

Propstore

Entertainment Memorabilia Live Auction

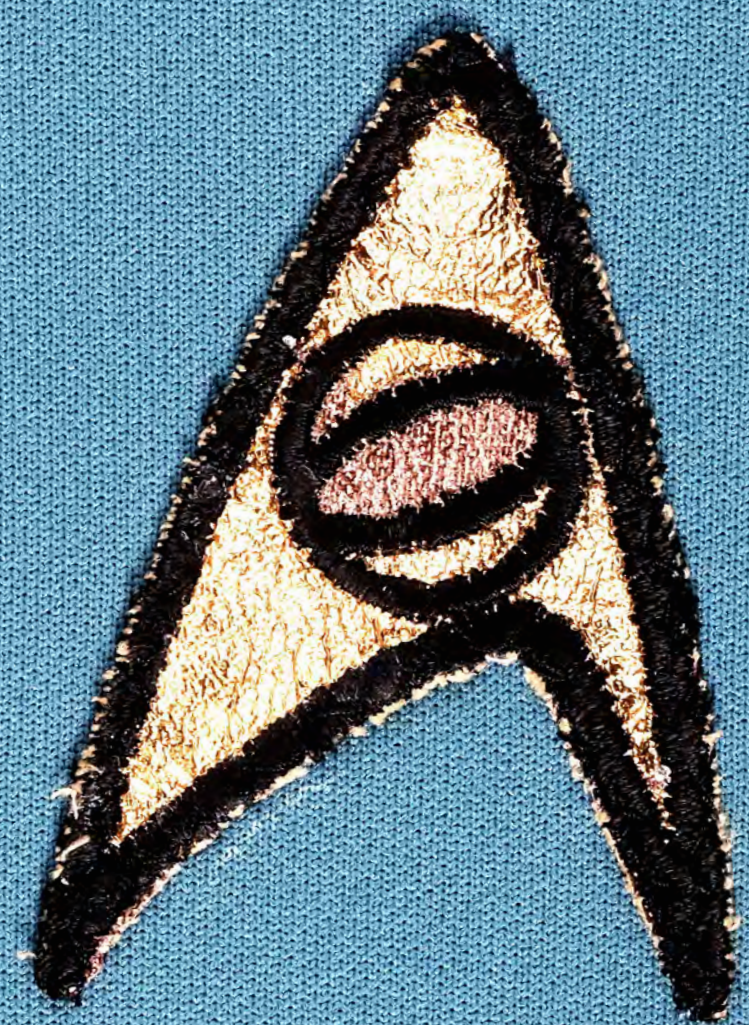
Treasures from
Film and Television



Los Angeles

Aug 26 - 29, 2026





Entertainment Memorabilia Live Auction

Aug 26 – 29, 2026
Day 1 starts at 9:30 AM (PDT) / 12:30 PM (EDT) / 5:30 PM (BST)
Days 2–4 start at 9:00 AM (PDT) / 12:00 PM (EDT) / 5:00 PM (BST)

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

Bidding is available in-person (August 26), online, via telephone and via written absentee form. Bidders are advised to arrive early to register for in-person bidding (on August 26 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 2–4 (August 26 – 29); bids can be placed on Days 2–4 online, via telephone or written absentee form.

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

Previewing Auction Lots

Lots can be previewed by special appointment at Propstore’s Los Angeles facility. These special appointment previews can be facilitated through August 1 to August 15, 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 (August 26) 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 311. In-person bidding is not available for Days 2–4; all bidding on these Days is via telephone, online, or by written absentee form.

Telephone
Complete the bidder registration form on page 311 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 311 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 296 of this catalog.

Conditions of Sale
This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 298 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 302.

FRONT COVER IMAGES

190
Screen-Matched Opening Scene Mosquito in Amber Fossil
Jurassic Park (1993)

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



Propstore CA Bond # 72BSBGU4116

Propstore
Entertainment
Memorabilia
Live Auction

Los Angeles

Aug 26 – 29, 2026

propstore.com/liveauction

Petersen Automotive Museum: Auction Launch Event
August 25, 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 **August 25, 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,
August 26
Film & Television

*selects Lots illustrated in this catalog;
additional lots in online catalog

Lots 1 – 434
In-Person Bidding
Petersen Automotive Museum

Day 2

Thursday,
August 27
Film & Television

*online catalog only

Lots 435 – 934
Online, Telephone and
Absentee Bidding Only

Day 3

Friday,
August 28
Film & Television

*online catalog only

Lots 935 – End
Online, Telephone and
Absentee Bidding Only

Day 4

Saturday,
August 29
Autographs & Sports

*online catalog only

Lots 2000 – End
Online, Telephone and
Absentee Bidding Only

Day 1 Start..... 9:30 AM (PDT) / 12:30 PM (EDT) / 5:30 PM (BST)
Days 2–4 Start..... 9:00 AM (PDT) / 12:00 PM (EDT) / 5:00 PM (BST)
Online, Telephone and Absentee Bidding Available on All Days

Additional Day 1 Lots and all Day 2–4 Lots are in online catalog
All days streamed live at propstore.com

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

About Propstore

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

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

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

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

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

We strive to present these pieces with the same level of care that went into their presentation on screen, as they deserve nothing less. A large portion of the artifact collection will be on public exhibition prior to the sale, providing a first-hand view of the material. Whether you are a veteran collector or just getting started, we hope that you find pieces that speak to you amongst this truly unique offering. To make this material more accessible, all items over \$2,000 can be purchased on an interest-free payment plan. We can also pack and ship material safely to any destination in the world.

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

The Propstore Certificate of Authenticity

Authenticity is the defining collectible element for original film and television props and costumes. All of our certificates carry multiple security elements to verify authenticity, representing a lifetime guarantee that the item is a genuine piece of cinema history exactly as described. Propstore’s complete Terms of Guarantee can be found on page 301.



Day 1
Select Lots

Wednesday,
August 26, 2026

Lots 1 – 434
9:30 AM (PDT)

Superman’s
(Christopher Reeve)
Costume with Screen
and Photo-Matched
Tunic and Replica Boots
**Superman III (1983)/
Superman IV: The
Quest For Peace (1987)**



This illustrated catalog includes
select Lots from Day 1 only --
see online catalog or page 290 for
additional Day 1 lots; all day 2-4 lots
are in online catalog only.





"USCSS Nostromo" patch on the right shoulder detail



Weyland-Yutani wings patch detail



Scan here to see a full rotation of this lot

4
Arthur Dallas' (Tom Skerritt)
Screen-Matched Nostromo Jacket Δ
Alien (1979)

Arthur Dallas' (Tom Skerritt) screen-matched Nostromo jacket from Ridley Scott's Alien. Dallas, the captain of the Nostromo, steadily removed top layers from his ensemble - beginning with his signature jacket - while he hunted the nearly-unkillable xenomorph that had boarded his space tug. Loose threading on the patches on this jacket's arms, along with distinctive creases in the fabric, screen-match to multiple shots of Dallas, as well as to a number of production stills from the film.

Dallas' signature costume, a futuristic interpretation of a commercial spacecraft officer's uniform, was designed by Academy Award®-winning costume designer John Mollo, who received a prestigious BAFTA® nomination for his work. Alien was also nominated for two Oscars® upon release, winning one for Best Visual Effects, and has since been selected for permanent preservation in the Library of Congress' National Film Registry for its historic significance to American culture.

This real-world cotton- and nylon-blend jacket is the only surviving example known to exist and possibly the only such jacket made for Dallas. This is also the first time Dallas' jacket has ever come to public auction.

Made from a modified real-world bomber-style jacket, it features nautical-style braided zipper closures, pink piping on its collar (a design detail also seen on Dallas' dress shirt), Weyland-Yutani wings and "USCSS Nostromo" patches emblazoned on the chest and right sleeve, and "Nostromo" screen-printed on the reverse. Also included on the left sleeve is a replica Nostromo patch.

The jacket is intentionally distressed by production to appear well-worn in space, as the crew would have few clothing options available for their mission. It also shows evidence of wear consistent with on-set use, handling, and age, including staining around the leather.

Estimate: \$30,000 - 60,000



Alien
/ Alamy



Moviestore Collection Ltd
/ Alamy

5
Arthur Dallas' (Tom Skerritt)
Nostromo Dress Shirt
and Undershirt Δ
Alien (1979)

Arthur Dallas' (Tom Skerritt) Nostromo T-shirt and undershirt from Ridley Scott's Alien. Dallas, the captain of the Nostromo, steadily removed top layers from his ensemble - revealing his open dress shirt and undershirt beneath that - while he hunted the nearly-unkillable xenomorph that had boarded his space tug.

Dallas' signature costume, a futuristic interpretation of a commercial spacecraft officer's uniform, was designed by Academy Award®-winning costume designer John Mollo, who received a prestigious BAFTA® nomination for his work. Alien was also nominated for two Academy Awards® upon release, winning one for Best Visual Effects, and has since been selected for permanent preservation in the Library of Congress' National Film Registry for its historic significance to American culture.

This lot consists of a custom cotton blend short-sleeve button-up dress shirt with pink trim on the collar and chest pockets (a design detail also seen on Dallas' jacket), a "USCSS Nostromo" patch emblazoned right sleeve, respectively, and a Bermans & Nathans tag hand-marked "Tom Skerritt 16" on the interior, as well as a cotton blend undershirt hand-marked "TS" on the collar. Also included on the chest is a Weyland-Yutani wings patch believed to be a replica added for display, as the original patch was likely yellow.

The pair shows evidence of intentional distressing by production to appear well-worn in space, as the crew would have few clothing options available on their mission, together with wear consistent with on-set use, handling, and age, including tearing and fading to the dress shirt's Bermans tag.

Estimate: \$8,000 - 16,000



"USCSS Nostromo" patch on the right shoulder detail



Bermans & Nathans tag on the interior hand-marked "Tom Skerritt 16"

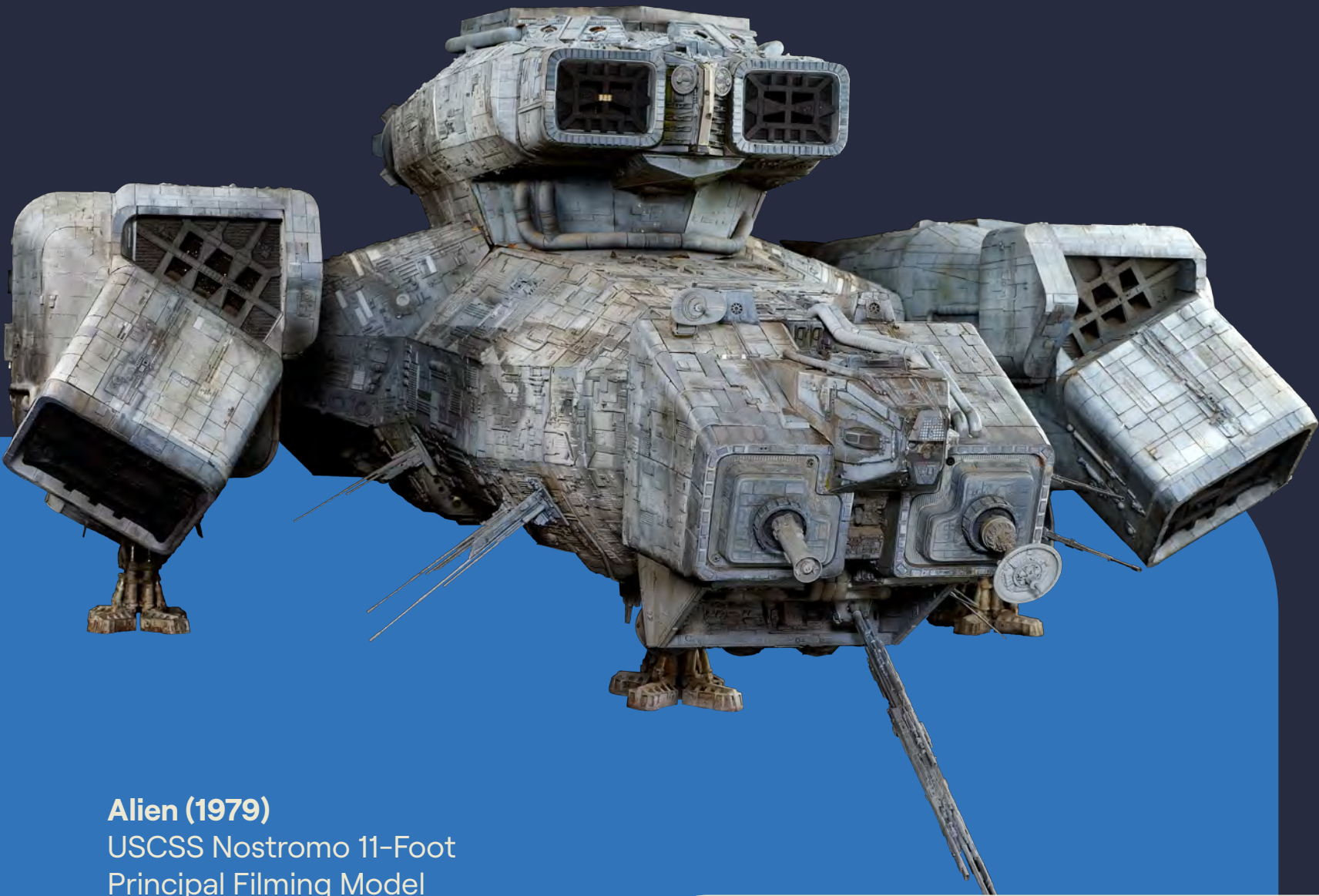


Cotton blend undershirt

Propstore

Wanted

Props, Costumes,
Posters, Artwork, Music,
Animation, & more



Alien (1979)
USSCSS Nostromo 11-Foot
Principal Filming Model

sold for \$315,000 (£252,000)*

August, 2024

Reach out for a free appraisal
and valuation with our specialists



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7
Bishop’s (Lance Henriksen) Screen-Matched Light-Up Computer Terminal
Aliens (1986)

Bishop’s (Lance Henriksen) screen-matched, light-up computer terminal from James Cameron’s Aliens. After he volunteered to travel to the Hadley’s Hope colony transmitter, Bishop remotely piloted the remaining dropship to its surface with his computer terminal, so his crewmates could escape before the colony exploded. Distinctive keyboard glyphs, and particularly unique spotting on the “Enable” button in the terminal, screen-match to shots from the scene.

Aliens is considered one of the best sequels ever made, notably deviating from the first film’s claustrophobic horror into epic war-movie territory. Its action sequences are considered among the greatest ever produced in science-fiction cinema, contributing to the film’s massive box office grosses and earning seven Academy Award® nominations, including wins for both Best Visual Effects and Best Sound Effects Editing. It also earned Sigourney Weaver her first Oscar® nomination for playing Ellen Ripley, a rarity in the genre.

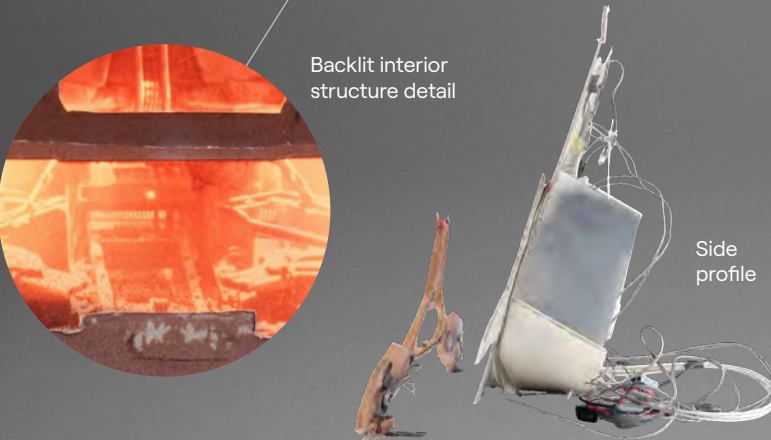
This light-up terminal features a plastic clamshell case inset with a computer board, monitor frame, keyboard, and various buttons and switches. The case features hook-and-loop strips throughout as well as tape applied across its back lid for housing the monitor. Also included is an AC adapter and a metal component. This lot shows evidence of cracking and adhesive residue in addition to wear consistent with on-set use, handling, and age. Dimensions: 16” x 12” x 4” (40.75 cm x 30.5 cm x 10.25 cm)

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

Estimate: \$15,000 – 30,000



36” (91.5 cm)



Backlit interior structure detail

Side profile

8
Light-Up LV-426 Atmosphere Processing Plant
Forced-Perspective Building Facade Model Miniature
Aliens (1986)

A light-up LV-426 Atmosphere Processing Plant forced-perspective building facade model miniature from James Cameron’s Aliens. Ellen Ripley (Sigourney Weaver) and the Colonial Marines inspected the abandoned control and operations room of the Weyland-Yutani Corporation’s Atmosphere Processor (AP) on the desolate moon Acheron. After the dropship crashed and damaged the power plant’s cooling system, Bishop (Lance Henriksen) informed the dwindling crew that the colony would soon be destroyed, then volunteered to travel to the transmitter to remotely pilot the remaining dropship to the surface.

“Flat” facade photograph-based building models such as this were created for forced-perspective shots, where the images were mounted to acrylic backings and lit from behind. Aliens ultimately won two Academy Awards®, including one for Best Visual Effects.

This model miniature consists of two facades: a smaller foreground facade comprised of composite wood board, and a larger facade made of acetate with foam support boards. Both facades feature wires adhered to the back, while the larger facade is installed throughout with LEDs designed to illuminate when plugged into AC power.

Following production, this model underwent sympathetic restoration to return functionality to its electronics. It now includes an external supply which should not be connected for extended periods of time, as it overheats. This lot shows evidence of wear consistent with on-set use, handling, and age, in addition to discoloration, cracking, and lifted adhesive. Dimensions: (largest) 36” x 7.5” x 16” (91.5 cm x 19 cm x 40.75 cm)

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

Estimate: \$1,500 – 3,000

9
Xenomorph Warrior Head and Hand
Aliens (1986)

A xenomorph warrior head and hand from James Cameron’s Aliens. Xenomorph warriors attacked the Colonial Marines throughout the film. The creature design for Aliens was a simplified version of the original 1979 design, allowing for maximum mobility, given the hordes of xenomorphs that needed to move along walls, across ceilings, and through tunnels. Durability and practicality were key design concerns, so the dome from the original Alien design was removed, resulting in the ribbed design.

Aliens is considered one of the best sequels ever made, notably deviating from the first film’s claustrophobic horror into epic war-movie territory. Its action sequences are considered among the greatest ever produced in science-fiction cinema, contributing to the film’s massive box office grosses and earning seven Academy Award® nominations, including wins for both Best Visual Effects and Best Sound Effects Editing. It also earned Sigourney Weaver her first Oscar nomination for playing Ellen Ripley, a rarity for this type of film.

Made from latex, this head and hand are hand-painted with contrasting, muted hues to create an organic, insectoid look with sponge brushes used to create texture and depth. It is finished with a hard surface coating, possibly to enhance the xenomorph’s signature slime, and features holes in its signature dome made by production, likely for squibs or other practical effects work.

This head and hand have undergone sympathetic restoration to reattach the two fingers and to stabilize the aged foam, which should be handled with caution. This lot shows evidence of cracking in addition to wear consistent with on-set use, handling, and age, including a missing lower jaw. Dimensions: (largest) 35” x 14” x 6.5” (89 cm x 35.5 cm x 16.5 cm)

Estimate: \$10,000 – 20,000

10
Ellen Ripley’s (Sigourney Weaver) Distressed Costume
Alien Resurrection (1997)

Ellen Ripley’s (Sigourney Weaver) distressed costume from Jean-Pierre Jeunet’s Alien Resurrection. Ripley 8, a clone created from samples of Ellen Ripley’s DNA found on Fiorina “Fury” 161, wore her vest and tank top while aboard the Auriga, as she worked alongside the Betty’s crew to escape the xenomorphs.

The film’s costumes were designed by Academy Award® and BAFTA Award® winner Bob Ringwood, whose extensive credits include Batman (1989), Dune (1984), and Troy (2004). For Alien Resurrection, Ringwood envisioned a utilitarian military aesthetic distinguished by sharp tailoring, ribbed textures, and bold color blocking to reflect the film’s setting two centuries after the original Alien.

Sigourney Weaver’s portrayal of Ellen Ripley remains one of cinema’s defining action performances, earning her an Academy Award® nomination for Aliens and helping establish Ripley as one of the genre’s most enduring heroines.

This costume consists of a leather sleeveless vest with metal studs hand-marked “Fox Sigourney Weaver” on the interior in black ink; a sleeveless cotton blend undershirt with an adhesive strip hand-marked “Fox Sigourney Weaver” on the interior; and a pair of pleather pants hand-marked “Fox Sigourney Weaver” on the interior. Production intentionally distressed these articles to appear discolored and aged. The bottom hem of the vest shows evidence of remnants of residue.

Estimate: \$3,000 – 6,000



35” (89 cm)

Xenomorph hand





11
Michelle Flaherty’s (Alyson Hannigan) “Band Camp” Flute
American Pie 2 (2001)

Michelle Flaherty’s (Alyson Hannigan) “band camp” flute from James B. Rogers’ American Pie 2. Flautist Michelle played her signature instrument as a counselor at band camp, using it to guide students through a song before Jim Levenstein (Jason Biggs) remarked “That’s a lot of flutes!” Later, in the climactic conclusion, Jim interrupted Michelle’s solo flute performance when he realized he was in love with her.

Michelle’s flute was one of the franchise’s central plot points, with Michelle having famously revealed that she used it for personal pleasure in the finale of the first American Pie. This is believed to be the only flute production procured for Michelle for American Pie 2.

Included with this metal flute is a cleaning rod and a hard carrying case. This lot shows evidence of wear consistent with on-set use, handling, and age.
Dimensions: (flute) 26.25” x 1.75” x 1.5” (66.25 cm x 4.5 cm x 4 cm)

Estimate: \$5,000 - 10,000



Maximum Film / Alamy

12
Jim Levenstein’s (Jason Biggs) “Pussy Palace” VHS and Crazy Glue with Set of Four Continuity Photos
American Pie 2 (2001)

Jim Levenstein’s (Jason Biggs) “Pussy Palace” VHS and crazy glue with a set of four continuity photos from James B. Rogers’ American Pie 2. After fixing his lamp with packing tape, Jim watched an adult film and accidentally used a tube of crazy glue instead of lubricant, hurting himself in the process.

This lot consists of a plastic VHS tape labeled “Pussy Palace” in vinyl; a plastic tube of “Crazy Bond” crazy glue; and a set of four plastic Polaroid continuity photos of the broken lamp, Jim in the hospital with his dad (Eugene Levy), and of him holding the VHS tape. This lot shows evidence of peeling vinyl and discoloration stains on the VHS. Dimensions: (largest) 7.5” x 4” x 1” (19 cm x 10.25 cm x 2.75 cm)

Estimate: \$1,500 - 3,000



13
Thomas Ackerman Collection: Channel 4 News Signet Ring with
“Channel 4” Crew Hat and Pass
Anchorman: The Legend Of Ron Burgundy (2004)

A Channel 4 news ring with a “Channel 4” crew hat and pass from Adam McKay’s Anchorman: The Legend of Ron Burgundy. The Channel 4 news team – including anchormen Ron Burgundy (Will Ferrell) and Brian Fantana (Paul Rudd), weatherman Brick Tamland (Steve Carell), sports correspondent Champ Kind (David Koechner), and Station Director Ed Harken (Fred Willard) – wore matching signet rings honoring the network as a sign of their unity.

This lot originates from the collection of director of photography Thomas Ackerman. It consists of a gold-color metal embossed class ring-style ring with its center painted to resemble a gemstone and numbered “4” at center. Also included are a cotton crew baseball cap numbered “4” for Channel 4 and embroidered “Anchorman Dreamworks Productions L.L.C.” on front, as well as a plastic-laminated “Channel 4” crew pass labeled “Anchorman Crew 2003”. This lot shows evidence of wear consistent with handling and age, including, tarnishing to the ring.

Estimate: \$3,000 - 6,000



Scan here to see a full rotation of this lot



Ring enlarged to show detail



14
Planet Hollywood Collection:
Full-Size Deadite Soldier Puppet
Army Of Darkness (1992)

A full-size Deadite soldier puppet from Sam Raimi’s Army of Darkness. In the film’s finale, Ash J. Williams (Bruce Campbell) led the forces of the living against the army of Deadites that Evil Ash (Campbell) raised to destroy humanity.

This large, static puppet originates from Planet Hollywood. It is constructed from latex, foam, and resin over a PVC-covered metal armature with hand-painted, cast resin armor affixed to the torso. The puppet was intentionally distressed by production to appear necrotic, battle-damaged, and weathered on its armor. Following production, it also underwent sympathetic restoration to restore its legs. Dimensions: 69” x 14” x 9” (175.25 cm x 35.75 cm x 23 cm)

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

Estimate: \$3,000 - 6,000



69”
(175.25 cm)

15
Planet Hollywood Collection: A. J. Frost’s (Ben Affleck) Spacesuit
Helmet with Rockhound’s (Steve Buscemi) Light-Up Spacesuit
Armageddon (1998)

A. J. Frost’s (Ben Affleck) spacesuit helmet with Rockhound’s (Steve Buscemi) light-up spacesuit from Michael Bay’s Armageddon. A. J. wore his helmet when he traversed the asteroid where he, Harry (Bruce Willis), and the crew of the Freedom worked to prevent Earth’s annihilation. Rockhound also wore his spacesuit on the asteroid until he developed what Colonel Willie Sharp (William Fichtner) called “space dementia” and had to be restrained.

Affleck was among the first actors to guinea-pig the spacesuits, which weighed over 30kg (approximately 70lbs) and cost more than \$1 million to design and create after Bay personally requested extensive redesigns. For their work designing the detailed suits, costumiers Michael Kaplan and Magali Guidasci received a prestigious Saturn Award® nomination for Best Costumes.

This lot originates from Planet Hollywood. In addition to the fiberglass and metal helmet, it consists of a large-weave nylon-blend fabric two-piece spacesuit decorated with cast resin and metal components and equipped with an elaborate 12V battery-powered electronics system designed to illuminate LEDs on the helmet, chest, and backpack. Also included are: A collar made of fiberglass and metal with “Rockhound” handwritten on an adhesive label on the underside; A front-and-back pull-over pack with resin, metal, and rubber adornments labeled “USA.”; A pair of gloves, including one hand-marked “Sharp” and one marked “Rockhound,” with rubber finger tips and milled aluminum locking rings affixed with self-adhesive strips; A webbed nylon utility belt with pouches; A pair of modified leatherette-covered Vans boots with adornments matching those on the sleeves and legs.

This spacesuit is intentionally distressed by production to appear discolored and grimy from traveling across unforgiving asteroid terrain. It comes mounted to a mannequin for stability and display. Following production, the lot underwent sympathetic repairs to restore functionality to its electronics. It shows evidence throughout of wear consistent with on-set use, handling, and age, including small breaks, cracks, and missing parts, including the helmet’s visor and locking mechanisms along the collar. Dimensions: (displayed) 16.5” x 27.5” x 79” (42 cm x 70 cm x 200 cm)

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

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

Estimate: \$2,000 – 4,000



Detail of Mission Patch for the X-71 Space Shuttle, “Freedom” on side of arm



Scan here to see a full rotation of this lot



Back of book



Detail of ear on the back of the book

16
Necronomicon Ex-Mortis
Ash Vs Evil Dead
(T.V. Series, 2015–2018)

A Necronomicon Ex-Mortis from the television series Ash vs Evil Dead. The Necronomicon, a central element of the Evil Dead films that preceded Ash vs Evil Dead, returned in the series and tempted Ash (Bruce Campbell) to keep and use it while he cut up the remains of his evil doppelganger and Amanda (Jill Marie Jones) in the Season 1 episode “Bound in Flesh.” The book continued to appear throughout the rest of the series, having gained the ability to speak.

This static Necronomicon, which does not open, is made of silicone-covered foam painted to resemble aged, tanned flesh with a monstrous face on the front and an ear on the back, along with details including simulated stitches in the flesh binding. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 9.25” x 11.5” x 2.5” (23.5 cm x 29.25 cm x 6.5 cm)

Additional Provenance: Certificate of Authenticity from Starz.

Estimate: \$6,000 – 12,000



32” (81.5 cm)

17
Ash Williams’ (Bruce Campbell) SFX
“Blood Spraying” Chainsaw
Ash Vs Evil Dead (T.V. Series, 2015–2018)

Ash Williams’ (Bruce Campbell) SFX “blood spraying” chainsaw from the television series Ash Vs Evil Dead. Ash wielded his chainsaw throughout the series, first using it at the end of the premiere episode “El Jefe” (101) when he fought his possessed a neighbor and inevitably cut off her head. He continued to use his chainsaw weapon throughout the rest of the series as his primary weapon while he battled the dead and demons alike.

This hollow chainsaw with a metal chassis features a pull cord with a wood handle and is fitted with internal tubing and wires for special effect sequences that required blood spray from the chainsaw. The tubing was cut shorter after production finished. As Ash wore the chainsaw on his arm in place of his prosthetic hand, it has a slot at the back to insert a hand. Production intentionally distressed this chainsaw to appear aged and well-used. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 32” x 11” x 10” (81.5 cm x 28 cm x 25.5 cm)

Additional Provenance: Certificate of Authenticity from Starz.

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

Estimate: \$6,000 – 12,000





Cinematic / Alamy

18
Verne Troyer Collection: Mini-Me’s
(Verne Troyer) Moon Base Suit
Austin Powers: The Spy Who Shagged Me (1999)

Mini-Me’s (Verne Troyer) Moon Base suit from Jay Roach’s Austin Powers: The Spy Who Shagged Me. In the climactic third act, Austin Powers (Mike Myers) fought Mini-Me, Dr. Evil’s (Myers) 1/8-size clone, aboard Evil’s Moon Base before ejecting him through its airlock.

Designed to comically match with whatever Dr. Evil wore at the time, Mini-Me’s custom ensembles were created by Austin Powers franchise costume designer Deena Appel, whose work on the film earned a prestigious Costume Designers Guild Award® nomination for Excellence in Period/Fantasy. Following production, Troyer personally gifted this glittery two-piece suit – a space-agey variant on Mini-Me and Dr. Evil’s signature Nehru costumes (which were themselves designed in cheeky homage to Bond villain Dr. No [Joseph Wiseman]) – to a crew member.

Mini-Me was Troyer’s breakout role and earned the comedian three MTV Movie Award® nominations, including one alongside Myers for Best Fight for the Moon Base sequence. The Spy Who Shagged Me today remains the most successful of the Austin Powers films with global box office receipts of more than \$312 million and acclaim as a 1990s comedy classic.

This suit consists of a satin-lined, Nehru-style jacket with a mandarin collar and a zip-front closure, and matching pants with a button closure and pre-rolled cuffs on both legs. Both components are covered in silver lame. The suit shows evidence of wear consistent with on-set use, handling, and age, including makeup staining along the collar and minor tears in the lame and satin.

Estimate: \$15,000 – 30,000



20
“Doc” Emmett Brown’s (Christopher Lloyd) DeLorean “OUTATIME”
License Plate with Production Parking Placard, Crew Screening
Ticket, Crew Program, and Fan Magazine
Back To The Future (1985)

“Doc” Emmett Brown’s (Christopher Lloyd) DeLorean “OUTATIME” license plate from Robert Zemeckis’ Back to the Future. Doc’s distinctive plate was mounted to the rear of his time-traveling DeLorean during the first temporal experiment conducted by Doc and Marty McFly (Michael J. Fox) at Twin Pines Mall. The “OUTATIME” plate is prominently visible when Doc remotely backs the DeLorean out of his trailer and prepares to send Einstein one minute into the future.

Doc’s DeLorean was the signature vehicle throughout the original Back to the Future trilogy, used in each film by Brown and Marty as they scrambled to restore the timeline. The world-famous high-tech vehicle was designed by Andrew Probert and effects consultant Michael Fink based on original concepts by time travel consultant Ron Cobb. The DeLorean underwent numerous design iterations during pre-production, including versions in which its license plate read “NOTIME,” before its final approval with the “OUTATIME” plate by Zemeckis and co-writer/producer Bob Gale.

This specific plate – one of a small number made by the Universal Studios sign shop – originates from the collection of James “Jim” Passanante, a renowned Hollywood scenic artist and standby painter on the first film. During production, Passanante received this plate from prop master John Zemansky along with instructions to touch up both the plate and the DeLorean between takes to maintain visual continuity throughout filming. This entailed aging both down with Streaks-N-Tips temporary hair color spray, cleaning off unwanted grime, or spraying them with soapy water for rain scenes, such as the now-classic finale.

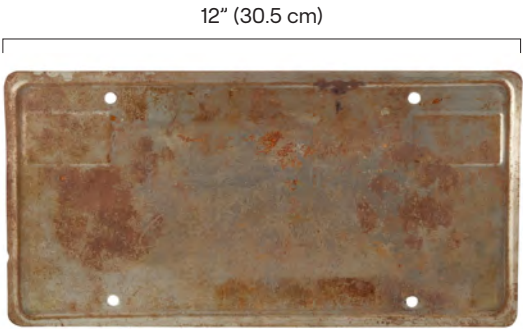
After filming wrapped, Passanante retained this metal plate along with memorabilia from his time on the production and is coming to auction for the first time. Designed to emulate a period California license plate, the plate features “OUTATIME” lettering hand-cut from sandblast paper, hand-painted, and applied to a white metal blank. A coat of clear acrylic paint was applied over the lettering to create the appearance of rounded, embossed characters. The front of the plate features “CALIFORNIA” with the sun logo, “AUG,” “CA86,” and “The Golden State” decals. Blank plates were obtained by production for the creation of the license plate, along with the decals created and applied by production.

Also included are Passanante’s cardboard production crew parking placard; a rare invitation to an early cast-and-crew screening of the film at the AVCO Cinema Center on June 26, 1985; a printed crew program made by Universal for screenings and listing Passanante in the credits; and an original vintage “Official Collector’s Edition” copy of Back to the Future Souvenir Magazine.

The plate shows evidence of intentional distressing by production, including liquid streaking on its front. The memorabilia also shows evidence of wear consistent with production use, handling, and age. Dimensions: (plate) 12” x 6” x 0.25” (30.5 cm x 15.25 cm x 0.75 cm)

Additional Provenance: Letter of Authenticity from Passanante.

Estimate: \$25,000 – 50,000



Back detail



21
Marty McFly's (Michael J. Fox)
Wooden SFX Hoverboard
**Back To The Future Part II (1989)/
Back To The Future Part III (1990)**

Marty McFly's (Michael J. Fox) wooden SFX hoverboard from Robert Zemeckis' Back to the Future Part II and its sequel, Part III. McFly first commandeered his hoverboard from a young girl in the year 2015 to escape from Griff Tannen (Thomas F. Wilson) and his gang. He continued to use it throughout Part II and again during the climactic train sequence in Part III. The hoverboard became McFly's signature accessory and remains among the most beloved hi-tech innovations associated with the franchise.

Back to the Future Part II became a cultural phenomenon upon release, capturing the 1980s vision of the future and simultaneously predicting a range of technological advancements, such as flatscreen televisions, wearable tech, and various other newfangled communication methods. The film was also innovative for its visual effects created by Industrial Light & Magic (ILM), including the VistaGlide motion control camera system that allowed the actors on screen to portray multiple characters seamlessly. After its release, the date used for the setting of Back to the Future Part II became known as "Back to the Future Day," which serves as the annual anniversary for the film trilogy.

Production custom-built two primary styles of hoverboards: wood boards, including this example, for effects work, such as shots of the actor riding the board; and lightweight foam boards typically used for shots of the performer carrying the board. While the hoverboards were originally designed with lenticular graphics with a holographic 3D appearance, the process proved so expensive, given the number of boards required for filming, that it was replaced by a high-resolution printed version as the production progressed.

This hoverboard is applied with photo-print graphics labeled "HOVERBOARD," Mattel logos, and zig-zagging pink and green stripes. It features a green foot-pad and fuzzy pink foot-strap, a rare modification frequently missing from other hoverboards and highly coveted by collectors, as well as a hole in the front from where Marty McFly would have removed the handle.

Also present is a hole in the center of the board for attaching a gimbal. Production tried multiple approaches for shots of the hoverboards until ultimately settling on a gimbal effect, which may been using in such key shots as Marty's hoverboard dipping into a pond. Surviving examples with gimbal holes are extraordinarily scarce.

This hoverboard was also uniquely built without the bottom hoverpad attachments, giving a much clearer look at the bottom graphics than one would find on other hoverboards. The lot shows evidence of wear consistent with on-set use, handling, and age, including scuffs and dents. Dimensions: 28.75" x 8" x 1.5" (73.25 cm x 20.5 cm x 4 cm)

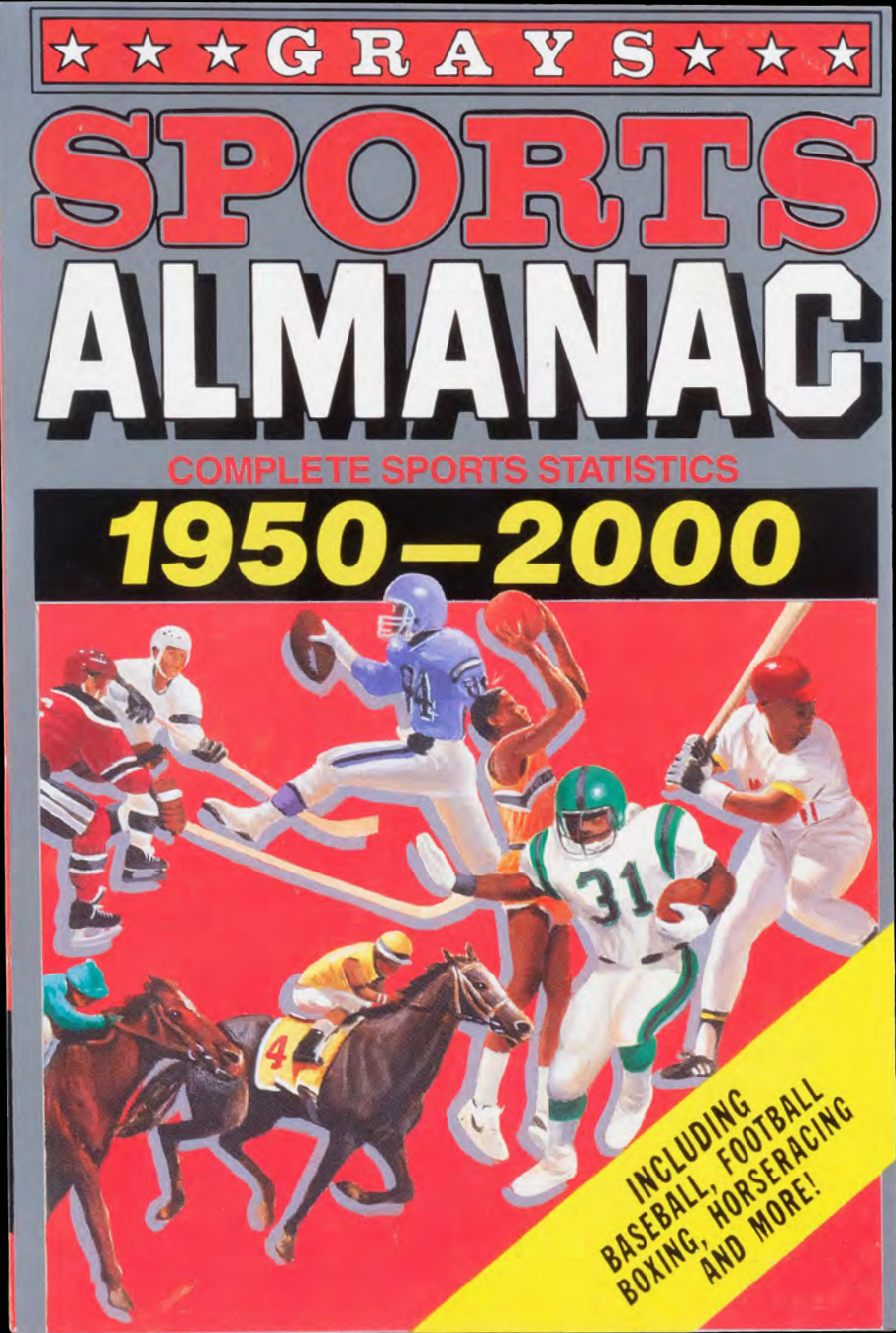
Estimate: \$150,000 - 300,000



Everett Collection Inc / Alamy



This illustrated catalog includes select Lots from Day 1 only -- see online catalog for additional Day 1 lots; all day 2-4 lots are in online catalog only.



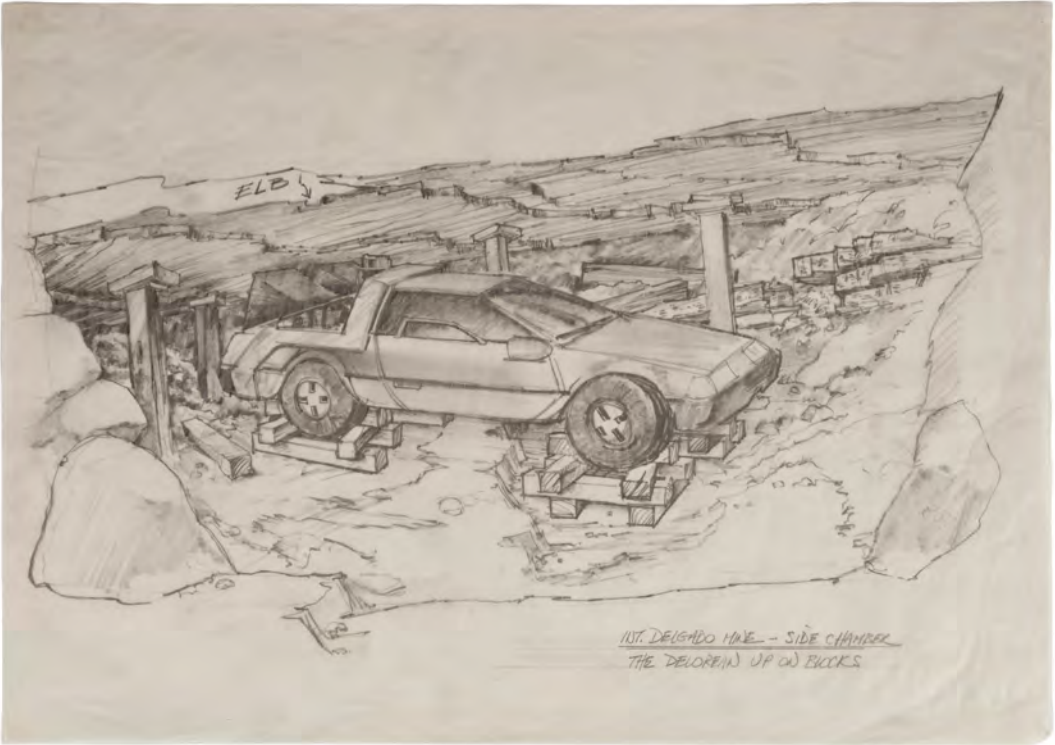
22
Marty McFly’s (Michael J. Fox)
Grays Sports Almanac
Back To The Future Part II (1989)

Marty McFly’s (Michael J. Fox) Grays Sports Almanac from Robert Zemeckis’ Back to the Future Part II. After Marty purchased a Grays Sports Almanac in an antique store in 2015 Hill Valley, the elderly Biff Tannen (Thomas F. Wilson) stole it and gave it to his younger self (also Wilson) to make himself rich, altering the course of history.

As the film’s key plot device, production created multiple iterations of the Grays Sports Almanac with different cover and interior pages to appear altered by time throughout the film. This style of Almanac with such statistics as the “19 to 17” UCLA football score listed on the interior appeared in multiple scenes, including when Old Biff showed Biff how to use it to manipulate sports betting on the radio.

This Almanac originates from the collection of a noted Back to the Future franchise collector. It features custom-made front and back covers and a cover page noting statistics between 1950 and 2000, with the book containing numerous repeating pages of statistics from the year 1984. The Almanac exhibits minor wear to the corners of the paper from production use and age. Dimensions: 6" x 8.75" x 0.25" (15 cm x 22 cm x 1 cm)

Estimate: \$15,000 – 30,000



16.25" (29.25 cm)

23
Hand-Drawn Martin A. Kline
“DeLorean Up on Blocks”
Concept Drawing
Back To The Future Part III (1990)

A concept drawing titled “The DeLorean Up on Blocks” hand-drawn by renowned production illustrator Martin A. Kline for the production of Robert Zemeckis’ Back to the Future Part III. After becoming stranded in 1885, “Doc” Emmett Brown (Christopher Lloyd) placed the damaged DeLorean time machine on blocks in the old Delgado Mine, where it remained hidden until Marty McFly (Michael J. Fox) and the 1955 Doc recovered it and repaired its damaged time circuits in 1955.

Following its appearance in Part III, the Delgado Mine became a key location in the franchise, appearing in such future installments as IDW’s Back to the Future comic books as well as series co-creator Bob Gale’s book DeLorean Time Machine: Doc Brown’s Owner’s Workshop Manual. For their work on the now-classic threequel, Gale and Zemeckis received a prestigious Hugo® nomination for Best Dramatic Presentation.

This drawing depicting the DeLorean on blocks in the mine originated from a crew member. It is rendered, titled, and labeled “Int. Delgado Mine - Side Chamber” in graphite on vellum. The vellum shows evidence of minor smudging and edge wear consistent with handling and age. Dimensions: 16.25" x 11.5" (41.5 cm x 29.25 cm)

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

Estimate: \$2,000 – 4,000



24
Willie Soke’s (Billy Bob Thornton)
Santa Costume Components and Bottle
Bad Santa (2003)

Willie Soke’s (Billy Bob Thornton) Santa costume components and bottle from Terry Zwigoff’s Bad Santa. Depressed alcoholic Willie wore his Santa costume components and carried a liquor bottle with him as he worked as a mall Santa in Phoenix along with his partner Marcus Skidmore (Tony Cox) as his Elf, where a child sneezed on him after eating an ice cream cone.

This costume consists of: one ribbed polyester-blend Santa coat with a fur trim and a leather and metal belt; one cotton shirt’ a pair of nylon elastic suspenders; a pair of leather boot covers with a faux fur trim; a clear glass liquor bottle with vinyl labeling; and a handwritten production tag.

This lot shows evidence of production-added stains.

Estimate: \$1,200 – 2,400

This illustrated catalog includes select Lots from Day 1 only -- see online catalog for additional Day 1 lots; all day 2-4 lots are in online catalog only.



Detail of “Old Grand-Dad” liquor bottle vinyl label



FOOTBALL

FOOTBALL SCORES

Saturday, October 1, 1955

PACIFIC COAST	MIDWEST
UCLA19	OHIO STATE20
WASHINGTON17	IOWA20
OREGON STATE16	MICHIGAN STATE42
CALIFORNIA14	MINNESOTA14
OREGON10	MICHIGAN30
STANFORD24	INDIANA0

EAST	SOUTHWEST
HOLY CROSS29	NOTRE DAME19
DARTMOUTH21	IOWA STATE0
COLGATE21	PURDUE7
CORNELL6	MINNESOTA6
PRINCETON20	NEBRASKA16
COLUMBIA7	KANSAS STATE0
YALE27	
BROWN20	
HARVARD20	

USILA National Champions

The Wingate Trophy, emblematic of the championship of the US Intercollegiate Lacrosse Association, was first awarded in 1936. It is given each year in perpetual competition.

Since 1971, the NCAA assumed responsibility for national championship competition.

1881 Harvard	1932 No champion†
1882 Harvard	1933 No champion†
1883 Yale	1934 No champion†
1884 Princeton	1935 No champion§
1885 Harvard	1936 Maryland
1886 Harvard	1937 Maryland, Princeton
1887 Harvard	1938 Navy
1888 Princeton	1939 Maryland
1889 Princeton	1940 Maryland
1890 Lehigh	1941 Johns Hopkins
1891 Johns Hopkins	1942 Princeton
1892 Stevens	1943 Navy
1893 Lehigh	1944 Army
1894 Stevens	1945 Army, Navy
1895 Lehigh	1946 Navy
1896 Lehigh	1947 Johns Hopkins
1897 Lehigh	1948 Johns Hopkins
1898 Johns Hopkins	1949 Johns Hopkins, Navy
1899 Johns Hopkins	1950 Johns Hopkins
1900 Johns Hopkins	1951 Army, Princeton
1901 no records	1952 Virginia, RPI
1902 Johns Hopkins	1953 Princeton
1903 Johns Hopkins	1954 Navy
1904 Swarthmore	1955 Maryland
1905 Columbia, Cornell, Harvard, Swarthmore	1956 Maryland
1906 Cornell, Johns Hopkins	1957 Johns Hopkins
1907 Cornell, Johns Hopkins	1958 Army
	1959 Army, Maryland, Johns Hopkins



59.75"
(152 cm)

25
Futuristic Long Rifle
Barbarella (1968)

A futuristic long rifle from Roger Vadim's sci-fi classic Barbarella. Dildano (David Hemmings) and Mark Hand (Ugo Tognazzi) both had long rifles on their respective ships, and star Jane Fonda posed with one on the front cover of the 29 March 1968 edition of Life magazine.

The film is a cult classic, well-known for its distinctive production design, costuming and overall 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 comprises a long, steel, blunderbuss-style barrel secured with wrapped metal wire to a stylised, dark brown wooden stock. It has a fixed, curved trigger on the underside of the stock. The weapon has some wear from use and age, most notably at the top of the stock, where a section of the butt has come off. The barrel has minor rust and there is a drip of paint on the stock. Dimensions: 59.75" x 2" x 11.75"
(152 cm x 5 cm x 30 cm)

Estimate: \$20,000 - 40,000



booksR / Alamy Stock Photo



No lot 26



27
Alicia Hunt's (Jerry Hall) Mask
Batman (1989)

Alicia Hunt's (Jerry Hall) mask from Tim Burton's *Batman*. Hunt cheated on her crime boss lover Carl Grissom (Jack Palance) with his right-hand man, Jack Napier (Jack Nicholson). After falling into a vat of chemicals and becoming the Joker, Napier disfigured Hunt with sulfuric acid to make her a "living work of art," forcing her to wear an unsettling mask to conceal her scarred features.

Credited with launching the modern era of superhero cinema, *Batman* dominated the box office during the summer of 1989, earned an Academy Award® for Best Art Direction-Set Direction, and shattered merchandising records. The film remains one of the most influential and celebrated live-action interpretations of the Dark Knight.

The mask is made of resin with a soft orange chiffon inlay, and is designed to resemble the face of a porcelain doll. A thin gold wash is applied to give it a worn, haunted appearance. Both of the mask's temple areas feature a small hole through which a piece of ribbon is threaded, allowing it to be worn securely. Darker patches in the chiffon inlay indicate the presence of makeup residue.

Also included is a printed production still of Hunt's mask. The mask shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age, including glue residue in the inlay. Dimensions: (mask) 7.75" x 5.5" x 3.25" (20 cm x 14 cm x 8.5 cm)

Estimate: \$10,000 – 20,000



Detail of the
grappling spear tip



28
Planet Hollywood Collection: 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 gun to reach the rooftop where Oswald Cobblepot, aka the Penguin (Danny DeVito), and his gang held the kidnapped Ice Princess (Cristi Conaway) during the Gotham City Christmas tree-lighting ceremony. He later used it again when he unmasked Selina Kyle, aka Catwoman (Michelle Pfeiffer) during his final confrontation with her and Max Shreck (Christopher Walken).

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

This static, nonfunctional grapple gun originated from Planet Hollywood. It is constructed from resin and painted in Batman's signature black with hooks inserted on either end. It shows evidence of wear consistent with on-set use, handling, and age, including scuffing to its distinctive paint finish and adhesive residue. Dimensions: 8" x 5" x 2" (20.5 cm x 12.75 cm x 5 cm)

Estimate: \$8,000 – 16,000



Detail of inside of cape

29
Batman’s (Michael Keaton) Batsuit
Batman Returns (1992)

Batman's (Michael Keaton) Batsuit from Tim Burton's Batman Returns. Batman wore his signature Batsuit throughout the film as he battled against the Penguin (Danny DeVito) and Catwoman (Michelle Pfeiffer).

Since the character's introduction in 1939, the Dark Knight's iconic costume has undergone a number of revisions, ranging from a basic bat-patterned bodysuit to more technologically advanced supersuits in recent decades. For his second film in the franchise, director Burton - hesitant to simply "bring a Batsuit out of the Bat-closet" - requested a sharper, sleeker iteration of the more muscular body armor used in his first Batman film.

This iteration of Batman's Batsuit was designed with a more industrial armored form than its predecessor by Steve Wang and Jose Fernandez from design illustrations by Academy Award® nominee Bob Ringwood and Mary E. Vogt. Ringwood and Vogt used modern technologies such as high-tech vacuum cleaners, record players, and toasters, as well as aerodynamic vehicles like trains, for design inspiration, while Burton was said to have modeled his production drawings of the suit on Academy Awards® (for which the film would later receive two nominations). Batman Returns' costume design team was also nominated for a Saturn Award for their work on the film.

This costume consists of: An original foam latex cowl; An original latex cape with fabric lining; An original Spandex bodysuit with foam rubber padding embellishments and a cast resin Batman chest emblem; A pair of leather gloves with bat-like fins; A dense rubber belt; A pair of leather boots.

The belt, gloves, and boots included in this lot are replicas added to complete the costume. The cape has retained its soft exterior and sheen, including its polyester lining featuring slots for posts to allow the cape to spread out rigid. This Batsuit comes mounted on display mannequin featuring a painted silicone head sculpted in Keaton's likeness, and mounted to a styrofoam base with a foam core film plaque. The cowl has been restored and re-painted, and this lot shows evidence of cracking material to the ears on the cowl, foam embellishments, and the cape. Dimensions: 24" x 24" x 78" (61 cm x 61 cm x 198.25 cm)

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

Estimate: \$60,000 - 120,000





Detail of inside of cape

31
Batman's (Val Kilmer) Panther Batsuit
Batman Forever (1995)

Batman's (Val Kilmer) panther suit from Joel Schumacher's Batman Forever. Batman wore his distinctive black "Panther Suit" earlier in the film before it was destroyed and he switched to his silver-color "Sonar Suit."

Batman's Panther suit took some influence from the earlier Burton-era Batsuits, while also integrating Schumacher's unique vision of the iconic Batsuit, with the director comparing the anatomically correct armor to ancient Greek statues.

The cowl included in this lot is originally a George Clooney Batman cowl based on its dark blue finish, more commonly found on the Clooney Batsuits. For Schumacher's Batman & Robin, two designs of the cowl were used: this version and a second version sculpted later in production with more differences from Kilmer's "Panther Suit" cowl. This cowl is based on Kilmer's "Panther Suit" with the slight difference in the neckline shape to fit the cape clips on the Clooney Batsuit. Though mismatched to this suit, this cowl features the same look, with a slight variation to the neckline, and the overall color.

Batman Forever held the title of the all-time highest opening-weekend gross for two years and the largest opening weekend of a Warner Bros. film for six years. Batman Forever was also nominated for three Academy Awards®, including Best Cinematography, Best Sound, and Best Sound Effects Editing. The film received an MTV Movie Award® for Best Song from a Movie for "Kiss from a Rose" by Seal.

This costume consists of: An original foam rubber cowl and a matching original bodysuit with a resin chest emblem; An original heavy rubber latex cape; A dense rubber utility belt; A pair of leather gloves with resin fins; A pair of leather boots.

The belt, gloves, and boots in this lot are replicas added to complete this costume. The costume comes mounted on a display mannequin featuring a painted silicone head sculpted in Kilmer's likeness, and mounted to a styrofoam base with a foam core film plaque. This lot shows evidence of cracking material on the cowl. Dimensions: 27" x 24" x 77" (68.75 cm x 61 cm x 195.75 cm)

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

Estimate: \$40,000 - 80,000



Everett Collection Inc / Alamy





LANDMARK MEDIA
/ Alamy

32
Batman's (Val Kilmer) Complete Sonar Batsuit
Batman Forever (1995)

Batman's (Val Kilmer) complete sonar Batsuit from Joel Schumacher's *Batman Forever*. Batman wore his newly designed sonar suit when he and Robin (Chris O'Donnell) faced The Riddler (Jim Carrey) and Two-Face (Tommy Lee Jones) at the climax of the film. The Sonar Batsuit was the first live-action, feature film Batsuit not to feature the traditional yellow ellipse-shaped Batman chest emblem.

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

This Batsuit consists of: A cast foam-rubber cowl with sculpted details throughout, including diagonal striping beneath the ears, mounted to a custom lifecast of Kilmer; A voluminous black latex-coated fabric cape anchored by metal hardware; Molded foam-rubber torso armor with an attached codpiece hand-marked "Mike Smith #J6B (H20)" on the interior and "M.S. #J6B (H20)" along the zipper closure. The armor is applied with self-adhesive strips for securing to other components.; A pair of leather gloves with polyurethane fins, including one hand-marked on the interior "KC4."; A polyurethane utility belt with webbed nylon straps and plastic buckle closure.; A neoprene bodysuit with metal hardware; Molded foam-rubber leg armor; Stirrups hand-marked "Keith Campbell #515B" on the interior; A pair of leather boots with polyurethane detailing on the heel with one boot hand-marked "KRC" on the interior.

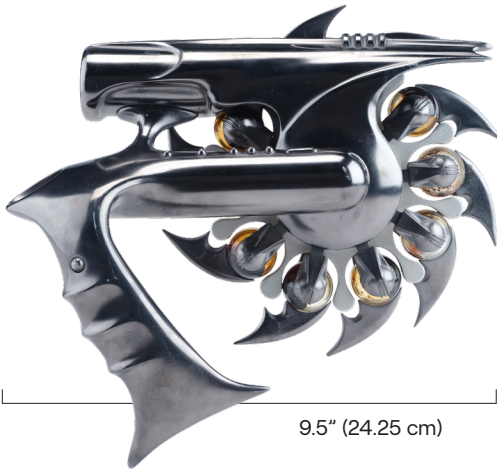
Following production, the cowl underwent sympathetic restoration to repair deterioration and stabilize its neck, eyes, and back. The cape also underwent sympathetic restoration to add a backing material for further support. The Batsuit shows evidence of wear consistent with production use, handling, and age, including cracking in the cowl and visible tearing in the cape.

Estimate: \$50,000 - 100,000



Scan here to see a full rotation of this lot





9.5" (24.25 cm)



Detail of goo cartridge

33
Val Kilmer Collection: Batman's (Val Kilmer)
Bat-Goo Gun and Goo Cartridges
Batman Forever (1995)

Batman's (Val Kilmer) Bat-Goo gun from Joel Schumacher's *Batman Forever*. Batman used his Bat-Goo gun when he took down one of Two-Face's (Tommy Lee Jones) henchmen as they attempted to rob the Bank of Gotham. *Batman Forever* was nominated for three Academy Awards®, including Best Cinematography, Best Sound, and Best Sound Effects Editing. The film received an MTV Movie Award® for Best Song from a Movie for "Kiss from a Rose" by Seal.

This static weapon originates from the collection of Val Kilmer. It is made of resin with a rotatable plastic wheel, and is accompanied by 10 clear plastic orb goo cartridges, each fitted with resin bat-wing-shaped blades. The orbs had been filled with a brown gel but have since leaked their contents. Also included is a hard clamshell case lined with foam. This lot shows evidence of sticky residue in addition to wear consistent with on-set use, handling, and age. Dimensions: (gun) 9.5" x 8.5" x 3" (24.25 cm x 21.5 cm x 7.75 cm)

Estimate: \$8,000 – 16,000



Detail of light-up gold-color skull



34
The Riddler's (Jim Carrey)
Light-Up Green Skull Cane with
Jim Carrey's Chairback
Batman Forever (1995)

The Riddler's (Jim Carrey) light-up green skull cane with Jim Carrey's chairback from Joel Schumacher's *Batman Forever*. In the climactic sequence, the Riddler presented Batman (Val Kilmer) with a choice between saving his partner Robin (Chris O'Donnell) and his love interest Dr. Chase Meridian (Nicole Kidman).

Carrey's performance as Edward Nygma, the puzzle-obsessed Wayne Enterprises inventor better known as the *Batman* franchise supervillain the Riddler, earned him nominations for both Kids' Choice and MTV Movie and TV Awards®. *Batman Forever* also earned three Academy Award® nominations and global box office receipts of more than \$336 million, making it one of the highest-grossing films of 1995.

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. It is accompanied by a canvas chairback featuring "Jim Carrey" printed in the Riddler's signature green on one side and a production logo featuring the character's signature question mark emblem on the other. The cane has undergone sympathetic restoration to restore lighting functionality and shows evidence of minor paint wear. Dimensions: (cane) 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: \$10,000 – 20,000

38" (96.75 cm)



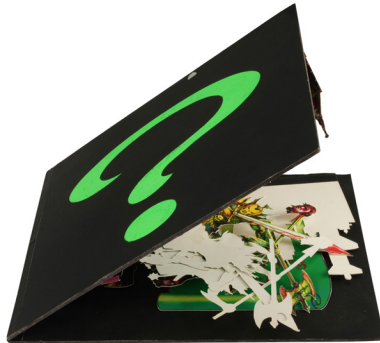
25.25" (63.75 cm)

35
The Riddler's (Jim Carrey)
Screen-Matched Folding Chess Pawn Riddle
Batman Forever (1995)

The Riddler's (Jim Carrey) screen-matched folding chess pawn riddle from Joel Schumacher's *Batman Forever*. Edward Nygma, aka the Riddler, left a series of threatening riddles for his former employer, Bruce Wayne (Val Kilmer), after Wayne rejected Nygma's proposal for a mind-manipulation device that would later become known as "The Box." Distinctive points of distress intentionally added to this riddle by production screen-match to shots of Wayne attempting to solve it, ultimately concluding that the riddle referred to pawns on a chessboard.

The hand-cut paper foldouts in this riddle depict a crew of murderous warriors with bloodied heads on spikes, a Riddler question mark on a castle, and the clues "The eight of us go forth not back" and "To protect our King from a foe's attack," all set against a futuristic city backdrop. They come mounted to a bound cardboard cover printed on front with The Riddler's signature neon-green question mark insignia. In addition to its intentional distressing, the riddle shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 25.25" x 11" x 10" (63.75 cm x 28 cm x 25.25 cm)

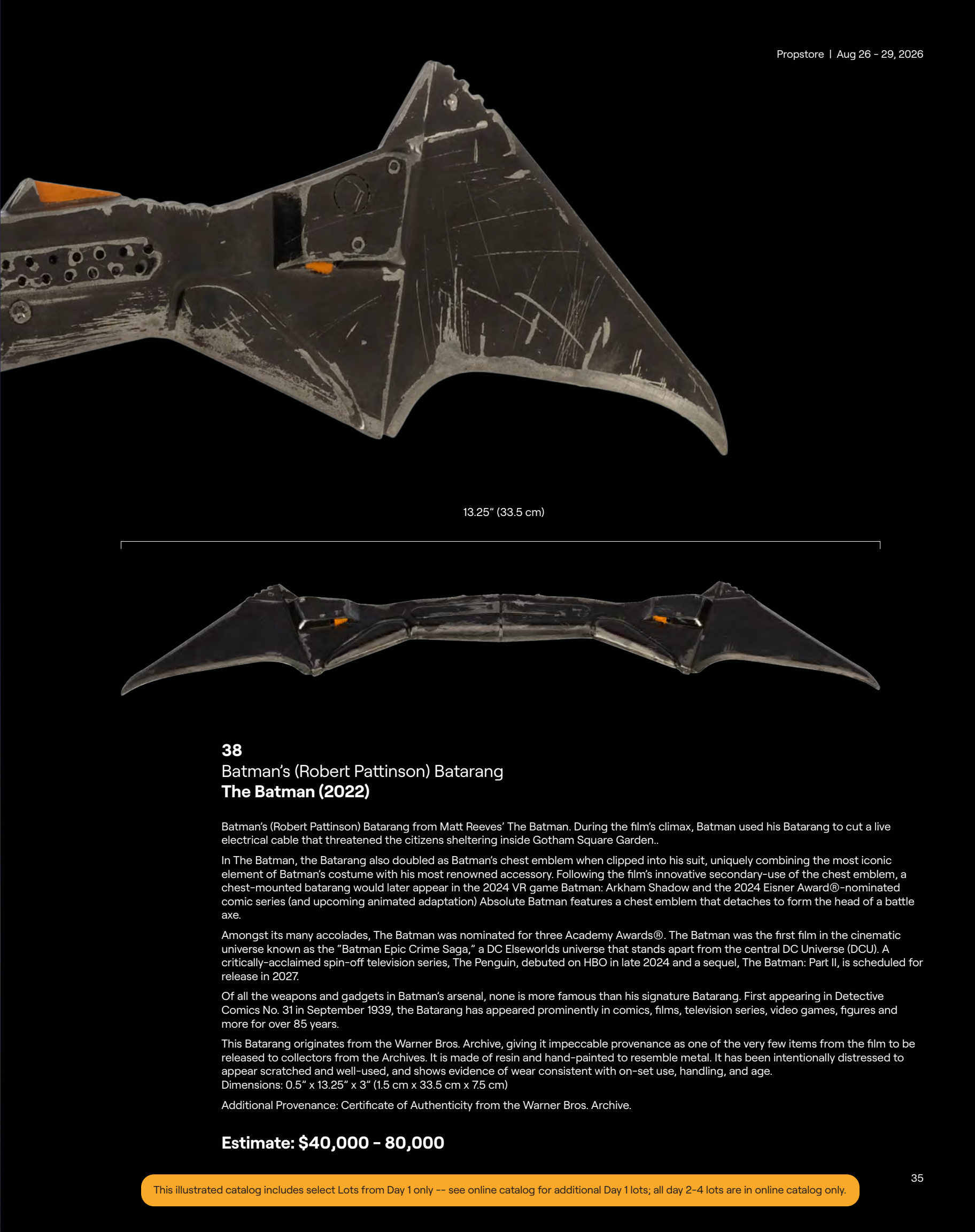
Estimate: \$4,000 – 8,000



Sequence of fold-outs



Front of card



13.25" (33.5 cm)

38
Batman's (Robert Pattinson) Batarang
The Batman (2022)

Batman's (Robert Pattinson) Batarang from Matt Reeves' The Batman. During the film's climax, Batman used his Batarang to cut a live electrical cable that threatened the citizens sheltering inside Gotham Square Garden..

In The Batman, the Batarang also doubled as Batman's chest emblem when clipped into his suit, uniquely combining the most iconic element of Batman's costume with his most renowned accessory. Following the film's innovative secondary-use of the chest emblem, a chest-mounted batarang would later appear in the 2024 VR game Batman: Arkham Shadow and the 2024 Eisner Award®-nominated comic series (and upcoming animated adaptation) Absolute Batman features a chest emblem that detaches to form the head of a battle axe.

Amongst its many accolades, The Batman was nominated for three Academy Awards®. The Batman was the first film in the cinematic universe known as the "Batman Epic Crime Saga," a DC Elseworlds universe that stands apart from the central DC Universe (DCU). A critically-acclaimed spin-off television series, The Penguin, debuted on HBO in late 2024 and a sequel, The Batman: Part II, is scheduled for release in 2027.

Of all the weapons and gadgets in Batman's arsenal, none is more famous than his signature Batarang. First appearing in Detective Comics No. 31 in September 1939, the Batarang has appeared prominently in comics, films, television series, video games, figures and more for over 85 years.

This Batarang originates from the Warner Bros. Archive, giving it impeccable provenance as one of the very few items from the film to be released to collectors from the Archives. It is made of resin and hand-painted to resemble metal. It has been intentionally distressed to appear scratched and well-used, and shows evidence of wear consistent with on-set use, handling, and age.

Dimensions: 0.5" x 13.25" x 3" (1.5 cm x 33.5 cm x 7.5 cm)

Additional Provenance: Certificate of Authenticity from the Warner Bros. Archive.

Estimate: \$40,000 - 80,000



13" (33 cm)

41
Hand-Drawn Frank Frazetta Promotional “Attack” Prelim
with Copy of John Dykstra-Signed Letter and September 1978 TV Guide
Battlestar Galactica (T.V. Series, 1978 – 1979)

A prelim hand-drawn by Frank Frazetta for an illustration known as “Attack” from the promotion of Glen A. Larson’s Battlestar Galactica. The sketch, a partial tracing of a previous Frazetta drawing rendered in graphite on vellum, depicts Capt. Apollo (Richard Hatch), Lt. Starbuck (Dirk Benedict), and Lt. Athena (Maren Jensen) beneath the Battlestar Galactica and a group of Cylon Raiders.

This drawing was completed at the peak of Frank Frazetta’s career while he was creating other book covers, illustrations, and promotional artwork for genre classics such as Robert E. Howard’s Conan, Ralph Bakshi’s Fire and Ice, and Clint Eastwood’s The Gauntlet. 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 1978, he created a small number of paintings for the Battlestar Galactica marketing campaign, which were first published in that year’s Sept. 16–22 edition of TV Guide and later in novelizations of the series. Frazetta was previously approached by George Lucas to create artwork for Star Wars: A New Hope, but chose to work on BSG instead, in part to retain the rights to his artwork.

This preliminary sketch for the “Attack” painting is hand-marked “Battlestar Galactica ('78) Sketch #4” and “plate 1 (redo) change ship and planet.” Also included is a copy of the TV Guide featuring the final “Attack” advertisement in black-and-white. The sketch shows evidence of minor edge wear consistent with handling and age, while the letter shows fold lines.

Today, Frank Frazetta is considered the ‘Godfather of fantasy art’, having inspired a generation of acclaimed artists including Boris Vallejo and Ken Kelly. In recent years, prices for original published Frazetta artworks have escalated to new record highs for fantasy art, with the sale of one of his painted Conan paperback covers breaking the \$10,000,000 mark in 2025. Dimensions: (drawing) 13” x 10” (33 cm x 25.5 cm)

Additional Provenance: A photocopy of a letter signed and sent by renowned Battlestar Galactica miniature and effects unit supervisor John Dykstra to David Scott, a fellow miniatures artist at visual effects group Apogee. The letter, which is addressed to “Dave” on Apogee letterhead, describes how Frazetta left this prelim with Apogee as a “get well soon” gift for Scott’s motorcycle-induced injury, as well as Frazetta’s input on the creative similarities between effects work in Battlestar Galactica and A New Hope.

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

Estimate: \$6,000 – 12,000

42
Hand-Painted Frank Frazetta Two-Color
“Scramble” Artwork Print
Battlestar Galactica (T.V. Series, 1978 – 1979)

A print of an illustration known as “Scramble” from the promotion of Glen A. Larson’s Battlestar Galactica hand-painted by the illustration’s original artist, Frank Frazetta. The cheesecake-style print depicts jumpsuit-clad officers in the Colonial Fleet on the surface of an otherworldly planet.

This artwork was completed at the peak of Frank Frazetta’s career while he was creating other book covers, illustrations, and promotional artwork for genre classics such as Robert E. Howard’s Conan, Ralph Bakshi’s Fire and Ice, and Clint Eastwood’s The Gauntlet. 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 1978, he created a small number of paintings for the Battlestar Galactica marketing campaign, which were first published in that year’s Sept. 23–29 edition of TV Guide and later in novelizations of the series. Frazetta was previously approached by George Lucas to create artwork for Star Wars: A New Hope, but chose to work on BSG instead, in part to retain the rights to his artwork.

Frazetta created this particular artwork to test out color combinations for TV Guide (which ultimately opted to publish “Scramble” and the other paintings in gray tone.) It was made by printing the final “Scramble” illustration out twice in black-and-white, removing various background elements from the final illustration, then hand-painting and drawing over both versions in watercolors (as in the case of a woman’s face in the foreground of the yellow wash version.)

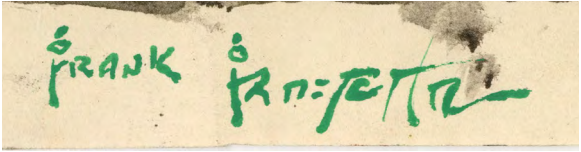
The paper is signed, dated “1978,” and hand-marked, “Scramble,” “For Galactica Series,” and “Might go with darker tones” by Frazetta in green ink on front, while the reverse is hand-marked “testing out color combinations” above a doodle of an eyeball labeled “Light of my eye.” The paper shows evidence of minor wear on its reverse consistent with handling and age.

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 artworks have escalated to new record highs for fantasy art, with the sale of one of his painted Conan paperback covers breaking the \$10,000,000 mark in 2025. Dimensions: 8.5” x 11” (21.75 cm x 28 cm)

Additional Provenance: A photocopy of a letter signed and sent by renowned Battlestar Galactica miniature and effects unit supervisor John Dykstra to David Scott, a fellow miniatures artist at visual effects group Apogee. The letter, which is addressed to “Dave” on Apogee letterhead, describes how Frazetta left this prelim with Apogee as a “get well soon” gift for Scott’s motorcycle-induced injury, as well as Frazetta’s input on the creative similarities between effects work in Battlestar Galactica and A New Hope.

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

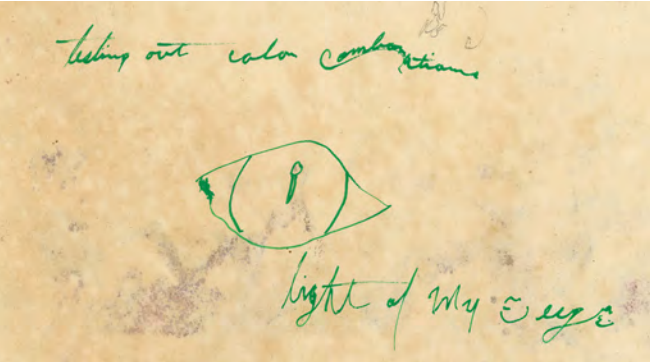
Estimate: \$3,000 – 6,000



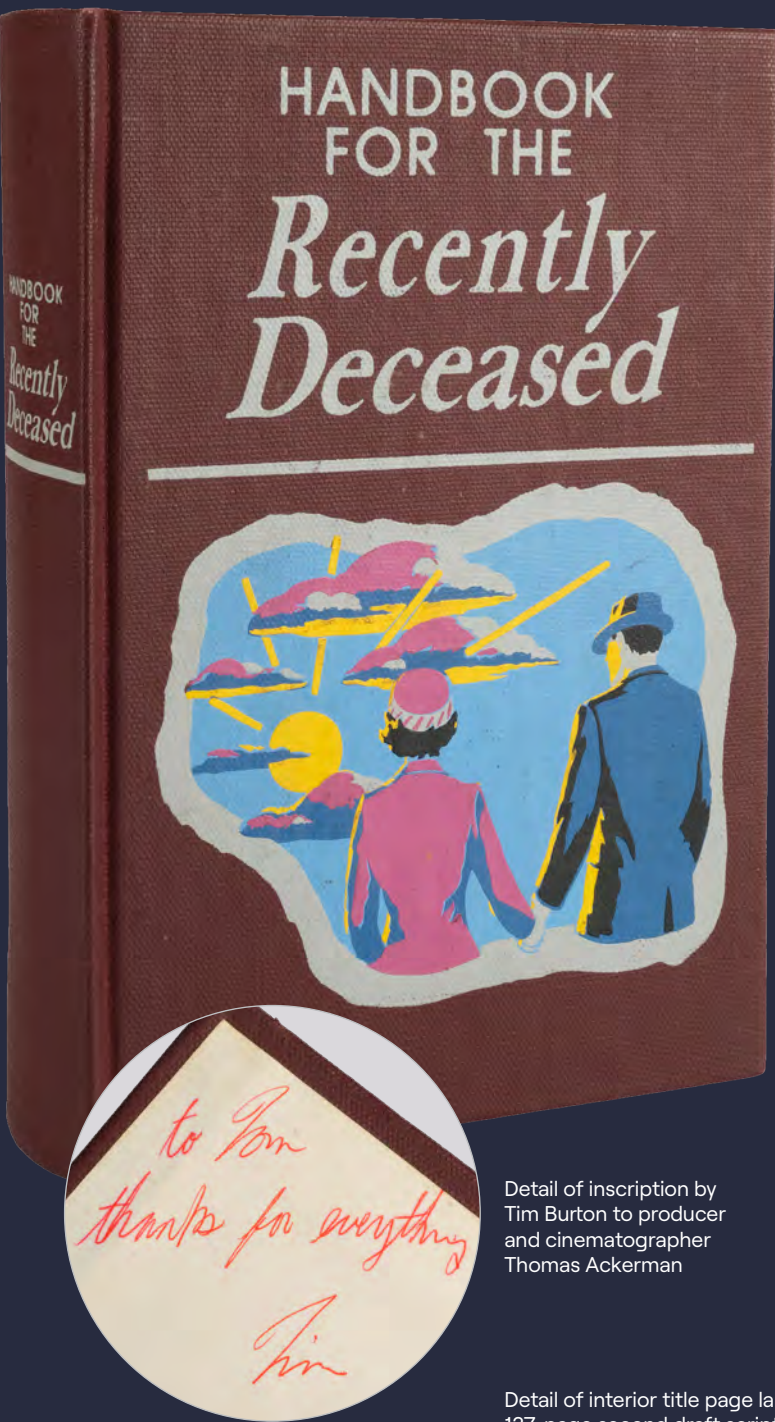
Signed by Frank Frazetta



8.5" (21.75 cm)

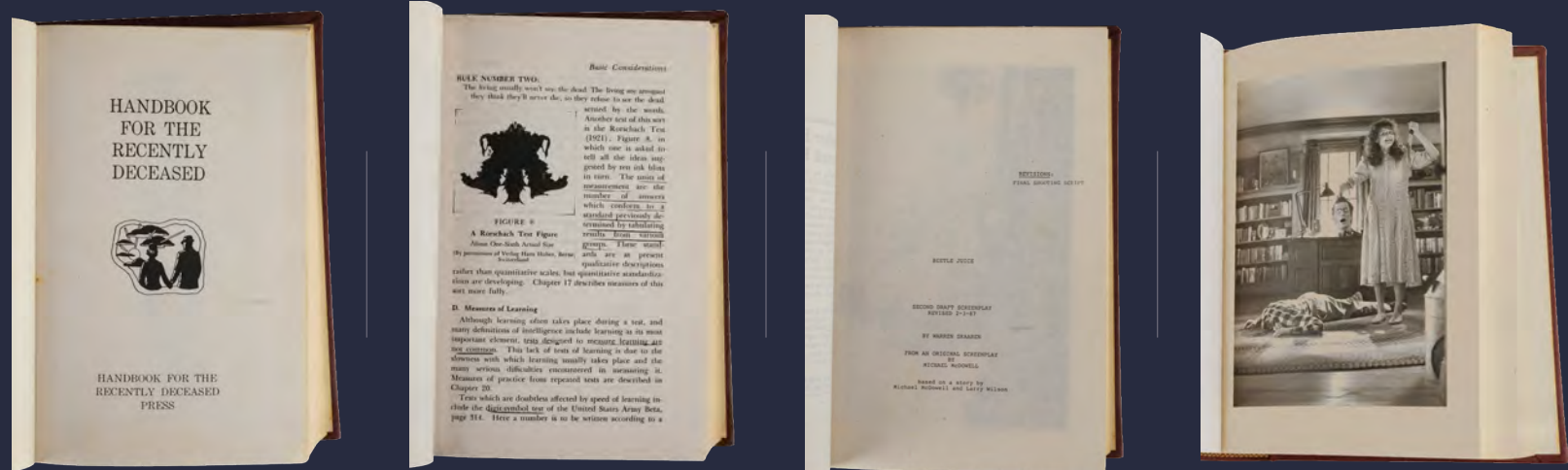


Back detail



Detail of inscription by Tim Burton to producer and cinematographer Thomas Ackerman

Detail of interior title page labeled for publisher "Handbook for the Recently Deceased Press," along with a 137-page second draft script dated "2-3-87" and interspersed with black-and-white stills from the production



Book contains some of the same pages as typical prop versions

44
Thomas Ackerman Collection:
Tim Burton's Autographed Inscribed Bespoke
"Handbook for the Recently Deceased"
Gift to Ackerman
Beetlejuice (1988)

A bespoke "Handbook for the Recently Deceased" book from the production of Tim Burton's Beetlejuice autographed, inscribed, and gifted by Burton to director of photography Thomas Ackerman. In the film, recently-deceased Adam (Alec Baldwin) and Barbara Maitland (Geena Davis) discovered a copy of the "Handbook for the Recently Deceased" in their home after their mysterious deaths in a car crash. Later, they consulted it for tips on how to remove the Deetz family from their home before Otho Fenlock (Glenn Shadix) stole their copy after he found it in the attic and used it to summon the Maitlands during Delia Deetz's (Catherine O'Hara) seance.

Designed to represent a gateway between the worlds of the living and the dead, the Handbook was modeled on Edward B. Greene's seminal psychology book, Measurements of Human Behavior with design elements in Burton's signature comic Gothic style added. This custom-printed edition was personally signed and gifted to Ackerman as a wrap gift by the Academy Award®-nominated filmmaker, who also wrote a personal inscription on the interior cover in red ink. This handbook originates from the collection of director of photography Thomas Ackerman.

While some books from the production contained no or exclusively blank interior pages, a select few were completed with an interior title page, including a screen-matched example sold by Propstore in 2025 as well as this example. Books of this style are exceedingly rare, with this Handbook being custom-made for Ackerman, based on the stronger color density and cleaner appearance for presentation as a gift.

In addition to its interior title page labeled for publisher "Handbook for the Recently Deceased Press," this entirely bespoke version features a custom, screen-printed cloth cover hand-weathered with sandpaper, a page printed with publishing dates dating back to 1620, and a table of contents bound along with photocopies of the first chapter of Measurements of Human Behavior at front.

The following pages include a printed copy of a newspaper article from November 1986 alluding to the film along with a Beetlejuice 137-page second draft script dated "2-3-87" and interspersed with black-and-white stills from the production. Only the pages which follow the script are blank. It shows evidence of wear consistent with use, handling, and age. Dimensions: 7.25" x 10" x 2" (18.5 cm x 25 cm x 5 cm)

Estimate: \$5,000 - 10,000



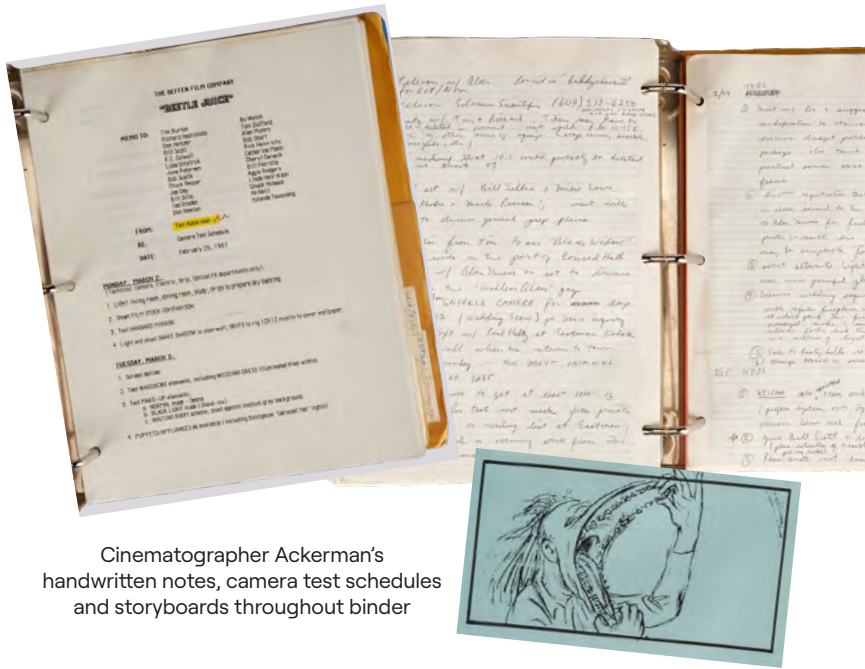
"Beetle Juice Storyboards" binder detail dated 1987



"Beetle Juice Tom Ackerman" binder detail dated 1987



Storyboard pages with photography handwritten annotations by Ackerman



Cinematographer Ackerman's handwritten notes, camera test schedules and storyboards throughout binder

45
Thomas Ackerman Collection: Complete Film Storyboard Binder and Production Bible
Beetlejuice (1988)

A complete film storyboard binder and production bible from Tim Burton's Beetlejuice. After Adam (Alec Baldwin) and Barbara Maitland (Geena Davis) died in a car accident, their ghosts became trapped in their home following its purchase by the Deetz family. Unable to frighten away the new occupants themselves, the Maitlands enlisted the help of the mischievous "bio-exorcist" Betelgeuse (Michael Keaton).

Beetlejuice established the distinctive visual style, macabre humor, and imaginative world-building of Tim Burton's career. The rarity of this extensive working archive retained by the film's director of photography, Thomas Ackerman, provides an unusually comprehensive step-by-step record of the film's development from concept to execution. Ackerman's annotated script, camera materials, plans, schedules, effects documentation, and production notes capture the creative and technical decisions bringing Burton's unconventional vision to life with Ackerman's unique perspective, making Beetlejuice one of the defining fantasy films of the 1980s. These binders preserve a detailed working record of the creative process behind the film that elevated Burton to the forefront of Hollywood and established many of the visual elements that would define his later work.

