightly [sic]"; a polyester blend Jane Law waistcoat; nylon socks; leather and satin bow shoes marked "Keira 39"; and a production tag. This lot exhibits stains to the top and pants, discoloration to the waistcoat, and holes in the socks. From production use.

Additional Provenance: A Certificate of Authenticity from Disney Auctions.

Estimate: \$8,000 - 16,000



310
Elizabeth Swann's (Keira Knightley) Metal Sword
Pirates Of The Caribbean: Dead Man's Chest (2006)

Elizabeth Swann's (Keira Knightley) metal sword from Gore Verbinski's *Pirates of the Caribbean: Dead Man's Chest*. After she deserted the *Edinburgh Trader*, Swann found herself in the *Twelve Dagers* tavern, where she was forced to use her sword in self-defense. Later, Will Turner (Orlando Bloom) picked up Swann's sword to arm himself against Jack Sparrow (Johnny Depp) and James Norrington (Jack Davenport) when they fought over Davy Jones' (Bill Nighy) heart.

Hollywood blacksmith Tony Swatton forged most of the swords for the principal characters. As renowned sword master Bob Anderson did not return for the back-to-back features of *Dead Man's Chest* and *At World's End*, sword trainer Thomas DuPont took over as sword master and choreographed Knightley's fight scenes.

This metal sword features a faux brass knuckle guard, a matching pommel, and a curled grip painted to resemble wood. Production intentionally distressed this sword to give it an aged and battle-used appearance. It exhibits scratching on the blade and mild scuffing to the leather grip.

Dimensions: 30" x 4" x 2" (76.25 cm x 10.25 cm x 5 cm)

Blade was dulled by production.

Estimate: \$4,000 - 8,000

311
Captain Hector Barbossa's (Geoffrey Rush) Sword of Triton
Pirates Of The Caribbean: On Stranger Tides (2011)

Captain Hector Barbossa's (Geoffrey Rush) sword of Triton from Rob Marshall's Pirates of the Caribbean: On Stranger Times. Barbossa struck down Blackbeard (Ian McShane) for stealing the Black Pearl and rewarded himself with Blackbeard's crew, ship, and sword as payment for his missing limb.

This creased aluminum sword originated from a crew member. It features a jagged edge, a textured metal handguard engraved with symbols and decorated with acrylic gemstones, and a resin hand grip painted black and wrapped with twisted metal wire. The sword is missing four gems and exhibits a buildup of grime along the grip. Dimensions: 39.5" x 7.5" x 4.75" (100.5 cm x 19 cm x 12 cm)

Blade was dulled by production.

Estimate: \$3,000 - 6,000



312
Captain Jack Sparrow's (Johnny Depp) Photo-Matched Stunt Closed Compass
Pirates Of The Caribbean: Dead Men Tell No Tales (2017)

Captain Jack Sparrow's (Johnny Depp) photo-matched stunt closed compass from Joachim Roenning's and Espen Sandberg's Pirates of the Caribbean: Dead Men Tell No Tales. After a run of bad luck and failed exploits, the dispirited pirate Jack Sparrow used his compass, the externalized symbol of Jack's identity and desire which was bound by one rule: it works only so long as the owner does not betray what they want most, to barter for a drink while stranded on Saint Martin. By bartering the compass away, Jack abandoned his pirate identity, and the magic tied to that identity collapsed when he did. This act of betrayal to the compass unleashed undead pirate hunter Captain Armando Salazar (Javier Bardem), who represented the past consequences Jack can no longer outrun, and swore revenge on Sparrow before he began to hunt him down. This compass photo-matches to a behind-the-scenes photo of director Roenning with Depp on set location in Australia based on an imperfection on the back from the molding process.

The fifth installment of the Pirates of the Caribbean franchise faced numerous challenges throughout production, including but not limited to multiple script re-writes. While directors Roenning and Sandberg wanted to return to a more character-driven story with toned down fantasy elements, the writers endeavored to find a way that involved Sparrow's signature compass in the plot, and a way to free Salazar from the Devil's Triangle. Ultimately it was decided that Jack's compass would act as the key to freeing Salazar. In an earlier draft, Salazar was positioned to be the original owner of the compass but this scene was eventually cut.

This static rubber compass features molded details highlighted with gold-color paint and an attached ring. It is accompanied by a suede strap. This lot exhibits chipped rubber and notable glue residue. Dimensions: 5.5" x 3" x 1.5" (14 cm x 7.75 cm x 4 cm)

Estimate: \$10,000 - 20,000



313
Carina Smyth's (Kaya Scodelario) Stunt Diary of Galileo Galilei
Pirates Of The Caribbean: Dead Men Tell No Tales (2017)

Carina Smyth's (Kaya Scodelario) stunt diary of Galileo Galilei from Joachim Roenning's and Espen Sandberg's Pirates of the Caribbean: Dead Men Tell No Tales. Carina treasured her heirloom from her unknown father throughout the film as she used the diary to calculate and find the Trident of Poseidon alongside Henry Turner (Brenton Thwaites). Upon seeing the diary in her possession, Captain Hector Barbossa (Geoffrey Rush) realized Carina was his long-lost daughter, named after the brightest star in the sky. Carina made the same discovery after she saw the tattoo on Barbossa's arm was the same constellation on the diary's cover.

More than 80 different versions of the diary were created before production settled on the design that was included in the film. Most notable was the design that went into the way the ruby lay on the cover. It needed to appear as though it was permanently attached, but could in fact be removed to complete the puzzle on the Trident's island.

This static book is made of rubber with molded and hand-painted metallic embellishments. It features a translucent rubber ruby embedded on the cover, as well as hand-engraved details. Production intentionally distressed this book to appear aged and well-used. This lot exhibits discoloration on the back and split rubber on the embellishments. Dimensions: 7.5" x 5.5" x 1.5" (19 cm x 14 cm x 4 cm)

Estimate: \$6,000 - 12,000



Signatures from Heather O'Rourke are exceedingly rare as the actress sadly passed away in 1988.

314
Key Cast-Autographed Style "B" One-Sheet
Poltergeist (1982)

An original style "B" one-sheet from the promotion of Tobe Hooper's Poltergeist autographed by its key cast. Posters of this style bore the soon-to-be-classic tagline "They're here" and were distributed to promote the film's theatrical release.

Poltergeist became the eighth-highest-grossing film of 1982 and earned multiple nominations at the 1983 Academy Awards®, including Best Visual Effects. In the decades following, the film has inspired numerous sequels, a 2015 remake, and various parodies and homages, with both the New York Times and American Film Institute ranking it in their top film lists.

This restored poster is the only known example with the original cast's autographs, including late star Heather O'Rourke's, ever to have come to market. In addition to O'Rourke, the one-sheet is signed and hand-inscribed with messages to an individual named "Pat" by Craig T. Nelson (Steve Freeling), JoBeth Williams (Diane Freeling), Oliver Robins (Robbie Freeling), and Zeld Rubinstein (Tangina), as well as screenwriters Mark Victor and Michael Grais. The poster exhibits curled edges from being rolled. Dimensions: 42.25" x 28.75" (107.5 cm x 73 cm)

Additional LOA: Beckett Authentication Letter of Authenticity authenticating the signatures.

Estimate: \$8,500 - 17,000



315
Mike Papac Collection:
Alan "Dutch" Schaefer's
(Arnold Schwarzenegger) "Arnie"
Seiko H558-5009 Quartz 150m
Diver Watch
Predator (1987)

Alan "Dutch" Schaefer's (Arnold Schwarzenegger) Seiko H558-5009 Quartz 150m Diver watch from John McTiernan's Predator. Major Dutch wore his signature watch while trying to evade the deadly Jungle Hunter (Kevin Peter Hall) in the Central American jungle.

Introduced in 1982, Seiko's distinctive H558-5009 model was the first-ever diver watch in history to feature both analog and digital displays. The model later became known as the "Arnie" after Schwarzenegger donned examples of it in two seminal films of the 1980s: Mark L. Lester's Commando and Predator. Today, Dutch's "Arnie" is considered a totem of 80s-era action flicks and one of the most memorable styles of watch in cinema history.

Originating from the personal collection of prop gun master Mike Papac, this real-world Quartz 150m Diver watch features a stamped leather band and a steel case numbered "330527." It includes a wave-pattern bezel and depth markings up to 15m around its circumference. Due to a dead battery, its hour and minute hands are stopped at 4:25. The watch exhibits scratching, cracking to the leather, and grime around the face and case from production wear and age.

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

Estimate: \$4,000 - 8,000



316
Joel Silver Collection: Blain's (Jesse Ventura)
Screen-Matched U.S. Special Forces Flask
Predator (1987)

Blain's (Jesse Ventura) screen-matched U.S. 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 where he pays respect to his fallen comrade-in-arms by returning the flask to Blain's body.

This brass flask with a screw-off hinged stopper and maker's mark stamps on both sides originates 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.

This flask was previously affixed with a Special Forces (Green Berets) crest badge of a different design than the badge seen in the final cut. That badge, which featured sword and crossed arrow symbols not seen onscreen, has since been sympathetically removed and replaced with a screen-accurate replica engraved with the motto "De Oppresso Liber," or "To Liberate the Oppressed." The sword and arrow badge from Silver's collection is also included with the lot. The flask is intentionally distressed by production to appear rusted and dented from regular use. Dimensions: 6.5" x 4" x 1" (16.5 cm x 10.5 cm x 2.5 cm)

Estimate: \$12,000 - 24,000

317
Planet Hollywood Collection: Life-Size Predator Figure Replica
from Original Stan Winston Studio Molds with Light-Up Details
Predator (1987)

Yautja Predator known as the Jungle Hunter (Kevin Peter Hall) hunted Alan "Dutch" Schaefer (Arnold Schwarzenegger) and his team through the jungles of Central America.

Winston's innovative work on Predator earned an Academy Award® nomination for Best Visual Effects. The film's success launched a massive media franchise and permanently inscribed the fearsome Yautja into the annals of sci-fi history.

Believed to be the first such figure ever to come to auction, this full-size Predator originates from Planet Hollywood. It provides an unprecedented look at the details of the Jungle Hunter's costume and armor, which were obscured by camouflage, foliage, and shadows in the first film. The body, including the cast-in torso armor, is cast in latex and polyfoam directly from Stan Winston Studio's original molds and finished in hand-painted studio-quality detail. The figure's head was made using a cleaned-up clay press from SWS' original molds. The foam hands are of the Predator 2 design and are believed to have been created using molds from the sequel's production.

This Predator includes woven body netting; a foam harness textured to resemble leather; a shoulder-mounted Plasmacaster cannon; a burlap loin cloth with leather pouch; and a pair of gauntlets with the Predator's signature duel blades and a light-up wrist panel in the left gauntlet, all of which are replicas added for display. Most of these accessories, including the shoulder cannon and gauntlets, differ in design from their onscreen counterparts. A replica of the Plasmacaster's power backpack is not included, with the cannon instead incorrectly mounted to the shoulder itself. The Plasmacaster, loin cloth, loin cloth pouch, and gauntlet tops are not connected to production and were added to the display to complete the look, while it remains unknown if the severed foam spine in the statue's hand is a production original or replica.

The head is missing most of its dread-quills while some of its face quills remain, and part of its jaw is broken off and missing along with its four large teeth. One gauntlet blade is complete, while the other is broken and incomplete. The replica exhibits foam tearing, paint loss, and loose pieces, some of which have undergone sympathetic restoration to reattach where possible. Aside from its wrist panel, all other electronic elements are currently nonfunctional. Dimensions: 44" x 12" x 73" (112 cm x 30.5 cm x 185.5 cm)

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

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

Estimate: \$8,000 - 16,000





10.25" (26 cm)

318
Production Clapperboard
The Princess Bride (1987)

A clapperboard from the production of Rob Reiner's fantasy-adventure comedy *The Princess Bride*. While it was only a moderate box-office success upon its release, the film has gone on to garner a cult following and is considered to be among the best films of the 1980s.

This wooden clapperboard features the film's title and the names of director Reiner and cinematographer Adrian Biddle hand-painted on the front. The slate number "113" is faded but present, and "2nd DEC 1986 INT NIGHT" is handwritten on tape along the bottom of the clapperboard. Various numbers and letters are handwritten in faded chalk on the reverse, but most of them are illegible. The clapperboard has general paint wear from production use and age. Dimensions: 8.25" x 10.25" x 0.75" (21 cm x 26 cm x 2 cm)

Additional Provenance: This lot originated from the estate of Adrian Biddle.

Estimate: \$15,000 - 30,000

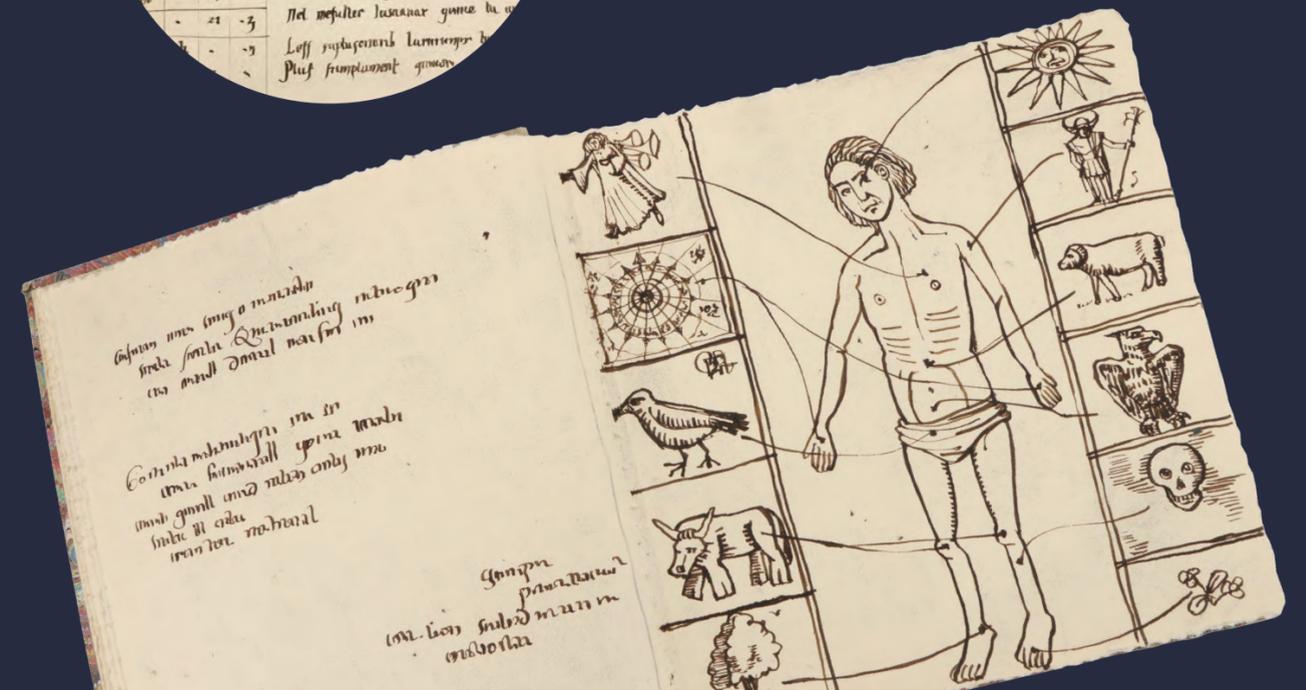
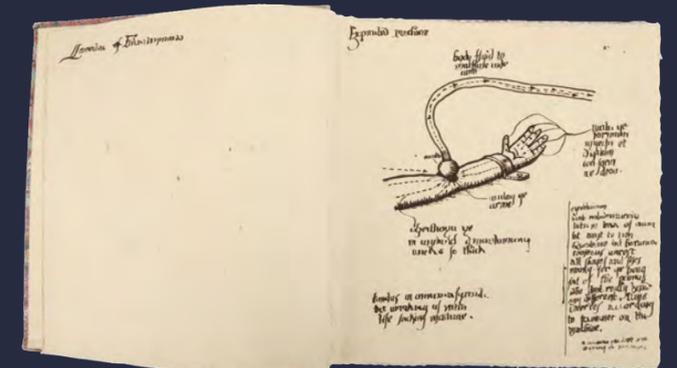
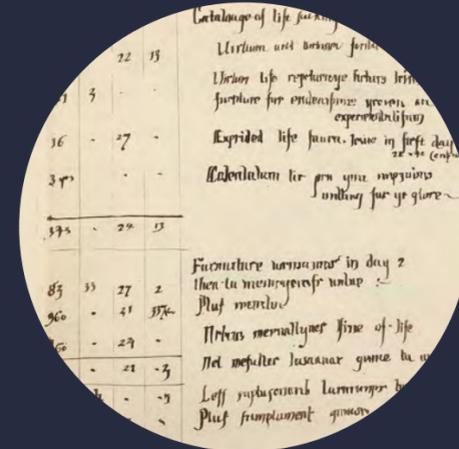


319
Count Rugen's (Christopher Guest)
Screen-Matched Machine Book
The Princess Bride (1987)

Count Rugen's (Christopher Guest) screen-matched Machine book from Rob Reiner's fantasy adventure comedy *The Princess Bride*. The 11-fingered Count Rugen filled in a book while torturing prisoners with "The Machine" in the Pit of Despair. The positioning of the handwriting on the first page and markings on the page edges screen-match this book to the one seen in the film.

The book has 80 pages in total, including 17 with handwriting and hand-drawn images of *The Machine* in use. It is bound between thick card covers decorated with colorful marbled patterns, and the pages are deckle-edged. The book has been intentionally distressed to look well-used. Dimensions: 31 cm x 30.5 cm x 3.5 cm (12.25" x 12" x 1.5")

Estimate: \$12,000 - 24,000





320
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 the pivotal sequence on the planet LV-223, where Vickers incinerated the infected Charlie Holloway (Logan Marshall-Green) at his request.

The scene mirrors Ellen Ripley's (Sigourney Weaver) iconic moment in Alien when she refused to let an infected crew member back on board, and even reused dialogue from the original film. Distinctive chipped paint and frame wear around the handle mounts of this flamethrower screen-match Vickers' onscreen weapon.

This flamethrower features an open metal frame housing two gas tanks, including a larger main tank bearing the Weyland Enterprises logo decal on each side. A 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 on the main grip is hand-marked "Drip Decommissioned," indicating the flamethrower's 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: \$15,000 - 30,000



Detail of engraved Hoyt/Easton medallion

321
Joe Ellithorpe John Rambo "Medallion" Bow Replica
with Six Takedown Arrows
Rambo: First Blood Part II (1985)

A Joe Ellithorpe "Medallion" replica of John Rambo's bow with six takedown arrows from the production of George P. Cosmatos' Rambo: First Blood Part II. Left-handed Vietnam vet Rambo (Sylvester Stallone) used his secondary signature weapon, his compound bow, and both explosive-tipped and razor-tipped arrows to rescue captive prisoners of war.

First Blood Part II pushed to be an even bigger action movie than its predecessor, earning an Academy Award® nomination and the third-highest box office grosses of any film in 1985. The Rambo franchise, particularly the second film, tapped into still-simmering anger around the Vietnam War and turned the bow-wielding Rambo into a symbol of lone-wolf justice and American resilience. "Rambo" became a household name, shorthand for any tough, unstoppable warrior, and remains one of the most recognizable action characters in cinema history.

Following the success of the film, archery consultant Joe Ellithorpe - who redesigned Rambo's compound bow for the film - and Hoyt/Easton used the original production blueprints to create a limited-edition line of extremely high-quality "Medallion Bow" replicas named for the numbered medallions inset in each. While the medallions originally indicated an edition of 100 bows, fewer than 12 were ultimately produced, with as few as four of those known to have been made for left-handed users, like Rambo himself. This is believed to be the first such left-handed Ellithorpe-made "Medallion" bow to come to market.

This Hoyt/Easton compound bow features Omega wheels, a metal alloy riser, and fiberglass limbs painted in Rambo's signature "Deep Black" and inset with an engraved Hoyt/Easton medallion. Also included are three metal "Takedown" arrows with screw-on Black Copperhead Ripper broadheads, three "Takedown" arrows with screw-on plastic dummy broadheads, and a foam-padded plastic arrow case, all of which originate from the production, in addition to a color-printed still from the film of Rambo with his bow. Each arrow is designed to pull apart at its center for storage and transportation.

In recent years, Ellithorpe sympathetically reconditioned the bow, including adding a replacement string. It exhibits minor staining around the medallion. Dimensions: (largest) 46" x 16" x 4" (117 cm x 40.75 cm x 10.25 cm)

Additional Provenance: Letter from Ellithorpe dated "March 27, 2017" noting his reconditioning of the bow.

Estimate: \$10,000 - 20,000



322
John Rambo's (Sylvester Stallone) Set of Six
Progressive Bowie Bladesmithing Knives with
Unfinished Bolster
Rambo III (1988)

John Rambo's (Sylvester Stallone) set of six progressive Bowie bladesmithing knives with an unfinished bolster from Peter MacDonald's Rambo III. In a deleted scene, Rambo built a new Bowie knife larger than any of those he welded previously—an apt embodiment of the increasing scale and bombast of the Rambo films—while he prepared to rescue his mentor, Col. Trautman (Richard Crenna), from Soviet forces.

This set originated as a gift from a producer on Rambo III to Hester Hargett, who produced a number of other Stallone films. It consists of six metal knives designed to showcase the progression of Rambo's iconic bowie knife from the forming of structure of the blade and tang to developing finer details such as the forming of its distinctive blood groove. Included is a knife bolster from the production believed to be unfinished due to its rough edges and uncentered tang hole. Some of the knives exhibit extensive tarnishing from age. Dimensions: (largest) 17.5" x 3" x 0.5" (44.25 cm x 7.25 cm x 1.5 cm)

Additional Provenance: Letter of Authenticity from Hester Hargett.

Blades were dulled after production for them to be sold as collectibles.

Estimate: \$5,000 - 10,000



323
Robin Hood's (Kevin Costner) Screen-Matched Longbow
Robin Hood: Prince Of Thieves (1991)

Robin Hood's (Kevin Costner) screen-matched longbow from Kevin Reynolds' Robin Hood: Prince of Thieves. Robin Hood, a legendary archer, wielded his signature bow against the forces of the Sheriff of Nottingham (Alan Rickman). Details in the woodgrain of this bow screen-match to the climactic sequence where Hood helped sneak weapons into Nottingham's castle to break free the captured outlaws.

Prince of Thieves was among the greatest success stories of 1991, reaching No. 2 at the global box office and earning Academy Award®, Grammy®, and BAFTA® nominations the following year. In addition to wielding it in the film, Robin also appeared with his signature bow throughout the promotional campaign, including in posters and the popular teaser trailer.

This custom-made lightweight longbow features wood limbs with a leatherette grip, a notched cord string, and string grooves blackened at the ends by production. The bow exhibits minor scuffing to the wood finish and minor fraying to the string from production use and handling. This longbow is designed as a prop, and its use is therefore not recommended.
 Dimensions: 76" x 8" x 2" (193.25 cm x 20.5 cm x 5.25 cm)

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

Estimate: \$6,000 - 12,000

Screen-matching woodgrain is clearly visible in this shot from the film's climax.



324
Robin Hood's (Kevin Costner)
Screen-Matched Cloak
Robin Hood: Prince Of Thieves (1991)

Robin Hood's (Kevin Costner) screen-matched cloak from Kevin Reynolds' Robin Hood: Prince of Thieves. Robin of Locksley wore his unique patchwork cloak - a remnant of his days as a prisoner in an Ayyubid jail - when he and his companion Azeem Edin Bashir Al Bakir (Morgan Freeman) arrived on the shores of England in order for Robin to pay his life debt to Peter Dubois (Liam Halligan) by protecting Lady Marian (Mary Elizabeth Mastrantonio).

Multiple distinctive pulled threads, as well as a hole in one side of this cloak, screen-match to several shots from Robin's first encounter with Guy of Gisbourne (Michael Wincott), the vicious cousin of the Sheriff of Nottingham (Alan Rickman). The sequence concludes with Robin selflessly gifting his cloak to Duncan (Will Sparrow) - whom Gisbourne blinded and in whose care the cloak remained for the rest of the film - as a demonstration of Robin's unshakeable principles and loyalty.

Prince of Thieves was among the greatest success stories of 1991, reaching No. 2 at the global box office and earning Academy Award®, Grammy®, and BAFTA® nominations the following year. In addition to wearing it in the film, Robin also appeared with his signature cloak throughout the promotional campaign, including in posters and the popular teaser trailer.

This hand-woven patchwork cloak originates from Angels Costumers. It features a detachable hood secured to the cloak via fastening strips and nylon string ties at the front. The cloak is intentionally distressed throughout with loose and fraying threads, as well as patchwork holes along the bottom.