Beetlejuice was ranked the 10th highest-grossing film of 1988 and earned over \$8 million in its opening weekend. It won a total of seven awards, including an Academy Award® and a Saturn Award® for Best Make-Up and a National Society of Film Critics Award® to Michael Keaton for Best Actor.

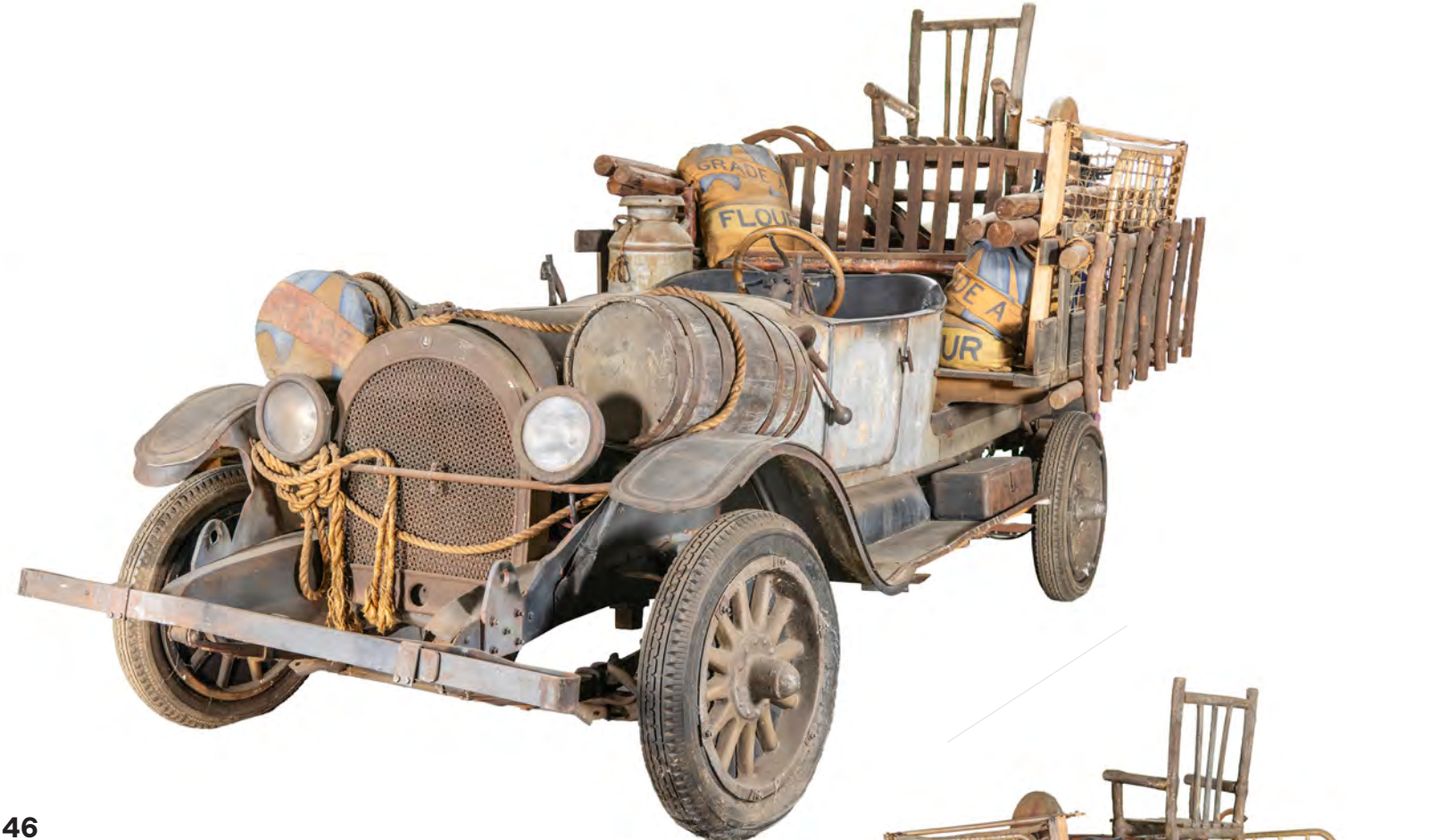
This lot originates from the collection of director of photography Thomas Ackerman. It consists of two binders: a black storyboard binder and a blue production bible binder.

The black vinyl storyboard binder is labeled "Beetlejuice Storyboards" on the spine and features a total of 340 printed storyboard pages of the film in its entirety with 22 printed pages of puppeteering diagrams. A few of the pages feature handwritten annotations rendered in ink, including for the scenes of Barbara holding Adam's severed head, the fly flying over Adam's town model miniature before Betelgeuse makes his appearance, and when Lydia Deetz (Winona Ryder) negotiates Betelgeuse's help in releasing Barbara and Adam from the seance. These storyboards appear to be from earlier in pre-production and feature some alternate designs for famous effects such as the Maitlands distorting their faces in horrific ways.

The blue vinyl binder, a production bible, is labeled "Beetle Juice" on the spine and "Beetle Juice Tom Ackerman" on the cover and features eight handwritten sections: "Script," "Crew," "Schedule," "Plans/Maps," "Camera," "Grip/Elec," "Notes," and "Special FX." The paperwork in this binder contains 386 pages containing handwritten annotations with an additional 31 loose pages and a 139-page script with handwritten annotations throughout. The storyboard examples present in this production bible differ from those in the storyboard binder as they appear to be color-coded revision pages from later in pre-production and feature designs more in line with what was seen in the final cut of the film.

This lot shows evidence of minor water stains to the top of the pages. Dimensions: (largest) 12.75" x 12.5" x 3.25" (32 cm x 31.75 cm x 8 cm)

Estimate: \$10,000 - 20,000



46
Barris Cars-Built Clampett Family
“The Swamp Rat” Jalopy
The Beverly Hillbillies (1993)

A Clampett family jalopy, “The Swamp Rat,” from Penelope Spheeris’ The Beverly Hillbillies. After Jedidiah “Jed” Clampett (Jim Varney) found oil under his land in Arkansas, he and the extended Clampett clan drove their old-timey jalopy to their new home in Beverly Hills.

The Swamp Rat was first introduced in – and built for – the classic The Beverly Hillbillies television series by celebrated Hollywood vehicle customizer George Barris. At the height of the show’s success, during which time it was the No. 1 program on American television for two years, the Swamp Rat was among the best-known and most recognizable automobiles in popular culture.

For the 1993 reboot, Barris returned to design the beloved vehicle, updating it slightly with his Barris Kustoms team and creating multiple static, stunt, and operational versions for the film. This fully static, custom-built example features a license plate number “17371529.”

Built around a 1921-era Oldsmobile, the nonfunctional vehicle is modified with “hillbilly” accessories such as a wooden bench and rocking chair, dual barrels tied behind the headlights with rope, a burlap sack of “X-Tra-Pop Popcorn,” and a bag labeled “Grade A Flour” affixed to its flatbed. It features leather upholstery, a wooden steering wheel, and a removable glass windshield included separately. The Swamp Rat is expertly and intentionally distressed by production to appear aged, rusted, and filthy. This vehicle will ship from the East Coast of the USA. It also shows evidence throughout of wear consistent with on-set use, handling, and age. Dimensions: 215” x 79” x 100” (547 cm x 201 cm x 254 cm)

Stored off-site; see off-site storage notice in the Buyer’s Guide.

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

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

Estimate: \$10,000 – 20,000



215” (547 cm)



Mannequin was custom-made to Dwayne Johnson's likeness



Detail of fabric hooded cape prototype

51
Black Adam’s (Dwayne Johnson) Production-Made Costume
Black Adam (2022)

Black Adam’s (Dwayne Johnson) costume from the production of Jaume Collet-Serra’s Black Adam. In the film, the ancient superhuman Black Adam wore his signature supersuit costume after archaeologist Adrianna Tomaz (Sarah Shahi) stumbled upon the tomb of his imprisonment while searching for the Crown of Sabbac, including in such key scenes as his battles with the Justice Society and Sabbac’s (Marwan Kenzari) Legions of Hell.

Created by Otto Binder and C. C. Beck, Black Adam debuted in Fawcett Comics’ The Marvel Family #1, cover-dated December 1945. Black Adam has since been the archenemy of Shazam and made a cameo appearance in David F. Sandberg’s Shazam! Dwayne Johnson, who began working on an adaptation of the original comics in the mid-2000s, won a Kids Choice Blimp Award® for Favorite Movie Actor for his performance.

This entirely black-and-gold ensemble with silver undertones throughout was designed by costuming duo Kurt and Bart and reproduced after filming from original production-made components for display. The display consists of: A fabric hooded cape prototype.; A zip-up underlayer spandex dickie for the cape to attach to.; A zip- and button-up lightweight neoprene suit with rubber detailing printed throughout.; A pair of foam rubber suspenders.; A foam rubber double band belt.; A pair of dense rubber-padded boots.

The costume comes secured to a custom mannequin cast in Black Adam’s likeness on an acrylic wood display base. Dimensions: (displayed) 40” x 34” x 80” (101.75 cm x 86.5 cm x 203.25 cm)

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

Estimate: \$25,000 – 50,000



20" (51 cm)

52
John Alvin-Signed Printed Poster Concept Prelim with Hand-Illustrated Touch-Ups
Blade Runner (1982)

A printed preliminary poster concept for Ridley Scott's Blade Runner, extensively enhanced by hand with painted and airbrushed detailing and signed by renowned poster artist John Alvin. Among the most respected film artists of all time, Alvin created popular posters and promotional artwork for more than 100 films, including E.T. the Extra-Terrestrial and films from the Star Wars, Gremlins, and Harry Potter franchises.

For Blade Runner, Alvin worked directly with Scott to apply his distinctive "Alvinizing" style - an aesthetic favoring photorealistic characters amidst film noir-inspired environments - to the dystopian futurism of the 2019 Los Angeles skyline. The final one-sheet for Blade Runner, which leaned heavily into star Harrison Ford's growing box office power, remains one of science-fiction cinema's most iconic posters.

This rarely seen prelim depicting Rick Deckard (Ford) and Rachael (Sean Young) (much as she would be seen in the final poster) before the Tyrell Pyramid is printed on art paper. It features hand-painted touch-ups and airbrushing throughout with Alvin's "A" hand-signed on the right side. A protective plastic sheet is taped over the artwork. It shows evidence of staining and adhesive residue along its edges. Dimensions: 20" x 27.25" (51 cm x 69.25 cm)

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

Estimate: \$5,000 - 10,000



25" (63 cm)

53
Matted Printed John Alvin "C" Exploratory Poster Comp
Blade Runner (1982)

An exploratory comp for a poster for Ridley Scott's Blade Runner printed with concept artwork designed by renowned posterist John Alvin. Among the most respected film artists of all time, Alvin created popular posters and promotional artwork for more than 100 films, including classic franchises such as E.T. the Extra-Terrestrial, Star Wars, Gremlins, and Harry Potter.

For Blade Runner, Alvin worked directly with Scott to apply his distinctive "Alvinizing" style - an aesthetic favoring photorealistic characters amidst film noir-inspired environments - to the dystopian futurism of the 2019 Los Angeles skyline. The final one-sheet for Blade Runner, which leaned heavily into star Harrison Ford's growing box office power, remains one of science-fiction cinema's most iconic posters.

This rarely seen exploratory comp is hand-labeled version "C" in red marker. The printed concept artwork depicting Rick Deckard (Ford) and Rachael (Sean Young) (much as she would be seen in the final poster) before the Tyrell Pyramid is taped with multiple color key type overlays on acetate reading "Harrison Ford Blade Runner" and framed with matte board. A protective paper sheet is taped over the artwork. The comp shows evidence of staining and adhesive residue along its edges. Dimensions: 25" x 28.5" x 0.25" (63 cm x 72.5 cm x 0.75 cm)

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

Estimate: \$3,000 - 6,000



55
Jake "Joliet" Blues' (John Belushi) Sunglasses
The Blues Brothers (1980)

"Joliet" Jake Blues' (John Belushi) sunglasses from John Landis' musical comedy The Blues Brothers. Brothers Jake and Elwood (Dan Aykroyd) wore their signature outfits, including Ray-Ban sunglasses, while journeying around Chicago on "a mission from God." These glasses originated from the estate of property master Michael Milgrom.

Originally appearing as characters on the legendary comedy show Saturday Night Live, The Blues Brothers inspired a movie that was both a commercial and critical hit, with a soundtrack that went platinum.

These vintage sunglasses are made by Ray-Ban and feature the classic Wayfarer style in tortoiseshell. One stem is marked "B&L Ray-Ban U.S.A." while the other reads "Wayfarer". Each lens is specially treated with an anti-reflective coating to make filming the sunglasses easier. The lot shows some wear from use and storage, including markings throughout and slight warping to the plastic. Dimensions: 6.5" x 6" x 2" (16.5 cm x 15 cm x 5 cm)



Estimate: \$20,000 - 40,000

Allstar Picture Library Limited / Alamy



This illustrated catalog includes select Lots from Day 1 only -- see online catalog for additional Day 1 lots; all day 2-4 lots are in online catalog only.

56
Walter White’s (as played by Bryan Cranston) “Leaves of Grass” Poetry Book with Gale Boetticher’s (as played by David Costabile) Handwritten “W.W.” Inscription
Breaking Bad (T.V. Series, 2008 – 2013)

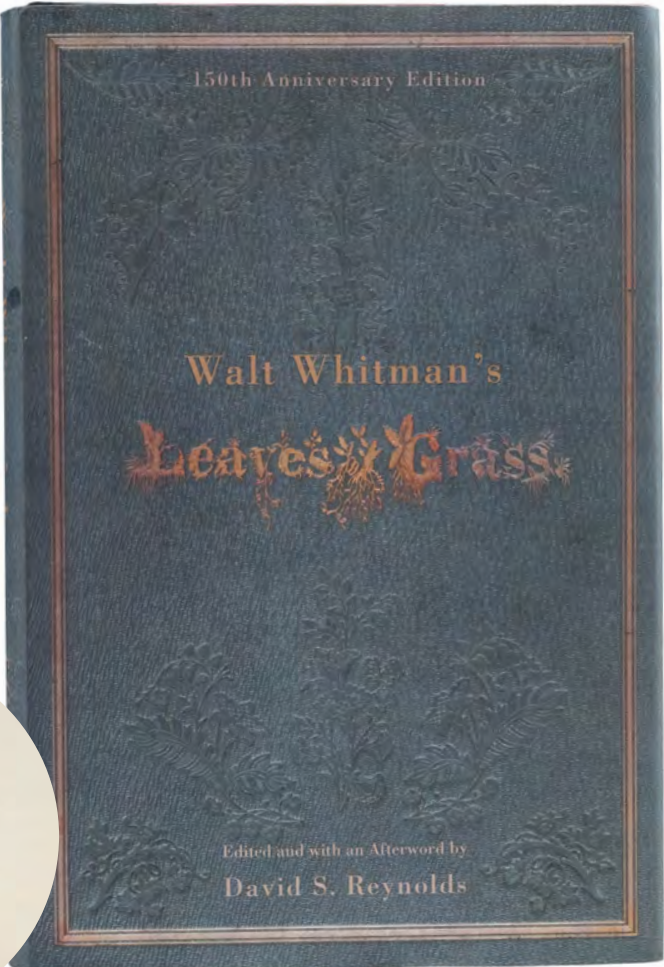
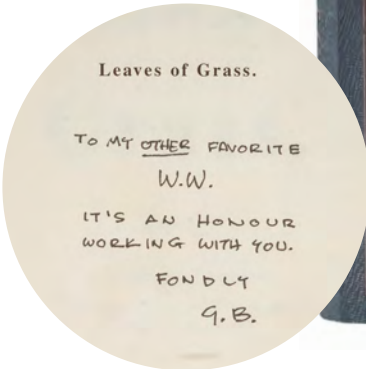
Walter White’s (as played by Bryan Cranston) “Leaves of Grass” poetry book with Gale Boetticher’s (as played by David Costabile) handwritten inscription from Vince Gilligan’s Breaking Bad. After Jesse Pinkman (as played by Aaron Paul) killed Boetticher in Season 3, Hank Schrader (as played by Dean Norris) reviewed copies the Drug Enforcement Administration (DEA) made of key pages from Boetticher’s detailed crystal meth cookbook throughout Seasons 4 and 5 while seeking the true identity of drug lord Heisenberg. Schrader’s copies proved pivotal when, in the Season 5 mid-season finale episode “Gliding Over All,” Schrader recognized Boetticher’s inscription to “W.W.” in White’s copy of Walt Whitman’s Leaves of Grass, leading him to infer that Walt was Heisenberg. Hank’s discovery was among the series’ most shocking developments, as it finally put White in the crosshairs of federal justice and set the stage for the bloody finale.

This hardback copy of the book features a 150th Anniversary Edition cover with the handwritten inscription “To My Other Favorite W.W. It’s An Honor Working With You. Fondly G.B.” on the title page in black ink. This lot shows wear consistent with on-set use, handling, and age. Dimensions: 10” x 6.5” x 1” (25.5 cm x 16.5 cm x 2.5 cm)

Estimate: \$5,000 – 10,000



Detail of Gale Boetticher’s hand-written inscription



57
Production-Made Pink Teddy Bear
Breaking Bad (T.V. Series, 2008 – 2013)

A pink teddy bear from the production of Vince Gilligan’s Breaking Bad. The Season 2 premiere episode “Seven Thirty-Seven” opened with a mysterious image of a stuffed pink teddy bear floating in a pool. Over the remainder of the season, the bear became a recurring visual motif as it was gradually revealed to have been damaged in a chain of events leading to a Wayfarer 515 crash Walter White (Bryan Cranston) inadvertently caused by allowing Jane Margolis (Krysten Ritter) to die from an overdose, thereby upsetting her father Donald (John de Lancie) to the point of utter distraction in his role as an air traffic controller.

The pink teddy bear, a manifestation of the death and destruction wrought by Walt’s selfish pursuit of meth money, was among the series’ most memorable recurring visual motifs. The acclaimed Season 2 of Breaking Bad ultimately received five Emmy® nominations, including for Outstanding Drama Series and a win for Cranston’s performance. Breaking Bad is today regarded amongst the greatest series ever produced for television.

This plush teddy bear originates from a crew member. Created for production but ultimately unseen in the final cut, it is made of pink and white faux fur with dark eyes, a black nose, and its tongue sticking out. The bear shows evidence of intentional production distressing together with wear consistent with handling and age. Dimensions: 10” x 18.5” x 7.5” (25.5 cm x 47 cm x 18.75 cm)

Estimate: \$4,000 – 8,000

58
Planet Hollywood Collection:
Light-Up B83 Nuclear Bomb and Bomb Casing
Broken Arrow (1996)

A light-up B83 nuclear bomb and bomb casing from John Woo’s Broken Arrow. During a secret exercise, pilots Riley Hale (Christian Slater) and Vic “Deak” Deakins (John Travolta) carried B83 nuclear bombs in their aircraft when Deakins unexpectedly released them as part of his scheme to later find and steal them. Deakins’ betrayal led to USAF Col. Max Wilkins (Delroy Lindo) declaring a “Broken Arrow,” with the B83s as Hale and the federal government’s shared MacGuffins.

This lot originates from Planet Hollywood. It consists of a cast resin internal bomb component cast around a metal interior, hand-marked “3FX,” adhered with text (“Ready,” “Armed”) and number graphics, and affixed with a keypad control panel wired to lighting indicators. A timer above the indicators is designed to illuminate red via 9V batteries concealed on the interior. Also included is a cast resin bomb shell hand-painted to resemble metal with metal screws along the top and bottom.

Following production, this lot underwent sympathetic restoration to return functionality to its lighting elements. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age. Dimensions: (largest) 12” x 12” x 60” (30.5 cm x 30.5 cm x 152.5 cm)

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

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

Estimate: \$1,500 – 3,000

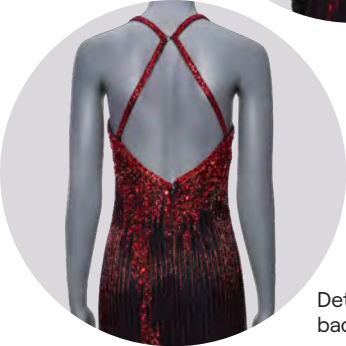


Detail of light-up keypad

60” (152.5 cm)



Detail of chiffon coat with fur trim



Detail of back of dress



59
Brooke Shields’
Cosmopolitan Cover Shoot Dress with Coat
Brooke Shields

Brooke Shields’ cover shoot dress and coat from the December 1983 issue of Cosmopolitan. Captured by legendary photographer Francesco Scavullo, Shields wore her red-and-black dress – an original design by Hollywood legend and Academy Award®-nominee Bob Mackie – to showcase her public transition from teen starlet to major Hollywood actress. This cover shoot featured Shields as one of the most recognizable young stars and fashion figures of the early 1980s and marked her transition from teen star to a more mature, glamorous public image.

This lot consists of a custom red-and-black hand-beaded crepe chiffon dress accompanied by a hand-beaded crepe chiffon coat with fur trim that was not seen in the magazine’s photo shoot images. The dress features an interior Bob Mackie label hand-marked “665 274 83” in black ink. This lot shows wear consistent with use, handling, and age.

Due to restrictions around real-world animal products, this lot can only be sold to buyers within the US and cannot be shipped internationally.

Estimate: \$13,000 – 26,000



Scan here to see a full rotation of this lot



60
Chuck Noland's (Tom Hanks) Screen-Matched Distressed Wilson Volleyball
Cast Away (2000)

Chuck Noland's (Tom Hanks) screen-matched distressed Wilson volleyball from Robert Zemeckis' survival drama Cast Away. During his four years stranded alone on a desert island, plane-crash survivor Noland created Wilson, his only companion, out of a volleyball he found in one of several FedEx packages washed ashore. The appearance of both Noland and Wilson grew more disheveled throughout the film as the years passed on the island. Markings on this volleyball's face and the placement of the stitching on the leather match the scenes where Noland made rope in his cave and spoke to Wilson on the beach.

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 Wilson is one of the finest and most complete examples ever to come to market. The most notable features of this ornately detailed Wilson are its dark brown-and-red "face" on the front, representing Chuck's bloody handprint, with faded "eyes", "nose", and "mouth." The top of the ball is torn open, and an array of tobacco stalks is inserted to give the appearance of hair. Several stitches are present on the torn edges of the ball's front, around the opening.

While its tobacco stalk hair remain largely intact and the extent of its intentional distressing by production - including its flattened base and pushed-down stalks - is still largely preserved, this volleyball also shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 12" x 12" x 12" (30.5 cm x 30.5 cm x 30.5 cm)

Estimate: \$150,000 - 300,000



61
Bloodied Chucky (Brad Dourif) Doll
Chucky (2021 – 2024)

A bloodied Chucky (Brad Dourif) doll from Don Mancini’s Chucky. In Season 2, Episode 7, “Goin’ to the Chapel,” after Chucky Prime was successfully transferred to the body of Good Chucky (both Brad Dourif), Dr. Mixter (Rosemary Dunsmore) attempted to flee the church with him, but Andy (Alex Vincent) shot Chucky Prime in the mouth, which caused Mixter to drop him and escape on her own.

This Chucky doll has a custom-made head created using a green mold head. The top and bottom sections were reassembled post-production. The body is a commercially produced “Trick or Treat” doll customized by production, featuring posable limbs, and can stand upright with careful balancing. This doll has undergone sympathetic restoration to stabilize the head with an internal support insert to prevent future separation, and paint touch-ups with color matching. This synthetic wig was custom-made by production and not originally paired with this specific doll. Production intentionally distressed this doll to give it a bloodied appearance, seen on the hands and around the ears. This lot shows evidence of a gray discoloration in the ear, in addition to wear consistent with on-set use, handling, and age. Dimensions: 14.25” x 12.25” x 23” (36.25 cm x 31 cm x 58.5 cm)

Estimate: \$2,500 – 5,000



John Oliver signature in black marker on top

62
Russell Crowe Collection: James J. Braddock’s
(Russell Crowe) Heavyweight Championship Jockstrap with
John Oliver–Autographed “The Jockstrap Saga” Bust
Cinderella Man (2005)/Last Week Tonight
(T.V. Series, 2014 – 2026)

James J. Braddock’s (Russell Crowe) heavyweight championship jockstrap from Ron Howard’s Cinderella Man, with a custom display bust featured in Last Week Tonight with John Oliver’s so-called “Jockstrap Saga” and autographed by its namesake, 23-time Emmy®-winning comedian John Oliver. In the climactic sequence of Cinderella Man, Braddock wore his jockstrap when he boxed and unexpectedly defeated Max Baer (Craig Bierko) at Madison Square Garden to become heavyweight champion of the world.

In 2018, Oliver purchased this elasticized suede jockstrap from Sotheby’s Russell Crowe: The Art of Divorce Auction, featuring a personal collection of memorabilia from throughout the Academy Award®-winning actor’s storied career. Oliver then donated the custom groin protector to Alaska’s last operating Blockbuster Video store in an effort to attract customers/visitors and support the store.

In response, Crowe used the proceeds from the eye-catching sale to fund The John Oliver Koala Chlamydia Ward, a real treatment facility at the Australia Zoo dedicated to nursing koalas infected with and vaccinating them against a strain known as Chlamydia pecorum. The Ward has since been promoted by the family of beloved animal advocate Steve “The Crocodile Hunter” Irwin and remains an active, functioning healthcare facility.

Known today as “The Jockstrap Saga,” this exchange of donations turned Braddock’s protector into both a massively popular recurring joke on Last Week Tonight with appearances across multiple seasons, as well as a common topic in Oliver’s personal appearances on hit podcasts like Smartless, fellow late night talk shows like The Late Show with Stephen Colbert, and the comic’s own acceptance speech for the Emmy® for Outstanding Scripted Variety Series in 2024.

In 2025, following the collapse of the Alaskan Blockbuster store, Oliver’s Partially Important Productions, LLC used the expansive global profile surrounding the jockstrap – including its own Wikipedia page – to auction it at a fundraiser for public broadcasting in the US. This jockstrap was purchased from that auction and remains today as one of Last Week Tonight’s most memorable recurring props and longest-running jokes in television history.

It features elasticized waist and thigh straps with a lace-up closure on the reverse. Also included is a custom plastic display bust with defined abdominal muscles applied with foam tips and signed by Oliver in black marker on top. Two strips of double-sided tape are applied to the interior suede for mounting to the bust, while the jockstrap as a whole shows evidence of wear consistent with on-set use, handling, and age. Dimensions: (displayed) 17” x 12” x 17” (43.25 cm x 30.5 cm x 43.25 cm)

Estimate: \$10,000 – 20,000



Side profile



Front profile



Everett Collection Inc / Alamy

64
Prince Akeem’s (Eddie Murphy)
Screen-Matched Kufi Cap
Coming To America (1988)

Prince Akeem’s (Eddie Murphy) screen-matched Kufi cap from John Landis’ Coming to America. Prince Akeem wore his Kufi cap during his Royal Engagement celebration to Imani Izzi (Vanessa Bell Calloway). He continued to wear his cap when he informed his personal aide, Semmi (Arsenio Hall), that he wanted to travel to Queens, New York, to explore life and find a woman of his own instead of agreeing to marry Imani. This cap screen-matches to the placement of the faux jewels and pearls, the unique embroidery pattern, and the unique aging on certain faux pearls.

This lot originated from a crew member. It consists of a suede exterior with an embossed embroidery trim decorated with black and orange acrylic gems, as well as silver-colored painted beads. The interior of the cap is labeled “Mantu.” Some of the beads show evidence of chipped paint.

Additional Provenance: Letter of Authenticity from the crew member from whom the lot originates.

Estimate: \$4,000 – 8,000

65
Planet Hollywood Collection: King
Jaffe Joffer’s (James Earl Jones) Cap
Coming To America (1988)

King Jaffe Joffer’s (James Earl Jones) cap from John Landis’ Coming to America. When not wearing his crown, the King of Zamunda primarily wore one of two caps: a brown cap and a blue cap. King Jaffe wore his blue cap while discussing his son Prince Akeem Joffer’s (Eddie Murphy) arranged marriage and admitting “I tied my own shoes once, it is an overrated experience.”

Coming to America was nominated for two Academy Awards®, including Best Costume Design for the many costumes that Deborah Nadoolman Landis designed for the film, most notably the wardrobe of the royal family of the fictional African nation of Zamunda. The film won the NAACP Image Award® for Outstanding Motion Picture and Arsenio Hall won the NAACP Image Award® for Outstanding Supporting Actor in a Motion Picture.

This lot originated from Planet Hollywood. It consists of a navy blue military-style cap with seven gold-color metal embellishments, including one of a lion. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age.

Estimate: \$3,000 – 6,000



Side profile



Front profile



Album / Alamy



67
Stop-Motion Skeleton Puppet
Corpse Bride (2005)

A stop-motion skeleton puppet from Tim Burton and Mike Johnson's animated fantasy film Corpse Bride. The deceased denizens of the Land of the Dead appeared in various states of decomposition throughout the film.

Corpse Bride was Tim Burton's first stop-motion film as director, having previously produced both The Nightmare Before Christmas (1993) and James and the Giant Peach (1996). The film was well-received by critics and nominated for Best Animated Feature at the 78th Academy Awards.

Based on Burton's unique, recognisable drawing style, the Corpse Bride puppets were created by the special effects production company Mackinnon and Saunders, one of the world's leading puppet-making companies, who previously collaborated with Burton on Mars Attacks!

Constructed around a poseable steel-and-aluminium armature, the puppet features intricately painted resin and silicone components. It is outfitted in a fabric jacket and trousers, with the jacket also lined with metal wire to keep its shape. The back of the skull shows small cracks and signs of repair. The puppet is accompanied by a custom-made display stand. Dimensions: 2" x 3.25" x 17" (5 cm x 8.5 cm x 43 cm)

Estimate: \$12,000 – 24,000



68
Mike Papac Collection: Simon Phoenix's
Light-Up Stunt Magnetic Accelerator
Demolition Man (1993)

Simon Phoenix's light-up stunt magnetic accelerator from Marco Brambilla's Demolition Man. Former cryogenically frozen psychopath Phoenix (Wesley Snipes) wielded his futuristic particle beam rifle during his museum shootout with John Spartan (Sylvester Stallone) and the San Angeles Police Department.

Production created Phoenix's magnetic accelerator by casting a real-world prototype of a Heckler & Koch G11 rifle and dressing mockups of the rifle with futuristic modifications such as a laser sight and expanded barrel. 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 stunt rubber rifle is stamped with the H&K manufacturer's details on one side and molded around internal electronics designed to illuminate an affixed tricolor laser sight via switches atop the barrel. Also included is a nylon shoulder strap. Following production, it underwent sympathetic restoration to return functionality to its electronics. It shows evidence of wear consistent with on-set use, handling, and age, including minor splitting in the rubber. 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: \$1,500 – 3,000



70
John McClane's (Bruce Willis)
Distressed Tank-Top
and Police Badge
Die Hard With A Vengeance (1995)

John McClane's (Bruce Willis) distressed tank-top and police badge from John McTiernan's Die Hard with a Vengeance. Badge-carrying New York Police Department (NYPD) officer McClane's trademark tank-top became increasingly distressed as he and Zeus Carver (Samuel L. Jackson) raced to stop Simon Gruber (Jeremy Irons) from terrorizing New York. During their chase, McClane's tank-top – particularly its right side – was stained with grease when he and Carver used their truck's greased-up winch to launch onto Gruber's ship.

Die Hard with a Vengeance was the highest-grossing film of 1995. While it initially received mixed reviews from critics, retrospective rankings have called the film the best sequel in the Die Hard franchise. The film was nominated for the 1996 MTV Movie Award® for Best Action Sequence for the "Drive Through NYC/Subway Explosion and Derailment," and won both a BMI Film Music Award® for Michael Kamen's score and Germany's Goldene Leinwand (Golden Screen) Award® for ticket sales.

This lot consists of a ribbed white cotton tank top that has been heavily distressed by production with tears, scorch marks, and staining throughout; and a blue and gold-color police badge reading "City of New York Police" and "Lieutenant" attached to a black leather backing with a metal ball chain. In addition to the intentional production distressing, this lot shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$5,000 – 10,000



71
Django's (Jamie Foxx) Hero Whip
Django Unchained (2012)

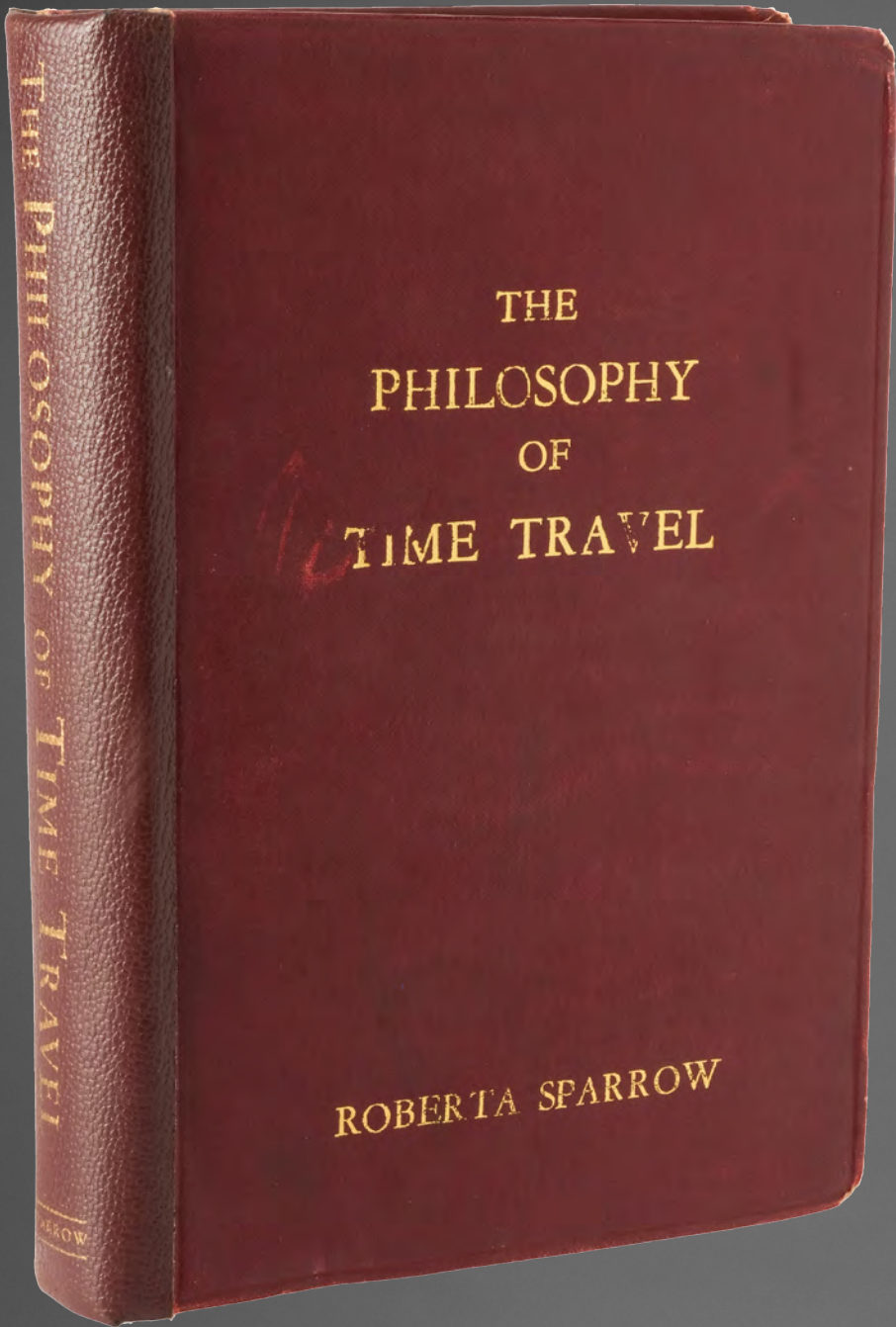
Django's (Jamie Foxx) hero whip from Quentin Tarantino's Django Unchained. Django stole and wielded a Big John Brittle's (M.C. Gainey) whip which he used to beat his brother "Lil" Raj Brittle (Cooper Huckabee) on Spencer "Big Daddy" Bennett's (Don Johnson) plantation while on a bounty hunt with his new companion Dr. King Schultz (Christoph Waltz).

This lot consists of a woven leather bull whip with a diamond-braided handle. The end of the whip features a nylon tail with dried grass within the fibers. This lot shows evidence of wear to the leather. Dimensions: (extended) 121" x 1.75" x 1.75" (307.5 cm x 4.5 cm x 4.5 cm); (coiled) 14" x 10" x 1.75" (35.75 cm x 25.5 cm x 4.5 cm)

Estimate: \$3,000 – 6,000



Scan here to see a full rotation of this lot

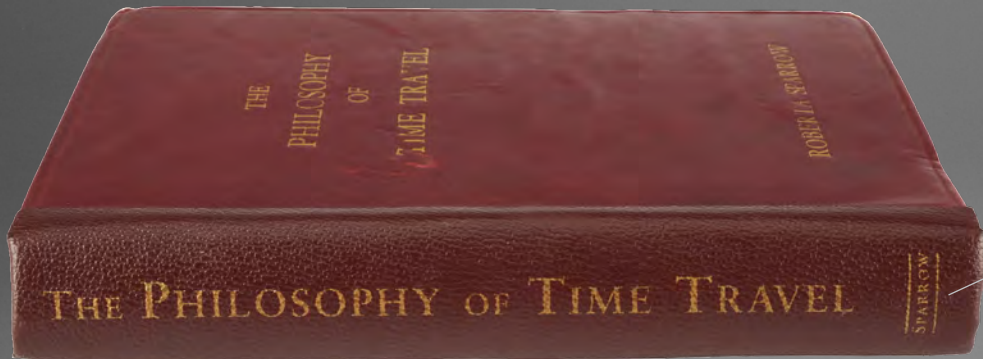


74
Donald “Donnie” Darko’s
(Jake Gyllenhaal) Screen-Matched
“The Philosophy of Time Travel” Book
Donnie Darko (2001)

Donald “Donnie” Darko’s (Jake Gyllenhaal) screen-matched “The Philosophy of Time Travel” book from Richard Kelly’s Donnie Darko. After troubled teen Donnie Darko was saved by a mysterious entity, the entity, Frank the Rabbit (James Duval), asked Donnie if he believed in time travel. This question prompted Donnie to ask science teacher, Dr. Kenneth Monnitoff (Noah Wyle), who, in turn, gave him the book “The Philosophy of Time Travel,” which had been written by a local woman regarded as a senile recluse on the edge of town. Upon studying the book, Donnie discovered his new experiences echoed those of the text and led him to believe the writer, Roberta Sparrow (Patience Cleveland), might have had the answers to Frank’s end-of-the-world prophecy. This book screen-matches based on the distressing and creasing of the cover, as well as a unique discoloration at the middle of the right margin of the “Appendix B” page to the close-up shots during the fast-forward sequence at the end of the film.

This hardcover book features a custom faux leather cover adhered over an antique 1893 copy of the book “Science and Future Life with Other Essays” by Frederic W.H. Myers, with an inset title page for “The Philosophy of Time Travel” by “Roberta Sparrow” published by “Franklin-Harris” and a 1944 copyright. Two interior pages are adhered with prints of Appendix A and B diagrams. The interior cover is also hand-annotated with inscriptions believed to have been made by a previous owner before production, such as “8.00” and “#52048” in graphite, as well as additional writing that has since faded with time. This lot shows buckling to the cover in addition to wear consistent with on-set use, handling, and age. Dimensions: 7.25” x 5” x 1” (18.5 cm x 12.75 cm x 2.5 cm)

Estimate: \$20,000 - 40,000



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75
Frank the Rabbit's (James Duval) Costume
Donnie Darko (2001)

Frank the Rabbit's (James Duval) costume from Richard Kelly's Donnie Darko. Frank the Rabbit was the mysterious figure who set Donald "Donnie" Darko (Jake Gyllenhaal) on his fateful path. On the night of October 2, 1988, Donnie was drawn from his bedroom by a mysterious voice and encountered Frank, a man in a rabbit suit with a grotesque, skull-like visage, who told him the world would end in 28 days, 6 hours, 42 minutes, and 12 seconds. By morning, a jet engine had crashed through Donnie's bedroom, setting into motion the film's central mystery.

Over the course of the film, Frank appeared to Donnie in increasingly unsettling encounters, serving as his eerie guide through a narrative that blended teenage alienation, suburban hypocrisy, and time-travel mystery. He pushed Donnie toward acts that exposed hidden truths, deepened his bond with his girlfriend, Gretchen Ross (Jena Malone), and ultimately lead him toward an understanding of his role within the film's fractured timeline. In the end, Frank helped Donnie understand his fate, but Donnie was the one who chose sacrifice.

Deliberately resistant to simple explanation, Frank remains the film's most enigmatic figure. To create the character that would come to embody Donnie Darko's visual identity, Kelly produced initial sketches of Frank's face, which production designer Alex Hammond translated into detailed mask drawings and a full suit design. Frank's disturbing appearance was then realized by costume designer April Ferry, who constructed his distinctive fur suit in collaboration with special effects artist Dale R. Brady. Brady then commissioned sculptor Rob Burman to create the mask. The completed costume afforded the performer extremely limited visibility and mobility, enhancing Frank's unsettling, dreamlike presence on screen.

Although the film received only a limited theatrical release following its acclaimed premiere at the Sundance Film Festival, it found a passionate audience through home video and overseas release, steadily growing into a cultural phenomenon. Frank the Rabbit emerged as the film's most recognizable image, appearing prominently on theatrical posters, home video releases, and other promotional materials. Donnie Darko ultimately earned Independent Spirit Award® nominations in three categories: Best First Feature and Best First Screenplay for Richard Kelly, and Best Male Lead for Gyllenhaal.

Believed to be the only surviving complete Frank the Rabbit costume - passed to producer and noted film memorabilia collector Jack Morrissey, who reunited actor James Duval with it for the first time since filming concluded before loaning the costume to the Academy Museum of Motion Pictures for public exhibition. This indelible Frank the Rabbit costume is now being offered at public auction for the first time and is believed to be the only surviving complete Frank the Rabbit costume from Donnie Darko.

This costume consists of a polyurethane foam rabbit mask attached to a soft synthetic fur cowl; an unlined faux fur bodysuit with a central white faux fur belly patch, back zip closure, and rabbit tail; and a pair of nylon gloves dressed with matching faux fur and pointed plastic claws. The longer white chest fur shows evidence of light staining, while the bodysuit displays an unusual fur nap pattern, with most of the fur oriented upward. Also included is a replica pair of Adidas shoes (size 9 1/2) added for display purposes, as Frank also appeared in the film as a teenager in a rabbit-like Halloween costume with ordinary sneakers visible beneath his suit.

The mask and claws in this costume are hand-painted in metallic silver, while the eyes are milky white and the teeth are finished in aged ivory tones with yellow-brown staining around the gumline. The sleeves and gloves connect via snap closures, creating a seamless appearance when worn. The mask and claws show evidence of wear consistent with on-set use, handling, and age, including chipped and flaked paint, as well as visible adhesive residue on the interiors of the mask and gloves.

Estimate: \$100,000 - 200,000



Scan here to see a full rotation of this lot







Nylon gloves with the same faux fur
affixed with pointed plastic nails



Interior of mask with face cast in for snug fit



Rabbit tail on back of costume



Scan here to see a full rotation of this lot



Al Pica / Alamy



76
Cat in the Hat (Mike Myers) Costume
Dr. Seuss' The Cat In The Hat (2003)

The Cat in the Hat (Mike Myers) costume from Bo Welch's *The Cat in the Hat*. The Cat barged into the home of Conrad (Spencer Breslin) and his sister Sally (Dakota Fanning), and attempted to bring some fun into their boring lives.

The Cat in the Hat won a BMI Film & TV Award® for the BMI Film Music Award given to music composer David Newman. The film was also nominated for three Make-Up Artists & Hair Stylists Guild Awards® for Best Character Makeup - Feature, Best Special Makeup Effects - Feature, and Best Character Hair Styling - Feature.

This costume consists of: A top hat constructed of red and white felt fabric with a cream-color brim and a grosgrain ribbon sweatband with the interior marked "R 3."; A synthetic fur covered Spandex suit labeled "Mike Myers #1."; A rubber mask covered in synthetic fur with eyes and mouth openings and an attached polyester stuffed bow.; A pair of Sherpa gloves padded with beads labeled "19L."

This lot shows evidence of grime on the front of the mask and matting hair on the suit.

Estimate: \$12,000 - 24,000



Detail spandex suit labeled "Mike Myers #1"



77
The Costumi d'Arte Collection:
Gabriel Feraud's (Harvey Keitel) Costume
The Duellists (1977)

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

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

Estimate: \$10,000 - 20,000

Wanted

Props, Costumes,
Posters, Artwork, Music,
Animation, & more

The Goonies (1985)
Mikey's (Sean Astin)
Screen-matched Map Doubloon

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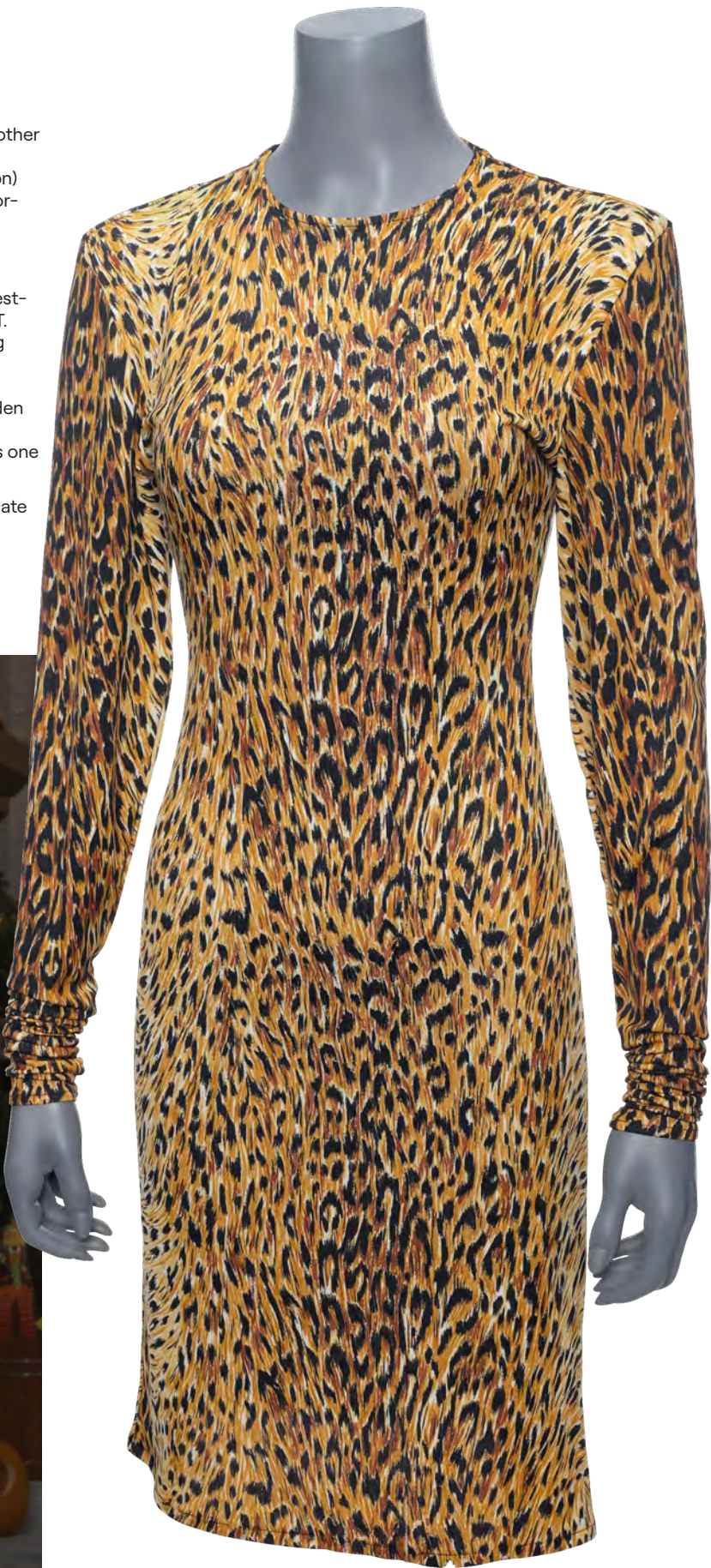
79
Mary Taylor's (Dee Wallace) Screen-Matched
Leopard-Print Dress Δ
E.T. The Extra-Terrestrial (1982)

Mary Taylor's (Dee Wallace) screen-matched leopard-print dress from Steven Spielberg's E.T. the Extra-Terrestrial. On Halloween, working single mother Mary wore her leopard-print dress as part of her cat-woman costume. After she took a picture of Elliot (Henry Thomas) and Michael (Robert MacNaughton) with the disguised E.T., she escorted them outside to see them off for trick-or-treating, who, unbeknownst to her, were off to help E.T. "phone home" in the forest. This dress screen-matches to the scenes outside the house at dusk based on the unique patterning on the dress in relation to its construction.

After a massively successful theatrical run, E.T. went on to become the highest-grossing motion picture of all time in 1983 and to sell more than 15 million E.T. dolls in its first year of release. Inspiring more than \$1 billion in merchandising sales, the character is today known worldwide as one of the most beloved in all of science-fiction cinema, and is widely considered Rambaldi's signature creation. E.T. the Extra-Terrestrial has won four Academy Awards®, two Golden Globe Awards®, and four Grammy Awards® since its release. It consistently ranks in the American Film Institute's Top 100 films, and was listed by Time as one of the best 100 films ever made.

This bodycon dress is made of nylon Spandex. It is accompanied by a certificate of authenticity from Dee Wallace Stone.

Estimate: \$4,000 - 8,000





Pictorial Press Ltd / Alamy

80
Edward Scissorhands' (Johnny Depp) Scissorhands
Edward Scissorhands (1990)

Edward Scissorhands' (Johnny Depp) scissorhands from Tim Burton's Edward Scissorhands. Created by a visionary inventor (Vincent Price), shy and sheltered Edward lived away from the neighborhood until he was discovered by saleswoman Peg Boggs (Dianne Wiest), who decided to take him in despite his terrifying bladed hands. Initially viewed with distrust, Edward worked his way into the hearts of the neighborhood residents by shaping topiaries, cutting hair, and carving ice with his signature hands, including when he wooed Kim (Winona Ryder), the girl he came to love.

Edward Scissorhands was a critical and commercial success upon its release, and became a defining film in director Tim Burton's oeuvre. In addition to its Academy Award® nomination for Best Makeup, the film received four BAFTA Award® nominations, of which it won one for Best Production Design. An idol for outcasts and the strange in a pastel preppy world, Edward Scissorhands remains a cult classic film that has left a lasting legacy in pop culture.

Both hero and stunt sets of Edward's namesake hands were created by Academy Award®-winning Stan Winston Studio with his blades designed to be changed out throughout the course of filming. This pair of hands was assembled from loose original stunt blades, but lack such detailing as small screw heads, wrist cuffs, and fittings for attaching springs seen on the hero hands, indicating that some components may have been made for production but ultimately unused in the final cut.

Each hand features metal bolts and wrist rings inset with blade "fingers" cast from both resin and rubber around interior wire armatures to avoid injuring the performers. Both are hand-painted to resemble metal scissor and clipper blades of different styles, while the right hand also features two sleeved holes at the back made by production to run wires for operating Edward's scissors.

The hands come mounted to nylon gloves on foam hand busts attached to a clear acrylic display base. This lot shows evidence of wear consistent with use, handling, and age. Dimensions: (each) 21" x 9" x 5" (53.5 cm x 23 cm x 12.75 cm)

Estimate: \$60,000 - 120,000



Holes in the back of the hand plates are fitted with plastic sleeves that allow mechanical cables to pass through



Scan here to see a full rotation of this lot



81
Major William Cage's (Tom Cruise)
Screen-Matched UDF ExoSuit
Helmet with Remote-Controlled
Visor
Edge Of Tomorrow (2014)

Major William Cage's (Tom Cruise) screen-matched UDF ExoSuit helmet with a remote-controlled visor from Doug Liman's sci-fi action film *Edge of Tomorrow*. Cage wore his ExoSuit helmet while battling the alien Mimics in a time loop that meant he had to relive the conflict countless times.

The paint patterns, indentations and distinctive areas of distress around the rim and across the helmet screen-match it to the sequence where Cage first dons an ExoSuit and tells Griff (Kick Gurry) that he has never worn one before. He then embarks on his first disastrous combat run, in which he witnesses Rita Vrataski (Emily Blunt), the "Angel of Verdun", fall in battle.

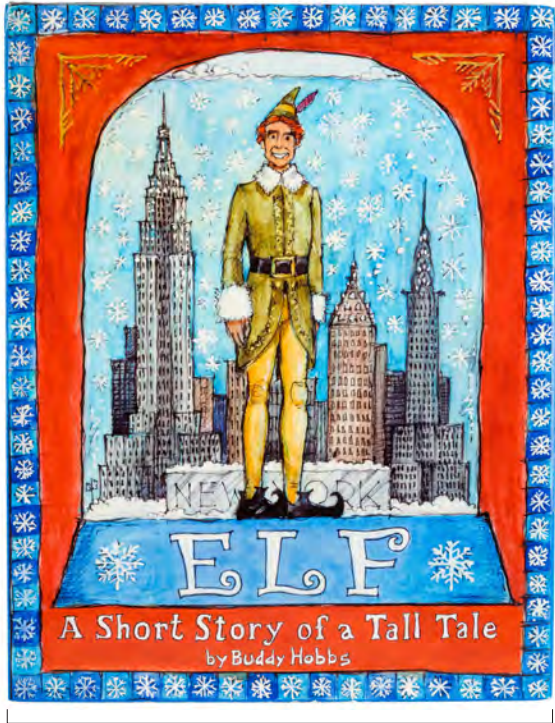
The piece is predominantly constructed from resin, with an acrylic visor, foam interior padding, and nylon straps. It is finished in gray paint to resemble metal and has been deliberately distressed to appear battle-worn. "T.C." is handwritten in black marker on the helmet's interior.

The accompanying remote-control unit operates the visor mechanism, extending and retracting it when connected via the included cables. The lot also includes a photograph depicting Cruise wearing the helmet in the matching scene, and a custom display stand constructed from wood and metal.

Contains electronics; see electronics notice in the Terms and Conditions.

Estimate: \$20,000 - 40,000

Everett Collection Inc. / Alamy



8.5" (21.75 cm)



82
Buddy's (Will Ferrell) "Elf: A Short Story of a Tall Tale"
Book
Elf (2003)

Buddy's (Will Ferrell) "Elf: A Short Story of a Tall Tale" book from Jon Favreau's *Elf*. After reconnecting with his father Walter Hobbs (James Caan) and marrying Jovie (Zooey Deschanel), Buddy published and read from his book about his upbringing as an elf at the North Pole in the film's touching epilogue.

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

This lot originated from New Line Cinema's 2004 *Elf* auction. It consists of a custom-designed dust jacket applied over a real-world, hardback copy of M.P. Robertson's children's book *The Sandcastle*. The jacket is color-printed with a graphic of Buddy and the title "Elf: A Short Story of a Tall Tale by Buddy Hobbs" on front, as well as a photograph of Buddy and a jacket illustration copyright labeled for production designer Rusty Smith as an Easter Egg on the inner flaps. The book shows evidence of minor edge wear consistent with on-set use, handling, and age. Dimensions: 11" x 8.5" x 0.5" (28 cm x 21.75 cm x 1.5 cm)

Additional Provenance: New Line Cinema Letter of Authenticity.

Estimate: \$6,000 - 12,000



84
Planet Hollywood Collection: Geoffrey Clifton's
(Colin Firth) Distressed Aviation Jacket and Shirt
The English Patient (1996)

Geoffrey Clifton's (Colin Firth) distressed aviation jacket and shirt from Anthony Minghella's *The English Patient*. Having witnessed his wife's growing romance with Almásy (Ralph Fiennes), aerial surveyor Clifton attempted a double murder-suicide by trying to crash his plane into Almásy. Failing to do that, Clifton crashed, ending his own life, and left Katharine Clifton (Kristin Scott Thomas) fatally wounded in the front seat of the destroyed biplane.

This lot originated from Planet Hollywood. It consists of a canvas jacket and a cotton-blend polo shirt. It has been intentionally distressed by production with scorch marks throughout both elements and stage blood stains on the shirt collar. In addition to the intentional production distressing, this lot shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$1,500 - 3,000



85
Cooper's (Richard T. Jones) Light-Up Spacesuit
Event Horizon (1997)

Cooper's (Richard T. Jones) spacesuit from Paul W.S. Anderson's sci-fi horror Event Horizon. Cooper wore his spacesuit as he and Smith (Sean Pertwee) repaired the damaged Lewis and Clark spaceship, before an explosion jettisoned him into space. Cooper had to rapidly expel the air from his spacesuit, using a "purge" device, to return to the Event Horizon.

This detailed costume was custom-made for the actor and consists of a resin helmet with an acrylic visor; a resin backpack with a built-in, working fan (operated by a switch beneath the backpack) to keep the wearer cool during filming; a chest plate detailed with Cooper's name and suit number; a thick padded jacket with matching pants, bearing yellow stripes used to identify Cooper during extra-vehicular operations; a pair of heavy duty boots; a pair of leather gloves; and a leather belt.

The suit features intricate 12V battery-powered light-up detailing inside and out, including dual lights on the helmet as well as lights on the soles of the boots which change from red to green via individual switches. Lights on the back of the backpack also illuminate, displaying the suit's oxygen level.

Character name badges are sewn onto the main costume, along with a US flag patch on the left sleeve, and a round yellow patch for "The Lewis and Clark Search and Rescue Ship" on the right. The costume is presented on a custom-made mannequin.

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

This lot is stored in Propstore's London office and special handling charges may apply. Please inquire with Propstore for more information prior to bidding.

Estimate: \$15,000 – 30,000



THE DICK SMITH COLLECTION

Regarded as "The Godfather of Makeup," renowned special makeup effects artist and author Richard Emerson Smith, known professionally as Dick Smith, was a pre-med student at Yale University when he encountered the theatrical makeup book Paint, Powder and Makeup that changed the trajectory of his life. After serving in the U.S. Army during World War II, Smith began his illustrious career in television as the first makeup director of WNBC. Entirely self-taught, Smith pioneered the development of prosthetic and practical makeup with techniques that are now considered the standard in film and television, such as making prosthetics in multiple pieces to allow actors full range of facial expression. He is also credited with creating realistic age makeup as an alternative to prosthetics, blending special effects with hidden bladders and squibs, and for innovating the combination of makeup with on-set "practical" effects, as seen in William Friedkin's The Exorcist (1973).

In a time where makeup artists were secretive about their techniques and unions purposely suppressed the sharing of knowledge, Smith proved to be a generous soul, mentoring and training many younger artists who went on to accomplished careers in cinema, including Rick Baker, Mike Marino, Greg Cannom, and many

more. Smith went as far as publishing an instructional book in 1965 titled Dick Smith's Do-It-Yourself Monster Make-up Handbook as a special edition of Forrest J. Ackerman's "Famous Monsters of Filmland" series.

With a career that spanned over six decades, Smith is today best known for his work on such classics as Little Big Man (1970), The Godfather (1972), Taxi Driver (1976), Altered States (1980), Scanners (1981), The Hunger (1983), Starman (1984), and Death Becomes Her (1992). In 1985, he won an Academy Award® for Best Makeup for his work on Amadeus, as well as a BAFTA® the following year. He was honored by the Academy of Motion Picture Arts and Sciences twice with special tribute ceremonies in 2009 and again in 2011, the latter including an Honorary Academy Award® presented by his most acclaimed protégé, Rick Baker. Smith left an indelible legacy in film and television, represented by a curated collection he carefully maintained throughout his career. Propstore is pleased to present these select artifacts from this legendary artist's personal collection, reflecting a distinguished career spanning decades in Hollywood and beyond.

See additional Lots from the Dick Smith collection on Auction Day 2 (online catalog only.)

86
Dick Smith Collection: Smith's
Personal Makeup Kit
Dick Smith

Legendary SFX makeup artist Dick Smith's personal makeup kit. Among the most influential makeup artists in film history, Smith contributed groundbreaking makeup effects to classics such as The Godfather (as well as its sequel), The Exorcist, The Deer Hunter, Altered States, and Midnight Cowboy over the course of his five-decade-plus career. He received two Academy Awards®, including an extraordinarily rare special Honorary Oscar®, as well as four Emmy® nominations and the Lifetime Achievement Award® from the Make-up & Hair Stylists Guild for his contributions to cinema.

This kit, Smith's primary, personal working makeup kit for the majority of (if not all) his projects across more than 50 years of cinema, originates from his collection. It consists of a hard metal and plastic carrying case with a metal latch closure affixed with a placard engraved "Dick Smith" along with Smith's Larchmont, NY address. The case appeared in documentaries about Smith's work from the 1970s. It contains four levels filled with Smith's personal collection of original makeup and cosmetic products, ranging from tools such as eyeliner pencils, combs, sponges, scissors, and paint brushes to lip moisturizers, eye shadow, mascara, and various shades of blush.

Many of the materials in the case are hand-marked for their designated uses by Smith, with labels such as "Pax Itawi 1/2 EXORCIST," "LIVER SPOT," and "LIP TINT." The kit shows evidence of wear throughout, including some of the contents partially used or, in the cases of its bottles and tubes, nearly emptied. Dimensions: (case) 13" x 13" x 8" (33 cm x 33 cm x 20.5 cm)

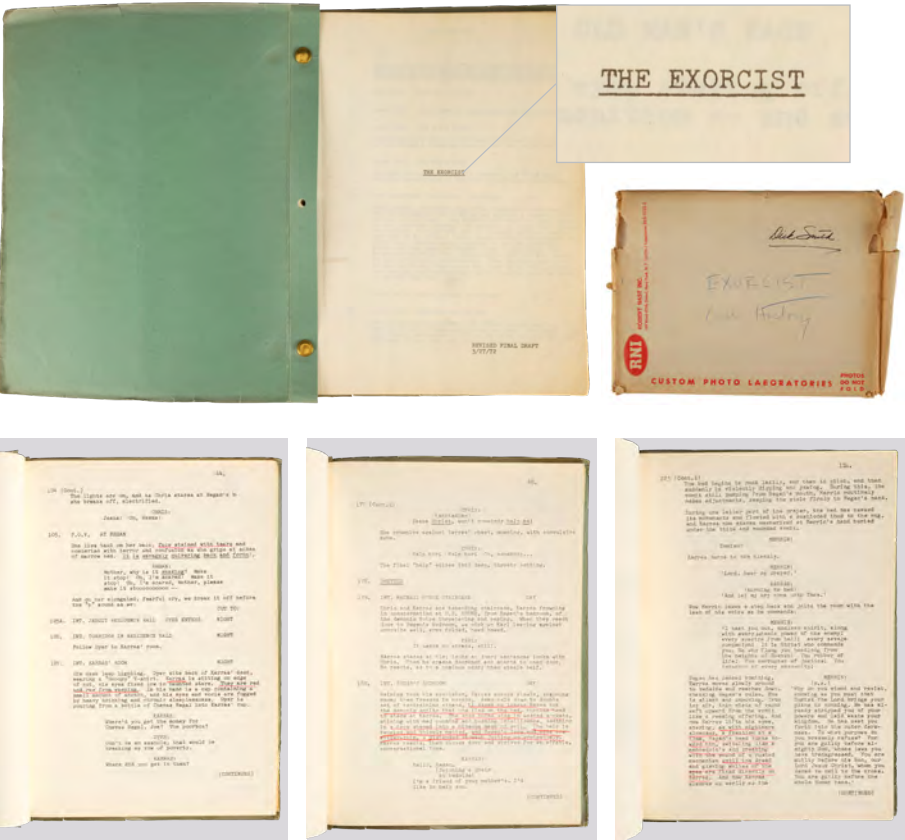
The cosmetics and makeup in this lot are not safe for consumption.

Estimate: \$6,000 – 12,000



Dick Smith at his home studio with this make-up kit circa early 1970s





87
Dick Smith Collection: Dick Smith's Personal Bound Revised Final Draft Script with "Rite of Exorcism" Case Study The Exorcist (1973)

Dick Smith's personal bound revised final draft script with a "Rite of Exorcism" case study from William Friedkin's The Exorcist. Actress Chris McNeil (Ellen Burstyn) noticed that her 12-year-old daughter, Regan (Linda Blair), started behaving strangely, and after numerous tests, doctors could not find the cause. However, when Roman Catholic priests Father Karras (Jason Miller) and Father Merrin (Max von Sydow) performed an exorcism, they came face-to-face with the devil.

Among the most influential makeup artists in film history, Smith contributed groundbreaking makeup effects to such classics as The Godfather (as well as its sequel), The Deer Hunter, and The Exorcist over the course of his five-decade-plus career. For his seminal work creating the special effects makeup for Regan and Father Karras' demonic transformations in The Exorcist, Smith has been heralded as the Godfather of Makeup.

This lot originate from the collection of Dick Smith. It consists of a 133-page final draft script dated March 27, 1972, and a 22-page case study in an envelope titled "Case Study (Rite of Exorcism)" detailing the Roman Catholic exorcism for "Roland Doe." The script features underlined sections and dog-eared pages, as well as handwritten notes on the script's final page. The envelope is hand-marked "Exorcist Case Study," and the front page of the study is hand-marked "Page 12 missing." This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 8.5" x 11" x 1" (21.75 cm x 28 cm x 2.75 cm)

Estimate: \$2,000 - 4,000

88
Dick Smith Collection: Linda Blair- Autographed Behind-the-Scenes Photo with Collection of 17 Contact Sheets The Exorcist (1973)

A rarely-seen photograph of Linda Blair with a collection of 17 contact sheets from the production of William Friedkin's The Exorcist. The photograph and contact sheets depict legendary makeup artist Dick Smith making molds of Blair, including shaping a casting of her head, for her transformation into the demonically-possessed Regan MacNeil.

Smith was well known for combining makeup and practical effects, mostly notably the scene where Regan's head spun around, which was achieved through the use of an animatronic body and dummy head that rotated. Among the most influential makeup artists in film history, Smith also contributed groundbreaking makeup effects to such classics as The Godfather (as well as its sequel) and The Deer Hunter over the course of his five-decade-plus career. For these films, along with his seminal work creating the special effects makeup for Regan's demonic transformation in The Exorcist, Smith has been heralded as the Godfather of Makeup.

This lot originates from the collection of Dick Smith. The glossy, black-and-white 8" x 10" (20.5 cm x 25 cm) photo is autographed and inscribed "The Finest make-up man I know + one of the finest people that I could ever work with! God Bless him always" by Blair in black ink. Also included are 17 vintage glossy black-and-white prints of contact sheets originally printed on Kodak stock. The sheets show evidence of minor bending consistent with handling and age. Dimensions: (largest) 20" x 16" (51 cm x 40.75 cm)

Estimate: \$1,200 - 2,400



89
Dick Smith Collection: Pair of "Demon" Regan MacNeil's (Linda Blair) Contact Lenses The Exorcist (1973)

A pair of "demon" Regan MacNeil's (Linda Blair) contact lenses from William Friedkin's The Exorcist. After the demon possessed Regan, her features became contorted and monstrous, including her eyes, which became a sickly green color.

This lot originated from the collection of Dick Smith. It consists of a pair of contact lenses with a case. The case features a plastic tag hand-marked "Blair #1." The contact lenses show evidence of wear, as they are dried out and should be handled with caution. Dimensions: (case) 3.5" x 1.5" x 1" (9 cm x 3.5 cm x 2.5 cm)

Estimate: \$6,000 - 12,000



Mold labeled Linda 1

Mold labeled Linda Demon Head #2

90
Dick Smith Collection: Pair of Regan MacNeil's (Linda Blair) Demonic Face Makeup Molds with Positive Face Cast The Exorcist (1973)

A pair of molds for Regan MacNeil's (Linda Blair) demonic face makeup with a positive face cast from the production of William Friedkin's The Exorcist. After a demon possessed Regan, her features became contorted and monstrous.

This set originates from the collection of Dick Smith, who created the legendary special effects makeup used to transform Regan from innocent 12-year-old to demonic creature. Put together, these molds and face cast offer a unique and rarely-seen window into the different stages required to created such renowned creature makeup.

The lot consists of two rubber molds, including one with a frowning face and one with a toothy grimace, backed with plaster shells respectively hand-marked "Linda 1" and "Linda Demon Head #2." Also included is a plaster positive face cast of the fully-demonic Regan. The set shows evidence of wear consistent with use, handling, and age. Dimensions: (largest) 10.25" x 6.5" x 5" (26 cm x 16.5 cm x 12.75 cm)

Estimate: \$2,000 - 4,000



91
Dick Smith Collection: Collection of “Demon” Regan (Linda Blair) Facial Appliances with Make-Up Palettes and Molds
The Exorcist (1973)

A collection of “Demon” Regan (Linda Blair) facial appliances with make-up palettes and molds from William Friedkin’s The Exorcist. After the demon possessed Regan, her features became contorted and monstrous.

Together with Smith’s make-up kit, these pieces comprise the only known remaining collection of Regan demon appliances and related make-up materials from the production. Collectively, the appliances, molds, and make-up palettes represent the surviving elements used to create the complete “Demon” Regan make-up seen in the film.

This lot originates from the collection of Dick Smith. It consists of eight painted foam latex pieces in a box hand-marked by Smith “Final Demon” twice on the top and side, and “Cheeks” once on one side; 24 additional foam latex appliances with a box labeled “Exorcist” and hand-marked by Smith “Exorcist pieces;” one white make-up palette hand-marked “Exorcist” by Smith on the front; one clear make-up palette hand-marked “Regan Demon” by Smith on the front; and 10 plaster molds. Also included is a plastic case. This lot shows wear consistent with on-set use, handling, and age. Dimensions: (approx.) 10” x 6” x 2.25” (25 cm x 15.25 cm x 5.75 cm)

Estimate: \$3,000 – 6,000

92
Dick Smith Collection: Aged Jack Crabb (Dustin Hoffman) Bust
Little Big Man (1970)

A bust created to illustrate the aged Jack Crabb’s (Dustin Hoffman) final makeup from the production of Arthur Penn’s Little Big Man. Framed as a story within a story, 121-year-old Jack Crabb told his life story to a historian spanning from 1859 to 1876.

Legendary makeup artist Dick Smith created Crabb’s revolutionary old age makeup, including inventive false eyelids, which were unfortunately never seen in the final cut due to editing. Life magazine famously devoted a three-page story to Smith’s groundbreaking work on the film.

This lot originates from the collection of Smith, who also created it based on the original makeup appliances. This plaster core-backed urethane bust is hand-painted in flesh tones, textured to resemble human skin, hand-punched with synthetic hair, and inset with acrylic eyes. Due to age, the urethane shows evidence of hardening and a chip at the front bottom edge. Dimensions: 16.75” x 10.75” x 15” (42.5 cm x 27.5 cm x 38.25 cm)

Estimate: \$2,000 – 4,000

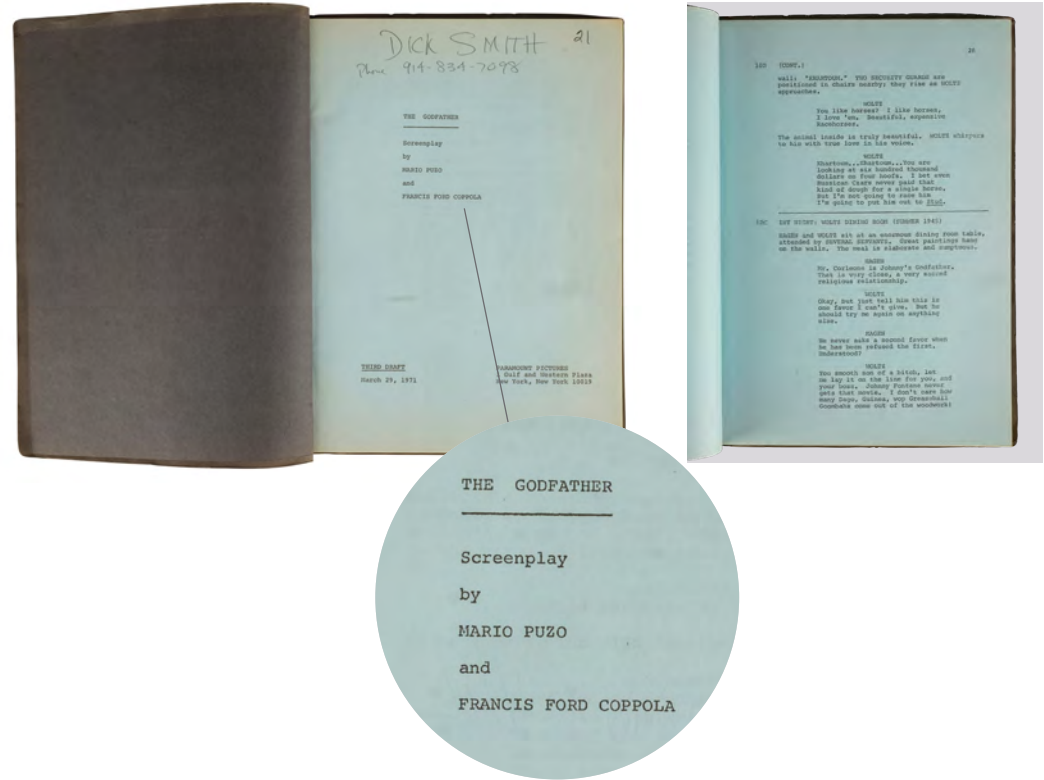


93
Dick Smith Collection: Vito Corleone (Marlon Brando) Bronze Bust with Vintage Souvenir Program
The Godfather (1972)

A bronze bust of Vito Corleone (Marlon Brando) from the production of Francis Ford Coppola’s The Godfather with a rare original 1972 souvenir program created to promote the film. In the film, Vito and his sons Sonny (James Caan), Fredo (John Cazale), and Michael (Al Pacino) ran a transnational criminal empire from their family compound. The first in the epic saga of the Corleone family was widely considered to be one of the greatest movies of all time, sitting at No. 2 in IMDB’s Top 250.

This bronze bust, one of only five such busts sculpted in Don Vito’s likeness during production, originates from the collection of Dick Smith, who created Brando’s classic makeup. It is engraved “Dick Smith ©1971” on the side and comes mounted to a custom weighted base. Also included is an original 1972 souvenir program with articles and blurbs focusing on the film and actors. This specific bust was selected by one of the film’s producers to grace the cover of the program. The catalog shows evidence of wear consistent with handling and age. Dimensions: (largest) 11”x 8.5” x 5.5” (28 cm x 21.75 cm x 14 cm)

Estimate: \$3,000 – 6,000



5.5”
(14 cm)



94
Dick Smith Collection: Dick Smith’s Third Draft Script
The Godfather (1972)

Legendary makeup artist Dick Smith’s third draft script from Francis Ford-Coppola’s The Godfather. The first in the epic saga of the Corleone family was widely considered to be one of the greatest movies of all time, sitting at No. 2 in IMDB’s Top 250.

This 158-page, round head fastener-bound script originates from the collection of Dick Smith. The script, credited to Francis Ford Coppola and Mario Puzo and dated March 29, 1971, comes bound in an embossed red leatherette cover labeled “The Godfather” on the spine and “Dick Smith” with an address on the front. The script is marked “Dick Smith 21” on the first page with a phone number and features an inserted yellow revision page between page 140 and page 141. The exterior of the script shows evidence of wear consistent with age. Dimensions: 9” x 11.5” x 0.5” (23 cm x 29.25 cm x 1.5 cm)

Estimate: \$2,000 – 4,000

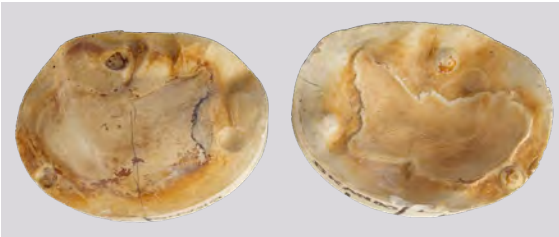


95
Dick Smith Collection: Marlon Brando Lifecast with Molds and Jowl Molds
The Godfather (1972)

A Marlon Brando lifecast with molds and jowl molds from Francis Ford Coppola's The Godfather. Vito Corleone (Marlon Brando) and his sons, Sonny (James Caan), Fredo (John Cazale), and Michael (Al Pacino), ran a transnational criminal empire from their family compound. The first in the epic saga of the Corleone family is widely considered to be one of the greatest movies of all time, sitting at No. 2 in IMDB's Top 250.

This lot originates from the collection of Dick Smith. It consists of a plaster lifecast of Brando with a metal wire in the backing, a plaster jacket mold hand-marked "M Brando" with a rubber mold of the Brando lifecast, and a pair of jowl molds. The jowl molds were likely made as tests, as Brando reportedly disliked facial prosthetics, as he believed they would restrict his ability to express emotion, so instead utilized "dental plumpers" to achieve the desired look. These molds, made in Brando's likeness, show signs of foam latex residue from production use. This lot shows evidence of discoloration from age and a crack in the backing. Dimensions: (largest) 12" x 6.75" x 5" (30.5 cm x 17.25 cm x 12.75 cm)

Estimate: \$2,000 – 4,000



Interior of jowl mold

96
Dick Smith Collection:
Michael Corleone (Al Pacino) Bust
Gift with Pacino Lifecast
The Godfather (1972)/The
Godfather Part II (1974)

A Michael Corleone (Al Pacino) bust gift with a lifecast of Al Pacino from molds taken of him during the production of Francis Ford Coppola's The Godfather and The Godfather Part II. In The Godfather, Vito Corleone (Marlon Brando) and his sons Sonny (James Caan), Fredo (John Cazale), and Michael ran a transnational criminal empire from their family compound. Lifecasts such as this were often created on productions to test special effects, prosthetics, and makeup without the performer needing to be present.

This bust and original plaster lifecast of Pacino originate from the collection of Dick Smith. The metallic bust – created by Smith as a gift during production – is sculpted in Pacino's likeness, engraved "Dick Smith ©1973", and mounted to a wooden base hand-marked "AL." The lifecast has a wire threaded through the back for wall mounting. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: (largest) 10.25" x 6.5" x 5" (26 cm x 16.5 cm x 12.75 cm)

Estimate: \$1,200 – 2,400



10.25"
(26 cm)

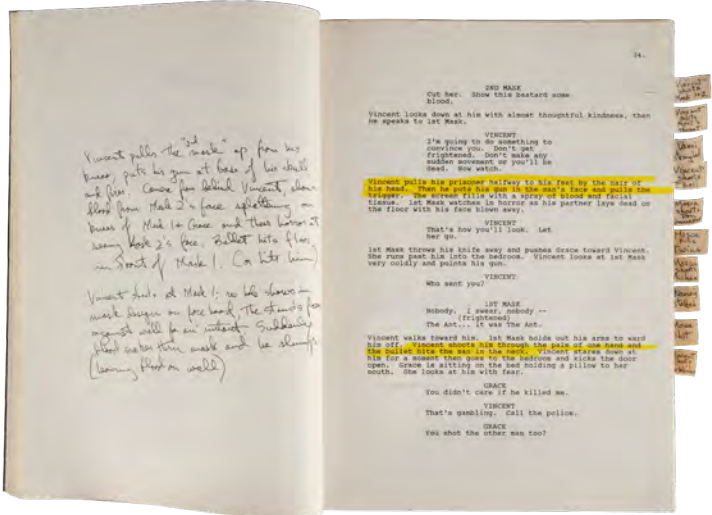


97
Dick Smith Collection: Dick Smith's Set of Three Personal Hand-Marked Bound Production Scripts
The Godfather Part II (1974)/The Godfather Part III (1990)

Legendary makeup artist Dick Smith's personal, hand-marked bound script from the productions of Francis Ford Coppola's The Godfather Part II and a pair pf personal, hand-marked bound scripts The Godfather Part III. In Part II, Michael Corleone (Al Pacino) ruthlessly expanded his father Don Vito's (Marlon Brando) criminal enterprise, while in flashback, the plot featured the exploits of the young Vito (Robert De Niro). In Part III, an aged Michael attempted to legitimize his family's business and join their finances with the Vatican while he dealt with rival gangsters and his daughter's love interest.

This lot originates from the collection of Smith, who provided the world-renowned makeup effects for Coppola's The Godfather and Part II but ultimately left the production of Part III before filming wrapped. Surviving materials from his time on the production are therefore extraordinarily rare.

The lot consists of the following: A 185-page, brass brad-bound second draft script for Part II dated "September 24, 1973," hand-marked "Godfather II" on the spine, and labeled "Dick Smith" on the front and back cover. It features a chronology of the events in the film on its first page, as well as 13 revision pages added to the script. Additionally, the inside cover is hand-marked with Vito's



various ages, likely to help Smith keep track of the makeup changes needed for each age.; A 145-page, brass brad-bound second draft script for Part III dated "October 2, 1989", hand-marked "Godfather III - 2nd" along the bottom edge, and labeled "Dick Smith" on the cover. The script features sections hand-marked in highlighter throughout, while pages 131 through 145 – which represent all of Act V – are printed on burgundy paper.; A 127-page, brass brad-bound draft-in-progress script for Part III dated "July 10, 1989" and hand-marked "Dick Smith" on the cover. The script features sections hand-marked in highlighter throughout, a page of handwritten notes regarding certain makeup appliances needed for production, and handwritten tabs on several pages noting scenes which require key makeup appliances, such as when Vincent Mancini (Andy Garcia) shot Mask #1 (Rick Aviles) and Mask #2 (Michael Bowen), when Frederick Keinszig (Helmut Berger) was stabbed, and when Vincent shot Archbishop Gilday (Donal Donnelly).

This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: (largest) 11.25" x 8.75" x 1" (28.5 cm x 22.25 cm x 2.5 cm)

Estimate: \$1,500 – 3,000

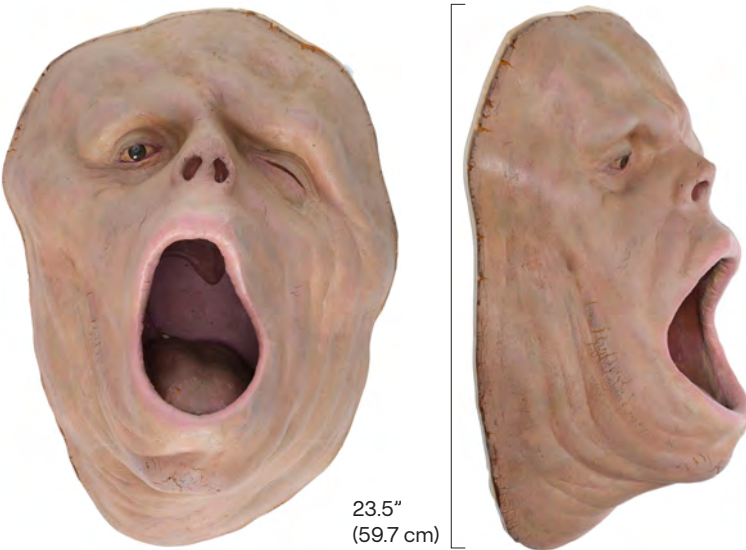
98
Dick Smith Collection: Eddie Jessup's (William Hurt)
Oversized SFX Devolved Head
Altered States (1980)

Eddie Jessup's (William Hurt) oversized SFX devolved head from Ken Russell's Altered States. In the film's most memorable sequence, the camera traveled into psychophysiologist Jessup's throat as his experiments with deprivation tanks devolved him into a writhing, misshapen primordial creature.

Jessup's groundbreaking transformation was brought to life by legendary SFX makeup artist Dick Smith, whose work for the film earned him a prestigious Saturn Award® for Best Make-Up. To accomplish the legendary zoom shot into Jessup's misshapen gullet, Smith created this oversized foam latex head (along with a matching oversized throat) for effects inserts after attempting to use a smaller head of the same devolved style.

This head originates from the collection of Smith. It is ornately hand-painted to appear jaundiced, veiny, and warped with a lacquer-finished right eye and swollen tongue. Following production, the head underwent sympathetic restoration to stabilize the foam and repair cracking around the lips, nose, and chin. It shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$2,000 – 4,000



23.5"
(59.7 cm)



100
Dick Smith Collection: Eva Galli’s/
Alma Mobley’s (Alice Krige)
Cable-Controlled SFX Corpse
Bust Puppet
Ghost Story (1981)

Eva Galli’s/Alma Mobley’s (Alice Krige) cable-controlled SFX corpse bust puppet from John Irvin’s Ghost Story. During the climactic ending, Don Wanderley (Craig Wasson), son of accomplice Edward Wanderley (Douglas Fairbanks Jr.), was confronted by the specter of Eva/Alma dressed in a wedding gown when she lifted her veil and revealed her rotted, oozing, skeletal face. Make-up effects master Dick Smith designed and created multiple versions of Eva/Alma in different stages of decay. His work is considered the pinnacle of practical horror effects despite the film’s lackluster reception.

This lot originated from the collection of Dick Smith.

This cable-controlled SFX bust is made of foam with a resin skull head and latex skin. Vinyl tubes are affixed inside the skull, as well as a cable to control jaw movement. Also included is a 3D printed rod to provide neck stability. This lot shows evidence of aged foam and latex which should be handled with caution. Dimensions: 15.25” x 14” x 8” (38.75 cm x 35.5 cm x 20.5 cm)

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

Estimate: \$1,500 – 3,000

99
Dick Smith Collection: Set of
Three Eddie Jessup (William Hurt)
Devolved Makeup Reference
Maquettes
Altered States (1980)

Three reference maquettes for Eddie Jessup’s (William Hurt) devolved makeup from Ken Russell’s Altered States. In the film’s most memorable sequence, the camera traveled into psychophysiologist Jessup’s throat as his experiments with deprivation tanks devolved him into a writhing, misshapen primordial creature.

Jessup’s groundbreaking transformation was brought to life by legendary SFX makeup artist Dick Smith, whose work for the film earned him a prestigious Saturn Award® for Best Make-Up. These three hand-sculpted plaster maquettes – created as reference for the misshapen Jessup’s makeup and later used to help get the film greenlit – originate from Smith’s collection.

Each is textured to appear muscular and malformed and hand-painted to resemble bronze. Following production, one of the maquettes underwent sympathetic restoration to reattach its legs at the knee. The set shows evidence of wear consistent with handling and age, including green patina from oxidation. Dimensions: (largest) 13” x 7” x 8” (33 cm x 18 cm x 20.5 cm)

Estimate: \$1,500 – 3,000



101
Dick Smith Collection: Aged John Blaylock
(David Bowie) Bust with Blaylock’s Contact Lenses
The Hunger (1983)

An aged John Blaylock (David Bowie) bust with a pair of Blaylock’s contact lenses from Tony Scott’s The Hunger. After 200 years of subsisting on blood while retaining his youth, John began to suffer from insomnia and rapidly aged within a matter of days. Realizing he had only been promised eternal life and not youth, John sought the help of gerontology researcher Dr. Sarah Roberts (Susan Sarandon), but returned home following Sarah’s failure to take him seriously, where he continued to age.

This lot originates from the collection of Dick Smith. Created by Smith to illustrate the final makeup, this plaster-backed urethane bust is hand-painted in flesh tones, textured to resemble human skin, and inset with acrylic eyes.

Also included are a pair of contact lenses with a case from filming. The contact lens case is hand-marked “Bowie Right Blue” and “Bowie Left Blue” on two separate adhesive labels. The contact lenses have since dried out and show a build-up of grime. Due to age, the urethane has hardened and shows a notable crack at the bottom front. Dimensions: (largest) 16.75” x 10.75” x 15” (42.5 cm x 27.5 cm x 38.25 cm)

Estimate: \$1,500 – 3,000



Scan here to see a full rotation of this lot



102
Dick Smith Collection: Peter Pell’s
(Barry Morse) “Soft Focus” Mask
on a Face Display with Mask Cast
Way Out (T.V. Series, 1961)

Peter Pell’s (Barry Morse) “Soft Focus” mask on a face display with a mask cast from Way Out. In the Season 1 episode 13 “Soft Focus,” Vain photographer Pell acquired a magic bottle of correction ink for photos that removed signs of aging and imperfections from his face when he applied it to his photos.

This lot originated from the collection of Dick Smith. It consists of one foam latex “Soft Focus” mask with an acrylic eye on a plaster face display, and one plaster cast of the mask. This lot shows evidence of cracking in the foam latex and should be handled with caution. Dimensions: (largest) 9.25” x 6.5” x 4.25” (23.5 cm x 16.5 cm x 10.75 cm)

Estimate: \$1,500 – 3,000



Original mold for Phantom mask

103
Dick Smith Collection: Lon Chaney Sr.-Inspired
The Phantom Mask and Mold
The Phantom Of The Opera (1925)

A mask and mold based on Lon Chaney Sr.’s revered portrayal of The Phantom in Rupert Julian’s The Phantom of the Opera. Chaney’s performance as the disfigured but soulful murderer was famously enhanced with special makeup devised by the horror maestro himself. The film is today considered a landmark of silent cinema, having been selected by the Library of Congress for permanent preservation in the National Film Registry for its historic significance to American culture in 1998.

This lot was created by legendary makeup effects artist Dick Smith at the start of his professional makeup career, likely to test and learn how to produce certain effects. It is believed to be among the very first makeup projects Smith embarked on, offering an extraordinarily rare window into the beloved artist’s burgeoning creative process. The lot also originates from the collection of Smith, having been kept as a personal memento to his early days in the entertainment industry.

The lot consists of a papier mache Phantom mask and a detailed plaster mold for the Phantom’s mask. The mask is ornately hand-painted with dark-rimmed eyeholes, rotted teeth, and sallow cheeks, dressed with synthetic hair parted down the center, and affixed with an elasticated neck strap, while the mold is hand-labeled “Phanthom” [sic]. Both show evidence of wear consistent with handling and age, including cracking on the mask’s forehead and tearing to its strap. Dimensions: (largest) 12.75” x 9.26” x 6.5” (32.5 cm x 23.5 cm x 16.5 cm)

Estimate: \$2,000 – 4,000



104
Dick Smith Collection: Smith’s Personal Makeup Chair
Dick Smith

A makeup chair from the personal collection of renowned special makeup effects artist and author Richard Emerson Smith, known professionally as Dick Smith. Known as “The Godfather of Makeup,” Smith created the special effects makeup standard in the film industry with his combination of makeup and on-set “practical” effects most notably seen in William Friedkin’s The Exorcist (1973). Other films showcasing Smith’s top-tier special effects makeup are Francis Ford Coppola’s The Godfather and The Godfather Part II, Tony Scott’s The Hunger, and Robert Zemeckis’ Death Becomes Her.

Smith used this specific chair to sculpt and make lifecasts for multiple classic films across his five-decade career. Such stars as Marlon Brando, David Bowie, Linda Blair, Al Pacino, Dustin Hoffman, F. Murray Abraham, and Jack Nicholson are known to have sat in the chair to be lifecast.

This foam-padded leather makeup chair features a metal frame with a metal nail head trim on the backing, attached matching foam padded leather armrests, an adjustable headrest with two foam padded leather head supports, and metal frame set on a swivel base. Also included are two rolls of leather material for chair repairs, both marked “CHAIR.” The chair shows evidence of discoloration and worn leather to its armrests and backing consistent with use, handling, and age. Dimensions: 27” x 27” x 48” (68.75 cm x 68.75 cm x 122 cm)

Estimate: \$2,000 – 4,000



105
Dick Smith Collection: Set of Four Dick Smith Lifecasts
Dick Smith

A set of four lifecasts of renowned makeup artist Dick Smith from molds created by Smith himself. Smith is recognized as a pioneering force when it came to special and practical makeup effects. These casts were made over the course of Smith’s career. These casts span nearly five decades, from creation in 1946 to 1994, and provide a physical record of Smith at different stages of his life and career.

This set of four original casts originates from the collection of Dick Smith. They consist of three plaster casts, with one cast hand-marked “1946 24” on the interior, and one resin cast hand-marked “1994” on the interior. This lot shows wear consistent with on-set use, handling, and age.

Dimensions: (largest) 13” x 7.5” x 8.5” (33 cm x 19 cm x 21.5 cm)

Estimate: \$1,000 – 2,000

106
Dick Smith Collection: David E. Smith’s
“Dick Smith: Portrait of an Artist”
16mm Print
Dick Smith: Make-Up Artist (1976)

An extraordinarily rare 16mm film print of David E. Smith’s “Dick Smith: Portrait of an Artist.” Smith, the son of legendary SFX makeup artist Dick Smith, directed the film – formerly known as “Portrait of Dick Smith” – while studying at New York University (NYU). The approximately 10-minute-long short film featuring voiceover narration by Dick served as an early proof-of-concept for what would later become Smith’s completed 1976 documentary about his world-renowned father, Dick Smith: Make-Up Artist.

This 16mm print of “Portrait of an Artist” originates from the collection of Dick Smith. It features several minutes of never-before-seen black-and-white footage of the makeup master working on key actors’ faces during production on Francis Ford Coppola’s The Godfather Part II, including star Robert De Niro, whose eyebrows Smith darkens to get him into character as the young Vito Corleone, and Gastone Moschin as the capo Fanucci (whom Vito murders to become the Godfather), among other scenes. This is one of a very select number of prints known to survive in the world.

The print comes spooled inside an Eastman Kodak tin applied with an NBC News sticker and hand-labeled “Dave Smith - Dick Smith: Portrait of an Artist” and “Portrait of Dick Smith.” Also included is a digital copy of the film. The print shows evidence of wear consistent with handling and age, including dust and splice marks.

Dimensions: 7.5” x 7.5” x 1” (19 cm x 19 cm x 2.5 cm)

Estimate: \$1,200 – 2,400





107
Leeloo's (Milla Jovovich) Screen-Matched Light-Up
Multi Pass
The Fifth Element (1997)

Leeloo's (Milla Jovovich) screen-matched, light-up Multi Pass from Luc Besson's The Fifth Element. In a now-classic running gag, Leeloo flaunted her Multi Pass to board the Fhloston Paradise cruise ship as she searched for the elemental stones with Korben Dallas (Bruce Willis). Points of distress along the frame of this Multi Pass, as well as discoloration to the ID mounted inside the frame, screen-match it to the film.

Leeloo's Multi Pass was among her key possessions, allowing her to travel through the chaos of dystopian New York City whenever she delivered her signature line: "Leeloo Dallas, Multi Pass." This is believed to be the only version of this Multi Pass ever available to the public.

With its combination of richly imagined science fiction and physical humor, The Fifth Element became among the most successful films of 1997, earning more than \$260 million in global box office receipts as well as multiple Cesar Awards® in director Besson's native France. For her performance as the powerful but quileless Leeloo, Jovovich was nominated for Best Supporting Actress at the 1998 Saturn Awards®.

This Multi Pass is made of machined brass plate inset with a battery-activated activation button and a custom-made ID card featuring printed images of a smiling Leeloo. Biometric information runs along the right side, with credit card and communications logos present at the bottom. The printed sections of the card are affixed to a styrene plate and fixed in place with adhesive.

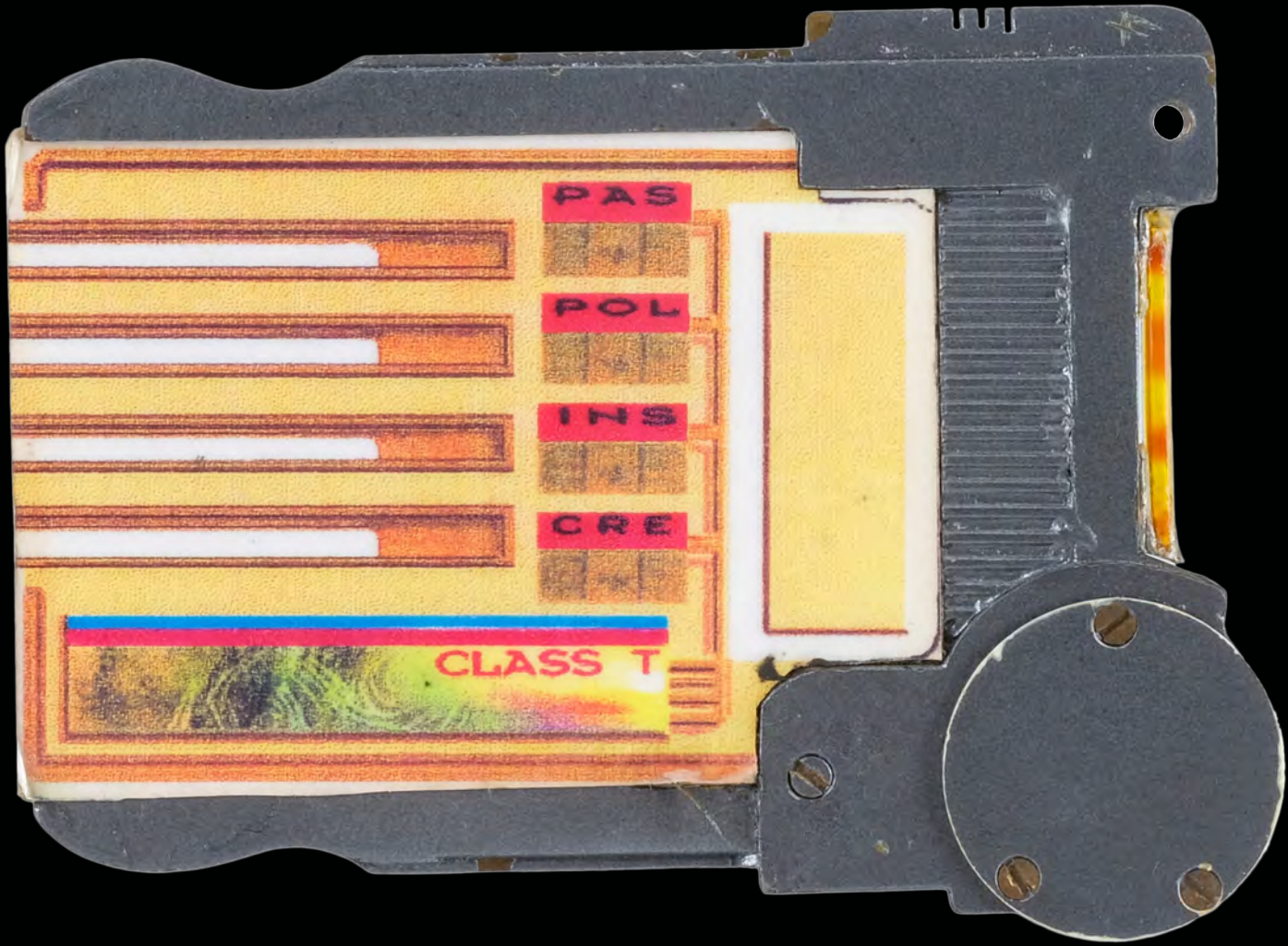
Following production, this Multi Pass underwent sympathetic restoration to return functionality to the activation button, which now activates a red LED on the frame when pressed. The Multi Pass shows evidence of chips in its metallic paint finish, and some missing orange styrene affixed to the frame. Dimensions: 3" x 4" x 0.5" (7.5 cm x 10 cm x 1 cm)

Contains electronics; see electronics notice in the Terms and Conditions.

Estimate: \$60,000 - 120,000



Pictorial Press Ltd / Alamy Stock Photo





109
Captain “Mal” Reynolds’ (Nathan Fillion) Stunt “Liberty Hammer” Pistol
Firefly (T.V. Series, 2002 – 2003)

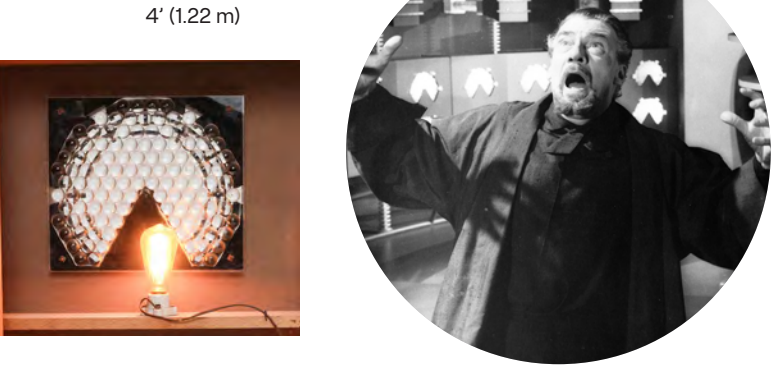
Captain “Mal” Reynolds’ (Nathan Fillion) stunt “Liberty Hammer” pistol from Joss Whedon’s Firefly. As his favored weapon, Mal carried his signature Moses Brothers self-defense Engine Frontier Model B revolver, known as the “Liberty Hammer,” with him throughout the series as his primary weapon. Depicted as a semi-automatic pistol with two firing systems, Liberty Hammer was styled after the Civil War-style Volcanic Repeating Arms Company repeaters that were covered in a casting to give it a futuristic appearance, lending to Firefly’s “space western” genre.

Firefly, the television series, found success after its cancellation, which led directly to the franchise’s continuation in the form of the theatrically released feature film, Serenity. Despite lackluster box office results, Serenity garnered positive approval from audiences and critics. Firefly and Serenity remain culturally impactful, with a collection of DVDs from the show and film available on the International Space Station as entertainment for the crews. For Serenity, the Liberty Hammer underwent a notable redesign that had the magazine moved to the bottom, the side plates enlarged, and a spring-loaded rear sight added. This style of stunt pistol from the television series is the first to ever come to market.

This static rubber stunt revolver features gold-color paint to give it a brass-like appearance that has since faded with age, and a brown grip to simulate wood. It shows evidence of cracking along the surface with chipped paint in addition to wear consistent with on-set use, handling, and age. Dimensions: 15” x 4.5” x 2” (38 cm x 11.5 cm x 5 cm)

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

Estimate: \$10,000 – 20,000



4’ (1.22 m)

M.G.M. / Album

110
Light-Up Krell Machine Four-Meter Panel
Forbidden Planet (1956)

A light-up Krell machine four-meter panel from Fred M. Wilcox’s Forbidden Planet. High-tech four-meter panels surrounded the 8,000 cubic mile Krell machine Dr. Edward Morbius (Walter Pidgeon) showed off to Commander John J. Adams (Leslie Nielsen) and Lieutenant “Doc” Ostrow (Warren Stevens), including when Adams confronted Morbius about having used the machine to unleash a monster from the id. In the climactic finale, Morbius’ subconscious-generated creature broke through the seemingly impenetrable doors of the Krell laboratory, destroying the Krell machine and the metered panels surrounding it.

Adapted from William Shakespeare’s The Tempest, Forbidden Planet received critical praise for its techno-futurist production design by renowned designers Irving Block and Mentor Huebner as well as its groundbreaking special effects. It received an Academy Award® nomination for Best Special Effects at the 29th Academy Awards in 1957 and has since been named one of the top 10 science-fiction films of all time by the American Film Institute (AFI). In 2013, it was selected for preservation by the United States National Film Registry as being “culturally, historically, or aesthetically significant.”

Following production, multiple props, costumes, and set decoration from Forbidden Planet were used in Rod Serling’s The Twilight Zone, a common practice in film and television of the era. Four-meter panels of this specific style appeared in Will Sturka’s (Fritz Weaver) secret alien spaceship in the Season 1 episode “Third from the Sun.”

This panel is made of wood with acrylic meter windows. The back of the panel is open and features four standalone light bulbs affixed behind each window connected to a power cord. When powered, the lights have a flicker function that can be activated. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 48” x 36” x 8” (122 cm x 91.5 cm x 20.5 cm)

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

Estimate: \$5,000 – 10,000

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113
Mario Kirner Collection: Jason Voorhees' (Ken Kirzinger) Screen-Matched Battle-Damaged Hockey Mask and Cowl
Freddy Vs. Jason (2003)

Jason's (Ken Kirzinger) screen-matched battle-damaged hockey mask and cowl from Ronny Yu's *Freddy Vs. Jason*. Jason wore his iconic hockey mask throughout the film as he terrorized teenagers and battled Freddy Krueger (Robert Englund). This mask matches the end of the film as Jason sinks slowly into the water, experiencing unique points of distress throughout it. It can also be matched to a promotional image from the film.

A direct sequel to Rachel Talalay's *Freddy's Dead: The Final Nightmare* and Adam Marcus' *Jason Goes to Hell: The Final Friday*, *Freddy vs. Jason* was the highest-grossing film in the *Friday the 13th* franchise, and the second highest-grossing film in the *A Nightmare on Elm Street* franchise, despite mixed reviews from critics. The success of the crossover from two different intellectual properties paved the way for *Alien vs Predator* to be released one year later.

This lot comes from the personal collection of *Friday the 13th* collector and historian Mario Kirner. It consists of a resin and fiberglass mask with leather straps, metal buckles, and is lined with foam padding for the actor's comfort, and a cowl made of foam rubber. The right eye hole features a section of Jason's face and his damaged right eye built into the mask. The damaged eye was originally mistakenly attached to the left eye, and the mistake was noticed a few days into filming, meaning those shots had to be flipped in post-production. The remnants of the glue around the left eye remain. The hockey mask has also been autographed on the inside by Ken Kirzinger and stunt performer Douglas Tait, who has also inscribed "Give me back my Dam [sic] mask!" The cowl was intended to act as a dark frame around the hockey mask, allowing the mask to "pop." Handwritten notes inside indicate it was originally a hero version but was changed to a stunt version during production. The lot is accompanied by a certificate of authenticity from New Line Cinema. The mask shows a crack most notably on the right side, but remains adhered to the foam lining, and the cowl remains in a fragile condition due to age.

Dimensions (mask): 9.75" x 6.75" x 4.25" (24.5 cm x 17 cm x 11 cm)

Estimate: \$40,000 - 80,000

114
Jason Voorhees' (Ken Kirzinger) Stunt Machete
Freddy Vs. Jason (2003)

Jason Voorhees' (Ken Kirzinger) stunt machete from Ronny Yu's Freddy vs. Jason. Jason used his machete throughout the film while cutting down teenagers and fighting against Freddy Krueger (Robert Englund). Jason's iconic machete was designed by production designer John Willett.

A direct sequel to Rachel Talalay's Freddy's Dead: The Final Nightmare and Adam Marcus' Jason Goes to Hell: The Final Friday, Freddy vs. Jason was the highest-grossing film in the Friday the 13th franchise, and the second highest-grossing film in the A Nightmare on Elm Street franchise, despite mixed reviews from critics. The success of the crossover from two different intellectual properties paved the way for Alien vs Predator to be released one year later.

This machete is made of rubber with a metal armature. Painted to resemble metal, it has tape wrapped around the handle and shows evidence of intentional distressing by production to appear used and covered in grime. Dimensions: 30" x 1" x 4.25" (76 cm x 2.5 cm x 11 cm)

Estimate: \$10,000 - 20,000



115
Kane Hodder-Autographed Jason Voorhees' Distressed Hockey Mask
Jason Goes To Hell: The Final Friday (1993)

Jason Voorhees' (Kane Hodder) hockey mask from Adam Marcus' Jason Goes to Hell: The Final Friday autographed by Hodder. Jason's spirit passed his signature mask from body-to-body before he was ultimately dragged to hell by Freddy Krueger (Hodder).

Originating from the film's special effects mechanic Charles Belardinelli, this version of the iconic Voorhees mask was designed by effects supervisor Howard Berger and manufactured by KNB Effects Group. It is constructed of vacuum-formed plastic hand-painted white, gray, and brown and riveted with three brown leather straps on its top and sides. The forehead is inscribed "To Charlie, Watch your axe!" to Belardinelli by Hodder in black marker. Production intentionally distressed this mask to appear battle-scarred, burned, and water-damaged. It also shows evidence of wear consistent with on-set use, handling, and age, including chipped paint.

Estimate: \$15,000 - 30,000



Interior of Mask



116
Monica Geller's (Courteney Cox) "The One with the Sharks" Shirt with Pants Δ
Friends (T.V. Series, 1994 - 2004)

Monica Geller's (Courteney Cox) shirt and pants from Friends. Monica wore her shirt in the Season 9 episode "The One with the Sharks" when she discussed with Rachel Green (Jennifer Aniston) Chandler Bing's (Matthew Perry) weird fetish with shark porn, and also wore various pairs of pants throughout the series. The pants in this lot originated from the Warner Bros archive, but were ultimately unseen in the episode, and were possibly from another episode. The set was originally auctioned by Propstore on behalf of WB in 2019.

The costume features a white lace-up polyester-cotton Marni blouse (Size 38) with turquoise and gray vertical stripes, and a pair of green cotton Juicy Couture pants (Size 27).The lot shows evidence of minor staining from production wear and storage.

Estimate: \$2,000 - 4,000



117
Phoebe Buffay's (Lisa Kudrow) "The One with Unagi" Costume Δ
Friends (T.V. Series, 1994 - 2004)

Phoebe Buffay's (Lisa Kudrow) costume from David Crane and Marta Kauffman's Friends. In the Season 6 episode "The One with Unagi," Phoebe wore her costume when she suggested Joey Tribbiani (Matt LeBlanc) try panhandling to earn some money for new headshots.

This costume was originally auctioned in Propstore's 2019 Friends Online Auction on behalf of Warner Bros. It consists of a cashmere Fal sweater (Size M) and a floral-patterned polyester and silk William B embroidered skirt with an elastic waist and beaded fringe. The lot shows evidence of wear consistent with on-set use, handling, and age, including minor fraying to the embroidery.

Estimate: \$2,000 - 4,000

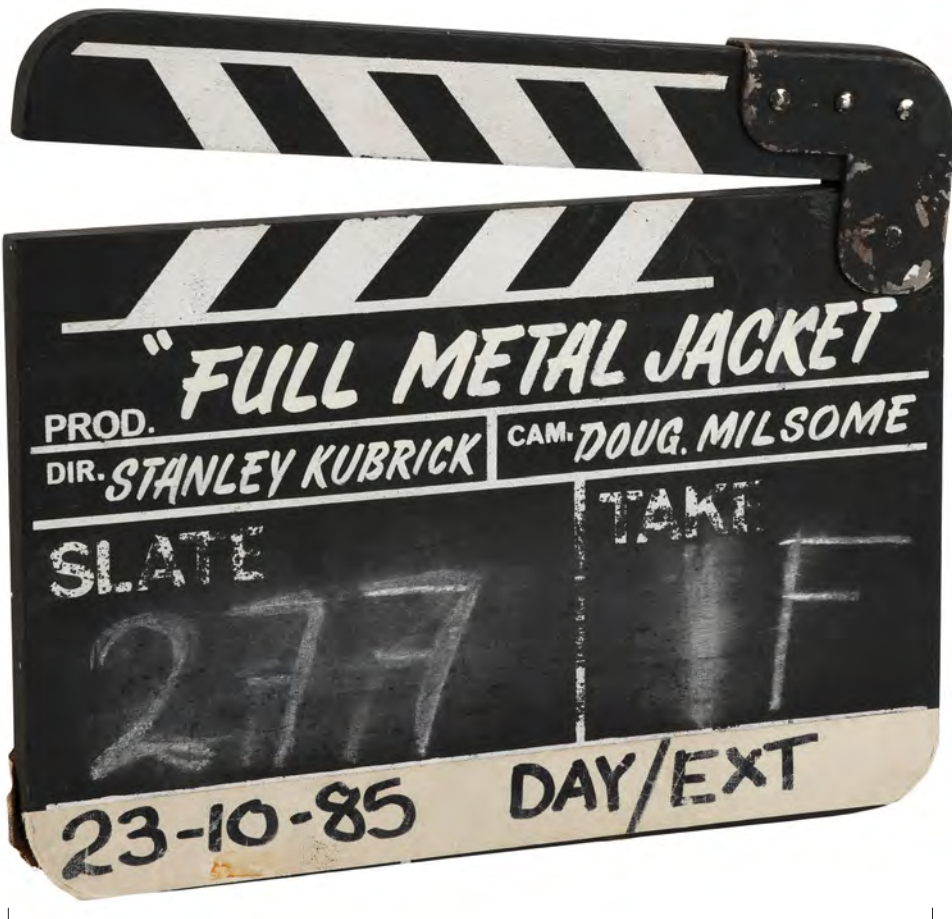


118
Ross Geller's (David Schwimmer) Costume Δ
Friends (T.V. Series, 1994 - 2004)

Ross Geller's (David Schwimmer) costume from the sitcom series Friends. During the Season 9 Episode "The One with the Boob Job," Ross wore his costume as he helped Phoebe Buffay (Lisa Kudrow) and her boyfriend Mike Hannigan (Paul Rudd) move in together and when he gave Phoebe some advice on whether she should consider marriage.

The costume consists of a gray cotton James Perse Standard short-sleeve crew neck shirt (Size 3); a navy cotton Moonlight Graham "Knicks" zip-up hoodie (Size L) with gold-color stitched-on lettering; and a pair of tan corduroy cotton Lucky Brand pants (Size 33). The costume was originally auctioned by Propstore on behalf of Warner Bros. in 2019. This lot exhibits minor stains to the pants back left pocket and loose threading on the hoodie.

Estimate: \$2,000 - 4,000



10" (20.5 cm)

119
Production Clapperboard
Full Metal Jacket (1987)

A production clapperboard from the production of Stanley Kubrick's Vietnam War epic Full Metal Jacket. The film was a commercial and critical success, garnering an Academy Award nomination for Best Adapted Screenplay, and R. Lee Ermey received a Golden Globe nomination for Best Supporting Actor for his portrayal of Gunnery Sergeant Hartman.

This wooden clapperboard has the production title, and director Kubrick and cinematographer Douglas Milsome's names painted on the front, along with the date "23-10-85" and "Day/Ext", which are handwritten on tape along the bottom. The take and slate numbers are also handwritten in faded chalk.

The back of the clapperboard has some additional tape with handwritten numbering. Dimensions: 8" x 10" x 1" (20.5 cm x 25.5 cm x 2.5 cm)

Estimate: \$6,000 - 12,000



120
Jon Snow’s (Kit Harington) Metal “The Iron Throne”
Finale Dagger
Game Of Thrones (T.V. Series, 2011 – 2019)

Jon Snow’s (Kit Harington) metal finale dagger from David Benioff and D. B. Weiss’ Game of Thrones. In the series finale episode “The Iron Throne,” Jon Snow surveyed the destruction from Daenerys Targaryen’s (Emilia Clarke) razing of King’s Landing and the resulting authoritarianism the Queen of Dragons had ushered in after “liberating” the Seven Kingdoms from Cersei Lannister (Lena Headey). Torn between love, loyalty, and the morality he had learned from his uncle, Eddard Stark (Sean Bean), Jon struggled with his feelings after he witnessed Daenerys’ tyrannical behavior firsthand.

Jon attempted to dissuade her from her dark path and embrace mercy in his last bid to save her, but ultimately plunged his dagger into her heart during their last kiss. Despite having done the right thing for the people of the Seven Kingdoms, Jon grieved over her and prepared himself to be burned by dragon fire upon being discovered, only for Drogon to melt the Iron Throne in his own rage.

“The Iron Throne” was the most-watched installment in the series’ history, with Harington later nominated for Outstanding Lead Actor in a Drama Series for his heartwrenching performance, and Benioff and Weiss nominated for directing and writing the episode. The finale set the stage for House of the Dragon, a spin-off prequel designed to cater to audiences’ love for House Targaryen, which premiered in 2022.

Over its eight-year run, Game of Thrones attracted record viewership on HBO and earned multiple Emmy Award® records, including for the most wins of any scripted television show. It is today regarded amongst the greatest programs in TV history, as well as the most influential fantasy universes of the modern era.

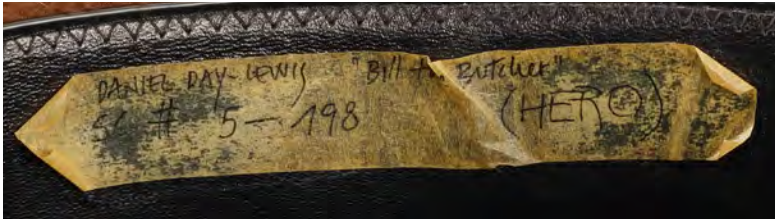
Originating from a source close to production along with several other swords, this off-the-shelf metal dagger features an ornate braided patterning on the grip. It is accompanied by a metal sheath wrapped in black leather. The dagger shows evidence of tarnishing to the metal and wear consistent with on-set use, handling, and age. Dimensions: 18.5” x 5” x 1.25” (47 cm x 12.75 cm x 3.25 cm)

Blade was dulled by production.

Estimate: \$20,000 – 40,000



17.5”
(44.5 cm)



125
William “Bill the Butcher” Cutting’s (Daniel Day-Lewis)
Bowery Boys Top Hat
Gangs Of New York (2002)

William Cutting, aka Bill the Butcher’s (Daniel Day-Lewis) Bowery Boys top hat from Martin Scorsese’s Gangs of New York. Bill and his gang of Protestant Bowery Boys wore blue bands on their signature top hats when they challenged “Priest” Vallon’s (Liam Neeson) Catholic, red band-wearing Dead Rabbits for control over the Five Points.

Bill’s penchant for extended stovepipe-style top hats was based on real-world Washington Street gang leader William Poole, a murderous Nativist known for gouging out his opponents’ eyes. Cutting’s hats were designed by legendary costume designer Sandy Powell, who, along with star Day-Lewis and director Scorsese, received one of the film’s 10 Academy Award® nominations.

This custom felt stovepipe-style top hat with fabric trim on its upturned brim is wrapped with a Bowery Boys ribbon band and hand-labeled “Daniel Day Lewis, “Bill the Butcher,” “Sc 5 – 198,” and “Hero” on an interior leather band. It shows evidence of intentional distressing by production to appear dirtied and matted from extensive wear. The hat also shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$8,000 – 16,000



126
Major’s (Scarlett Johansson) Stunt Thermoptic Suit
Ghost In The Shell (2017)

Major’s (Scarlett Johansson) stunt thermoptic suit from Rupert Sanders’ Ghost in the Shell. Major wore her thermoptic suit, which allowed her to become near-invisible, in several key fight sequences throughout the film, including during her battle with the spider tank.

The thermoptic suit was created by Weta Workshop using silicone to give it a smooth, mostly-creaseless appearance, like a futuristic second skin. Explaining the process behind the design and construction of the thermoptic suits on Adam Savage’s Tested, costume technician Flo Foxworthy confirmed that only four hero and four stunt thermoptic suits were created for the production.

This costume features: A white and cream-color silicone and nylon bodysuit marked “Stunt #4”; A matching torso cover marked “Stunt” in the shoulder attachments; A matching pair of gloves; A matching pair of boots; A two-strap silicone, nylon, and rubber leg holster marked “Altered S4” on its brown leather inner piece.

The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including tears in the shoulders of the bodysuit.

Estimate: \$8,000 – 16,000



11" (28 cm)

127
Joseph E. Thibo Collection: "A" Unit
Clapperboard with Call Sheet and
Promotional Materials
Ghostbusters (1984)

An "A" unit clapperboard with call sheet and promotional materials from Ivan Reitman's Ghostbusters. Ghostbusters was an immediate pop culture phenomenon upon release, becoming the then-highest-grossing comedy of all time. The film spawned an incredibly popular franchise spanning more than 40 years, including theatrical films, cartoons, books, comics, video games, action figures, and a breakfast cereal.

Ghostbuster's groundbreaking visual effects, achieved with a combination of live-action photography, puppetry, and model miniatures, were ultimately nominated for an Academy Award®. This extraordinarily rare "A" camera clapperboard, the only known surviving example from Ghostbusters, is coming to auction for the first time.

The clapperboard originates from the collection of first assistant camera Joseph E. Thibo. Labeled for camera "A," indicating use for primary footage rather than B-roll, the clapperboard is made of wood painted black with a striped slate and white adhesive tape applied to the face of the slate. It displays the film title, director "Reitman," cinematographer "L. Kovacs" for renowned cinematographer Laszlo Kovacs, date "9.28.83" handwritten in faded ink, and the scene handwritten "X 157" take "8" in chalk.

Also included are: A call sheet dated for "Wednesday, 10/26/83."; A program containing the full cast and crew credits in addition to music.; A black-and-white Columbia Pictures crew photo.; An "American Cinematographer" magazine containing a featured story on Ghostbusters.; A Los Angeles Times newspaper cover headlined "Seems Like Old Times on New 'Ghostbusters' Set" dated "Wednesday, November 30, 1983."; A USA Today newspaper clipping titled "Reitman's magic touch will reunite 'Ghostbusters' gang."

This lot shows wear consistent with on-set use, handling, and age, as well as faded chalk writing. Dimensions: (largest) 9.75" x 11" x 1" (24.5 cm x 28 cm x 2.5 cm)

Estimate: \$20,000 – 40,000



RGR Collection / Alamy

128
Mark Stetson Collection: Library Ghost "Gray Lady's"
(Ruth Hale Oliver) Costume with Chest Appliance
Ghostbusters (1984)

Library Ghost "Gray Lady's" (Ruth Hale Oliver) costume with chest appliance from Ivan Reitman's Ghostbusters. In the opening that sets the tone of the film. University parapsychology professors Peter Venkman (Bill Murray), Ray Stantz (Dan Aykroyd), and Egon Spengler (Harold Ramis) were called to the New York Public Library, where a librarian encountered an apparition. As they explored the archives, they discovered the otherworldly Gray Lady, a ghost of a librarian, who then transformed into a monstrous figure after the three professors tried to grab her. This, followed by their dismissal, set the stage for the professors to form the Ghostbusters.

Ghostbusters received critical acclaim after its release and became a cultural phenomenon. Having been the highest-grossing comedy ever at the time, it is considered one of the first blockbusters and spawned a multi-billion-dollar multimedia franchise as well as a dedicated fanbase. This costume is coming to auction for the first time.

Believed to be the only example of this ensemble from the film, it consists of a foam latex chest and stomach appliance, a high collar polyblend fabric dress with lace detailing from Michael-Jon, a brassiere, a pair of waistbelts, a pair of heeled shoes, and a production tag. The foam appliance is affixed to a sleeveless cotton top from Adidas with a production-made cut up the back and hand-stitched ties in the back. The production tag reads "Ruth Oliver" handwritten on it alongside the production number "132994" and the note "Take in Belt." This lot shows wear consistent with on-set use, handling, and age.

Estimate: \$8,000 – 16,000



129
Trevor Spengler (Finn Wolfhard) and
Lucky Domingo’s (Celeste O’Connor)
Friends’ Screen-Matched 1979 Ford
Ranchero GT
Ghostbusters: Afterlife (2021)

Trevor Spengler (Finn Wolfhard) and Lucky Domingo’s (Celeste O’Connor) friends’ screen-matched 1979 Ford Ranchero GT from Jason Reitman’s Ghostbusters: Afterlife. Lucky and her friends from Spinners drove Trevor in their vintage car to Ivo Shandor’s (J. K. Simmons) mine outside Summerville, Oklahoma, not realizing that Shandor was an occultist who created the mine to summon Gozer the Gozerian to the modern world. Points of distress intentionally applied by production to this GT, including cracking in the paint on the trunk and dents around the chassis’ left side, screen-match to the film.

Lucky’s coupe utility played a key role in Afterlife, helping to connect Trevor to the country roads of Oklahoma that his grandfather Egon (Harold Ramis) chose over Trevor’s mother Callie (Carrie Coon). As Ford Ranchero GTs ceased production in 1979, it also indicated Lucky’s affection for older things, an innocent mirror to Shandor’s dark obsession with resurrecting Gozer.

This Ford Ranchero with VIN 9H48H167799 features a custom-painted copper-and-cream chassis with chrome detailing. Its odometer currently reads “26295” and its interior is upholstered with the vehicle’s original mocha-color leather and striped fabric. The interior shows evidence of intentional distressing by production to appear vintage together with evidence of wear consistent with on-set use and age, including denting on its tailgate. Also included are the vehicle’s keys.

This vehicle is sold with a Bill of Sale and is currently without a title, though one may be possible to obtain. Transportation and shipping quotes, particularly for international bidders, should be arranged with Propstore before bidding. This lot is stored in an off-site storage facility in California and special handling charges will apply; please inquire for additional information. No warranty is made or implied as to this lot’s roadworthiness. Dimensions: (approx.) 221” x 78” x 53.5” (562 cm x 199 cm x 136 cm)

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

Stored off-site; see off-site storage notice in the Buyer’s Guide.

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

Estimate: \$15,000 - 30,000





131
General Acacius' (Pedro Pascal) Screen-Matched
Stunt Gladius
Gladiator II (2024)

General Acacius' (Pedro Pascal) screen-matched stunt gladius from Ridley Scott's historical epic sequel *Gladiator II*. Acacius carried his sword into battle at the beginning of the film as he led the Roman army into Numidia, and during his last stand against Lucius (Paul Mescal) in the Colosseum after he was arrested for treason. The sword matches this scene through distinctive markings and intentional distress on the blade and guard.

This stunt sword is made primarily of hard rubber and is intentionally distressed to appear well-used in battle. The piece was made for hire and rented for the production. Dimensions: 29.5" x 3.25" x 2.5" (75.5 cm x 8 cm x 6.5 cm)

Estimate: \$5,000 - 10,000

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 355 B	1987/88	Porsche 959
1997	Ferrari 355 F1	1997	Porsche 911 Twin Turbo
1967	Ferrari 265 GTB4	2000	Rolls Royce Stretch Limousine
2000	Ferrari 550 Maranello	1966	Shelby AC Cobra
1987	Ferrari Testarossa	1967	Shelby GT 500
1956	Ford Thunderbird	2000	Toyota Landcruiser
2000	GMC Yukon	1998	Toyota Supra Turbo
2000	Infiniti Q45	2000	Volvo Turbo Wagon R

133
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 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 elite models such 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 and shows evidence of minor additional wear consistent with on-set use, handling, and age. Dimensions: 11" x 8.5" (28 cm x 21.75 cm)

Estimate: \$2,000 - 4,000

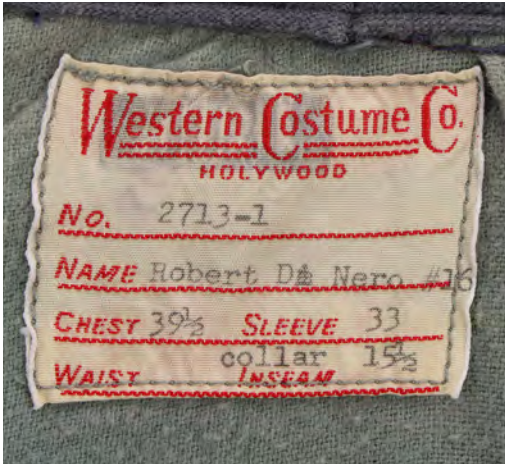
134
Vito Corleone's (Robert De Niro)
Shirt
The Godfather Part II (1974)

Vito Corleone's (Robert De Niro) shirt from Francis Ford Coppola's multi-Academy Award-winning crime sequel *The Godfather Part II*. Young Vito wore his shirt in several scenes during his time in Little Italy, as he began his life of crime with petty theft, and then murdered local extortionist Don Fanucci (Gastone Moschin) to become a man the locals both feared and respected.

The film won six Oscars, including Best Picture, Best Director, and Best Supporting Actor for De Niro, and is considered not only one of the best sequels but also one of the greatest films of all time.

This bespoke shirt was made for the production by Western Costume Co. It has a label inside the collar with "2713-1 Robert De Nero [sic]" and the various sizes printed on it. Two variations of the shirt appear in the film: one with a single-button cuff and one with a double-button cuff. This shirt features a single-button cuff. De Niro also wore this shirt style alongside Francis Ford Coppola in behind-the-scenes photographs, and with Al Pacino in promotional shots.

Estimate: \$25,000 - 50,000



HPA Collection / Alamy Stock Photo





136
Planet Hollywood Collection:
Dr. Sean Maguire's (Robin Williams)
Screen-Matched Therapy Sweater
Good Will Hunting (1997)

Sean Maguire's (Robin Williams) screen-matched therapy sweater from Gus Van Sant's *Good Will Hunting*. As part of his parole, Will Hunting (Matt Damon) was required to learn mathematics under Professor Gerald Lambeau (Stellan Skarsgard), as well as attend therapy sessions with Dr. Maguire. Maguire wore his cable-knit sweater during the memorable therapy session in which he told Will Hunting (Matt Damon) how he gave up his ticket to Game 6 of the 1975 World Series to meet the woman who became his wife. By sharing this deeply personal story, Sean encouraged Will to begin lowering his emotional defenses. This sweater screen-matched to the scene based on the pattern pinching and threading, particularly near the V-neck.

This Kon-Tiki brand sweater originated from Planet Hollywood. Hand-knit, it is made of acrylic yarn. It shows wear consistent with on-set use, handling, and age.

Estimate: \$8,000 - 16,000



137
Kathryn Long Collection: Carly Beth Caldwell's (Long) Haunted Mask
Goosebumps (T.V. Series, 1995 - 1998)

Carly Beth Caldwell's (Kathryn Long) haunted mask from R.L. Stine's *Goosebumps*. In the classic two-part Season 1 episode "The Haunted Mask," Carly Beth found the perfect mask to scare her bullies with, but soon learned that it was cursed as it began to permanently meld onto her head.

"The Haunted Mask" was among the most popular and acclaimed episodes of *Goosebumps*, earning nearly 11 million household views and becoming the highest-rated episode on Canadian broadcaster YTV. The VHS release alone sold more than 2.5 million units in its first year of release, breaching the Billboard Top 100 and forever searing Carly Beth's terrifying titular mask into the memories of children around the country. For her performance in the episode, Long received a prestigious Gemini Award® nomination.

The series' creature props, including many of the monsters themselves, were created by special makeup effects designer and creature creator Ron Stefaniuk and prop master Alan Doucette. This mask - one of seven believed to have been sculpted by prosthetic sculptor Matthew Dewilde with design input from Stefaniuk - originated from the personal collection of Long, who retained it after filming in Toronto, Canada.

The mask is sculpted from foam latex hand-painted with mottled green, maroon, and yellow flesh tones. It remains untrimmed around its edge, as compared to other masks that were trimmed by production to blend in more readily and appear to be merging with Carly Beth's skin. Following production, a foam head was added to the lot to help stabilize and display the mask. The mask shows evidence of some cracking in the foam, flaking to its finish, and tears around the scalp and neck from a combination of production use, handling, and age.

Estimate: \$20,000 - 40,000



12"
(30.5 cm)

138
Kathryn Long Collection:
Kate Caldwell's (Brenda Bazinet)
Screen-Matched Bust of
Carly Beth (Long)
**Goosebumps (T.V. Series,
1995 - 1998)**

Kate Caldwell's (Brenda Bazinet) screen-matched bust of Carly Beth Caldwell (Kathryn Long) from R.L. Stine's Goosebumps. In the classic two-part Season 1 episode "The Haunted Mask," Carly Beth carried a sculpture of her own head made for her by her mother Kate while trick-or-treating in the terrifying titular mask. But as the mask permanently melded onto her head and took over her personality, Carly Beth referred to her mom's depiction of her as "who she used to be," terrifying her best friend Sabrina Mason (Kathryn Short). Unique paintwork on the hair and eyes of this bust, as well as two holes on its front bottom edge, screen-match to the episode.

"The Haunted Mask" was among the most popular and acclaimed episodes of Goosebumps, earning nearly 11 million household views and becoming the highest-rated episode on Canadian broadcaster YTV. The VHS release alone sold more than 2.5 million units in its first year of release, breaching the Billboard Top 100 and forever searing Kate's smirking, possibly possessed bust of Carly Beth into the memories of children around the country.

This bust - one of only two believed to have been created by production - originated from the personal collection of Long, who retained it after filming in Toronto, Canada. For her performance in the episode, the actress received a prestigious Gemini Award® nomination. The bust is cast from resin, padded with foam, and lined with tape on its hollow interior. It is hand-painted to resemble Carly Beth with details such as strawberry blonde hair with bangs, matching eyebrows, and blue eyes. The bust shows evidence of wear consistent with on-set use, handling, and age, including small fractures on the top and back of the head. Dimensions: 7.5" x 9" x 12" (19.25 cm x 23 cm x 30.5 cm)

Additional Provenance: Letter of Authenticity from Long.

Estimate: \$15,000 - 30,000



Hollow interior

34.25"
(87 cm)



142
Hand-Painted Drew Struzan Final Advance Movie
Poster Painting
Harry And The Hendersons (1987)

A final advance movie poster hand-painted by American artist Drew Struzan from the production of William Dear's family comedy Harry and the Hendersons. This artwork was used for the film's US one-sheet poster campaign and was later reproduced for the 4K Blu-ray release.

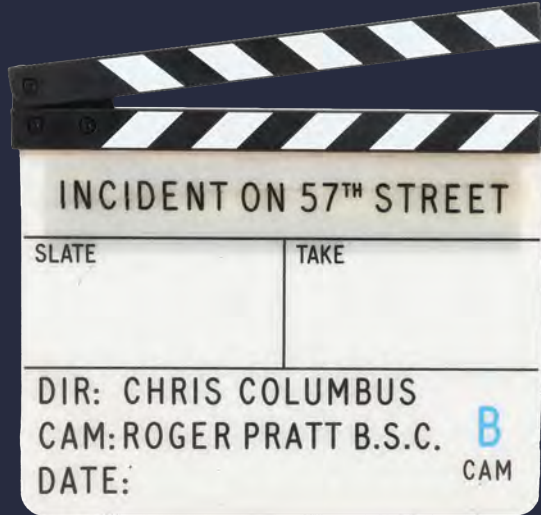
Rendered in mixed media on an illustration board, the artwork depicts a splintered wall being grasped by a pair of Bigfoot hands, with the Seattle skyline visible in the background. The illustration board is securely mounted to a foam board backing; the reverse is inscribed in black marker "Harry and the Hendersons" and bears Struzan's copyright stamp dated "Dec 1 1986". Struzan has signed the artwork in pencil in the lower right corner.

Struzan was responsible for some of the most iconic film artwork ever created, producing celebrated posters for E.T. the Extra-Terrestrial, The Shawshank Redemption, Back to the Future, Blade Runner, and numerous entries in the Star Wars saga. Over the course of his career, he created artwork for more than 150 film posters, as well as countless book covers, album sleeves, and other illustrations. Harry and the Hendersons itself earned the Academy Award® for Best Makeup, recognising the groundbreaking creature effects that brought its Bigfoot character to life.

The foam board exhibits indentations and scratches. Dimensions: 34.25" x 22" x 0.25" (87 cm x 56 cm x 0.5 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$8,000 - 16,000



143
Working Title Clapperboard and Bound Shooting
Script
Harry Potter And The Chamber Of Secrets (2002)

A clapperboard and bound shooting script from the production of Chris Columbus' Harry Potter and the Chamber of Secrets.

This acrylic clapperboard features the film's working title, "Incident on 57th Street", along with the names of director Columbus and cinematographer Roger Pratt. The shooting script is 127 pages long and dated "23/10/01". It is bound with metal fastenings and watermarked "266" throughout.

The clapperboard slate has some wear from production use and age, most notably a long crack through the title, which has been repaired with black tape. The clapper arm accompanies the slate but is no longer attached. Dimensions (clapperboard slate): 8" x 11" (20 cm x 28 cm)

Estimate: \$4,000 - 8,000

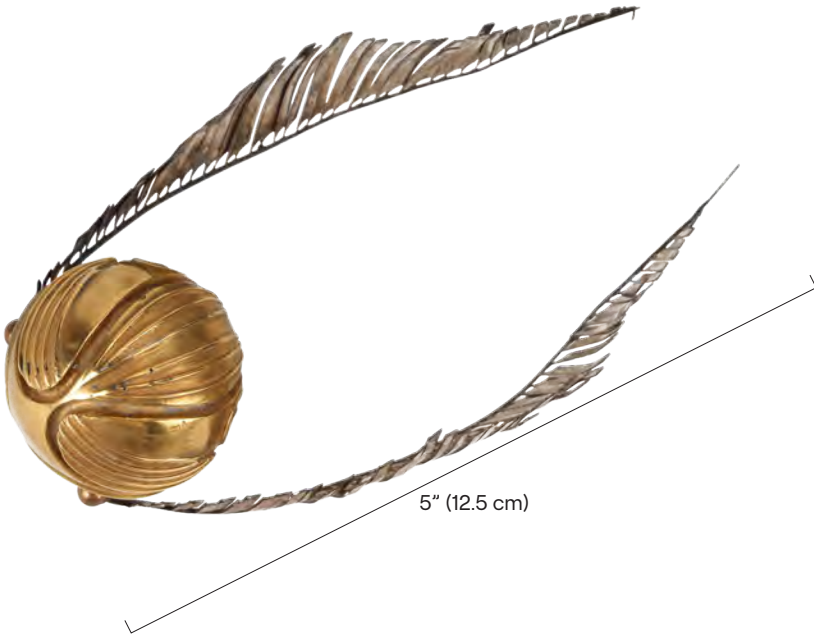


144
Golden Snitch
Harry Potter And The Sorcerer’s Stone (2001)

A Golden Snitch from Chris Columbus’ Harry Potter and the Sorcerer’s Stone. Golden Snitches were the smallest balls used in Quidditch matches and were worth 150 points if caught by a Seeker, as well as ending the game. They flew at high speeds in erratic patterns using silver wings.

The Harry Potter series is one of the most enduring film franchises of the 21st century and the fourth-highest-grossing franchise in history, behind only the MCU, Spider-Man, and Star Wars. Quidditch has also made its way from the Wizarding World into the real world, in the form of “Quadball”, as governed by the International Quadball Association since 2009.

This Snitch was sculpted by propmaker Pierre Bohanna. It is one of the first six made for the film and was held by the actors and used on set as a lighting and scale reference. All shots featuring the Snitch’s wings in the film’s final cut were created using CGI. The body is cast in white metal and is gold-plated. Each wing comprises two parts: a pair of photo-etched brass sprues carry alternating filaments, which, when soldered together, give the wing the required number of barbs. The wings have then been electroplated with silver for the final effect. The Snitch exhibits some age-related wear, most notably tarnishing of the plating. Dimensions: 5” x 3” x 1.5” (12.5 cm x 7.5 cm x 4 cm)



Estimate: \$25,000 – 50,000

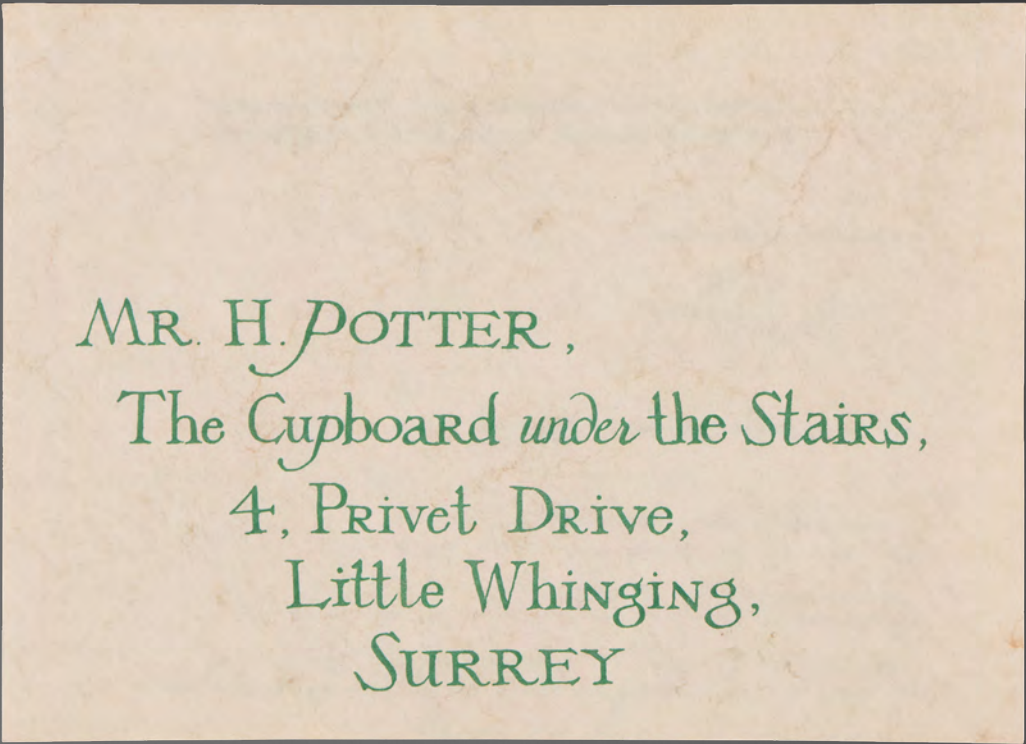
145
Harry Potter’s (Daniel Radcliffe)
Hogwarts Acceptance Letter with
Wax-Sealed Envelope
**Harry Potter And The Sorcerer’s
Stone (2001)**

Harry Potter’s (Daniel Radcliffe) Hogwarts acceptance letter with a wax-sealed envelope from Chris Columbus’ Harry Potter and the Sorcerer’s Stone. Despite his uncle Vernon Dursley’s (Richard Griffiths) best efforts to hide them, Harry received a number of letters informing him of his acceptance to Hogwarts School of Witchcraft and Wizardry.

Hero envelopes with real wax seals were made for close-up shots. These are scarcer than the hundreds of envelopes seen spewing from the Dursleys’ letterbox and fireplace, which feature printed seals and no letters within.

The envelope is addressed to “Mr. H. Potter, The Cupboard under the Stairs, 4, Privet Drive, Little Whinging, Surrey”, and features the Hogwarts coat of arms on the back, along with an unbroken wax seal. It contains a letter, the writing on which is visible when the envelope is backlit. The letter features a metal clip on the top right corner – a rare detail among letters of its kind. Photographic copies of the enclosed letter (which show it in full) are included in the lot, as well as a letter of authenticity from Warner Bros. written in 2003, when the studio gifted the prop to a charity auction. To preserve the seal, the envelope comes presented in a clear acrylic case, from which it can be removed. Dimensions (envelope): 7” x 5” (18 cm x 13 cm)

Estimate: \$25,000 – 50,000



While envelope is sealed, a printed letter is present inside and is visible when the envelope is backlit





147
Harry Potter's (Daniel Radcliffe)
Gryffindor Robe
**Harry Potter And The Chamber Of
Secrets (2002)**

Harry Potter's (Daniel Radcliffe) Gryffindor robe from Chris Columbus' Harry Potter and the Chamber of Secrets. Harry wore his black school robe throughout the film, while attending Hogwarts School of Witchcraft and Wizardry.

The Harry Potter film series remains one of the most successful and enduring in cinema history, ranking among the highest-grossing film franchises of all time.

This robe was previously sold at "The Magic Ball" charity event in 2005, which raised money for Anti-Slavery International. It was donated by a production source and has remained in the winning bidder's collection since.

A costume label within the robe's neckline reads "Daniel Radcliffe 15215 / Harry Potter: Wizard / Harry Potter 2". The piece features wand pockets, regular pockets, two button closures at the neck, and a Gryffindor patch on the left breast. It is accompanied by nine pages of printed storyboards, detailing the scene in which Hermione (Emma Watson) concocts a Polyjuice Potion, allowing Harry and Ron (Rupert Grint) to disguise themselves as Draco Malfoy's (Tom Felton) cronies Crabbe (Jamie Waylett) and Goyle (Joshua Herdman). Also included in the lot are two sheets of original production paperwork.

Additional Provenance: This lot was previously sold at "The Magic Ball" charity event on Saturday, 12th November 2005, which raised money for Anti-Slavery International. The event was held at The Grosvenor House Hotel, London.

Estimate: \$25,000 - 50,000



148
Draco Malfoy's (Tom Felton)
Slytherin Robe
**Harry Potter And The Chamber Of
Secrets (2002)**

Draco Malfoy's (Tom Felton) Slytherin robe from Chris Columbus' Harry Potter and the Chamber of Secrets. Cowardly bully Draco wore his black robe throughout the film while attending Hogwarts School of Witchcraft and Wizardry.

The Harry Potter series is one of the most enduring film franchises of this century and the fourth-highest-grossing franchise in history, behind only the MCU, Spider-Man, and Star Wars.

The black robe features an embroidered Slytherin house crest patch and, on the inside left breast, a concealed wand pocket. A Paddy Dickie costume label is sewn into the neckline and features the handwritten character name "Draco Malfoy". Dickie worked exclusively on Harry Potter and the Chamber of Secrets and was commissioned to manufacture additional Hogwarts student robes.

Estimate: \$20,000 - 40,000



150
Harry Potter’s (Daniel Radcliffe) Wand
Harry Potter And The Deathly Hallows: Part 1 (2010)

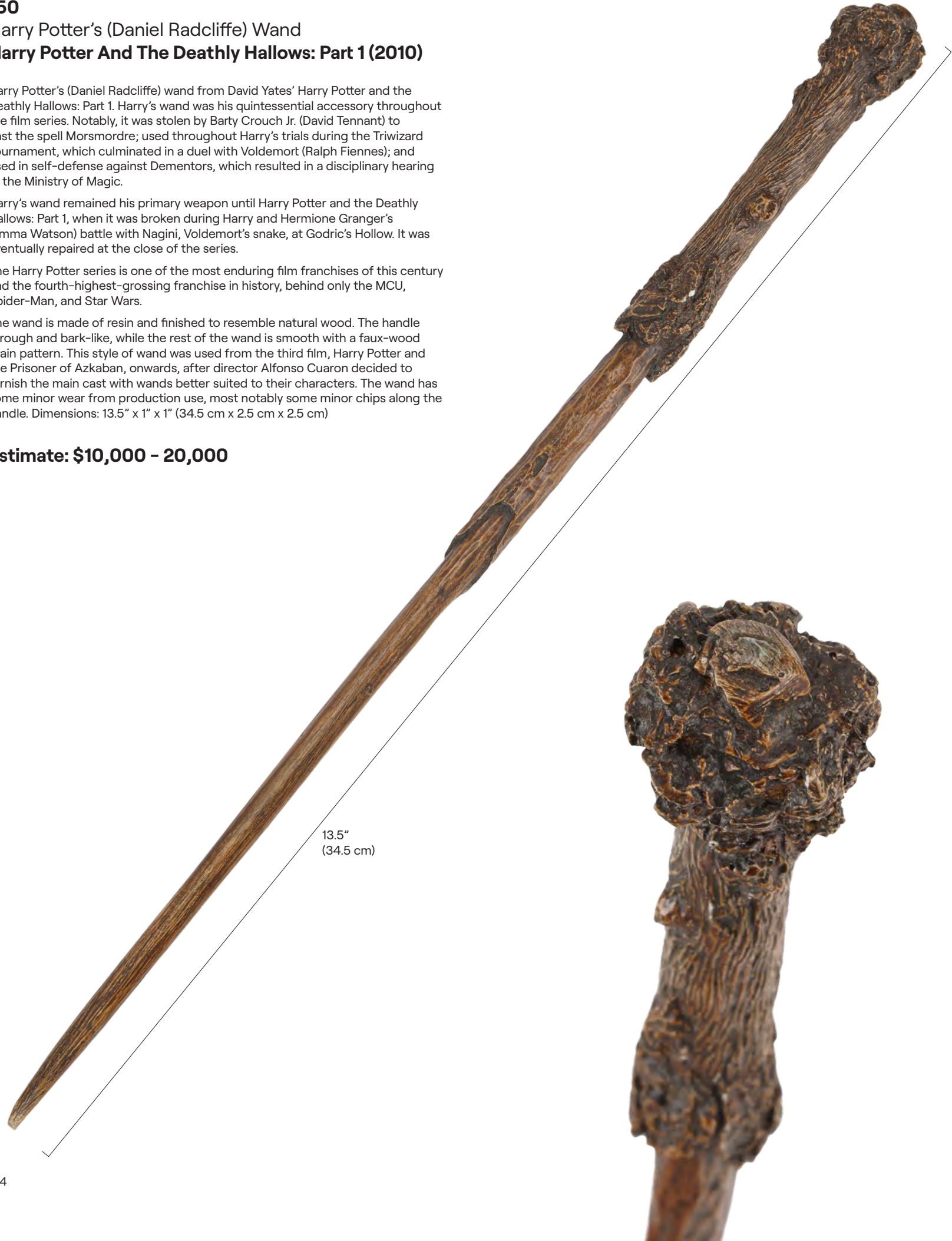
Harry Potter’s (Daniel Radcliffe) wand from David Yates’ Harry Potter and the Deathly Hallows: Part 1. Harry’s wand was his quintessential accessory throughout the film series. Notably, it was stolen by Barty Crouch Jr. (David Tennant) to cast the spell Morsmordre; used throughout Harry’s trials during the Triwizard Tournament, which culminated in a duel with Voldemort (Ralph Fiennes); and used in self-defense against Dementors, which resulted in a disciplinary hearing at the Ministry of Magic.

Harry’s wand remained his primary weapon until Harry Potter and the Deathly Hallows: Part 1, when it was broken during Harry and Hermione Granger’s (Emma Watson) battle with Nagini, Voldemort’s snake, at Godric’s Hollow. It was eventually repaired at the close of the series.

The Harry Potter series is one of the most enduring film franchises of this century and the fourth-highest-grossing franchise in history, behind only the MCU, Spider-Man, and Star Wars.

The wand is made of resin and finished to resemble natural wood. The handle is rough and bark-like, while the rest of the wand is smooth with a faux-wood grain pattern. This style of wand was used from the third film, Harry Potter and the Prisoner of Azkaban, onwards, after director Alfonso Cuaron decided to furnish the main cast with wands better suited to their characters. The wand has some minor wear from production use, most notably some minor chips along the handle. Dimensions: 13.5” x 1” x 1” (34.5 cm x 2.5 cm x 2.5 cm)

Estimate: \$10,000 - 20,000



151
Monster Book of Monsters
Harry Potter And The Prisoner Of Azkaban (2004)

A Monster Book of Monsters from Alfonso Cuaron’s Harry Potter and the Prisoner of Azkaban. Hogwarts students – including Harry (Daniel Radcliffe), Ron (Rupert Grint), and Hermione (Emma Watson) – were required to have a copy of Edwardus Lima’s The Monster Book of Monsters for Rubeus Hagrid’s (Robbie Coltrane) Care of Magical Creatures class. The sentient and vicious book caused students no end of trouble, and Harry’s copy, gifted to him by Hagrid, tried to attack him multiple times.

The Harry Potter series is one of the most enduring film franchises of this century and the fourth-highest-grossing franchise in history, behind only the MCU, Spider-Man, and Star Wars.

This book is made primarily of rubber, with a solid core, and is covered in faux fur. Some of the gold-colored lettering from the title has worn away, as has some of the fur, revealing red “skin” beneath. Several sections of the red paint have also worn away, most notably above one of the eyes and just below the nostrils. Dimensions: 13.75” x 11.5” x 3.5” (35 cm x 29 cm x 9 cm)

Estimate: \$7,500 - 15,000





153
Hogwarts Student’s Quidditch Broom
Harry Potter And The Sorcerer’s Stone (2001)

A Hogwarts student’s Quidditch broom from Chris Columbus’ Harry Potter and the Sorcerer’s Stone. After learning to use their brooms from Madame Hooch (Zoe Wanamaker), Harry Potter (Daniel Radcliffe) and his fellow first year students flew while competing at the wizarding sport Quidditch.

The Harry Potter series is the fourth-highest-grossing film series of all time, earning \$7.7 billion in global box office receipts. The American Film Institute honored the franchise with a Special Award in 2011, recognizing its enduring impact on cinematic storytelling. Across eight films, the series received 12 Academy Award® nominations.

This lot consists of one broom with a long wooden handle with tightly bundled sticks for bristles, and metal wires hidden amongst the bundle’s ties. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including broken and frayed bristles. Dimensions: 83” x 15” x 8” (211 cm x 38.25 cm x 20.5 cm)

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

Estimate: \$15,000 – 30,000



154
Set of Nine 35mm Film Prints
Harry Potter – All Items

A complete set of 35mm film prints for all eight films in the original Harry Potter franchise, as well as a second print of Harry Potter and the Deathly Hallows – Part 2 in 3D. Harry Potter is the fourth-highest-grossing film series of all time, earning \$7.7 billion in global box office receipts. The American Film Institute (AFI) honored the franchise with a Special Award® in 2011, recognizing its enduring impact on cinematic storytelling. Across eight films, the series received 12 Academy Award® nominations.

Each of these nine prints features an optical audio track printed directly onto the film. Also included is a companion set of eight DTS (Digital Theater Systems) audio discs, with both the 2D and 3D versions of Deathly Hallows – Part 2 included on the same DTS disc. The discs feature multiple language options, which is what most theaters would have used to play the audio during screenings, instead of the optical audio printed on the reels themselves. All of the optical audio is in English except for Harry Potter and the Order of the Phoenix, which features Ukrainian optical audio. Despite the Ukrainian audio, it is believed (but unconfirmed) that the onscreen titles in the Order of the Phoenix print are also in English.

The film prints span 73 total reels: films 1, 2, and 4 consist of nine reels apiece; films 3, 5, 6, and 7 consist of eight reels each; and the 2D and 3D prints of film 8 both consist of seven reels each. The film stock onto which these movies are printed is made of the durable polyester favored in modern film prints for its strength and longevity, avoiding the breakage and “vinegar syndrome” that plagued older acetate film.

In an age where digital cinema projection is the standard in most theaters, physical film prints of this quality and condition – especially prints from one of the most successful media franchises of all time – are increasingly rare and coveted worldwide. The reels are stored in labeled plastic containers, which show some evidence of wear consistent with handling and age. Dimensions: (each) 15” x 15” x 1.5” (38.25 cm x 38.25 cm x 4 cm)

Estimate: \$12,000 – 24,000



35mm film print close-up of Harry Potter and the Prisoner of Azkaban

35mm film print close-up of Harry Potter and the Deathly Hallows Part 2 in 3D

155
Major Marquis Warren’s (Samuel L. Jackson)
Production-Made Distressed Letter from
Abraham Lincoln
The Hateful Eight (2015)

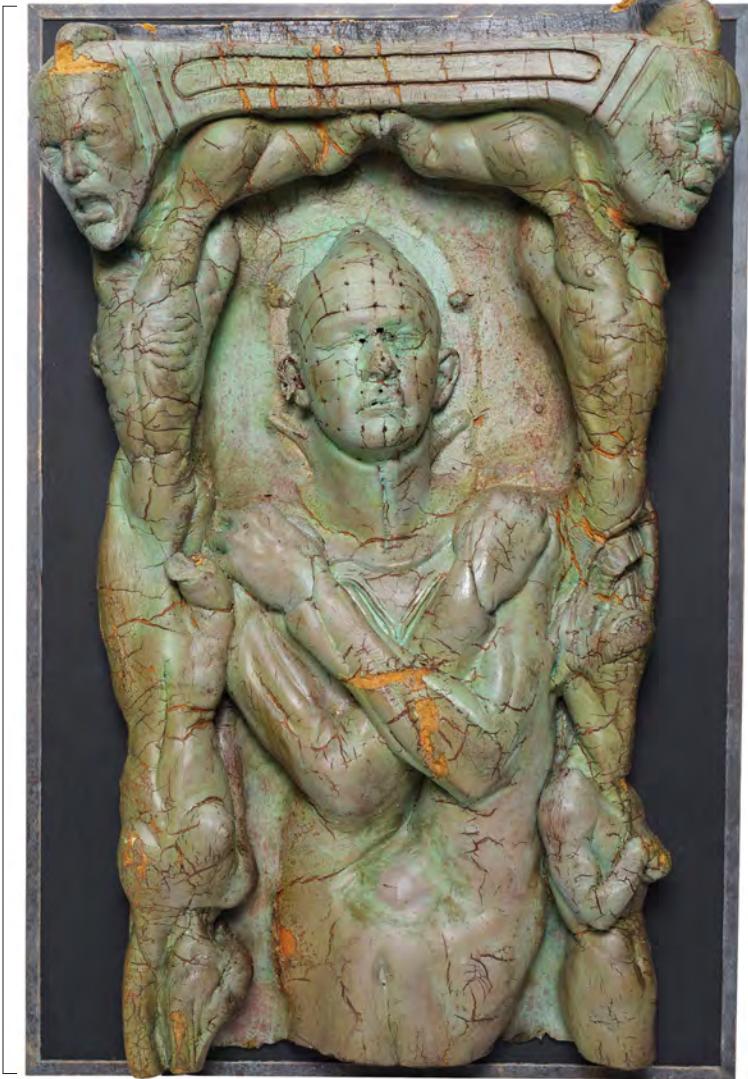
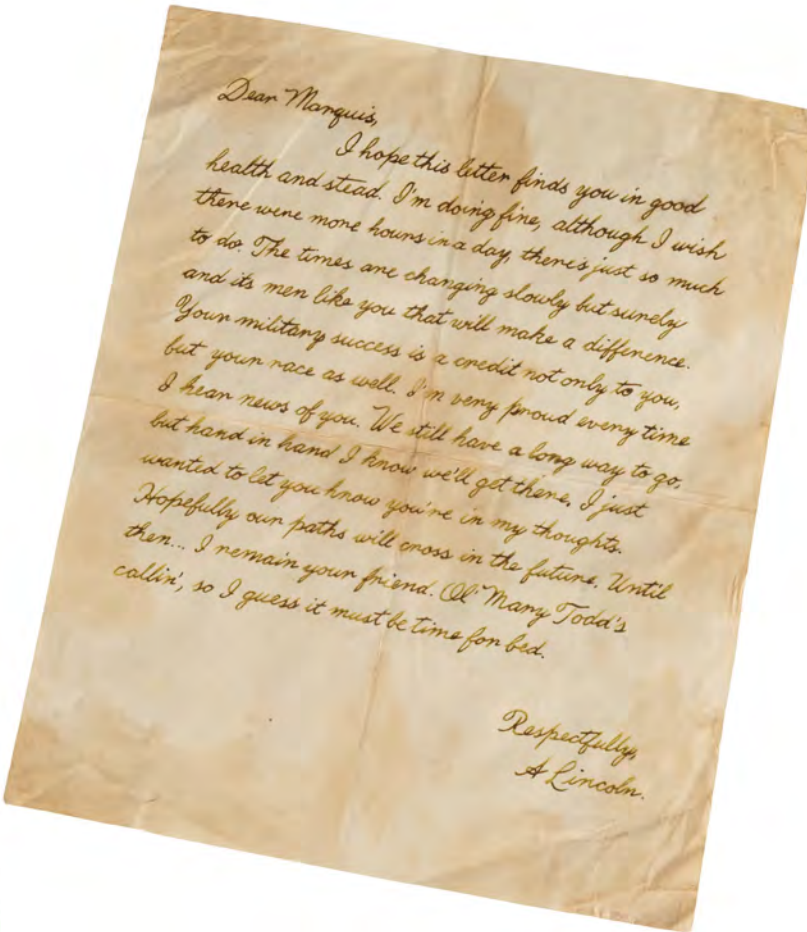
Major Marquis Warren’s (Samuel L. Jackson) distressed letter from Abraham Lincoln from the production of Quentin Tarantino’s The Hateful Eight. The Major carried his personalized (though forged) letter from President Lincoln as insurance for his safety. Over the course of the massacre at Minnie’s Haberdashery, Warren showed his letter to fellow bounty hunter and former comrade John Ruth (Kurt Russell), who mistook it as authentic, and Sheriff Chris Mannix (Walton Goggins), who read it to Warren while they bled out from their gunshot wounds.

The Hateful Eight represented Jackson’s seventh feature collaboration with Tarantino and earning the storied actor multiple personal accolades, including the prestigious Capri Acting Award®. The film was named to multiple Top 10 lists upon release and ultimately received three Academy Award® nominations.

This letter was originated from propmaker and graphic designer Ross MacDonald. Custom-printed by MacDonald’s Brightwork Press but ultimately unseen in the final cut, it addresses Marquis by name, praises his military success, and features the signature “Respectfully, A. Lincoln.” The letter shows evidence of intentional distressing by production to appear vintage and creased from years of use. Dimensions: 9.25” x 7.50” (23.25 cm x 19 cm)

Additional Provenance: Printed Brightwork Press Letter of Authenticity featuring MacDonald’s signature.

Estimate: \$5,000 – 10,000



4’
(1.23 m)

157
Pillar of Souls Panel
Hellraiser III: Hell On Earth (1992)

A Pillar of Souls panel from Anthony Hickox’s Hellraiser III: Hell on Earth. The Cenobite Pinhead (Doug Bradley) returned to Earth through the Pillar of Souls, a conduit to Hell, which J. P. (Kevin Bernhardt) unwittingly purchased as art. Additional footage of the pillar is featured in the DVD menu.

This full-size pillar panel was sculpted from foam by Paul Catling under makeup effects artist and workshop supervisor Gary J. Tunnicliffe. Visible in the pillar’s ornate facade are Pinhead and the anguished faces of his many victims. Initially inset with tubing for blood and used for a reverse effect to show blood absorbing back into the pillar, this panel was later used for a haunt attraction after filming completed. This panel has undergone sympathetic restoration to the paint and sealing. It comes mounted to a wooded board with a hand-written inscription on the back from Tunnicliffe detailing the timeline of the panel and other crew who worked on the piece. This lot shows evidence of cracked foam throughout and should be handled with caution. Dimensions: 48.5” x 32.5” x 9” (123.25 cm x 82.5 cm x 23 cm)

Additional Provenance: Two letters of authenticity from Gary J. Tunnicliffe.

Estimate: \$5,000 – 10,000





158
Lament Configuration Box
Hellraiser (1987)

A Lament Configuration puzzle box from Clive Barker's horror classic Hellraiser. Essential to the movie's plot, the Lament Configuration created a gateway to a dimension of suffering and summoned the demonic Cenobites. The box was originally obtained by Frank Cotton (Sean Chapman) before being taken from him by his teenage niece, Kirsty (Ashley Laurence), who ultimately banished the Cenobites by closing it.

The lot was originally purchased from credited special makeup effects designer Bob Keen, and is one of only five produced for the film. The box is made of solid mahogany and has ornate brass-etched panels adhered to every side, with a layer of varnish applied all over to produce a slight sheen. There are some signs of light scratching, and the brass etchings have begun to peel in some places. One of the corners is also dented as a result of being thrown across the set by Laurence. The box is accompanied by a letter of authenticity from Keen's company, Image FX, which is signed by Keen. Dimensions: 3" x 3" x 3" (7.5 cm x 7.5 cm x 7.5 cm)

Estimate: \$15,000 - 30,000



159
The Kurgan's (Clancy Brown) Screen-Matched Vest
Highlander (1986)

The Kurgan's (Clancy Brown) screen-matched vest from Russell Mulcahy's Highlander. The immortal barbarian known only as The Kurgan wore his vest in present-day New York City as he tracked down and fought his equally immortal nemesis Connor MacLeod (Christopher Lambert). The placement of its various metal skull adornments and its intentional distress screen-match the vest to the film's climactic rooftop battle.

While not a box office success at the time of the film's release, Highlander has since become a cult classic, spawning several sequels and various spin-offs.

The brown leather vest has small silver-color skulls decorating the collar and back, which also feature strips of faux snakeskin - a nod to The Kurgan's costume in the sequences set centuries before. The vest, made by "La Rocka", is intentionally distressed and appears ripped from the character's many sword fights. Some of the skulls and all of the feathers which previously adorned the vest are no longer present.

Estimate: \$20,000 - 40,000



160
Connor MacLeod's (Christopher Lambert)
Trench Coat
Highlander (1986)

Connor MacLeod's (Christopher Lambert) trench coat from Russell Mulcahy's fantasy thriller Highlander. MacLeod wore a beige trench coat throughout his time in 1985 New York City, as he continued his battle against other immortals, including Iman Fasil (Peter Diamond) and the Kurgan (Clancy Brown).

The film's wardrobe was overseen by eminent costume designer James Acheson, who later won three Academy Awards, for his work on Michael Hoffman's Restoration, Stephen Frears' Dangerous Liaisons and Bernardo Bertolucci's The Last Emperor.

MacLeod's trench coat is one of the standout costume pieces from Highlander, due to its sheer amount of screen time and crucial role in concealing MacLeod's sword. This is one of three bespoke coats made for the character, and one of two used for filming. Queen bassist John Deacon subsequently wore the coat in the band's music video for their song "Princes of the Universe", which intercut images of Queen performing live with MacLeod fighting in the film.

The coat is made of lightweight nylon, which allowed for a billowing effect that added dramatic intensity to its appearance. The material was also preferable to a thicker, more cumbersome fabric when shooting fight scenes. The coat exhibits brown staining on its front.

Estimate: \$20,000 - 40,000



161
Connor MacLeod's (Christopher Lambert) Armor and
Clan MacLeod Kilt
Highlander (1986)

Connor MacLeod's (Christopher Lambert) armor and a Clan MacLeod kilt from Russell Mulcahy's Highlander. MacLeod wore his armor during the battle at the beginning of the film between the MacLeod and Fraser clans, when he appeared to be fatally struck down by the Kurgan (Clancy Brown). While not a box-office success at the time of its release, Highlander has since become a cult classic, spawning several sequels and spin-offs.

This armor is made of several leather straps, buckled together and adorned with brass decorations and studs. The armor has been altered since production, as part of the plating was removed and used to make armor plates for Ridley Scott's Gladiator. Some of the adornments are more modern resin replacements, and the lacing down the sides has been replaced by buckles. The armor has been intentionally distressed to appear well-worn and dirtied in battle.

The armor is accompanied by a kilt in Clan MacLeod's blue tartan, joined by a black fabric tie interweaving through the waistband, and the ensemble is displayed on a mannequin torso with a replica faux fur underlayer. The kilt features a label from Bermans and Nathan's costumiers. Members of the clan wore blue tartan kilts and shawls as a marker of their allegiance.

Estimate: \$5,000 - 10,000



162
Fili's (Dean O'Gorman) Pair of Metal Swords
The Hobbit Trilogy (2012 - 2014)

Fili's (Dean O'Gorman) pair of metal swords from Peter Jackson's The Hobbit trilogy. Dwarf warrior Fili wielded his signature dual swords throughout The Hobbit: An Unexpected Journey and its sequels after joining with Bilbo Baggins (Martin Freeman) on the quest to take the Lonely Mountain back from the dragon Smaug (Benedict Cumberbatch).

These stainless steel hero swords were gifted to actor O'Gorman after filming of the Hobbit trilogy concluded. They are believed to be the only set of stainless steel swords made for the production. Each is acid-finished to appear battle-worn with two deep fullers down their centers, as well as cast resin handles ornately hand-painted to resemble wood. Both are accompanied by black canvas-and-leather covers used to protect them during production. The covers show evidence of staining consistent with on-set use, handling, and age. Dimensions: (each) 32" x 6" x 2.5" (81.5 cm x 15.5 cm x 6.5 cm)

Blades were dulled in order to be sold as collectibles.

Estimate: \$20,000 - 40,000



10.25" (26.25 cm)

163
Gregory Peck's Hollywood Walk of Fame Star Plaque
Gregory Peck

Legendary actor Gregory Peck's personal plaque commemorating his star on the Hollywood Walk of Fame. Among the most popular and respected movie stars of all time, thanks to roles in such classics as *To Kill a Mockingbird*, *Roman Holiday*, and *Spellbound*, Peck received numerous accolades throughout his six-decade career, including an Academy Award® (of five nominations), a Life Achievement Award® from the American Film Institute (AFI), and a rare Special Award® from the prestigious Cannes Film Festival. His star was placed on the Walk of Fame at 6100 Hollywood Blvd on February 8, 1960, following the success of Stanley Kramer's *On the Beach*.

This extraordinarily rare metal commemorative plaque is engraved "Gregory Peck," "Hollywood Chamber of Commerce," and "Johnny Grant, Chairman, Walk of Fame" on the bottom and hand-painted and signed by Carmine Goglia, whose Gift of Fame Enterprises provided exclusive artwork for the Hollywood Chamber of Commerce. It comes inside a custom felt-lined wood frame, which shows evidence of minor wear, consistent handling, and age. Dimensions: 10.25" x 16.26" x 1.25" (26.25 cm x 41.5 cm x 3 cm)

Estimate: \$10,000 – 20,000



21.5" (54.75 cm)



164
Hand-Painted Martin A. Kline Bee Ride Concept Artwork
Honey, I Shrunk The Kids (1989)

Concept artwork of the bee ride hand-painted by renowned production illustrator Martin A. Kline for Joe Johnston's *Honey, I Shrunk the Kids*. In a now-classic sequence, Nick Szalinski (Robert Oliveri) and Russell "Little Russ" Thompson Jr. (Thomas Wilson) were carried aloft by a pollinating bumblebee after accidentally being made minuscule by Wayne Szalinski's (Rick Moranis) shrinking machine. This artwork dates early in the production to when Stuart Gordon was set to direct the film. Kline worked alongside Gordon, who was developing the film before Joe Johnston became attached.

Honey, I Shrunk the Kids used state-of-the-art visual and practical special effects for its size-related sight gags, which required extensive storyboarding and concept illustration during pre-production. Johnston and his team ultimately received the BAFTA® for Best Special Visual Effects, among other prestigious accolades.

This artwork depicting Nick and Little Russ holding onto the bee for dear life originated from a crew member. It is hand-drawn, hand-painted with watercolors, and features hand-colored accents with markers on paper. Additionally, it is dated "'87" and signed by Kline. Dimensions: 21.5" x 13.5" (54.75 cm x 34.5 cm)

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

Estimate: \$1,500 – 3,000

166
Planet Hollywood Collection: Adam Szalinski's
(Daniel Shalikar/Joshua Shalikar) Enlarged Costume
Honey, I Blew Up The Kid (1992)

Adam Szalinski's (Daniel Shalikar/Joshua Shalikar) enlarged costume from Randal Kleiser's *Honey, I Blew Up the Kid*. Two-year-old Adam and his signature ensemble were both accidentally exposed to – and massively enlarged by – his father Wayne's (Rick Moranis) growth machine.

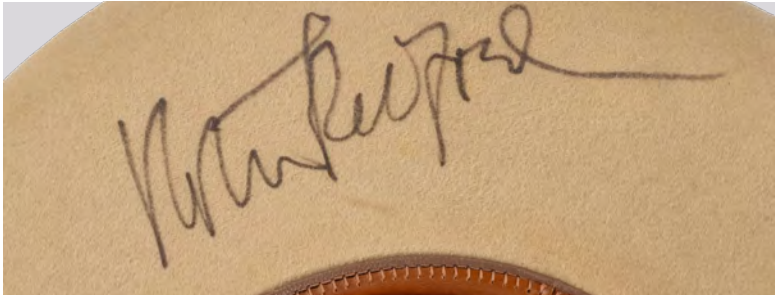
To simulate Adam's exponential growth, production designed large-scale, custom-made versions of his ensembles, as well as commensurately shrunken versions of the sets and key props. While the Shalikar toddlers were too young to take concrete direction well, both ultimately received prestigious Saturn Award® nominations for their performances as the youngest Szalinski.