Estimate: \$6,000 - 12,000

325
Disney Theme Park Rocketeer Helmet
The Rocketeer (1991)

A Rocketeer helmet created by Disney with direct lineage to the production originals from Joe Johnston's The Rocketeer. In The Rocketeer, pilot Cliff Secord (Bill Campbell) donned his iconic helmet when he took flight using an experimental jetpack designed by Howard Hughes (Terry O'Quinn).

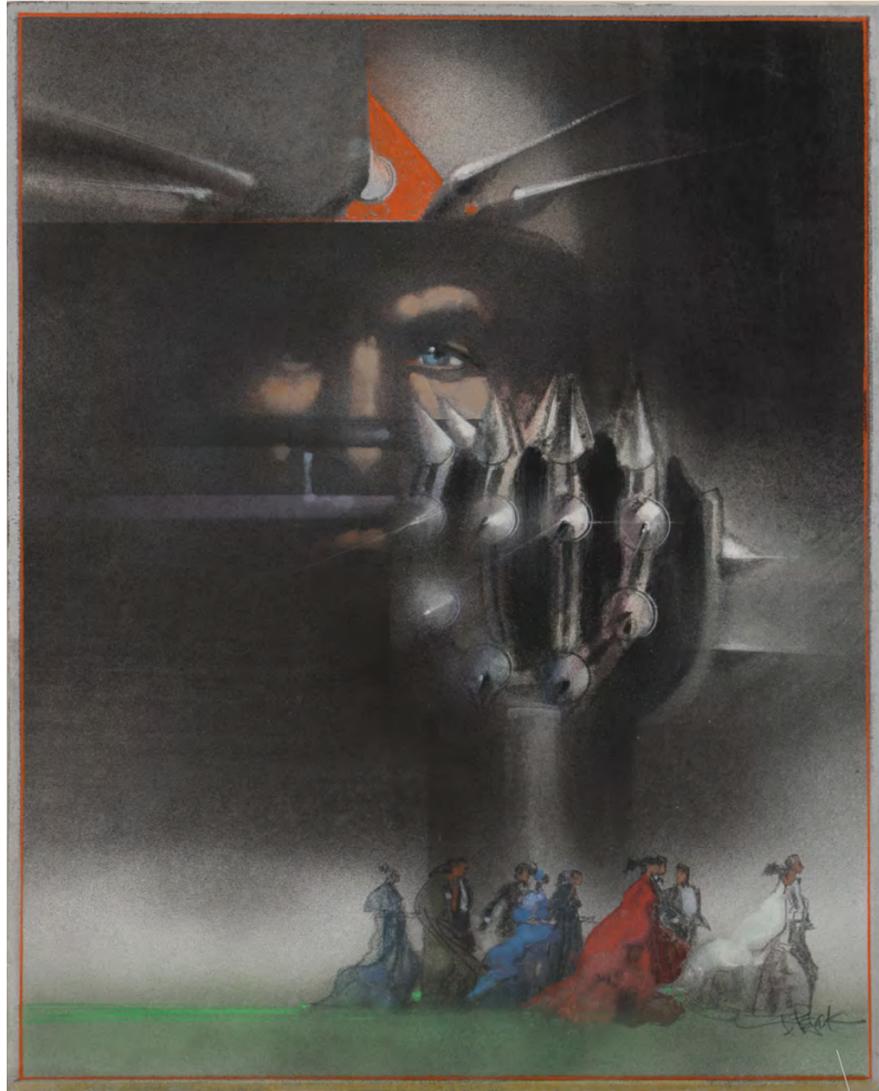
Following filming, Disney obtained production castings created by the Design Setters model shop for the Rocketeer's helmet in Johnston's film. From those castings, Disney then created fiberglass helmets - rather than the slushcast used for the production - for Rocketeer costumes worn by actors as walk-around costumes at its Disneyland theme park.

This crested fiberglass helmet is inset with tinted plastic lenses, affixed with a leather chin strap, and painted in the Rocketeer's signature gold. It is intentionally distressed to appear tarnished and exposed to the elements in flight. The helmet exhibits cracking in its upper right thruster, as well as scratching on the interior from wear.

Dimensions: 20.5" x 8.5" x 10.5" (52 cm x 21.75 cm x 26.75 cm)

Estimate: \$6,000 - 12,000





29.5" (75 cm)

326
Hand-Painted Comprehensive Poster Artwork by Bob Peak
Rollerball (1975)

Hand-painted near-final, comprehensive poster artwork by Bob Peak from the promotion of Norman Jewison's sci-fi sports film Rollerball. Jonathan E. (James Caan) was the star athlete of a future sport called Rollerball, a fast-paced and violent competition centered around control of the single steel ball for which the game, and film, are named.

Bob Peak was a commercial illustrator who produced iconic poster artwork for films such as West Side Story, Apocalypse Now, the Star Trek franchise, Superman, Excalibur, and many more. His work also featured on the covers of Time magazine, TV Guide, and Sports Illustrated, and in 1961, Peak was named Artist of the Year by the Artists Guild of New York. Peak's artwork has a strong following and track record of performing exceptionally well at auction, with several sales in excess of \$100,000 in recent years.

This poster artwork is for the US One-Sheet and varies slightly from the final released version, with the final poster featuring more detail, adding more of Jonathan E.'s face, and additional glare on the metallic aspects of his armor. The artwork is rendered in gouache, pastel and mixed media on paper. It is signed by Peak in black to the right hand corner of the poster, and is mounted, framed and glazed. Dimensions: 29.5" x 24.5" (75 cm x 62.25 cm)

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

Additional Provenance: This lot was previously sold by Bonhams in their Entertainment Memorabilia auction on 18th July 2018.

Estimate: \$25,000 - 50,000



Propstore

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327
 Private Stanley "Fish" Mellish's (Adam Goldberg)
 Helmet
Saving Private Ryan (1998)

Private Stanley "Fish" Mellish's (Adam Goldberg) helmet from Steven Spielberg's Saving Private Ryan. Private Fish wore his helmet when he joined Captain John H. Miller's (Tom Hanks) squad in their mission to rescue Private James Francis Ryan (Matt Damon).

Originating from military supply company At The Front post-production, this lot consists of a helmet featuring a fiberglass exterior and separate liner with a leatherette and brass chinstrap. Fiberglass helmets like this were created for wearer's comfort as genuine steel M1 helmets were too heavy to wear longterm. The rear is painted with a numeral "2" inside an orange diamond, emblems of the 2nd Ranger Battalion, and the helmet is covered in a scrim net with tears on the side. The interior of the fiberglass helmet is labeled "Mellish." This lot exhibits chipped paint on the exterior helmet exposing the fiberglass layer.

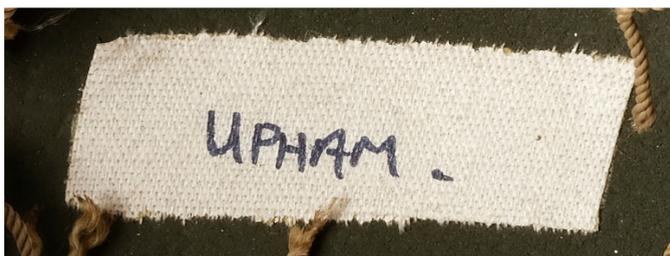
Estimate: \$2,000 - 4,000

328
 Corporal Timothy Upham's (Jeremy Davies) Helmet
Saving Private Ryan (1998)

Corporal Timothy Upham's (Jeremy Davies) helmet from Steven Spielberg's Saving Private Ryan. Corporal Upham wore his helmet when he was reassigned to Captain John H. Miller's (Tom Hanks) squad in their mission to rescue Private James Francis Ryan (Matt Damon).

This lot consists of a helmet featuring a fiberglass exterior and separate liner with a leatherette and brass chinstrap. The front of the helmet is painted with a yin-yang for the 29th Infantry Division, the rear painted with a non-commissioned officer (NCO) bar, and the exterior is covered in a scrim net with tears on the side. The interior of the fiberglass helmet is labeled "Upham." This lot exhibits chipped paint on the exterior helmet exposing the fiberglass layer.

Estimate: \$2,000 - 4,000

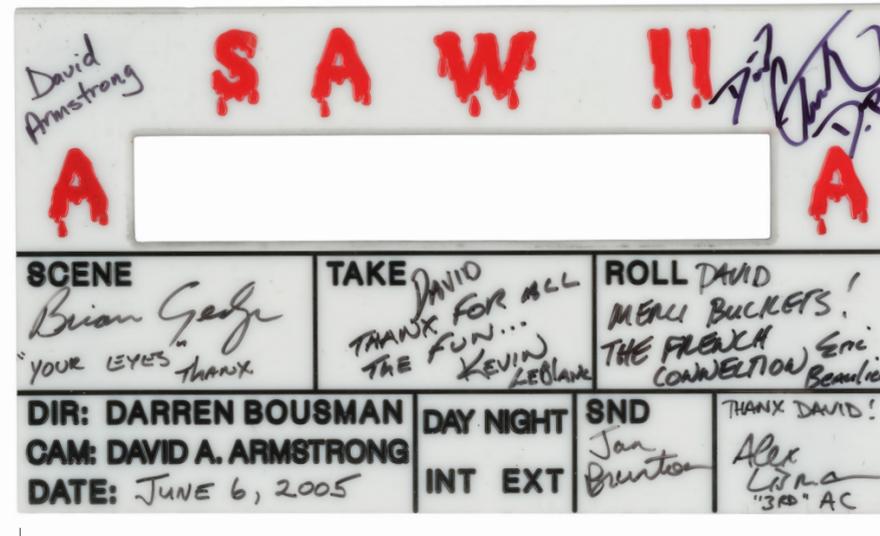


329
 David A. Armstrong Collection:
 Camera Crew-Autographed Digital
 "A" Camera Clapperboard Insert
Saw II (2005)

A digital "A" camera clapperboard insert from Darren Lynn Bousman's Saw II autographed by the camera crew. This style of clapperboard allowed production to switch between clapperboard face plates and register specific frames with timecodes displayed through the board's open slot.

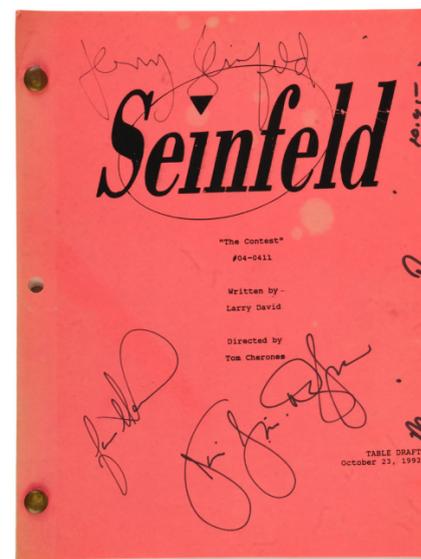
This acrylic camera "A" board originates from the collection of David A. Armstrong, director of photography for every Saw installment from Saw (2004) to Saw VI (2009). It is engraved for Bousman and Armstrong along with headings for "Scene," "Take," and "Roll." The slate is applied on the back with self-adhesive, dated "June 6, 2005," and signed by Armstrong alongside camera team members, including camera operator Brian Gedge, first assistant camera Kevin LeBlanc, second assistant camera Eric Beaulieu, camera loader and second unit second assistant camera Jan Brunton, and camera trainee Alex Lisman. The board exhibits minor scratching and discoloration on the reverse from handling and age. Dimensions: 13" x 10" x 1" (33 cm x 25.5 cm x 2.5 cm)

Estimate: \$2,000 - 4,000



13" (33 cm)

See Auction Day 3 (online catalog only) for similar clapper faceplates from other films in the SAW series.



330
 Key Cast-Autographed Bound
 "The Contest" Table Draft Script
Seinfeld (T.V. Series, 1989 - 1998)

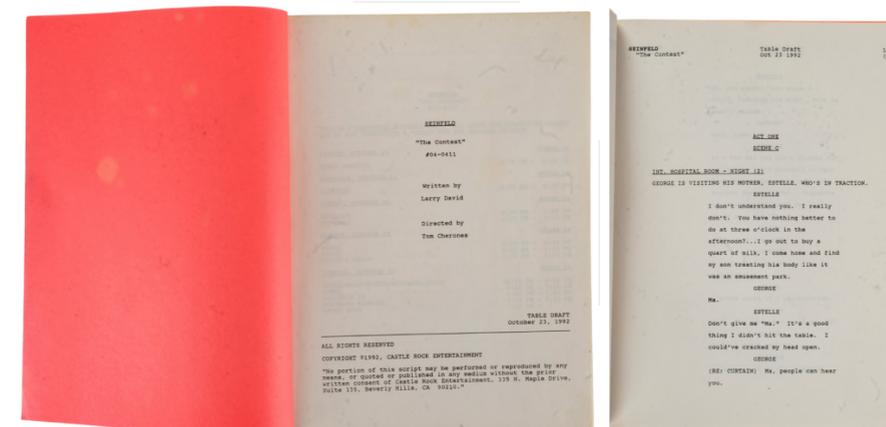
A bound table draft script of the Season 4 episode "The Contest" of Larry David and Jerry Seinfeld's Seinfeld autographed by key cast members. In the classic episode, Jerry Seinfeld (as himself), Elaine Benes (Julia Louis-Dreyfus), Cosmo Kramer (Michael Richards), and George Costanza (Jason Alexander) competed to see who could remain "master of their domain" the longest.

The episode won numerous accolades for its handling of a significant taboo, including a Primetime Emmy Award® for Outstanding Writing in a Comedy Series for David, WGA and DGA Awards® for David and director Tom Cherones, and the No. 1 spot on TV Guide's "Top 100 Episodes of All Time." Still widely regarded as one of the greatest television episodes ever made, "The Contest" marked a defining moment in the series' evolution and helped to cement Seinfeld's legacy in media history.

This 84-page, brass brad-bound table draft script is credited to David and dated October 23, 1992 with its cover page signed by Seinfeld, Louis-Dreyfus, Richards, and Alexander in black ink. It exhibits minor liquid staining on the front and back covers and minor discoloration from age. Dimensions: 8.5" x 11" x 0.5" (21.75 cm x 28 cm x 1.5 cm)

Additional LOA: James Spence Authentication (JSA) Letter of Authenticity authenticating the signatures.

Estimate: \$3,000 - 6,000





331
Allen Robinson Collection:
Screen-Matched Ghostface Mask
Scream 2 (1997)

A screen-matched Ghostface mask from Wes Craven's *Scream 2*. Windsor College students Phil Stevens (Omar Epps) and Maureen Evans (Jada Pinkett), who shared names with victims from the Woodsboro Massacre, attended a preview of *Stab*, where they fell victim to the new Ghostface killer. Distinctive imperfections on this mask's cheeks and specific paint markings screen-match to the opening scene's first kills.

In *Scream 2*, a slightly redesigned version of the Ghostface mask from Fun World's "Fearsome Faces" line was used that had a notably altered eye shape and an indented chin. An enduring figure of horror in pop culture, Ghostface is one of the most recognizable villains in film.

Scream 2 is widely regarded as one of the strongest sequels in horror and among the greatest entries in the *Scream* franchise.

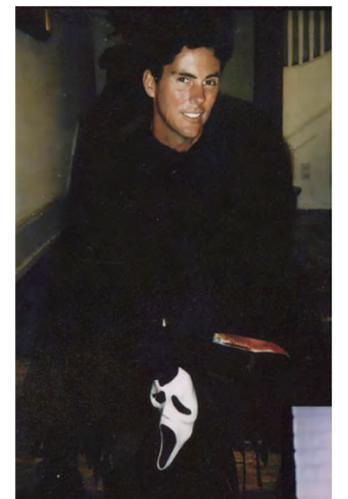
Originating from stunt performer Allen Robinson and coming to auction for the first time, this iconic mask is made of PVC with an attached cotton hood, black mesh-covered eyes, a blackened mouth and nose, and features the "Fun World Div" debossed on the backside of the long chin. The hood features a self-adhesive strip sewn onto the top to secure it to the robe during wear. The interior of the mask has notable black make-up residue around the eyes. Also included are two photographs: one a composite of behind-the-scenes photos of Allen Robinson in costume, and a second photograph still of Ghostface autographed by Robinson in white ink. This lot exhibits discoloration on the mouth. Dimensions: 14.5" x 8.5" x 3" (37 cm x 21.75 cm x 7.75 cm)

Additional Provenance: A letter of authenticity from Allen Robinson.

Estimate: \$25,000 - 50,000



Interior of the mask with black make-up residue around the eyes.



Behind-the-scene photos of Allen Robinson in costume.



332
Wes Craven-Autographed Production-Made Ghostface Mask
Scream 4 (2011)

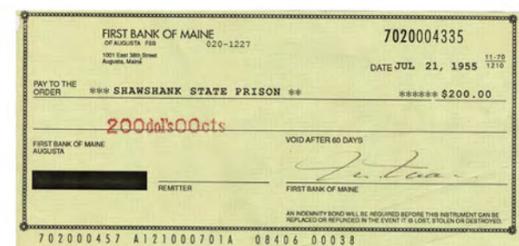
A Wes Craven-autographed production-made Ghostface mask from Wes Craven's Scream 4. Killers wearing Ghostface masks tormented and murdered the residents of Woodsboro.

While the initial Scream trilogy was lauded for its role in meta commentary in slasher genre and film remakes, Scream 4 provided commentary on the use of social media and internet fame, which boomed in popularity since the release of Scream 3. Scream 4 was also director Craven's final film before his passing in 2015.

Masks like these were produced by FunWorld just for production. They were made with higher quality materials, had a matte finish for filming, and were tagged at the factory as they would any other mask, sent to set. The remaining masks after production wrapped were autographed by Craven and given out to select cast and crew, while a handful were sent back to FunWorld, who later gave them away to fans. They were never sold or made available to consumers.

Originating from a crew member, this black-and-white rubber Easter Unlimited, Inc. mask has an attached rayon hood with two front-side tassels and black mesh on the eyes. "Easter Unlimited, Inc." and "Made in China (MK)" are debossed on the backside of the long chin. It features Wes Craven's autograph on the forehead. This mask exhibits discoloration and ink bleed from the autograph. Dimensions: 14.5" x 8.5" x 3" (37 cm x 21.75 cm x 7.75 cm)

Estimate: \$8,000 - 16,000

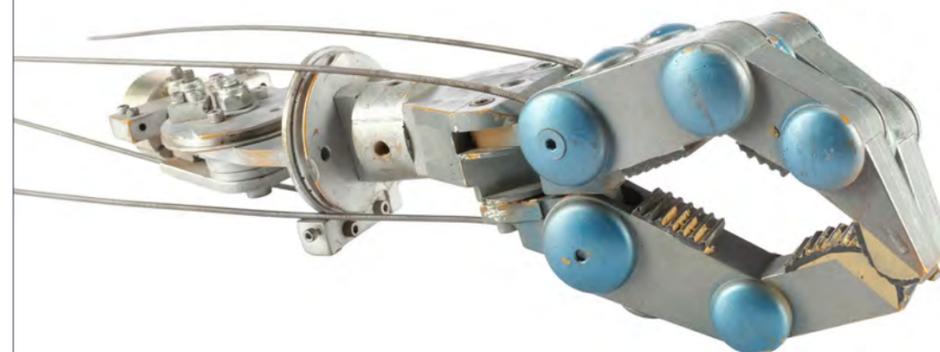


333
Andy Dufresne's (Tim Robbins) State of Maine Letter and Check
The Shawshank Redemption (1994)

Andy Dufresne's (Tim Robbins) State of Maine letter and check from Frank Darabont's The Shawshank Redemption. Maine awarded Dufresne funds to refurbish Shawshank State Penitentiary's library.

This lot originates from a crew member. It consists of a black-and-white typewritten letter dated "July 21, 1955" from "State Controller J.H. McAlahney" to "Mr. Dufresne," and a \$200 check with the same date made out from the "First Bank of Maine" to "Shawshank State Prison." The letter exhibits fold lines, and the check's edges exhibit tearing. Dimensions (letter): 8.5" x 11" (21.75 cm x 28 cm); (check): 3.5" x 7.5" (9 cm x 19.25 cm)

Estimate: \$2,000 - 4,000



335
Headless Horseman's (Ray Park) Metal Long Ax
Sleepy Hollow (1999)

The Headless Horseman's (Ray Park) metal long ax from Tim Burton's Sleepy Hollow. The Horseman wielded long and short axes simultaneously while he attacked the Killian family.

First introduced in Washington Irving's The Legend of Sleepy Hollow, the Headless Horseman remains one of American literature's most memorable villains. However, it is only since he raised one above his decapitated body in the popular theatrical one-sheet for Sleepy Hollow that his signature axes have become inextricable from the global cultural vision of the character.

This ax consists of a carved wooden handle affixed with a metal head. It is intentionally distressed by production to appear aged and worn in keeping with the Horseman's dark Gothic aesthetic. The ax exhibits scuffs and chipping throughout the wood and metal from production and handling. Dimensions: 35.5" x 12.5" x 2" (90.25 cm x 31.75 cm x 5.25 cm)

Blade was dulled by production.

Estimate: \$5,000 - 10,000

334
Johnny 5's (Tim Blaney) Left Forearm
Short Circuit (1986)

Johnny 5's (Tim Blaney) left forearm from John Badham's Short Circuit. After NOVA Laboratory S.A.I.N.T. (Strategic Artificially Intelligent Nuclear Transport) robot Number 5 was struck by lightning, it became sentient, escaped from NOVA, befriended Stephanie Speck (Ally Sheedy), and adopted the name Johnny 5.

Designed by legendary sci-fi concept artist Syd Mead with influence from sketches by Robotics Supervisor Eric Allard, Johnny 5 was brought to life with a combination of full-size puppets, including remote-control animatronic versions with various movements, as well as lower-function or static versions. The lively robot earned Mead and Allard a shared nomination for a Saturn Award® for Best Special Effects and remains today among the most memorable characters of 1980s pop culture.

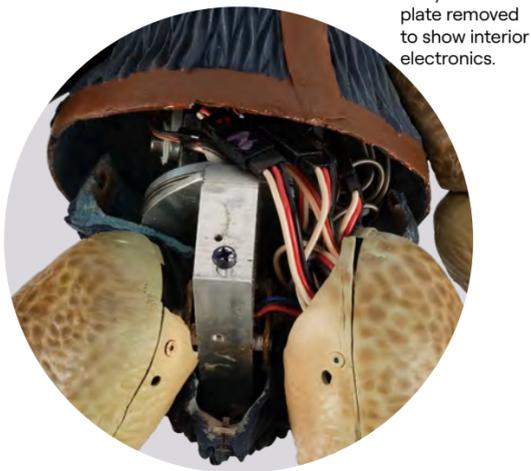
This static, jointed robot arm is constructed from both machined metal, as in the joint of its "elbow," and cast resin components, as in its grooved and curled fingers. It is attached with four cables for connecting to the main body and hand-painted in Johnny 5's distinctive silver-color and glossy blue palette to appear metallic. The forearm exhibits paint flaking, exposed resin, and scuffing throughout from production use. Dimensions: 12.5" x 5.5" x 2.5" (31.75 cm x 14 cm x 6.5 cm)

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

Estimate: \$8,000 - 16,000



12.5" (31.75 cm)



Body cover plate removed to show interior electronics.



336
Self-Contained Slamfist (Christopher Guest) Animatronic Puppet
Small Soldiers (1998)

A self-contained Slamfist (Christopher Guest) animatronic puppet from Joe Dante's Small Soldiers. An enforcer for the Gorgonites, when Slamfist was activated, he revealed his quiet, gentle nature by protecting Archer (Frank Langella). Slamfist had the third most screen-time after Archer and enemy Chip Hazard (Tommy Lee Jones).

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 wireless animatronic puppet features highly detailed features including a silicone face, resin body, soft rubber hand, articulating joints, and self-contained interior mechanics in the torso. The bottom right foot underside is hand-marked "R." This lot exhibits chipped paint and discoloration. Dimensions: 12.5" x 7.5" x 9.5" (31.75 cm x 19 cm x 24.25 cm)

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

Estimate: \$10,000 - 20,000



337
Alejandro Gillick's (Benicio Del Toro) Mexico Search Ensemble
Sicario: Day Of The Soldado (2018)

Alejandro Gillick's (Benicio Del Toro) Mexico search ensemble from Stefano Sollima's Sicario: Day of the Soldado. Alejandro wore his tactical ensemble while attempting to locate Isabel Reyes (Isabela Merced) in Mexico after she escaped following a police ambush.

This costume originates from Black Label Media and features sunglasses with plastic frames; a polyester-blend half-zip pullover jacket (Size XL); leatherette tactical gloves (US Size XL) with neoprene and nylon detailing; a nonfunctional watch designed and branded by production to resemble a real-world chronograph watch; a leather belt (Size 38); straight-cut jeans (size 36x34); and a pair of leather and rubber tactical boots (US Men's Size 13). Also included are two wardrobe tags respectively labeled "#1 Alejandro" and "Alejandro Hero." The ensemble exhibits some grime and dust staining from production wear.