This ensemble originated from Planet Hollywood. It consists of a striped cotton zip-front sweater with an elasticated collar; corduroy Dynokids Fun Club overalls with engraved brass buckles, check-patterned lining on the pockets, and "Race Team" embroidered down one leg; and two foam rubber Adidas sneakers hand-painted to appear made from leather with extended cotton laces and smaller shoes strapped into their interiors for the performers' movement. The ensemble shows evidence of intentional distressing applied by production to appear well-worn, along with wear consistent with on-set use, handling, and age, including splitting around the laces.

Estimate: \$2,500 – 5,000



5.7' (1.72 m)



168
Robert Redford-Autographed Tom Booker's
Cowboy Hat
The Horse Whisperer (1998)

Tom Booker's (Robert Redford) cowboy hat from *The Horse Whisperer* autographed by Redford, the film's director and star. Tom wore his signature light tan cowboy hats throughout his time helping Grace MacLean (Scarlett Johansson) overcome the trauma of a near-fatal incident with her horse, Pilgrim, on his "horse whisperer" ranch.

Tom's cowboy hats were recurring symbols of the cultural gap between his salt-of-the-earth work with horses in the remote Montana mountains and the privileged New York existence lived by Grace and her mom, Annie (Kristin Scott Thomas). While Judy L. Ruskin served as the film's costume designer, Redford's personal ensembles were designed by renowned costumier Bernie Pollack, who previously collaborated with the actor-director on classics such as *Brubaker*, *All the President's Men*, *Three Days of the Condor*, and *The Way We Were*. Pollack specifically selected light tan hats "to avoid the long-held, heavy symbolism of darker ones" in cinema.

This light tan felt cowboy hat originated from a crew member. Custom-made by Rocky Mountain Hat Co. of Bozeman, Montana, it features a matching fabric hatband, a silken interior lining, and a leather interior band engraved "Custom Made for Tom Booker." The underside of the brim is signed by Redford in black marker. The hat shows evidence of intentional distressing by production to appear well-worn together with wear consistent with on-set use, handling, and age.

Additional Provenance: Letter of Authenticity from the crew member from whom the lot originates.

Estimate: \$4,000 – 8,000



169
The Grinch's (Jim Carrey) Screen-Matched Santa Suit
How The Grinch Stole Christmas (2000)

The Grinch's (Jim Carrey) screen-matched Santa suit from Ron Howard's How the Grinch Stole Christmas. The Grinch wore his Santa suit disguise when he went to every house in Whoville to steal all things Christmas to ruin the holiday for the Whovians. Distinctive intentional points of aging applied to the belt by production screen-match to when The Grinch attempted to go down a Whovian chimney, only to get stuck just once.

This lot originates from a crew member. Custom-made for Carrey, this lot includes a hat, coat, belt, and shoes. The hat, coat, and shoes are made from a red terry cloth material with white fur around the trim, and features a hidden zipper on the coat's back and metal bells on the shoes. Inside the coat is a label from the costumer, John David Ridge, with "Mr. Jim Carrey" typed at the bottom. Paired with the coat is a wide leather belt with a similar John David Ridge marked label and affixed with numerous strips of hook-and-loop tape along the waist and large metal buckle.

Included with this lot are two torn magazine pages featuring Carrey as the Grinch in the Santa suit, a Cinefex booklet issue 84 January 2001, and a handwritten production tag. This lot shows evidence of wear via frayed white material embedded in the coat and shoes material.

Additional Provenance: Letter of Authenticity from the crew member from whom the lot originates.

Estimate: \$3,000 - 6,000

170
Julie James' (Jennifer Love Hewitt) Screen-Matched
Tanning Bed Bikini
I Still Know What You Did Last Summer (1998)

Julie James' (Jennifer Love Hewitt) screen-matched tanning bed bikini from Danny Cannon's I Still Know What You Did Last Summer. Serial killer Ben Willis, aka the Fisherman (Muse Watson), zip-tied Julie's tanning bed shut on his murderous quest for vengeance against those who left him to die in 1997. The plaid patterns and stitching on the left breast panel, the connection ring, and under the right strap at the backing screen-match this bikini top.

Hewitt's performances in the first two I Know What You Did... franchise made her among the most popular "Scream Queens" of the 1990s, with her appearance in the sequel garnering both Teen Choice and Blockbuster Entertainment Awards®. In 2025, she reprised the role in a fourth franchise installment, this time earning the Astra Film Awards' prestigious Trailblazer Award for her contributions to American cinema.

This elasticized, two-piece Robin Piccone bikini (Size 6) consists of a heck-patterned top with a hook closure and matching bottoms. It shows evidence of minor wear consistent with on-set use, handling, and age.

Estimate: \$1,500 - 3,000

173
Chachapoyan Fertility Idol
Executive Gift
Indiana Jones And The Raiders Of
The Lost Ark (1981)

A Chachapoyan fertility idol executive gift from the production of Steven Spielberg's Raiders of the Lost Ark. In the classic opening sequence, Indiana Jones (Harrison Ford) ventured deep into an ancient Chachapoyan temple to recover a gold fertility idol, setting off a series 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, remains one of the most instantly recognizable props in the Indiana Jones franchise.

Following filming, production gifted this plaster idol to a Paramount Pictures executive, from whose collection it originates today. While the idol seen in the final cut of the film featured an open mouth with upturned corners, production also made a version with a frowning mouth that may have been used for stunts. This idol features a frowning mouth, and is therefore believed to be a first-generation casting from the production frown-mouthed idol made in the UK. While the frown-mouthed idol is frequently copied, this specific example is slightly larger, indicating it comes from the original mold.

Painted entirely gold-color (including on its eyes, unlike the version in the film, which were painted white with distinctive irises and pupils), this gift is cast around a threaded metal rod for mounting to a custom wood display base. Similar wood bases were used on castings of the Staff of Ra headpiece gifted to other Raiders of the Lost Ark crew members. The plaster shows evidence of minor wear consistent handling, and age, including nicks on its chin and feet. Dimensions: 9" x 9" x 10.5" (32 cm x 23 cm x 26.75 cm)

Estimate: \$15,000 - 30,000



Scan here to see a full rotation of this lot



10.5"
(26.75 cm)

174
Sankara Stone
Indiana Jones And The Temple Of
Doom (1984)

A Sankara stone from Steven Spielberg’s Indiana Jones and the Temple of Doom. Indiana Jones (Harrison Ford) fought to return the five sacred Sankara stones to Mayapore before they fell into Mola Ram’s (Amrish Puri) clutches. He then stole them from Mola Ram to return them to Mayapore.

The third-highest-grossing movie of 1984 and one of the most successful of all time, Temple of Doom was nominated for two Academy Awards® upon release and won the award for Best Visual Effects. The Sankara stones served as the film’s all-important MacGuffins, following in the tradition of such Hollywood classics as the titular statue in The Maltese Falcon and Charles Foster Kane’s (Orson Welles) beloved Rosebud in Citizen Kane.

Two styles of stones were produced for the film: non-illuminating opaque versions for when the stones were at rest and semi-translucent illuminating versions for when the stones magically glowed. This static, opaque stone is cast from resin, hand-painted, textured, and intentionally distressed by production to appear ancient and aged with three white horizontal stripes carved into the bottom. It also shows minor evidence of wear, including chipping and flaking, consistent with on-set use, handling, and age. Dimensions: 6” x 3” x 3” (15.25 cm x 7.75 cm x 7.75 cm)

Estimate: \$25,000 - 50,000



6”
(15.25 cm)

175
Hand-Painted Bruno Napoli
Italian Release One-Sheet
Comprehensive Artwork, 1984
Indiana Jones And The Temple Of
Doom (1984)

Comprehensive hand-painted artwork for the Italian One-Sheet for Steven Spielberg’s Indiana Jones and the Temple of Doom.

The follow-up to 1981’s Raiders of the Lost Ark received mixed reviews upon its original release but it has grown into a fan favorite over the years. The movie was nominated for two Academy Awards and four BAFTA Awards, and won the visual effects award at both ceremonies. Among its other accolades, it is remembered for cementing Harrison Ford’s status as one of the biggest stars of the 1980s. Indiana Jones, as embodied by Ford, remains one of the all-time great cinema characters.

This gorgeous artwork was produced by Italian artist Bruno Napoli, a major poster artist for the Italian and wider European markets from the 1960s through to the 1980s, who was also Disney’s primary illustrator for European movie posters during that time. His other credits include The Dark Crystal, Back to the Future, Tron, Mary Poppins, and Dragonslayer.

This preliminary artwork ultimately never advanced to an actual theatrical poster. The mixed-media piece exhibits minor staining around the edges. It is mounted onto posterboard. Dimensions: 15.75” x 11.75” (40 cm x 30 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$20,000 - 40,000



11.75” (30 cm)



Cinematic / PARAMOUNT PICTURES/LUCASFILM / Alamy

176
Indiana Jones' (Harrison Ford) Beaufort Panto Glasses
Indiana Jones And The Last Crusade (1989)

Indiana Jones' (Harrison Ford) Beaufort Panto glasses from Steven Spielberg's Indiana Jones and the Last Crusade. Jones, a professor of archaeology, wore his glasses while teaching students at Barnett College and when he met with Walter Donovan (Julian Glover), who hired him to continue his father's work on locating the Holy Grail.

Indiana Jones and the Last Crusade was the highest-grossing film of 1989. It won one Academy Award® out of three nominations, in addition to three BAFTA® nominations, one Golden Globe®, and four Saturn Awards®. Indiana Jones' glasses emphasize the two very different sides of his life: the rough-and-tumble leather-jacket-clad adventurer and the suit-and-glasses-wearing archeological scholar and college professor.

Beaufort Panto frames are handcrafted by the historic Algha Works eye wear manufacturers, originally as part of the United Kingdom's National Health Service (NHS) subsidised eyewear and later under the private Savile Row Eyewear brand following the deregulation of the British eyewear industry in the mid-1980s. The Beaufort Panto frames are distinguished by their timeless scholarly appearance, which made them the perfect fit for Indiana Jones' 1930s professor ensemble. While certainly most well-known for their prominent use by Harrison Ford as Indiana Jones, Savile Row's Beaufort Panto frames were also worn by Johnny Depp in the film The Ninth Gate. Other styles of frames made by Algha were famously worn by John Lennon, Ozzy Osbourne, and Daniel Radcliffe as Harry Potter.

This lot consists of a pair of glasses with non-prescription lenses, tortoiseshell-pattern rims and temple covers, metal frames with cable temples, and clear nose pads. The lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: (folded) 5.5" x 1.75" x 1.75" (14 cm x 4.5 cm x 4.5 cm)

Estimate: \$8,000 - 16,000



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40.25" (102 cm)



178
Drew Struzan Original Hand-Painted "Indiana Jones and the Sky Pirates"
Book Cover Artwork
Indiana Jones Series (1981-2023)

The original hand-painted cover for the novel *Indiana Jones and the Sky Pirates* by American artist Drew Struzan. Published by Bantam Books in 1993 and written by Martin Caidin, it was the seventh installment in the *Indiana Jones* novel series.

Struzan hand-painted this mixed-media artwork on an illustration board, which he has signed in pencil and dated "92". The board bears his copyright stamp on both the front and reverse, with "Indiana Jones and the Sky Pirates Sept 93" additionally inscribed in blue ink on the latter. The artwork was also reproduced as a double-page spread in *Oeuvre*, the retrospective volume celebrating Struzan's career.

The novel follows Indiana Jones as he investigates a series of mysterious aerial raids carried out by seemingly impossible aircraft, sending him on a globe-spanning adventure as he uncovers both an ancient secret and a powerful organization which plots to reshape the world.

Struzan was responsible for some of the most iconic film artwork ever created, producing celebrated posters for *Blade Runner*, *E.T. the Extra-Terrestrial*, *Back to the Future*, *The Shawshank Redemption*, and numerous *Star Wars* entries. Over the course of his career, he created artwork for more than 150 film posters, as well as countless book covers, album sleeves, and other illustrations.

The lot exhibits weathering to the edges and areas of thin surface loss on the reverse. Despite this, the painted image itself remains in excellent condition for its age. Dimensions: 40.25" x 30" x 0.5" (102 cm x 76 cm x 1 cm)

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Estimate: \$40,000 - 80,000





Moviestore Collection Ltd / Alamy



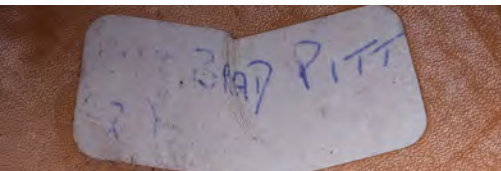
179
Louis de Pointe du Lac’s
(Brad Pitt) Screen-Matched
Revenge Costume
Interview With The Vampire (1994)

Louis de Pointe du Lac’s (Brad Pitt) revenge costume from Neil Jordan’s Interview with the Vampire. After the vampire theater troupe killed Claudia (Kirsten Dunst) and her new companion, Madeleine (Domiziana Giordano), Louis sought revenge by setting their residence on fire and killing anyone who tried to escape with his scythe. The shirt and vest are screen-matched to when he was excavated from the coffin by Armand.

This lot consists of: A Thomas Pink cotton long-sleeve, button-down shirt (Size 15.5/35); A polyester-wool vest with a floral motif; A pair of polyester-wool chevron-pattern pants; A pair of leather shoes labeled “Brad Pitt” on the interior

This lot shows evidence of heavy distressing by production.

Estimate: \$10,000 - 20,000



180
Solitaire’s (Jane Seymour)
Framed Set of Six Tarot Cards
James Bond: Live And Let Die (1973)

Solitaire’s (Jane Seymour) framed set of six tarot cards from Guy Hamilton’s Bond film Live and Let Die. Solitaire, the psychic employed by Kananga (Yaphet Kotto), used tarot cards to foresee future events, while James Bond (Roger Moore) famously exploited a stacked deck to convince her that they were destined to be together.

The tarot cards are the most significant item in Live and Let Die, serving as Solitaire’s main tools of divination and driving the central relationship between her and Bond. The cards were specially designed by artist Fergus Hall, whose distinctive paintings gave them a strikingly mystical appearance.

The cards included in this lot are The Lovers, Queen of Cups, The High Priestess, The Moon, Death and The Fool. The reverse of each card features a red-and-white patterned design incorporating the iconic “007” motif.

The lot includes a certificate of authenticity from EON Productions. The cards are presented within a wooden frame, mounted behind glass against a backdrop printed with dialogue from a scene between Bond and Solitaire. Dimensions: (frame) 15.75” x 16.25” x 1.5” (40 cm x 41 cm x 4 cm)

Additional provenance: Lot 8 in Christie’s 50 Years of James Bond Auction, 28 September - 8 October 2012

Estimate: \$10,000 - 20,000



ZUMA Press, Inc. / Alamy



Cards are mounted in a custom framed display



184
James Bond’s (Daniel Craig) Rome Blazer
James Bond: Spectre (2015)

James Bond’s (Daniel Craig) Rome blazer from Sam Mendes’ Spectre. Bond wore his striped black suit while evading Hinx (Dave Bautista), an agent of SPECTRE, through the streets of Rome.

Spectre was a massive commercial and critical success upon release and earned more than \$880 million in global box office receipts, an Academy Award®, and a Golden Globe®. The second-highest grossing of all Bond films, it also reunited Craig with couturier Tom Ford, who designed 007’s signature ultra-sleek suits across four franchise installments.

This striped woolen Tom Ford blazer (Size 7 - 48R) features rayon cupro and silk inner lining, a Tom Ford label custom-embroidered “Daniel Craig Bond 24,” and an interior tag dated “24.10.2014” and labeled “D. Craig” and “Daniel Craig” throughout. It shows evidence of minor wear consistent with on-set use, handling, and age.

Estimate: \$6,000 - 12,000



186
Planet Hollywood Collection:
Matted Hand-Drawn Bruce the Shark Layout Drawing
Jaws (1975)

A matted layout drawing of Bruce the Shark hand-drawn for the production of Steven Spielberg's Jaws. Police chief Martin Brody (Roy Scheider), oceanographer Matt Brody (Richard Dreyfuss), and shark hunter Quint (Robert Shaw) teamed up to take down the gargantuan Great White terrorizing Amity Island.

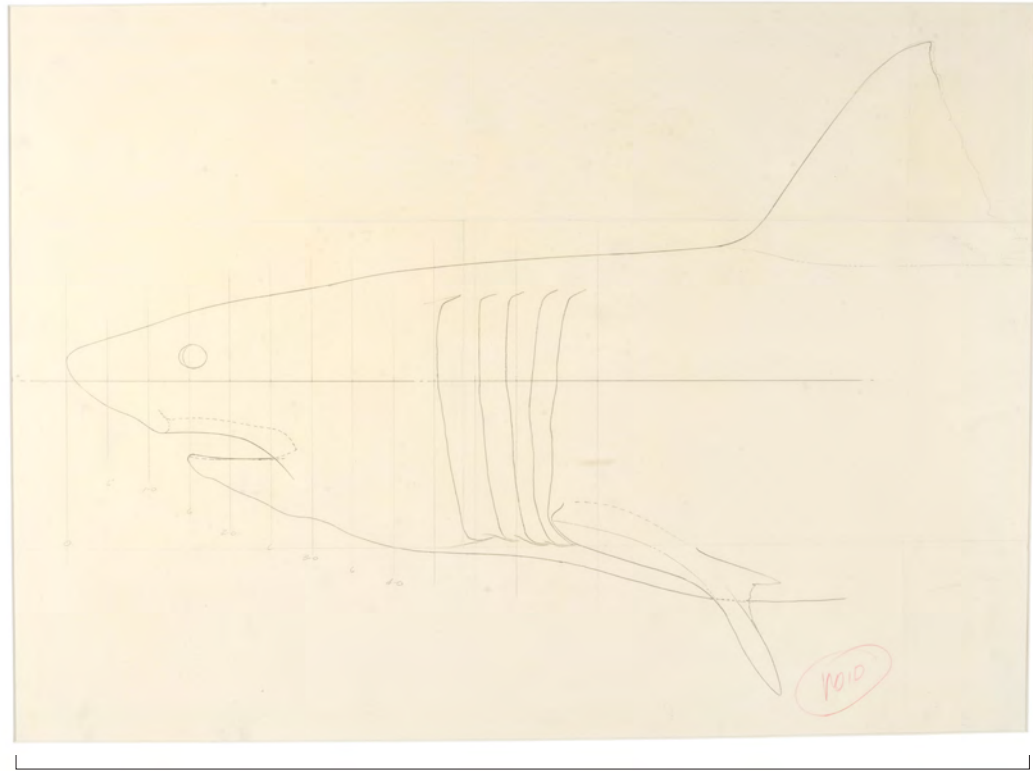
The iconic shark was brought to life with a combination of partial fish bodies and complex, life-size animatronics which proved famously finicky during the film's ocean sequences. During production, the crew nicknamed the shark “Bruce” after Spielberg’s similarly temperamental lawyer.

Ultimately, 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.

This layout drawing for one of the large-scale animatronics originates from Planet Hollywood. It is believed to have been rendered in graphite on paper by production designer Joseph “Joe” Alves Jr.’s team, and possibly Alves himself. The drawing is labeled “Void” in red ink and comes framed with matteboard. The paper shows evidence of wear consistent with handling and age. Dimensions: 30.75” x 23.5” (77.75 cm x 59.75 cm)

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

Estimate: \$1,500 - 3,000



30.75” (77.75 cm)



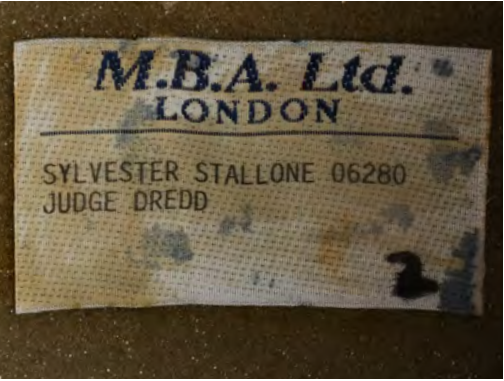
188
Judge Joseph Dredd’s (Sylvester Stallone) Helmet
Judge Dredd (1995)

Judge Joseph Dredd’s (Sylvester Stallone) helmet from Danny Cannon’s Judge Dredd. Joseph Dredd, Barbara Hershey (Diane Lane), and their fellow Judges wore standard-issue helmets that signified their roles as judge, jury, and executioner to the criminals of Mega-City One.

On Stallone’s request, Dredd and his fellow Judges’ dystopian uniforms were designed by renowned fashion designer Gianni Versace. The film later received four prestigious Saturn Award® nominations, including for Best Science Fiction Film and for Versace for Best Costumes.

This fiberglass helmet with ear holes on each side (for the performer to take direction) is hand-painted in the Judges’ signature color palette, mounted with a brass-colored badge on the forehead, and affixed with a tinted visor. It features a pinline detail on the red trim around the hedge, unique to Dredd’s helmet, as the standard street judges did not possess that detail. This helmet is foam-padded with an MBA Ltd. tag labeled “Sylvester Stallone 06280 Judge Dredd” applied to the foam and hand-marked “3.” The helmet shows evidence throughout of wear consistent with on-set use, handling, and age, including a fracture on the badge. Dimensions: 10” x 10” x 20” (25.5 cm x 25.5 cm x 50.75 cm)

Estimate: \$10,000 - 20,000





Scan here to see a full rotation of this lot



Reverse side of fossil

190
Screen-Matched Opening Scene Mosquito in Amber Fossil
Jurassic Park (1993)

A mosquito in amber fossil screen-matched to the opening scene of Steven Spielberg's Jurassic Park. In the sequence, Juanito Rostagno's (Miguel Sandoval) men uncovered a prehistoric mosquito perfectly fossilized in amber during lawyer Donald Gennaro's (Martin Ferrero) visit to the Mano de Dios amber mine in the Dominican Republic.

As Rostagno analyzed the fossil, he told Gennaro that he would never get Dr. Alan Grant (Sam Neill) to agree to leave Montana (and help get insurance agents off Jurassic Park creator John Hammond's [Richard Attenborough] back) because "Grant's like me - he's a digger." Distinctive bubbling, the specific positioning of the mosquito inside, and patterning at the point at which the amber meets the rock in this fossil all screen-match to the complex shot in which Rostagno held the fossil up to the light of his men's helmets, with the camera racking focus from the kneeling Rostagno to the fossil itself in close-up.

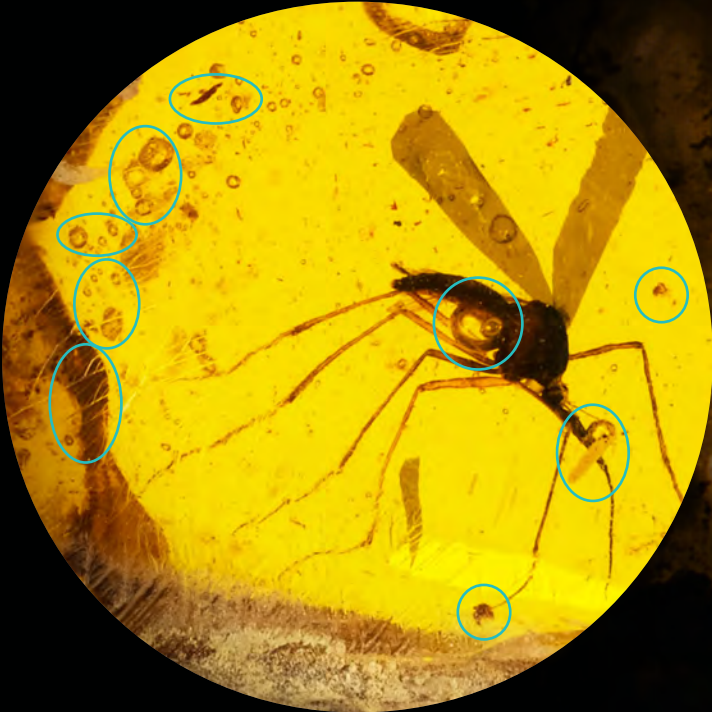
The mosquito in amber was the central symbol of Hammond's enterprise, which used dinosaur DNA extracted from fossilized mosquitos to clone the creatures that filled Isla Nublar. The discovery in Mano de Dios, and the classically Spielbergian manner in which it was shot, established the history-making import of Jurassic Park - a fact doubly stressed by Hammond himself keeping a fossilized mosquito atop his signature cane throughout the film.

Among the most pioneering movies in cinema history, Jurassic Park grossed more than \$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.

The fossil in this lot is now coming to public auction for the first time. It is constructed from resin textured and painted to resemble amber encased in stone and features a mosquito, designed by production to appear prehistoric, embedded in the resin. This lot shows evidence of wear consistent with on-set use, handling, and age, including cracked resin and minor flaking paint. Dimensions: 4" x 6" x 2.5" (10 cm x 15 cm x 6.25 cm)

Estimate: \$100,000 - 200,000





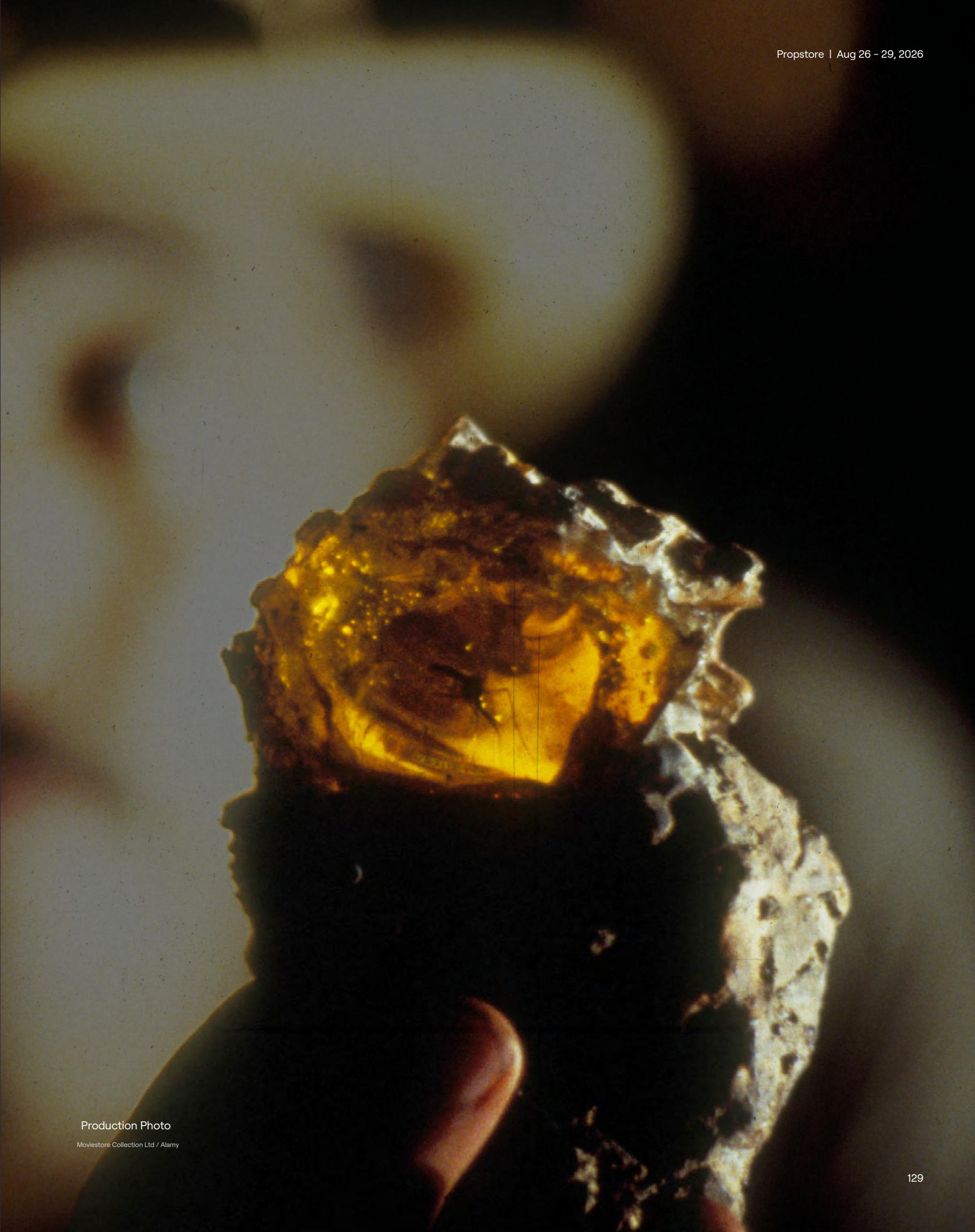
Lot photo



Screen Capture

**MOSQUITO IN AMBER FOSSIL
SCREEN-MATCH**

This lot screen-matches to close-up shots in the opening scene in the mine based on the unique bubbles, the way in which the mosquito is entombed, and the crazing towards the bottom where the amber meets the rock.



Production Photo

Moviestore Collection Ltd / Alamy



24" (61 cm)

192
Hand-Drawn Martin A. Kline
Tyrannosaurus Rex
Concept Sketch
Jurassic Park (1993)

A concept sketch of a Tyrannosaurus rex hand-drawn by renowned assistant art director Martin A. Kline for the production of Steven Spielberg's Jurassic Park. In a classic sequence, Dr. Alan Grant (Sam Neill) and Dr. Ian Malcolm (Jeff Goldblum) bravely lit flares to distract a T-rex on its way to attack Tim (Joseph Mazzello) and Lex Murphy (Ariana Richards) after it escaped its paddock when Dennis Nedry (Wayne Knight) deactivated the electric fences at Jurassic Park.

Among the most pioneering films in cinema history, Jurassic Park grossed more than \$914 million in its original theatrical release and became one of the most imitated films of the 1990s. 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. The T-rex breakout is often considered the film's signature scare.

This sketch depicting Grant aiming a flare gun at the T-rex originated from a crew member. It is rendered, dated "90," and signed by Kline in bordered graphite on paper. The paper shows minor evidence of wear consistent with handling and age.
Dimensions: 18" x 15" (45.75 cm x 38.25 cm)

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

Estimate: \$2,500 – 5,000



18" (45.75 cm)

191
Hand-Drawn Martin A. Kline Visitor
Center Concept Sketch
Jurassic Park (1993)

A concept sketch of the Visitor Center hand-drawn by renowned assistant art director Martin A. Kline for the production of Steven Spielberg's Jurassic Park. In the film's climactic finale, Dr. Alan Grant (Sam Neill), Tim Murphy (Joseph Mazzello), and Lex Murphy (Ariana Richards) evaded escaped velociraptors roaming the Visitor Center, which served as Jurassic Park's main hub.

Among the most pioneering films in cinema history, Jurassic Park grossed more \$914 million in its original theatrical release and became one of the most imitated films of the 1990s. 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 sketch depicting the Center from outside its wired enclosure originated from a crew member. It is rendered in mixed media on drawing paper. The paper shows minor evidence of wear consistent with handling and age.
Dimensions: 24" x 18" (61 cm x 45.75 cm)

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

Estimate: \$1,000 – 2,000



195
Daniel LaRusso's (Ralph Macchio) Screen-Matched
Headband Δ
The Karate Kid (1984)

Daniel LaRusso's (Ralph Macchio) screen-matched headband from John G. Avildsen's The Karate Kid. After Mr. Miyagi (Pat Morita) gifted him with his lotus flower headband, or hachimaki, Daniel wore it in several key sequences, including during the landmark "Wax On, Wax Off" scene.

Daniel's headbands were exclusively screen-printed from different screens, creating variance between the lotus flower symbols at their centers as well as the polka dot patterns surrounding them. Distinctive patterning in the blue dots on this headband, as well as small blemishes in the printing, screen-match exactly to when Miyagi cleaned Daniel's wounds after his fight with Johnny Lawrence (William Zabka).

While writer Robert Mark Kamen's original script called for Miyagi to use a standard rag while helping Daniel, actor Morita instead used his own personal hachimaki, a traditional style of Japanese helmet scarf harkening back to the age of the samurai. Morita's hachimaki – a symbol in Japanese culture of courage, perseverance, and bravery – is today recognized as the titular character's signature accessory. While the design of his headbands changed in The Karate Kid Part II, Daniel continued to wear them throughout his appearances in the franchise.

Upon its release, The Karate Kid earned an Academy Award® nomination for Morita's classic performance as well as more than \$130 million in global box office receipts. Today, it remains among the most beloved films of the 1980s, having been selected by the Library of Congress for permanent preservation in the National Film Registry for its historic contributions to American culture.

This polka dot-patterned cloth headband with a lotus flower symbol print at center originates from the personal collection of The Karate Kid producer Jerry Weintraub. The headband shows evidence of intentional distressing by production together with wear consistent with on-set use, handling, and age, including frayed edges and staining throughout.

Estimate: \$20,000 – 40,000



LANDMARK MEDIA / Alamy



198
Mr. Miyagi's (as played by Pat Morita) 1951 Cadillac Series 62
Cobra Kai (T.V. Series, 2018 - 2025)/Karate Kid: Legends (2025)

Mr. Miyagi's (Pat Morita) 1951 Cadillac Series 62 from Josh Heald, Jon Hurwitz, and Hayden Schlossberg's Cobra Kai and Jonathan Entwistle's Karate Kid: Legends. Upon his death, Mr. Miyagi left his classic car collection, as well as his Reseda home at which they were parked, to his former student, Daniel LaRusso (as played by Ralph Macchio). In Season 2, Miyagi's cars remained parked outside his home throughout the series as LaRusso converted it into a dojo to teach Miyagi-Do karate to a new generation of students, and later appeared in the Cobra Kai spinoff Karate Kid: Legends.

Mr. Miyagi's car collection played an important role in the Karate Kid franchise. In the first Karate Kid film, released in 1984, Miyagi secretly instilled in young LaRusso the muscle memory of a defensive technique through making LaRusso wash and wax his classic cars, which spawned the now-famous line "Wax on, wax off."

This Cadillac is not the specific vehicle used in the 1984 film, but rather a nearly-identical example procured and modified for the production of Cobra Kai. The production put great care into finding classic cars that matched those seen in Miyagi's collection in the original Karate Kid films, with this vehicle believed to be the only one of its kind used in the series. Additionally, Macchio loaned the production the original 1947 Ford Super Deluxe convertible that Miyagi famously gifted to LaRusso in the first film, having owned it personally since the release of The Karate Kid Part III in 1989.

This nonfunctional coupe with VIN 516274491 features a custom-painted gunmetal black chassis with chrome detailing throughout. Its odometer currently reads "68372" and its interior is upholstered with vinyl-lined fabric. The interior shows evidence of intentional distressing by production to appear vintage together with evidence of wear consistent with on-set use and age. Also included are the vehicle's keys.

The winning bidder will receive all available title documentation and a fully executed Bill of Sale upon completion of payment. Please note current vehicle titles may be for states other than California. Please contact Propstore in advance of bidding for additional information on title transfer and vehicle transportation. No warranty is made or implied as to this lot's roadworthiness. Dimensions: (approx.) 216" x 80" x 62" (549 cm x 203.25 cm x 158 cm)

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

Stored off-site; see off-site storage notice in the Buyer's Guide.

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

Estimate: \$15,000 - 30,000



199
Mr. Miyagi's (as played by Pat Morita) 1959 Nash Metropolitan
Cobra Kai (T.V. Series, 2018 - 2025)/Karate Kid: Legends (2025)

Mr. Miyagi's (Pat Morita) 1959 Nash Metropolitan from Josh Heald, Jon Hurwitz, and Hayden Schlossberg's Cobra Kai and Jonathan Entwistle's Karate Kid: Legends. Upon his death, Mr. Miyagi left his classic car collection, as well as his Reseda home at which they were parked, to his former student, Daniel LaRusso (as played by Ralph Macchio). In Season 2, Miyagi's cars remained parked outside his home as LaRusso converted it into a dojo to teach Miyagi-Do karate to a new generation of students, and later appeared in the Cobra Kai spinoff Karate Kid: Legends.

Mr. Miyagi's car collection played an important role in the Karate Kid franchise. In the first Karate Kid film, released in 1984, Miyagi secretly instilled in young LaRusso the muscle memory of a defensive technique through making LaRusso wash and wax his classic cars, which spawned the now-famous line "Wax on, wax off."

This Metropolitan Nash is not the specific vehicle used in the 1984 film, but rather a nearly-identical example procured and modified for the production of Cobra Kai. The production put great care into finding classic cars that matched those seen in Miyagi's collection in the original Karate Kid films, with this vehicle believed to be the only one of its kind used in the series. Additionally, Macchio loaned the production the original 1947 Ford Super Deluxe convertible that Miyagi famously gifted to LaRusso in the first film, having owned it personally since the release of The Karate Kid Part III in 1989.

This nonfunctional hardtop four-door sedan with VIN E62666 features a custom-painted blue-and-white body with a spare tire affixed to the back. Its odometer currently reads "81375," and its interior is upholstered with teal-and-white leather. The interior shows evidence of intentional distressing by production to appear vintage, together with evidence of wear consistent with on-set use and age. Also included are the vehicle's keys.

The winning bidder will receive all available title documentation and a fully executed Bill of Sale upon completion of payment. Please note current vehicle titles may be for states other than California. Please contact Propstore in advance of bidding for additional information on title transfer and vehicle transportation. No warranty is made or implied as to this lot's roadworthiness. Dimensions: (approx.) 150" x 62" x 55" (381 cm x 158 cm x 140 cm)

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

Stored off-site; see off-site storage notice in the Buyer's Guide.

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

Estimate: \$15,000 - 30,000





200
Mr. Miyagi's (as played by Pat Morita) 1946 Chevrolet AK Series Truck
Cobra Kai (T.V. Series, 2018 - 2025)/Karate Kid: Legends (2025)

Mr. Miyagi's (as played by Pat Morita) 1946 Chevrolet AK Series truck from Josh Heald, Jon Hurwitz, and Hayden Schlossberg's *Cobra Kai* and Jonathan Entwistle's *Karate Kid: Legends*. Upon his death, Mr. Miyagi left his classic car collection, as well as his Reseda home at which they were parked, to his former student, Daniel LaRusso (as played by Ralph Macchio). In Season 2, Miyagi's cars remained parked outside his home as LaRusso converted it into a dojo to teach Miyagi-Do karate to a new generation of students, and later appeared in the *Cobra Kai* spinoff *Karate Kid: Legends*.

Mr. Miyagi's car collection played an important role in the *Karate Kid* franchise. In John G. Avildsen's original *The Karate Kid*, released in 1984, Mr. Miyagi secretly installed in young LaRusso the muscle memory of a defensive technique through making LaRusso wash and wax his classic cars, which spawned the now-famous line "Wax on, wax off." Miyagi personally drove a 1941 Chevrolet Light Duty as his main mode of transportation in Avildsen's film.

This 1946 Chevrolet AK Series truck is not the specific vehicle used in the 1984 film, but rather a nearly-identical example procured and modified for the production of *Cobra Kai*. The production put great care into finding classic cars that matched those seen in Miyagi's collection in the original *Karate Kid* films, with this vehicle believed to be the only one of its kind used in the series. Additionally, Macchio loaned the production the original 1947 Ford Super Deluxe

convertible that Miyagi famously gifted to LaRusso in the first film, having owned it personally since the release of *The Karate Kid Part III* in 1989.

This nonfunctional truck with VIN DPF1697 features a custom-painted cream, brown-and-black body with wooden plank rails installed on its bed. Its odometer currently reads "074149," and its interior is upholstered with wool. The interior shows evidence of intentional distressing by production to appear vintage, together with evidence of wear consistent with on-set use and age. Also included are the truck's keys.

The winning bidder will receive all available title documentation and a fully executed Bill of Sale upon completion of payment. Please note current vehicle titles may be for states other than California. Please contact Propstore in advance of bidding for additional information on title transfer and vehicle transportation. No warranty is made or implied as to this lot's roadworthiness. Dimensions: (approx.) 196" x 73" x 76" (499 cm x 186 cm x 193 cm)

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

Stored off-site; see off-site storage notice in the Buyer's Guide.

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

Estimate: \$15,000 - 30,000



201
Michael Madsen Collection: Budd's (Madsen)
Black Mamba-Bitten Dummy Head and Stand-In
Cowboy Hat
Kill Bill: Vol. 2 (2004)

Budd's (Michael Madsen) black mamba-bitten dummy head and stand-in cowboy hat from Quentin Tarantino's *Kill Bill: Vol. 2*. After he and Bill's (David Carradine) Deadly Viper Assassination Squad attempted to kill Beatrix Kiddo, aka The Bride, aka Black Mamba (Uma Thurman), Budd left murder-for-hire behind to work as a bouncer at a strip club run by Larry Gomez (Larry Bishop), who demanded Budd keep his "shit-kicker hat at home" while on-duty. Later, after Beatrix tracked him down, Budd, aka Sidewinder, offered her Hattori Hanzo (Sonny Chiba) sword to Elle Driver, aka California Mountain Snake (Daryl Hannah), only for Driver to betray him by poisoning him with deadly black mamba venom.

Both the dummy head and the hat in this lot originate from the collection of Madsen. Production created a snakebitten dummy to allow Thurman, Hannah, and the stunt team to rehearse and shoot the showdown between Driver and Kiddo in Budd's trailer without requiring Madsen himself to lay on the trailer floor. While this particularly swollen, venom-infested dummy head was ultimately unseen in the final cut, it is believed to be the one-and-only example made for the film.

Budd's cowboy hat was Madsen's personal, which the regular Tarantino collaborator purchased while filming a Western in Mexico. After a conflict between Tarantino and Madsen during production regarding Madsen's refusal to remove his cowboy hat, Tarantino rewrote the scene in which Larry berates Budd to force the beloved actor's hand. The "shit-kicker" scene - which Madsen referred to as "a trick on me to make me take the hat off" - is among Budd's most memorable, as it showcases the depths to which the once-dangerous assassin has fallen in his guilt over Bill's attack on Beatrix. Though ultimately unseen in the final cut, this hat is believed to have been intended for use on the stand-in dummy head during Budd's death scene, and has been intentionally distressed by production for the scene.

The head is cast from latex and polyfoam around PVC pipe for mounting to a body, ornately hand-painted and textured to appear snake-bitten and swollen in several places, and hand-punched with scraggly synthetic hair and eyelashes. The hat is made from nylon with a black leather sweatband and "TT" hand-marked on the interior. The lot shows evidence throughout of intentional distressing by production along with wear consistent with on-set use, handling, and age, including a missing band, crumpling, and staining on the hat. Dimensions: (head) 12" x 10" x 15" (30.5 cm x 25.5 cm x 38.25 cm)

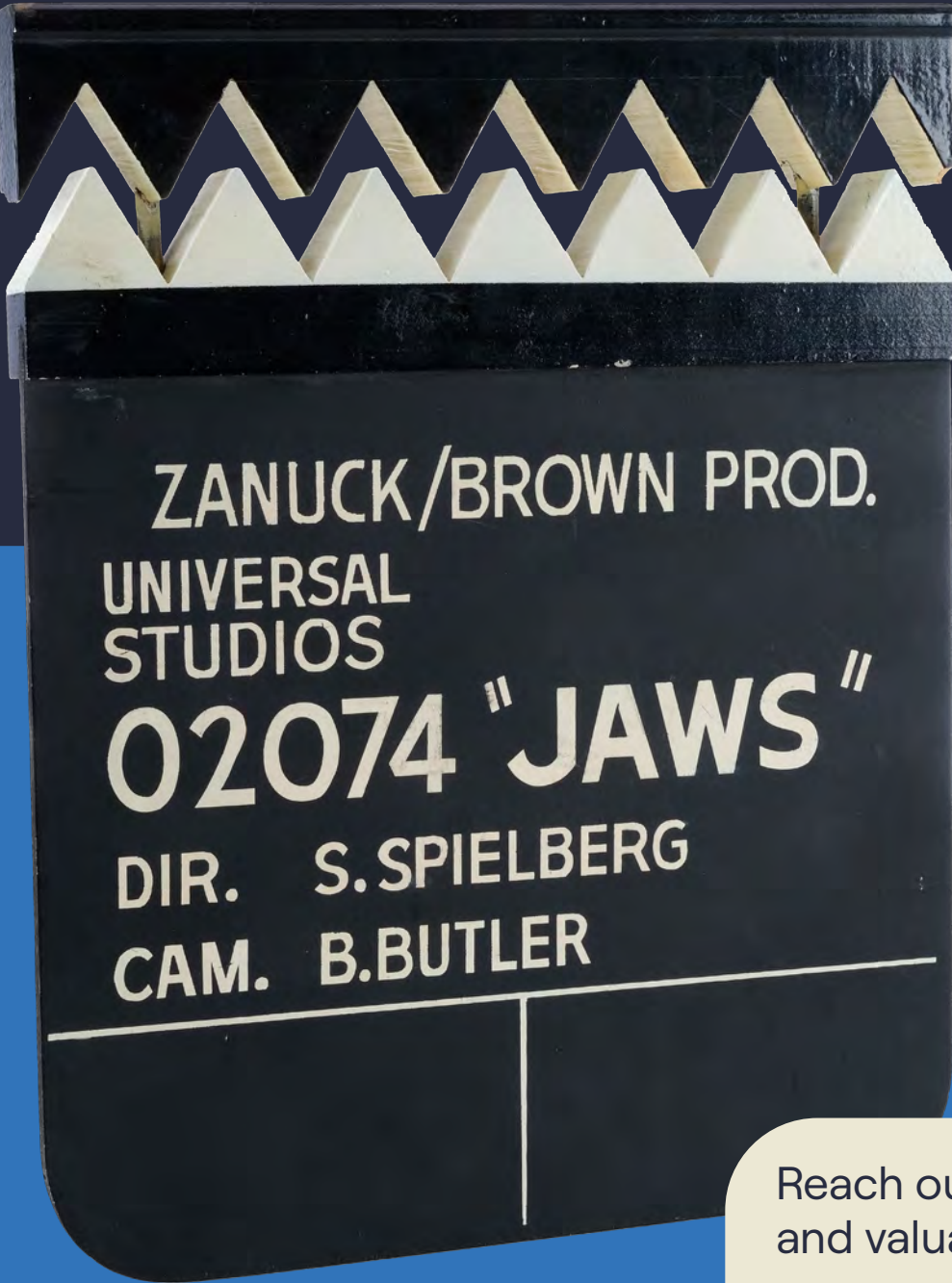
Estimate: \$10,000 - 20,000



LANDMARK MEDIA / Alamy

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22.5"
(57.25 cm)

202
Screen-Matched Bibbo Klowne
Head
Killer Klowns From Outer Space
(1988)

A screen-matched Bibbo Klowne head from Stephen Chiodo's Killer Klowns from Outer Space. Bibbo and his fellow extraterrestrial creatures, all resembling clowns with large monstrous heads, descended on the town of Crescent Cove, California to terrorize the locals and harvest their blood. This head screen-matches to the film based on the paintwork and pit deformations from the latex, in addition to unique folds and crease lines from use.

Produced by the Chiodo Brothers - including director Stephen, Charles, and Edward, all experts in special effects - the cult classic horror-comedy film was celebrated for its practical effects, most famously including the detailed costumes that brought the Klowns to life on screen.

This foam latex head is painted with white skin and colorful clown makeup, as well as bright, wildly styled hair. The head is dressed with black fabric with white spots around its neck and features a slit cut in the back of the neck for ease of wear on the performer. It shows evidence of wear consistent with on-set use, handling, and age, including a crack being behind the right ear and flaking to the latex. Dimensions: 15" x 15" x 22.5" (38.25 cm x 38.25 cm x 57.25 cm)

Estimate: \$20,000 - 40,000



Scan here to see a full
rotation of this lot



Cinematic / Alamy



203
Sarah's (Jennifer Connelly) Screen-Matched Waistcoat and Poet Shirt
with Brooch
Labyrinth (1986)

Sarah's (Jennifer Connelly) screen-matched waistcoat and shirt with a brooch from Jim Henson's Labyrinth. Sarah changed into her signature waistcoat and poet shirt after she arrived home drenched from the rain, then continued to wear her signature costume as she made her way through the seemingly unending open corridor at the start of the labyrinth. Distinctive brocade pattern alignment, button placements, and accessory positioning screen-match this waistcoat to multiple scenes, most notably including when Sarah first came across Hoggle (voiced by Brian Henson) urinating in a pool.

Caught in the limbo between childhood and young adulthood, Sarah's desire to be treated as a grown-up was reflected in her mature style of dress, which contrasted with the more childlike aesthetic of her bedroom. Sarah's costumes were custom-designed by renowned costumer Ellis Flyte (working alongside long-time Henson costume and effects designer Brian Froud) as reflections of the same burgeoning adulthood that ultimately led her to wishing away her baby brother to Jareth, the King of the Goblins (David Bowie).

A cult classic, Labyrinth has endured as one of the best fantasy films of all time, and its lasting legacy has spawned countless other media, such as books, comic books, video games, pinball machines, and a stage adaptation. For their work on the film, Flyte and Froud both received Saturn Award® nominations for Best Costumes, while Henson, Terry Jones, and Dennis Lee received a prestigious Hugo Award® nomination for Best Dramatic Presentation.

This custom-made waistcoat, shirt, and brooch originate from costume designer Flyte and are coming to public auction for the first time. The vest is a silk brocade with metallic thread scrollwork that has been altered by production. The attached brooch is a stick pin made of metal with a faux gemstone, and the shirt is linen. Both the vest and shirt feature an Ellis Flyte costumer's label. Production intentionally distressed this vest and shirt to appear "broken down" for effect. This vest has undergone sympathetic restoration to replace the interior lining fabric and keep the vest stabilized.

This lot shows discoloration consistent with production use and age.

Additional Provenance: Paperwork including correspondence with Flyte from when the set was originally obtained in 1989.

Estimate: \$25,000 - 50,000



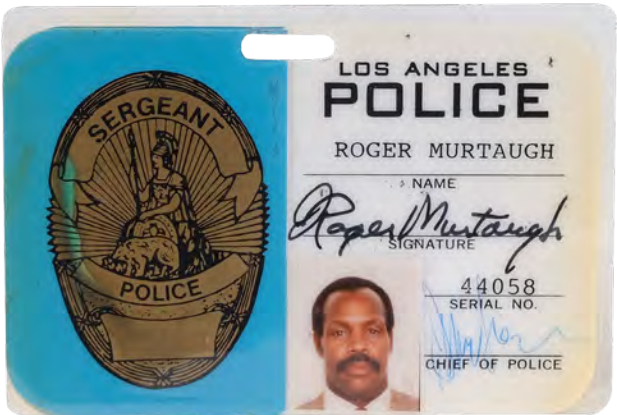


207
Mike Papac Collection: Sergeant Martin Riggs’ (Mel Gibson) LAPD Badge
Lethal Weapon 3 (1992)

Sergeant Martin Riggs’ (Mel Gibson) LAPD badge from Richard Donner’s Lethal Weapon 3. Riggs wore his badge on his LAPD uniform while serving on street patrol with Roger Murtaugh (Danny Glover) after they were both demoted for failing to defuse a bomb.

Originating from the personal collection of prop master Mike Papac, this brass-plated “Los Angeles Police” badge is painted and textured to appear metallic, hand-marked “Riggs Dbl,” and applied with “Police Officer” and “8125” badge number decals on the front. In Hollywood parlance, “double” may refer either to a double copy or alternate for the main prop intended for use by a principal actor, or a prop for a photo double or stunt double. The badge shows evidence of intentional production distressing together with wear consistent with on-set use, handling, 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



208
Mike Papac Collection: Sergeant Roger Murtaugh’s (Danny Glover) Production-Made LAPD Badge and ID
Lethal Weapon 3 (1992)

Sergeant Roger Murtaugh’s (Danny Glover) Los Angeles Police Department (LAPD) badge and ID from the production of Richard Donner’s Lethal Weapon 3. Murtaugh carried his identification while working with partner Martin Riggs (Mel Gibson) to take down Jack Travis (Stuart Wilson) before Roger’s retirement.

Originating from the personal collection of prop master Mike Papac, this lot was created for production but ultimately unseen in the final cut. It consists of a leather wallet containing a metal detective police ID badge and a laminated police ID card applied with a color photograph of Murtaugh. The lot shows evidence of wear to the leather consistent with use, handling, and age. Dimensions: 6.5” x 4.5” x 0.5” (16.5 cm x 11 cm x 1.5 cm)

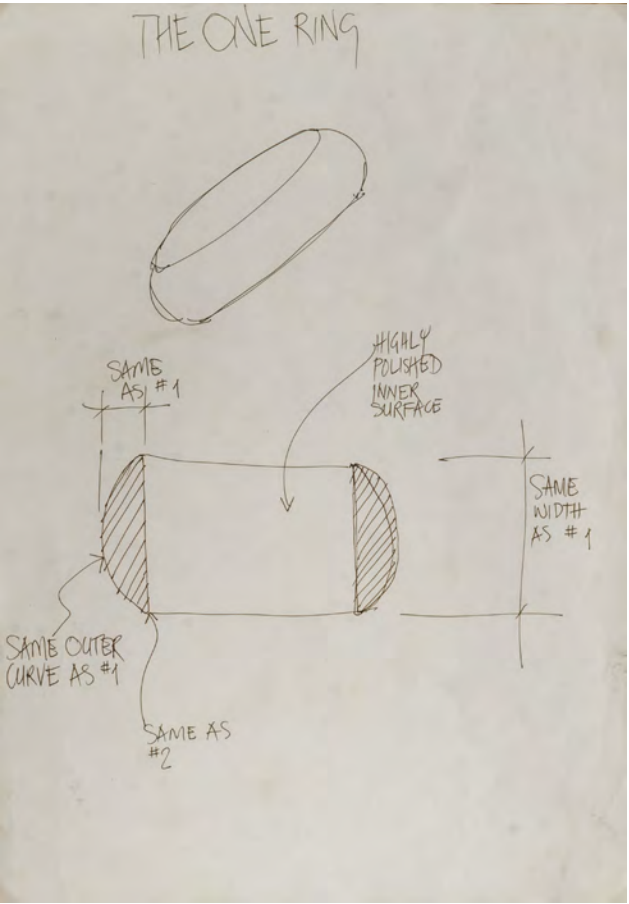
Estimate: \$1,500 – 3,000

209
Planet Hollywood Collection: Billy Heywood’s (Luke Edwards) Screen-Matched Minnesota Twins Uniform
Little Big League (1995)

Billy Heywood’s (Luke Edwards) screen-matched Minnesota Twins uniform from Andrew Scheinman’s Little Big League. After firing manager George O’Farrell (Dennis Farina) for being too hard on the players, 12-year-old Billy wore his own uniform while serving as manager of the Minnesota Twins baseball team he inherited from his late grandfather Thomas (Jason Robards). Distinctive patterns in the stitching on both the front and back of this uniform screen-match to when the Twins played their all-important game against the Seattle Mariners.

This uniform originates from Planet Hollywood. It consists of a white cotton baseball jersey with the Twins logo, the number “20,” multiple shoulder patches, and a sewn-in tag hand-marked “Heywood,” along with a matching pair of pants hand-marked “Billy.” The lot shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$3,000 – 6,000



8” (20.5 cm)



Everett Collection Ltd



Close up of ring

210
Framed Hand-Drawn Dan Hennah Concept Artwork with Jens Hansen One Ring Prototype
Lord Of The Rings Trilogy (2001-2003)

Framed concept artwork of the One Ring hand-drawn by Academy Award®-nominated supervising art director Dan Hennah with a prototype of the One Ring from the production of Peter Jackson’s Lord of the Rings trilogy. This is one of only seven known silver prototypes for the One Ring hand-made by renowned jeweler Jens Hansen during pre-production.

This framed hand-drawn concept art of the Ring features handwritten annotations for the ring’s designs, such as “Highly Polished Inner Surface” and “Same Width As #1,” among others. It is accompanied by a sterling silver prototype ring in a custom wooden Jens Hansen box. This lot shows evidence of wear consistent with use, handling, and age. Dimensions: (largest) 15.5” x 19” x 1” (39.5 cm x 48.25 cm x 2.5 cm)

Additional Provenance: Three Certificates of Authenticity from Thorkild Hansen and Halfdan Hansen on Jens Hansen letterhead.

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

Estimate: \$6,000 – 12,000



211
Clayton Moore’s Personal Appearance Stetson Hat with Hat Box
The Lone Ranger (T.V. Series, 1949–1957)

Clayton Moore’s Stetson hat used for promotional appearances as the titular character of George W. Trendle and Fran Striker’s The Lone Ranger. In the classic series, the Lone Ranger wore his signature hat to keep his identity secret as he brought justice to outlaws.

Few objects carry the emotional power of actor Clayton Moore’s white Stetson. To generations of Americans, it represented far more than a television costume – it was the unmistakable emblem of honor, justice, and moral courage.

The Lone Ranger proved so popular as a radio show that it was made into a television series, becoming ABC’s first hit. In 2005, Moore was nominated for a TV Land Award® for Favorite Crimestopper for his more than 170 appearances as the character between television and two feature films. When producers of a new Lone Ranger film obtained a court order in 1979 preventing him from wearing the mask in public, fans rallied behind him. Following a five-year legal battle, Moore prevailed, transforming the dispute into a larger public defense of the character he had come to embody. By then, he had achieved something rare: not simply beloved actor, but American folk hero. In the ensuing years, Moore appeared at numerous promotional events in costume as the character, forever cementing his association with the masked hero.

Moore remains the only performer whose Hollywood Walk of Fame star bears both actor and role, while his mask is preserved in the Smithsonian as an icon of American popular culture.

Purchased directly from legendary Hollywood tailor Nudie Cohn in the early 1980s, this Stetson was one of two acquired by Moore for personal appearances. Stamped with Nudie’s maker’s mark, it was reserved for formal engagements, including the Golden Boot Awards and Moore’s induction into the National Cowboy & Western Heritage Museum Hall of Fame. The lot also includes Moore’s original traveling hat case from the 1960s.

Originating from Moore’s personal collection, this lot consists of a white beaver felt Stetson hat (Size 6 3/4) that features a leather sweatband stamped with Nudie’s Rodeo Tailors logo. This lot shows evidence of minor wear to the leather. Dimensions: (box) 19.25” x 19.25” x 13” (48.5 cm x 48.5 cm x 33 cm)

Additional Provenance: From the personal collection of Dawn Moore and accompanied by a Letter of Authenticity signed by Moore .

Estimate: \$40,000 - 80,000



inside of hat



CelebrityArchaeology.com



212
Lone Ranger’s (Clayton Moore) Personal Appearance
Hat Band
The Lone Ranger (T.V. Series, 1949–1957)

Lone Ranger’s (Clayton Moore) personal appearance hat band from George W. Trendle and Fran Striker’s The Lone Ranger. In the classic series, the Lone Ranger wore his signature hat with an intricate hat band in order to keep his identity secret as he brought justice to outlaws.

The Lone Ranger proved so popular as a radio show that it was made into a television series, becoming ABC’s first hit. In 2005, Moore was nominated for a TV Land Award® for Favorite Crimestopper for his more than 170 appearances as the character between television and two feature films. In the ensuing years, Moore appeared at numerous promotional events in costume as the character, forever cementing his association with the masked hero.

Created exclusively for actor Clayton Moore, this hatband studded with rubies was handcrafted by legendary Hollywood silversmith Edward H. Bohlin, whose saddles, gun rigs, silverwork, and leather craftsmanship defined the golden age of Western cinema. Today, Bohlin’s work ranks among the most sought-after and collectible examples of Western Americana. He famously created the original gun belts and Silver’s tack for The Lone Ranger

Originating from Moore’s personal collection, this lot consists of a bespoke, one-of-a-kind hatband created by Bohlin exclusively for Clayton Moore in Sterling Silver hat band with 11 14k gold-plated flowers throughout, including a 14k gold-plated “M” on the buckle, and decorated with ruby gems in the flowers. Worn regularly by Moore during the final years of his life, the piece displays an attractive patina and honest signs of use that underscore its authenticity and place within his personal wardrobe.

Additional Provenance: From the personal collection of Dawn Moore and accompanied by a Letter of Authenticity signed by Moore.

Estimate: \$10,000 - 20,000



214
Edgar Frog’s (Corey Feldman) “Destroy All Vampires”
Comic Book
The Lost Boys (1987)

Edgar Frog’s (Corey Feldman) “Destroy All Vampires” comic book from Joel Schumacher’s The Lost Boys. After Sam Emerson (Corey Haim) returned to the comic book store, still doubtful of the Frog brothers’ claim that vampires infested Santa Clara, Edgar handed him another comic book. Reading the title “Destroy All Vampires,” Sam restated he didn’t like horror comics.

This lot originated from the prop master. It consists of one Echo of Futurepast comic book with a production-made cover for “Destroy All Vampires.” The book is inset with three production-made comic pages about vampires and Hounds of Hell. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 10” x 6.75” x 0.25” (25 cm x 17.25 cm x 0.75 cm)

Estimate: \$7,000 – 14,000



10”
(25 cm)



215
Planet Hollywood Collection: Elizabeth “Betty” Draper’s (January Jones)
“The Chrysanthemum and the Sword” Suit
Mad Men (T.V. Series, 2007 – 2015)

Elizabeth “Betty” Draper’s (January Jones) suit from Matthew Weiner’s Mad Men. In the Season 4 episode “The Chrysanthemum and the Sword,” Betty wore her two-piece skirt suit while meeting with child psychiatrist Dr. Edna Keener (Patricia Bethune) to discuss her and her ex-husband Don’s (Jon Hamm) daughter Sally’s (Kiernan Shipka) recent behavior.

Betty’s chilly relationship with Don and Sally, as well as her status as an unwilling homemaker, were reflected by her finely tailored blue and gray ensembles throughout the show. Attention to such detail across all facets of production earned Mad Men widespread acclaim (including 16 Emmys® and a prestigious Peabody Award®), and it is today considered among the greatest television series of all time. For her work on Betty’s costumes, designer Janie Bryant won two prestigious Costume Designers Guild Awards® for Outstanding Period/Fantasy Television Series.

This two-piece woolen Bullock’s suit originated from Planet Hollywood. It consists of a three-quarter-length sleeve jacket with a gold-color metal button closure, white trim on the collar and sleeves, a Palace Costume Co. wardrobe label on the interior numbered “37322653,” and a dry cleaning tag hand-marked for bust size “18 1/2,” waist size “17 1/2,” and length “20 1/4,” as well as a matching skirt with a Palace label numbered “37430708.” The suit shows evidence throughout of wear consistent with on-set use, handling, and age.

Estimate: \$1,500 – 3,000



216
Don Draper’s (Jon Hamm) Screen-Matched
“The Wheel” Kodak Carousel
Mad Men (T.V. Series, 2007 – 2015)

Don Draper’s (Jon Hamm) screen-matched Kodak Carousel from Matthew Weiner’s Mad Men. In the modern classic Season 1 episode “The Wheel,” ad man Draper – or rather, the man pretending to be him – was challenged with devising a pitch for Kodak’s new slide projector to entice them to Sterling Cooper. In his poignant pitch monologue, he renamed the projector “The Carousel” and showed pictures of his own family to conjure the sensation of time-traveling to a more innocent, child-like era, successfully locking Kodak as a new client. Distinctive dents and scratches on both sides of this projector box screen-match it to the sequence.

“The Wheel” was among the first season’s most acclaimed episodes, with critical praise directed in particular at Draper’s nostalgically-tinged monologue. The episode ultimately earned an Emmy® nomination for Outstanding Writing in a Drama Series, while Hamm was nominated for Outstanding Actor in a Drama Series for the season. This is believed to be the only Kodak Carousel used for the pitch sequence.

The nonfunctional projector is made from metal with plastic and glass components, including a removable rotary slide tray. It is applied on top with a sticker believed to have been added by projection to block one of the branding labels for filming. Also included is a Kodak Carousel Projector box. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 12.75” x 12” x 7” (32.5 cm x 30.5 cm x 18 cm)

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

Estimate: \$5,000 – 10,000





219
Tony Stark's (Robert Downey Jr.) Light-Up Iron Man Mark 46
Upper Body Armor
Captain America: Civil War (2016)

Tony Stark's (Robert Downey Jr.) light-up Iron Man Mark 46 upper body armor from Anthony and Joe Russo's *Captain America: Civil War*. Billionaire weapons manufacturer Stark donned his 46th Iron Man suit of armor - the first-ever Iron Man suit with a fully retractable helmet - during his climactic battle with Steve Rogers, aka Captain America (Chris Evans) and Bucky Barnes, aka Winter Soldier (Sebastian Stan).

After Jon Favreau's Iron Man opened at first place at the box office, the gold-color and crimson armor became ubiquitous in representations of the titular character in pop culture, with Stark donning it in multiple installments of the Marvel Cinematic Universe. Iron Man's Mark 46 armor was modeled on his so-called "Bleeding Edge Armor," an armor model (number 38) first introduced in the pages of Marvel Comics but drawn from Favreau's depiction of the character. The Russos' film ultimately became the highest-grossing film of 2016, earning Downey a coveted Kids' Choice Award® nomination for Favorite Movie Actor.

The armor in this set is cast from foam-padded dense urethane, hand-painted in Iron Man's signature color palette, and etched with lines to appear fully metallic and plated.

The costume components are: A cuirass with fastening strip and buckle closures, "#3" and "RT Power" hand-marked on the interior padding, and an opaque arc reactor at center inset with an interior LED; Left and right shoulder pads hand-marked "#3"; Jointed upper and lower left stunt arm armor hand-marked "#1 Elbow Left" at the crook of the elbow and "SHT Stunt #3 Left Arm" at the wrist; Matching right stunt arm armor hand-marked "SHT Stunt Dany #3 Right Arm" at the wrist

The arm armor is inset with wiring designed to illuminate LEDs concealed in the exterior plates. Following production, the lot underwent sympathetic restoration to return functionality to the lights in the chest and arms, including the installation of a new 9V battery pack. The lot shows evidence of wear consistent with on-set use, handling, and age, including flaking paint throughout.

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

Estimate: \$40,000 - 80,000





Photo 12 / Alamy



220
Captain America’s (Chris Evans) Belt
The Avengers (2012)

Captain America’s (Chris Evans) belt from Joss Whedon’s The Avengers. Super soldier Steve Rogers wore his redesigned Captain America costume, including his new belt, while he led his newly assembled team of powered heroes against an army of Chitauri invaders under the command of Loki (Tom Hiddleston).

The highly-anticipated crossover event that marked the end of Phase One of the Marvel Cinematic Universe (MCU), The Avengers set the stage for the massive media franchise that the MCU has since grown into. It is today recognized among the most successful films in world history. It earned more than \$1.5 billion in global box office receipts, making it the third-highest-grossing film of all time at the time of its release. The film garnered many prestigious accolades, including Academy Award®, BAFTA®, and Hugo Award® nominations.

A central character in the first three Phases of the Marvel Cinematic Universe, Evans’ performance as Steve Rogers, Captain America, was praised by critics and remains a favorite amongst fans. Evans portrayed Captain America in 11 total MCU films, including three uncredited cameos, and is slated to return to the role for a 12th film with Avengers: Doomsday in 2026.

This navy and black nylon-blend belt features a square metal buckle on the front with a decorative latch accent. It is affixed with eight movable rectangular navy nylon and foam decorative pouches with metal details. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including a missing screw on the belt buckle latch.

Estimate: \$10,000 – 20,000



221
Loki’s (Tom Hiddleston) Metal Lævateinn Sword
Loki (T.V. Series, 2021 – 2023)

Loki’s (Tom Hiddleston) metal Lævateinn sword from Marvel’s television series Loki. Loki carried his mythical sword Lævateinn in the last few episodes of the series, as he and Sylvie (Sophia Di Martino) traveled through the Void, hunting for He Who Remains (Jonathan Majors). In Norse mythology, Lævateinn was forged by Loki to slay the rooster Víðofnir.

Loki is one of the most popular characters in the entire MCU, having become a fan favorite over seven film appearances, during which he has transformed from a volatile and egotistical would-be ruler to a roguish and mischievous hero.

The sword is made of aluminum and plated to resemble tarnished brass. The grip is wrapped with faux-leather strapping. Some of the brass-plating has worn away on the blade, revealing the aluminum beneath. Dimensions: 25” x 6.25” x 1.75” (63.5 cm x 16 cm x 4.5 cm)

Edged, bladed or blunt object; see notice on Blades in the Terms and Conditions.

Estimate: \$5,000 – 10,000

223
Jane Foster’s (Natalie Portman) Lightweight
Cracked Mighty Thor Mjolnir Hammer
Thor: Love And Thunder (2022)

Jane Foster, aka Mighty Thor’s (Natalie Portman) lightweight cracked Mjolnir hammer from Taika Waititi’s Thor: Love and Thunder. In Thor: Ragnarok, Thor’s (Chris Hemsworth) signature weapon, his hammer Mjolnir, was shattered by Hela (Cate Blanchett). In Love and Thunder, the Asgardian hammer reassembled and presented itself to Thor’s erstwhile lover, Jane, turning her into Mighty Thor and allowing her to fight Gorr the God Butcher (Christian Bale) alongside the superhero before dying of cancer.

A staple of real-world Norse mythology, Mjolnir made its first appearance in the pages of Marvel Comics’ Journey into Mystery no. 83 in June 1962. Able to wielded only by those deemed “worthy,” the hammer has since become one of the most iconic superhero weapons in the Marvel Cinematic Universe, appearance across multiple film and television installments since Kenneth Branagh’s Thor.

Created for easier handling by the performer, this lightweight version of the beloved weapon is built from plastic with a hollow head ornately hand-painted to appear cracked throughout and engraved with Norse runes. The grip is textured to resemble leather inset with metal bands. The hammer shows evidence of intentional distressing by production to appear ancient and formerly broken together with wear consistent with on-set use, handling, and age. Dimensions: 16.75” x 8.5” x 5.5” (42.75 cm x 32.75 cm x 14 cm)

Estimate: \$15,000 – 30,000

224
Deadpool’s Pair of Stunt Katanas Δ
Deadpool & Wolverine (2024)

Deadpool’s stunt katanas from Shawn Levy’s Deadpool & Wolverine. Deadpool (Ryan Reynolds) carried and wielded his katanas throughout the film, where they formed a key part of the character’s instantly recognizable arsenal.

The katanas are constructed from resin, with the blades (sori), handles (tsuka), and guards (tsuba) finished to resemble metal components, while the handle wrapping (tsuka-ito) has been painted to simulate leather. Designed specifically for holstered on-screen use, the blades remain intentionally unfinished.

In keeping with Deadpool’s trademark irreverent humor, the pommels (kashira) feature comedic engraved Easter eggs: one sword is etched “DR” and the other “BS,” referencing Dorothy, Rose, Blanche and Sophia — the beloved characters from The Golden Girls. From the Marvel Comics to the live-action films, Deadpool’s obsession with the 1980s sitcom has remained a recurring gag throughout the character’s history.

The blades show evidence of wear consistent with on-set use, handling, and age, including scuffing. Dimensions: (each) 26” x 3” x 2.75” (66 cm x 7.5 cm x 7 cm)

This lot is stored in Propstore’s London office and special handling charges may apply. Please inquire with Propstore for more information prior to bidding.

Estimate: \$5,000 – 10,000



One sword is etched “DR” and the other “BS” referencing Dorothy, Rose, Blanche and Sophia the beloved characters from The Golden Girls





226
Mark Watney's (Matt Damon) Light-Up EVA Suit with Screen-Matched Mission Badge
The Martian (2015)

Mark Watney's (Matt Damon) EVA suit with a screen-matched mission badge from Ridley Scott's The Martian. Watney wore his extravehicular activity (EVA) suit during the Hermes rescue sequences at the end of the film. The Ares IV mission badge screen-matches to a couple of frames during the rescue sequences by its stray threads of white.

Costume designer Janty Yates worked extensively with NASA officials, researchers, and engineers to ensure the film's spacesuits were as realistic as possible. The EVA suit is modeled closely on a version worn by NASA astronauts on spacewalks outside the International Space Station, and entirely custom-made for the film, with hardware created by FBFX based on scans of Damon.

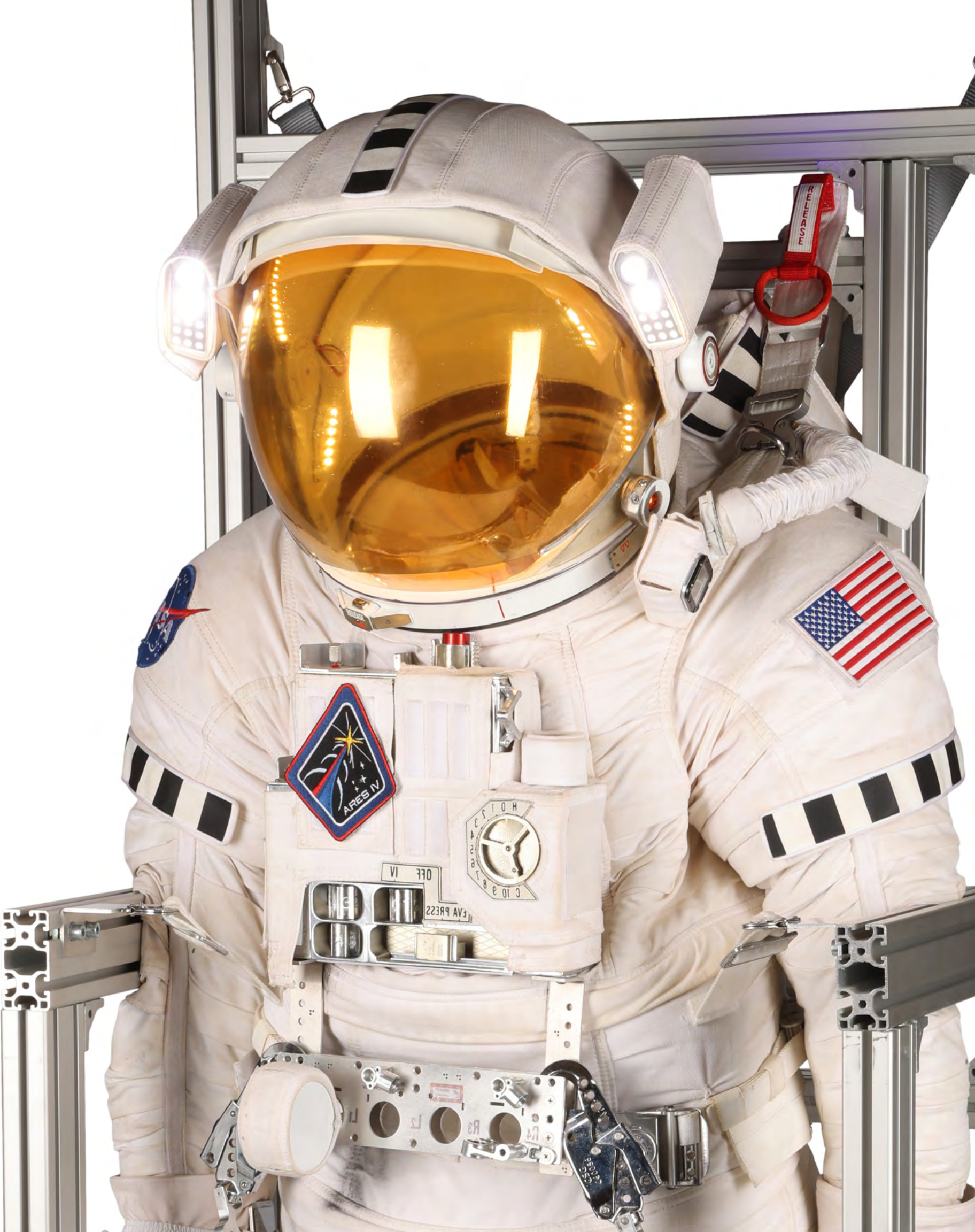
Made primarily from a heavy white synthetic fabric, the costume consists of a helmet; a torso with an adhered backpack and GoPro camera housing; a pair of pants; a pair of gloves with rubber fingertip and palm detailing; and a pair of boots accompanied by a large pair of rubber-sole crampons. A wrist mirror, fastened with white straps, completes the ensemble.

Constructed from white metal with a clear plastic front, the helmet features a functioning faux gold sun visor and two LED lights on either side. These can be illuminated, brightened, or dimmed via an external remote control powered by a 12V lithium polymer battery (not included) that can be fitted into the suit's backpack. A rigging belt with holes for a harness connects the pants to the torso, which also features a chest pack with a metal rig attached to the bottom. Black-and-white fastening strips and mission patches are present on the suit in various places. The costume is presented on a custom-made metal-frame display, to which it is attached by a harness. The lot shows evidence of minor distress from production use. Dimensions (displayed): 23" x 30.25" x 79" (58.5 cm x 77 cm x 201 cm)

Contains electronics; see electronics notice in the Terms and Conditions.

Special shipping required; see special shipping notice in the Terms and Conditions.

Estimate: \$30,000 - 60,000





228
Stanley Ipkiss' (Jim Carrey) Mask of Loki
The Mask (1994)

Stanley Ipkiss' (Jim Carrey) Mask of Loki from Charles Russell's The Mask. Stanley recovered the Mask of Loki, the Norse god of mischief, which transformed him into his cartoonishly powerful and mischievous alter ego, the Mask.

The Mask was a massive pop culture phenomenon, earning an Academy Award® for Best Visual Effects and the highest grosses ever at the time for a film adapted from a comic book. For his starring role as both Ipkiss and his mischievous mask-wearing alter-ego, Carrey won a Kids' Choice Blimp Award® for Favorite Movie Actor.

Ipkiss' masks were constructed by renowned effects artist Christopher Gilman's effects house Global Effects. Originating from the personal collection of Industrial Light & Magic (ILM) visual effects animation supervisor Steve "Spaz" Williams, this cast resin mask is hand-painted and textured to resemble aged, water-soaked wood with a vertical strip simulating studded metal along the forehead and nose as well as the letter "L" at the top. Following production, the interior of this mask was sympathetically retouched to remove a previous inscription and restore the lot's original coloration. The mask shows evidence of some wear from production and age, including chipping to the paint on the front. Dimensions: 9" x 7" x 4" (23 cm x 18 cm x 10.25 cm)

Estimate: \$25,000 - 50,000

230
Evil-Lyn's (Meg Foster) Screen-
Matched Headdress and Necklace
Masters Of The Universe (1987)

Evil-Lyn's (Meg Foster) screen-matched headdress and necklace from Gary Goddard's fantasy sci-fi film Masters of the Universe. Evil-Lyn was the villainous Skeletor's (Frank Langella) second-in-command and wore her headdress and necklace throughout the film. This headdress screen-matches through two distinct marks near the front jewel.

Based on Mattel's incredibly popular line of He-Man action figures, Masters of the Universe was the first live-action movie in the franchise and, despite its commercial and critical failure, is regarded as a cult film. It also gave Dolph Lundgren his first lead role as He-Man, after he made an impression as Russian boxer Ivan Drago in Rocky IV (1985).

The headdress is plated to resemble metal and is decorated with faux gemstones, horns, ridges, and a skull-shaped faux gemstone at the center of the forehead. The necklace features purple faux gemstones stitched onto shimmering purple fabric. Interestingly, the designs of the headdress and necklace both change slightly during the film: the number of gems around the central skull-gem decreases from 12 to 8 (as seen on this headdress), and the largest, lowest gem on the necklace increases in size and slightly changes shape. The headdress is intentionally distressed to look well-worn, and it exhibits additional wear from production use and age, most notably exposed resin at the back of the head. Dimensions (headdress): 7.75" x 8.25" x 5.5" (20 cm x 21 cm x 14 cm)

Estimate: \$30,000 - 60,000



Moviestore Collection Ltd / Alamy





232
Neo's (Keanu Reeves) Complete Costume
The Matrix Reloaded (2003)

Neo's (Keanu Reeves) complete costume from Lana and Lilly Wachowski's The Matrix Reloaded and The Matrix Revolutions. "The One" wore his ecclesiastical-styled ensemble in scenes set within the simulated Matrix universe as he fought to save humanity from extinction.

One of the main factors designer Kym Barrett had to consider in the costume design for these two sequels was the practicality of the costumes and their ability to withstand the complex stunt sequences. Several versions of Neo's costume were produced, using different fabrics suitable for particular scenes, from straightforward dialogues to flying and fist-fighting with Agent Smith (Hugo Weaving) in the storm-ridden City.

The ensemble consists of a pair of plastic micro sunglasses; a woolen cassock (labeled "Keanu Reeves. Harness Fit Body/Fight Length Skirt (Matt Wool)"); a cotton shirt (labeled "Neo" and "KR Feb 2001"); a set of metal cufflinks; a pair of polyester suspenders; a leather belt (labeled "Neo 34"); a pair of polyester pants (labeled "Keanu Reeves November 2000" and "KR1 32"); and a pair of leather boots (labeled CS).

There are intentional slits in the jacket's sleeves for a harness and wires to be attached to Reeves, so he could be safely lifted for the film's aerial fight scenes. Production wardrobe tags accompany the cassock, pants, shirt, suspenders, cufflinks and belt.

Included are two promotional stills of Reeves in character, autographed in black marker. A certificate of authenticity from Warner Bros. accompanies the lot.

The autographs in this lot have been professionally authenticated by expert Garry King; see notice in the Terms and Conditions.

Estimate: \$60,000 - 120,000



236
Drinking Worm Guy Puppet
Men In Black II (2002)

A drinking Worm Guy puppet from Barry Sonnenfeld’s Men in Black II. Worm Guys Neeble (Thom Fountain), Sneeble (Greg Ballora), Geeble (Carl J. Johnson), and Mannix (Brad Abrell) drank cocktails and played Twister while they hid unwitting Zarthan princess Laura Vasquez (Rosario Dawson) from Kyolothian shapeshifter Serleena (Lara Flynn Boyle), but Agents J (Will Smith) and K (Tommy Lee Jones) were unable to protect them from being cut in half by Serleena’s two-headed henchman Scrad (Johnny Knoxville).

First introduced in Sonnenfeld’s Men in Black, the Annelids quickly became franchise staples, appearing in installments such as Men in Black: The Series and Smith’s music video for “Black Suits Comin’ (Nod Ya Head),” released to promote Men in Black II. As with the first film, the Worm Guys were brought to life with a combination of static puppets and complex animatronics designed by legendary alien makeup effects artist Rick Baker’s Cinovation Studios.

This static, standing puppet features foam latex skin hand-painted in mottled shades of brown over an internal metal and resin armature. Following production, the puppet underwent sympathetic restoration, including the addition of new arm replicas after loss of the originals. It comes mounted through its back to a custom carpeted base based on the floor in the apartment sequence and includes a martini glass, a pair of slippers, and a hand towel, all of which are replicas added to complete the display. The puppet shows evidence of wear consistent with on-set use, handling, and age, including exposed metal in one toe. Dimensions: (displayed) 38.5” x 15” x 12” (98 cm x 38.25 cm x 30.5 cm)

Estimate: \$8,000 - 16,000

38.5” (98 cm)



Scan here to see a full rotation of this lot

237
Laura Vasquez’s (Rosario Dawson) Screen-Matched Retractable
Men in Black Communicator
Men In Black II (2002)

Laura Vasquez’s (Rosario Dawson) screen-matched, retractable communicator from Barry Sonnenfeld’s Men in Black II. Laura, an alien princess from Zartha, used a Men in Black communicator Agent J (Will Smith) lent her while playing Twister with the Worm Guys, aka the Annelids. Distinctive points of tarnishing around the mouthpiece area of this communicator screen-match to when Laura spoke with J just before he and K (Tommy Lee Jones) arrived to find her captured and the Worm Guys dismembered by Serleena’s (Lara Flynn Boyle) henchmen. As multiple agents, including J, Zed (Rip Torn), and the aspiring, self-named Agent “M” (Michael Jackson), used standard-issue communicators for interagency chatter, it is also possible that this specific communicator was used for other shots in the film.

Following the success of the first film, Men in Black II opened in the No. 1 spot at the global box office and went on to secure receipts of more than \$445 million, making it one of 2002’s most successful movies. It has since earned a number of prestigious accolades, including a Saturn Award® nomination for Best Science Fiction Film.

This otherworldly communicator device is made from steel with panels for a button and a retractable mouthpiece on the side and front, respectively. The microphone on the device extends manually while the button at the back retracts it mechanically. This communicator shows evidence of intentional distressing by production together with wear consistent with on-set use, handling, and age. Dimensions: 4” x 1.5” x 0.5” (10.25 cm x 4 cm x 1.5 cm)

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

Estimate: \$15,000 - 30,000

238
Screen-Matched Mechanical Split Worm Guy Puppet
Men In Black II (2002)

A screen-matched, mechanical, split Worm Guy puppet from Barry Sonnenfeld’s Men in Black II. Agents J (Will Smith) and K (Tommy Lee Jones) attempted to hide unwitting Zarthan princess Laura Vasquez (Rosario Dawson) from Kyolothian shapeshifter Serleena (Lara Flynn Boyle), but arrived too late to save the Worm Guys Neeble (Thom Fountain), Sneeble (Greg Ballora), Geeble (Carl J. Johnson), and Mannix (Brad Abrell) who helped to protect her from being cut in half by Serleena’s two-headed henchman Scrad (Johnny Knoxville). Distinctive hand-made paintwork on the body of this puppet, including veins painted along the inner thighs, screen-match to when J and K found the dismembered Worm Guys, aka Annelids.