Estimate: \$5,000 - 10,000



338
Jackson "Jax" Teller (Charlie Hunnam) President Kutte Ensemble
Sons Of Anarchy (T.V. Series, 2008 - 2014)

Jackson "Jax" Teller (Charlie Hunnam) president kutte ensemble from Kurt Sutter's Sons of Anarchy. Jax wore his leather kutte after he was patched in as president following former president Clarence "Clay" Morrow's (Ron Perlman) excommunication for his actions against the club and Jax's girlfriend Dr. Tara Knowles (Maggie Siff) in the Season 4 Episode "To Be, Act 2."

Following the show's completion, Charlie Hunnam was nominated for the Critic's Choice Television Award® Best Actor in a Drama Series in 2015 after being nominated in 2012.

This lot consists of a leather kutte marked "Jax #2" on the interior pocket featuring iconic SAMCRO and reaper patches, a "President" patch, and a special "In Memory Of Opie" patch for the death of his best friend Harry "Opie" Winston (Ryan Hurst); a polyester-cotton Russell Athletic jacket (Size L) marked "Jax #2"; dark denim Levi's loose straight stained jeans marked "JAX"; a cotton-Spandex-blend Flexfit baseball cap embroidered with "Reaper Crew" along the back; a pair of KD's plastic sunglasses marked "The Original Biker Shades"; pair of leather Churchill Glove Co. gloves (Size L); a leather belt painted "SAMCRO" with the marking "Handmade for Charlie Hunnam HW '09," and a metal SAMCRO belt buckle; and a pair of Air Force 1 trainers made of leather and the sides featuring the Nike logo. This lot exhibits tarnishing on the belt buckle and tearing and staining on the cap, some of which may be intentional distressing, while some is from use.

Estimate: \$5,000 - 10,000

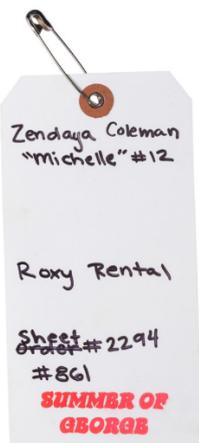


339
Jackson "Jax" Teller's (Charlie Hunnam) Set of Four Rings
Sons Of Anarchy (T.V. Series, 2008 - 2014)

Four of Jackson "Jax" Teller's (Charlie Hunnam) rings from Kurt Sutter's Sons of Anarchy. Jax donned a variety of jewelry throughout the series as he ascended to President of the Sons of Anarchy Motorcycle Club, Redwood Original (SAMCRO), including rings commemorating his membership which he left at his father's (Victor Newmark) grave in Season 3 and, later, a wedding band when he married his high school sweetheart, Dr. Tara Knowles, (Maggie Siff), in the Season 5 Episode "Authority Vested."

This set originates from a long-time crew member. It consists of a pair of metal rings painted gold-color and embossed "SO" and "NS," respectively; a gold-plated metal signet ring embossed with the SAMCRO reaper logo and skulls; and a gold-plated metal ring embossed with a star symbol. The set exhibits tarnishing throughout from production wear and age.

Estimate: \$3,000 - 6,000



Production tag from costume rental house.

340
Michelle "MJ" Jones' (Zendaya)
Dress and Pair of Jeans
Spider-Man: Homecoming (2017)

Michelle "MJ" Jones' (Zendaya) party ensemble from Jon Watts' Spider-Man: Homecoming. MJ wore her ensemble to Liz Toomes' (Laura Harrier) house party where Peter Parker (Tom Holland) tried to show off that he knew who Spider-Man was to his school mates.

This lot consists of a tulle and lace strapless dress labeled "Roxy 186" for costume rental house Roxy Deluxe on the interior backing; a pair of cotton denim jeans marked "Roxy 861"; and three production tags. The pants of the jeans exhibit minor fraying from production wear.

Estimate: \$3,000 - 6,000



341
Bone Saw McGraw's (Randy "Macho Man" Savage)
Screen-Matched Ensemble
Spider-Man (2002)

Bone Saw McGraw's (Randy "Macho Man" Savage) screen-matched ensemble from Sam Raimi's Spider-Man. In costume as the "Human Spider," Peter Parker (Tobey Maguire) used his new spidey powers to enter a cage match with Bone Saw, hoping that he could use the winnings to afford a new car and impress Mary Jane Watson (Kirsten Dunst). In a climactic scene, however, the arena was robbed, and Peter's Uncle Ben (Cliff Robertson) was killed in the ensuing theft of his car. Intentional points of distress and hand-painted markings on the pants in this ensemble screen-match to when Peter knocked out Bone Saw.

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 was nominated for two Academy Awards® and is today considered among the greatest comic book adaptations of all time.

This ornate ensemble was custom-designed for wrestling icon Randy "Macho Man" Savage, whose own real-world wrestling ensembles are today beloved by collectors and widely imitated in Halloween costumes. It consists of a pleather and spandex bodysuit; a pair of hand-painted spandex pants with stirrups; a pair of leather and metal foam sole lace-up boots; a leather and metal studded belt; a leather string necklace structured to resemble barbed wire; a pair of leather and metal studded cuffs; and a pair of leather and metal studded fingerless Hatch gloves (Size XL). This lot exhibits peeling leather on the cuffs and missing studs on the boots.

Estimate: \$20,000 - 40,000





Reverse of the phaser, featuring a light up element

342
Light-Up Starfleet Assault Phaser
Star Trek VI:
The Undiscovered Country (1991)

A light-up Starfleet assault phaser from Nicholas Meyer's Star Trek VI: The Undiscovered Country. Assassins used Starfleet assault phasers to frame James T. Kirk (William Shatner) and Leonard "Bones" McCoy (DeForest Kelley) for the murder of Klingon Chancellor Gorkon (David Warner).

First introduced in Star Trek V: The Final Frontier, phasers of this style proved popular with viewers for their more dangerous and deadly appearance than previously seen Starfleet weaponry. The Undiscovered Country ultimately earned two Academy Award® nominations and remains to date the only Star Trek film to receive a Saturn Award® for Best Science Fiction Film.

This phaser originates from the Azarian Collection. It is constructed from cast resin with a slotted barrel, a tooled aluminum extension at the back of the barrel, and a textured handgrip inset at bottom with a Starfleet chip engraved "NCC-1701 Enterprise 647." The phaser also features a sliding vented hood designed to conceal electronic wiring and a 9V battery which illuminate LEDs inset at the front and top when the trigger is depressed.

Following production, the phaser's lower grip extension and muzzle came loose, exposing the LED at front. Also included are an original pewter muzzle cast from the production and a metal alloy muzzle replica added to complete the phaser for display, as well as a loose screw from the body. This phaser is the most commonly replicated style from the Star Trek franchise. However, this phaser features the hallmark attributes that are not seen within replicas. The phaser exhibits chipping and fractures in the top and bottom of the grip, as well as scratching and paint flaking throughout from production use. Dimensions: 9.75" x 8" x 2" (25 cm x 20.5 cm x 5 cm)

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

Estimate: \$3,000 - 6,000



33" (84 cm)

343
Starfleet 2373 Type-3 Phaser Rifle
Star Trek: First Contact (1996)

A Starfleet 2373 Type-3 phaser rifle from Jonathan Frakes' Star Trek: First Contact. While under attack by the Borg, Picard (Patrick Stewart) and Worf (Michael Dorn) led a pair of teams through the Enterprise and armed each member with a standard Starfleet-issue rifle.

This static phaser rifle is cast from resin with a webbed nylon shoulder sling affixed to the left side. The rifle's sight is missing and it exhibits minor chipping and flaking paint from handling. Dimensions: 33" x 10" x 3" (84 cm x 25.25 cm x 7.75 cm)

Estimate: \$1,500 - 3,000



344
2366 Type-2 "Cobra Head" Phaser
Star Trek: The Next Generation (T.V. Series, 1987 - 1994)

A 2366 Type-2 phaser from Gene Roddenberry's Star Trek franchise. First introduced in Season 3 of Star Trek: The Next Generation and later used in Deep Space Nine and Voyager, the standard-issue 2366 phaser variant wielded by many Starfleet officers featured a sharper angular design than those that came before and after it, earning it the nickname "Cobra Head." Phasers of this style - notable for the gray paint finish on its phaser setting selector buttons - appeared in the Season 6 TNG episode "Timescape."

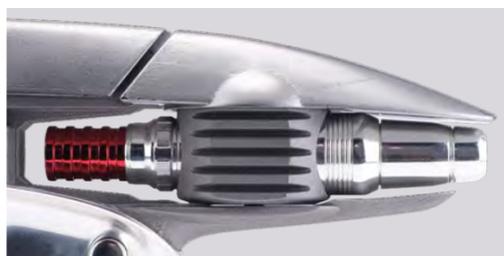
This resin cast phaser was painted to appear metallic by Paul Pearson's Prop'er Effects studio for TNG. It features a grooved grip and a static button array on its top. Included is an acrylic display stand with a Starfleet insignia-shaped base. The phaser exhibits paint flaking throughout and chipping to its buttons from production use and age. Dimensions: 8" x 2.25" x 1.75" (20.5 cm x 5.75 cm x 4.5 cm)

Estimate: \$3,000 - 6,000





Emitter rotates to alternate between red "kill" and chrome-color "stun" barrels via a button concealed on the side.



345
Light-Up Rotating Starfleet Type-2 Phaser
Star Trek Into Darkness (2013)

A light-up rotating Starfleet Type-2 phaser from Paramount Pictures' Star Trek Into Darkness. Starfleet Captain James T. Kirk and the crew of the USS Enterprise wielded standard-issue phasers as they attempted to save the beloved ship from Khan Noonien Singh.

This futuristic weapon with serial number "PLJ 0924-110958" engraved along the barrel is cast from resin. It features a rotating emitter at the front designed to alternate 180 degrees between red "kill" and chrome-color "stun" barrel settings, as well as an LED panel on the top of the barrel, both of which are operated via a button concealed on the side. The battery compartment is removable with magnetized closures.

Following production, this phaser underwent sympathetic restoration to return functionality to its internal electronics. It exhibits scuffs throughout its chrome-color finish, including along the base of the grip, from production use. Dimensions: 10.5" x 2.25" x 7.5" (27 cm x 6 cm x 19 cm)

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

Estimate: \$8,000 - 16,000



346
Spock's Starfleet Science Uniform
Star Trek Into Darkness (2013)

Spock's Starfleet Science uniform with a pair of boots from Paramount Pictures' Star Trek Into Darkness. Science officer and first officer Spock wore his standard-issue Starfleet uniform while serving aboard the USS Enterprise throughout the film.

For this second film in the so-called Kelvin timeline, production created the Starfleet uniforms from Spandex printed with optical repeating insignia patterns. This particular ensemble consists of a long-sleeve tunic with 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; a mock-turtleneck undershirt with a hand-marked Michael Kaplan costumier label; uniform pants with elasticized stirrups hand-marked "80W"; and a production tag hand-marked "Larger." Included with this lot is a pair of leather boots in a style that was worn by Spock and other crew members aboard the Enterprise. This uniform exhibits fading on the boots from production wear.

Estimate: \$6,000 - 12,000



347
Pair of Men's Starfleet Uniform Boots
Star Trek: The Original Series (T.V. Series, 1966 - 1969)

A pair of men's Starfleet uniform boots from Gene Roddenberry's Star Trek: The Original Series. Starfleet officers wore their standard duty uniforms, including their boots, throughout the series.

This lot consists of a pair of black leather zippered boots with a raised heel. The right boot is marked "MPCC," "12," and "8," while the left boot is marked "MPCC" and "12." The shoes exhibit some wear from use and age, including scuffing and creasing in the leather.

Estimate: \$2,000 - 4,000



348
Rene Auberjonois's (Constable Odo) Personally Owned Clapperboard
Star Trek: Deep Space Nine (T.V. Series, 1993-1999)

Rene Auberjonois's personally owned clapperboard from the production of Rick Berman and Michael Piller's television series Star Trek: Deep Space Nine, in which he portrayed Constable Odo. Rene retained the board after filming. It was subsequently acquired from his family.

The series title, director's name, date, and the letter "A" - indicating use for primary footage rather than B-roll - are engraved into the acrylic slate, which is secured to its wooden sticks with metal screws. The director of photography's name is printed on a strip adhered to the slate, and the final scene and take numbers for which the clapperboard was used remain visible in black marker. Dimensions: 24.5 cm x 28 cm x 2.5 cm (9.75" x 11" x 1")

Estimate: \$4,000 - 8,000





349
Starfleet EM-33 Plasma Pistol
Star Trek: Enterprise
(T.V. Series, 2001 - 2005)

A Starfleet EM-33 plasma pistol from Rick Berman's and Brannon Braga's *Star Trek: Enterprise*. Starfleet officers wielded EM-33s as their standard-issue sidearms throughout the mid-22nd century before the organization switched primarily to MACO phase-pistols.

Designed by prop master Craig Binkley and production illustrator James J. Martin, the EM-33 and its unique plasma bullet-firing capabilities were based on the semi-automatic pistol known as the Desert Eagle. Some EM-33s created for the series by ISS Props were redressed and used as phase-pistols in later seasons.

This static futuristic pistol consists of a machined aluminum body dressed with ribbed cast resin details. Also included is an acrylic display stand with a Starfleet insignia-shaped base. The weapon exhibits minor nicks and paint flaking to the resin. Dimensions: 9" x 2" x 6.5" (23 cm x 5 cm x 16.5 cm)

Estimate: \$6,000 - 12,000

350
Light-Up USS Titan-A Sickbay Chair
Star Trek: Picard
(T.V. Series, 2020 - 2023)

A light-up USS Titan-A sickbay chair from *Star Trek: Picard*. In Season 3 Episode 3, "Seventeen Seconds," Jack Crusher (Ed Speleers) was resuscitated on a sickbay chair after verterium exposure when he and Seven (Jeri Ryan) stopped the leak aboard the USS Titan-A to keep the Shrike from finding them. In Episode 6, "The Bounty," Geordi (LeVar Burton) and the rest of the crew activated Daystrom Android M-5-10 while he was seated on a similar sickbay chair.

This lot consists of one metal, resin, fiberglass, and faux leather padded chair. It contains a set of plug-in lights which can change color by use of remote, and a second cord that allows the chair to recline after the base cover is removed. The power cord for the chair features a strip of adhesive wrapped around the plug with "Chair Hot Power" hand-written in red ink. The chair has undergone sympathetic restoration to restore the power cord. This lot exhibits scuffing and chipped paint. Dimensions: 60" x 26" x 48" (152.5 cm x 66 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: \$1,200 - 2,400



351
Jean-Luc Picard's Stunt 2360s Starfleet Uniform with Production-Quality Replica Combadge
Star Trek: Picard (T.V. Series, 2020 - 2023)

Jean-Luc Picard's stunt 2360s Starfleet uniform from *Star Trek: Picard* with a production-quality replica combadge. In the Season 1 episode "Remembrance," Picard (Patrick Stewart) wore his 2360s-era uniform during a dream in which he found Data (Brent Spiner) painting in Picard's family vineyard, and later, Picard's consciousness donned his old uniform as he sat at Data's side as the latter's consciousness passed away in "Et in Arcadia Ego, Part 2."

Star Trek: Picard, which revisited the titular captain-turned-admiral from the fan-favorite *Star Trek: The Next Generation* television series and films, was nominated for 11 Primetime Emmy Awards® throughout its run, including one for Outstanding Fantasy/Sci-Fi Costumes for Christine Biesel Clark's work as costume designer. Her work for the series was also nominated for a Costume Designers Guild Award® and an OFTA Television Award®.

This costume, meant to replicate the 2360s-era uniform that Picard wore throughout *Star Trek: The Next Generation*, consists of a black and red heavy-weight Spandex uniform top marked "Picard" with a fastening strip on the chest for attaching a combadge; a matching pair of black pants, also marked "Picard" with elastic suspenders and boot stirrups; a pair of leather boots; and a metal pin-backed replica of the 2360s combadge, which was cast from a mold created from screen-used props and hand-fabricated by *Star Trek: Picard* prop shop supervisor Joe Martinez. Also included are three paper production tags, designating this costume as "stunt." The boots exhibit minor scuffing from use.

Estimate: \$15,000 - 30,000





352
Darth Maul's (Ray Park) Short-Bladed Lightsaber
Star Wars: The Phantom Menace (1999)

Darth Maul's (Ray Park) short-bladed lightsaber from George Lucas' Star Wars: The Phantom Menace. Sith Lord Darth Maul wielded his signature double-bladed lightsaber during the climactic fight against Qui-Gon Jinn (Liam Neeson) and Obi-Wan Kenobi (Ewan McGregor) in Theed Palace on Naboo.

Darth Maul was skilled in the ways of the dark side, creating his double-bladed saberstaff as his signature weapon. Although his lightsaber was first seen on screen in The Phantom Menace, it originated in the comic-book series Star Wars: Tales of the Jedi. Short-bladed weapons were created for the filming of action sequences, for which full length blades were too cumbersome.

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 lot consists of a resin lightsaber hilt with machined steel end caps cast around M10 threaded rods on each end and an internal steel core for weight and strength, and two short aluminium "blades" (staves) painted orange. The threaded rods allowed for quick installation and frequent replacement of the blades as they were damaged during dueling sequences.

The hilt is finished in silver-color with shades of dark gray to give depth to the detailing throughout, including the two ribbed hand grips and parts of the blade-emitter plate. The activator buttons are painted a metallic red to allow for easier handling - a common practice on lightsabers intended for dueling sequences - and control lock buttons span the hilt's length.

The blades exhibit splotching and discoloration from use and age, the hilt exhibits several small slashes, and the rods exhibit rusting and discoloration from having the blades attached and removed.
 Dimensions: 89.25" x 4" x 4" (227 cm x 10.25 cm x 10.25 cm)

Estimate: \$30,000 - 60,000



Emitter detail



Photo 12 / Alamy Stock Photo



353
Obi-Wan Kenobi's (Ewan McGregor)
Rehearsal Lightsaber
Star Wars: Revenge Of The Sith (2005)

Obi-Wan Kenobi's (Ewan McGregor) rehearsal lightsaber from George Lucas' Star Wars: Revenge of the Sith. Jedi Master Obi-Wan wielded his signature blue lightsaber throughout the film.

This lot consists of a painted lightsaber hilt, a resin and metal handgrip, a rounded pommel cap inset with a threaded metal rod, and a carbon fiber blade painted to be digitally overlaid with visual effects to produce its iconic glow. This rehearsal lightsaber's hilt is in the style carried by Kenobi in The Phantom Menace and Attack of the Clones, as it was originally planned for Kenobi to transition to his A New Hope hilt mid-film, but it was ultimately decided to instead have Kenobi wield his updated lightsaber from the beginning of the film. The hilt and blade exhibit nicking and scuffing throughout from production and handling. Dimensions: 49.5" x 2" x 2" (125.75 cm x 5.25 cm x 5.25 cm)

Estimate: \$12,000 - 24,000



49.5" (125.75 cm)

Emitter detail



9" (23 cm)



Back detail



Underside detail with mounting post hole.

354
Multi-Troop Transport (MTT)
Concept Maquette
Star Wars:
The Phantom Menace (1999)

A concept maquette of a Multi-Troop Transport (MTT) from George Lucas' Star Wars: The Phantom Menace. In the climactic invasion of Naboo, the Trade Federation sent MTTs carrying fleets of battle droids into battle against the Gungan Grand Army.

Under the direction of visual effects production designer Doug Chiang, a team of Industrial Light & Magic (ILM) effects artists designed and brought the hulking, dangerous Multi-Troop Transports to life onscreen using state-of-the-art computer-generated imagery (CGI). Concept maquettes and character models were built by the art department as effects reference pieces. Effects team heads John Knoll, Dennis Muren, Scott Squires, and Rob Coleman later shared an Academy Award® nomination for Best Effects, Visual Effects for their work on the film.

This detailed resin maquette of an MTT was constructed by a crew member. It features distinctive components such as twin blaster cannons on each side, a cockpit hatch on top, and paneled armor painted bronze-color, all highlighted in shots from the final filmed sequence. A hole is drilled on the MTT's underside for mounting to a display base. The maquette exhibits scrapes, paint flaking, and some grime streaks along its body from production use and age. Dimensions: 9" x 3" x 3.5" (23 cm x 7.75 cm x 9 cm)

Estimate: \$6,000 - 12,000



19" 48.25 cm)

355
Hero X-Wing Fuselage and Pyro Rear Plate
Star Wars Franchise (1977 - Present)

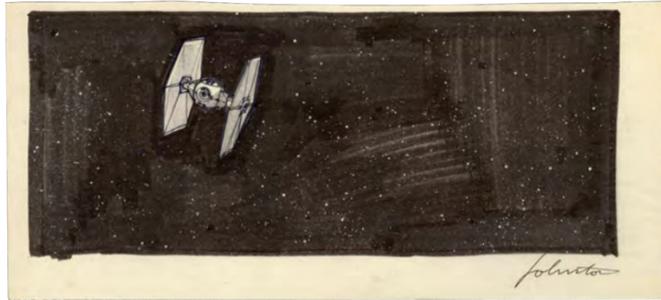
A hero X-Wing fuselage and pyro rear plate from the Star Wars film and television franchise. Pyro models were simpler casts taken from hero models and rigged to be blown up for effects shots. This production-made fuselage shell is for a hero style X-Wing model. The hero models had fuselages made in top and bottom configurations while the pyrotechnic models used side by side configurations.

Both pieces are made of resin, and the fuselage features "glass cloth here" handwritten in red ink on the underside. The pyro plate features pencil marks and an armature hole. Similar models can be seen in behind-the-scenes photos from the making of the original film trilogy. Dimensions (fuselage): 19" x 3.25" x 2" (48.25 cm x 8.25 cm x 5 cm)

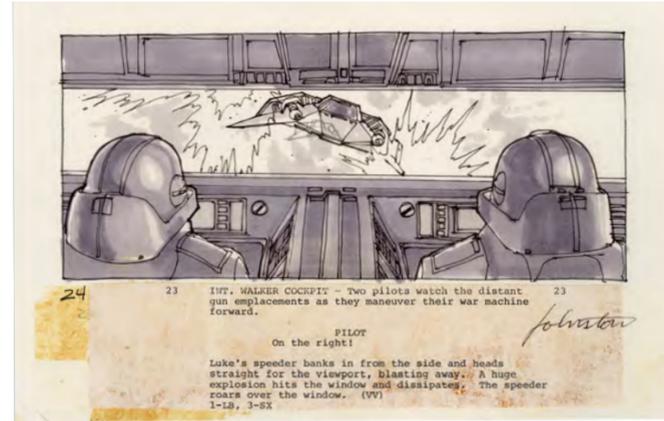
Estimate: \$4,000 - 8,000



Pyro rear plate detail.



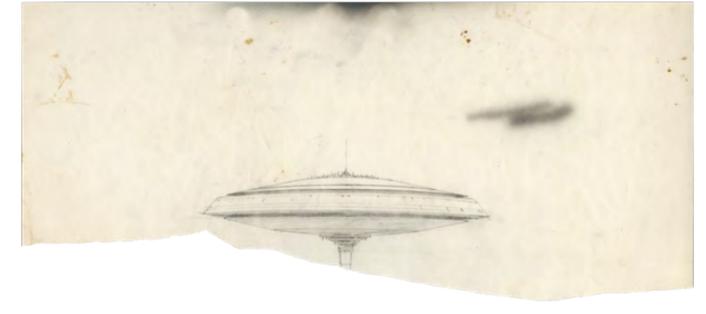
10" (25.5 cm)



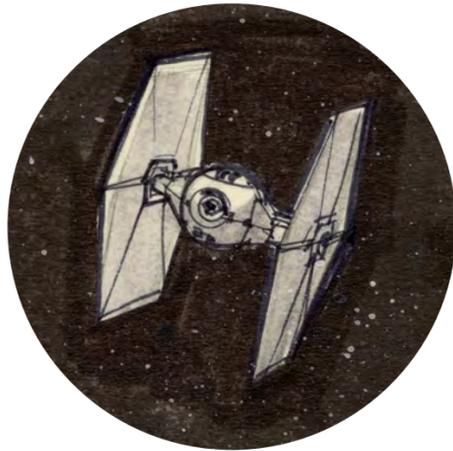
9.5" (24.25 cm)



12.5" (31.75 cm)



16.75" 42.75 cm



356
Hand-Drawn Joe Johnston TIE Fighter Storyboard
Star Wars: A New Hope (1977)

A storyboard depicting a lone TIE fighter in space hand-drawn by miniature and optical effects unit illustrator and designer Joe Johnston for the production of George Lucas' Star Wars: A New Hope. Imperial TIE fighters chased the Millennium Falcon after Han Solo (Harrison Ford) and the crew escaped the Death Star. Later, in the climactic Battle of Yavin, TIE fighters - including two working directly in tandem with Darth Vader (David Prowse) - swarmed Luke Skywalker (Mark Hamill) and his fellow Rebels as they sought to destroy the massive planet-killer. Johnston also portrayed a fellow Stormtrooper on the Death Star in an uncredited cameo.