First introduced in Sonnenfeld’s Men in Black, the Annelids quickly became franchise staples, appearing in such installments as Men in Black: The Series and Smith’s music video for “Black Suits Comin’ (Nod Ya Head),” released to promote Men in Black II. As with the first film, the Worm Guys were brought to life with a combination of static puppets and complex animatronics designed by legendary alien makeup effects artist Rick Baker’s Cinovation Studios.

This two-part mechanical puppet originated from Cinovation. Both the top and bottom segments feature foam latex skin hand-painted in mottled shades of brown over internal metal and resin armatures. The segments are inset with electronic cabling designed to control various body movements. Following production, the puppet underwent sympathetic restoration by Tom Spina Designs, including being mounted to a custom carpeted display base based on the floor in the apartment sequence. It shows evidence across both segments of wear consistent with on-set use, handling, and age. Dimensions: (displayed) 44.75” x 21.5” x 15” (113.5 cm x 55 cm x 38.25 cm)

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

Estimate: \$10,000 - 20,000

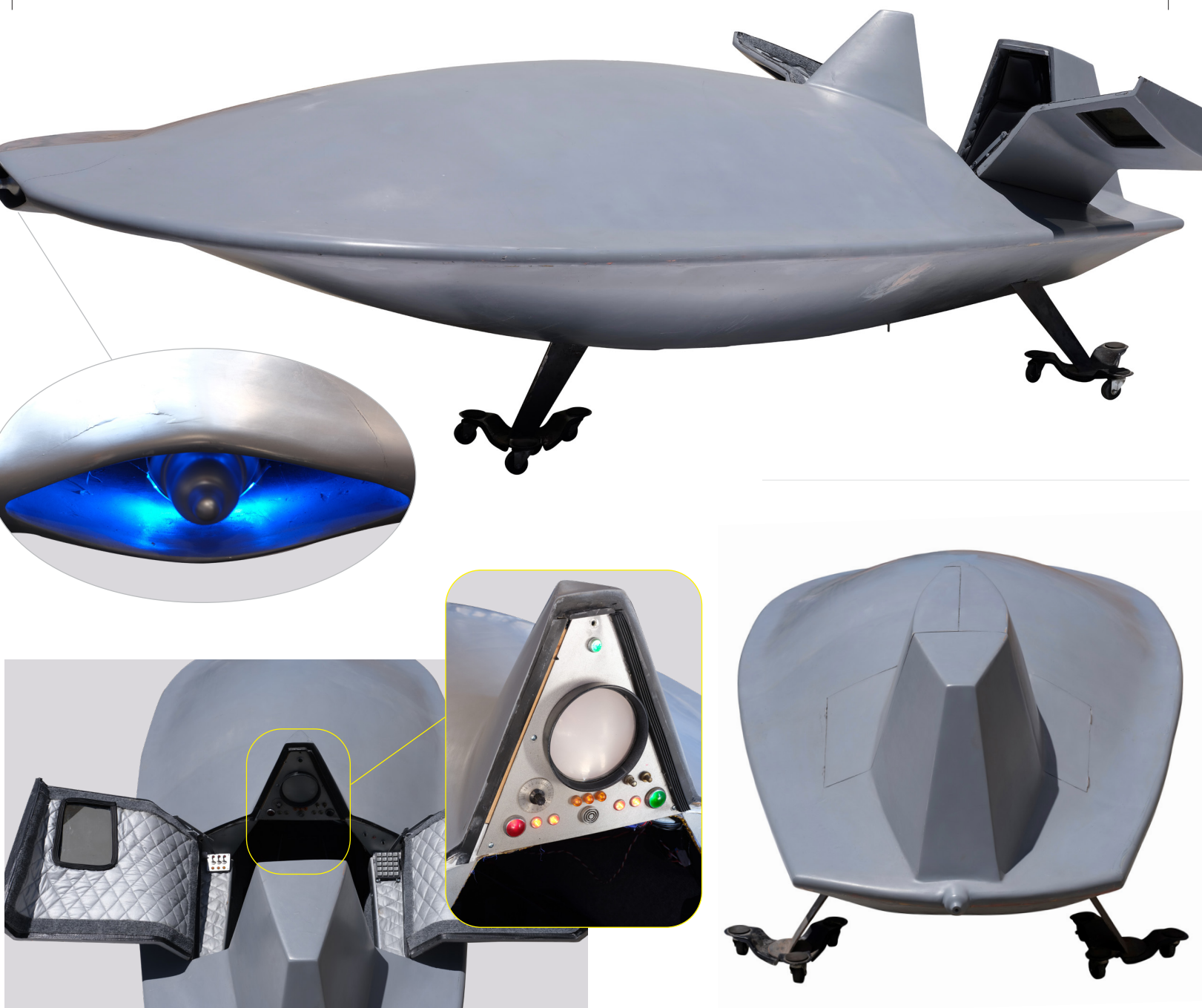


44.75” (113.5 cm)

4”
(10.25 cm)

Microphone
tip when
retracted into
body

9.75' (3 m)



239
Full-Size Light-Up MIB Headquarters Uncle Martin (Ray Walston) Spaceship
Men In Black II (2002)

A full-size light-up reproduction of Uncle Martin's (Ray Walston) spaceship from Barry Sonnenfeld's Men in Black II. After returning to MIB headquarters to save Laura Vasquez (Rosario Dawson) from the Kylvorian Serleena (Lara Flynn Boyle), Agent J (Will Smith) faced off against Jarra (John Alexander) in a hangar filled with alien spaceships, including a narrow vessel with an open cockpit and alien decals.

In the pilot episode of My Favorite Martin, the titular Uncle Martin crash-landed his spaceship in front of Los Angeles Sun reporter Tim O'Hara (Bill Bixby), which would have certainly caught the attention of the MIB. Martin's spaceship was a beloved vessel in the classic series, including for model-maker Steve Stockbarger, who saw the potential for an extraterrestrial-style model after seeing the way skylight windows fit together.

This 1:1-scale vintage single-rider reproduction of Martin's spaceship was built by Stockbarger and restored in part by renowned visual effects artists Steve Neill and Doug Drexler as an Easter Egg for Men in Black II. Inspired by the aerodynamic

design of the futuristic Jaguar E-Type sports car unveiled in 1961, it is made primarily of wood and resin putty with gullwing doors held in place by magnets, tinted acrylic pane windows, foam cockpit lining, an exterior motor that glows blue and rotates, and electrical components housed inside a light-up retro futuristic console.

For Men in Black II, the reproduction was outfitted with decals, but it has since been repainted in its original silver-color and undergone sympathetic restoration to restore the functionality of the lights and motor rotation via two power switches (labeled "interior" and "exterior") added on the right side of the ship's interior. This lot shows a crack in the front hull consistent with handling. Dimensions: 117" x 55" x 37" (297 cm x 139.5 cm x 94 cm)

Special shipping required; see notice in the Buyers Guide.

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

Estimate: \$10,000 - 20,000



240
Young Agent K's (Josh Brolin) Screen-Matched Light-Up Mini Sidearm
Men In Black 3 (2012)

Young Agent K's (Josh Brolin) screen-matched light-up mini sidearm from Barry Sonnenfeld's Men in Black 3. After Agent J (Will Smith) pieced together where Griffin (Michael Stuhlbarg) headed after The Factory, Agent K drove them to Shea Stadium and opened his trunk to retrieve J's sidearm, revealing a cache of sidearms. Distinctive impact markings and assembly points around the trigger guard of this futuristic sidearm screen-match to when Young K reached for it during his fight with Boris the Animal (Jemaine Clement) on the gantry.

Men in Black 3 was nominated for 13 awards from various prestigious and pop-cultural organizations, including a People's Choice Award® for Favorite Action Movie, a Kid's Choice Award® to Will Smith for Favorite Movie Actor, and a Teen Choice Award® to Will Smith and Josh Brolin for Choice Movie Chemistry. The film won a Broadcast Music, Inc. Film and TV Award® for Film Music, awarded to Danny Elfman.

This lot consists of an aluminum metal pistol with a black acrylic grip and one acrylic tube composing the barrel. The tube encompasses a metal coil. This pistol lights up with the small button by the static hammer spur. When powered, the pistol illuminates a blue light in each of the glass tubes and at the muzzle. This lot shows evidence of a loose glass tube and minor scuffing to the base. Dimensions: 8.5" x 4.75" x 1.75" (21.5 cm x 12 cm x 4.5 cm)

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

Estimate: \$15,000 - 30,000



242
Rick Baker Collection: Michael's (Michael Jackson) Werecat Teeth
Michael Jackson: Thriller

Michael's (Michael Jackson) werecat teeth from John Landis' music video for Michael Jackson's Thriller. After warning his new girlfriend (Ola Ray) that he's "not like other guys", Michael transformed into the vicious werecat and attacked her - which was then revealed to be part of the horror film that Jackson and his girlfriend were watching in a theater.

Throughout the millennium-old human tradition of telling horror stories - whether told orally or written in books or shot on film - teeth have often served as the defining feature of any truly terrifying monster, playing on the ancient fears instinctual to all species that may have once found themselves prey to a carnivore stalking them from the shadows. For this reason, an incredible amount of care was put into designing and making the werecat's prominent pointed teeth, which were cast using molds made of Michael Jackson's own real teeth to ensure a precise fit. While multiple smaller sets of teeth were created for use throughout the transformation sequence, these are the only full-length final-form werecat teeth made for and used in the Thriller video.

Inspired by John Landis' An American Werewolf in London, "King of Pop" Michael Jackson wanted to make a music video for his hit song Thriller in which he himself transformed into a monster. To do so, he sought out the American Werewolf director himself, John Landis, who brought in legendary special make-up effects creator, Rick Baker, whose groundbreaking work on An American Werewolf in London earned him the very first Academy Award® for Best Makeup to ever be awarded. Baker went on to win the Academy Award® for Best Makeup a total of seven times out of 11 nominations, setting the record for both wins and nominations in the category.

Landis and Baker were both hesitant to try to replicate the ten months of makeup work it took to achieve the American Werewolf transformation in the

five weeks of prep they had for Thriller, proposing the idea of zombies instead, but Jackson was insistent that he wanted his monster transformation. Therefore, it was decided that while the main music video would feature the zombies, Jackson would get his monster transformation in the form of a film within the film in the music video's opening. Baker, not wanting to tread the same ground with another werewolf transformation so soon after An American Werewolf in London, came up with the idea to instead transform Jackson into a werecat, a feline therianthrope that presented different challenges in its more fantastical cat-like appearance.

The Thriller music video proved to be a massive success, doubling the sales of its namesake album, which became the best-selling album of all time. The music video was so popular that Making Michael Jackson's Thriller, the making-of documentary that included many details about the music video's makeup effects, sold over a million copies on VHS, more than any previous video release, and eventually went on to sell up to 10 million copies. Thriller was pivotal in the shift in public perception of music videos from a frivolous novelty to a truly innovative art form. In 2009, Michael Jackson's Thriller became the first music video inducted into the US National Film Registry by the Library of Congress.

This lot originates from the collection of Rick Baker and is coming to public auction for the first time. It consists of two dental appliances, upper and lower jaws, featuring pointed teeth with enlarged canines which have been painted yellow and brown with dark pink gums. The appliances were cast using molds of Jackson's teeth, visible on the back of each appliance. Also included is a yellow plastic carrying case for the teeth. The lot shows evidence of wear consistent with on-set use, handling, and age.

Dimensions: 2.5" x 1.75" x 1.75" (6.5 cm x 4.25 cm x 4.25 cm)

Estimate: \$20,000 - 40,000



Rick Baker applying Michael Jackson's werecat makeup, with teeth installed, for the Thriller video

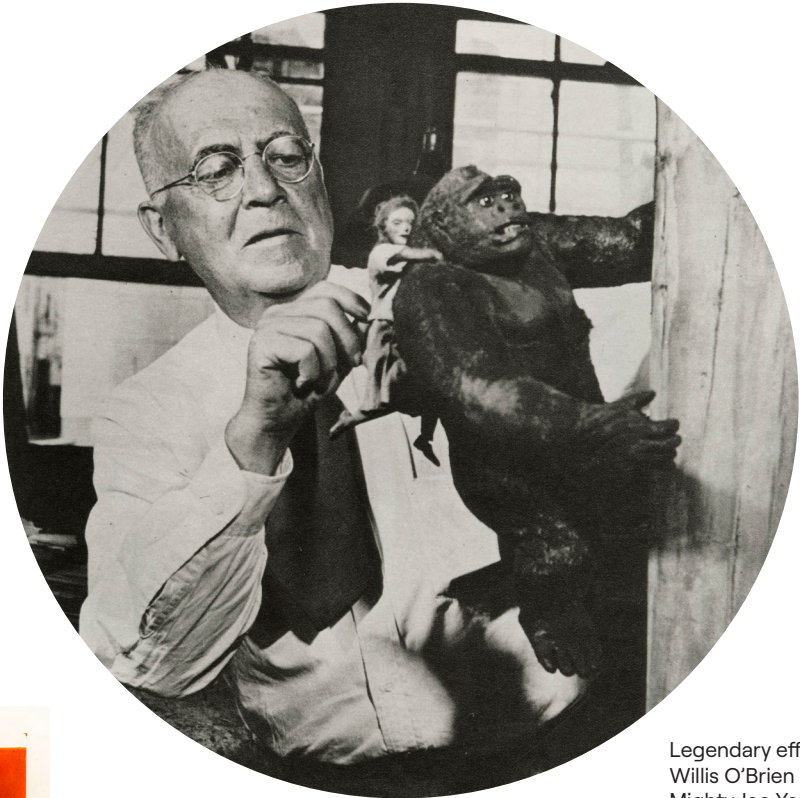
Please see separate booklet for a complete guide to Lot 242A Complete Mighty Joe Young Stop-Motion Puppet

LOT NO. 242A
COMPLETE MIGHTY JOE YOUNG
STOP-MOTION PUPPET
MIGHTY JOE YOUNG (1949)

ESTIMATE:
\$1,000,000 - 3,000,000



Scan here to see a full rotation of this lot



Legendary effects artist Willis O'Brien animates a Mighty Joe Young puppet during production.

OVERVIEW

A complete original 15-inch stop-motion animation puppet of Mighty Joe Young, believed to be the only fully intact puppet surviving from the landmark 1949 film. The model retains the vast majority of its original latex skin and fur covering, which remains intact and stable after more than seventy-five years, while its complete original internal stop-motion armature survives beneath the skin, as confirmed through recent X-ray examination. Few production puppets of this era have endured in such a remarkable state of preservation.

Among surviving artifacts from the golden age of stop-motion animation, few possess comparable historical importance. Mighty Joe Young represented the culmination of Willis O'Brien's pioneering work in realistic creature animation. Widely regarded as the spiritual successor to King Kong (1933), the film advanced the art of stop-motion through more sophisticated animation, engineering, and performance. It also marked the emergence of Ray Harryhausen, O'Brien's protégé, who was only twenty-seven years old during production. It remains the only completed feature film on which O'Brien and Harryhausen collaborated.

The puppet remained in the same private collection for approximately fifty years and is now offered publicly for the first time. It has had only three known owners, the first being Mighty Joe Young's co-producer and co-director Ernest B. Schoedsack.

Its most recent owner was legendary visual effects artist and puppeteer Lyle Conway, who acquired it in the late 1970s from an individual who had obtained it directly from Schoedsack during the 1950s. Conway treasured the puppet as one of the centerpieces of his collection, and it has rarely been seen during the past half century.

As the only complete Mighty Joe Young animation puppet known to survive, this is one of the finest and most historically important stop-motion artifacts ever to come to public auction.

Included with the puppet are a copy of a letter from Ernest B. Schoedsack concerning the puppet, dating to circa 1957; an original letter from Mrs. W. H. O'Brien to Lyle Conway, dating to circa 1972; a series of ten black-and-white photographs of the puppet taken during the 1960s or early 1970s; and nine original black-and-white production photographs from Mighty Joe Young.

Dimensions (as posed): 13.5" x 10" x 7.5" (34.5 cm x 25.5 cm x 19 cm)

Please see our additional booklet [here](#).

THE PUPPET

This model is one of only four primary stop-motion animation puppets constructed for Mighty Joe Young and is believed to be the best surviving example—the only model known to retain its original armature, latex skin, and fur covering. The other known surviving elements consist of one puppet skin, in poorer condition than this example, and two skinless armatures. One of the armatures is believed to have originally belonged to the surviving skin before the two were separated. The fourth principal puppet has never been located.

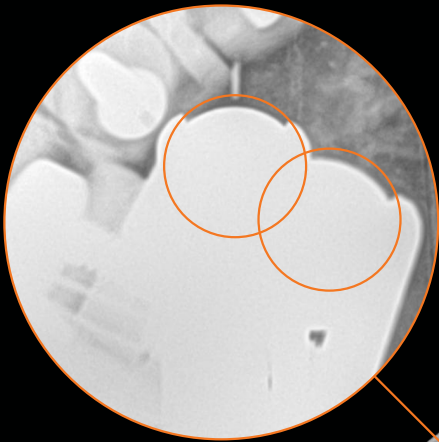
The puppet survives in an exceptionally complete state, retaining the vast majority of its original latex skin and fur covering. Although the latex has naturally dried with age, it remains intact without evidence of significant instability and retains slight flexibility in certain areas. Comparison with photographs taken during the 1960s and 1970s indicates that limited restoration was carried out to portions of the face and hands at some point thereafter, while preserving the overwhelming majority of the puppet's original materials. Those same photographs also show that the puppet has remained in the same pose since that time. Although the original internal armature remains intact, the drying of the latex prevents any adjustment to the pose. Such preservation is exceptionally rare among surviving stop-motion puppets, whose latex coverings have typically deteriorated extensively. By comparison, the other known surviving Mighty Joe Young puppets,

as well as the surviving King Kong puppets, consist only of exposed armatures or retain only fragmentary portions of their original skin coverings.

Lessons learned during production of King Kong led to significant improvements in puppet construction for Mighty Joe Young. Earlier puppets often displayed unintended movement of the fur during animation due to repeated handling. The fur application techniques developed for Mighty Joe Young greatly reduced this “boiling” effect, producing a more convincing illusion of living fur on screen. Beneath the skin, the puppet retains its original articulated metal armature, the precision mechanism that made its stop-motion performance possible.

Visible seam lines at both shoulders appear to indicate that the latex skin was opened during production to provide access for maintenance of the internal armature. Similar shoulder seams are visible on Joe in several shots within the finished film, suggesting that this was a normal part of the working life of the animation puppet rather than later damage.

Accompanying the puppet is its original glass display bell, which has remained with the model since at least the 1950s, further documenting its long history of preservation.



The side profile X-ray (above) clearly shows the ball-and-socket joints in both shoulders. The ball sits between two plates in each shoulder; the same style of joint is also visible in the knees.



Newspaper article circa 1977 showing Wilkinson and the puppet, which he believed at that time was from King Kong (1933).

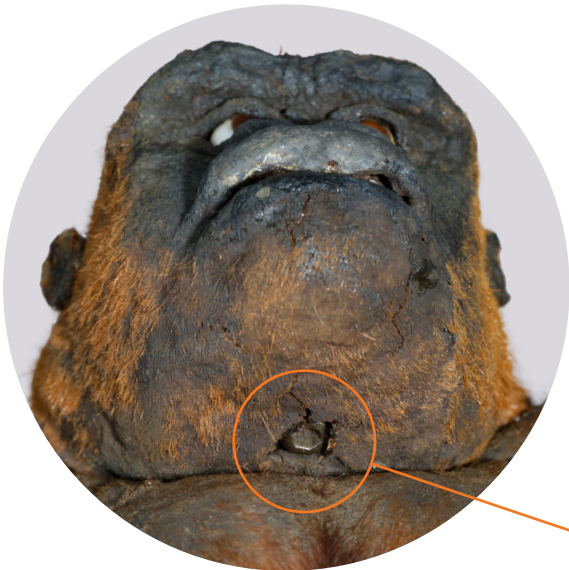


THE ARMATURE

At the heart of the puppet is an exceptionally sophisticated articulated armature, among the most advanced stop-motion mechanisms constructed anywhere in the world at the time. Constructed by master model maker Marcel Delgado and his team under the direction of Willis O'Brien, the armature incorporates steel, brass, aluminum, and Bakelite components into a complete mechanical skeleton.

The armature provides articulated movement throughout the body, extending to the fingers, toes, eyebrows, nose, lips, and jaw, allowing animators to create remarkably subtle and expressive performances. Such precision was revolutionary in an era when convincing fantasy creatures had never before appeared on screen. O'Brien's engineering enabled audiences to believe, for the first time, that an impossible creature could possess convincing weight, personality, and emotion.

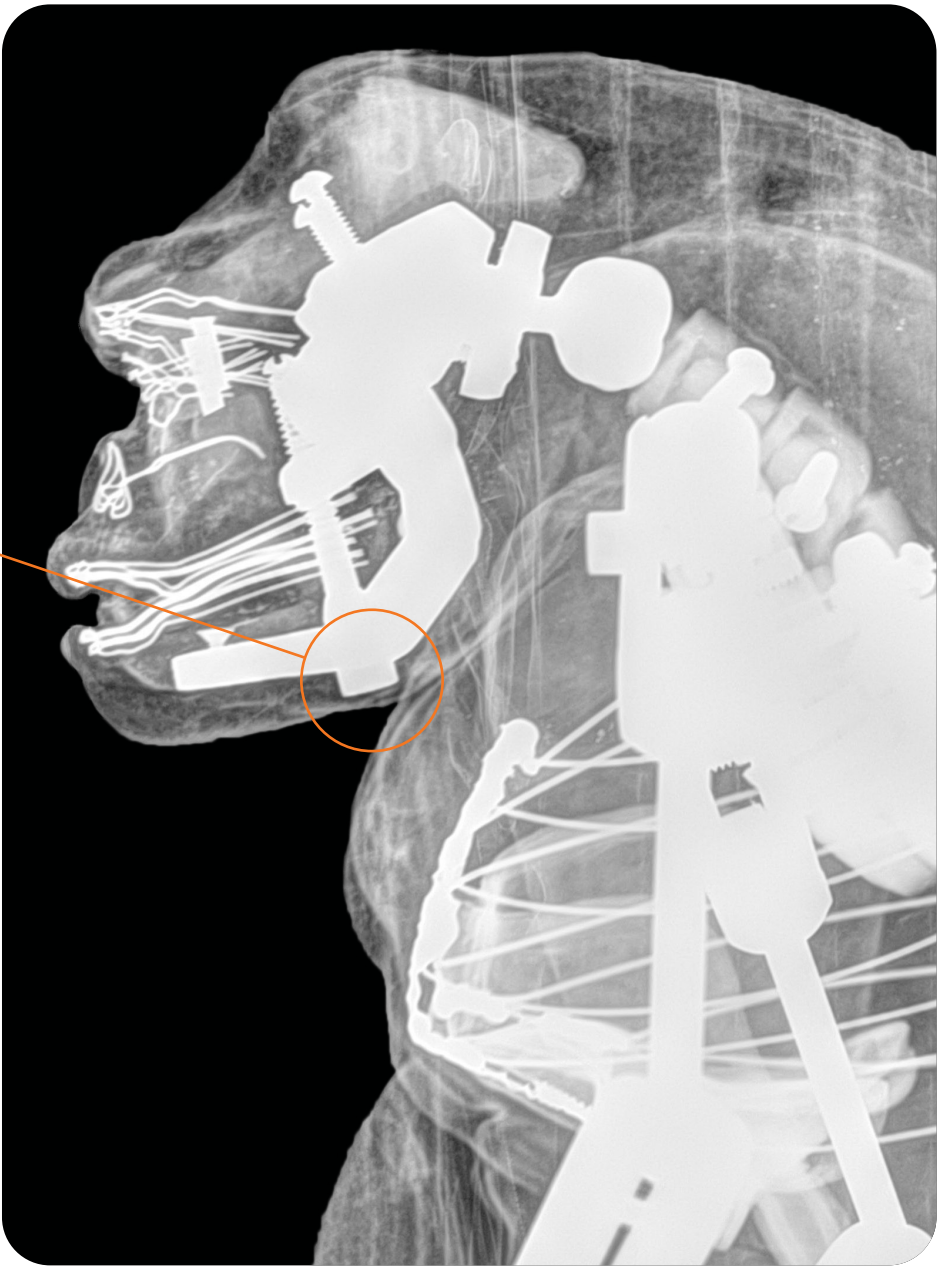
One noteworthy feature of the armature is its shoulder construction. Unlike the other known surviving Mighty Joe Young armatures, which utilize a hinge-and-swivel shoulder assembly, this example employs true ball-and-socket joints. Ball-and-socket joints provide a considerably greater range of movement and allow smoother, more natural positioning of the arms during animation.



Exposed allen-head bolt used to animate jaw position.



The bottom of the feet expose the internal stop-motion armature.



Ray Harryhausen later recalled preferring this style of shoulder joint and requesting it for certain Mighty Joe Young puppets during production. Harryhausen nicknamed his favorite animation puppet “Jennifer,” after actress Jennifer Jones. Because “Jennifer” was described as having ball-and-socket shoulders—and this is the only known surviving Mighty Joe Young puppet with that feature—it is possible that this specific puppet is Harryhausen's “Jennifer,” although this cannot presently be proven.

The jaw is operated by a screw that remains visible today on the underside of the lower jaw, immediately behind the chin. By turning this screw, the animator could position the mouth precisely without the elasticity of the latex pulling it closed. This ingenious mechanism provided a level of control over facial performance that had rarely, if ever, been achieved in stop-motion animation to that point.

Recent X-ray examination confirms that the original internal armature survives complete and intact beneath the skin. The imaging revealed no evidence of missing or replacement structural components, making this the single remaining Mighty Joe Young puppet with its complete original mechanical structure beneath its original skin.

The fine lines visible in the face are thin pieces of wire embedded in the skin so that the lips, nose and eyebrows can hold their position while being animated.



THE PUPPET'S HISTORY

The puppet has had only three known owners since its creation for Mighty Joe Young in 1948.

Following production, it passed into the ownership of the film's co-producer and co-director, Ernest B. Schoedsack. During the 1950s, Schoedsack transferred the puppet to early film memorabilia collector Clark Wilkinson of Wisconsin, both men believing at the time that it had been used in King Kong—an understandable assumption given the close relationship between the two productions and the similarity of their animation puppets. Wilkinson displayed the puppet as one of the highlights of a small private movie museum maintained at his home. Period photographs documenting the puppet in Wilkinson's collection survive and provide an invaluable record of its appearance during the mid-twentieth century.

Circa the late 1970s, Wilkinson sold the puppet to visual effects artist and puppeteer Lyle Conway. Conway, whose own work influenced generations of creature designers and practical effects artists, regarded Mighty Joe Young as a formative inspiration and considered the puppet one of the centerpieces of his collection.

A notably private individual, Conway rarely exhibited or discussed the puppet during his nearly fifty years of ownership, and few collectors or historians had the opportunity to examine it firsthand. The puppet is being offered at public auction for the first time in its history.



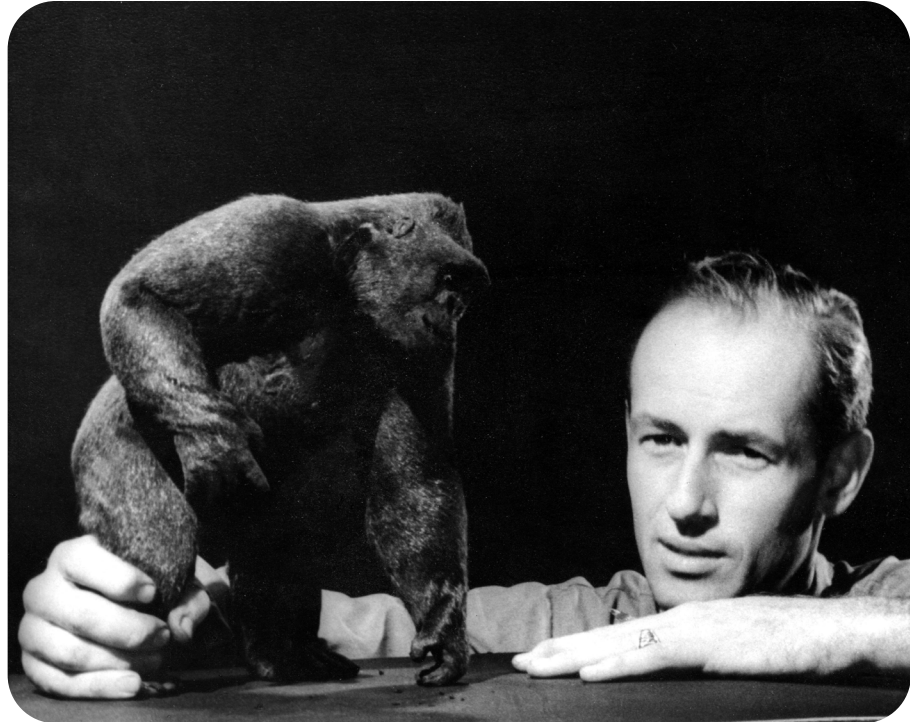
Production photo showing the four primary Joe Young stop-motion puppets, along with smaller human models (also seen below center.)

THE LEGACY OF MIGHTY JOE YOUNG

When Willis O'Brien began bringing prehistoric animals and giant fantasy creatures to life through stop-motion animation during the 1920s and 1930s, audiences had never witnessed anything comparable. Decades before the advent of computer-generated imagery, O'Brien developed techniques that created the convincing illusion of living creatures sharing the screen with human actors. His work fundamentally changed what audiences believed motion pictures were capable of showing. For the first time, impossible creatures appeared to possess convincing weight, personality, and emotion, forever expanding the boundaries of cinematic storytelling. Released in 1949, Mighty Joe Young represented the culmination of O'Brien's pioneering career. A follow-up to the landmark King Kong, it reunited producer Merian C. Cooper, director Ernest B. Schoedsack, and O'Brien to refine the revolutionary techniques they had introduced sixteen years earlier. The film earned the Academy Award for Best Special Effects, the only competitive Oscar awarded to O'Brien during his lifetime.

The production also marked the emergence of Ray Harryhausen, who, under O'Brien's mentorship, animated much of Joe's on-screen performance. His career was only beginning, and Harryhausen went on to become one of the world's most celebrated stop-motion animators. Harryhausen carried O'Brien's innovations forward in films including The 7th Voyage of Sinbad, Jason and the Argonauts, and Clash of the Titans, inspiring filmmakers and artists who came after him around the world. As the film where O'Brien passed the stop-motion torch to Harryhausen, Mighty Joe Young occupies a unique place in the history of cinematic visual effects, capturing the moment one generation of pioneers passed the art to the next.

As each Joe was hand-made, and required maintenance work through production, the character's look varies slightly between sequences. In this capture from the film's climactic scene at the orphanage, Joe looks very similar to this puppet based on the face and nostril shape and overall fur pattern.



A young Ray Harryhausen works with an original Joe puppet on his very first feature animation project.

Chronicle/Alamy

AN EXTRAORDINARY OPPORTUNITY

Original stop-motion animation puppets are among the rarest surviving artifacts from the formative years of cinematic visual effects. Unlike most film props, these models were themselves the performers—every movement, gesture, and expression was created by manipulating the puppet thousands of times, one frame at a time. They embody not only the craftsmanship of their makers, but the performances themselves.

At a time when audiences had never witnessed believable fantasy creatures on screen, these handcrafted puppets made the impossible appear real. They transformed fantasy from illustration into living cinema and established the artistic and technical foundations upon which generations of visual effects artists would build.

Just as an original Walt Disney drawing of Mickey Mouse represents the birth of character animation, or an original Star Wars filming miniature embodies the revolution in modern visual effects, an original Mighty Joe Young animation puppet is a tangible link to one of the foundational achievements in the history of cinema. It is simultaneously a production tool, a work of sculpture, and the physical instrument through which one of the most celebrated stop-motion performances ever created was brought to life.

Its exceptional historical importance is matched by an equally extraordinary degree of physical preservation. As the last remaining complete Mighty Joe Young puppet—retaining its original armature, the vast majority of its original latex skin and fur, and an unbroken provenance from co-producer Ernest B. Schoedsack through two private collections—it stands among the most important surviving artifacts from the pioneering era of cinematic visual effects.

For more than seventy-five years, this extraordinary artifact has passed through the hands of only three custodians, each of whom played a role in its preservation for future generations. Its next steward will inherit not merely one of the rarest surviving objects from the golden age of stop-motion animation, but the responsibility of preserving a singular piece of cinema history.



Also included is a stunt White Ranger costume hand-painted to match the helmet

243
White Ranger's (Jason David Frank) Helmet with Stunt Costume
Mighty Morphin Power Rangers: The Movie (1995)

White Ranger's (Jason David Frank) helmet with a stunt costume from Bryan Spicer's Mighty Morphin' Power Rangers: The Movie. Tommy Oliver donned his White Ranger battle suits when he joined his fellow Power Rangers to protect Earth from Ivan Ooze (Paul Freeman).

Mighty Morphin Power Rangers: The Movie, which brought the hugely successful Power Rangers television franchise to the big screen for the very first time, ultimately grossed \$66.4 million and spawned a tie-in video game, comics, and many toys. The White Ranger is often considered the greatest of all the Power Rangers, with Tommy's distinctive White Tiger-like helmet and Power Rangers suit based largely on KibaRanger from Gosei Sentai Dairanger.

This foam-padded helmet is constructed from resin and fiberglass with acrylic visors and fastening strips on the interior. It is hand-painted to appear gold with tiger-like striping and "whiskers" textured on the top. Also included is a stunt White Ranger costume hand-painted to match the helmet. The costume consists of: Foam rubber shoulder and chest armor.; A spandex blend and leatherette zip-up jumpsuit with urethane armor hand-marked "Stunt Worst" on the interior.; A pair of piped leatherette arm bands.; A pair of leather gloves with urethane cuffs.; A pair of leather boots with urethane cuffs.

The interior of the suit is hand-marked "Stunt Worst" with the center word illegible due to ink bleed. This costume shows evidence of wear consistent with on-set use, handling, and age throughout, including a missing chest emblem, heavy cracking, flaking leatherette, fading to the hand-marking, and discoloration.

Estimate: \$5,000 - 10,000



ZUMA Press, Inc./ Alamy

247
Mister Rogers' (Fred Rogers)
Blue Sweater, circa 1990's
Mister Rogers' Neighborhood
(T.V. Series, 1968-2001)

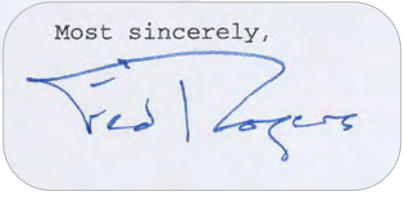
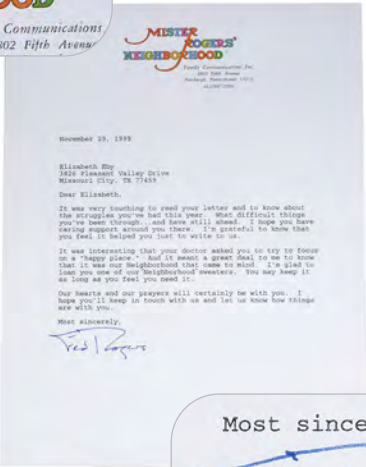
Mister Rogers' (Fred Rogers) blue sweater, circa 1990's from Fred Rogers' Mister Rogers' Neighborhood. At the start of every episode, Rogers would come for a visit, and as part of his ritual, he would sing "Won't You Be My Neighbor?" as he removed his jacket and donned a cardigan zipper sweater, followed by switching his dress shoes for a pair of sneakers. This sweater is believed to have been worn on January 8, 1997, when Rogers received his star on the Walk of Fame.

Rogers' sweater, symbolic of play clothes, came to represent his ability to meet children on their level. While Mister Rogers' Neighborhood was an educational children's television show, Rogers went to great lengths to not put on an act and spoke directly to the viewer as he covered various topics and interacted with his friends, often even covering taboo subjects in the cultural zeitgeist, such as racial segregation, war, and death. Mister Rogers' Neighborhood won four Daytime Emmy Awards, one Peabody Award, and one Heritage Award from the Television Critics Association. It remains a culturally impactful show and is considered one of the greatest TV shows of all time.

Rogers' mother hand-knit his sweaters every year until she died in 1981, but by the 1990's, production turned to purchasing sweaters in bulk for the last 10 years of the show's run that were then hand-dyed, and the zipper tape hand-colored in with matching permanent marker.

This customized sweater has a zip closure and a shortened collar. It was hand-dyed blue, and the zipper tape was hand-colored in with blue ink. It is accompanied by a typed personal letter with Mister Rogers' Neighborhood letterhead and signed by Fred Rogers. It shows a patch of white at the bottom of the zipper tape where the ink has lifted. In addition, it shows wear consistent with on-set use, handling, and age, as well as discoloration along the collar and over one pocket.

Estimate: \$25,000 - 50,000



251
Ebenezer Scrooge’s
(Michael Caine) Doorknocker
The Muppet Christmas Carol (1992)

Ebenezer Scrooge’s (Michael Caine) doorknocker from Brian Henson’s The Muppet Christmas Carol. When Scrooge returned home on Christmas Eve, his knocker transformed into the face of one of his late business partners, Jacob Marley (Statler as played by Jerry Nelson). The knocker’s transformation was achieved through CGI.

The fourth theatrical film featuring the Muppets and the first in which the Muppets played characters outside of themselves, The Muppet Christmas Carol had a modest success at the box office when it opened and was met with a lukewarm reception by critics. It has since become regarded as one of the best adaptations of Charles Dickens’ A Christmas Carol, with Caine’s performance receiving critical acclaim, and the film is now considered one of the best Christmas films of all time.

This knocker is made of resin and has a metal bolt affixed to the back with a washer and nut. This lot shows wear consistent with on-set use, handling, and age. Dimensions: 7.5” x 4.5” x 3.5” (19 cm x 11.5 cm x 9 cm)

Estimate: \$8,000 – 16,000



7.5” (19 cm)



9.5” (24.25 cm)

252
“Episode 119: Vincent Price”
Ottoman Monster Puppet
The Muppet Show (T.V. Series, 1976 – 1981)

An ottoman monster puppet from Jim Henson’s The Muppet Show. In the Season 1 episode “Episode 119: Vincent Price,” man was eaten alive by his living room, including his bloodthirsty ottoman chair, during a special spooky “Muppet News Flash” of furniture turning into monsters.

Under Henson’s leadership, The Muppet Show presented itself as a variety show with recurring sketches and numbers alongside ongoing plot lines with running gags. Known for its unique character design and surreal humor, The Muppet Show became popular amongst audiences and even had a rotating slate of celebrity guest stars. Over the course of its run, it won three BAFTA®, four Emmys®, and a Peabody Award®. Episode 119, which guest-starred genre legend Vincent Price, featured monsters, ghosts, bats, vampires, and spooky situations in honor of the Master of Horror himself.

This vintage puppet is made of foam with flocking. It features white plastic eyes with felt pupils and an internal eye mechanism that simulates blinking by a pull string, as well as a hand-controlled moveable mouth with foam fangs. The bottom part of the puppet has hand-drawn detailing throughout to give the appearance of carved wood. The interior of the puppet is hand-marked “1378 I-25” in black ink. This lot shows wear consistent with on-set use, handling, and age. Dimensions: 9.5” x 8” x 4” (24.25 cm x 20.5 cm x 10.25 cm)

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

Estimate: \$10,000 – 20,000



Detail of
jacket
interior

254
Mickey Knox’s (Woody Harrelson) Screen-Matched
Leather Jacket
Natural Born Killers (1994)

Mickey Knox’s (Woody Harrelson) screen-matched leather jacket from Oliver Stone’s Natural Born Killers. After being bitten by rattlesnakes in their escape from an indigenous’ hut where Mickey accidentally killed its resident, Mickey and his wife Mallory Knox (Juliette Lewis) went to the nearby drug store to obtain snakebite antidote. Mickey wore his leather jacket while he wandered through the store aisles while he hallucinated from the venom and looked for the antidote. The wear on the jacket’s left epaulette, collar, and pocket, as well as the worn detailing on the backing screen-match it to the scene.

This lot originated from a crew member. It consists of a steer hide leather Hercules Outerwear by Sears jacket (Size 42) with a front “D-pocket” and a polyester lining. The inside right hem of the jacket features an attached leather and metal buckle sheath. This jacket shows evidence of intentional distressing by production.

Additional Provenance: Letter of Authenticity from the crew member from whom the lot originates.

Estimate: \$5,000 – 10,000



255
Planet Hollywood Collection: Mickey Knox’s
(Woody Harrelson) Snake Boots
Natural Born Killers (1994)

Mickey Knox’s (Woody Harrelson) snake boots from Oliver Stone’s Natural Born Killers. Mickey wore his boots while he and his wife Mallory Knox (Juliette Lewis) tried to hide from the police in the desert and found an indigenous hut for the night.

This lot originated from the Planet Hollywood Collection. It consists of a pair of brown suede cowboy boots each wrapped with a taxidermy snake head on a band around the ankles. This lot shows evidence of cracked resin in the snakes’ mouths and on the bands.

Estimate: \$2,000 – 4,000



259
Helen Cooper's (Marilyn Eastman)
Screen-Matched Cellar Dress and Bracelet
with Pair of Eastman-Autographed Stills
Night Of The Living Dead (1968)

Helen Cooper's (Marilyn Eastman) screen-matched cellar dress and bracelet from George A. Romero's Night of the Living Dead with two stills from the production autographed by Eastman. Helen wore her striped dress and bracelet when she and her husband Harry (Karl Hardman) took refuge in the Cooper family cellar from a growing horde of flesh-eating ghouls, though the cellar ultimately proved insufficiently protective. The stitching and stripe pattern along both shoulder seams and the collar screen-match this dress.

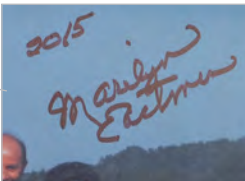
This lot originated from Eastman's personal collection, a pivotal figure both onscreen and behind-the-scenes of the film's production. Eastman and Hardman's company, Hardman/Eastman, Inc., partnered with Romero's production company, The Latent Image, to found Image Ten, which produced Night of the Living Dead. In addition to starring alongside Hardman as Helen Cooper, Eastman also contributed script editing, makeup, and prop assistance on the independent production.

Upon release, Night of the Living Dead became one of the most profitable and influential works in horror history, earning more than \$30 million at the global box office against a production budget of as little as \$114,000 and inspiring a beloved multi-film franchise. In 1999, the Library of Congress selected the film for permanent preservation in the National Film Registry for its historic contributions to American culture, none of which would have come to pass if not for Eastman's work.

The costume components are: A striped knit polyester short-sleeve dress with a zip-back closure; A metal bracelet with geometric patterns; A glossy black-and-white still of the Coopers signed and dated "2010" in black marker by Eastman, who appears in Helen's striped dress; A color-printed cast-and-crew photograph from the production signed and dated "2015" in black marker by Eastman, who appears in Helen's striped dress

The dress and bracelet show evidence of wear consistent with on-set use, handling, and age.

Estimate: \$8,000 - 16,000



Detail of metal bracelet with geometric patterns



Album / Alamy

260
Tony Cecere-Autographed
Freddy Krueger Stunt Mask
A Nightmare On Elm Street (1984)

A Tony Cecere-autographed Freddy Krueger stunt mask from Wes Craven's A Nightmare on Elm Street. Plagued by strange nightmares of a disfigured man, Nancy Thompson (Heather Langenkamp) became the target of the man after she witnessed him trying to kill her late friend's boyfriend in her nightmare, where he crashed through her mirror and attacked her. Later, armed with knowledge of who the man was, Nancy set a series of traps for Freddy Krueger (Robert Englund), including one with a hammer that knocked him over the railing, which culminated in locking him in the basement and setting him on fire.

Upon its release, A Nightmare on Elm Street was considered an instant success that revitalized Craven's career and received praise for not just its polished, witty script, but its clean camera work and special effects as well. Freddy Krueger's reception also garnered positive feedback as a terrifying slasher since John Carpenter's Halloween (1978), and was considered exemplary of an otherwise stale genre trope. A Nightmare on Elm Street remains to be considered one of the top horror classics across numerous lists. As this mask is from the first film, masks in this condition are exceedingly rare.

This mask originated from the collection of the film's stunt coordinator and stuntman, Tony Cecere, who wore it when he doubled for the lead actor and carefully removed it at the end of the shooting day. He did notable stunt work for the scene in which Freddy crashed through the mirror and later during the fire run. Cecere has kept this in his possession since production wrapped, and it is coming to auction for the very first time.

Made of foam latex, this detailed overhead mask features Tony Cecere's autograph on the neck in black ink. It comes mounted to a foam head for stability. It shows evidence of cracking and flaked paint in addition to wear consistent with on-set use and handling. Dimensions: 11" x 11" x 11" (28 cm x 28 cm x 28 cm)

Estimate: \$30,000 - 60,000



Tony Cecere's autograph on the neck in black ink



Scan here to see a full rotation of this lot



The interior is hand-marked "14" in white

261
Freddy Krueger's (Robert Englund)
Screen-Matched Distressed Fedora
Nightmare On Elm Street 4: The Dream Master (1988)

Freddy Krueger's (Robert Englund) screen-matched distressed fedora from Renny Harlin's A Nightmare on Elm Street 4: The Dream Master. Freddy – a vengeful spirit who attacked his victims through their dreams as vengeance for his own murder – wore his signature fedora sans hat band in multiple appearances in the film. Distinctive points of distress in the front crease of this fedora screen-match to when Freddy ran at Alice Johnson (Lisa Wilcox) in their climactic confrontation.

Freddy Krueger remains an omnipresent horror figure in pop culture. His intriguing backstory and sinister ability to attack victims in their dreams made him a unique antagonist, and his severely burned skin continues to haunt the viewing public to this day. While early drafts described Freddy as a more traditional slasher villain, Englund's performance and Craven's evolving characterization transformed him into one of horror's most charismatic antagonists, known as much for his sardonic wit as his brutality.

During pre-production on the original Nightmare, Craven was unsure of Krueger's fedora until actor Englund showed him the shadow silhouettes. Today, alongside his razor-blade glove, Freddy's weathered fedora is among the most recognizable costume elements in horror cinema writ large.

This fedora originates from Academy Award®-winning special effects makeup artist Howard Berger of KNB EFX Group, who applied Freddy Krueger's prosthetics for multiple installments in the franchise. It is also believed to have been used for Wes Craven's Freddy's Nightmares, as New Line Cinema filmed both installments concurrently using many shared props and costumes.

This heavy wool felt fedora – an update from the beaver felt previously used in the third Nightmare film – had its lining and outside hatband removed, while its interior is hand-marked "14" in white by production. Production intentionally distressed the hat to give it an aged and grime-covered appearance. This lot shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$20,000 – 40,000

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262
Freddy Krueger’s (Robert Englund)
Razor-Blade Glove
Freddy Vs. Jason (2003)

Freddy Krueger’s (Robert Englund) razor-blade glove from Ronny Yu’s Freddy Vs. Jason. Freddy wore his signature bladed glove throughout the film from the moment he rebuilt it during the opening montage to when he terrorized the teenage Lori (Monica Keena) and her friends, then later during his final face-off against the masked killer Jason Voorhees (Ken Kirzinger). This glove was made for Robert Englund following requested modifications on the prototype glove to make it slightly larger for comfort.

Krueger’s glove was originally designed and created by Jim Doyle, the mechanical special effects designer of Wes Craven’s A Nightmare on Elm Street. When Doyle asked Craven for guidance on the design, the director said, “It’s kind of like real long fingernails. I want the glove to look like something that someone could make who has the skills of a boilermaker, because this guy worked in a boiler room.” The design has stood the test of time and remains one of horror cinema’s most iconic weapons.

This glove was created by armorer Lem le Mercier, who worked closely with the prop master and production designer, following the designs of previous models from Nightmare on Elm Street gloves. As it was scripted that Krueger constructed his weapon from components found in the basement of his house, the design had to appear as though Krueger built it himself. After the prototype glove was made, actor Englund requested specific modifications for his comfort in addition to design changes for a smoother solder weld and intact fingertips for practical pyrotechnic effects. Prop master Graham Coutts also asked for a subtle way to differentiate and make Krueger’s gloves unique to Freddy Vs. Jason from the other Nightmare on Elm Street gloves. Mercier incorporated a strip of leather with three brass washers attached to the backplate.

This modified stockman’s glove is made of leather from Watson Gloves of Vancouver, with the palm trimmed away. It features copper metal plating riveted to the back of the glove with single pivot-point finger joints and steel claw-like razor blades soldered to the tips. Most notable on this glove is the smoothed solder application, as well as a leather strip with three washers affixed to the backplate. Production intentionally distressed this glove to appear battle-worn with scratches in the metal and soot on the leather. This glove has undergone sympathetic restoration to replace a rivet on one of the fingers mount to the backplate. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 14” x 7” x 2” (36 cm x 18 cm x 5 cm)

Blade was dulled by production.

Estimate: \$30,000 – 60,000



Wanted

Props, Costumes,
Posters, Artwork, Music,
Animation, & more



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In Hollywood (2019)**
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264
Ryan Atwood's (Ben McKenzie) Newport Beach Driver's License with Cast-Autographed Season 1 Frisbee Wrap
Gift and Parking Placard
The O.C. (T.V. Series, 2003 - 2007)

Ryan Atwood's (Ben McKenzie) Newport Beach driver's license with a Season 1 frisbee wrap gift autographed by the cast and a parking placard from the production of Josh Schwartz's The O.C. In Season 1, Atwood left a life of violence in Chino for the affluence of Newport Beach in the care of his adoptive family, the Cohens. As Atwood integrated into the Cohens' community, his transition from scrappy ne'er-do-well to respectable young man was symbolically reflected over the course of the series by changes to such possessions as his driver's license, car, and ensembles.

This lot originated from a crew member. It consists of a custom plastic California ID card printed with two pictures of Atwood, dated "10/10/2002," and labeled for "Ryan Atwood" and address "6203 Sea Snail Lane, Newport Beach, CA 90025"; a plastic frisbee printed with an invitation to the production's Season 1 wrap

party and signed in black ink on front by McKenzie, Adam Brody (Seth Cohen), Peter Gallagher (Sandy Cohen), Melinda Clarke (Julie Cooper-Nichol), and Tate Donovan (Jimmy Cooper); and a plastic-laminated production crew parking placard labeled "Now Filming." The lot shows evidence of minor wear consistent with on-set use, handling, and age. Dimensions: (largest) 14" x 9.5" x 2" (35.75 cm x 24.25 cm x 5 cm)

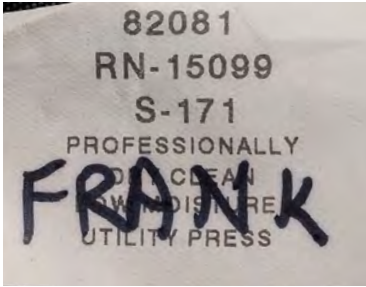
Estimate: \$1,000 - 2,000

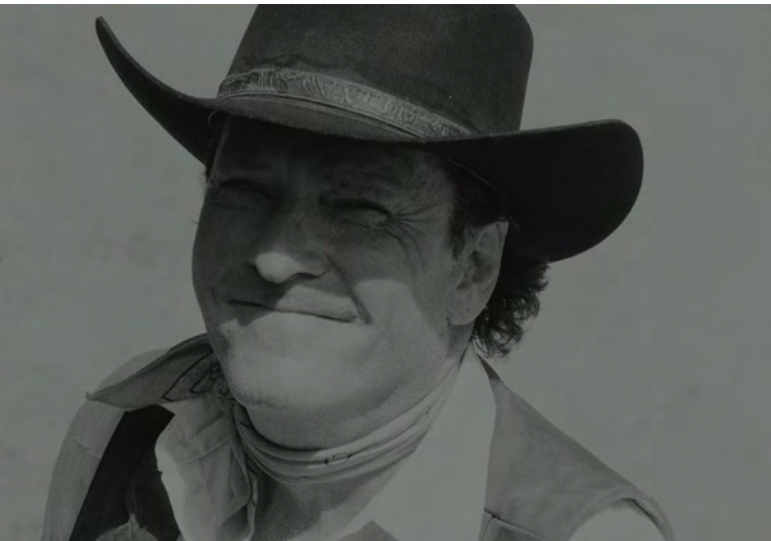
265
Frank Ricard's (Will Ferrell) Screen-Matched
Fraternity Jacket
Old School (2003)

Frank Ricard's (Will Ferrell) screen-matched fraternity jacket from Todd Phillips' Old School. Frank wore his fraternity jacket as he and the rest of the fraternity, Lambda Epsilon Omega, completed the assessments posed by the university to prove their legitimacy. This jacket screen-matches to the scene where Dean Pritchard's (Jeremy Piven) cheating was exposed based on the angle of the patch and the orientation of the seamline on the coat, where the patch is placed in relation to it.

This jacket (Size 46XL) is made of wool and has a "Brotherhood Honor Excellent" patch on the breast. It features "Frank" hand-written on the interior tag, as well as on the interior of the interior pocket. This lot shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$4,000 - 8,000





Sheriff Hackett wore his signature hat in his bounty law scenes with Jake Cahill

266
Michael Madsen Collection: Sheriff Hackett on Bounty Law's (Michael Madsen) Cowboy Hat
Once Upon A Time... In Hollywood (2019)

Sheriff Hackett on Bounty Law's (Michael Madsen) cowboy hat from Quentin Tarantino's Once Upon a Time... In Hollywood. Sheriff Hackett wore his signature hat in his bounty law scenes with Jake Cahill, the cowboy portrayed by actor Rick Dalton (Leonardo DiCaprio).

The role represented the final reunion between Tarantino and Madsen, who appeared in multiple films for the director. This lot originates from the collection of Madsen.

This XXXX buffalo felt American Buffalo Collection Stetson cowboy hat (Size 7 3/8) with a leather buckle hat band originates from Michael Madsen's personal collection. Its interior is marked "3" and the inside of the leather sweat band is labeled "Sheriff Hackett." This lot shows evidence of wear consistent with on-set use, handling, and age, including distress points on the crown's crease.

Estimate: \$10,000 - 20,000



FlixPix / Alamy

Label from Italian costumier Pieroni Bruno, on which "J Depp" and "C4" are handwritten in ink



270
Jack Sparrow's (Johnny Depp) Tricorn Hat
Pirates Of The Caribbean: The Curse Of The Black Pearl (2003)

Jack Sparrow's (Johnny Depp) tricorn hat from Gore Verbinski's Pirates of the Caribbean: The Curse of the Black Pearl. Pirate Captain Jack wore his signature tricorn hat throughout the film as he sailed into Port Royal in search of a new ship and became roped into rescuing the Governor's daughter, Elizabeth Swann (Keira Knightley), after she'd been taken by the crew of the Black Pearl - Jack's original crew and beloved ship.

The tricorn was a key component of Captain Jack's iconic costume, created by Oscar-winning costume designer Penny Rose. Depp worked closely with Rose and chose a leather tricorn to ensure Jack's hat remained distinct from those worn by the other characters in the film series. Pirates of the Caribbean: Curse of the Black Pearl led No. 1 in box office grosses for its opening weekend, surpassing Jonathan Mostow's Terminator 3: Rise of the Machines and Stephen Norrington's The League of Extraordinary Gentlemen.

This leather tricorn hat features a cross stitch to maintain its shape. Its interior shows the label from Italian costumier Pieroni Bruno, on which "J Depp" and "C4" are handwritten in ink. The interior of the hat also features "Jack" handwritten in black ink beneath the scalloped edge. This hat shows evidence of intentional distressing by production to appear distressed and aged as well as on-set use, handling, and age. It is accompanied by a Certificate of Authenticity from The Walt Disney Company. Dimensions: 12.5" x 4.5" x 15" (32 cm x 11.25 cm x 38 cm)

Estimate: \$15,000 - 30,000



271
Cursed Aztec Medallion Necklace
**Pirates Of The Caribbean:
The Curse Of The Black Pearl (2003)**

A cursed Aztec medallion necklace with a chain from Gore Verbinski’s Pirates of the Caribbean. 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. Over the course of the film, multiple characters came into control of Turner’s necklace, setting the stage for the climactic Isla De Muerta sequence in which the curse was finally lifted.

The all-important Treasure of Cortes gold medallions – the film’s central MacGuffins as well as a key piece of its marketing campaign as worn by Swann – underwent five design iterations by Lusby’s team 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 was designed by legendary propmaker Keir Lusby Props. Based on a real-world Aztec fnial, the gold-color medallion is cast with a skull-and-sun motif on front and a geometric pattern on back. The necklace chain – the shorter of two styles custom-made by Lusby’s team for the production – is made from bone-shaped brass links with a hook closure painted gold-color. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including some cracking along its edges. Dimensions: 16” x 1.5” x 0.25” (40.75 cm x 4 cm x 0.75 cm)

Estimate: \$10,000 – 20,000



Half-basket handguard and Tony Swatton’s maker’s mark at the hilt of the blade, Swatton forged most of the swords for the principal characters, as well as additional swords for The Curse of the Black Pearl

272
Orlando Bloom’s Lightweight Metal Training Sword
**Pirates Of The Caribbean:
The Curse Of The Black Pearl (2003)**

Orlando Bloom’s lightweight metal training sword from Gore Verbinski’s Pirates of the Caribbean: The Curse of the Black Pearl. Swordsmith apprentice Will Turner (Orlando Bloom) armed himself with a half-basket sword as he rescued Captain Jack Sparrow (Johnny Depp) in an effort to save Elizabeth Swann (Keira Knightley) from the pirates that kidnapped her. He wielded it throughout the film as he fought Captain Barbossa’s (Geoffrey Rush) crew.

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.

This sword was used by Bloom while training for the sword fighting scenes under the direction of sword fight choreographer Bob Anderson, known for his choreography work on The Princess Bride, Highlander, The Mask of Zorro, and The Lord of the Rings.

The sword was created by Hollywood blacksmith Tony Swatton, who forged most of the swords for the principal characters, as well as additional swords for The Curse of the Black Pearl. This metal sword features a half-basket handguard and Swatton’s maker’s mark at the hilt of the blade. This lot shows evidence of knicks and wear from production handling and use. Dimensions: 32” x 4” x 3.5” (81.25 cm x 10.25 cm x 8.25 cm)

Estimate: \$5,000 – 10,000



View of reverse side

275
Planet Hollywood Collection: Johnny Utah’s (Keanu Reeves)
Screen-Matched Broken Surfboard
Point Break (1991)

Johnny Utah’s (Keanu Reeves) screen-matched, broken surfboard from Kathryn Bigelow’s Point Break. During his undercover investigation into the local surfing community’s ties to a string of summer bank robberies, rookie FBI agent Utah was ambushed in the shower by “Bunker” Weiss (Chris Pedersen), Archbold (Dave Olson), Tone (Anthony Kiedis), and Lupton “Warchild” Pittman (Vincent Klyn), who broke Johnny’s signature surfboard in half. Distinctive points of intentional distressing applied to this board by production, as well as specific patterning in the hand-painted finish, screen-match to the fight sequence.

Utah’s surfboards were custom-designed by professional surfer and board shaper Dennis Jarvis. Working from basic direction provided by director Bigelow, Jarvis designed the agent’s board as a symbol of the personal risk he undertook by immersing himself deeper into an unfamiliar and dangerous world. The first boards Jarvis produced for Johnny featured a dark logo at the nose, which Bigelow felt did not stand out sufficiently on camera. Subsequent Utah boards were produced with white-background logos, and the original boards were updated with vinyl decals featuring the same design to match the newly created versions.

Utah’s 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 – who had varying levels of experience in the water – and high-performance professional surfers.

This hand-painted, tri-fin surfboard originated from Planet Hollywood. Constructed from polystyrene foam finished with resin laminate, it is intentionally broken into two halves. The top half is applied with a white-background “Dance with the Universe” decal near the nose and part of a “Snake Wave” logo on the deck, while the bottom half features the lower part of the “Snake Wave” logo above flame patterns. The board has undergone sympathetic restoration to remove blemishes in its surf wax. Both halves show evidence of intentional distressing by production, including the thin skin of surf wax present across certain sections, pitting, water stains, and edge wear, together with wear consistent with on-set use, handling, and age. Dimensions: (largest) 102” x 23” x 5” (259 cm x 58.5 cm x 12.75 cm)

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

Estimate: \$12,000 – 24,000



Moviestore Collection Ltd / Alamy



The top half is applied with a white-background “Dance with the Universe” decal near the nose



102”
(259 cm)



Allstar Picture Library Ltd / Alamy

276
Alan “Dutch” Schaefer’s (Arnold Schwarzenegger)
Distressed Vest, Shirt, and Belt
Predator (1987)

Alan “Dutch” Schaefer’s (Arnold Schwarzenegger) distressed vest, shirt, and belt from John McTiernan’s Predator. Dutch’s fatigues - including his fully custom load-bearing vest - grew increasingly distressed as he and the team he assembled to rescue a cabinet minister from the jungles of Central America were forced to survive the assault of a deadly Yautja Predator known as the Jungle Hunter (Kevin Peter Hall).

Legendary special makeup effects creator and four-time Academy Award®-winner Stan Winston devised the creature effects that earned Predator a nomination for an Oscar® for Best Visual Effects. For his role as the fearsome alien’s ultimate opponent, Schwarzenegger was nominated for his second of seven career Saturn Awards® for Best Actor. The film’s ultimate success launched a massive media franchise including numerous sequels, video games, crossover films, animations, novels, and comic books.

This lot consists of a distressed leather utility vest with a felted strap; a sleeveless and collarless camouflage T-shirt hand-marked “Arnold” on the interior and intentionally designed in homage to Schwarzenegger’s role as Matrix in Commando two years earlier; and a webbed nylon belt. The right shoulder of the vest features shrapnel damage from the sequence in which the Predator blasts Dutch’s machine gun in half near the end of both the film and of Dutch’s time wearing the vest. Production intentionally distressed this ensemble to appear battle-worn and covered in grime. This lot shows evidence of wear consistent with on-set use, handling, and age, including fading to the vest’s coloration, though it may be possible to re-dye the fabric to its original colors.



Estimate: \$20,000 - 40,000

This illustrated catalog includes select Lots from Day 1 only -- see online catalog for additional Day 1 lots; all day 2-4 lots are in online catalog only.



277
Alfred Borden's (Christian Bale)
Distressed Coded Diary
The Prestige (2006)

Alfred Borden's (Christian Bale) distressed coded diary from Christopher Nolan's The Prestige. Obsessed and embittered, Robert Angier (Hugh Jackman) stopped at nothing to discover the source behind Borden's radical teleportation trick, which was successful only because Borden had a twin Angier was unaware of. Angier received Borden's diary, and he pored over its coded contents, trying to decipher the secrets held within. It wasn't until Borden revealed a keyword, "TESLA," to help decipher the diary, that Angier incorrectly assumed the meaning, traveled to meet Nikola Tesla (David Bowie), and had him build an experimental teleportation device that ended up cloning Angier every time it was used.

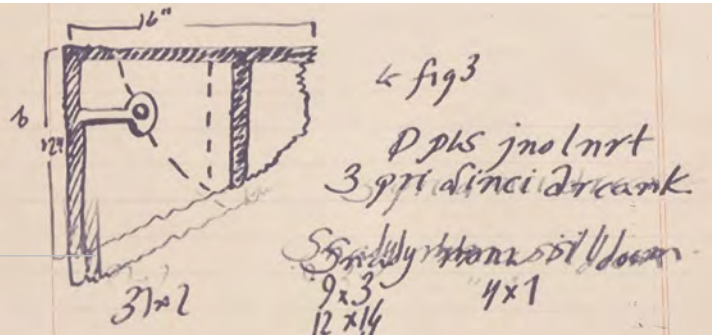
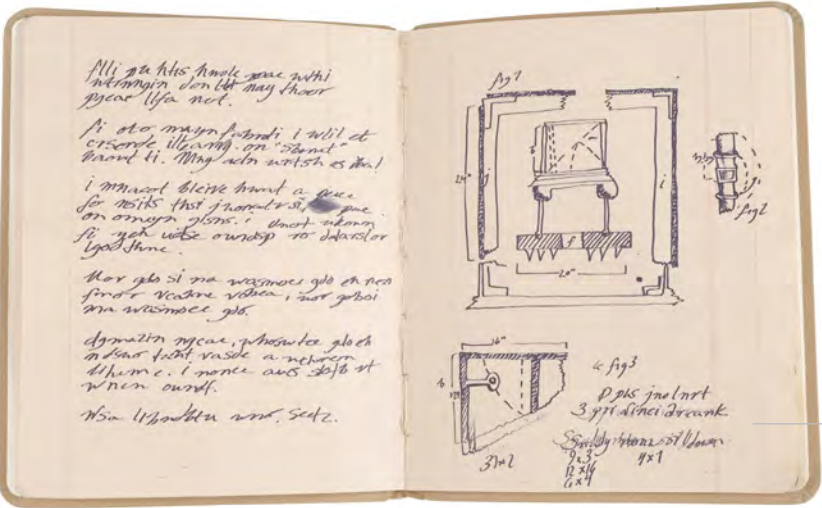
Several versions of the coded diary were made for production, including versions for close-ups and wideshots where it was carried. This version of the book was likely created for the purpose of being carried. The Prestige received positive reviews for performances, design, and narrative. It also received Academy Award® nominations for Best Art Direction and Best Cinematography.

This diary book is comprised of a soft cloth cover and paper, featuring two printed pages containing coded writing and diagrams, while the remaining pages are blank. Production intentionally distressed this diary to give it an aged, discolored appearance. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 8" x 6.5" x 0.25" (20.5 cm x 16.5 cm x 0.75 cm)

Estimate: \$10,000 - 20,000



RGR Collection / Alamy



278
Alfred Borden's (Christian Bale)
Skull Ring
The Prestige (2006)

Alfred Borden's (Christian Bale) skull ring from Christopher Nolan's The Prestige. Borden, a former magician's assistant who ventured out to perform on his own under the title of "The Professor," wore his skull ring throughout his magic career, continually working to out-perform rival magician Robert "The Great Danton" Angier (Hugh Jackman).

The Prestige received positive reviews for performances, design, and narrative. It also received Academy Award® nominations for Best Art Direction and Best Cinematography.

This lot consists of one metal ring featuring a prominent skull emblem. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including areas of the brown finish worn off. Dimensions: 0.75" x 0.75" x 1.25" (2 cm x 2 cm x 3.25 cm)

Estimate: \$2,000 - 4,000



Detail of inner ring



1.75" (4.5 cm)



279
Alfred Borden's (Christian Bale) Pair Of "Transported Man" Trick Balls
The Prestige (2006)

Alfred Borden's (Christian Bale) pair of trick balls from Christopher Nolan's The Prestige. While imprisoned, Alfred entertained himself with a trick ball that he fumbled in front of a prison guard under the guise of switching his ankle chain to the guard's. Robert Angier (Hugh Jackman) went to one of Alfred's shows where Alfred later used the trick ball during his performance the "Transported Man" where he bounced the ball across the room and disappeared into a cabinet, then magically traveled from the cabinet to another at the other end of the room to catch the ball. The illusion became Angier's obsession with wanting to perfect the illusion himself.

One of the trick balls included in this lot was used for filming while the other Bale used for practicing tricks with a real magician to prepare for the film.

This lot consists of one plastic and one rubber ball. This lot shows evidence of wear in torn pitting to the rubber ball. Dimensions: (largest) 1.75" x 1.75" x 1.75" (4.5 cm x 4.5 cm x 4.5 cm)

Estimate: \$1,500 - 3,000



281
Frank Castle's (Thomas Jane)
Screen and Photo-Matched Vest
The Punisher (2004)

Frank Castle's (Thomas Jane) screen- and photo-matched vest from Jonathan Hensleigh's *The Punisher*. Castle wore his signature vest during his assault against the Saints and Sinners club. This vest screen-matches to the final fight at the climax, in addition to promo stills, one of which was used on the *Wizard World* issue cover that promoted the film.

Based on the 1994 comic miniseries "The Punisher: Year One" and "Welcome Back, Frank," *The Punisher* received poor reviews from audiences, but succeeded in surpassing its \$33 million budget at the box office. Eventually, the rights to the character were reverted to Marvel Studios, who inducted Frank Castle into the Marvel Cinematic Universe in 2016 with the second season of *Daredevil*. *The Punisher* received its own spin-off series from 2017 to 2019.

This black tactical vest is made of nylon with foam padding and features fastening-strip side straps and a white skull emblem painted on the front. The skull was created from a stencil with paint drips added afterwards, making each version of the vest unique. Also included is a sealed *Wizard World* magazine and a Letter of Authenticity from Thomas Jane. Production intentionally distressed this vest to appear as though the emblem paint ran. This lot shows evidence of wear consistent with on-set use, handling, and age.

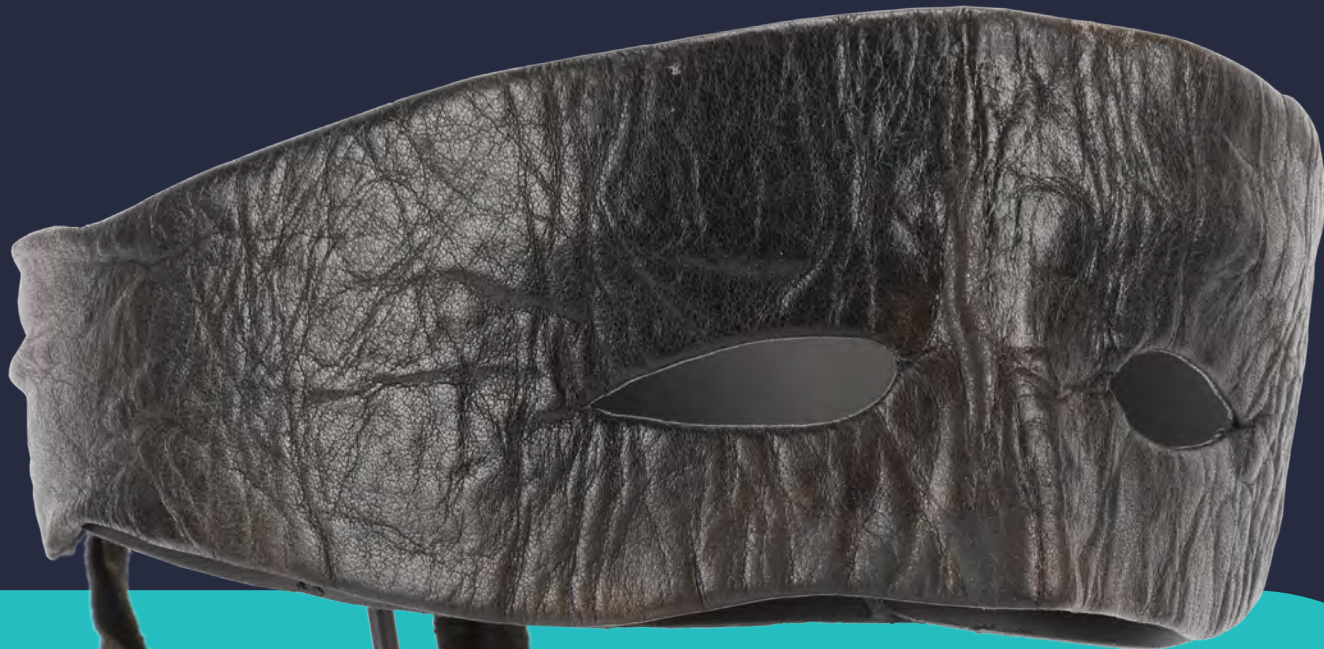
Estimate: \$8,000 - 16,000



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282
Mia Wallace's (Uma Thurman) Costume
Pulp Fiction (1994)

Mia Wallace's (Uma Thurman) costume from Quentin Tarantino's Pulp Fiction. Mia wore her ensemble when Vincent Vega (John Travolta) arrived to take her out, then later while they visited a 1950's style themed diner and partook in a twist dance competition before returning home, where she accidentally overdosed on Vega's stash.

Wallace dancing with Vincent Vega at Jack Rabbit Slim's, having kicked off her shoes to dance barefoot in her white top and black pants, is one of the most memorable sequences in the entire film. Tarantino was inspired to write the dance sequence based on his admiration for the joyous spontaneity of the musical numbers in the films of Jean-Luc Godard, particularly Bande a part. This costume is one of the most complete examples of the ensemble worn by Wallace in the famous dance scene to ever to come to market.

While Uma Thurman had appeared in several films before Pulp Fiction, it was Pulp Fiction that truly launched the actress into A-list stardom. Thurman was featured prominently in the film's promotional materials, including on its famous poster, and her performance as Mia Wallace earned her an Academy Award® nomination for Best Supporting Actress. Pulp Fiction was Thurman's first collaboration with director Quentin Tarantino, who considers Thurman as his muse and once praised her as "up there with Garbo and Dietrich in goddess territory." Thurman would go on to star in Tarantino's critically acclaimed Kill Bill films.

Pulp Fiction was the top-grossing film at the US box office during its first weekend and became the tenth-highest grossing film of 1994, despite playing at significantly fewer theaters than any other film in the top 20. It was named Best Picture by more than seven prominent film critic associations, won the Palme d'Or® at the 1994 Cannes Film Festival, and was nominated for seven Academy Awards®, including a win for Tarantino and Roger Avary's original screenplay. Considered by many to be Tarantino's magnum opus, Pulp Fiction was selected in 2013 for preservation in the US National Film Registry by the Library of Congress as "culturally, historically, or aesthetically significant."

The costume is coming to public auction for the first time. It features a cotton-blend long-sleeve button-up shirt from Isani Shirts (Size S), a pair of cotton-blend pants from Agnes B. (Size 40), and a wardrobe tag hand-marked "Mia Wallace," "Uma Thurman." The shirt was custom-tailored by the production to take it in at the sides to better fit Thurman. The lot shows minor staining from use and age.

Additional Provenance: Letter of Authenticity from crew member.

Estimate: \$15,000 - 30,000

Custom alteration was
done under the arms to
take it in



283
Jules Winnfield’s (Samuel L. Jackson)
Interrogation Suit
Pulp Fiction (1994)

Jules Winnfield’s (Samuel L. Jackson) interrogation costume from Quentin Tarantino’s Pulp Fiction. Jules wore his suit when he and Vincent Vega (John Travolta) interrogated Brett (Frank Whaley) and his friends for a suitcase of goods that belonged to Brett’s business partner Marsellus Wallace (Ving Rhames).

Pulp Fiction was a colossal critical and commercial success upon release, earning the coveted Palme d’Or® at the Cannes Film Festival, the Academy Award® for Best Writing, and more than \$213 million at the global box office. Jackson’s performance as Winnfield also earned an Oscar® nomination and initiated a long string of acclaimed collaborations between the actor and Tarantino. The film is today remembered as a touchstone of independent cinema of the 1990s, with the diner showdown among its most revered and widely-imitated sequences.

Designed to resemble a cheap gangster suit, this costume is coming to public auction for the first time. It consists of: A polyester-blend Perry Ellis jacket.; A cotton Bosa long-sleeve button-down shirt (Size 17 34/35).; A silk-blend Calvin Klein tie.; A pair of polyester-blend Perry Ellis pants; A pair of leather Brunswick bowling-style shoes (size 11.5 Men).

The costume shows evidence of minor wear consistent with on-set use.

Additional Provenance: Letter of Authenticity from crew member.

Estimate: \$10,000 – 20,000



BFA / Alamy



LANDMARK MEDIA / Alamy

285
Honey Bunny’s (Amanda Plummer)
Diner Robbery Costume
Pulp Fiction (1994)

Honey Bunny’s (Amanda Plummer) diner robbery costume from Quentin Tarantino’s Pulp Fiction. After Winston Wolfe (Harvey Keitel) helped them clean up the mess from Vincent Vega’s (John Travolta) accidental execution of Marvin (Phil LaMarr), Vincent and Jules Winnfield (Samuel L. Jackson) went to a diner for breakfast, only for Jules to be held hostage by Honey Bunny and Pumpkin (Tim Roth).

Pulp Fiction was a colossal critical and commercial success upon release, earning the coveted Palme d’Or® at the Cannes Film Festival, the Academy Award® for Best Writing, and more than \$213 million at the global box office. For her performance as Honey Bunny – real name Yolanda, as revealed in the stand-off with Jules – Plummer received a prestigious American Comedy Award® nomination for Funniest Supporting Actress in a Motion Picture. The film is today remembered as a touchstone of independent cinema of the 1990s, with the diner showdown among its most revered and widely-imitated sequences.

This ensemble is coming to public auction for the first time. It consists of a rayon Tweeds long-sleeve dress (Size S) with a pearlescent button closure and “1” hand-marked on the interior tag, as well as a pair of lace-up suede shoes (Size 6 1/2) with metal rivets. The dress and shoes show evidence of wear consistent with on-set use and age.

Additional Provenance: Letter of Authenticity from crew member.

Estimate: \$5,000 – 10,000



LANDMARK MEDIA / Alamy



Detail of bloodied jacket interior

286
Marsellus Wallace’s (Ving Rhames) Bloodied Car Attack Blazer and Shirt
Pulp Fiction (1994)

Marsellus Wallace’s (Ving Rhames) bloodied car attack blazer and shirt from Quentin Tarantino’s Pulp Fiction. Wallace’s suit was bloodied when, by chance, he encountered boxer Butch Coolidge (Bruce Willis), who rammed his car into Wallace knowing that the crime lord would otherwise have him murdered for killing his opponent in the ring.

Pulp Fiction was a colossal critical and commercial success upon release, earning the coveted Palme d’Or® at the Cannes Film Festival, the Academy Award® for Best Writing, and more than \$213 million at the global box office. For his performance as Wallace – a role widely considered his breakout – Rhames earned a prestigious Awards Circuit Community Award® for Best Cast Ensemble. The film is today remembered as a touchstone of independent cinema of the 1990s, with the car attack sequence emblematic of its widely-imitated blend of violence and humor.

This lot is coming to public auction for the first time. It consists of a striped woolen Armani blazer and a cotton Issey Miyake button-down dress shirt (Size M) with a mandarin collar numbered “ME39-FJ995” on the interior. Also included is a wardrobe tag hand-marked “Pulp Fiction,” “Marsellus Wallace,” and “Ving Rhames.” The blazer and shirt are intentionally blood-stained and distressed by production to appear dirtied. The lot also shows evidence of wear consistent with on-set use, handling, and age, including a crumpled tissue in the jacket’s front pocket.

Additional Provenance: Letter of Authenticity from crew member.

Estimate: \$5,000 – 10,000



290
Production-Made Unused Compound Bow and Takedown Arrows
Rambo (2008)

A production-made unused compound bow and takedown Arrows from Sylvester Stallone’s Rambo. Rambo (Sylvester Stallone) wielded his signature compound bow as he attacked Major Pa Tee Tint’s (Maung Maung Khin) soldiers after they forced a group of prisoners to navigate a minefield. Once the soldiers were dispatched, Rambo joined up with Lewis’ (Graham McTavish) mercenary group, who witnessed the event, to rescue the missionaries.

Production originally commissioned five custom compound bows from Martin Archery for use in Rambo. Subsequently, an additional bow for potential production use was requested, and Martin assembled this sixth bow from the remaining available components, but it ultimately was not required and never went to set, which is why this one remains unmodified. Following production, the original five bows were reportedly sent to Sylvester Stallone to be autographed, but were never returned. This unused sixth bow remained within a private collection and is the only example from the production order retained.

While Rambo was a box office success in North America, the film met with censorship in numerous European countries. It was even banned in Myanmar (then Burma) for its violence and content. This led the film to become popular in bootleg formats, and the vivid portrayal of the oppression was praised amongst the Burmese people and opposition youth groups. In a 2022 interview with The Hollywood Reporter, Stallone called Rambo “the best action film [he’s] ever done because it’s the most truthful.”

This Martin Cougar II compound bow, painted in Rambo’s signature “deep black,” features fiberglass limbs, metal components, and pulley wheels. Also included are five metal “Takedown” arrows with rubber fletching, and a plastic arrow quiver. Each arrow is designed to pull apart at its center for storage and transportation. Additionally, each arrow is without an arrowhead. Dimensions: 48” x 12” x 2.5” (122 cm x 30.5 cm x 6.5 cm)

Estimate: \$6,000 – 12,000



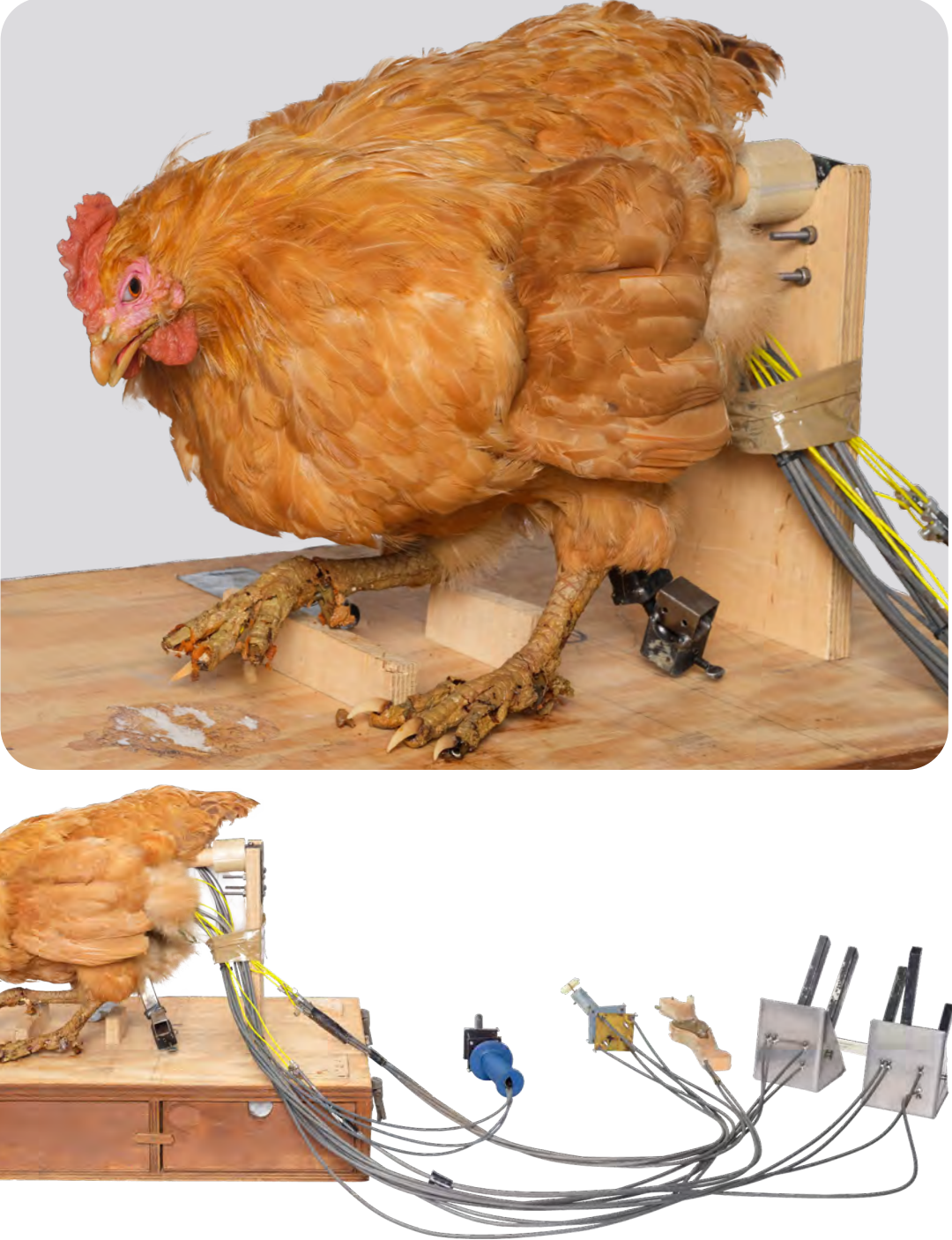
Accessories accompanying animatronic

292
Billina the Chicken (Denise Bryer/Mak Wilson) Animatronic Puppet with Cables and Accessories
Return To Oz (1985)

A Billina the Chicken (Denise Bryer/Mak Wilson) animatronic puppet with cables and accessories from Walter Murch’s Return to Oz. After escaping the Santitarium, Dorothy Gale (Fairuza Balk) returned to Oz with her chicken Billina, who was able to speak with Dorothy, to discover the enchanted land in ruins after the Nome King (Nicol Williamson) took over the land and captured Dorothy’s friends. When Dorothy freed her friend’s from the Nome King’s spell, he captured Jack Pumpkinhead (Brian Henson/Stewart Harvey-Wilson) and Billina who accidentally laid an egg in the Nome King’s mouth, not knowing eggs were poison to nomes.

Aside from becoming one of the film’s main heroes, Billina the Chicken was praised for its realistic design. Return to Oz was nominated for an Oscar Award® for Best Effects, Visual Effects to Will Vinton, Ian Wingrove, Zoran Perisic, and Michael Lloyd.