Among the most widely beloved and imitated sequences in science-fiction history, the Battle of Yavin was executed with a combination of live-action photography and model miniatures composited into shots using state-of-the-art optical effects. Johnston's designs for the sequence, as well as many of the film's key vehicles, characters, and setpieces helped shape the film's groundbreaking depiction of technology and space. A New Hope ultimately earned six Academy Awards®, including for both Best Art Direction-Set Direction and Best Visual Effects.

This storyboard is hand-drawn in mixed media and signed in ink by Johnston on paper. The paper exhibits minor bending along the edges. Dimensions: 10" x 5" (25.5 cm x 12.75 cm)

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

Estimate: \$5,000 - 10,000



357
Hand-Drawn Joe Johnston Battle of Hoth "Int. Walker Cockpit" Storyboard
Star Wars: The Empire Strikes Back (1980)

A storyboard hand-drawn by visual effects art director Joe Johnston for the Battle of Hoth sequence in Irvin Kershner's Star Wars: The Empire Strikes Back. During the showdown on the ice planet, Luke Skywalker (Mark Hamill) led Rogue Squadron's team of snowspeeders into battle with Imperial All-Terrain Armored Transport walkers (AT-ATs), with both the Rebel pilots and the walker pilots shown in their respective cockpits. Johnston also portrayed Captain Shawn Valdez, a fellow Hoth Rebel, in an uncredited cameo.

Johnston and his team on the miniature and optical effects unit achieved the sequence with a combination of live-action photography on futuristic sets and model miniatures composited into shots using state-of-the-art optical effects. The film's groundbreaking visual effects ultimately earned a prestigious Special Achievement Award® at the 1981 Academy Awards.

This storyboard depicting Luke's snowspeeder over the shoulders of two Imperial officers in the cockpit of a walker is hand-drawn in ink and watercolors, numbered for scene "24," and signed by Johnston on paper. Applied beneath it is a printed cut-out from the script describing the sequence and beginning "INT. WALKER COCKPIT." The paper exhibits some ink bleed and adhesive residue from production and age. Dimensions: 9.5" x 7.5" (24.25 cm x 19.25 cm)

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

Estimate: \$5,000 - 10,000



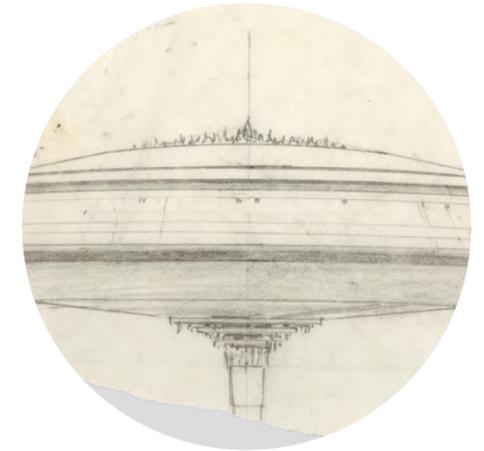
358
Framed Hand-Painted Ralph McQuarrie
"Vader's Castle Interior" Concept Sketch
Star Wars: The Empire Strikes Back (1980)

A concept sketch for the interior of Darth Vader's (David Prowse) castle hand-painted by design consultant and conceptual artist Ralph McQuarrie for Irvin Kershner's Star Wars: The Empire Strikes Back. In early pre-production, franchise creator George Lucas proposed placing the Sith Lord's dark personal redoubt amidst an ocean of lava, leading McQuarrie to create a series of sketches depicting such a structure as well as additional sketches set on a Hoth-like ice planet. While Vader's castle ultimately went unseen in the original trilogy, it later appeared on the volcanic planet of Mustafar in Star Wars: Revenge of the Sith.

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 sketch depicting Lord Vader amidst the high ceilings and wide windows of a flame-licked castle is rendered in watercolors and graphite on paper. It is also featured on page 195 of the Abrams publication "Star Wars Art: Ralph McQuarrie." The sketch comes mounted behind glass in a custom frame. Dimensions: (framed) 20.5" x 14" x 1" (52.25 cm x 35.75 cm x 2.5 cm)

Estimate: \$6,000 - 12,000



359
Hand-Drawn Ralph McQuarrie
Cloud City Concept Drawing
Star Wars: The Empire Strikes Back (1980)

A concept drawing of Cloud City hand-drawn by renowned design consultant and conceptual artist Ralph McQuarrie for Irvin Kershner's Star Wars: The Empire Strikes Back. Han Solo (Harrison Ford) took Princess Leia Organa (Carrie Fisher) to Cloud City to evade Imperial forces on the trail of the Millennium Falcon, only for Han's old friend and Cloud City administrator Lando Calrissian (Billy Dee Williams) to betray them all to Darth Vader (David Prowse). McQuarrie contributed numerous important set and character designs to the Cloud City sequence, including for the world-famous scene in which Vader reveals his true connection to Luke Skywalker (Mark Hamill). This drawing depicting the main building in the floating city's skyline - inside the bowels of which multiple key scenes took place - was likely intended for a painting created by McQuarrie for on-camera use in the Cloud City skyline, though it bears some differences from the final painting seen onscreen. 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. Rendered in graphite on vellum, this sketch was recovered by a fan from the Industrial Light & Magic (ILM) dumpster circa late 1979 or early 1980. It is also featured on page 130 of volume 2 of the Abrams publication Star Wars Art: Ralph McQuarrie. The bottom half of the vellum has been torn off, and it exhibits staining on the reverse. Dimensions: 16.75" x 7.5" (42.75 cm x 19.25 cm)

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

Estimate: \$4,000 - 8,000



The helmet's finish is original and unrestored, with minor loss of gold coloring on the right side of the face.



Scan here to see a full rotation of this lot



360
Light-Up C-3PO Head
Star Wars: The Empire Strikes Back (1980)

A light-up C-3PO (Anthony Daniels) head from Irvin Kershner's *Star Wars: The Empire Strikes Back*. This is believed to be the only original C-3PO head from the film in the collector's market.

C-3PO voiced the first on-screen dialogue heard in *A New Hope* and is one of the only characters to appear in all nine films of the *Star Wars* saga, making him one of the most memorable robots in cinema history. In *The Empire Strikes Back*, Threepio survived the Battle of Hoth and accompanied Leia (Carrie Fisher), Han (Harrison Ford) and Chewie (Peter Mayhew) on the Millennium Falcon to Cloud City, where he was blasted to pieces by a stormtrooper. He managed to escape the city with his friends, but not before Han was captured and encased in carbonite.

The golden robot was originally designed by legendary concept artist Ralph McQuarrie, who was inspired by Walter Schulze-Mittendorff's *Maschinenmensch "Maria"* robot from Fritz Lang's 1927 German expressionist sci-fi film *Metropolis*. Daniels instantly fell in love with the character when he saw McQuarrie's concepts. After being cast, he went through a lengthy process of having molds taken of his face, torso, and limbs to create the costume. Several different versions of the head were sculpted by Liz Moore, and George Lucas chose the now-iconic final design.

The costume head is made of thin fiberglass to be as close-fitting and lightweight as possible, and it comprises three major components: a backplate, a faceplate (with installed eyes), and a neck-ring, which are all fixed together with two neck-bolts and a forehead antenna. It differs in its construction from the head initially built for *A New Hope*. Where the head from *A New Hope* features aluminum details that were machined and individually installed on the back of the head and the mouth of the faceplate, this head's components are cast into the fiberglass. The fittings that hold the two halves of the head together were also updated as the films progressed; the neck bolts and forehead antenna had threaded connectors on the *Episode IV* pieces, whereas this head features the

more advanced quarter-turn versions. The design was subsequently tweaked again for *Return of the Jedi* - for instance, the placement of the horizontal and vertical grooves around Threepio's "ears" shifted between *Empire* and *Jedi*. These differences clearly identify this head as being from *Empire*.

The costume's illuminating "photoreceptor" eyes were designed in such a way as to keep them from blinding Daniels when illuminated; a black material was installed behind the lights to shield the actor's eyes, leaving only small ports through which he could see. The right eye retains its original wiring, whereas the left eye's wiring has been replaced. The original power connector has also been replaced, but is included in the lot. The wiring now connects to a more recently installed battery pack and switch on a custom-made display stand. The interior of the faceplate features "6" handwritten in black marker pen and the interior of the backplate features "5" handwritten in ink.

The whole head has been intentionally distressed and tarnished to give the character a weathered look, worlds away from the clean, golden sheen with which the character appeared during the medal ceremony at the end of *Episode IV*. While much of the original dulling spray applied to the finish is no longer present, it still retains much of its original metallic finish. Some of the gold from the right cheek has slightly worn away, revealing a silvery sheen underneath. However, the exterior finish remains original and unrestored.

Threepio stands as one of the most recognizable cinematic character designs of all time. Dimensions: 9.75" x 7.75" x 12.5" (25 cm x 20 cm x 32 cm)

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

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

Estimate: \$350,000 - 700,000

LOT 360: THE EMPIRE STRIKES BACK: LIGHT-UP C-3PO HEAD
FACEPLATE



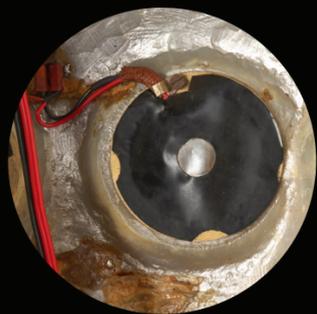
LOT 360: THE EMPIRE STRIKES BACK: LIGHT-UP C-3PO HEAD
BACKPLATE



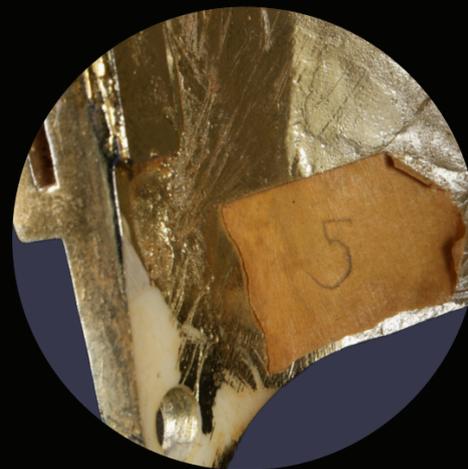
Neck bolt detail



Handwritten "6" inside faceplate



Black material was installed behind the lights to shield Daniels' eyes



Handwritten "5" inside backplate



Forehead bolt detail



361
Hoth Rebel Trooper Hat
Star Wars:
The Empire Strikes Back (1980)

A Hoth Rebel trooper hat from Irvin Kershner's *Star Wars: The Empire Strikes Back*. This style of cold-weather cap was worn by various Rebel officers and soldiers, including Luke Skywalker (Mark Hamill) and Han Solo (Harrison Ford), during the scenes set on the ice planet Hoth. Exterior Hoth sequences were filmed in Finse, Norway, with interior scenes shot at Elstree Studios in the United Kingdom.

The film is considered by many fans to be the best film within the *Star Wars* franchise. It was nominated for three Academy Awards and won for Best Sound, plus a Special Achievement Academy Award for Best Visual Effects. It was the highest grossing film of 1980 and remains the 13th highest grossing film of all time when adjusted for inflation.

Designed by the legendary John Mollo, the hat is made of beige cotton and features a stiff front peak, ear-covering flaps, a chin strap, and a series of cotton flaps and loops designed to secure troopers' goggle straps. The lower portion of the hat, which covers the ears and back of the neck, is decorated with a diamond-shaped quilted pattern. An accurately-made replica resin comlink, constructed from the same real world components, is attached to the left ear flap via a magnet.

The piece exhibits age- and use-related wear, including minor discoloration and staining consistent with residue from old adhesive.

Estimate: \$40,000 - 80,000



Comlink is a highly-accurate replica installed for display.



Interior detail



Top detail



362
Light-Up R3-Series Astromech Droid Head Δ
Star Wars: The Empire Strikes Back (1980)

A light-up R3-series astromech droid head from Irvin Kershner's *Star Wars: The Empire Strikes Back*. R3-series droids were distinguished by their unique heads, which featured translucent domes with visible internal mechanics. At least one clear-domed "R3" astromech was seen in the original *A New Hope*, but the new R3 droid heads were built for *Empire Strikes Back*. Multiple styles of clear R3 domes are seen, but it isn't known whether each one was actually a unique build, or if these were the same domes with the panels on the clear shell repainted. This head was built specifically for *The Empire Strikes Back* and was one of two, or possibly three, R3-series droids created for the film, each having subtle variations in color scheme and detail. The droids appeared in sequence within the Rebel Alliance's Hoth base. After *Empire Strikes Back*, two of the clear-domed R3 droids (one blue interior, one green interior) were re-purposed for use on the rebel briefing set in *Return of the Jedi*. This one was refinished with blue exterior panels, and was placed on the far side from the set's entry doorway. Unfortunately it is not visible in the final film and there are no good production stills showing it. The other R3 droid, with green interior components, was refinished with orange panels and is visible when the set is first revealed.

This dome features blue internal hardware (assembled from found real-world hardware); two different panel configurations can be seen on blue-interior R3 droids in the *Empire Strikes Back*. This head is one of those two, or possibly both of them if they were redressed. The mechanical interior of this droid head was assembled from real-world industrial scrap components, model kit parts, and other found objects—a technique used for prop building throughout the original *Star Wars* trilogy. It is cosmetic only and has no functionality. The dome was vacuum-formed from clear plastic with debossed panels. A small incandescent light was installed in the interior of the head, and the exterior dome was dressed with greeblies.

The translucent dome of this droid head was damaged after production and a few sections of the original hemisphere were lost. The original dome has been restored with a smooth vac-form clear dome components, and the cracks glued, though the dome remains delicate.

The original dome exhibits residue and tarnishing from previously applied adhesives and pinline graphics; these now-removed pinlines may have been installed for the production of *Return of the Jedi* or may have been applied at some point after. It has recently been restored again to more accurately match the original ESB R3 droid look, with accurate 3-D printed greeblies on the dome exterior and an accurate yellow panel paint scheme. Some panels still retain a dark blue hue from having been painted blue for *Return of the Jedi*. All of the interior components of the head remain original and unrestored. The droid features its original wooden base, through which wires exit underneath to connect to an external power source for the incandescent light illumination. The chrome tape on the base edge is original.

The dome shell is very delicate with several prominent cracks throughout and should be handled with caution. Dimensions: 18" x 17" x 15" (45.75 cm x 43.25 cm x 38 cm)
 Contains electronic and mechanical components; see notice in the Buyer's Guide.

Estimate: \$30,000 - 60,000



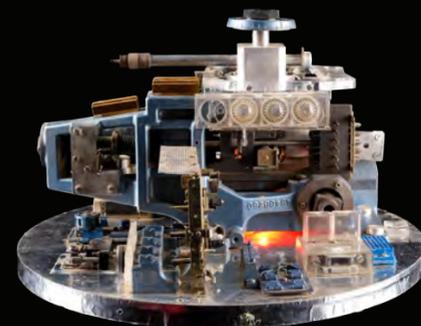
Scan here to see a full rotation of this lot



The blue interior dome components of this lot align closely with the yellow-orange paneled astromech unit seen in the rebel hangar on Hoth. While the interior components are all originals, the dome's exterior greeblies are replicas based on this reference.



18" (45.75 cm)



The interior of the R3 droid dome was cobbled together from found industrial parts and plastic model kits.



363
Ewok Mask from Original Production Components
Star Wars: Return Of The Jedi (1983)

An Ewok mask created from original components from the production of Richard Marquand's *Star Wars: Return of the Jedi*. Forest-dwelling Ewoks helped the Rebel Alliance make its last stand against the Galactic Empire in the climactic Battle of Endor.

The Ewoks were designed by makeup designer Stuart Freeborn and created by Freeborn, his wife Kay, and his son Graham based on original concepts inspired by *Star Wars* creator George Lucas' own Brussels Griffon. Known as the "grandfather of modern makeup design," Freeborn was nominated for a BAFTA® for his work on the film. The loyal, furry aliens went on to feature in multiple installments in the blockbuster franchise and became among its most popular and recognizable creatures.

This mask was assembled after filming using original production components created in Freeborn's workshop for the Ewoks' costumes. It features a foam nose, lips, eyelids, and ears hand-punched with synthetic blonde Ewok fur, large plastic eyes inset at center, and foam lining along the interior. Also included is a mannequin head for stability and display. The mask exhibits glue remnants and minor stains on the interior.

Estimate: \$10,000 - 20,000





364
Imperial Scout Trooper
"Biker Scout" Hero Blaster Pistol Δ
Star Wars: Return Of The Jedi (1983)

An Imperial Scout Trooper "Biker Scout" hero blaster pistol from Richard Marquand's *Star Wars: Return of the Jedi*. Biker Scouts, or Scout Troopers, carried their small blasters in ankle holsters and used them throughout the ground battle on Endor.

The Scout Troopers, a beloved alternative to the standard Stormtroopers, were designed by the production after it was decided that the regular Stormtrooper armor would be too stiff and inflexible for a predominantly forest-based setting. Nilo Rodis-Jamero pitched the mostly cloth outfit to George Lucas, while Pete Ronzani's team created the armored helmet, torso, arm, and knee guards which led to the unique "biker" appearance of the Scout Troopers. The small blaster pistols added to their sleeker appearance by replacing the large blaster rifles carried by most Stormtroopers.

This cast resin blaster is painted gunmetal black with a simulated scope on the side. The recessed lens installed in the back of the scope indicates that this is a "hero" model blaster. Following production, high-quality replicas of the front emitter piece and trigger guard are replicas added during sympathetic restoration. The blaster exhibits paint chipping throughout. Dimensions: 9.5" x 6" x 4" (24.25 cm x 15.25 cm x 10.25 cm)

Estimate: \$20,000 - 40,000



A small number of hero-quality biker scout pistols were made with inset lenses in the cast Single Point scopes, as seen here.



365
Photo-Matched A-Wing Videomatics Model Miniature
Star Wars: Return Of The Jedi (1983)

A photo-matched A-wing model miniature used for videomatics from Richard Marquand's *Star Wars: Return of the Jedi*. In the pre-production stage of *Return of the Jedi*, production used video versions of storyboards known as videomatics to help plan shot pacing, effects, and timing.

For the videomatics, production created simple model miniatures to help stage and shoot the space battles, placing them in front of bluescreens or space-like star backgrounds for visualization. This A-wing was built by renowned Industrial Light & Magic (ILM) modelmaker William "Bill" George and photo-matches to a behind-the-scenes still from the production showing various videomatic models at ILM. One videomatic featuring an A-wing model can be seen in a YouTube video titled "Jedi Videomatics: A Moving Storyboard Narrated by Ken Ralston."

The A-wing's original design was created by renowned concept illustrator and franchise artist Ralph McQuarrie. The starfighters, notable for their exceptional speed and manoeuvrability, made their first appearances onscreen during the Battle of Endor.

This model miniature is made of resin with styrene detailing. It was hand-painted and has five ports for insert rods for mounting the model at multiple different angles during test shots. Also included is a custom display stand. It exhibits chipped paint, adhesive residue, and cracks, and a buildup of grime. Dimensions: 3.5" x 5" x 5.25" (9 cm x 12.75 cm x 14.5 cm)

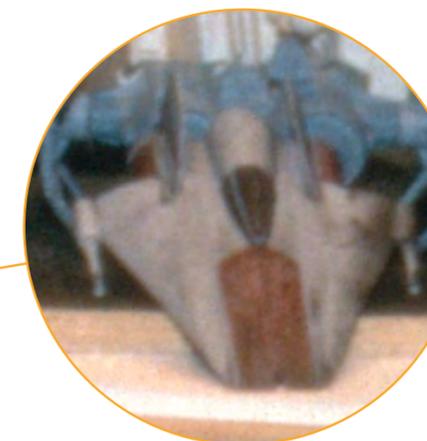
Estimate: \$20,000 - 40,000

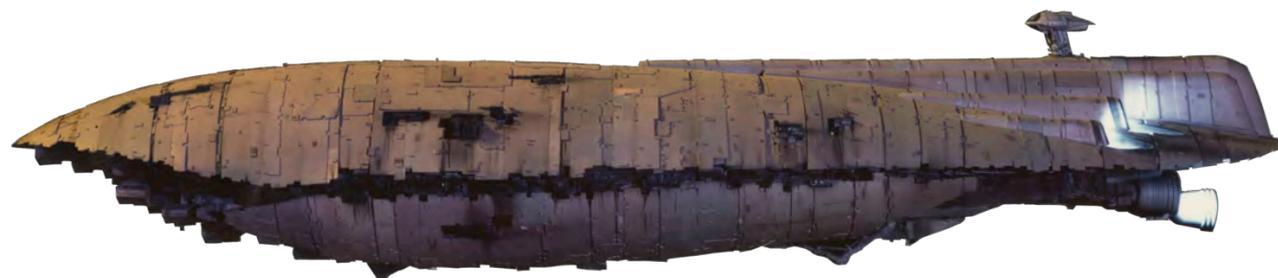


5.25" (14.5 cm)



Various videomatics models at ILM circa early 1982; this A-wing matches the model in the photo center based on its hand-painted weathering.





12.5" (31.75 cm)

366
Rebel Transport Cut-Out Facade Model Miniature
Star Wars: The Empire Strikes Back (1980)/
Star Wars: Return Of The Jedi (1983)

A Rebel transport cut-out facade model miniature from Irvin Kershner's *Star Wars: The Empire Strikes Back* and Richard Marquand's *Star Wars: Return of the Jedi*. Primarily designed to move cargo, transport ships proved instrumental during the Battle of Hoth helping to evacuate Echo Base, and during the Battle of Endor, with Rebels sending them to help destroy the Death Star II.

Production used photo facades such as this in window backgrounds to shoot effects sequences. One method involved attaching a photo facade to framed glass panes that were then placed in front of a blue screen and later composited into a live-action image, while the second method included shooting in front of a black background when it was too time-consuming to keep the blue light from bouncing onto the photos. While most of these cut-outs were disposed of following production, surviving original examples are today considered rare.

This photo facade model miniature is made of glossy photopaper backed by acid-free black board. It exhibits mild edge curling on the photo paper and denting on the board.
 Dimensions: 12.5" x 2.5" (31.75 cm x 6.5 cm)

Estimate: \$6,000 - 12,000

367
Hand-Drawn Kazuhiko Sano
Style "B" One-Sheet Concept Sketch
Star Wars: Return Of The Jedi (1983)

A concept sketch hand-drawn by renowned posterist Kazuhiko Sano for a style "B" one-sheet for Richard Marquand's *Star Wars: Return of the Jedi*. Sano produced a number of precise pencil drawings, as well as more detailed painted comps, before settling on the final artwork for the style "B" one-sheet. Sano's final artwork depicting Darth Vader (David Prowse) looming over the key cast as X-Wing starfighters head towards the newly-built Death Star II was used as the main illustration for many international posters and other promotional material throughout the film's hugely successful global advertising campaign.

The one-sheet was Sano's first major theatrical film poster and is widely considered by fans to be the best poster from ROTJ's promotional campaign. Following its extraordinary popularity, Sano later contributed artwork to the marketing campaign for the Ewoks spin-off films, as well as the 10th anniversary release of *Star Wars*. Surviving original artwork by Sano is today exceedingly scarce.

This early concept sketch depicting Luke Skywalker (Mark Hamill), Han Solo (Harrison Ford), and Princess Leia Organa (Carrie Fisher) features slight differences from the final composition, including showing Luke holding his lightsaber with only one hand and Han turned slightly to his left. It is rendered and signed in graphite on art paper. The sketch exhibits tearing along its edges and stray ink markings. Dimensions: 24" x 19" (61 cm x 48.25 cm)

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

Estimate: \$5,000 - 10,000

Kazuhiko Sano signature detail



19" (48.25 cm)



14" (35.5 cm)

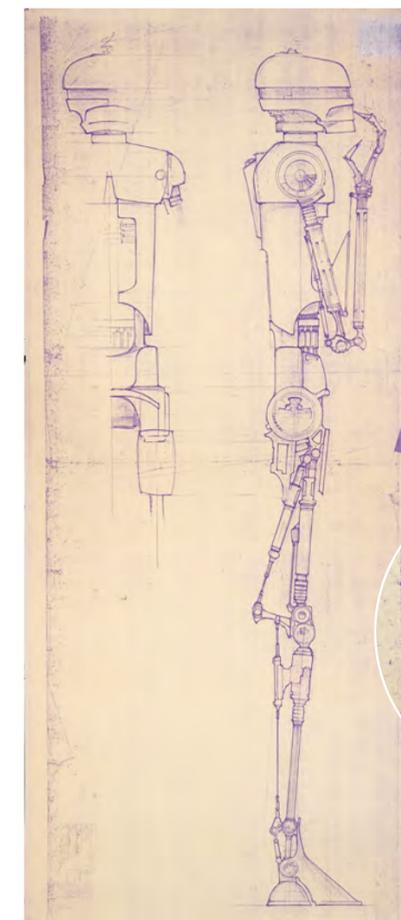
368
Hand-Drawn Tim Reamer
Style "A" One-Sheet Concept Sketch
Star Wars: Return Of The Jedi (1983)

A concept sketch hand-drawn by posterist Tim Reamer for a style "A" one-sheet for Richard Marquand's *Star Wars: Return of the Jedi*. One-sheets featuring Reamer and Paykos Phior's final artwork of a blue lightsaber raised with two hands—modeled after George Lucas' hands—were the first posters distributed to promote the film's international theatrical release. This earlier sketch featured only one hand on the lightsaber as well as additional characters that were later excised from the final composition.

This concept sketch for the one-sheet is rendered in mixed media on graphite-bordered vellum. Also included is a rare printed black-and-white copy of an alternate, unpublished comp poster design featuring two hands on a lightsaber, though the final poster itself is not included. The sketch exhibits tearing on its bottom right corner and edges. Dimensions: 14" x 17" (35.5 cm x 43.25 cm)

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

Estimate: \$5,000 - 10,000



7'6" (215 cm)



Dyeline is dated "18.6.81," labeled "F. Hole" for art director Fred Hole, and titled "Robot U8D8."

369
Full-Size EV-9D9 (Richard Marquand) Dyeline
Star Wars: Return Of The Jedi (1983)

A full-size dyeline of EV-9D9 (Richard Marquand) from Marquand's *Star Wars: Return of the Jedi*. Droid supervisor EV-9D9 tortured her fellow droids to the delight of the mercenaries and lowlifes on Jabba the Hutt's barge.

In early drafts of the screenplay for *Return of the Jedi*, EV-9D9 was originally known as U8-D8 and later EV-8D8 before receiving her final alphanumeric designation in the third draft script. The character was brought to life using a marionette based on droid designs by renowned franchise conceptual designer and illustrator Ralph McQuarrie, constructed by supervising prop maker Bill Hargreaves' team, and given voice in a Hitchcock-style cameo by director Marquand himself, while the name 8D8 was assigned to EV's smelter droid assistant.

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 large printed dyeline depicting EV-9D9 from the rear and right side is dated "18.6.81," labeled "F. Hole" for art director Fred Hole, and titled "Robot U8D8." It exhibits crinkling along its top edge, minor tearing along the sides, and discoloration from age. Dimensions: 36" x 84.5" x 1.5" (91.5 cm x 215 cm x 4 cm)

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

Estimate: \$2,000 - 4,000

①

#1

Act I

- 1 Vader meets Moff Jerjedd (trap?)
- 2 Vader & Jerjedd establish moon (parry)
- 3 Moon Probe meets Leia + replies name of Luke. - R-2 ^(Leia - Jerjedd) must see this above ^{3PO}
- 4 Vader meet Emperor
- 5 Moff & Emperor talk
- 6 Vader Contact Luke
- 7 Luke yoda talk - establish end (Vader)
- 8 Leia + R-2 talk - send after Luke - 3PO puzzled - irritated.
- 9 Vader - death star - clue -
- 10 Emperor plan
- 11 Luke - yoda dies - must forgive him - establish end (Vader)
- 12 Luke being yoda - talk with Ben - establish end (Vader)
- 13 Droids arrive at Dagobah - meet Luke take off - Leia - ^{mostly of all rebels} ^{mission almost complete} ready on Alliance planet
- 14 Vader on moon - Leia watches - ray gun captured
- 15 Leia - charmed. rocket cycle - escape - then messenger.

approx 30 pages

②

Act II

- 1 Luke visit Yoda - make plans.
- 2 Wookiee (robot) arrives at palace. stopped
- 3 robot picks up - 2nd beam of trap?
- 4 Chewie returns back to - go again
- 5 Luke & Chewie - to palace - arrested.
- 6 Luke & Chewie thrown in with Han
- 7 Luke arrives at palace with R2/D2 - R2's computer
- 8 Luke in tower some weeks later - trap door
- 9 Luke in pit - fight monster win - Jabbu upset.
- 10 Han - Chewie - Luke - R2/D2 - Jabbu continue to death
- 11 R2/D2 send pit - fight & escape. Jabbu take off.
- 12 Chewie finds of Yoda - trades pit in cage - help Leia
- 13 Leia found by Emperor - avoid teacher - Han - Leia - Leia - Leia
- 14 Leia makes friends with Yoda - take them out of pit.
- 15 Leia found by trackers - both captured by Vader.

approx 30 pages

③

Act III

- 1 Vader Emperor talks about rebels ^{the rebels} on moon. ^{to set trap on moon}
- 2 Jabbu & group arrive at Alliance planet - Leia - Han - Leia - Leia - Leia
- 3 Grand Clank - Leia give speech some other was left to be told
- 4 Chewie and Ben take off ray gun - Emperor base - tell Leia - Vader - Vader
- 5 Battle attack plan.
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15 rejoice at Endor camp - dance around fire

approx 30 pages

370
George Lucas' Handwritten
Story Outline Pages for Acts I, II, and III
Star Wars: Return Of The Jedi (1983)

George Lucas' handwritten story outline pages for Acts I, II, and III of Richard Marquand's Star Wars: Return of the Jedi. As the creator of the Star Wars franchise, Lucas laid out the story for the second and third films in the original trilogy to guide the writers and directors who helmed the two classic sequels.

Return of the Jedi served as the conclusion to the original Star Wars trilogy, seemingly completing George Lucas' vision (or so it was thought) and securing Star Wars as one of the most successful and celebrated film franchises of all time. Sixteen years later, Star Wars returned to theaters with George Lucas' prequel trilogy.

This lot consists of three pages of lined yellow paper with handwritten notes breaking down the three acts into numbered key scenes. Each sheet is hand-marked "approx 30 pages on bottom in reference to Lucas' estimated page count for the act in the final screenplay.

Among the moments annotated in Lucas' distinctive script are "4. Vader Meets Emperor" in Act I, "9. Luke in Pit - Fight Monster, Win - Jabba Upset" in Act II, and "1. Vader-Emperor talk about rebels on moon." The notes also feature some differences scenes in the final cut of the film, including the Jabba's Palace sequence being in Act II, with Leia Organa (Carrie Fisher) sending the droids to find Luke Skywalker (Mark Hamill) on Dagobah beforehand. Act III is also largely incomplete (with the exception of a scene numbered "15," in which the Ewoks rejoice after their victory on Endor and dance around a fire), suggesting that Lucas was still working on when these notes were written.

The pages exhibit some smudging and edge wear from use and age.
Dimensions: (each) 8.5" x 14" (21.75 cm x 35.75 cm)

Estimate: \$10,000 - 20,000



371
 Stuart Ziff Collection: Collection of Over 300 Unpublished Behind-the-Scenes Photos with Negatives
Star Wars: Return Of The Jedi (1983)

A collection of over 300 unpublished behind-the-scenes photos with negatives taken by Stuart Ziff from Richard Marquand's Star Wars: Return of the Jedi. These photos depict the filming location in Smith River, CA, notably in the Redwoods, and at ILM around the same time, as well as BOSS Films, which include rare images of many creature maquettes. Included are images from filming, of the cast/crew off-set but on location socializing at the time, and some candid photos. In total, the images span late April 1982 to mid-late 1983, as well as from the Return of the Jedi premiere at the Coronet in April 83 and the Skywalker Ranch July 4th picnics from 82 and 83.

This lot comes from the collection of effects pioneer Stuart Ziff. It contains over 200 3" x 5" (7.75 cm x 12.75 cm) black-and-white photos shot on location in the Redwoods during Return of the Jedi filming; 13 photos shot at ILM of maquettes, over 50 photos from Skywalker Ranch picnics, nine photos from the Return of the Jedi premiere and over 100 additional ILM and film industry personnel related photos; and three color 35mm slides. It also includes various personal photos shot at the same time, which are not connected to films or film industry personnel. Vintage prints and the original 35mm negatives (in dated folders indicating the day shot) are also included. All images are previously unseen and unpublished. This lot exhibits curled edges on the photographs. Dimensions: (each) 3" x 5" (7.75 cm x 12.75 cm)

Estimate: \$3,000 - 6,000



372
 Stuart Ziff Collection: Collection of Over 150 Unpublished Behind-the-Scenes Photos with Negatives
Star Wars: Return Of The Jedi (1983)

A collection of over 150 unpublished behind-the-scenes photos with negatives taken by Stuart Ziff from Richard Marquand's Star Wars: Return of the Jedi. These photos depict the filming location in Yuma, Arizona, and at Elstree Studios in the UK around the same time, which include images of Phil Tippett and Stuart Freeborn on set. Included are images from filming, of the cast/crew off-set but on location socializing at the time, and some candid photos. In total, the images span the start of 1982 to late April 1982, as well as the 1982 Oscars.

This lot comes from the collection of effects pioneer Stuart Ziff. It contains over 100 black and white negatives taken on set in Yuma, 30 35mm color slides taken on set in Yuma, over 40 3" x 5" (7.75 cm x 12.75 cm) photos taken at Elstree Studios in the UK or with UK crew members, and approximately 50 related to the film industry and film industry personnel. It also includes various personal photos shot at the same time, which are not connected to films or film industry personnel. Vintage prints and the original 35mm negatives (in dated folders indicating the day shot) are also included. All images are previously unseen and unpublished. Also included is a cardboard box with handwritten "B&W Pics" and other annotations indicating the content on the top. This lot exhibits discoloration on the box, lifted adhesive, and curled edges on the photographs. Dimensions: (box) 13" x 9" x 2.5" (33 cm x 23 cm x 6.5 cm)

Estimate: \$3,000 - 6,000





Cinematic
/ Alamy Stock Photo

373
Rey (Daisy Ridley) and Luke Skywalker's (Mark Hamill) Hero Lightsaber Hilt Δ
Star Wars: The Force Awakens (2015)

Rey (Daisy Ridley) and Luke Skywalker's (Mark Hamill) hero lightsaber hilt from J.J. Abrams's Star Wars: The Force Awakens. Known as the Skywalker lightsaber, this iconic weapon is one of the most important artefacts in the Star Wars saga, having been wielded across generations by Anakin Skywalker, Luke Skywalker, and Rey.

In The Force Awakens, the lightsaber resurfaces after being safeguarded for years by Maz Kanata, a longtime ally of the Skywalker family. It ultimately comes into Rey's possession and is used by both Rey and Finn (John Boyega) during the climactic battle against Kylo Ren (Adam Driver) on Starkiller Base. The film's final moments hinge on this legendary object, as Rey journeys to the remote world of Ahch-To and silently offers the lightsaber to Luke Skywalker - an image that marked the return of the Jedi Master and became one of the defining moments of the sequel trilogy.

From the outset, authenticity to the Original Trilogy was a guiding principle for the filmmakers. The original Skywalker lightsaber introduced in Star Wars: A New Hope (1977) was famously constructed from a Graflex three-cell flashgun, originally manufactured for 1940s press cameras. To preserve visual continuity and honour the legacy of the original films, the production of The Force Awakens sourced as many genuine Graflex components as possible, recreating the classic prop with meticulous attention to detail.

While the lightsaber's design evolved slightly between A New Hope and The Empire Strikes Back, this hero hilt represents a carefully considered hybrid of both versions. Multiple lightsabers were fabricated for the production, including stunt, illuminated, and visual-effects variants, each custom-made for specific filming requirements.

This hero lightsaber hilt incorporates a modified, genuine Graflex flash unit, with the "Graflex" name still partially visible etched into the underside of the grip and a metal center band (without the Graflex logo seen in earlier incarnations of the hilt) added. The is primarily constructed of aluminum and features a printed vintage-style circuit board, a D-ring and mount at the base, and black plastic "T"-track grips finished to closely match the appearance of the Original Trilogy lightsaber.

The lightsaber is accompanied by a custom-made display stand. It exhibits expected age and production handling, including minor scuffing and paint wear, most notably along the black "T"-track grips.

Dimensions: 27 cm x 6 cm x 6.5 cm (10.5" x 2.25" x 2.5")

Estimate: \$50,000 - 100,000



Pommel cap detail.
 Graflex name etched beneath
 the Kobold clip & D-ring mount.



Emitter detail.



Scan here to see a full
 rotation of this lot



Includes custom-made
 display stand.



374
First Order TIE Pilot Helmet
Star Wars: The Force Awakens (2015)

A First Order TIE Fighter pilot helmet from J.J. Abrams' Star Wars: The Force Awakens. TIE Fighter pilots of the First Order wore helmets reminiscent of those worn by their Galactic Empire predecessors.

The highly anticipated seventh film in the Skywalker Saga and the first in the sequel trilogy, The Force Awakens grossed over \$2.07 billion worldwide, breaking box-office records, and earned five Academy Award nominations.

This helmet is made primarily of cast polyurethane and fiberglass, denser materials than the fragile vacuum-formed ABS plastic used to make the original TIE Fighter pilot helmets. To create it, the production utilized top-of-the-line manufacturing techniques, including 3D design and printing, as well as injection molding.

The helmet features a black acrylic lens fitted in the eye recesses, silver-colored inserts above the brows, and a rubber tube attached to one of the 'tusks', which connected to a chest pack. It is foam-padded for the comfort of the wearer, and exhibits some scuffing from use.

Dimensions: 13.75" x 11.75" x 12.25" (35 cm x 30 cm x 31 cm)

Estimate: \$20,000 - 40,000



375
First Order Snowtrooper Helmet
Star Wars: The Force Awakens (2015)

A First Order Snowtrooper helmet from J.J. Abrams' Star Wars: The Force Awakens. Snowtroopers were deployed on the First Order's Starkiller Base and stood for General Hux's (Domhnall Gleeson) speech heralding the first use of the First Order's new planet-destroying superweapon. Helmet-clad snowtroopers also made an appearance in the sequel, The Last Jedi.

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. However, it grossed over \$2.07 billion worldwide, breaking box office records and earning five Academy Award® nominations.

Based on a design created by legendary artist Ralph McQuarrie for the original trilogy, the First Order Snowtrooper's helmet is reminiscent of those of their Galactic Empire predecessors. Made primarily of white cast polyurethane, it features a thin black mesh visor, two silver-color vent pieces at the bottom of the face, and black stripes applied down the sides and around the back. Its foam-lined interior is marked "21." The helmet exhibits some minor staining around the mouth area and scuffing, including through the applied striping.



Above interior visor mesh is marked "21."

Estimate: \$20,000 - 40,000



376
Chussido's Screen-Matched Blaster Rifle
Solo: A Star Wars Story (2018)

Chussido's screen-matched blaster rifle from Ron Howard's Solo: A Star Wars Story. Chussido, a rebel and a member of the Cloud Riders, wielded her rifle as the Cloud Riders first ambushed Beckett and Han on Savareen, then later as they stopped the Crimson Dawn forces from taking the coaxium. This rifle screen-matches to the ambush on the Crimson Dawn based on markings.

This blaster rifle is made of urethane with a metal barrel and leather straps. Production intentionally distressed this rifle to give it a hand-made and hand-repaired appearance, as well as tarnishing to the metal for an aged appearance. It is accompanied by a wall display featuring Chussido with her rifle. This lot exhibits chipped paint. Dimensions: 29" x 11" x 3.5" (73.75 cm x 28 cm x 9 cm)

Estimate: \$5,000 - 10,000

377
Automated Dialog Replacement
(ADR) Tape Featuring Mark Hamill,
Harrison Ford, and George Lucas
Star Wars: A New Hope (1977)

An Automated Dialogue Replacement (ADR) tape from George Lucas' Star Wars: A New Hope. ADR is a post-production process of re-recording dialog to improve the audio quality or make changes to the originally scripted dialog.

This first-generation original sound tape was recorded by Lucas in 1977 and features dialog performed by stars Mark Hamill, Harrison Ford, and others, much of which has never been heard before. Lucas' voice also appears on the tape. Notable lines captured on the recording include: "Why don't you outrun them? I thought you said this thing was fast!", "Watch your mouth, kid, or you're gonna find yourself floating home!", and "Stay on target! ... stay on target!"

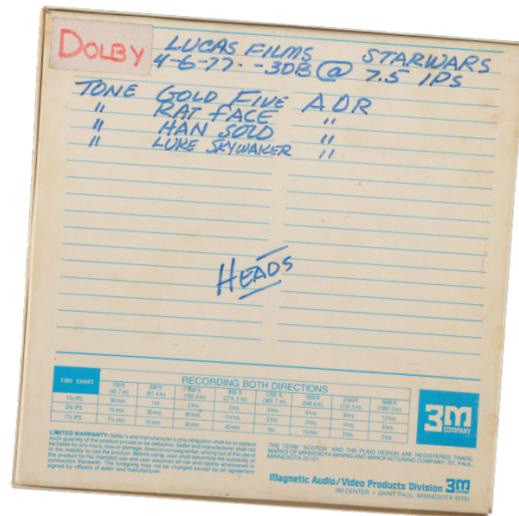
The lot includes the original vintage 8mm ADR tape and its original box, which bears handwritten notes on the exterior and is dated "4-6-77." Also included are a USB drive, an SD card, and a CD containing recent digital transfers of the recordings. All items are housed in a protective plastic case with padded foam lining. Dimensions: 13" x 17" x 4.25" (33 cm x 43.5 cm x 11 cm)

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

Estimate: \$6,000 - 12,000



Front of 8mm ADR tape box



Back of 8mm ADR tape box with handwritten notes dated "4-6-77."



35mm print is an original release circa 1983 and not the later 1997 Special Edition re-release.

378
Set of Seven Release Print Reels on 35mm Kodak Eastman Stock c. 1983
Star Wars: Return Of The Jedi (1983)

Seven reels of Richard Marquand's Star Wars: Return of the Jedi from a release print on 35mm Kodak Eastman stock. The final film of the original Star Wars trilogy, Return of the Jedi earned \$374 million at the global box office in its initial release, making it the highest-grossing film of 1983.

These seven 35mm reels from a so-called "scope" print (in which the images were designed to be squeezed on the film print, then unsqueezed during theatrical projection) present Return of the Jedi in its original unaltered form, just as it appeared during that initial 1983 release. As subsequent releases of the classic Star Wars trilogy famously included various (and sometimes controversial) alterations, copies of this film in its unaltered form have become increasingly rare and highly sought after by collectors.

These reels come in numbered blue plastic containers, some of which are stuffed with paper towels to keep the reels from shifting. One reel exhibits a slight discoloration to its film, though it has not undergone significant color shift, while others exhibit minor scratching and wear from handling. Prints of this quality and condition are today extremely scarce.

Estimate: \$5,000 - 10,000



To maximize film resolution, an anamorphic lens on the filming camera compresses the image horizontally making everything appear tall and skinny on the film strip.

During theater projection, a "de-squeezing" lens on the projector stretches the image back out to its original, wide proportions.



379
 Remote-Controlled
 Light-Up Metal R2-D2 Replica
 with Film Sound Effects
Star Wars: A New Hope (1977)

A largely metal replica of R2-D2 from George Lucas' Star Wars: A New Hope. R2-D2 is one of the most recognizable characters in the Star Wars universe, known for his bravery and loyalty while fighting for the Rebels alongside Luke (Mark Hamill), Leia (Carrie Fisher) and Han (Harrison Ford), as well as his brotherly relationship with C-3PO (Anthony Daniels).

This Artoo was constructed by an experienced member of the fan-builder community using the well-known R2 plans. Droids built to these specifications are generally considered the best fan-built Artoo models.

This high-end, carefully constructed replica is built primarily from aluminum with steel feet. It is powered by a 24V battery with high-torque motors in the feet, enabling this droid to be used at conventions and red carpet events.

Controlled via a discrete remote, the head rotates as seen in the film, and the lights are designed to replicate the patterns seen in A New Hope. The sounds are taken directly from the film, including the Princess Leia (Carrie Fisher) message imploring Obi-Wan Kenobi (Alec Guinness) to help her.

A feature of this droid is its autonomous static mode, where Artoo's feet are isolated while his head randomly moves and makes sounds, eliminating the need for continued control or prompting.

The replica has been intentionally weathered and distressed to replicate the look of a droid that has seen the galaxy. The lot is accompanied by a remote control, a battery charger with a US plug, and operating instructions. 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.

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

This lot is currently located in Propstore's London facility and will ship directly to the Buyer from the London facility. Buyer will be responsible for all shipping and import charges from the UK. Please inquire for additional information.

Estimate: \$25,000 - 50,000



Front panel opens to reveal a toggle switch and red "WARNING" label written in Aurebesh.



Interior aluminum dome detail



380
Light-Up Sideshow Collectibles
Life-Size Boba Fett Figure Replica
Star Wars: The Empire Strikes Back (1980)

A light-up, life-size figure replica of Boba Fett from Sideshow Collectibles for Irvin Kershner's Star Wars: The Empire Strikes Back. 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). Released in 2014, Sideshow Collectibles collaborated with prop replica specialists at Tom Spina Designs to create the life-size Boba Fett figure.

This lot consists of one officially licensed replica. Made of fiberglass and resin with metal components and polyester fabrics, this detailed replica is attached to a custom-made base designed to resemble grated flooring and is powered by a cord. The lights are activated by a switch on the base.
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



Includes unique # 288/500 hand-signed plaque by Harrison Ford along with the original Master Replicas certificate of authenticity

381
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, and Ford's signature. The signature edition is number 288/500 and the Millennium Falcon itself is 808/1,500.
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

THE RICHARD CHASEMORE COLLECTION

Richard Chasemore is a Lucasfilm-licensed artist and internationally published technical illustrator whose work has appeared in multiple New York Times bestselling titles. Licensed by Lucasfilm since 1997, Chasemore has produced officially-approved artwork for Star Wars and Indiana Jones, alongside major entertainment and publishing properties including Batman, Transformers, Stargate, Marvel's S.H.I.E.L.D / Avengers, and Disney's Aladdin. His commercial work has been recognized with a Best Corporate Advertising award for a United Technologies campaign, producing artwork for Sikorsky, Boeing, NASA, and Otis. Beyond publishing, his career includes feature film concept art and visual effects work, with credits on Fury, The Devil's Rock, and Rogue Trooper (dir. Duncan Jones).

Chasemore had the distinction of working on his Star Wars cross-section artworks alongside the prequel-trilogy concept artists, led by Doug Chiang, in the Skywalker Ranch Art Department. Historically, Chasemore's Star Wars artworks have been offered exclusively to and acquired by George Lucas. This auction represents the first occasion on which selected works from this archive have been made available to other collectors.

Executed to exacting professional standards for licensed publication, these original artworks are offered directly from the artist's archive, representing rare first-to-market examples.

382
Richard Chasemore Collection:
Hand-Illustrated and Painted
"Padme's Queen Ship", "Gungan
Sub", and "Palpatine's Shuttle"
Artwork for Incredible
Cross-Sections Books
**Star Wars Episode I: Incredible
Cross-Sections (1999)/Star Wars:
Revenge Of The Sith Incredible
Cross-Sections (2005)**

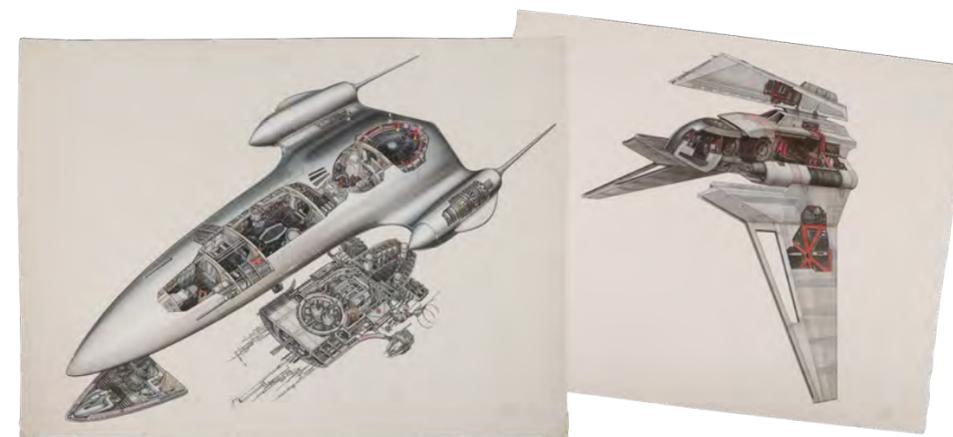


Three pieces of artwork from George Lucas' Star Wars: The Phantom Menace and Star Wars: Revenge of the Sith, hand-illustrated and painted by artist Richard Chasemore. This lot comes directly from the renowned technical illustrator whose artwork was commissioned by Dorling Kindersley, and published in David West Reynolds' Star Wars Episode I: Incredible Cross-Sections and Curtis Saxton's Star Wars: Revenge of the Sith Incredible Cross-Sections.