This lot originated from puppeteer Lyle Conway, who also voiced Dorothy’s friend Gump. It consists of: A metal armature, feather and urethane covered animatronic chicken puppet with protruding cables; A set of 15 resin casts; six painted wooden eyeballs; A bag of feathers marked “Harvey Seagull Bits.”; A plastic box of feathers.; A mock-up cardboard chicken head.; A patch of



prototype feathered fabric.; A box of netting and crocheted feathers.; A back-up chicken foot.; A plaster chicken head.; One toenail and two feathers.; Six small pillow inserts.; A singular glove.; A container of “White Smoke Powder.”; A metal tool with a wooden handle. ; Two taped pages of printed storyboards. ; Three pages of handwritten notes; Three black and white photos of behind-the-scenes creation of the chicken

This chicken is known as the “rear operation chicken” as the attached cables to operate the head, mouth, eye movement, tail, legs, and toes protrude from the chicken’s butt. This animatronic comes mounted on a wooden storage box containing all of the accessories and includes a separate metal bracket. This lot shows evidence of high levels of flaking material on the legs and toes, yet remains in well cared for and is in overall very good condition. Dimensions: 29.5” x 16” x 18” (75 cm x 40.75 cm x 45.75 cm)

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

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

Estimate: \$10,000 – 20,000



293
Mr. Orange's (Tim Roth) Costume Components
Reservoir Dogs (1992)

Mr. Orange's (Tim Roth) costume components from Quentin Tarantino's Reservoir Dogs. Mr. Orange wore his costume components during breakfast when he met with his team for a jewelry heist organized by a common associate Joe Cabot (Lawrence Tierney) and his son "Nice Guy" Eddie Cabot (Chris Penn). This lot originated from a crew member.

The costume features a polyester-blend Darby House suit jacket; a cotton Towncraft short sleeve button down shirt marked "ROTH"; and a cotton Hollyvogue California tie.

Included with this lot is a handwritten production tag. The lot shows evidence of a tear in the jacket's lining.

Additional Provenance: A Letter of Authenticity signed by a crew member.

Estimate: \$5,000 – 10,000



LANDMARK MEDIA / Alamy



Tag of Towncraft short sleeve button down shirt marked "ROTH"

294
Mr. Brown's
(Quentin Tarantino) Suit Jacket
Reservoir Dogs (1992)

Mr. Brown's (Quentin Tarantino) suit jacket from Quentin Tarantino's Reservoir Dogs. Pseudo philosopher Mr. Brown wore his suit jacket during breakfast when he met the others on his team for a jewelry heist organized by a common associate Joe Cabot (Lawrence Tierney) and his son "Nice Guy" Eddie Cabot (Chris Penn).

This lot originated from a crew member. It consists of a polyester blend Shang-Hai suit jacket (Size XL) marked "Brown" on the brand label. Included with this jacket is handwritten production tag. The jacket shows evidence of wear via stains on the front bottom right.

Additional Provenance: A Letter of Authenticity signed by a crew member.

Estimate: \$4,000 – 8,000



Shang-Hai suit jacket (Size XL) marked "Brown" on the brand label



295
Mr. Orange's (Tim Roth) Screen-Matched Car Shirt
Reservoir Dogs (1992)

Mr. Orange's (Tim Roth) screen-matched car shirt from Quentin Tarantino's Reservoir Dogs. Mr. Orange wore his shirt when he and Mr. White (Harvey Keitel) cased the jewelry store they planned to rob. Distinctive patterning around the pocket on this shirt screen-matches to the car scene.

Following its premiere at the Sundance Film Festival, Reservoir Dogs became an independent film sensation, earning Independent Spirit Award nominations for Best First Feature and Director as well as \$22 million in box office grosses. It is today regarded among the greatest feature debuts in cinema history, with Roth's all-important Mr. Orange its secret main character.

This spotted cotton blend short-sleeve button-up shirt originated from a crew member. It shows evidence of minor wear consistent with on-set use, handling, and age.

Estimate: \$2,000 – 4,000

300
Robin Hood's (Cary Elwes) Bow
Robin Hood: Men In Tights (1993)

Robin Hood's (Cary Elwes) bow from Mel Brooks' Robin Hood: Men in Tights. Robin of Loxley used his trusty bow to launch multiple arrows simultaneously on his quest to rescue Maid Marion (Amy Yasbeck) from the clutches of Prince John (Richard Lewis), as well as in promotional materials for the film.

Robin Hood: Men in Tights was a box office success, more than tripling its \$20 million budget after release. Despite mixed reviews, the film received a cult following and is one of Mel Brooks' top-selling films on home media, next to Spaceballs. Actor Elwes became a household name for his role as Westley/the Dread Pirate Roberts in Rob Reiner's The Princess Bride, and maintained a prolific acting career in both film and television.

This large, two-toned wooden bow was originally obtained from 20th Century Fox. It features a leatherette grip wrapped around its center with varnished points on either side. Also included is a cord string believed to have been added and looped around both ends after production for display. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age. Dimensions: 69" x 12" x 2" (175.25 cm x 30.5 cm x 5 cm)

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

Estimate: \$2,000 – 4,000



Entertainment Pictures / Alamy

301
Robin Hood's (Kevin Costner)
Costume with Screen-Matched Tunic
Robin Hood: Prince Of Thieves (1991)

Robin Hood's (Kevin Costner) costume with screen-matched tunic from Kevin Reynolds' Robin Hood: Prince of Thieves. Robin wore his costume throughout the film as he escaped an Ayyubid jail and arrived in England with his companion Azeem Edin Bashir Al Bakir (Morgan Freeman) to pay his life debt to Peter Dubois (Liam Halligan) by protecting Lady Marian (Mary Elizabeth Mastrantonio) and led his fellow outlaws in force against the corrupt and villainous Sheriff of Nottingham (Alan Rickman). Distinctive patterning and points of intentional distress on the tunic, including its outer shirt and sleeves, screen-match to multiple shots of Robin.

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 ensemble consists of: A patchwork-studded leather tunic with leather-tied sleeve caps, hand-marked "Mr. Kevin Costner, Robin 2nt 5/B. Ben Porter" in black on the interior.; A custom-made, metal-studded linen undershirt hand-marked "Kevin Robin 6" with an Angels wardrobe tag on the interior labeled "Robin"; a second tag hand-labeled "Bin"; a leather tie closure; and corduroy sleeves tied to the body of the shirt with leather detailing and fabric panels.; A pair of pants hand-marked "36" with a "30" tag on the interior.

The shoulder caps on the vest may have been changed during production, as they don't match some of the shots where the vest itself does. Production intentionally distressed this costume to give it an aged and well-worn appearance. The pants, as well as the shirt's leather cords, were added to complete the costume. The ensemble shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$10,000 - 20,000



Maximum Film / Alamy



MR. KEVIN COSTNER.
ROBIN 2nt 5/B. Ben Porter

"Mr. Kevin Costner. Robin
2nt 5/B. Ben Porter"
handwritten in black on
the vest interior



302
VX Canister Cap with “String of Pearls”
The Rock (1996)

A VX canister cap with “String of Pearls” from Michael Bay’s The Rock. Rogue Marines led by Brigadier General Frank Hummel (Ed Harris) stole canisters of poisonous VX gas, which Dr. Stanley Goodspeed (Nicholas Cage) and John Mason (Sean Connery) later extracted from missiles to render them inoperable.

A critical and box office sensation for director Bay, The Rock was the fourth-highest-grossing English-language film worldwide in 1996. It was nominated for an Academy Award® for Best Sound and was released as Spine #108 by the Criterion Collection, cementing it as a classic of modern American cinema.

This lot originated from a crew member. It consists of a burnished aluminum canister cap affixed on its underside with static copper and rubber-covered wiring from which five rows of 10 glass “pearls” (50 “pearls” total) dangle. The pearls contain the remnants of green aloe vera gel (believed to be original from production) with wire running down their sides. The rows are designed to pull out of a canister along with the cap.

As the cap and pearls are not free-standing, the lot also includes a custom acrylic display canister that the pearls hang inside with a green VX gas-color plastic base labeled “The Rock”. The lot shows evidence of wear consistent with on-set use, handling, and age, including leaking or evaporation to most of the gel and staining to the glass. Dimensions: (displayed) 7” x 7” x 24.5” (18 cm x 18 cm x 62.25 cm)

Estimate: \$6,000 - 12,000

24.5” (62.25 cm)

Detail of static wiring attached to the glass “pearls.”
Residual green aloe vera gel on the glass pearls
is believed to be original from production.



Pearls hang freely from top aluminum piece;
acrylic tube with green base (not shown)
added to enable it to stand for display.



Foam padding installed
for stunt performances

303
Rocketeer Helmet with Inner Safety Helmet
The Rocketeer (1991)

A Rocketeer helmet with an inner safety helmet based on The Rocketeer’s (Bill Campbell) helmet from Joe Johnston’s The Rocketeer. In The Rocketeer, pilot Cliff Secord donned his iconic helmet when he took flight as the titular character using an experimental jetpack designed by Howard Hughes (Terry O’Quinn).

The design for the Rocketeer’s classic gold helmet – a symbol of Secord’s all-American love of flight – originated from Dave Stevens’ comic series of the same name. After Stevens requested that a completely new version of the helmet be made for the film, Johnston ultimately approved a much gentler redesign after rejecting multiple prototypes. Cliff’s Rocketeer helmet was later used throughout the promotional campaign and has since become among the most recognizable costume elements from any live-action Disney film.

Academy Award®-winning special effects designer Jon G. Belyeu and his team created several practical SFX props for filming, including rocketpacks and helmets that were intended for stunt or SFX sequences. Belyeu’s team made vacuum-formed helmets of multiple styles, including helmets with one piece shell construction and helmets with multiple-piece shell construction, designed to be torn away during aerial sequences if needed. They were built around real crash helmets for safety. As the film’s primary stuntman used Design Setters helmets for his filming work, it is unknown whether helmets of this style were ultimately used for filming or tests.

Following production, Disney obtained multiple helmets for use in marketing materials. This one-piece stunt helmet is consistent with documented examples of the two-piece helmets as seen in Campbell’s appearance on the cover of Disney Adventures magazine’s July 1991 issue, as well as in the Sci-Fi Dine-In Theater Restaurant at Disney World. This crested, vacuum-formed example is believed to be one such Disney helmet based on design elements that distinguish it from the production originals built by Design Setters, such as the use of Bondo in the fins and a lack of faux weld marks around the dome.

Believed to have been built by Jon G. Belyeu’s Practical FX team and later acquired from Design Setters, this helmet is painted entirely gold-color, inset with tinted urethane lenses, affixed with a nylon and leather chin strap, and applied on the interior with information stickers, including one labeling it as size “M (6 7/8 - 7 1/8).” The helmet shows evidence of intentional production distressing and tarnishing, together with wear consistent with use, handling, and age, including cracking in its crest and upper right vent, as well as tearing in the fabric around the foam padding.

Dimensions: 19.5” x 9.5” x 10.5” (49.5 cm x 23.25 cm x 26.75 cm)

Estimate: \$12,000 - 24,000



304
Apollo Creed’s (Carl Weathers) Photo-Matched
Bloodied The Superfight 2 Boxing Shorts
Rocky II (1979)

Apollo Creed’s (Carl Weathers) photo-matched, bloodied The Superfight 2 boxing shorts from Sylvester Stallone’s Rocky II. Apollo wore his personalized boxing shorts when he and Rocky Balboa (Stallone) convened at the Philadelphia Spectrum on Thanksgiving Day, 1976 for their much-ballyhooed rematch, culminating in Rocky clinching his first heavyweight championship title. Distinctive wrinkles, blood-staining, and the hand-embroidered “Creed” lettering on the shorts photo-match to production stills from the Superfight 2 sequence.

Following the global critical and financial success of John G. Avildsen’s Rocky, Stallone refused to allow United Artists to produce a sequel without his involvement as director (in addition to writing and starring). Rocky II ultimately became the second-highest grossing film worldwide in 1979 and won the People’s Choice Award® for Favorite Motion Picture the following year.

These boxing-style satin shorts are primarily red with a white waistband and striping down the sides, “Apollo” embroidered on one leg, and “Creed” embroidered on the other. The shorts show evidence of intentional distressing by production to appear stained in battle together with wear consistent with on-set use, handling, and age.

Estimate: \$15,000 – 30,000



Photo 12 / Alamy



Front is distressed with red stains from stage blood

307
Paulie Pennino’s (Burt Young) Bloodied “Balboa” Shirt
Rocky IV (1985)

Paulie Pennino’s (Burt Young) bloodied “Balboa” shirt from Sylvester Stallone’s Rocky IV. Rocky Balboa’s (Sylvester Stallone) best friend and brother-in-law, Paulie Pennino, wore his “Balboa” shirt during Rocky’s Moscow match against Soviet boxing champion Captain Ivan Drago (Dolph Lundgren) and it became bloodied from Rocky’s wounds.

Paulie Pennino was one of only four characters to appear in all of the first six films of the Rocky franchise, with Burt Young portraying the character from the original 1976 film all the way through Rocky Balboa in 2006. Young’s performance in the first film earned him an Academy Award® nomination for Best Supporting Actor.

Upon its release, Rocky IV became the then-highest-grossing Rocky film of all time and the third-highest-grossing US film of 1985. The film is most often remembered for its prominent Cold War themes, which most agree were certainly socially relevant but some have criticized as propagandistic. In 2021, Stallone released an alternate cut of the film titled Rocky IV: Rocky vs. Drago – The Ultimate Director’s Cut.

This lot consists of a white silken shirt with a blue Adidas logo on the front and the name “Balboa” in blue letters on the back. It has been distressed with red stains from stage blood down the front. Also included is a paper tag, believed to be a production tag, hand-marked “Burt Young as ‘Paulie’ Round = 10-13 Rocky Fight.” In addition to the intentional production staining, this lot shows evidence of staining and other wear consistent with on-set use, handling, and age.

Estimate: \$1,500 – 3,000



United Archives GmbH / Alamy

308
Planet Hollywood Collection:
Rocky Balboa’s (Sylvester Stallone)
Screen-Matched Bloodied Sweatshirt
Rocky V (1990)

Rocky Balboa’s (Sylvester Stallone) screen-matched bloodied sweatshirt from John G. Avildsen’s Rocky V. Rocky’s sweatshirt was bloodied during his climactic street fight with former protege Tommy Gunn (Tommy Morrison), who, in part due to prodding by his cutthroat promoter George Washington Duke (Richard Gant), resented the public’s refusal to accept him as the true heavyweight champion. Distinctive blood-staining intentionally applied by production across the front and over the left shoulder of this sweatshirt screen-match to when Rocky embraced his wife Adrian (Talia Shire) and son Rocky Jr. (Sage Stallone) after both defeating Tommy and punching Duke in the face.

This polyester blend Jerzees sweatshirt (size XL) originates from Planet Hollywood. In addition to its intentional distressing and blood-staining, the sweatshirt also shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$3,000 – 6,000



312
Tony Manero’s (John Travolta) White Dancing Suit
Saturday Night Fever (1977)

Tony Manero’s (John Travolta) white dancing suit from John Badham’s Saturday Night Fever. Tony wore his signature white polyester suit in several key sequences, including throughout the climactic disco-dancing competition he ultimately won with Stephanie (Karen Lynn Gorney) as well as when his friend Bobby (Barry Miller) fell to his death.

This custom three-piece suit was made by Leading Male, then of Kings Highway, Brooklyn. It consists of a white jacket with wide-stitched trimmed lapels, satin lining on the interior with a rear double vent, and two oversized side pockets; a vest and flared trousers made from the same fabric blend; and a black polyester Pascal of Spain dress shirt. The bottom of the shirt is custom-modified by production with elasticated fabric and stitched directly into the pants to create a single-piece jumpsuit, allowing Travolta greater mobility without the risk of the shirt popping out during dance sequences.

As many of the film’s most pivotal scenes took place at the 2001 Odyssey discotheque, it is difficult to establish definitive screen-matches to most of the characters’ costumes, props, or set pieces. However, all elements of the jacket - including its custom-tailored, distinctively-shaped pockets, darts, and stitch lines - are exactly consistent with the suit Tony wore onscreen. This is the finest Tony Manero suit from Saturday Night Fever still known to exist, with the jumpsuit-style modification believed to be unique to this example.

Tony’s white dancing suit is among the most recognizable costumes in cinematic history, having appeared in many of the film’s most widely-distributed promotional images, including its hugely popular one-sheet. Upon release, Saturday Night Fever became a cultural phenomenon, breaking multiple financial records to become the highest-grossing R-rated film of the 1970s and inspiring a wave of imitations of Tony’s dancing costume in disco clubs around the world. The Bee Gees’ soundtrack for the film also became one of the best-selling albums in history. For his performance as Tony, Travolta received his first Academy Award® nomination and was named the Best Actor of the year by the National Board of Review.

Handwritten in blue ink on the interior lining is “To Gene, So here’s to a classic, your friend, John Travolta”. The “Gene” in question is Gene Siskel, one-half of the legendary film-reviewing duo Siskel & Ebert. Siskel originally bought the suit at a charity auction in 1979. The beloved critic considered this suit the most prized possession in his collection prior to selling it as lot 155 in Christie’s Television and Film Memorabilia and Posters auction held June 28, 1995.

The suit shows evidence of wear consistent with age and storage, most notably some fading down the center of the shirt believed to be from light exposure.

Estimate: \$200,000 - 400,000



Scan here to see a full rotation of this lot

The 1977 theatrical one-sheet poster for “Saturday Night Fever” featuring John Travolta in the iconic white polyester disco suit.





Jacket label detail



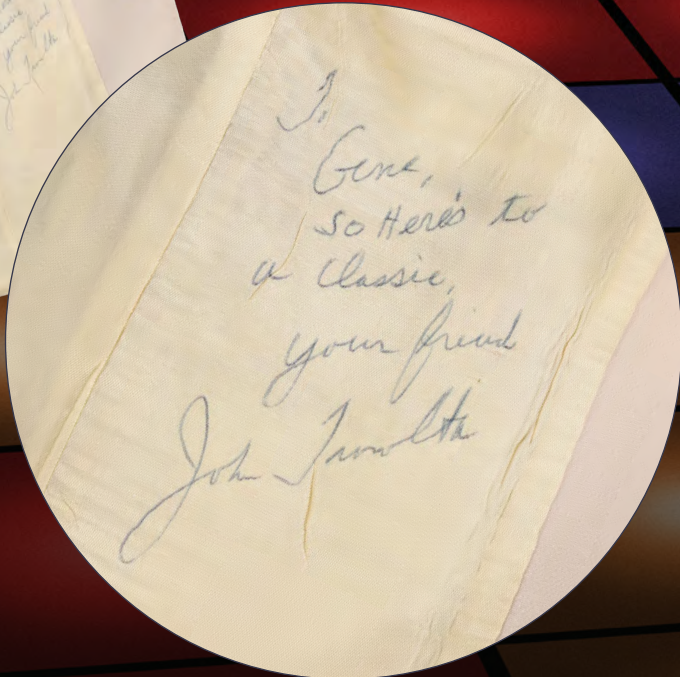
Travolta's solo dance moments are highlighted on this lobby card promoting the film.



FROM THE COLLECTION OF GENE SISKEL

Gene Siskel, American film critic and journalist for the Chicago Tribune, gave "Saturday Night Fever" a 3.5 out of 4 stars review and ranked the film ahead of "Star Wars" in 1977. He was also a fan of the film having viewed it by his own account at least 17 times during his lifetime.

In 1978, Siskel outbid actress Jane Fonda for the Tony Manero's (John Travolta) white disco suit during a charity auction event. Later, Travolta personally inscribed the inside lining of the jacket. Gene considered the iconic suit as one of his most prized possessions.



Handwritten personal inscription detail.
"To Gene,
So here's to a classic.
Your friend,
John Travolta"



Shirt label detail



A ONE-PIECE JUMPSUIT FOR DANCE SEQUENCES

For production, the shirt was sewn and stitched to the pants creating a one-piece jumpsuit. The feature allowed Travolta freedom of movement while keeping the shirt perfectly tucked.

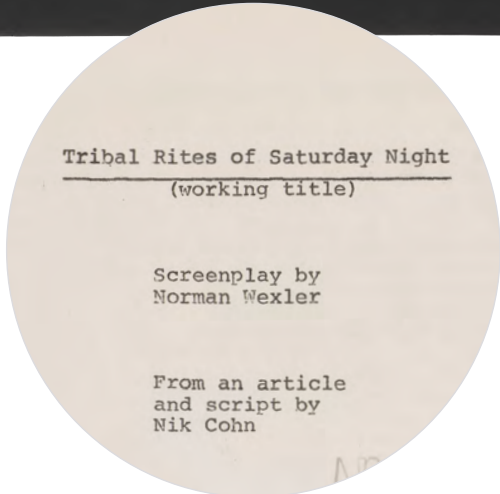
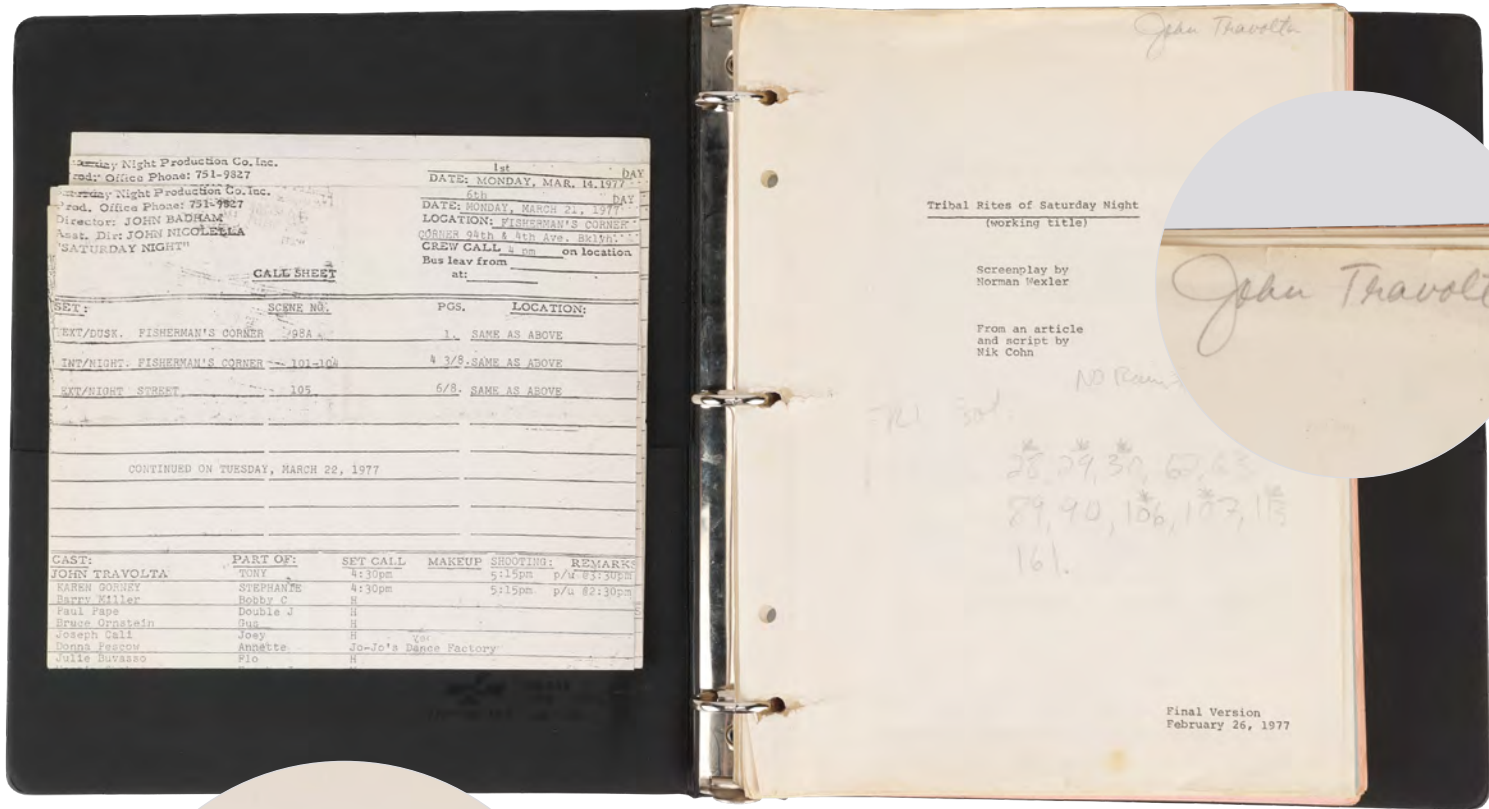
For his performance as Tony Manero, Travolta lost a reported 20 lbs. to achieve a lean professional dancer's physique. The rigorous athletic training reduced him to a 28" waist size. An inner elastic strap was added to accommodate the extreme physical dance moves required during filming.





Tony (John Travolta) and Stephanie (Karen Gorney) during the Bee Gees "More than Woman" climactic dance club competition performance.





The film's working title "Tribal Rites of Saturday Night" and "John Travolta" handwritten in pencil in the upper right corner on the title page.

Below is a silk-screened "Saturday Night" parking "Permit 00285"



313

John Travolta's
Personal Hand-Annotated Shooting Script
Saturday Night Fever (1977)

John Travolta's personal, hand-annotated shooting script from John Badham's Saturday Night Fever. Travolta received his first Academy Award® for his role as disco-dancing Tony Manero, in one of the definitive films of the 1970s.

Travolta gifted this script to Alex Marchak Jr., a regular at 2001 Odyssey (the nightclub where many of the film's iconic scenes were filmed) who became friendly with choreographer Lester Wilson. On the final day of shooting, Travolta handed Marchak this script and the accompanying items.

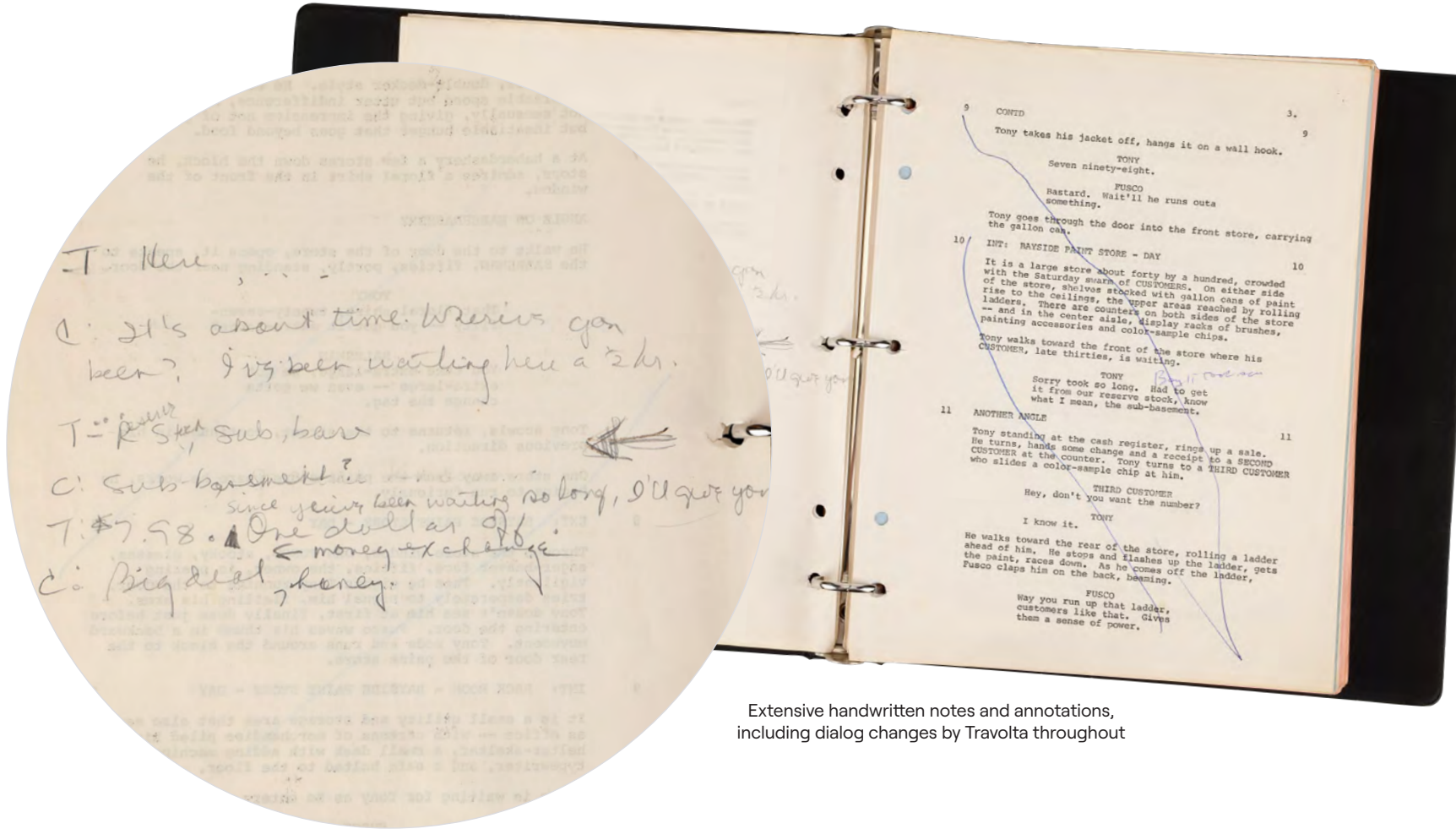
Credited to Norman Wexler from an article and script by Nik Cohn, this "Final Version" script is 116 pages long and dated "February 26, 1977". The title page features the film's working title "Tribal Rites of Saturday Night" and "John Travolta" is handwritten in pencil in the upper right corner. The script is printed on different colored pages, indicating multiple revisions, and the colored pages feature revision dates at the top. All the script's pages are contained in a black three-ring binder.

The script has extensive handwritten notes and annotations, including dialog changes in pencil and ink by Travolta from the cover page, where he notates shooting days with a corresponding "no Rain" above numbered dates. On pages 43, 99, and 105, there are major dialog changes, where Travolta has crossed out the original dialog in pencil and written the new lines in the margins.

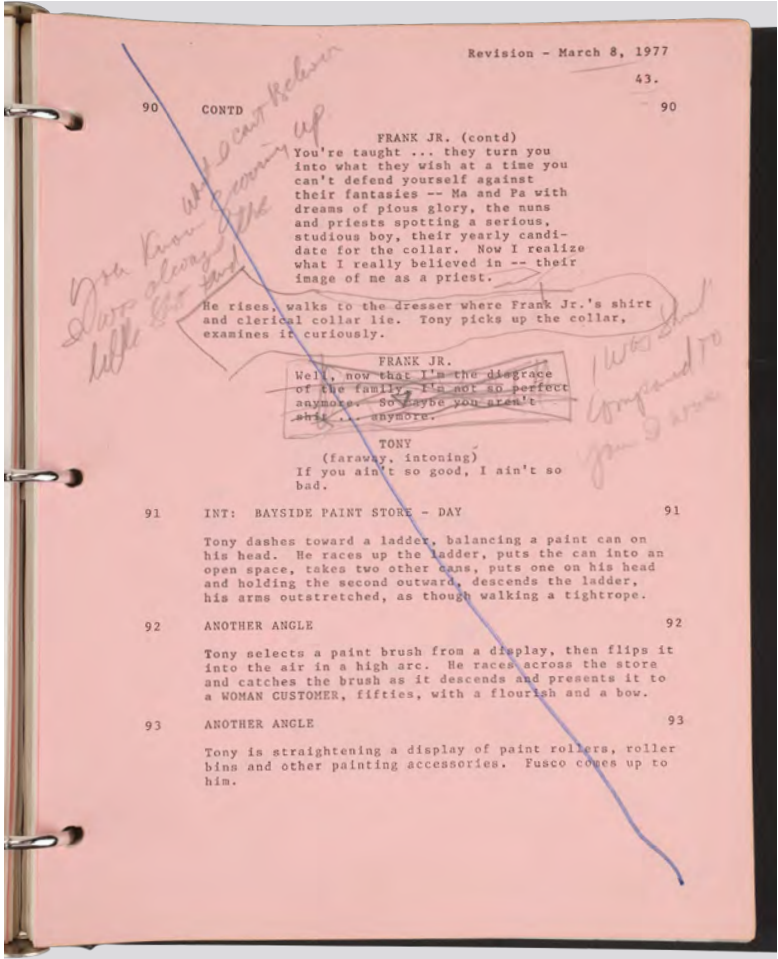
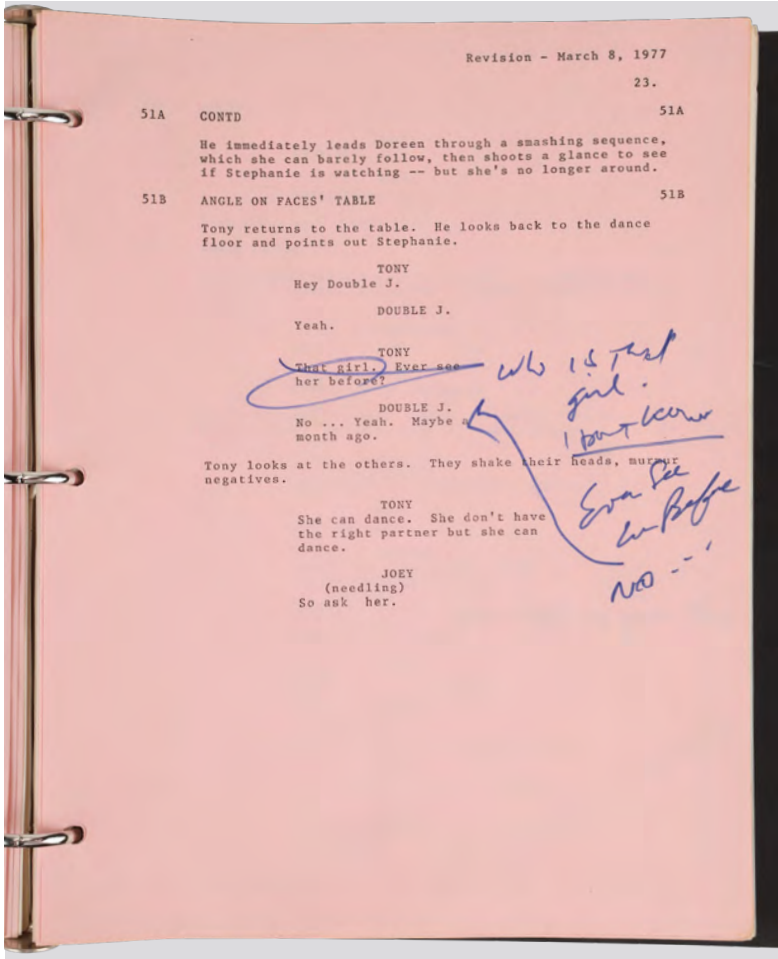
Included in the interior pocket of the script binder is a silk-screened "Saturday Night" parking permit, three call sheets, and a personal two-page handwritten letter from writer/producer Barbara Gallagher to John Travolta, dated "April 27, 1977", expressing sympathy at the recent passing of Diana Hyland, Travolta's girlfriend. The script exhibits some wear from production use and age. Many pages are coffee-stained, and the first few pages are loose. Dimensions: 11.5" x 10" x 1.5" (29 cm x 25.5 cm x 4 cm)

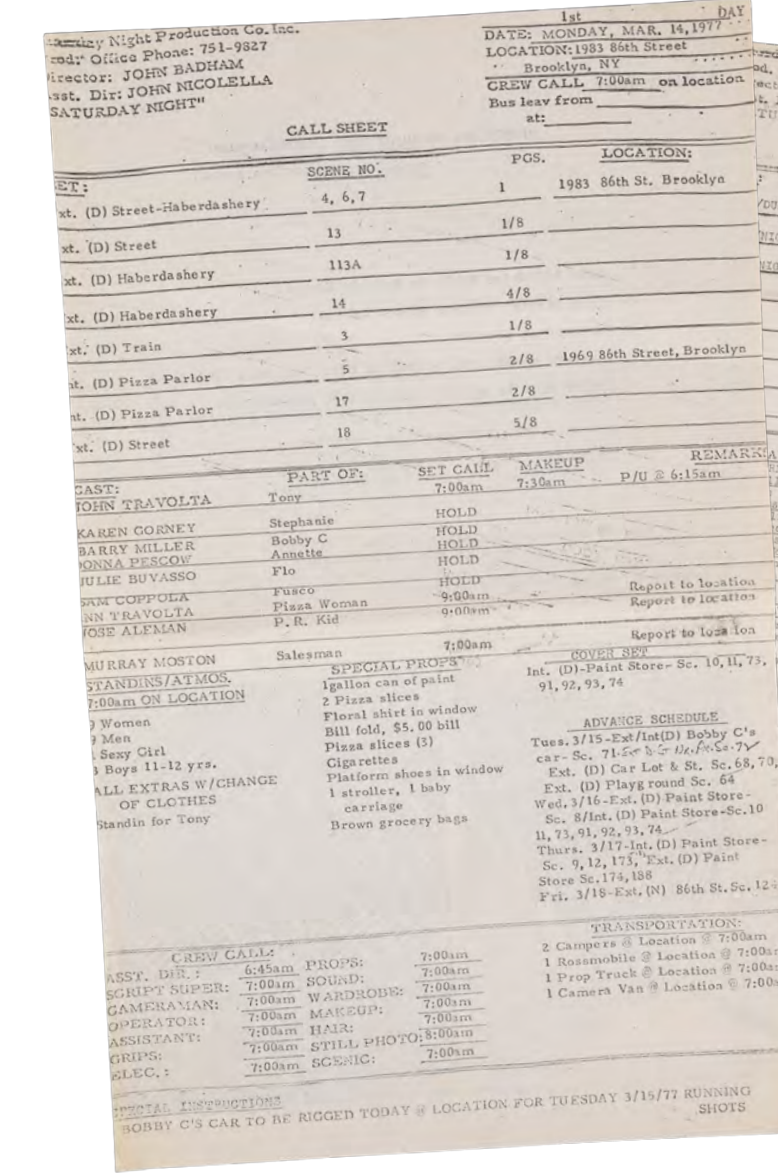
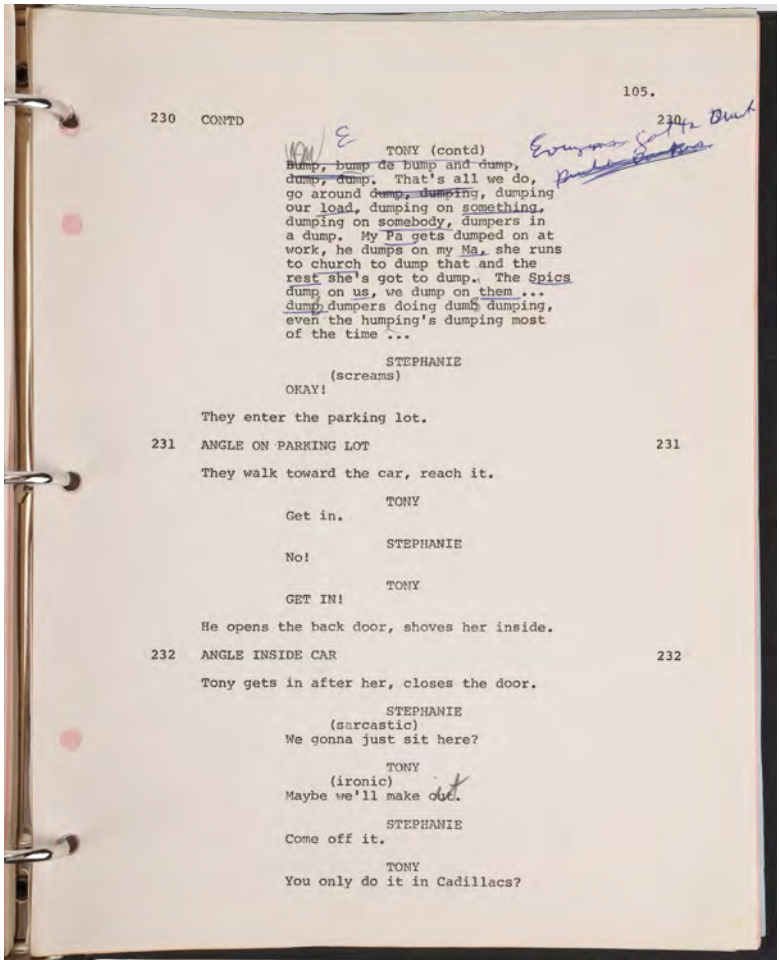
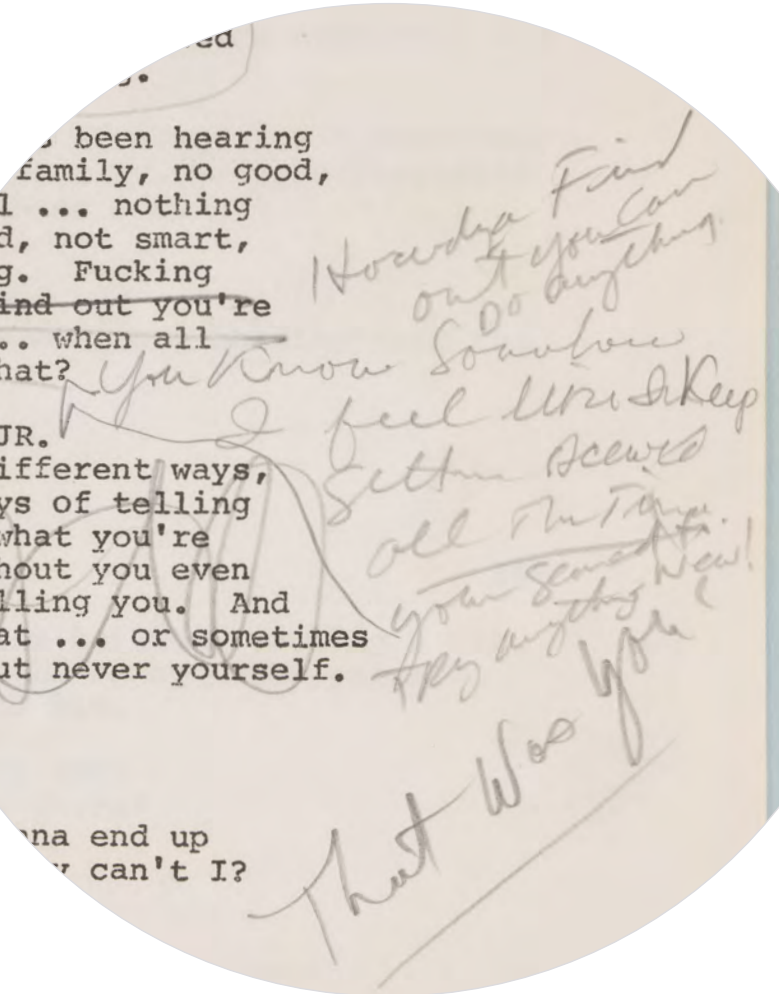
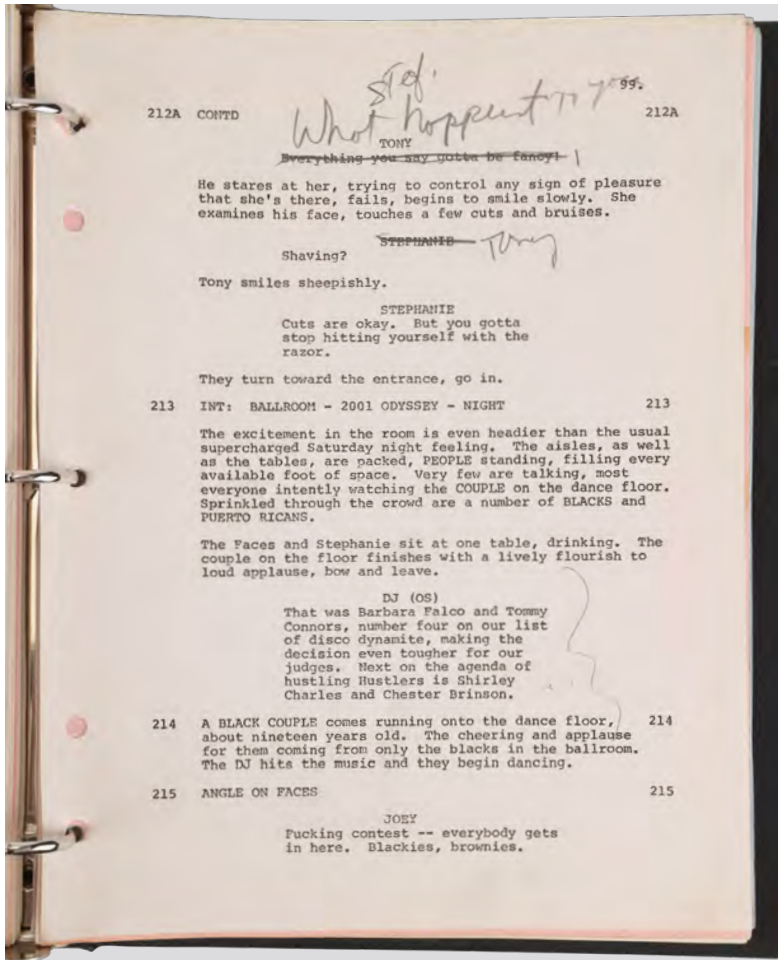
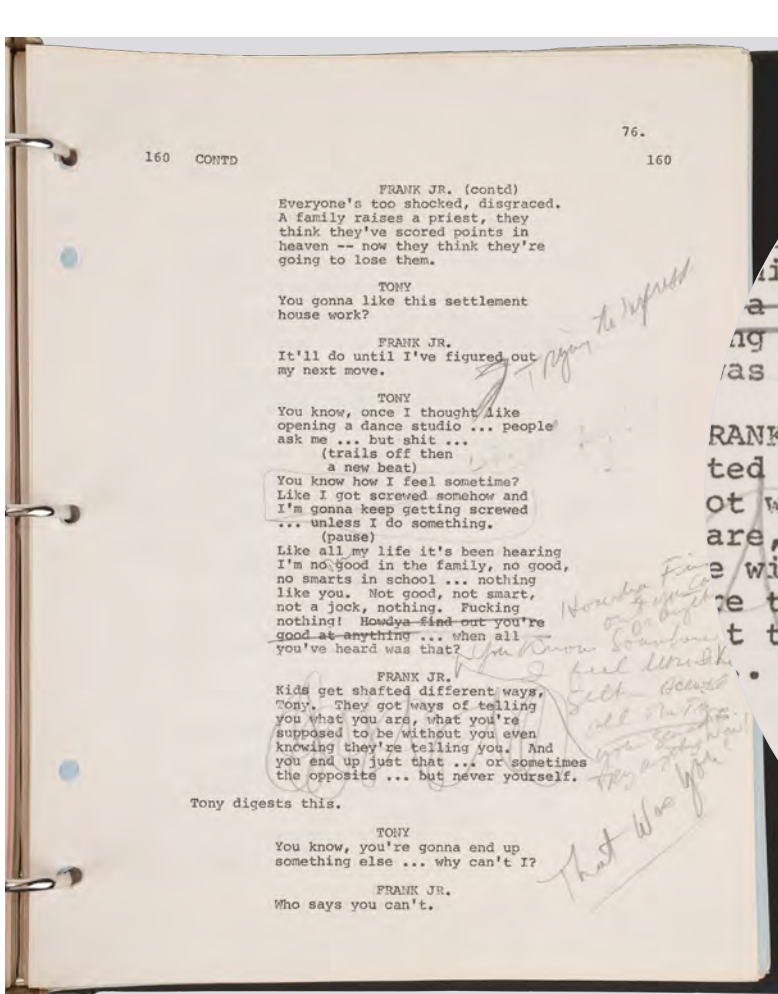
The autographs in this lot have been professionally authenticated by expert Garry King; see notice in the Terms and Conditions.

Estimate: \$20,000 - 40,000



Extensive handwritten notes and annotations, including dialog changes by Travolta throughout

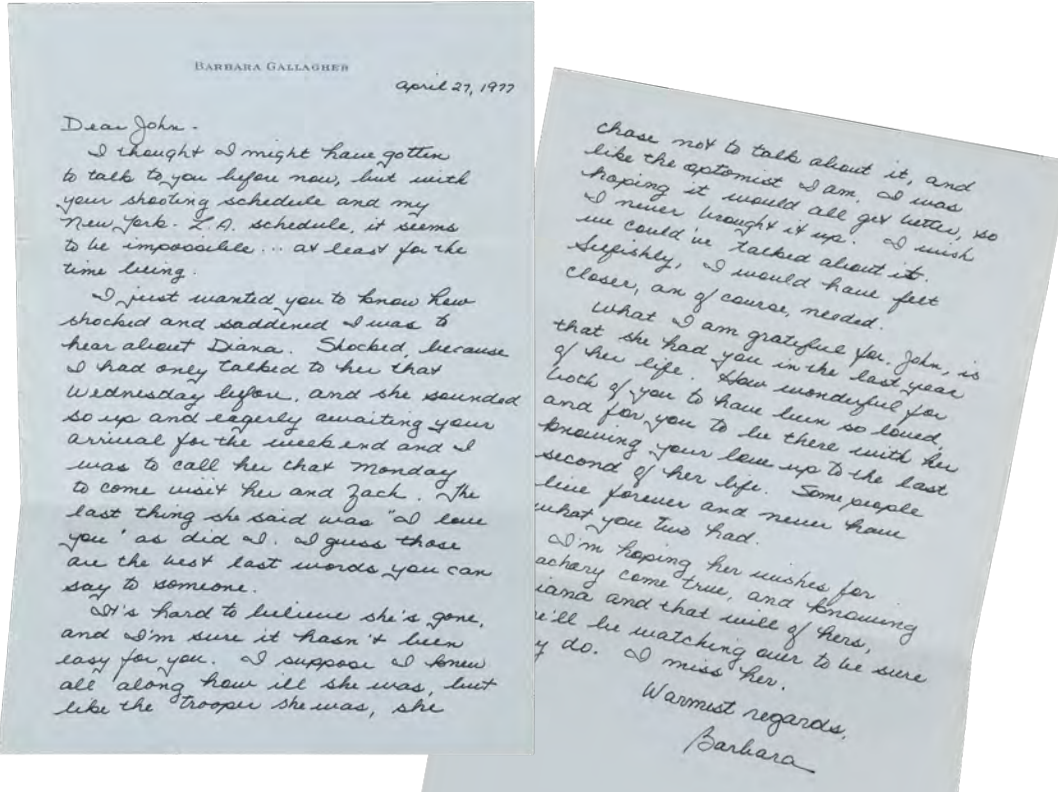




Three call sheets that include the 1st, 6th, and 21st day schedules



A handwritten two-page sympathy letter from writer/producer Barbara Gallagher to John Travolta, on John's girlfriend recent passing. Indicia on envelope is postmarked "April 27, 1977"





314
Tony Cecere-Autographed Ghostface Mask
Scream (1996)

A Tony Cecere-autographed Ghostface mask from Wes Craven's Scream. The masked killer Ghostface hunted Sydney Prescott (Neve Campbell) and her friends on the anniversary of her mother's murder. After the school was shut down due to the murders, and news of the Principal Himbry's (Henry Winkler) murder reached the celebrating students, the Ghostface killer arrived at Stu Macher's (Matthew Lillard) house, where he stabbed Billy Loomis (Skeet Ulrich), then killed Gale Weathers' (Courteney Cox) cameraman, Kenny (W. Earl Brown).

Scream won various awards, including three Saturn Awards® in 1997, and has been praised for its originality, meta commentary, humor, and ensemble cast, all instrumental to the film's success. The Ghostface mask became the final design choice for all subsequent Scream costumes and remains one of the most recognized characters in horror films, with an enduring legacy. Production used two types of masks during filming: the opening murder scene featured a design by effects studio KNB EFX, while later scenes utilized commercial PVC masks produced by Fun World's Fantastic Faces line.

This Fun World mask originates from the collection of the film's stunt coordinator and primary stuntman, who played Ghostface in several sequences, Tony Cecere. He has kept the mask in his possession since production wrapped, and it is now coming to auction for the very first time. It is made of soft, phosphorescent PVC, with an attached cotton hood adorned with side tassels, black mesh-covered eyes, and a blackened mouth and nose. The underside of the chin has the "Fun World Div" copyright debossed into the PVC. It features "T.C." painted in gray near the bottom hem of the shroud, and includes Tony Cecere's autograph alongside the mouth. This mask shows evidence of discoloration from age, ink bleed from the autograph, and adhesive residue on the interior, in addition to wear consistent with on-set use and handling.

Estimate: \$75,000 - 150,000



Scan here to see a full rotation of this lot



Mask interior



"Tony Cecere"
autograph on lower left jaw





315
Wes Craven-Autographed Ghostface Mask
Scream 2 (1997)

A Wes Craven-autographed 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.

Widely regarded as one of the strongest sequels in horror and among the greatest entries in the Scream franchise, Scream 2 utilized a slightly redesigned version of the Ghostface mask from Fun World's "Fearsome Faces" line 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.

This Fun World mask is made of PVC with an attached cotton hood adorned with side tassels, black mesh-covered eyes, a blackened mouth and nose, and exposed indented lines from the molding process. The underside of the chin has the "Fun World Div" copyright debossed into the PVC. The hood additionally has a self-adhesive strip sewn onto the top to secure it to the robe during wear. It features Wes Craven's autograph on the forehead in black ink. This mask shows discoloration and ink bleed from the autograph, as well as wear consistent with on-set use, handling, and age.

Estimate: \$25,000 - 50,000



Mask interior



"Wes Craven"
autograph on forehead



318
Set of Jerry Seinfeld
(Jerry Seinfeld), George Costanza
(Jason Alexander), Elaine Benes
(Julia Louis-Dreyfus), and
Cosmo Kramer’s (Michael Richards)
Costumes
Seinfeld (T.V. Series, 1989 – 1998)

Jerry Seinfeld (Jerry Seinfeld), George Costanza (Jason Alexander), Elaine Benes (Julia Louis-Dreyfus), and Cosmo Kramer’s (Michael Richards) costumes from Larry David and Jerry Seinfeld’s Seinfeld. Each character was distinguished by their signature style of costume, with Jerry favoring button-up shirts tucked into jeans, George preferring striped and patterned shirts with khakis, Elaine commonly choosing dresses, and Kramer donning eccentric combinations of blazers and short-sleeve dress shirts throughout the series.

Multiple renowned costume designers worked on the Emmy®-winning series, including two-time Academy Award® winner Ruth E. Carter and Charmaine Nash Simmons. This lot includes four costumes, each of which originated from West-Shapiro Production.

The set consists of:(Seinfeld) A cotton Banana Republic long-sleeve button-down shirt (Size M).; (Seinfeld) A pair of cotton denim Levi jeans (Size 33x32).; (Costanza) A cotton St. John’s Bay long-sleeve button-down shirt (Size L).; (Costanza) A pair of cotton Nordstrom pants (Size 33x33).; (Benes) A floral print polyester blend short-sleeve long dress with shoulder pads designed by Simmons.; (Kramer) A polyester wool blend Harris & Frank suit jacket (size 46) marked “DJCC.”; (Kramer) A cotton Palace Costume Co. long-sleeve button-down shirt (Size L 16-16.5).; (Kramer) A pair of Reunion Menswear polyester blend pants (Size 34).

The set shows evidence of wear throughout consistent with on-set use, handling, and age, including staining on Kramer’s dress shirt.

Estimate: \$25,000 – 50,000



Jerry Seinfeld
(Jerry Seinfeld)



Elaine Benes
(Julia Louis-Dreyfus)



George Costanza
(Jason Alexander)



Cosmo Kramer
(Michael Richards)



19.25" (49 cm)

319
Rock Hammer Press Photograph Print
The Shawshank Redemption (1994)

An oversized print of the press photograph depicting police officers with Andy Dufresne's (Tim Robbins) rock hammer, from Frank Darabont's The Shawshank Redemption. In the montage revealing the aftermath of Andy's escape from Shawshank State Prison, a photograph was taken of police officers searching the nearby river, with one officer raising the rock hammer that had been used in Andy's years-long escape plan.

This oversized black-and-white print of the image was produced for close-up shots, allowing the camera to gradually focus on the rock hammer as Red (Morgan Freeman) narrated.

Initially a modest box-office performer, The Shawshank Redemption has since become one of the most celebrated and beloved films in cinema history, earning seven Academy Award® nominations, including Best Picture, and frequently topping lists of the greatest films ever made. It has held the number one position on IMDb's Top 250 films ranking for decades.

Printed on paper, the lot is mounted within a card surround and exhibits evidence of professional restoration. Dimensions: 20.5" x 26.5" (52.25 cm x 67 cm)

Estimate: \$15,000 - 30,000



Andy Dufresne's (Tim Robbins)
rock hammer and prisoner shirt "37927" detail

320
Bogs Diamond's (Mark Rolston) Prisoner Shirt
The Shawshank Redemption (1994)

Bogs Diamond's (Mark Rolston) prisoner shirt from Frank Darabont's The Shawshank Redemption. Bogs wore his prison shirt as part of his inmate ensemble while he and the Sisters repeatedly terrorised Andy Dufresne (Tim Robbins) during his early years at Shawshank. This continued relentlessly until Bogs was brutally beaten by Captain Hadley (Clancy Brown), leaving him permanently injured and transferred to a low-security hospital for the remainder of his sentence.

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This pinstriped prisoner shirt features Bogs' inmate number patch, "31804", stitched to the left breast. The garment has an intentional slit running up the right sleeve to the elbow, suggesting it was specifically modified for the scene in which the severely injured Bogs has his sleeve rolled up to accommodate his arm in a sling.

"Bogs" is handwritten in black marker inside the collar, while "#38" is marked internally on the tail of the shirt. A production label attached to the cuff is printed with "16", with "36 #38" additionally handwritten in black marker.

Estimate: \$10,000 - 20,000



Handwritten "Bogs"
inside the shirt collar



321
Andy Dufresne's (Tim Robbins)
Screen-Matched Soapstone Rock Carving Figure
and Alabaster Rock Carving Figure
The Shawshank Redemption (1994)

Andy Dufresne's (Tim Robbins) screen-matched soapstone carving figure and alabaster carving figure from Frank Darabont's The Shawshank Redemption. Andy carved small figures in his cell throughout his imprisonment, seemingly as a pastime, though they ultimately concealed his years-long escape effort of tunnelling through his cell wall with a rock hammer.

Initially a modest box-office performer, The Shawshank Redemption has since become one of the most celebrated and beloved films in cinema history, earning seven Academy Award® nominations, including Best Picture, and frequently topping lists of the greatest films ever made; it has held the number one position on IMDb's Top 250 films ranking for decades.

The soapstone figure, depicting an ancient Mexican deity, screen-matches by its distinctive cuts and white scuffing. While the accompanying alabaster figure of a woman is not obviously seen on screen, it was created and used by the production for the same purpose as the other carvings that appeared in Andy's cell. Dimensions: (screen-matched carving) 1.5" x 2.5" x 3" (4 cm x 6.25 cm x 7.75 cm)

Estimate: \$7,000 - 14,000





Mannequin was custom-made to Zachary Levi's likeness



Pictorial Press Ltd / Alamy

323
Shazam's (Zachary Levi) Production-Made Costume
Shazam! (2019)

Shazam's (Zachary Levi) costume from the production of David F. Sandberg's Shazam! After receiving the power of the ancient wizard Shazam (Djimon Hounsou), teenager Billy Batson (Asher Angel) gained the ability to turn into a muscular adult superhero clad in a distinctive red bodysuit with a bolt of lightning on his chest and a short, hooded cape lined with the Greek Key by speaking the magic acronym "S.H.A.Z.A.M."

Batson and his Shazam alter ego were first introduced in the pages of DC Comics in 1939, and became among the company's most popular creations throughout the 1940s, to the point of eclipsing DC's Superman. For Sandberg's film, Shazam's supersuit - recognized around the globe for its iconic front lightning bolt - was redesigned by costume designer Leah Butler, who added additional fine detail to the costume by printing directly onto the fabric. Only 10 total Shazam supersuits are known to have been made for the principal and stunt performers.

This ensemble was assembled from costume components made for production, but ultimately unseen in the final cut. Additional work was also performed following filming for display purposes. The costume consists of: A thick wool fabric cape; A compressive spandex and silicone bodysuit with zip closure, urethane chest armor, and elastic stirrups sewn into the legs; A foam form vest with a zip closure; A stunt vest with battery pack pockets and electrical wiring hand-marked "Stunt" and "XL" alongside additional writing; A pair of urethane suspenders; A urethane waist belt.

The electronic cables affixed to the suit were designed to power the glowing effect of Shazam's lightning bolt chest emblem, which was achieved by wiring thin lighting elements through the chest. This supersuit comes displayed on a custom-made mannequin in Levi's likeness. It shows evidence of wear consistent with on-set use, handling, and age, including fading of the additional writing on the electrical vest. Dimensions: 40" x 34" x 80" (101.75 cm x 86.5 cm x 203.25 cm)

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

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

Estimate: \$25,000 - 50,000



Detail of low-relief sculpture of tiger on the cape buttons



Back of hooded cape





LANDMARK MEDIA
/ Alamy

324
Jack Torrance's (Jack Nicholson) Stunt Axe
The Shining (1980)

Jack Torrance's (Jack Nicholson) stunt axe from Stanley Kubrick's seminal horror masterpiece The Shining. Wielded throughout the film's unforgettable climax, Jack's axe is central to some of cinema's most chilling moments: from the murder of Hallorann (Scatman Crothers), to the pursuit of Wendy (Shelley Duvall), to the iconic chase through the Overlook Hotel's snowbound hedge maze, where Jack ultimately freezes to death still clutching the weapon.

The image of Nicholson's deranged Jack stalking the Overlook's corridors remains as powerful today as it was upon the film's release. His most famous line, the ad-libbed "Here's Johnny!" - delivered as he hacks through a door with the axe - has become one of the most quoted and enduring moments in Hollywood history.

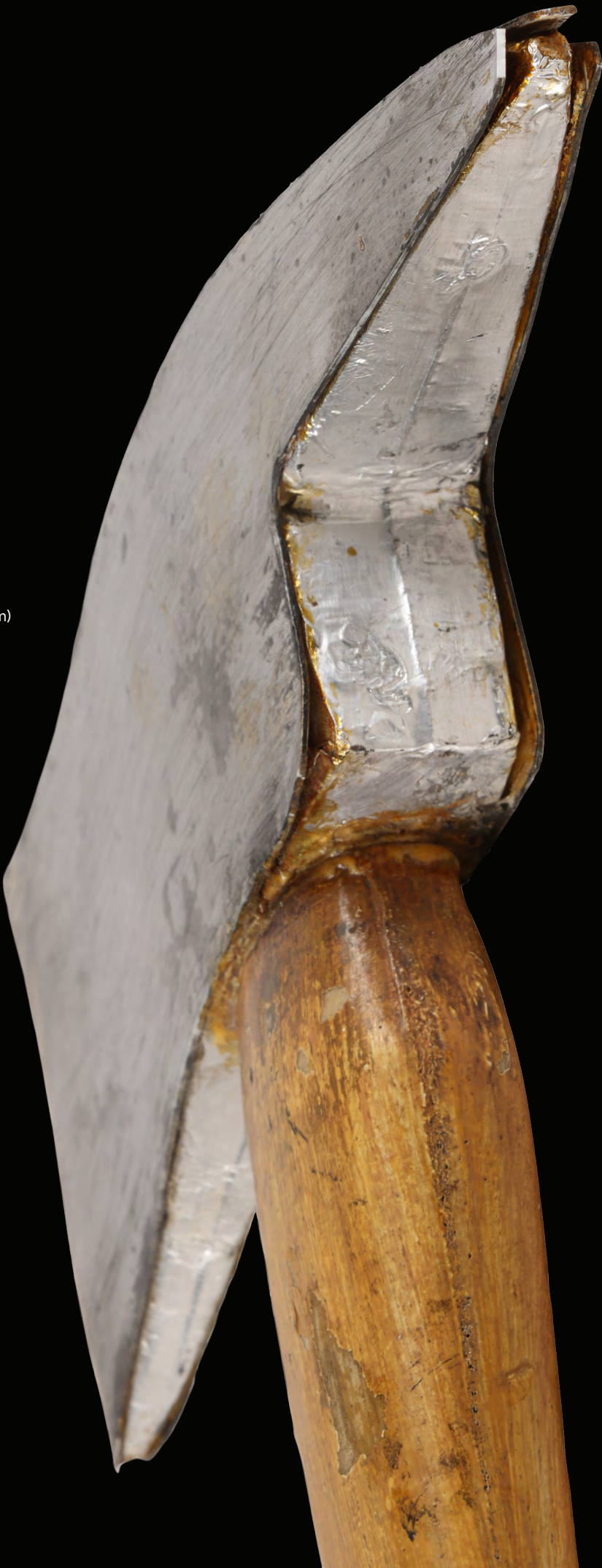
This stunt axe is one of several lightweight versions created as safer alternatives to the production's "hero" axe, used during action sequences and shots where actors were in close proximity to the blade. Lightweight versions also ensured Nicholson didn't become exhausted by carrying a heavy axe for extended periods of time.

Constructed from a lightweight hard foam, with a faux-wood painted handle and a wedge-shaped axe head clad in metalized sheeting, the piece is a masterclass in Kubrick-era practical prop design. The current owner acquired the axe from an industry professional based at Elstree Studios, where much of The Shining was shot. The axe exhibits signs of production use, with minor areas of paint loss visible along the handle. The condition of this axe is remarkable when not only considering its age and evident use, but also when compared to its counterparts. Dimensions: 36.25" x 11.75" x 1.5" (92 cm x 30 cm x 4 cm)

Estimate: \$50,000 - 100,000



36.25" (92 cm)



325
Wendy Torrance's (Shelley Duvall)
SFX Bloodletting Knife
The Shining (1980)

Wendy Torrance's (Shelley Duvall) SFX bloodletting knife from Stanley Kubrick's The Shining. Wendy used her knife to cut her crazed husband Jack's (Jack Nicholson) hand when he reached through her bathroom door to try and unlock it.

The image of Wendy pressed into the corner of her bathroom, clutching a kitchen knife as her murderous husband hacks into the door with an axe, remains one of the most enduring from the movie, and indeed all Hollywood history. Created for shots in which Wendy stabbed or cut Jack, such as when his blood spurted onto the door, this bloodletting knife originates from the collection of a member of the production's SFX team. It is coming to public auction for the first time.

The knife features a wooden handle and a metal blade with a hollowed-out section along its edge. Stage blood would have been released through this section, connected via an internal tube to a notch in the handle, which once housed a blood vial.

Accompanying the knife is a bloodied rag, which originates from the production, but is not seen clearly onscreen in the final cut. The blade shows evidence of some rusting, while handle shows evidence of paint wear.
Dimensions (knife): 15.25" x 1.5" x 0.75" (38.5 cm x 4 cm x 2 cm)

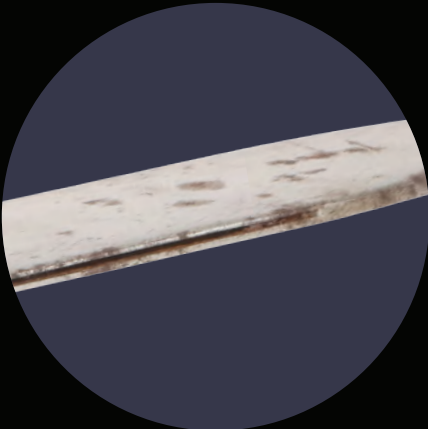
Edged, bladed or blunt object; see notice on blades in the Buyer's Guide.

Estimate: \$25,000 – 50,000

The bloody cloth rag was stored with the knife and is believed to be from production.



FlixPix / Alamy



The metal blade is hollowed-out along the edge.
Below: Handle once housed a blood vial used to deliver stage blood.



Upper back patch detail



UNIVERSAL PICTURES / RGR Collection / Alamy

326
Freeman Lowell's (Bruce Dern) Jumpsuit
Silent Running (1972)

Freeman Lowell's (Bruce Dern) jumpsuit from Douglas Trumbull's Silent Running. Inside a series of geodesic domes on the Valley Forge spaceship, lonely botanist Lowell wore his jumpsuit as he watched over the last plant life in the galaxy until he was to destroy it and return home.

This jumpsuit originates from Peter Gruskoff, who received it from his father, Michael Gruskoff, producer of Silent Running. 11-year-old Peter was on set every day during filming, which took place on the aircraft carrier USS Valley Forge. Gruskoff retained it following production and it has remained in his collection ever since.

Made of ribbed synthetic nylon, this zip-up Bogner jumpsuit features a pair of zip breast pockets and is affixed throughout with over 20 patches. One arm features a Valley Forge crew patch, an American Flag patch, and an American Airlines patch. The remainder of the patches throughout the jumpsuit are a combination of specific mountains and general outdoor-themed ones, such as "Grand Canyon," "Deciduous Flora," "Coniferous Flora," and a rat-themed "Pack It In Pack It Out" patch. It shows minor evidence of wear consistent with on-set use, handling, and age.

Estimate: \$15,000 – 30,000



Silent Running producer's son and consignor, Peter Gruskoff, seated in a "Cyclops" buggy on the Valley Forge set in 1971.



327
The Hessian Horseman’s (Christopher Walken) Hat
Sleepy Hollow (1999)

The Hessian Horseman’s (Christopher Walken) hat from Tim Burton’s gothic horror Sleepy Hollow. The undead Hessian Horseman was a brutal mercenary who fought in the American Revolutionary War, but was decapitated and buried in an unmarked grave. He terrorized the denizens of Sleepy Hollow in search of his missing head.

The film was a critical and box-office success and was nominated for three Academy Awards, winning one for Best Art Direction.

This hat was made for production but ultimately was not seen in the film. The hat features an embroidered skull-and-crossbones design on the front and is designed to appear made of leather and stingray. The interior features a costume label which reads “Christopher Walken 13121 The Headless Horseman Sleepy Hollow”. It has been intentionally distressed to appear well-worn.

Estimate: \$5,000 - 10,000



328
The Western Woods Crone’s (Miranda Richardson)
Screen-Matched Metal Knife
Sleepy Hollow (1999)

The Western Woods Crone’s (Miranda Richardson) screen-matched metal knife from Tim Burton’s gothic horror Sleepy Hollow. The Crone used her knife to decapitate a bat during a ritual ceremony in which she revealed the location of the Headless Horseman’s grave. It screen-matches through distinctive markings and intentional distress along the blade.

The film was a critical and box-office success and was nominated for three Academy Awards, winning one for Best Art Direction.

This knife features a steel blade and a wooden handle. It has been intentionally distressed to appear weathered and well-used.
Dimensions: 11” x 1.25” x 1” (28 cm x 3.5 cm x 2.5 cm)

Edged, bladed or blunt object;
see notice on Blades in the Terms and Conditions.

Estimate: \$5,000 - 10,000



“LR” is inscribed on the pommel

333
Green Goblin’s (Willem DaFoe)
Paint Test Goblin Helmet Δ
Spider-Man (2002)

Green Goblin (Willem Dafoe) paint test helmet from Sam Raimi’s Spider-Man. Deranged industrialist Norman Osborne wore his signature helmet while battling his arch nemesis, Spider-Man (Tobey Maguire), as the armored villain Green Goblin.

Spider-Man earned \$114.8 million during its opening weekend, breaking box office records and becoming the first film to gross \$100 million in a single weekend. The film notably reimaged the Green Goblin character to look less organic and more high-tech with his advanced body armor.

This helmet was created by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) while testing various finishes, and can be seen in behind-the-scenes footage being used by ADI craftsmen as a reference for the final Goblin helmets. Constructed of fiberglass with a green metallic finish, it features a menacing face sculpt with pointed teeth as well as a pair of mounting clips on the sides of the interior. The eyes are fitted with plastic lenses while the mouth section is covered with a soft mesh. The helmet shows evidence of wear from handling and age, including some chipping and paint flaking on the interior. Dimensions: 20” x 8.5” x 9” (51 cm x 21.75 cm x 23 cm)

Estimate: \$15,000 - 30,000





334
Apogee Historic Visual Effects
VistaFlex Camera Crane System Δ
Star Trek: The Motion Picture (1979)

A historic visual effects VistaFlex motion-control camera crane system manufactured by Apogee and first used during the production of Robert Wise's Star Trek: The Motion Picture. Apogee, Inc. was formed by a group of key visual effects technicians who produced visual effects for Star Wars: A New Hope, including John Dykstra and Grant McCune.

The company operated out of the same facility in Van Nuys where work on A New Hope took place. When Lucasfilm moved ILM North to the Bay Area, Apogee kept the original Dykstraflex camera that was built for the film, along with other camera equipment. One of Apogee's first projects was to assemble a new working stock of camera equipment, including the VistaFlex motion control system, which was designed by Don Trumbull (the father of Douglas Trumbull) in 1978.

The VistaFlex camera features a tilting lens board and was designed by Sanford Kennedy and B.G. Engineering to be heavier-duty than the original Dykstraflex to reduce vibrations during operation. This specific system likely worked on all of Apogee's 1980s projects, including Caddyshack, Spaceballs, and Ghostbusters II. When Apogee disbanded in the early 1990s, the camera system was sold to Sony Pictures Imageworks, where it was employed on the production of films such as Speed, Starship Troopers, and Contact. During its time at SPI, the original open lattice-work of the arm was covered with additional metal sheets for a cleaner look, and stickers were applied by operators. The camera was sold off and later utilized in television productions during the 2000s before being retired as a collector's piece.

Included with the historic system is the original motion-control crane, "trojan helmet" rotator head head, camera, the custom electronic camera control box with Apogee logo engraved on the front, a wooden accessory box containing 4-perf and 8-perf movements, ground glass and viewing tube, an eyepiece and several other components, various cabling, and three manila folders containing several dozen printed copies of hand-drawn designs and paperwork from the development of the Vistaflex. This motion control system was fully functional at the time it was retired, though an experienced technician would be required to prepare and activate it again.
Dimensions: 194" x 72" x 127" (492.75 cm x 183 cm x 322.5 cm)

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

Estimate: \$20,000 - 40,000



Wanted

Props, Costumes,
Posters, Artwork, Music,
Animation, & more



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336
Captain James T. Kirk's (William Shatner)
Bloodied Shirt and Stunt Vest with
Montgomery "Scotty" Scott's (James Doohan) Pants
Star Trek: Generations (1994)

Captain James T. Kirk's (William Shatner) bloodied shirt and stunt vest with Montgomery "Scotty" Scott's (James Doohan) pants from David Carson's Star Trek: Generations. Captain Picard (Patrick Stewart) discovered the bloodied and fatally wounded Kirk beneath the collapsed bridge after they successfully stopped Soran (Malcolm McDowell) from launching a solar probe and destroying Veridian III.

Generations served as a passing of the torch from the original Enterprise crew that starred in the first six films to the Next Generation crew; this was the first of the Next Generation-era theatrical films following the end of the television series. Prior to its release, Paramount promoted the film with a variety of merchandise and a website, which was the first for a major motion picture in 1994. Despite mixed reviews, it was the highest grossing film in the United States and Canada during its first week and made \$118 million worldwide. The film was nominated for two Saturn Awards® and a Hugo®, and it led directly to three additional Next Generation feature films.

This lot originates from set costumer David Roesler. It consists of: A lycra-blend shirt with a quilted knit collar, as well as an interior tag printed with "Star Trek VII" and hand-marked "W.S." in black ink.; A wool vest with fastening strip on the chest for affixing a combadge, as well as an interior tag printed with "Star Trek VII" and hand-marked "David W." and "Bernie" in blue and black ink. ; Wool pants with striping on the side, attached elastic suspenders, and jodhpurs, as well as a costumer's label from Western Costume on the interior printed with "James Doohan."

The interior of the pants feature a handwritten label that is illegible due to being crossed out in black ink. Production intentionally distressed this shirt to appear bloodied. This lot shows wear consistent with on-set use, handling, and age.

Estimate: \$13,000 - 26,000



Captain James T. Kirk's (William Shatner) bloodied shirt label "Star Trek VII W.S."



Montgomery "Scotty" Scott's (James Doohan) Western Costume pants label



337
Spock's (Leonard Nimoy)
Screen-Matched Season 3 Science Officer Costume
Star Trek: The Original Series (T.V. Series, 1966 - 1969)

Spock's (Leonard Nimoy) screen-matched science officer costume from Season 3 of Gene Roddenberry's Star Trek: The Original Series. Spock wore his signature Starfleet science officer's uniform while serving as first officer of the starship USS Enterprise throughout the series.

Beginning in Season 3, production moved away from the velour previously used for the crew tunics to a nylon fabric that did not shrink when washed and maintained its shape. Distinctive patterning around the Starfleet patch on the chest of this tunic, as well as the specific krinkle pattern on the patch itself, screen-matches to shots of Spock in the classic episode "The Cloud Minders."

Gene Roddenberry's groundbreaking original Star Trek series was hugely influential on science fiction and spawned a massive multimedia franchise covering various television series, theatrical films, comics, video games, and more over the course of over 60 years. Spock remains one of the most iconic characters in the genre, as his emotional half-human side and his coldly logical half-Vulcan were constantly at odds throughout the franchise. A valued advisor and confidant to James T. Kirk (William Shatner), Spock is today seen as one of the most important and respected people in the Federation.

This costume originates from the collection of a long-standing Paramount Pictures executive, and is coming to public auction for the first time. It consists of one blue nylon tunic with a springweave-style collar and a pair of black lurex fabric pants that give it its subtle sparkle. The tunic features a pair of gold-color rank braids on both sleeves, indicating the rank of Commander, as well as a hand-embroidered reflective gold-color Starfleet science patch affixed to the left breast, an intact hidden zip closure with a fabric pull tab fitted along the left side, and a clasp at the neckline. Both the insignia and braids show no sign of ever having been removed or replaced.

The pants feature hook-and-loop strips on the side for attaching a phaser and another set of strips for the communicators on the back - a trait seen only in the costumes of principal characters - and "Leonard Nimoy [sic]" is handwritten on the interior of the pants pocket in white. Lurex fabric was intentionally chosen to keep the pants from appearing flat under the studio lights and pop on the low-resolution CRT televisions of the 1960s.

Additionally, as production switched from using belts for Starfleet communicators and phasers to fastening strips between seasons, three fastening strips are sewn into the pants: a small square on the back, a small strip for attaching a lightweight phaser, and a long, larger strip for attaching a heavier hero phaser. The pad on the right hip features a thread "loop" for the handle of the phaser to slip into, and additional strings to tie it off. Surviving examples of pants with their original fastening strips intact are extraordinarily scarce. This costume is one of the best examples of Spock costumes to ever surface.

This lot shows evidence of fading and a loosened collar due to age, in addition to wear consistent with on-set use, handling, and age. The gold foil on the insignia has lifted at the center and remains delicate.

This lot was hand-inspected and verified by renowned Star Trek expert and archivist RobKlein.

Estimate: \$75,000 - 150,000



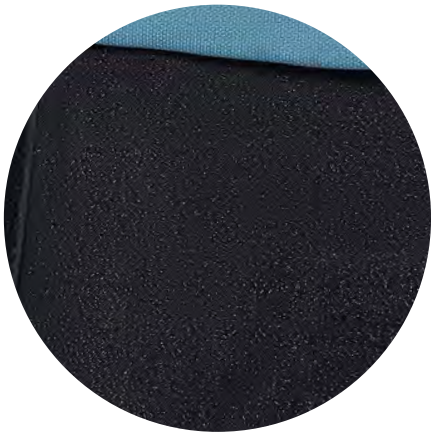
"Leonard Nimoy" hand-written in white on interior of the pants pocket.



A hidden zipper remains intact with a fabric pull tab and a hook-and-eye fastener to secure the joining edges at top.



Velcro strips along with strings were used for securing the wearer's Starfleet communicators and phasers on right hip of the pants.



Shimmering metallic fibers in the pants material prevented them from appearing flat on 1960's televisions.



338
"Midgrade" Starfleet Type-2 Phaser
Star Trek: The Original Series (T.V. Series, 1966 - 1969)

A "Midgrade" Starfleet Type-2 phaser from Gene Roddenberry's Star Trek. Starfleet crew, including Captain James T. Kirk (William Shatner), Spock (Leonard Nimoy), and their fellow officers aboard the USS Enterprise, carried Type-2 phasers as their standard-issue sidearms and wielded them against extraterrestrial foes in many major episodes.

Originally designed by legendary Star Trek director Walter "Matt" Jefferies, who also designed the Starship Enterprise, Type-2 phasers were characterized by their sleek design with elongated handgrips, top-mounted Type-1 Phaser, and highly detailed features. The phasers could be set to "stun" (as referenced in the classic line "phasers on stun") or "kill" modes, depending on the needs of the story. Jefferies' designs were considered groundbreaking, representing a significant improvement on the more fantastical weaponry seen in classic science-fiction franchises like Flash Gordon, and earned him his sole Emmy® nomination.

Production originally created two styles of Type-2 phaser prop: highly detailed hero-style versions with electronic and mechanical functions for key characters and close-ups, and cruder, minimally detailed, nonfunctional versions wielded mainly by background and stunt performers. By the middle of Season 1, however, production realized that higher-quality props that could stand up to everyday use (unlike the fragile, expensive heroes) while still resembling the heroes in every shot (unlike the less-detailed background versions) were necessary.

Designed as a bridge between the hero and background phasers, "midgrade" phasers - which featured hero-level detailing but were otherwise static - first appeared in the classic Season 1 episode "The Devil in the Dark." Thereafter, "midgrade" versions became the main phaser props used throughout the rest of the series' run, ultimately becoming the single-most-used type of phaser.

This phaser is one of only five "midgrade" examples known to be in private hands, making it extraordinarily scarce. It originates from the collection of a long-serving Paramount Pictures executive and is coming to public auction for the first time.

Cast from the original hero molds, it is constructed from fiberglass and cast resin. It features a turned aluminum nozzle with an acrylic emitter, as well as a rotating dial on the left side of the body, among other key futuristic detailing. Its body is hand-painted to appear metallic. Thanks to careful preservation, the phaser shows only minor evidence of wear consistent with on-set use, handling, and age, including paint flaking, discoloration, and lifting to the grate on the top. Its exceptional vintage condition makes this lot especially desirable.

With its utopian depiction of colorblind camaraderie amidst the superhuman wonder of future space travel, Star Trek changed the landscape of television forever upon release. The Original Series has since spawned one of the most long-standing and successful franchises of all time, including 12 subsequent TV series, 14 feature films, and innumerable other installments across media platforms.

Today, Type-2 phasers, as introduced in The Original Series, remain among the most recognizable technologies in global popular culture, having become ubiquitous through various promotional campaigns and art, spin-off series, and commercial products. Original surviving phasers are widely coveted, with this example among the most complete and best-preserved ever to come to market. Dimensions: 8" x 6" x 3" (20.5 cm x 15.25 cm x 7.75 cm)

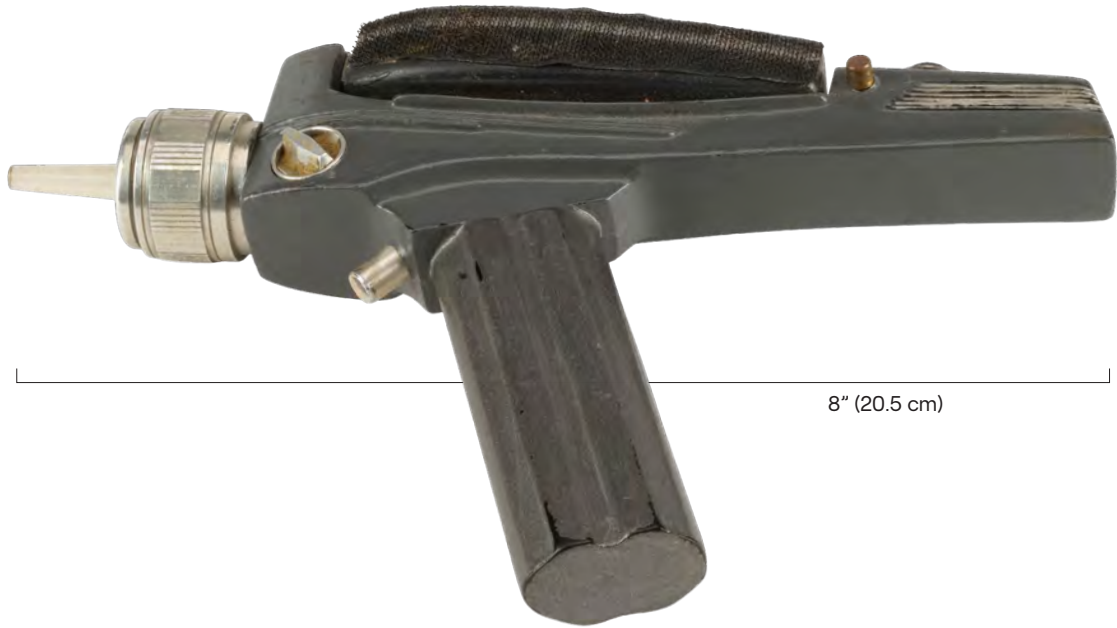
This lot was hand-inspected and verified by renowned Star Trek expert and collector Don Hillenbrand.

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

Estimate: \$75,000 - 150,000



Scan here to see a full rotation of this lot



8" (20.5 cm)



A Velcro strip on the left side was used for securing the Starfleet Type-2 Phaser to the actors pants.