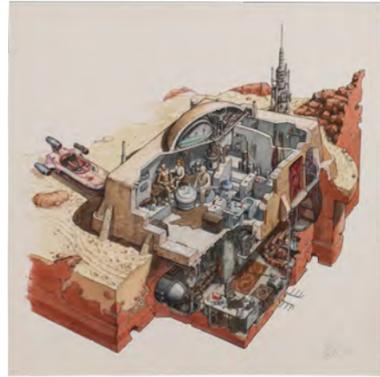
All three pieces are completed by hand in three stages: pencil, ink and gouache. All three cutaway illustrations began as initial drawings Chasemore produced in the Art Department at Skywalker Ranch. Interestingly, Chasemore completed the concept stage for the interiors of the sub and Palpatine's shuttle before the film's art department had begun work on the scenes, and Chasemore's work on the shuttle was later used as reference for the final version that appeared in the movie. Dimensions: (Padme Ship art) 17" x 23.25" (43 cm x 59 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$4,000 - 8,000



23.25" (59 cm)



30" (76 cm)

383
 Richard Chasemore Collection: Hand-Illustrated and Painted "Ben's House" and "Tosche Station" Artwork for Incredible Cross-Sections Books **Star Wars: Complete Locations - Inside The Worlds Of Episodes I To Vi (2005)**

A pair of artworks from George Lucas' Star Wars: A New Hope hand-illustrated and painted by artist Richard Chasemore. This lot comes directly from the renowned technical illustrator whose artwork was commissioned by Dorling Kindersley and published in Star Wars: Complete Locations: Inside the Worlds of Episodes I to VI, a 2005 illustrated reference book which details the various planets and structures seen in the first six Star Wars films.

Both pieces are completed by hand in three stages: pencil, ink and gouache. They depict Old Ben Kenobi's house on Tatooine and Tosche Station, a location from a deleted scene. Luke Skywalker is shown with his friends Biggs Darklighter, Camie Marstrap, and Fixer, watching a space battle unfold above Tatooine. The station itself was a general machine shop and power station that also served as a hangout for local teens.

Drawing on backstories from the Expanded Universe, the Ben Kenobi house illustration incorporates many details, most importantly that the house is built on a cave which he inhabited first. For the Tosche Station artwork, Chasemore incorporated authentic details from the real location on Djerba island, Tunisia, and was inspired by references to Luke "going into Tosche Station to pick up some power converters." Dimensions (each): 20" x 30" (50.5 cm x 76 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$4,000 - 8,000



19.75" (50 cm)



384
 Richard Chasemore Collection: Hand-Illustrated and Painted "Yoda's House" Artwork for Incredible Cross-Sections Books **Inside The Worlds Of Star Wars Trilogy (2004)**

Artwork of Yoda's house from Richard Marquand's Star Wars: Return of the Jedi hand-illustrated and painted by artist Richard Chasemore. This lot comes directly from the renowned technical illustrator, whose artwork was commissioned by Dorling Kindersley, and published in Inside the Worlds of Star Wars Trilogy, originally released on August 5, 2004 in the UK and August 16, 2004 in the United States.

The artwork was later featured in compilation volumes such as Star Wars: Complete Locations, with editions published on September 27, 2016, and a new edition released in March 2025.

Completed by hand in three stages - pencil, ink, and gouache - this artwork had to be accurate to the exact moment when Luke speaks with Yoda. Chasemore used reference photos from the original film set, along with early production drawings. Chasemore took great pride and passion in creating this artwork. Dimensions: (castle artwork) 16" x 19.75" (40.5 cm x 50 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$3,000 - 6,000



23.5" (60 cm)



385
 Richard Chasemore Collection: Hand-Illustrated and Painted "Jabba's Barge" Artwork for Incredible Cross-Sections Books **Star Wars: Incredible Cross-Sections (1998)**

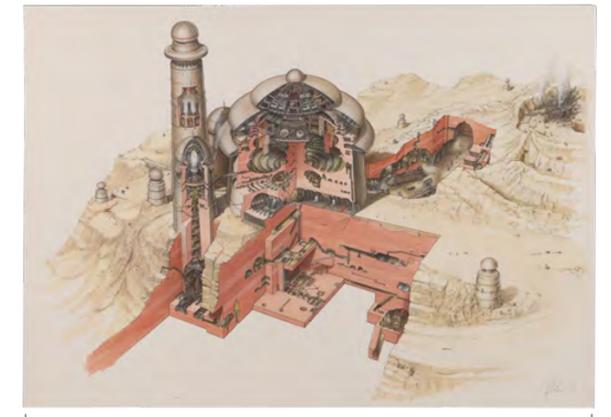
Artwork of Jabba's Barge from Richard Marquand's Star Wars: Return of the Jedi, hand-illustrated and painted by artist Richard Chasemore. This lot comes directly from the renowned technical illustrator, whose artwork was commissioned by Dorling Kindersley, and published in David West Reynolds's Star Wars: Incredible Cross-Sections

This artwork is one of the original pieces that revealed the inner workings of the Star Wars universe's most iconic ships. Hand-rendered with extraordinary technical detail and officially licensed by Lucasfilm. A rare opportunity to own a piece of Star Wars publishing history.

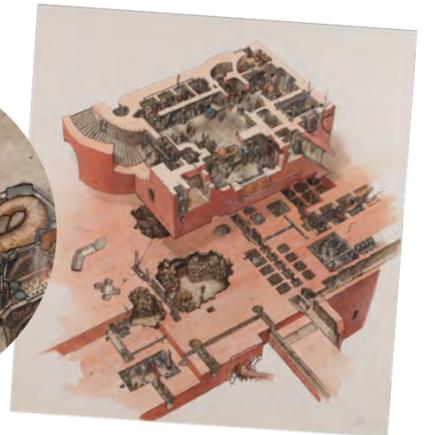
Completed entirely by hand in three stages - pencil, ink, and gouache - Jabba's Barge was a true labor of love. The piece includes a mural sculpture never seen elsewhere, and many subtle narratives drawn from the expanded Star Wars universe play out within the scene. Captured at a precise moment in time, each character was carefully positioned to maintain accuracy and storytelling balance. The accompanying sand skiff features the remaining figures, bringing together nearly all of the iconic classic Star Wars characters within a single composition. Dimensions: 16.25" x 23.5" (41 cm x 60 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$4,000 - 8,000



23.25" (59 cm)



386
 Richard Chasemore Collection: Hand-Illustrated and Painted "Jabba's Castle Art" and "Jabba's Palace" Artwork for Incredible Cross-Sections Books **Star Wars: Complete Locations - Inside The Worlds Of Episodes I To Vi (2005)**

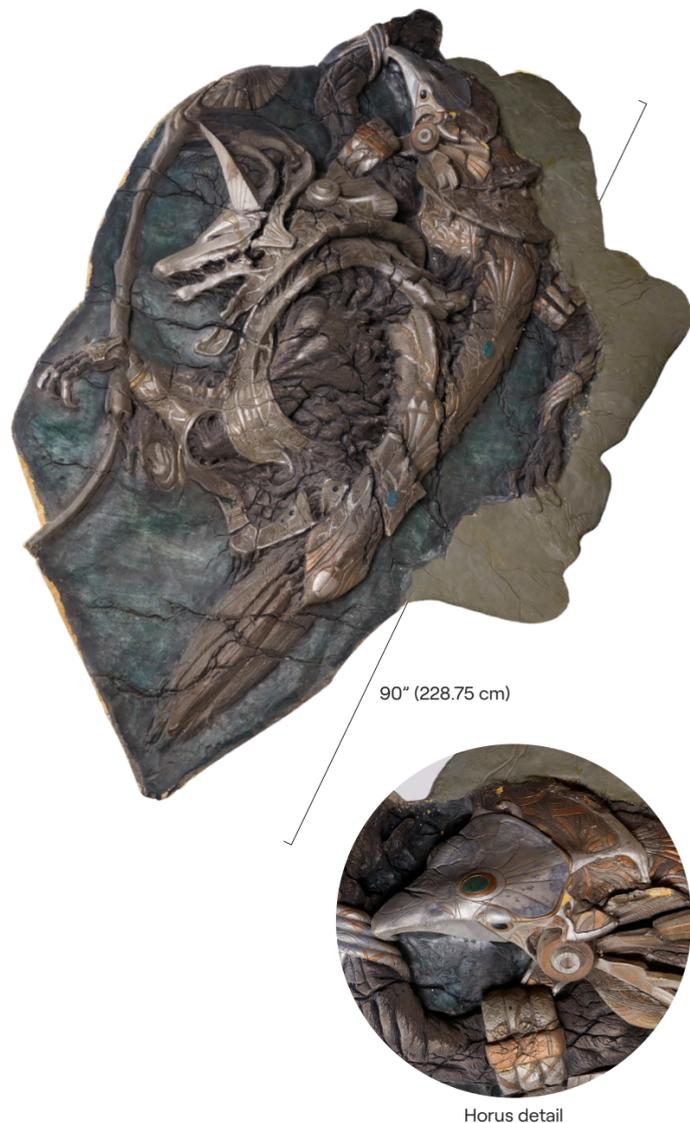
A pair of artworks from the book Star Wars: Complete Locations - Inside the Worlds of Episodes I to VI, hand-illustrated and painted by artist Richard Chasemore. This lot comes directly from the renowned technical illustrator whose artwork was commissioned by Dorling Kindersley and published in Star Wars: Complete Locations: Inside the Worlds of Episodes I to VI, a 2005 illustrated reference book which details the various planets and structures seen in the first six Star Wars films.

Both pieces are completed by hand in three stages: pencil, ink and gouache. The castle piece captures Jabba at home. Chasemore included small details, such as the sail barge hangar and references from the novelizations. Some of these illustrations were also used for TTRPG role-playing dice games. B'omarr Monks were a religious order who placed their brains in nutrient-filled jars mounted on spider-like droids to achieve enlightenment, with Jabba's Palace originally acting as their monastery, and the monks continued to live there in their droid-walker forms.

Jabba's Palace features incredible detail and storytelling depth. The piece includes a Krayt Dragon from a deleted scene, along with numerous subtle narratives drawn from the expanded Star Wars universe. Each character was meticulously positioned to maintain both accuracy and narrative balance. Over 450 hours were poured into this artwork, which brings together every major character - and even a few creatures from the wider Star Wars lore. Dimensions: (largest) 16" x 23.25" (41 cm x 59 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$3,000 - 6,000



90" (228.75 cm)

Horus detail

387
Oversized Crushed Anubis and Horus Fossil
Stargate (1994)

An oversized, crushed Anubis and Horus fossil from Roland Emmerich's Stargate. Professor Paul Langford's (Erik Holland) archaeology crew discovered a set of fossils and ruins that his daughter Catherine (Viveca Lindfors) decades later asked Dr. Daniel Jackson (James Spader) to investigate their meaning and origin.

Stargate was nominated for six awards and won six, including a Saturn Award®, a Universal Reader's Choice Award® for Best Science Fiction Film, and a Golden Screen Award®.

This large fossil sculpture of Anubis and Horus is made of foam painted in various stone-like colors. It exhibits cracked and chipped paint revealing the foam beneath. Dimensions: 66" x 18" x 90" (167.75 cm x 45.75 cm x 228.75 cm)

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

Estimate: \$6,000 - 12,000



9.75" (24.5 cm)

388
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 multifaceted glass crystal originated from a crew member on the production. It is accompanied by a protective padded box and has a small chip along one edge. Dimensions: 9.75" x 1.25" x 1.25" (24.5 cm x 3.5 cm x 3.5 cm)

Estimate: \$3,000 - 6,000



389
Ronon Dex's (Jason Momoa) Stunt Particle Magnum Revolver
Stargate: Atlantis (T.V. Series, 2004-2009)

Ronon Dex's (Jason Momoa) stunt particle magnum pistol from Brad Wright and Robert C. Cooper's Stargate: Atlantis. Ronon wielded his beloved particle magnum—a remnant of the Satedan Specialist's time as a Wraith-hunting Runner and a personal favorite for its ease in handling in gun play and close combat—throughout Seasons 2 through 5.

This lot was designed for the series by art director James Robbins (who later became the series' production designer) and built by prop masters Dean Goodine's and Pat O'Brien's team of propmakers. In Season 4, particle magnums were identified as the signature weapon of the Travelers—escapees of the Wraith—and have since become known as one of the series' signature weapon designs.

This futuristic stunt sidearm is molded from dense rubber painted and textured to resemble metal. It features otherworldly modifications including a domed power cell at center, a row of cell strength indicators below it on each side, and a grip wrapped with braided synthetic Wraith hair. The magnum exhibits cracking throughout its finish.

Estimate: \$5,000 - 10,000



35" (89 cm)

390
Deadshot's (Will Smith) Stunt Custom AR-15 Rifle
Suicide Squad (2016)

Deadshot's (Will Smith) stunt custom AR-15 rifle from David Ayer's Suicide Squad. Deadshot wielded his signature AR-15 rifle—a custom weapon designed to accommodate his impeccable aim—throughout Task Force X's mission to retrieve Amanda Waller (Viola Davis) from downtown Midway City while The Enchantress (Cara Delevingne) and her brother Incubus (Alain Chanoine) destroyed the city.

This two-toned dense rubber stunt rifle originates from a crew member. It features a custom handguard, muzzle brake, a painted Magpul CTR stock, an ACOG scope to link to the scope in Deadshot's mask, and a vertical foregrip. The barrel's side is etched with Deadshot's personal motto, "I am the light, the way," which the antihero loosely adapted from a passage in the Bible verse John 14:6. It exhibits intentional distressing by production, torn rubber on the toggle, and chipped paint. Dimensions: 35" x 14" x 4" (89 cm x 35.75 cm x 10.25 cm)

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

Estimate: \$4,000 - 8,000





"The Death of Superman!" binder above, features production paperwork, including a 63-page script.

391
Production Paperwork Archive
Including Script and Printed Storyboards
Superman Lives (Unproduced)

A rarely-seen archive of paperwork, including a script and numerous printed storyboards, from the development and pre-production processes on Tim Burton's unproduced film Superman Lives. The film was intended to follow Superman (Nicolas Cage) as he navigated a feeling of displacement and estrangement from humans like Lois Lane (Sandra Bullock) and Jimmy Olsen (Chris Rock) while being forced to go head-to-head with such supervillains as Brainiac (Christopher Walken), Lex Luthor (Kevin Spacey), and Doomsday.

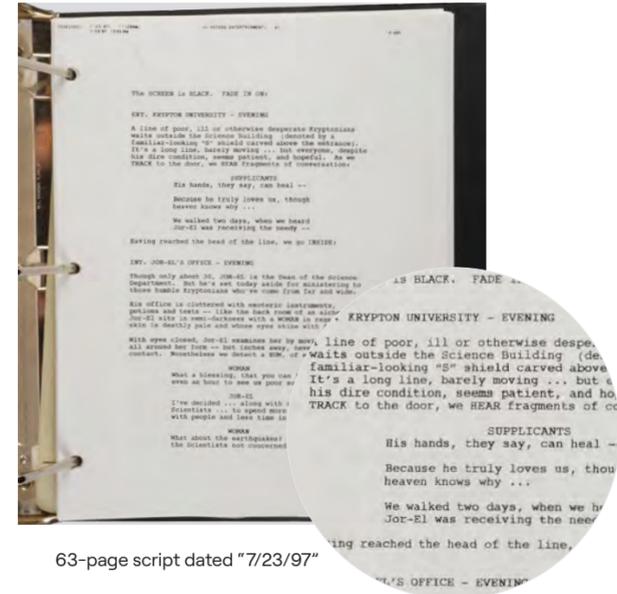
Devised as an adaptation of the famous "The Death of Superman" storyline from the pages of DC Comics, the film was set to culminate in Brainiac's orchestration of both Superman's death and the release of Doomsday upon Metropolis. Ultimately, however, its production was cancelled by Warner Bros. due to budgeting, a troubled production history, and lowered box office revenues tied to Joel Schumacher's Batman & Robin.

Today, Superman Lives is regarded as one of the most legendary unproduced films in Hollywood history and was the subject of Jon Schnepf's 2015 documentary, The Death of "Superman Lives": What Happened? Surviving material from the project is extremely scarce, with this vast archive offering unique insight into the film through an array of previously unseen and unpublished paperwork.

Contained in these three vinyl three-ring binders is a rich archive of paperwork from the film's production. One binder with a "The Death of Superman!" comic book cover on front contains a total of 235 pages of production paperwork divided into 24 sections, including "Crew List," "Cast List," "Budget," and "Script Notes" in addition to a 63-page script. The binder labeled "Elevator and Doomsday Storyboards" contains 10 pages of notes from the production, 41 pages of printed storyboards for a sequence involving a futuristic high-tech elevator, and 208 pages of printed storyboards for the sequence in which Doomsday was released upon Earth. The last binder labeled "Superman Merchandising" contains 104 pages of interoffice memos, timeline proposals, toy concept prints, and other paperwork from the proposed merchandising campaign, most of which are dated "1997."

This lot exhibits grime throughout the binders, including water damage along the "Elevator and Doomsday Storyboards" binder's binding. Dimensions: (largest) 13" x 12" x 3" (33 cm x 30.5 cm x 7.75 cm)

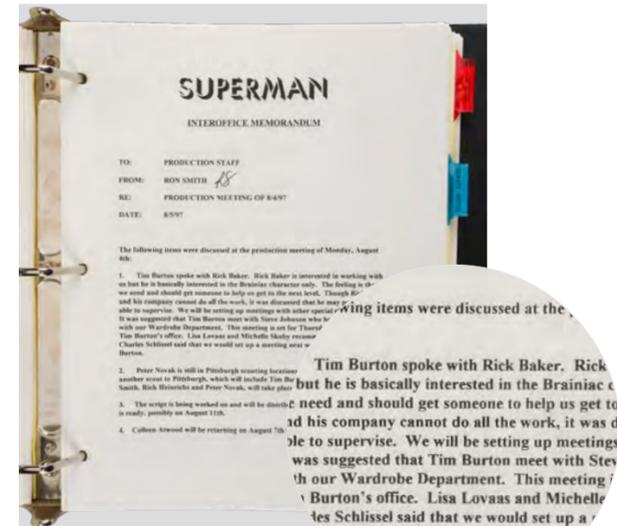
Estimate: \$25,000 - 50,000



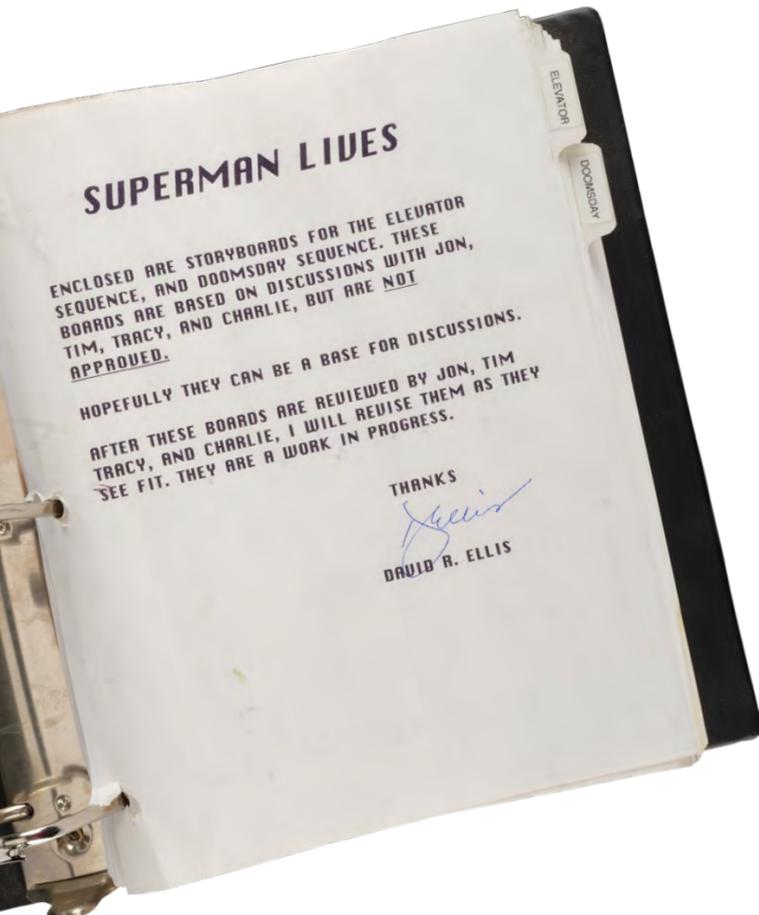
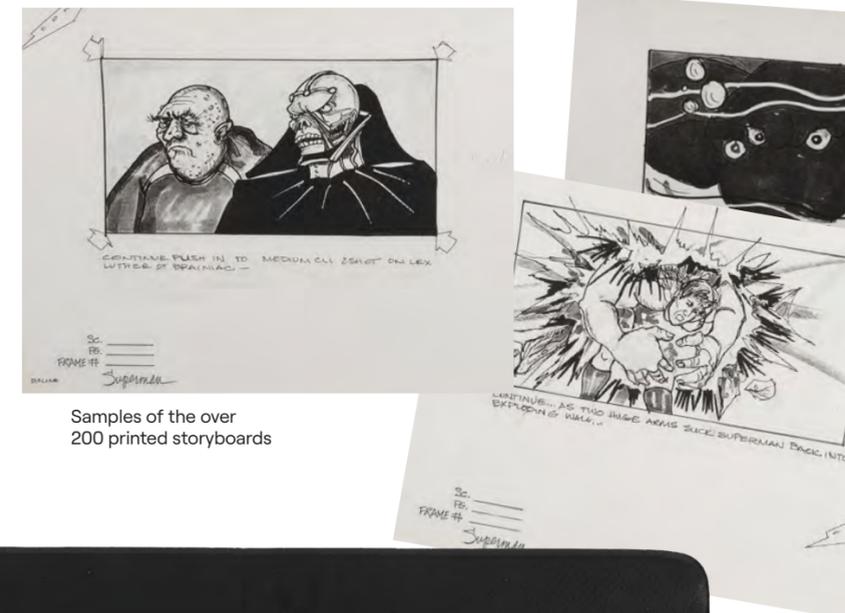
63-page script dated "7/23/97"



Samples of the over 200 printed storyboards



Office memo dated "8/5/97"





Arnold Schwarzenegger as "The Terminator" repairing himself in this photo-matched production still.

392
The Terminator's (Arnold Schwarzenegger) Screen- and Photo-Matched Distressed Punk Jacket
The Terminator (1984)

The Terminator's (Arnold Schwarzenegger) screen- and photo-matched distressed punk jacket from James Cameron's *The Terminator*. The Terminator stole his jacket from an unfortunate punk when he arrived from the future in the year 1984. The cyborg wore it for the first half of the film, until it was too riddled with bullet holes after his confrontation with Kyle Reese (Michael Biehn). Bloodstains on the jacket's lapels match it to the scene where the T-800 made repairs to his arm (while also matching behind-the-scenes photos of Schwarzenegger having make-up effects applied to his arm). This is the last scene in which the Terminator wore the jacket, as he then switches to a less damaged black leather jacket. Although a clear match could only be established with that scene, the jacket may have been used in other scenes in the film as well.

While not Schwarzenegger's first big box-office hit (*Conan the Barbarian* was released two years prior), *The Terminator* made him a global star and he subsequently appeared as a Terminator five more times in feature films. It was also director James Cameron's first major hit and only his second movie, before he went on to become the second-highest-grossing film director of all time.

The Terminator's punk jacket is the most memorable wardrobe piece in the film, worn throughout the Terminator's relentless pursuit of Sarah Connor (Linda Hamilton) and featured in such key moments as the famous Tech Noir club scene. The Terminator's punk ensemble was the first ensemble worn onscreen by the iconic character. It established a tradition of Terminators stealing the costumes or styles of unsuspecting, often loud-mouthed civilians whenever they traveled to the past.

The gray M-65 Field cotton jacket has been elaborately customized by the costume department. It features a leather collar and is decorated with metal chains over the left shoulder and metal studs on the back. It is intentionally distressed, with multiple bullet holes, burns, stage blood and tears.



Scan here to see a full rotation of this lot

Estimate: \$75,000 - 150,000





393
 The Terminator's
 (Arnold Schwarzenegger)
 SFX Motorcycle Boots
The Terminator (1984)

The Terminator's (Arnold Schwarzenegger) SFX motorcycle boots from James Cameron's The Terminator. The Terminator was caught and dragged beneath the truck which caused sparks to fly from his boots as his feet dragged across the asphalt.

This lot consists of a pair of custom-sized leather motorcycle boots designed to be dragged by a harness via mismatched metal alloy slider plates attached by screws to the back and bottom heels on both feet. The friction against the plates allowed sparks to form as practical special effects for the scene. This lot exhibits a buildup of grime, discoloration, holes, tears, cracks, and frayed fibers.

Estimate: \$4,000 - 8,000



Plates were installed on the heels to facilitate practical sparking effects.