Electron aspirator
pile detail



Power setting and
indicator dial detail



A unique feature is the functional silver dial on the left side of the phaser. While the dial above fully rotates, most static phasers from this period do not.



Beam emitter
window





340
First Physical Reference Model of USS Enterprise
Star Trek (2009)

The first physical reference model of the USS Enterprise from the production of J.J. Abrams’ Star Trek. While Industrial Light & Magic (ILM) used cutting-edge CGI to bring the film’s reimagined Enterprise to life on-screen, physical models were created to be used as a reference. This model was the first physical model of the new Enterprise, created during the visual effects process in 2009, and can be seen in behind-the-scenes photographs with director J.J. Abrams.

This first model, created by the production, was numbered “00” and was used to create a second model numbered “01” that integrated lighting effects. During the promotion of the film, the digital files created by the production and used to create these original physical models were given by ILM to Quantum Mechanix (QMx), who used them to make 24 blank Enterprise models of their own that were distributed to 24 distinct pop artists, actors, and directors to custom-paint in their own unique ways as part of the Enterprise Project, with models later displayed in cinema lobbies across Los Angeles. After creating plaques for the artist models, QMx – despite not creating this original production model themselves – created an additional plaque for this, the original production reference model that started it all, number “00.”

This lot consists of a gray resin Enterprise model – complete with saucer, hull, navigational deflector dish, and warp nacelles – mounted to a black display stand with a metal plaque reading “U.S.S. Enterprise NCC-1701 Production Model No. 00” with the Star Trek, Spy Glass Entertainment, Bad Robot, Paramount, and QMx logos and copyright information. The lot shows evidence of minor wear consistent with handling and age.
Dimensions: 35” x 16” x 14” (89 cm x 40.75 cm x 35.75 cm)

Estimate: \$4,000 – 8,000



Director J.J. Abrams shown here with same USS Enterprise being offered in this lot. It was the very first physical reference model produced for his Star Trek (2009) film.

342
Darth Vader’s (Hayden Christensen) Lightsaber Hilt
Star Wars: Revenge Of The Sith (2005)

Darth Vader’s (Hayden Christensen) lightsaber hilt from George Lucas’ Star Wars: Revenge of the Sith. Anakin Skywalker lost his signature lightsaber – and nearly his life – during his fateful duel with his master, Obi-Wan Kenobi (Ewan McGregor), on the fiery planet of Mustafar. After being rehabilitated by his new Sith Master, Sheev Palpatine, aka Darth Sidious (Ian McDiarmid), Skywalker became known as Darth Vader and assumed an entirely new lightsaber in keeping with his imposing, all-black suit.

Among the most iconic artifacts in the Star Wars saga, Darth Vader’s lightsaber was first introduced in Star Wars: A New Hope and later appeared in key moments throughout the original trilogy. Lightsabers were central to George Lucas’ earliest concepts for Star Wars and were originally referred to as laser (or in some drafts, “lazer”) swords. Lucas envisioned a weapon that was elegant and defensive, symbolic of honor and the romantic ideals of combat. The first visualizations were by concept artist Ralph McQuarrie, whose 1975 production painting titled “Laser Duel” featured lightsabers resembling flashlight handles of the period.

In the opening scenes of A New Hope, Darth Vader’s lightsaber was clipped prominently to his belt during his dramatic introduction aboard the Rebel blockade runner, providing the first-ever onscreen look at the now-legendary weapon. For Revenge of the Sith, production closely followed the original designs from A New Hope while adding subtle enhancements, as Vader’s weapon in the original trilogy would have sufficiently changed over years of use.

Several different styles of Darth Vader’s all-important saber were built in varying degrees of complexity to aid the performer in dueling sequences for ROTS. This particular hilt did not appear in the final cut of the film, as it was clipped too far around on Vader’s belt, and therefore hidden beneath parts of his signature costume. However, Vader’s lightsaber featured prominently throughout the film’s promotional campaign as a bridge between the original and prequel trilogies.

This version – modeled largely on the M.P.P. Microflash unit-style saber wielded by Vader in the original trilogy – is constructed from resin cast around an internal metal rod for structure and painted chrome and black to appear metallic. It features distinctive features such as dual copper-color pins near its emitter and a removable waist clip for attaching to Vader’s utility belt. The hilt shows evidence of wear consistent with on-set use, handling, and age.

Revenge of the Sith went on to break multiple box office records, ending 2005 as the year’s most successful film and forever introducing a new generation of fans to Lucas’ franchise. As the signature weapon of one of both the film’s main characters and ultimately one of the most recognizable characters in science-fiction history, Vader’s lightsaber remains unmatched in cinematic legacy. Dimensions: 12” x 3” x 3” (30.5 cm x 7.25 cm x 7.25 cm)

Estimate: \$30,000 – 60,000





10.5" (26.75 cm)

343
Hand-Drawn Jay Shuster Jango Fett
(Temuera Morrison) Concept Sketch
Star Wars: Attack Of The Clones (2002)

A concept sketch of Jango Fett (Temuera Morrison) hand-drawn by concept artist Jay Shuster for the production of George Lucas’ Star Wars: Attack of the Clones. In the film, mercenary Jango Fett introduced his young son, Boba (Daniel Logan), to Obi-Wan Kenobi (Ewan McGregor) when the Jedi inspected Jango’s clone army on Kamino.

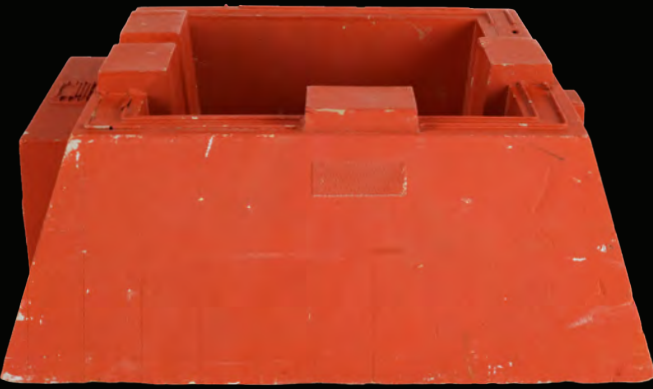
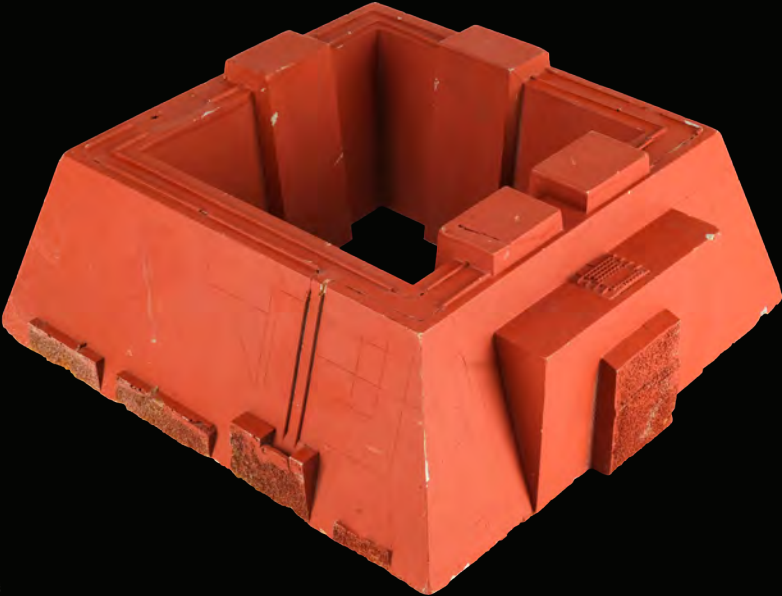
This sketch depicting Jango in his signature Mandalorian costume originates from a crew member. It draws extensively from designs for the full-grown Boba’s (Jeremy Bulloch) costume first created for the production of Star Wars: The Empire Strikes Back, indicating it was likely drawn before production settled on Jango’s entirely Beskar-suited final look.

Jango’s helmet in the sketch is based directly on the “Eyes” helmet, one of the earliest design iterations of Boba’s helmet so named for the eye-shaped patterns on top. An early production prototype of Boba’s helmet features this specific design. Similarly, the plant stalk on Jango’s left breast plate in the sketch is a direct homage to the so-called “wheat” logo on the right breast plate of Boba’s final armor.

This detailed artwork is rendered, signed, and dated “9.20.99” in mixed media on drawing paper. The paper shows evidence of tearing along its right edge. Dimensions: 10.5” x 12” (26.75 cm x 30.5 cm)

Sold without copyright; please see notice in the Buyers Guide.

Estimate: \$1,500 – 3,000



12.5" (30.75 cm)

346
Red Low-Altitude
Death Star Model Miniature Surface Panel
Star Wars: A New Hope (1977)
/Star Wars: Return Of The Jedi (1983)

A rare red low-altitude Death Star model miniature surface panel from George Lucas’ Star Wars: A New Hope and Richard Marquand’s Star Wars: Return of the Jedi. This panel was originally designed and constructed by Industrial Light & Magic (ILM) as part of the vast miniature Death Star set for A New Hope, specifically for shots in which Rebel fighters flew close to its massive surface.

It is believed to have later been repainted red for reuse as a port construction panel on the Death Star II in Return of the Jedi. Lando Calrissian (Billy Dee Williams), Wedge Antilles (Denis Lawson), and their fellow Rebel pilots entered through a red unfinished port on the space station’s surface during their final climactic assault on the space station. Multiple locations on the Death Star II’s superstructure were painted red to indicate ongoing construction.

This foam panel is cast with various lines and static greebles to appear mechanical. Its underside, which is unpainted, shows evidence of adhesive residue from being affixed to the larger set as well as minor chipping from on-set use, handling, and age. Dimensions: 12.25” x 11.5” x 4.5” (30.75 cm x 20.25 cm x 11.5 cm)

Estimate: \$8,000 – 16,000

347
Hand-Drawn Joe Johnston
Millennium Falcon Storyboard
No. 36 with Handwritten
George Lucas Note
Star Wars: A New Hope (1977)

An original hand-drawn and painted storyboard, created in 1975 by Joe Johnston, from the production of George Lucas’ Star Wars: A New Hope, accompanied by a note handwritten by Lucas. Johnston, who has since gone on to direct Jumanji, Captain America: The First Avenger, and Jurassic Park III, began his career as a concept artist and effects technician on the first Star Wars from, serving as the creative designer of the Millennium Falcon.

Numbered “board 36”, the storyboard is from the original Alderaan sequence, and is annotated “Pirate ship coming toward camera”. This “pirate ship” would later evolve into the Millennium Falcon. It is created with pencil, ink and gouache on vellum, and comes accompanied by a handwritten note, which details changes that were made, affording us a glimpse into the production process of one of the greatest movies of all time. The black handwriting on the note which reads “around Death Star” is that of Lucas himself.

Dimensions (storyboard): 11” x 8” (28 cm x 20.5 cm)

The handwriting in this lot has been professionally authenticated by expert Garry King; see notice in the Buyer’s Guide.

Estimate: \$5,000 – 10,000



11" (28 cm)

The included production note features an authenticated notation “around Death Star” that is handwritten by George Lucas.

348
Hand-Drawn Joe Johnston
Death Star #212 Storyboard
Star Wars: A New Hope (1977)

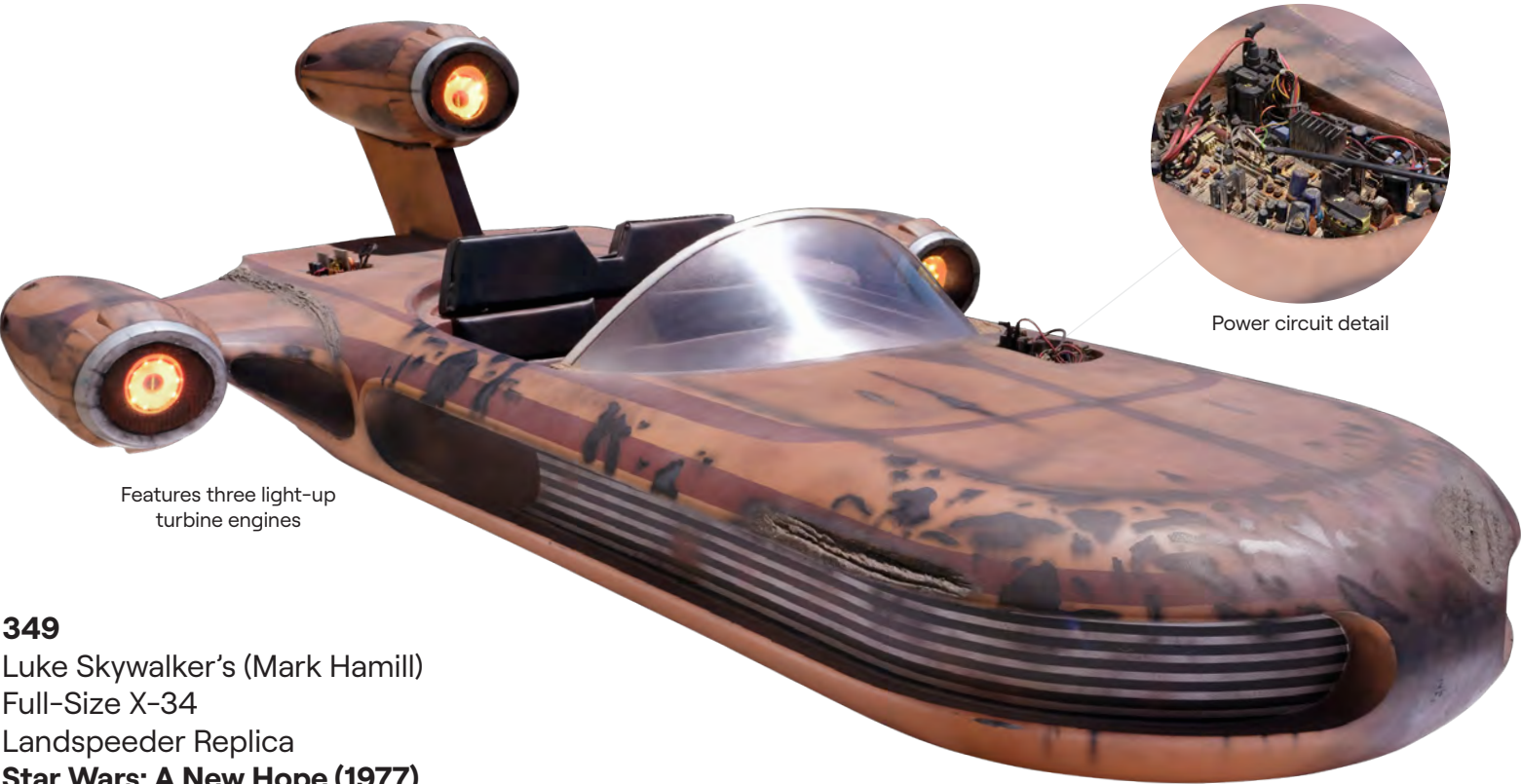
An original hand-drawn and painted storyboard, created in 1975 by Joe Johnston, from the production of George Lucas’ Star Wars: A New Hope. Johnston, who has since gone on to direct Jumanji, Captain America: The First Avenger, and Jurassic Park III, began his career as a concept artist and effects technician on the first Star Wars film, serving as the creative designer of the Millennium Falcon.

Numbered “Board 212”, this storyboard is from the Attack on the Death Star sequence. Annotated “Vader P.O.V. – 2 X-wings – 1 Explodes”, it illustrates the scene in which Darth Vader destroys one of the X-Wing fighters. It is created with pencil, ink and gouache on vellum. Dimensions (storyboard): 11” x 8” (28 cm x 20.5 cm)

Estimate: \$5,000 – 10,000



11" (28 cm)



349
Luke Skywalker’s (Mark Hamill)
Full-Size X-34
Landspeeder Replica
Star Wars: A New Hope (1977)

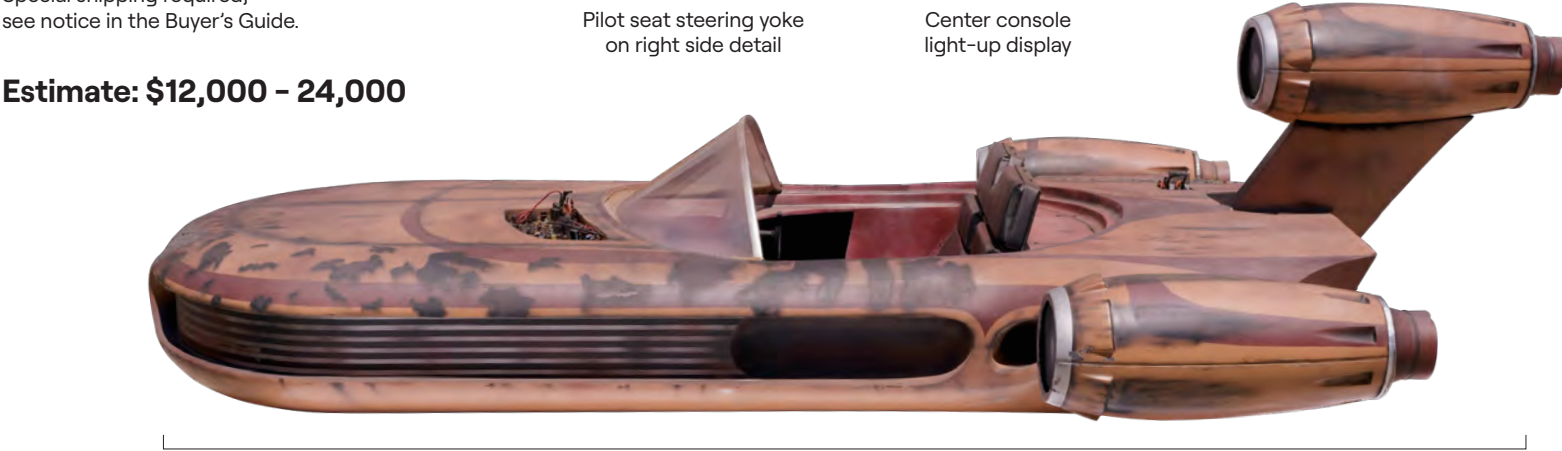
Luke Skywalker’s (Mark Hamill) full-size X-34 landspeeder replica from George Lucas’ Star Wars: A New Hope. Luke Skywalker piloted his landspeeder across the inhospitable surface of Tatooine as he and C-3PO (Anthony Daniels) went in search of R2-D2. Later, Luke ferried Ben Kenobi (Alec Guinness) and the droids to Anchorhead, where they encountered signs that the stormtroopers were searching for the droids before they inevitably made their way to Mos Eisley.

This full-size replica is made of fiberglass, wood, and metal components. Hand-painted and intentionally distressed to appear aged and battle-damaged, this landspeeder has a clear acrylic windshield, toggle switches on the main console, and a steering yoke. The front of the vehicle is hollow, but the back has electronics housed within. It has caster wheels attached to the bottom. It has undergone sympathetic restoration to reattach two of the side engines. This lot shows evidence of wear consistent with handling and age. Dimensions: 158” x 73” x 47” (401.5 cm x 185.5 cm x 119.5 cm)

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

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

Estimate: \$12,000 - 24,000



13’2” (401.5 cm)

353
Yoda Puppet Head Skin
Star Wars:
The Empire Strikes Back (1980)

A Yoda puppet head skin from Irvin Kershner’s Star Wars: The Empire Strikes Back. Luke Skywalker (Mark Hamill) met Jedi Master Yoda on the swamp planet Dagobah, where the young hero trained under the reclusive master in the ways of the Force before confronting Darth Vader (David Prowse).

Widely regarded as one of the greatest sequels ever made, The Empire Strikes Back elevated the Star Wars saga to new heights with its darker themes, groundbreaking visual effects, and iconic revelations, receiving Academy Award® recognition and cementing its place as one of the most influential films in cinema history.

The creation of arguably the Star Wars franchise’s most beloved character began in 1978 with initial concept designs by credited visual effects art director Joe Johnston, followed by concept artist Ralph McQuarrie’s further development of the character’s appearance through a series of highly detailed paintings. Heeding the advice of The Muppets creator Jim Henson, George Lucas brought the character to life on screen as a puppet, and enlisted puppeteer Frank Oz to perform the role while providing Yoda’s distinctive voice.

The character’s physical appearance was realized by credited make-up and creature designer Stuart Freeborn, who refined the design through numerous test sculptures before producing the final clay model, famously incorporating elements of his own likeness, as well as that of Albert Einstein.

This foam-latex puppet-head skin originated from Stuart Freeborn. Multiple skins were made for Yoda’s head during production because once a skin became too worn or damaged for filming, it was removed and replaced. This is an original skin from production. The expertly-sculpted ears were attached in post-production to complete the head.

The lot is presented on a black-painted polystyrene head bust mounted to an acrylic display base. The skin has undergone sympathetic restoration for preservation purposes and exhibits some discoloration, deterioration, cracking, and other signs of aging consistent with its almost 50-year age. Dimensions: 8.25” x 13” x 11” (21 cm x 33 cm x 28 cm)

Estimate: \$20,000 - 40,000



354
Bespin Guard Jacket
Star Wars: The Empire Strikes Back (1980)

A Bespin Guard jacket from Irvin Kershner's Star Wars: The Empire Strikes Back. The Bespin Guards were tasked with maintaining order on Cloud City, administered by Lando Calrissian (Billy Dee Williams), and were under the control of Lando's cyborg aide Lobot (John Hollis).

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, as well as 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.

The collarless blue cotton jacket features decorative faux-gold braid detailing on the lower front and along the garment's edges. Its sleeve cuffs are burgundy with black trim, and a green-colored hook-and-loop fastening strip runs down the jacket's front. "Lucky Samuel" is handwritten inside the right shoulder. The jacket displays some minor staining.

Estimate: \$5,000 - 10,000



Velcro closure runs down the front of jacket.



355
Hand-Drawn Joe Johnston Echo Base Defense Turret Storyboard
Star Wars: The Empire Strikes Back (1980)

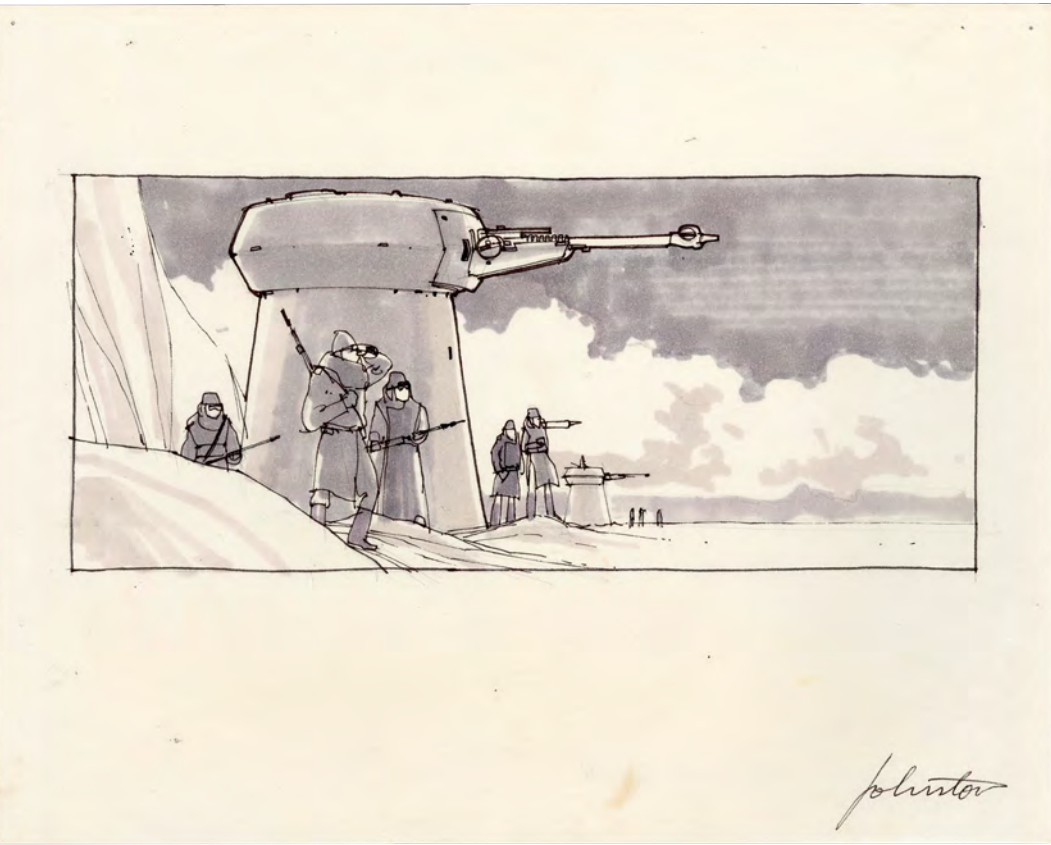
A storyboard hand-drawn by visual effects art director Joe Johnston for the Battle of Hoth sequence in Irvin Kershner's Star Wars: The Empire Strikes Back. DF.9 anti-infantry batteries, also known as the defense turrets surrounding Echo Base, fired on Imperial All-Terrain Armored Transport walkers (AT-ATs) as they besieged Rebel forces during the Battle of Hoth. 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 Rebel officers monitoring the incoming AT-AT incursion around their turrets is hand-drawn in ink and watercolors and signed by Johnston on paper. The paper shows evidence of wear consistent with use, handling, and age. Dimensions: 10.5" x 8.5" (26.75 cm x 21.75 cm)

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

Estimate: \$5,000 - 10,000



10.5" (26.75 cm)

356
Hand-Painted Ralph McQuarrie
Dagobah Concept Artwork
Star Wars: The Empire Strikes Back (1980)

A concept artwork of Dagobah hand-painted by legendary artist Ralph McQuarrie from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. The swamp world of Dagobah served as one of the film's most important settings, where Luke Skywalker (Mark Hamill) sought out the exiled Jedi Master Yoda and began his training in the ways of the Force.

Ralph McQuarrie was instrumental in shaping the visual identity of the Star Wars saga, producing the iconic designs that helped convince 20th Century Fox to finance the original film. His artwork defined everything from Darth Vader and C-3PO to the worlds, vehicles and environments that became synonymous with the franchise. McQuarrie composed many of his paintings of planets for both A New Hope and The Empire Strikes Back in small studies first before translating them to full-size matte paintings, ultimately earning him a credit as "planet and satellite artist on ANH. This concept artwork was hand-painted in acrylic on an illustration board during the pre-production of The Empire Strikes Back and originates from the personal collection of Industrial Light & Magic painter Michael Pangrazio, a protégé of McQuarrie's. According to provenance, McQuarrie personally gifted the artwork to Pangrazio. The Empire Strikes Back is widely regarded as one of the greatest sequels ever made, praised for its darker storytelling, groundbreaking visual effects and unforgettable revelations. Together with McQuarrie's visionary artwork, the film helped establish Star Wars as one of the most influential and enduring franchises in cinematic history.

The lot exhibits minor edge wear.
Dimensions: 14" x 12" (35.5 cm x 30.5 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$10,000 - 20,000



Back of illustration board exhibits craft knife scoring worth noting.



12" (30.5 cm)



Scored matte area is highlighted in red for readability.



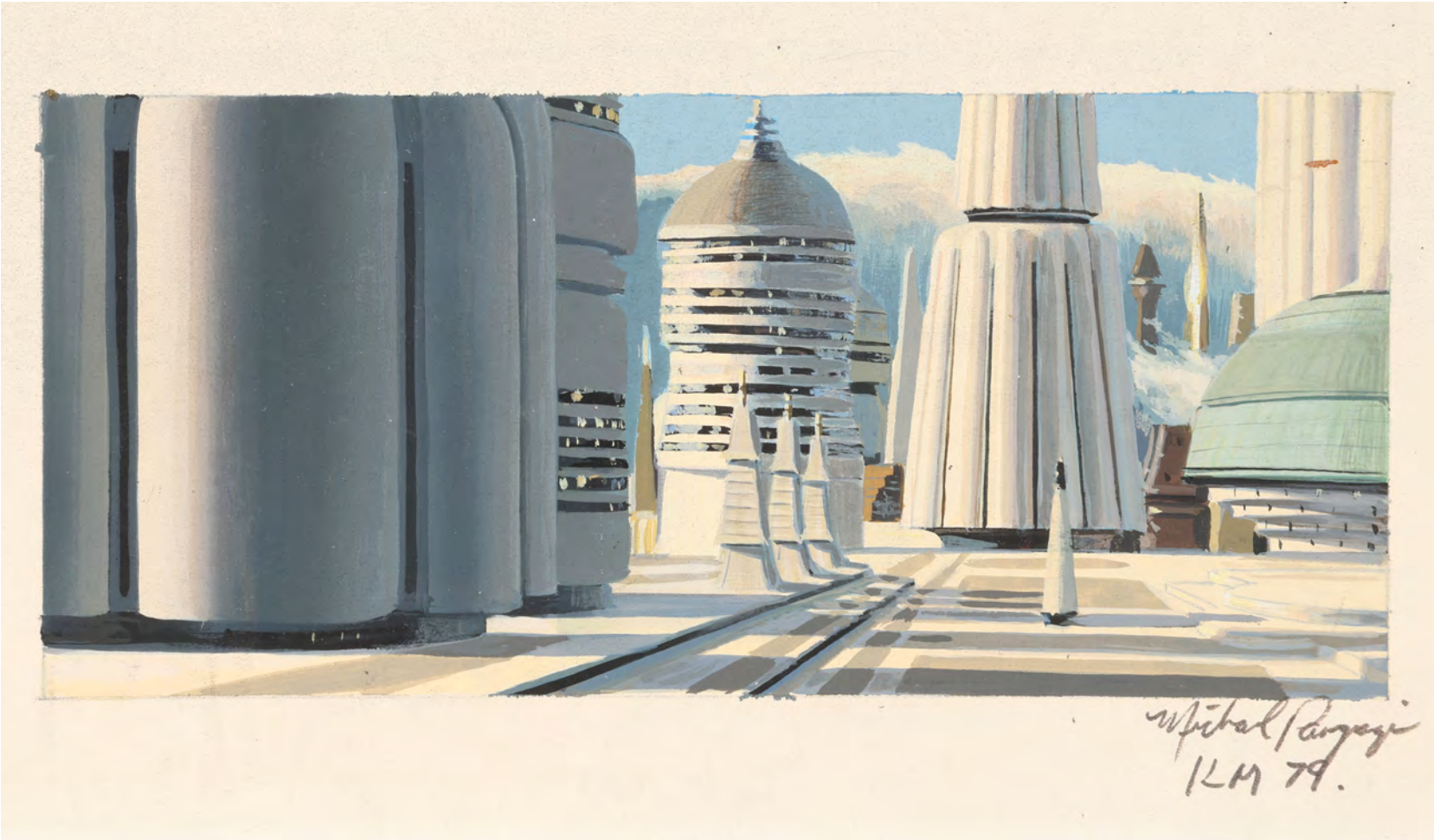
Directly above is the matte painting preliminary "Death Star Docking Trench" shown for reference only.

New Hope Lineage

On the back of the illustration board are score marks from an X-Acto blade that were used to achieve cutouts for a Star Wars: A New Hope matte painting preliminary.

McQuarrie would sometimes use the backside of available boards to accomplish mattes or masking elements for his illustration work.

The scoring highlighted at top left shows the silhouette of two flopped stormtroopers at a Death Star console that was used as a mask overlay for the "Death Star Docking Trench" prelim (bottom). This piece is sometimes considered a production painting as it is similar in size and finish quality to McQuarrie's production paintings; the piece was actually done as a preliminary work to his "Death Star Docking Trench" matte painting.



8.5" (21.5 cm)

357
Hand-Painted Michael Pangrazio
Cloud City Matte Concept Study
Star Wars: The Empire Strikes Back (1980)

A concept study of the architecture of Cloud City, hand-painted by Michael Pangrazio from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Located within the atmosphere of the gas giant Bespin, Cloud City served as the setting for some of the most memorable moments in the entire Star Wars saga, including Darth Vader's (David Prowse) revelation to Luke Skywalker (Mark Hamill) that he was his father and the carbon-freezing of Han Solo (Harrison Ford).

Industrial Light & Magic painter Michael Pangrazio, a protégé of legendary Star Wars artist Ralph McQuarrie, created this artwork in 1979 as an architectural study during the film's pre-production. Rendered in acrylic on illustration board, it was produced as a visual exploration prior to the potential creation of a finished matte painting depicting the same scene. Such concept studies played a vital role in developing the distinctive aesthetic of Cloud City, one of the franchise's most iconic locations.

Pangrazio signed the artwork in black marker in the lower right corner and inscribed it "ILM 79" as well.

The lot exhibits tape remnants and age-related discoloration.
Dimensions: 12.5" x 7" (31.75 cm x 18 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$6,000 - 12,000



"Michael Pangrazio ILM 79."
signature detail

361
Production-Made
B-Wing Pilot Helmet with Chest Box
Star Wars: Return Of The Jedi (1983)

A production-made B-Wing pilot helmet with a chest box from Richard Marquand's Star Wars: Return of the Jedi. B-Wing fighter pilots of the Rebel Alliance wore their distinctive helmets and chest boxes during the climactic Battle of Endor as they attempted to destroy the second Death Star.

For the final installment of the original Star Wars trilogy, two new Rebel starfighters - the A-Wing and B-Wing - were introduced, bringing the total to four distinct fighter types, each with a unique pilot uniform. Costume designer Nilo Rodis-Jamero assigned specific colors to differentiate the pilots on screen, with B-Wing pilots in red jumpsuits. Each outfit consisted of a coverall jumpsuit, a chest pack based on the Rebel pilot design for A New Hope, and a newly created helmet. The B-Wing helmet design was intentionally sleeker, resembling a communication headset rather than a protective flight helmet. Each helmet was individually distressed and decorated with unique insignia, and worn with a cloth flight cap that covered the exposed top of the head.

This helmet was originally built during production but was unfinished and unused during filming. Some of the paintwork was likely applied during production, with additional paint detailing completed after production. The helmet is constructed of vacuum-formed plastic painted predominantly green, white and red, with line decals, a black leatherette trim, loose wiring connected to a metal plug, and a prop microphone. Black nylon webbing secures a white plastic chin cup. The vacuum-formed plastic chest box features similar line decals and is detailed with faux electronic greeble components and two black wires. The helmet and chest box are presented on a custom-made display.

Estimate: \$25,000 - 50,000



Scan here to see a full rotation of this lot





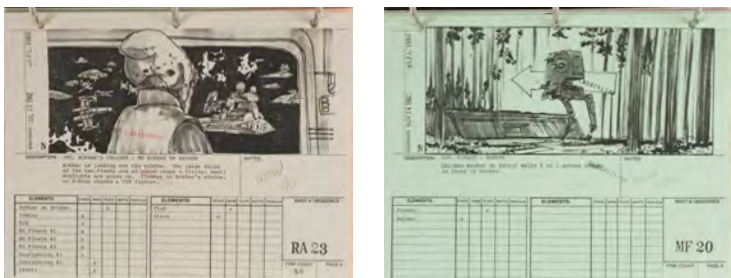
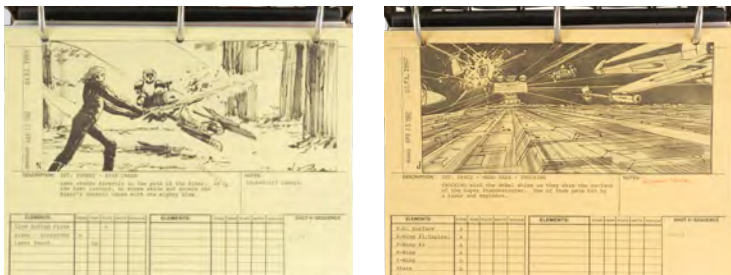
Binder spine label insert for "Copy #20"

362 Howard Kazanjian Collection: Production-Used Set of "Pre-Early" VFX Storyboards Star Wars: Return Of The Jedi (1983)

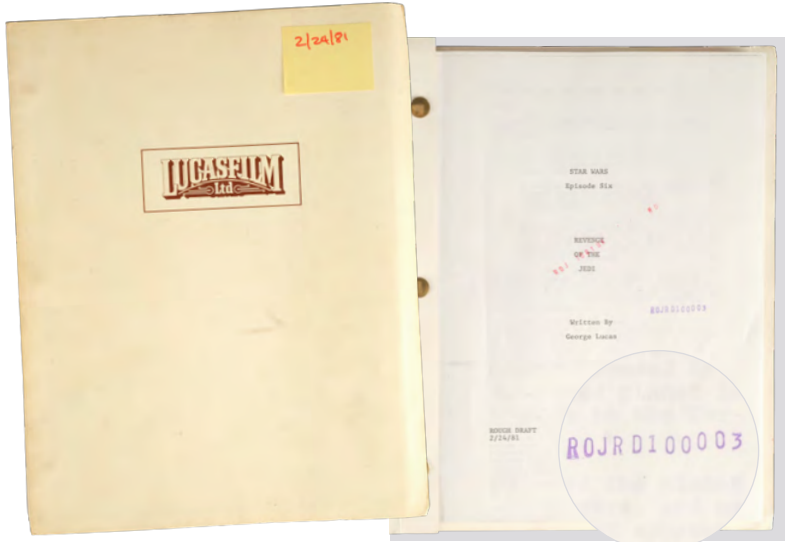
Production-used set of "Pre-Early" VFX storyboards from Richard Marquand's Star Wars: Return of the Jedi. Producer Howard Kazanjian created the production codename "Blue Harvest" and pretended to be working on a horror film to preserve secrecy around the set and to drive lower prices for certain production services. 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.

This lot originated from the personal collection of Howard Kazanjian. It consists of a vinyl binder labeled "Pre-Early Storyboards" on the cover and spine, a paper insert on the spine labeled "Temporary Storyboards Howard Kazanjian Copy #20," and features "Revenge of the Jedi" vinyl stickers with Yoda in the center. The binder is filled with a total of 510 printed storyboard pages printed on various colored revision pages. Some of these storyboards feature an Industrial Light & Magic (ILM) production stamp of each of different numbering. This lot shows evidence of sticking ink to some of the pages and peeling vinyl on the stickers. Dimensions: 11.75" x 11.5" x 3.75" (30 cm x 29.25 cm x 9.75 cm)

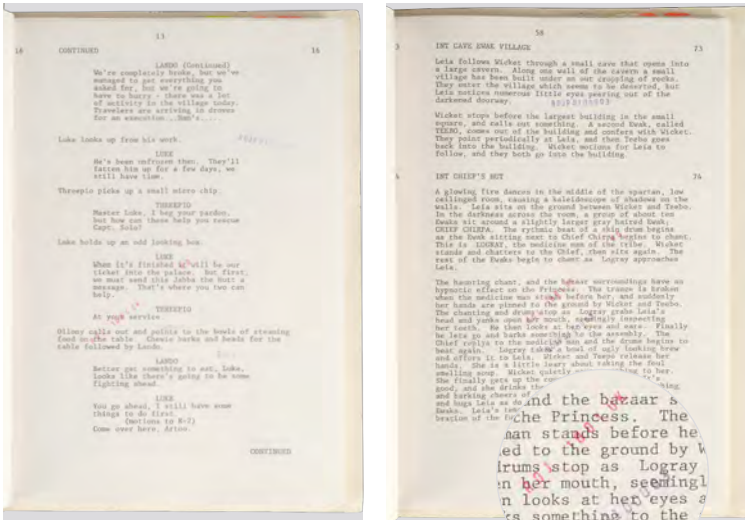
Estimate: \$10,000 - 20,000



A selection of the 510 printed storyboard pages included in the binder. Various paper colors were used to indicate production revisions.



Creme script cover embossed with Lucasfilm Ltd. logo. Cover page dated "Rough draft 2/24/81" with security stamp "ROJRD10003"



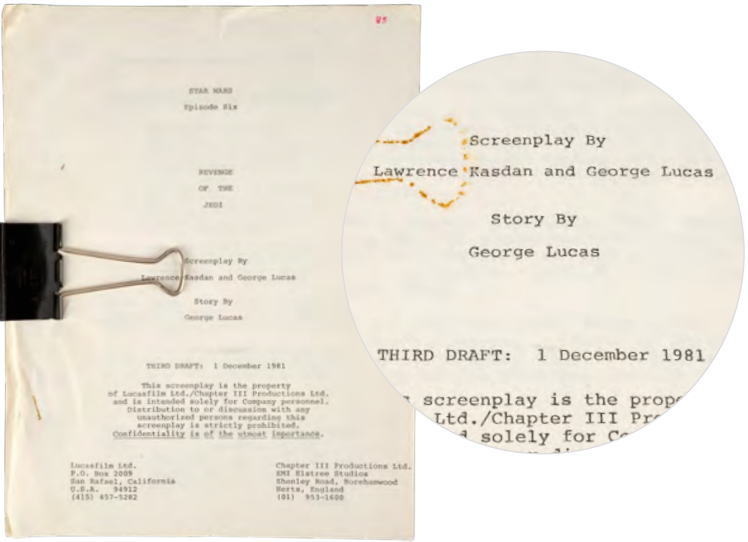
"ROJ 1001 UK RD" in red and "ROJRD100003" in purple ink stamps throughout

363 Howard Kazanjian Collection: Bound Rough Draft "Revenge of the Jedi" Script Star Wars: Return Of The Jedi (1983)

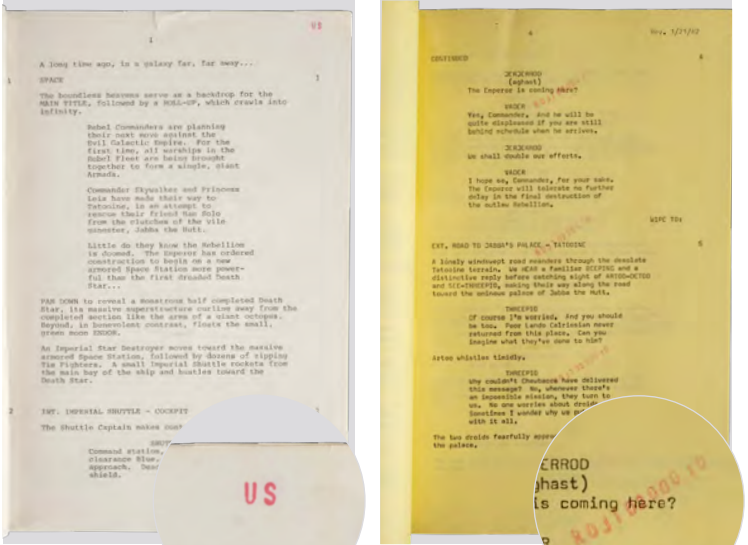
An extremely rare, bound rough draft script from the production of Richard Marquand's Star Wars: Return of the Jedi. The film initially had the working subtitle of "Revenge of the Jedi," with teaser posters printed and featuring the subtitle, until "Revenge" was dropped for sounding unbecoming of a Jedi. 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.

This 104-page, brass brad-bound script originated from the personal collection of Howard Kazanjian. Labeled "Rough Draft" and dated "2/24/81," it comes with embossed cream-color Lucasfilm script covers, "ROJRD100003" stamped in purple ink, and "ROJ1001UK" stamped in red ink throughout the pages. Additionally, several pages towards the back - including scarcely-seen pages featuring scenes ultimately cut from the film, such as a battle with Emperor Palpatine (Ian McDiarmid) involving the return of Obi-Wan "Ben" Kenobi (Alec Guinness) - are hand-typed and stamped "CONFIDENTIAL." The script shows evidence of wear on its cover and edges consistent with handling and age. Dimensions: 8.5" x 11" x 1" (21.75 cm x 28 cm x 2.75 cm)

Estimate: \$8,000 - 16,000



Third draft dated 1 December 1981



Red ink stamps throughout

364 Howard Kazanjian Collection: Third Draft "Revenge of the Jedi" Script Star Wars: Return Of The Jedi (1983)

A third draft script from the production of Richard Marquand's Star Wars: Return of the Jedi. The third draft by franchise creator George Lucas and Lawrence Kasdan was completed December 1, 1981 and issued to production crew while the film was still known by its production name, "Revenge of the Jedi." It differs from the final cut in several key ways: for example, the opening crawl in the film does not reference Princess Leia Organa (Carrie Fisher) joining Luke Skywalker (Mark Hamill) on his mission to rescue Han Solo (Harrison Ford) from Jabba the Hutt, and Salacious Crumb (Mark Dodson) sits alongside Jabba himself, rather than Ephant Mon.

This extraordinarily scarce 128-page script originated from the collection of producer Howard Kazanjian. It is stamped "US" in red ink throughout with additional "ROJTD200010" and "ROJ T063T Dec 81" production stamps printed across 21 yellow revision pages dated late January through early February 1982. The script comes with a vintage binder clip and shows evidence of wear consistent with use, handling, and age, including rust stains on the cover page from the clip. Dimensions: 9" x 12" x 1" (22.5 cm x 30.5 cm x 2.5 cm)

Estimate: \$4,000 - 8,000

365
Hand-Drawn Kazuhiko Sano
1985 Re-Release Poster Comp Δ
Star Wars:
Return Of The Jedi (1983)

A comp hand-drawn by renowned posterist Kazuhiko Sano for the March 1985 theatrical re-release of Richard Marquand’s Star Wars: Return of the Jedi. Sano designed the legendary style “B” one-sheet for the original release, which is today widely considered by fans to be the best poster from ROTJ’s promotional campaign. Following its extraordinary popularity, Sano developed several comps in both black-and-white and color for the Return of the Jedi re-release poster campaign, but ultimately those concepts were never used. The concept for this piece was a layout that followed an “S” shape, as he felt it gave the poster a lot of power and energy. Surviving original artwork by Sano is today exceedingly scarce.

Nearly a decade later, one of Sano’s more refined color comps from ’85 was used as the key art for a Kilian Enterprises Jedi 10th Anniversary poster released in 1994. Not only is this black-and-white comp being seen for the first time, but it is also coming to market for the first time.

This comp depicting a montage of the film’s key characters against a backdrop of the exploding Death Star II is rendered in graphite on art board with white ink touch-ups, including added ships such as X-Wing starfighters and Star Destroyers as well as detailing on Luke Skywalker’s (Mark Hamill) lightsaber. The board comes taped to backing board and covered with a vellum overlay. It shows minor evidence of wear along the edges. Dimensions: 25.25” x 17.5” (64.25 cm x 44.5 cm)

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

Estimate: \$5,000 – 10,000



17.5” (44.5 cm)

Kilian Enterprises
Return of the Jedi
10th Anniversary poster
released in 1994



31” (78.75 cm)



Kazuhiko Sano
signature detail

366
Hand-Painted Kazuhiko Sano
“Tyrannosaurus Rex” Artwork
Kazuhiko Sano

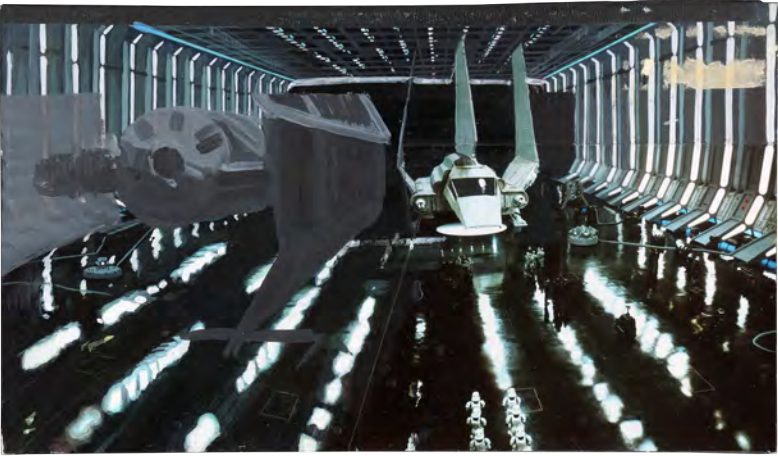
Artwork titled “Tyrannosaurus Rex” hand-painted by artist Kazuhiko Sano circa 1994. Among the most renowned posterists and illustrators in Hollywood history, Sano is best known for designing the legendary style “B” one-sheet for Richard Marquand’s Star Wars: Return of the Jedi, which is widely considered by fans to be the best poster from that film’s promotional campaign. Sano contributed artwork to other films, including Romancing the Stone, and numerous Star Trek novelizations.

Beyond his work in the entertainment industry, master illustrator Kazuhiko Sano is most celebrated for his incredible dinosaur paintings. Sano remains amongst the most highly regarded names in the fields of palaeoartistry and scientific illustration, with many of his works gracing the covers and internal pages of National Geographic and other popular publications. Today, surviving examples of original artwork by Sano are exceedingly scarce.

This artwork depicting a massive T-rex feasting on its prey is rendered and signed by Sano in mixed media on illustration board. It is hand-marked “Tyrannosaurus Rex by Kazuhiko Sano 1994” on its reverse and taped with a paper overlay. The board shows evidence of staining along its borders and tearing from adhesive consistent with handling and age. Dimensions: 31” x 24” (78.75 cm x 61 cm)

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

Estimate: \$5,000 – 10,000



19.75” (50 cm)



Left: Using an irregular pentagon shaped production photograph as a starting point, Ordaz completely hand painted over 3/4 of the surface area around the set photo to achieve the matte concept above.

A feathering and blending of the paint was then used to transition into the shuttle and vertical hanger lights over the photo to finish the envisioned matte study.

368
Hand-Painted Frank Ordaz
Arrival at the Death Star Concept Study
Star Wars: Return Of The Jedi (1983)

A concept study for the Emperor’s arrival at the Death Star, hand-painted by Frank Ordaz from the production of Richard Marquand’s Return of the Jedi. Emperor Palpatine (Ian McDiarmid) arrived aboard his Imperial shuttle to inspect the construction of the second Death Star and confer with Darth Vader (David Prowse), setting in motion the final stages of the Empire’s trap for the Rebel Alliance.

This mixed-media artwork was created by artist Frank Ordaz as a concept study prior to producing the final matte painting for the sequence. The composition combines a production photograph of the Death Star hangar, featuring the arriving shuttle and ranks of assembled Stormtroopers, with acrylic paint enhancements, while the remainder of the vast interior has been fully rendered in acrylic by Ordaz. The TIE Bomber visible in the left foreground was added later in matte paint.

The artwork is rendered on an illustration board mounted to a card display. Three windows beneath the main image showcase photographs of the completed matte painting, Ordaz at work on the painting, and a still from the finished scene as it appears on screen.

The lot is accompanied by a signed letter of authenticity from Ordaz.

The piece exhibits general wear consistent with age, including scrapes to the edges that reveal the white substrate beneath. Tape residue is exhibited along the upper-right edge where it was applied during pre-production and subsequently removed. Dimensions: 19.75” x 15.75” (50 cm x 40 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$8,000 – 16,000



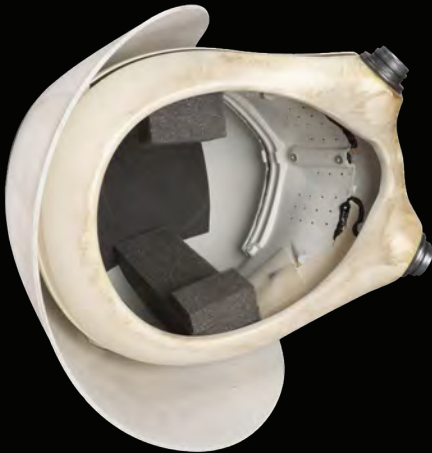
370
First Order Snowtrooper Helmet
Star Wars: The Force Awakens (2015)

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 devastating debut of the First Order’s new star-destroying super-weapon. Helmet-clad snowtroopers also made an appearance in the 2017 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, with a budget of \$447 million. However, it grossed more than \$2.07 billion worldwide, breaking box-office records and earning five Academy Award® nominations.

Based on a design by legendary artist Ralph McQuarrie for the original trilogy, the First Order snowtrooper’s helmet is reminiscent of those worn by their Galactic Empire predecessors. Made primarily of white cast polyurethane, it features two silver-colored vent pieces at the bottom of the face, with black stripes applied down the sides and around the back. Its interior is foam-lined for the wearer’s comfort. The helmet has been intentionally distressed and dirtied to appear battle-worn, and should be handled with care, as the intentional distressing can be removed accidentally. Dimensions: 13.5” x 13” x 13” (34 cm x 33 cm x 33 cm)

Estimate: \$15,000 – 30,000



371
Imperial Stormtrooper Helmet
Rogue One: A Star Wars Story (2016)

An Imperial stormtrooper helmet from Gareth Edwards’ Rogue One: A Star Wars Story. Imperial stormtroopers wore their standard-issue helmets throughout the film as they imposed the growing Galactic Empire’s stranglehold over the galaxy, including during their battles with Saw Gerrera’s (Forest Whitaker) freedom fighters on Jedha and in the Imperial data vault on Scarif.

Imperial stormtroopers first appeared in their imposing white costumes in Star Wars: A New Hope. Originally designed by renowned franchise artists Ralph McQuarrie and John Mollo and sculpted by Liz Moore, Andrew Ainsworth, and Nick Pemberton, the Stormtroopers’ signature helmets were inspired in part by German Sturmtruppen helmets and Japanese Menpo masks. These designs carried over with minor adjustments in both design and materials throughout later Star Wars films, which made the Stormtroopers among the most enduring and recognizable designs in franchise history.

For Rogue One, costume designers David Crossman and Glyn Dillon designed helmets for the Stormtroopers using 3D renderings by costume concept modeler Sam Williams. Famously, the Stormtrooper helmets were made intentionally asymmetrical in homage to the organic, hand-built looks seen in Lucas’ original trilogy.

This helmet is cast from vinyl, with a black rubber vocoder and trim, gray plastic greebles affixed, and green-tinted lenses. It features a webbed nylon chin strap and dense gray foam padding lining on the interior. This lot shows evidence of discoloration on the back of the helmet and on the bottom.

Dimensions: 12” x 12.25” x 11.75” (30.5 cm x 31 cm x 30 cm)

Estimate: \$20,000 – 40,000

372
Young Jyn Erso’s (Beau Gadson)
“Stormie” Stormtrooper Doll
**Rogue One:
A Star Wars Story (2016)**

Young Jyn Erso’s (Beau Gadson) “Stormie” stormtrooper doll from Gareth Edwards’ Rogue One: A Star Wars Story. Young Jyn took Stormie with her while running away from Director Krennic’s (Ben Mendelsohn) death troopers. Jyn dropped her doll on the ground before she hid, and it was picked up by a death trooper.

The doll is made of resin and designed to resemble carved wood. It has articulated joints, is hand-painted and intentionally distressed to appear well-used. The doll has some minor paint wear, most notably around the joints.

Dimensions: 11” x 7” x 2.25” (28 cm x 18 cm x 6 cm)



Estimate: \$3,000 – 6,000

373
Death Star Set Dressing
Imperial Stormtrooper Helmet
**Star Wars:
The Rise Of Skywalker (2019)**

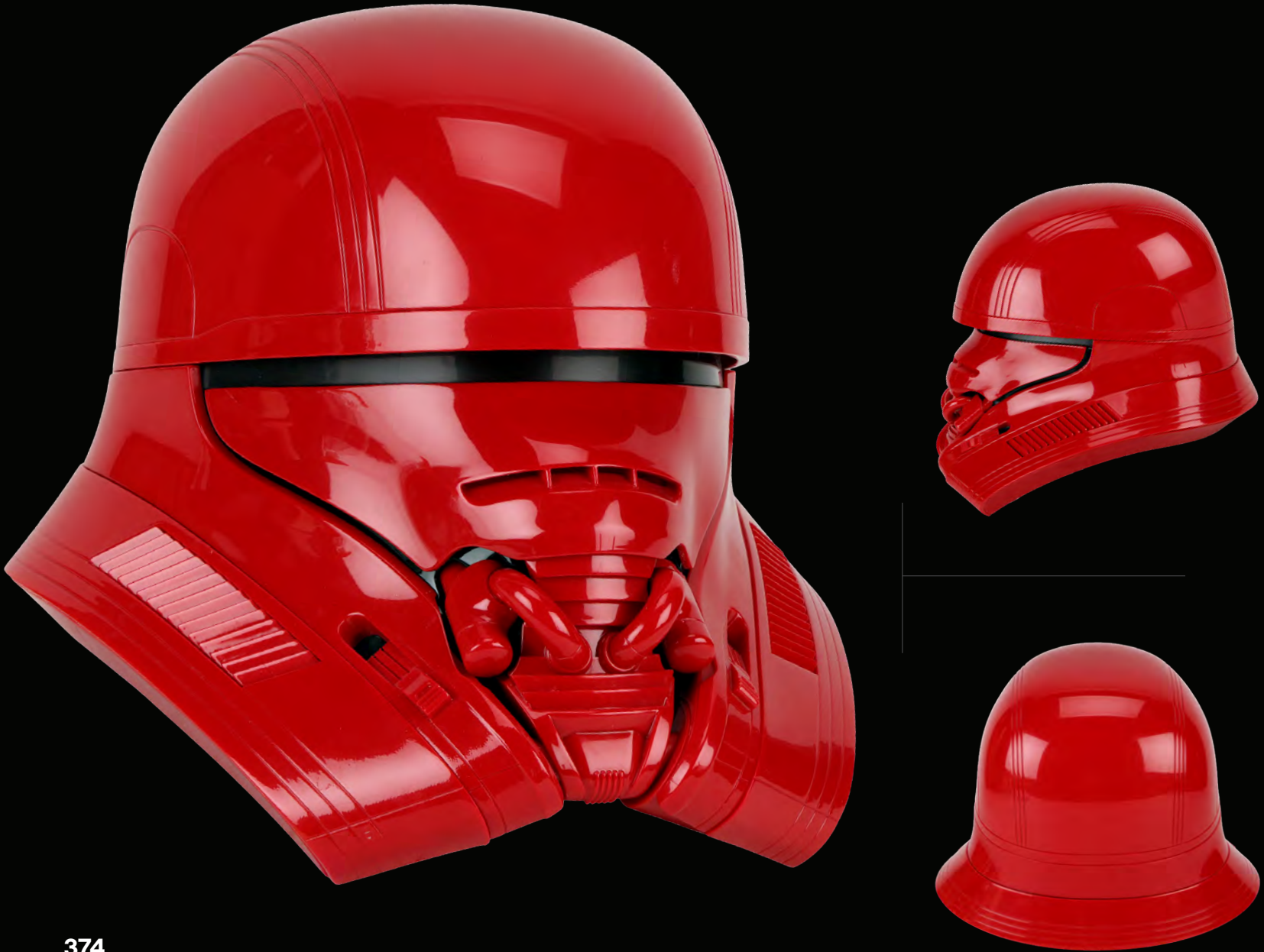
A set dressing Stormtrooper helmet from J. J. Abrams’ Star Wars: The Rise of Skywalker. When Rey (Daisy Ridley) searched the Death Star ruins for the Sith Wayfinder, original Stormtrooper helmets littered the floor.

The original Stormtroopers were part of George Lucas’ earliest concepts for Star Wars, which he conveyed to seminal designer Ralph McQuarrie, who memorialized them in a series of concept sketches and production paintings before the famous costumes were produced. The presence of original Stormtrooper helmets in the scene mentioned above is a subtle yet significant nod to the original films that die-hard Star Wars fans would have spotted.

This helmet is made by slush casting fiberglass and resin, which involves pouring the liquid form of the material into a mold, then rotating it to form the finished shape. It was designed specifically for set dressing rather than for use by an actor. Dimensions: 12” x 12.25” x 11.75” (30.5 cm x 31 cm x 30 cm)



Estimate: \$10,000 – 20,000



374
Sith Jetpack Trooper Helmet
Star Wars: The Rise Of Skywalker (2019)

A Sith jetpack trooper helmet from J. J. Abrams’ Star Wars: The Rise of Skywalker. Jetpack troopers were specialist aerial combat troops who took part in the Battle of Exegol. During this conflict, Resistance fighters boarded the Star Destroyer Steadfast, and Sith troopers, including jetpack troopers, were deployed to repel them.

Star Wars: The Rise of Skywalker was the final installment in the Star Wars sequel trilogy and, when adjusted for inflation, is the second-most expensive film ever made (after 2015’s Star Wars: The Force Awakens). It grossed more than \$1 billion worldwide and was nominated for three Academy Awards.

Sith jetpack troopers wore the same specialized stormtrooper armor as their First Order counterparts, albeit in a striking red color instead of white. The main body of the helmet is cast in polyurethane. This is a denser and more battle-scene-appropriate material than the vacuum-formed ABS plastic used to make the original stormtrooper helmets, which were prone to cracking and breakages through use. It has an acrylic lens that spans the face horizontally. The inside of the helmet has sticky tape remnants in the dome. Dimensions: 12.5” x 11.75” x 11.5” (32 cm x 30 cm x 29 cm)

Estimate: \$15,000 – 30,000



Scan here to see a full rotation of this lot



377
Remote-Controlled
Distressed R5-D4 Astromech Droid
The Book Of Boba Fett (T.V. Series, 2021 - 2022)

A remote-controlled, distressed R5-D4 Astromech droid from Jon Favreau’s The Book of Boba Fett. In Favreau’s The Mandalorian, R5-D4 - the same droid Luke Skywalker (Mark Hamill) ultimately opted against purchasing from Jawas in Star Wars: A New Hope, instead fatefully selecting R2-D2 (Kenny Baker) and setting George Lucas’ franchise in motion - also served Din Djarin (Pedro Pascal) after accompanying him on his mission to the Living Waters of Mandalore.

In the Season 1 episode “Chapter 5: Return of the Mandalorian” of The Book of Boba Fett, R5 appeared with Din Djarin, aka Mando, as he sought out fellow Mandalorians evading the clutches of Moff Gideon (Giancarlo Esposito). Legacy Effects received five life-size R5s of the style seen in The Mandalorian for the series, with this specific droid intentionally distressed to appear well-used and dirtied.

The complex droid is constructed from hollow fiberglass and 3D-printed plastic and hand-marked “Legacy Back 4” on the interior body and head. It features a removable top dome which conceals internal electronics designed to move the droid via a modified XBOX controller repurposed as a remote. In addition to its intentional distressing, the droid shows evidence of discoloration on its interior consistent with handling and age.
Dimensions: 50.5” x 29.5” x 27.5” (128.25 cm x 75 cm x 70 cm)

Special shipping required;
see special shipping notice in the Terms and Conditions.

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

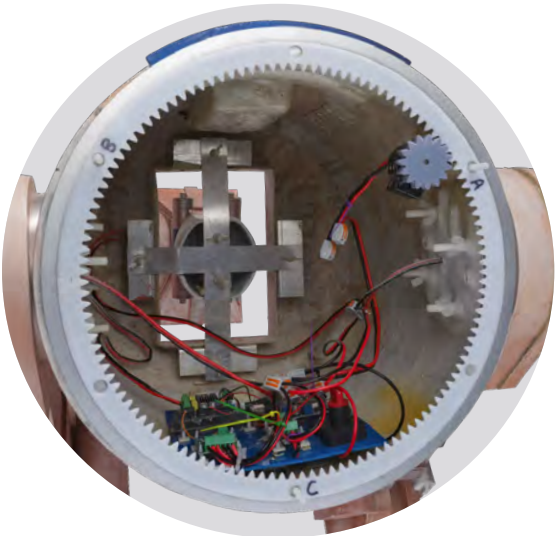
Estimate: \$8,000 - 16,000



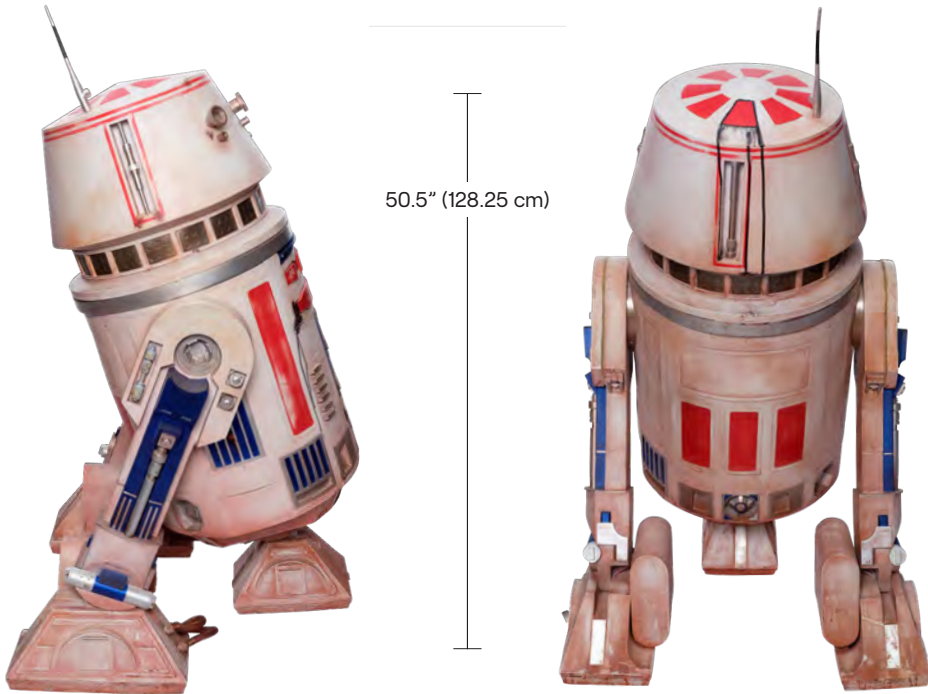
Scan here to see a full rotation of this lot



Remote uses a modified XBOX controller



Body interior detail



50.5" (128.25 cm)



381
Johnny Rico’s (Casper Van Dien)
Hero Tanker Bug-Bloodied Morita MK I Rifle with Screen-Matched Sling
Starship Troopers (1997)

Johnny Rico’s (Casper Van Dien) hero Tanker Bug-bloodied Morita MK I rifle with a screen-matched sling from Paul Verhoeven’s Starship Troopers. In one of the film’s most memorable action sequences, Rico leapt onto the back of a colossal Tanker, shot a blood-spattering hole into it with his Morita MK I rifle, then tossed a grenade into its open wound, heroically killing the massive armored Bug on Tango Urilla. Jean Rasczak (Michael Ironside) later promoted Rico to Corporal of Roughnecks 2-0. Unique, organic Bug blood splatter patterns and a deformity visible in the middle of the webbing where the slider buckle lays on the sling in this lot screen-matches it to the promotion sequence.

A combination of sci-fi action and political satire has earned the film a cult following in the decades since its release, Starship Troopers was nominated for Best Visual Effects at the 70th Academy Awards®. Van Dien’s performance was a particular fan favorite and highlighted by some critics upon the film’s initial release, with Van Dien returning as Rico in both the third and fifth films in the franchise.

Both practical, live-firing and static rubber versions of the United Citizens Federation’s (UCF) standard-issue Morita MK I rifles were created for the film. During production, this hero Morita MK I rifle with serial number “186-63057” engraved on its bottom used a real-world Ruger Mini-14 rifle modified to fire only blanks. The rifle was originally concealed inside this fiberglass shell, which is detailed with a ribbed pistol grip, a pump shotgun trigger, and a shotgun and painted to resemble a more futuristic combination weapon.

This hero shell was created by Hollywood weapons effects company WKR after Academy Award®-winning special effects department head John Richardson opted to use real weapons hidden inside of stylized outer shells based on his previous success with that technique on James Cameron’s Aliens. It was spattered with orange Tanker Bug blood for the Rico vs. Tanker sequence, but may also have been used by Rico or other UCF soldiers at other points during filming.

Following production, the live-fire Ruger used during filming was sympathetically replaced with a static cast rubber version from production so this Morita could be sold as a collectible. However, no other alterations were made to the weapon or its internal mechanisms - including a real M60 flash suppressor, an internal barrel designed to connect to a live-fire Ruger’s receiver, internal mounts for the Ruger, and internal trigger linkage - which allowed for the rubber Mini-14 to be swapped out again if desired.

The rubber rifle is permanently affixed with a rubber Mini-14 mag and includes one detached housing for a Mini-14 mag; a shoulder strap; and two additional Mini-14 mags. This rifle shows evidence of cracking on the ejection port and chipping from wear consistent with on-set use, handling, and age.
Dimensions: 45.5” x 11” x 15.75” (115.75 cm x 28 cm x 40.25 cm)

Additional Provenance: Letter of Authenticity from Robert “Rock” Galotti on Motion Picture Weapons letterhead.

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

Contains mechanical components;
see notice in the Terms and Conditions.

Estimate: \$20,000 - 40,000

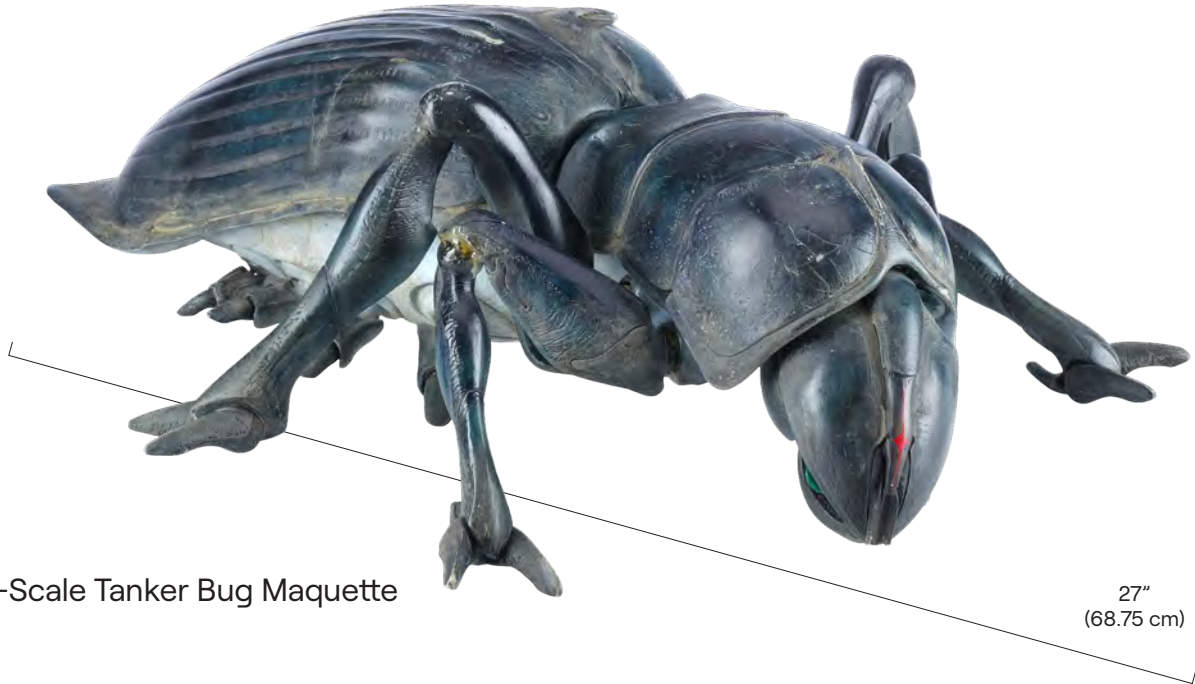


45.5" (115.75 cm)

The bug-bloodied sling is screen-matched



Real live-fire Rugers were hidden inside stylized outer shells with dual triggers created by weapons effects company WKR.



382
Phil Tippet Collection: 1:24-Scale Tanker Bug Maquette
Starship Troopers (1997)

A Tanker Bug maquette from the production of Paul Verhoeven’s Starship Troopers. Johnny Rico (Casper Van Dien) and his fellow Mobile Infantrymen encountered flame-spitting aliens known as Tankers for their massive size and nearly impenetrable exoskeletons throughout their war with the Bugs, including during the raid on Tango Urilla.

This maquette originated from the collection of the film’s creature visual effects supervisor, Phil Tippet, whose Tippet Studio created maquettes of the various Bugs during pre-production as reference tools for shot planning, lighting, and to provide scale for digital animation. For his work on the film, Tippet received an Academy Award® nomination for Best Visual Effects.

This approximately 1:24-scale maquette is cast from resin with articulating joints by Tippet Studio lead character animator Peter Konig and hand-painted to appear biological. It shows evidence of wear consistent with use and handling, including scratching and paint chipping throughout as well as two missing front left leg components. Dimensions: 27” x 19” x 8” (68.75 cm x 48.25 cm x 20.5 cm)

Estimate: \$10,000 – 20,000



385
Yoshi (Frank Welker) Stand-In
Super Mario Bros. (1993)

A Yoshi (Frank Welker) stand-in from Rocky Morton’s and Annabel Jankel’s Super Mario Bros. Brothers Mario Mario (Bob Hoskins) and Luigi Mario (John Leguizamo) attempted to free Princess Daisy (Samantha Mathis) from President “King” Koopa’s (Dennis Hopper) Dinohattan prison with the help of Daisy’s loyal pet dinosaur, Yoshi.

First introduced in Nintendo’s Super Mario World video game, Yoshi was designed by lead creatures designer Patrick Tatopoulos as a gentler, less frightening mix between a Tyrannosaurus rex and a small lizard. The beloved reptilian companion was brought to life with a combination of animatronics, puppets of limited mobility, and fully static stand-ins for lighting and paint reference.

This ornately detailed, static Yoshi stand-in is constructed from foam and latex, hand-painted to appear scaly and fanged, and finished with lacquer. It comes mounted through the chest to a wooden base via a metal rod for stability and display. The dinosaur shows evidence throughout of wear consistent with on-set use, handling, and age, including splitting on its arms and tail. Dimensions: (puppet, approx.) 35” x 16” x 40” (89 cm x 40.75 cm x 101.75 cm); (displayed) 42” x 32” x 42” (106.75 cm x 81.5 cm x 106.75 cm)

Special shipping required; see special shipping notice in the Terms and Conditions.

Estimate: \$6,000 – 12,000



386
Flying Unit Camera Clapperboard
Superman (1978)

A Flying Unit clapperboard from the production of Richard Donner’s Superman. Among the most beloved and influential films of all time, Superman required extensive second unit photography to bring its titular superhero’s (Christopher Reeve) Kryptonian superpowers to life, including a specific Flying Unit for shots in which he flew through the skies above Metropolis.

This rare wooden clapperboard with a metal hinge was recovered from a private collection, having been abandoned sometime after production. It is labeled for Dominic Fulford, who served as first assistant director on the film’s Flying Unit, as well as Denys Coop, who served as creative director of process photography and was responsible for photographing the flight sequences. Coop ultimately received a Special Achievement Oscar® for his groundbreaking visual effects work, while Fulford went on to head up second units on such classics as Star Wars: The Empire Strikes Back, Krull, and Supergirl.

The clapperboard is applied with tape strips hand-marked for slate “K,” dated “17th Nov. ‘77,” and numbered for shot “E.K.5247.” It shows evidence of wear consistent with use, handling, and age, including chalk residue on front and fading to the stenciled labels. Dimensions: 15” x 14” x 0.75” (38.25 cm x 35.75 cm x 2 cm)

Estimate: \$7,000 – 14,000





Scan here to see a full rotation of this lot



PictureLux / The Hollywood Archive / Alamy

387
Superman's (Christopher Reeve) Costume with Screen and Photo-Matched Tunic and Replica Boots
Superman III (1983)/Superman IV: The Quest For Peace (1987)

Superman's (Christopher Reeve) screen- and photo-matched tunic with pants from Sidney J. Furie's *Superman IV: The Quest for Peace*, Superman's cape and belt from Richard Lester's *Superman III*, and a pair of replica boots. The cape and belt are slightly darker colors because Superman temporarily donned a darker variant of his signature Kryptonian supersuit after synthetic Kryptonite corrupted him into an "evil" Superman. He returned to his more brightly-colored ensemble later in the film and throughout *The Quest for Peace*. Distinctive hand-ewn stitch marks and shaping to the Kryptonian "S" symbol on the tunic in this lot screen-match it to shots of Superman from *The Quest for Peace*, as well as photo-matching it to a still of the beloved superhero from production.

The shape of tunic's "S" also indicates that this tunic was likely used in some shots of Superman straightening the United States flag during *Superman IV's* Moon sequence, though the shots are not close enough to be definitive screen-matches.

Although numerous acclaimed actors portrayed the "Man of Steel" on both the big and small screen since Kirk Alyn's first live-action appearance in 1948, for many fans, Reeve was the definitive embodiment of Jerry Siegel and Joe Shuster's comic creation. Reeve portrayed the character across four films between 1978 – 1987, the first of which was nominated for three Academy Awards® and won a Special Achievement Oscar® for Best Visual Effects. Reeve was the recipient of the BAFTA® Award for Most Promising Newcomer to Leading Film Roles for his performance. Although Reeve passed away in 2004 at age 52, his legacy as the Son of Krypton lives on.

Christopher Reeve's Superman costumes for all four films were fabricated from a unique, custom weave which was made using a now-defunct machine in Austria. The costume consists of: A knit blue Superman IV tunic with the iconic "S" shield emblem sewn into the chest, snaps on the shoulders to hold a cape, a zippered

back, attached red briefs with belt loops, a Bermans & Nathans wardrobe label stamped "Christopher Reeve 4913 Walking Superman IV," and a sewn-in tag with a dancer logo.; Matching knit blue Superman IV tights featuring an identically-stamped Bermans & Nathans wardrobe label and attached socks of a different material than the tights.; A dark red "Color C" Superman III cape with ties and snaps at the neckline for attaching it to the tunic, a yellow "S" emblem on the back, and a tag hand-marked "C. Reeve Walking Coc/C/I."; A yellow vinyl Superman III belt with a small decorative oval on the front, a metal fastener closure on the back, and a Bermans & Nathans wardrobe label stamped "Christopher Reeve Colour [sic] B, 36 waist 18628 Superman."

While the labels for the tunic and tights are for the fourth film, it is well-established that Superman costume components were re-used through the production of the various movies. It is therefore possible that the tunic and tights were also used in earlier films in the series, though this is not certain. Also included are replicas of Superman's signature red leather boots added to complete the costume.

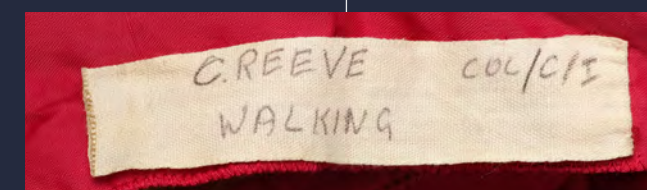
Amongst the already-limited number of genuine Christopher Reeve Superman costumes that have ever come to auction, this is one of the very rare examples that has managed to retain its original vibrant coloration. Most surviving examples of Reeve Superman costumes suffer from color fading, leaving Superman's famously bold blues and reds looking desaturated and gray. By contrast, this Superman costume has not only kept its strong colors intact, but the "S" emblem on its cape is also a production original, a rarity amongst surviving capes (which have often lost their original emblems). This costume shows evidence of minor wear consistent with on-set use, handling, and age, including staining.

Estimate: \$125,000 - 250,000

This illustrated catalog includes select Lots from Day 1 only -- see online catalog for additional Day 1 lots; all day 2-4 lots are in online catalog only.



The red cape, which is in the darker evil Superman color, features ties and snaps at the neckline for attaching it to the tunic



Cape label indicates the cape is a color C version





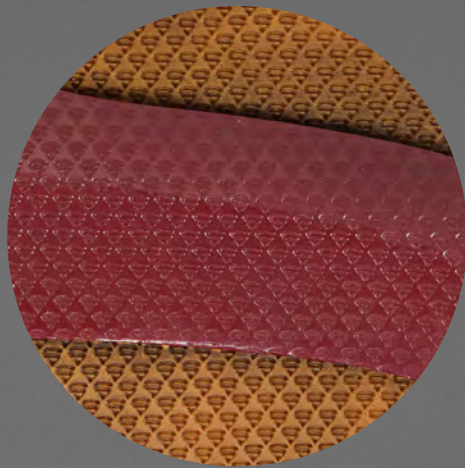
Snaps at the neckline for attaching the cape to the tunic



Tunic includes Bermans tag for Superman IV



Bermans tag notes the belt is slightly darker "Colour B" from Superman 3; the number 3 is present but obscured on the label



388
Superman's (Brandon Routh)
Complete Costume
Superman Returns (2006)

Superman's (Brandon Routh) complete costume from Bryan Singer's Superman Returns. Superman wore his costume throughout the film as he battled his old nemesis, Lex Luthor (Kevin Spacey), and worked to stop Luthor's evil plan of using Kryptonite to create a new landmass in the Atlantic Ocean. The film was the first in the Superman franchise for 19 years and followed the events of Superman II (1980), with Superman/Clark Kent returning to Earth after a five-year absence, having searched for other survivors of Krypton's destruction.

Louise Mingenbach designed this new and updated Superman costume, which retained the original's iconic look while toning down the colors. Mingenbach had a close working relationship with director Bryan Singer, having collaborated with him on The Usual Suspects, Apt Pupil, and the first two X-Men films. Her other credits include Hancock, The Hangover, Jumanji: The Next Level, and Snake Eyes.

The costume consists of a blue texturized one-piece milliskin jumpsuit, red texturized stretch briefs, and a flexible gold-tone polyurethane belt with an "S" icon.

The jumpsuit features the legendary "S" centered on the chest, with a heavy, rubberized flying cape affixed via hook-and-loop panels. The jumpsuit is hand-labeled "Brandon Jerkin #151." along the interior zipper. The briefs are hand-labeled "Brandon #121, Jerk." and the interior of the chest "S" insignia is hand-labeled "#151."

The costume is completed by a pair of custom-made red leather boots with cast-rubber soles featuring "S" icons on the heels. The costume shows signs of age and use, most notably on the cape, which has developed a slightly sticky sheen, and there is minor staining on the jumpsuit.

The costume is accompanied by a certificate of authenticity from Warner Bros. Studios and a collection of production tags.

Estimate: \$80,000 - 160,000



The briefs are hand-labeled "Brandon #121, Jerk"



Scan here to see a full rotation of this lot



Moviestore Collection Ltd / Alamy



The costume is completed by a pair of custom-made red leather boots with cast rubber soles featuring "S" icons on the heels.





392
Light-Up T-800 Endoskeleton Skull
T2-3D: Battle Across Time (1996)

A light-up T-800 endoskeleton skull from the Universal Studios theme park attraction T2-3D: Battle Across Time. Conceived as a mini-sequel to James Cameron's Terminator 2: Judgment Day, the attraction featured a pre-show introducing Cyberdyne Systems, followed by a main performance in which live actors interacted with a 3D film presentation. Cameron was directly involved in the project and personally directed portions of the filmed sequences.

Created by Stan Winston Studio (SWS), who also built the endoskeletons for The Terminator and Terminator 2: Judgment Day, this piece consists of a T-800 skull cast in dense urethane with a vacuum-metallized finish. SWS used the same urethane and metallization process on many of the parts produced for Terminator 2, yielding a softer reflective sheen than true chrome plating. The sculpt and detailing of this skull are closely aligned with the T2 design, differing only in minor surface details such as the top port configuration. This version predates the numerous T-800 skulls produced for later sequels, and components from pre-Terminator 3 installments are particularly rare.

The skull is constructed from multiple cast components and includes cheek pistons, a neck assembly, connecting rods, and red light-up eyes powered by an internal wiring system with an external adapter. A stunt-grade nylon "cable" is attached to the back of the head. The piece remains wired for illumination and is presented on a custom display stand.

The finish exhibits light wear consistent with age and handling, but remains highly presentable. As an authentic Stan Winston Studio creation tied to James Cameron's direct involvement with T2-3D: Battle Across Time, this skull represents both a rare artifact of practical effects craftsmanship and a continuation of one of cinema's most iconic designs. Dimensions: 15" x 10" x 6" (38.25 cm x 25.5 cm x 15.25 cm)

Contains electronics; see electronics notice in the Terms and Conditions.

Estimate: \$20,000 – 40,000



Scan here to see a full rotation of this lot



Arnold Schwarzenegger's autograph



Detail of back of jacket riddled with bullet holes

393
The Terminator's (Arnold Schwarzenegger)
Autographed Motorcycle Jacket
Terminator 2: Judgment Day (1991)

The Terminator's (Arnold Schwarzenegger) autographed motorcycle jacket from James Cameron's Terminator 2: Judgment Day. The Terminator wore its trademark biker jacket throughout the film after it was sent back in time to protect the Resistance's future leader, John Connor (Edward Furlong).

As the Terminator endured repeated battles with the T-1000 (Robert Patrick), his jacket became increasingly damaged, ultimately appearing in a severely shredded state during the climactic steel-mill sequence. This particular jacket is missing its left sleeve, as in the film's finale, where most of the Terminator's left arm is torn away. The effect was achieved through a practical, in-camera gag: a prop arm dressed with the jacket's sleeve was secured to Schwarzenegger's body, while his real arm was tucked behind his back.

This jacket was uniquely modified to accommodate that "stump" rig, allowing the leather-dressed prop arm to pass cleanly and seamlessly through the jacket's open side and to be easily installed and removed from Schwarzenegger. This approach reflects the ingenuity of the film's practical effects team and the hands-on filmmaking style that defined director Cameron's work of the era.

The jacket is made of thick black leather with three zipped pockets and one popper pocket on the front. It features black interior lining with purple vents, a fastened zip closure, and leather laces threaded from hip to armpit along a vent at each side. The jacket's inner lining is fixed in with fastening strips to facilitate the installation of squibs.

Schwarzenegger has autographed the left breast of the jacket with a thick, silver-color permanent marker. The garment's material has been cut, torn, and burnt to reflect the rigors of the Terminator, and shows numerous additional signs of production wear.