26.75" (68 cm)

394
 Hand-Painted Mike Francis UK Quad Poster Final Artwork
The Terminator (1984)

Final artwork hand-painted by renowned artist and photographer Mike Francis for a UK Quad poster from the promotion of James Cameron's The Terminator.

While not Schwarzenegger's first big box-office hit (Conan the Barbarian was released two years prior), The Terminator made him a global star, and he has subsequently appeared as a Terminator five more times in feature films. It was also director Cameron's first major hit and only his second movie, before he went on to become the second-highest-grossing film director of all time.

Francis produced artwork for more than 60 film posters in a long and illustrious career, which also encompassed book covers and gallery exhibitions. This poster artwork differs significantly from the US posters, which featured a photograph of Schwarzenegger as opposed to hand-painted art. It features The Terminator (Schwarzenegger) with his classic leather-jacket look, holding a large pistol and with half of his metal endoskeleton exposed.

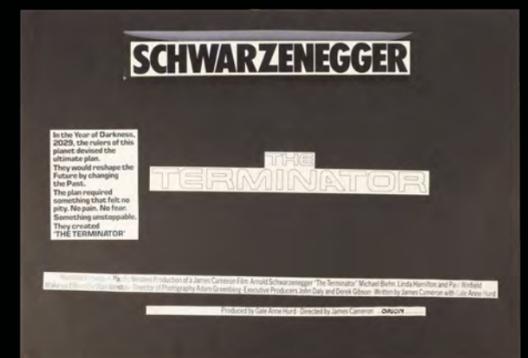
The artwork is rendered in oil paint directly onto a mount board. While the edges of the artwork itself do not align directly with the board's, it is rendered square with The Terminator straight, an alignment which matches the final printed UK Quad.

Also included is a folder containing multiple text elements printed on paper and used by Francis during production of the final poster, such as segments featuring the film's title, Schwarzenegger's name and the tag line, as well as a sheet of tracing paper with various notes about colors for the poster. This is a rare opportunity to own a unique piece of sci-fi history.

Dimensions: 22.75" x 26.75" (58 cm x 68 cm)

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

Estimate: \$25,000 - 50,000



Included are original paste-up text elements of the final poster composition.

395
The Terminator's (Arnold Schwarzenegger)
Distressed Ensemble
Terminator 2: Judgment Day (1991)

The Terminator's (Arnold Schwarzenegger) distressed ensemble from James Cameron's Terminator 2: Judgment Day. After arriving in 1995, the Terminator stole a disgruntled biker's ensemble, including a leather jacket. The cyborg continued to wear it throughout the film as he protected the young John Connor (Edward Furlong) from the relentless T-1000 (Robert Patrick).

Created by costume designer Marlene Stewart, who worked on such films as JFK, True Lies, The X-Files and Tropic Thunder, the T-800's leather ensemble became an iconic piece of pop culture, bringing the franchise into the popular '90s grunge aesthetic. Terminator 2 was highly influential in setting a new standard for both sequels and action films. It remains Schwarzenegger's highest-grossing film and was nominated for six Academy Awards®, of which it won four, including Best Makeup and Best Visual Effects.

This ensemble consists of a black leather jacket with a self-belt, three zipped pockets, one popper pocket on the front, and side flaps with metal grommets, a leather belt, and a pair of stretchy black faux leather pants. The interior of one zippered pocket is hand-marked "1. C. 9" in white. Part of the jacket's interior lining was removed completely and what remains has been secured with self-fastening strips to allow access for the placement of squibs. Production intentionally distressed this jacket with scuffs, tears and grime, giving it a battle-worn appearance. This lot exhibits delamination and flaking, corrosion to the buttons, buckles and zips across the jacket, and snagged threads.

Estimate: \$60,000 - 120,000



Scene number hand written into pocket.



Interior shot of the leather jacket.





396
 The Terminator's
 (Arnold Schwarzenegger) Stunt
 Hawk MM1 Grenade Launcher
Terminator 2: Judgment Day (1991)

The Terminator's (Arnold Schwarzenegger) stunt Hawk MM1 Grenade Launcher from James Cameron's Terminator 2: Judgment Day. SWAT officers pinned down Sarah (Linda Hamilton), John (Edward Furlong), and the Terminator inside the Cyberdyne building with gas canister grenades fired by a Hawk MM1 grenade launcher. After he incapacitated the officers, the Terminator picked up the grenade launcher to repel the police blockade so Sarah and John could escape.

Originating from the Stenbridge Armory, this static rubber grenade launcher was cast from a Hawk MM1 around an internal metal support. It features a cast of the serial number "830089" engraved on one side and the manufacturer Hawk Engineering, Inc. information on verso. It exhibits scuffing, pitting, and a buildup of grime. Dimensions: 22.5" x 9" x 11" (57.25 cm x 23 cm x 28 cm)

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

Estimate: \$10,000 - 20,000

75"
 (190.5 cm)



397
 Planet Hollywood Collection:
 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 he protected the Connors from the T-1000 (Robert Patrick).

This full-size T-800 statue originates from Planet Hollywood. It 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 sphere), and hand-punched synthetic hair. It is dressed in a bullet-riddled leather zip-front biker-style jacket, matching pants and boots, a nylon bandolier, a cotton T-shirt, a leather belt, and a single leather glove, all of which are replicas based on production originals. They are expertly distressed to reflect the Terminator's final stand against the T-1000, including with a torn-off left arm, and a foam M79 grenade launcher replica gripped in his right hand.

The statue comes mounted via metal rods to a custom display base. The leather materials exhibit some grime, while the resin and metal exhibit some nicks from shipping. 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: \$10,000 - 20,000



398
The Terminator's (Arnold Schwarzenegger) Stunt Lightweight Remington 870 Custom Shotgun
Terminator 3: Rise Of The Machines (2003)

The Terminator's (Arnold Schwarzenegger) stunt lightweight Remington 870 custom shotgun from Jonathan Mostow's Terminator 3: Rise of the Machines. The Terminator traveled from the future and used a shotgun he stole from a hijacked truck to protect Kate Brewster (Claire Danes) and humanity's future savior, John Connor (Nick Stahl), from the T-X (Kristanna Loken).

This lightweight shotgun (serial number "A303144M") originates from a crew member. It is constructed from mixed media, including urethane, dense rubber, and metal, featuring a movable pump, depressible trigger, and nylon shoulder strap. It exhibits cracking, grime, and strap stains from production use and age. Dimensions: 50" x 11" x 4.5" (127 cm x 28 cm x 11.5 cm)

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

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

Estimate: \$4,000 - 8,000



26.25"
(66.5cm)

399
Screen-Matched Colin the Crane
Model with Five Faces and
CGI Tracker
Thomas & Friends
(T.V. Series, 1984 - 2008)

A screen-matched Colin the Crane model with five faces and a CGI tracker from the children's television series Thomas & Friends. Colin the Crane, a static crane that helped to load and unload barges at The Wharf, closed his mouth in the Season 12 episode "The Party Surprise," when Freddie moved the children's holiday party to include Colin in the festivities. A visible dent near the face of this model and patterning in its painted finish screen-match to the episode.

This model is constructed from wood, resin, and metal with nylon fiber strings. Also included are five cast resin Colin model faces and a plastic series 12 CGI tracker used to animate Colin's expressions. Following production, the model was sympathetically restored to correct repair breaks along the body, with additional weathering applied to its face. The lot exhibits lifting material on the model's frame and chipped paint exposing the wood and resin. Dimensions: (largest) 15.25" x 9.75" x 26.25" (38.5 cm x 25 cm x 66.5 cm)

Estimate: \$5,000 - 10,000



10.3' (3.12 m)

400
Planet Hollywood Collection:
Full-Sized Anchor
Titanic (1997)

A full-sized anchor from James Cameron's Titanic. Anchors were placed at either side on the front of the ship where Jack Dawson (Leonardo DiCaprio) and Fabrizio (Danny Nucci) celebrated their journey to America and where Jack shared his first kiss with Rose DeWitt Bukater (Kate Winslet) after she chose to be with Jack instead of her fiance Cal Hockley (Billy Zane). This anchor was created for the full size filming set, though difficult to see in the film's final cut, and digital versions were created for some scenes with a slightly different design.

This lot originates from Planet Hollywood. It consists of a painted, textured fiberglass anchor filled with biscuit foam. This is a partial anchor that only features the crown, tripping palm, arms, and flukes. This lot exhibits chipped paint exposing the fiberglass and broken fiberglass exposing the biscuit foam.

Dimensions: 123" x 33" x 100" (312.5 cm x 84 cm x 254 cm)

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

Estimate: \$4,000 - 8,000



Detail of signatures on the lifevest



401
Cast-Autographed Life Vest with Crew Jacket
Titanic (1997)

A life vest autographed by the cast and a crew jacket from the production of James Cameron's Titanic. Passengers used life vests throughout the film's iconic sinking sequences as they struggled to evacuate the doomed vessel.

This lot consists of a canvas life vest with foam padding stitched into the front and back and matching wrap-around nylon straps on each side and a film branded box; and a wool and leather bomber jacket with Lightstorm Entertainment Digital Domain embroidered on the front and an image of the Titanic hitting the iceberg embroidered on the back. The life vest is autographed by Gloria Stuart (Old Rose), Kathy Bates (Molly Brown), Frances Fisher (Ruth DeWitt Bukater), Bernard Fox (Captain Smith), Liam Tuohy (Chief Baker Joughin), and Jason Barry (Tommy Ryan). This lot exhibits bending to the box. Dimensions: (box) 21" x 15" x 10" (53.5 cm x 38.25 cm x 25.5 cm)

Additional Provenance: 20th Century Fox Certificate of Authenticity for the vest.

Additional LOA: James Spence Authentication (USA) Letter of Authenticity authenticating the signatures.

Estimate: \$3,000 - 6,000



402
Pete "Maverick" Mitchell's (Tom Cruise) Screen-Matched F-14A Tomcat Filming Model Miniature
Top Gun (1986)

Pete "Maverick" Mitchell's (Tom Cruise) screen-matched F-14A Tomcat filming model miniature from Tony Scott's Top Gun. Maverick and his Radar Intercept Officer Nick "Goose" Bradshaw (Anthony Edwards) ran drills in their F-14A Tomcat while they attended the Naval Fighter Weapons School. In competition for the Top Gun Trophy, Maverick flew through the jet wash of fellow pilot Tom "Iceman" Kazansky (Val Kilmer) and went into an unrecoverable spin after both engines died, so Maverick and Goose ejected from the craft. This model miniature screen-matches to the scene where the Tomcat spun out over the sea based on distinct paintwork and shading on the top, the underside of the right rear fin, and on the right side of the jet's body.

A box office success, Top Gun won both an Academy Award® and Golden Globe for Best Original song. It received three additional Academy Award® nominations and a second Golden Globe nomination. The film is highly regarded for its aerial combat sequences, which used a mixture of live-action photography of actual F-14 jets and visual effects work with models of various scales. The model miniature work was completed under VFX supervisor Gary Gutierrez. Filming models such as this measured approximately 6' in length.

This custom-made 6' F-14 model miniature is built from fiberglass cast around a wooden internal structure with Maverick's plane number "114" stenciled on both sides of the nose, as was common on all the filming model miniatures. It features further custom-made decals along the body, hand-painted details, and a plastic cockpit canopy window. This model miniature was likely originally dressed with a cockpit and miniature pilots, but are no longer present. Also included is a black metal and wood display base with the film's logo stenciled on. This lot exhibits a crack in the cockpit window, a missing portion of window, cracking in the shell, chipped paint, and mild delamination. Dimensions: 73" x 64" x 21" (185.5 cm x 162.5 cm x 53.5 cm)

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

Estimate: \$50,000 - 100,000



Detail of VF-1 decal.



Detail of Maverick's plane number "114" stenciled on both sides of the nose.



403
Mikaela Banes' Signature Ensemble Δ
Transformers (2007)

Mikaela Banes' signature ensemble from Paramount Pictures' Transformers. Mikaela first wore her signature ensemble when Sam Witwicky crashed his bike in front of her and her friends, then continued to wear it throughout the film as she and Sam joined Optimus Prime's Autobots in their fight to prevent the Decepticons from reviving Megatron with the AllSpark.

This ensemble consists of a cotton denim Miss Sixty jacket; a cotton G-Star hoodie; a motif cotton J. Crew halter top (Size S); cotton denim Von Dutch jeans (Size 27); and a metal beaded leather belt. This lot exhibits fabric tape residue on the belt.

Estimate: \$1,000 - 2,000



404
Sam Witwicky's Complete Ensemble Δ
Transformers (2007)

Sam Witwicky's complete ensemble from Paramount Pictures' Transformers. Sam wore his ensemble while riding his mother's bike to escape his "possessed" car and while he tried to escape the Decepticons that attacked him and his friend Mikaela Banes, including when the Decepticon Frenzy tore off Sam's pants and exposed his boxer briefs.

This lot consists of a cotton Ben Ryan long sleeve shirt marked "Sam #1"; a cotton Hanes Heavyweight The Stokes graphic shirt (Size M) marked "Sam #1"; robot motif cotton Fossil boxer shorts (Size M); cotton H&M jeans (Size 31x32) marked "Sam"; cotton tube socks; and leather Nike Cortez Basic sneakers (Size 11). This lot features production-added distress and exhibits wear to the Nike sneakers.

Estimate: \$350 - 700



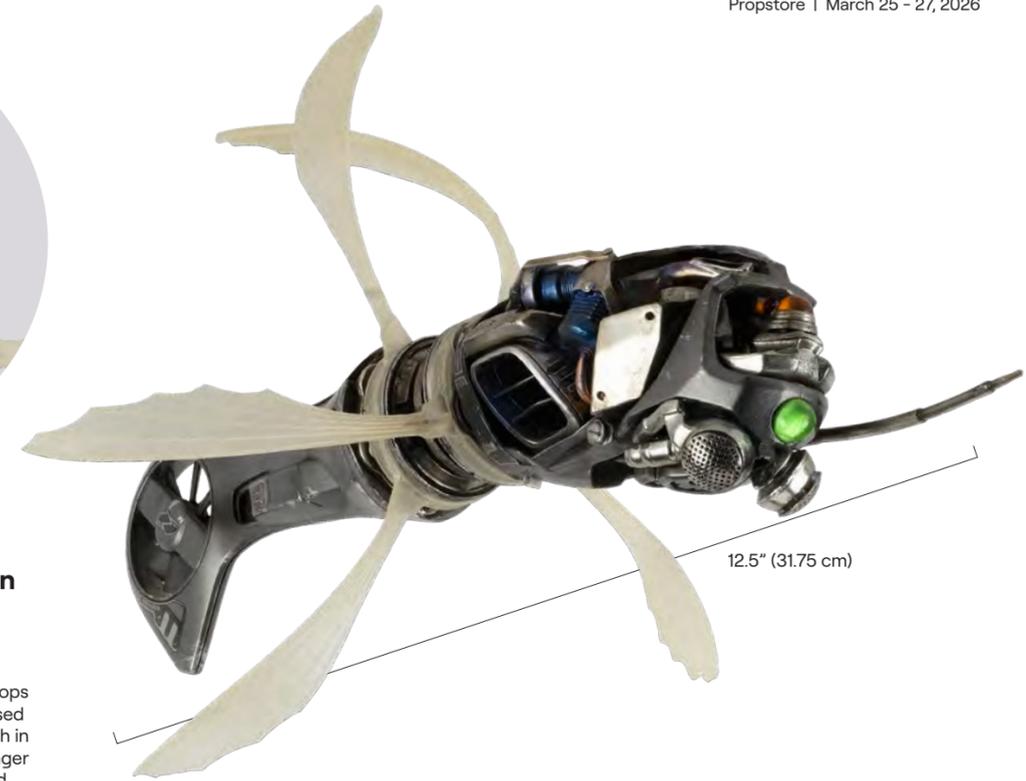
405
Cemetery Wind Drone
Transformers: Age Of Extinction (2014)

A cemetery wind drone from Michael Bay's Transformers: Age of Extinction. The CIA black-ops team tasked with hunting down Autobots released a drone on Cade Yeager's (Mark Wahlberg) ranch in search of Optimus Prime (Peter Cullen) who Yeager had unknowingly salvaged from a Texas junkyard.

This lot consists of a plastic dragonfly-inspired drone with a metallic gray finish, cast and printed details along the sides, a spike-like protrusion on the front, and six white plastic wings. A button on the underside triggers a red light on front and a green light on back to light up. It exhibits some wear from use and age, including scuffing to the finish, and has undergone sympathetic repair to reattach one of the wings. Dimensions: 12.5" x 10" x 9" (31.75 cm x 25.5 cm x 23 cm)

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

Estimate: \$1,000 - 2,000



406
Floki Vilgerdardson's (Gustaf Skarsgard)
Leather Tunic and Undertunic
Vikings (T.V. Series, 2013 - 2020)

Floki Vilgerdardson's (Gustaf Skarsgard) leather tunic and undertunic from Michael Hirst's Vikings. Throughout Season 2, Floki wore his leather tunic and fur undertunic as he traveled England alongside Earl Ragnar Lothbrok (Travis Fimmel), beginning Episode 2 "Invasion."

This lot consists of one leather tunic and a hand-knit faux fur long-sleeve shirt. Production intentionally distressed them to appear lived-in, hand-made, and aged. This lot exhibits frayed and matted fibers.

Estimate: \$4,000 - 8,000





407
Daryl Dixon's (Norman Reedus) PSE Fang 350 Kingdom Crossbow
The Walking Dead (T.V. Series, 2010 - 2022)

Daryl Dixon's (Norman Reedus) PSE Fang 350 Kingdom crossbow from AMC's The Walking Dead. In Season 7 Episode 10, "New Best Friends," Richard (Karl Makinen) gave Daryl a new crossbow after his weapon was stolen by Dwight (Austin Amelio), in exchange for helping the Kingdom defeat the Saviors. Daryl used his new crossbow throughout the Savior war.

After Norman Reedus read the script for the show, he auditioned, even for a chance to play a day role. His performance, which the producers liked so much, led to the creation of the character Daryl Dixon specifically for Reedus. Daryl went from a reoccurring character in the first season to a main character in Season 2. Since then, Daryl has had the highest number of appearances compared to any other character in The Walking Dead. He ranked No. 2 in Rolling Stone's "30 Best 'Walking Dead' Characters" list in 2016, only surpassed by Michonne (Danai Gurira). A beloved character with a satisfying character development arc, Daryl wielded his signature crossbow throughout the series as a testament to his resilience in a world fraught with undead threats and enemy factions.

This PSE Fang 350 crossbow is made of metal and composite polymers. It has a webbed nylon carrying strap from Barnett Crossbows and features a rail for scope attachment. Also included is one nylon carrying case. It exhibits mild discoloration and scuffing. Dimensions: 37.5" x 23" x 8.5" (95.25 cm x 58.5 cm x 21.5 cm)

Estimate: \$15,000 - 30,000



408
Daryl Dixon's (Norman Reedus) Bloodied Stunt Bowie Knife
The Walking Dead (T.V. Series, 2010 - 2022)

Daryl Dixon's (Norman Reedus) bloodied stunt Bowie knife from Frank Darabont's The Walking Dead. Beginning with Season 10, Dixon wielded dual Bowie knives as his signature weapons and tools, and used them in hand-to-hand combat and as throwing implements throughout later seasons. In the Season 10 Episode "A Certain Doom," Dixon's knives were bloodied when he plunged them into Beta's (Ryan Hurst) eye sockets and left him to be devoured by his fellow Whisperers.

This rubber stunt knife originates directly from AMC. It features a bloodstained serrated blade, a grip with a ring hole painted to resemble wood, and a one-winged guard. The knife exhibits intentional distressing by production to appear well-used with nicks and grime applied throughout. Dimensions: 14" x 4" x 1" (35.75 cm x 10.25 cm x 2.5 cm)

Estimate: \$4,000 - 8,000



409
Michonne's (Danai Gurira) Stunt Katana
The Walking Dead (T.V. Series, 2010 - 2022)

Michonne's (Danai Gurira) stunt katana from AMC's The Walking Dead. Michonne first appeared with her signature katana while walking her pets in the Season 2 finale "Beside the Dying Fire." Throughout the rest of the series, she wielded her katana against walker and human enemies alike.

An instant fan favorite, Michonne appeared in every season of The Walking Dead after Season 2 as well as multiple franchise spinoffs. Gurira was critically praised for her characterization and for maintaining Michonne's humanity in an otherwise savage world, with her katana considered one of the most recognizable weapons of the franchise.

This rubber stunt katana features silver-color film wrapped around the blade to resemble metal. It features an engraved biohazard symbol on either side of the blade near the habaki. The underside of the tsuba features a triquetra symbol and the fuchi. Included is a gray microfiber cloth. This lot exhibits a belt blade at the tip, warped film, and chipped paint. Dimensions: 43.5" x 3.5" x 3.5" (110.5 cm x 9 cm x 9 cm)

Estimate: \$10,000 - 20,000



Engraved biohazard symbol on either side of the blade and triquetra symbol on the underside of the tsuba

410
Negan's (Jeffrey Dean Morgan) Stunt Lucille
The Walking Dead (T.V. Series, 2010 - 2022)

Negan's (Jeffrey Dean Morgan) stunt bat Lucille from from AMC's horror series The Walking Dead. Negan wielded his barbed wire-wrapped baseball bat "Lucille" as his primary weapon from his introduction in the Season 6 finale "Last Day on Earth" through to Season 10, when he finally says goodbye to the bat he named after his deceased wife.

Negan is arguably the most memorable antagonist in the entire series and is currently one of the protagonists of the spin-off series The Walking Dead: Dead City.

This stunt baseball bat is made of soft foam rubber around a solid armament. It is wrapped with barbed wire made of rubber and elasticated string. The bat has been intentionally distressed and stained with stage blood to appear as if it is no stranger to violence.

The rubber has some cracks along the seams.
 Dimensions: 33.75" x 2.75" x 2.75" (86 cm x 7 cm x 7 cm)

Estimate: \$10,000 - 20,000



33.75" (86 cm)



411
Rick Grimes' (Andrew Lincoln) Bloodied Stunt Hatchet
The Walking Dead (T.V. Series, 2010 - 2022)

Rick Grimes' (Andrew Lincoln) bloodied stunt hatchet from Frank Darabont's The Walking Dead. Grimes began wielding his signature hatchet—a weapon first introduced in Robert Kirkman's original comic book series—in Season 6. It was bloodied on multiple occasions throughout the series, including when Negan Smith (Jeffrey Dean Morgan) forced Grimes to retrieve and use it against a horde of Walkers in the Season 7 Episode "The Day Will Come When You Won't Be" and again in Grimes' final stand against the Walkers in the Season 9 Episode "What Comes After."

This rubber stunt hatchet originates directly from AMC. Modeled on a customized Cold Steel Axe Gang hatchet, it features a bloodstained head and shaft painted to resemble metal and wood. The hatchet is intentionally distressed by production to appear well-used. Dimensions: 16" x 5" x 1" (40.75 cm x 12.75 cm x 2.5 cm)

Estimate: \$4,000 - 8,000



412
Wayne Campbell's (Mike Myers)
Screen-Matched "Excalibur" Fender
Stratocaster Guitar
Wayne's World 2 (1993)

Wayne Campbell's (Mike Myers) screen-matched "Excalibur" Fender Stratocaster guitar from Stephen Surjik's Wayne's World 2. Wayne played and displayed his beloved Strat, Excalibur, on the public access show he co-hosted with his best friend, Garth Algar (Dana Carvey). Patterning in the wood grain of this guitar screen-matches it to shots of Wayne playing it while finishing his show's weekly broadcast in the film's opening scene.

Wayne and his signature guitar—which he strummed ferociously in the introduction to each sketch—were first introduced in a popular series of Saturday Night Live sketches launched in February 1989. Following the massive success of Penelope Spheeris' feature film adaptation of the same name, which launched such popular guitar-centric quotes as "No 'Stairway'" and "She will be mine," Excalibur returned for Surjik's film, becoming among the most memorable guitars in 1990s cinema in the process. Myers was later nominated for an MTV Movie Award® for Best On-Screen Duo alongside Carvey.

For Wayne's World 2, production sourced new Stratocasters, as those used in the first film were no longer available. This lot, including the white six-string electric Fender Stratocaster with a matching pickguard, metal bridge plate and dual whammy bars, originates from a crew member.

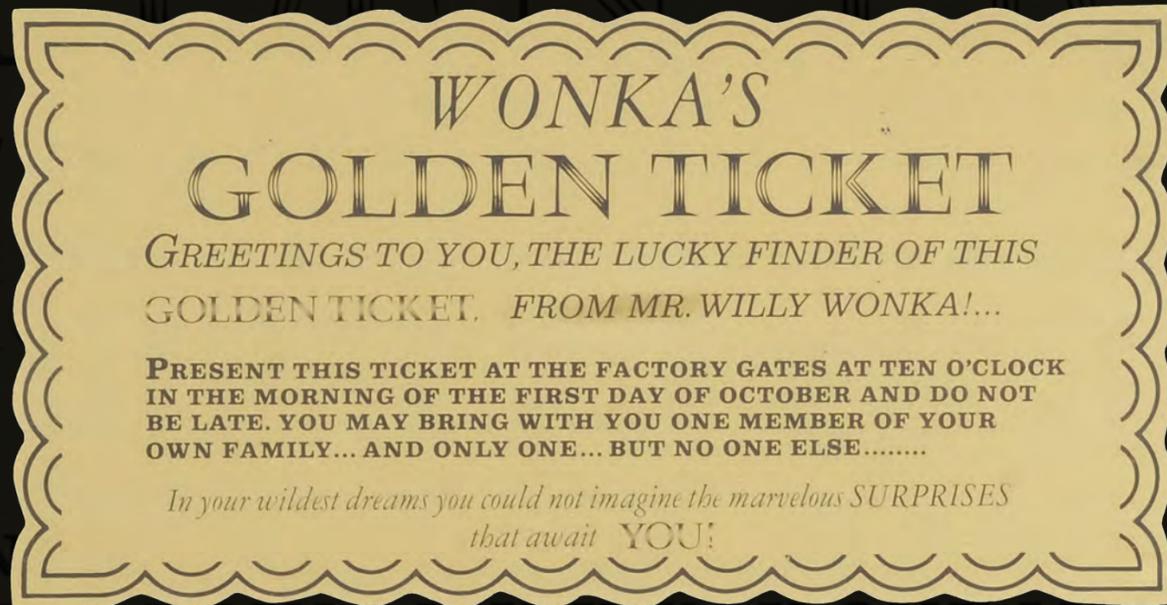
Included are a leather strap, a velvet-lined hardshell guitar case with three unopened guitar string packages, a plastic guitar pick, and two vinyl stickers. This lot exhibits minor tarnishing on the string knobs. Dimensions: (largest) 42" x 16" x 5" (106.75 cm x 40.75 cm x 12.75 cm)

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

Estimate: \$10,000 - 20,000



The "Excalibur" Stratocaster is a key plot point in the first Wayne's World film and carried over to the sequel.



7.5" (19 cm)



Fl&Pix / Alamy Stock Photo



413
Golden Ticket
Willy Wonka And The Chocolate Factory (1971)

A Golden Ticket from Mel Stuart's Willy Wonka and the Chocolate Factory. Eccentric chocolatier Willy Wonka (Gene Wilder) hid golden tickets in many of his candies, including his namesake Wonka Bars, inviting the finders to visit and tour his chocolate factory. After they were released, the golden tickets were notoriously hard to come by unless the seeker was privileged enough to have access to wealth and power. Charlie, while having none of the privilege afforded to the other children, was able to be lucky and find success, just at a much more slim, rare chance. The golden ticket symbolizes not just a prize to be won, but opportunity to be had based on merit.

Willy Wonka and the Chocolate Factory was nominated for Best Original Score at the 44th Academy Awards® and Wilder was nominated for Best Performance in a Motion Picture - Comedy or Musical at the 29th Golden Globe Awards®. While only a moderate success in its original theatrical run, the film gained such massive popularity through television airings and home video sales that it is now widely considered a classic and a seminal family film. In 2014, the film was selected for preservation in the United States National Film Registry by the Library of Congress, as being "culturally, historically, or aesthetically significant."

Props from this beloved film are extremely hard to find, as most were destroyed at the production's Bavarian film studio to allow for a swift wrap, making way for the immediate filming of Cabaret.

Originating from a crew member, this ticket, printed on gold-color foil, features scalloped edges and has retained all its details, including the curved pattern around the perimeter and the black lettering explaining how the ticket holder could redeem their prize. The legendary text "Greetings to you, the lucky finder of this golden ticket. From Mr. Willy Wonka!" remains prominent near the top of the piece. It comes in a clear acrylic display. The ticket exhibits some scratching throughout. Dimensions: (ticket) 7.5" x 3.5" (19 cm x 9.5 cm)

Estimate: \$80,000 - 160,000



Landmark Media / Alamy Stock Photo



Wonka bar is made from rigid compressed card.

6.5" (16 cm)

414
Wonka Bar
Willy Wonka And The Chocolate Factory (1971)

A Wonka Bar from Mel Stuart's Willy Wonka and the Chocolate Factory. Eccentric chocolatier Willy Wonka (Gene Wilder) hid golden tickets in many of his candies, including his namesake Wonka Bars, inviting the finders to visit and tour his chocolate factory.

This lot consists of a compressed card painted with a brown back and a front featuring the Wonka Bar logo. It exhibits wear from use and age, including scuffing in the painted sides. Dimensions: 6.25" x 3.4" x 0.25" (16 cm x 9 cm x 0.75 cm)

Estimate: \$12,000 - 24,000



Detail of Naomi embroidery



415
Jordan Belfort's (Leonardo DiCaprio)
Distressed Yacht Wreck Ensemble
The Wolf Of Wall Street (2013)

Jordan Belfort's (Leonardo DiCaprio) distressed yacht wreck ensemble from Martin Scorsese's crime comedy-drama The Wolf of Wall Street. Belfort wore his navy blue polo Naomi shirt with white pants as his yacht sailed through a tempest to reach Monaco from Italy. Belfort, his wife Naomi (Margot Robbie), and the Azoffs (Jonah Hill and MacKenzie Meehan) survived the inevitable sinking of the yacht when they were rescued by the Italian Navy. DiCaprio received an Academy Award nomination for Best Actor for his role as the disgraced criminal stockbroker Jordan Belfort.

This lot includes one polo shirt tagged "Jordan Ch 62 Use For Wet Work" and marked "S"; distressed khaki pants ("Jordan Ch 62..."); one belt ("Jordan Ch 62 sc. 208..."); one pair of shoes ("Jordan CH 62 Sc. 208..."); and one production tag labelled "Jordan Belfort Leonardo DiCaprio 62..."

Additional Provenance: This lot previously sold in Propstore's The Wolf of Wall Street Online Auction, held between 17th December 2024 and 7th January 2025.

Estimate: \$4,000 - 8,000



FlixPix / Alamy Stock Photo

416
Jordan Belfort's Stunt Wired Rat Pinstripe Ensemble
The Wolf Of Wall Street (2013)

Jordan Belfort's stunt wired rat pinstripe ensemble from Martin Scorsese's *The Wolf of Wall Street*. Belfort (Leonardo DiCaprio) wore his pinstripe ensemble while he ate sushi with Donny Azoff (Jonah Hill) where Belfort snuck a note to him saying he was wearing a wire.

This lot consists of a polyester pinstripe jacket and matching pants; a cotton-polyester Cego button down shirt labeled "Sept: 12 Leo/Jordan Slimmer Fit"; a motif silk blend Austin Reed tie; and a pair of leather Gucci shoes (Size 10.5).

Estimate: \$2,500 - 5,000



FlixPix / Alamy Stock Photo

417
Planet Hollywood Collection:
Tess McGill's (Melanie Griffith)
Screen-Matched Party Dress
Working Girl (1988)

Tess McGill's (Melanie Griffith) screen-matched party dress from Mike Nichols' *Working Girl*. In an attempt to fit in with the posh crowd at a cocktail party hosted by Jack Trainer's (Harrison Ford) stockbroker firm, Tess borrowed Katharine Parker's (Sigourney Weaver) dress, only to wind up unconscious on Trainer's couch after the party. Unique stitch points down the back and along the right sleeve of the dress screen-match to the sequence.

Tess' ensembles—key symbols of the vast disparity between her working-class but aspirational income and that of the gatekeeping power-brokers around her, such as Parker—were created by two-time Academy Award®-winning costume designer Ann Roth. For her performance as McGill, Griffith received Academy Award® and Golden Globe® nominations, among other accolades.

This star-patterned velveteen short-sleeve dress originates from Planet Hollywood. It features a V-neck collar, a zip-back closure, and sequins affixed throughout. It exhibits some crushing and minor discoloration from age.

Estimate: \$2,000 - 4,000



58.25"
 (148 cm)

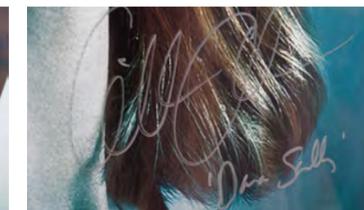
419
Fox Mulder's (David Duchovny) and Dana Scully's (Gillian Anderson) FBI IDs
The X-Files: Seasons 10 And 11
(T.V. Series, 2016 - 2018)

Fox Mulder's (David Duchovny) and Dana Scully's (Gillian Anderson) FBI IDs from Season 11 of Chris Carter's *The X-Files*. After being re-instated as special agents with the FBI, Mulder and Scully carried their badges while they investigated paranormal activity and searched for their son, William (Miles Robbins), throughout the season.

Estimate: \$4,000 - 8,000



Signature detail of David Duchovny



Signature detail of Gillian Anderson

418
Fox Mulder's (David Duchovny) and Dana Scully's (Gillian Anderson) Framed FBI IDs in Key Cast-Autographed Display
The X-Files (T.V. Series, 1993 - 2002)

Fox Mulder's (David Duchovny) and Dana Scully's (Gillian Anderson) FBI IDs from Chris Carter's *The X-Files* framed in a custom display autographed by the series' key cast. FBI special agents Mulder and Scully carried personalized badges while investigating paranormal phenomena throughout the series' original run before switching to new badges in later seasons.

These cardboard "Special Agent" ID cards both feature "FBI" headers and stamps and color-printed photo cut-outs of the agents applied beneath each agent's handwritten signature. The IDs come inside plastic cases with metal waistclips behind glass in a custom display alongside a promotional poster for the series, an IDW comic book cover for *The X-Files* Season 10, a metal *X-Files* promotional coin, and character stills of Mulder, Scully, Walter Skinner (Mitch Pileggi), and Cigarette Smoking Man (William B. Davis).

The poster is signed by Duchovny and inscribed "Dana Scully" by Anderson, "Skinner" by Pileggi, "CSM" by Davis, "Monica Reyes" by Annabeth Gish, "John Doggett" by Robert Patrick, "Byers" by Bruce Harwood (John Fitzgerald Byers), "Langly" by Dean Haglund (Richard "Ringo" Langly), and "Frohike" by Tom Braidwood (Melvin Frohike) in silver-color ink. The IDs exhibit some discoloration and scratching to their cases from production wear. Dimensions: (displayed) 58.25" x 32" x 1.25" (148 cm x 81.5 cm x 3.25 cm)

Additional LOA: James Spence Authentication (USA) Letter of Authenticity authenticating the signatures.

Estimate: \$6,000 - 12,000



PictureLux / The Hollywood Archive/ Alamy Stock Photo

420
Wolverine's (Hugh Jackman) Leather Jacket and Shirt
X-Men (2000)

Wolverine's (Hugh Jackman) leather jacket and shirt from Bryan Singer's X-Men. Wolverine wore his jacket and shirt periodically throughout the film, most notably while in Canada, when he convinced Rogue (Anna Paquin) to return to the Xavier Institute, and lastly when he left to investigate his own past.

X-Men was in the Top 10 highest grossing films of 2000 and won six awards at the 27th Saturn Awards.

This lot consists of one leather jacket lined in satin with a zip closure, two zip pockets, and decorative leather striping on the sleeves as well as a panel near the bottom hem; and a plaid cotton flannel with snap closures and two breast pockets from Western Craft. Production intentionally distressed this jacket to appear well worn and battle-damaged, including a missing stripe on the arm and cuts on the back. This lot exhibits discoloration, leather stiffness, and a buildup of grime on the jacket.

Additional Provenance: Certificates of Authentication and Letter of Authentication from 20th Century Fox.

Estimate: \$25,000 - 50,000



421
Professor Charles Xavier's (Patrick Stewart) Phoenix Confrontation Suit
X-Men: The Last Stand (2006)

Professor Charles Xavier's (Patrick Stewart) Phoenix confrontation suit from Brett Ratner's X-Men: The Last Stand. Xavier wore his blue three-piece suit as he, alongside the X-men, vied for Jean Grey's (Famke Janssen) loyalty against Magneto (Ian McKellen) and his Brotherhood of Mutants. After the Phoenix took over once more, Xavier contested her power, determined to help her before she disintegrated him.

After the success of Star Trek: The Next Generation and his memorable portrayal of Captain Jean-Luc Picard, Stewart accepted the role of Charles Xavier to distance himself from Picard and break through typecasting. The Last Stand marked the end of Stewart's portrayal of Charles Xavier, until X-Men: Days of Future Past and later Logan. A prolific actor on screen and stage, Stewart received a nomination for a Tony Award and three Golden Globe award nominations.

This suit consists of one wool jacket hand-marked "For 3PC" on the interior and a hand-written "Patrick Stewart Esp July 2005" label, a matching vest, and matching pair of pants.

Estimate: \$5,000 - 10,000



422
Logan's (Hugh Jackman) World War II Army Jacket and Shirt
X-Men Origins: Wolverine (2009)

Logan's (Hugh Jackman) World War II army jacket and shirt from Gavin Hood's X-Men Origins: Wolverine. Mutant Logan wore his jacket and shirt during World War II when he fought alongside his fellow mutant half-brother Victor (Liev Schreiber), aka Sabretooth.

This lot consists of a polyester-blend Western Costume Co. jacket marked "Logan Hero 4"; and a polyester-blend Western Costume Co. shirt marked "Logan Hero 1." This lot exhibits production-added distress.

Estimate: \$3,000 - 6,000



423
Wolverine's (Hugh Jackman) Metal Claws
Logan (2017)

Wolverine's (Hugh Jackman) metal claws from the production of James Mangold's Logan. Wolverine, going by the 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 one pair of claws, one left hand and one right hand. 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. 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. Also included are two additional grips and a foam-lined case. The claws 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)

Blades were dulled by production.

Estimate: \$20,000 - 40,000



424
Mike Papac Collection: Xander
Cage's (Vin Diesel) Harpoon Gun
XXX (2002)

Xander Cage's (Vin Diesel) harpoon gun from Rob Cohen's XXX. In the climactic finale, Cage harpooned onto Yorgi's (Marton Csokas) water-borne drone Ahab and disabled it before it disseminated the biological weapon "Silent Night."

Originating from the personal collection of master armorer and weapons coordinator Mike Papac, this static, nonfunctional weapon features distinctive, custom modifications including a shotgun pump and heat shield, a C-More red dot sight affixed on top, and a nylon shoulder strap looped through hooks on the muzzle and grip, and a harpoon rope. The gun exhibits scratches, stains on the strap and cord, and rusting to the barrel from age. Dimensions: 29.5" x 11" x 5" (75 cm x 28 cm x 12.75 cm)

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

Estimate: \$2,000 - 4,000



Maximum Film / Alamy Stock Photo

425
Zorro (Antonio Banderas) and
Count Armand's (Rufus Sewell)
Stunt Swords
The Legend Of Zorro (2005)

Zorro (Antonio Banderas) and Count Armand's (Rufus Sewell) stunt swords from Martin Campbell's The Legend of Zorro. Zorro, the masked hero, and Armand, a member of the secretive Knights of Aragon, wielded their swords in their climactic duel atop a nitroglycerin-filled train.

These two ornately detailed, distinctive urethane stunt swords originates from a crew member. One features a cupped, grated crossguard, a rounded, striped pommel, and a hilt painted to resemble wrapped leather and the other features a grip painted and textured to resemble hand-worked bronze and engraved with a smiling face and fleur-de-lis symbols. Both swords exhibit slight bending to the tips of their blades and paint flaking from production use and age. Dimensions: (each) 38.25" x 6" x 2.25" (97.25 cm x 15.25 cm x 5.75 cm)

Estimate: \$3,000 - 6,000



Day 2

Film & Television

Lots 426 - 1025

9:00 AM (PDT) / 12:00 PM (EDT) / 4:00 PM (GMT)

Thursday,

March 26, 2026

Online, Telephone and Absentee Bidding Only



Lots on Days 2 & 3 can be viewed exclusively in the online auction catalog.

Day 3

Film & Television

Lots 1026 - 1360

9:00 AM (PDT) / 12:00 PM (EDT) / 4:00 PM (GMT)

Friday,

March 27, 2026

Online, Telephone and Absentee Bidding Only



The Film & Television section of Day 3 is scheduled to wrap approximately 20 minutes before the Animation section begins.



Day 3

Animation Art

Lots 2000 - 2225

2:00 PM (PDT) / 5:00 PM (EDT) / 9:00 PM (GMT)

Friday,

March 27, 2026

Online, Telephone and Absentee Bidding Only



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.

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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	Idaho	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

- 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”.
- 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.
- Condition reports are available for each Lot upon request.

3. Before the Auction

- Bidder Registration
 - Every person or Company wishing to make a bid in the Auction is required to register with Propstore before participating at an Auction.
 - 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.
 - 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.
 - 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.
 - 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:
 - Ship Lots purchased at Auction to the Buyer;
 - Process the Buyer’s payment;
 - Conduct credit checks, as deemed necessary by Propstore in its sole discretion; and/or
 - 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).
 - 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

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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 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

- 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

- 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.

- 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

- 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.
- Propstore reserves the right to amend its estimates from time to time.

4.2. Reserve Price

- 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

- Propstore reserves the right to refuse admission and/or participation at the Auction and to reject any bid.
- Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over. All bids must be made in US dollars.
- 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).
- 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.
- 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.
- 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.
- 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.
- 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.
- 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

- 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.
- The auctioneer shall have sole discretion to accept or decline any bid.
- 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.

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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 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.

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- 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.

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.
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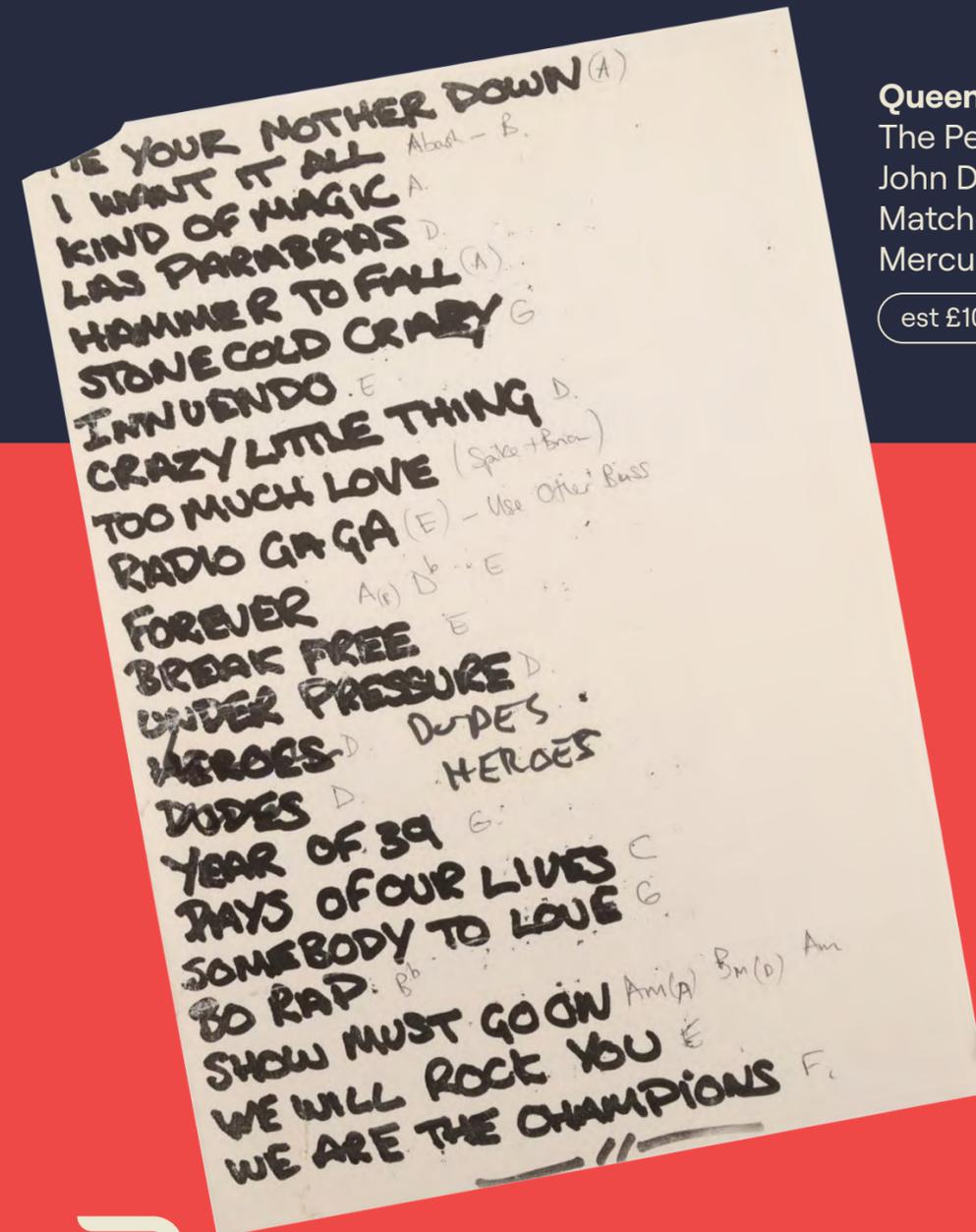
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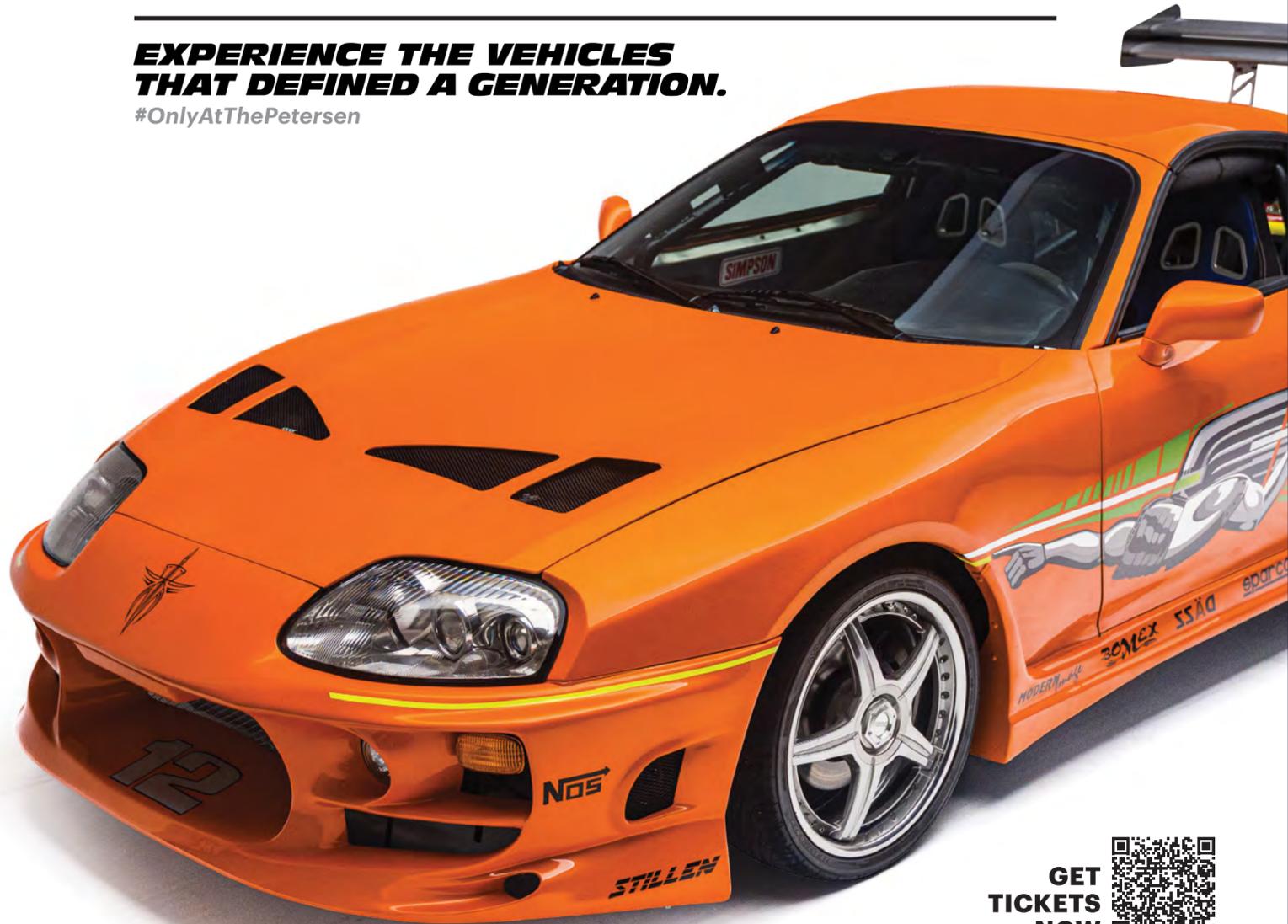
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