Also included with the lot is a Letter of Authenticity signed by the President of Carolco Licensing and dated "January 1992." Carolco Licensing was a division of the larger Carolco brand that produced the film. The letter comes held in a period Carolco envelope, with a compliments slip from British Sky Broadcasting marked "Congratulations!" – suggesting the jacket was originally a contest giveaway prize shortly after the film's release.

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

Estimate: \$15,000 – 30,000



Interior of jacket featuring a black lining with purple vents

394
T-1000's (Robert Patrick) Bullet-Hit LAPD Uniform Shirt
Terminator 2: Judgment Day (1991)

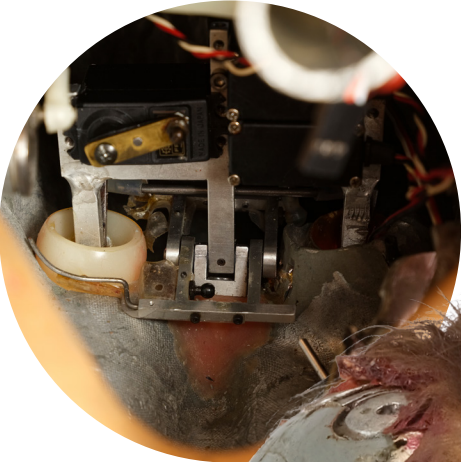
A T-1000 (Robert Patrick) bullet-hit LAPD uniform shirt from James Cameron's Terminator 2: Judgment Day. Sent from the future to kill future human resistance leader John Connor (Edward Furlong), the shape-shifting T-1000 took heavy bullet fire while chasing Connor, his mother Sarah (Linda Hamilton) and their T-800 protector (Arnold Schwarzenegger).

At the time of its production, Terminator 2 was the most expensive film ever made, but it was a massive box-office and critical success, and is considered one of the greatest sequels of all time. Robert Patrick's "mimetic polyalloy" hunter is one of the most memorable villains in action cinema, and Patrick went on to cameo in Wayne's World (1992) and Last Action Hero (1993).

This navy blue long-sleeved LAPD officer shirt has 10 pieces of chrome-colored foam rubber affixed to the front, representing gunshot impacts. Two of the pieces are larger and eight are smaller to represent different types of bullet damage. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including discoloration and minor chipping.

A printed still of this lot is also included with its sale.

Estimate: \$10,000 - 20,000



The interior of the head houses internal wiring and mechanics



395
Planet Hollywood Collection:
Battle-Damaged Light-Up Stan Winston Studio
The Terminator (Arnold Schwarzenegger)
Replica with Production-Made Animatronic Endoskull
Terminator 2: Judgment Day (1991)

A light-up replica of The Terminator's (Arnold Schwarzenegger) battle-damaged head from James Cameron's Terminator 2: Judgment Day with an animatronic endoskull. In the film's climactic finale, the T-800's endoskull was increasingly exposed during his fight to protect Sarah (Linda Hamilton) and John Connor (Edward Furlong) from the more sophisticated T-1000 (Robert Patrick).

This ornately detailed head was created by legendary effects company Stan Winston Studio, whose founder and namesake won an Academy Award® for his team's groundbreaking special visual and makeup effects, and originates from Planet Hollywood. The metalized resin endoskull is believed to have been originally made for the production of Judgment Day, as evidenced by the sophistication of the animatronics housed within it, then salvaged after filming for display at a Planet Hollywood location. The electronics are designed to enable both up-to-down and left-to-right movement on the head, in addition to illuminating the endoskull's red LED eye.

While the T-800 endoskulls created for the film featured foam latex skin, this example features cast silicone skin which is not designed to properly match the head's mechanical elements. The skin is hand-painted to appear bullet-riddled, blood-stained, and scarred with one acrylic human-style eye inset. The head is dressed with a synthetic brown lace wig on top, mirroring the film-used versions created by Stan Winston Studio, and affixed with matching synthetic eyebrows and eyelashes on a lace base.

The head comes mounted to a custom metal and wood display base. It has undergone sympathetic restoration to repair and reattach the lace-wig hair and scalp, and restore electronic functionality with a custom battery-pack-powered control box with switches for operating the head's electronics. The lot shows evidence of wear consistent with handling and age. Dimensions: (head) 10" x 12.5" x 14" (25.5 cm x 31.75 cm x 35.5 cm)

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

Estimate: \$4,000 - 8,000



Scan here to see a full rotation of this lot



396
Distressed Partial T-888 Terminator Endoskull
Terminator: The Sarah Connor Chronicles
(T.V. Series, 2008 - 2009)

A distressed partial T-888 Terminator endoskull from Josh Friedman's Terminator: The Sarah Connor Chronicles. Throughout the series, Sarah Connor (Lena Headey) and her allies destroyed multiple Terminators' parts before they could fall into the wrong hands, alter the course of technological evolution, and hasten the arrival of Judgment Day, including when the reprogrammed Terminatrix, Cameron Phillips (Summer Glau), destroyed a T-888 endoskeleton in an improvised cinderblock furnace in the Season 1 episode "Dungeons & Dragons" and when Connor destroyed the endoskeleton parts Cameron was using for self-repair in the Season 2 episode "Today Is The Day, Part 1."

Terminator: The Sarah Connor Chronicles was the highest-rated new scripted series of the 2007-08 television season. The series was nominated for four Primetime Emmy Awards® and five Teen Choice Awards®. Though the series was canceled after two seasons, it remains a favorite amongst many fans of the Terminator franchise.

This lot consists of a resin partial endoskull painted to resemble metal and heavily distressed to portray most of the top and back of the endoskull blown away and one eye missing. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age. Dimensions: 8" x 5" x 5" (20.5 cm x 12.75 cm x 12.75 cm)

Estimate: \$4,000 - 8,000

399
Planet Hollywood Collection: Leatherface's (Billy Johnson) Mask
The Texas Chainsaw Massacre 2 (1986)

Leatherface's (Billy Johnson) close-up mask from Tobe Hooper's The Texas Chainsaw Massacre 2. Leatherface wore his flesh-mask as he terrorized a desolate stretch of Texas highway alongside Robert "Chop Top" Sawyer (Bill Moseley), until the patriarch of the Swayer family, Drayton (Jim Siedow), had them attack the radio station for playing a recording of the family's attack on local teenagers. While at the station, Leatherface became enamored by radio DJ Vanita "Stretch" Brock (Caroline Williams) and allowed her to survive.

This mask originated from Planet Hollywood. It consists of a latex mask with leader ties. It comes mounted to an acrylic display head for stabilization. This lot shows evidence of latex fragility and should be handled with caution. Dimensions: 14.5" x 10.5" x 17.5" (37 cm x 26.75 cm x 44.5 cm)

Estimate: \$4,000 - 8,000

This illustrated catalog includes select Lots from Day 1 only -- see online catalog for additional Day 1 lots; all day 2-4 lots are in online catalog only.

397
T-888 Terminator
Endoskeleton Arm
Terminator: The Sarah
Connor Chronicles
(T.V. Series, 2008 - 2009)

A T-888 Terminator endoskeleton arm from Josh Friedman's Terminator: The Sarah Connor Chronicles. Throughout the series, Sarah Connor (Lena Headey) and her allies destroyed multiple Terminators' parts before they could fall into the wrong hands, alter the course of technological evolution, and hasten the arrival of Judgment Day, including when the reprogrammed Terminatrix, Cameron Phillips (Summer Glau), destroyed a T-888 endoskeleton in an improvised cinderblock furnace in the Season 1 episode "Dungeons & Dragons" and when Connor destroyed the endoskeleton parts Cameron was using for self-repair in the Season 2 episode "Today Is The Day, Part 1."

Terminator: The Sarah Connor Chronicles was the highest-rated new scripted series of the 2007-08 television season. The series was nominated for four Primetime Emmy Awards® and five Teen Choice Awards®. Though the series was canceled after two seasons, it remains a favorite amongst many fans of the Terminator franchise.

This lot consists of a resin endoskeleton right arm and hand painted to resemble metal with attached cable tendon details. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including paint chipping. Dimensions: 21" x 5" x 4.5" (53.5 cm x 12.75 cm x 11.5 cm)

Estimate: \$3,000 - 6,000





402
Tony Cecere-Autographed Early Palmer-Thing Face-Splitting Mask with Pair of Promotional Stills
The Thing (1982)

A Tony Cecere-autographed early Palmer-Thing face-splitting mask with a pair of promotional stills from John Carpenter's The Thing. Having destroyed the Norris-Thing, the rest of the team tested their blood, where it was discovered that Palmer's (David Clennon) blood failed the test. Once exposed, the Palmer-Thing transformed and broke free before it was set on fire by R.J. MacReady (Kurt Russell). While a different design from the final Palmer-Thing mechanical practical effect head, this mask was used for the exterior burn scene, and believed to have also been used for the interior burn stunt.

Tony Cecere, the stuntman who performed the fire run, possessed the experience and knowledge required for the burn scene and is regarded as a fire run specialist. While the fire was mostly on the body of the performer, and the head itself wasn't set on fire, but was treated with fire-repellent water-soluble gel before filming, which kept it from being damaged during the shoot, including the hair. After production wrapped, Cecere washed the gel off the mask for preservation purposes.

Upon release, The Thing earned a Saturn Award® nomination for Best Horror Film as well as a prestigious Jupiter Award® nomination for director Carpenter. While critically divisive upon release, it is today widely considered a staple title in the horror genre, and has been hugely influential on science-fiction and horror filmmaking over the last five decades. In 2025, The Thing was selected by the Library of Congress for permanent preservation in the National Film Registry for its historic significance to American culture.

This split-face mask originated from the collection of the film's stunt coordinator and stuntman, Tony Cecere, who has kept it in his possession since production wrapped and is coming to auction for the very first time.

Made predominantly of resin with synthetic hair and felted fabric, this detailed mask features Cecere's autograph on the neck in black ink. It comes mounted to a foam head for stability. Also included are a pair of promotional stills of the fire stunt autographed by Cecere with additional scene annotations. Also included is a letter of authenticity from Cecere that details the burn stunt and the mask. This lot shows evidence of cracking and flaked paint in addition to wear consistent with on-set use and handling. Dimensions: 11" x 11" x 11" (28 cm x 28 cm x 28 cm)

Estimate: \$75,000 - 150,000





Album / Alamy

404
Hero Morlock Mask
The Time Machine (1960)

An original hero Morlock mask from George Pal's post-apocalyptic sci-fi The Time Machine, based on the classic novel by H.G. Wells. The principal antagonists of the film, the Morlocks were a post-human species that hunted and ate the story's other post-human species, the Eloi.

This mask, made by credited makeup creator William Tuttle, is one of only a few hero versions created for production. It differs from Tuttle's other Morlock masks through its higher level of detail and its lack of nostril holes, a design choice made to ensure the mask stood up to scrutiny both in the film and in publicity photographs.

Following the film's production, Pal himself retained the mask, displaying it in his office alongside other original pieces from The Time Machine, many of which perished in the Bel Air fire of 1961, which destroyed Pal's home. The mask remained in his possession until the late 1970s, when he gifted it to an effects-artist friend.

The mask is made of molded vinyl, and comes with its original wig, as well as featuring two wired bulbs in the eyes which were used to create a red glowing effect. The electronics have not been tested. Owing to its age, the mask is fragile and should be handled with care.

Estimate: \$25,000 - 50,000





405
Old Rose's (Gloria Stuart)
Screen-Matched Mirror
Titanic (1997)

Old Rose's (Gloria Stuart) screen-matched mirror from James Cameron's Titanic. After she saw a news report about the discovery made by the research vessel Keldysh, an elderly Rose contacted Brock Lovett (Bill Paxton) to reveal she was the woman in the drawing. Once aboard the Keldysh, under the hope that Rose would help locate the Heart of the Ocean necklace, Lovett provided Rose with various personal items recovered from the sinking, including a hand mirror. This mirror screen-matches based on the distressing pattern on both sides, seen closely when Rose looked at her reflection in it.

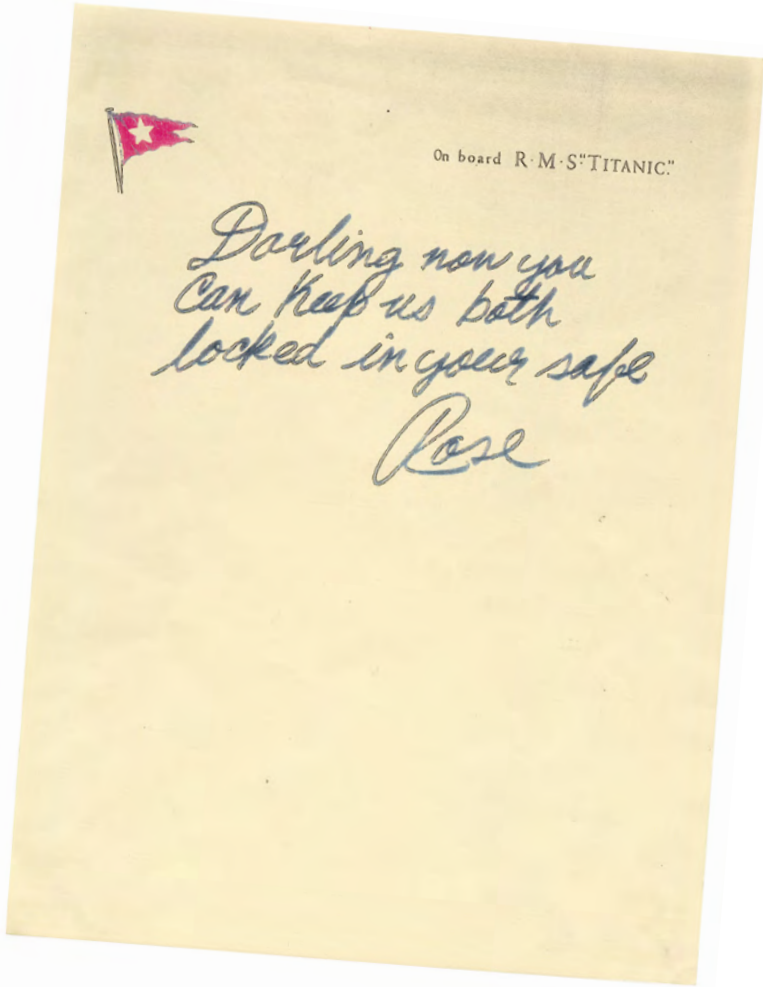
An incredibly ambitious undertaking, Titanic's combination of detailed period costumes, lavish sets, extensive model miniatures, and groundbreaking digital effects made it the most expensive film ever made at the time of production. Ultimately, the film became the first to reach the billion-dollar mark in worldwide grosses and received a record-setting 14 Academy Award® nominations, with 11 wins, including Best Picture and Best Director. In 2017, the Library of Congress selected it for preservation in the United States National Film Registry as "culturally, historically, or aesthetically significant."

This mirror has a metal frame and a reflective glass pane. Production intentionally distressed it to give the appearance of age, water-damage, and cracked glass. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 5.5" x 0.5" x 11.5" (14 cm x 1.25 cm x 29.25 cm)

Estimate: \$8,000 - 16,000



Maximum Film / Alamy



406
Rose Dewitt Bukater's (Kate Winslet)
Printed Farewell Note
Titanic (1997)

Rose Dewitt Bukater's (Kate Winslet) printed farewell note from James Cameron's Titanic. Rose left a brief letter to her fiancé Cal Hockley (Billy Zane), shortly after Jack (Leonardo DiCaprio) drew her portrait. Cal later discovered the note along with Rose's nude portrait.

Titanic won many important awards, most notably with its Academy Awards® for Best Picture and Best Music Original Score for James Horner's compositions. On top of being among the most successful films ever made, it is also often noted as one of the best with regular rankings on lists of films from the 20th century.

The note is printed to appear handwritten on custom, Classic Linen paper-backed RMS Titanic stationery with a red White Star Line flag printed on the left corner above Rose's note, which reads: "Darling now you can keep us both locked in your safe - Rose." This letter shows evidence of minor grime and the lettering is faded possibly due to display lighting. Dimensions: 9.25" x 6.75" (23.5 cm x 17 cm)

Estimate: \$5,000 - 10,000



407
Molly Brown's (Kathy Bates) Boarding Costume
Titanic (1997)

Molly Brown's (Kathy Bates) boarding costume from James Cameron's Titanic. Newly-wealthy Molly wore her dress while boarding the Titanic, including when she asked for the ship attendants to send her belongings to her cabin.

An incredibly ambitious undertaking, Titanic's combination of detailed period costumes, lavish sets, extensive model miniatures, and groundbreaking digital effects made it the most expensive film ever made at the time of production. Ultimately, the film became the first to reach the billion-dollar mark in worldwide box office grosses and received a record-setting 14 Academy Award® nominations, with 11 wins, including Best Picture and Best Director. In 2017, the Library of Congress selected it for preservation in the United States National Film Registry as "culturally, historically, or aesthetically significant".

This costume consists of a polyester blend coat with thick embroidery details along the lapel and cuffs; a polyester blend vest with an embroidered and sequenced collar and ruffled bib front; and a matching polyester blend long skirt with markings "CF" and "CB" along the hem for stitching patterns.

Estimate: \$5,000 - 10,000

This part is a removable lid that holds the cup together



408
Doc Holliday's (Val Kilmer) Whiskey Cup from Twirling Scene
Tombstone (1993)

Doc Holliday's (Val Kilmer) whiskey cup from the twirling scene from George P. Cosmatos' Tombstone. Gambler Doc Holliday kept a silver collapsible whiskey cup in his possessions that he drank from, as seen in his establishing shot at the gambling table, and later as he stood beside Wyatt Earp (Kurt Russell) at the gambling emporium and saloon. In the tense scene of meeting outlaw Cowboy Johnny Ringo (Michael Biehn) who was showing off his pistol-twirling skills, Holliday twirled his cup around, shaming and mocking the other gunslinger effortlessly, even while he was drunk.

Considered a box office success and cult classic, Tombstone was the highest-grossing Western film since 1979. It was received well critically, compared to Lawrence Kasdan's Wyatt Earp, which was released the same year, and Val Kilmer's performance as Doc Holliday was praised.

Originating from Assistant Property Master Greg Poulos, this collapsible metal whiskey cup was custom-made by production and is believed to have been one of two used throughout filming. It features filigree engraving and comes with a removable lid. This lot shows evidence of wear consistent with on-set use, handling, and age.

Dimensions: (extended) 3.5" x 2.5" x 3.5" (9 cm x 6.5 cm x 9 cm)

Additional Provenance: A Letter of Authenticity from Greg Poulos, Assistant Property Master.

Estimate: \$10,000 - 20,000



As seen in his establishing shot at the gambling table, and later as he stood beside Wyatt Earp (Kurt Russell) at the gambling emporium and saloon.



409
Val Kilmer Collection: Doc Holliday's
(Val Kilmer) Inverness Coat
Tombstone (1993)

Doc Holliday's (Val Kilmer) Inverness coat from George P. Cosmatos' Tombstone. Doc wore his black Inverness-style coat as a cape while working with Wyatt Earp (Kurt Russell) to face down Johnny Ringo (Michael Biehn), "Curly Bill" Brocius' (Powers Boothe), and their gang of Cowboys in the titular town. He also wore his coat while posing with Earp's posse in promotional materials for the film.

For Holliday's elaborate cowboy ensembles, renowned Emmy®-nominated costumer Joseph A. Porro utilized a combination of white and black components deliberately selected to reference classic Western archetypes of heroes and villains. Kilmer's portrayal of the legendary gunslinger - a role today considered among his finest, in part thanks to his signature line, "I'm your huckleberry" - earned him dual MTV Movie Award® nominations for Best Male Performance and Most Desirable Male.

Upon release, Tombstone famously eclipsed its direct competitor, Lawrence Kasdan's Wyatt Earp, to become among the highest-grossing Westerns of all time. It is today recognized as a modern masterpiece in the storied genre, with surviving memorabilia from its notoriously challenging Arizona shoot extremely scarce.

This custom cotton blend waistcoat originates from the collection of Val Kilmer. It features a six-piece cord loop closure down the front and a satin lining on the interior. It shows evidence of intentional distressing by production to appear well-worn, together with wear consistent with on-set use, handling, and age.

Additional Provenance: Letter of Authenticity signed by Kilmer.

Estimate: \$20,000 - 40,000



United Archives GmbH / Alamy





413
Pete “Maverick” Mitchell’s (Tom Cruise)
Photo-Matched Promotional Still Flight Suit
Top Gun (1986)

Pete “Maverick” Mitchell’s (Tom Cruise) photo-matched flight suit from a still from the promotion of Tony Scott’s Top Gun. This flight suit was specifically worn in promotional photographs taken for the film and differs from the style of flight suit that Maverick wore in the film itself. This may have been one of the first costumes made for the film, as well as one of the earliest promotional photos, with the filmmakers later deciding to revise the look of Maverick’s flight suit to a different style. The most prominent differences are its alternate patches and different upper chest pockets, which more align to the style of flight suit worn by Lieutenant Commander Rick “Jester” Heatherly (Michael Ironside) in the film. Distinctive creasing on the left leg photo-matches this flight suit to a still of Cruise wearing it in front of an American flag, an image which was widely distributed in the film’s promotional campaign.

The highest-grossing film of 1986, Top Gun won an Academy Award® (out of four nominations), a Golden Globe®, and a Grammy®. In 2015, 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”. A critically acclaimed and massively successful sequel, Top Gun: Maverick, was released in 2022.

The military-issue sage green flight suit features a long zipper running down the front; zippers and pockets along the chest, arms, and legs; an adjustable waistband; a sewn-in internal Western Costume Co. label stamped for “Mauerrick [sic].” This same style of flight suit was also worn in the film by Rick “Jester” Heatherly (Michael Ironside), though padding stitched into this suit’s shoulders is unique to flight suits worn by Cruise.

Part of the signature look of the naval aviators at the Top Gun academy was the array of squadron insignia seen on their flight suits, and this flight suit is no exception. It is emblazoned on the upper right chest with a VF-1 fighter squadron patch, on the left shoulder with an American flag patch, and on the right shoulder with a US Navy Fighter Weapons School patch, while a replica of Mitchell’s “Maverick” name patch is attached to the upper left chest via fastening strips. Other than the replica “Maverick” patch, there is no evidence of the patches on this flight suit having ever been altered. The suit shows evidence of wear consistent with on-set use, handling, and age, including notable color fading (likely from light exposure) to the front side.

Estimate: \$15,000 - 30,000





United Archives GmbH



415
Planet Hollywood Collection:
Phyllis Nefler's (Shelley Long)
Wilderness Girls Troop
Leader Uniform
Troop Beverly Hills (1989)

Phyllis Nefler's (Shelley Long) Wilderness Girls troop leader uniform from Jeff Kanew's Troop Beverly Hills. After assuming the role of scout leader for her daughter Hannah's (Jenny Lewis) Girl Scout troop, the Wilderness Girls, Nefler had her uniform custom-tailored before representing the troop at a meeting with uptight fellow leader Velda Plendor (Betty Thomas), the Girls' patch ceremony, and the Wilderness Jamboree, among other key scenes. This uniform is assembled from mismatched parts for different scenes in the film.

While commercially unsuccessful upon release, Troop Beverly Hills has since been heralded as a modern cult classic, inspiring public ardor from stars like Kim Kardashian. Long-time Cheers star Shelley Long's role, much of which was spent in Nefler's customized troop leader uniform, is today considered her signature film character. In 2026, it was announced that a sequel film starring Cameron Diaz was in development.

This khaki uniform originates from Planet Hollywood. It consists of: A custom silk charmeuse long-sleeve blouse with green piping on the collar and cuffs and a Western Costume Co. tag on the interior labeled "1023439."; A silk charmeuse camisole matching the piping with a Western Costume Co. tag labeled "1024095."; A matching silk sash with a snap attachment tied in a bow by production.; A pair of matching cotton socks.

Also included is a pair of cotton uniform shorts with rolled cuffs and a Western Costume Co. tag labeled "1024059" added to complete the costume. The uniform shows evidence throughout of wear consistent with on-set use, handling, and age, including ink stains and holes on the socks.

Estimate: \$4,000 - 8,000



22" (56 cm)

419
Drew Struzan-Signed and Hand-Painted Large
Comprehensive Artwork on Illustration Board
Waterworld (1995)

Drew Struzan signed and hand-painted comprehensive artwork from the promotion of Kevin Reynolds' post-apocalyptic action film Waterworld.

Drew Struzan is widely regarded as one of the most influential movie poster artists of all time, with a career spanning more than four decades and over 150 iconic theatrical posters. His instantly recognizable hand-painted artwork defined the visual identity of beloved films, including Star Wars, Indiana Jones, Back to the Future, Blade Runner, E.T. the Extra-Terrestrial, and The Shawshank Redemption. Celebrated for his masterful blend of realism, composition, and emotion, Struzan elevated the film poster from a marketing tool to a work of art, and his timeless imagery continues to inspire collectors, filmmakers, and artists alike.

This artwork was created for use during the film's poster campaign, but the image was ultimately not used. The painted artwork is rendered onto illustration board and signed and dated by Struzan in the bottom right corner. Dimensions: 30" x 22" (76 cm x 56 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$8,000 - 16,000



422
Peter Fonda-Autographed Heavenly Blues (Peter Fonda)
Photo-Matched Angels San Pedro Vest
The Wild Angels (1966)

Heavenly Blues' (Peter Fonda) photo-matched Angels San Pedro vest from Roger Corman's The Wild Angels autographed by Fonda. Heavenly Blues leader of the Angels motorcycle gang, and his fellow Angels wore vests and jackets adorned with the name of their gang. Specific details in the epaulette, second-down button hole, and above the left chest pocket photo-match this vest to images of Fonda wearing it during production.

The unexpected success of The Wild Angels is often credited with kickstarting the outlaw biker exploitation film era of the late 1960s and early 1970s. It was the first film to associate actor Peter Fonda with the Harley-Davidson motorcycles and 1960s counterculture movement with which he'd quickly become synonymous. During the promotion of 1967's The Trip, Fonda autographed a still image from The Wild Angels of himself and Bruce Dern sharing one motorcycle, the sight of which inspired Fonda's concept for Easy Rider, the landmark film that helped spark the New Hollywood filmmaking era of the 1970s.

This lot consists of one denim vest with large patches on the back reading "Angels M C San Pedro" with a winged devil head logo, and smaller decorations on the front including a striped epaulette with a metal button on the left shoulder, "13" and "1%" patches, a Parateiadler patch, a Totenkopf, and the letters "LSD." The inside of the collar has been signed "Peter Fonda" in black ink. The lot shows evidence of intentional production distressing together with wear consistent with on-set use, handling, and age; including fading to the signature.

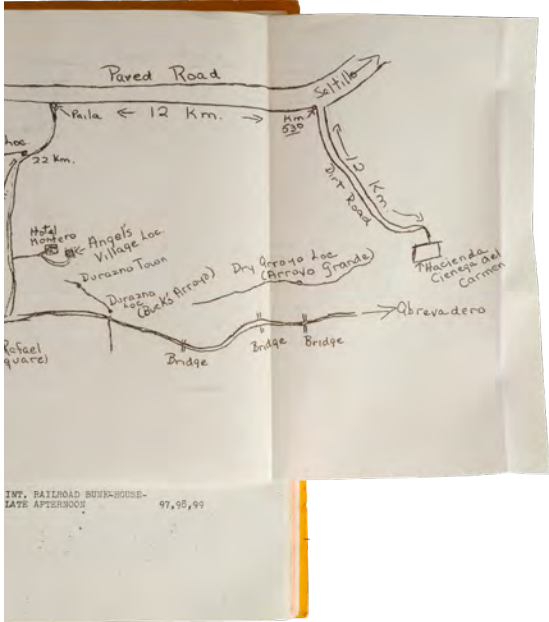
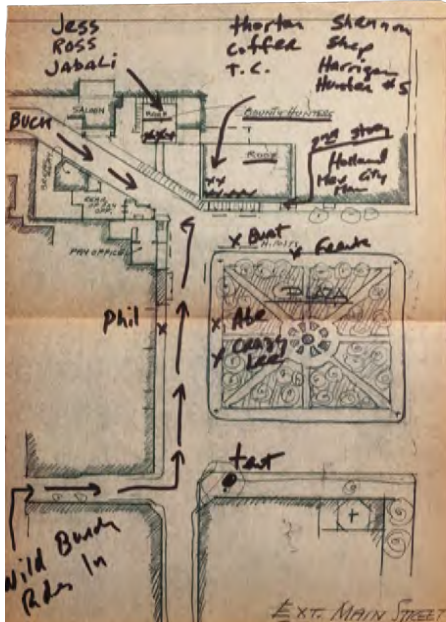
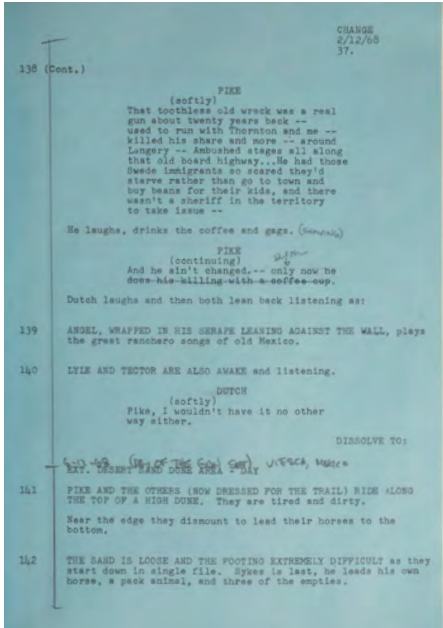
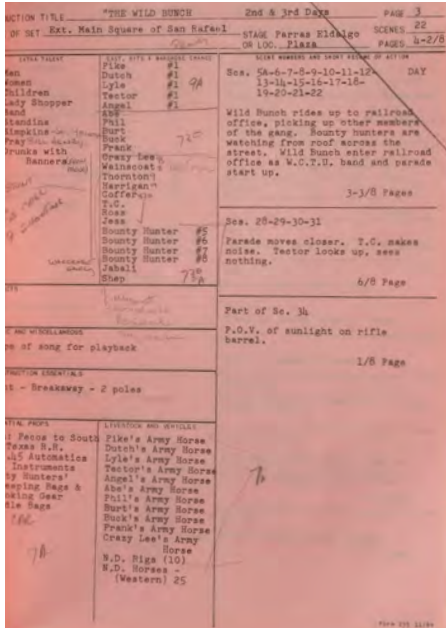
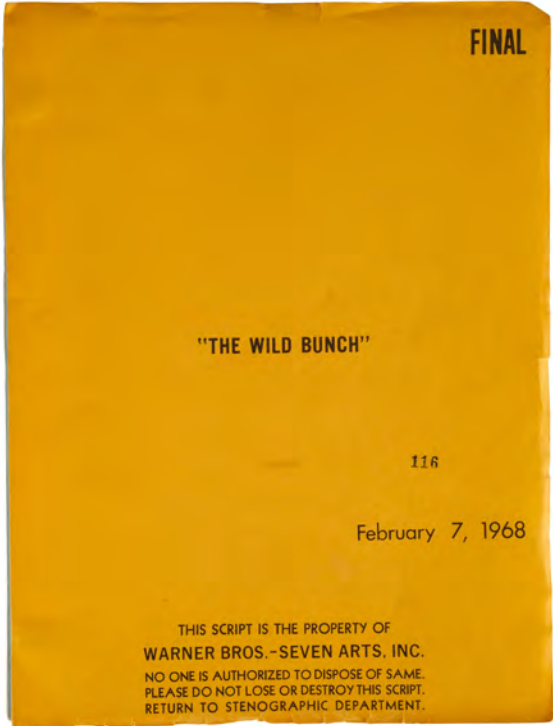
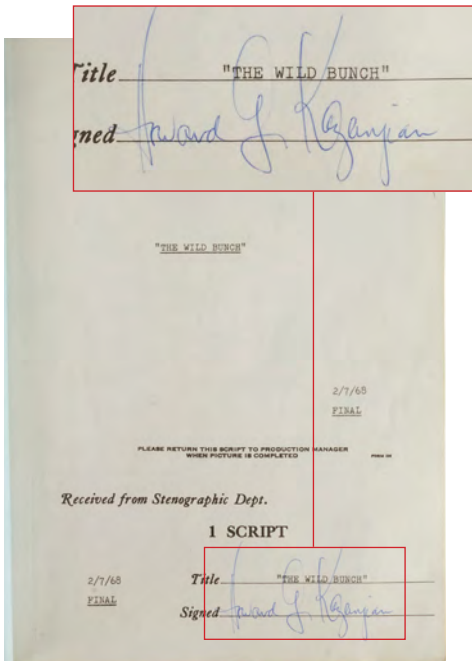
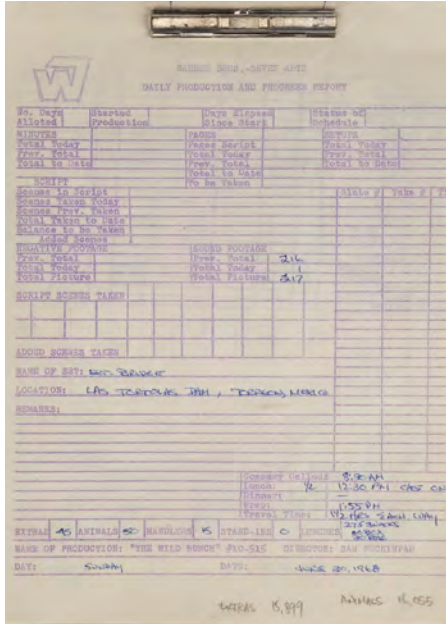
Estimate: \$20,000 - 40,000



Everett Collection Inc.
/ Alamy



Peter Fonda's autograph



423

Howard Kazanjian Collection:
Archive with Annotated Final Draft
Script and Production Paperwork
The Wild Bunch (1969)

An archive with an annotated final draft script and production paperwork from Sam Peckinpah's *The Wild Bunch*. A gang of aging outlaws along the Mexico-US border in 1913 struggled as they adapted to a rapidly changing world. The film sparked controversy for its graphic violence and depiction of ruthless men doing whatever it took to survive.

The Wild Bunch is renowned for its innovative use of rapid, multi-angle editing that combines normal and slow-motion shots—a groundbreaking technique in 1969. The screenplay by Walon Green, Sam Peckinpah, and Roy Sickner earned an Oscar nomination for Best Screenplay, while Jerry Fielding's score was nominated for Best Original Score. Peckinpah received a Directors Guild of America nod for Outstanding Directorial Achievement, and cinematographer Lucien Ballard won the National Society of Film Critics Award for Best Cinematography.

This lot originates from the personal collection of second assistant director Howard Kazanjian. It consists of a 133-page script printed on various colored revision pages with the last revisions dated April 23, 1968 and features handwritten annotations in graphite; and 116 pages of production paperwork including two maps with handwritten annotations, an Index Set Breakdown, a cast and crew list, a vehicle list, and a Movement list. These pages come bound together in a card stock cover featuring the film title and production details dated February 7, 1968 and labeled "FINAL." Included with this lot is a manila file folder marked "A.D. Reports The Wild Bunch" with 93 Daily Production and Progress Report pages and 21 pages of correspondences and photocopied pages, both sets of paperwork featuring handwritten notes. This lot shows evidence of wear from age.

Dimensions: 8.5" x 11" x 1.25" (21.75 cm x 28 cm x 3.25 cm)

Estimate: \$2,500 – 5,000

424

Wonka Bar in Display
Willy Wonka & The Chocolate Factory (1971)

A Wonka bar in a framed display from Mel Stuart's musical fantasy film *Willy Wonka & the Chocolate Factory*. Wonka bars were sold en masse when Willy Wonka (Gene Wilder) announced that he had hidden five golden tickets in random bars, and that the finders of these would receive a tour of his factory and a lifetime supply of chocolate.

Mounted in a gold frame, the Wonka bar is made of wood, painted to resemble the Wonka packaging. Also included in the display is an image of Wilder as Wonka, autographed by the actor, and an image of Wonka with the ticket holders and their parents, autographed in black ink by Peter Ostrum, who played Charlie. Ostrum has appended his autograph with his character's name. The display has a red velvet backing, and the film's title is written across the bottom in gold lettering. The compartment containing the bar can be opened. Dimensions (bar): 6.5" x 3.5" (16 cm x 9 cm)

The autographs in this lot have been professionally authenticated by expert Garry King; see notice in the Terms and Conditions.

Estimate: \$10,000 – 20,000



425
Wonder Woman's (Lynda Carter) Season 1 Bracelets of Submission
Wonder Woman (T.V. Series, 1975 - 1979)

Wonder Woman's (Lynda Carter) Bracelets of Submission from Stanley Ralph Ross' Wonder Woman. Diana Prince, aka Wonder Woman, used her signature bracelets to deflect bullets throughout Season 1.

First introduced in the pages of All Star Comics by Wonder Woman creator William Moulton Marston, Diana's bracelets served as symbols of her and her fellow Amazons' former oppression under men prior to moving to Themyscira, known in the series as Paradise Island. Said to be made from indestructible feminum, they were among the most trusted and recognizable components of Wonder Woman's superhero arsenal, and have continued to appear in subsequent Wonder Woman films, television pilots, and comic books.

In Season 1, Prince's distinctive cuffs were patterned with star sequins pinned through the front. But as the stars were frequently damaged or loosened during

production on the action-heavy series, production redesigned her Bracelets with painted-on stars for Seasons 2 and 3

These lightweight metal bracelets are painted silver-color, lined with felt on the interior for the wearer's comfort, and pinned with small star sequins on front. One cuff is also pinned with a larger sequin at center. Both show evidence of wear consistent with on-set use, handling, and age, including two missing sequins on one cuff and discoloration to the felt.

Estimate: \$25,000 - 50,000



426
Wonder Woman's (Gal Gadot) Lasso of Truth
Justice League (2017)

Wonder Woman's (Gal Gadot) Lasso of Truth from Zack Snyder's Justice League. Wonder Woman wielded her signature Lasso of Truth, first seen in Batman v Superman: Dawn of Justice, when the Justice League fought Steppenwolf (Ciaran Hinds) and his minions.

The Lasso of Truth was conceived by Wonder Woman's creator William Moulton Marston, a psychologist who co-invented the world's first polygraph. The Lasso of Truth is a unique weapon in that it can not only be used to incapacitate enemies, but it can also compel those bound within it to tell the truth.

The highly anticipated first theatrical live-action team-up of DC's famous superheroes had an estimated budget of \$300 million, making Justice League one of the most expensive films ever made. In 2021, following the #ReleaseTheSnyderCut fan campaign, additional footage was shot, and a newly edited director's cut was released on HBO Max, becoming the fourth-most-streamed film on the platform that year.

This lot consists of a woven nylon rope lasso, painted gold-color, with matching cast resin tips. The lasso shows evidence of wear consistent with on-set use, handling, and age; including some of the gold-color finish having worn away. Dimensions: (rolled) 8.75" x 8.75" x 1" (22.25 cm x 22.25 cm x 2.75 cm)

Estimate: \$12,000 - 24,000





427
1989 Western Costume Company
50th Anniversary Dorothy Gale's (Judy Garland)
Pair of Ruby Slipper Replicas
The Wizard Of Oz (1939)

A replica of Dorothy Gale's (Judy Garland) pair of ruby slippers from Victor Fleming's The Wizard of Oz created by Western Costume Company.

In 1989, in honor of the 50th Anniversary of the film, Western Costume Company created the first (and then only) officially authorized reproductions of the iconic ruby slippers. While no records of the original slippers exist to either validate or disprove it, Western Costume Company claims to have created the original ruby slippers for the 1939 film. In creating these replicas, Western used Judy Garland's original foot molds to make the leather slippers, then meticulously applied the sequins to replicate the appearance of originals. Western planned to produce 500 pairs to sell at a price of \$5,000 each, but ultimately, only 16 pairs were ever sold, making these slippers incredibly rare and highly sought after amongst collectors.

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.

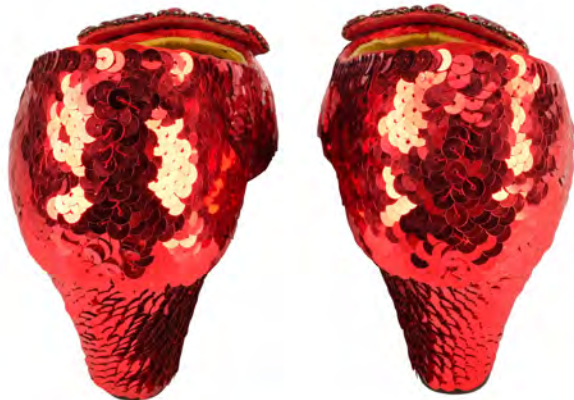
The ruby slippers are perhaps the most recognizable and coveted piece of film memorabilia in all of cinema history, with the originals shattering records at auction by selling for tens of millions of dollars while another example of these Western Costume Company 1989 replicas sold for over \$100,000 just last year.

These precisely detailed slipper replicas feature bright red sequins throughout; matching rhinestone and bugle bead bows; yellow leather interior linings, reproduction Western Costume Co. labels stamped with "50017," "Judy Garland," and "Wizard of Oz"; and pieces of orange felt glued to the slippers' soles to replicate the orange felt glued to the original ruby slippers to soften the sound of Garland walking and dancing on the Yellow Brick Road. The lot shows minimal evidence of handling and age.

Estimate: \$80,000 - 160,000

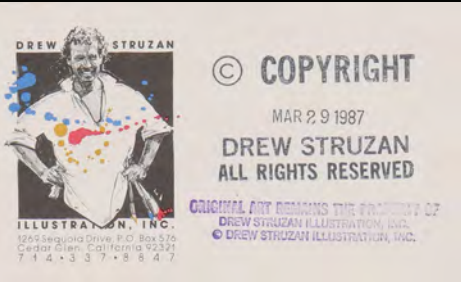


Scan here to see a full rotation of this lot





40.25"
(102 cm)



Struzan stamp detail on the reverse
of the artwork

428 Drew Struzan-Signed and Hand-Painted Key Advertisement Artwork The Witches Of Eastwick (1987)

Drew Struzan hand-painted and signed advertisement artwork from the promotion of George Miller's dark fantasy comedy The Witches of Eastwick.

Drew Struzan is widely regarded as one of the most influential movie poster artists of all time, with a career spanning more than four decades and over 150 iconic theatrical posters. His instantly recognizable hand-painted artwork defined the visual identity of beloved films, including Star Wars, Indiana Jones, Back to the Future, Blade Runner, E.T. the Extra-Terrestrial, and The Shawshank Redemption. Celebrated for his masterful blend of realism, composition, and emotion, Struzan elevated the film poster from a marketing tool to a work of art, and his timeless imagery continues to inspire collectors, filmmakers, and artists alike.

This hand-painted artwork features Cher, Michelle Pfeiffer and Susan Sarandon atop Jack Nicholson's head, and was likely intended as a poster for the film. Instead, it was used primarily in newspaper and magazine adverts. It is signed to the right of Nicholson's head by Struzan. The artwork is rendered onto a board, and the reverse is stamped with Struzan's copyright. Dimensions: 40.25" x 30" (102 cm x 76 cm)

Sold without copyright; see copyright notice in the Terms and Conditions.

Estimate: \$12,000 – 24,000

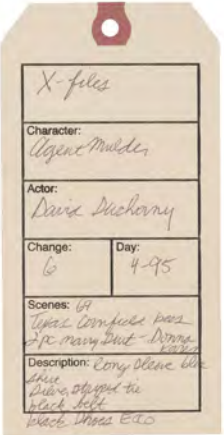
429 Agent Dana Scully's (Gillian Anderson) Costume X-Files: Fight The Future (1998)

Agent Dana Scully's (Gillian Anderson) costume from Rob Bowman's The X-Files. Scully wore her signature pantsuit with a blouse as she investigated the cover-up and mysterious deaths of a boy and firefighters who were exposed to black oil, alongside her partner, Agent Fox Mulder (David Duchovny). Their investigation eventually led them to a cornfield with domes that housed weaponized African bees.

This custom made costume originated from a crew member. It consists of: A button-up jacket; A V-neck button-up blouse; Matching suit pants; A pair of Robert Clergerie brand shoes

The costume is accompanied by three behind-the-scenes Polaroids hand-marked for scenes such as "76 - N-5," and "81.75 on," as well as notes for "collar out" and "gray jacket open" among others. Also included is one wardrobe tag hand-marked for character "Agent Scully," actor "Gillian Anderson" for change "6" day "D/4 - N/5" scenes "54-75" with costume details. This lot shows evidence of wear consistent with on-set use, handling, and age.

Estimate: \$3,000 – 6,000



Al Pies / Getty





431
Wolverine's (Hugh Jackman) Jumpsuit
X-Men (2000)

Wolverine's (Hugh Jackman) jumpsuit from Bryan Singer's X-Men. Wolverine wore his X-suit costume for the climactic scenes at the Statue of Liberty, where Magneto (Ian McKellen) had planted his mutation-inducing machine.

X-Men was in the Top 10 highest grossing films of 2000 and won six awards at the 27th Saturn Awards.

This costume consists of a black leather jumpsuit with a 20th Century Fox label marked "FP002" featuring a standing collar and a zip fastening running down the front. Several patches of padding adorn the shoulders, sleeves, hip and knee areas. Bronze-color and gold-color piping trim decorate the suit, and the "X" symbol has been added to each side of the collar and the back of the neck. The costume also has an "X" belt buckle. Included with this jumpsuit is a wooden crate featuring Wolverine's iconic three-claw scratches on the sides. This lot shows evidence of wear via notable loss of adhesion on the "X" symbols on the collar and neck, as well as chipped paint on the belt buckle.

Estimate: \$50,000 - 100,000



68"
(172.5 cm)





433

Gambit's (Taylor Kitsch) Hero Practical Bo Staff with a Pair of Spare Crystal Heads
X-Men Origins: Wolverine (2009)

Gambit's (Taylor Kitsch) hero practical bo staff with a pair of spare crystal heads from Gavin Hood's superhero film X-Men Origins: Wolverine. Gambit used his staff as one of his primary weapons as he fought Wolverine (Hugh Jackman) on the streets of New Orleans. Gambit can charge objects with kinetic energy, and used the staff to blast Wolverine and Sabretooth (Liev Schreiber) off their feet.

This telescopic staff was for hero close-up shots. The upper section/walking cane is made of hollow, tapered aluminum with a CNC (computer numerical control) engraved "playing card suit" design and an anodized finish. The telescopic extension is made from an aluminum tube and features a matching anodized finish. The internal extension mechanism is operated by a push button near the head of the cane, though it is sensitive and can also be activated by tapping the bottom of the staff on the floor. The crystal head is made of clear casting resin and is screwed into the top of the cane. The staff is accompanied by a pair of spare resin crystal heads. Dimensions (extended): 68" x 3.25" x 2" (172.5 cm x 8 cm x 5 cm)

Contains mechanical components; see mechanical notice in the Terms and Conditions.

Estimate: \$5,000 - 10,000



33.5"
(85 cm)





434

Xena's (Lucy Lawless) Stunt Pirate Sword
Xena: Warrior Princess (T.V. Series, 1995 - 2001)

Xena's (Lucy Lawless) stunt pirate sword from Xena: Warrior Princess. In the Season 2 episode "Destiny," Xena visited the sites her army destroyed in an attempt to understand her history. After sustaining grave injuries from the leader of the Children of the Sun, Xena dreamt of her past as a pirate, a campaign in which she wielded her saber while meeting Julius Caesar (Karl Urban) and M'Lila (Ebonie Smith). M'Lila's death at the hands of a Roman soldier under Caesar's command birthed the dark fury that drove Xena to become a ruthless warlord, with her pirate sword representing this foundational turning point.

This ornate stunt saber features a rubber blade cast around a metal core for structure, painted to resemble metal, and mounted with a resin hilt inset with faux gemstones. Following production, the sword underwent sympathetic restoration to reattach its hand guard. This lot shows evidence of wear consistent with on-set use, handling, and age. Dimensions: 33.5" x 5" x 4.5" (85 cm x 12.75 cm x 11.5 cm)

Estimate: \$4,000 - 8,000

Propstore

Wanted

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Posters, Artwork, Music,
Animation, & more



The Terminator (1984)
The Terminator's
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These lots will be sold on day 1, but are not illustrated in this catalog.
See online catalog for full lot listings. See page 304 for index of lots in this catalog.

Lots and Films	Estimates	Lots and Films	Estimates
300 (2006) 1. Spartan Shield	\$2,500 – 5,000	HARRY POTTER AND THE CHAMBER OF SECRETS (2002) 149. Basilisk Fang	\$5,000 – 10,000
ACE VENTURA: PET DETECTIVE (1994) 2. Planet Hollywood Collection: Ray Finkle's (Sean Young) Screen-Matched "Die Dan" Potholder	\$1,200 – 2,400	HARRY POTTER AND THE PRISONER OF AZKABAN (2004) 152. Professor Remus Lupin (David Thewlis) Werewolf Transformation Effects Reference Maquette	\$6,000 – 12,000
AEON FLUX (2005) 3. Aeon Flux's (Charlize Theron) Screen-Matched Jumpsuit with Teleport Harness	\$8,000 – 16,000	HARRY POTTER AND THE SORCERER'S STONE (2001) 146. Hogwarts Envelope with Wax Seal	\$6,000 – 12,000
ALIEN (1979) 6. Special Effects Xenomorph Tail	\$8,000 – 16,000	HATEFUL EIGHT, THE (2015) 156. Sheriff Chris Mannix's (Walton Goggins) Costume	\$3,000 – 6,000
AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999) 19. Dr. Evil's (Mike Myers) Pinky Ring	\$6,000 – 12,000	HONEY, I SHRUNK THE KIDS (1989) 165. Russell "Big Russ" Thompson Sr.'s (Matt Frewer) Giants Baseball Cap	\$2,000 – 4,000
BATMAN FOREVER (1995) 36. Batman's (Val Kilmer) Folding Batarang 37. Batman's (Val Kilmer) Open Bat-Bola	\$8,000 – 16,000 \$3,000 – 6,000	HOOK (1991) 167. Raushan Hammond-Autographed Peter Banning's (Robin Williams) Wooden Pan Sword	\$4,000 – 8,000
BATMAN RETURNS (1992) 30. Static Penguin Commando	\$8,000 – 16,000	INDEPENDENCE DAY (1996) 171. Planet Hollywood Collection: Oversized Battle-Damaged Harvester City Destroyer Model Miniature	\$5,000 – 10,000
BATMAN: MASK OF THE PHANTASM (1993) 39. Hand-Painted Poster Artwork with Pair of Poster Prints	\$3,000 – 6,000	INDIANA JONES AND THE LAST CRUSADE (1989) 177. D-138 Zeppelin Model Miniature	\$4,000 – 8,000
BATTERIES NOT INCLUDED (1987) 40. Production-Made Carmen and Wheems Fix-It Models	\$3,000 – 6,000	JAMES BOND: NEVER SAY NEVER AGAIN (1983) 181. 2nd Unit Clapperboard	\$6,000 – 12,000
BATTLESTAR GALACTICA (T.V. SERIES, 2004 – 2009) 43. Messenger Six's (Tricia Helfer) "You Can't Go Home Again" Aqua Costume	\$2,000 – 4,000	JAMES BOND: SKYFALL (2012) 182. James Bond's (Daniel Craig) Skyfall Manor Ensemble Including Hero Trousers	\$8,000 – 16,000
BEVERLY HILLS COP (1984) 47. Planet Hollywood Collection: Axel Foley's (Eddie Murphy) "Mumford" Sweatshirt	\$1,500 – 3,000	183. Raoul Silva's (Javier Bardem) Macau Costume	\$4,000 – 8,000
BIG LEBOWSKI, THE (1998) 48. The Dude's (Jeff Bridges) Handwritten Check 49. Jackie Treehorn's (Ben Gazzara) Pornographic Drawing	\$6,000 – 12,000 \$5,000 – 10,000	JAMES BOND: SPECTRE (2015) 185. James Bond's (Daniel Craig) Appropriated Dia de los Muertos Skull Cane	\$8,000 – 16,000
50. Walter Sobchak's (John Goodman) Costume	\$5,000 – 10,000	JOHN WICK: CHAPTER 3 – PARABELLUM (2019) 187. John Wick's Bloodied Stunt Morocco Costume	\$4,000 – 8,000
BLOOD DIAMOND (2006) 54. Solomon Vandy's (Djimou Hounsou) Pink Blood Diamond	\$3,000 – 6,000	JUDGE DREDD (1995) 189. Lawmaster Motorcycle	\$8,000 – 16,000
COP LAND (1997) 66. Planet Hollywood Collection: Sheriff Freddy Hefflin's (Sylvester Stallone) Patrol Costume with Holster Belt	\$1,500 – 3,000	JURASSIC PARK (1993) 193. Dinosaur Handler Costume with Helmet 194. John Hammond's (Richard Attenborough) Pulsar V336-7040 Watch and Stone Ring	\$4,000 – 8,000 \$3,000 – 6,000
DEADPOOL & WOLVERINE (2024) 225. Deadpool's (Ryan Reynolds) Stunt Desert Eagle Pistols	\$4,000 – 8,000	KARATE KID PART II, THE (1986) 197. Yuji Okumoto-Autographed Chozen Toguchi Karate Gi	\$8,000 – 16,000
DIE HARD (1988) 69. Mike Papac Collection: John McClane's (Bruce Willis) Stunt Heckler & Koch MP5A3 Submachine Gun	\$10,000 – 20,000	KARATE KID, THE (1984) 196. Cobra Kai Gi Top and Black Belt	\$2,000 – 4,000
DOCTOR SLEEP (2019) 72. Jack Torrance's Typewriter and Manuscript with Writing Implements	\$6,000 – 12,000	KAZUHIKO SANO 367. Hand-Painted Kazuhiro Sano "Extinction" Artwork	\$5,000 – 10,000
DONNIE BRASCO (1997) 73. Michael Madsen Collection: Madsen's Personal 35mm Film Print	\$5,000 – 10,000	LABYRINTH (1986) 204. Distressed Stunt Goblin Banner Battle Ax	\$4,000 – 8,000
DUMB AND DUMBER (1994) 78. Planet Hollywood Collection: Lloyd Christmas' (Jim Carrey) Chauffeur Jacket	\$2,000 – 4,000	LAST ACTION HERO (1993) 205. Planet Hollywood Collection: Detective Jack Slater's (Arnold Schwarzenegger) "Jack Slater IV" Costume	\$8,000 – 16,000
ELYSIUM (2013) 83. C.M. Kruger's (Sharito Copley) Camouflage Costume and H.U.L.C. Suit	\$6,000 – 12,000	LEAGUE OF THEIR OWN, A (1992) 206. Planet Hollywood Collection: Betty "Spaghetti" Horn (Tracy Reiner) Rockford Peaches Uniform and Racine Belles Uniform	\$1,500 – 3,000
FIGHT CLUB (1999) 108. Fight Club Rules Sheet	\$4,000 – 8,000	LONE RANGER, THE (T.V. SERIES, 1949 – 1957) 213. Lone Ranger's (Clayton Moore) Personal Appearance Costume	\$8,000 – 16,000
FORBIDDEN PLANET (1956) 111. Pair of Light-Up Force Field Fence Posts	\$8,000 – 16,000	MAD MEN (T.V. SERIES, 2007 – 2015) 217. Planet Hollywood Collection: Don Draper's (Jon Hamm) Tuxedo Costume	\$1,500 – 3,000
FORREST GUMP (1994) 112. Forrest Gump's (Tom Hanks) Promotional Bus Stop Bench	\$8,000 – 16,000	MANDALORIAN AND GROGU, THE (2026) 375. Light-Up Remote-Controlled Promotional R2-D2 Astromech Droid Replica	\$8,000 – 16,000
GAME OF THRONES (T.V. SERIES, 2011 – 2019) 121. Jaime Lannister's (Nikolaj Coster-Waldau) Stunt Hand 122. Dragon Skull	\$5,000 – 10,000 \$4,000 – 8,000	MANDALORIAN, THE (T.V. SERIES, 2019 – 2023) 376. Din Djarin's Stunt Belt Darksaber Hilt	\$8,000 – 16,000
123. Oberyn Martell's (Pedro Pascal) Hero and SFX Retracting-Blade Dagger	\$3,000 – 6,000	MARY SHELLEY'S FRANKENSTEIN (1994) 227. Creature's (Robert De Niro) Facial Appliance on Bust	\$5,000 – 10,000
124. Promotional Mechanical Dragon Eggs	\$8,000 – 16,000	MASK, THE (1994) 229. Planet Hollywood Collection: SFX Metamorphosis Mask	\$1,500 – 3,000
GHOSTBUSTERS: AFTERLIFE (2021) 130. Podcast's (as played Logan Kim) Distressed Moped	\$2,000 – 4,000	MASTERS OF THE UNIVERSE (1987) 231. Planet Hollywood Collection: He-Man (Dolph Lundgren) Puppet	\$2,000 – 4,000
GLADIATOR II (2024) 132. Maximus Decimus Meridius' Stunt Arena Gladius and Lucius Verus' (Paul Mescal) Stunt Dagger	\$4,000 – 8,000	MAVERICK (1994) 233. Bret Maverick's (Mel Gibson) Crystal River Costume 234. Bret Maverick's (Mel Gibson) Production-Made Cowboy Hat	\$7,500 – 15,000 \$3,500 – 7,000
GODFATHER PART III, THE (1990) 135. Michael Corleone's (Al Pacino) Costume	\$4,000 – 8,000	MEN IN BLACK 3 (2012) 241. Agent J's (Will Smith) Hamilton Ventura Watch	\$6,000 – 12,000
GOOSEBUMPS (T.V. SERIES, 1995 – 1998) 140. "Scarecrow Walks at Midnight" Scarecrow Mask	\$3,000 – 6,000	MIGHTY MORPHIN POWER RANGERS: THE MOVIE (1995) 244. Pink Ranger's (Amy Jo Johnson) Costume	\$5,000 – 10,000
139. Chilligy: Part 1: Squeal of Fortune "Pig Girl Mask and Hoof Appliances"	\$4,000 – 8,000	245. Aisha Campbell's (Karan Ashley) Yellow Ranger Costume	\$4,000 – 8,000
HANDMAID'S TALE, THE (TV SERIES, 2017–2025) 141. Janine Lindo's (Madeline Brewer) Handmaid Costume	\$4,000 – 8,000		

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Lots and Films	Estimates	Lots and Films	Estimates
MISSION: IMPOSSIBLE (1996) 246. IMF Computer Watch	\$3,000 – 6,000	STAR TREK INTO DARKNESS (2013) 341. Starfleet Type-1 Phaser	\$3,000 – 6,000
MOULIN ROUGE! (2001) 248. Planet Hollywood Collection: Christian's (Ewan McGregor) Sitar Player Costume	\$2,000 – 4,000	STAR TREK: THE MOTION PICTURE (1979) 335. Light-Up Admiral James T. Kirk Thruster EVA Suit Model Miniature Replica from Original Production Molds	\$6,000 – 12,000
MUMMY RETURNS, THE (2001) 249. Scepter of Osiris 250. The Scorpion King's (Dwayne Johnson) Shield	\$5,000 – 10,000 \$3,000 – 6,000	STAR TREK: THE ORIGINAL SERIES (T.V. SERIES, 1966 – 1969) 339. Pair of Season 1 Men's Starfleet Uniform Boots	\$8,000 – 16,000
MUPPETS, THE (2011) 253. 866. Kermit the Frog's (Steve Whitmire) "Standard Rich and Famous" Contract	\$2,000 – 4,000	STAR WARS: A NEW HOPE (1977) 351. "Star Wars" Gold Record Display, Presented to George Lucas 352. Hand-Drawn Joe Johnston "Vader's Wingman" Storyboard	\$8,000 – 16,000 \$4,000 – 8,000
NATURAL BORN KILLERS (1994) 256. Planet Hollywood Collection: Mickey Knox's (Woody Harrelson) Bloodied Shirt and Boots	\$2,500 – 5,000	350. Cast- and Crew-Autographed Pre-Release Campaign Book, Screening Invitation and Credits Folder	\$4,000 – 8,000
NEVERENDING STORY, THE (1984) 257. Hand-Painted Rudy Obrero Poster Comp	\$5,000 – 10,000	STAR WARS: RETURN OF THE JEDI (1983) 369. Planet Hollywood Collection: Rancor Keeper's (Paul Brooke) Production-Made Gaffi Stick	\$5,000 – 10,000
NIGHT GALLERY (1969-1973) 258. Planet Hollywood Collection: Hand-Painted Thomas J. Wright "The Hand of Borgus Weems" Painting	\$6,000 – 12,000	STAR WARS: REVENGE OF THE SITH (2005) 344. Darth Sidious' (Ian McDiarmid) Alternate-Finish Hero-Style Lightsaber Hilt 345. Senator Bail Organa's (Jimmy Smits) Stunt Target Blaster	\$6,000 – 12,000 \$5,000 – 10,000
NIGHTMARE ON ELM STREET 5, A: THE DREAM CHILD (1989) 263. Cast-Autographed Freddy Krueger (Robert Englund) and Alice (Lisa Wilcox) Head Morph FX Test Bust	\$5,000 – 10,000	STAR WARS: THE EMPIRE STRIKES BACK (1980) 358. Joe Johnston Hand-Painted Cloud City Landing Bay Concept Artwork 359. Michael Pangrazio Hand-painted Hoth Bunker Matte Concept Study	\$8,000 – 16,000 \$6,000 – 12,000
ONCE UPON A TIME... IN HOLLYWOOD (2019) 267. Manson Family's 1959 Ford Galaxie Back License Plate	\$2,000 – 4,000	360. Rare Bound Second Draft Script Featuring Secret Revelation For First Time	\$5,000 – 10,000
PATRIOT, THE (2000) 268. Gabriel Martin's (Heath Ledger) Vest	\$4,000 – 8,000	STARGATE (1994) 378. MaTok Staff of Ra 379. Screen-Matched Giza Stargate Cover Stone	\$6,000 – 12,000 \$6,000 – 12,000
PEE-WEE'S BIG ADVENTURE (1985) 269. Light-Up Blue Roadmaster Bicycle from Chuck's Bike-O-Rama	\$4,000 – 8,000	STARGATE SG-1 (TV SERIES, 1997-2007) 380. Screen-Matched "Arthur's Mantle" Functional Interdimensional Device	\$4,000 – 8,000
PIRATES OF THE CARIBBEAN: ON STRANGER TIDES (2011) 273. Blackbeard's (Ian McShane) Sword of Triton with Scabbard 274. Angelica's (Penelope Cruz) Metal Pirate Sword	\$5,000 – 10,000 \$4,000 – 8,000	STARSHIP TROOPERS (1997) 383. Battle-Damaged Federation Corvette Transport Model Miniature	\$8,000 – 16,000
PRINCE OF PERSIA: THE SANDS OF TIME (2010) 280. Prince Garsiv's (Toby Kebbell) Sword	\$3,000 – 6,000	STEVEN SPIELBERG 384. Steven Spielberg's Personal Sunglasses, circa 1990's	\$2,500 – 5,000
PULP FICTION (1994) 287. Zed's (Peter Greene) Bloodied Security Guard Shirt 288. Planet Hollywood Collection: Big Kahuna Burger Paper Cup	\$2,000 – 4,000 \$1,200 – 2,400	SUPERMAN LIVES (UNPRODUCED) 389. Pair of Hand-Drawn Concept Art with Print	\$4,000 – 8,000
PUPPET MASTER III: TOULON'S REVENGE (1991 – FULL MOON) 289. Six-Shooter (Albert Band) Puppet	\$2,000 – 4,000	SURVIVOR (T.V. SERIES, 2000 – PRESENT) 390. Colby Donaldson-Autographed "The Australian Outback" Torch	\$6,000 – 12,000
RAMBO (2008) 291. John Rambo's (Sylvester Stallone) Panerai Luminor Submersible Watch	\$4,000 – 8,000	TEENAGE MUTANT NINJA TURTLES III (1993) 391. Donatello's (Jim Raposa) Bo Staff	\$6,000 – 12,000
RESERVOIR DOGS (1992) 296. Mr. Pink's (Steve Buscemi) Shirt 297. Joe Cabot's (Lawrence Tierney) Costume 299. Officer Marvin Nash's (Kirk Baltz) Police Costume 298. Mr. Blonde's (Michael Madsen) Heist Shirt and Pants	\$3,000 – 6,000 \$2,500 – 5,000 \$2,000 – 4,000 \$2,500 – 5,000	TERMINATOR: THE SARAH CONNOR CHRONICLES (T.V. SERIES, 2008 – 2009) 398. Endo Battle Rifle	\$3,000 – 6,000
ROCKY II (1979) 305. Planet Hollywood Collection: The Superfight 2 "Rocky Balboa vs. Apollo Creed" Program	\$2,000 – 4,000	TEXAS CHAINSAW MASSACRE 2, THE (1986) 400. Planet Hollywood Collection: Leatherface's (Billy Johnson/Bob Elmore/ Tom Morgia) Distressed Costume with Bloodied Tie	\$4,000 – 8,000
ROCKY III (1982) 306. Framed Sylvester Stallone-Autographed Pair of Rocky Balboa's (Stallone) Boxing Gloves with Training Accessories	\$3,000 – 6,000	THELMA & LOUISE (1991) 401. Michael Madsen Collection: Madsen's Personal 35mm Film Print	\$5,000 – 10,000
RUNNING MAN, THE (1987) 309. Amber Mendez's (Maria Conchita Alonso) Runner Jumpsuit and Boots 310. Amber Mendez's (Maria Conchita Alonso) Adidas Competition Jumpsuit and Boots	\$8,000 – 16,000 \$7,000 – 14,000	THING, THE (2011) 403. Edvard-Thing Animatronic Puppet	\$10,000 – 20,000
SCREAM VI (2023) 316. "Subway" Ghostface Costume	\$8,000 – 16,000	THOR: THE DARK WORLD (2013) 222. Loki's (Tom Hiddleston) Metal Frost Dagger	\$4,000 – 8,000
SE7EN (1995) 317. Planet Hollywood Collection: Sloth Victim Theodore "Victor" Allen's (Michael Reid Mackay) Distressed Underwear and Production-Made Severed Hand in Evidence Jar Replica	\$3,000 – 6,000	TOMBSTONE (1993) 410. Doc Holliday's (Val Kilmer) Duster 411. "C" Camera Clapperboard	\$8,000 – 16,000 \$2,500 – 5,000
SHAWSHANK REDEMPTION, THE (1994) 322. Planet Hollywood Collection: Ellis Boyd "Red" Redding's (Morgan Freeman) Screen- and Photo-Matched Shawshank State Prison Mugshot Slate with Laundry Leonard's (Cornell Wallace) Hand-Marked Prisoner Number	\$2,500 – 5,000	TOMMY BOY (1995) 412. Planet Hollywood Collection: Thomas R. "Tommy" Callahan III (Chris Farley) and Richard Hayden's (David Spade) Deer Carcass	\$3,000 – 6,000
SLEEPY HOLLOW (1999) 329. The Headless Horseman's (Ray Park) Metal Boot Knife 330. Headless Horseman's (Ray Park) Stunt Long Ax	\$2,000 – 4,000 \$3,000 – 6,000	TOP GUN (1986) 414. Lt. Rick "Hollywood" Neven's (Whip Hubley) Production-Made Bomber Jacket	\$6,000 – 12,000
SLEEPY HOLLOW (2013-2017) 331. Ichabod Crane's (Tom Mison) Costume with Stunt Boots	\$3,000 – 6,000	TRUE ROMANCE (1993) 416. Alabama's (Patricia Arquette) Open Swiss Army Knife and Dinosaur Keychain	\$8,000 – 16,000
SMALL SOLDIERS (1998) 332. Kip Killigan Stunt Puppet	\$4,000 – 8,000	UNTOUCHABLES, THE (1987) 418. 1927 Oakland Six Roadster	\$20,000 – 40,000
		WATERWORLD (1995) 420. Planet Hollywood Collection: Smoker Jet Ski	\$2,500 – 5,000
		WAYNE'S WORLD (1992) 421. Studio-Licensed Garth Algar's Mirthmobile 1976 AMC Pacer Replica	\$6,000 – 12,000
		X2: X-MEN UNITED (2003) 432. Wolverine's (Hugh Jackman) Claws	\$8,000 – 16,000

Day 2

Props & Costumes

Thursday,
August 27, 2026

Lots 435 – 934
9:00 AM (PDT)



Pankot Palace
Banquet Beetle
**Indiana Jones and the
Temple of Doom (1984)**



Isaac's (Mark Jackson)
Season 1 Fan-Cooling Helmet
The Orville
(T.V. Series, 2017 - 2022)



Days 2 & 3 Lots are in online auction catalog only;
bids are placed online, via telephone or written absentee.



Yoda Sculpt Casting
**Star Wars:
The Phantom Menace (1999)**

Day 3

Props & Costumes

Friday,
August 28, 2026

Lots 935 – End
9:00 AM (PDT)



Green Goblin's (Willem Dafoe)
Pumpkin Bomb
Spider-Man 2 (2004)



Day 4

Autographs

Posters, Props, Replicas, Photos, And More

Sports Memorabilia

Game-used Jerseys, Sports Autographs, And More

Saturday,
August 29, 2026

Lots 2000 – End
9:00 AM (PDT)



Ken Griffey Jr.
–Autographed Jersey
Sports Memorabilia



Day 4 Lots are in online auction catalog only;
bids are placed online, via telephone or written absentee.



Owen Wilson–Autographed Poster
CARS (2006)

Propstore

Posters Wanted

Classic & Modern Movie
Posters, Popular Culture &
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March, 2025



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Buyer’s Guide

1. Introduction

This Buyer’s Guide contains a brief overview of Propstore’s auction process and the terms under which Lots are made available for sale at auction. A more detailed statement of our Terms and Conditions of Sale follow after this Buyer’s Guide. Please read the Buyer’s Guide and the Terms and Conditions of Sale carefully. By registering to bid and participate in a Propstore auction, you will be deemed to have agreed to be bound by them.

2. Definitions

2.1. When the following words are used in this Buyer’s Guide, they mean:

Auction	A live sale by auction hosted by Propstore
Bidder	Any person, properly registered and approved by Propstore to participate in an Auction who makes or considers making a bid to buy a Lot at Auction
Buyer	The person or Company making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
Buyer’s Expenses	A fee of 5% of the Hammer Price charged to the Buyer for a Lot won on any bidding platform other than propstoreauction.com
Buyer’s Premium	A commission of 26% of the Hammer Price charged to the Buyer for a Lot
Company	Any partnership, corporation, limited liability company, association, or any other business entity duly organized and qualified to conduct business under the laws of its state of formation
Credit Card / Debit Card Fee	A fee of 2.5% of the Purchase Price applied to any orders paid via credit card or debit card.
Cryptocurrency	Cryptocurrency means the virtual or digital currency accepted by Propstore as payment, using our chosen payment processor. The current list of the forms of Cryptocurrency we accept are set out on our website at propstore.com/cryptocurrency
Guarantee of Attribution	Propstore’s limited guarantee relating to the provenance of each Lot, as set forth in Paragraph 6 of the Terms and Conditions of Sale
Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction
Lot	Each item or group of items consigned by the Seller to Propstore to be made available for sale at an Auction, as detailed in the catalog
Propstore	The Prop Store of London, Inc., d/b/a Propstore, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer’s Premium, any applicable Buyer’s Expenses, applicable Credit Card / Debit Card Fee, and any applicable sales tax charged to the buyer.
Seller	The person or Company offering the Lot for sale, including their agents or personal representatives
Terms and Conditions of Sale	Propstore’s Terms and Conditions of Sale at Auction, from time to time as may be amended, a copy of which appears following the Buyer’s Guide

3. Before the Auction

3.1. Bidder Registration

- 3.1.1. Every person or Company wishing to make a bid in the Auction is required to register with Propstore before participating at an Auction.
- 3.1.2. To register, each person or Company must complete and return a bidder registration form available in this Buyer’s Guide or online at www.propstore.com, which must include valid Visa, MasterCard or American Express credit card details to be held on file.

3.1.2.1. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Propstore – contact Propstore at +1 818 727 7829 for confirmation of what will be acceptable.

3.1.2.2. Any person seeking to participate in the Auction as an agent on behalf of a registered principal must complete and submit an Agent Information Form, and provide an up-to-date, valid government-issued photo identification (e.g., passport, driver’s license), as well as a written authorization from the principal confirming the agent’s authority to participate at the Auction on the principal’s behalf.

3.2. Pre-Auction Viewing

- 3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots with Propstore. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.

3.3. Shipping Charge Estimates

- 3.3.1. At Bidder’s request, without any liability therefore, Propstore can provide shipping estimates before the Auction. Bidders requesting this information should email support@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items. Estimates are provided as a courtesy to bidders, cannot be guaranteed, and in all cases, Buyer will be responsible for associated shipping costs as per section 5.3 of the Terms and Conditions. Winning bids are legally binding and must be paid regardless of final shipping expenses.

3.4. Bidders outside the US

- 3.4.1. If the Bidder is located outside the United States, it is the Bidder’s sole responsibility and obligation to ensure in advance of the Auction that any Lot purchased in the Auction can be exported from the United States and imported into the country of destination. No sale will be canceled because the Lot may not be imported into the country of destination.
- 3.4.2. PackAir Airfreight, Inc., a third-party independent freight vendor, can advise Bidders on relevant export licensing regulations and may submit export license applications upon request. Neither Propstore nor PackAir Freight, Inc. can guarantee that any licenses, permits or consents will be granted, and shall have no liability arising out of or relating thereto.

Buyer's Guide

4. At the Auction

4.1. Estimates

- 4.1.1. Estimates represent Propstore’s guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer’s Premium, Buyer’s Expense or sales tax.
- 4.1.2. Propstore reserves the right to amend its estimates from time to time.

4.2. Reserve Price

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

4.3. Bidding Process

- 4.3.1. All bids are by individual Lot unless the auctioneer states to the contrary during the live Auction. Lots will usually be sold in their numbered sequence, unless the auctioneer announces otherwise at the Auction.
- 4.3.2. The auctioneer may accept bids from Bidders present in the sale room, via telephone, or via online at the time of the Auction. The auctioneer may also accept proxy bids delivered to Propstore before the start of the Auction. Proxy bids may be submitted either by using the form in this Buyer’s Guide or the online form at www.propstore.com. Proxy bids will be executed at the lowest possible price.
- 4.3.3. Any Bidder wishing to place bids at the time of the Auction via telephone must provide to Propstore a list of Lots on which they intend to bid at least 24 hours before the start of the Auction.
- 4.3.4. In addition to Propstore’s Terms and Conditions of Sale, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.
- 4.3.5. Except as expressly stated in this Buyer’s Guide or the Terms and Conditions of Sale, Propstore shall have no liability arising out of or related to any errors or omission in respect of bids made online, by telephone or by proxy.
- 4.3.6. The auctioneer shall have sole discretion to accept or decline any bid.

5. After the Auction

Arizona	California	Colorado	Florida	Georgia	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

- 2.1. All Lots are sold subject to their condition at the date of the Auction. The nature and age of the Lots mean they are often unique and are likely to have wear and tear, damage and other imperfections. By making a bid, the Bidder accepts the actual condition of the Lot and acknowledges that if a bid is successful, the Buyer will buy the Lot “as is”.
- 2.2. Propstore's staff are not professional restorers so descriptions of Lots, images and statements of condition in Propstore's catalog or on its website are for illustrative purposes only. Propstore cannot guarantee that colors are properly shown. Save for Propstore's Terms of Guarantee of Attribution, all Lots are sold “as is”. Bidders are encouraged to inspect Lots and satisfy themselves as to their condition before bidding, seeking and obtaining independent professional advice where required.
- 2.3. Condition reports are available for each Lot upon request.

3. Before the Auction

- 3.1. Bidder Registration

3.1.1. Every person or Company wishing to make a bid in the Auction is required to register with Propstore before participating at an Auction.

3.1.2. To register, each person or Company must complete and return a bidder registration form available in this Buyer’s Guide or online at www.propstore.com, which must include a valid Visa, MasterCard or American Express credit card details to be held on file.

3.1.3. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Propstore – contact Propstore at +1 818 727 7829 for confirmation of what will be acceptable.

3.1.4. Any person seeking to participate in the Auction as an agent on behalf of a registered principal must complete and submit an Agent Information Form, and provide an up-to-date, valid government-issued photo identification (e.g., passport, driver’s license), as well as a written authorization from the principal confirming the agent’s authority to participate at the Auction on the principal’s behalf.

3.1.5. Propstore will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information being used by Propstore to:

3.1.5.1. Ship Lots purchased at Auction to the Buyer;

3.1.5.2. Process the Buyer’s payment;

3.1.5.3. Conduct credit checks, as deemed necessary by Propstore in its sole discretion; and/or

3.1.5.4. If the bidder opts in during registration, inform the Bidder about other auctions, products and services provided by Propstore and its affiliates (please contact Propstore by email at enquiries@propstore.com or by phone +1 818 727 7829 if you do not wish for your information to be used for such a purpose).
- 3.1.6. By participating in and/or attending the Auction and signing the registration form, each Bidder consents to be filmed and/or photographed and agrees and authorizes

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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

3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots with Propstore. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.
- 3.3. Shipping Charge Estimates

3.3.1. At Bidder’s request, without any liability therefore, Propstore can provide shipping estimates before the Auction. Bidders requesting this information should email support@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items. Estimates are provided as a courtesy to bidders, cannot be guaranteed, and in all cases, Buyer will be responsible for associated shipping costs as per section 5.3 of the Terms and Conditions. Winning bids are legally binding and must be paid regardless of final shipping expenses.
- 3.4. Bidders Outside the US.

3.4.1. If the Bidder is located outside the United States, it is the Bidder’s sole responsibility and obligation to ensure in advance of the Auction that any Lot purchased in the Auction can be exported from the United States and imported into the country of destination. No sale will be canceled because the Lot may not be imported into the country of destination. PackAir Airfreight, Inc., a third-party independent freight vendor, can advise Bidders on relevant export licensing regulations and may submit export license applications upon request. Neither Propstore nor PackAir Freight, Inc. can guarantee that any licenses, permits or consents will be granted, and shall have no liability arising out of or relating thereto.

4. At the Auction

- 4.1. Estimates

4.1.1. Estimates represent Propstore's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer's Premium, Buyer's Expenses or sales tax.

4.1.2. Propstore reserves the right to amend its estimates from time to time.
- 4.2. Reserve Price

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

4.3.1. Propstore reserves the right to refuse admission and/or participation at the Auction and to reject any bid.

4.3.2. Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over. All bids must be made in US dollars.

4.3.3. When making a bid, every Bidder acknowledges that such bid is a binding offer to buy the Lot at that price (plus the Buyer’s Premium, plus any applicable Buyer’s Expenses, applicable Credit Card / Debit Card Fee, all applicable taxes, and any and all shipping charges, storage fees and/or other costs).

4.3.4. All bids are by individual Lot unless the auctioneer states to the contrary during the live Auction. Lots will usually be sold in their numbered sequence, unless the auctioneer announces otherwise at the Auction.

4.3.5. The auctioneer may accept bids from Bidders present in the sale room, via telephone, or via online at the time of the Auction. The auctioneer may also accept proxy or absentee bids delivered to Propstore before the start of the Auction. Proxy or absentee bids must be submitted either by using the form in the Buyer’s Guide or the online form at www.propstore.com. Proxy or absentee bids will be executed at the lowest possible price. If Propstore receives proxy or absentee bids on a particular Lot for identical maximum bids, and at the Auction these are the highest bids on the Lot, it will be sold to the Bidder whose written bid was first received by Propstore.

4.3.6. Any Bidder wishing to place bids at the time of the Auction via telephone must provide to Propstore a list of Lots on which they intend to bid at least 24 hours before the start of the Auction.

4.3.7. In addition to Propstore's Conditions, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.

4.3.8. Except as expressly stated in the Buyer’s Guide or the Conditions, Propstore shall have no liability arising out of or related to any errors or omission in respect of bids made online, by telephone or by proxy.

4.3.9. The Auction will be tracked on a video or digital screen, which may display, among other things, a photograph of the Lot offered for sale and the then-current bid. Bidders understand and agree that errors may occur in its operation and, except as expressly stated in the Buyer’s Guide or these Conditions, Propstore shall have no liability arising out of or related to any errors or omission in respect thereto.
- 4.4. Auctioneer’s Authority

4.4.1. The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he or she may decide, dividing any Lot, combining any two or more Lots and, in the case of error or dispute, and whether during or after the sale, determining the successful Buyer, continuing the bidding, cancelling the sale or reoffering and reselling the Lot in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

4.4.2. The auctioneer shall have sole discretion to accept or decline any bid.

4.4.3. Subject to the auctioneer's reasonable discretion, the Bidder placing the highest bid accepted by the auctioneer will be the Buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Each Bidder understands and agrees that Propstore, as auctioneer, is not a party to any contract for sale that results from the Auction. Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer upon the fall of the hammer and the Buyer should arrange insurance cover for the Lot if required.

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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.
- 5.3.3.

It is the Buyer's sole obligation and responsibility to be aware of, to comply with, and to pay for all relevant import duties, taxes, VAT, customs and other fees charged in the area of delivery. Propstore will ship all packages with the full value of the Lot declared. The Buyer understands and agrees that Propstore shall have no obligation or responsibility for any import duties, taxes, VAT, customs, shipping or other charges for the Lots shipped. Failure by the Buyer to pay all necessary amounts may result in the relevant authorities returning the Lot to Propstore and in those circumstances the Buyer will be charged and will pay storage cost and Propstore's additional reasonable costs and expenses.
- 5.3.4.

It is further the Buyer's sole obligation and responsibility to ensure that any Lot purchased from Propstore enters the shipping location lawfully, that all duties and taxes have been paid and that all required export procedures, regulations, and laws were properly complied with. The Buyer understands and agrees that Propstore shall have no obligation or responsibility for complying with any export procedures, regulations, or laws applicable to the Lot.
- 5.3.5.

Unless otherwise agreed by Propstore in writing, the fact that the Buyer wishes to apply for an export license does not affect or postpone the Buyer's obligation to make payment in accordance with Propstore's payment terms nor Propstore's right to charge interest or storage charges on late payment. Propstore shall not be obligated to rescind or cancel a sale nor to refund any monies paid by the Buyer to Propstore as a result of or related to the Buyer's failure or inability to obtain an export license.
- 5.3.6.

Should the Buyer make own arrangements with third parties for shipping, handling, or delivery of any Lots, Propstore shall have and accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Propstore suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past. Although Propstore shall use reasonable efforts to take care when selecting third parties for shipping and delivery, and the Buyer understands and agrees that Propstore is not responsible to any person to whom it has made a recommendation for the acts or omissions of the third party concerned.
- 5.4. Propstore's Liability
- 5.4.1.

Except where expressly stated to the contrary above, under no circumstance will Propstore incur liability to any Bidder or Buyer in excess of the purchase price actually paid.
- 5.4.2.

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Credit Card Type (Visa, MC , Discover or AmEx):

Credit Card Number:

Shipping Address (include country):

Credit Card Expiration Date:

Registering as (select one): Private ClientTrade Client

Company Registration No. (if applicable):

Reseller's Permit (if applicable):

Home Phone:

BIDDER NOTICES - PLEASE READ

- If you wish to make a bid at a Propstore Live Auction, you must pre-register with Propstore on this form.

If registering as an individual, you must provide Propstore with at least one (1) form of ID which must include one (1) government issued photo identification. If this does not state your current address, proof of address will also be required.

If registering as an organization, you must provide a certified copy or original certificate of incorporation, or, in the case of unregistered entities, other evidence satisfactory to Propstore - contact Propstore at +1 818 727 7829 for confirmation or what will be acceptable.

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BY COMPLETING AND SUBMITTING THIS BIDDER REGISTRATION FORM, YOU ACKNOWLEDGE YOU HAVE READ, UNDERSTAND AND AGREE TO BE BOUND BY PROPSTORE'S LIVE AUCTION CONDITIONS OF SALE (COPIES AVAILABLE IN THE AUCTION BUYER'S GUIDE, ON PROPSTORE'S WEBSITE propstore.com OR ON REQUEST FROM PROPSTORE) AND PRIVACY POLICY (AVAILABLE ON PROPSTORE'S WEBSITE propstore.com)

In particular, please make yourself aware of Propstore's payment terms, with all sums due within 7 calendar days from receipt of Propstore's invoice. Propstore WILL ONLY ACCEPT PAYMENT FROM THE BUYER.

For full details on how we handle and process your data including identity and payment verification please see our website. By registering for the auction you consent to us using your personal data for this purpose including verifying the information you provide to us matches with public and other records.

Telephone Bidders: Telephone bidders must complete this form to provide Propstore a list of Lots on which they intend to bid at least 24 hours before the start of the auction.

Absentee Bidders: Written bids will be executed at the lowest possible price, taking into account the Reserve Price. Absentee Bidders must complete this form to provide Propstore with written bids at least 24 hours before the start of the Auction

Select One: Telephone BidderAbsentee Bidder

I, the undersigned, have read and agreed to the terms and conditions of the sale, read and understood the privacy policy and am over 18 years of age

(Signature)

(Date)

A Buyer's Premium of 26% will be added to all winning bids. For any orders paid via credit card or debit card, a fee of 2.5% of the Purchase Price will be added. Submit your completed form to supportla@propstore.com

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